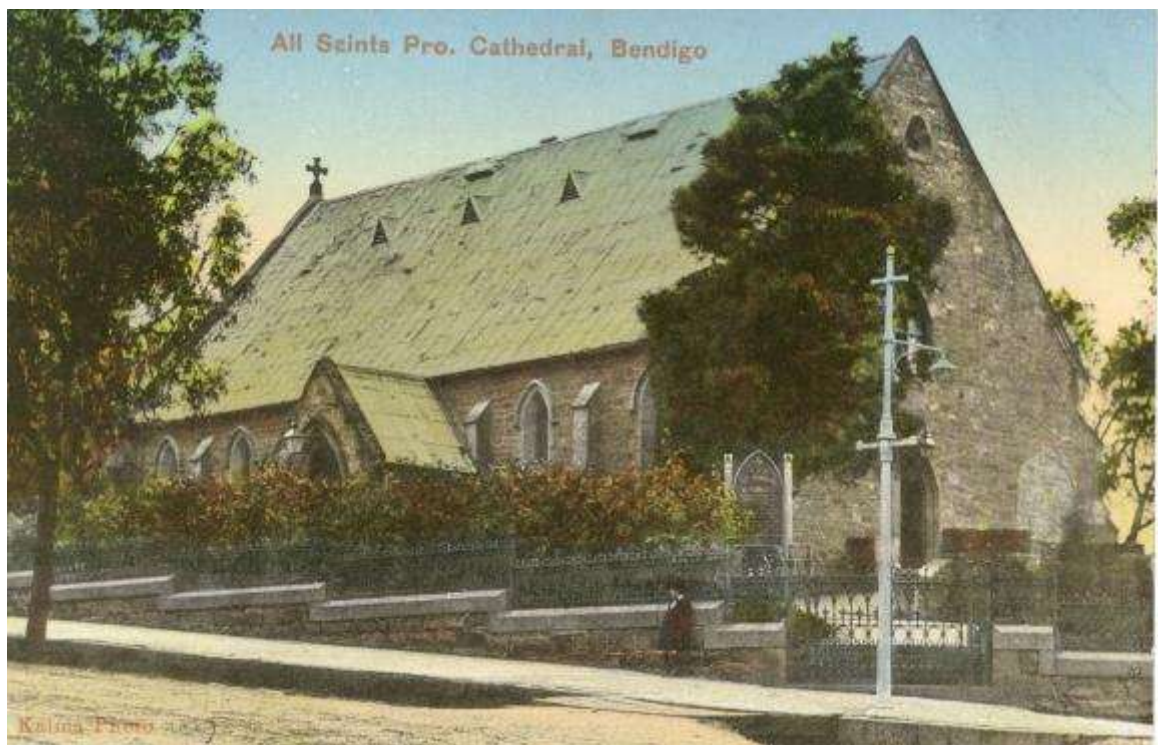

ALL SAINTS' ANGLICAN CHURCH,
SCHOOL AND MASTER'S RESIDENCE
BENDIGO

CONSERVATION MANAGEMENT PLAN



PREPARED BY MINERVA HERITAGE FOR THE
ANGLICAN DIOCESE OF BENDIGO

AUGUST 2012

ALL SAINTS' CONSERVATION MANAGEMENT PLAN

PREFACE

Bendigo, as we know it today, grew from the discovery of gold on a small creek on the northern part of the Ravenswood Run in 1851. At the time the Bendigo Creek area was inhabited by local indigenous people and a few white shepherds and their sheep. The discovery of gold brought a huge influx of those eager to make their fortune, displacing the Indigenous Dja Dja Wrung people and causing a tent city to appear almost overnight. The influx of people brought a need for ministry in the various Christian denominations, as well as the need for law and order, hospitals and education. As with most areas with a foundation in the exploitation of natural resources the journey was not always smooth. Investigation into the development of Anglican ministry in Bendigo reflects this rocky path, some aspects of which are detailed in the following pages, but this is not intended to provide a complete history of the Church and its internal and external difficulties, save mention of those that have a direct impact on the significance of the site.

During the reading of this document the issue of the naming of the city in documentary evidence may cause some confusion and an explanation is required at this early point. The original site of Bendigo was no more than the location of a shepherd's hut beside an insignificant creek. This creek was known to the locals as Bendigo Creek, the name Bendigo being the nickname of a local shepherd. Following the rapid influx of miners came officialdom and a change of name. The first official name applied to the site was 'Castleton' but this failed to take hold with the diggers who persisted in using the name Bendigo. In 1853 the official name was changed to 'Sandhurst' but this also failed to capture the hearts of the locals who stubbornly referred to the place as Bendigo. Finally in 1891 as the result of a popular ballot the name officially reverted to Bendigo. For the sake of clarity 'Bendigo' has been used in general comment throughout this document regardless of the official name at the time

Cover photo: All Saints' Pro Cathedral, c1910.

Kalma Photo. Bendigo, Postcard. Image courtesy Mike Butcher

EXECUTIVE SUMMARY

This Conservation Management Plan was commissioned to assist the owners, the Anglican Diocese of Bendigo, and Local Government in planning for anticipated change to the use of the site. The Cultural Heritage significance of the site and its structures has been assessed and a range of policies and strategies developed to guide future management and development of the site while safeguarding its cultural heritage significance. The findings of this investigation are:

CULTURAL HERITAGE STATUS

The All Saints' Church site on the corner of Mackenzie and Forest Streets and associated School and Master's Residence in Mackenzie Street were identified in the Bendigo and Eaglehawk Heritage Study (1993) and are currently covered under individual citations, HO 167 and HO 261 within the Greater Bendigo Planning Scheme. It is a recommendation of this Conservation Management Plan that the current wording of HO167 and HO261 be altered to include the controls noted in Table 2 page 139.

The Church is listed on the National Trust of Australia (Victoria) register (All Saints Old Cathedral (Former) Rectory B6072) as being of Local significance. The site has no other heritage listing.

The site is currently in the unusual position of having three planning zones, SUZ1, B1Z and R1Z applying to various portions of the site. It is also located within an area with a high concentration of individual heritage overlays and forms part of a localised religious precinct on the edge of Bendigo's Arts Precinct.

CULTURAL HERITAGE SIGNIFICANCE

There are two structural elements on the site, the original church with later additions and a School and Master's Residence. The results of this study have shown that:

The original stone nave, porches, vestry and red brick chancel of All Saints' Church are of high local significance as the last remaining Early English Gothic Rudimentary style church in Bendigo constructed of local Ordovician stone. The site is historically and culturally significant to the community for its function as a meeting place during the gold rush period that led to the Red Ribbon Rebellion, and to the Anglican community as the first church on the goldfield and the first Cathedral of the Diocese. The building contains two stained glass windows assessed as being worthy of consideration for nomination for inclusion on the Victorian Heritage Register. The old stables and attached toilet block are also of high local significance and represent one of the few remaining lane-scapes in Bendigo.

All Saints' School and Master's Residence is very significant at the local level for its aesthetic, technical and architectural attributes and should be considered for nomination to Heritage Victoria for inclusion on the State Heritage Register as significant to the State of Victoria.

All Saints' School and Master's Residence, designed by Frederick Wyatt in 1873 and built in 1877, form a substantially intact example of Victorian Free Gothic architecture applied to an educational complex. The two separate structures are unusual in that they were designed as a stylistically cohesive unit by means of the inclusion of the joining archway and by the use

of complementary design elements and materials. The Master's Residence is also significant as an early example of the use of cavity walls in Victoria. It is recommended that these be considered for nomination for inclusion on the Victorian Heritage Register.

The following plan of the site (Figure 1) provides a general overview of the contribution various buildings, as well as areas within these buildings make to the overall significance of the site. Areas of primary contribution should be provided with the greatest degree of protection and conservation. Areas of moderate contribution should ideally be retained and conserved but may be altered or removed if such action contributes to the enhancement of elements of primary significance. Those areas classed as not contributing to significance may remain or be removed without affecting significance while those classed as detrimental should be removed.

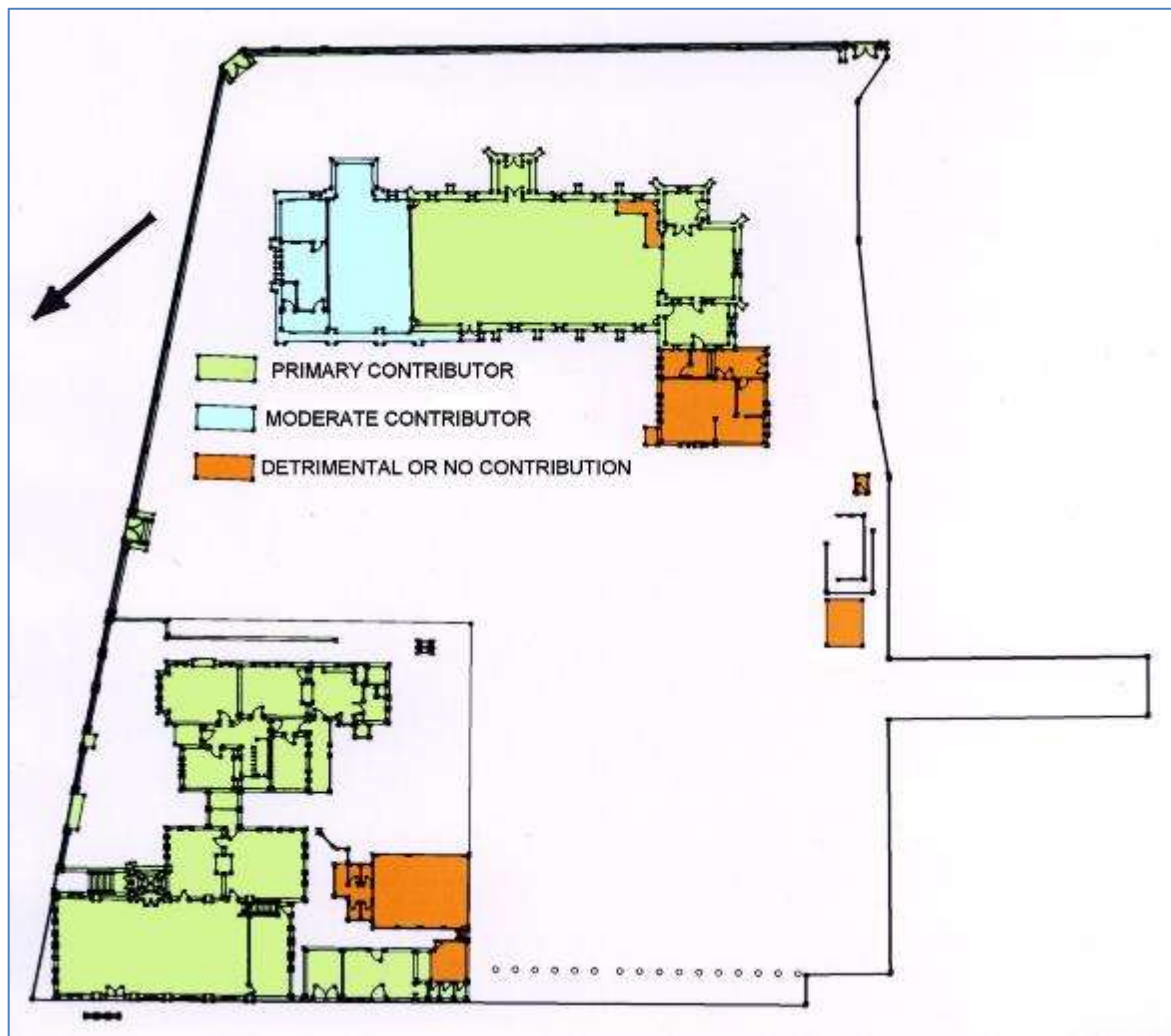


Figure 1 Plan of the All Saint's site showing contribution to significance

This plan is a guide only to the significance of substantial structural elements and reference should be made to the text and additional images to identify specific elements within structures and their individual value.

For example the entire original structure of the Schoolroom is of primary contributory significance but the stage and associated stud wall located at the west end has been classed as of contributory value only. Figure 155 provides more specific detail on this area of the site.

CONSERVATION POLICY

The early stone nave, porch, vestries and red brick Chancel of All Saints' Church, the brick, stone and iron fences and the School and Master's Residence and Stable Block are primary contributors to the significance of the site and should be retained, conserved and maintained. Original windows, doors, fixtures and fittings associated with these structures are also primary contributors and should be treated in the same manner. A program of repairs and maintenance, as outlined, should be implemented to ensure long term integrity of the structure and fabric. Policies also address future development and adaptation on the site. The ability to adapt and develop the existing buildings to new uses is important to the long term future of the site and achieving this will assist in the conservation of elements of significance. Both the school and church are suitable spaces for internal adaptation that respects the existing buildings and, if carefully considered, can contribute to the enhancement of significance. Similarly advantage can be taken of the considerable open space on the property to develop new buildings and spaces that complement the existing significant buildings. Further development on the remainder of the site should respect the visual dominance of the original significant structures and respond sympathetically with the form and materials of existing significant structures to preserve the sense of place. The cultural and historical landscape of the area should be respected by any new works or development on the site.

It is important that policies should be read in conjunction with the associated text as this will make the context clear and aid interpretation.

CONSERVATION ACTION

The retention and conservation of buildings, their elements and fabrics that have been assessed in this plan as contributing at the highest level to the overall significance of the site is the cultural heritage outcome that is strived for by this plan. To achieve this policies have been put forward that establish the principles that guide the decision making process. The strategies that follow these put the policies into effect.

FUTURE USE

The viability of the site is a critical factor in achieving the policy outcomes that are desired and this may best be achieved by the careful adaptation and development of the site. The buildings are both in form and condition suitable to a number of adaptive uses that, using the policies provided, will have no detrimental effect on significance. The previous plan of the buildings on the site, when used in conjunction with the body of this report, provides guidance on the suitability of activities associated with the buildings on the site. The following plan, Figure 2, when used with the body of the report, provides an overview of the opportunities for new development on the open spaces of the site and its potential influence on significance. The site is suitable for development and, while care will need to be taken in considering the size, style, form and materials used there is much opportunity.

Placed, as the site is, within a very significant cultural heritage landscape, the visual impact of development needs to be carefully considered. The areas in Figure 2 marked A are critical to the retention of this landscape and should not be obscured by structures. Areas marked C provide the opportunity for respectful high density development on the site. Areas marked B may also be developed and, by the use of form and materials that respect the dominant

shapes, colours, forms and materials of the surrounding neighbourhood, provide a link between old and new without conflict with the existing cultural landscape that is quintessentially Bendigo.

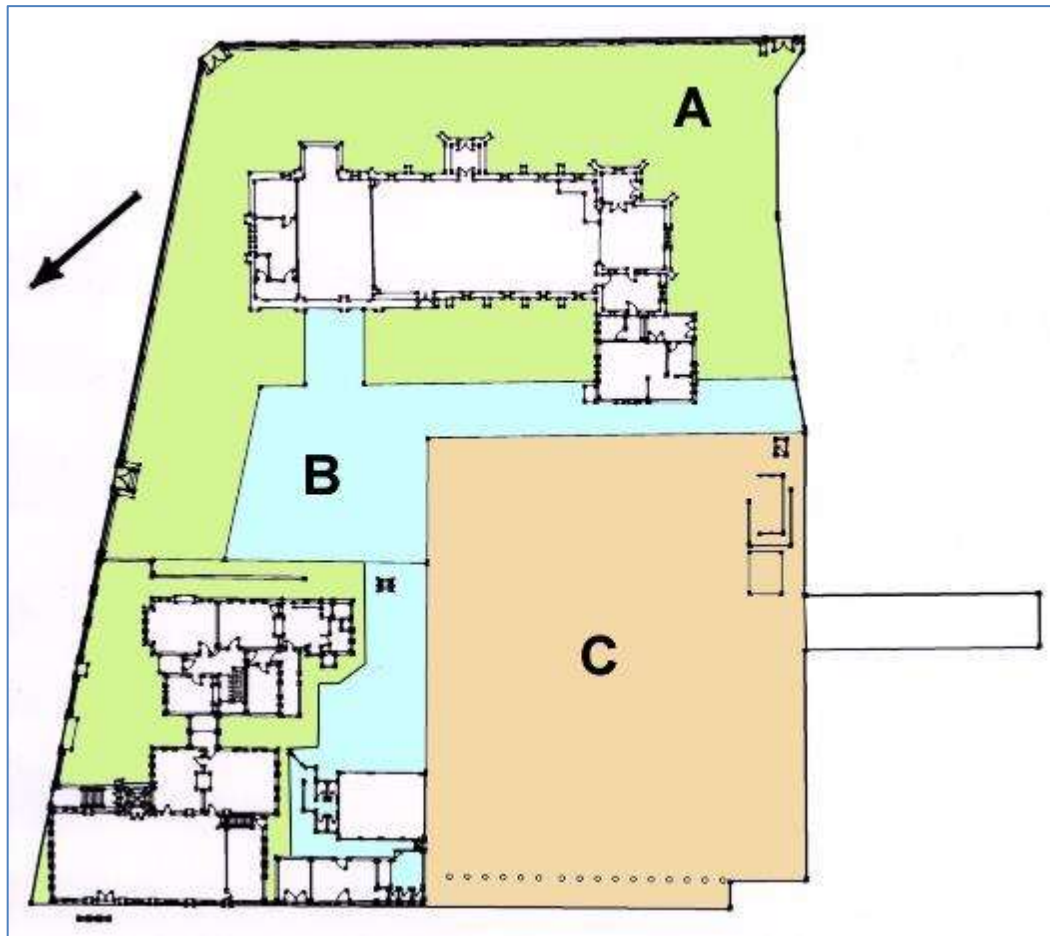


Figure 2 New development zones

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INTRODUCTION

PROJECT CONTEXT

This Conservation Management Plan was commissioned by the Anglican Diocese of Bendigo, the owners of the property. The site is currently under-utilised and its future is the subject of deliberation by the Diocese. It is likely that the property will be disposed of by the Diocese in the foreseeable future and will be the subject of intense development pressures that will require careful and considered management by both the owners and statutory bodies. This Conservation Management Plan has been requested as a means of understanding the site, its heritage status and to assist in future planning.

Discussions the Diocese has had with local council planning officers have highlighted the current inadequacies in both the zoning of the site and the accuracy of the data used to determine heritage overlays that apply to the site. It is anticipated that this report will inform decision making on these issues.

During research for this plan it was found that a Conservation Management Plan had been requested previously by council. It was a condition, number four, of Planning Permit TP98/196 issued by the City of Greater Bendigo on the 6/4/1998 for "Internal alterations to church and demolition of outbuildings" that: "... the applicant or owners of the land shall submit a Conservation Management Plan for the restoration and maintenance of the All Saints Anglican Cathedral located at the subject site".¹ The submission of this conservation management plan fulfils that requirement.

STUDY AREA

This conservation management plan covers a portion of original lands set aside for the use of the Anglican Church on the Bendigo Creek goldfields in 1852. The site is bounded by Forest St to the south, McKenzie St to the east, View Lane to the north and private property to the west (Figure 3).

Over time sections of the original lands have been sold off but this has still left the church with a considerable sized allotment of 5301m². The most recent subdivision of the original lands granted to the church at the site is PS429854 A, which is covered by Planning Permit number 879.99, Greater Bendigo Planning Scheme. The subject site is all of lot 2 as described in this plan (Figure 5).

Currently three Greater Bendigo Planning Scheme Zones apply to the site (Figure 4):

SUZ1 (Special Use Zone 1), R1Z (Residential 1 Zone) and B1Z (Business Zone 1)

¹ Planning Permit TP98/196, City of Greater Bendigo 1998

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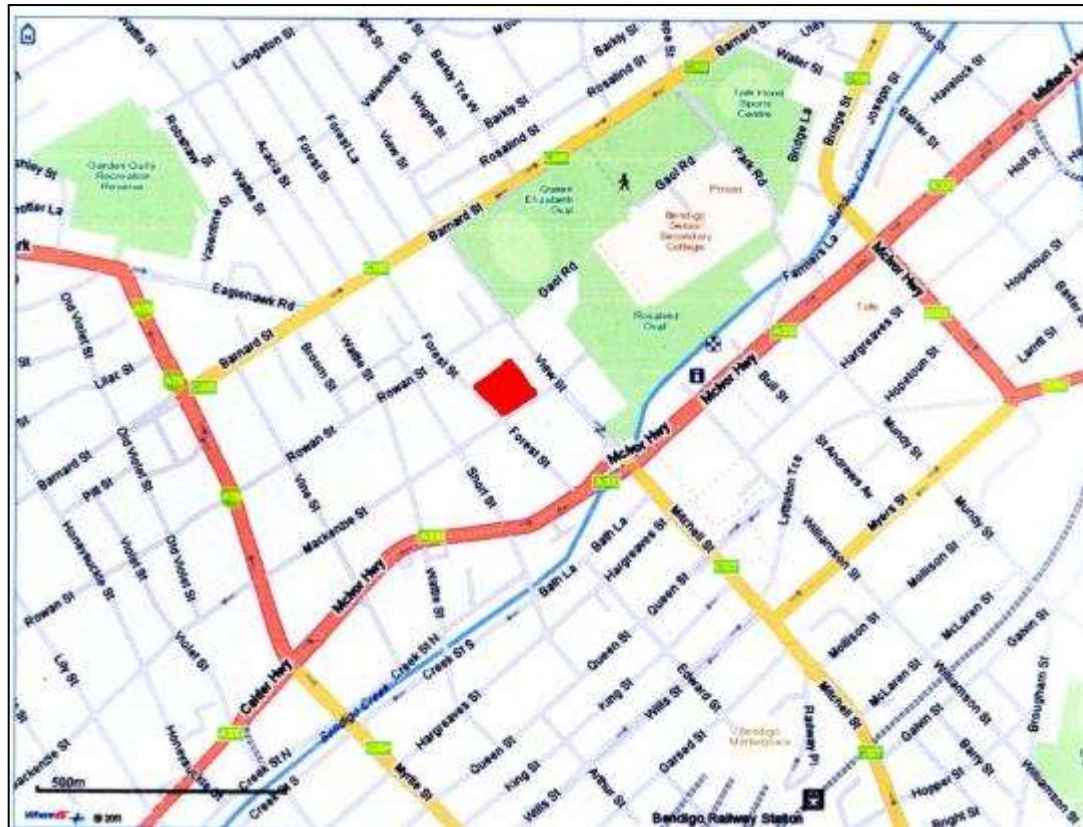


Figure 3 Site street map, site marked in red

Map: whereis.com

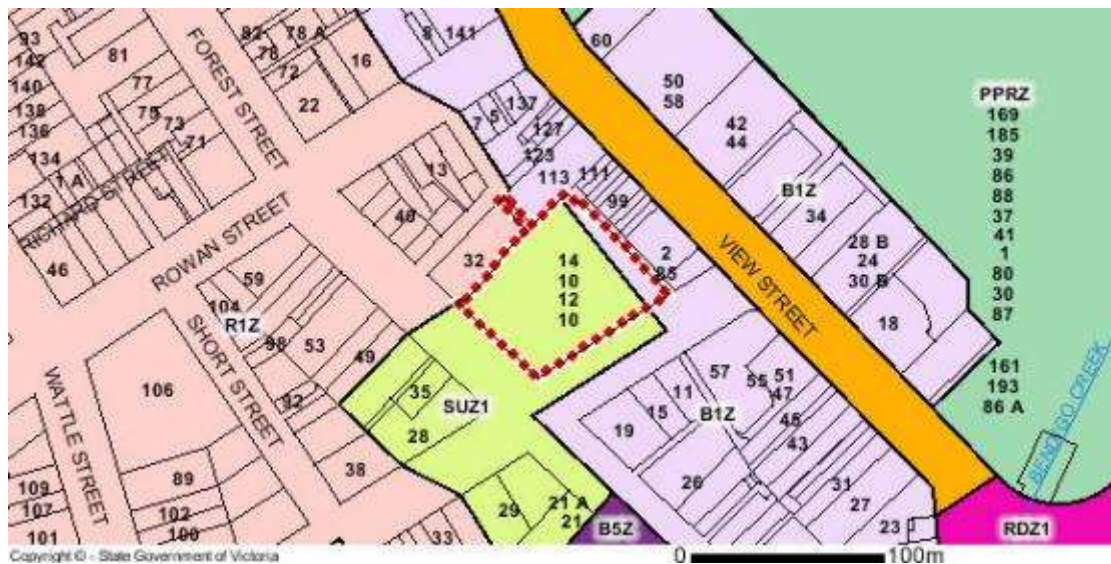


Figure 4 Current planning zones in the immediate area (site outlined in red)

SUZ1 R1Z B1Z B5Z

Map: land.vic.gov.au/maps

Plan: Anglican Diocese of Bendigo

- The School Master's residence (36° 45' 29.74" S, 144° 16' 32.81" E).
- School (36° 45' 29.41" S, 144° 16' 33.50" E)
- Original 1856 Church (36° 45' 29.83" S, 144° 16' 30.83" E).
- 1935 addition (36° 45' 30.25" S, 144° 16' 31.30" E)

Page 3



Figure 6 Aerial photograph of site layout

Image City of Greater Bendigo

METHODOLOGY

This Conservation Management Plan has been developed in accordance with the principles of the ICOMOS *Burra Charter*² and *The Conservation Plan* by James Semple Kerr³. The development of a conservation management plan comprises two sections:

- The historical and physical analysis of the place leading to a determination of its level of cultural significance.
- The preparation of conservation policies based on the established level of significance. These form the basis of recommendations for physical works and guidance for the management of the place.

² Walker, M. and P. Marquis-Kyle (2004). The Illustrated Burra Charter : good practice for heritage places Burwood, Vic, Australia ICOMOS.

³ Kerr, J. S. (2004). The Sixth Edition Conservation Plan. Sydney, National Trust of Australia (NSW).

HERITAGE LISTINGS AND REGULATIONS

STATUTORY

Currently neither the site, nor any element within the site, is covered by any State or Federal individual heritage listing. That is not to say that this will remain the case in the future and any future actions on the site should be preceded by confirmation with relevant State and Federal bodies that this situation has not changed since the production of this document.

All Saints' Church and cast iron fence, located on the corner of Forest and Mackenzie St. Bendigo, were identified in the Bendigo and Eaglehawk Heritage Study (1993) and are currently covered under an individual citation, HO 167, in the Greater Bendigo Planning Scheme. All Saints' Schoolroom and Master's Residence, including the wrought iron fence and outbuildings were similarly identified and are covered by HO 261 in the Greater Bendigo Planning Scheme (Figure 7).⁴

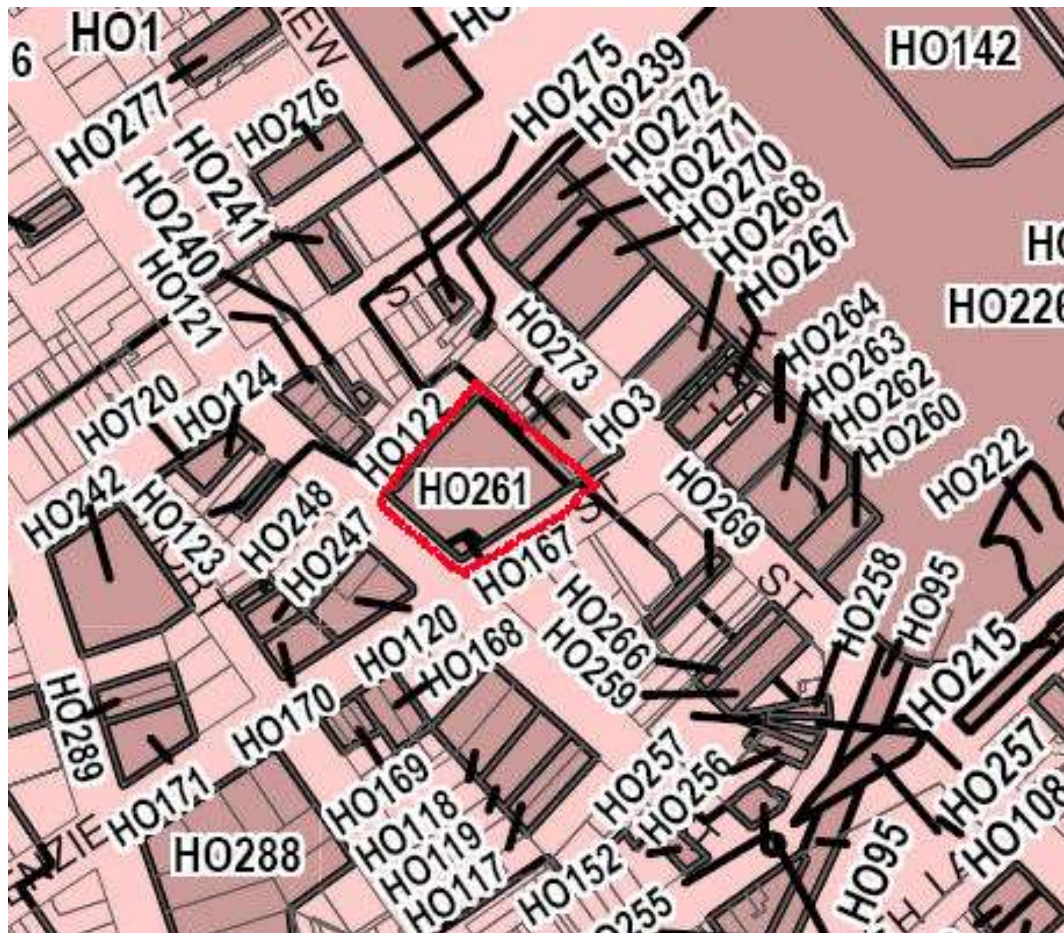


Figure 7 Local Government Heritage overlays.

Map: land.vic.gov.au/maps

⁴ Note: These citations do not currently contain a statement of significance.

NON STATUTORY

The extant church structure is listed with the National Trust of Australia (Victoria) (All Saints Old Cathedral (Former) Rectory B6072) and assessed as of Local significance with the following Statement of Significance:

The former Anglican Cathedral of Bendigo, first built in 1855 to the design of W H Burgoyne and/or Arthur Hartley, and of interest for the early date and local architects, despite the many alterations at later dates, of which the most conspicuous is the work of Gawler & Drummond, completed in 1935.

REGULATIONS

Any construction, alterations and repairs are subject to the provisions of the National Construction Code (NCC). This code was formerly known as the Building Code of Australia (BCA). This code is produced on behalf of the Australian Government by the Australian Building Codes Board and has been given the status of building regulations by all states. Building works in Victoria are also subject to the regulations contained within the Building Regulations 2006. These codes apply to all buildings and take precedence over heritage legislation.

The site is also subject to the conditions contained within the City of Greater Bendigo Planning Scheme.

STUDY TEAM

This conservation management plan has been prepared by:

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All photos by E Doling and G Hill unless marked otherwise

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Mr Norm Stimson

Ms Jordana Lory

Ms Emma Bryant, Ms Megan McDougall and staff at the Planning Department, City of Greater Bendigo

Rev Val Barker

Mr Shane Muir

DOCUMENTARY EVIDENCE AND HISTORY

LAND ACQUISITION

Anglican ministry was first delivered in Bendigo in February 1852 from the back of a horse drawn wagon by Revd John Herbert Gregory, who was based at the Mt Alexander diggings. This was an offering of the travelling Goldfields Ministry instigated by Bishop Perry of the Diocese of Melbourne. Subsequently, dwindling population at Mt Alexander and dramatic increases on the Bendigo goldfields prompted Bishop Perry to appoint Revd John Gregory as Bendigo's first resident Anglican clergyman.

Revd John Gregory established his ministry on land set aside for religious purposes located on high ground adjacent to the early Commissioners Camp. This spot had been previously used by Gregory and his travelling church and had been named by him 'All Saints' Hill'. It was here, in mid 1852 that a tent was erected and, for want of a better word, 'construction' began on what transpired to be a troubled home for ministry by the Anglican Church at All Saints'. On the 27 April 1852 the growing settlement by the Bendigo Creek was officially named Castleton, but the name was changed to Sandhurst on the 2nd December 1852.

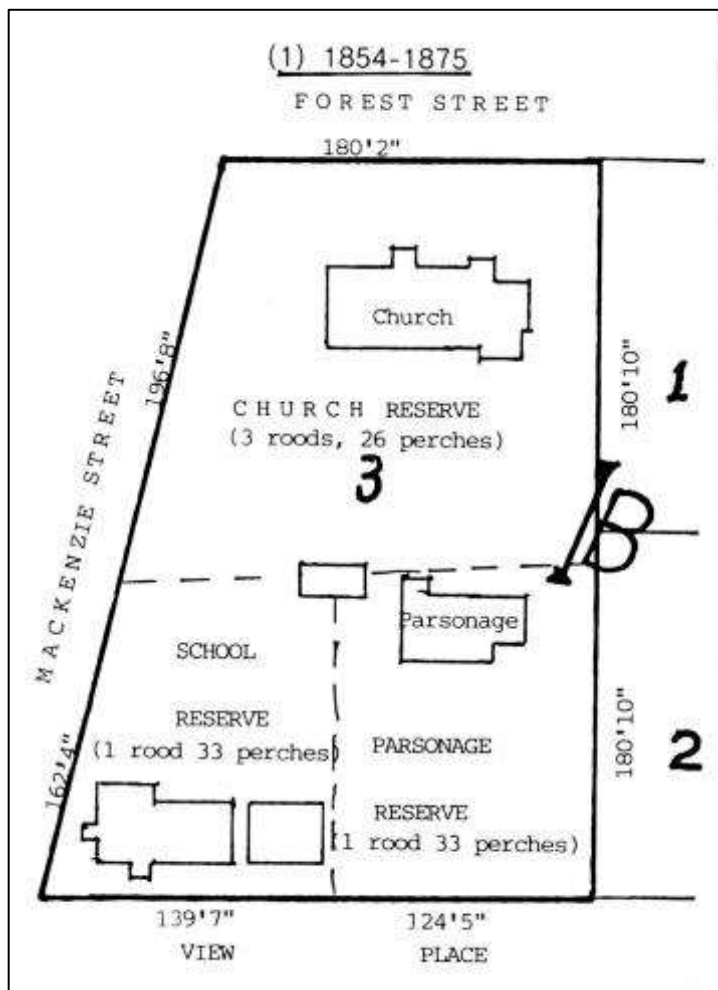


Figure 8 Early plan of All Saints' (Cole 1990)

Sandhurst, as the town had officially become, was surveyed in early 1854 at which time an area of approximately one and a half acres, bounded by Forest and Mackenzie Streets and View Place (now View Street) on section 3 of 1B (Figure 8) was set aside for the use of the Anglican church (granted 19th July 1854⁵). By this time the Revd John Gregory had been conducting Anglican services at the site for almost two years. This area was divided into three parcels, including one of 0.9 acre as the site for a church and one of 0.2 acre as the site for a parsonage. Both these parcels were enrolled on the 6th January 1860 with the third parcel, also of 0.2 acre set aside for a school, enrolled on the 25th September 1860.

CONSTRUCTION

The Revd John Gregory's original tent was soon replaced by a slightly more permanent structure in the form of a slab building with a canvas roof. *The Argus* of the fourth August 1852 (p3) informed its readers that

There are two places of worship about to be erected on View Point, near the commissioner's camp, one for the Reverend Mr. Gregory of the English Church, and the other for Mr. Currey of the Wesleyan body.

They have both marked out their ground near each other and adjacent to the American pavilion where the good things of this life are to be had.

No precise details are available on the construction of this structure or any additions or alterations that may have occurred during its existence.

Once secure tenure was obtained it was possible to then plan for future construction of a church, school and schoolmaster's residence.

The arrival of Revd James Deane Brennan to replace Revd John Gregory in April 1855 saw a change in attitude to the education of the Parish children. While Revd John Gregory's efforts to support the children's education had been directed at the public education sector, Revd Brennan was keen to see, possibly with an eye on the schools conducted by other denominations, an Anglican school in operation to service the growing community.

On the 1st July 1855 an Anglican school became operational, with Mr Robert Thynne as head teacher. The School, and an associated teacher's residence, were officially opened by Dean H.B. Macartney, the Vicar-General, in August 1855.

The school on the corner of Mackenzie and View Place provided accommodation for between 150 and 200 students. The weatherboard school room measured approximately 64 feet by 24 feet and served the requirements of the Parish until the implementation of the new Education Act 1872, which came into force on the 1st January 1873.

The Churchwardens of All Saints' decision to close the school was by no means a spur of the moment decision. Churchwarden minute books and extant letters show that they

⁵ Government of Victoria (1870). Crown Lands Granted to Religious Denominations. Melbourne, Government of Victoria.

had been preparing for the new education laws for some time. During 1873 they had evolved a plan to enable purchase or lease of portion of the site of the school buildings, located in prime real estate, facing View Place. Their plan called for the construction of a number of shops on the site, which could then be leased to tenants. Rents from this would finance the repayments of a proposed loan to ensure construction of the new school building and schoolmaster's residence in a timely manner and without undue burden on the church finances.

After much debate and trouble five lots from the school reserve were sold at auction on the 25th August 1876 raising £3304/1/8. Proceeds from this sale went towards the building of new school rooms and residence, the foundation stone of which was laid by Bishop James Moorhouse on the 16th February 1877.

THE ALL SAINTS' HILL SITE

The land on which All Saints' and associated school buildings stand, located above the original Commissioner's Camp, was a common meeting place of miners in the early days of Bendigo. Its prominent location above the bustling diggings and government camp made it an ideal site from which to minister to the ever growing population. The Revd John Gregory, who set up his first tent church on the site, was not the only minister to recognise the advantages of the site. When Government surveyors were laying out the plans for new towns on the goldfields, they tended to mark a piece of high ground as suitable for churches, and many towns have churches grouped in this way⁶.

Early organised mass meetings by miners protesting against the mining tax were held on the site during 1853. Mr George Edward Thomson was a prime mover in the public agitation against the severity of the government's approach to the gold licensing system and its enforcement and became the chief spokesman of the Anti-Gold Licence movement on the Bendigo diggings.

The first Lutheran church services in Sandhurst were held in the All Saints' schoolroom on the corner of View Place and Mackenzie St. The *Courier of the Mines and Bendigo Daily Mail* of Saturday the 23rd February 1856 ran an advertisement stating that "Divine Service in German will be conducted by the Rev Matthias Goethe, in the Church of England School, View Place, on Sunday next at 9a.m. and 4p.m."⁷

Prior to constructing their own premises, parishioners from the Congregational Church used the All Saints' school to hold services.

On the 11th June, 1857 a meeting was held in the Bendigo Coffee Rooms to establish a branch of the Temperance movement in Bendigo. The first public meeting of the group was held in the Church of England Schoolroom.⁸

⁶ Lewis, M., Ed. (1991). Victorian Churches: Their origins, their story and their architecture Melbourne, National Trust of Australia (Victoria).

⁷ Anon (1856). Lutheran services. The Courier of the Mines and Bendigo Daily Mail. Sandhurst.

⁸ Bendigo Advertiser (1854). The Bendigo Advertiser. Bendigo.

A large number of Chinese came to the Bendigo goldfield. Many returned to China, but a number stayed in the region. The *Church of England Messenger* of October 1871 noted that there were three missions to the Chinese and one was under the care of Revd William Croxton at Sandhurst. The mission was successful, and in March 1884 Bishop Moorhouse confirmed 147 candidates from All Saints' and the Chinese Mission Church. In 1890 there were two Chinese Mission Churches within the parish of All Saints, one at Golden Square and the other near the Joss House at Emu Point. The Chinese Mission carried on until 1914.

A Chinese affiliated congregation known as 'The House of True Light' still worships today at All Saints', along with the View Hill Fellowship.

All Saints' church is the spiritual home of the 38th Infantry Battalion A.I.F., which was formed on the 1st March 1916 in Bendigo, seeing action during WWI on the Western Front, notably at Ypres and Passchendale, before being disbanded in 1919⁹.

However, Cole notes that when Coronation Sunday, 31 May 1953, was observed at All Saints' Cathedral, the Mayor inspected the Guard-of-honour provided by the 38th Battalion courtesy of Lieut. Colonel Snell. The colours of the battalion were handed over for safe keeping and laid up in the church on Sunday 17 November 1968 with all due ceremony¹⁰.

EARLY ANGLICAN SERVICES



Figure 9 The Reverend John Herbert Gregory

Newspaper cutting, unattributed

⁹ http://www.awm.gov.au/units/unit_11225.asp)

¹⁰ Cole, K. (1990). A History of All Saints' Church Bendigo: The Rise and Demise of a Cathedral. Bendigo, Keith Cole Publications.

The first church services held on View Hill at the Bendigo goldfields were delivered from a mobile church tent based at the Mt Alexander diggings by the first 'Bush Missionary' and early 'Goldfields Missionary' the Anglican Reverend John Herbert Gregory (Figure 9). The exact date of the first service there is uncertain. Dean Hulley using records available to him at the time, and reported by Cole,¹¹ claims it may have been as early as the 29th February 1852, Gregory himself, in sermons delivered at All Saints' and St Paul's on the 22nd October 1893, describes his ministry at Bendigo as being between 1851 and 1855. Given that word of the discovery of gold at Bendigo was not announced until late November 1851, the 1852 date is more likely.

As the population associated with the Castlemaine diggings fell, and that on the Bendigo fields increased, Gregory was transferred to Bendigo to become the first resident Anglican clergyman on the goldfield. Once again the exact date is unknown but appears to have been by mid 1852.

Though Revd John Gregory played an important role in instigating the design and construction of a permanent church on the site, he continued to preach to the miners of Bendigo from impermanent structures for the remainder of his time on the goldfields before being transferred in May 1855 to All Saints' Church, St Kilda.

ALL SAINTS' CHURCH

On the 10th October 1854 Revd John Gregory attended a meeting at the home of Mr F.N. Emmett where a strategy to obtain the funds required to build a permanent church were discussed¹². At the time £2,000 was available through the State government to assist with the cost of construction and it was believed that a suitable structure could be built for £3000, regarded as an achievable task.

On the 22nd November 1854 concept plans for a Gothic style church were shown to the parishioners at a general meeting of the church where they were "approved and adopted". It was planned to build the new Church in three stages, firstly the nave, followed by the Chancel with vestries, and finally the tower. It was further agreed that a parsonage would be built on land below the church at the same time.

W. H. Burgoyne was appointed as architect for the project but his designs met with resistance, a number of his contemporaries believing that the design was not fitting for, as Cole (p11) puts it, "the main building of the established church". No copies of these original plans exist. It has been suggested, in the National Trust (Victoria) statement of significance based on Miles Lewis entry for All Saints' in the book *Churches of Victoria*, that Burgoyne may have been assisted by, or that the entire design was produced by Arthur Hartley¹³. There is no evidence for Hartley's involvement, and Burgoyne's criticised design appears to have been used. W. H. Burgoyne, who was working with the

¹¹ Ibid.

¹² Bendigo Advertiser (1854). The Bendigo Advertiser. Bendigo.

¹³ National Trust. "Heritage Register B6072 All Saints Old Cathedral (Former) Rectory." Retrieved 21/4/2012, 2012.

Public Works Department, later moved to Napier New Zealand and was working there in 1870¹⁴

According to Cole (p.12) the church was constructed with poor quality freestone from the Derby line of reef nearby, and the stonework was "only a facing, the interior walls being only rubble". The plans initially provided for a chancel, sanctuary, tower capable of carrying bells and a staircase leading to a gallery.

The exact date of the laying of the foundation stone by Mr W.E. Wollaston, one of the original Church Trustees, is unclear with both the 2nd and 22nd January 1855 being suggested as possible dates¹⁵. The foundation stone is no longer extant.

Simeon brothers of Sandhurst were granted the contract to construct the new church and the parsonage. Progress was painfully slow due to a combination of a lack of funds and difficulty obtaining materials, a fact reported in the Bendigo Advertiser (9/6/1855, 11/7/1855) at the time. By July 11th 1855 the parsonage was complete but not the church. By this time there were open comments in the newspaper deriding both the construction and the parishioners' ability to raise funds. The Church was finally completed at a cost of £3,500 and was opened on the 8th June 1856 by Bishop Perry¹⁶ but, as it had not been fully paid for, was not consecrated until the 23rd October 1857 by Bishop Barker¹⁷ whilst he was passing through Bendigo.

Sandhurst suffered a violent hurricane on the 10th January 1858 (Figure 10) causing widespread damage, and that sustained by All Saints' church was quite alarming, as it split a section of the South West wall and dislodged the roof from its fixtures, with both gables showing "cracks and rents in all directions", with the whole building being in "a very precarious state", according to the report of the Architect and Clerk of Works for Sandhurst, who reported that "The dangerous state of the building could be traced back to the bad construction, workmanship and material bestowed upon the building."¹⁸

¹⁴ (1870). Advertisement. Hawke's Bay Herald. Napier NZ, Hawke's Bay Herald. **14, Issue 1158**, : 1.

¹⁵ Cole., K. (1990). A History of All Saints' Church Bendigo: The Rise and Demise of a Cathedral. Bendigo, Keith Cole Publications. p9

¹⁶ Ibid. p12

¹⁷ Anglican Dioceses of Melbourne (1856). Melbourne Registry Registrar's Book, Diocese of Melbourne, Reg. No.1. Melbourne, Dioceses of Melbourne.

¹⁸ Cole., K. (1990). A History of All Saints' Church Bendigo: The Rise and Demise of a Cathedral. Bendigo, Keith Cole Publications.

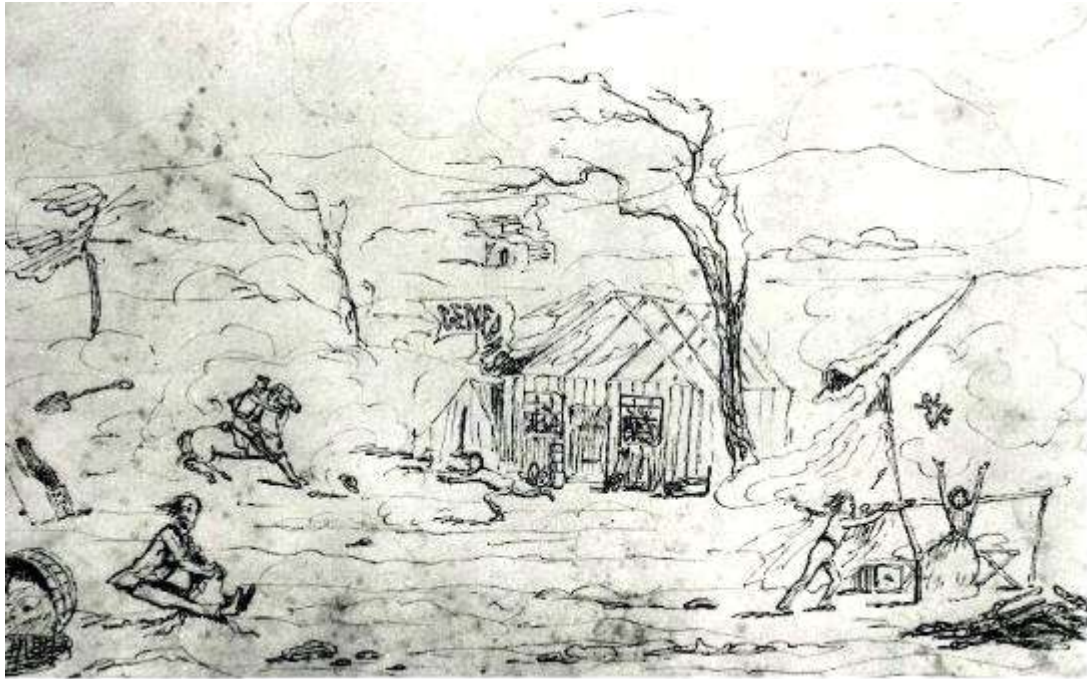


Figure 10 High wind on the diggings, ink sketch, C. 1850s

Goldfields Image Library

A report presented to the Trustees of the 15th January 1858 highlighted the extent of damage and deficiencies in the construction of the church. In many places there had been insufficient rubble fill and a lack of bonding stones between the inner and outer stone facings. The lack of fill left numerous voids in the wall structure leaving them in a weakened condition, which contributed to the extent of the damage caused by the high winds. It is possible that a better class of builder than Simeon Bros. was unavailable at this time, as Bishop Perry bemoaned in a letter to England in 1854¹⁹ that many church building projects during the gold rushes were brought to a standstill due to the difficulty in obtaining labour, and the subsequent high prices.

This report provided two options: 1. "To take the whole of the Walls down, grout the foundations with Roman Cement and re-erect the wall with the old material and so much new as may be found necessary... estimated cost £940/0/0" and 2. "To break out only the Buttresses... cost £780/0/0"²⁰. The decision was made to take up the first option and to substantially rebuild the church.

John Snowball and Co were contracted to carry out these repairs with Mr W.C. Vahland, a young local architect and parishioner of the church, as works supervisor. It was decided that a new chancel and vestry would be added at this time at an additional cost of £340. Things did not progress without difficulty. The plans and specifications provided to the builder and supervisor were not as complete as they may have been,

¹⁹ Lewis, M., Ed. (1991). Victorian Churches: Their origins, their story and their architecture Melbourne, National Trust of Australia (Victoria).

²⁰ Cole, K. (1990). A History of All Saints' Church Bendigo: The Rise and Demise of a Cathedral. Bendigo, Keith Cole Publications.

resulting in a number of disagreements between the parties, to the point that there was talk of legal action. An example of the friction between parties is shown in a letter to the Churchwardens on the 30 July 1858, where Mr Vahland informed them that Mr Snowball had refused to carry out their instructions concerning the chancel window as its cost was not included in the original estimates. Progress was painfully slow and there were a number of issues concerning the quality of work and responsibilities. Things came to a head in late 1859 when the church dismissed the contractor Mr Snowball without consulting Mr Vahland as clerk of works. This action effectively undermined the responsibilities of the supervisor as well, and the Churchwardens had to negotiate the completion of the job themselves. Snowball and Co were also involved in the construction of the first Bendigo Courthouse between 1857 and 1859. Works were also required to the roof of this building in 1863 to repair faulty workmanship.

The rebuilding of the church and the new chancel and vestry at a cost of £3,000, well above the estimate of £1,280, placed a heavy financial burden on the church, a burden that plagued the parishioners for many years to come.

By the end of 1865 the church had finally managed to eliminate its debt burden, and a church organ was ordered from Messrs Gray and Davison of London, costing £510, to be installed in the newly constructed organ gallery, designed by Vahland and Getzschmann. Even this small addition was not without issue as, on March 21st 1866 Vahland and Getzschmann found it necessary to write explaining their recent account to supervise the addition of an Organ Gallery to All Saints. They had offered to provide plans free of charge to the church, but at no time offered to supervise for free, hence the account. The organ gallery was built against the eastern wall of the church above the entrance and included stairs. The new organ was placed in it until the new chancel with vestry and an organ chamber was constructed in 1871²¹.

To further add to the woes of the church in mid- 1866 the first very strong winds following the repairs of 1858 disclosed deficiencies in the roof attachment requiring further considerable repairs.

At a Special meeting of the Churchwardens on the 16th July 1866 it was resolved to ask Mr Billings, Architect of Queen St Melbourne, to prepare a report on the condition of the Church indicating any repairs that were deemed necessary. A report was received that concerned the Churchwardens so much, that in a letter to Mr Billings dated 13 August 1866, they asked for his report on the condition of the church to be modified. They pointed out that it could be argued from the report that the church was unsafe and should be demolished at once.

On the 22nd August 1866 in a letter to Mr Billings, designer of the proposed repairs, the wardens asked for estimates on the following works that were considered necessary.

To strengthen the Roof by the insertion of new timbers. To take off present Zink Tiles and cover the roof with galvanised corrugated iron on deal battens above the present boarding all roofs to be recovered. New lead flashings to Roofs new Ridging.
New plastering to walls.

²¹ All Saints' Church (1866 - 1872). Vestry Minute Book. Bendigo, Cole., K. (1990). A History of All Saints' Church Bendigo: The Rise and Demise of a Cathedral. Bendigo, Keith Cole Publications.

All Saints' Church View Hill Conservation Management Plan

Take down and rebuild the side Buttresses larger to strengthen the walls and enable them the better to sustain the roof of Nave - Rebuild one angle Buttress.

Take down and rebuild the Chancel Arch and jambs and wall above Arch. Repair and refix the Coving generally.

Repair those Buttresses that are not to be rebuilt.

Repair stonework of Windows.

Put open brick Drains to all down pipes and put new pipes and Eaves Gutters of cast iron.

New two light Window at East end- Additional ventilators to Windows and Roof and various other matters of less importance.²²

Specifications were prepared and, at a special Churchwardens meeting on the 19th December 1866, it was resolved that a notice calling for tenders be placed in the press and that Mr Smith be offered employment as clerk of the proposed works.

A request for a written tender from Mr Pattinson of Rowan St, Sandhurst was made by the Churchwardens at its meeting of 4th March 1867 for the internal roof repairs. Pattinson and Co were duly awarded the contract to complete the internal repairs and the price of £20 submitted by Mr W Smith Architect Rowan St Sandhurst was accepted to supervise the repairs to the church roof. Once again the church had difficulties with contractors and, in a letter of the 18 May 1867 to Mr Pattinson they have reason to question additional costs to the roof repairs, believing the items were covered by the original specifications.

On the 24 May 1867 the quote by Messrs Drew and Conway for repairs to the exterior roof of All Saints' was accepted. It appears that Drew and Conway felt that alterations should be made to the plans and specifications supplied, as a letter of the 29 May from the trustees declining the contents of a letter received concerning the roof repairs asked them to carry out the works as per the specifications supplied. They also noted that any additional works or materials must be approved by Mr Smith as clerk of works before acceptance. The zinc tiles on the roof seem to have been replaced with galvanised sheet metal tiles rather than corrugated iron, as sheet metal tiles can be seen in photos dating from 1910 and 1956. Galvanised iron sheet metal tiles are still in situ on the original entry porch on the southern side of the church.

During 1868 the church was in serious financial difficulties again due mainly to the continuing cost of repairs to the structure and a reduction in income partly attributed to the operation of St Paul's and its proximity to All Saints'. Despite the situation becoming so bad that the Churchwardens moved to reduce the stipend paid to the incumbent, Revd William Croxton, they were still planning to build a new church in the near future.

The continuing financial and psychological cost of repairs to the old structure to the church community led to a meeting of All Saints' parishioners in June 1869. Here it was decided that, as further repairs were needed, a new church would be built. This new structure was to be constructed of brick, rather than the problematical local stone, and would provide a larger and more fitting space for the growing congregation. Plans were drawn up by architect W. C. Vahland.

²² All Saints' Church (1866 - 1872). Vestry Minute Book. Bendigo. 22/8/1866

A letter was prepared and sent to the Lord Bishop of Melbourne on the 7 October 1869 by the All Saints' churchwardens requesting a grant for the construction of this church, "of good sound brick," The letter describes the existing church at this time (1869) to be "in a very unsafe condition"²³. So confident were they that, at the Churchwardens meeting of the 6th September 1869, it was moved, and resolved, that the Bishop, who was due in Sandhurst at the end of the month, be asked to lay the foundation stone for the new building, provided that it cost no more than £10.

Despite the best of intentions nothing came of the call for financial intervention on the part of the Diocese and the church carried on as it had in the past. Despite laying of the foundation stone and the production of a *carte-de-visite* (Figure 36) showing the proposed structure being sent out with a plea for funds, little money was pledged to the project and it lapsed. The condition of the church building was again of concern in May 1870 when the Vestry resolved that "the Incumbent should call a meeting of the churchwardens to consider what steps should be taken to place the church building in a fit & safe state for the holding of divine services." The condition of the church and suggestions for its repair or rebuilding were conveyed to the parishioners at a meeting held in the schoolroom on the 10th May 1870 where a motion was passed to proceed with the erection of the new west end of the proposed church (the chancel) subject to conditions. This motion was then amended to direct the churchwardens to "obtain the opinion of a competent architect as to the nave of the chancel end of the church & if found out of repair to report the best means of repairing same".

As the construction of a new church did not go ahead it became necessary to make further repairs to the existing structure, and it would seem that there was difficulty in funding this as well for, at a Vestry meeting of the 30th Jan 1871, the need to raise funds to "meet the claims of the contractors" was discussed and it was suggested that the cost could be partly met by holding a bazaar in August or September 1871.

By early 1871 the condition of the chancel had deteriorated to the point where urgent extensive repairs were required due to serious cracking. Rather than repair it the vestry decided in early 1871 to demolish the existing chancel and construct a larger one of brick including chancel arch, vestry, choir stalls and organ chamber of stone, with a large window with geometric tracery. These new additions, costing £1,200, were dedicated on the 17th June 1871 by the Revd W. Chalmers of Kyneton. The choir wore surplices for the first time on the occasion to become the first, along with the choir of St John's, Melbourne, to do so in Victoria.

Concerns over the condition of the building and the need for additional accommodation prompted the Vestry, in March 1873, to engage an architect to report on the condition of the church and the most suitable way to move forward. The report, provided by Mr Fredrick Wyatt of Melbourne (soon to design the new School and Master's Residence) dated 24th March 1873, provides great detail on the structure's condition and options to increase the accommodation for the parishioners.

²³ All Saints' Church (1866 - 1876). Correspondence copy book. Bendigo, All Saints' Church.

Wyatt's report suggested that demolition and construction of a new church was preferred, although

the Walls of the original structure are in a bad state of repair, the material of which they are composed together with the manner in which they are constructed being very defective. I am of the opinion that if undisturbed they will last for some years as the roof has now been so strengthened, trussed and braced... much of the stability of the roof is produced by the tension of the iron tie rods...²⁴

He noted that building a new church was not financially appropriate at this time, and suggested options to enlarge the church by the addition of a "new bay of the Nave & Aisles, [which] might be built against the present Building and Arches turned in the Eastern Gable to form the connection"²⁵. He made other suggestions to allow more space but none of his ideas were taken up. At the same time discussions were being held with the Diocese in Melbourne with a view to selling or leasing some of the church land to raise funds.

The existing nave is apparently to Burgoyne's original design, although rebuilt.

The introduction of the 1872 Education Act and the inadequacies of the current church school and its management brought on the closure of the school at the end of 1872. Faced with the cost of replacing the school, if one was to be retained, and repairing and enlarging the church, the Vestry members applied for leave to dispose of some of the church land to finance anticipated expenditure. The process was difficult and protracted but finally, on the 25th August 1876, five lots sold at auction for £3,304/1/8.

The proceeds of the sale financed the construction of a new brick School and Master's Residence designed by Frederick Wyatt in 1873 and built by Mr G. J. Kirby of Brighton. These Gothic Revival style buildings completed in 1877 later became the Deanery and Parish Hall.

In 1885 the exterior of the church was renovated and a new stone and cast iron fence, designed by W. C. Vahland and cast at the Phoenix Foundry of Mr W Challinder of Bendigo was erected. At the time the current incumbent, Revd Garlick, said of the church that "the whole structure should be taken down to give place to a new church worthy of the City of Sandhurst". There was still dissatisfaction with the condition of the existing building but no attempt was made to replace it. Over the following years further renovations took place. In the vestry minutes from the years leading up to the establishment of the Diocese of Bendigo and the church's elevation to that of a Cathedral, a sizable sum had been spent on repairs and renovations. Some of the costs were:

- September 1897, Mr Paynter for repairs to the exterior of the roof of the church £84.4.0 and £13.18.0 & £2 for water connection.
- July 1900, £50 to renovate church plastering.

²⁴ Wyatt, F. (1873). Letter to All Saints' Churchwardens 12 August. Melbourne: 5.

²⁵ Ibid.

- October 1900, £65.10.0 for cleaning, plastering and painting the interior of the church.
- In November 1900 local architect Mr W Beebe offering his services as architect for renovations.
- 17 Jan 1901 tender of £52.10 by Mr Curnow for renovations accepted.
- 28 Nov 1901, Tender of £47.5. (J Wells) for repairs be accepted.

By August 1854 Sandhurst had seven schools, three Wesleyan, two Government, one Presbyterian and one Roman Catholic, but no Church of England school. The Reverend Gregory had not neglected the educational needs of the children of Sandhurst and had been active in the establishment of State schools, but had not instigated the construction of a Church of England school. As, at the time, his church was of primitive slab construction the erection of a more fitting church building may have been a higher priority, and he may have also been more interested in education for everyone. This situation changed with the arrival of the Revd James Brennan at All Saints' upon Revd John Gregory's move to All Saints' in St Kilda, where he became the incumbent on the 4th May 1855. A timber common school, All Saint's Denominational School, was built on the corner of View Place and Mackenzie St opening on the 1st July 1855.

At the annual meeting of parishioners held on the 23rd December 1872 ²⁶ the condition of the school buildings and deficiencies of the trustees of the school in performing their duties were articulated to the parishioners. These and the introduction of the Education Act caused the meeting to move to close the school at the end of the year.

When the Education Act came into force the government assumed full responsibility for the design and building of all new schools. More accommodation was required for children who had not attended school before and were now required to, and the government had hoped to procure existing denominational schools, as the Act made it possible for these to be transferred or sold to the state. However, it was found that many of these were fifteen or twenty years old, needed to be modified for new methods of teaching, and were often poorly built²⁷ as was the case with All Saints'.

The Education act of 1872 required that all schools provide only secular education and further made provision for lands held by denominational bodies to be sold or leased to the Education Department for a fixed term. A letter from Revd William Croxton to the Minister of Education dated the 15th January 1873 makes it clear that the school was not closed because of the requirement for secular education only, but was due to the poor condition of the school room. This letter provides damning evidence of the ineffectiveness of the committee of management of the school in place prior to its closure. Further letters to the Minister of Education request that the school be re-opened with the Vestry as the committee of management. This did not happen, and the new school was opened in 1877.

²⁶ Secretary All Saints' Church (1866-1876). Churchwardens and Vestry Minute Book. Bendigo.

²⁷ Burchell, L. (1980). Victorian Schools: A Study in Colonial Government Architecture 1837-1900 Carlton, Melbourne University Press in association with the Victorian Education Department.

COMPARATIVE ANALYSIS

THE CHURCH



Figure 11 Early Photograph of All Saints' Church with two school children.

undated pre 1934

Photo courtesy Mike Butcher

All Saints' Church (Figure 11) was built in the Early English Gothic style, which appeared in England in the thirteenth century. It re-emerged during the Gothic Revival in the Victorian period, under the influence of the English church architects Augustus Pugin and Charles Hansom, both of whom sent plans to Australia, and the English trained architects William Wardell and Leonard Terry who practised in Victoria. The Early English Gothic revival style was no doubt encouraged in the colonies by nostalgic memories of England among the settlers, many old parish churches having been built in this style.

Miles Lewis further classifies All Saints' in the Early English Gothic- Rudimentary sub-category "that is, the early English period characteristics are quite clear, and reasonably correct, but they are used in only a limited or token way."²⁸ He also says of All Saints' that "it is of interest for the early date and local architects, despite the many alterations at later dates..."

Miles Lewis' stylistic classifications will be used for the following churches.

All Saint's was designed by W. H Burgoyne in 1855 and was completed in 1856. Although both Lewis and the National Trust (B6072) suggest that Hartley was involved in the design, no evidence has been found to support this.

²⁸ Lewis, M., Ed. (1991). Victorian Churches: Their origins, their story and their architecture Melbourne, National Trust of Australia (Victoria).

A complete example of Burgoyne's work (with Poeppel) may be seen in Christ Church, Castlemaine (Figure 12). The foundation stone of Christ Church was laid in 1854 by Bishop Perry and it was completed in 1858. It is of the Later Gothic Mainstream Decorated style ²⁹ and a little larger than All Saints'. It has local stone walls, and a six bay nave with simple buttresses and hood mouldings over the windows in common with All Saints'. Christ Church is also notable for its intact exterior and complete Victorian interior decoration and furnishings. This church is on the Victorian Heritage Register-VHR H1392.



Figure 12 Christ Church, Mostyn St, Castlemaine

Image: <http://stainedglassaustralia.wordpress.com/category/christ-church/>

SIMILAR CHURCHES NOW DEMOLISHED

The first St Peter's Anglican Church in Eaglehawk (Figure 13) was built of local stone in 1862, but within a decade it had not only become too small for the growing congregation, but its stonework was deteriorating alarmingly. A new church by Vahland and Getzchmann was built in 1874, but the old stone church remained in use as a Sunday School until it was demolished in 1961.³⁰ It was in the Early English Gothic Rudimentary Style, and similar to All Saints', although it was smaller with only a four bay nave and no chancel, which was, with a tower, to be added later.

²⁹ Ibid.

³⁰ City of Greater Bendigo (1993). Bendigo and Eaglehawk Heritage Study. 4.



Figure 13 The first St Peter's Eaglehawk

Image: Goldfields Image library

St Andrew's Presbyterian Church in Myers Street (Figure 14) was also built of local stone, in Early English Gothic Style. It had lancet windows and simple buttresses delineating the bays of the nave. It was demolished and replaced by the current church which was completed in 1930.

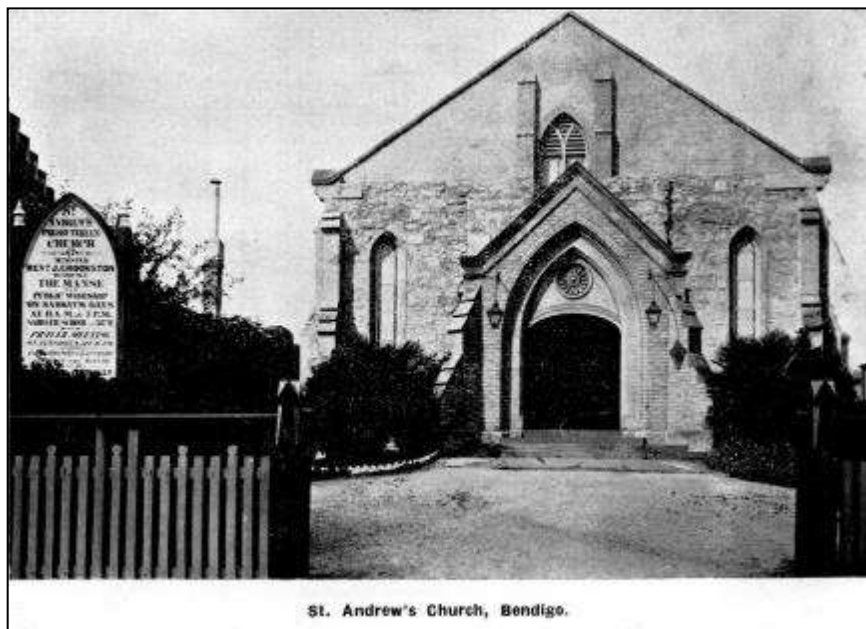


Figure 14 St Andrew's Presbyterian Church, Myers St Bendigo

Image: 1911 Bendigonian Annual

A SIMILAR CHURCH STILL IN USE

The Wesleyan Methodist Church in Forest St Bendigo (Figure 15) is a near contemporary of All Saints, having been built in 1862. It is Early English Gothic: Mainstream in style, which is a more comprehensive and detailed interpretation of the Gothic Revival than can be seen in All Saints'. It has a large cream brick addition at the rear by W. C. Vahland, which was stage one of an intended new church, never completed.

It is one of few remaining churches built of local Ordovician stone in the Bendigo area.

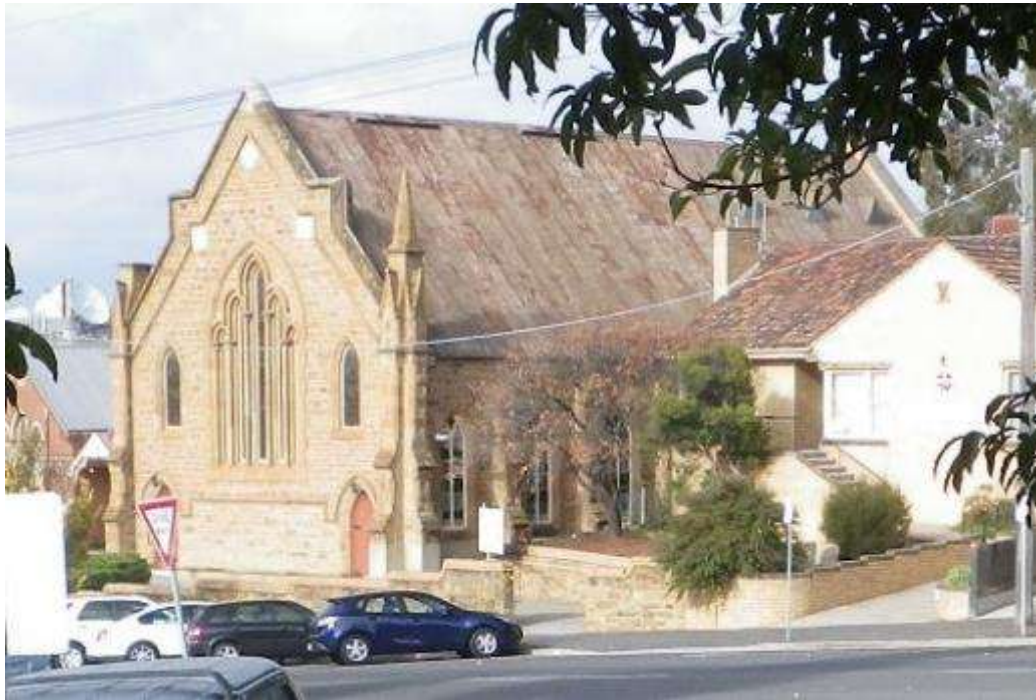


Figure 15 Wesleyan Methodist Church in Forest St Bendigo

Whilst there are many churches in various forms of the Early English Gothic Style remaining in Bendigo, very few are of local Ordovician stone, the vast majority being constructed of brick, or rendered. The inferior quality of the local stone contributes to this, brick being found to be much more satisfactory. A number of early stone churches have been demolished, All Saints' being a rare survivor.

1935 CHANCEL

The cream brick chancel was supposed to be the beginning of a grand new cathedral on the site of All Saints' designed by the well-known architect Louis Williams. He was responsible for the design of a number of churches of different sizes. His design, in association with Gawler and Drummond, for the new All Saints' Cathedral, was perhaps one of his most ambitious works.

Louis Williams was the architect responsible for St George's Anglican Church in Parkes, NSW (Figure 16), completed in 1930³¹. However, according to the Bathurst Diocese website, the "Parish Church of St George, a magnificent Louis Williams' structure which was commenced in 1926, but because of financial constraints was not completed until 1956, when the War Memorial Western End was added." Apperly, Irving and Reynolds in their book *Identifying Australian Architecture*, describe this Inter-War Gothic style building as 'exceptional' and "A landmark brick church endowed with powerful medieval character without copying Gothic detail." . Unfortunately his grand vision for a Cathedral in Bendigo remains a fragment.



Figure 16 The Church of St George, Parkes NSW, by Louis Williams.

Image: <http://www.ausbdm.org/church.php?id=31&s=37&offset=0>

³¹ Apperly, R., R. Irving, et al. (1994). A Pictorial Guide to Identifying Australian Architecture. Sydney, Harper Collins.

THE SCHOOLMASTER'S RESIDENCE AND SCHOOLROOMS



Figure 17 Master's Residence and School

The Master's Residence and Schoolrooms (Figure 17) were initially designed by Frederick Wyatt in 1873, but not completed until 1877. Although it has been stated elsewhere that Messrs Lloyd Tayler and Wyatt were responsible for the buildings, Lloyd Tayler was not involved in design of these buildings, and all correspondence from the Vestry is with Wyatt alone, as he had designed the buildings before he went into partnership with Tayler. The original plans were drawn up by December 1873. Wyatt engaged his own contractor, G.J. Kirby of Brighton, to construct the buildings.

The buildings are unusual in being designed and constructed as a pair with complementary elements, and joined by a Gothic archway, part of the original design, to complete the effect.

Recent investigation by Dr Gary Hill during the course of this study has shown that the Master's Residence has cavity walls (Figure 18), which is of interest as it predates Wyatt's Bishop's Building at Trinity College Melbourne of 1878 which is noted as an early example of the use of true cavity walls³². During construction flat iron bars approximately 50mm wide and 6mm thick (Figure 19) were used to tie the inner and outer walls together. It is unclear if this method of tying was used elsewhere in Victoria, Miles Lewis does not include this type of tie in his section (6d) on wall ties in "Australian Building: A Cultural Investigation"³³. Though difficult to see clearly they appear to be flat and not have provision to prevent water using the ties as a bridge from one wall to the other.

³² Lewis, M. (10/01/2013). "Australian Building: A Cultural Investigation." from <http://mileslewis.net/australian-building/>.

³³ Ibid.



Figure 18 Inside wall cavity.



Figure 19 Iron bar tie in cavity wall.

Further investigation is required, and the School may yet prove to have them as well.

The buildings retain their original appearance with all elements intact, except for the finial on the bell tower spire and the cast iron cresting on the mansard tower on the Master's Residence.

It has been difficult to find a close comparison comprising of a master's residence linked to a school in this way, or another schoolroom by Wyatt.

Most Government schools of the time were designed by Henry Robert Bastow, the architect to the Education Department. Bastow's designs tended to incorporate free adaptations of Gothic elements such as polychrome brick work, turrets, towers, pointed arches and Gothic window treatments in the Victorian Free Gothic Style³⁴. These elements are also found in denominational and Catholic schools, and reflect popular taste and English examples of educational buildings of the time. The interior layout with a large school room and two class rooms was common for a school of this size. Burchell gives a number of examples in his book, "Victorian Schools".

A rather grand local example of Bastow's work can be seen in Camp Hill Primary (VHR No. H1642), built at the same time as All Saints' School. Gothic gable treatment, a traceried window, and a tower with spire can be seen in both buildings (Figure 20). Although it is much smaller, All Saints' School manages to carry the Gothic elements of its much larger contemporary in an aesthetically pleasing way, including the belfry with its spire.

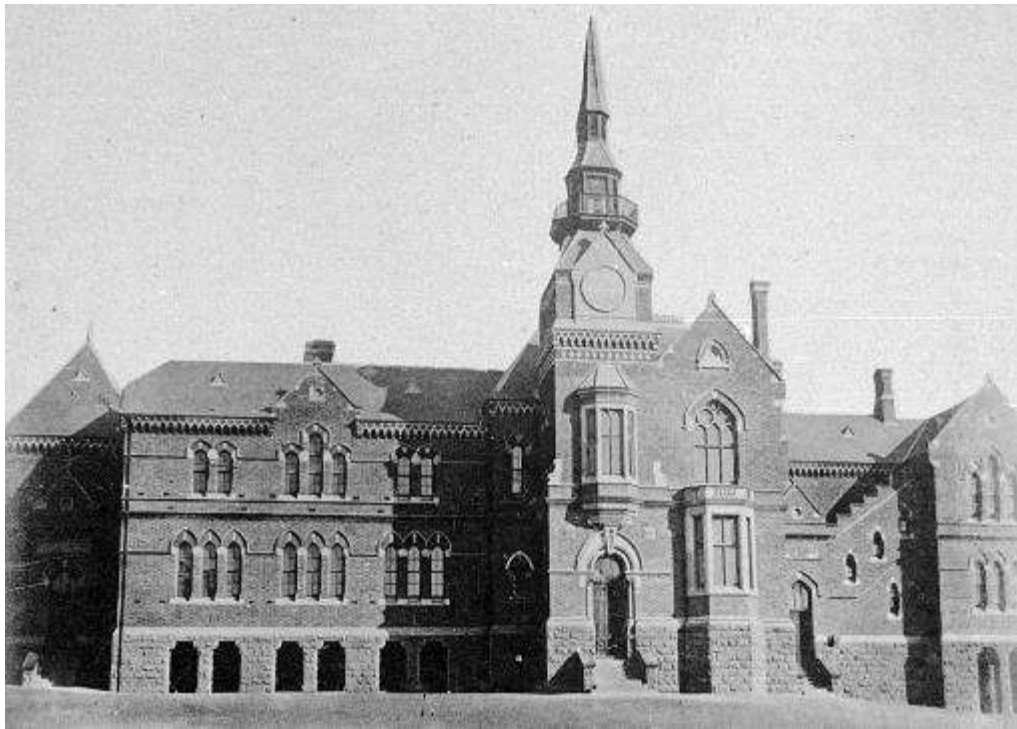


Figure 20 Camp Hill School, Camp Hill, Bendigo, 1890

State School No 1976 Arch HR Bastow 1878. Photo by W H Robinson Studio, 1890

Image: <http://museumvictoria.com.au/collections/items/770840/negative-camp-hill-bendigo-victoria-1890>

³⁴ Apperly, R., R. Irving, et al. (1994). A Pictorial Guide to Identifying Australian Architecture. Sydney, Harper Collins.



Figure 21 State School No. 210, Eaglehawk,

Image: http://vhd.heritage.vic.gov.au/#large_image_carousel:2482:1

Another local example of Bastow's work can be seen in Eaglehawk Primary (VHR No. H1628), which was designed by him in 1883. It was constructed in two stages in 1884 and 1886 (Figure 21), replacing earlier buildings³⁵. Although smaller than Camp Hill Primary, Eaglehawk Primary is still larger than All Saints' School. It shares asymmetrical façade, polychrome brick work, Gothic window and chimney treatments, Gothic styled entrance with buttresses, recessed porch under a pointed arch and a prominent bell tower, with All Saints', but the smaller school still manages to contain it all within an aesthetically pleasing design in combination with the adjoining Master's residence, which balances it.

There once was a later example in Bendigo of a schoolroom and a manse in the Early English Gothic style which were also designed by the same architect and built concurrently. The manse (Figure 23) and schoolroom (Figure 22) at St Andrew's Presbyterian Church in Myers St were featured in *The Building Engineering and Mining Journal* dated 30 September 1899. These were designed by James Blair, Architect, and built by Fairbanks and Wilson, Contractors. The buildings were similar in style and execution, but not physically joined, and were built either side of St Andrew's Church, now demolished, and mentioned above. Photographs of the manse and school buildings from the above journal are seen below. An extensive description was given of the manse and school in this article.

The schoolroom was linked to the existing St Andrew's College behind it. This complex of buildings has all been demolished.

³⁵ Burchell, L. (1980). *Victorian Schools: A Study in Colonial Government Architecture 1837-1900* Carlton, Melbourne University Press in association with the Victorian Education Department.

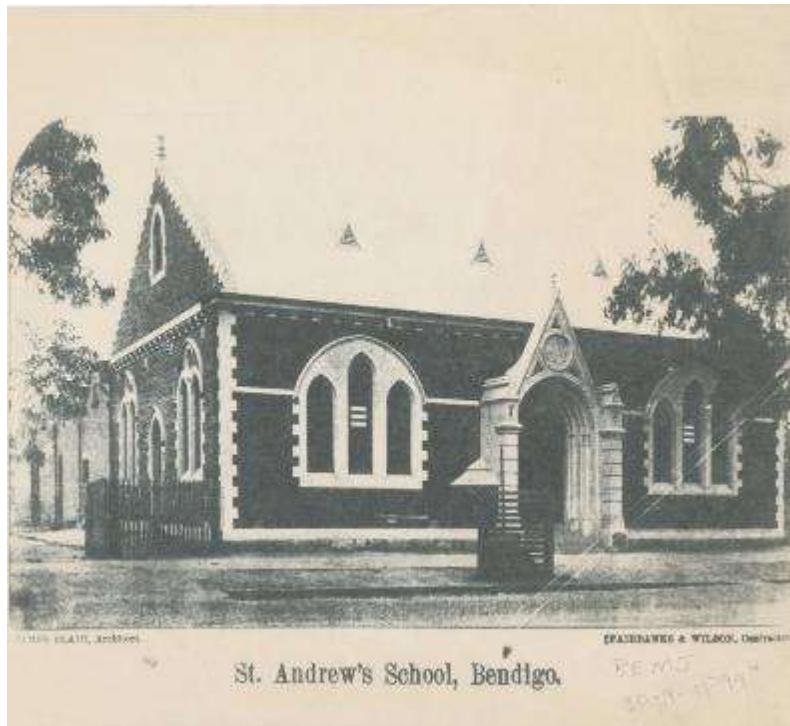


Figure 22 St Andrew's School, 1899

Photo: The Building, Engineering and Mining Journal 30 September 1899

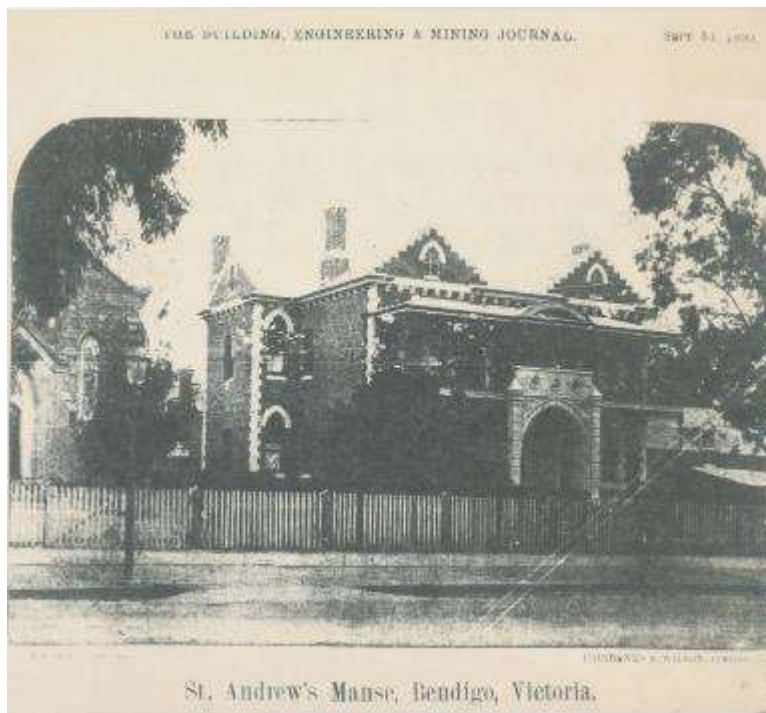


Figure 23 St Andrews Manse in 1899

Photo: The Building, Engineering and Mining Journal 30 September 1899

COMPARISON- ANOTHER WORK BY FREDERICK WYATT

Greystones Homestead (Figure 24) at Rowsley is a property designed by the firm of Lloyd Tayler and Frederick Wyatt, although Wyatt tended to be more Tayler's locum while the latter was in Europe.

Commissioned by Molesworth Greene in 1875, it was constructed by G. Kirby of Melbourne during 1875-76. G. Kirby also built All Saints' School and Master's Residence in Bendigo the following year. Greystones, the School and the Master's Residence have a number of architectural features in common, allowing for the fact that Greystones is constructed of bluestone rather than brick. Asymmetrical facades, recessed porches under a pointed arch, windows with pointed segmental heads and forward projecting gabled wings with similar gable treatments may be seen in these buildings. Greystones however lacks a mansard roofed tower over the entry porch, which is a feature of the Master's Residence.

Greystones is on the Victorian Heritage Register (H0265) and the National Trust Register (B1820). Both note its architectural significance.



Figure 24 Greystones (H0265)

Image from the VHR database

http://vhd.heritage.vic.gov.au/vhd/heritagevic/?timeout=yes#detail_places:42

Frederick Wyatt had a number of other notable buildings to his name, including the 1878 residential building in the Gothic style at Trinity College, Melbourne University, known as Bishop's Building. This building is notable for being one of the first with true cavity walls³⁶. Other buildings by Frederick Wyatt include Holy Trinity Church at Bacchus Marsh in the Early English Style, built in 1876 (National Trust Register File No. 4016), and St Peters (Figure 25), also in Early English Gothic Style, at Tahara on the Condah- Coleraine Road, (VHR H1912) built in 1881. He was also responsible for

³⁶ Lewis, M. (10/01/2013). "Australian Building: A Cultural Investigation." from <http://mileslewis.net/australian-building/>.

additions including north and south transepts, a chancel and sanctuary to All Saints' St Kilda in 1875.

All Saints' School and Master's Residence, however, seem to be unique among his designs.



Figure 25 Tahara - St Peter's Anglican Church (1881)

Image: Victorian Heritage Register

FENCES

The cast iron fence along the Mackenzie and Forest St boundaries of the church was designed by Bendigo architect W. C. Vahland and cast at the Phoenix Foundry of W. Challinder, Creek and Burr Sts, Sandhurst (Figure 26, Figure 27 & Figure 28). It was erected in 1885. Challinder also made the cast iron air brick vents in the stone walls of the church (Figure 71). The Phoenix Foundry operated from 1875 to 1910, operated by Challinder and Sons directly from 1875 to 1888³⁷.

Challinder's specialised in light castings such as decorative cast iron friezes, fringes, brackets and balcony panels, umbrella stands, finials, lion's heads for guttering, and Lions, Unicorns, Dogs, and Punch and Judy with Baby. They also made fences, tomb railings in both wrought and cast iron, and other more practical items ranging from brass bearings to coal and coke grates and plough wheels. An advertisement in *The Bendigo Evening News* of 30 July 1886 invited customers to inspect their show room with "1,000 to select from."

The base of the fence is of local stone capped with Malmsbury bluestone, and the fence is in good condition.

Vahland was responsible for the design of a number of notable iron palisade fences in Bendigo, for example, the fences of The White Hills Cemetery (VHR H2136, Figure 29), Bendigo Hospital (Figure 31) (cast by Frank M. Brown, also in Creek St, in 1892, gates

³⁷ Butcher, M. and Y. Collins, Eds. (2005). *Bendigo at Work*. Strathdale, Holland House.

now missing), and Anne Caudle Centre (VHR H0992 Figure 30), all of which have impressive gateways with stone columns, also designed by Vahland, and in the case of the White Hills Cemetery gates the columns were made by notable local architect and stonemason William Beebe.

The All Saints' Church fence has a stone post at each end of the fence, and none at the gateways (Figure 27). A stone post at each end of the fence was a feature of every fence Vahland designed. The All Saints' fence and gates are intact, apart from a couple of missing spear points. They are on a smaller and more decorative scale than the other Vahland fences shown here, of a welcoming rather than the protective nature as seen on the fences of the hospitals and cemetery.



Figure 26 Gateway on MacKenzie St.

The gate is complete and shows Vahland's appropriate design for the church.



Figure 27 The Forest St side of the Vahland Fence.



Figure 28 Stone post at the end of the fence on the Forest St Side (Right).

Note scroll pattern backstay typical of Vahland's fences.



Figure 29 Gates of the White Hills Cemetery.

The missing stone post is extant and will be reinstated.



Figure 30 Fence of the Anne Caudle Centre.

(Right) Scroll pattern backstay with gate post and gate behind.



Figure 31 Bendigo Hospital fence, typical scroll pattern backstay can be seen behind it.

(Right) Bendigo Hospital Gateway, with lamp post, the gates themselves are missing.

Although the date of the wrought iron fence on a concrete and brick base along the front of the Master's residence (Figure 32) is unknown (probably early 20th century), it has a mail box attached to it which has an embossed brand showing it to be made by Connell & Co of Bendigo. This may indicate that the fence was manufactured by them as well, although the fence itself has no maker's mark. The gates have been removed from the driveway, but are stored on the property (Figure 33).



Figure 32 The wrought iron fence with cast iron spear points.

Located on the Mackenzie St frontage of the Master's Residence and School. Probably early 20th Century.



Figure 33 The driveway gates from the wrought iron fence.

ALL SAINTS' BUILDINGS

THE CHURCH BUILDING

...It was from there [Eaglehawk] that I would walk with my Father, and Mother into Bendigo to attend Church. It was a Slab building in Bridge St, and the Clergyman, an old white haired man, and afterwards, "All Saints" was erected. At first, a large tent served for the purpose, and the Rev Gregory officiated. Stumps of trees served as seats, and I remember the Rev Gregory used to always give me a piece of bread and butter. Finding it too far for my Mother to walk he kindly said he would come to Eaglehawk as he found so many adherents willing to attend, and at 3 o'clock every Sunday, he would walk in his white surplice to the service... Mother eventually got tired of the "Diggings" so my Father left and went to Prahran and bought a small house in a little street off Chapel Street... There the Church of England [All Saints' St Kilda] was built in Chapel Street, and strange that our Rev Gregory was moved there by Bishop Perry³⁸.

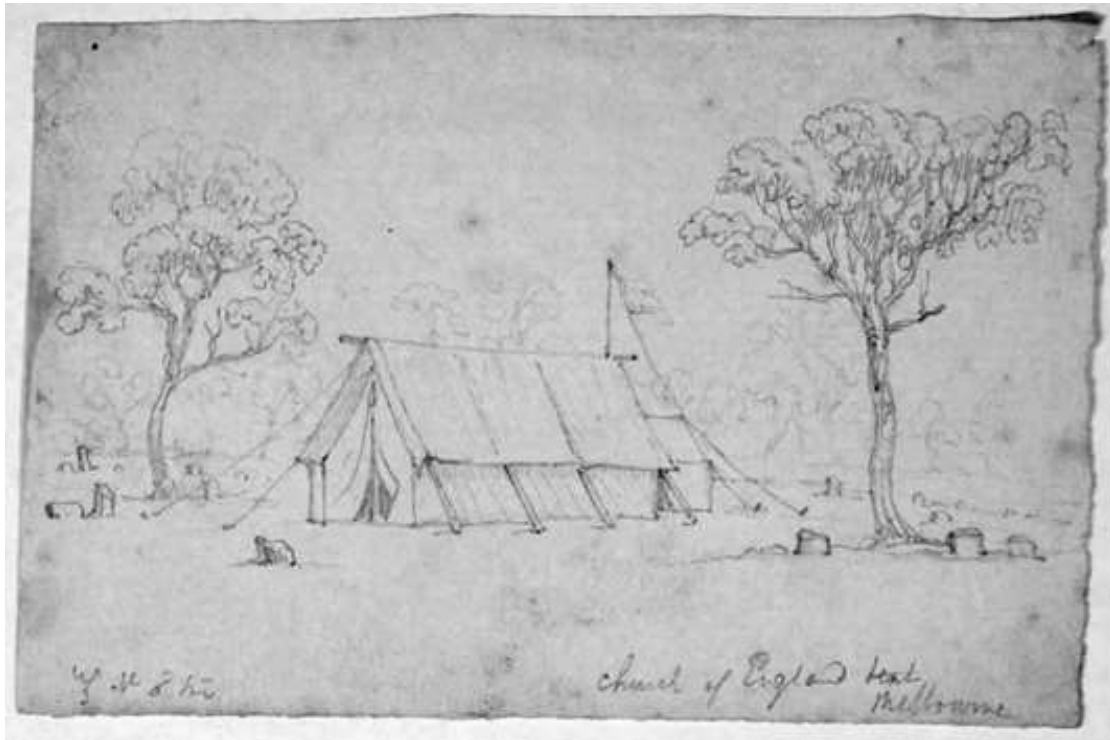


Figure 34 Church of England Tent Melbourne, 1850s, by Henry Winkles.

Image courtesy of Ballarat Fine Art Gallery.

³⁸ Susan Welsford WENBORN (nee GULLOCK) 1844-1925 "Her Diary" Bendigo, Australia

The first All Saints' Church was a tent church, possibly similar to the one shown above (Figure 34), which was followed by a slab building, probably with a canvas roof, before the first attempt at a suitable permanent structure was made.

All Saints' Church was built in the Early English Gothic style, which appeared in England in the thirteenth century. It re-emerged during the Gothic Revival in the Victorian period, under the influence of the English church architects Augustus Pugin and Charles Hansom, both of whom sent plans to Australia, and the English trained architects William Wardell and Leonard Terry who practised in Victoria. The Early English Gothic revival style was no doubt encouraged in the colonies by nostalgic memories of England among the settlers, many old parish churches having been built in this style.

Miles Lewis further classifies All Saints' in the Early English Gothic- Rudimentary sub-category "that is, the early English period characteristics are quite clear, and reasonably correct, but they are used in only a limited or token way."³⁹

All Saints' is on the National Trust Register (B6072) and was built in proximity to other churches, St John's Presbyterian Church, designed by W.C. Vahland 1890- 91 (National Trust Register B4643), Forest St Methodist (Wesleyan) Church (which has the second oldest organ in Bendigo B7217), and Sacred Heart Cathedral (B4509) with its towering spires. When Government surveyors were laying out the plans for new towns on the goldfields, they tended to mark a piece of high ground as suitable for churches, and many towns have churches grouped in this way. Local heritage overlays for these churches and this historic area are shown elsewhere in this report.

THE ARCHITECTS

FREDERICK BURGOYNE

The first permanent All Saints' Church was initially constructed to plans by Mr W. H. Burgoyne which were commissioned by the committee and produced in late 1854.

The existing nave is apparently to Burgoyne's original design, although rebuilt. (Figure 35) The plans initially provided for a chancel, sanctuary, tower capable of carrying bells and a staircase leading to a gallery.

A complete example of Burgoyne's work (with Poeppel) may be seen in Christ Church, Castlemaine (Figure 12). The foundation stone of Christ Church was laid in 1854 by Bishop Perry and it was completed in 1858. It is of the Later Gothic Mainstream Decorated style and a little larger than All Saints'. It has local stone walls, and a six bay nave with simple buttresses and hood mouldings over the windows in common with All Saints'. Christ Church is also notable for its intact exterior and complete Victorian interior decoration and furnishings. This church is on the Victorian Heritage Register- VHR H1392.

³⁹ Lewis, M., Ed. (1991). Victorian Churches: Their origins, their story and their architecture Melbourne, National Trust of Australia (Victoria).



Figure 35 Painting of All Saints by A. Miller.

Image courtesy Mike Butcher

1869 VAHLAND AND GETZSCHMANN

In 1869 a meeting of parishioners was held to decide whether to spend more money to carry on with repairs and enlarge the church, or to build a new church altogether. A committee was appointed to look into the matter, and it decided to expend no more money on constant expensive repairs, and to have plans made by Bendigo architects Messrs Vahland and Getzschmann for a new church. The new structure was to cost £1450 and an appeal was launched. A *carte de visite* was made, with a photograph of a drawing by the architects of the proposed new church (Figure 36), and this was presented to prospective donors. The foundation stone was laid by Bishop Perry on 30 September 1869, but unfortunately the appeal was unsuccessful, and the new church was never built. The foundation stone cannot be found. The architects' drawing shows what might have been.

Wilhelm C. Vahland was born in Germany and trained as an architect there before emigrating to Australia in 1854 at the age of 27, and after having no luck finding gold, he began a career as an architect that lasted 50 years. Robert Getzschmann arrived in Bendigo in 1857. These two architects in partnership were responsible for many of Bendigo's most notable buildings such as the Capital Theatre (originally Masonic Temple) in View St and the Mechanics Institute and School of Mines (now BRIT) in McCrae Street. They also designed a number of hotels, businesses, churches and residences. Vahland designed the Alexandra Fountain in Charing Cross, and was also responsible for the "Vahland Villa", a design used for some of the ubiquitous weatherboard cottages of Bendigo.

He and his family were parishioners of All Saints'.



Figure 36 *Carte de visite* showing Vahland and Getzschmann's drawing for a new All Saints' Church. The tower design included a stair turret.

Image- Goldfields Image Library 00096

1935 GAWLER AND WILLIAMS

At a meeting of the Diocesan Synod in August 1932 the Cathedral Bill was passed confirming All Saints' as the Pro Cathedral and the site of the future Cathedral. In June 1934 plans prepared by ecclesiastical architects John Gawler and Louis Williams for a grand new cathedral (Figure 37 & Figure 38) were shown to the Cathedral Council. It was described as follows "It has been the aim of the architects to conceive a building both in plan and design a sense of height and an offering of space. The central tower, reaching to a height of about 298 feet... The exterior of the building will be faced with stone. A free treatment of Gothic has been favoured by the architects, avoiding a copy of period work.⁴⁰" The height of the tower and spire of nearby Sacred Heart Cathedral is 284 feet 3 inches (86.64 metres)⁴¹ from floor level to the cross on top of the spire, which gives some idea of the size of the proposed All Saints' Cathedral.

⁴⁰ Cole., K. (1990). A History of All Saints' Church Bendigo: The Rise and Demise of a Cathedral. Bendigo, Keith Cole Publications.

⁴¹ Catholic Diocese of Sandhurst. (2012). "Sacred Heart Cathedral." Retrieved 22 July 2012, 2012, from <http://www.sacredheartcathedral.org.au>

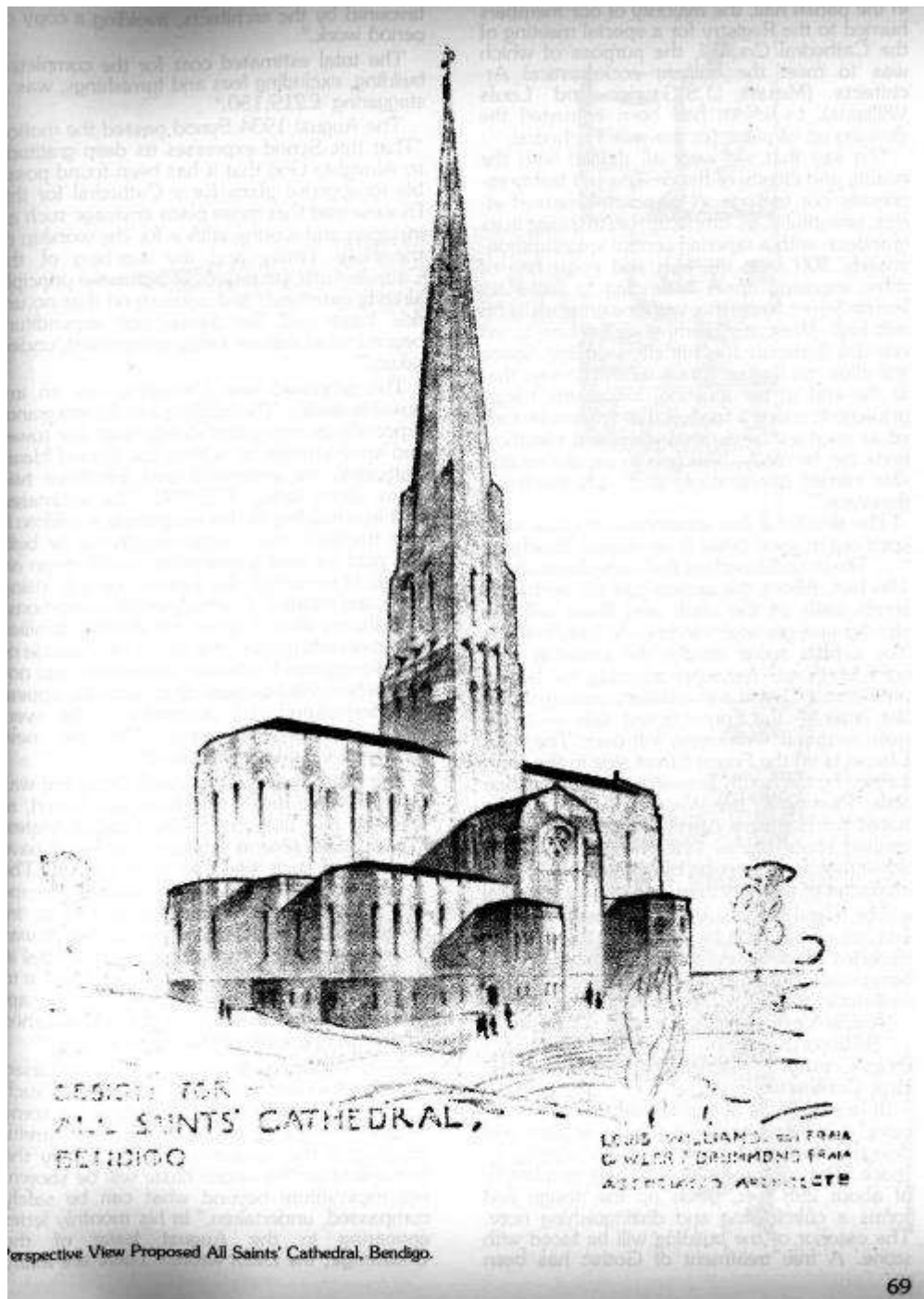


Figure 37 Perspective View, All Saints' Cathedral, by the architects.

Due to a lack of funds only a small portion of this magnificent edifice was ever built. The west end wall and two bays of the northern side of the existing nave were demolished, and a new chancel was built from a small portion of plans for the east end of the new building. The end wall was temporary, and the side walls were only a small part of their intended height.

The foundation stone was laid in December 1935. At the dedication of the new Chancel Bishop Baker said “although it is only part of the Chancel which we have built, yet it makes a noble and dignified Sanctuary...⁴²” No further work towards the new cathedral was ever undertaken apart from interior fittings and furnishings, which are no longer in situ, leaving the new east end as an incomplete cream brick anomaly attached to the old stone of the church (Figure 39).

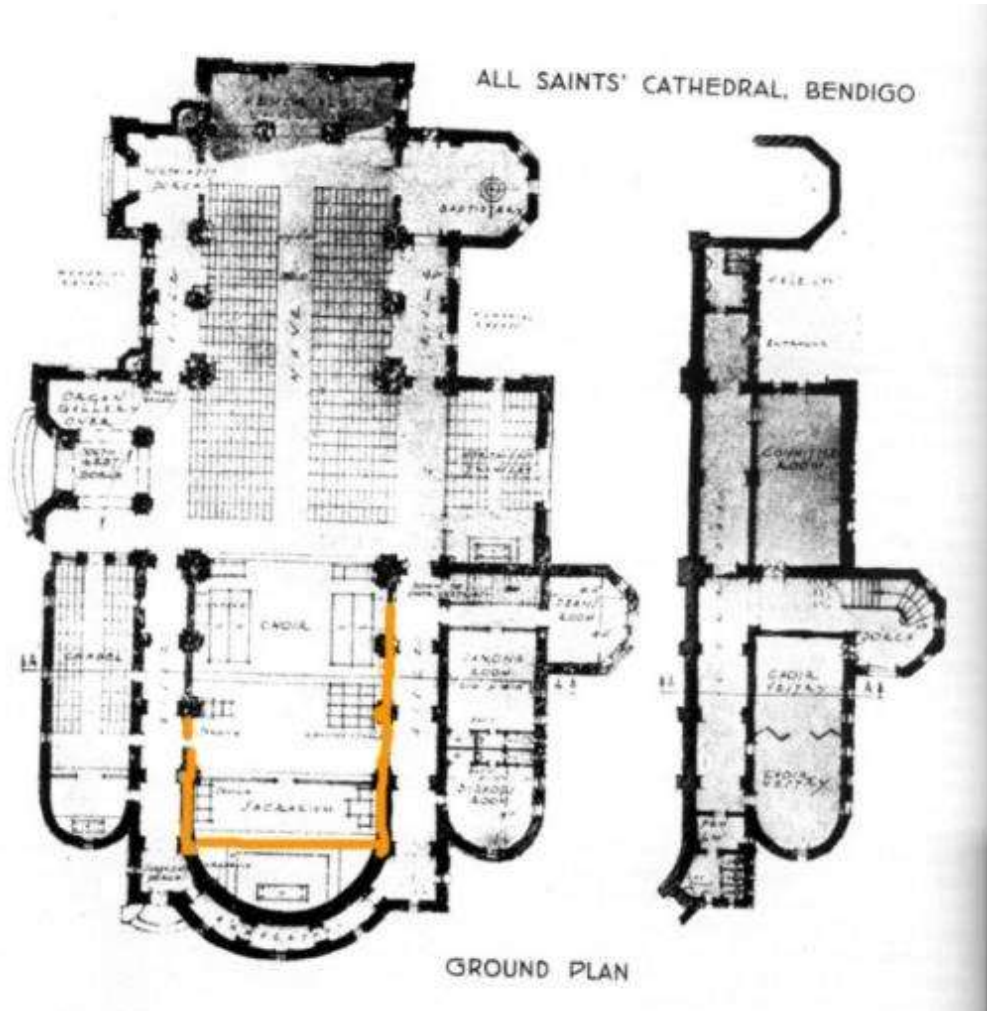


Figure 38 Plan for the new Cathedral.

The orange line shows the only walls ever built, forming the new chancel. The end wall was temporary.

Images from Cole, A History of All Saints' Church Bendigo

⁴² Cole., K. (1990). A History of All Saints' Church Bendigo: The Rise and Demise of a Cathedral. Bendigo, Keith Cole Publications.



Figure 39 The incomplete 1935 addition.

The concrete walls were temporary, to be opened into the aisles of the new cathedral when built.

Williams' long career lasted from the 1890s to 1961, and he designed churches, vicarages, schools, and halls for the Freemasons, Catholics, Anglicans and Methodists in all of the eastern states.

He designed the All Saints' Anglican Church at Emu (near Dunolly, also in the Bendigo Diocese) in 1934, which is an example of his smaller scale projects. It is on the National Trust Register (B5827). In 1926 Louis Williams designed St Augustine's Anglican Church in Shepparton, which contains the only other known memorial window to veterans of the Korean War in Victoria other than that in All Saints' Bendigo.

He was very impressed by the work of glass artist Christian Waller and engaged her to design windows in several churches he worked on including St Paul's Frankston and All Saints' Bendigo.

It seems that Williams was the more creative of the two architects in the Gawler and Williams partnership, and John Stevens Gawler was better known for his work at the Architecture Department of the University of Melbourne and the Town and Country Planning Board than his designs. However Gawler in partnership with Walter Drummond designed a range of domestic, industrial, commercial and church buildings, large and small. Gawler and Williams were the architects responsible for Box Hill Town Hall⁴³.

⁴³ Lewis, M. (2012). "Gawler, John Stevens." Australian Dictionary of Biography (1885-1978) Retrieved 8 June 2012, 2012, from <http://adb.anu.edu.au/biography/gawler-john-stevens-10285/text18195>.

STRUCTURES AND ELEMENTS

THE GUILD ROOMS 1938

The Guild Room and new vestries were built in 1938, but the architect is unknown (Figure 40 & Figure 41). It provided much needed accommodation for the women's organisations connected with the church, including the Mothers' Union, the Women's Guild and the Girls' Friendly Society⁴⁴.

These new facilities were attached to and incorporated the existing stone vestry, and were constructed of brick faced with cement render. Little regard was given to integrating its design with the existing church, possibly as it was still hoped that the new Cathedral would be built. The style could possibly best be described as Inter-War Functionalist, with the bunker like exterior having a parapeted roof and three continuous horizontal grooves around the upper part of building to break up its bulk and give a hint of the new Moderne style.



Figure 40 The Guild Room, North wall.

⁴⁴ Cole., K. (1990). A History of All Saints' Church Bendigo: The Rise and Demise of a Cathedral. Bendigo, Keith Cole Publications.



Figure 41 The Guild Room, West wall and interior.

THE PARSONAGE (OLD DEANERY)

When Mr W. H. Burgoyne was commissioned to design the first All Saints' Church, the Committee contracted Messrs Simeon Bros to build the parsonage as well as the church. By February 1855 the church building was underway and the parsonage was well advanced, and it was completed by July prior to the completion of the church. It faced onto View Place and was described as "a substantial stone building standing a little distance back from the street, and has in front a pretty garden."⁴⁵

A number of additions were made to the building over the years as its usage changed. It was finally used as the residence of the Verger but, when inspected in 1957 after a period of disuse, in preparation for occupation by a new Verger it was found to be in such a bad state of repair that the decision was taken to demolish it⁴⁶.

A photograph of the building itself could not be found, but the roof of the building appears in a number of photographs (Figure 43 and Figure 43). It appears that it was a fairly large building, with elaborate chimneys. It can be seen in the background of (Figure 44) at the end of the driveway between the master's residence and school.

At the time of demolition the site was filled and levelled and turned into tennis courts, which were laid down in 1960⁴⁷. It is likely that archaeological remains of the

⁴⁵ Ibid.

⁴⁶ Ibid.

⁴⁷ Ibid.

foundations of the 1855 house and additions, outbuildings and gardens may remain under the tennis courts.



Figure 42 Old Parsonage viewed from the North West.

This image is a detail from a 1924 aerial photograph (Airsy No. 23).

Key

- 1 School**
- 2 Master's residence**
- 3 Single Storey kitchen**
- 4 Old Parsonage and additions**
- 5 Stables and toilets**



Figure 43 North elevation of old parsonage roof. All Saints' Church and vestry behind.

Goldfields Library image detail



Figure 44 Parsonage viewed from driveway between School and Residence circa 1950s

Photo: Doney Collection, National Trust of Australia (Victoria) Bendigo and District Branch

THE CHURCH BELL

Although a tower and bells were provided for in every set of plans produced for All Saints', none were ever built. However, a bell was installed on a wooden frame in the grounds

Figure 45).

Cole⁴⁸, claims that in 1891 All Saints' "became the proud possessor of a bell... cast at the Horsfield and Lowden foundry, Long Gully". This may refer to a later bell as the Vestry minutes of the 26th January 1870 state that Roberts' account for erection of a Bell frame was considered very high and Mr Brown of the Vestry Committee undertook to see him about it. It was not until December 1871 that mention of payment for a bell, presumed to be placed in the frame, was mentioned in the minute books. The actual date of installation of this bell is not stated but it can be presumed that it occurred at about this time. The frame has been demolished and the bell is currently housed at St Paul's Cathedral, Bendigo.

⁴⁸ Ibid.



Figure 45 The vestry prior to 1935. The bell frame can be seen on the right.

Detail from an undated photograph Goldfields Library image

THE CHURCH INTERIOR

The church was built in the Old English Gothic Style and appropriately the nave roof was built with the simplest form of early church roof- high pitched single frame trussed rafters, in which each pair of rafters is a complete truss in itself, formed of scissor beams and collar. Braces sit on decorative and functional corbels to help support the rafters which sit on the wall plate, whilst a king post with webs sits on top of each collar beam. An early example of this form of roof may be seen in the nave of St Edmunds Church, South Burlingham, Norfolk, dating to the late 12th or early 13th century.⁴⁹ The steel ties visible in the 1929 photograph strengthen the roof structure and may date to one of the roof repairs, possibly those done in 1867 and mentioned by Wyatt in his 1873 report.

The roof also retains its original varnished timber, cross bracing and Baltic pine lining. The 1935 section continues the varnished lining board roof, and the arched steel web trusses are painted brown to match. All internal walls are rendered and painted pale cream. The 1929 image (Figure 47) shows the original elaborate painted decoration popular during the 19th century.

⁴⁹ Goodge, M. (2012). "Church of St Edmund, Lingwood And Burlingham." Retrieved 12/6/2012, 2012, from <http://www.britishlistedbuildings.co.uk/en-228479-church-of-st-edmund-lingwood-and-burling>.

At the Vestry meeting held on 2 May 1871 "It was decided to have the chancel arch lettered with the following Text Glory to God in the Highest On Earth Peace. Goodwill towards Men. The style of letter to be left with the Incumbent." This lettering may be seen in the 1929 photograph below.

The text over the Montgomery window says 'Thou art the King of Glory O Christ' and the panels either side "To Thee all angels cry aloud: the Heavens and all the Powers therein". The words are from the Te Deum Laudamus. This decoration was probably carried out at the same time as that on the chancel arch. The front of the altar table reads "Holy Holy Holy".

Vestry minutes of 25 October 1900 (p.90) recommend that the church be renovated as a result of an inspection by Mr Rettie (of the vestry) with Mr Collier (builder) to make an estimate of costs involved, including £10 to Paint and Colour walls.

The decorative paint work (Figure 47) was apparently painted over and obliterated in the 1930s (Figure 46). The original wooden floors of the first chancel and choir remain in situ, the sanctuary area retaining a panel of 19th C encaustic tiles. The first incumbent, Revd John Gregory, was much in favour of decorated interiors as being conducive to worship⁵⁰, and All Saints' Church St Kilda, where he spent many years from its inception, is an outstanding example (Figure 48). Although he left Bendigo for St Kilda before All Saints' Church was finished, he may have had some influence on its interior design. According to the St Kilda Historical Society web site, the original meeting place on the hill, the tent and both churches he founded were named All Saints' because, according to his daughter, he had attended All Saints', Margaret Street, London, as a child and was attracted by the name.

In 1864 an organ gallery with stairs was erected in the eastern end of the Church over the entrance. It was designed by Bendigo architects Vahland and Getzchmann and built by their contractor Mr Pattinson. Two windows were situated in the wall behind the gallery which provided light. The organ was placed there until the organ chamber was built as part of the new chancel in 1871.

⁵⁰ All Saints'. (2012). from
<http://www.skhs.org.au/skhschurches/all%20saints%20anglican%20church.htm>.



Figure 46 All Saints' 1871 Chancel today.



Figure 47 The Chancel in 1929,

Showing organ, Bishop's Chair, altar, choir stalls and pulpit in place. Note also the 19th century painted decoration, and Montgomery's window.

Image Courtesy Mike Butcher



**Figure 48 The Altar in All Saints St Kilda,
Showing painted and carved decoration.**

Image: <http://www.skhs.org.au/skhschurches/all%20saints%20anglican%20church.htm>

THE PIPE ORGAN

Music had originally been provided in All Saints' church by a harmonium. The pipe organ at All Saint's was the first in Bendigo, having been purchased from Messrs. Gray and Davison of London for £510 in 1865 and installed in 1866⁵¹. This instrument may be seen in the first organ chamber, now the entry porch, in the 1929 photograph below (Figure 49). The organ has been refurbished a number of times, and the pipes have been rearranged, but some original elements remain. During the dedication of the new Chancel on 4 April 1936, the Dean wrote, "everybody was charmed by the Cathedral-like quality of the new organ". It was the same organ, but once more refurbished. A small plaque on the front of the organ says

A.M.D.G.

The swell box of this organ and the mixture stop were added in memory of Dr
William John Long

October 1940.

John Maidment, Chairman of the Organ Historical Trust of Australia (OHTA) has kindly supplied further information on this organ⁵², (Pers Comm via email to Elaine Doling).

⁵¹ Cole., K. (1990). A History of All Saints' Church Bendigo: The Rise and Demise of a Cathedral. Bendigo, Keith Cole Publications.

⁵² Maidment, J. (2012). All Saint's organ. E. Doling, email.

... the All Saints' organ was probably the first organ in Bendigo or at least contemporaneous with the organ at the Wesleyan Church, Forest St. Gray & Davison were one of the three leading organbuilders in Britain and sent out a handful of other instruments to Victoria at the time - Christ Church and St Patrick's, both in Ballarat are two examples I can think of.

The All Saints' organ was very rigorously rebuilt by Hill, Norman & Beard and essentially all that survives from the earlier organ are some of the pipes- and not including the façade pipes, which are of zinc. I understand that some or all of the original decorated façade pipes though survive as the Swell Open Diapason, but are not visible from the exterior. I should think that the windchests and all of the interior action dates from 1936. The organ is really a 1936 organ with a 1963 console and is not of any particular musical or historical significance.

The recent photograph shows the organ in its current situation and configuration in the 1936 organ chamber near the eastern end of the church (Figure 50). Some of the original painted organ pipes do survive inside the organ, although some have been cut and reassembled in a different configuration. It is still in occasional use, including for music lessons. The original organ chamber became the entry porch after the new chancel and organ chamber were built. The organ in St Peter's Church, Eaglehawk (National Trust Register B4843) is an intact and fully restored example of a similar sized 19thC church organ (Figure 51).

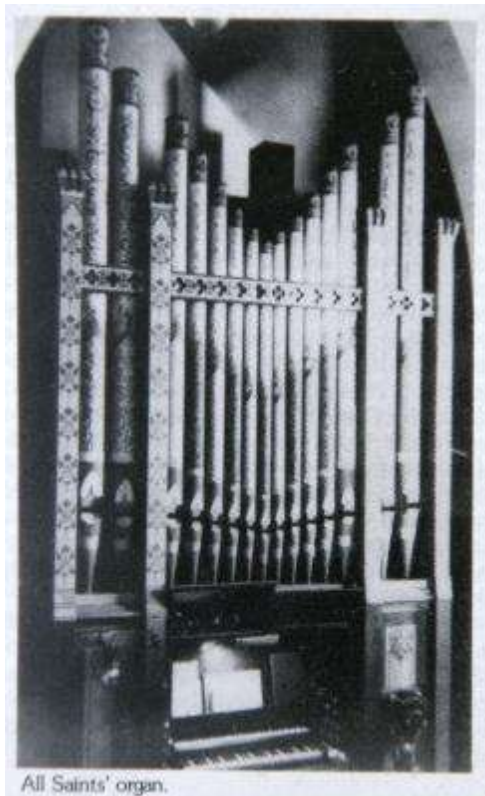


Figure 49 The All Saints' organ in its original form.

Image K. Cole p. 9



Figure 50 Left original pipes reused inside the organ. Right All Saints' organ today, after many renovations



Figure 51 The Pipe Organ St Peter's Eaglehawk.

The second pipe organ to be installed in Bendigo is in the nearby Forest Street Methodist Church. This organ was built by George Fincham in 1867 with a casement by W. C. Vahland and contains a number of original elements. It is on the National Trust register (NT B7217).

THE DEANERY AND SCHOOL

THE FIRST SCHOOL

The timber common school on the corner of View Place and Mackenzie St (Figure 52) commenced instruction to the local children as All Saints' Denominational School on 1 July 1855, with Mr Robert Thynne as Head Teacher.

The timber schoolroom was 64 x 24 feet, with an additional classroom behind. The plan was fairly standard for schools at the time.

The school was used for Sunday services while the church was being built.

W.C. Vahland designed a similar, but smaller, portable school building for Robinson Crusoe Gully Church of England School in 1857 (Figure 53)⁵³. It is not known if he was involved with the design of All Saints' School. Figure 52 shows the teacher's residence beside the school, and All Saints' Church behind it

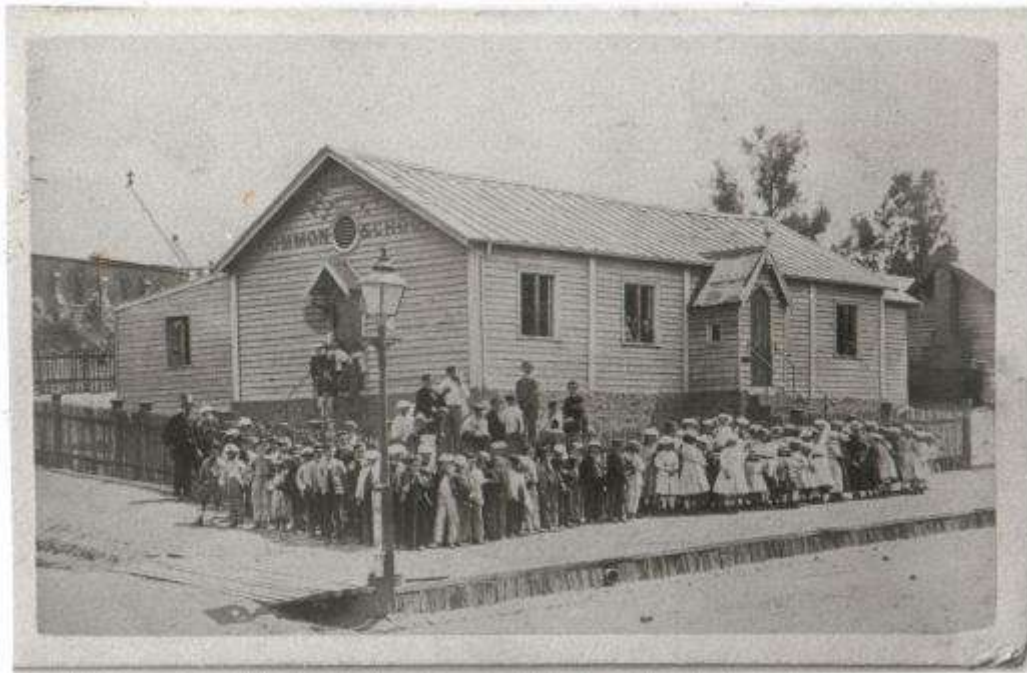


Figure 52 All Saints' Sandhurst Common School

Image Courtesy Mike Butcher

⁵³ Burchell, L. (1980). *Victorian Schools: A Study in Colonial Government Architecture 1837-1900* Carlton, Melbourne University Press in association with the Victorian Education Department.

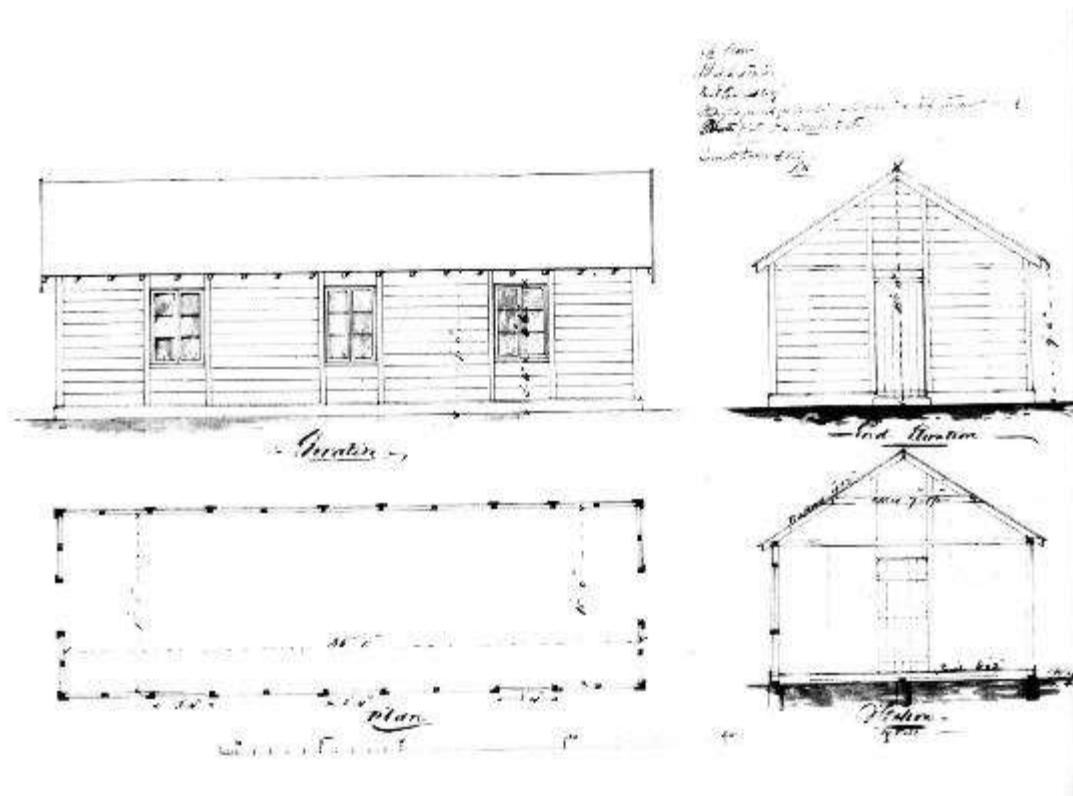


Figure 53 Vahland's 1857 plan for a C of E portable schoolhouse.

Built in Robinson Crusoe Gully, Kangaroo Flat, (Burchell p. 90)

THE SECOND SCHOOL AND SCHOOLMASTER'S RESIDENCE

The unsuitable condition of the old school rooms and the constant need for the church to expend financial resources on the poorly built church was the catalyst for serious discussions on how the church could progress into the future. The idea of selling or leasing part of the land occupied by the church was seen as a possible solution. The closure of the church school, its physical condition and the increasing value of land fronting View Place (later View St) presented an opportunity to investigate this option.

In early June 1873 the Vestry advertised a competition to design a new parsonage on church land and shops, to be facing View Place on land the church was intending to lease or sell. The vestry of All Saints' sent a letter on the 12 June 1873 to twelve architects who had requested specifications for the buildings in the competition, a parsonage and a structure "which will be suitable for a family Hotel" on the corner of McKenzie and View Streets. The parsonage was "to be of brick to contain not less than ten rooms exclusive of Kitchen & Scullery - two stories high - ecclesiastical in style but with a due regard to the requirements of climate - cost not to exceed £1600." £25 prize money was offered for the best design for each building.

The inclusion of the provision for a "family Hotel" caused considerable difficulties for the incumbent Revd William Croxton in the press.

In March 1873 the vestry committee engaged an architect, Mr Fredrick Wyatt, to examine the church and report on its condition and the best method of increasing the

accommodation in the church. It is unclear if there was any direct communication between Mr Wyatt and Revd William Croxton or not prior to the event but Mr Wyatt forwarded a set of concept plans to Revd William Croxton for a new Schoolroom and Parsonage rather than shops and Parsonage. Mr Wyatt had forwarded a number of suggestions to the Revd William Croxton and the Vestry during this time, which were regarded favourably.

These designs for the new Schoolroom and Parsonage were presented to the vestry meeting of the 6th August by Revd. William Croxton at which time the plans were adopted, with amendments, by the Vestry. In a long letter of the 12th August 1873 Mr Wyatt argues that no changes be made to the plans for the parsonage, but does suggest areas where savings may be made if absolutely necessary with minimum impact on the aesthetics of the structures. Wyatt subsequently drew up plans and specifications for their construction ready for tenders to be called for, tenders to be returned by the 15th December 1873⁵⁴.

Although the Vestry were ready, and prepared, to commence building quickly, obtaining approval to sell the land fronting View Place was a long and drawn out process. It would seem that the plans were forgotten during the period from 1874 till 1876 while negotiations over the proposed sale continued between All Saints' and the Diocese. It appears that this situation changed with the sale of the land as finances were now available to proceed. It may have been talk of the plans finally being used that prompted Wyatt to write to the Revd William Croxton (on Tayler and Wyatt letterhead) dated January 12 1877 asking for him to bring to the attention of the Churchwardens the fact that he still hadn't been paid for the plans and specifications he had prepared in 1873/4.

FREDERICK WYATT

Frederick Wyatt was somewhat better known than W. H. Burgoyne, architect of All Saints' Church, and had a number of notable buildings to his name, including the residential building in the Gothic style at Trinity College, Melbourne University, known as Bishop's Building. This building is notable for being one of the first with what Miles Lewis refers to as "hollow walls"⁵⁵. Miles Lewis in *Australian Buildings: A Cultural Investigation* claims that "It was probably in 1878 that the architect Lloyd Tayler designed a house in Jolimont with a hollow wall, which was probably a true cavity" (wall). The Schoolmaster's Residence, designed by Wyatt in 1873 and constructed in 1877 pre dates this and therefore is likely the oldest example of a true, that is with the walls bonded by ties, cavity wall in Victoria.

Other buildings by Frederick Wyatt include Holy Trinity Church at Bacchus Marsh in the Early English Style, built in 1876 (National Trust Register File no. 4016), and St Peters, also Early English Gothic Style, at Tahara on the Condah- Coleraine Road, (VHR) built in 1881. Greystones Homestead, a private house, of 1875, is also on the Victorian Heritage Register (H0265). He was also responsible for additions including north and south transepts, a chancel and sanctuary to All Saints' St Kilda in 1875.

⁵⁴ All Saints' Church (1866 - 1876). Correspondence copy book. Bendigo, All Saints' Church.

⁵⁵ Lewis, M. (10/01/2013). "Australian Building: A Cultural Investigation." from <http://mileslewis.net/australian-building/>.

He worked for a while with well known architect Lloyd Tayler, but as Miles Lewis says, he "had been Tayler's partner, or more accurately locum while Tayler was in Europe."⁵⁶ All Saints' correspondence files prove that Wyatt's 1873 designs for the School and Master's Residence pre date his partnership with Tayler and are his alone. By the time the buildings were completed in 1877 they were in partnership.

An article entitled "The Bishop of Melbourne's Visit" in the Bendigo Advertiser, dated 17 February 1877⁵⁷, describes the visit to Bendigo of Dr Moorhouse, the new Bishop of Melbourne. He performed many duties including the laying of the foundation stone for the new school buildings. The following description could be used today with very little alteration.

The buildings will comprise a large school room, 64 feet x 26 feet, lighted by large windows, open, with plate facing in free stone, timbered Gothic roof; two class rooms adjoining, one 19 x 22 feet, the other 19 x 15 feet. Under the large school room is a spacious cellar, 63 x 25 feet. The school buildings are approached by a flight of steps, spacious porch, surmounted by a tower, bell turret, and spire. These buildings are connected with the residence by a Gothic gateway (leading to the premises at the rear), with a pair of handsome wrought iron gates. The master's residence contains porch, entrance hall, library, dining and drawing rooms, five bedrooms, bath room, and all requisite domestic offices. The buildings are of Gothic treatment, designed by Messrs. Lloyd, Taylor and Wyatt, architects, Melbourne. The walls are of brick, relieved by a free use of Geelong freestone and dark bricks. The foundations are of granite, in through single stems. The contractor is Mr. G. J. Kirby, of Brighton. The total cost will be £3000.

A "time capsule" including documents, newspapers, and coins was placed beneath the foundation stone. Today this foundation stone cannot be found.

The interior layout with a large school room and two class rooms was common at the time for a school of this size. Burchell gives a number of examples in his book, "Victorian Schools".

⁵⁶ Lewis, M., Ed. (1991). Victorian Churches: Their origins, their story and their architecture Melbourne, National Trust of Australia (Victoria).

⁵⁷ Bendigo Advertiser Untitled. The Bendigo Advertiser. Bendigo, The Bendigo Advertiser.



Figure 54 Early photograph of deanery and school, date unknown.

Note picket fence next to Vahland's cast iron fence, which dates photo to after 1884. The iron cresting on the deanery tower is now missing, as is the finial on the spire.

Photo courtesy Mike Butcher



Figure 55 Current photo of deanery and school.

Apart from the Geelong stone having been painted, very little has changed. The painting of the stone elements makes them appear rather more starkly prominent than was intended by the architect.



Figure 56 The School 2012

One of the most significant elements of All Saints School (Figure 56) is that it was designed as a pair with the Master's Residence and both buildings, linked by a Gothic archway, were constructed at the same time (Figure 57). The Master's residence has cavity walls. The pair of buildings are in good condition and remarkably unaltered.



Figure 57 Deanery and School

Designed and constructed as a pair and joined by a Gothic archway.

STAINED GLASS

WILLIAM MONTGOMERY

The west window glass in the old chancel is by Mr William Montgomery⁵⁸ of Melbourne, and was dedicated by Bishop Goe on 21 November 1898. It was created as a memorial to Reverend John Garlick and was presented by the parishioners and the Masonic brethren. The three light window shows Christ as King of the Universe in the central panel (Figure 60), and is remarkable in that in the right hand light may be seen the Revd Garlick himself, in white vestments, kneeling before his Lord (Figure 58). Portraits are not common in stained glass windows, and on the occasions when they are present they usually appear in war memorial windows. The quality of the painting in this window is particularly fine.



Figure 58 Montgomery window detail.

Revd Garlick kneeling and Dr Edward White Benson, 92nd Archbishop of Canterbury. A photograph of Revd. Garlick shows that the window is a good likeness.

(Photo of Revd Garlick Cole p. 30)

⁵⁸ Cole refers to Mr George Montgomery, which is incorrect.

The Church of England Messenger for Victoria and Ecclesiastical Gazette for the Diocese of Melbourne has a number of references to this window between 1896 and 1898.

Apparently there was a previous stained glass window in these window openings as a letter from J.H. Craig Hon. Sec. All Saints' Church Sandhurst, anticipating a memorial to Revd Garlick says that "The memorial may take the form of a chancel window, because Mr. Garlick several times mentioned that he would like a different window there..."

The window was unveiled by the Lord Bishop of Melbourne on November 2nd 1898, and a detailed description of the whole three light window appears in the report of this occasion. The description begins with

The work was entrusted to Mr. W. Montgomery, of Flinders-street, Melbourne, who has carried out the subject suggested to him in a masterly style." And ends with "The Archbishop's robes are very richly treated, especially that of the late Dr. Benson... An unusually rich effect has been produced by leading jewels [i.e. inserting the glass jewels into the pattern by using lead comes] in the border of the rich robe the Archbishop wears. The whole space of the window is occupied by the subject, canopies and bases of the usual type being dispensed with. The glass used throughout is known as antique, and is especially adapted to figure painting. An effort has been made in conception, design and execution, to lift the window out of the usual groove of ordinary work.⁵⁹

Montgomery has signed the window in the bottom right corner.

There are several mentions of insuring the large new window in the Vestry Minutes during 1899. On 25 May 1899 it was decided that the total insurance of the church be increased to £1500, all the windows to be specified separately.

The Minutes of the Vestry Meeting held in the School Room on Thursday 28 June 1900, include the following-

"The Chairman (Mr Kelly) read a communication from Mr W. Montgomery with reference to the completion of the large stained glass window. After some discussion Mr Tatchell suggested that the Secretary should write to Mr Montgomery giving the measurements of the tracery pieces and requesting him to submit a design & cost. This suggestion was unanimously agreed to".

At the following meeting (19 July) it was agreed the Vicar and Mr Rettie would "consult with Mr Montgomery in Melbourne so as to arrive at some agreement on the matter."

On 16 August, "The Secretary read a letter from Mr W. Montgomery estimating cost of tracery pieces to complete large window at £10 - subjects to be Lamb of God in centre circle & angels in side circles. It was resolved that the matter should stand until the next meeting." On 20 Sept it "was resolved that the completion of the large window be allowed to stand over until after the church Festival."

The next and last reference to this matter appears on 22 November 1900 when £10 to Mr Montgomery appears in the accounts.

The Chancel window is said to be in Memoriam to Revd J. Garlick and the "three medallion lights" (Figure 60) are said to have been the gift of Mrs Garlick, in an undated page from a booklet held by Mike Butcher with the heading "Gifts to All Saints Church, Bendigo".

⁵⁹ Church of England (1898). *Church of England Messenger*. Melbourne, Church of England. **Vol. XXX.**



Figure 59 The three Medallions in the upper part of the window

showing the Lamb of God with an Angel either side, were presented by Mrs Garlick.



Figure 60 Montgomery's West Window and a detail showing the figure of Christ

William Montgomery was born in Newcastle-upon-Tyne in 1850, and arrived in Melbourne in 1887, after training in both England and Germany. His successful workshop produced windows for both Catholic and Protestant churches, and also domestic and public buildings⁶⁰.

William Montgomery was said by Cole⁶¹ to also be responsible for five memorial windows on the Deanery (northern) side of the nave, of which only four remain, the fifth now missing, having been removed during the rebuilding of the 1930s. The windows are dated from 1869 to 1877. However, recent correspondence with Dr Bronwyn Hughes⁶² has corrected this misconception. Her extensive research on stained glass windows proves that all the lancet windows in the nave at All Saints' are the work of Ferguson and Urie.

FERGUSON AND URIE

The south side of the church (Forest St side) has seven memorial windows, of which at least three dating to 1886, are credited to Ferguson and Wise. However, Dr Bronwyn Hughes has evidence that they were the work of Ferguson and Urie. James Ferguson and James Urie came to Melbourne from Scotland and set up a plumbing business in 1854. They became the first known makers of stained glass windows in Australia after they were joined by John Lamb Lyon, also a Scot, in 1862.

Their prolific output included painted and stained glass for both churches and private commissions. The firm lasted until 1899 and was noted for the quality of its work. Examples can be seen in a number of Victorian churches.⁶³

On 10 March 1875 the vestry wrote to Messrs Ferguson and Urie asking if the stained glass windows can be altered so as to open and improve ventilation. The nave windows all now have an opening panel at the bottom. There were originally six windows on the north side of the church, but it is unclear whether there was ever stained glass placed in the easternmost lancet, or plain glass only. This window was also removed or covered during the 1930s building phase.

The nave windows were ordered and made over a long period of time. The first window was presented in 1869, and the last in 1886. The nine remaining windows are of very good quality.

⁶⁰ School of Historical Studies Department of History. (2012). Retrieved 15/6/2012, from eMelbourne.net.au/biogs/EM01420b.htm.

⁶¹ Cole., K. (1990). A History of All Saints' Church Bendigo: The Rise and Demise of a Cathedral. Bendigo, Keith Cole Publications.

⁶² Hughes, B. (2012). All Saints' Stained Glass Windows. Elaine Doling. Pers. Comm., Dr Bronwyn Hughes.

⁶³ School of Historical Studies Department of History. (2012). Retrieved 15/6/2012, from eMelbourne.net.au/biogs/EM01420b.htm.



Figure 61 Six All Saint's Windows by Ferguson and Urie.





Figure 62 Three Windows by Ferguson and Urie.

The Pelican Vulning window is now obscured on the inside by a sheet of cardboard and a large projection screen with a steel frame fixed to the wall, so it was not possible to photograph it from the inside. The black and white image (Figure 62) is from Cole⁶⁴. Inspection from the outside shows this window to be intact.

DEREK PEARSE

There are two pairs of memorial windows on the southern side of the eastern end of the church, either side of the new organ chamber. One set are partially obscured by the crèche. One pair is in memory of Miriam Harriett A.G.G., the other is dedicated to the Glory of God (Figure 63).

Dr Bronwyn Hughes⁶⁵ identifies these windows as being the work of Derek Pearse (1928- 2007), an English artist who became one of Australia's leading post-war stained glass artists. He trained at Faithcraft in London, makers of church furnishings and fittings, where he designed metal plate, vestments and stained glass. He migrated to Australia in 1948. Pearse was an Honorary Associate and Artist-in-Residence in the School of Art & Design at the Frankston campus of Monash University, and taught painting, drawing and design at the Education Department Technical Division and later

⁶⁴ Cole., K. (1990). A History of All Saints' Church Bendigo: The Rise and Demise of a Cathedral. Bendigo, Keith Cole Publications.

⁶⁵ Hughes, B. (2012). All Saints' Stained Glass Windows. Elaine Doling. Pers. Comm., Dr Bronwyn Hughes.

at the Monash Arts and Crafts Centre. Dr Hughes has the original cartoons for these windows in her collection and they are dated 1985 (Figure 64).



Figure 63 Set of Art Deco style memorial windows by Derek Pearce

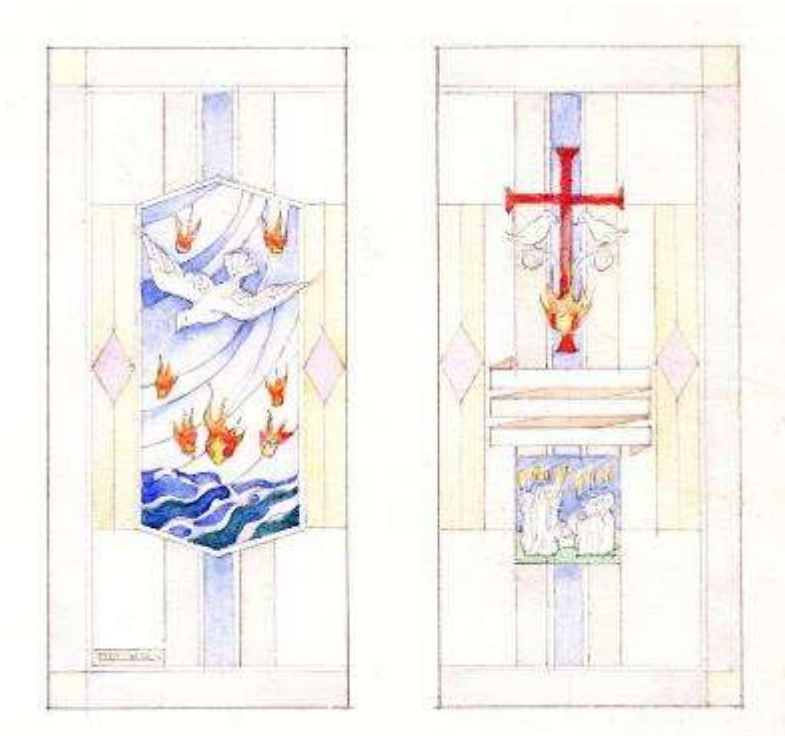


Figure 64 Cartoon of windows by Derek Pearce

Courtesy Dr Bronwyn Hughes



Figure 65 Sets of Art Deco style memorial windows by Derek Pearse,

WILLIAM KERR-MORGAN

In 1959 it was decided by the Vestry that a memorial window to Veterans of the Korean War and WW II, depicting Jesus as the Good Shepherd (Figure 66), should be placed in the Main Entrance porch (the old organ chamber). The window includes the following dedication-

“To the Glory of God.

A grateful tribute to all parishioners who served in World War II and the Korean War.”

The money for the memorial window was mainly raised by Mr Ellis Sherwood⁶⁶. Many war memorials are in memory of the dead, but this one is a tribute to all who served.

⁶⁶ Cole., K. (1990). A History of All Saints' Church Bendigo: The Rise and Demise of a Cathedral. Bendigo, Keith Cole Publications.



Figure 66 The War Memorial Window in the Porch.

The window is in the form of a spherical triangle, an equilateral triangle whose sides are arcs of circles struck from the angles of the triangle (Figure 66). It represents the Trinity, and also stability transcending duality⁶⁷. These windows are seen in medieval churches, especially along the clerestory, where they may also be seen in Vahland's 1869 design for All Saints'. This window appears in early images of the church prior to the memorial glass being inserted. It can be seen in the painting by A. Miller from 1881 (Figure 35).

Dr Bronwyn Hughes⁶⁸ has supplied the following information on this window, after a three year study of Victoria's war memorials in stained glass. Importantly she notes that the window is a one off design made subject to specifications from the Vestry by Brooks, Robinson & Co who usually tended to reuse design cartoons multiple times.

Cole⁶⁹ says about the All Saints' window- "The original plan had been to portray St George defeating the Dragon but the Vestry Decided in August 1959 that the window should depict Our Lord as the Good Shepherd" over the background of the cross.

⁶⁷ Hart, S. (2010). *Medieval Church Window Tracery in England*. Woodbridge, Boydell Press.

⁶⁸ Hughes, B. (2012). All Saints' Stained Glass Windows. Elaine Doling. Pers. Comm., Dr Bronwyn Hughes.

⁶⁹ Cole., K. (1990). *A History of All Saints' Church Bendigo: The Rise and Demise of a Cathedral*. Bendigo, Keith Cole Publications.

This window is one of only two memorials in stained glass to those who served in the Korean War in the state of Victoria. According to Dr Bronwyn Hughes⁷⁰-

In my (almost) three-year study of Victoria's war memorials in stained glass I have found only two windows dedicated to the men who fought in the Korean War. One is the All Saints' window that you are interested in, the other is a two-light window of *St. Peter* and *St. John the Evangelist* at St. Augustine's Anglican Church, Shepparton, ordered in 1960 by Archdeacon North. Both are included already on the database that will be part of Victorian Veterans' Heritage website.

Both windows were ordered from Brooks, Robinson & Co. and designed by William Kerr-Morgan. My records (which are the BR&Co job books from the period 1923-c1966) show that the Bendigo window was ordered by the Rev. Lee in late 1959 in order to be completed in time for the unveiling by the Bishop. The window was originally to be St. George but obviously changed; certainly St. George might have presented greater problems in design. A template was made of the opening to ensure a good fit for the triangular shape, but measurements of 58 x 59 1/2 inches were recorded as well. It was the only one of its kind to be made – a new cartoon drawn up for it.

I am not really surprised that there are so few stained glass memorials to the Korean campaign. By the 1960s a taste for stained glass was diminishing rapidly, and not encouraged after the post-Second World War Modernist architecture. The closure of Brooks, Robinson & Co's stained glass department in the mid-1960s testifies to a general lack of interest from clients and clergy, as well as architects.

I find All saints' an interesting collection of windows with some of the important artists and makers from the 19th and 20th centuries.

Brooks, Robinson and Co made all the windows for St Andrew's Presbyterian Church in Myers St, Bendigo, and the same face of Jesus can be seen in several of them.

CHRISTIAN WALLER

All Saints' once possessed a very significant tripartite lancet window set by Christian Waller (Figure 68), which is now in the Art Gallery of South Australia. The three lights represented the prophets of all ages, in the form of Sadhu Sundah Singh as a modern Saint, the Apostle Peter from the New Testament, and the prophet Isaiah from the Old Testament.

The windows were dedicated by Bishop Baker on 26 June 1936, and were described by him as "most dignified in form, rich and refined in colour, and reflect great credit on the artist, Napier Waller."⁷¹ In fact the windows were designed by Christian Waller and her husband Napier made them. Architect William Drummond commissioned glass by Christian Waller for several of his other churches, as well as the new cathedral of All Saints' Bendigo. Writing to Bishop Wylde in Gilgandra NSW in 1934 he said, "...of all the designers in Australia, I consider that there is none comparable with Napier Waller and Mrs. Waller; I would even place Mrs. Waller first. She is at the present moment designing

⁷⁰ Hughes, B. (2012). All Saints' Stained Glass Windows. Elaine Doling. Pers. Comm., Dr Bronwyn Hughes.

⁷¹ Cole, K. (1990). A History of All Saints' Church Bendigo: The Rise and Demise of a Cathedral. Bendigo, Keith Cole Publications.

windows for three different churches for which I am the architect⁷²." The windows were gifted to the Art Gallery of South Australia in 1996 by James Ramsay AO and Dianne Ramsay AO and the James and Diana Ramsay Foundation to commemorate the occasion of the Gallery's extension.

The original drawings are not in the Bendigo Art Gallery collection, as claimed on several stained glass web sites and by Cole (p.150). Simone Bloomfield, Curatorial Assistant at the Bendigo Art Gallery, has confirmed that although the gallery has works by Christian Waller, these drawings are not among them.⁷³

Christian Yandell was born in Castlemaine in 1894, and lived in Bendigo until she was 16, when her family moved to Melbourne. She attended the National Gallery Art School, where she met her husband, Napier Waller, who is probably most famous for his mosaics in the War Memorial in Canberra, but was also well known for his stained glass.

The windows may be viewed and further information found in the Art Gallery of South Australia's web site <http://www.artgallery.sa.gov.au/TLF/953a21aac/>

Plain glass is now in the openings in the eastern wall where these windows used to be (Figure 67).



Figure 67 The Christian Waller windows were once here.

⁷² Hughes, B. (2009). Shining Lights, Ethereal Visions: Stained Glass in Frankston City. Frankston, Frankston City Council.

⁷³ Bloomfield, S. (2012). The location of the Christian Waller window drawings. E. Doling. Bendigo, Pers. Com. email.

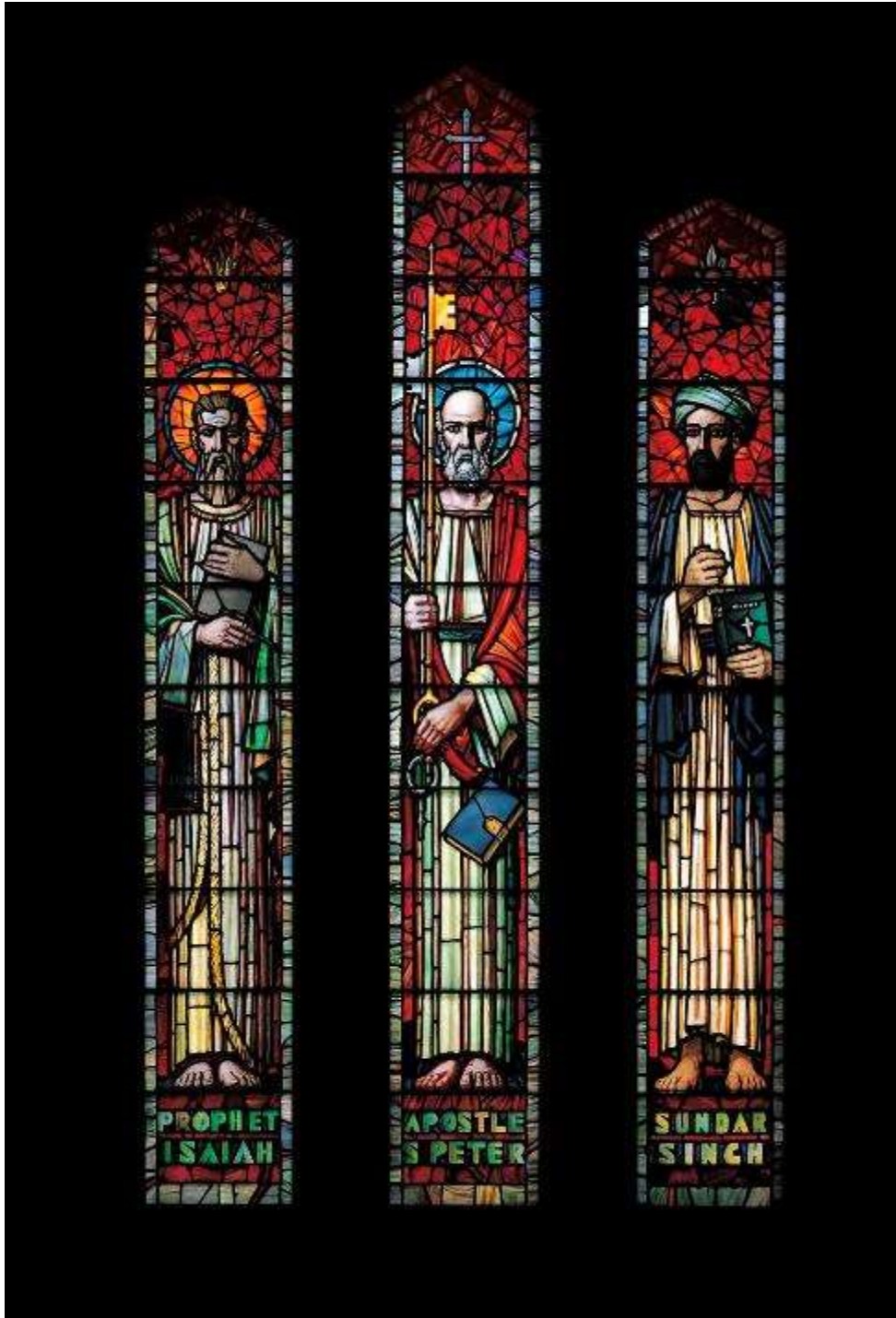


Figure 68 Christian Waller 'Prophet Isaiah, Apostle St Peter, Sundar Singh', 1936

Photo Acknowledgements: From the collection of the Art Gallery of South Australia, Adelaide

Gift of James Ramsay AO and Diana Ramsay AO and the James and Diana Ramsay Fund to commemorate the occasion of the Gallery's Extensions 1996

THE FENCES

When the School and Master's Residence were built they were 'connected by a Gothic gateway (leading to the premises at the rear), with a pair of handsome wrought iron gates.' These gates survive and are now in place at the end of the driveway (Figure 69). They may be seen in a photograph from the 1950s. (Figure 44). The maker is unknown.



Figure 69 Gothic Gates at the rear of the residence driveway

The cast iron fence along the Mackenzie and Forest St boundaries of the church was designed by Bendigo architect W. C. Vahland and cast at the Phoenix Foundry of W. Challinder, Creek and Burr Sts, Sandhurst (Figure 72). Challinder also made the cast iron vents in the stone walls of the church (Figure 71). The foundry operated from 1875 to 1910 and was well known for their decorative ironwork.⁷⁴

The base of the fence is of Malmsbury bluestone, and the fence is in good condition.

Vahland was responsible for the design of a number of notable iron palisade fences in Bendigo. A stone post at each end of the fence was a feature of every fence Vahland designed. The All Saints' fence and gates are intact, apart from a couple of missing spear points. All of Vahland's fences are of a different pattern.

Although the date of the wrought iron fence on a concrete and brick base along the front of the Master's residence is unknown (probably early 20th century) it has a mail box attached branded 'Connelly & Co Makers Bendigo' (Figure 70). This may indicate that the wrought iron fence was manufactured by them as well, although the fence itself has no makers mark. The driveway gates matching the fence have been removed but are stored on the property (Figure 69).

⁷⁴ Butcher, M. and Y. Collins, Eds. (2005). Bendigo at Work. Strathdale, Holland House.



Figure 70 Connelly & Co letterbox



Figure 71 (Left) Air brick in All Saint's church wall by Challinder's Phoenix Foundry Bendigo

THE PHOENIX
ORNAMENTAL & AGRICULTURAL
FOUNDRY COMPANY.
SHORT & CREEK Sts., SANDHURST.
BRASS, IRON, AND WHITE METAL FOUNDERS.
W. H. L. CHALLINDER, MANAGER.

Tomb Railings, Tablets, any design, complete; no stone, marble, or brick work required, cost only half of ordinary styles, but vastly superior; any one can fix them without the aid of a tradesman.

Benchets	Ceiling Ventilators
Fringes	Air Bricks (all sizes)
Prisms	Plough Wheels
Gratings	Cultivator Wheels (single and double)
Truck Wheels	All Sorts Soleplates (for the plough)
Stomper Shoes	Axle Boxes (for Wheel-wrights)
Fire Bars	Leats (for Shoemakers)
Finials	Bearings (Brass or Iron)
Furrow Wheels	All kinds of Ornaments
Tomb Railings	
Balcony Panels	
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PALISADING & CEMETERY WORK DONE.
SMALL CASTINGS MADE TO ORDER.
Orders by Post Promptly attended to.
Melbourne Prices. Terms Cash.
N.B.—Scrap Cast Iron, Brass and Zinc bought and taken in exchange.
CIRCULAR SAW TO LET.

(Right) Advertisement for The Phoenix Foundry

Newspaper cutting no attribution



**Figure 72 (Top) W C Vahland designed fence with Malmsbury stone plinth,
cast at Challinders Phoenix Foundry. Challinders Phoenix Foundry mark (below)**



**Figure 73 W C Vahland end post with adjoining brick pillar
where church and residence fences meet.**



Figure 74 Fence and detached gates from the front of the School Master's Residence

PHYSICAL ANALYSIS

THE MASTER'S RESIDENCE

The Master's Residence (Figure 75) was designed in 1873/74 by architect Frederick Wyatt and completed in 1877. It is a substantial building in the Gothic Revival/Free Gothic Style. It has a break fronted asymmetrical façade. It is constructed of red bricks, with a feature of several courses of dark brown brick flush string courses highlighting the depressed pointed arches over the windows and entry through the porch. The prominent notched parapeted gable and corbels, windows and porch on the façade are relieved with pale coloured Barrabool (Geelong) stone dressings.



Figure 75 Schoolmaster's Residence

The brickwork is in sound condition, although there is some rising damp below floor level, with some fretting of mortar. The double hung windows and Gothic decorative elements are intact. The paint is deteriorating on windows and stucco over the bay window. The stucco should be inspected, cleaned and repainted in a colour to match the Barrabool stone. The Barrabool stone elements have been painted. Consideration should be given to removing the paint from the stone and cleaning it to return the façade to the appearance intended by the architect, as the current cream colour makes too harsh a contrast with bricks, as can be seen from early photos of the building.

The finial on the gable is present (Figure 77).

The tower has a mansard roof of slate with a prominent gabled roof vent and bracketed eaves with decorative air vents in the soffit. The original iron cresting seen in early photographs is no longer in place, however a piece was discovered during inspection of the roof space which can be used to replicate the original pattern, and reinstate it.

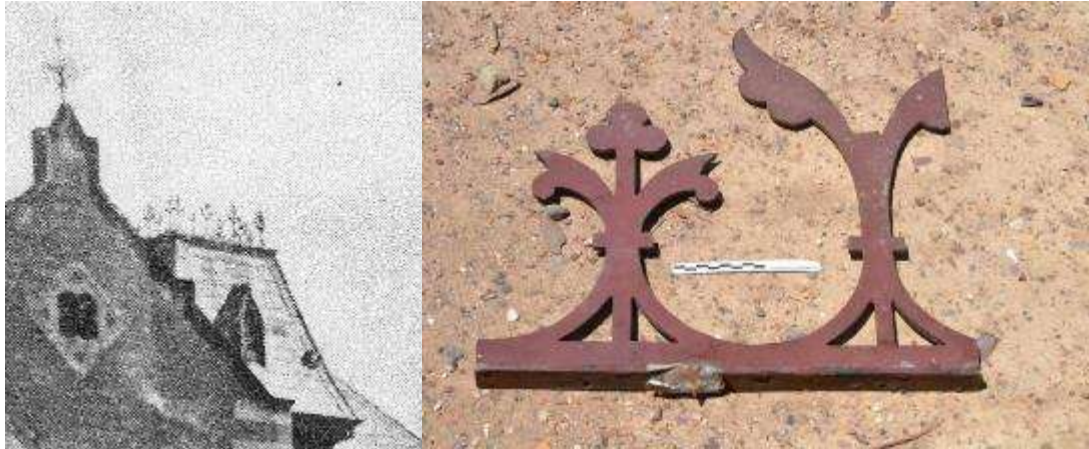


Figure 76 Early photo of Mansard roof with cresting, remnant at right.

Early photo courtesy Mike Butcher, detail

The roof of the tower is lined with timber, which is sound. The gabled roof vent is in good condition. The ridge capping to the mansard roof has a decorative pattern on the lower edge.



Figure 77 Mansard roof, front wall and finial, Master's Residence

The downpipes and gutters are blocked, resulting in falling damp which has been causing problems for some time in the area of the tower. The guttering and downpipe on the short wall between the gable end and the front of the tower is causing falling damp in the adjacent wall

The decorative copper ridge capping and slates on the tower may also have shifted, allowing ingress of water. The mansard roof is currently dry inside but has been wet in the past. The ogee guttering has a moulding running along the bottom edge at the fascia which is coming loose and deteriorating. All of the guttering on this building needs replacing with galvanised ogee guttering. The downpipes should be cleared and replaced with new galvanised iron if necessary. The Cast iron downpipes are to be retained if possible. Damaged rainheads should be retained if possible or replaced with a suitable replacement.

The original chimneys are all extant and appear sound when inspected from ground level with binoculars, as far as can be seen. The chimney flashings and stucco work to the cornices should be inspected at the same time as the roof to determine what repairs if any are required.

The main roof was initially all clad with slate. The valley is currently roofed with galvanised corrugated iron. The whole roof should be inspected, and checked for nail fatigue, and dislodged, damaged and deteriorated slates, which should be reaffixed, or replaced if necessary by a competent slater. The corrugated iron sheets and fixings and all flashings should be inspected at the same time. The galvanised iron ridge capping at the back of the roof has lifted and should be repaired as a priority. Several slates have slipped and caused holes in the roof which may be seen from inside the roof space. Inspection has shown the rafters and battens to be in good condition.



Figure 78 The School and Master's Residence from View Street C. 1950 Photo:

Doney Collection, National Trust of Australia (Victoria) Bendigo and District Branch

The roof over the rear kitchen section is of galvanised corrugated iron which has been in place for some time, probably since c.1930s. This second storey addition was added

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after 1924 as it does not appear in a photo taken in that year. It has been painted and should be inspected for condition and repaired or replaced as necessary. The roof space has not been inspected, but there is evidence of current water damage to the ceiling in the upper room. The guttering and downpipes should be replaced.



Figure 79 Rear of the Master's Residence

The guttering has recently detached from the back verandah, which was initially constructed in 1881. It has modern infill including aluminium windows and fibrous cement sheeting (Figure 79). The roof and gutter should be replaced. The infill should be replaced with something more appropriate to the house, such as wooden framed windows and weatherboards.

The brick work is generally sound, except for evidence of rising damp around the lower 1 to 1.5 metres. There has been some fretting of mortar in this area, some of which has been replaced with hard cement in past attempts to repair the damage. This has exacerbated the problem, and should be removed and the work repointed in lime mortar. The problem is most noticeable on the northern side under the arch and around the base of the large chimney on the southern wall. Some evidence of damp can be seen above the skirting on the inside of this wall and this should be made good, after the improvement of drainage at the base of the wall. Drainage problems currently prevent rain water getting away from the walls expediently. The bitumenised sand damp course appears to be intact, although it may be missing or compromised where buried by later inappropriate fill near the base of the chimney on the south wall and the front.

After the drainage problems have been addressed repairs to mortar using inappropriate cement material should be replaced with lime based mortar matching the original. Fretted bricks should be replaced by old bricks of the same type.

Investigation has shown that the wall at the rear of the residence is an early example of the use of cavity walls. The thickness of other exterior walls indicates that these are also likely to be cavity walls.

Exterior woodwork, including fascias, and soffits to eaves are in need of inspection to determine the extent of repairs needed. The windows on the main building are all of the wooden framed double hung sash type and are in good condition. The triple bay windows feature Gothic decorative elements, reflected in the second front window on the ground floor.

Peeling paint should be removed from woodwork and repainting carried out using appropriate heritage colours.

The Barrabool stone has been painted in the past. The stone is best left unpainted and its careful paint removal and cleaning of the stone is recommended in preference to repainting. The stone elements appear to be sound. The paint is deteriorating on the parapet and the top of the bay window which are of stucco. The stucco elements should be cleaned and repainted with limewash paint to match the stone.

The north wall has been rendered for some time, and the render is being damaged by damp. There are several coats of impermeable paint over the ashlar grooved render, and these are lifting, pulling away some of the topcoat over the damp damaged areas. After the guttering has been replaced, the wall should have all paint removed and be re-rendered where necessary, reinstating the original pattern in the ashlar, which should be recorded and measured before removal of any render. The render has been painted white in the past and currently brick red (Figure 80). New lime based topcoat should be used. It should be repainted in an appropriate traditional limewash paint to allow the walls to breathe. The brick- red colour should be retained.



Figure 80 Paint lifting from render on the north wall of the Master's Residence

There is an area of significant fretting of both mortar and bricks around the small door to the under floor space which is situated under the Gothic Arch between the residence and school (Figure 81).



Figure 81 Salt damp causing fretting of mortar and bricks under the Gothic archway.

This should be repaired using lime mortar after the underlying cause of the damp has been addressed. The concrete of the driveway is higher than the original level and this contributes to rising damp. The front garden has been built up above the dampcourse. Water from the driveway can run down through the doorway to the base of the wall and under the house. Falling damp from damaged flashing, blocked downpipes and dislodged rain heads on the archway is contributing to the problem (Figure 82). There is a small box gutter along both sides of the arch which discharge into the rain heads and downpipes. Corrugated roofing iron, rain heads, box gutters and downpipes on the archway should be replaced using galvanised elements matching the original.

The rear wall at the top of the archway shows fretting of mortar and cracks which should be repaired using lime mortar.



Figure 82 Blocked box gutters and downpipes, broken rain head and delaminating render

The driveway between the two buildings was originally at a lower level and has been built up by up to 500 mm with fill and concrete. Early sewer pipes and plumbing can be seen disappearing into the concrete and obviously predate it. This has caused problems with rising damp in the adjacent walls in both the Master's Residence and School, as it has been built up higher than the bitumenised sand dampcourse at the back of the former class room, now staff kitchen area, leading to significant rising damp in the wall and dry rot in the floor in the corresponding corner inside. The driveway (Figure 83) should be reinstated at a lower level and slope to a drain in the centre to keep water away from the walls and conduct it to a legal discharge point. After these drainage problems have been addressed repairs to mortar using inappropriate cement material should be replaced with lime based mortar matching the original. All fretted original mortar should be repointed using the same material. Fretted bricks should be replaced by bricks of the same type.



Figure 83 Left: The driveway in the 1950s with the Parsonage in the background.

Photo: Doney Collection, National Trust of Australia (Victoria) Bendigo and District Branch
Right: The driveway today. The level of the concrete is higher and the level of infill for the tennis courts behind can be seen.

INTERIOR

DOWNSTAIRS

The entry porch and steps are in sound condition with minor damp in the roof of the porch. The steps are of bluestone. The floor of the porch is tiled with cream and terra cotta square tiles. The original front door including frame, sidelights and fanlight, is in situ. A steel security door has recently been fitted.



Figure 84 Front door of the Master's Residence.



Figure 85 The front hall in the Master's Residence with original joinery

The interior of the building is remarkably intact. All floors are of timber and have been fully carpeted with the exception of the upstairs bathroom and the kitchen area which have vinyl floor coverings. The laundry area, including the shower and toilet, has a concrete floor

All original joinery and fittings survive in good condition (Figure 85) on both levels, although there has been some reversible damage to the internal doors by the insertion of glass panels and new locks. Some original rim locks survive. The plaster is in good condition in general, with some minor cracks in the ceiling in several rooms. Only the front hall and largest two downstairs rooms have cornices. These show minor repairable horizontal cracks and several small missing pieces, but are generally sound. These cracks should be repaired and missing pieces should be reinstated.

Three of the larger four rooms on the ground floor have fireplaces in which gas heaters have been fitted, and these have original surrounds and mantels.

The large projecting front room downstairs (Figure 86) has an arch in the front wall at the bay window, which incorporates a window seat. Correspondence between the vestry and the architect Wyatt over cost saving measures suggests that the bay window was originally intended to be two storeys high.



Figure 86 The large front room of the Master's Residence.

The original architraves are intact under the later pelmets.

This room has evidence of damp either side of the fireplace at skirting board level, corresponding with damp and fretting around the chimney base area outside, as noted above. This could indicate failure of the dampcourse, or lack of a damp course in the fireplace, combined with poor drainage. This should be inspected and internal plaster repaired after any drainage issues have been remedied.

The front garden was built up when the current front fence was erected to a level which is above the dampcourse at the front of the house, and also along the southern side wall. This combined with the raised level of the driveway is the major cause of rising damp in the walls of the house.

The garden should be excavated to the level seen in the early photograph below.

It is worth noting that there is little damage from damp on the internal walls of the house, which may be due to the presence of cavity walls.



Figure 87 The Master's Residence and School after 1885

Goldfields Image Library

Inspection inside the roof space has shown that the lath and plaster ceilings are generally sound throughout.

A section of plaster has fallen from a small area of approximately 500mm x 500 mm in the back hall exposing the laths, which should be made good. This area is below the bathroom and may indicate egress of water from above. It is recommended that the plumbing lines be checked prior to making good the plaster.

Paint analysis should be undertaken throughout the house to establish the original paint scheme for future reference. No original painted finishes or decoration survive apart from the ceiling rose in the larger of the two front rooms which is painted in several colours (Figure 88).



Figure 88 Ceiling rose in the large front room.

The ceiling roses where they appear are in good condition. There is remaining evidence of gas pipes and fittings as electricity was not supplied until the 1920s. Some of the electrical wiring is run through conduits. Some of the light switches are of the ceiling mounted cord pull type, which should be preserved.

The staircase is in good condition. The banisters and newel posts are of cedar, but the balusters have been painted with wood grained antique estapol, which should be removed when practicable, and original finish determined and reinstated. There is a shower installed in a very small room under the landing. This room has a small window. There is a cupboard under the stair.

The wall above the window in the stairwell shows a long vertical crack which should be repaired.

The back room on the ground floor in the main building is accessed via the back hall, which has a door from the front hall and another to the back verandah.

The door to the back verandah has original glass panels. This room was possibly the scullery and pantry and has large cupboards and evidence of a sink or copper having been removed in the corner nearest the back door adjacent to the pipes from the bathroom upstairs. This room is in good condition and has three original double hung windows.

UPSTAIRS

There is an area of damp in the ceiling of the upstairs hall resulting from a leak in the roof. This should be attended to as part of the overall inspection and repair of the roof as mentioned above, before it causes further damage. The joinery is original and intact, apart from glass panels in two of the doors, and modern locks.

The small room in the tower above the porch shows evidence of the ingress of water in both the ceiling and particularly the front wall (Figure 89). The room has been wallpapered at some stage. This is lifting from the wall, which feels damp behind it. There is repairable water damage to the window frame, sill and lower sash. This water damage has been caused by the overflow from the blocked gutter and downpipe adjacent to the wall over period of time.



Figure 89 Damage from falling damp in the small tower room.

This has possibly also caused damage to the wall adjacent in the upstairs front room next door, as there is a panel of chipboard screwed to the wall, which may conceal damage. This has not been investigated, as it would require removal of the panel. Evidence of water flowing down the outside of this wall can be seen from the window in the small tower room.

Replacement of the guttering and downpipe with ogee pattern galvanised iron guttering and refurbishing cast iron downpipe should be treated as a priority. This should also prevent damp in the roof of the porch.

The larger rooms upstairs are in good condition, with minor cracks in the ceiling which are not of concern, but should be repaired.

The southern room on the upper floor has had the fireplace covered up and the mantel replaced by a small shelf, but the wall still has a vent on the chimney as seen on the other fireplaces in the house (Figure 90).



Figure 90 Upstairs room with blocked up fireplace .



Figure 91 Main front room upstairs.

There has been a stud wall inserted c.1930s dividing the large room on the south side to form a corridor from the upstairs hall to a door into the room over the kitchen area, which was probably added at the same time. The kitchen area was originally single storey with a hipped roof, as can be seen in early photographs (Figure 92).



Figure 92 View of rear of residence showing original kitchen roofline.

This room is accessed from the upstairs level via the corridor and four steps. The floor is carpeted. It has a coved ceiling of fibrous plaster with joins covered by battens. There is evidence of water damage to the ceiling in this room with staining and flaking of paint. This room has louvre windows, which are probably original to this 1930s addition. The lower half of the wall is lined with fibrous plaster, and the upper half between the windows is of Masonite, probably in combination with fibro asbestos cement. This is currently covered in paint in reasonable condition (Figure 93).



Figure 93 Added room over the kitchen area.

There are also two smaller bedrooms on the upstairs level which are in good condition apart from a small area of damp in the one next to the bathroom, mentioned below, and wall plug holes in the wall where shelves were once attached.



Figure 94 Bathroom and bedroom at the top of the stairs.

The bathroom is original, but appears to have been upgraded in the 1960s. It has a wooden floor with vinyl covering. There are no tiles visible, a 'lamipanel' type material lining the wall behind the bath. There is a shower over the bath, and a new toilet has been connected to the old cast iron pipe.

There has been a problem with leaking water, as mentioned earlier, and there is evidence of damp in the room next door on the lower part of the wall adjoining the bathroom. There is a disused shower recess accessed from the corridor protruding into the bathroom. This should be removed and the bathroom plumbing lines made good. It has its original window.



Figure 95 The bathroom.

The old galvanised iron water pipes penetrating the back wall of the bathroom are severely rusted and have been leaking, and are in imminent danger of failing. These should be replaced urgently. There may also be water leaking from the pipes at the back of the hand basin contributing to damp in the room next door. This should be investigated and repaired.

The kitchen area downstairs can be accessed from the former dining room or the enclosed back verandah, and has been comprehensively renovated in the 1970s (Figure 96). It has a wooden floor with vinyl covering. A large aluminium window has replaced the original kitchen window, and an outside door has been bricked in to form a pantry. A shower and toilet (Figure 97), which has a very narrow door, appear to have been added at the same time to the laundry area, which retains its original window. There are 1970s tiles in this area.



Figure 96 The kitchen.



Figure 97 Shower and toilet in the laundry.

There is no visible evidence of a cellar. The kitchen chimney remains and a gas stove sits where the fuel stove would have been.

Beside the chimney on the external wall there is a brick structure to house the hot water service, probably dating from the same time as the kitchen renovation.

The ground floor level walls of the kitchen and laundry are of brick, the walls of the upstairs room have a timber frame clad with painted asbestos cement sheet.

THE SCHOOL

The school was built at the same time and from the same materials as the Master's Residence, to which it is joined by the Gothic arch. It has many matching features including the large gable and chimney. Others such as the windows, small gable and tower are in a complementary style.



Figure 98 The front of the School.

The main front window is set in decorative plate tracery of freestone (Figure 98 & Figure 99). The top of the windows open by tilting outwards. The comments on windows and stone for the Master's Residence also apply to this building. If repairs are required glass should be sourced that matches the existing original type.



Figure 99 Decorative plate tracery on the front window.

Overall the exterior walls are in good condition, however there are areas of significant rising damp. The kitchen wall has been mentioned earlier, but there is a large damp area along the length of the northern wall adjoining View Lane to the approximate height of the basement ceiling (Figure 100). There is a minimal amount of surface salt apparent. There have been drainage problems in this area for many years prior to the recent removal of a large brick retaining wall on View Lane which used to be part of the tennis courts, now the car park. This used to direct water along the walls of the school and has caused water several inches deep to flood the basement at times. This has been relieved by the removal of the retaining wall and improvements to the drainage.



Figure 100 Side wall of the School from View Lane.

The wall may continue to slowly dry out without further intervention, especially if ventilation can be improved in the basement by removing the battens holding the windows shut. These should be opened as often as possible when the basement is in use. It is currently used for storage and sorting material for the Op-shop in the large schoolroom above (Figure 101). Security screens could be inserted for the peace of mind of volunteer staff+.



Figure 101 The Basement



Figure 102 The stairs down to the Basement.

The damp course may have failed and should be examined with a view to identifying problem areas. There is also some evidence of damp internally on the access stairs from the schoolroom and the northern wall of the basement.

The entire roof was originally clad with slate, but one side has been replaced by corrugated iron which appears to be in good condition. The slates should be inspected for slipping, deterioration and damage, along with ridge capping and flashing to parapeted gables and chimney. There is some lichen growing on the southern side of the slate roof. This should be removed (Figure 103).



Figure 103 The classroom roof, with rear of View Street shops and Capital Theatre in the background.

The inside of the roof is lined with varnished Baltic pine lining boards in a diagonal pattern and supported by rafters with a collar beam and king post (Figure 105). These are braced to decorative corbels built into the wall. This roof appears to be in good condition and should be retained.



Figure 104 The inside of the Schoolroom.



Figure 105 Detail of the Schoolroom roof.



Figure 106 The tower with belfry and spire.

A feature of the School is the brick tower with timber belfry and a spire clad in slate over the entry (Figure 106).



Figure 107 Inside the tower, looking into the belfry. The bell is in place.

The tower is in good condition and the belfry is structurally intact. This can be accessed through a trapdoor in the ceiling of the entry room. The entry room has been recently painted in bright blue with a rainbow, including the inside of all three doors. These doors lead to the outside, the main school room and the first classroom. Internal investigation has shown that the original school bell is still in place, and operational (Figure 107).



Figure 108 The belfry.

There are several slipped slates on the spire, windows need reglazing, and repairs are needed to the wooden elements of the belfry (Figure 108). Efforts should be made to keep out the pigeons which have been nesting inside. The external wood work needs to be cleaned back, repaired and repainted. The cast iron finial seen in early photos is missing, but a replacement should be made using an existing one from the small gable as a pattern.

The interior of the school is in good condition and most internal joinery and fixtures are in situ.

The large schoolroom has lost its original dado, which has been replaced by a timber dado of later design. A stage and partition wall has been built in at a later date, with the stage treatment matching the dado.

The area behind the stage is now used as a storeroom. The end wall here contains three large lancet windows in poor condition. The centre window has been blocked off with sheet galvanised iron, and the others partially blocked with the same material and Perspex (Figure 109). These should be repaired as soon as possible. A door and new brickwork have been put into the back wall.



Figure 109 Rear of the Schoolroom.

The front classroom has all interior joinery intact including dados and coat racks, and the original obscure glass is in the windows (Figure 111).



Figure 110 Coved ceiling of varnished lining boards in the back classroom.



Figure 111 The front classroom .

The coved ceiling of varnished Baltic pine lining boards is original and in good condition. It should be retained as is. The fireplace which backs onto the one in the second classroom is in situ.

The second classroom is now used for storage and as a staff kitchen. It retains the original dados, fireplace, cupboards and joinery including a ledged braced door opening on to the driveway under the Gothic arch. The coved ceiling is also of varnished Baltic pine lining boards in good condition and should be retained as is (Figure 110). The original elements in these two classrooms are complete and unaltered and must be retained. These elements in both rooms are in good condition (Figure 111 & Figure 112).



Figure 112 Original features in the back classroom.



Figure 113 Original cupboards in the back classroom.

Outside there is a toilet block probably c.1980s, which is not contributory. It is constructed of various coloured modern bricks and is in good condition. There is a large carport attached to it. Modern brick walls next to the toilets are not of significance.

STABLE BLOCK AND VIEW LANE

There is a former stable block behind the school on View Lane (Figure 114), linked to the back of the school by a brick archway. The stables were probably related to the schoolmaster's residence and school. The stable block has most recently been used as a printery and has been stripped internally with a ceiling added. A weatherboard partition wall associated with the coach house at the eastern end of the stables is in situ. The wall facing View Lane has a number of original elements including large double doors with curved tops fitting an arched opening (coach house), a two part stable door (Figure 115). The rear wall on the southern side of the stables includes a wide door and has been altered.

The toilets on the western end of the stables were probably associated with the school and appear to predate the connection to the sewerage system. They appear to include the base of a stone wall or foundations of an earlier building (possibly related to the Old Parsonage) as can be seen in Figure 117. They were originally fitted with openings at the rear of the cubicles to facilitate the removal of full cans, and the position of these openings can still be seen by the fact that they have been bricked up (Figure 118). Repairs have been made over time to the north wall of the toilet block. These toilets appear to be functional. The original cubicles remain. A stainless steel urinal has been added to the older cubicles and may replace an older one.

The northern wall on View Lane has bowed and should be inspected with a view to repair and realignment.

View Lane runs from Mackenzie St to the eastern side of the La Trobe Visual Arts Centre and retains a number of 19th century buildings, including the northern wall of the school and the stables behind the school. Others include the rear of the Atkinson Buildings and the original toilets and outbuildings on the corner of View Lane and Mackenzie St, and the rear of 19th century shops along View St. Opposite the stables the stone foundation walls and part of the rear and side wall of a two storey building visible in earlier photographs remain and this building is used for parking.



Figure 114 View Lane looking towards Mackenzie St in the 1950s and today.

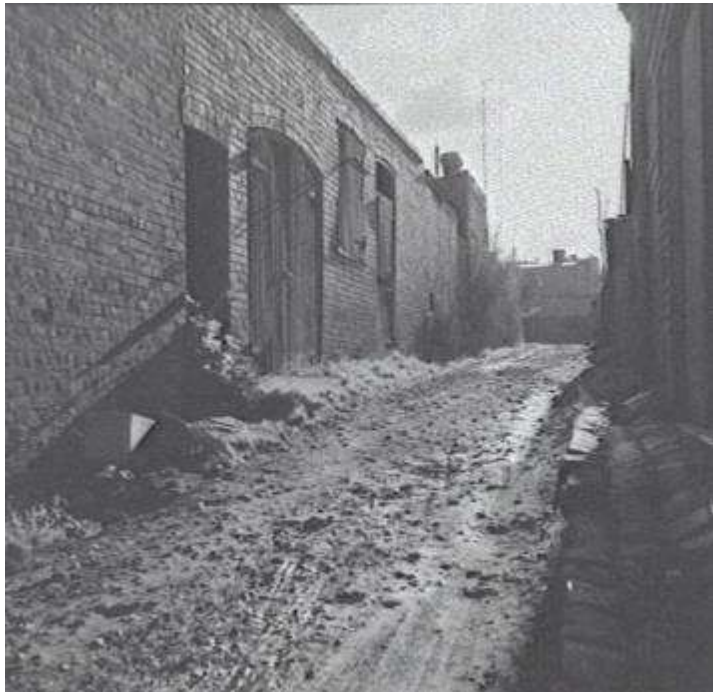


Figure 115 View Lane from Mackenzie St end in the 1950s.



Figure 116 View Lane from Mackenzie St end today.



Figure 117 Old toilet block and stables next to the School in View Lane



Figure 118 Rear wall of toilet block from View Lane

THE CHURCH

The All Saints' site has been continually occupied by the Anglican Church since early in 1852. For all but a few years in the early 1990s it has been used for religious purposes during which time it underwent several periods of construction, repair, alteration and, in some cases, demolition.

There are a number of minute book entries and letters in the keeping of the Diocese of Bendigo and public records that provide at times confusing or vague information on construction and maintenance activities at the site. With a number of structures on a large site over an extended period of time and a number of committees involved in their management, the identity of a structure being discussed is not always clear. A physical analysis of the site is a valuable tool in understanding not only the extant records but also their relationship with the various components of the complex.

Following the destructive hurricane of 1858 the records indicate that the entire structure was demolished to the foundations which, according to textual references, were strengthened with the addition of Roman cement and then rebuilt. Close examination of the lower sections of the extant walls indicates that if this was done it was below ground. There are some areas, particularly on the Forest St side, with evidence of early lime mortar with some cement added low in the walls but no evidence of extensive re-building with a cement based mortar. Inspection of the lower portion of these walls from the underfloor space, which had not been repointed did not show evidence of the use of mortar containing cement. The church building contains elements representing construction phases dating from 1856 to 1938.

The body of the oldest section of the church was constructed of local stone found either at or near the surface in the local vicinity⁷⁵. The church was also within sight of the stone quarry that gives Quarry Hill its name but there is no clear evidence that stone from the quarry was used. The stones used are a mixture of sandstones, siltstones and claystones originating in the Ordovician period.

There are two stone support walls running east to west the length of the original structure within the outer walls. They support the floor bearers and contain several areas of breakthrough where tradespersons had gained access while laying electrical cables. These provide an excellent opportunity to examine the original construction methods. Examination shows fairly typical rubble stonework with the use of larger flat faced stones to the outside and assorted smaller stones and earth as infill. The natural ground level can be seen under the church as evidenced by an ironbark stump (Figure 119), possibly a remnant of Revd Gregory's first church. The axe marks from the felling of the tree are clearly visible.



Figure 119 Ironbark stump under the church.

The extant Chancel was built in 1871, of red brick laid in English bond with stone footings, and includes a chancel arch and end gable to the nave of the same material. The

⁷⁵ Cole., K. (1990). A History of All Saints' Church Bendigo: The Rise and Demise of a Cathedral. Bendigo, Keith Cole Publications.

gables are parapeted with stucco copings surmounted by stucco crosses. The end wall of the nave has a vent in the shape of a trefoil faced with stucco. A large three light window with geometric bar tracery and facing of stone is the dominant feature of the western wall (Figure 120). There are two vents on this wall below the window.

Obvious recent repairs to the mortar on the southern wall of the chancel are of a mortar mix too high in cement, which may result in damage to the bricks in future, and this should be replaced with lime mortar. Any other repointing should be undertaken at the same time.

The chancel roof is of galvanised corrugated iron showing some rust, and should be inspected and tightened down or replaced if necessary with the same material. The roof vent should be repaired and retained. The flashing should be inspected and replaced if defective, as there is evidence of water having run down this wall inside the chancel arch where it joins the porch. The ogee guttering, rain head and downpipe should be inspected and cleaned or replaced with the same pattern in galvanised iron if necessary.

The large window is faced with stone and has a hood moulding also of stone, which has an area of deterioration. The bar tracery in the window shows evidence of loss of mortar and movement and should be attended to before damage to the stained glass window by William Montgomery occurs. These works should be carried out by a competent stonemason. The window should also be inspected by a stained glass expert as a small amount of displacement of lead comes can be seen.

The window is covered with wire mesh.



Figure 120 The exterior of the chancel window by William Montgomery.

A large Weeping Bottlebrush and shrubs growing against the wall should be removed as they are contributing to the damp problems, and causing damage to the stained glass window by staining from leaves, flowers and sooty mould. Inspection of the wall, the

stone, the dampcourse and the window should be carried out after the tree and other shrubs have been removed, and action taken to remediate any problems.

The damp problem in this wall is caused by the building up of the ground level at the northern side of the chancel. This has raised the ground level to well above the damp course level (Figure 121).



Figure 121 Raised ground level at the entry porch.

THE INTERIOR OF THE CHANCEL

There is evidence on the inside of the western wall of damage caused by damp. An existing damp course, if present, may have failed. The roof is lined with painted Baltic pine lining boards and supported by an arch-braced truss on decorated corbels. The plaster walls have had their original decorative treatment, as seen in early photographs, painted over. The aperture to the roof vent is original and in the shape of a trefoil (Figure 122).



Figure 122 Roof vent in the chancel.



Figure 123 View of original Organ Chamber from the Chancel.

The interior (Figure 123) is generally in good condition apart from erosion due to damp at the very bottom of the west wall, and some cracks around the top of the window, probably associated with the movement of the bar tracery visible from outside.

A handsome credence table of marble with canopy of Oamaru stone dedicated to Revd Croxton is still in situ. The original timber floor is in situ and retains a tiled panel.

A stone porch, formerly the organ chamber, is attached to the northern side of the chancel (Figure 124). It is constructed of local Ordovician stone, with a corrugated galvanised iron roof which joins the chancel roof at right angles, and appears to be of the same age and condition. This roof should be treated as part of the chancel roof. The gable is parapeted with a stucco cap and cross, similar to that on the chancel.

Outside there is some fretting and deterioration of the stone walls, exacerbated by the raised ground level. The corner buttress, in common with all stone buttresses on the church, has been repaired several times with concrete.



Figure 124 The western end of the church, with red brick chancel and original organ chamber.

Square headed double wooden doors were installed in the west side in a hole knocked through the existing stone wall c.1935 to create a new entrance when the new chancel was built at the Mackenzie Street end of the church.

The ground level has been built up against the brick wall of the chancel to allow disabled entry. This should be taken down to the original ground level as it causes rising damp in both the entry porch and the chancel walls. A freestanding ramp away from the wall may then be placed for disabled access.

The southern wall contains the triangular War Memorial window, which has a stuccoed surround and a hood mould matching the pattern of the stone hood moulds of the nave windows. All of this stucco appears to be sound. There is an electric light fitting attached to the stucco at the bottom of the window, to illuminate it at night. There are rust stains on the stucco, principally from the rusty mesh guard over the window, which should be replaced with UV resistant polycarbonate.

The Vestry is attached to the northern side of the chancel and has a skillion roof of galvanised corrugated iron with a raked parapet on the western side (Figure 125). There is a two light window with plain fixed glass and one medallion light, included in simple plate tracery in this wall. The window is faced with stucco, and the wall is constructed of squared random rubble. There is serious fretting of both stone and mortar below the window, penetrating right through the lower wall in several places. This is mainly due to poor drainage from the chancel roof.

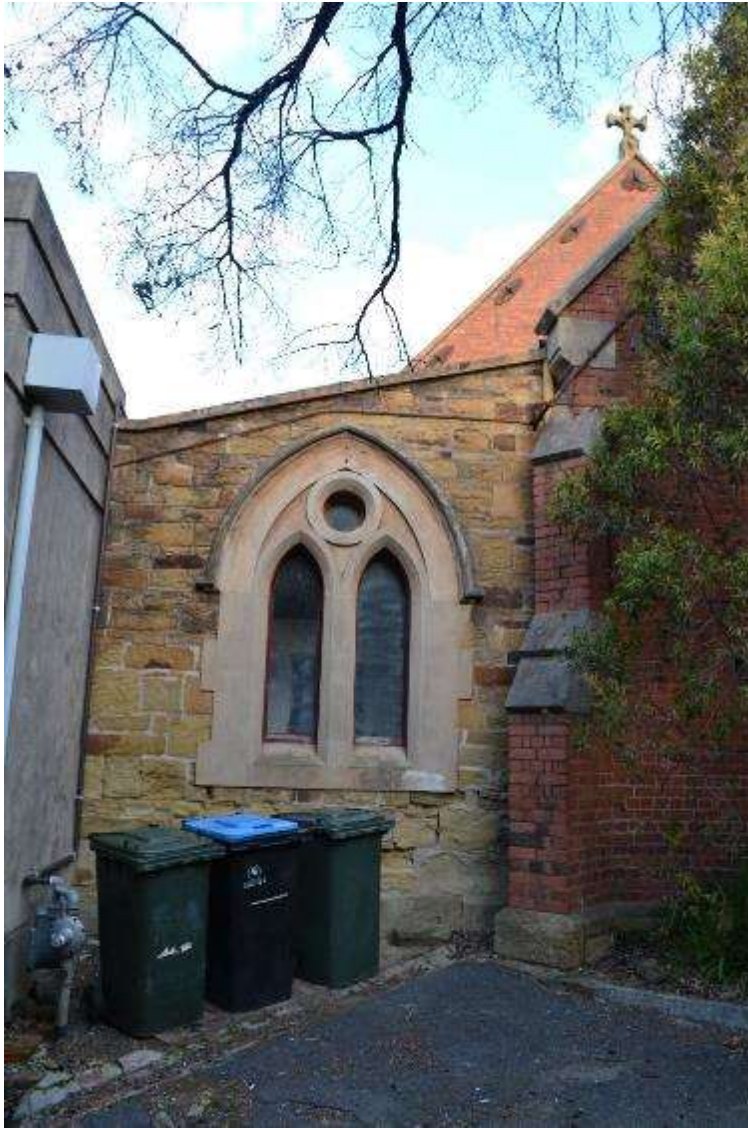


Figure 125 The western wall of the vestry.

The entire vestry is in situ, although the northern wall, including original windows and door (Figure 129), is included in the later guild rooms and forms one wall of the entry hall into the guild rooms. A disabled toilet has been added as part of the guild rooms adjoining the wall, and the original vestry window blocked off on this side. The window is still in place and can be seen from inside the vestry (Figure 128). The entire wall has been rendered and painted, and shows areas of rising damp in both the hall and the toilets. The hood mouldings may have been removed at this time.

The vestry retains its original lining board ceiling.



Figure 126 Lining board ceiling of the Vestry



Figure 127 Interior of the Vestry showing original door and window



Figure 128 The hall and disabled toilet in the Guild rooms.

The original vestry wall with window and door is on the right.

The wall should be taken back to its original stone surface as part of the renovation of the vestry, and the blocked window reinstated. Steps have been built in the hall against the wall up to the original granite doorstep, and these should also be removed. The vestry is divided by a partition, and has three doorways, one which was the entrance from outside, now from the guild room hall, one directly into the chancel, and the third into the nave. This door has had repairs to the surrounding render in cement, which should be removed and replaced with lime mortar. The vestry has a painted lining board ceiling following the slope of the roof. It has a wooden floor.

Figure 129 shows the vestry before the guild rooms were built in 1938. The short eastern wall of the vestry is in situ.

The Guild Rooms were built in 1938 as an extension to the existing vestry (Figure 130). This addition is not of significance.

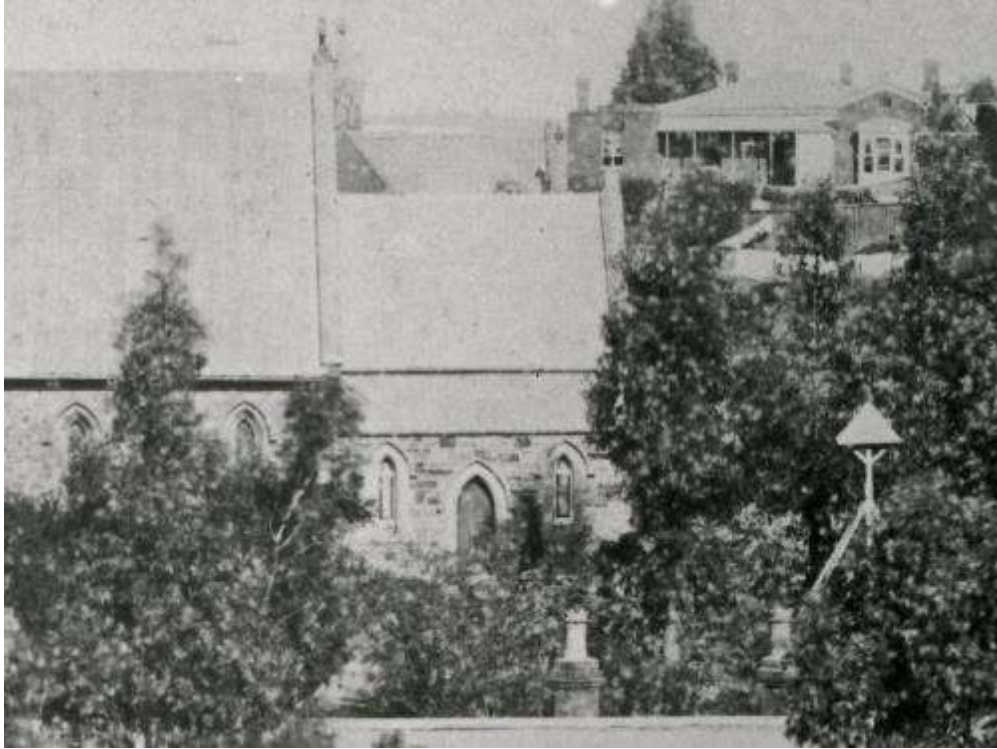


Figure 129 Detail of an early photograph. Showing the vestry.

Goldfields Library image



Figure 130 The Guild Rooms built onto the Vestry.

The new walls are constructed of red brick and cement rendered. There are a number of cracks evident in the walls. There is a large meeting room, a kitchen, a hall and toilets. There is another toilet attached to the eastern wall of the guild room, and a large plastic

rainwater tank. The nave wall and buttresses adjacent to this area show significant fretting due to damp. A box gutter from the vestry roof now feeds into the rain water tank (Figure 131).

The original steps to the vestry door may still exist below the new steps and higher floor level at the disabled toilet.



Figure 131 The northern side of the nave with the short eastern wall of the vestry and the Guild room.

THE NAVE BOTH SIDES

Both sides of the nave are of Ordovician stone laid as random coursed rubble.

There are lancet windows filled with stained glass separated by simple buttresses, originally forming six bays on the northern side and five bays and an entry porch on the south. The window openings are faced with stone and have stone hood moulds (Figure 132). These should be inspected for condition and movement.



Figure 132 The southern wall of the nave with lancet window.

The roof of the nave is of modern trimdeck pattern galvanised iron, and has no vents. It appears to be in sound condition.

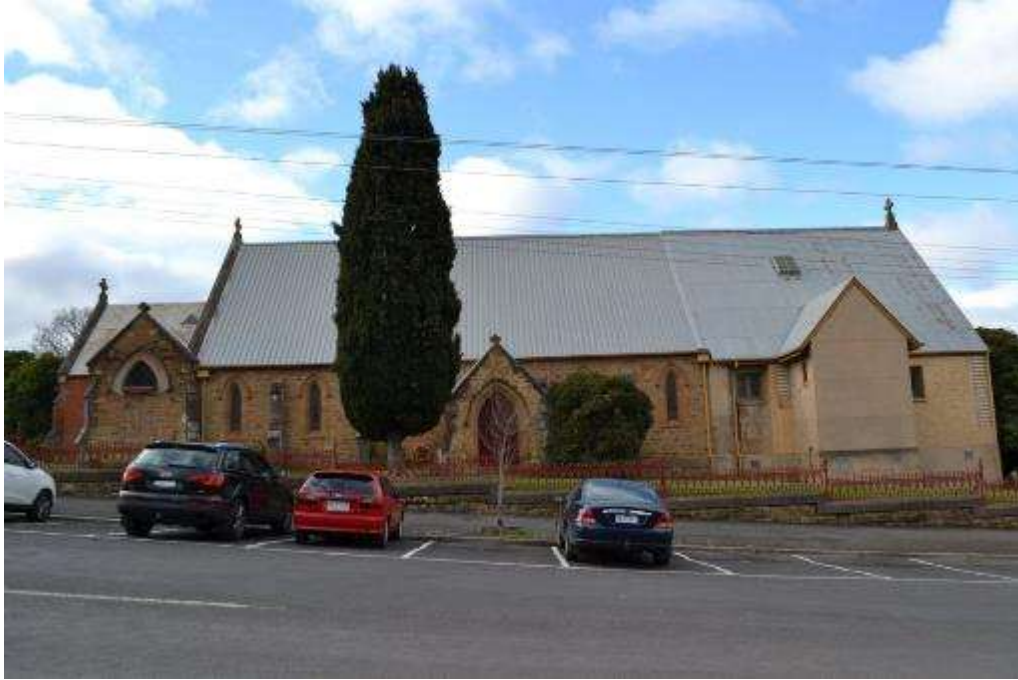


Figure 133 The southern side of All Saints' church



Figure 134 The southern side of the church from the west.

(The above two images are taken from Forest St)

It was formerly clad with sheet metal tiles with three roof vents on either side and two ridge vents. This earlier roof can also be seen in photos taken by Bishop Riley in 1956 (Cole p.104, 105) If the roof needs to be replaced it should ideally be replaced with galvanised sheet metal tiles, which are being remade, however if this is impracticable, with galvanised corrugated iron.

The guttering is completely rusted through in places and is causing water to run down the walls, causing serious falling damp (Figure 135). The downpipes are blocked which exacerbates the problem.



Figure 135 Falling damp from rusted out gutters is causing deterioration in the stone.

The guttering should be entirely replaced with half round galvanised iron guttering as a priority, with rain heads and downpipes to suit.

There is an entry porch on the south side of the nave (Figure 136) which takes up one bay fitted between two buttresses, and may be the oldest intact part of the building.

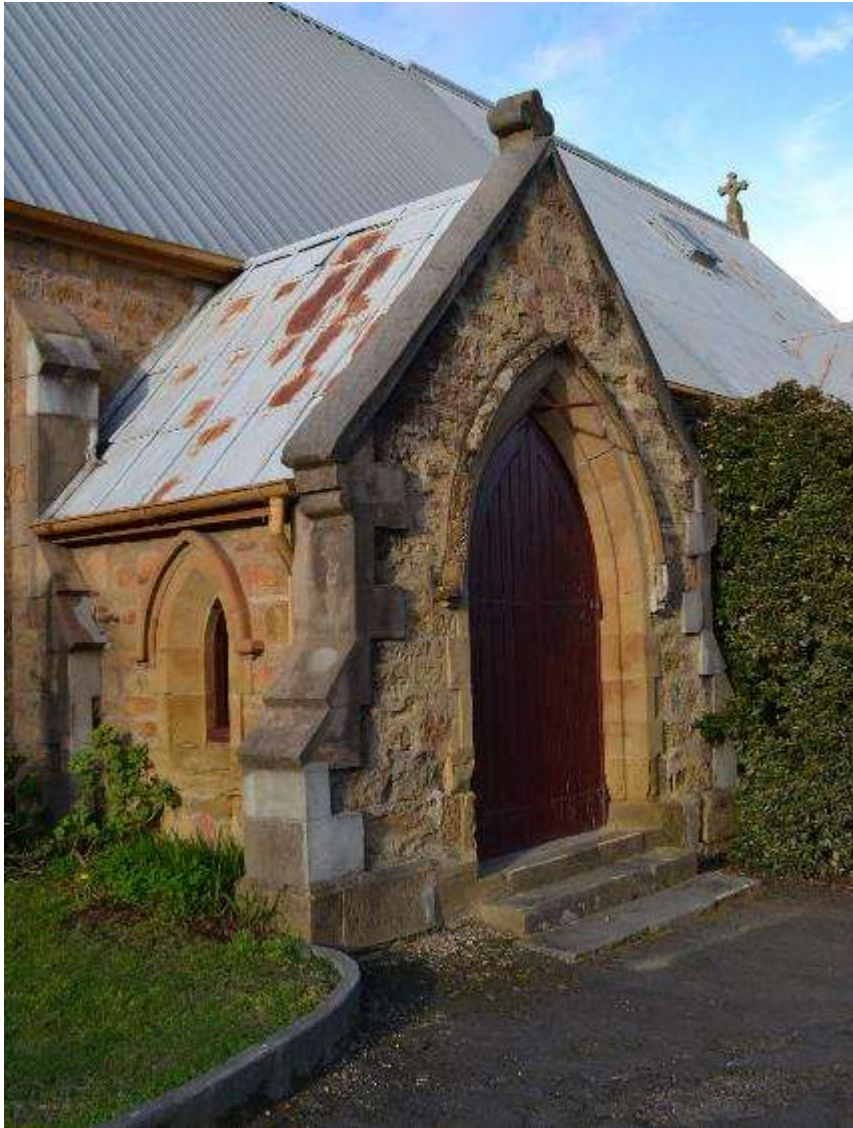


Figure 136 Original entry porch on the southern side of the church.

The walls are of Ordovician stone in coursed squared rubble showing tool marks. The walls show deterioration due to damp, as does the hood moulding over the doors. There are small lancet windows filled with obscure glass with stone facings and hood moulds on either side of the porch, and double doors with wrought iron hinges at the front entrance, with another set of doors through a pointed arch at the entry into the church. These last have a cut away section into the stone jambs to facilitate the opening of the doors into the porch. The roof is lined with painted Baltic pine lining boards and supported by two trusses with chamfered details (Figure 137).



Figure 137 Roof detail of the original south entry porch.

The inside walls have been rendered and painted white. There are some repairable cracks and areas with loss of render in the walls.

The roof of the porch is clad in galvanised sheet metal tiles, and these should be retained and conserved in situ. They are probably the same as those on the original church roof. The guttering on the western side is of half round heavy gauge galvanised iron, and should be kept as an example, along with the gutter brackets, and downpipe, and used as a template to make new gutters for the porch. The downpipe on the eastern side has come away from the gutter and water is flowing down the wall. All guttering and downpipes should be replaced as a priority on both sides of porch, as both rising and falling damp are evident. The flowers and shrubs in the garden beds along all of the walls should be removed, and replanted elsewhere if desired. The ground level should then be taken down to the bottom of the ashlar base of the walls. There is a damp course of slate in situ, and this should be inspected and repaired or reinstated if necessary after these measures have been taken.

The cream brick chancel at the eastern end of the church was opened in 1935. It was fitted out with a rood screen, pews, altars and bishop's chair, the organ was refurbished and moved to the new organ chamber, and many other furnishings were put in place. A stained glass tripartite stained glass window by Christian Waller was placed in the temporary end wall until such time as the new cathedral was built. Only a part of the internal side walls of the intended curved chancel was ever built (Figure 138)



Figure 138 The northern side of the church.

The new organ chamber on the southern side was also a temporary measure. There is a pair of casement windows by Derek Pearse either side of the organ chamber. These were placed in 1985. There are large cracks in the render covering the original corner buttress at the junction of the stone and brick parts of the church. There is falling damp from blocked gutters and downpipes which should be remedied.



Figure 139 The junction of stone and brick on the southern side of the church.

The cream brick walls (Figure 138) were intended to be internal walls of the new cathedral, as there was to be an aisle along either side of the nave. They are in sound condition.



Figure 140 Temporary end wall ready for curved chancel end to be keyed in.

After 1989 the internal fittings and furnishings were removed, leaving the church empty. The condition of the interior is good, apart from some repairable cracks. There are a pair of doors on the northern side of the church which were placed in an opening made through the original stone wall in 1935. A wooden porch and stair has decayed and been removed from the outside of these doors. A section of the exterior of the stone wall is clad with cream brick in this area to support it after the doors were put in. The crèche was built in the chancel in 1998, as were the new toilets in the basement, to accommodate needs of View Hill Fellowship. As part of the 1935 construction the crypt (now basement) was excavated and given a concrete floor, vents, and extractor fans. The vents have mostly been closed off, and the fans are no longer in use, restricting air flow and encouraging damp. In 1998 the area was further excavated to the west to accommodate the new toilets. Currently the concrete floor is seriously degraded through attack by water and salt. There is evidence of structural movement of the brick walls in the basement area, these need to be further examined in the future. The floor coverings have become wet and have been rolled up (Figure 141).



Figure 141 The basement under the southern side of the new chancel.

The brick walls in the basement have been painted and this has restricted movement of water through bricks, contributing to the problems with damp.

Access can be obtained through a panel in the wall at the western end of the basement to the underfloor space of the original church. A portion of the original east entry porch up to the level of the original floor is in situ as are original floor boards (Figure 142).



Figure 142 Original walls and floor under the church.

ASSESSMENT OF SIGNIFICANCE

The following assessment of significance follows the principles of the *Burra Charter*⁷⁶ and Kerr's *The Conservation Plan, Sixth Edition*⁷⁷ and Heritage Victoria's criteria for the assessment of significance with modifications as required to suit variations in the level of significance of elements throughout the site.

As stated earlier there are two distinct groups of structures on the site, the original stone church with later additions and the school and residence group. Although they both contribute to the cultural values of the site at a local level, the Korean War Memorial Window, Montgomery portrait window and the School and Master's Residence contribute at a higher level than other structures and elements on the site.

While this Conservation Management Plan relates specifically to the site and its structures it is acknowledged that the site contributes to the wider significance of the Forest Street precinct made up of religious and secular structures of comparable dates. All Saints' has a prominent visual role in this highly picturesque area within an Arts and Heritage Precinct.

Statements of Significance have been prepared for both groups.

This Conservation Management Plan also takes into account the current intentions of the owners and the likelihood of future development on the site in the near future.

As previously mentioned it became apparent during the investigation of the site that some elements were of far greater significance than others and consideration needed to be given to their status on a broader level. It is acknowledged that it is fitting to avoid the nomination of places to the Victorian Heritage Register without excellent reason but in the case of the Brooks, Robinson & Co memorial window dedicated to Parishioners who served in the World War II and the Korean War, the large window by William Montgomery and the School and Master's Residence buildings, it is felt that they should be given consideration for inclusion. The window is one of only two in Victoria that recognises servicemen and women who served in the Korean War. The School and Master's Residence are the only remaining example of a denominational school and residence designed and constructed as a linked cohesive unit. The building is in excellent condition and retains almost all original features. As buildings and elements may be considered for nomination to Heritage Victoria for inclusion in the State Heritage Database structures, elements and fabrics have been provisionally assessed as being of either State or Local significance.

⁷⁶ Australia ICOMOS (1999). The Burra Charter. The Australian ICOMOS Charter for Places of Cultural Significance. Melbourne, Australia ICOMOS: 23.

⁷⁷ Kerr, J. S. (2004). The Sixth Edition Conservation Plan. Sydney, National Trust of Australia (NSW).

VICTORIA'S FRAMEWORK OF HISTORICAL THEMES

The site, and elements within the site, fit within Victoria's Framework of Historical Themes section 8 "Building Community Life"⁷⁸ under sections:

- 8.1: Maintaining spiritual life, (the church), and
- 8.2: Educating people, (the School and Master's Residence group)

ASSESSMENT CRITERIA

Criterion A: Importance to the course, or pattern, of the City of Greater Bendigo's and/or the state of Victoria's cultural history.

Criterion B: Possession of uncommon, rare or endangered aspects of the City of Greater Bendigo's and/or the state of Victoria's cultural history.

Criterion C: Potential to yield information that will contribute to an understanding of the City of Greater Bendigo's and/or the state of Victoria's cultural history.

Criterion D: Importance in demonstrating the principal characteristics of a class of cultural places and objects.

Criterion E: Importance in exhibiting particular aesthetic characteristics.

Criterion F: Importance in demonstrating a high degree of creative or technical achievement at a particular period.

Criterion G: Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions.

Criterion H: Special association with the life or works of a person, or group of persons, of importance in Bendigo or Victoria's history.

⁷⁸ Department of Planning and Community Development. (2010). "Victoria's framework of historical themes...at a glance." Retrieved 1/8/12, 2012, from http://www.dpcd.vic.gov.au/_data/assets/pdf_file/0013/45301/Victoria_Framework_Historical_Themes_themes.pdf.

ASSESSMENT AGAINST CRITERIA

ALL SAINTS' CHURCH GROUP

Criterion A:

Importance to the course, or pattern, of the City of Greater Bendigo's cultural history.

The All Saints' Church complex meets the requirements of Criterion A at a Local level in the following respects-

- The early components of the site are representative of the religious and cultural values and ambitions held by Victorian goldfields and more particularly Bendigo populations of the mid to late 1850s
- All Saints' Hill, as it was then known, was the site of mass meetings and demonstrations in 1853 by miners objecting to the gold licence fee, leading to the Red Ribbon Movement.
- All Saints' has, through its continuing association with ministry to the local Chinese community dating from the early 1870s, played an important role in Bendigo's continuing acceptance of people of different cultural backgrounds.
- The site is associated with the establishment of the prevailing cultural and social values that assist in defining the city today.

Criterion B:

Possession of uncommon, rare or endangered aspects of the City of Greater Bendigo's cultural history.

The All Saints' Church complex meets the requirements of Criterion B at a Local level in the following respects-

- The church building itself is the oldest religious structure extant on the Bendigo goldfield, and the last remaining example in Bendigo of Early English Gothic Rudimentary church architecture using local sandstone, siltstone and claystone laid as random squared coursed rubble. In this respect it compares with St Peter's Anglican Church in High Street, Eaglehawk, demolished early 1960s and St. Andrew's Presbyterian Church Myers St Bendigo, demolished in 1930.
- The War Memorial stained glass window is one of only two that are dedicated to World War II as well as Korean War veterans in Victoria (State significance).
- The imagery contained within Montgomery's large window is rare in that it contains portraits of the Revd John Garlick, to whom the window is a memorial, and Dr. Benson, Archbishop of Canterbury. Furthermore, an unusually rich effect has been produced by leading glass jewels into the Archbishop's robe.

Criterion C:

Potential to yield information that will contribute to an understanding of the City of Greater Bendigo's cultural history.

The All Saints' Church complex meets the requirements of Criterion C at a Local level in the following respects-

- There is significant archaeological potential on the site in the area now used as a car park. This was the site of the original church Parsonage, later used as the Verger's residence until its demolition and the installation of tennis courts in 1957. During construction of the tennis courts much of the site was covered by fill possibly protecting any archaeology and artefacts.
- Remnants remain of the original church structure, including walls up to floor level and floor, beneath the timber flooring of the 1935 addition.

Criterion D:

Importance in demonstrating the principal characteristics of a class of cultural places and objects.

The All Saints' Church complex meets the requirements of Criterion D at a Local level in the following respects-

- Both the original stone sections of All Saints' Church and its encompassing cast iron and stone fence are representative of Parish Church architecture of the mid to late 19th century.
- The church houses a collection of high quality Memorial Windows including one of only two known in Victoria dedicated to those who served in the Korean War and a rare example of portraiture in a large window by Montgomery.
- The 1935 addition, though being a very minor portion of the proposed Cathedral, represents the aspirations of the parishioners at the time of its construction.

Criterion E:

Importance in exhibiting particular aesthetic characteristics.

The All Saints' Church complex meets the requirements of Criterion E at a Local level in the following respects-

- The All Saints' church building, designed by W H Burgoyne in 1855, built by Simeon Brothers in 1856 and extensively repaired in 1858 is a representative example of a place of worship conceived in the Pointed or Christian architectural style as described by A.W.N. Pugin in the first half of the nineteenth century, exhibiting the constructional and ornamental principles which he laid down. These qualities are enhanced by the building's prominent site in the Forest Street precinct and by the choice of local Ordovician stone in its construction.
- All Saints' contains a number of stained glass windows demonstrating a high standard of religious stained glass art.

Criterion F:

Importance in demonstrating a high degree of creative or technical achievement at a particular period.

The All Saints' Church complex meets the requirements of Criterion F at a Local level in the following respects-

- The large stained glass window by William Montgomery was especially designed to include the portrait of the recently deceased incumbent, the Revd. John Garlick, and is of unusually fine quality in its design and execution.

Criterion G:

Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions.

The All Saints' Church complex meets the requirements of Criterion G at a Local level in the following respects-

- The site has been continually associated with Anglican worship in Bendigo from the beginning of the Bendigo goldfields in early 1852 to the present.
- All Saints' Church bears witness to its changes in status and liturgy within the Anglican Church from Parish Church to Cathedral and lately as an evangelical style Parish Church.
- The second Anglican Diocese to be established outside Melbourne in the State of Victoria was in Bendigo with All Saints' Pro Cathedral as its spiritual base.
- All Saints' has a continuing association with ministry to the local Chinese community dating from the early 1870s.
- It is directly associated with the role of the military and its defence of Australia as the site of the 'laying up' of the colours of the 38th Battalion and its possession of an important Honour Roll.
- It has an association with the broader community and the church through its work with the Scouts and Guides movements, Mother's Union and other Parish Organisations.

Criterion H:

Special association with the life or works of a person, or group of persons, of importance in the City of Greater Bendigo's history.

The All Saints' Church complex meets the requirements of Criterion H at a Local level in the following respects-

- All Saints' church is the spiritual home of the 38th battalion A.I.F. formed on the 1st March 1916 in Bendigo, and seeing action on the Western Front before being disbanded in 1919. The colours of the battalion are laid up in All Saint's Church.
- All Saints' has had a strong relationship with a number of prominent Bendigo families including names such as Vahland, Lansell, Abbott, Penfold and Watson who have played an important role in the history of Bendigo. Memorials to these and other Bendigo historical figures, are to be found within the church.

SCHOOL AND MASTER'S RESIDENCE

Criterion A:

Importance to the course, or pattern, of the State of Victoria's cultural history.

The School and Master's Residence meet the requirements of Criterion A at a State level in the following respect-

- The School and associated Master's Residence, designed by Frederick Wyatt in 1873 in the Victorian Free Gothic style and constructed in 1877, articulate the cultural importance of continuing denominational education post introduction of the Schools Act of 1872.

Criterion B:

Possession of uncommon, rare or endangered aspects of the State of Victoria's cultural history.

The School and Master's Residence meets the requirements of Criterion B at a State level in the following respects -

- It is thought there are no remaining examples of denominational school and residence combinations associated with a parish church, designed as a single cohesive unit in Victoria, especially of this aesthetic quality.
- Structural elements of the School and associated buildings are major contributors to the cultural landscape of View Lane. Lanespaces are now rare and endangered in the City of Greater Bendigo.
- The gateway connecting the two elements is understood to be unique in Victoria.
- Both the School and Residence have been little altered externally since construction, retaining a high proportion of original fabric.
- Both are also substantially internally intact retaining almost all original joinery and internal structures. They are in sound condition.

Criterion C:

Potential to yield information that will contribute to an understanding of the State of Victoria's cultural history.

The buildings do not meet the requirements of this criterion.

Criterion D:

Importance in demonstrating the principal characteristics of a class of cultural places and objects.

The School and Master's Residence meets the requirements of Criterion D at a State level in the following respects-

- All Saints' Schoolmaster's Residence and School are stylistically sophisticated examples of Victorian Free Gothic design in the mid to late 19th century. The style and volume of the Schoolmaster's Residence is characteristic of the cultural position held by educators in the minds of a society where the value of education, and educators, was recognised.
- Both the School and Master's Residence retain a high degree of intactness retaining original joinery, cornices, ceiling roses, and window treatments. In the case of the School, the two classrooms retain original timber dados, exposed ceiling treatment, cupboards, fireplaces, and coat hooks.
- The large school and associated classrooms, both in volume and fittings are representative of more substantial complexes of their type, comparing stylistically with the contemporary work of the recently formed Education Department and which are well represented in the Bendigo area.
- The bell tower, used to call students to class, retains its original bell which is still in working order.

Criterion E:

Importance in exhibiting particular aesthetic characteristics.

The School and Master's Residence meets the requirements of Criterion E at a State level for the following reasons-

- The School and Master's Residence are sophisticated examples of Victorian Free Gothic architecture of the mid to late 19th century⁷⁹, forming a stylistically cohesive pair. The architectural expression of the Master's residence is characteristic of the cultural position held by educators in the minds of a society where the value of education was recognised. Both residence and school were designed by the well known Melbourne architect Mr Frederick Wyatt, and built at the same time as a visually cohesive unit, physically linked by a Gothic style gateway.
- The school has many features usually seen in larger schools and presents them in an aesthetically pleasing way.

⁷⁹ Apperly, R., R. Irving, et al. (1994). A Pictorial Guide to Identifying Australian Architecture. Sydney, Harper Collins.

- The buildings typify the Victorian Free Gothic Style in their use of bichrome brickwork, employing courses of blacks on red brick walls, with contrasting Geelong stone facings, a tower with a mansard roof over the porch on the Master's residence, Gothic window treatments, parapeted gables with cast iron finials, the Gothic arch linking the two buildings and the prominent bell tower with spire and plate tracery windows on the School.

Criterion F:

Importance in demonstrating a high degree of creative or technical achievement at a particular period.

The School and Master's Residence meets the requirements of Criterion G at a State level for the following reasons-

- The two storey exterior rear brick wall of the Master's Residence, constructed as a brick cavity wall, is a very early example of this type of construction and the first known to be designed by Frederick Wyatt whose previous earliest recognised use of cavity walls was at Trinity College, University of Melbourne in 1878. The thickness of the other exterior walls suggests that they too may be constructed in this manner but it has been impossible to confirm this by sight as yet. The plans for this structure were drawn up by December 1873 suggesting an even earlier date for Wyatt's consideration of cavity walls. Solid metal bar ties have been used to connect the inner and outer walls.

Criterion G:

Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions.

The buildings do not meet the requirements of this criterion

Criterion H:

Special association with the life or works of a person, or group of persons, of importance in the State of Victoria's history.

The buildings do not meet the requirements of this criterion.

STATEMENTS OF CULTURAL HERITAGE SIGNIFICANCE

ALL SAINTS' CHURCH

What is significant?

All Saints' Church (formerly All Saints' Cathedral), located on the corner of Mackenzie and Forest Streets in Bendigo, is part of a wider area of related buildings which together form a religious and secular precinct of outstanding aesthetic value. It is situated on high ground immediately above the site of the first Government Camp on the Bendigo goldfield and is in close proximity to a number of buildings of acknowledged cultural value. The location of the church is associated with the beginnings of Christian worship on the Bendigo Goldfields. Anglican ministry was initially provided in early 1852 by the Revd. John Herbert Gregory as part of the recently commenced Goldfields Mission of the Church of England. He delivered his sermons from the rear of a horse drawn wagon on All Saints' Hill. This was later replaced by a tent, then a canvas roofed, slab walled church, followed by a stone church in 1856. The Revd. John Gregory named his tent church 'All Saints' and the site then became known as All Saints' Hill. It served other public functions, particularly as a place of meeting, and accommodated the mass gatherings of miners objecting to licence fees in 1853 that led to the Red Ribbon Rebellion movement.

The Church of England school, completed on the site in 1855 (prior to completion of the church), was the location of the first Lutheran service held on the Bendigo Goldfields.

The original stone church, designed by W Burgoyne and built in 1856 by Simeon Bros suffered major storm damage in January 1858 and was extensively repaired and rebuilt in 1858 under the supervision of the young architect W.C. Vahland to the original plan. A new brick chancel was added to the western end in 1860 and replaced in 1871.

The greater part of the 1858 structure, together with the new Chancel at the eastern end added in 1935 and the guild hall at the western end added in 1938, are in situ. The 1935 Chancel was the result of a failed attempt to replace the original church building with a structure compatible with All Saints' promotion from Pro Cathedral to full Cathedral. The new Chancel contained three stained glass windows designed by Christian Waller and made by Napier Waller depicting figures from the Old Testament, the New Testament and contemporary ministry. These windows are now located in the Art Gallery of South Australia. A number of important memorial windows remain in the church including nine lancet windows by Melbourne firm Ferguson and Urie in the Nave, a triangular War Memorial window by Brooks Robinson & Co., unusually a one off design and one of only two in Victoria dedicated to parishioners who served in World War II and Korea, and a large and very fine memorial window by William Montgomery in the 1871 Chancel which includes a portrait of the Revd. John Garlick, to whom the window is dedicated.

All the internal fittings and furnishings in the church with the exception of the organ and a Credence Table have been removed.

The cast iron fence of 1885 designed by W C Vahland, facing both Forest and Mackenzie Streets defines the church enclosure while a brick and wrought iron fence of the early

twentieth century defines the Mackenzie Street boundary of the School and Master's Residence.

The Stables and attached brick and stone toilet block facing View Lane are strong contributors to a rare example of early urban lane architecture (lane-scapes).

How is it significant?

The All Saints complex is significant to the City of Greater Bendigo for its aesthetic, cultural, historical and archaeological significance at a Local level while two windows are aesthetically significant at a State Level.

Why is it significant?

All Saints' church, designed by Fredrick Burgoyne, is aesthetically, culturally and historically significant as the last remaining example of an early (1856/1858) Early English Gothic Rudimentary style church in Bendigo constructed of local Ordovician stone. It includes a later (1871) red brick Chancel with a large geometric tracery window by William Montgomery, containing a portrait of the Revd John Garlick as well as the Archbishop of Canterbury. The Nave contains nine stained glass lancet memorial windows by Ferguson and Urie. A triangular window, one of only two in Victoria which includes a dedication to those who fought in the Korean War, designed by William Kerr-Morgan of Brooks, Robinson & Co is to be found in the entry porch. These windows are of State significance. The cream brick eastern end of the church is the only physical evidence of the aspirations of the congregation as the church progressed from the role of Pro-Cathedral to full Cathedral status but its significance is reduced by the condition of its crypt and foundations, and that it is such a small fragment of the intended structure. The church is also culturally, historically and aesthetically integral to the undocumented but well-defined religious precinct.

Anglicanism was introduced to the Bendigo Goldfields at the site of All Saints' in February 1852, just three months after the official discovery of gold. Either as a Parish Church, Pro Cathedral or Cathedral All Saints' has played an important role in supporting Anglicanism in Bendigo and, at times as the central Church in the Diocese of Bendigo, to the region, to the present day.

All Saints' contributed to the social and cultural development of the City through its support for a number of church related associations such as the All Saints' Women's Guild and Mothers' Union, as well as secular organisations such as the Boy Scouts and Girl Guides who occupied the site. A Chinese Mission, established at All Saints' in the second half of the nineteenth century, ministered to local Chinese Anglicans, as does the Church of True Light today. All Saints' was the parish church for a number of influential citizens who played an important role in the social and cultural development of the city.

Continual occupation of the site dating from the beginnings of the Bendigo goldfields suggests that there is a strong likelihood of substantial archaeology on the site, particularly in and around the location of the original Parsonage. Excavation of this area would assist in our understanding of the site's use over time.

SCHOOL AND MASTER'S RESIDENCE

What is significant?

All Saints' School and Master's Residence, designed by Frederick Wyatt and built in 1877, are a substantially intact example of Victorian Free Gothic architecture applied to an educational complex. This is exemplified by the use of bichrome brickwork featuring flush string courses of dark brick on red brick walls, with contrasting Barrabool stone facings, a tower with a mansard roof over the porch on the Master's residence, Gothic window treatments, parapeted gables with cast iron finials, a Gothic archway linking the two buildings, and the prominent bell tower with spire on the School retaining the original school bell. The rear wall of the residence is a very early example of the use of true cavity walls and the thickness of the other exterior walls suggests that these too may be cavity walls.

The two separate structures are unusual in that they were designed as a stylistically cohesive unit by means of the inclusion of the joining archway and by the repetition of design elements and materials.

Exterior fabric is mostly original but at some time in the past the valleys of both the School and Master's Residence have been re-clad in corrugated iron replacing the original slate roofing. The cresting of the residence mansard roof is missing. The original small rear verandah has been enclosed inappropriately with cement sheet cladding and large aluminium windows. The intactness of the interior is a notable feature.

The school building consists of a large main school with two smaller classrooms. Advantage is taken of the slope of the site to provide, below the main room, a large basement. Both School and Master's Residence retain a high degree of intactness retaining original joinery, staircase, cornices, ceiling roses, and window treatments. In the case of the School, the two classrooms retain original timber dados, cupboards, fireplaces, and coat hooks. The original windows and doors have survived with the exception of those in the kitchen of the Master's Residence.

A fence of wrought iron with brick base course defines the Mackenzie Street boundary of the School and Master's Residence.

How is it significant?

All Saints' School and Master's Residence is significant to the State of Victoria for its aesthetic, technical and architectural significance.

Why is it significant?

All Saints' School and Master's Residence is aesthetically and architecturally significant to the State of Victoria as a sophisticated expression of the Gothic Revival style as it was applied to educational buildings, in this instance by a Church body rather than the Education Department of Victoria. Furthermore, its substantial nature is expressive of the pre-eminence of Bendigo at the time of its construction. The complex's association with the prominent Melbourne architect Frederick Wyatt is of note. The connection of the two structures by means of a brick archway adds visual interest to the group and is understood to be unusual.

All Saints' School and Master's Residence is technically significant for its use of true cavity wall construction at an early date, particularly in a two storied structure.

Both the School and Master's Residence have been little altered externally since construction and retain a high proportion of original fabric. Both are also substantially intact internally, retaining almost all original joinery and all internal structures. They are in remarkably sound condition.

LEVELS OF SIGNIFICANCE

The site is composed of a number of distinct elements, each containing a number of identifiable features. These elements and features each contribute to the site's overall significance to varying degrees. The following outlines the contribution each makes to the criteria used above and is graded according to Table 1. This may be used to determine the contribution of the elements and features listed to the overall significance of the site.

Table 1 Significance Level Rating

Rating	Definition
High S	Of high contributory value to significance at a State level
Moderate S	Of moderate contributory value to significance at a State level
Low S	Of low contributory value to significance at a State level
High L	Of high contributory value to significance at a Local level
Moderate L	Of moderate contributory value to significance at a Local level
Low L	Of low contributory value to significance at a Local level
None	Has no significance or is detrimental to the significance of the element

CHURCH GROUP AND ASSOCIATED FEATURES

All the 1858 stone church including the Nave, western

brick chancel, Vestry and Porch. Level = High L

Korean War memorial window. Level = High S

Montgomery portrait window. Level = High S

All other stained glass windows in the church. Level = High L

Ironbark tree stump (from C1856). Level = High L

All Saints' Church View Hill Conservation Management Plan

The Organ.	Level = Low L
Trimdeck Roofing Iron attached to the 1858 church.	Level = None
The 1935 cream brick Chancel.	Level = Moderate L
The Crypt below the 1935 Chancel.	Level = None
The Guild Hall.	Level = None
Toilet attached to Guild Hall.	Level = None
Surrounding iron fence, gates and stone base.	Level = High L
Landscaping and gardens.	Level = Low L
Car parking area.	Level = None

SCHOOL AND MASTER'S RESIDENCE

The original 1877 two storey residence.	Level = High S
Original internal joinery and fittings.	Level = High S
Original external fittings including cast iron pipes.	Level = High S
Pair of original iron gates at the arch.	Level = High S
Second storey addition over kitchen.	Level = None
Brick hot water system enclosure outside kitchen.	Level = None
Aluminium window in kitchen.	Level = None
In filled rear verandah.	Level = Moderate L
Front brick and wrought iron fence and detached wrought iron gates.	Level = High L
Carport and attached toilet at rear of school.	Level = None
School and connecting arch (to residence).	Level = High S
Steel mesh fence between school and residence.	Level = None
Stable complex and attached toilet block.	Level = High L

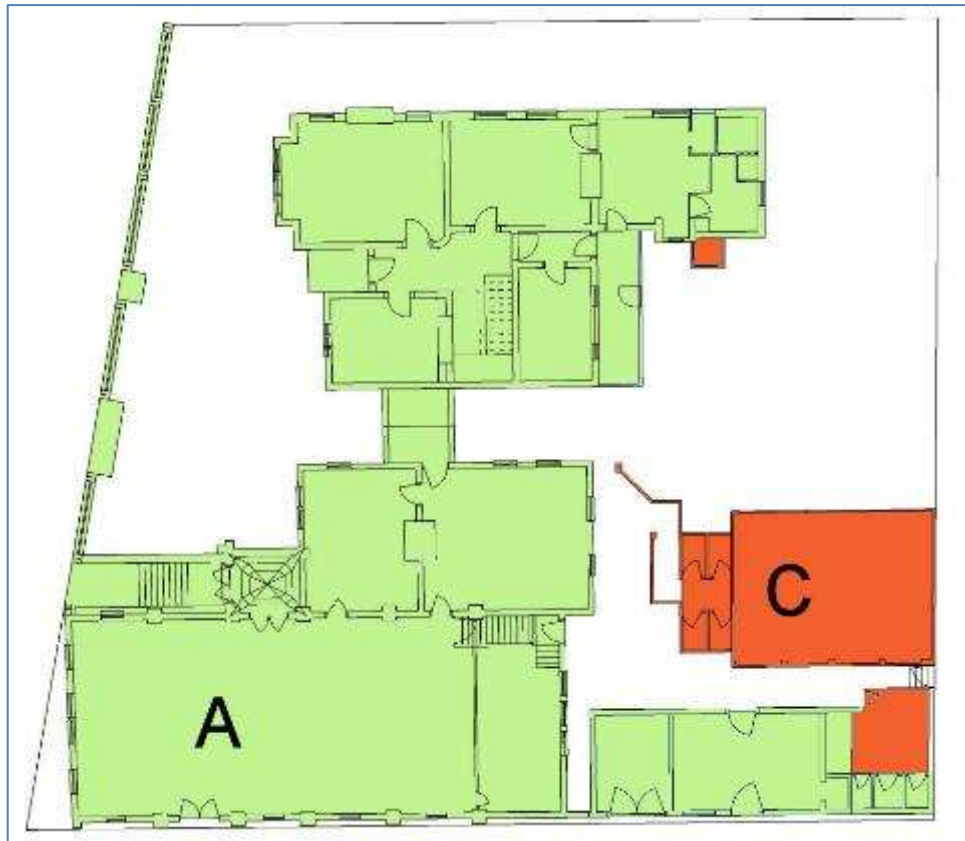


Figure 143 Ground level plan of the School and Master's Residence

The colours relate to the significance level ratings shown in table 1. Green areas (A) are Primary contributors to significance. Blue areas (B) are Moderate contributors while Orange (C) make either Low or No contribution or are Detrimental. They relate to both Figure 143 and Figure 144.

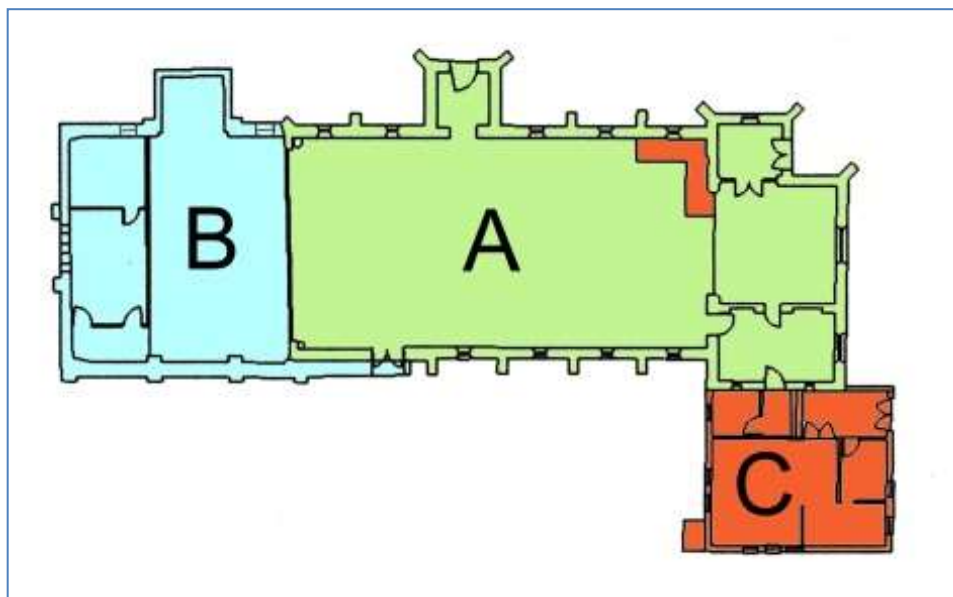


Figure 144 Ground level plan of the church

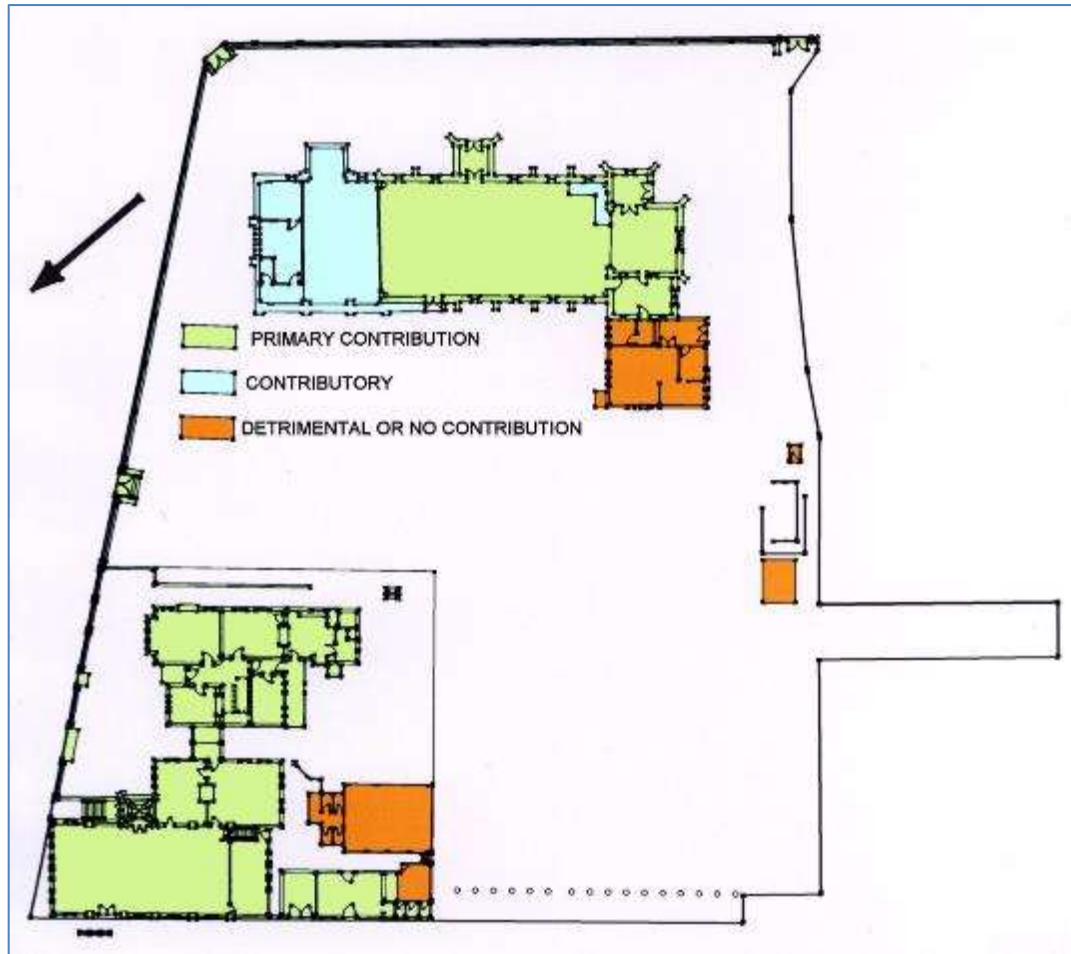


Figure 145 Whole site contribution plan

The colours relate to the significance level ratings shown in table 1. Green areas are Primary contributors to significance. Blue areas are Moderate contributors while Orange areas make either Low or No Contribution or are Detrimental.

STATUTORY AND NON-STATUTORY LIMITATIONS

SITE CONSTRAINTS AND REQUIREMENTS

Any works conducted on the site must be in accordance with:

- Federal, State or Local government legislation
- The intent of the ICOMOS Burra Charter
- The Planning and Environment Act 1987
- The Victorian Heritage Act 1995

There is potential for significant archaeology on the site. During any works on the site any archaeological finds are to be reported to Heritage Victoria. Under The Victorian

Heritage Act 1995 - section 127 it is an offence to damage or disturb unregistered relics and unregistered archaeological sites.

PERMITS

Before the commencement of any works, the property owners, or their representative, must ensure that all relevant permits have been procured. A check should be made to ensure that the status of any element on the site has not changed since the production of this document necessitating additional permits. For example some elements may be placed on a heritage register in the future and would then require a permit from the relevant authority.

DISABILITY ACCESS

The Disability Discrimination Act (DDA) 1992 makes it illegal to discriminate against a person on the basis of disability. Whilst the DDA does not have the power to mandate works to existing or new buildings it does react to complaints over matters of access and function where it believes discrimination exists. The Act, and its implications, should be well understood at the beginning of the planning process.

Care must be taken during planning to ensure that any proposed works meet the requirements and spirit of the DDA and are not detrimental to the Heritage significance of the place.

BUILDING CODE OF AUSTRALIA

Construction, alterations and repairs are subject to the provisions of the National Construction Code (NCC). This code was formerly known as the Building Code of Australia (BCA). This code is produced on behalf of the Australian Government by the Australian Building Codes Board and has been given the status of building regulations by all states. Building works in Victoria are also subject to the regulations contained within the Building Regulations 2006. These codes apply to all buildings and can take precedence over heritage legislation.

HERITAGE LISTING

The Place is not protected by any state or federal individual heritage listing. That is not to say that this will remain the case in the future and any future actions on the site should be preceded by confirmation that this situation has not changed since the production of the Conservation Management Plan.

All Saints' Church and surrounding cast iron fence are currently offered a degree of local protection under an individual citation (HO 167 Greater Bendigo Planning Scheme). All Saints' School and Master's Residence, including the brick and wrought iron fence and outbuildings are similarly protected by HO 261 within the Greater Bendigo Planning Scheme (Figure 146).⁸⁰

⁸⁰ Note: These citations do not contain a statement of significance.

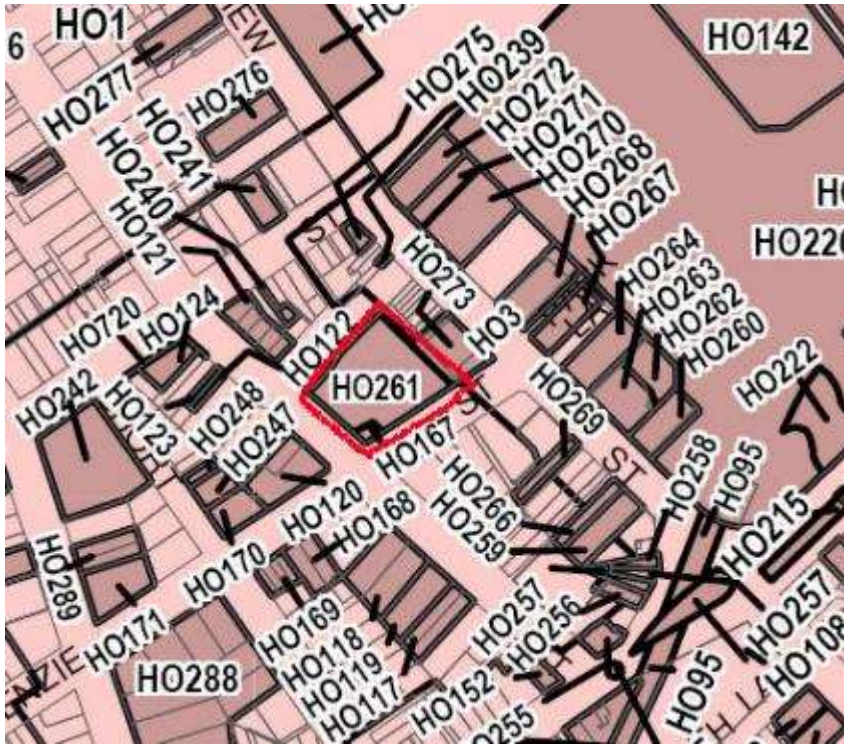


Figure 146 Heritage Overlays,

Map: land.vic.gov.au/maps

GREATER BENDIGO PLANNING ZONES

The area covered by the title to the property is currently within three zones under the Greater Bendigo Planning Scheme (Figure 147). The majority of the site is covered by SUZ1 (Special Use Zone 1). SUZ1 is defined within the Greater Bendigo Planning Scheme as being used for: "Private Educational or Religious Institutions" with the purpose "To provide for areas to be used by private educational and religious institutions. To ensure that development of these facilities takes place in an orderly and proper manner and does not cause loss of amenity to the surrounding area or neighbourhood." An area of the property to the north west, which encompasses the wall of the school along View Lane and most of the front facing Mackenzie Street are within B1Z (Business 1 Zone) with a purpose "To encourage the intensive development of business centres for retailing and other complementary commercial, entertainment and community uses". The remainder, a tongue of land connecting the site with Forest Lane is zoned R1Z (Residential 1 Zone). This zone is, in part "To provide for residential development at a range of densities with a variety of dwellings to meet the housing needs of all households. To encourage residential development that respects the neighbourhood character."

Properties to the immediate north and east are zoned B1Z (Business 1 Zone), R1Z (Residential 1 Zone) to the west and SUZ1 extends to the south.

A large proportion of the land surrounding the site is under a local heritage overlay within the City of Greater Bendigo planning scheme and there are a large number of

individual citations at Local and State levels of significance within close proximity to the site (Figure 146).



Figure 147 Planning zones surrounding the site.



Map: land.vic.gov.au/maps

CONSERVATION POLICIES AND STRATEGIES

INTRODUCTION

All Saints' Church Bendigo, located on a hill overlooking the city, has led a troubled life. Originally built in 1856 it was severely damaged in 1858, rebuilt, damaged, rebuilt again, became a cathedral only to lose the title and its congregation in the 1980s. The site is currently owned by the Anglican Diocese of Bendigo and is occupied by the View Hill Fellowship group. Despite the addition of an unattractive Guild Room and the incomplete beginnings of a grand Cathedral the core of the early structure is in situ. The local stone nave, brick chancel and vestries of the church, the oldest surviving church on the goldfields, is important to Bendigo for its associations with early goldfields Anglicanism, its political and social history and its potential to provide further insight into early life in Bendigo. The church also is a visually important element within the local religious precinct and cultural landscape. This precinct should be assessed with a view to establishing its level of significance.

The associated School and Master's Residence are also an important element of this precinct.

The preceding sections of the Conservation Management Plan coupled with the following policies and strategies will assist the responsible authorities in the management of the site in general as well as through change, whilst conserving the significance of the identified cultural values of the place.

The current owners of the property, the Anglican Diocese of Bendigo, have indicated that the property is no longer required as a place of Anglican worship and may be placed on the market in the near future. The City of Greater Bendigo has also indicated that it intends to investigate reviewing the currently applicable zoning and overlays of the Greater Bendigo Planning Scheme.

This Conservation Policy will guide the future development and care of the site. It consists of two sections; the general statement of Conservation Policy followed by the related Conservation Strategy giving effect to the Policy; and the element and fabric Conservation Policies and strategies.

BASIS

The following conservation policies have been developed on the basis of the significance assessment of the site as stated in the preceding section. As outlined in the introduction under the heading of Project Context (page 1) there is also a high potential for change both in the ownership and usage of the site in the foreseeable future.

With this in mind it is the intention of the following policies to provide:

- Structural guidance for conservation works, maintenance and site management to ensure the retention of the cultural heritage significance of the place,
- Policies to retain and enhance the cultural heritage significance and values of the site,

- Guiding principles on adaptive reuse of extant structures and
- Guidance on potential subdivision and development of the remainder of the site.

The following conservation policies include both general and specific recommendations relating to the conservation of significant fabric, heritage and intangible values of the site. They also provide guidance on the form, scale and footprint of potential new developments and their interaction with extant significant structures on the site and the surrounding cultural landscape. Of note is the fact that the site sits on relatively high ground and is surrounded by a number of dominant heritage structures within individual heritage overlays.

SIGNIFICANCE RANKING

The following outlines the structures, elements and fabrics on the site and their level of contribution to the significance of the site. An overriding principle of the policies is that any maintenance, alterations, removal, additions or development should be undertaken in such a way as to not be detrimental to the significance of any element or aspect of the site which is considered to be of high significance in Table 1. (p. 125)

Table 2 (below) and the following dot points are to be used in conjunction with the following conservation policies.

Table 2 Definition of Significance Ranking

Contribution to significance	Definitions
Primary	<p>Structures, elements and fabric of primary significance are critical and contribute directly to the articulation of the sites' heritage significance. They are also of importance for their contribution to the wider cultural heritage landscape and, more directly, their contribution to the adjoining religious precinct. Retention and conservation is essential for structures, elements and fabric of primary significance.</p> <p>Structures, elements and fabric of primary significance at the site generally relate to the early period of construction. In the case of the church building elements constructed in the period 1858 to 1871 are of primary significance. The 1877 school and associated Master's residence are also of primary significance as are the stables and toilet block facing View Lane.</p> <p>Elements such as the stone and iron fences associated with both the church and school complexes are also of primary significance.</p>

Contributory	Structures, elements and fabric identified as contributory assist in conveying the overall significance of the site but are not critical to our understanding of it. It is preferable to retain and conserve structures, elements and fabric in this group but they may be altered or removed if the alteration or removal assists in the retention of or enhances the value of items of primary significance.
Little or none	Structures, elements and fabric identified as of little significance neither add to nor detract from the overall significance of the site. Retention of structures, elements or fabric in this class is discretionary and they may be removed or altered to augment significance
Intrusive or detrimental	Intrusive structures, elements and fabric do not contribute to the significance of the site and are either physically or aesthetically detrimental to the site. Where possible structures, elements or fabric identified as intrusive should be removed as soon as practicable.

STRUCTURES, ELEMENTS AND FABRIC OF PRIMARY SIGNIFICANCE INCLUDE:

- The original form and fabric of the north and south stone walls of the 1858 Church including doors and porch.
- The original interior lining and roof structure of the Nave.
- The original form and fabric of the walls, ceilings and roof structure of the western red brick chancel, stone vestries and organ chamber including doors.
- The original form of the 1858 church, western chancel, vestries, porch and organ chamber roofs.
- A number of memorials, including the stained glass windows, wall plaques and a credence table and canopy of carved Oamaru Stone located within the church.
- The original 1885 stone and cast iron fence on the Forest and Mackenzie Street boundaries designed by W C Vahland.
- The original form and fabric of the School and Master's Residence including original doors, windows, fittings and the connecting Gothic archway.
- Original galvanised iron half round gutter on the central Nave porch.

- The remaining original cast iron downpipes attached to the School and Masters Residence.
- The original form and fabric of the school and residence roofs.
- The original brick and wrought iron fence on the Mackenzie street boundary of the Masters residence and two matching gates. (Note: The gates have been removed but are still stored on the property.) The two original iron gates at the rear of the arch.
- The original form and fabric of the brick stables and attached toilet block facing View Lane including original doors and windows.

**STRUCTURES, ELEMENTS AND FABRIC OF CONTRIBUTORY SIGNIFICANCE
INCLUDE:**

- Three Olive trees planted in 2002 to celebrate 150 years occupation of the site and large mature trees.
- The layout of bitumen paths between the Forest Street fence and south wall of the church.
- The significantly altered 1866 pipe organ made by Gray and Davison of London.
- The cream brick section of the proposed Williams 1935 Cathedral ⁸¹

**STRUCTURES, ELEMENTS AND FABRIC OF LITTLE OR NO SIGNIFICANCE
INCLUDE:**

- The toilets located in the basement of the eastern Chancel.
- The cement sheet clad second storey addition above the Schoolmasters Residence kitchen.
- Open spaces, gardens, paths and plantings outside the areas indicated previously as being of contributory or primary significance.
- The 1980s brick toilet block and privacy fence located directly behind the school.
- The red brick hot water enclosure on the north wall of the Schoolmaster's Residence kitchen.
- The bitumen car park located in the north-west corner of the property.

**STRUCTURES AND ELEMENTS WHICH ARE INTRUSIVE OR DETRIMENTAL TO
SIGNIFICANCE INCLUDE:**

⁸¹ The structural integrity of the foundations and lower walls must be established by a suitably qualified and experienced Engineer and if found to be unsafe or detrimental to structure of primary significance the 1935 additions should be removed.

- The rendered brick Guild Hall attached to the original northern vestry.
- The trimdeck roof cladding of the original stone church.
- Quad guttering on the original stone church.
- The brick toilet at the north east corner of the Guild Hall.
- The plastic water tank between the Nave and Guild Hall.
- The freestanding brick toilet, zincalume shed and brick remains along the western boundary of the property.
- The south facing aluminium sliding window in the kitchen of the School Master's Residence.
- The aluminium windows and cladding on the walls of the verandah at the rear of the Schoolmaster's residence.

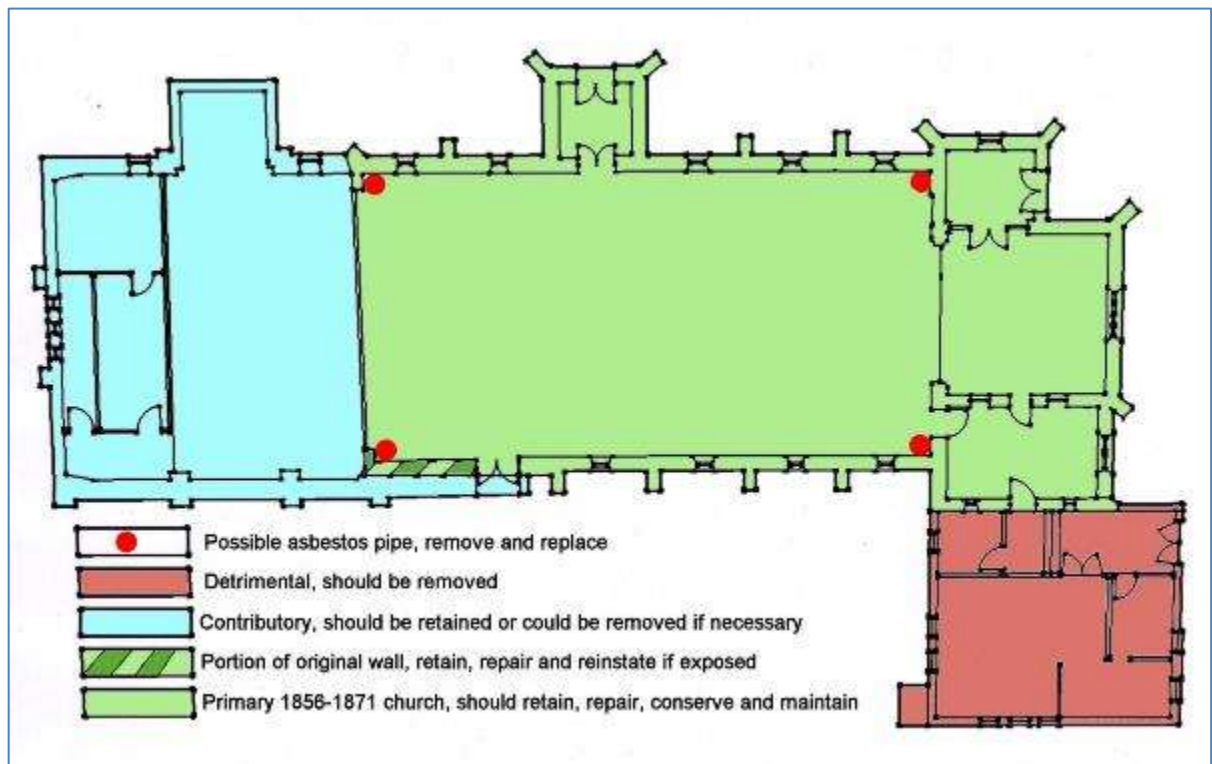


Figure 148 All Saint's floor plan showing contribution to significance.

CONSERVATION POLICY

GENERALLY

Future changes may include relatively simple tasks such as routine maintenance planning through to major site adaptation and development.

Policy: 1

The owners of the property and the City of Greater Bendigo should accept this Conservation Management Plan and its recommendations as the basis for any future works on the site.

Policy: 2

A primary consideration of managers of the site should be the conservation and retention of significant structures, elements and fabric.

Policy: 3

Every effort should be made to ensure that any changes made to contributory or primary structures, elements or fabrics are only made when no other alternative is available and that if such change occurs it should be recorded, and where possible be reversible.

Policy: 4

This document and the *ICOMOS Charter for the Conservation of Places of Cultural Significance (The Burra Charter)* should be referenced when undertaking any maintenance, additions, alterations or development at the site to ensure the protection of significant fabric and the maintenance of the cultural values of the surrounding cultural landscape.

Policy: 5

If ownership of the church was to change from the Anglican Diocese of Bendigo any element or item the significance of which, either culturally or religiously is dependent on its being located in either All Saints' Church (previously All Saints' Cathedral), or at another predetermined location should, with due process and procedure, be removed to that place. Of note are a number of memorials identified by the Anglican Diocese of Bendigo, including interments, and the colours of the 38th Battalion AIF.

POTENTIAL SUBDIVISION

It is possible that the question of subdivision within the site may arise at some time in the future. Any consideration of subdivision should be conducted in such a way as to not be detrimental to the conservation, retention or future restoration of any structures, elements or fabric identified to be of high significance in previous sections.

Policy: 6

Any subdivision should be conducted in a manner that is in keeping with the spirit of this report, the principles of the ICOMOS Burra Charter and any other applicable statutory requirements.

Policy: 7

Any proposed subdivision of the site should ensure that the maximum quantity of land remains with the church building to ensure that the retention and maintenance of its significance is financially viable.

Policy: 8

The School and Master's Residence in the north-east corner of the property form a discrete group with a clear physical boundary to the west in the form of a retaining wall and a terrace to the south. Consideration may be given to the use of these boundaries, as defined by the yellow area in Figure 149, for any potential subdivision. The retention of the School and Master's Residence on a single title under the one ownership is critical to the continued continuity of the pair.

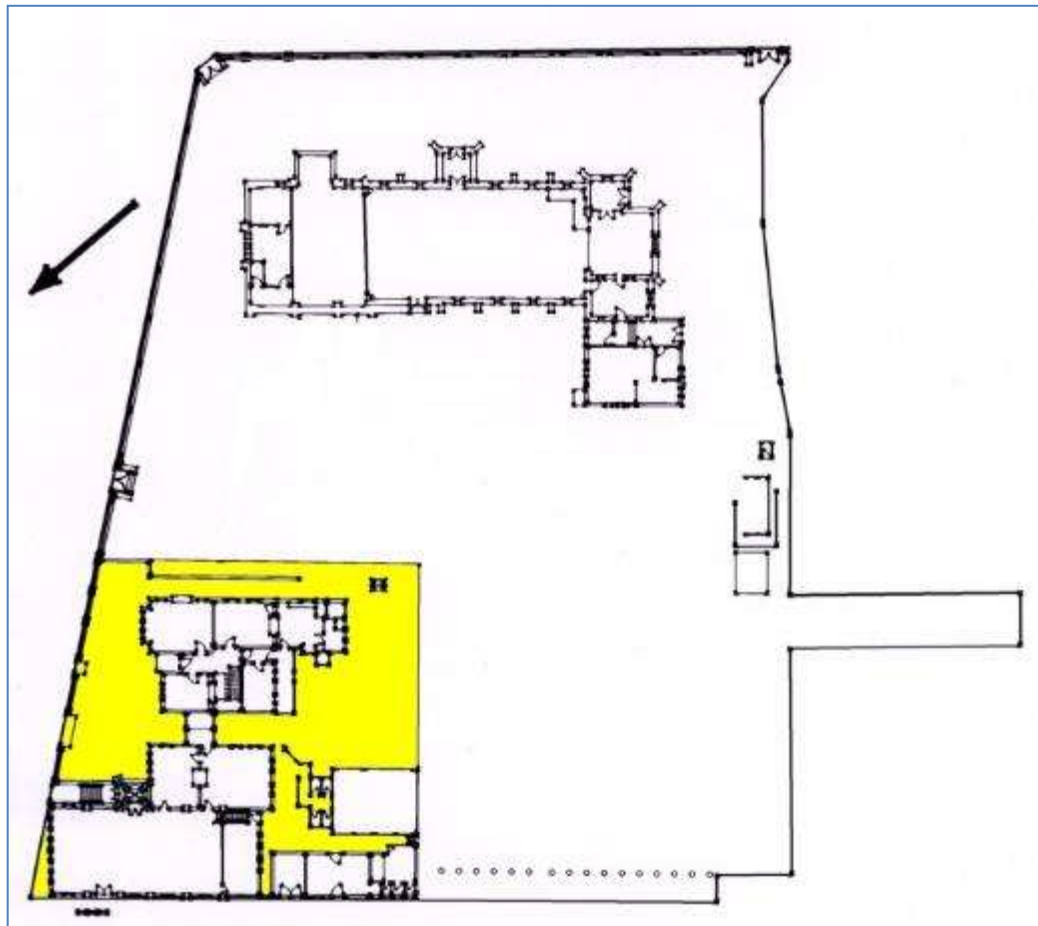


Figure 149 Subdivision plan

NEW DEVELOPMENT ON THE SITE

Policy: 9

Any development on the site should be directed by a suitably qualified Heritage Conservation Architect applying the principles of the Burra Charter with a view to conserving the cultural values of the site and the physical integrity of the significant buildings.

Policy: 10

New developments should respect the visual dominance of the church building and respond sympathetically with the form and materials of the original church, School and Master's Residence.

Policy: 11

Consideration may be given to increasing development densities within the areas identified by the letter C in Figure 150 (coloured light brown)

Policy: 12

The areas identified in Figure 150 by the letter B (coloured light blue) are important to the maintenance of the significance of the site and any development in this zone should be particularly careful to respect the heritage values of the site in scale, form and materials. This area may be used to connect new development to the church through the section indicated.

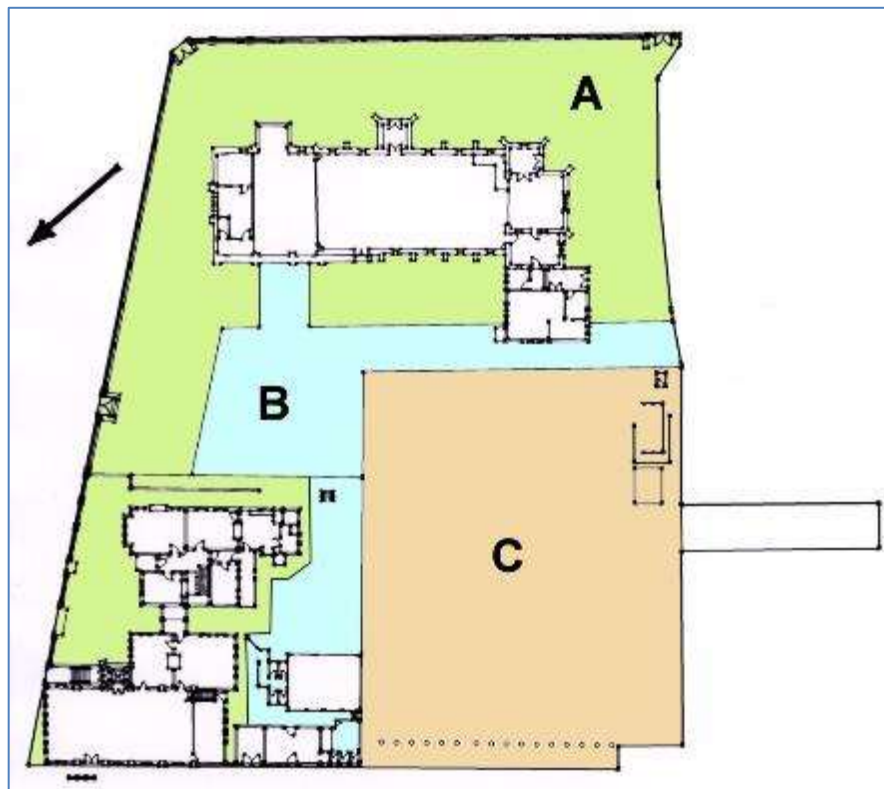


Figure 150 Development zones used in policies

SETBACKS AND VISTAS

The site is located within a highly picturesque and historically important precinct made up of other religious buildings, dwellings and commercial buildings. It is important that any new works do not unreasonably intrude or confront the aesthetic qualities of the precinct or compromise identified elements of primary significance.

Policy: 13

The form, size and footprint of any development, addition or alteration on the site should not intrude on the visual presence of significant elements within the site or on the cultural landscape within which it is situated.

Policy: 14

The areas identified by the letter A in Figure 150 (coloured green) are critical to the maintenance of the significance of the site and any alterations, additions or development in this zone will compromise the cultural values of the place. A connection between new development and the church is permitted through this zone but only through existing doorways of the church. These should be as small as practicable and designed so as to not detract attention from the church structure (see Figure 153 & Figure 154 for examples).

LINES OF SIGHT

The size and aspect of the site lends itself to sympathetic development, particularly in the north-west sector, but care must be taken to ensure that new works are recessive in character when viewed from the public areas within the precinct. Medium density development may be acceptable provided that the silhouettes and forms of the significant buildings when viewed from the streets are not intruded upon or unreasonably compromised. New buildings should be of contemporary design and respond to the materials and forms of the significant buildings without resorting to imitation or carelessly diverting the eye with the use of shapes, colours or materials that confront the significant elements to be conserved.

Policy: 15

New structures, additions and alterations shall not dominate or unduly interrupt lines of sight taken from eye level of significant fabric on the site.

ADAPTIVE RE-USE

All Saints' Church

All Saints' Church has always been associated with Anglican ministry in Bendigo. Over this time it has withstood many changes in both its exterior and interior whilst evolving from a parish church to a Cathedral and back to a parish church followed by closure and reopening. Changes in the delivery of liturgy over this time has seen changes to the interior, most notable being the removal of almost all of the interior fittings. Some items were removed to assist other parishes in need, such as the re-fitting of the interior of St Matthew's in Albury after the devastating fire in 1991. Others were removed because

the parish no longer required them. These changes have left their mark. They bear testimony to the ever changing requirements of the Church and society at large.

Elements of contributory or lesser significance associated with the church and red brick Chancel, such as the guild rooms and east chancel of 1935, offer greater scope for alteration, adaptation or demolition than areas of primary significance. Elements such as these offer opportunities to provide connecting links between new and existing significant elements provided they are not intrusive.

Adaptation is acceptable in order to find new uses for the significant buildings as well as to fulfil the conservation objectives underlying this Conservation Management Plan.

The following policies will provide general guiding principles for adaptation of the structure.

Policy: 16

Adaptive re-use of the church structure is encouraged and should be achieved with no disruption to existing structures, elements or fabrics of primary significance. Those of moderate contributory significance may be retained and adapted to a new use while those that are considered to be detrimental to significance should be removed.

Policy: 17

Alterations, adaptations and additions to the interior of the church should respect the form and volume of the structure and not overpower it. They should have no detrimental impact on interior structure or fabric. No alterations or attachments should be made to the existing stone walls.

Policy: 18

Adaptation and re-use should have no impact on the original fabric of the exterior.

School and Master's Residence

Policy: 19

The School, Master's Residence and their connecting archway were designed and built as a cohesive pair and should be treated as a single element.

Policy: 20

All existing architectural detail of the buildings relating to their condition in 1877 should be retained and cared for. Missing fittings, such as the cast iron cresting should be replicated using the existing remnants and replaced.

SETTING AND FABRIC

Fencing and gates

Policy: 21

The original fences, gates and steps to the east and south boundaries should be retained and conserved. The iron gates at the rear of the driveway into the School and Master's

Residence should be retained and conserved in their current position. The detached iron gates originally located at the front of this driveway should be repaired and re-hung in their original position.

Policy: 22

The existing boundary fences facing Mackenzie and Forest Streets are an integral component of the site and the streetscape and any intervention with their fabric or form would be detrimental to significance and should be resisted.

MAINTENANCE

Policy: 23

The owners of the site should draw up, implement and maintain a maintenance schedule based on the following suggested maintenance program to ensure the protection, conservation and retention of all significant structures, elements and fabric.

Policy: 24

Maintenance to significant structures, elements or fabric should be carried out by suitably qualified persons and use should be made of the extensive body of quality information on best practice freely available to assist in heritage conservation and preventative maintenance.

CONSERVATION STRATEGIES

The following conservation strategies consist of individual actions, which give effect to the conservation policies above.

The conservation strategies follow:

GENERALLY

Strategy 1.

The responsible authorities should adopt the recommendations made within this plan with regard to the following:

1. The owners should refer to this plan and the ICOMOS *Charter for the Conservation of Places of Cultural Significance* (The Burra Charter⁸²) for guidance in the management of the site. Where management is unsure on an issue it is recommended that a professional heritage consultant be consulted. There are also a number of informative publications covering conservation issues available online and through various state and local government bodies, Heritage Victoria being a good starting place.

⁸² The Burra charter (free) and The Illustrated Burra Charter (at a small cost) are available from Australia ICOMOS: <http://australia.icomos.org>

All Saints' Church View Hill Conservation Management Plan

2. The City of Greater Bendigo should review the current zoning of the site within the Greater Bendigo Planning Scheme to eliminate the confused state of the current applicable zones. It is recommended that the zone be amended to Business Zone 5 (B5Z). In the event that this zone classification is not in use at the time of rezoning the conditions of the original B5Z zone should be used in determining suitable uses.
3. The owners, with input from the Planning Department of the City of Greater Bendigo, prepare a Design Development Overlay for the site incorporating recommendations from this conservation management plan.

The responsible authority amends Heritage Overlays H0167 and H0261 to reflect the recommendations of this plan causing them to read in the following manner:

Table 3 Recommended Amendments to Heritage Overlays H0167 and H0261

PS Map Ref	H0167	H0261
Heritage Place	14 Mackenzie Street Bendigo All Saint's former Cathedral	10-12 Mackenzie Street Bendigo All Saint's School and Residence
External Paint Controls apply?	Yes	Yes
Internal Controls Apply?	Yes	Yes
Tree Controls Apply?	Yes	No
Outbuildings or fences which are not exempt under clause 43.01-4	Yes	Yes
Included on the Victorian Heritage Register under the Heritage Act 1995?	(Consider nomination of the Korean War Memorial and Montgomery stained glass windows)	(Consider nomination of the School and Master's Residence)
Prohibited uses may be permitted?	No	No
Name of incorporated plan under Clause 43.01-2	No	No
Aboriginal heritage place?	No	No

Strategy 2.

The significance of the site is represented in a tangible way through the site, its elements and their fabric. The degree to which each of these contributes to significance has been assessed and ranked to ensure those of high importance in conveying or representing the sites' significance are recognised.

The following structures, elements or fabrics are those that ranked highest in the assessment in Table 1 and therefore require the highest level of understanding, conservation and protection. It should be noted that the allocation of significance as being at a Local level rather than at a State level is irrelevant when considering the course of action to take in retaining or enhancing significance.

The form and fabric of the original 1858 stone church including the brick western chancel, stone Vestry and entry (formerly the organ chamber). This includes the remains of the original east porch and floor structure currently below the 1935 addition, and the ironbark tree-stump located below the floor of the church nave.

All stained glass windows in all areas of the church.

The stone and cast iron fence designed by W C Vahland on the Forest and Mackenzie Street frontages including the gateways.

The iron and brick fence facing Mackenzie Street in front of the Master's Residence including the detached gates.

The 1877 two storey Master's Residence and connected Schoolroom with basement including all original fittings and joinery both externally and internally.

The stable complex and attached toilets at the rear of the school.

Of note is View Lane and its associated early structures, which form an important cultural landscape. Lane streetscapes and inner city stables are becoming rare and should be retained intact.

All of the above must be conserved and no action should be taken to them, or in the vicinity of them, that detracts from their significance.

Those structures, elements and fabrics of moderate significance include the rear verandah of the Master's Residence, added in 1881 but since modified using inappropriate materials. To enhance significance of the building it should be restored using suitable materials.

The 1935 cream brick Chancel is the only remaining physical evidence of the aspirations of the congregation and is also of moderate significance but, as it is such a small section of the proposed structure its total positive contribution is negligible.

Structures, elements and fabric of low or no significance may remain provided they do not detract from the significance of the place and have not been classed as detrimental in Table 1 p. 124.

Strategy 3.

Where changes are made to primary or contributory structures, elements or fabric these changes are to be fully documented. The manner of documenting such changes and the location at which the records will be held are to be determined by the relevant authority and be a requirement of any permit issued by that relevant authority.

Strategy 4.

The following repetition of Policy 4 is self-explanatory and becomes Strategy 4.

'This document and the *ICOMOS Charter for the Conservation of Places of Cultural Significance (The Burra Charter)* should be referenced when undertaking any maintenance, additions, alterations or development at the site to ensure the protection

of significant fabric and the maintenance of the cultural values of the surrounding cultural landscape.'

Strategy 5.

Some items currently within the church, even if they materially contribute to the significance of the place, belong within a particular context and the context, whether religious or secular, is critical to the item's significance. In the event that ownership of the site is to be no longer in the hands of the Anglican Church arrangements shall be made for the memorials and items listed below in Table 4 to be dealt with as listed.

If those left are to be removed in the future their disposal to a proper body, i.e. church or family, is to be made a condition of the permit issued by the responsible Authority.

Table 4 All Saint's Memorials Action plan.

Memorial	Location	Action
Stained glass windows	All Saint's Church	Remain in All Saint's Church, any alteration to the windows would be subject to a permit from the City of Greater Bendigo
American Coat of Arms	Nave	Relocate to the Bendigo RSL Museum
Regimental badge of the 180th Field Artillery	Entry porch	Relocation to the Bendigo RSL Museum
Colours of the 38th Battalion and plaque	Western 1871 Chancel	Removed from the premises and re-located to a suitable place to be determined by the Military.
Honour Board	Entry porch	Removed from the premises and re-located to a suitable place to be determined by the Anglican Church.
Wall plaque W Croxton	North wall 1871 Chancel	To remain in All Saint's Church
Credence Table. W Croxton	North wall 1871 Chancel	To remain in All Saint's Church
Plaque Lance Frew	Nave wall	to be relocated to St Paul's Cathedral
Plaque Edward Hands	Nave wall	to be relocated to St Paul's Cathedral
Charles Bronsdon	Nave wall 1951	to be relocated to St Paul's Cathedral

All Saints' Church View Hill Conservation Management Plan

Martha Honeycombe	Nave wall 1923	to be relocated to St Paul's Cathedral
Nigel Herring Archdeacon	Nave wall 1971	to be relocated to St Paul's Cathedral
Clarice Herring	Nave wall 1969	to be relocated to St Paul's Cathedral
Keith McKenzie amplification system	Nave wall 1977	to be relocated to St Paul's Cathedral
Jane Vahland	Nave wall 1922	to be relocated to St Paul's Cathedral
Alice Vahland	Nave wall 1939	to be relocated to St Paul's Cathedral
To choir 1943 from Cowlings	Nave wall 1924	to be relocated to St Paul's Cathedral
Canterbury Cross	Nave wall 1952	to be relocated to St Paul's Cathedral
Revd Garlick	Nave wall	to be relocated to St Paul's Cathedral
Mrs Garlick	Nave wall	to be relocated to St Paul's Cathedral
Elizabeth Langley	Nave wall	to be relocated to St Paul's Cathedral
Louisa Carruthers	Nave wall	to be relocated to St Paul's Cathedral
Oliver Penfold	Nave wall 1929	to be relocated to St Paul's Cathedral
Mary Penfold	Nave wall 1939	to be relocated to St Paul's Cathedral
Bishop Baker's ashes	Nave wall	to be relocated to St Paul's Cathedral

POTENTIAL SUBDIVISION

Strategy 6.

Any subdivision of the site has the potential to disrupt the cohesiveness of the site and the continuity of conservation and maintenance of the recognised heritage buildings and

should ideally be avoided. However, the School, Master's Residence and stables form a cohesive unit which may be subdivided from the main block.

Strategy 7.

The interdependence of church and land is a critical factor in providing financial support for the retention, conservation and enhancement of the significance of the site. Any reduction of the quantity of land surrounding the church will lessen the potential to generate the means by which the site can be economically sustained into the future.

Strategy 8.

The School and Master's Residence derive an important aspect of their significance from their close association with each other. This association is both tangible, through their physical connection and design features, and intangible, through their intended use as school, and the residence of the Master of the school. This connection extends further than the site itself into the community and the relationship between the community, with parents as its representatives and the esteem in which education was held in the late 19th and early 20th centuries.

While the site should ideally remain on a single title the School and Master's Residence area is considered to be financially viable and may be subdivided from the remainder of the site but it is critical that they remain as a unit and not be subdivided further.

NEW DEVELOPMENT

Strategy 9.

To ensure the retention of the heritage significance and values of the site and the surrounding cultural heritage landscape the services of a suitably qualified Heritage Conservation Architect should be engaged in the designing of development on the site. Advisors to the architect representing the owners should be familiar with this document and the Burra Charter so as to avoid unnecessary confusion amongst the planning team.

Strategy 10.

New buildings should be of contemporary design and respond to the materials and forms of the significant buildings without resorting to imitation or carelessly diverting the eye with the use of shapes, colours or materials that confront the significant elements to be conserved.

Consideration should be given in the design of new building works to the use of materials and colours that are in harmony with the surrounding cultural heritage landscape. In the immediate vicinity the dominant materials are cream stone, red brick and stuccoed finishes. Any that are not in harmony should have a minor role.

It should be the intention of developers to ensure the visual presence is retained enabling the existing significant structures to dominate the site.

In the case of the removal of the 1935 cream brick Chancel the original east gable end of the stone church may be re-instated or adapted into a new structure. Materials used in the re-instatement of all or portion of the west wall should reflect that used in the Nave. The use of local good quality stone of similar texture and colour which is readily

available is encouraged in this instance. The use of visually aggressive design, materials or colours should be vigorously resisted. Any new construction in this area should fit within the envelope of the section removed.

Strategy 11.

The natural slope of the land allows for a degree of excavation in the area marked C in Figure 151 without having an impact on significance. This, coupled with other strategies to follow will allow for higher development densities in this area. Consideration should be given to the mass of the Church, School and Master's Residence in the development of the area to protect the views from surrounding streets. Any density increase should respect the accompanying recommendations on height, form, materials and colours.

An archaeological investigation should be made of this area as part of any works.

Strategy 12.

Materials used in development in the area marked B Figure 151 should complement those discussed under strategy 10. The scale of development in this area should be in keeping with the surrounding structures, and in form it should reflect and complement these structures. The incorporation of elements of the surrounding rooflines could be used to soften the visual appearance of any new development in this zone.

The articulation of the Mackenzie Street frontage should be consistent with the existing massing of the site. The facade facing Mackenzie Street should not present as a single plane to the street but should utilise design elements from surrounding buildings such as gables and stepped facades to soften the appearance.

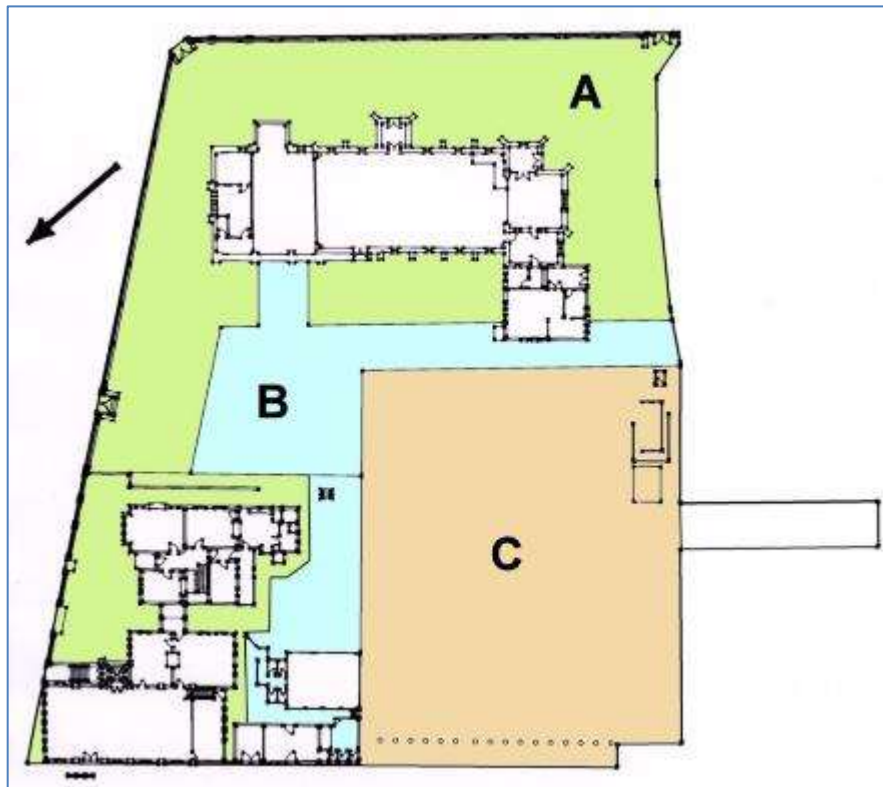


Figure 151 Development Zones

SETBACKS AND VISTAS

Strategy 13.

The site is located within a recognised historically important and highly picturesque cultural heritage landscape consisting of other religious buildings, dwellings and commercial structures. The site is also located within a definable, yet so far officially unrecognised, religious heritage precinct, and adjacent to the View Street Arts Precinct. It is further noted that the cultural landscape contained within View Lane is one of the few remaining such landscapes in Bendigo. It is important that any new works do not intrude or confront the aesthetic qualities of the precinct or compromise identified elements of primary significance. This can be achieved by the careful consideration of the form, size and footprint of any development, addition or alteration proposed for the site.

Strategy 14.

Some areas, those marked A in Figure 151, are critical to the retention of significance and in some cases the integrity of the site and its structures and should not be developed. The development of the area as open public space is acceptable but introduced elements should respect the colours, materials and forms of the existing significant structures.

These areas are also important to the physical integrity of the structures and clear space should be maintained in the areas immediately surrounding significant structures to ensure adequate airflow to the buildings' fabric. All current plantings within 2 metres of significant structures should be removed, the ground surface shaped to run water away from the structures and no further plantings made in this area. The general form of existing paths between Forest Street and the south wall of the church should be retained but their height lowered if necessary to ensure the free flow of water away from any structures.

LINES OF SIGHT

Strategy 15.

The adoption of setbacks that reflect those of the church and school, as well as other structures in the area, should assist in maintaining the essence of the cultural landscape and existing significant structures. Development should not impair the view of significant elements of the site and its surrounds from street level in the vicinity of the site.

The guidelines published in "The Heritage Overlay Guidelines" number 5 titled "New Buildings in an Area Heritage Overlay"⁸³ should be used in determining suitable heights for development on the site with full concealment being the objective within blue areas

⁸³ Department of Planning & Community Development. (2012). "New Buildings in an Area Heritage Overlay." The Heritage Overlay Guidelines Retrieved 4/6/12, 2012, from http://www.dpcd.vic.gov.au/_data/assets/pdf_file/0003/36678/HO_Guidelines_New20Buildings.pdf.

marked B in Figure 151 and up to partial concealment within the area marked C in Figure 151.

New structures, additions and alterations must not dominate or unduly interrupt lines of sight taken from prominent locations in the surrounding area such as the steps of the Capital Theatre and Art Gallery and View St. Consideration should also be given to the visual impact of new development when viewed from the poppet head in Rosalind Park and travelling up Forest St.

ADAPTIVE RE-USE

All Saints' Church

All Saints' Church has always been associated with Anglican ministry in Bendigo. Over this time it has withstood many changes in both its exterior and interior whilst evolving from a parish church to a Cathedral and back to a parish church followed by closure and reopening. Changes in the delivery of liturgy over this time have seen changes to the interior as well, most notably being the removal of almost all of the interior fittings. Some items were removed to assist other parishes in need, such as the re-fitting of the interior of St Matthew's in Albury after the devastating fire of 1991. Others were removed because the parish no longer required them. These changes have left their mark, most notably on the interior of the church. They bear testimony to the ever changing requirements of the Church and society at large.

Elements of contributory or lesser significance associated with the church, such as the guild hall and east chancel, offer greater scope for alteration, adaptation or demolition than areas of primary significance. Elements such as these offer opportunities to provide connecting links between new and existing significant elements provided they are not intrusive.

Adaptation is acceptable in order to find new uses for the significant buildings as well as to fulfil the conservation objectives underlying this Conservation Management Plan.

The following policies will provide general guiding principles for adaptation of the structure.

Strategy 16.

Adaptive re-use of the church is encouraged and the services of a suitably qualified Conservation Heritage Architect should be sought in the planning of a new use. Re-use should not involve any action that may cause damage to existing structure, element or fabric. Care must be taken to retain the integrity of the wall and roof structures which, due to the materials used and their design will not tolerate physical alteration or excessive vibration (such as that produced by loud electrified music).

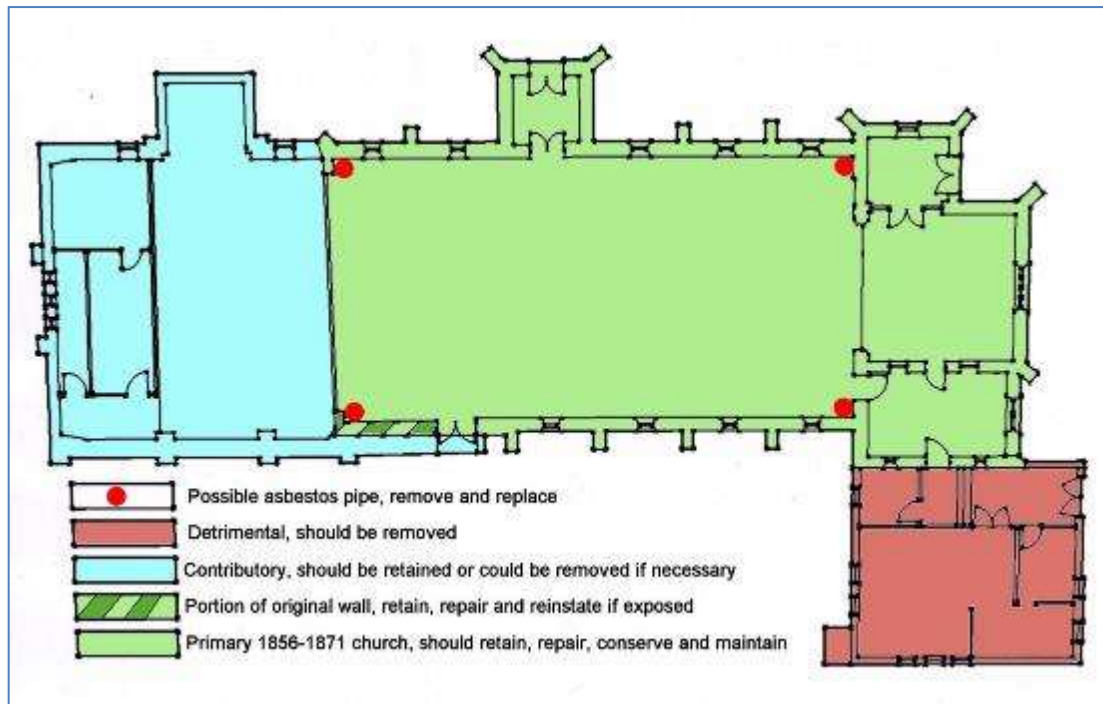


Figure 152 All Saint's church showing elements and contribution levels

The 1935 cream brick Chancel (blue area to left Figure 152) contributes moderately to significance and could be retained but may be removed if its removal and the treatment of the space enhanced the significance of the structure of primary significance.

The structural integrity of the foundations and lower walls of this section must be established by a suitably qualified and experienced Engineer and if found to be unsafe or detrimental to structure of primary significance the 1935 additions should be removed. The Guild room (red area Figure 152) does not contribute in a significant way but does have a detrimental effect on the stone structure of the church and it is recommended that it be demolished and the north wall of the Vestry restored.

Connecting points between the existing Church and any new structures to the north may be made by connecting corridors, preferably of glass, across the green or blue zones (A and B Figure 151) connecting with existing doors only or through the area of the cream brick Chancel. The section of wall at the north east end of the stone church, now partly obscured by cream brick on the exterior, should be reinstated if the Chancel is removed. The temporary opening in this section of stone wall may remain but its structure and appearance should be modified in keeping with the principles of the Burra Charter to allow it to blend more with the style of the church, and it could be used as an additional access point to the church. The following images of St. Joseph's (Figure 153) and St. John's Warrnambool (Figure 154) demonstrate how connections between the old and new may be achieved.



Figure 153 St. Joseph's Catholic Church, Warrnambool



Figure 154 St. John's Presbyterian Church, Warrnambool

Strategy 17.

The interior of the church, with its high clean walls and exposed roof structure is typical of early churches and makes an emphatic statement about its earlier use and should be retained. This does not preclude the adaption of the space to other higher density usage but respect for the volume and construction of the place should be shown by the use of appropriate design.

The inclusion of a mezzanine floor to the interior is acceptable but it should cause an absolute minimum of disruption to existing fabric and structure. To achieve this a limited number of openings may be made through the wooden floor of the nave to accommodate a timber or steel frame to carry the weight. These should be placed so as to not disturb the existing floor bearer support walls and avoid damage to the stump of

an ironbark tree (Figure 119), a remnant of the first occupation of the site by non-indigenous people.

The adaptation, with advice from an engineer, of the existing truss cross ties to accommodate a mezzanine level is permitted if necessary but the points of attachment and the function of the cross ties must remain. All elements of the roof should be visible in any adaptive design. Roof vents matching the appearance of those observed in the photo in Figure 11 may be reinstated to assist with ventilation. The volume of the space should be respected by the use of transparent materials and open vistas.

Strategy 18.

Any adaptation, alterations or additions should be carried out in such a manner so as to not cause interference with original structure, elements or fabrics of primary significance on the exterior of the stone church and red brick Chancel. No gardens or plantings are to be within two metres of the structure.

All stained glass windows of the Nave, 1871 Chancel and entry porch are to be retained conserved and maintained in-situ. The addition of a UV resistant polycarbonate covering to the exterior of the windows to prevent damage by accident or vandalism is encouraged; this may also assist in insulation of the property. In the event that the 1935 Chancel is removed accommodation should be found within new works associated with the remaining church for the two stained glass windows by Derek Pearse located currently in the south wall. The stained glass windows should be inspected and conserved by an expert for deterioration of lead canes, movement etc.

SCHOOL AND MASTER'S RESIDENCE

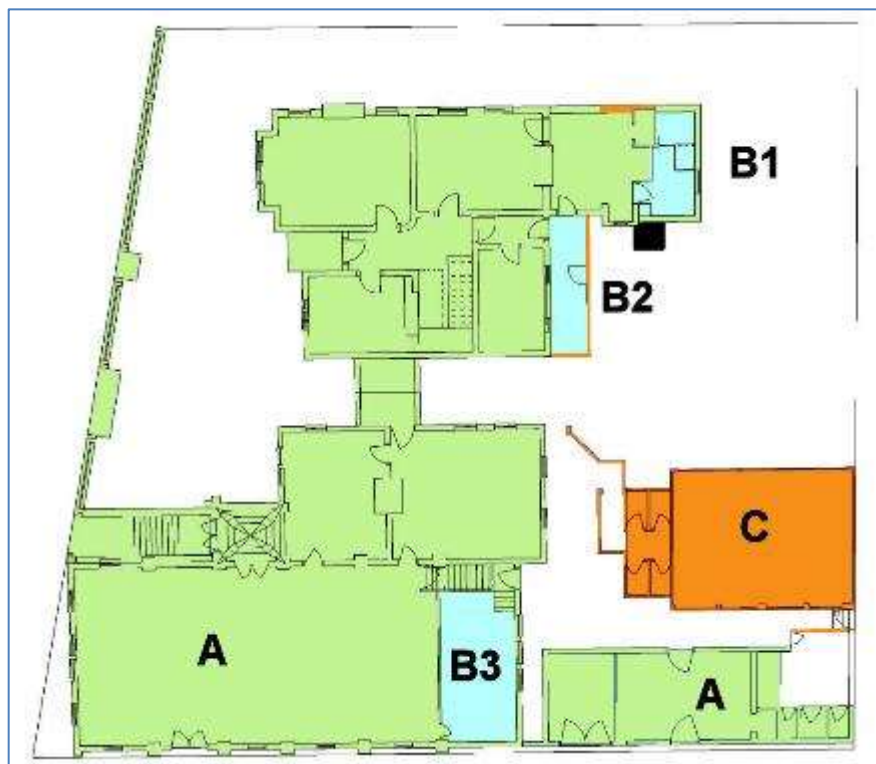


Figure 155 Ground floor plan of school and Master's Residence showing significance

Prepared by Minerva Heritage (©2012) for the Anglican Diocese of Bendigo

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In Figure 155 areas marked A are Primary contributors to significance and should be retained conserved and maintained. Areas marked B are contributory and apply to the following:

B1. The configuration in this area (the interior of the laundry and kitchen) may be altered to improve functionality.

B2. The cladding and windows should be removed and replaced with weatherboards and wooden windows of a suitable style.

B3. The stage and stud wall may be removed and the original configuration restored.

Areas marked C (coloured orange) are non-contributory and/or detrimental. The aluminium windows located within the kitchen and rear verandah should be removed and replaced with appropriate wooden windows. The toilet block and garage may be removed.

Strategy 19.

The School and Master's Residence were conceived and constructed to be presented as a complete unit and all significant structures and external elements must remain, and be maintained, in their current form. The second storey addition over the kitchen may remain but should have all asbestos removed and replaced with a material of similar appearance. If this room is removed the original roof line, a gable with hip end to the west, should be replaced (Figure 156, 3) and the upstairs room leading to it restored by removal of the stud wall forming the corridor.



Figure 156 All Saint's from the Northeast showing original kitchen roof (3).

This image is a detail from a 1924 aerial photograph (Airspy No. 23).

Key

1 School

2 Master's residence

3 Single Storey kitchen

4 Old Parsonage and additions

5 Stables and toilets

To ensure cohesiveness between the various elements of the structure any planned maintenance such as the painting of woodwork should apply to all elements equally.

Strategy 20.

All original internal walls, joinery and fittings currently located within the structures should be retained and conserved. Where original door and window furniture is missing it should be replaced with original fittings or suitable replacements. Internal doors that have been modified by the inclusion of security locks and glass panels should be restored when these alterations are no longer required.

Missing external elements such as the cresting from the mansard roof and finial on the spire should be replaced with originals where possible, reproductions using original samples (as exist with the cresting Figure 76), photographs and catalogues may be used if originals are not available.

FENCES AND GATES

Strategy 21.

All fences and gates identified as of primary significance should be retained, repaired where necessary and conserved. No alterations should be made to their original configuration or materials. Missing cast elements may be replaced with original or, if unavailable cast iron reproductions if required.

Strategy 22.

The design for any adaptive re-use or development on the site should be such that interference with significant fencing and gates is avoided. Disabled entry should be obtained through unfenced areas or existing openings at ground level.

The addition of hand rails to meet safety standards if required should be achieved by direct attachment to the ground outside the original fence and its steps and not by penetration of or attachment to, original fabric. Disabled access may be gained through the Forest St gate, the school driveway and the rear lane.

Vehicular entry to any development on the site can be obtained through existing entry points to the site such as View Lane and the private lane leading to Forest Lane and Rowan St.

MAINTENANCE

Strategy 23.

As soon as practicable a comprehensive maintenance program should be introduced based on this document, particularly the sections on the physical analysis and the more detailed assessment of specific issues covered in the following chapter.

ELEMENTS AND FABRIC: POLICIES AND STRATEGIES

The following policies and strategies provide data on specific elements and fabric found on the site and apply to all examples of same associated with items of primary and contributory significance. The earlier physical condition report should be used in conjunction with this section to identify specific locations of concern.

STONE

Background:

The stone used in the construction of the church was obtained from the local area. It is a mixture of Ordovician sandstones, mudstones and claystones collected from or very near the surface and as such was already weathered at the time of its quarrying but is generally in good condition. This stone will continue to weather, particularly in the lower levels of walls, but attention to rising and falling damp and the use of suitable mortar will prolong its life. Almost all degradation to the stone is a direct result of moisture, and regular maintenance of guttering and downpipes and the removal of vegetation from close to stonework will greatly assist in prevention of damage. The stone used can be thought of as the natural equivalent of early red bricks in that both are subject to weathering and degradation at a rate higher than observed in similar materials used today and, like the bricks, require additional maintenance. All stonework has been repointed in the past using a variety of mortar mixtures. Repairs have been carried out to the buttresses of the church, in some cases with cement and concrete replacing original stone.

Other types of stone can be found on the site in the surrounding fences and the School and Master's Residence structures. This stone is in good condition. The Barrabool stone in the residence is currently painted.

Policies:

Seriously degraded stone should be replaced with similar Ordovician sandstone of good quality and using a lime mortar. Stonework should be repointed using a lime mortar. The buttresses should be inspected by a suitably qualified Conservation Architect and structural engineer and repairs and restoration carried out as recommended by them. A program of regular inspection and maintenance should be implemented.

Strategy:

Stones which have physically failed and those degraded to a depth of ~50mm or more should be replaced in the immediate future with similar stone of high quality. Care should be taken to ensure that replacement stone is of a similar density to the best of the original stone used and is not significantly denser. The use of harder stone will be detrimental to the remaining stonework. The mortar used should be of lime and sand and must be softer than the stonework to allow for natural water movement within the walls. Stonework should not be painted or treated in any manner designed to repel moisture.

All previous repairs to pointing using cement based mortar should be removed and replaced with a suitable lime mortar.

Where large sections of stone require replacement a staged approach should be used with 'columns' removed and replaced alternately to ensure stability of the wall during repair.

The buttresses should be inspected by a suitably qualified structural engineer experienced in heritage stonework and repaired where necessary.

All vegetation should be removed from within two metres of any stone work and the ground surface shaped to remove water from the base of the walls quickly. A program of regular yearly inspections and maintenance should be implemented.

BRICKWORK

Background:

The School and Master's Residence as well as the Chancel at the east end of All Saint's Church are constructed predominantly of red brick almost certainly of local manufacture. They are generally in very good condition with fretting to a small percentage, almost exclusively restricted to the lower areas of walls. There are a small number that are almost completely degraded around the small wooden door accessed from the connecting arch between the school and residence. The original mortar, a lime mortar, is also in good to fair condition generally but severely degraded in areas lower in the walls. Over large areas of the lower walls and around penetration points attempts have been made in the past to repair and repoint the brickwork but it has often involved the use of inappropriate cement mortar. The dampcourse has failed in a number of areas and rising damp is evident. In other areas, notably the north wall of the school basement, rising damp was evident to a height of approximately two metres following wet weather. This and other examples of rising damp are due to increases in the level of abutting ground. The guttering and downpipes are in poor condition and have caused falling damp in a number of locations. There is little efflorescence of salts observable on the brick surfaces.

The north facing wall of the residence has been rendered and grooved with an ashlar pattern. An image dating from the early 20th century in which this wall may be seen shows it to have been painted white at the time; it has since been painted red. This wall has been subject to episodes of rising and falling damp over a long period and the topcoat is delaminating over a large area. The disparity between the damage to the exterior wall and interior may be due to the wall being a true cavity wall which prevented the transfer of moisture from the outer to inner surface.

Policies:

Brickwork associated with significant structures should be retained and conserved. The causes of falling and rising damp should be addressed. All cement based mortar should be removed and replaced with soft lime mortar. Areas where the original mortar has degraded by more than 6mm should be repointed in the immediate future and a program of regular inspection and maintenance be introduced.

The paint and topcoat of the render of the north facing wall of the residence should be removed and the topcoat replaced. The ashlar pattern should be recorded prior to

removal and replicated in the new topcoat. The render should be painted with a lime wash paint that contains no polymers.

All penetrations (for pipes, cables etc.) to brickwork should be inspected for soundness and replaced where necessary.

Strategy:

All hard mortar, that is mortar containing cement, should be removed as a matter of urgency and replaced with a suitable lime mortar. Badly degraded bricks and any that are loose or missing should be replaced with bricks of a similar colour and density. It is important that any new bricks are not noticeably denser than the original and the mortar should be significantly softer than the bricks. This will allow the walls to expand and contract without damage to the structure and allow moisture to exit through the easily replaceable mortar rather than through the bricks.

The degraded render should be removed and replaced as per the policy above.

There are a number of penetrations through the brickwork for plumbing and electrical services, they should all be inspected and replaced where required. Of note are the plumbing pipes entering the first storey bathroom of the residence. A number of these are galvanised pipes and are extensively degraded and are in imminent danger of failure. They should be replaced as a matter of extreme urgency.

ROOFING

Background:

The Church Nave and entry porch were originally roofed with galvanised tiles but, due to poor materials and construction methods used to construct the walls, movement in the roof structure caused these to fail. These tiles were replaced by galvanised Trimdeck sheets around the 1960s. The early red brick Chancel, Vestry and organ chamber were originally and remain clad in corrugated iron sheeting. The original entry porch in the south wall retains its galvanised tile roofing.

The School and Master's Residence roofs were originally clad in slate, the majority of which remains. Areas that are difficult to see from the street such as the valley of the residence and the inner face of one of the gable roofs of the school have had their slates removed and replaced with galvanised corrugated iron sheeting. These are currently in good condition

Policies:

Remnant original roofing material (slates, galvanised tiles and corrugated iron) should be retained, conserved and maintained. Where original material has been replaced with inappropriate material of a different kind the later material should be removed and replaced with material matching the original when next due for replacement.

Strategy:

All current roofing, flashing and capping should be inspected for soundness and repairs and cleaning carried out as required. As inappropriate non original roofing becomes due for replacement it should be replaced with materials that match the original. Slate

roofing should be inspected, cleaned and repaired as a priority. All roofing should be inspected and maintained on a yearly basis as part of a regular maintenance program.

GUTTERS AND DOWNPIPES

Background:

The gutters, rainheads and downpipes of all significant and contributory structures on the site are in need of urgent assessment, conservation or replacement. Over time most original guttering has been replaced, often with types of a different profile to the originals.

The Nave, Vestry, entry porches and possibly the 1871 Chancel, of the church originally had half round heavy gauge galvanised iron guttering a remnant section which remains on the west side of the entry porch in the south wall. Elsewhere the guttering has been replaced with galvanised quad profile guttering. Most downpipes associated with the church terminate at ground level and no provision has been made to ensure this water is removed from the base of the walls. Those connected to the later 1930s additions are connected to a drainage system. All guttering, rainheads and downpipes attached to the church are compromised in some way, most to the point of failure.

The School and Master's Residence currently has a mixture of quad and ogee profile guttering, originally all would have been ogee. Two box gutters exist associated with the connecting arch but are either in poor or failed condition. Currently almost all downpipes are either blocked or have failed and are in need of urgent inspection and attention. A number of custom designed rainheads remain and were installed at the time of construction. One, in the centre of the rear gutter of the Master's Residence is fed by the guttering on each side and still has its lead bend attaching it to the cast iron downpipe. The two rainheads associated with the box guttering on the connecting arch have been torn open to allow water to escape. A number of downpipes are currently embedded in cement and have possibly failed below ground level.

Policies:

All non-original guttering of the original Church, Vestries and Porches should be removed and replaced with galvanised iron half round guttering of a profile and gauge to match the remaining original half round galvanised iron guttering of the original entry porch.

All guttering associated with the 1871 Chancel of the church, School and Master's Residence should be replaced with galvanised ogee guttering and rainheads of the correct type as it is replaced.

Quad profile galvanised guttering and rectangular downpipes could be used where associated with the roof of the cream brick chancel.

All original cast iron downpipes should be retained, repaired and conserved where possible.

All downpipes connected to half round or ogee guttering, apart from those of cast iron that have been repaired and conserved, should be round section galvanised pipe and be connected to a legal discharge point.

Strategy:

The guttering and downpipes should be inspected as soon as possible for condition and functionality. All guttering and downpipes that have failed should be replaced as a matter of urgency to prevent further damage to significant structures and fabric. As guttering, rainheads and downpipes are replaced those of appropriate form and materials should be used. The use of tight bends in downpipes should be avoided wherever possible to reduce the risk of blockage and promote the free flowing of water.

Repairs to the elements associated with the drainage of roof structures should be preceded by, or concurrent with, the repairs recommended in the section below on site drainage.

The existing plastic water tank should be removed from its current location and re-located to a non-conspicuous position on the site if it is to be retained.

SITE DRAINAGE, RISING DAMP, PATHS AND DRIVEWAYS

Background:

A number of alterations have occurred on the site over time that have compromised the drainage of both surface water and that collected from roofs. Both the church area and the School and Master's Residence area are of concern.

The stone walls of the church, or more precisely the facing stones, are suffering decomposition at an advanced rate in a number of areas which is significantly contributed to by the inability of water to freely drain away from the structure. The current practice of discharging water from downpipes directly to the ground rather than into a drainage system has washed out depressions at the base of a number of downpipes. These in turn allow water to pool at the base of the walls for a considerable time after rain. The addition and retention of a number of gardens and assorted plantings close to the walls, most notably to the western wall of the 1871 Chancel has caused the soil in these areas to build higher than the level of the floor and dampcourse where fitted. The high humus levels of garden soil caused by the decomposition of organic matter also acts as a sponge retaining high moisture levels. In the area immediate to the entrance to the church at the south west corner through the old organ chamber fill has been added and the entry path sealed with asphalt to the level of the top of the church floorboards. Once again this is above any dampcourse. In what appears to be an attempt to alleviate the issue of dampness in the walls a concrete border around 12cm wide has been placed against the stone wall on the northern side and, at the western end, has partially covered an underfloor vent. The causes of the drainage problem are not restricted to gardens and paths alone. The addition of the 1938 Guild room to the north west of the original Vestry has blocked the underfloor vents in that area and reduced the capacity for moisture to get away from the original stone walls by covering the ground beside the church and shading the North West wall. This has caused significant damp attack to the original north wall of the Vestry, which has also been compounded by the rendering and painting of what was the exterior wall of the Vestry, which is now an internal wall. The failure to remove the accumulation of built up soil and decomposed stone on a regular basis and the positioning of a large water tank and brick toilet in this area has also contributed to the problem.

All issues of both falling and rising damp associated with the School and Master's Residence can be traced to drainage. The structures were well constructed both in design and materials and were well prepared to defend themselves against damp. Since then a number of physical changes have been made that have severely compromised the structure into the future unless remedial actions are taken. Of particular concern is the area at the front of the Master's Residence and the driveway through the arch between the two buildings as well as the condition of sub soil drainage pipes where installed.

When the residence was built the ground fell from the west to the level of the footpath on a reasonably consistent gradient, including through the arch, as can be seen in Figure 54. Based on the physical evidence (the position of plumbing fittings, height of cement in relation to floor heights etc.) the area at the west of the driveway between the buildings beginning from the east end of the arch was built up to a considerable depth. The cement drive is currently about 12cm above the bottom of the underfloor door and about 35cm above the level of the floor of the rear school room. This is well above the height of the dampcourse and has caused severe degradation of the top coat of the rendered wall (see Figure 80 and Figure 81), the mortar of the lower bricks, the bricks themselves and the loss of over a square metre of timber floor in the school rear room (south west) due to dry rot.

Fill has also been added to the front yard of the residence to the height of the brick wall of the fence. This has allowed water to be retained at the base of the front wall causing, as can be clearly observed in Figure 75, rising damp to be observed in the wall almost to the height of the window sill. This inappropriate fill has been extended to a cement retaining wall at the edge of the concrete driveway and repeated in the currently grassed area in front of the southern front school room as well.

The failing of guttering and downpipes and the discharge of roof water directly to the ground has compounded the rising damp problem by introducing additional water into the equation. The condition of drainage piping under the abovementioned fill is unclear.

The addition of impervious paths against brick and stone structures, provided they effectively carry water away from the structure, is not in itself a bad thing but they often become compromised over time. This has occurred on this site.

The soil abutting a number of concrete paths, such as the one running north south in front of the residence, has washed away leaving the concrete several centimetres above ground level, this now acts as a dam and prevents water flowing directly to the street. Where it abuts the walls it has shifted over time and there is now a gap of up to 15mm between wall and path. Water running down the tall brick walls is now directed into this gap and under the path rather than onto the path and away from the wall. This also compounds the problem of rising damp where it occurs. There is a narrow concrete strip about 15cm wide attached to the front wall of the residence to the right of the stairs that is having the same effect.

The concrete path running from the driveway to View Lane behind the school is a major contributor to the damage of the floor in the rear school room, particularly where it joins the driveway.

View Lane and its bluestone spoondrain is at a higher level than the floor of the basement of the school room and there is evidence of severe rising damp in this wall over a long period.

Both the church and school and residence buildings had a dampcourse installed at the time of construction. Sheets of slate were fitted around the base of the church walls while a bituminised sand layer was used on the school group. Currently all these buildings are showing signs of a considerable amount of water entering the walls and it is quite common for this to be blamed on the failure of the dampcourse, or the lack of one. In a large number of cases this is not true and some other cause is to blame. Most often the primary cause is found to be an action that was taken post construction and one that is relatively easy to address. The most common fault and one observed on the site is material being built up to a level above an existing sound dampcourse making it ineffective. This includes the addition of water holding material, like garden beds, plantings and fills as well as more impervious objects like paths driveways and landscaping that direct water to rather than away from the building. Rising damp is also often given as the cause for damage that is in fact due to falling damp.

Policies:

All added fill and hard surfaces installed above dampcourses, or the logical position of a dampcourse, should be removed to the original level. All later fill (see Figure 87 for reference), from the front of the residence and school should be removed to the level of the footpath outside the fence to re-establish the slope from the residence to the front fence, and the surface shaped to run water away from the structures. Weep holes must be made in the fence to prevent the damming of water against the fence.

All driveways, paving and solid surfaces will be realigned to direct surface water away from buildings to legal discharge points and will not cause water to pool.

Where ramp access is required above sub floor levels ramps that do not provide a conduit for moisture or impede the flow of water from structures should be used.

All water collected on the site will be conveyed to a legal point of discharge and not impact structures.

No structure, with the exception of those permitted in Policy 14 should be constructed within seven metres of the original stone and red brick church.

Any new development on the site should avoid causing moisture to be directed to significant structures or cause any area of significant fabric to be in permanent or extended periods of shadow, particularly during winter.

No garden or planting should be within two metres of any structure.

Following the above works the dampcourses should be inspected by a professional with experience in, and an understanding of, the types and methods of use of early dampcourses and their materials.

Strategy:

The bitumenised paving and fill in front of the church entrance at the south west corner should be removed to a position below the floor joist level of the porch or vents if fitted and replaced with a freestanding ramp. The paving leading to the entrance should be shaped to run water away from the building. All gardens and plantings within two metres of the buildings should be removed or relocated. No soil should be allowed to

accumulate against any structure and all surfaces abutting structures should direct water away from the building.

All downpipes should be connected to a system of works that conveys water directly to a point of legal discharge. The bases of all walls should be inspected on a yearly basis and any build-up of material removed.

Before any decisions are made on works to be done to dampcourses the buildings should be allowed to dry out for at least a year after all other issues that could contribute to dampness in the walls have been rectified. All dampcourses should be inspected and maintained regularly.

The introduced fill and concrete retaining wall to the front of the residence and school should be removed, or adequate drainage installed, to allow moisture to flow towards the street. The surface should carry water away from the front of the buildings. The level of the driveway between the two buildings should be reduced to at least below the dampcourse level and preferably to its level at the time of construction. A new driveway may be installed, but should be shaped to act as a spoon drain and direct water away from walls.

All non-original concrete paths at the front of the residence should be removed down to the original level of the bottom step. New paving may be installed but should be kept to a minimum.

The concrete paving running along the rear (west) wall of the school should be removed and replaced if required at a level below the dampcourse. All drainage, including from vacant land at the rear of the School and Master's Residence and tennis court area, should be shaped to ensure that runoff is directed away from any structures of significance.

EXTERIOR WOODWORK, FITTINGS AND FABRIC

Background:

All exterior woodwork associated with significant structures is original. Wooden structural elements are generally in good condition with no significant damage noticed. The doors of the church are sound but require general conservation painting. The fascias appear to be in fair condition but will require further inspection when guttering is replaced.

The doors and windows of the School and Master's Residence are generally structurally sound but in urgent need of re-painting.

Fascia boards appear in reasonable condition but were too high for close inspection.

The decorative soffits are intact.

The belfry timber cladding and wooden windows are in urgent need of restoration and painting.

The majority of plumbing on the site uses original galvanised iron water pipes which are coming to the natural end of their functional life and are beginning to fail.

The additional room over the kitchen of the Master's Residence is clad with fibrous cement sheet which is likely to contain asbestos.

Policies:

All original woodwork should be retained, repaired and conserved where possible. Where replacement is inevitable replacements should be of the same form and materials.

It is permissible to replace galvanised iron plumbing pipes with copper piping but care should be taken when laying them to use straight sections with brazed corners to replicate the lines of the original piping.

Any asbestos identified on the site should be professionally removed.

Missing elements may be replaced with replicas of original design and materials where known or suitable models matching the design elements of the original.

Strategy:

All woodwork is in need of attention and it should be addressed as a matter of urgency. All windows should be repaired where required prior to painting. Fittings such as the cresting of the Mansard roof should be replaced where missing.

The use of coiled copper pipe is discouraged in preference for stiffer straight lengths with brazed fittings and hook clamps to replicate the feel of the old galvanised pipes.

The cladding of the room above the kitchen of the residence should be removed by asbestos removal specialists and replaced with a suitable replacement. The windows of this room are not of primary significance and may be replaced by wooden casement or double hung windows if required.

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Useful Reference Links

Australian ICOMOS The Burra Charter and guidelines

http://australia.icomos.org/wp-content/uploads/BURRA_CHARTER.pdf

Department of Planning and Community Development. Victoria's framework of historical themes...at a glance.

http://www.dpcd.vic.gov.au/data/assets/pdf_file/0013/45301/Victoria_Framework_Historical_Themes_themes.pdf

Heritage Council of Victoria.

Conservation Management Plans: Managing Heritage Places, A Guide.

http://www.dpcd.vic.gov.au/data/assets/pdf_file/0016/50911/CMP_Guide_1278369_664770.pdf

Department of Planning and Community Development.

Site for a number of links to relevant technical information

<http://www.dpcd.vic.gov.au/heritage/publications-and-research/technical-information>

Heritage N.S.W.

New Uses For Heritage Places

Provides a number of case studies

http://www.heritage.nsw.gov.au/docs/publications/New_Uses_for_Heritage_Places.pdf

Department of Planning and Community Development.

Heritage Victoria Maintenance Documentation Inspection Schedule

<http://www.heritage.vic.gov.au/admin/file/content2/c7/InspectionSchedule.pdf>

Heritage Victoria Changes to Places of Worship Technical Guide

Information and advice on making changes to Places of Worship

['Guidelines for Change and Development of Heritage Places of Worship' \(PDF 1551kb\).](#)

Salt Attack and Rising Damp,

The definitive guide by David Young

http://www.dpcd.vic.gov.au/data/assets/pdf_file/0005/36815/Salt_Damp_tech_guide.pdf

Shining Lights, Ethereal Visions

Dr Bronwyn Hughes' Guide to stained glass in Frankston. Brief information on some of the stained glass artists also featured in All Saints'.

http://www.frankston.vic.gov.au/library/scripts/objectifyMedia.aspx?file=pdf/235/26.pdf&siteID=18&str_title=Stained_Glass

Many other useful guides and information can be accessed via the web sites of Heritage Victoria, NSW Heritage and English Heritage.