## HERITAGE ASSESSMENT REPORT

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| **NAME:** | St John Vianney's Catholic Church | **PLACE:** | 26543 |

**ADDRESS:** Kaurna Country
544 Glynburn Road, Burnside
CT 6276/148 D130353 A5441 Hundred of Adelaide

This heritage assessment considers that the place meets criterion (e). Refer to Summary of State Heritage Place for final approved wording, including criteria statements.

**St John Vianney's Catholic Church (note carport added 2015), 11 May 2023**

Source: DEW Files

## ASSESSMENT OF HERITAGE SIGNIFICANCE

### Statement of Heritage Significance:

St John Vianney's Catholic Church is an outstanding, critically recognised example of late twentieth-century ecclesiastical Modern Movement architecture in South Australia, finely articulating many key attributes of the style. The church is significant for its structural system comprising ten welded-steel box-section portal frames. The frames are tapered and curved to accommodate structural loads and expressed as architectural features of the building and represent an outstanding creative

adaptation of the available materials and technology of the period. The church is also noted for its considered response to site and setting, its use of natural-finish materials, its thoughtful implementation of natural and artificial lighting and its spacious interior.

## Relevant South Australian Historical Themes

St John Vianney's Catholic Church demonstrates the following themes and subthemes in *Historic Themes for South Australia*.

2. Peopling Places and Landscapes

    2.4 Migrating to South Australia

4. Building Settlements, Towns and Cities

    4.1 Shaping the suburbs (pre and post World War 2)

6. Developing Social and Cultural Life (supporting and building communities)

    6.1 Supporting diverse religions and maintaining spiritual life

    6.7 Continuing cultural traditions

    6.8 Marking the phases of life

## Comparability / Rarity / Representation:

St John Vianney's Catholic Church is associated with post-war Catholic places of worship, late twentieth-century ecclesiastical architecture, the work of South Australian architect Cecil William (Bill) Peters, early buildings in South Australia and early flour mills in South Australia. Each is considered in turn below.

### Post-war Catholic places of worship

31 Catholic churches are listed as State Heritage Places in the South Australian Heritage Register (the Register), of which seven were built after 1945:

- Coober Pedy Catholic Church and Presbytery, 1967, Hutchinson Street, Coober Pedy (SHP 10302, listed 1980), an atypical underground dugout church employing typical vernacular construction techniques of the locality;
- St Maximillian Kolbe Catholic Church, 1984, Agnes Street, Ottaway, criteria (f) and (g) (SHP 26473, listed 2019), modelled on the form of a traditional Polish mountain hut;
- Holy Cross Catholic Church, 159-165 Goodwood Road, Millswood, criteria (d), (e) and (g) (SHP 26498, listed 2021), an outstanding example of post-Vatican II Catholic architecture;
- Our Lady of Mount Carmel Catholic Church, 15 Pennington Terrace, Pennington, criteria (a), (d) and (e) (SHP 26520, confirmed 4 November 2021), an architecturally influential post-war church associated with post-war migration;
- Catholic Church of the Holy Name, 80 Payneham Road, Stepney, criterion (e) (SHP 26519, confirmed 18 August 2022), an outstanding example of International Style architecture;

- St Margaret Mary's Catholic Church, 286 Torrens Road, Croydon Park, criteria (a), (d), (e) and (g) (SHP 26521, confirmed 18 August 2022), associated with post-war migration and an outstanding example of post-Vatican II Catholic architecture;
- St Alphonsus' Catholic Church, 87 George Street, Millicent, criteria (a), (d) and (e) (SHP 26544, confirmed 30 March 2023), associated with post-war regional development, post-war migration, and an outstanding example of post-Vatican II Catholic architecture.

**Coober Pedy Catholic Church and Presbytery (SHP 10302)**

Source: Google Street View (2019)

**St Maximillian Kolbe Catholic Church (SHP 26473)**

Source: Google Street View (2013)

**Late twentieth-century ecclesiastical architecture in South Australia**

Before 1945, churches were generally designed in decorative historicist styles derived from ancient or medieval precedents. However, after the Second World War, traditional decorative styles became less prevalent for a number of reasons. The loss of skilled trades and the time involved in traditional construction led to increased costs, making traditional styles less economical.[1] Meanwhile, architects who followed the Modern movement in architecture tended to reject the decorative nature of historical styles deeming it to be superficial, regressive and 'dishonest'.[2]

Apperly, Irving and Reynolds identify two styles associated with places of worship constructed in Australia since 1945, namely the post-war ecclesiastical style (c1940-1960) and the late twentieth-century ecclesiastical style (c1960-1990). The late-twentieth century ecclesiastical style is understood to continue and extend the trends exhibited by the post-war ecclesiastical style.

The postwar and late twentieth-century ecclesiastical styles are characterised by the following key style indicators:

- inverted V shapes reminiscent of Gothic pointed arches,
- clerestory windows,
- glazing with vertically proportioned panes,
- coloured glass windows with accentuated mullions,

- elements reminiscent of Gothic flèches or spires, pointing 'heavenward',
- plain wall surfaces, of undecorated face brick,
- play of light from unseen or unexpected sources to create a special mood,
- architectural 'distinctiveness' achieved through experimentation in space and form,
- integration into community expressed through familiar, 'humble' materials such as brick and timber, with domestic associations,
- utilisation of newly available structural materials facilitating dramatic shapes,
- steel or reinforced concrete portal frames, especially when exposed inside the building as an architectural feature,
- distinctive roof shapes, designed to set churches apart from secular buildings and connote a religious function.[3]

In *Postwar Places of Worship in South Australia 1945-1990*, Burns identified nine common typologies associated with post-war churches in South Australia.[4] St John Vianney's Catholic Church is a representative of the 'A-frame' typology, the most recognisable typology associated with places of worship constructed during the post-war church-building boom.

The A-frame was a 'versatile form'[5] combining 'an unmistakable visual presence'[6] with several possible symbolic meanings, such as praying hands, the Holy Trinity, or an inverted ark, besides pointing to Heaven, located 'up there'.[7] A-frame places of worship are distinguished by steep gable roofs, with a pitch greater than forty-five degrees, a level ridge line, and a long, rectangular worship space. A-frame roofs are typically tiled.

Within the A-frame typology, Burns identifies two prominent sub-types: 'true' and 'raised' A-frames. In true A-frames, steel or reinforced concrete portal frames supporting the roof meet the ground at an angle identical to the pitch of the roof. The portal frames are typically exposed between the eaves and the footings. In raised A-frames, the roof is lifted off the ground to at least standard ceiling height by vertical structural members, typically achieved with portal frames in steel, reinforced concrete or glued laminated timber. St John Vianney's Catholic Church is an example of a raised A-frame church.

Currently there is one A-frame church in the Register, namely Our Lady of Mount Carmel Catholic Church (SHP 26520). The design of this church was widely emulated throughout the state.

**Former Salisbury Methodist Church, 1961, is an example of a true A-frame church**

Source: Google Street View

**Our Lady of Mount Carmel Catholic Church, Pennington, 1960 (SHP 26520), is another example of a raised A-frame church**

Source: Google Street View

When considered alongside other examples of A-frame churches, St John Vianney's Catholic Church is unusual due to its innovative, seamless steel structural frame and the high quality of its design resolution.

**Non-Catholic post-war places of worship**

Other than the post-war Catholic churches mentioned above, there are three other places of worship on the Register from this period, namely:

- Nunyara Chapel, 1963, 5 Burnell Drive, Belair, criterion (e) (SHP 14785),
- Cathedral of Angels Michael and Gabriel Greek Orthodox Church and Bell Tower, 1966, 282-288 Franklin Street, Adelaide, criterion (f) (SHP 13205),
- Shri Ganesha Temple, 1990s, 3A Dwyer Road, Oaklands Park, criterion (f) (SHP 26361).

Of these, the Nunyara Chapel is the only post-war place of worship that has been listed for its architectural merit.

**The Australian Institute of Architects South Australian Chapter consider Nunyara Chapel (SHP 14785) to be nationally significant.**

Source: DEW Files c.2018

The Australian Institute of Architects South Australian Chapter has identified[8] the following places of worship as significant examples of twentieth century architecture in South Australia:

- Catholic Church of the Holy Name, 80 Payneham Road, Stepney, 1959 (SHP 26519)
- St David's Anglican Church, 492 Glynburn Road, Burnside, 1962 (identified for assessment)
- St John Vianney's Catholic Church, Glynburn Road, Hazelwood Park, 1962* (subject of this assessment)
- Woodlands Church of England Grammar School Chapel, 39 Partridge Street, Glenelg, 1962 (identified for assessment)
- Nunyara Chapel, 5 Burnell Drive, Belair, 1963 (SHP 14785)
- American River Uniting Church, Ryberg Road, American River Kangaroo Island, 1966 (identified for assessment)
- St Alphonsus' Catholic Church, 87 George St, Millicent, 1966 (SHP 26544)*
- St Saviour's Anglican Church, 596 Portrush Road, Glen Osmond, 1966* (identified for assessment)
- Holy Cross Catholic Church, 159-165 Goodwood Road, Millswood, 1969 (SHP 26498)
- St Nicholas Russian Orthodox Church, 41 Greenhill Road, Wayville, 1970 (identified for assessment)
- Christian Reformed Church, now Hill Street Church, 55 Hill Street Campbelltown*
- St Martin's Anglican Church, 3 Gorge Road, Paradise, 1971 (identified for assessment)
- St Peter's Latvian Evangelical Lutheran Church, 23 Rose Terrace, Wayville, 1971 (identified for assessment)
- Immanuel Lutheran College Chapel, 32 Morphett Road Novar Gardens, 1971 (identified for assessment)

- Our Lady of Protection Ukrainian Catholic Church, Davenport Terrace, Wayville, 1975 (identified for assessment)
- St Sava Serbian Orthodox Church, 677 Port Road, Woodville Park, 1983
- St Luke's Catholic Church, Honeypot Road, Noarlunga Downs, 1983*

*Identified during 1999-2000 review

**American River Uniting Church KI, 1966**

Source: UniSA Architecture Museum

**Immanuel Lutheran College Chapel, 1971**

Source: Google Street View

**Our Lady of Protection Ukrainian Catholic Church, 1975**

Source: UniSA Architecture Museum

**St Martin's Anglican Church, Paradise, 1971**

Source: Google Street View

**Cecil William Peters**

Cecil William (Bill) Peters designed numerous Catholic churches, chapels and schools from the late 1950s to the early 1980s, as well as commercial and residential projects. His work includes:

- Good Shepherd Catholic Church, 1964, 7 St Albans Place, Clearview.
- St Peter Claver Catholic Church, 1964, 8 Stuart Road, Dulwich.
- St Matthew's Catholic Church, 1966, 1 Wembley Avenue, Bridgewater.
- St Alphonsus' Catholic Church, 1966, 87 George Street, Millicent (SHP 26544).
- St Michael's College Chapel, 1968, 15 Mitton Avenue, Henley Beach.
- Tintinara Hotel, n.d., 41 Becker Terrace, Tintinara.

Currently St Alphonsus Catholic Church is the only place associated with the work of C. William Peters to be listed in the South Australian Heritage Register.

**St Alphonsus Catholic Church, Millicent, 1966 (SHP 26544)**

Source: Google Street View (2020)

**Tintinara Hotel, Tintinara n.d.**

Source: Google Street View (2013)

**Early buildings**

Boyle Travers Finniss built a house, which he named Traversbrook, later known as Finnissbrook, on the present site of St John Vianney's Catholic Church in c.1840. Footings of Traversbrook/Finnissbrook are believed to exist below the concrete slab floor of the 1962 church.

Numerous early buildings are listed in the Register, including:

- Holy Trinity Anglican Church, 87 North Terrace, Adelaide, 1838 (SHP 13357, listed 1986).
- Dwelling (former Beresford Arms, later Oddfellows Arms Hotel), 1840 (SHP 11583, listed 1984).
- Remains of 'Theberton Cottage', Colonel Light's House (including underground room, tank, well and outbuildings), 107 Port Road, Thebarton, 1838, criterion (c) (SHP 26527, listed 2022).

**Early flour mills**

St John Vianney's Catholic Church was built adjacent to the ruins of Traversbrook Mill, a water-driven mill originally built as a sawmill by John Cannan c.1839 and converted to a flour mill by Boyle Travers Finniss in c.1840. The ruins are understood to have been cleared around the time the church was built, however, earthworks from Traversbrook Mill were visible in c.1981.

Flour milling is well represented in the South Australian Heritage Register (the Register), with 28 flour mills and 6 other structures/buildings associated with flour milling entered in the Register as State Heritage Places.

A sample of early flour mills entered in the Register include:

- Steam Mill and Cottage (Eating House (former first flour mill built by John Dunn)), 14 Cameron Street, Mount Barker, 1844 (SHP 11747, listed 1983).
- 'Athelstone' House and Mill (former Athelstone (Dinham's) Flour Mill, Historic Drive, Highbury, 1845 (SHP 25050, listed 1982).
- Former Mill (National Motor Museum (former Birdwood Flour Mill)), Shannon Street, Birdwood, 1854 (SHP 10517, listed 1980).
- Former Mill (Former Hart's (later Adelaide Milling Co.) Flour Mill), 9A Mundy Street, Port Adelaide, 1855 (SHP 10928, listed 1981).

**Steam Mill and Cottage, Mount Barker (first mill built by John Dunn), 1844 (SHP 11747), ND.**

Source: DEW Files

**Former Athelstone (Dinham's) Flour Mill, Athelstone, 1845 (SHP 25050), 2019.**

Source: DEW Files

**Assessment against Criteria under Section 16 of the *Heritage Places Act 1993*. All Criteria have been assessed using the 2020 Guidelines.**

**(a) it demonstrates important aspects of the evolution or pattern of the State's history.**

Criterion arguments have considered the *Guidelines for State Heritage Places*:

> *The place should be closely associated with events, developments or cultural phases which have played a significant part in South Australian history. Ideally it should demonstrate those associations in its fabric.*
>
> *Places will not normally be considered under this criterion if they are of a class of things that are commonplace, or frequently replicated across the State, places associated with events of interest only to a small number of people, places associated with developments of little significance, or places only reputed to have been the scene of an event which has left no trace or which lacks substantial evidence.*

St John Vianney's Catholic Church is associated with the historic themes 'Peopling Places and Landscapes' and its subtheme 'Migrating to South Australia'; 'Building Settlements, Towns and Cities' and its subtheme 'Shaping the suburbs (pre and post World War 2)'; and 'Developing Social and Cultural Life (supporting and building communities)' and its subthemes, 'Supporting diverse religions and maintaining spiritual life', 'Continuing cultural traditions', and 'Marking the phases of life.' Each is considered in turn.

Migration to South Australia increased dramatically after the Second World War, with large numbers of non-English speaking migrants arriving in South Australia for the first time. Many of these migrants were Catholics. Many South Australian Catholic congregations swelled during the post-war decades and growth in church attendance often led to the construction of new churches, particularly in new residential subdivisions and areas where migrants established urban communities.

St John Vianney's Catholic Church was built to replace the original St John Vianney's Catholic Church, a converted hall, for the Burnside Catholic congregation. This was achieved when funds became available to do so, through bequests to the parish from deceased parishioners and from the sale of redundant land. While land in the vicinity of St John Vianney's Catholic Church was subdivided after 1945 with many new houses built, the neighbourhood was distant from Adelaide's industrial areas and houses were more expensive, meaning less migrants settled in Burnside than, for example, the north-western suburbs.

Other places exist which better represent post-war migration at the State level, including Our Lady of Mount Carmel Catholic Church, Pennington (SHP 26520), which is associated with the nearby former Finsbury Migrant Hostel (demolished); St Alphonsus Catholic Church, Millicent (SHP 26544), associated with migration to regional areas due to industrialisation, and St Margaret Mary's Catholic Church,

Croydon Park (SHP 26521), associated with the postwar industrialisation and suburban development of Adelaide's north-western suburbs fed by post-war migration.

Like many other churches built in South Australia after the Second World War, the construction of St John Vianney's Catholic Church was precipitated by population growth brought about by gradual subdivision within an existing suburban area. As this reflects a typical pattern of post-war suburban development, St John Vianney's Catholic Church is not considered to meet the threshold for listing for this association at the State level.

St John Vianney's Catholic Church is only one of many Catholic churches in South Australia (see Comparability, Rarity, Representation), and one of more than a hundred Catholic Churches built after the Second World War and prior to 1990. While important to its congregation, St John Vianney's Catholic Church is one of many places representing the theme of 'Developing Social and Cultural Life' and its subthemes. Consequently, it is considered to demonstrate a typical pattern rather than an important aspect of the evolution or pattern of the State's history and is considered not to meet the threshold for these associations at the State level.

It is recommended that the nominated place **does not fulfil** criterion (a).

**(b) it has rare, uncommon or endangered qualities that are of cultural significance.**

Criterion arguments have considered the *Guidelines for State Heritage Places*:

> *The place should demonstrate a way of life, social custom, industrial process or land use which is no longer practised, is in danger of being lost, or is of exceptional interest. This encompasses both places which were always rare, and places which have become scarce through subsequent loss or destruction.*
>
> *Places will not normally be considered under this criterion if their rarity is merely local, or if they appear rare only because research has not been done elsewhere, or if their distinguishing characteristics have been degraded or compromised, or if they are at present common and simply believed to be in danger of becoming rare in the future.*

St John Vianney's Catholic Church is associated with the Catholic Church in South Australia. However, St John Vianney's is one of many Catholic churches and one of many post-war churches.

Catholic worship is an ongoing practice in South Australia, and while some congregations have declined in recent decades, others have grown in strength and new Catholic churches continue to be built in South Australia. Consequently, St John Vianney's Catholic Church is not considered to demonstrate cultural qualities that are rare, uncommon or in danger of becoming lost.

It is recommended that the nominated place **does not fulfil** criterion (b).

**(c) it may yield information that will contribute to an understanding of the State's history, including its natural history.**

Criterion arguments have considered the *Guidelines for State Heritage Places*:

> *The place should provide, or demonstrate a likelihood of providing, information that will contribute significantly to our knowledge of the past. The information should be inherent in the fabric of the place. The place may be a standing structure, an archaeological deposit or a geological site.*
>
> *Places will not normally be considered under this criterion simply because they are believed to contain archaeological or palaeontological deposits. There must be good reasons to suppose the site is of value for research, and that useful information will emerge. A place that will yield the same information as many other places, or information that could be obtained as readily from documentary sources, may not be eligible.*

St John Vianney's Catholic Church was built on the site of a house known as Traversbrook, later known as Finnissbrook and afterwards Willow Bank (c.1840). Traversbrook is associated with Boyle Travers Finniss, surveyor, politician and South Australia's first Premier, who built the house and lived there for about eighteen years until 1858. The house was demolished in c.1962 to make way for the construction of St John Vianney's Catholic Church.

Some site levelling occurred to provide a suitable surface for off-street carparking in c.1961 and the new church was built directly over the footprint of the original house. The structural system of the church and its slab floor mean that relatively little subterranean disturbance has occurred, and it is considered likely that footings from the Traversbrook/Finnissbrook house and associated archaeological deposits nearby may survive underground.

Finniss is remembered for his associations with the foundation, survey and early governance of South Australia. His life is well-documented, notably through his personal papers in the State Library of South Australia Collection. Furthermore, the Traversbrook/Finnissbrook property itself is well-documented through photographs, drawings and other records held in the Flinders University Special Collection. Further, places such as Remains of 'Theberton Cottage' 1838-1839 (SHP 26527) and Dwelling (former Beresford Arms), 1840 (SHP 11583) demonstrate greater information on early construction methods. For these reasons, archaeological deposits associated with Traversbrook/Finnissbrook are not considered likely to contribute meaningfully to knowledge of the State's history, despite their likelihood of surviving at a potentially high level of intactness.

A sawmill, which Finniss later converted into a flour mill, also stood on First Creek and its ruins remained until 1939. Remnant earthworks of the mill existed in c.1981. The precise location of the mill is not known, meaning it may have stood further east on land now subdivided for housing, and no obvious evidence of the mill remains above ground.

Numerous other early flour mills, including water-driven flour mills, are intact and already listed in the Register such as Former Athelstone (Dinham's) Flour Mill, Athelstone, 1845 (SHP 25050). Detailed investigation of these places is considered more likely to contribute an understanding of the state's history than any archaeological deposits that may remain from the Traversbrook Mill, especially as these remains are likely to have been disturbed by subsequent activity.

It is recommended that the nominated place **does not fulfill** criterion (c).

**(d) it is an outstanding representative of a particular class of places of cultural significance.**

Criterion arguments have considered the *Guidelines for State Heritage Places*:

> *The place should be capable of providing understanding of the category of places which it represents. It should be typical of a wider range of such places, and in a good state of integrity, that is, still faithfully presenting its historical message.*
>
> *Places will not be considered simply because they are members of a class, they must be both notable examples and well-preserved. Places will be excluded if their characteristics do not clearly typify the class, or if they were very like many other places, or if their representative qualities had been degraded or lost. However, places will not be excluded from the Register merely because other similar places are included.*

St John Vianney's Catholic Church is associated with the class of place known as post-war churches.

The construction of new churches after the Second World War is associated with post-war population growth resulting from migration and the baby boom, suburban and regional development, and the evolving role of churches in community life due to liturgical change. As a result, over 650 churches were built between 1945 and 1990 in South Australia. Churches constructed during this time played a prominent role in South Australia's physical, cultural and spiritual development.

The principal attributes of the class of place 'post-war church' comprise a range of physical elements including the setting and exterior form of the building; materials; and the layout, furnishing and decoration of the interior spaces. Outstanding representatives of the class of place will possess a range of both exterior and interior characteristics that define the class.

Principal characteristics include plans responsive to liturgical change; distinctive roof forms employed to set the churches apart from secular buildings; the adoption of commonplace materials with domestic connotations employed to integrate the church into community; the adoption of newly-available materials, processes and technologies; expression in late twentieth-century ecclesiastical style; the provision of community facilities or amenities; a considered engagement with site and context; and the presence of bespoke sacred artworks created as an integral part of the church's design.

While St John Vianney's Catholic Church demonstrates many of the principal characteristics of the class, it no longer demonstrates two important characteristics, namely the provision of community facilities or amenities and the presence of bespoke sacred artworks.

St John Vianney's Catholic Church was built in 1962 as a single-purpose, stand-alone local church building, without a community hall or meeting rooms. Tennis courts and associated facilities were originally provided behind the church from 1961, however, these courts have recently been cleared and housing is now under construction on the site.

While St John Vianney's Catholic Church contains several sacred artworks, only two were created for the church (the others were acquired) and only one was created as an integral part of the church's design, namely the Belgian coloured glass front window by Kingsley Lineham. Over the decades, many of the imported glass panes making up the window have been broken and replaced, making it difficult to interpret Lineham's original design.

In comparison to other places such as St Margaret Mary's Catholic Church (SHP 26521) and St Alphonsus' Catholic Church (SHP 26544), both post-war churches listed under criterion (d), St John Vianney's Catholic Church is not considered to be an outstanding example of the class of place.

It is recommended that the nominated place **does not fulfil** criterion (d).

**(e) it demonstrates a high degree of creative, aesthetic or technical accomplishment or is an outstanding representative of particular construction techniques or design characteristics.**

Criterion arguments have considered the *Guidelines for State Heritage Places*:

> *The place should show qualities of innovation or departure, beauty or formal design, or represent a new achievement of its times. Breakthroughs in technology or new developments in design would qualify, if the place clearly shows them. A high standard of design skill and originality is expected.*
>
> *Places would not normally be considered under this criterion if their degree of achievement could not be demonstrated, or where their integrity was diminished so that the achievement, while documented, was no longer apparent in the place, or simply because they were the work of a designer who demonstrated innovation elsewhere.*

St John Vianney's Catholic Church is an outstanding example of late twentieth-century ecclesiastical Modern Movement architecture in South Australia. It also demonstrates a high degree of creative and technical accomplishment, notably in the use of welded-steel portal frames. Each aspect of the criterion is considered in turn.

St John Vianney's Catholic Church finely articulates many key attributes of late-twentieth century ecclesiastical architecture, namely:

- new structural materials facilitating dramatic shapes – achieved through the use of welded-steel box-section portal frames, exposed inside and outside the building as architectural features, which allow the structural system of the church to be readily understood;
- inverted V shapes reminiscent of Gothic pointed arches, a shape which appears throughout the church, most notably in the A-frame roofline and bespoke portal frames, which form a repeating motif down the length of the nave and are echoed in both the front window and in the shape of the reredos;
- clerestory windows, flooding the nave with daylight;
- coloured glass windows with accentuated mullions and vertically proportioned panes, notably in the large front window by Kingsley Lineham and in the floor-to-ceiling nave and sanctuary windows;
- plain wall surfaces achieved with the use of undecorated face brick;
- play of light from unseen or unexpected sources to create a special mood, realised through the use of concealed, troughed ceiling up-lighting, large floor-to-ceiling sanctuary windows admitting daylight, with windows diffused from the nave by frosted glass screens, and clerestory windows;
- architectural 'distinctiveness' employed to denote the purpose of the building as a place of worship through its large, raised A-frame roof and use of coloured glass reflecting the colours of the liturgical year;
- integration into community expressed through familiar, 'humble' materials such as brick and timber, with domestic associations.

St John Vianney's Catholic Church has been critically acclaimed both at the time of its construction and later by the architectural fraternity when reviewing the contribution of post-war ecclesiastical architecture to South Australia. In September 1962, St John Vianney's Catholic Church was favourably reviewed by John Chappel, a notable South Australian architect and the *Advertiser* newspaper's regular architectural correspondent. Chappel noted Peters' use of symbolism and praised the church's setting, form, materials, and 'bright but dignified' interior.

Later in December 1962, St John Vianney's Catholic Church was featured in South Australian architectural journal *Building and Architecture,* one of only seven South Australian churches to be featured over a period of 20 years, a time when at least 220 new churches were constructed in South Australia. The church was noted for its considered response to site and setting; its structural system; its use of natural-finish materials; its natural and artificial lighting; and its 'spacious' interior with a 'warm' and 'inviting' atmosphere. Subsequently in 2000, the Australian Institute of Architects South Australian Chapter recognised St John Vianney's Catholic Church as a significant example of twentieth century South Australian architecture.

While several minor changes have occurred to the church since 1962, most are either easily reversible or have had a limited impact on the architectural integrity of the place. One non-reversible change is the loss of the spire, toppled during a storm in 2013. While this change has had some impact on the heritage values of St John Vianney's Catholic Church, it has not diminished the place's architectural integrity as

an outstanding representative of late twentieth-century ecclesiastical Modern Movement architecture.

In comparison to Our Lady of Mount Carmel Catholic Church, Pennington (SHP 26520) and St Margaret Mary's Catholic Church, West Croydon (SHP 26521), State Heritage Places listed under criterion (e) as outstanding representatives of late twentieth century ecclesiastical Modern Movement architecture in South Australia, St John Vianney's Catholic Church displays a similar level of outstanding qualities.

In addition to its architectural values, Bill Peters' design for the structure of the church, comprising ten bespoke box-section welded-steel portal frames curved and tapered to accommodate structural loads, represents an outstanding creative adaptation of the available materials and technology of the period.

Welded-steel portal frames were commonly employed in the two decades following the end of the Second World War, typically in structures such as sheds and factories. However, the typical design for portal frames was comprised of visually busy web trusses or I-beam sections cut and welded with gusset plates and stiffeners. When used in buildings where aesthetic considerations were paramount, these structural systems were disguised by 'boxing in' with timber or fibrous plaster cladding.

In comparison, the streamlined, tapered and curved welded-steel portal frames at St John Vianney's Catholic Church were designed to be deliberately expressed as an architectural and aesthetic feature of the building and not covered or 'boxed in'. Achieving the highly unusual form and high-quality finish of this structural element could only be achieved through a close working relationship between architect and structural engineering firm and consequently was used only used rarely elsewhere, as a deliberately expressed feature.

St John Vianney's Catholic Church is an outstanding representative of late twentieth-century ecclesiastical Modern Movement architecture, demonstrating many of the key elements of the style. It also demonstrates a high degree of creative and technical accomplishment that has been recognised both at the time of construction and more recently.

It is recommended that the nominated place **fulfils** criterion (e).

**(f) it has strong cultural or spiritual association for the community or a group within it.**

Criterion arguments have considered the *Guidelines for State Heritage Places*:

> *The place should be one which the community or a significant cultural group have held in high regard for an extended period. This must be much stronger than people's normal attachment to their surroundings. The association may in some instances be in folklore rather than in reality.*
>
> *Places will not be considered if their associations are commonplace by nature, or of recent origin, or recognised by a small number of people, or not held very strongly, or held by a group not widely recognised, or cannot be demonstrated satisfactorily to others.*

Since 1962, St John Vianney's Catholic Church has been a place of worship for the local Catholic community. While this community has a strong spiritual association with the church, it is one of many hundreds of Catholic churches in South Australia. Consequently, while the specific spiritual associations of Catholics who attend St John Vianney's is of importance to the local community, these associations are unlikely to resonate with the broader South Australian community.

It is recommended that the nominated place **does not fulfil** criterion (f).

**(g) it has a special association with the life or work of a person or organisation or an event of historical importance.**

Criterion arguments have considered the *Guidelines for State Heritage Places*:

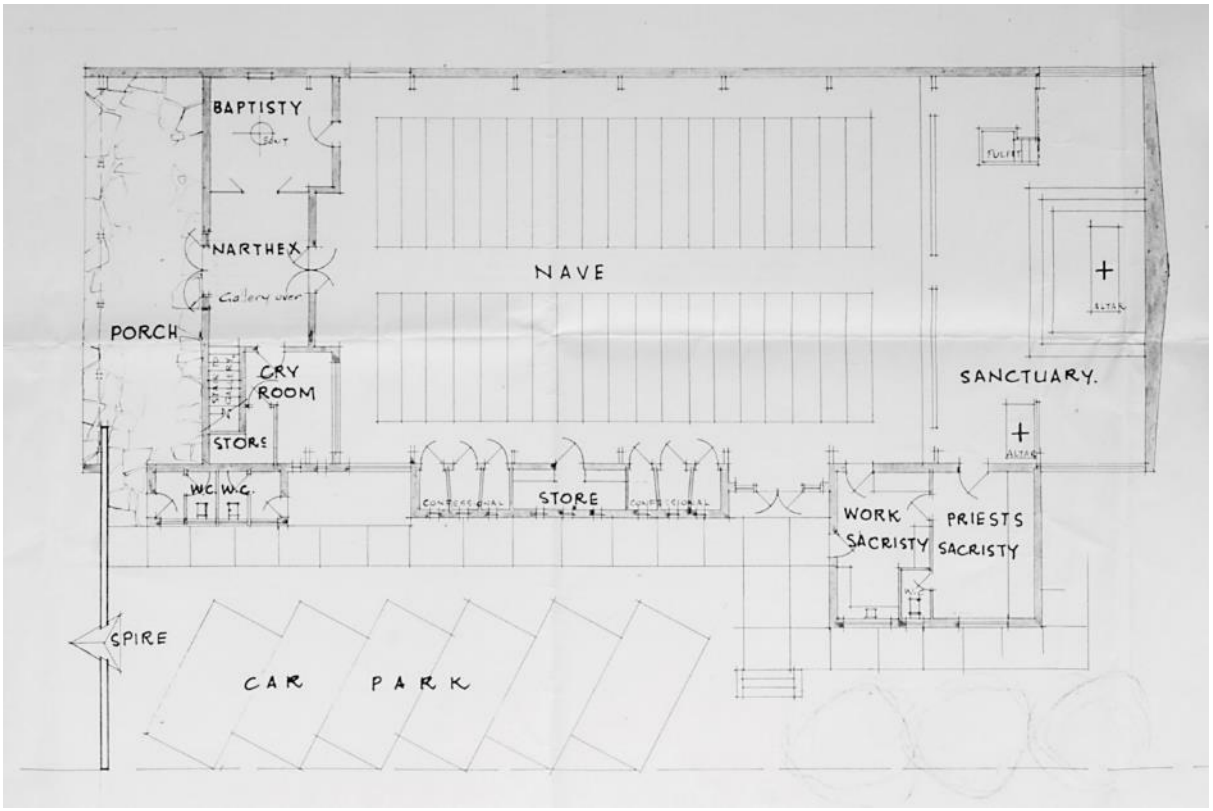
> *The place must have a close association with a person or group which played a significant part in past events, and that association should be demonstrated in the fabric of the place. The product of a creative person, or the workplace of a person whose contribution was in industry, would be more closely associated with the person's work than would his or her home. Most people are associated with many places in their lifetime, and it must be demonstrated why one place is more significant than others.*
>
> *Places will not generally be considered under this criterion if they have only brief, incidental or distant association, or if they are associated with persons or groups of little significance, or if they are associated with an event which has left no trace, or if a similar association could be claimed for many places, or if the association cannot be demonstrated. Generally the home or the grave of a notable person will not be entered in the Register unless it has some distinctive attribute, or there is no other physical evidence of the person's life or career in existence.*

St John Vianney's Catholic Church is associated with South Australian architect Cecil William (Bill) Peters, whose work included commercial, education and ecclesiastical projects, including numerous Catholic churches and chapels. However, aside from his designs for St Alphonsus' Catholic Church, Millicent and St John Vianney's Catholic Church (subject of this assessment), both of which are recognised by the Australian Institute of Architects South Australian Chapter as significant examples of twentieth century architecture, Bill Peters has received limited critical recognition. As such, there is insufficient evidence to demonstrate that Bill Peters has made a strong, notable or influential contribution to South Australian history.

St John Vianney's Catholic Church is also associated with the Catholic Church in South Australia. However, St John Vianney's Catholic Church is one of many Catholic Churches and so similar associations could be claimed for many places.

It is recommended that the nominated place **does not fulfil** criterion (g).

**PHYSICAL DESCRIPTION**




**St John Vianney's Catholic Church indicative floorplan**

Source: BRG/346/28/PETERS/1/6 State Library of South Australia

St John Vianney's Catholic Church is a brick, steel and reinforced concrete church with a terracotta-tiled gable roof and a long rectangular plan. Ten welded steel box-section portal frames support the main roof and are curved and tapered to accommodate structural loads. Non-load bearing cavity-brick walls form the external envelope of the church, and floor slabs throughout the building are reinforced concrete.

The plan is oriented on an axis running north-west to south-east. A flat-roofed annexe is arrayed along the southern side of the church, with a taller, flat-roofed sacristy block at the south-eastern end.

Clerestory windows beneath the eaves follow both sides of the church, while the north-western wall is predominantly glass. Floor-to-ceiling windows are located on both sides of the church at each end of the worship space. The north-western gable extends forward, shading the front window. Four square-section steel columns inside the front portal frame form a tall, open loggia or porch across the front of the church, which is enclosed by brick wing walls on two sides. The loggia, in turn, supports a tall, boxed sheet metal cross suspended between two columns.

The church exterior displays the following additional features:

- copper decking to flat roofs,
- copper guttering to all roofs (painted),
- cream and red face-brick walls with square raked pointing,

- aluminium frames to all windows,
- abstract coloured glass design to front window,
- timber-framed, glazed front doors,
- red face-brick wing wall running southwards from front of church, incorporating reinforced concrete base of triangular-footed spire (toppled 2013),
- marble consecration stones either side of main entrance doorway,
- granite foundation stone under loggia,
- male and female toilets appended to south-western corner of the church under flat roof,
- concrete paths and integrated drains on eastern and southern sides,
- carport shelter attached to front of loggia (not original fabric).

*Interior*

The worship space is the largest volume and the focus of the interior. A narthex (foyer), meeting room (former baptistery) and glass-fronted crying room are located at the north-western end of the worship space, with a mezzanine choir gallery above, while a storeroom, confessionals and sacristies are arrayed along the southern side. The worship space is comprised of nave, choir gallery and sanctuary in a single unified space.

The church interior displays the following additional features:

- cream face brick walls,
- exposed portal frames supporting roof, painted,
- secret-nailed longitudinal radiata pine matchboard ceiling with concealed joints,
- timber lighting troughs (painted) at base of ceiling,
- ceiling fans (not original fabric),
- amber-tinted side windows,
- choir gallery balustrade in welded steel with wired glass panels,
- suspended choir gallery light fittings,
- vinyl floor tiles in choir gallery and nave (carpeted over in nave),
- fixed clear-finished timber pews arranged in two parallel rows down nave,
- aluminium-framed floor-to-ceiling windows lighting the sanctuary on both sides,
- recess or niche on southern side between two portal frames (previously confessionals),
- external doors on southern side,
- marble holy water stoups associated with entrance doors,
- tower speakers mounted on portal frames in nave (some possibly original),
- sanctuary raised one step above the nave floor (originally wandoo or white gum parquetry, now carpeted),
- steel and glass screens on either side of sanctuary, supporting statues of St John Vianney (left hand side) and Our Lady of Grace (right hand side),
- lectern with beaten, enamelled and gilded copper rest by Voitre Marek,
- hexagonal marble font with timber lid,

- original altar and tabernacle housing in green and white marble with brass tabernacle, raised three steps above the sanctuary floor,
- marble post-conciliar altar forward of main altar, raised one step above sanctuary floor (not original fabric),
- reredos on rear sanctuary wall, comprised of chamfered meranti and ramin matchboard arranged in a triangular configuration,
- carved crucifix to reredos,
- tent-shaped baldachin in fibrous plaster stayed to rear wall, with integrated eyeball spotlights,
- face-brick rear wall, with hit-and-miss screen covering ventilation openings (covered) at apex,
- grey vermiculite ceilings in narthex, baptistery and crying room,
- flush-mounted downlights with convex glass lenses in narthex, baptistery and crying room,
- milled aluminium war memorial dedication plate in narthex above doors to nave,
- welded steel gates separating narthex and baptistery,
- hollow-core plywood doors throughout, some with glazed openings and sandblasted cross motif.

**Elements of Significance:**

Elements of heritage significance include (but are not necessarily limited to):

- Church building,
- Welded steel portal frames,
- Original exterior and interior material finishes, including face-brick walls; terracotta tile and copper roofing and guttering; clear-finished main ceiling, reredos, joinery and doors; vermiculite narthex, baptistery and crying room ceilings; vinyl, slate and parquetry floors; aluminium window frames and coloured glass; boxed sheet metal cross suspended between loggia columns; and Italian marble altar,
- Original fittings including original door hardware and light fittings,
- Original fixed furniture, including pews and configuration of pews.

Elements not considered to contribute to significance of place include (but are not necessarily limited to):

- Carport to front of loggia,
- Recent reverse-cycle air conditioning units,
- Ceiling fans,
- Nave and sanctuary carpet,
- Landscaping including trees.

## HISTORY

St John Vianney's Catholic Church is associated with Boyle Travers Finniss, who owned the property between 1840 and the late 1850s; with flour milling, due to potential archaeological remains of an 1840s flour mill located on the site; with Traversbrook, a house built by Finniss on the site in the early 1840s and since demolished; and with the Roman Catholic Church in South Australia. Each is considered in turn below, followed by a history of the new St John Vianney's Catholic Church, built in 1962.

### Boyle Travers Finniss[9]

Boyle Travers Finniss (b. 1807 – d. 1893) was a surveyor, politician and South Australia's first premier. After serving as a soldier Finniss sold his commission and was appointed Deputy Surveyor General of South Australia under Surveyor General, Colonel William Light. Finniss participated in the survey of the new Province of South Australia and assisted Light in laying out the town of Adelaide. Light and his colleagues, including Finniss, resigned in protest in July 1838 when instructed to pursue faster 'running' surveys instead of precise trigonometric surveys. Afterwards they established a private surveying company, Light, Finniss and Co, which surveyed towns including Gawler and Glenelg as well as larger regions such as the Lyndoch Valley and the Port Adelaide harbor. Light's health deteriorated due to tuberculosis and the business lapsed. Finniss was present at Light's bedside when he died on 5 October 1839.

In 1843, after a failed attempt at flour milling (see Traversbrook/Finnissbrook/Willow Bank below), Finniss returned to the public service as Commissioner of Police and Police Magistrate. In 1847 he succeeded Captain Charles Sturt as Registrar-General and Treasurer. He was nominated to the Legislative Council in 1851 and appointed Colonial Secretary the following year. He played a 'leading role'[10] in drafting South Australia's constitution. On 24 October 1856, he briefly became the first premier of South Australia under responsible government. Finniss sat in parliament until 1865 and held several official positions before his retirement in 1881. His papers are held in the State Library of South Australia.

### Early flour mills in South Australia

Flour was viewed by some in the fledgling colony of South Australia as 'the first necessity of life'.[11] Initial attempts to grow wheat in South Australia were often fraught as crops failed while settlers learned to adapt their farming techniques to the South Australian seasons and climate.[12] In the first years of the colony most flour was imported at great expense from the other Australian colonies, while early successfully grown crops were exported for milling. Although small quantities of grain could be milled by hand, calls to establish powered mills in South Australia emerged quickly to secure constant access to reasonably priced flour. These calls were first answered by John Ridley who in late 1840 converted his timber mill, located at Hindmarsh and powered by a Watt's beam steam engine, to mill flour.[13]

While the South Australian Company had brought milling equipment from Britain, their machinery was still on Kangaroo Island at the time. By 1841 Dr Kent had established

his mill at Hackney and other mills followed soon after, including a mill established in 1843 by the South Australian Company on land it owned on the Banks of the Torrens approximately 1.5km north-east of the city and also run by Ridley.[14]

The early flour mills were of vital importance to the fledgling Colony's economy as they enabled South Australia to become self-sufficient in the production of flour, while also heralding the beginnings of what became a significant export industry. By 1884 over 84,000 tons of flour was sold per annum to the other Australian colonies as well as overseas markets,[15] with Smith stating that 'South Australia dominated the Australian industry'[16] between 1850 and 1890.

**Traversbrook/Finnissbrook/Willow Bank**

In the late 1830s, surveyor John Cannan purchased Country Section 269 on First creek at what is now Burnside. Cannan commissioned a water-driven sawmill to be built on the creek and three cottages elsewhere on the 80-acre property.[17] The sawmill, which was the first water-driven mill in South Australia, was completed by 1839.[18]

In August 1840, Boyle Travers Finniss purchased Section 269 from Cannan, and built a residence on the property which he named Traversbrook after his son Travers Nixon Finniss. Finniss then 'completely rebuilt'[19] the sawmill into a flour mill. This structure is understood to have had four floors, three above ground and one built into the side of the hill to a depth of eight feet. The mill was driven by an overshot waterwheel about 18 feet in diameter, supplied with water from a dam via a 200-foot aqueduct.[20]

The mill opened in March 1842, but proved 'a costly failure.'[21] Ruins of the mill structure remained in 1939[22] and earthworks were visible in c.1981.[23] No obvious trace of the mill remains today. Finniss also planted a Norfolk Island pine tree on the property to mark the birth of his first daughter, which had grown into a 'majestic' local landmark by the mid-twentieth century.[24]

After the drowning of his son Travers in the River Murray, Finniss renamed the property Finnissbrook, and later moved to North Adelaide. Finniss sold the property to George Klewitz Soward in 1858, who in turn sold Finnissbrook to John Crocker in 1876. Crocker then subdivided the land as Burnside South.[25]

Farmer Michael McNeil owned the property in 1910.[26] Michael died in 1920 and in June 1929[27] the land was conveyed to his beneficiaries, the Convent of Mercy Adelaide Incorporated and the Catholic Church Endowment Society Incorporated, in a half-share with the Little Sisters of the Poor South Australia Incorporated. By 1939, the original house built by Finniss was known as Willow Bank.[28] Under the conditions of his legacy,[29] Michael McNeil's brother and his daughter Sarah Anne McNeil lived at the property, until her death in 1941.[30] In 1949, the land was conveyed to the Catholic Church Endowment Society Incorporated as sole owner.[31]

**The Roman Catholic Church[32] in South Australia[33]**

South Australia was established at a time of religious ferment in Britain when the established Church of England had recently lost its effective monopoly over religion.[34] English society was 'deeply divided'[35] between supporters of the established Church

of England and Dissenters comprised of British Protestant denominations that had formed outside of the established Church. Catholics, who fell outside of these opposing camps, were seen to owe allegiance to the Pope rather than the Queen and were sometimes regarded with suspicion.[36]

Notable planners of the province of South Australia were Dissenters and other nonconformists who envisaged a 'Paradise of Dissent,'[37] based on the principle of religious freedom. They recruited other nonconformists for migration, while in some cases simultaneously opposing Catholic migration. Nevertheless, Catholics were among the first colonists who arrived in December 1836. While the fledgling colony 'prided itself' on religious tolerance, 'popular anti-Catholicism'[38] was prevalent and was continued by some well into the twentieth century.

During the nineteenth and early twentieth centuries, South Australian Catholics were predominantly working-class labourers from Irish, English, Scottish or Silesian backgrounds.[39] Catholics remained 'a small minority'[40] prior to the Second World War, and South Australia possessed the lowest number of Catholics in Australia, as a proportion of the total population.[41]

Post-war migration had a profound impact on the cultural and religious composition of the South Australian population. After 1945, Catholic numbers in South Australia increased dramatically, from 12.5 percent in 1947 to 15.8 percent in 1954 and 20.1 percent of the population by 1966.[42]

**Post-war Catholic church-building**

Between 1945 and 1990, Catholics built the largest number of new churches of all denominations in South Australia, followed by the Lutherans and the Anglicans.[43]

The end of building restrictions in January 1953 heralded the beginning of a post-war church-building boom in South Australia. Migration and the baby boom led to suburban expansion and regional development, and each denomination sought to establish footholds in the newly subdivided neighbourhoods by building churches.

Catholics achieved this foothold more efficiently than other denominations as they constructed dual-purpose church-schools. By screening off the high altar, the Sunday Mass Centre could be transformed into a school on weekdays.

Meanwhile, many established congregations outgrew their existing churches, and as a temporary measure some Catholic parishes dealt with overcrowding by holding several masses each Sunday, sometimes including separate masses for different language groups.[44] However when funds became available, smaller churches were typically replaced by new, larger buildings. During this period the Archdiocesan Council of Sites and Architecture (later known as the Commission on Building and Sites),[45] chaired initially by Bishop James Gleeson, played a critical role in approving the procurement of new church designs and afterwards in reviewing, responding to and finally approving plans submitted for consideration.

Following the Second World War, donations towards the construction of war memorials were tax-deductable[46] and as a result, many post-war Catholic churches were dedicated as war memorials, including St John Vianney's Catholic Church (subject of this assessment). The Returned Services League (RSL) National Congress objected to this strategy, which they considered to be a taxation 'dodge,' and in 1962 resolved unanimously that the practice should be 'discontinued where recognised memorials are established.'[47]

Architecturally, post-war Catholic churches were informed by the international Liturgical Movement,[48] with its emphasis on liturgical function, which sought to address the hierarchical separation between priest and laity by eliminating the physical division of sanctuary and nave into separate spaces, resulting in a single, unified worship space or 'liturgical room.' This development was especially facilitated by the introduction of new structural materials, process and technologies, which meant the external envelope of church buildings was no longer constrained by load-bearing walls.

Reinforced concrete, structural steel and glued laminated timber (glulam) were the most significant enablers of structural innovation.[49] Often these materials were employed in portal frame construction. Portal frames are effectively arches manufactured either as a single, rigid member or as pair of rigid members pinned in the centre. The uncluttered lines of reinforced concrete and glulam encouraged architects to leave structural components exposed as architectural features, such as at Our Lady of Mount Carmel Catholic Church (1960), Pennington (SHP 26520).

This could also be true of welded fabricated steel. Welding was introduced into South Australia immediately after the Second World War, rapidly replacing 'slow, noisy, expensive' riveting and revolutionising structural steel frame construction.[50] While steel portal frames were frequently employed during the first two post-war decades in structures such as sheds and factories, the portals were often comprised of either visually busy web trusses or I-beam sections cut and welded with gusset plates and stiffeners.[51] In commercial buildings, homes and churches, these structural systems were often boxed in timber or fibrous plaster to create a streamlined effect. Bespoke streamlined steel portal frames were more expensive to create and successful implementation of such a system relied upon a good working relationship between an architect and their structural engineer.[52]

A key aim of the Liturgical Movement was to eliminate 'distractions'[53] from worship, considered to include both applied decoration and inexpensive, mass-produced sacred art, which created 'cluttered' naves and sanctuaries. Instead of applied ornamentation, architects employed the 'natural' finishes of commonplace materials for aesthetic effect.[54] These familiar materials, with domestic associations, also helped to integrate churches into their local communities.[55] Meanwhile, instead of mass-produced sacred art, a smaller number of high-quality artworks, preferably with a clear liturgical rationale, was preferred.[56]

The South Australian post-war church-building boom peaked in 1959. At least 300 churches were built in South Australia during the boom before it came to an end in the late 1960s.[57]

**St John Vianney's Catholic Church**

From 1933,[58] the Burnside Catholic congregation, part of the Norwood Parish, worshipped in St David's Church Hall, later known as the Rivoli Hall, on the corner of Knightsbridge and Glynburn Roads at Leabrook.[59] The following year a new Dulwich Parish was established, comprising two congregations, namely Burnside and Dulwich, under the first parish priest Fr John Aloysius Gatzemeyer.[60] The Rivoli Hall was purchased as a temporary place of worship by the Dulwich Parish in 1949 and was renovated before dedication as the first Church of St John Vianney. This church was considered a temporary expedient.[61]

Fr Denis O'Connell (b. 1894 – d. 1967) was appointed parish priest of the Dulwich Parish on 29 August 1957, replacing Fr Gatzemeyer. Shortly afterwards on 22 October, Fr O'Connell wrote to Archbishop Matthew Beovich, applying to build two new churches for the parish, which became St John Vianney's Catholic Church at Burnside (subject of this assessment) and St Peter Claver's Catholic Church at Dulwich.[62]

**Design and Construction**

In 1950, Fr (later Monsignor) Henry (Harry) Bernard Skehan (b. 1910 – d. 1993) was appointed to Edwardstown Parish and embarked on an ambitious building program.[63] Skehan commissioned Sydney architect Kevin Curtin[64] to design the new church St Antony of Padua Edwardstown. The new church was supervised by emerging[65] Adelaide architect Cecil William (Bill) Peters and when opened in 1959 became the first Catholic church in South Australia to depart from a traditional rectangular plan.[66]

On the strength of his work at Edwardstown supervising for Curtin, and with permission from the Council of Sites and Architecture, Fr Denis O'Connell commissioned Peters to design his two proposed churches for the Burnside parish, in the process overriding a pre-existing agreement between the Burnside parish and their appointed architects, Woods, Bagot, Laybourne Smith and Jory.[67]

While Peters designed the two churches concurrently, O'Connell sought permission to build St Peter Claver's Catholic Church first.[68] Broadly endorsed by the Council of Sites and Architecture, which included Bishop Gleeson and Fr Skehan, Peters' design for St Peter Claver's was nevertheless rejected twice by Archbishop Beovich,[69] who held ambivalent views on change.[70]

Following a personal appeal to and negotiation with Fr Skean, Fr O'Connell was able to obtain approval for the design for St Peter Claver's Church from the Archbishop.[71] While St John Vianney's Catholic Church was approved later, it was nevertheless built before St Peter Claver's Catholic Church at Dulwich, which opened afterwards on 12 July 1964. Initial approval from Archbishop Beovich indicated the new St John Vianney's Catholic Church would stand north of Greenhill Road on land purchased

by Fr Gatzemeyer in 1942, however, the church was ultimately built on land acquired through the legacy of Michael McNeil on First Creek.

Responding to the 'hills back-drop'[72] of the site, Peters chose a high-pitched roofline for the new church. The front gable formed a triangle, a motif associated with the Holy Trinity, which Peters repeated in several places throughout the church.[73] The shape of the Beaumont Road (now Glynburn Road) allotment enabled adoption of a traditional orientation, with the sanctuary positioned at the east end of the nave.[74] Some site levelling made room for off-street carparking, considered necessary due to the narrow width of the road.[75]

Likely inspired by Michael Thiele's design for Our Lady of Mount Carmel Catholic Church at Pennington (SHP 26520), where the roof was supported by concrete portal frames, Peters also employed portal frames to support the roof of St John Vianney's Catholic Church. However, instead of concrete, he elected to use 4-inch-wide box-section steel.

While steel portal frames had been employed previously in South Australian buildings, such structures were typically comprised of web trusses or uniform-section welded I-beam sections with stiffeners and gusset plates. At St John Vianney's Catholic Church, the portal frame components were cut from ¼-inch steel plate and welded to create a seamless finish that 'tapered and curved both to accommodate the stresses involved' and deliberately expressed the frame as an aesthetic feature of both the exterior and interior.[76]

The first bay at the front of the church was not fully enclosed, creating a deep loggia or porch between two portal frames. Peters specified secret-nailed pinus radiata matchboard for the internal worship space ceiling, sourced from the South East of South Australia, with board ends concealed behind the portal frames. The same material was specified to line the loggia and eave soffits, creating the illusion of an uninterrupted plane resting on the portal frames both inside and out.[77]

Unlike Our Lady of Mount Carmel Catholic Church, which possessed a traditional basilican plan with side aisles formed by the lower portal frame sections, at St John Vianney's Catholic Church, the portal frames spanned the whole nave, creating a large, open interior reflecting the Liturgical Movement's emphasis on unified worship spaces.

Cavity-brick infill walls, structurally independent from the portal frame and roof,[78] allowed the worship space to be naturally illuminated by long, aluminium-framed[79] clerestory windows down each side. It also gives rise to the impression of the roof floating above the walls. Meanwhile, large floor-to-ceiling windows admitted daylight to both sides of the sanctuary, with these sources of light diffused by frosted glass screens standing between sanctuary and nave. This natural lighting was augmented by fluorescent up-lighting, concealed in timber troughs down each side of the nave to facilitate easier changing of tubes, shield the choir from glare and to avoid 'unpleasant shadow effects on the ceiling.'[80]

**St John Vianney's Catholic Church, c. 1962. Note spire on right.**

Source: BRG/346/28/PETERS/1/1 State Library of South Australia

Besides the shape of the roof, Peters repeated the triangular motif in both the matchboard reredos behind the sanctuary and the projecting tent-form baldachin above. A similar motif was employed in the roof and stone reredos of St Monica's Catholic Church, North Parramatta, Sydney, designed by Kevin J. Curtin and Partners.[81] St Monica's appeared in University of Melbourne's *Cross-Section* newsletter in April 1961, and most likely inspired elements of Peters' design for St John Vianney's Catholic Church.

Peters deliberately placed the Italian marble[82] altar of St John Vianney's Catholic Church away from the sanctuary wall, allowing for Mass to be conducted *versus populum* (facing the people) after Vatican II.[83] A similar arrangement was previously employed at the Catholic Church of the Holy Name (SHP 26519), opened three years earlier in 1959.

St John Vianney's Catholic Church was designed to accommodate 350 parishioners,[84] with special accommodation for parents with young children in a crying room,[85] fitted with a speaker for reproducing sound from the sanctuary. The crying room could also be used as a mortuary for funerals.[86] A large window at the north-western end of the church, glazed with an abstract design featuring triangular bands of coloured glass (see also Sacred art, below), was intended both to be visible to parishioners as they left the nave after worship and to attract attention from the street at night.[87] The uppermost band of this window was left transparent to reveal the porch soffit, reinforcing the continuity of materials inside and out.

**St John Vianney's Catholic Church, interior c.1962, showing portal frames and matchboard ceiling, note the triangular detailing to reredos.**

Source: BRG/346/28/PETERS/1/4 State Library of South Australia

Throughout the church, Peters employed materials with natural finishes to minimise maintenance, such as terracotta tiles covering the main roof; copper decking covering the annexe roofs; copper guttering; face-brick walls; clear-finished timber; sprayed vermiculite ceilings (narthex, baptistry and crying room); and crazy-paved slate (loggia/porch), vinyl tile (nave and gallery) and hard-wearing wandoo parquetry (sanctuary) floors. Careful selection of natural-finish materials also allowed Peters to create a 'warm'[88] and 'inviting' atmosphere inside.[89]

To complete the church, Peters specified a 55-foot free-standing spire sheathed in stainless steel, the first such use of that material in South Australia.[90] A feature of the design, the spire was built close to the site of the 'historic' Norfolk Island pine tree,[91] planted by B. T. Finniss,[92] which was removed prior to the construction of the church. The spire was built in the shape of a tall, triangular pyramid, repeating the motif associated with the Holy Trinity and elsewhere in the church.

The new St John Vianney's Catholic Church was built by Kurralta Park-based builder D. V. Butler and Son[93] while the spire was manufactured by the Austral Sheet Metal Company.[94] On 26 November 1961 Archbishop Matthew Beovich blessed and laid the church foundation stone, and £2,000 towards construction was raised at a function associated with this ceremony.[95] St John Vianney's Catholic Church was opened for worship by the Archbishop on 17 June 1962 and consecrated the following year on 25 July 1963.[96] Typically, consecration of a church did not occur until all mortgage and

building debts had been repaid. Around the time the church opened asphalt tennis courts were created at the back of the allotment.

Construction of St John Vianney's and St Peter Claver churches was financed through 'careful husbanding of the building fund,' 'two substantial legacies,' including that from Michael McNeill,[97] and the sale of the Rivoli Hall and allotments comprising the alterative church site on Burnside Road (now Glynburn Road). The sale of the Burnside Road allotments was completed after the completion of St John Vianney's Catholic Church.[98]

**Sacred art**

St John Vianney's Catholic Church as built featured one bespoke sacred artwork, namely the large, coloured glass window at the western end of the church over the choir gallery. Glazed with Belgian coloured glass, it was designed by Kingsley Lineham, master glazier and in-house designer for L. G. Abbott & Co Pty Ltd, Adelaide.[99] Lineham is remembered as a competent artist, designer and manager of the leadlight department 'but never one who undertook figure work,'[100] preferring to outsource more complex stained-glass projects. The window features a red Latin cross in red glass, surrounded by an abstract pattern in transparent, green and purple glass, reflecting the colours of the liturgical year.

Other statuary featured in the church at the time of its opening was acquired, rather than created specifically for the church. These works include a carved crucifix and statue of Our Lady of Grace by Alois Lang of Oberammergau, Germany and a statue of St John Vianney, in Roman cement, acquired by Fr Gatzemeyer for the first Church of St John Vianney. The statue of St John Vianney was later coloured brown, to match the flanking statue of Our Lady of Grace. The Stations of the Cross were previously displayed in the first St John Vianney's Catholic Church at Leabrook. Several years after its opening in c.1970, South Australian émigré artist Voitre Marek created a lectern for the church in beaten and enamelled copper with gold leaf details, depicting hands of prayer and the Light of the World.[101]

**Critical reception**

In September 1962, Adelaide architect John Chappel featured the new St John Vianney's Catholic Church in his regular architecture column in the *Advertiser* newspaper.[102] Chappel noted Peters' use of symbolism and praised the church's setting, form, materials, and 'bright but dignified' interior.[103] Later that year in December, St John Vianney's Catholic Church was featured in South Australian architectural journal *Building and Architecture*. St John Vianney's Catholic Church was one of only seven South Australian churches to be so featured between 1962 and 1982,[104] during which time at least 220 new churches opened in South Australia. *Building and Architecture* noted the church's considered response to site and setting; structural system; use of natural-finish materials; natural and artificial lighting; and 'spacious' interior with a 'warm' and 'inviting' atmosphere.' Meanwhile, South Australian Catholic newspaper *Southern Cross* considered St John Vianney's Catholic

Church to be 'one of [South Australia's] most striking Catholic churches in setting and design.'[105]

In 2000, the Australian Institute of Architects South Australian Chapter recognised St John Vianney's Catholic Church as a significant example of twentieth century South Australian architecture.

**Subsequent history**

Following the promulgation of the new Catholic Mass in 1970, most Catholic churches were retrofitted to accommodate the new liturgy. Rather than relocate the tabernacle away from the main altar to allow the priest to celebrate Mass facing the congregation, at St John Vianney's Catholic Church, the third step below the altar was extended to create a platform and a new altar installed forward of the original altar. The tabernacle was also ensconced in a permanent marble enclosure on top of the original altar. Around this time the font was also relocated to the sanctuary and the sanctuary rails and side altars were removed. The nave was first carpeted in 1977.[106]

Sometime after the completion of the church, a large, stainless-steel cross was retrofitted to the top of the spire, following criticism from within the congregation that 'a Christian church needed a Christian symbol.'[107] Decades later in 2013,[108] the spire was toppled when wind loads during a freak storm exceeded the design specification of the original structure, likely due to the extra weight of the cross making it top-heavy.

For several years, the toppled spire lay on the tennis courts until it was finally removed. A successful insurance claim resulting from this incident paid for a low-level carport,[109] built in November 2015, to provide weather protection for the occupants of vehicles parked in the driveway.[110] In early 2023, the asphalt tennis courts at the rear of the allotment were cleared to be replaced with housing.

**Chronology**

| Year | Event |
|---|---|
| 1836 | December, first Catholics arrive in South Australia. |
| **c.1840** | **Boyle Travers Finniss purchases land and builds a house on First Creek, eventually named Finnissbrook.** |
| **1842** | **March, Boyle Travers Finniss completes converting water-driven sawmill to water-driven flour mill, adjacent to Traversbrook. It proves a 'costly failure.'** |
| **1854** | **Boyle Travers Finniss' son Travers drowns in the River Murray.** |
| **1858** | **Boyle Travers Finniss sells Finnissbrook to George Klewitz Soward.** |
| **1876** | **George Klewitz Soward sells Finnissbrook to John Crocker, who subdivides most of the property as Burnside South.** |
| **1910** | **Finnissbrook house is owned by Michael McNeil.** |
| **1920** | **Death of Michael McNeil; McNeil's brother and daughter, Sarah Anne, continue to live at Finnissbrook, now known as Willow Bank.** |

**1929 Traversbrook conveyed to Michael McNeil's beneficiaries, the Convent of Mercy Adelaide Incorporated and the Catholic Church Endowment Society Incorporated, in a half-share with the Little Sisters of the Poor South Australia Incorporated.**

1933 Burnside Catholic congregation worship in St David's Church Hall, cnr Knightsbridge and Glynburn Roads, Leabrook.

1934 Dulwich Parish established under Fr John Aloysius Gatzemeyer

**1939 Sarah Anne McNeil still living at Willow Bank; ruins of Finnissbrook flour mill reportedly still standing.**

1941 Death of Sarah Anne McNeil.

**1950 Fr Henry (Harry) Bernard Skehan appointed to Edwardstown Parish, commences modern building programme.**

**1953 January 30, end of building restrictions heralds beginning of post-war church-building boom.**

**1957** 29 August, Fr Denis O'Connell appointed parish priest of Dulwich Parish, replacing Fr Gatzemeyer.

**22 October, Fr O'Connell writes to Archbishop Matthew Beovich, applying to build two new churches for the Dulwich Parish.**

1959 13 December, St Antony of Padua Catholic Church, Edwardstown opens, and is the first South Australian Catholic church with a non-rectangular plan.

1960 2 October, Our Lady of Mount Carmel Catholic Church opens at Pennington.

23 October, Holy Name Catholic Church opens at Stepney.

**18 November, Fr O'Connell receives approval in writing from the Council of Sites and Architecture through Bishop James Gleeson to employ C. W. Peters to design a new church at Dulwich.**[111]

1960 Fr Harry Skehan and Fr O'Connell discuss the plans of proposed Burnside and Dulwich Catholic churches while on holiday in County Clare, Ireland.

**1961 Finnisbrook house and mill demolished.**

**26 November, Archbishop Matthew Beovich blesses and lays foundation stone of the new St John Vianney's Catholic Church.**

**1962 17 June, new St John Vianney's Catholic Church opened by Archbishop Beovich.**

October, Second Ecumenical Council of the Vatican (Vatican II) commences in Rome.

**1963 25 July, new St John Vianney's Catholic Church consecrated.**

22 December, St Peter's Catholic Church, Dulwich foundation stone laid by Archbishop Beovich.

1964 12 July, St Peter Claver's Catholic Church opens at Dulwich.

**1970 South Australian émigré artist Voitre Marek creates lectern for St John Vianney's Catholic Church in beaten and enamelled copper.**

**1977 Nave of St John Vianney's Catholic Church is carpeted.**

**2000 The Australian Institute of Architects South Australian Chapter recognises St John Vianney's Catholic Church as a significant example of twentieth century South Australian architecture.**

**2013 December, St John Vianney's Catholic Church spire toppled in storm.**

**2015 November, low-level carport shelter constructed and attached to the front of the church.**

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**SITE RECORD**

| **NAME:** | St John Vianney's Catholic Church | **PLACE NO.:** | 26543 |
|---|---|---|---|

| | | |
|---|---|---|
| **DESCRIPTION OF PLACE:** | Single-storey steel and brick church | |
| **DATE OF CONSTRUCTION:** | 1962-1963 | |
| **REGISTER STATUS:** | Nominated 4 November 2021 | |
| | [Date of Provisional Entry] | |
| **LOCAL HERITAGE STATUS:** | N/A | |
| **CURRENT USE:** | Catholic place of worship | |
| | 1963 - present | |
| **ARCHITECT:** | C. William Peters | |
| | 1960 - 1962 | |
| **BUILDER:** | D. V. Butler & Son Ltd | |
| | 1962 | |
| **LOCAL GOVERNMENT AREA:** | City of Burnside | |
| **LOCATION:** | **Street No.:** | 544 |
| | **Street Name:** | Glynburn Road |
| | **Town/Suburb:** | Burnside |
| | **Post Code:** | 5066 |
| **LAND DESCRIPTION:** | **Title Reference:** | CT 6276/148 |
| | **Lot No.:** | A5441 |
| | **Plan No.:** | D130353 |
| | **Hundred:** | Adelaide |

**MAP REFERENCE** -34.94105073842472, 138.6606961901215

## PHOTOS

| NAME: | St John Vianney's Catholic Church | PLACE NO.: | 26543 |
|---|---|---|---|

All images in this section are from DEW Files and were taken on 11 May 2023, unless otherwise indicated.

**Overall view church from Glynburn Road, note triangular concrete base of toppled spire in wing wall on right**

**Side view showing rear of church**

**PHOTOS**

| **NAME:** | St John Vianney's Catholic Church | **PLACE NO.:** | 26543 |
|---|---|---|---|

**View of nave towards sanctuary**

**View of nave, towards narthex and mezzanine choir gallery**

## PHOTOS

| NAME: | St John Vianney's Catholic Church | PLACE NO.: | 26543 |
|---|---|---|---|

**Coloured glass by Kingsley Lineham (inside)**

**Coloured glass by Kingsley Lineham (outside)**

**Reinforced concrete base of toppled spire**

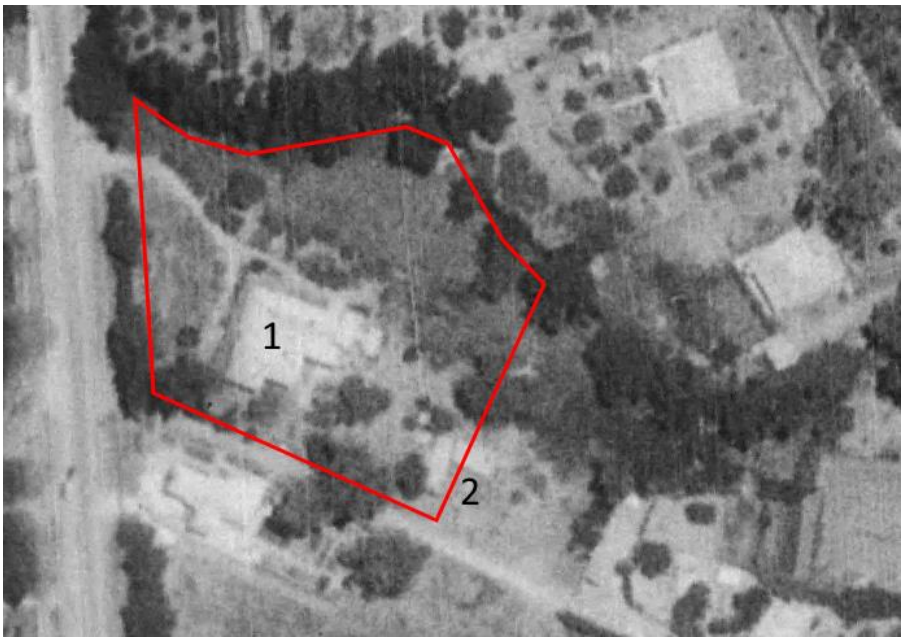
**Baptismal font**

**Foundation stone**

**War memorial dedication plate**

**PHOTOS**

| **NAME:** | St John Vianney's Catholic Church | **PLACE NO.:** | 26543 |
|---|---|---|---|




**Aerial view of Willow Bank, formerly Finnissbrook, in 1949 showing house (1) and outbuildings (2), with current title boundaries shown in red. The mill is believed to have stood on the creek (northern side of property).**

**St John Vianney's Catholic Church in 1969 showing church (1) and tennis courts (2) with current title boundaries in red.**

## SITE PLAN

**NAME:** St John Vianney's Catholic Church **PLACE NO.:** 26543

**St John Vianney's Catholic Church (CT 6276/148 A5441 D130353, Hundred of Adelaide)**

**Elements of heritage significance include (but are not necessarily limited to):**

- Church building,
- Welded steel portal frames,
- Original exterior and interior material finishes, including face-brick walls; terracotta tile and copper roofing and guttering; clear-finished main ceiling, reredos, joinery and doors; vermiculite narthex, baptistery and crying room ceilings; vinyl, slate and parquetry floors; aluminium window frames and coloured glass; boxed sheet metal cross suspended between loggia columns; and Italian marble altar,
- Original fittings including original door hardware and light fittings,
- Original fixed furniture, including pews and configuration of pews.

**Elements not considered to contribute to significance of place include (but are not necessarily limited to):**

- Carport to front of loggia,
- Recent reverse-cycle air conditioning units,
- Ceiling fans,
- Nave and sanctuary carpet,
- Landscaping including trees.

**N** ↑

**LEGEND**

Parcel boundaries (Indicates extent of Listing)

Existing State Heritage Place(s)

Outline of Elements of Significance for State Heritage Place

[1] Chris Burns, "Postwar Places of Worship in South Australia 1945 – 1990, Report for the Environment and Water South Australian Built Heritage Research Project 2018-2019" (2019) Adelaide: Architecture Museum, University of South Australia p. 86
[2] Chris Burns, *Liturgy, Community, Modernity: postwar places of worship in South Australia 1945 – 1990* (2020) Adelaide SA: Architecture Museum, University of South Australia p. 21
[3] Richard Apperly, Irving and Reynolds, *A Pictorial Guide to Identifying Australian Architecture: styles and terms from 1788 to the present* (1989) North Ryde NSW: Angus and Robertson pp. 230-231
[4] Chris Burns, "Postwar Places of Worship in South Australia 1945 – 1990" p. 87
[5] Gretchen Buggeln, *The Suburban Church: Modernism and Community in Postwar America* (2015) University of Minnesota Press pp. 85
[6] Chris Burns, *Liturgy, Community, Modernity* p. 46
[7] Chris Burns, "Postwar Places of Worship in South Australia 1945 – 1990" p. 42
[8] RAIA Significant 20th Century Architecture Card Index (RAIA Collection S301/2 AM); https://web.archive.org/web/20160304002703if_/http://www.architecture.com.au/docs/default-source/act-notable-buildings/120-notable-buildings.pdf accessed 31 January 2021
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[11] Quoted in Elizabeth Davis, *Flour Milling in South Australia A History* (1988) Adelaide SA: Millers Produce Co of South Australia p. 4
[12] RF Williams, *To Find the Way: Yankalilla and District 1836-1986* (1986) Yankalilla SA: Yankalilla and District Historical Society p. 30
[13] Elizabeth Davis, *Flour Milling* pp. 1-6
[14] H. J. Finnis, "Ridley, John (1806-1877)" in *Australian Dictionary of Biography* http://adb.anu.edu.au/biography/ridely-jphn-2590/text3553 accessed 26 May 2023; "First Flour Mill Established in the Province" in *Southern Australian* 14 August 1840 p. 3; Ronald Parsons, *Hindmarsh Town*, (1974) Adelaide SA: Corporation of the Town of Hindmarsh pp. 20-22; "Statistics of South Australia. [No. 7.] The South Australian Company's Mill.' in *Southern Australian* 14 April 1843 p. 2 http://nla.gov.au/nla.news-article71616646
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[18] Elizabeth Davis, *Flour Milling in South Australia* p. 8
[19] "Mr. Finniss's Mill" in *Southern Australian* 21 March 1843 p. 2 http://nla.gov.au/nla.news-article71616473
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[24] Dulwich-Burnside Catholic Parish, *The Rays of the Crucifix, Links in the Chain: a brief history of the Catholic Church in the Dulwich-Burnside Parish 1869-1994* (1994) Dulwich SA: Dulwich-Burnside Catholic Parish p. 54
[25] Elizabeth Warburton, *The Paddocks Beneath: a history of Burnside from the beginning* (1981) Burnside SA: Corporation of the City of Burnside
[26] CT 823/169
[27] CT 823/169
[28] "Little-known Adelaide, Sawmill for Red Gum" in *Advertiser* 5 September 1936 p. 12 http://nla.gov.au/nla.news-article48175980; *Sands & McDougall's South Australian Directory 1939* (1939) Adelaide SA: Sands & McDougall Pty Ltd p. 278
[29] Dulwich-Burnside Catholic Parish, *Rays* p. 42
[30] Genealogy SA Database https://www.genealogysa.org.au/
[31] CT 823/169

[32] Here the words 'Catholic' and 'Catholicism' and the phrase 'Catholic Church' refer specifically to the Roman Catholic Church.
[33] This section is drawn largely from the Heritage South Australia, Holy Cross Catholic Church, Millswood (SHP 26498) Assessment Report, February 2021
[34] Barry Rowney, "Type Profile of Churches", report to the Australian Heritage Commission (1991) p. 3
[35] David Hilliard and Arnold D. Hunt, "Religion" in Eric Richards (ed), *The Flinders History of South Australia: Social History* (1986) Netley SA: Wakefield Press p. 195
[36] John Whitehead, *Adelaide: City of Churches* (1986) Magill: M. C. Publications p. 21
[37] Douglas Pike, *Paradise of Dissent: South Australia 1829 – 1857* (1967) Melbourne: Melbourne University Press (2nd Ed)
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[40] Barry Rowney, "Type Profile of Churches" p. 4
[41] David Hilliard, "Religion in Playford's South Australia" in Bernard O'Neil, Judith Raftery and Kerry Round (eds), *Playford's South Australia: essays on the history of South Australia, 1933-1968* (1996) Adelaide: Professional Historians Association
[42] David Hilliard and Arnold D. Hunt, "Religion" p. 230
[43] Chris Burns, "Postwar Places of Worship in South Australia 1945 – 1990" Appendix 1
[44] Josie Wilkinson, *The Silver Anniversary of Our Lady of Mount Carmel Church 1960 – 1985* (1985) Pennington SA: Our Lady of Mount Carmel Church p. 13
[45] Heritage South Australia, Holy Cross Catholic Church, Millswood (SHP 26498) Assessment Report p. 19
[46] Josie Wilkinson, *Silver Anniversary* p. 3
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[49] Chris Burns, "Postwar Places of Worship in South Australia 1945 – 1990" p. 86
[50] Michael Page, *Sculptors in Space: South Australian Architects 1836-1936* (1986) Adelaide SA: Royal Australian Institute of Architects (South Australian Chapter) p. 216
[51] A survey of the Australian architecture periodical *Architecture in Australia* between 1955 and 1961 suggests the of exposed, custom-made welded steel portal frames employed by Peters at St John Vianney's Catholic Church were unusual.
[52] Dr Linda Pearce, pers. comm. 16 May 2023
[53] Aldo di Santo, "The Changing Face of Worship: Post-Vatican II Catholic Architecture in Adelaide 1965-1979" (2009) unpublished Architectural Research 2 thesis (UniSA Architecture Museum)
[54] Chris Burns, "Postwar Places of Worship in South Australia 1945 – 1990" p. 39
[55] Richard Apperly et al, *Identifying Australian Architecture* p. 230
[56] Chris Burns, "Postwar Places of Worship in South Australia 1945 – 1990" p. 62
[57] Chris Burns, "Postwar Places of Worship in South Australia 1945 – 1990" p. 22
[58] "Adelaide Cathedral Parish, Welcome to St John Vianney's Church" https://www.adelcathparish.org/our-communities/st-john-vianney
[59] Margaret Preiss, Burnside Historical Society, *Historic Self-Guided Walk: Knightsbridge* (2018) Burnside SA: City of Burnside
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[61]"Adelaide Cathedral Parish, Welcome to St John Vianney's Church"; Dulwich-Burnside Catholic Parish, *Rays* pp. 39-40
[62] "Fr Denis O'Connell" https://adelaide.catholic.org.au/view-biography?guid=12865
[63] "Mgr Henry Bernard Skehan" http://www.adelaide.catholic.org.au/view-biography?guid=10353
[64] Dulwich-Burnside Catholic Parish, *Rays* p. 52
[65] Aldo di Santo, "Peters, Cecil William" in *Architects of South Australia Database* https://architectsdatabase.unisa.edu.au/arch_full.asp?Arch_ID=87
[66] Aldo di Santo, "The Changing Face of Worship" p. 52
[67] Dulwich-Burnside Catholic Parish, *Rays* pp. 52-53
[68] Dulwich-Burnside Catholic Parish, *Rays* p. 54
[69] Dulwich-Burnside Catholic Parish, *Rays* p. 54
[70] Margaret Press, *Colour and Shadow: South Australian Catholics 1906-1962* (1991) Adelaide: Archdiocese of Adelaide 1991 p. 232.
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[72] "Striking Aspects of St. John Vianney Church" in *Building and Architecture* December 1962 p. 13
[73] Dulwich-Burnside Catholic Parish, *Rays* p. 67
[74] "Striking Aspects" p. 13
[75] "Striking Aspects" p. 13
[76] "Striking Aspects" p. 14
[77] "Striking Aspects" p. 14

[78] "Striking Aspects" p. 14
[79] "Striking Aspects" p. 14
[80] "Striking Aspects" p. 14
[81] University of Melbourne Cross-Section Collection, https://csec.esrc.unimelb.edu.au/image_viewer.htm?CSEC00854,4
[82] "Striking Aspects" p. 14
[83] Dulwich-Burnside Catholic Parish, *Rays* p. 61
[84] "St. John Vianney's, Burnside, Foundation Stone Ceremony" in *Southern Cross* 17 November 1961 p. 7
[85] "St. John Vianney's, Burnside, Foundation Stone Ceremony" p. 7
[86] "Striking Aspects" p. 14
[87] "Striking Aspects" p. 13
[88] "Striking Aspects" p. 14
[89] "Striking Aspects" p. 13
[90] "Striking Aspects" p. 13
[91] "Archbishop Opens Burnside Church" in *Southern Cross* 22 June 1962 p. 1
[92] Fr O'Connell became known as 'the Bulldozer', a title coined by Bishop Gleeson, after O'Connell unilaterally demolished a large 1920s house 'that many considered worthy of preservation' to make way for the Dulwich presbytery in about 1959. See Dulwich-Burnside Catholic Parish, *Rays* 53-54.
[93] John Chappel, "Striking Aspects of New Church" in *Advertiser* 21 September 1962
[94] Dulwich-Burnside Catholic Parish, *Rays* p. 54
[95] "Archbishop Opens Burnside Church" p. 1
[96] Marisa G. Loren, Places of Worship: Albums relating to Catholic Churches, PRG 1270/2, SLSA p. 153
[97] Dulwich-Burnside Catholic Parish, *Rays* p. 51-52
[98] "Fr Denis O'Connell" https://adelaide.catholic.org.au/view-biography?guid=12865
[99] Dulwich-Burnside Catholic Parish, *Rays* p. 62
[100] Peter and June Donovan, *150 Years of Stained & Painted Glass* (1986) Netley SA: Wakefield Press p. 46
[101] Dulwich-Burnside Catholic Parish, *Rays* p. 63; see also "Voitre Marek: ST JOHN VIANNEY CATHOLIC CHURCH (BURNSIDE, SA)" https://www.voitremarek.com/catalogue/st-john-vianney-catholic-church/
[102] John Chappel, "Striking Aspects of New Church"
[103] John Chappel, "Striking Aspects of New Church"
[104] *Building and Architecture* Index, University of South Australia Architecture Museum
[105] "Archbishop Opens Burnside Church"
[106] Dulwich-Burnside Catholic Parish, *Rays* p. 86
[107] Dulwich-Burnside Catholic Parish, *Rays* p. 55
[108] Ben Hyde, "Power returning to homes, trees down, church spire toppled after wild winds across Adelaide" in Advertiser 23 December 2019 https://www.couriermail.com.au/news/national/power-returning-to-homes-trees-down-church-spire-toppled-after-wild-winds-across-adelaide/news-story/2816df83708735a3e158c8905fcb19ab
[109] Trevor McAuliffe, pers. comm. 12 May 2023.
[110] Google Street View
[111] Dulwich-Burnside Catholic Parish, *Rays* p. 53