

HERITAGE ASSESSMENT REPORT

NAME: Catholic Church of the Holy Name

PLACE: 26519

ADDRESS: 80 Payneham Road, Stepney

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



Catholic Church of the Holy Name, January 2021

Source: DEW Files, 21 January 2021

ASSESSMENT OF HERITAGE SIGNIFICANCE

Statement of Heritage Significance:

The Catholic Church of the Holy Name is an outstanding, well-resolved example of International Style Modern Movement architecture in South Australia, and demonstrates a high degree of creative and aesthetic accomplishment. Douglas Michelmore's design created one of the first South Australian churches to successfully address contemporary society in secular terms through its architectural expression, by deliberately avoiding visual cues traditionally associated with churches. Notably, Holy Name was the first flat-roofed church built in South Australia. Holy Name was critically acclaimed and recognised as a radical departure in South Australian ecclesiastical architecture within the local and national architectural communities.

Significant architectural features include: the selectively expressed steel frame; non-load bearing curtain walls featuring large expanses of glass; overall rectilinear form; flat roof; plain uninterrupted surfaces with an absence of applied decoration; sharpness and precision of detailing; and fixed louvres employed as sun control.

Relevant South Australian Historical Themes

The Catholic Church of the Holy Name demonstrates the following themes and subthemes in *Historic Themes for South Australia* (Draft 29 May 2020):

2. Peopling Places and Landscapes

2.4 Migrating to South Australia

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

6.1 Supporting diverse religions and maintaining spiritual life.

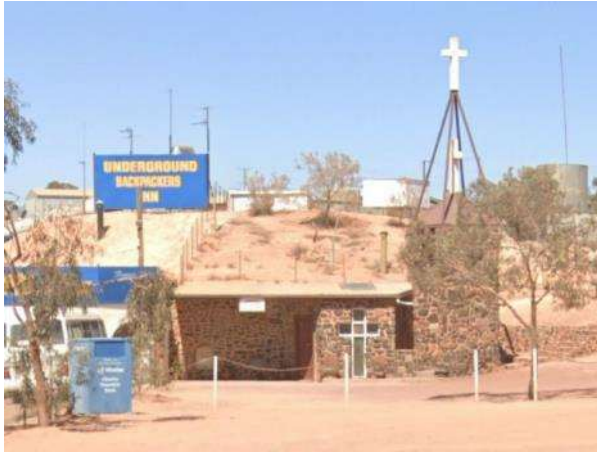
Comparability / Rarity / Representation:

The Catholic Church of the Holy Name is associated with the Catholic Church in South Australia and, in particular, its growth during the decades after the Second World War, and with post-war migration. The church also represents late twentieth-century ecclesiastical architecture; the work of South Australian architects Michelmores, Roeger and Russell; and South Australian artist Charles Bannion. Each is considered in turn below.

Post-war Catholic places of worship

There are 29 Catholic churches listed as State Heritage Places on the South Australian Heritage Register (the Register), of which four 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 vernacular construction typical to the locality,
- St Maximilian 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 (D) (SHP 26520, provisionally entered 20 May 2021), an architecturally influential post-war church associated with post-war migration through its proximity to the Finsbury Migrant Hostel.



Coober Pedy Catholic Church and Presbytery (SHP10302)

Source: Google Street View (2019)



St Maximillian Kolbe Catholic Church (SHP 26473)

Source: Google Street View (2013)

Post-war migration

Places associated with post-war migration include migrant hostels, monuments and memorials, club and association halls, and places of worship. Each is examined in turn.

Migrant hostels provided accommodation and services for new migrants and had particularly strong associations with the theme of post-war migration. However, comparative analysis undertaken during assessment of the Glenelg North Hostel (Remains) in 2018 found that little physical evidence survives of any of the former hostel sites in South Australia.

Monuments and memorials associated with post-war migration are numerous, and include:

- 'The Immigrants', 82 Kintore Avenue, Adelaide, sculpture commemorating the migrants who have settled in South Australia,
- Migration Memorial Wall, 82 Kintore Avenue, Adelaide, including:
 - Estonia, Latvia & Lithuania Deportees Memorial, commemorates the people of Estonia, Latvia and Lithuania who were deported from their homeland by Soviet oppression,
 - Armenian Genocide Plaque commemorating the Armenian Genocide, installed by the South Australian Armenian community,
 - Croatian People Plaque, commemorating Croatian people who suffered under political oppression and paying tribute to their contribution to the well-being of South Australia,
 - Polish Genocide Plaque, commemorates the millions of Polish citizens who lost their lives in Nazi concentration camps and Soviet labour camps during World War Two,
 - Jewish Holocaust Plaque, commemorates the 50th anniversary of the end of World War Two and the liberation of the Nazi Death Camps,

- Katyn Memorial, 232 Angas Street, Adelaide, commemorates Polish military personnel who died in service or were killed in action during World War Two, and the victims of Katyn Massacre,
- Migration Monument, Lower North East & Montacute Roads, Campbelltown, commemorates the contribution made by migrants to the Campbelltown area,
- 'Memories in a Suitcase', Watson Terrace, Mount Gambier, sculpture commemorating the contribution of migrants to Mount Gambier,
- Italian Immigrants Memorial, Beach Road, Port Pirie, commemorates Italian migrants who settled in Port Pirie.

Clubs and association halls associated with post-war and later migration are also numerous and include:

- Macedonian Community Hall, 148 Crittenden Road, Findon
- Latvian Hall "Tālava", 4 Clark Street, Wayville
- Dom Polski Centre, 232 Angas Street, Adelaide
- Former German Club, 233 Flinders Street, Adelaide
- Estonian Cultural Centre, 200 Jeffcott Street, North Adelaide
- Russian Community Centre, 239 The Parade, Norwood
- Greek Community Centre, 71 George Street, Thebarton
- Community Centre, Serbia & Montenegro, 117 Regency Road, Croydon Park

Places of worship, in particular churches, have been described as 'the most conspicuous heritage' of post-war migration and multiculturalism in South Australia.¹

Non-English-speaking migrant groups prefer to worship in their own language, and typically construct places of worship which form the centre of both religious and social life.² Such places were hubs that represented both a link to home and a continuation of cultural identity. Some examples of post-war migrant places of worship are:

- St Nicholas Russian Orthodox Church, Wayville, 41 Greenhill Road, Wayville, 1970 (on the twentieth century/churches assessment list)
- St Peter's Latvian Evangelical Lutheran Church, 23 Rose Terrace, Wayville, 1971 (on the twentieth century/churches assessment list)
- Our Lady of Protection Ukrainian Catholic Church, Davenport Terrace, Wayville, 1975
- St Sava Serbian Orthodox Church, 677 Port Road, Woodville Park, 1983

Conversely, many non-English speaking Catholic migrants, including people from Italy, Poland, Latvia and Lithuania, joined existing congregations and worshipped with other migrants and established Australian Catholics of British or Irish descent. To some extent, this was because the Catholic Mass was celebrated in Latin meaning the inability to speak English had little impact on the Catholic worship experience.

After the Second World War, immigration led to a substantial increase in the Catholic population of South Australia and the construction of many new Catholic churches.

Places on the Register that are broadly associated with post-war and later migration include:

- Our Lady of Mount Carmel Catholic Church, 15 Pennington Terrace, Pennington, criteria (a), (d) and (e) (SHP 26520, provisionally entered 20 May 2021), associated with post-war migration through its proximity to the Finsbury Migrant Hostel,
- Greek Orthodox Church and Bell Tower, 282-288 Franklin Street, Adelaide, criterion (f) (SHP 13205, listed 1997), is associated with the Greek community and post-war migration to South Australia,
- Shri Ganesha Temple, 3A Dwyer Road, Oaklands Park, (SHP 26261, listed 2013) is associated with late twentieth-century migration and the Indian community,
- St Maximilian Kolbe Catholic Church, Agnes Street, Ottaway, criterion (f) (SHP 26473), opened in 1985, has strong associations with the Polish community,
- Our Lady of Protection Ukrainian Catholic Church and fence, 18 Bartley Crescent Wayville (LHP, listed 2013), associated with the Ukrainian community and post-war migration to South Australia,
- Ukrainian Catholic Church of St Volodymyr & Olha, 92A Woodville Road, Woodville (LHP, listed 2017) associated with the Ukrainian community and post-war migration to South Australia,
- St Nicholas Greek Orthodox Church, 65-67 George Street, Thebarton (LHP, listed 2001), associated with the Greek community and post-war migration to South Australia,
- Greek Orthodox Church of Prophet Elias, 87 Beulah Road, Norwood (LHP, listed 2000), associated with the Greek community and post-war migration to South Australia,

A number of Catholic Churches may also be associated with the theme of post-war migration. The South Australian Heritage Council has identified the following Catholic Churches for assessment:

- St Margaret Mary's Catholic Church, 286 Torrens Road, Croydon Park, 1968
- St Thomas More Catholic Church, 1960, 19 Laverstock Road, Elizabeth North (now substantially modified)
- Former St Patrick's Catholic Church (now Elizabeth Vale Child Care), 1964, 9 Everleigh Road, Elizabeth Vale
- Former St Mary of the Assumption Catholic Church (now SA Health), 1965, 84 Yorktown Road, Elizabeth Park
- St Mary Magdalene's Catholic Chapel, 1964, 82 Fairfield Road, Elizabeth South (substantially modified or demolished)
- St Gerard's Catholic Church, 1965, Peachey Road, Elizabeth Fields (demolished)
- St Ann's Catholic Church, 1965, 3-5 Gilmore Street, Elizabeth East

'International Style' architectural Modernism in South Australia

Before 1945, churches were generally designed in decorative historicist styles derived from ancient, medieval or classical precedents. After the Second World War, traditional decorative styles were seen as less economical due to the loss of skilled trades and increased construction costs.³

While most South Australian churches constructed between 1945 and the early 1980s were designed in post-war and late twentieth-century ecclesiastical styles, the Catholic Church of the Holy Name was one of only a few to exhibit many key characteristics of 'International Style' Modernism more commonly found in prevalent in contemporary secular architecture.

The proponents of architectural Modernism, the Modernists, embraced new materials, processes and technologies. They believed that historicist styles were aesthetically and morally undesirable,⁴ regarded non-functional ornamentation to be dishonest or even 'degenerate,'⁵ and argued for the eradication of historicism and ornamentation from the products of architecture and design. In 1940, British architectural writer J. M. Richards argued that the natural properties of the materials themselves, expressed 'honestly' and without disguise, should take the place of applied ornament:

... in the grain and surface of beautiful woods, in the sheen of new metal alloys and in the contrasting textures of fabrics; all used with the exactness of finish that machines have introduced into architecture.⁶

Modernism, its adherents stressed, was not a style but rather a philosophy of design and a method of designing.⁷ The Modernist design process was driven by the belief that 'beautiful and appropriate forms' would emerge if design problems were analysed and solved rationally.⁸ The protagonist of the Modern Movement was 'the individual designer, who analysed needs, arrived at solutions and executed them for the benefit of the community.'⁹

While the Modernists argued that Modernism was a philosophy of design based on rational analysis, rather than a style,¹⁰ in retrospect, a visually consistent 'style' may be discerned,¹¹ known as the 'International Style.'¹² During the 1950s, International Style Modernism became widely accepted in Australian architecture and was characterised by features including:

- a steel or reinforced concrete structural frame, expressed selectively
- overall rectilinear form
- curvilinear elements contrasting with rectilinear form
- flat roofs
- uninterrupted planar surfaces with contrast between smoothness and texture
- non-load bearing curtain walls featuring large expanses of glass
- adoption of external sun-control devices, such as louvres, shading large expanses of glass
- sharpness and precision of detailing

- absence of applied ornamentation
- cantilevered elements¹³

Examples of South Australian International Style buildings include:

- Adelaide High School, West Terrace, Adelaide (1951) SHP 12557
- Beacon House former MLC building, 181-191 Victoria Square, Adelaide (1955) SHP 13596
- Dwelling ('Walkley House') 26 Palmer Place, North Adelaide (1956) SHP 13515
- City Mutual Life Building, cnr King William Street and Pirie Streets, Adelaide (1957) unlisted
- Bragg Laboratories, University of Adelaide, Victoria Avenue ADELAIDE (1962) SHP 13757 Hassell & McConnell
- Prudential Building (now M1 Centre), 195 North Terrace, Adelaide (1963) unlisted
- Reserve Bank of Australia (now Flinders University), 182-188 Victoria Square, Adelaide (1963-1967) SHP 16170
- Ferrari House (Former Eagle Star Insurance Building) 28-30 Grenfell Street, Adelaide (1968) SHP 10499



Bragg Laboratories, University of Adelaide,
1962

Source: CMP



Dwelling ('Walkley House'), Palmer Place
North Adelaide, 1956

Source: Google Maps



Former Prudential Building, North Terrace,
Adelaide, 1963
Source: Google Maps



Reserve Bank of Australia now Flinders
University, 1963-1967
Source: Google Maps

International Style Modernism was prevalent in South Australian commercial and industrial architecture during the post-war period, however today South Australia has only scattered surviving and intact examples, including Holy Name Catholic Church.

Post-war ecclesiastical architecture

In the 2019 publication *Postwar Places of Worship in South Australia 1945-1990*, Burns identified three materials that particularly contributed to structural innovation in South Australian post-war places of worship, namely, precast reinforced concrete, welded structural steel, and glued laminated timber. The uncluttered lines of these materials encouraged architects to leave the structural components of the building exposed as architectural features.¹⁴ Furthermore, since the walls were no longer required to carry the weight of the roof, large windows and doors could be freely arranged to respond to the lighting, functional and circulation requirements of the space as well as aesthetic or design considerations, without compromising structural integrity.

Burns also defined nine common typologies associated with post-war places of worship in South Australia.¹⁵ The Catholic Church of the Holy Name is a representative of the flat-roofed typology.

Places of worship with flat roofs 'addressed most directly the Modernist imperative of the late 1950s and early 1960s.'¹⁶ Typical elements include minimal eaves and a rectangular plan form, although examples with more unusual plan forms may be found.¹⁷ Currently there are no flat-roofed churches in the SA Heritage Register.¹⁸

Examples of other flat-roofed churches include:

- Former North Adelaide Memorial Methodist Church, 92 Archer Street, North Adelaide, 1963, with a rectangular plan
- St Peter Claver Catholic Church, 8 Stuart Road, Dulwich, 1964, with a square plan
- St Richard of Chichester Anglican Church, Henley Beach Road Brooklyn Park, 1964, with a wedge-shaped plan
- St Ann's Catholic Church, 30 Midway Road, Elizabeth East, 1965, with a wide rectangular plan
- St Alphonsus Catholic Church, 87 George Street, Millicent, 1966, with a round-cornered triangular plan
- Our Saviour Lutheran Church, 121 Military Rd. Semaphore, 1969, with a rectangular plan



Former North Adelaide Memorial Methodist Church, North Adelaide, 1963
Source: Google Maps



St Peter Claver Catholic Church, Dulwich, 1964
Source: Google Maps



St Alphonsus Catholic Church, Millicent, 1966
Source: Google Maps



St Richard of Chichester Anglican Church, Brooklyn Park, 1964
Source: Google Maps

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

- Nunyara Chapel, 1963, 5 Burnell Drive, Belair, criterion (e) (SHP 14785),
- 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 confirmed in the Register for its architectural merit.



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

Source: DEW Files

The Australian Institute of Architects South Australian Chapter has identified¹⁹ 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
- St David's Anglican Church, 492 Glynburn Road, Burnside, 1962
- St John Vianney Catholic Church, Glynburn Road, Hazelwood Park, 1962*
- Woodlands Church of England Grammar School Chapel, 39 Partridge Street, Glenelg, 1962
- Nunyara Chapel, 5 Burnell Drive, Belair, 1963 (SHP 14785)
- American River Uniting Church, Ryberg Road, American River KI, 1966
- St Alphonsus Catholic Church, 87 George St, Millicent, 1966*
- St Saviour's Anglican Church, 596 Portrush Road, Glen Osmond, 1966*
- Holy Cross Catholic Church, 159-165 Goodwood Road, Millswood, 1969 (SHP 26498)
- St Nicholas Russian Orthodox Church, 41 Greenhill Road, Wayville, 1970
- Christian Reformed Church, now Hill Street Church, 55 Hill Street Campbelltown*
- St Martin's Anglican Church, 3 Gorge Road, Paradise, 1971
- St Peter's Latvian Evangelical Lutheran Church, 23 Rose Terrace, Wayville, 1971
- Immanuel Lutheran College Chapel, 32 Morphett Road Novar Gardens, 1971
- Our Lady of Protection Ukrainian Catholic Church, Davenport Terrace, Wayville, 1975
- 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

Of these, on 13 August 2020 the South Australian Heritage Council requested the following places be assessed: St David's Anglican Church, St Nicholas Russian Orthodox Church and St Peter's Latvian Evangelical Lutheran Church.



American River Uniting Church KI, 1966

Source: UniSA Architecture Museum



Immanuel Lutheran College Chapel, 1971

Source: <https://immanuel.sa.edu>.



Our Lady of Protection Ukrainian Catholic Church, 1975

Source: UniSA Architecture Museum



St Martin's Anglican Church, Paradise, 1971

Source: Google Street View

Douglas Michelmore of Michelmore, Roeger and Russell

Limited research has so far been conducted into the work of architect Douglas Michelmore and the firm Michelmore, Roeger and Russell. Michelmore was originally articled to Dean Berry, then transferred to George Gavin Lawson when Berry closed his practice in 1942.²⁰

Besides Holy Name, another notable project by the firm is the pavilion built to house Ross and Keith Smith's 1919 Vickers Vimy aircraft at Adelaide Airport (1958). From the late 1950s and through the 1960s, the firm's residential work was regularly featured in South Australian architect John Chappel's articles on architecture, published in the *Adelaide Advertiser*.²¹

The South Australian Heritage Register currently includes no places designed by Douglas Michelmore or the firm Michelmore, Roeger and Russell. The Catholic Church of the Holy Name (subject of this assessment) was short-listed by the South Australian Heritage Council for assessment and consideration for State Heritage listing due to its potential architectural merit.



Vickers Vimy Pavilion in the 1960s

Source: www.airwaysmuseum.com



Vickers Vimy Pavilion in 2019

Source: [flickr.com](https://www.flickr.com/photos/1481111111/1481111111/)

Charles Bannon

Charles Bannon was a notable South Australian visual artist and visual arts educator. His work spanned painting, printmaking, set design and designs for liturgical furniture, fittings and interiors. Both The Catholic Church of the Holy Name at Stepney and St Alban's Anglican Church at Largs Bay contain extant liturgical furniture and artworks by Bannon.

While Bannon was admired for his paintings, his 'real strength' was in printmaking, an area in which many other artists sought his expertise. South Australian visual arts historian Adam Dutkiewicz has stated that Bannon 'had no peer in this aspect of his work.'²² In 1954, Bannon won the Blake Prize for Australian religious art with his controversial²³ painting *Judas Iscariot*.

The St Peter's College – Big Quad Precinct (SHP 26457), while not listed due to Charles Bannon, is nevertheless associated with Charles Bannon, since Bannon taught at the school between c1950 and 1963.

**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.

The Catholic Church of the Holy Name is associated with the theme of post-war migration.

After the Second World War, large numbers of migrants from non-English speaking backgrounds were specifically recruited by State and Federal Governments to come to Australia. Between 1947 and 1953, more than 170,000 non-British European refugees arrived in Australia under the Commonwealth Mass Resettlement Scheme for Displaced Persons (DPs).

Migrants did not settle evenly throughout the state, often forming communities based on nationality. For example, many Italian families settled in the Torrens Valley corridor where there were already established Italian communities and opportunities to work in suburban market gardens, while others moved to the northern mining areas, or Port Lincoln to take advantage of opportunities in the fishing industry.

Many new churches were constructed throughout the State to support this influx of people, particularly in areas where migrants settled. At the time Holy Name was constructed, the local congregation was contained a large Italian-speaking community, including interwar and post-war migrants and their Australian-born children who settled in the St Peters area. The extent of the Italian community was such that the Parish published a bi-lingual newsletter in English and Italian.

While Holy Name was constructed as a result of population increase due to post-war migration, it was only one of many Catholic churches that was built as a result of post-war migration to South Australia. Holy Name was also one of numerous new Catholic churches constructed along the Torrens Valley throughout the post-war period which was home to a large Italian Catholic community.

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.

The Catholic Church of the Holy Name is one of many churches associated with the growth of the Catholic Church in South Australia after the Second World War. It is also one of over 400 surviving post-war churches in South Australia.

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. Consequently, neither the Catholic Church nor post-war churches can be considered to be rare, in danger of becoming lost, nor to represent aspects of cultural significance that are no longer practiced.

As the place has failed to meet the first threshold test, no further tests are considered under criterion (b).

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.

The Catholic Church of the Holy Name was built in 1958-1959 on a vacant site on Payneham Road, Stepney, which was originally a creek-bed on the grounds of 'Ellangowan,' a large house that was acquired by the Jesuits in about 1916.

The built fabric of the church is documented in architectural records, including drawings, specifications and photographs held by the Archdiocese of Adelaide,

Melbourne University and the University of South Australia Architecture Museum. There is no evidence (documentary, oral history or physical) to suggest that the place may yield information that will contribute meaningfully to an understanding of the State's history beyond what is readily available.

It is recommended that the nominated place **does not fulfil** 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.

The Catholic Church of the Holy Name 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 migration, post-war population growth or the baby boom, suburban and regional development, and the evolving role of churches in community life. 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' are comprised of a range of physical elements that relate to the setting and exterior form of the building, materials and the layout, furnishing and decoration of the interior spaces. The most outstanding representatives of the class of place will possess both exterior and interior attributes that define the class.

The Catholic Church of the Holy Name Church displays a number of the principal characteristics of the class of place, namely:

- a plan responsive to liturgical change, in this case integrating sanctuary and nave into a single-volume 'liturgical room,'
- a distinctive roof form, in this case a flat roof, with a freestanding tower employed to set the church apart from secular buildings,
- the adoption of newly available materials, processes and technologies, including newly available structural technologies, which in this case allowed the creation of glass curtain walls to the nave and sanctuary,

- the adoption of commonplace materials with domestic connotations, employed to integrate the church into community, such as face brick and clear-finished timber,
- considered engagement with site and setting, in this case including landscaping of a sunken garden to the south,
- the presence of bespoke sacred artworks, including the altar relief carving by Charles Bannon.

Since 1999, the Latin Mass community has lined parts of the walls inside the sanctuary, chapel and former baptistery with marble slabs, a material with connotations of tradition, wealth, and luxury. These marble slabs cover parts of the original face brick interior walls as well as the Max Birrell mural in the baptistery. It is questionable whether the marble could be removed without destroying the original fabric underneath.

The installation of marble slabs has reduced the integrity of the interior to the extent that the church can no longer be considered an outstanding example of the class of place. The church's largest sacred artwork, the baptistery mural, is likely lost, and the addition of expensive, luxuriant materials at key locations throughout the interior mean that the church can no longer be said to be integrated into its community through the use of commonplace materials with domestic connotations.

Collectively, these changes to the interior have impacted on the intactness of key attributes of the class, reducing the integrity and compromising the argument that it remains 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.

By the beginning of the church building boom in 1953, most South Australian religious denominations had departed from architectural historicism, abandoning traditional styles and applied decoration in favour of architectural Modernism. Nevertheless, the architects of most new South Australian churches relied on 'traditional sign language,

however simplified'²⁴ to denote a religious function, such as pitched rooves and an emphasis on verticality.

The Catholic Church of the Holy Name marked a radical break from the past. Architect Douglas Micheltore deliberately avoided visual cues traditionally associated with churches, and at the time of its completion in 1959, the only indications that Holy Name served a religious purpose, were the freestanding bell tower and three simple crosses, one each on the front and rear of the church and the other on the bell tower.

Of all the new churches constructed in South Australia during the post-war church building boom, Holy Name was the most directly influenced by the 'International Style' Modernism, popular among influential South Australian architects of the time. Holy Name is an outstanding, well-resolved local example of International Style Modernism, clearly demonstrating key aspects of the style including:

- a selectively expressed steel structural frame,
- overall rectilinear form,
- curvilinear elements contrasting with overall rectilinear form, notably the gently curving sanctuary wall,
- a flat roof,
- uninterrupted planar surfaces with contrast between smoothness (concrete, steel, aluminium and glass) and texture (face brick),
- non-load bearing curtain walls featuring large expanses of glass, notably the glass wall on the south-western side,
- adoption of external sun-control devices, in this case fixed louvres, shading large expanses of clear and blue glass,
- sharpness and precision of detailing,
- the absence of applied ornamentation, other than the three crosses.

Holy Name was critically acclaimed and recognised as an aesthetic breakthrough, both by the South Australian and broader Australian architectural community. Fr Michael Scott, an acknowledged Australian expert on religious art and architecture, described Holy Name as 'the loveliest church ... that Adelaide has seen, or will see, probably, for some time.' Likewise, the University of Melbourne, Department of Art and Architecture's weekly *Cross-Section* newsletter described Holy Name as 'easily the most satisfying recent church' in South Australia, for its internally exposed steel frame, 'austere main effect' and 'fine timbers, adding general colour.'

Holy Name has been critically recognised by the Australian Institute of Architects SA Chapter as a significant example of twentieth-century South Australian architecture. The Chapter commentary states that Holy Name 'succeeds in addressing society in secular and contemporary terms,' while the fixed sun louvres 'endow the interior with appropriate religious ambience.'

While a number of minor changes have occurred to the church, most are either easily reversible or have had limited impact on the architectural integrity of the place. Two

non-reversible changes are the loss of the Max Birrell fresco (inside) and the truncation of the tower. While these changes have had some impact on the heritage values of the Catholic Church of the Holy Name, they have not diminished the place's architectural integrity to the extent that its heritage values can no longer be understood and appreciated. The Catholic Church of the Holy Name continues to be an outstanding representative of International Style Modernism, demonstrating many of the key elements of the style. It also demonstrates a high degree of creative and aesthetic accomplishment that has been recognised both at the time of construction and now.

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.

The Catholic Church of the Holy Name has had a strong and important spiritual association with the Catholic community of St Peters since 1959. There is also a longer attachment to the site that began in 1916, when the first Catholic place of worship was built on the site. However, Holy Name is one of eight Catholic churches in the Adelaide Cathedral Parish, and one of many hundreds of Catholic churches across South Australia. Further, there is no evidence to suggest that the spiritual association felt by the St Peters Catholic community resonates more broadly with the wider South Australian community.

Since 1999 Holy Name has been one of the few Catholic churches in Adelaide which still worships in Latin. For this reason the church has important spiritual associations for the Adelaide Latin Mass community, however this community represents only a small subset of the broader Catholic community in Adelaide and so it is unlikely that this spiritual association would resonate with the wider South Australian community.

Holy Name has cultural associations with members of the South Australian architectural community and with those who appreciate and celebrate modern architecture. The church is recognised by the South Australian Chapter of the Australian Institute of Architects as one of 100 significant twentieth century South Australian buildings.

Holy Name has also been lauded by Modernist Adelaide and the Adelaide Chapter of the Art Deco and Modernism Society whose social media groups, collectively, have over 3,800 followers. While none of these groups have regular interactions with the

place, Holy Cross Catholic Church has been featured in social media posts and publications created by these groups.

However, Holy Cross Catholic Church is one of many places these groups have an attachment to. Further, they only began celebrating the church in a noticeable way in the past five years, making the duration of that attachment a recent occurrence.

As the place does not fulfil the second threshold test for criterion (f) the remaining tests have not been considered in this assessment.

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.

The Catholic Church of the Holy Name is associated with South Australian architect Douglas Michelmore of the firm Michelmore, Roeger and Russell and South Australian artist Charles Bannon.

While Douglas Michelmore's design for Holy Name was critically praised by the South Australian architectural community, to date, only limited research has been conducted into Michelmore's work and career. Michelmore does not yet have a biography in the University of South Australia Architecture Museum's *Architects of South Australia* Database, and only a few of his works are currently known. Consequently, there is insufficient information, at this time, to demonstrate that Douglas Michelmore has made a strong, notable or influential contribution to South Australian history, and that Holy Name demonstrates a special association with his work.

The Catholic Church of the Holy Name is also associated with notable South Australian artist Charles Bannon. While Bannon was a significant and critically recognised South Australian artist, he is best known for his painting and especially his printmaking.

Liturgical furniture and artworks formed only a small component of his oeuvre. Therefore, the small collections of works at Holy Name by Bannon cannot be said to demonstrate a special association with his work.

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

PHYSICAL DESCRIPTION

Site and Context

The Catholic Church of the Holy Name is located on Payneham Road. A driveway runs between the church and the concrete-lined channel of Second Creek, which is located on the north-eastern side of the site. Behind the church is a domestic-scale building, home to the Aboriginal Catholic Ministry Otherway Centre, and to the south is a large asphalt car park. The original church school, built in 1916, is located still further south.

On the south-western side of the church, fronting Payneham Road, is a large sunken garden area with a lawn located several metres below road level, and a retaining wall along Payneham Road capped by a simple welded steel fence, contemporary to the church. Another, low wall comprised of Carey Gully sandstone is offset from the south-eastern wall of the church and retains a driveway above ground level.

A freestanding bell and clock tower, in yellow brick, is located to the south of the church, surmounted by a steel belfry (not original fabric), into which the tower's original clock has been retrofitted. The belfry disguises telecommunications hardware. A flight of steps between church and tower descend from the car park to the sunken garden. A more recent cream-brick plant room (c.1980s) containing telecommunications equipment is located at the foot of the tower.

Exterior

The church is a roughly rectangular structure with a flat roof. The walls are predominantly face brick. Red brick is used on a small area of the south-western side of the church below the level of Payneham Road, while the remainder is yellow brick.

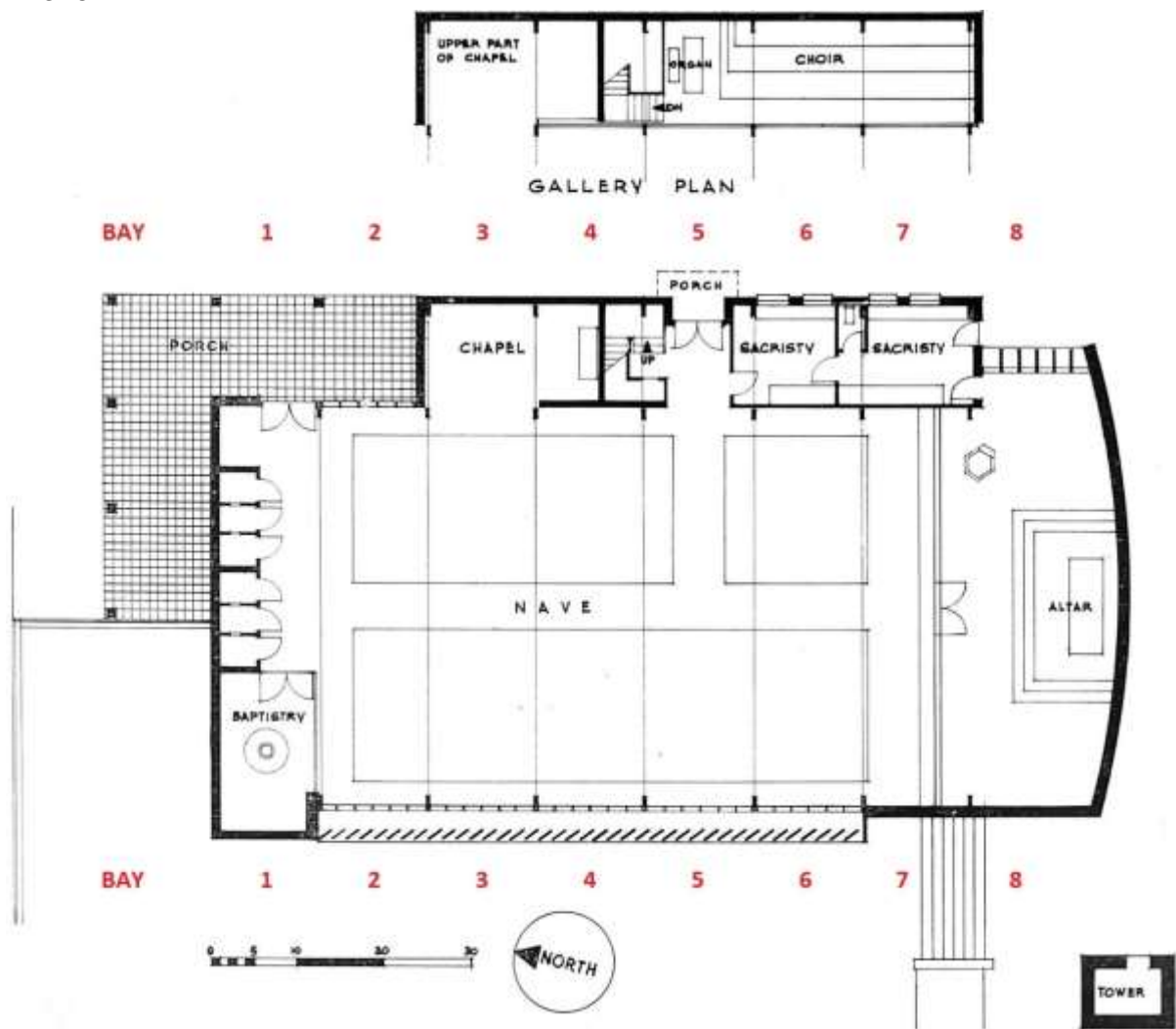
A high colonnaded porch, comprised of a flat roof and six square-section reinforced concrete columns, faces Payneham Road and wraps around the north-eastern corner of the church. The eastern section is enclosed with glass. The north-easternmost section of the colonnade is enclosed by alternating glass and spandrel panels to form a series of tall narrow windows.

A continuation of this colonnade, which originally wrapped around the north-eastern side of the church, is now enclosed with glass. The words 'Catholic Church of the Holy Name' appear in laser-cut acrylic lettering (not original fabric) affixed to the colonnade fascia. A wooden cross (not original fabric) is attached to the front of the Payneham Road elevation, sheltered by the colonnade, above the foundation stone.

A low veranda, echoing the shape of the colonnade, runs along the north-eastern side of the church (not original fabric). The rear wall of the church describes a gentle arc. A steel cross is affixed to the top of this wall on the central axis of the church.

A series of 39 large, fixed, vertical sun louvres, which extend from road level to roof, are arrayed down the south-western side of the church, shading a large recessed window. The window is aluminium framed and contains clear and blue glass.

Interior



Catholic Church of the Holy Name, plan, with internal bays numbered in red

Source: *Architecture in Australia* December 1963 p. 108

Rolled steel joists or I-beams support the roof of the church and are exposed inside the worship space. These joists are welded together to form rectilinear portal frames, which divide the worship space into eight bays (see plan).

The first bay, at the north-western end of the church, comprises confessional booths, and the former baptistery in the western corner. Bays two to six and part of bay seven comprise the nave. The remaining half of bay seven and the whole of bay eight comprise the sanctuary. A large floor-to-ceiling window at the north-eastern end of bay eight floods the sanctuary with daylight.

The flat ceiling is clear-finished Australian oak matchboard arranged in a herringbone pattern. The floor is carpeted (not original fabric). Pews are clear-finished Indonesian kauri. A large screen reaching to the ceiling above the confessionals is comprised of vertical slats of clear-finished Australian oak.

The south-western ends of bays two to six in the nave are enclosed by large windows that extend from approximately 1 metre off the floor to ceiling. Below the windows are plywood panels containing air vents. The windows are predominantly clear grid-patterned glass, however in the centre of each bay is a large blue rippled pane, with a pair of grid-patterned glass louvres below the ceiling.

Along the north-eastern side of the worship space are a series of smaller spaces, including:

- a full-height narthex or porch leading off bays one and two,
- a full-height chapel, which forms an extension of bays three and four,
- a choir gallery/organ loft, which is an extension of bays five, six and seven.

The floor of the narthex is tiled (not original fabric), and spandrels between the narrow floor-to-ceiling windows are lined with vertical strakes of clear-finished Australian oak. Floor-to-ceiling glazing set in a timber framework separates the narthex from the worship space, with glass louvres above the doors and grid-patterned glass in the lower section of the windows, which acts as a privacy screen for the nave. A large granite foundation stone is set in one wall.

The sanctuary stands one step above the floor of the nave and is bounded by altar rails with Australian oak rails on brass and marble balusters (not original fabric). The sanctuary is not otherwise separated from the nave. The altar is positioned three steps up from the sanctuary floor, and is comprised of a Hawkesbury River sandstone top resting on two rough-hewn sandstone legs. The front of the altar features a subtractive relief of stylised loaves and fishes. A curved ciborium or canopy is cantilevered from the wall above the altar.

The baptismal font is comprised of carved Hawkesbury River sandstone with a brass cover and is located on the south-western side of the nave next to the sanctuary.

The chapel wall is pierced by five narrow rectangular windows featuring rectilinear abstract patterns in stained glass.

A pipe organ case and console stands at the south-western end of the choir gallery/organ loft. Below the choir gallery/organ loft is a small porch or narthex, a staircase leading to the gallery/loft, and service rooms including sacristies and toilet. Granite Holy Water stoups are positioned adjacent to the doors in the small narthex, with wooden crosses screwed to the brick walls above. The floor of the small narthex is tiled (not original fabric).

Small wooden crosses are screwed to I-beams down the length of the nave below the hanging points for each Station of the Cross. The Stations of the Cross are oil paintings and are not original to the church. Holy Name's original Stations of the Cross, by South Australian artist Charles Bannon, are currently hung in the narthex.

Throughout the church, wall surfaces that were previously cream face brick have been tiled with thin marble slabs (not significant fabric). Areas so altered include the sanctuary wall below the ciborium, the downstairs walls of the chapel, the former

baptistery, and other sections of wall behind numerous statues that have been introduced into the interior.

Elements of Significance:

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

- Church building including external fixed louvres and steel cross on south-eastern wall, and tower including clock and bell
- Retaining wall and fence along Payneham Road
- Retaining wall on south-eastern side of church
- ground level of sunken lawn (excluding plantings)
- Original remaining exterior and interior material finishes, including face-brick walls, clear-finished timber ceiling, joinery, panelling and louvres, Hawkesbury River altar and grid-patterned and blue glass
- Original remaining fittings
- Original furniture, including pews and font,
- Artworks by Charles Bannon, including altar and Stations of the Cross

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

- Side veranda built c2000
- Steel cupola on bell/clock tower
- Plant room
- Recent air-conditioning installation
- Non-original carpets, light fittings, and marble slabs fixed to the walls
- Statuary
- Organ
- church-school built in 1916 and associated buildings, Otherway Centre building and car park

HISTORY

The Catholic Church of the Holy Name was opened on 26 April 1959 on land which was originally the bed of Second Creek, replacing a nearby church-school that was no longer capable of accommodating its growing congregation.

The Roman Catholic Church²⁵ in South Australia

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.²⁶ English society was 'deeply divided'²⁷ 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 both of these opposing camps, were seen to owe allegiance to the Pope rather than the Queen, and were sometimes regarded with suspicion.²⁸ They experienced persecution prior to the *Roman Catholic Relief Act*, passed by the British Parliament in 1829, which allowed them to construct church buildings, worship freely and hold public office.

Notable planners of the province of South Australia were Dissenters and other nonconformists, notably Methodists, who envisaged a 'Paradise of Dissent,'²⁹ based on the principles of religious freedom, with no established church or state aid to religion. 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'³⁰ was prevalent and Adelaide's first Catholic priest met with discourtesy from colonial authorities. Anti-Catholic sentiment 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,³¹ and were concentrated in the rural areas north of Clare and in the Western suburbs of Adelaide.³² In contrast to the eastern states, Catholics remained 'a small minority'³³ prior to the Second World War, and South Australia possessed the lowest number of Catholics in Australia, as a proportion of the total population.³⁴

The Catholic Church and post-war migration

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 1966.³⁵

The Playford government's policy of industrialisation drove post-war growth in the manufacturing sector, leading to labour shortages that were able to be addressed using migrant workers.³⁶ For the first time, large numbers of migrants from non-English speaking backgrounds were specifically recruited by State and Federal Governments.³⁷ More than 170,000 non-British European refugees came to Australia

under the Commonwealth Mass Resettlement Scheme for Displaced Persons (DPs) between 1947 and 1953.³⁸ On arrival, DPs entered into a two-year contract with the Commonwealth Government to provide unskilled labour.³⁹

Initially, the Commonwealth selected 'young, fit and single' individuals from countries including those with large Catholic populations, such as Poland, Latvia and Lithuania. Migrants from these countries were considered more likely to 'blend in' with White Australia.⁴⁰ Large-scale migration from Italy, another predominantly Catholic country, began in 1951.⁴¹

Migrants did not settle evenly throughout the state, and in many cases formed urban communities.⁴² For example, Italians settled in suburban market gardening and northern mining areas, and in places where established Italian communities already existed, such as the Torrens Valley corridor and in fertile suburbs to the north-east and west of the city.⁴³

While most non-English speaking migrant groups preferred to worship in their own language and typically constructed their own places of worship, non-English speaking Catholics assimilated into existing local congregations. To some extent, this was because the Catholic Mass was celebrated in Latin universally throughout the Roman Catholic Church, so the inability to speak English had little impact on the Catholic worship experience.⁴⁴

Post-war Catholic church-building

Between 1945 and 1990, the Catholics built the largest number of new churches of all denominations in South Australia, followed by the Lutherans and the Anglicans.⁴⁵

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 language masses for different language groups.⁴⁶ However, when funds became available, smaller churches were typically replaced by new, larger buildings.

Following the Second World War, donations towards the construction of war memorials were tax-deductable⁴⁷ and as a result, many post-war Catholic churches were dedicated as war memorials, including Holy Name (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.'⁴⁸

The South Australian post-war church-building boom peaked in 1959 and came to an end in the late 1960s.⁴⁹

“Plain brick boxes with no tricks”: church architecture and the Liturgical Movement

In Britain, the interdenominational New Churches Research Group (NCRG), founded in 1957, was at the epicentre of Liturgical Movement discourse. The NCRG's most influential voice was Anglican priest and theological writer Rev Peter Hammond. In 1961 he published his seminal⁵⁰ work *Liturgy and Architecture*, which made the case for 'a modern church architecture based primarily on the function of the liturgy.'⁵¹

Late in 1959, the NCRG engaged influential British architect Peter Smithson to speak at a meeting held in association with the University of London. Smithson argued that architects should strive for 'plain brick boxes with no tricks'⁵² in their designs for new places of worship, a suggestion Hammond reiterated in the Foreword of his 1962 follow-up book, *Towards a Church Architecture*.

In South Australia, post-war Catholic churches were informed by the international Liturgical Movement⁵³ that emphasised liturgical function, reducing the hierarchical separation between priest and laity by eliminating the physical division of sanctuary and nave into separate spaces. This resulted in a single, unified worship space or 'liturgical room,' with an emphasis on the altar as the focus of Catholic worship. The Liturgical Movement also pursued the elimination of decorative 'distractions',⁵⁴ resulting in 'natural' finishes of commonplace materials being used by architects for aesthetic effect.⁵⁵ These familiar materials, with domestic associations, also helped to integrate churches into their local communities.⁵⁶

Prior to the Second World War, the mass production of inexpensive sacred art meant that many churches acquired multiple artworks, often resulting in 'cluttered' naves and sanctuaries.⁵⁷ The Liturgical Movement instead recommended a smaller number of high-quality artworks, preferably with a clear liturgical rationale.⁵⁸

Catholic Church of the Holy Name

Catholic businessman Thomas O'Mara died in November 1914,⁵⁹ leaving his large house and property on Second Creek at St Peters, named "Ellangowan," to the Jesuit fathers.⁶⁰ The Jesuits built a church-school on the property, called Holy Name, which opened on 27 August 1916.⁶¹ Subsequently the parish of St Peters was established in 1933.⁶²

During the first half of the twentieth century, Italian market gardeners settled along the Torrens Valley, forming the 'nucleus' of extensive post-war Italian settlement in the north-eastern suburbs.⁶³ Following the Second World War, migration and the baby boom swelled the size of the local congregation, which was no longer able to be accommodated in the church-school.

Design and construction



Catholic Church of the Holy Name, 1959

Source: D. Darian Smith, University of Melbourne Cross-Section Collection

<https://www.csec.esrc.unimelb.edu.au/CSES0029.htm>

The new church was designed by Douglas Micheltmore,⁶⁴ of architectural firm Micheltmore, Roeger and Russell; built by A. W. Baulderstone Ltd, Kensington; and sited in the former bed of Second Creek, which had been diverted to flow down the eastern side of the allotment⁶⁵ some years before. The Holy Name project formed one part of an extensive building program that also included a school-church at Payneham, opened 23 April 1960, and renovations to the church hall on Beulah Road.⁶⁶ This program was conducted under the leadership of parish priest Fr James Kelly, (d. 27 December 1969), who was transferred to St Peters from Millicent in December 1950.⁶⁷

Construction of the church was funded largely by contributions from parishioners through an 'envelope system,' in which parishioners pledged a regular weekly financial contribution to the church, similar to the American 'Wells' system of fundraising employed by Protestant churches of the era.⁶⁸ Beginning in June-July 1958, men of the parish canvassed all known Catholics living in the parish, which led to a 'doubling' of the usual weekly income.⁶⁹ The church building was also registered with the Taxation Department as a war memorial, making donations towards its

construction tax-deductible, thereby increasing the likelihood of financial contributions.



Catholic Church of the Holy Name, interior towards sanctuary, 1959

Source: D. Darian Smith, University of Melbourne Cross-Section Collection

<https://www.csec.esrc.unimelb.edu.au/CSES0029.htm>

While initially highly successful, enthusiasm for the envelope system later flagged, prompting the Church Committee to appeal to the parish in February 1960, through the *St Peters Parish Monthly*, to follow through with donations already pledged.⁷⁰

Adelaide Archbishop Matthew Beovich blessed the foundations of the new church and laid the foundation stone on 24 August 1958, by which time the steel frame was already standing on the site.⁷¹ The church was opened on 26 April 1959 by Archbishop Beovich. Fr Michael Scott (b. 1910 – d. 1990), Rector of Aquinas College from 1953-1961, founder of the Blake Prize for Australian religious art, and an acknowledged Australian expert on modern church architecture,⁷² gave a 'special address' at the opening.⁷³

For its time, Michelmores's design was unusually plain and simple, and of all the churches built in South Australia during the post-war period between 1945 and 1990, Holy Name arguably came closest to embodying Smithson and Hammond's ideal 'plain brick box with no tricks.'⁷⁴ It should be noted that the design of Holy Name was completed before Smithson's talk to the NCRG at which this comment was made and as such its design is prescient of subsequent international developments in church

architecture. Holy Name was also the church most directly influenced by the secular 'International Style' Modernism of the time.

Instead of 'the old concept of high steeples and long naves', the church was designed 'on modern, broad and roomy lines, with the accent on simplicity and warmth in order to meet the spiritual and emotional needs of the parishioners.'⁷⁵



Catholic Church of the Holy Name, interior view from gallery, 1959 (note original light fittings)

Source: D. Darian Smith, University of Melbourne Cross-Section Collection

<https://www.csec.esrc.unimelb.edu.au/CSES0029.htm>

Besides the sanctuary wall, which describes a gentle arc, the envelope of the church is otherwise rectilinear. The roof is flat, with minimal eaves. The structure of the church is a welded steel frame which is visible inside the church, and the walls, which are brick on three sides and glass on the south-western side of the nave, are not load-bearing. Slight variations in the colour and texture of brick and timber differentiate the otherwise plain internal surfaces, giving them a natural character and visual interest, in lieu of the applied decoration that characterised traditional churches.

Most South Australian churches constructed during the church building boom were designed with strong visual cues, typically in the form of prominent vertical elements 'pointing' to the sky, to differentiate them from secular buildings.⁷⁶ At the time of Holy Name's completion, the only indications that the church served a religious purpose,

besides the freestanding bell tower, was the presence of three simple crosses on the front, rear and tower of the church.

Unlike other Catholic churches of the time, where the altar was placed against the wall of the sanctuary, at Holy Name the altar was freestanding from the outset.⁷⁷ This arrangement anticipated the promulgation of the Mass of Paul VI following the Second Ecumenical Council of the Vatican (Vatican II) in 1969, which mandated changes to the sanctuaries of older Catholic churches to enable Mass to be celebrated facing the people.⁷⁸ Holy Name was probably the first Catholic Church in South Australia to be designed and built with a freestanding altar.

While wholeheartedly supported by Parish Priest Fr J. Kelly, Doug Michelmore's radically modern design was initially met with 'considerable resistance' from a 'conservative element' within the parish;⁷⁹ while Fr Kelly himself was faced with 'not very politely expressed doubt as to his sanity' by some of his friends among the clergy and laity alike.⁸⁰ However, upon completion of the church, conservative parishioners were reportedly 'won over'.⁸¹

Sacred Artworks

Writing in August 1958, well before the completion of the church, Fr Michael Scott cautioned the Parish of St Peters that any artworks created for the church should be deliberately created to 'fit in with the simple beauty of the church.' Anything else, he argued,

...would not only be unworthy, it would clash so strongly with the church itself and the beauty would be spoiled, and all the advantages except the particular one of space irreparably lost.⁸²

Several bespoke sacred artworks were ultimately created for the church, fulfilling Scott's unofficial brief, in time for its opening on 26 April 1959. Charles Bannon, an art teacher at St Peter's College and controversial winner of the 1954 Blake Prize for Australian Religious Art,⁸³ was commissioned to design liturgical furniture, fittings and artworks, including the tabernacle and candlesticks, fourteen Stations of the Cross,

and the altar; while Adelaide artist Max Birrell created the Holy Name's largest sacred artwork, a large fresco on the baptistery wall.



Interior view showing altar

Source: DEW Files



Detail of altar showing subtractive relief of loaves and fishes

Source: DEW Files

Bannon's altar is carved from a single block of Hawkesbury River sandstone which rests on two rough-hewn sandstone supports. Its front face, carved in subtractive relief, depicts stylised loaves and fishes representing the Feeding of the multitude, one of the miracles of Jesus reported in the Gospels. Bannon's Stations of the Cross are semi-abstract, monochromatic paintings on board, while his tabernacle and candlesticks (no longer present in the sanctuary) featured an 'expanded metal treatment' in silver and were executed by George Goss of Le Fevre Terrace, North Adelaide.⁸⁴



Four of Charles Bannan's Stations of the Cross

Source: DEW files

Max Birrell's mural design and Michelmore's architectural design 'evolved together.'⁸⁵ Birrell painted the baptistery mural using the *buon fresco* technique, in which pigments are applied to wet plaster, resulting in a permanent coloured finish. At the time of its completion, this work (since covered) was one of few true frescoes in Australia and the only one in South Australia, and covered an area of 400 square feet. Birrell's 'sermon in line and colour' adopted a style of 'semi-abstract symbolism'. The resulting complex composition depicted a plethora of Christian symbols and images, including the Holy Spirit, Christ on his Baptism, the Sermon on the Mount, the Mother of Christ, Moses (striking the surface of the Red Sea with his staff), Noah's ark resting upon Mount

Ararat, and a solitary ibis.⁸⁶ The mural 'divided' opinions among the general public upon the church's opening in 1959.⁸⁷



Baptistery fresco by Max Birrell, 1959

Source: *Architecture in Australia* December 1963 p. 108

Critical reception and Legacy

At the official opening of the Catholic Church of the Holy Name on 26 April 1959, Fr Michael Scott again addressed the St Peters Parish. By this time, Fr Scott had recently returned to Adelaide following several months touring Europe and the United States on a Carnegie Foundation Travelling Scholarship studying art and religious architecture, meeting other experts, and visiting places of worship. In light of this experience, Scott was appropriately qualified to deliver a critical commentary on the art and architecture of the church. His comments echo then-prevailing attitudes in the United States and Europe, which were in turn informed by the international Liturgical Movement.

Scott described Holy Name as 'the loveliest church, to my way of thinking, that Adelaide has seen, or will see, probably, for some time,'⁸⁸ considering it to be 'the right sort of church for our time.'⁸⁹ He described the church as 'sure of itself in its own

surroundings, at home with its surroundings, even dominating them as a place of worship.⁹⁰

Inside, Scott praised the 'natural' architectural focus on the 'beautiful' Hawkesbury River stone of the altar, to which 'everything is directed' without extraneous distractions,⁹¹ the spaciousness of the church, the sense of light,⁹² the 'warmth' of the timber ceiling and paneling, and the 'richness of color' [sic] in the blue glass of the windows and the 'silvers and greens' of the painted girders.⁹³

The University of Melbourne, Department of Art and Architecture's weekly *Cross-Section* newsletter, known for its incisive critical commentary and radical Modernist viewpoint, praised the church as 'easily the most satisfying recent church' in South Australia, for its internally exposed steel frame, 'austere main effect' and 'fine timbers, adding general colour.'⁹⁴

Holy Name appeared in numerous publications during the early 1960s. It was one of only a handful of South Australian churches to appear in the national architectural journal *Architecture in Australia* between 1945 and 1990. A pictorial feature on the church was published in December 1963, nearly four years after the church opened. Holy Name was one of five contemporary churches featured in the publication *Architecture in South Australia*, compiled by the South Australian Institute of Architects as a contribution to the Adelaide Festival of Arts, 1960.⁹⁵ Holy Name was also one of two modern Adelaide churches, alongside Trinity Methodist Church at Glenelg, to appear in *The Sunny South: a pictorial review of South Australia*, by prolific Adelaide photographer D. Darian Smith. Holy Name was also featured in a 1963 exhibition sponsored by Qantas that featured photographs of Australian places. The exhibition toured internationally.⁹⁶

During the 1980s, Holy Name was critically recognised by the Royal Australian Institute of Architects SA Chapter as a significant example of twentieth-century South Australian architecture. The SA Chapter commentary states that the church 'succeeds in addressing society in secular and contemporary terms', while the sun louvres 'endow the interior with appropriate religious ambience.' The SA Chapter commentary also noted the liturgical furnishings and fresco.⁹⁷

Holy Name was the first flat-roofed church in South Australia, and as such, was widely influential. It may be considered the prototype for all later flat-roofed South Australian churches, including:

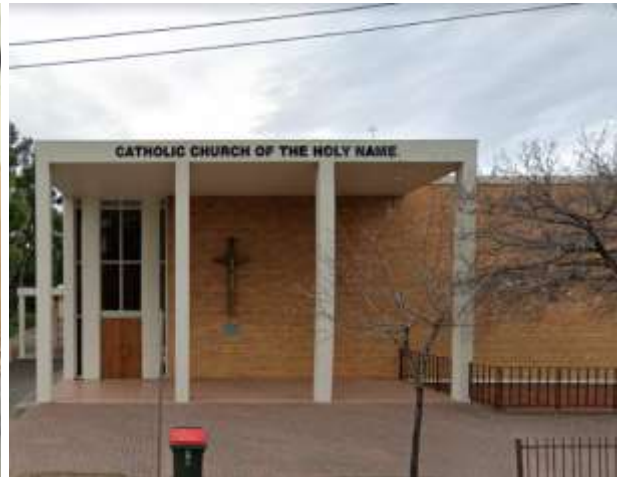
- Former North Adelaide Memorial Methodist Church, North Adelaide, 1963
- St Peter Claver Catholic Church, Dulwich, 1964
- St Richard of Chichester Anglican Church, Brooklyn Park, 1964
- St Ann's Catholic Church, Elizabeth East, 1965,
- St Alphonsus Catholic Church, Millicent, 1966
- Our Saviour Lutheran Church, Semaphore, 1969

Changes since 1959



Catholic Church of the Holy Name c1980

Source: UniSA Architecture Museum



Catholic Church of the Holy Name 2021

Source: Google

Prior to 2000, a number of changes were made to the church, generally in keeping with the architectural language of Douglas Michelmores original design. Prior to 1969, part of the external porch was enclosed with glass, creating a tall atrium to act as a sound barrier to Payneham Road.⁹⁸ Traffic noise grew due to rising private vehicle ownership, which increased by a third between 1955 and 1962.⁹⁹ This work was probably designed by Michelmores, Roeger and Russell and is reversible.

Vatican II mandated sweeping changes to the Catholic liturgy, and Catholic churches constructed prior to Vatican II were retrofitted to suit the new liturgy. In many cases, this meant moving the altar forward, however, this was not necessary at Holy Name where the altar was already freestanding. The altar rails were removed in 1979 to facilitate the new liturgy, while the baptismal font was moved from the baptistery to the sanctuary in 1984.

Following the death of Fr James Kelly in 1969,¹⁰⁰ the side chapel was renovated as his memorial, including the installation of five narrow stained glass windows¹⁰¹ featuring abstract, rectilinear designs in keeping with the architectural language of the church. At around this time, four sash windows were installed in the choir gallery/organ loft, matching the original windows downstairs in the sacristies.

There is some confusion as to whether or not the glass in the large nave windows is original. Margaret Bolton's church history describes a 'wall of blue glass', which Bolton indicates was subsequently replaced,¹⁰² however, black-and-white photographic evidence shows the original glass was predominantly grid-patterned, with a single feature panel of a darker shade in each bay. This is consistent with the current appearance of the windows. If the window glass is not original, then a very pale blue grid-patterned glass has been replaced with clear grid-patterned glass.

At some point, the orientation of the fixed louvres down the south-western side of the church was altered, so that instead of facing south, they now face west, to block the afternoon sun.

Since 1999, the Adelaide Latin Mass community has worshipped in the church. This community celebrates Mass using the traditional Tridentine (or Latin) rite, which was the mandatory liturgy of the Catholic Church prior to Vatican II. Numerous changes have taken place to the church since that time, funded by the sale of the St Mary's Beulah Road property in May 1999.

Some of these changes, such as the reinstatement of the altar rails, reflect the requirements of the Latin Mass, while others, such as the introduction of statuary and marble, reflect the spiritual needs or aesthetic preferences of the congregation.

Many of the changes that have taken place at the Catholic Church of the Holy Name are relatively minor and reversible, however, a few changes are considered irreversible. All of the known changes made to Holy Name are listed in the following table, and major changes that are considered irreversible are discussed below.

Change	Comments
New altar rails at the front of the sanctuary to replace those removed in 1979	Minor change, reversible
Removal of tri-pendant light fittings in the nave	Moderate change, original fabric lost
Installation of new light fittings in the nave in lieu of original fittings	Minor change, reversible
Carpeting throughout nave and sanctuary, covering vinyl tiles and sanctuary parquetry	Minor change, reversible
Removal of brick wall and timber veneer fascia in bay 4 separating nave from chapel	Minor change, original fabric lost
Installation of a post-war era pipe organ in the choir gallery in 2000	Minor change, reversible
Introduction of traditional Catholic statuary throughout interior	Moderate change, reversible
Lining of side chapel with marble slabs in 1999	Major change, reversible with possible damage to fabric
Lining of sanctuary walls behind the altar, tabernacle and various statues with marble slabs	Major change, reversible with possible damage to fabric
Creation of a hole in the sanctuary wall behind the altar to accommodate a new tabernacle	Moderate change, original fabric lost
Lining of Max Birrell fresco wall with marble slabs	Major change, not reversible
Removal of baptistery gates	Moderate change, original fabric lost

Addition of a supplementary downpipe on the south-western side	Minor change, reversible
Installation of reverse cycle air conditioning units on roof	Minor change, reversible
New cross attached to front exterior wall under colonnaded porch	Minor change, reversible
Demolition of reinforced concrete cantilever side porch	Moderate change, original fabric lost
Removal of fixed vertical louvres associated with sanctuary window	Moderate change, original fabric lost
Addition of new side veranda with pitched roof (late 1990s)	Minor change, reversible
Demolition of tower belfry and roof	Major change, not reversible
Addition of cupola to tower	Minor change, reversible
Plant room constructed at foot of tower	Minor change, reversible

Potentially irreversible changes

The lining of various walls in the interior with marble slabs may or may not be easily reversible, depending upon the method employed for fixing the marble slabs to the walls. If tile glue has been used, the removal of the marble slabs would be likely to damage affected face bricks and the Max Birrell fresco underneath. Silicone glue is more likely to be removable. Damaged bricks could be replaced, and the Birrell fresco recreated based upon photographic evidence and colour scrapings, however, both procedures would entail considerable financial investment.¹⁰³ Since plaster is less robust than brick, marble applied over the fresco is less likely to be reversible than marble applied over brick.

In the late 1990s, the upper courses of brick forming the tower belfry were demolished in order to accommodate a steel cupola that disguises telecommunications equipment. This change is considered irreversible in the sense that the original fabric of the top of the tower is lost, however the cupola itself could be removed and is considered a reversible change.

The Catholic Church of the Holy Name Today

Today, Holy Name forms part of the Adelaide Cathedral Parish. The clock tower and plant room is currently leased to a telecommunications company until 2026.

Bannon's Stations of the Cross are currently positioned in the narthex, while his candlesticks and tabernacle were replaced by the Latin Mass community in the early 2000s. It is not known where the Bannon designed candlesticks and tabernacle are currently located.

Chronology

Year	Event
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- | | |
|------|--|
| 1836 | The first Catholic settlers arrive in South Australia |
| 1914 | November, Catholic businessman Thomas O'Mara dies, leaving "Ellangowan" to the Jesuit Fathers |
| 1916 | 27 August, Jesuit Fathers open Holy Name Church-School in the grounds of "Ellangowan" |
| 1933 | Parish of St Peters established |
| 1947 | Commonwealth Mass Resettlement Scheme for Displaced Persons commences
Catholics comprise 12.5 percent of the South Australian population |
| 1950 | December, Fr James Kelly transferred from Millicent to St Peters |
| 1951 | Large-scale migration from Italy commences |
| 1953 | 30 January, post-war building restrictions end in South Australia, heralding a church-building boom |
| 1958 | 27 April, Vickers Vimy Pavilion opened at Adelaide Airport
24 August, foundation stone of new Catholic Church of the Holy Name blessed by Adelaide Archbishop Matthew Beovich |
| 1959 | 26 April, Catholic Church of the Holy Name opened
The post-war church-building boom peaks, with at least 27 new churches opened
British architect Peter Smithson calls for 'plain brick boxes with no tricks' in the design of new churches |
| 1960 | 23 April, Payneham Church-School opened within the parish of St Peters |
| 1961 | Peter Hammond's seminal book <i>Liturgy and Architecture</i> published |
| 1962 | 11 October, the Second Ecumenical Council of the Vatican is formally opened under the pontificate of Pope John Paul XXIII |
| 1965 | 8 December, the Second Ecumenical Council is closed under Pope Paul VI |
| 1966 | Catholics comprise 20.1 percent of the South Australian population |
| 1969 | 27 December, St Peters parish priest Fr James Kelly dies while on holiday in Ireland |
| 1979 | Altar rails removed from Holy Name |
| 1999 | Adelaide Latin Mass Community commences worshipping in the Catholic Church of the Holy Name
Side chapel lined with marble slabs |
| 2000 | Organ installed in choir gallery |

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August 2021

SITE RECORD

NAME:	Catholic Church of the Holy Name	PLACE NO.:	26519
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DESCRIPTION OF PLACE: Cream brick church, bell tower, retaining walls and fences on Payneham Road, and sunken garden

DATE OF CONSTRUCTION: 1958-1959

REGISTER STATUS: Identified 13 August 2020

[\[Date of Provisional Entry\]](#)

LOCAL HERITAGE STATUS:

CURRENT USE: Catholic church
1959-present

ARCHITECT: Douglas Michelmores of Michelmores, Roeger and Russell
1958-1959

BUILDER: A. W. Baulderstone Ltd.
1958-1959

LOCAL GOVERNMENT AREA: City of Norwood Payneham St Peters

LOCATION:

Street No.:	80
Street Name:	Payneham Road
Town/Suburb:	Stepney
Post Code:	5069

LAND DESCRIPTION:

Title Reference:	CT 6135/202
Lot No.:	A163
Plan No.:	D83605
Hundred:	Adelaide

PHOTOS

NAME: Catholic Church of the Holy Name

PLACE NO.: 26519



Exterior facing Payneham Road, note enclosed colonnade on left

Source: DEW Files



Colonnade detail facing Payneham Road

Source: DEW Files

PHOTOS

NAME: Catholic Church of the Holy Name

PLACE NO.: 26519



View from northeast showing tower

Source: DEW Files



View from northeast showing curved rear wall and floor-to-ceiling sanctuary window

Source: DEW Files

PHOTOS

NAME: Catholic Church of the Holy Name

PLACE NO.: 26519



Post-1999 tower belfry

Source: DEW Files

PHOTOS

NAME: Catholic Church of the Holy Name

PLACE NO.: 26519



New veranda on north-eastern side

Source: DEW Files



View showing church and sunken garden on south-western side

Source: DEW Files

PHOTOS

NAME: Catholic Church of the Holy Name

PLACE NO.: 26519



South-western side showing fixed louvres

Source: DEW Files



South-western side showing fixed louvres

Source: DEW Files

PHOTOS

NAME: Catholic Church of the Holy Name

PLACE NO.: 26519



Steps to sunken garden (left), foot of tower (top left) and plant room (top right)

Source: DEW Files

PHOTOS

NAME: Catholic Church of the Holy Name

PLACE NO.: 26519



Side view of 1980s plant room and steps to sunken garden (lower right)

Source: DEW Files



Two-tone brickwork on side of church in sunken garden

Source: DEW Files

PHOTOS

NAME: Catholic Church of the Holy Name

PLACE NO.: 26519



Interior view towards altar

Source: DEW Files



Interior view towards baptistery (left) and narthex (right)

Source: DEW Files

PHOTOS

NAME: Catholic Church of the Holy Name

PLACE NO.: 26519



Interior view towards baptistery (recessed space left) and confessionals (six doors at right)

Source: DEW Files



Interior view showing nave windows

Source: DEW Files

PHOTOS

NAME: Catholic Church of the Holy Name

PLACE NO.: 26519



Interior view showing nave windows

Source: DEW Files



Timber louvres under nave windows

Source: DEW Files

PHOTOS

NAME: Catholic Church of the Holy Name

PLACE NO.: 26519



Interior view showing chapel

Source: DEW Files



Interior view showing chapel

Source: DEW Files

PHOTOS

NAME: Catholic Church of the Holy Name

PLACE NO.: 26519



Interior view showing organ (right) in organ loft

Source: DEW Files



Interior view showing organ loft

Source: DEW Files

PHOTOS

NAME: Catholic Church of the Holy Name

PLACE NO.: 26519



View looking down stairs from organ loft

Source: DEW Files



View looking up stairs towards organ loft

Source: DEW Files

PHOTOS

NAME: Catholic Church of the Holy Name

PLACE NO.: 26519



Nave ceiling showing original matchboard and replacement light fittings

Source: DEW Files



View from nave looking towards organ loft

Source: DEW Files

PHOTOS

NAME: Catholic Church of the Holy Name

PLACE NO.: 26519



Baptismal font

Source: DEW Files



Baptismal font detail

Source: DEW Files

PHOTOS

NAME: Catholic Church of the Holy Name

PLACE NO.: 26519



Interior view of sacristy

Source: DEW Files



Interior view of sacristy

Source: DEW Files

PHOTOS

NAME: Catholic Church of the Holy Name

PLACE NO.: 26519



Holy water stoup in nave adjacent to narthex entry

Source: DEW Files



Original fittings in office adjacent to narthex

Source: DEW Files

PHOTOS

NAME: Catholic Church of the Holy Name

PLACE NO.: 26519



View of sanctuary from organ loft

Source: DEW Files



View of sanctuary showing altar on right

Source: DEW Files

PHOTOS

NAME: Catholic Church of the Holy Name

PLACE NO.: 26519



Original exterior windows and louvres, now enclosed in narthex

Source: DEW Files



Foundation stone (below painting left) and entrance to nave (right)

Source: DEW Files

PHOTOS

NAME: Catholic Church of the Holy Name

PLACE NO.: 26519



View of organ from nave

Source: DEW Files



Timber screen above confessionals

Source: DEW Files

PHOTOS

NAME: Catholic Church of the Holy Name

PLACE NO.: 26519



View from nave looking towards narthex

Source: DEW Files

SITE PLAN

NAME: Catholic Church of the Holy Name

PLACE NO.: 26519






The extent of the listing is CT 6135/202; D83605 A163

- The significant components of the SHP include the flat-roofed church and free-standing tower, retaining wall and fence along Payneham Road, retaining wall on the south-eastern side of the church, and sunken lawn.
- The non-significant components of the site include the 1916 church-school and associated structures, the Otherway Centre building, carparks, and specific plantings around the sunken lawn.

N ↑

LEGEND

-  Parcel boundaries (Indicates extent of Listing)
-  Existing State Heritage Place(s)
-  Outline of Elements of Significance for State Heritage Place

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- ⁹² "An architectural triumph" in *St Peters Parish Monthly*, May 1959 Vol 1 No 11 p. 4
- ⁹³ "An architectural triumph" in *St Peters Parish Monthly*, May 1959 Vol 1 No 11 p. 5
- ⁹⁴ University of Melbourne Department of Architecture, *Cross-Section* No 83, 1 September 1959
- ⁹⁵ South Australian Institute of Architects, *Architecture in South Australia* (1960) Adelaide SA: South Australian Institute of Architects
- ⁹⁶ "New Look in Churches" in *Advertiser* 21 March 1964 p. 11
- ⁹⁷ RAI A Significant 20th Century Architecture Card Index (RAIA Collection S301/2 AM)
- ⁹⁸ Margaret Bolton, *Church of the Holy Name, St Peters: 50th anniversary* (2009) Adelaide SA: Church of the Holy Name, Parish of St Francis Xavier's Cathedral p. 8
- ⁹⁹ <https://www.abs.gov.au/statistics/industry/tourism-and-transport/motor-vehicle-census-australia> accessed 20 July 2021
- ¹⁰⁰ <https://adelaide.catholic.org.au/view-biography?guid=10361>
- ¹⁰¹ Margaret Bolton, *Church of the Holy Name, St Peters* p. 6
- ¹⁰² Margaret Bolton, *Church of the Holy Name, St Peters* p. 6
- ¹⁰³ Michael Queale, Principal Conservation Architect, Heritage South Australia, pers. comm. 20 July 2021