

SA Heritage Register

Nomination form

South Australian HERITAGE COUNCIL

To help your nomination be successful, please fill out this form with as much information as possible.

Feel free to expand the answer fields as much as you require or append information to the form.

Please note that places which have been nominated during past three years will not be reconsidered by the South Australian Heritage Council unless you can provide significant new information not provided through the previous nomination and assessment.

For assistance with this form you may contact:

Your local historical society or heritage adviser may be of assistance OR you may telephone an assessment officer in Heritage South Australia on (08) 8124 4960.

A. Nominated Place

1. Name	
Name of Place / Object:	All Souls' Anglican Church, St Peters, SA
Any other or former name(s):	No
Is the place already on another heritage list?	Local Heritage Register, City of Norwood, Payneham, St Peters Item No. 5P18

2. Location					
Street Address:	Cnr Third Avenue and Stephen Terrace				
	Suburb / Town: St Peters			Post Code: 5069	
Local Council Name:	City of Norwood, Payneham, St Peters				
Land Description: (if known)	Title:	Volume: 5547	Folio: 237	Parcel Type:	Parcel No:
	Plan Type:	Plan No: 21850	Section: 258	Hundred: Adelaide	
GPS Location/s: (If known)	Longitude / Easting / X			Latitude / Northing / Y (Datum =)	

3. Ownership	
Name of Owner(s):	
Contact person: (if different from owner explain relationship)	
Postal Address:	Street Address:
	Suburb / Town: Post Code:
Phone Number:	
Ownership History:	

4. Nominator (your details)	
Your Name/s:	
Organisation/Position:	
Daytime Phone:	
Fax:	
Postal Address:	Street Address:
	Suburb / Town: Post Code:

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Email Address:	
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B. Description

5. Description of nominated place or object	
Description of the nominated place or object and its current condition:	<p>Byzantine and Saracenic styles inspired Church constructed throughout in brickwork on reinforced concrete foundations. The base and dado in dark vitrified brick from Littlehampton and the superstructure in Hallett red sandstock brick. The building is laid out in the form of a cruciform with nave, transepts, chancel, apse organ chamber, rector's and choir vestries. There is a projected gable ended entrance porch/nave, half gabled transepts and rear tower with metal clad spiral roof. The nave's gable end has a stepped parapet and large ornate arched tracery window in stained glass. Similarly ornate windows occur in transept bay ends. Door and window openings have semi-circular arches. The roof is hipped and gabled with a broken brick roof over the aisles and is clad in terracotta tiles. The interior is largely finished in brickwork except for the chancel and apse, which has ashlar lined stucco. The brickwork is relieved externally and internally in cement banding. The internal roof is finished in Californian red pine and the furniture, pews, pulpit, organ case are made from Queensland maple in the main.</p> <p>The nave has centre and side aisles, the latter being arcaded and continued across transept to chancel. At the time of the building's construction special attention was paid to ventilation and electricity adapted for the lighting. There is an extensive array of stained glass windows installed between the First World War and the 1980s including no less than five Morris & Co creations.</p>
Are you aware of any modifications or additions to the place or object? Can you provide dates for these changes?	<p>Kay Hall added in 1936 to design by Dean Berry as a separate annex to Church at rear of Building.</p>
Do you believe there may be historical items under the ground? Should an archaeological investigation be considered?	<p>No</p>
Date you inspected the place or object:	<p>Continuously inspected.</p>
Have you had any contact with the Owner?	<p>[REDACTED]</p>
Current use of the place or object:	<p>Place of worship in the Anglican Communion</p>
Original or former use(s):	<p>It has always been an Anglican Church</p>
Are there any current or long term threats to the nominated place or object?	<p>Window frame works required. Sections of internal walls being repaired. Reinforced foundations proposed to prevent movement and cracking of walls.</p>
Name of Builder:	<p>Emmett & Sons</p>
Any other information:	<p>All Souls' now regularly visited by tour groups to view the collection of significant stained glass, including Morris & Co windows and its intact Arts & Crafts influenced interiors.</p>

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C. History

6. Origins and history	
Years of Construction:	Start: September 1915 Finish: May 1916
Name of Designer / Architect:	Alfred Wells F.S.A.I.A
History of the nominated place or object:	<p>The Original Church 1883-1914</p> <p>The first church bearing the name of All Souls' in the suburb of St Peters dates from 1883 when the East Adelaide Land and Investment Company offered two allotments on Sixth Avenue to the Church of England on the condition a church was erected immediately. A weatherboard edifice with seating for 360 was quickly erected and on 2 November 1883 "All Souls' Day" the 'white wooden church' was licensed for worship. The name of the church reflected the Oxford Movement inspired High Church Anglicanism of its foundation minister The Rev'd Arthur Dendy. At that time few Anglican Churches observed All Souls Day regarding it to be a 'Romish' practise. In 1910 the name of the Church would be caught up in the public controversy over the keeping of All Souls Day between Canon Wise of St George's Goodwood, the stronghold of Anglo Catholicism, and Bishop Nutter Thomas of Adelaide.</p> <p>Discussions about a new church were first conducted in 1898 and in 1902 the Church Vestry decided not to build on the vacant block in Sixth Avenue in order to find a more central and convenient position. The next year the parish paid just over £187 to purchase a vacant block on 31 Third Avenue, although this block would be sold off in 1911. As early as 1898 the choirmaster and eminent architect Alfred Wells had submitted plans for a new church but the congregation opted instead to build a new parsonage. Thereafter plans for a new church languished until the arrival in February 1907 of a new minister Canon Wilfred Murphy whose driven personality would lead to the construction of the present All Souls' Church.</p> <p>A new and noble church</p> <p>The design and building of All Souls' Church in what the doyenne of Australian Gothic, Brian Andrews, referred to as a "ground-breaking style" is derived from the professional skill of its architect Alfred Wells, and the vision of its presiding minister Canon Wilfred Murphy. Wilfred Murphy was born in Bideford, Devon, and spent his early ears on sailing ships, twice rounding Cape Horn. After training as a minister in Canterbury in 1891 he arrived in South Australia undertaking strenuous pastoral work across the north of the State during a time of drought. Further appointments followed around South Australia until in 1907 the Murphy family came to All Souls'.</p> <p>Murphy found a dilapidated church building where, as he described it in the All Souls' Parish Magazine "Our church building is getting older and frailer, and its seams have a way of opening to let in the weather". In that same magazine issue he exhorted his parishioners "In imagination I see a new and noble church with lofty roof, fine chancel, wide aisles, good organs, tower and bells". (Parish Magazine February 1908 p3).</p>

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Already in September 1907 the present site of the Church had been purchased for £570. Murphy was determined to build a church equal to any other in Adelaide and cited the Bishop of Ballarat The Right Reverend Arthur Green, who in 1901 scathingly remarked that many Australian churches were "mean, paltry and hideous worship sheds". (Baker. The Development of Decorative Arts in Australia 2004 p282). In September 1908 Alfred Wells, a former choirmaster and honorary architect of All Souls', submitted plans to the Parish building committee. This plan was very much in the Byzantine style of John Bentley's great Roman Catholic Westminster Cathedral of 1903. Murphy's vision of All Souls' was firmly based upon personal preferences and his standing with the Anglican hierarchy. He appeared to be on excellent terms with the Bishop of Adelaide Arthur Nutter Thomas, to the extent that he managed to persuade the Bishop, contrary to his usual hostile stand on transepts, to approve their incorporation into the design of All Souls' on the practical grounds of their use as a baptistry and week-day chapel (Baker op cit. p283).

In October 1908 the Building Committee appointed by the Vestry held a meeting in the Rectory with Wells and unanimously adopted the plan he had produced at an estimated cost of £4,500. From the pen and ink sketch of the new edifice published in the September 1908 issue of the All Souls' Parish Magazine Wells proposed a classic Byzantine design with a campanile, a central dome of high arches and coloured bands of brick and rendering wrapped around the entire building with fenestration set high above the base of the church. In a letter to his parishioners Canon Murphy wrote:

"If we erect this new Church according to Mr Wells' plans we shall have a glorious and beautiful edifice, lofty, spacious, suited in every way to our climate and quite different in design to any other Church in the diocese, perhaps I might say in Australia". (Murphy Parish Magazine. October 1908 p2).

In the November 1908 issue of the Parish Magazine Canon Murphy lauded the suitability of the proposed design for its environmental reasons, observing "There are of course, a few who would prefer a Church in a different style of architecture, but it is generally recognised that the Byzantine type is the best for a hot climate" (Murphy. Parish Magazine November 1908 p2).

Immediately determined fund raising efforts commenced to build the new church. The aptly named Guild of Perseverance spent years soliciting donations over and above normal contributions through a small, dedicated band of volunteers drawn from the congregation. It seems likely the protracted fund raising resulted over time in a down scaling of the more ambitious aspects of the original design. In October 1911 Wells submitted a modified version of the proposed church and the hope was expressed that building would commence in 1912, but again difficulties with securing both sufficient funds and loan guarantors delayed the project. It is indicative of Canon Murphy's view of the new church that when the example of St George the

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	<p>Martyr at Goodwood, the centre of Anglo Catholicism and Gothic decoration, was suggested he tartly retorted "People ask me about Goodwood. I have never been inside Goodwood Church and neither know what is done there or what is taught" (Parish Magazine June 1913 p2.)</p> <p>Building of the new Church</p> <p>Despite these problems and the outbreak of war in 1914 by April 1915 the Annual Vestry meeting resolved unanimously to commence construction with a revised budget of £3,700. In response to those who wished to defer the project until War's end, Canon Murphy argued that financial conditions were favourable to borrow money now rather than later, construction costs had fallen and building the church would provide badly needed work for local tradesmen who were experiencing a major downturn in new business. In July 1915 Wells presented a revised version of the Byzantine style church and tenders were called. The builders Emmett & Son was selected out of no less than 20 tenders and construction began at once. The final plan for All Souls' saw a tower and spire replace the Campanile, the central high arches revised and the transepts modified. Wells was entrusted with designing the furniture and fittings and Emmett & Son were given the contract for the carpentry. Even as the building was taking shape Canon Murphy was launching an appeal to finance a War Memorial Window where "Friends of the fallen may appreciate this opportunity of commemorating their beloved dead". (Parish Magazine December 1915 p3).</p> <p>By New Year 1916 the new furniture had been approved for manufacture with much attention devoted to ensure the seating was both comfortable and in keeping with the structure of the Church itself. In furtherance of this concept of an integrated architectural production Wells also designed the new organ case. By May 1916 construction was completed and on May 31 Bishop Nutter Thomas, in the presence of the Governor Sir Henry Galway and a large congregation formally dedicated the new church. As a corollary to these proceedings Canon Murphy was taken aback to learn that until the Church mortgage was paid off, All Souls' was excluded from representation in the Synod. It would take another decade of difficult fund raising before All Souls' had cleared the debt and was finally consecrated by the Bishop in December 1926, just four months before Canon Murphy stepped down after 20 years as Rector.</p>
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Historical sources used to support

your nomination:

Please attach copies of pages from publications or newspaper articles as appropriate.

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- Page, Michael. Sculptors in space. South Australian architects 1836-1986. RAlA (SA Chapter) Adelaide. 1986.
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University of Washington Press, Seattle and London, 2008.
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V and A Publishing, London 2016.
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City of Norwood, Payneham, St Peters. December 2002.
- Brockhouse, Brenton (ed.) The Windows of All Souls' Anglican Church, St Peters, Adelaide. Adelaide, May 2010.

NEWSPAPERS (TROVE)

Mail Saturday 12 August 1916 p11 "All Souls Church St Peters. Dedication of the new organ".

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Mail Saturday 11 September 1915 p9 "All Souls Church. New edifice at St Peters".

News Friday 10 December 1926 p5 "All Souls' St Peters. Consecration Ceremony".

Register Monday 13 September 1915 p8 "All Souls' Church. Foundation stone laid".

Register Wednesday 13 August 1919 p6 "Beautiful art work".

WEBSITES

The Anglican Parish of All Souls': <https://www.allsoulsstpeters.org.au>

Corpus Christi Church, Brixton:
https://en.wikipedia.org/wiki/corpus_christi_church_brixton

Roman Catholic Chapel of Corpus Christi: <https://historic.england.org.uk/listing>

Banerjee, J. The Victorian Web. John Francis Bentley's Westminster Cathedral, London: <https://victorianweb.org/art/architecture/bentley>

An Architectural Gem – Westminster Cathedral:
<https://westminstercathedral.org.uk>

Christ Church Yokohama: https://en.wikipedia.org/wolo/christ_church_yokohama

Josiah Conder (architect): [https://en.wikipedia.org/wiki/josiah_conder-\(architect\)](https://en.wikipedia.org/wiki/josiah_conder-(architect))

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D. Heritage Significance

7. Statement of State Significance - Why is the place or object important to South Australia?

It is of State heritage significance because:

All Souls' Anglican Church, St Peters, is a key milestone in South Australia's transition from 19th century High Victorian architecture and in particular the Gothic style in ecclesiastical architecture. It represents the evolution of new architectural styles, technologies and construction materials reflecting new social and cultural conditions in early 20th century South Australia.

In planning this church, leading South Australian architect, Alfred Wells, made a decisive break with prevailing Victorian era architectural styles and introduced a new Byzantine idiom, derived from contemporary developments in Great Britain and Japan, which was a deliberate rejection of 19th century Gothic inspired design. In its use of concrete and brick, externally and internally, together with the adoption of integrated electrical lighting and climate specific ventilation throughout the building, Wells applied contemporary early 20th Century construction technology in that most traditional of settings, Anglican churches. It was also more cost effective in terms of building overheads and timeframes.

Fundamental to the fabric of All Souls' is an extremely important collection of stained glass windows of both British and Australian origin. This collection includes no less than five stained windows by Morris & Co, arguably the world's foremost producer of stained glass during the late 19th and early 20th centuries. As well there is an extensive array of windows by one of Australia's finest stained glass makers R S Exton & Co of Brisbane.

Many of these stained glass windows are dedicated to the fallen of both World Wars including one window 'War' which has a Morris & Co design unique to All Souls' and found in no other war memorial window anywhere else in the world. These stained glass windows act as a permanent site of public grief and remembrance of the War Dead for the whole of the South Australian community. In some instances these memorial windows are the only physical manifestations of fallen service personnel for whom no grave or tombstone exists.

Both the 1985 St Peters heritage survey by Danvers Architects, financed out of the State Heritage Fund, and the South Australian Chapter of the Royal Australian Institute of Architects 'RAIA Significant 20th Century Architecture of South Australia list' recognise All Souls' as belonging to the State's first rank in architecture. Both of these surveys recommended All Souls' Church for State Heritage listing.

8. Significance Criteria

The South Australian *Heritage Places Act 1993* lists seven criteria by which places are assessed as 'State significant.' Please tick the criteria you feel the place demonstrates and explain your reasons.

☐ It demonstrates important aspects of the evolution or pattern of the State's history.

☐ It has rare, uncommon or endangered qualities that are of cultural significance.

☐ It may yield information that will contribute to an understanding of the State's history, including its natural history.

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☐ It is an outstanding representative of a particular class of places of cultural significance.

☒ It demonstrates a high degree of creative, aesthetic or technical accomplishment or is an outstanding representative of particular construction techniques or design characteristics.

All Souls', Wells and the aesthetic and design influences of contemporary Britain and Japan

In his Overview for the now largely missing 1998 report on the cultural heritage of the Anglican Diocese of Adelaide Brian Andrews, the doyenne of Australian Gothic design, wrote:

"A major influence at the end of the nineteenth century, marking the start of a real break in the monopoly stranglehold of the Gothic style in English ecclesiastical architecture, was J F Bentley's great Westminster Cathedral, built in a powerful Byzantine idiom."

Alfred Wells' first design of 1908 for All Souls' St Peters, was in the Byzantine style and owing a very clear debt to Bentley's Westminster Cathedral..." (Brian Andrews The Cultural Heritage of the Anglican Diocese of Adelaide. Part 1 Overview 1998 p26).

The Byzantine style and All Souls' Church

John Francis Bentley (1839-1902) was England's most prominent Roman Catholic architect in the final decades of the 19th century in succession to ANN Pugin. His design for Westminster Cathedral at the behest of Cardinal Herbert Vaughan's exacting brief was a considered rejection of the dominant Gothic style. Vaughan opposed the visually narrow layout of Gothic churches in favour of large interiors that referenced the ancient history of the Catholic Church. He wanted a broad, uninterrupted nave with a high altar as the focus. At a more prosaic level, the Cardinal did not want to compete with the Gothic grandeur of the Anglican Westminster Abbey nearby and he desired a structure that could be completed economically in a short period of time, unlike the costly, time consuming construction techniques of stone built Gothic churches. In the event the overall structure of Westminster Cathedral was completed within eight years between 1895-1903.

Bentley's development of his Byzantine style, as Dr Jacqueline Banerjee notes, harmonised with an interest in Byzantine design craftsmanship and symbolism that was a feature of the Arts and Crafts movement. It flowed naturally from the spiritual father of the movement with Ruskin's worship of Venice and its great Byzantine Church of St Marks and with the red brick and stone banding of Arts and Crafts architects like Webb and Shaw.

The relationship between all Souls' and Bentley's evolving design style may be discerned in the 1886 Church Corpus Christi at Brixton Hill in London (refer to fig.1). This edifice foreshadows the architectural traits of Wells' future design with its aisled chancel, outer chapels and shallow transepts. The building is comprised of red brick with stone bands and dressings, high level windows and gabled extensions.

In 1894 Bentley toured Italy to investigate traditional church architecture with the approval of Cardinal Vaughan. He was unimpressed with Rome's

great churches but he was struck by the architecture of the historic Byzantine stronghold of Ravenna and of St Marks in Venice.

In her biography of her father, Bentley's eldest daughter Winefride De L'Hôpital, summarised the thinking behind Cardinal Vaughan's view there were essentially three elements in favour of the Byzantine style:

1. A church of the Byzantine style with its exceptionally wide nave and view of the sanctuary unimpeded by columns or screens, was best suited for congregational ceremonies and liturgies to be performed in clear sight and hearing of the worshippers.
2. There were distinct financial advantages. The Byzantine style lent itself to an economical and time effective mode of construction. The whole building could be erected far more cheaply than other architectural styles "...the essentials of space and of proportion are obtainable at one for a moderate sum".
3. It would avoid unflattering comparisons with existing Gothic structures and avoid incurring expenditure far in excess of the congregation to support. (De L'Hôpital, W. Westminster Cathedral and its architect. Vol 1, 1919 pp 25-26).

These principles may clearly be seen as informing Wells' design for All Souls' and encapsulate why both Danvers Architects and the Royal Australian Institute of Architects recognised Wells' Architectural plan for the Church as a major inflexion in the evolution of 20th century South Australian architecture.

All Souls', Josiah Conder and Anglo-Japanese Saracenic Architecture

The Byzantine style was clearly the predominate architectural model for Wells in his creation of All Souls', yet another architectural influence is also discernible in his designing of the Church.

Given the period in which All Souls' was built, reference must be made to the all pervading cultural milieu of 'Japonisme' across the Western World including Australia, around the turn of the 20th century. From the 1870s onwards Japanese art and merchandise flooded into Australia and Japanese art, antique and products was hugely popular amongst consumers at least until the Great War. (Montana, A. The Art Movement in Australia. 2000 pp168-177.

These cross cultural influences upon the design of All Souls' is evident in the construction of the contemporary Anglican Christ Church Yokohama of 1901. This Church, which bears a number of striking parallels to Wells' design for All Souls', was produced by Josiah Conder, regarded as the 'father of Japanese modern architecture'. Conder, who was a cousin of the Australian Japonisme artist Charles Conder, had been mentored in the 1870s by the Gothic Revivalist architect William Burgess. He became the leading exponent of modern architecture in Japan after his appointment as architect professor at the Imperial College of Engineering, Tokyo in 1877. Conder was commissioned by the Meiji Government and Mitsubishi to undertake a series of major building projects, including the Rokumeikan 1883 (the official meeting hall and ballroom for Government events) and the Ueno Imperial Museum 1881.

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After a close study of traditional Japanese architecture Conder had concluded there were no native decorative forms which lent themselves to modern construction materials. Instead Conder opted for Indian inspired 'Saracenic' architectural forms, which having a proven treatment in brick and stonework, would impart an Oriental character to modern Japanese buildings. Conder was echoing ANN Pugin's position that form and style must be generated by structural utility (Tseng, A. The Imperial Museums of Meiji Japan 2008 pp 70-71.

The 1901 Christ Church, Yokohama (destroyed in the Kanto earthquake of 1923) contains the essential elements of the Saracenic style as envisaged by Conder.

Rounded arches and windows line the building on all sides, polychromatic masonry of contrasting red brick and lightly coloured stonework constitute the building's fabric, accompanied by tracery patterns in the window shapes together with a steepled tower adjoining the nave. The transepts are formed by projecting bay ends, all covered by a tiled roof.

The stylistic similarities between All Souls' and the Yokohama Church are replicated in the interiors with the naves of both churches characterised by high, wide polychromatic arches with adjoining side aisles and unimpeded views of the elevated altar from broadly spacious naves with a predominance of internal brick work. Aesthetically speaking, All Souls' exhibits a clear affinity in design and construction to the Saracenic inspired architecture of Conder's Christ Church Yokohama. It suggests the complexity of design influences adopted and adapted by Wells in his creation of 'a new and noble church'.

- ☒ **It has strong cultural or spiritual associations for the community or a group within it.**

An Arts & Crafts 'Gesamtkunstwerk' in Adelaide

The heritage value of All Souls' Church reaches beyond its innovative and ground-breaking architecture and extends to its interior which remains wholly intact from the period of its construction. The heritage significance is twofold. Firstly it encapsulates what the exponents of Jugendstil termed a 'Gesamtkunstwerk', a complete work of art whereby the architect integrates every aspect of construction, exterior and internal, into a single integrated work that is aesthetically consistent and coherent in design throughout. Brian Andrews remarks "a number of other churches throughout the Diocese have harmonious and well-integrated interiors thanks to the involvement of the architect in the design of both the building and its major fittings and furnishings." Andrews continues to write: "An outstanding example from the early decades of the twentieth century is All Souls', St Peters (195-16) where its architect Alfred Wells designed particularly original furnishings based on the round arch idiom of the building. All Souls' still retains its complete traditional liturgical setting, one of the few remaining in the Diocese, and Wells' harmonious work can still be admired". (Andrews, B. The Cultural Heritage of the Anglican Diocese of Adelaide Overview p40). The Church Building Committee entrusted Wells with designing the furniture and the builders, Emmett, were contracted to make the furniture using Queensland maple. It was noted in the Parish Magazine that much attention was devoted to ensure the seating was comfortable and in keeping with the structure." (Parish Magazine

May 1916 p2). Wells also designed the organ case and pulpit, all contributing to the consistently Arts and Crafts like appearance of the Church's entire interior.

Windows sacred and beautiful – War and memory

In the March 1918 issue of the Parish Magazine Canon Murphy sagely noted:

"When peace has been restored and business again resumes her sway, some of the memorials erected in the offices of great firms will probably be in the way, and their removal will only be a matter of time. The memorials in churches will not be resented by travellers and clients, and will always be carefully maintained...". (Rowney, D. 100 Years at All Souls' 1883-1983, 1983pp 55-56).

All Souls' has an array of stained glass windows of first rank consisting of a mixture of Morris & Co and the Brisbane manufacturers R S Exton & Co. Of the fourteen identified Morris windows around Adelaide, five are located in All Souls'. Of especial significance are the war memorial windows, the spiritual and historical associations of which resonate with the broader community and to South Australian identity.

Again, the creation of the original stained glass windows within All Souls' owes much to the vision and drive of Canon Murphy. The very first glimpse of this vision occurred in 1910 when Murphy reported back to his flock of an extended family trip to England where he admired the "evening light streaming through the fine stained glass windows" at Seal and the beauty of Kippington Church near Sevenoaks that brought "him perilously close to breaking the Tenth Commandment" in his anxiety to see "something done" at All Souls'. (Exodus 28.17 "Thou shalt not covet thy neighbour's house ... nor anything that is thy neighbour's." (Baker. The Development of Decorative Arts in Australia 2004 p283).

In December 1915 as Australian casualties were beginning to mount, Murphy discussed the feasibility of a war memorial window whereby "Friends of the fallen may appreciate this opportunity of commemorating their beloved dead." A fund was opened for donations so that "The names of our heroes will be inserted in the window or on a brass plate beneath it". (Murphy- Parish Magazine December 1915 p3). In the event Murphy's wish would be spectacularly fulfilled through the patronage of grieving families mourning fallen relatives.

The first two Morris & Co windows were privately ordered in 1917 by parishioners Mrs Suckling and Mrs Bagot. The window St Paul was in memory of Martin Suckling and was the gift of his wife and children. The second window Jonathon was donated by the Bagot family in memory of Charles Bagot of the 3rd Light Horse who died of wounds suffered at Gallipoli aboard a hospital ship and was buried at sea. As Baker observes, his family did not even have a photograph of a war grave and this window was the only physical memorial of their son (Baker. The Development of Decorative Arts in Australia 2004 p 286).

Both windows were adaptations of original 1870s designs by Sir Edward

Burne-Jones, the main glass designer for Morris & Co. Their slightly different designs from the original windows reveal that Morris & Co adjusted their designs with their new architectural settings in mind and these two windows were executed as a facing pair on opposite sides of the nave in All Souls'.

Baker's research into the stained glass at All Souls' reveals that both Canon Murphy and the various family donors liaised closely by correspondence and in person with John Henry Dearle (1859-1932), who was a leading designer for Morris & Co, and after Morris's death in 1896, became artistic director of the firm. Murphy had a low opinion of locally produced stained glass, expressing the view there was "no greater horror in church adornment than cheap and inferior glass". (Baker op it. P287).

The next window to be ordered is perhaps the single most important addition to All Souls' stained glass. The War window was a deeply felt tribute by the well known silver smiths and jewellery family Wendt, for their younger son Lt Kenneth Wendt, killed on 6th May 1917 at the second battle of Bullecourt. Baker describes how Kenneth's parents, Hermann and Jane, travelled to London in 1916 to see their son and did not return to Adelaide until April 1919. The Wendts visited Morris & Co personally and most likely Dearle suggested to them the design 'War' as the most appropriate for their dedication. Dearle had first designed 'War' for St Bartholomew's, Wilmslow in 1918/19 but the All Souls' version would acquire major differences in its final manufacture.

It is clear from Baker's extensive research into the Morris & Co archives that Canon Murphy had substantial input into the final design of 'War' after the initial commission by the Wendts. It was at Murphy's behest the figure of the central soldier being received into Paradise was converted from a mediaeval knight into an Australian soldier. This change was at the instigation and insistence of Murphy, who wrote:
"...There is really no reason why we should not hand down to history a correct picture of the military habit of these days, even as the mediaeval artists put in their pictures the costumes of the Kings, Bishops and Knights of their days." (Baker op cit. p293).

Dearle wrote to Murphy explaining the imaging of the window noting "You will see that the sketch now embodies a 'khaki' figure". There were also personal references to Kenneth Wendt: to the centre right is the insignia of his unit, the 10th Battalion which also appears on the uniform's regimental patch and the adjacent slouch hat. In the centre left the badge of St Peter's College, Kenneth's alma mater."

There were also other alterations from the original St Bartholomew's version where in the centre lights the white dress of the St Bartholomew's angels were changed into blue and green at All Souls' and the wings from blues to reds. Individual details like the patterning on Christ's white under-robe were also altered for the All Souls' window. Baker observes that the All Souls' version is an excellent example of how originally Morris & Co treated each of its orders until Dearle's death in 1932. (Baker op cit. p294).

The end result was the creation of a war memorial window unique in the career of Morris & Co stained glass and in a form not seen anywhere else around the world. The khaki colour was apparently difficult to reproduce in stained glass but Murphy's artistic vision for All Souls' (ironically Canon Murphy was colour blind) ensured its realisation giving the Church and South Australia a superb and singular representation of the art of stained glass.

With the installation of the Wendt window Murphy gained renewed spirit for another memorial window which he had been pursuing since early 1918. This window of St Michael the Archangel was dedicated to the memory of two young members of the congregation. Fred Farmer Bassett was the Choirmaster and Sunday School teacher who died of meningitis in London, likely contracted on board his troopship en route to England. John Vivian Gordon was a member of the Sunday school and choir. Gordon was killed in action at Messines on 24th June 1917. A public appeal to pay for this window dragged on until 1922 when Murphy was confident enough to place an order with Morris & Co and it was eventually installed in March 1924.

It seems the first design proposed by Morris & Co was of Christ in the Carpenter's Shop. Although this would have recognised the Sunday School affiliations of the two dedicatees, it would have not connected the window to the warrior figures of the previous two war memorials. In all probability Dearle offered the figure of St Michael as an alternative owing to the Archangels warrior status and his relationship to All Souls' Church. St Michael is depicted as weighing the souls of men which is the heraldic sign of All Souls'. St Michael was originally designed by Burne-Jones in 1874 for the multi-light west window of Calcutta Cathedral and reappeared in 1893 for the multi-light east window of Albion Congregational Church in Ashton under Lyne, Lancashire. In keeping with the artistic standards of Morris & Co under Dearle the St Michael of All Souls' was altered in several aspects to render it unique to the Adelaide church. The All Souls' window is the only other representation of this version of St Michael and it was presented as a single light, the only occasion this occurred. Three months after the Window's dedication Murphy received a letter from Dearle explaining the figures representing the souls were symbols and not to be viewed as realistic. Dearle wrote the window "was much admired by many" who had seen it during production at Merton Abbey, the firm's workshop. (Baker op cit pp299-300).

The last Morris & Co window to be installed at All Souls' was the 1939 Peace in memory of Kenneth Wendt's father Herman and placed in the transept chapel opposite the War window. After Hermann's death in 1938 his widow and daughter travelled to England and apparently inspected the window which was under construction at Morris & Co. Both Wendts and window safely arrived in Australia after the declaration of war and the Peace window was unveiled on Christmas Eve by Wendt's grandson. Baker observes the Peace window is virtually the same design as the original Dearle design of 1920 for St Bartholomew's using the original colour scheme of the St Bartholomew's prototype without the variations in treatment accorded the two War windows. This lack of inspiration reflected the decline in artistic standards at Morris & Co following Dearle's death in

South Australian HERITAGE COUNCIL

1932. In fact Peace was the last Morris & Co window placed in Australia as the firm closed its doors in 1940. Nevertheless, in conjunction with St Paul, Jonathon, War and St Michael, All Souls' holds a highly significant collection of stained glass by the worlds most famous stained glass manufacturer united in a coherent theme of memory, war and peace. (Baker op cit. pp304-07).

In 1947 another war memorial window was added to recognise the sacrifice of parishioners in the Second World War. With the closure of Morris & Co All Souls' had to find another supplier. From 1936 onwards the Brisbane stained glass manufacturer R S Exton & Co was the manufacturer of choice for the church in partnership with W Buxton who had trained with James Powell & Sons before migrating to Australia in 1921. Buxton was trained in the Arts & Crafts tradition of Powell and Morris and his work proved highly compatible with the earlier Morris windows at All Souls'. Between 1936 and 1950 Exton/Buxton supplied seven windows to the church. The 1947 war memorial window 'Valiant for Truth' was inspired by John Bunyan's *Pilgrim's Progress*. The design shows through swamp, thorns and fire the hardships endured by Valiant for Truth before he arrives at the Celestial city. Around the border of the window are his last words from the story and below a plaque records the names of the twenty service personnel from the Parish who died during the War. The window was unveiled by Brigadier A S Blackburn, VC on 9th November 1947. (Rowney, D. 100 Years at All Souls' 1983 p97).

The stained glass war memorial windows of All Souls' were created for individual families to remember personal loss of loved ones, yet they also serve a much broader purpose of remembrance and reflection for the South Australian community as a whole. In the words of Canon Murphy at the dedication of the War window:

"It is the hope and desire of his family that every parent who lost a son or brother or relative at the front will be comforted when he or she looks at this window with its sacred and beautiful suggestiveness of Divine love, of rest after victory, of peace after strife." (Baker op cit. p292).

- ☐ It has a special association with the life or work of a person or organisation or an event of historical importance.

E. Additional Information

9. Images/Maps/Diagrams/Site Plans

SA Heritage Register

Nomination form

**South Australian
HERITAGE COUNCIL**

A full range of images including maps, site plans, and photographs will help your nomination.

Please provide:

- a clear outline of the place or object being nominated within any maps or plans provided
- high quality images of the place or object (please list the total number of images being provided)
- the subject of each image
- the date each image was created
- the author of each image, and
- the copyright holder of each image (if known)

Paste images here:

Refer to Appendix A – All Souls' images.

The South Australian Heritage Council is committed to transparency in relation to the listing process and wishes to enhance public confidence in the nomination, listing and decision-making process. The Council's policy is to make nominations for State heritage listing and submissions on provisional entries publicly available via webpage or to interested parties. The Council will adhere to the Privacy Principles and your name and personal details will not be released.

I/we, [REDACTED]
to be heritage listed.

nominate All Souls' Anglican Church, St Peters

The information I/we have provided is correct to my/our knowledge.

Your Signature/s:

Date:

SA Heritage Register

Nomination form

**South Australian
HERITAGE COUNCIL**

Nomination Form Checklist

Please check that your nomination includes:

- ☒ A clear indication of the location of the place or object (including map/s). Where a number of features are nominated, show the location of each and/or a boundary surrounding the significant elements of the site.
- ☒ A history of the place or object explaining important aspects relevant to the nomination.
This should generally help support arguments of cultural significance.
- ☒ A clear description of the nominated place or object/s.
- ☒ A statement of significance and indication on how the place or object satisfies one or more of the significance criteria.
- ☒ Have you taken the opportunity to discuss the nomination with a heritage assessment officer? It is strongly advised you to do so prior to submitting this nomination.

Email: DEWHeritage@sa.gov.au

Post: Executive Officer, South Australian Heritage Council

Department for Environment and Water

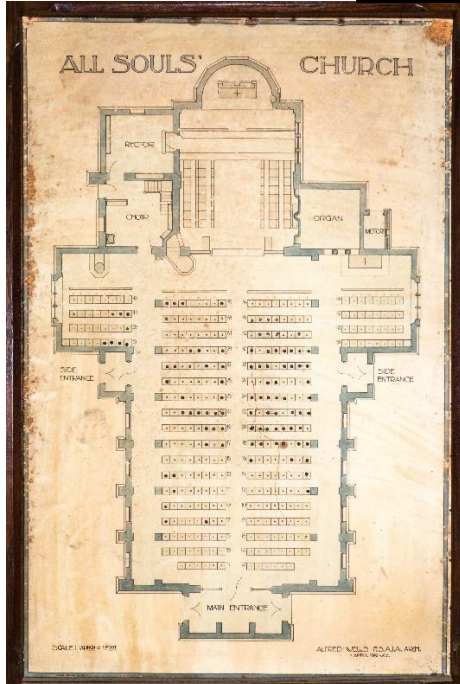
GPO Box 1047, Adelaide SA 5001

ALL SOULS' ANGLICAN CHURCH, ST PETERS

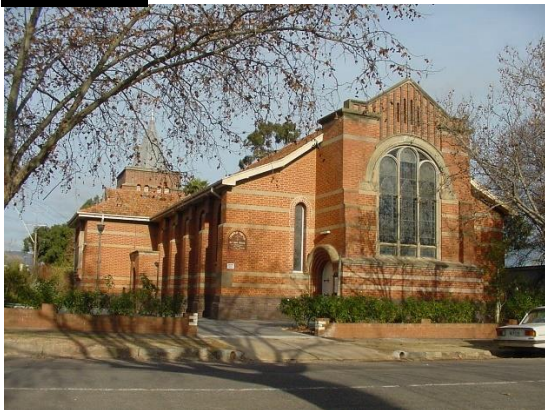
APPENDIX A: SUPPORTING IMAGES

1. Floorplan of All Souls' Church

Source: Alfred Wells ca 1918. [REDACTED]



2. All Souls' external view of Nave, main entrance and eastern Chancel. May 2023. [REDACTED]



3. Spire of Church. May 2023. [REDACTED]



4. External view. Eastern side of Church. This clearly shows Byzantine inspiration of Alfred Wells' design. May 2023. [REDACTED]



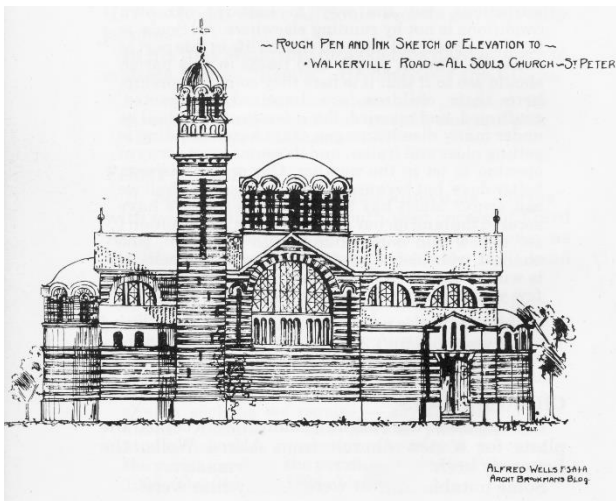
5. Corpus Christi Church, Brixton UK. 1886 Street view. Architect J F Bentley. Source: Historic England Official List Entry 2010.



6. Westminster Roman Catholic Cathedral. Completed 1903. Front elevation and campanile. Architect J F Bentley. Source: Westminster Cathedral. Victorian Web, not dated.



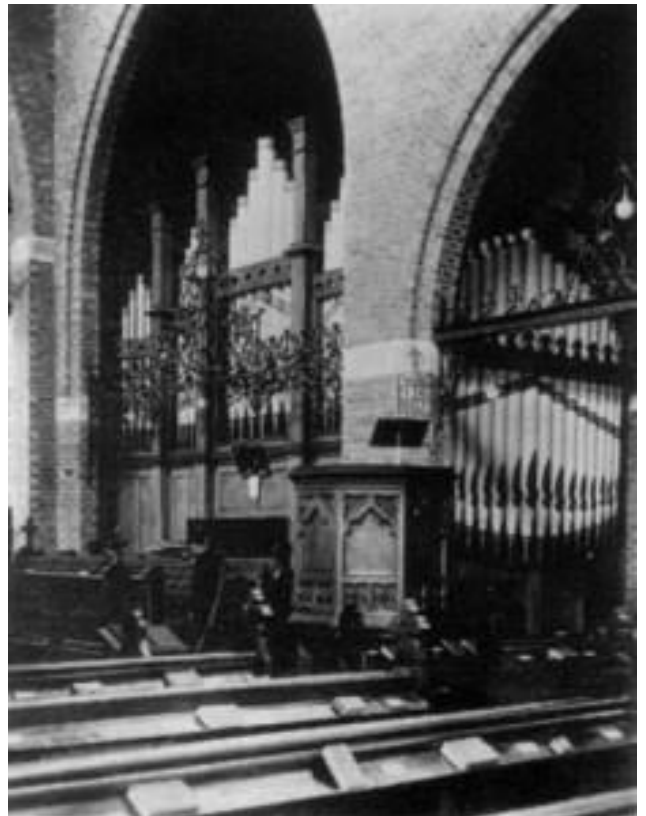
7. Pen and ink sketch of All Souls' Church 1908. Source: Alfred Wells original drawing. [REDACTED]



8. Christ Church Yanata. Yokohama 1901-23. Architect: Josiah Conder. Source: Yokohama Christ Church Yamata.



9. Organ and Pulpit. Christ Church Yamata, Yokohama ca 1901. Architect: Josiah Conder.



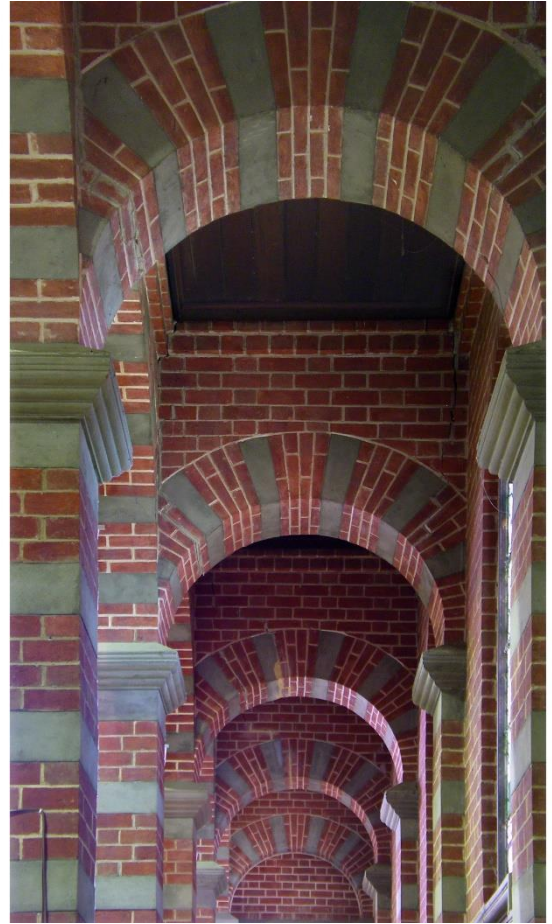
10. Altar, organ and pulpit. All Souls' Church ca 1922. Architect: Alfred Wells. Source: Mortlock Collection, State Library of SA.



11. Contemporary Nave and Altar All Souls' Church May 2023. [REDACTED]



12. Rounded arches and polychromatic brickwork on the sides of the Nave, All Souls' Church. May 2023. [REDACTED]



13. Organ case designed by Alfred Wells. May 2023. [REDACTED]



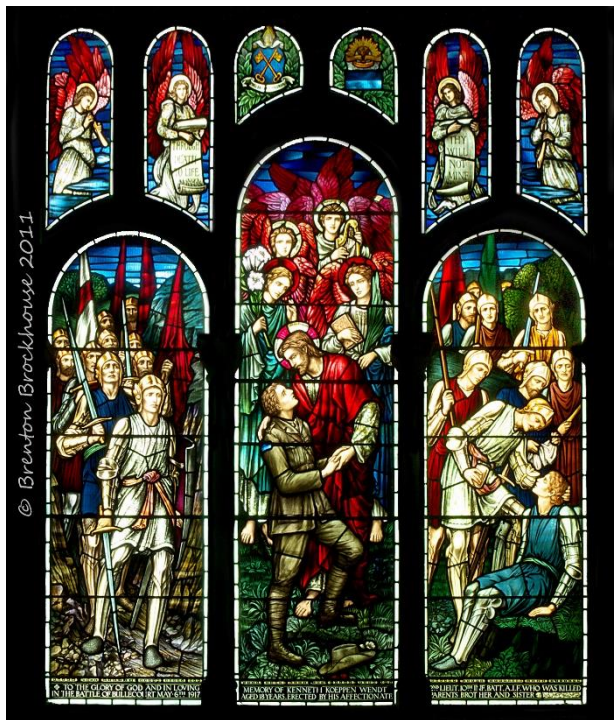
14. Jonathon 1919. William Morris & Co. May 2023. [REDACTED]



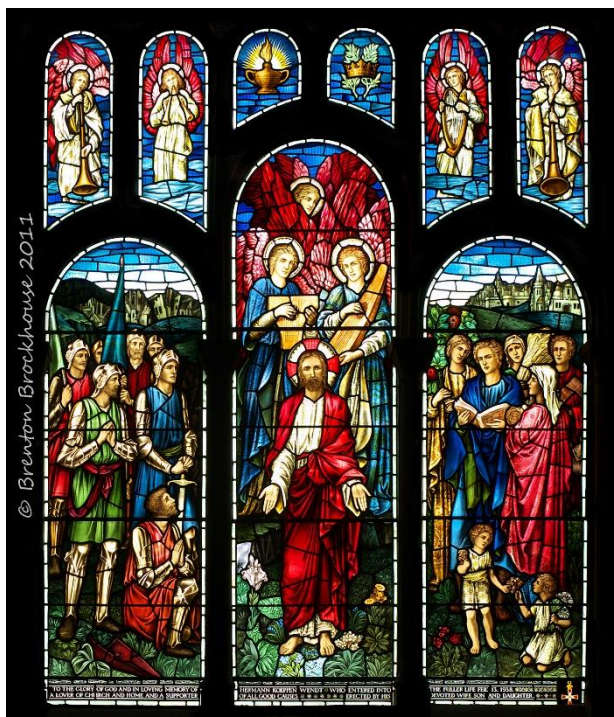
15. St Michael 1924. William Morris & Co. May 2023. [REDACTED]



16. War 1920. Memorial Chapel. William Morris & Co. May 2023. [REDACTED]



17. Peace 1939. Lady Chapel. William Morris & Co. May 2023. [REDACTED]



18. Valiant for Truth 1947. R S Exton & Co. Designer: William Bustard. May 2023. [REDACTED]



END OF APPENDIX A.