

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:	St George the Martyr Church and Rectory, Goodwood
Any other or former name(s):	No
Is the place already on another heritage list?	Both are on the local heritage register of the City of Unley.

2. Location					
Street Address:	153 Goodwood Road				
	Suburb / Town: Goodwood			Post Code: 5034	
Local Council Name:	City of Unley				
Land Description: (if known)	Title:	Volume: 5787	Folio: 688	Parcel Type:	Parcel No:
	Plan Type:	Plan No:	Section: 222	Hundred: Adelaide	
GPS Location/s: (If known)	Longitude / Easting / X -34.95343			Latitude / Northing / Y (Datum =) 138.59005	

3. Ownership	
Name of Owner(s):	
Contact person: (if different from owner explain relationship)	
Postal Address:	

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Phone Number:
Ownership History:

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4. Nominator (your details)

Your Name/s:
Organisation/Position:
Daytime Phone:
Fax:
Postal Address:
Email Address:

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B. Description

5. Description of nominated place or object

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Description of the nominated place or object and its current condition:

Description of the church

St George's church is in the neo-gothic style, in the sense that is a tall, pointed structure with a deep roof and vaulting (on the interior, at least in the wagon-vaulted ceiling, and in the chancel, nave and Lady chapel.) The windows are lancet-shaped and contain stained glass depictions of biblical themes. However, what is most surprising about the exterior is how utterly simple, unadorned or even 'minimalist' it appears.

It is Lyon's choice of simplicity over the decorative extravaganza of the neo-Gothic that surely marks it as a forerunner of the Modern movement. This 'new' St George's, completed in 1903, lacks the buttresses that adorn the earlier, smaller (but with far more typically Gothic detailing) original St George's church directly across the road, that was built only 21 years earlier.

There is no prominent entrance vestibule to give a sense of grandeur or occasion on entry. Instead, there are two extremely shallow porches, slightly recessed, on each side of the frontage. There are no steps up to these entrances- the parishioner simply steps straight into the church from ground level. Each entrance has double doors in timber, with each door having timber beams superimposed in it to form a cross. The doors are so simple and homely in appearance that if it were not for the crosses just described, they would be more in keeping with an Arts and Crafts house than a church. The porches are set below the same red Marseille-tiles as the main roof.

The predominant features of the church are the very deep, red tiled Marseille roof and the rough grey render that covers the entire surface of the building. The starkness of the frontage is relieved only by two very narrow and extremely long, lancet-shaped windows filled with stained glass. At the very top of the building, just below the cross, is a statue of St George in a shallow niche with a Gothic canopy. The statue was also designed by architect Thomas Lyon. At the base of the building an unobtrusive foundation stone commemorates the laying of the by Archbishop of Sydney and Tasmania William Saurmarez Smith on 27 September 1902, and a second panel honouring the men of the parish who died in the Great War.

Both the northern and southern side elevations feature rows of narrow lancet windows, extending from the midline of the height of the walls to just below the eaves, in other words, very much shorter than the two windows on the front elevation. These windows are surrounded with quoins made of Murray River freestone. The enormous red roof occupies about 40 percent of the height of the entire structure. Small metal brackets that help to support the eaves are visible from the sides of the building.

On the northern elevation, the deep, red tiled roof over the Server's Vestry, Flower Vestry and Oratory [a later addition, dating from 1915] is again the most prominent feature. On the right-hand side of the church, a door leads out onto the Lady Shrine in the garden.

Description of the rectory

The original part of the Rectory, which runs on a North-South axis, appears to have been designed as a simple rectangle. An enormously deep roof at a pitch of 45 degrees forms more than half the total height of the building. The windows are multi-paned with small squares of glass, with the eaves forming the top line of the windows. This is the 'enveloping roofline' that is a feature of Arts and Crafts houses, especially those associated with C.F.A. Voysey. The front elevation includes a shallow bay window on the south-western corner.

On the south side and again on the rear, the imposing roof is broken by two timber-clad, rectangular dormer windows. There are three very

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substantial chimneys. The tiles are Marseille and the whole exterior is rough-cast and unpainted, in both aspects closely matching the church. The Advertiser reported in September 1907 that the Rectory was "designed as an old English cottage, with brick walls, rough-cast, and Marseille tiles on the roof and casement windows" and containing "a large dining room and study, two bedrooms, neatly arranged kitchen, and housekeeper's rooms, and a commodious cellar."

Description of interior:

It is in the interior of the Church that the Gothic elements are most evident. A series of pointed arches, the columns being dressed in freestone, run along the length of the nave on both sides. These arcades separate the wooden pews from the corridors on either side. The arcade columns finish at the entrance to the sanctuary, where another pointed arch is spanned by the rood beam, on which stand the Rood group or triptych designed by Lyon for this purpose. A barrel roof runs the full length of the church and the lady chapel to the right of the sanctuary also has a barrel roof. A series of steps lead up from the nave to the chancel or sanctuary and another set leads up to the high altar. Lyon also designed much of the church furniture that is still present today, such as the pulpit, the lectern, the font, many of the statues and smaller items such as the picture frames. This results in an interior with a strong sense of unity.

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<p>Are you aware of any modifications or additions to the place or object?</p> <p>Can you provide dates for these changes?</p>	<p>The Church: In 1915 a space was cut in the north-east wall of the nave leading to a small, steep-roofed oratory for the hearing of confessions. See Chronicle article. The east end of the church was substantially altered in 1971. (Truran p. 58)</p> <p>The Rectory: The Rectory was substantially altered in the 1940s although the exterior was preserved. A north wing in the same style was added in about 1985 (this is visible in the aerial view, and is the section with the French doors leading onto the garden). At that time, it was discovered that the old floor plan included an interior passage which ran along the rear of the house and this passage was restored. (Truran, 1993 p. 65)</p>
<p>Do you believe there may be historical items under the ground?</p> <p>Should an archaeological investigation be considered?</p>	<p>No</p>
<p>Date you inspected the place or object:</p>	<p>November 2021 (exterior only)</p>
<p>Have you had any contact with the Owner?</p>	<p>No</p>
<p>Current use of the place or object:</p>	<p>Anglican-Catholic church and rectory [the home of the current Rector]</p>
<p>Original or former use(s):</p>	<p>Same as the above</p>
<p>Are there any current or long term threats to the nominated place or object?</p>	<p>No current threats.</p>
<p>Name of Builder:</p>	<p>Walter C. Torode</p>
<p>Any other information:</p>	<p>Photos of the interior of the church and its furnishings have not been supplied because they are readily available on the following website: https://www.flickr.com/photos/paulscottinfo/albums/72157642082340205</p>

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C. History

6. Origins and history		
Years of Construction:	Start: Church: 1902	Finish: 1903 Rectory 1907
Name of Designer / Architect:	Thomas Henry Lyon	

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History of the nominated place or object:

St George's Church and the Rectory are an example, rare in South Australia, of a pair of buildings designed by an English architect then in the early years of what was to be a distinguished career. Although they were constructed five years apart, the land on which the Rectory stands was purchased at the same time as the site for the new church, indicating an intention that, after the church was paid for, the parish would raise the necessary funds to build the Rectory.

T. H. Lyon's early education and training.

Thomas Henry Lyon was born in Ilminster, Devon, on 28/5/1869. Upon leaving school he was apprenticed to a firm of architects in Torquay. After completing two years he enrolled at Corpus Christi College, Cambridge to read theology, but changed to read law (Schenk, 2017).

Lyon, Percy Wise and the Anglo-Catholic movement.

At Cambridge, Lyon made a number of friends who would influence the rest of his life. John Harmer was to become bishop of Adelaide, and Percy Wise, who became Lyon's brother-in-law, and who was later to become a strong proponent of Anglo-Catholicism as Rector of St George's Church, Goodwood.

Truran (1993) writes:

"Wise was leader of the Anglo-Catholic movement in South Australia and he appears to have led Lyon to the same ideological position during the latter's visit to South Australia in 1902 [.....] Under Wise's determined leadership, Goodwood became one of a small, but increasing number of parishes in Adelaide using such Anglo-Catholic practices as weekly communion, eucharistic vestments, the use of incense, devotion to the Blessed Sacraments and devotion to the Virgin Mary." (p. 56)

After graduating, Lyon resumed his training in architecture, taking night classes at the Architectural Association (AA) and working in the office of W.D. Caroe, *a specialist in church design and restoration.* (own italics) He was awarded the bronze medal for the advanced class in design by the AA in 1896. Lyon set up his own practice in Kensington High St, London. (Schenk, 2017).

Schenk goes on to state that:

"When a new church of St George was needed, Lyon offered to design it as a memorial to his late sister and made his second trip to Adelaide, embarking on the R.M.S. Ormuz at Marseilles arriving in late April, so that in May 1902, the plans could be presented to the Parish. The plan was precisely what was advocated by the Cambridge Camden Society and contrived to promote the liturgical practices advocated by the Oxford Movement." (Schenk, 2017)

The Oxford Movement

From the early years of the nineteenth century, this religious reform movement, centred on the Universities, promoted the idea that Anglicanism was a branch of

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the historic Catholic church (its proponents reasoned that the Anglican church had 'preserved the teaching that the bishops represent a direct, uninterrupted succession from the Apostles of Jesus Christ.). Anglo-Catholics were concerned not only with doctrine but with restoring the liturgical and devotional expression of doctrine in the life of the Anglican Church. Among the instigators of the Oxford Movement were John Keble, John Henry Newman and Edward Bouverie Pusey. The Oxford Movement eventually developed into Anglo-Catholicism, under which various Roman Catholic religious rites (such as the Eucharist, the use of incense, and the wearing of special vestments) that had been abandoned at the time of the Reformation, were re-introduced into Anglican worship. These changes not infrequently led to controversy, both in England and in South Australia.

The Cambridge Camden Society

As an architect in the practice of W.D. Caroe and as a former student at Corpus Christi College, Cambridge, Lyon would have been familiar with the publications of The Cambridge Camden Society. The society began in May 1839 as a club for Cambridge undergraduates interested in Gothic/Mediaeval church design. In the space of just a few years, the enthusiastic members had collected such a volume of material on the architectural features of medieval English parish churches, that the Society published a pamphlet setting out detailed guidelines for church restorations and church building projects.

This pamphlet, entitled *A Few Words to Church-builders*, summarised the Society's findings about what a church should be. The chancel or sanctuary was to be strictly for the clergy. It should be raised at least two steps above the nave and the altar should also be raised. Significantly, in terms of St George's Anglican Church at Goodwood, the pamphlet recommended that chancel and nave should be separated by a roodscreen, "that most beautiful and Catholic appendage to a church". This in itself was a radical recommendation—the pamphlet points out that not one modern church [in the United Kingdom] had such a screen." St George's church has a rood beam, on which stands the rood group or triptych designed by Thomas Lyon and consisting of the central figure of Jesus on the cross, flanked by the Virgin on the left and St John on the right.

Lyon's later life and work.

In Cambridge Lyon designed his most admired work, the enlargement and fitting out of Sidney Sussex College Chapel as a centre for Anglo-Catholic life in the University. Two other churches followed and a number of fine University buildings and memorials.

Lyon's influence on architecture in South Australia

Architectural education at Cambridge University grew out of the History of Art and teaching of Classics. Lyon is recorded as being the first principal teacher of

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design, leading to being the first Director of the architecture department until his retirement in 1937.

Other than his work on St George Church, the Rectory, the War Memorial outside St George's Goodwood, and his fine work at St Peter's Cathedral, was Lyon to have any other influence on the built environment in South Australia? Schenk [2017] suggests that he did, pointing out that "Gavin Walkley, the second Head of the School of Architecture at the South Australian School of Mines and Industries read for his Bachelor of Arts and Master of Letters at Cambridge during the years 1935-39 and so would have been influenced by Lyon. As "both of Lyon's publications are held in the Gavin Walkley Special Collection in the University of South Australia City West Library," Walkley clearly felt these publications were important enough to form part of his private library and, probably, to include in his later teaching.

T. H. Lyon and his connection to South Australia.

There was a family connection between the architect, Thomas Lyon and the Rector of the [new] St George's Church, Reverend Percy Wise. Wise was ordained priest 20 May 1894. On 16 July 1895 he married Thomas Lyon's sister Caroline in her parish church at Ilstington, Devon. Thomas Lyon accompanied Percy Wise and his sister on this trip. It was his first visit to Adelaide. According to Schenk (2017), "It was on this long voyage that Wise influenced Lyon to become a practicing Anglo-Catholic," much to the amusement of their mutual friends. Likewise, Truran in his 1993 survey of Lyon's Adelaide work, which appears to be the most detailed source on this subject, concludes that "this paper argues that Wise was able to persuade Lyon to work in a neo-gothic style perhaps because of the ties of family, perhaps because Lyon was unable to find commissions to work in the style he preferred." (p. 70) It was, after all, the very earliest years in Lyon's architectural practice.

Lyon and Wise had met and become firm friends while at Cambridge. Another close friend was John Harmer, who in March 1895 was appointed Bishop of Adelaide. Percy Wise had trained for the Anglican ministry at the same time as Harmer, and it was through this connection that he was offered and accepted an appointment to new parish of Craighall, which included Mylor, Uraidla and Aldgate. Meanwhile, Caroline Wise assisted with training the choir and other church duties. It was, in fact, the unexpected and tragic death of Caroline Wise while on a return trip to England in 1900 that appears to have made the Rev. Wise determined to return to SA rather than stay in England. Back in Adelaide, Rev. W.S. Moore had resigned the living of St George's, which he worked from St Mary's church on South Road, in September 1900. A special Vestry meeting was called to consider the position. Bishop Harmer presided and, on his advice, it was agreed that it [St George's] should be temporarily attached to St James,

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West Adelaide, together with the missions of Keswick and Plympton and that the Rev P.W.C. Wise be appointed the Rector. (Jubilate Deo)

On his return to South Australia, Wise decided that the existing church of St George (which lies due west and across Goodwood Road from the present church) was too small for the growing congregation. The Evening Journal of Monday 29 September 1902 reported:

“Whereas the population of South Australia during that decade (1891 to 1901) had increased in the ratio of 13%, membership of the Church of England had increased by nearly 20%. They would therefore see that it was absolutely necessary to provide additional church accommodation, so that those who belonged to the faith of the mother church might have opportunities of worshipping within convenient distances of their homes (page 2)

Reverend Wise was vigorous in undertaking fund-raising efforts towards the building of the new St George’s church. Later, he would live until his retirement in the newly completed Rectory.

Thomas Lyon donated the plans for both church and, later, the rectory in memory of his sister, making a second trip to Adelaide in 1902 to present the plans. In what the press described as a ‘first’ for South Australia, Lyon’s plans were executed by the well-regarded and experienced Adelaide builder Walter Torode. At the time of the laying of the foundation stone, Torode already had the walls built to a height of 4 feet.

“Mr Lyon has introduced the latest improvements in ecclesiastical architecture. He has been most careful to prevent any possibility of error as is shown by the fact that there are no fewer than 64 sheets of detail and working drawings.” (Advertiser, Tue 24 March 1903, page 6).

Percy Wise was to remain the parish priest at St George’s church until he retired in 1940, making a total of almost exactly 40 years.

At the Consecration of the new church on Tuesday, September 1, 1903, Bishop Harmer was assisted by Dean Marryat, Archdeacon French and other members of the Dean and Chapter and 40 priests. His Excellency the Governor, Sir George Le Hunte was also present. (Jubilate Deo).

Features of St George’s Church

The information below is derived from the Unley Heritage Research Study of 2006:

“This symmetrically fronted building has two lower porches on either side. It has stucco rendered masonry walls, tiled roof and stone quoins in central windows.... It is externally stuccoed and unbuttressed, with nave aisles and chancel under a pitched Marseilles-tiled roof. The plain chamfering of the nave arcade arches continues down the piers

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uninterrupted by capitals. The aisles are quite narrow and the nave, chancel and Lady Chapel are covered with fine wagon roofs. Due to Lyon's use of narrow lancet windows in the aisles and west front - and with no east window - the interior as built was exceptionally dark and mysterious, particularly on duller winter days."

With its hanging lamps, its many steps to the altar, and so on, St George's church was the last word in turn-of-the-century advanced ritualistic propriety, as befitted its role as an embattled stronghold of extreme Anglo-Catholicism.' (quote from Brian Andrews, *Australian Gothic, the Gothic Revival in Australian Architecture from the 1840s to the 1950s*, Melbourne University Press, 2001)-quoted by McDougall and Vines in the Heritage Research Study.

The Lady Chapel

The side chapel in St George's is believed to be the first Lady Chapel in an Anglican church in Australia [and earlier than the Lady Chapel in St Peter's Cathedral, which was consecrated in April 1904]. The Lady Chapel in St George's was mentioned in the Evening Journal Sat 27 Sept 1902 as follows:

"A unique feature of the church when completed will be the existence of a lady chapel, on the south side of the chancel. This will be used for the daily offices and by those who desire a quiet place for prayer and meditation." (p. 1)

Lyon's interior fittings for the church.

Truran (1993) described the church furnishings as:

"an expression of three different themes. One is the Arts and Crafts theme, the second is the development of Anglo-Catholic ritual and the third is the development of Lyon's architectural style." (p. 63)

The Unley Heritage Research Study of 2006 highlighted the **artistic unity** of the interior of St George, commenting that this was achieved because Lyon, the architect, was also given license to design many of the furnishings. Among them the pulpit, the rood triptych [designed by Lyon and Percy Wise's gift to the church], the lectern, the globe-shaped font, and the reredos in the Lady Chapel, which was carved in England. Smaller items, such as the many frames for the pictures that decorate the walls, were also designed by Lyon. Truran (1993) suggests that Lyon was probably charged with responsibility of ordering major items for the church, such as the organ.

Lyon's own donation was mentioned in an article in the Evening Journal (Sat 27 Sept 1902):

Crucifixion above it, with the two figures of the Blessed Virgin Mary and St John, between the nave and the chancel. This is the gift of Mr T.H. Lyon, of London, who is the architect for the building." (p. 1)

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The fact that Lyon designed the great majority of the church's furnishings, including the pulpit, rood group, statues, lectern, font, elegant Lady Chapel reredos and many lesser items, led to the description of the interior as "a veritable Edwardian period piece".

THE RECTORY

Purchase of land

In a 1902 article entitled "The gathering of the churchmen" [in preparation for the erection of a new church] The Express and Telegraph reported that:

"The site was bought [for the church], **also a block of land for a rectory.**" (Mon 29 September 1902 p. 2)

The need for an on-site Rectory.

Between 1903, when St George's was consecrated, and 1905 when he left for a visit to the UK, Reverend Wise responsible for Anglican churches in Keswick, Plympton, Goodwood, and Unley. In addition to this, he carried out regular duties at St. Peter's Cathedral. His preferred means of transport between these parishes was bicycle (Jubilate Deo). This must have been quite exacting for the Rector, such that on departing to the UK in January 1905, for a 'holiday' (actually to collect the body of his wife, who had died in Manila in 1900, and convey it to England), "He expressed the hope that by the time he returned, a house closer to the church may be found during his absence." Advertiser, Thursday 26 Jan 1905 p. 6 "The Rev Canon Wise".

Rector's activities while waiting for the Rectory to be built.

The Jubilate Deo church history of 1953 elucidates that "By the time the Rector returned, a small house had been obtained as a temporary Rectory, and for this he was deeply grateful, as it was more convenient for him to live at Goodwood. Previously he had lived at North Adelaide, North Unley, and Keswick, which entailed much loss of time in travelling. (p. 9)

Laying of the Foundation stone.

On Mon 3rd June 1907, both the Advertiser and the Register newspapers reported on the laying of the foundation stone for the Rectory on the prior Saturday. Once again, Lyon had donated the plans. The Advertiser added that "One of the church wardens handed Mr Wise a silver trowel and he laid the stone. All then departed for refreshments in the church hall."

The Register reported that the rectory was to cost £800, of which £120 had already been raised. (The Church was already fully paid for by this time).

"Plans had been drawn up by Mr T.H. Lyon and the rectory was expected to be ready for occupation for St Michael's Day, September 20th. Once again, the builder Mr W.C. Torode." (p. 10)

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The blessing of the Rectory took place Saturday, September 28th of the same year, with The Advertiser reporting that "being designed as an old English cottage, with brick walls, rough-cast, and Marseille tiles on the roof and casement windows" and containing "a large dining room and study, two bedrooms, neatly arranged kitchen, and housekeeper's rooms, and a commodious cellar." (Advertiser, Mon 30 Sept. 1907 p. 9)

The Parish was clearly happy with this turn of events. The 1953 Jubilee booklet, [Jubilate Deo] states that:

"The most important event in 1907 was the building of our own Rectory Exactly five years after the Foundation Stone of the Church was laid, Bishop Thomas blessed the new building, and the Rector was finally on the spot to discharge his duties." [p. 10]

Wise was happy in his home

In a letter to builder W. Torode written in 1918, Canon Wise wrote:

"It must be a pleasure for you to see your good work standing as it does in the church and the rectory. We owe you a very real debt of gratitude for the skill displayed by you in the building. There has been no paint and no repairs since they were built and everything looks as good as on the day you finished them."

A home for a single man

It was, however, a rather small rectory. As Caroline Wise, who was Lyon's sister had died in 1900, the home Lyon designed for his widowed brother-in-law was meant for a single man. As long as Wise lived in the Rectory (until his retirement in 1940,) it was sufficient for his needs. However, in later years it was to prove too small.

According to Truran, the Rectory was substantially altered in the 1940s although the exterior was preserved. A north wing in the same style was tastefully added in about 1985 (this is visible in the aerial view, and is the section with the French doors leading onto the garden). At that time, it was discovered that the old floor plan included an interior passage which ran along the rear of the house and this passage was restored. (Truran, 1993 p. 65) It was a significant discovery, as similar passages are to be found in the plans of a number of houses designed by C.F.A. Voysey, the Arts and Crafts architect who influenced Lyon.

Description of rectory

The original part of the Rectory, which runs on a North-South axis, appears to have been designed as a simple rectangle. An enormously deep roof at a pitch of 45 degrees forms more than half the total height of the building. The windows are multi-paned with small squares of glass, with the eaves forming the top line of the windows. This is the 'enveloping roofline' that is a feature of Arts and Crafts

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houses, especially those associated with C.F.A Voysey. The front elevation includes a shallow bay window on the south-western corner.

On the south side and again on the rear, the imposing roof is broken by two timber-clad, rectangular dormer windows. There are three very substantial chimneys. The tiles are Marseille and the whole exterior is rough-cast and unpainted, in both aspects closely matching the church.

The Rectory as an example of the Arts and Crafts Movement

'Simplicity, harmony and unity' are among the defining characteristics of the Arts and Crafts style, the first international modern architectural movement.

Simplicity

Simplicity went hand-in-hand with an 'unassuming, homely, well-established character.' The Rectory is a modest house, on a modest scale. Modesty is also suggested in the way that the Rectory has been placed to the side and rear of the church, quietly complementing but never dominating the church. It is in no way a grand residence like the recognised Arts and Crafts houses in neighbouring suburbs such as Unley Park, but is beautiful in its very simplicity.

Harmony

While the values of simplicity and harmony are expressed individually in both church and rectory, they are also apparent when the buildings are considered as a pair. The use of matching materials for the roughcast render and the Marseille roof tiles makes it clear that the two buildings, built four years apart by the same builder (himself already thoroughly familiar with Lyon's style), were always intended as a pair.

Unity

In addition, their close physical proximity (perhaps no more than 2 metres separating church and rectory at the closest point) reflects the unity that Lyon must have had in mind in preparing his designs.

Lyon, Voysey and the Arts and Crafts Movement

The RAI list of Significant 20th Century buildings in South Australia and Truran (1993) both noted the link between Lyon's South Australian work and that of C.F. Voysey, the English architect (1857-1941) who was a leading exponent of the Arts and Crafts movement.

According to Truran (1993):

"Lyon was especially influenced by the Arts and Crafts architect C.F. Voysey, who designed buildings of elegant simplicity, usually with strong horizontal lines. ...[he] preferred to cover the basic brick with rough-cast...and capped with a slate roof."

"Voysey and his fellow workers believed that a building and its furnishings were complementary and that it was desirable that both

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should be designed by the same person. Their influence may clearly be seen in the Goodwood rectory and the exterior and furnishings of the church.” (p. 53)

And once again:

Voysey’s influence may be seen in the rough-cast and stucco finishes of the exterior, which Lyon used, even though he was unaware that they were unpopular. (p. 57)

Voysey was one of the earliest architects to take on the design of all things in the home, as well as the design of the house itself. His call to architects for design ‘simplicity’ and ‘individuality’ which he practiced in his own work. In his architectural language, he favoured ‘the basic rectangular built form, devoid of superfluous ornament, and its plain white wall surfaces pierced with horizontal bands of windows- all elements that were subsequently embraced as founding principles of Modern architecture’. (Cole, 2015, p. 2)

And again:

Throughout his career he [Voysey] strived for fitness in his designs in the Gothic Revival traditions of Pugin, with an holistic approach where every part of the building and its contents were designed to create a unified whole. (p. 4)

Voysey was regarded as one of the pioneers of the Modern movement, (Pevsner, quoted in Cole 2015, p. 5)

Voysey’s first built commission, The Cottage, Bishop’s Itchington, Warwickshire was completed in 1888. Although a two-storey dwelling, there is a notable resemblance to St George’s Rectory, Goodwood. Cole (2015, page 155), describes The Cottage as follows:

“[the] ground-level floor is dominated by a large multi-purpose living space. A wide corridor, annotated as ‘hall’ on the plan, runs nearly the length of the north side.... The overall structure of the building derives from the rectangular floor plan and the overarching hip roof with its minimal projections. The eaves line is kept to a generally consistent level, the exception being two subtle breaks on the south elevation that accommodate a grouping of three shallow-hipped dormers on the left of the elevation, and a separate single dormer above the porch [while] the 45 degree roof pitch was shallower than the typical 50 degrees Voysey would employ on [later] commissions.”

THE WAR MEMORIAL

The foundation stone for the War Memorial was laid and a celebratory High Mass held on October 10th, 1917 (Souvenir programme for the Dedication Festival). Lyon did not attend the laying of the foundation stone in 1917, no doubt because of the on-going war, nor the later installation of the statuary. The statuary was added later, after the conclusion of the First World War.

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The War Memorial was confirmed on the State Heritage Register from January 1992.

PREVIOUS HERITAGE ASSESSMENTS OF CHURCH AND RECTORY.

The same high quality of construction and attention to detail referred to in connection with the War Memorial are readily apparent today, in particular in the interior design and fittings of the church. As noted previously, McDougall and Vines, in the Unley Heritage Research Study of 2006, considered that the church had State Heritage value (pp. 161-162):

“STATEMENT OF HERITAGE VALUE:

St George’s is an excellent and rare example of Edwardian ecclesiastic architecture, designed by a notable English architect and indicative of the strength of the Anglican Church in Unley and South Australia at the turn of the century. The internal detailing and fittings continue the stylistic homogeneity of the building.

The church is of additional significance because of the high quality of its construction and detailing as well as its close relationship with the War Memorial which is included on the State Heritage Register and has the same architect and builder.”

While the rectory [described as the ‘manse’ in the document] is included in the recommendation to become a State heritage place, and photographs of the exterior of the rectory appear in the document, there is no information provided about the qualities of the rectory. This is perplexing. Given the information provided in this document, and because the 2006 survey did not reference the detailed study of Lyon, his life and work including that in South Australia prepared Truran [1993], and furthermore it was carried out prior to Schenk’s (2017) contribution on T. H. Lyon for the University of South Australia’s Architect’s Data Base, **the author believes there are clear grounds for a reassessment of the both St George the Martyr and, in particular, the rectory.**

SA Heritage Register

Nomination form

Historical sources used to support your nomination:

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

Copies of some of the material below may be found in the Appendices to this document.

REFERENCES

Andrews, Brian *Australian Gothic, the Gothic Revival in Australian Architecture from the 1840s to the 1950s*, Melbourne University Press, 2001]-quoted in McDougall and Vines Heritage Survey of 2006..
 Apperly, R; Irving, R and Reynolds, P. (1989) A Pictorial Guide to Identifying Australian Architecture, in particular *Federation Arts and Crafts c. 1890 – 1915*, pp 142-3. Sydney, Angus and Robertson.
 Cole, David (2015) The Art and Architecture of CFA Voysey- English Pioneer Modernist Architect and Designer 1857-1941. The Images Publishing Group. Mulgrave, Victoria. 2015
 H.J Harrison and J.M. Truran 1980. St George's Goodwood 1880-1980. Investigator Press Ltd. 19 Kauri Rd, Hawthorndene SA, National Lib of Aust ISBN 0 85864 041 4
 McDougall, K & Vines, E (2006) Unley Heritage Research Study (pages 90-94) AND Unley City of Unley Local Heritage Places DPA April 2013

Royal Australian Institute of Architects (c.1983) RAlA South Australian Significant Twentieth Century Architecture card index, RAlA collection S301, Architecture Museum, University of South Australia.

Schenk, J. 1988 The concrete houses of Walter Charles Torode. *Architecture Australia*, June 1988 pp. 64-65.

Truran, J. 1993 T. H. Lyon and his Adelaide architectural work, *Journal of the Historical Society of South Australia* no.21 pp. 49-71

Wise, P. (Rev.) Letter of congratulation to Walter Torode, 1917 (reproduced here in the Appendices)

Newspaper reports

Evening Journal Sat 27 Sept 1902, p. 1. Laying The Foundation Stone
 Evening Journal Mon 29 September 1902, p. 2. St George's Church Goodwood

Advertiser, Tue 24 March 1903 p. 6. St George's Church, Goodwood

Web-sites

Bell, Peter Walter Torode: <https://adb.anu.edu.au/biography/torode-walter-charles-8830>

Dedication stone in memory of Lyon's sister Caroline Louisa. Source: <https://www.flickr.com/photos/paulscottinfo/13027902364/in/album-72157642082340205/lightbox/>

Other Flickr photos of interior and exterior of the church by Paul Scott <https://www.flickr.com/photos/paulscottinfo/albums/72157642082340205>
<https://www.federation-house.com/arts-and-crafts>

<http://anglicanhistory.org/aus/jubilate1953.html> Extracts from Jubilate Deo, 1953, Prepared by Father Hogan for the 50th anniversary of St George's Church at Goodwood. Project Canterbury.

Saint, Andrew The Cambridge School of Architecture: a Brief History. <https://www.arct.cam.ac.uk/aboutthedept/aboutthedept>

Schenk, John. 'Lyon, Thomas Henry', Architecture Museum, University of South Australia, 2017, Architects of South Australia:

http://www.architectsdatabase.unisa.edu.au/arch_full.asp?Arch_ID=149

SA Heritage Register

Nomination form

D. Heritage Significance

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

St George's Church and Rectory, considered together, are of State Heritage significance because they demonstrate the outstanding contribution of an English architect with family ties to South Australia to Anglican worship (and specifically Anglo-Catholic worship practices) in the early years of the 20th Century. The War Memorial that stands outside the church, likewise designed by TH Lyon and built by W.Torode, has already received due recognition as a State Heritage item. The church was included in 2001 among the 'Top 100 buildings' in South Australia by the South Australian Institute of Architects. It is, in fact, the first very entry in that list, having been built in 1903. The Church and Rectory, both of which appear to have been undervalued outside architectural circles to date, were acknowledged in 2006 (updated 2013) in the Unley Heritage Report as being of State significance. It is not clear what, if any, processes occurred after this recommendation was made. However, there is an obvious opportunity here for all three edifices, that occupy the same prominent Goodwood Road site and were designed by T.H. Lyon, who was the brother -in-law of the first Rector, to receive due recognition of their contribution to our understanding of the State's history at the start of the twentieth century.

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.	Growth of Anglican worship generally in South Australian the latter years of the 19 th Century, and the- at times- controversial development of the Anglo-Catholic movement in this State.
It has rare, uncommon or endangered qualities that are of cultural significance.	Church- in Neo-Gothic style (as associated with the Cambridge Camden Society) but with strong Arts and Craft influence as well. The church thus shows a transition between the elaborate neo-Gothic that was popular in the 19 th Century, to the concepts of simplicity, unity and harmony that the late 19 th Century Arts and Crafts movement popularised both in England and in South Australia. The Rectory still more clearly embodies the ideals of the Arts and Crafts movement, and the influence of architects such as C.F.A. Voysey.
It may yield information that will contribute to an understanding of the State's history, including its natural history.	
It is an outstanding representative of a particular class of places of cultural significance.	Anglican churches built before WW1- and in particular Anglo-Catholic churches in South Australia.

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Nomination form

<p>It has a special association with the life or work of a person or organisation or an event of historical importance.</p>	<p>St George's Church and Rectory have a special association with the architect T.H. Lyon and his brother-in-law, Reverend Percy Wise, first Rector of St George the Martyr Church, Goodwood.</p> <p>Importance of the Architect</p> <p>Thomas Lyon was a British architect who was later to become the first Director of Design at the Cambridge School of Architecture. He had family connections to South Australia through his brother-in-law, Reverend Percy Wise, and was to make several visits to South Australia in connection with the building of St. George's church. Lyon's work and significance in SA was recognized in the State Heritage listing of his War Memorial, which stands outside the Church of St George on Goodwood Road. For some reason, his earlier two works on Goodwood Road, Church and Rectory appear to have been under-valued to date.</p> <p>New information available. The Unley Heritage Research Study Of 2006 did not reference the detailed study of Lyon, his life and work including that in South Australia by Truran [1993]. Furthermore, it was carried out prior to the summary of Lyon's life and work provided by Schenk [2017] on the Architect's Data Base of the University of South Australia.</p> <p>Importance of the Church</p> <p>The significance of the church was recognised in the Royal Australian Institute of Architects (c.1983) RAIA South Australian Significant Twentieth Century Architecture card index (RAIA collection S301, Architecture Museum, University of South Australia.) The card notes the significance of the church as an early work by Lyon, with the buildings 'representing a link between Lyon's early admiration for Voysey and his espousal of appropriate Anglo-Catholic architectural forms.</p> <p>With notable Arts and Crafts as well Gothic Revival elements, St George's demonstrates the transition towards modern architectural forms that began in the early years of the 20th Century. There are relatively few examples of this transition in SA.</p> <p>St George's Church, which includes a Lady Chapel that predates that in St Peter's Cathedral, also documents the at times controversial history of the Anglo-Catholic movement in SA. Lyon's brother-in-law Rev. Percy Wise was the leading exponent of Anglo-Catholicism in South Australia</p> <p>Importance of the Rectory:</p>
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SA Heritage Register

Nomination form

	<p>The rectory is an excellent, if modest, example of the Arts and Crafts movement, with several researchers making a link between Lyon's design and the work of the Arts and Crafts architect, CFA Voysey. St George's church and the rectory were clearly conceived as a pair. Land intended as the site of both buildings was purchased at the same time (1902), and Lyon intention for the buildings to be viewed as a pair is signaled by his choice of matching materials for the exterior of church and rectory- the unpainted rough-cast rendered walls, and the steeply pitched roofs covered in Marseille tiles.</p> <p>Possible undervaluing of the architect and the buildings in the past.</p> <p>The church, and especially the Rectory, appear to have been undervalued and under-appreciated in the past. The potential State significance of the church was recognized in Unley Heritage Research Study {Vol 1 2006} of 2006 on page 39, which recommended that the church of St George the Martyr and the 'manse' [sic] should be added to the State Heritage Register under criteria (d) and (e). The same report validated the State significance of the War Memorial.</p> <p>For an unknown reason, the same Unley Heritage Research Study failed to include information about the Rectory, which is mentioned in the title of the relevant pages and included in the local heritage listing. There is no further information to show whether a detailed examination of the Rectory was carried out at this time. It seems very unusual that an excellent example of an Arts and Crafts house, designed by an English architect in a most English interpretation of the style, should not have been described and assessed with detailed information on both its exterior and interior aspects.</p> <p>It is unclear to the writer of this submission what, if any, processes followed the 2006 recommendation that may explain why the Church and Rectory are today not State Heritage items.</p> <p>With the already State Heritage listed War Memorial there is an excellent opportunity for THREE State items by same architect on one site together documenting the historically important first twenty years of the 20th Century.</p> <p>In summary, it seems clear that it is time for a re-appraisal of St George's church, the Rectory, and Thomas Lyon's legacy in South Australia.</p>
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SA Heritage Register

Nomination form

E. Additional Information

9. Images/Maps/Diagrams/Site Plans

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)

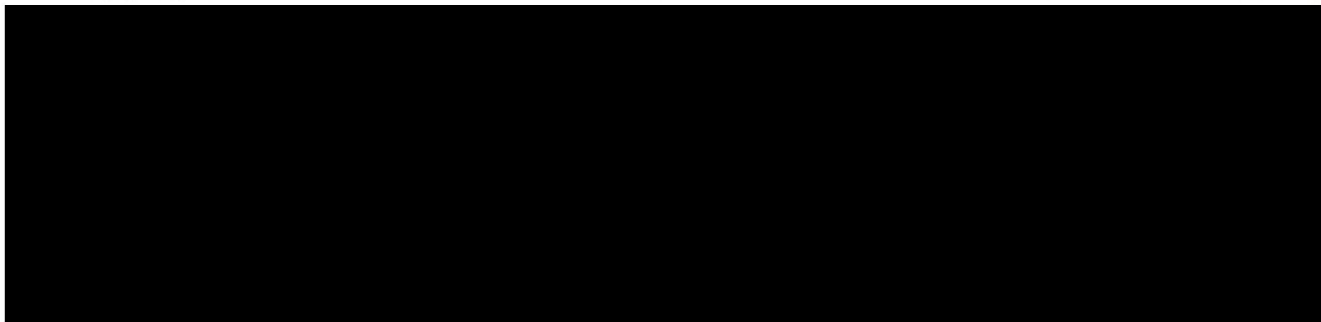
Paste images here:

ALL IMAGES WERE TAKEN IN OCTOBER TO NOVEMBER 2021 BY FRANCINE SMITH AND ARE THE PROPERTY OF THE ART DECO AND MODERNISM SOCIETY OF AUSTRALIA (ADELAIDE CHAPTER)

SA Heritage Register

Nomination form

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.



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

CHURCH OF ST GEORGE THE MARTYR: GOODWOOD ROAD FRONT ELEVATION



ENTRANCE PORCH, DETAIL



NORTHERN ELEVATION



SOUTHERN ELEVATION- FROM GOODWOOD ROAD



RECTORY FROM GOODWOOD ROAD



RECTORY- SIDE VIEW FROM SOUTH



RECTORY- SIDE VIEW FROM ANGUS STREET



Rectory, St George's Church, from Goodwood Road.

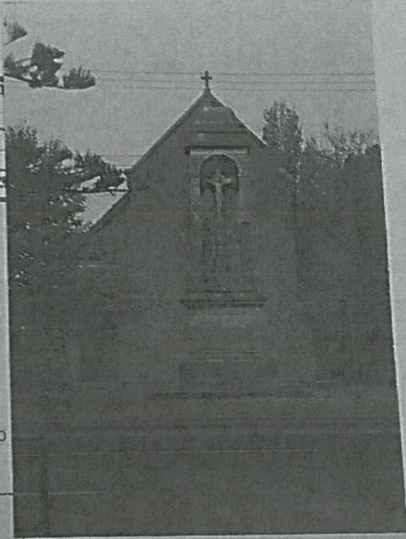


House by CFA Voysey, "The Cottage", Bishops Itchington, Warwickshire, 1888 (for comparison)



Royal Australian Institute of Architects (c.1983) RAlA South Australian Significant Twentieth Century Architecture card index: RAlA collection S301, Architecture Museum, University of South Australia.

Item CH.01

CH.0.1	
RAIA SOUTH AUSTRALIA	
SIGNIFICANT 20TH	
CENTURY ARCHITECTURE	
BUILDING:	ST GEORGES ANGLICAN CHURCH GOODWOOD RD GOODWOOD
ARCHITECT(S):	T.H. LYON
DATE:	1902 (CROSS OF REMEMBRANCE 1917-20)
<i>Comment</i>	
THIS IS SIGNIFICANT AS EARLY WORK OF ENGLISH ARCHITECT THOMAS HENRY LYON (1860-1953). HE WAS APPOINTED THE FIRST DIRECTOR OF DESIGN AT CAMBRIDGE UNIVERSITY SCHOOL OF ARCHITECTURE IN 1920. REJECTING THE CANONS OF EDWARDIAN DESIGN THESE BUILDINGS REPRESENT A LINK BETWEEN LYON'S EARLY ADMIRATION FOR VOYSEY AND THE ARTS AND CRAFTS MOVEMENT AND HIS ESPOUSAL OF APPROPRIATE ANGLO CATHOLIC ARCHITECTURAL FORMS. THE EXTERNAL SIMPLICITY OF THE STUCCO WALLS OF ST. GEORGE'S HIDES THE DRAMATIC INTERIOR, WHERE THE FINE DETAILS AND STONE ARCHES, COMBINE WITH A FEELING FOR LIGHT AND MYSTERY ARE THE FOCUS OF ANGLO CATHOLIC LIFE IN SOUTH AUSTRALIA.	
	

NAME: *St George the Martyr Anglican Church and Manse* **PLACE NO.:** *RSH01*

Address: 155 Goodwood Road, Goodwood, SA, 5034
Land Description: Lot ?, Section 222, Hundred Adelaide
Certificate of Title: 5787/688

ASSESSMENT OF HERITAGE VALUE:

Description:

This symmetrically fronted building has two lower porches on either side. It has stucco rendered masonry walls, tiled roof and stone quoins to central windows. There are two plaques inset into the building, the first one reads 'In honour of St George, in the memory of the faithful departed, this stone was laid by William Saumaraz Smith DD Archbishop of Sydney, primate of Australia and Tasmania, 27 September 1902', and the other refers to the War Memorial at the front 'In honour of St George and the men and boys of this Church who enlisted for active service in the Great War, August 4 1914 to November 11 1918, this above shrine was unveiled by His Excellency Sir Henry Galway KC MC. DSO. Wednesday October 10 1917'. The stone war memorial to the front also has memorials to the Second World War attached. The war memorial is included on the State Heritage Register.

'Another instance of a lesser known architect providing designs for Australia occurred in 1902 when Thomas Henry Lyon (1869-1953) of Devon, who would later be responsible for a number of buildings at Sidney Sussex College, Cambridge, furnished plans for the splendid Church of St George the Martyr, Goodwood, South Australia (1902-3). St George's is a thoroughly representative specimen of contemporary English Edwardian church design such as appeared in Nicholson and Spooner's 1911 work *Recent English Ecclesiastical Architecture*. It is externally stuccoed and unbuttressed, with nave, aisles and chancel under a pitched Marseilles-tiled roof. The plain chamfering of the nave arcade arches continues down the piers uninterrupted by capitals. The aisles are quite narrow and the nave, chancel and Lady Chapel are covered with fine wagon roofs. Due to Lyon's use of narrow lancet windows in the aisles and west front - and with no east window - the interior as built was exceptionally dark and mysterious, particularly on duller winter days.

Lyon came to be involved in this design because he was the brother-in-law of the rector, Fr Percy Wise. Not only did Lyon make a present of the plans and specifications for the new church, he also designed the great majority of the church's furnishings, including the pulpit, rood group, statues, lectern, font, elegant Lady Chapel reredos and many lesser items, bringing to the interior a high degree of artistic unity and creating a veritable Edwardian period piece. With its hanging lamps, its many steps to the altar, and so on, St George's church was the last word in turn-of-the-century advanced ritualistic propriety, as befitted its role as an embattled stronghold of extreme Anglo-Catholicism.' [quote from Brian Andrews, *Australian Gothic, the Gothic Revival in Australian Architecture from the 1840s to the 1950s*, Melbourne University Press, 2001].

Statement of Heritage Value:

St George's is an excellent and rare example of Edwardian ecclesiastic architecture, designed by a notable English architect and indicative of the strength of the Anglican Church in Unley and South Australia at the turn of the century. The internal detailing and fittings continue the stylistic homogeneity of the building.

The church is of additional significance because of the high quality of its construction and detailing as well as its close relationship with the War Memorial which is included on the State Heritage Register and has the same architect and builder.

NAME: *St George the Martyr Anglican Church and Manse* **PLACE NO.:** *RSH01*

Relevant Criteria (Under Section 16 of the *Heritage Act 1993*):

- (d) *It is an outstanding representation of a particular class of places of cultural significance; as it is indicative of the growth and development of the Anglican congregation in the state and construction of a major church during the early 1900s.*
 - (e) *It demonstrates a high degree of creative, aesthetic or technical accomplishment or is an outstanding representative of particularly construction techniques or design characteristics; as it is an excellent example of Edwardian ecclesiastic architecture, designed by a notable English architect Thomas Henry Lyon.*
-

EXTENT OF LISTING:

External form, materials and detailing of the Church including curtilage. Original interior elements are also significant. Any later additions and alterations are excluded from the listing.

RECOMMENDATION:

It is recommended that St George the Martyr Church and Manse at 155 Goodwood Road, Goodwood, be entered into the State Heritage Register.

REFERENCES

- Harrison, H.J. and Truran J.M., *St George's Goodwood 1880- 1980*. Investigator Press, 1980
- *Donovan & Associates*, City of Unley Heritage Survey, 1985
- Brian Andrews, *Australian Gothic, the Gothic Revival in Australian Architecture from the 1840s to the 1950s*, Melbourne University Press, 2001

NAME: *St George the Martyr Anglican Church and Manse* **PLACE NO.:** *RSH01*

SITE RECORD:

FORMER NAME: *The Church of St George the Martyr*

DESCRIPTION OF PLACE: *Symmetrically fronted stucco rendered masonry Church*

DATE OF COMPLETION: *1902*

REGISTER STATUS: **Description:** *NA*
Date:

CURRENT USE: **Description:** *Church*
Dates: *Construction to present*

PREVIOUS USE(S): **Description:**
Dates:

ARCHITECT: **Name:** *T.H. Lyon*
Dates:

BUILDER: **Name:** *W.C. Torode*
Dates:

SUBJECT INDEXING: **Group:** *Church*
Category:

LOCAL GOVERNMENT AREA: **Description:** *Unley*

LOCATION: **Street No.:** *155*
Street Name: *Goodwood Road*
Town/Suburb: *Goodwood*
Post Code: *5034*
Region No.:
Region Name:

LAND DESCRIPTION: **Title Type:** *Certificate*
Volume: *5787*
Folio: *688*
Lot No.:
Section: *222*
Hundred: *Adelaide*

AMG REFERENCE: **Zone:** *54*
Northing: *6129260*
Easting: *279820*
Map Sheet No.: *6628*
Map Scale: *1:100000*

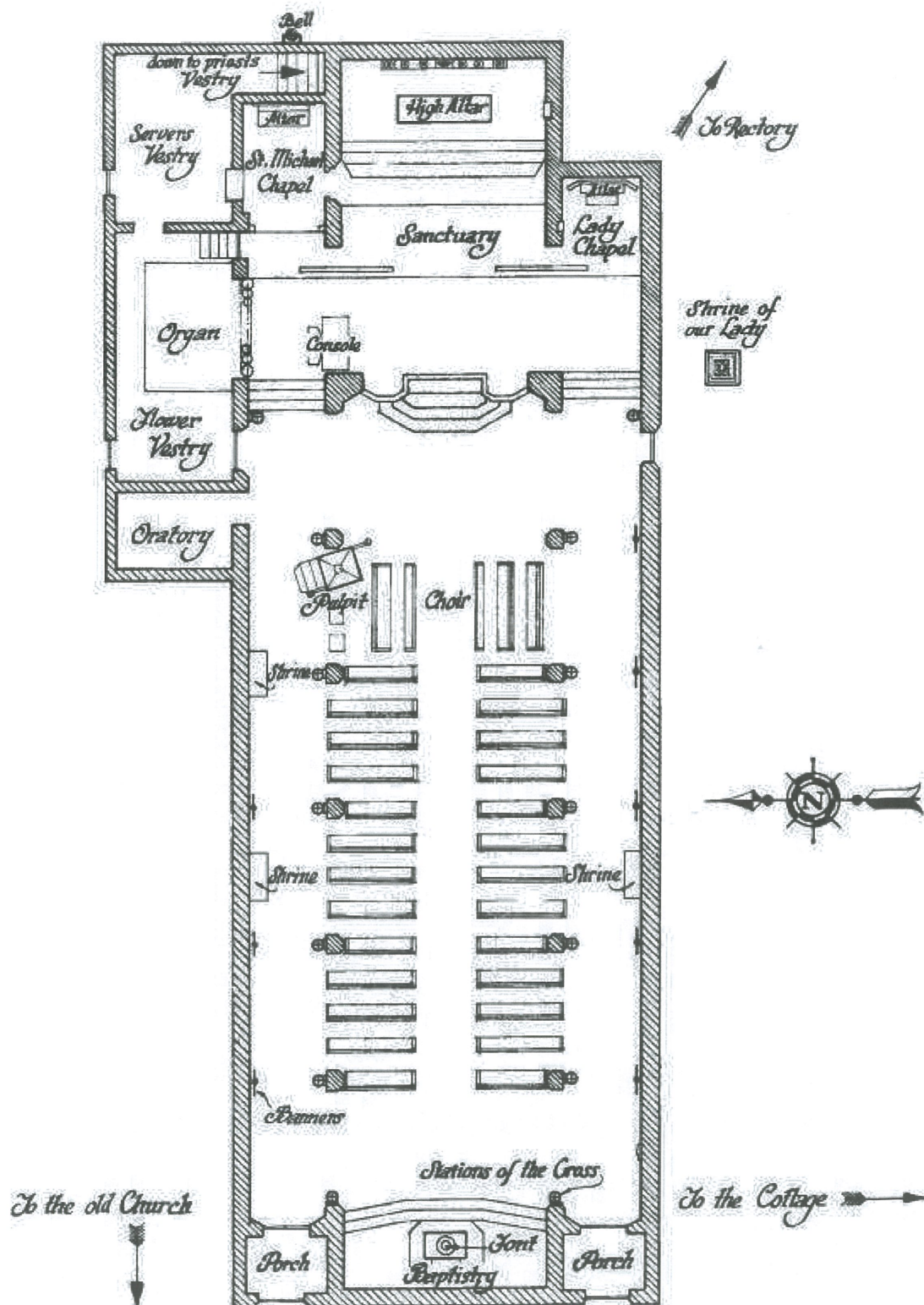
OWNER:



PHOTOGRAPH:

File No.: *None*

NAME: *St George the Martyr Anglican Church and Manse* PLACE NO.: RSH01



Plan of St George the Martyr Church
(Source: Harrison, H.J. and Truran J.M., 1980)

The Rectory- from Trove

The Express and Telegraph, Mon 29 September 1902 p. 2

mentions purchase of land for rectory:

aph (Adelaide, SA : 1867 - 1922) / Mon 29 Sep 1902 / Page 2 / ST. GEORGE'S CHI

largement of the old church. These plans had been accepted when events occurred which gave the building committee hopes that they would be able to purchase a new site, and build a new and handsome church, leaving the present building to serve the purposes of a church hall. Plans were submitted by the architect, Mr. T. H. Lyon, of London, and these were accepted; the site was bought, also a block of land for a rectory, and the work was begun by Mr. W. C. Torode, the

Advertiser, Thur 26 Jan 1905 p. 6 The Rev Canon Wise

Canon Wise returns to UK for holiday, hoping that a house closer to the church may be found during his absence.

, SA : 1889 - 1931) / Thu 26 Jan 1905 / Page 6 / THE REV. CANON WISE.

Goodwood, where he played over to them wherever they were. It was to them that all the thanks were due. He would expend the £50 presented to him that evening, and which was accompanied by that kindly speech from Mr. Bronner, who had been associated with him in friendship in so many ways, in a trip to the Holy Land. He expressed the hope that by the time he returned a house would be found for him closer to the church. He would now only say au revoir to them.

Mr. W. H. Bailey (minister's warden) asked them to give a cordial welcome to the priest their rector, with his usual forethought, had secured to carry on the work at St. George's during his absence. The Rev. A. N. Garrett would undoubtedly

Notes that the Foundation stone of Rectory has been laid.

FOUNDATION STONE OF GOODWOOD RECTORY.

The foundation stone of the new rectory house in connection with St. George's Church, Goodwood, was laid on Saturday by the priest-in-charge, the Rev. Canon Wise, M.A. The attendance was only moderate owing to the wet weather. The service in connection with the ceremony was conducted in the church. The Dean of Adelaide (Very Rev. G. Young) was present. Afternoon tea was provided in the school room, and Canon Wise, on the motion of Mr C. Bronner, seconded by Mr. T. H. James, was thanked for laying the stone. The speakers stated that the new rectory would cost nearly £800. Toward that amount about £120 had already been subscribed by the congregation, and the balance would be provided for the present by grants and loans from the Society for the Propagation of the Gospel and the Bishop's Home Mission Soc.

1907 Advertiser Mon 3 June p. 9 "Church Intelligence". Contains a description of the Rectory

appropriate hymns had been sung. The foundation-stone of the rectory was laid on June 1. It is an exceedingly quaint and pretty structure, being designed as an old English cottage, with brick walls, rough-cast, and Marseilles tiles on the roof and casement windows. The rectory contains a large dining-room and study, two bedrooms, neatly arranged kitchen, and housekeeper's rooms, and a commodious cellar. The whole building is laid out with a view to comfort as well as architectural beauty. The building allotment has a frontage of 150 ft. to the Goodwood-road. The cost of the rectory was £750, and over £300 has already been received towards the building fund. Mr. Lyon was the architect and Mr. Torode the contractor. Canon Wise

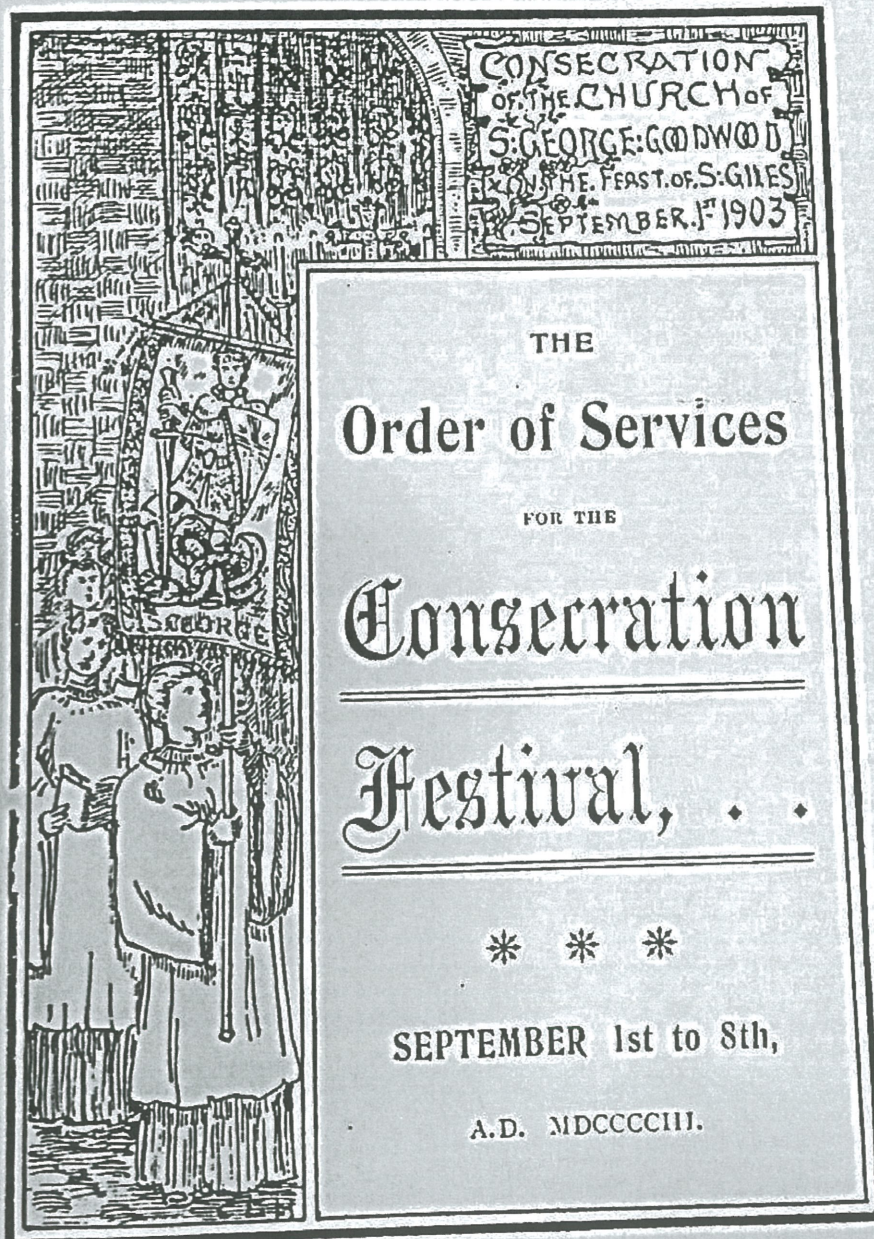
"It is an exceedingly quaint and pretty structure, being designed as an old English cottage, with brick walls, rough-cast, and Marseille tiles on the roof and casement windows. The rectory contains a large dining room and study, two bedrooms, neatly arranged kitchen, and housekeeper's rooms, and a commodious cellar. The whole building is laid out with a view to comfort as well as architectural beauty."

Order of Service for the Consecration of the new Church of St George, Goodwood.

September 1, 1903



Church of St. George, Goodwood.



THE
Order of Services
FOR THE
Consecration
Festival, . .



SEPTEMBER 1st to 8th,

A.D. MDCCCIII.

Price Threepence.

PHIPPS & HALL, PRINTERS, PIKE ST.

Letter from T. H. Lyon expressing satisfaction with work of Walter Torode,

Oct 7, 1904

I have much pleasure in
expressing my entire satisfaction
at the manner in which
Mr. Torode has executed the
work which I entrusted to his
care both at the Cathedral &
in connection with the erection
of the Church of St. George at
Goodwood -
Every detail has been most
carefully considered & thoughtfully
faithfully carried out.
I could desire nothing better than
in the quality of the material used
& in the manner in which the work
has been executed.
T. H. Lyon.
Architect
118. High Street
Kensington W.
London.
Oct. 7. 1904.

Letter of congratulations Percy Wise to Walter Torode, Oct 1918

The Rectory
Goodwood
Oct. 15 18

My dear Mr. Torode

Thank you very much for your very kind letter . It is that kind of
Sympathy which helps & your letter did me much good.

It must be a pleasure to see your good work standing as it does in
the Church & the Rectory. We owe you a very real debt of gratitude for
the skill displayed by you in the building . There has been no paint &
no repairs since they were built & everything looks as good as on
the day you finished them.

I am so glad that you come from time to time If ever you have time
to come & see me it would be a real pleasure to me to see you .
We are old enough friends for you to come when you will.

With many thanks for your kind letter

Yours very sincerely

1025
Percy W. Wise