

HERITAGE ASSESSMENT REPORT

NAME: All Souls' Anglican Church

PLACE: 12624

ADDRESS: Karna Country
Lot 910 Stephen Terrace
St Peters SA 5069

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



All Souls' Anglican Church, St Peters view of the north-eastern elevation.

Source: DEW Files 15 March 2024

ASSESSMENT OF HERITAGE SIGNIFICANCE

Statement of Heritage Significance:

All Souls' Anglican Church designed by architect Alfred Wells and built in 1915-1916, is an outstanding representative of Federation Romanesque architecture in South Australia. All Souls' demonstrates many of the style's principal characteristics, notably its massing and simplicity and features including a tower, polygonal apse, polychrome work, round-headed openings, Marseille terracotta tile-clad roof, arcades, and stained-glass windows. Additionally, the stained-glass windows in All Souls' Anglican Church demonstrate a high degree of aesthetic merit. Combined, these windows achieve a well-considered and harmonious ensemble achieving a sense of jewel-like beauty. The five John Henry Dearle designed Morris & Co. windows, notably War and Peace, seven William Bustard designed RS Exton & Co. windows and the Trinity, Crucifixion and Charity windows relocated from St Paul's Anglican Church demonstrate excellence, achieving a high degree of aesthetic accomplishment.

Relevant South Australian Historical Themes

4 Building Settlement, Towns and Cities

4.3 Shaping the suburbs

6 Developing Social and Cultural Life

6.1 Supporting diverse religions and maintaining spiritual life

6.7 Continuing cultural traditions

Comparability / Rarity / Representation:

All Souls' Anglican Church (hereafter All Souls') is associated with the Anglican Church, Federation Romanesque architectural style, the architect Alfred Wells and Morris & Co. for its collection of stained glass windows by that firm.

Anglican Church

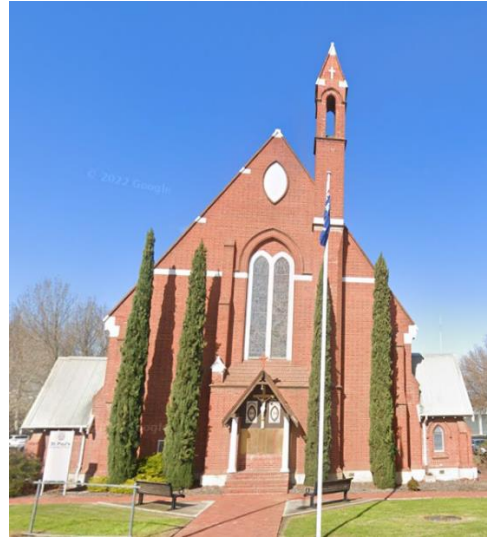
There are over 50 State Heritage Places on the Register associated with the Anglican Church. The listings primarily comprise churches, although other structures like cemeteries, halls, rectories and manses are also included. Approximately 90 percent of all these listings are for places that were erected in the nineteenth century. The four State Heritage Places associated with the Anglican Church that were erected contemporaneously with All Souls' are:

- St Paul's Anglican Church, Church Place, Port Adelaide, erected 1905, listed 11 June 1998 under criteria (a), (b) (SHP 11893).
- St Peter's College Mission, 30 Moore Street, Adelaide, erected 1912, listed 11 September 1986, (SHP 13244).
- St Theodore's Anglican Church and Hall, 44-46 Prescott Terrace Toorak Gardens, church erected 1914, listed 23 November 1989, (SHP 14002).
- St Cuthbert's Anglican Church, 49 Prospect Road, Prospect, erected 1917, listed 5 July 2000 under criterion (e) as an example of Gothic Revival church architecture, (SHP 14045).



St Peter's College Mission, Adelaide (SHP 13244) (1912).

Source: DEW Files



St Paul's Anglican Church, Port Adelaide (SHP 11893) (1905).

Source: Google Maps



St Cuthbert's Anglican Church, Prospect (SHP 14045) (1917).

Source: Google Maps

Romanesque Architecture in South Australia

All Souls' is an example of Federation Romanesque architecture. In the nineteenth century there was a resurgence of interest in eleventh century Romanesque architecture, which in turn had drawn influence from Byzantine architecture. Apperly *et al* label buildings that drew from this style as Victorian Romanesque. In South Australia these influences were predominantly seen in the design of churches and religious buildings.¹ Towards the end of the nineteenth century Romanesque motifs also appeared in non-religious buildings such as the Mortlock Wing State Library of South Australia SHP 10875 (opened 1884) and went on to influence Federation Warehouse styled buildings. Romanesque and Byzantine motifs also feature in other more eclectic architectural styles such as Federation Free Style.² The interest in

Romanesque architecture continued into the twentieth century, with its peak use occurring between 1880-1940.³

Apperly *et al* observe three Romanesque styles in Australia: Victorian Romanesque, c.1840-c.1890; Federation Romanesque, c.1890-c.1915 and Interwar Romanesque, c.1915-c.1940.⁴ As the three named Romanesque styles all draw on the same antecedents, they are very similar in appearance. East notes that it is 'a style of facades' and that the interior design of the building reflected the 'requirements and fashions of the time.'⁵

Apperly *et al* identify key attributes of Federation Romanesque as:

- 'Simple massing.
- Parapeted gable.
- rock-faced masonry.
- Large areas of plain walling.
- Large or strongly modelled semi-circular opening.
- Tower with pyramidal or conical roof.
- Turret.
- Tourelle.
- Dome with lantern.
- Cupola.
- Arcade.
- Grouped semi-circular-headed windows.
- Squat masonry column with Romanesque capital.
- Label mould'.

East's more recent thesis on Romanesque architecture in Australia states that during its peak (1880-1940), it was 'largely a brick-based style' facilitated by the rise in the quality of brick manufacturing and brick laying at a level of skill unlikely to be readily seen again.⁶

East defines the attributes of Romanesque architecture as:

- Massive solidity and simplicity.
- Sculptural decoration based on geometric forms.
- Narrow, round-headed windows.
- Wheel window above the doorway with tracery radiating from the centre and arranged like spokes in a wheel.
- Elaborate rose window with simple tracery.
- Oculus windows.
- Biforate windows with central column.
- Triplet windows.
- Mouldings and colonettes (small columns) associated with windows.
- Shunning of exaggerated keystone, meaning the voussoirs (the arch above openings) are uniform.

- Decoration of voussoirs often with a polychrome effect achieved through the use of a different material to the wall.
- Round-headed door openings, featuring several mouldings and colonettes, decoration between the lintel and arch.
- Porches.
- use of narthex is rare.
- Walls are large unbroken expanses, in stone or brick, featuring a cornice that could be a corbel table, arched corbel table, dentils, machicolation or decorative brickwork; string course linking label moulds; large buttresses that are decorative rather than structural or pilasters; quoins; blind arcades; polychrome achieved with contrasting materials to create bands or diaper work.
- Towers are an important feature that were often included in the design but were not always achieved due to cost, typical tower types are Norman (solid, square), Celtic (round), Lombard campanile (arcaded bell tower).
- Tile-clad roofs, featuring Marseille, Cordova or shingle tiles.
- Apse, semi-circular or polygonal extension housing the altar and sanctuary, like towers more apses were designed than built.
- Transepts.
- Low-relief sculptural adornment, often in Portland cement creating shadow effects.⁷

The three variations of the Romanesque style have been used by the various Christian denominations in South Australia for churches and other religious buildings. Further, many country churches, designed in a simple or stripped manner, often feature Romanesque motifs.

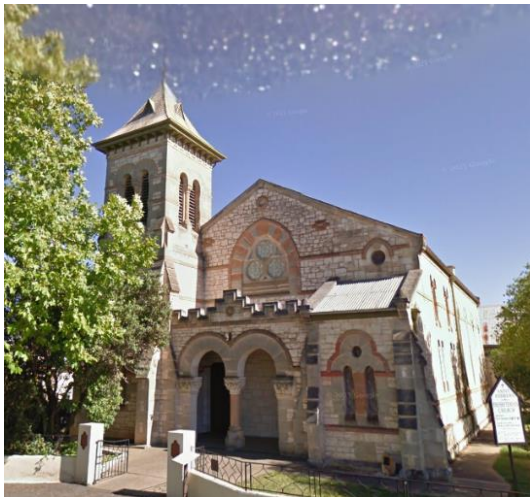
State heritage listed religious buildings that demonstrate Federation Romanesque styling beyond the inclusion of motifs, although not necessarily heritage listed for architectural merit, include:

- St Peter and St Paul Catholic Church, Parnell Street, Gawler, 1887-1889, Albert Conrad (architect), (located in the Gawler Church Hill State Heritage Area).
- St Andrew's Presbyterian Church, Penola, 1906-1907, Thomas Hall (architect), new façade and tower only in Federation Romanesque, (SHP 10252, listed 28 May 1981).
- St Theodore's Anglican Church and Hall, 44-46 Prescott Terrace Toorak Gardens, church erected 1914, architect Woods, Bagot, Jory, listed 23 November 1989, (SHP 14002).



St Peter and St Paul Catholic Church, Gawler, (SHA), (1887-1889).

Source: Google Maps 2024



St Andrew's Presbyterian Church, Penola (SHP 10252) (1906-1907).

Source: Google Maps 2024



St Theodore's Anglican Church, Toorak Gardens (SHP 14002) (1914).

Source: Google Maps 2024

Further examples of Federation Romanesque architecture identified by East in South Australia include:

- St Rose's Hall, 7 Bagot Street Kapunda, (1908-1909), Walter Bagot (architect), (representative building).
- Holy Angles Catholic Church, Farrell Flat, 1911-1912, Harold Herbert Jory (architect), now converted to a residence.
- All Souls' Anglican Church, St Peters, 1916, Alfred Wells (architect), noting that it is an example of Romanesque architecture drawing on the Norman interpretation of the style as evidenced by its squat square tower and polygonal apse (subject of this assessment).⁸
- St Raphael's Catholic Church, Young Street, Parkside, 1916-1917, Walter Bagot (architect) (LHP).



Holy Angles, Farrell Flat (now converted to a residence) (1911-1912).

Source: East, p.163.



St Raphael's Catholic Church, Parkside (1916-1917).

Source: Google Maps 2024



St Rose's Hall, Kapunda (1908-1909).

Source: Google Maps 2024

Alfred Wells

Alfred Wells was born 16 April 1859 at Marryatville, South Australia. He undertook architectural training with Mr Fowler of The Strand, London in 1876-1879, returning to practice in Adelaide from 1879. Wells initially worked for the Engineer-in-Chief's Department (1879-1880) in the office of Edmund Wright (1879), then in the Architect-in-Chief's Department (1880-1881) under EJ Woods before moving into private practice with Ernest Bayer and Latham Withall (1881-1885). With the dissolution of Bayer and Withall in 1885, the practice became Withall and Wells.

Two of Adelaide's most prominent domed nineteenth century buildings were designed by the practice, notably the Jubilee Exhibition Building (demolished) and Adelaide Arcade (SHP 10795). Wells' original design for All Souls' included domes. As a sole practitioner Wells was responsible for designing some of Adelaide's best-known buildings, including the Angas and Campbell buildings for the Children's Hospital (SHP

13540 and SHP 13541), Birk's Department Store (demolished) and Eden Park for Thomas Scarf (SHP 12742).⁹

There are 9 State Heritage Places known to have been designed by Wells or the practice Withall and Wells, a sample includes:

- St Agnes' Anglican Church, 270 Military Road, Grange, erected 1885, listed 11 June 1998 under criteria (a) and (e), (SHP 14632). The listing under criterion (e) notes the stain glass windows represent the stylistic and technical developments in ecclesiastical glass over time.
- Norwood Town Hall, 175 The Parade, Norwood, erected 1884, listed 28 November 1985, (SHP 12721).
- Adelaide Electric Supply Co. Power Station (now Tandanya), 241-259 Grenfell Street, Adelaide, erected 1901, 8 November 1984, (SHP 10984).



Norwood Town Hall, Norwood (SHP 12721) (1884).

Source: Google Maps



St Agnes' Anglican Church, Grange, (SHP 14632) (1885).

Source: Google Maps



Adelaide Electric Supply Co. Power Station (now Tandanya), Adelaide, (SHP 10984), (1901).

Source: Google Maps

Morris & Co.

Morris & Co. was a well-known English arts and crafts interior furnishings company that operated between 1861-1940. Along with others, William Morris established the company in 1861 though by 1875 had become the sole proprietor. Morris was a leading figure in the Arts and Crafts Movement, which emerged as a reaction to machine-made furnishings and promoted and adopted a return to traditional building and other crafts and materials.¹⁰

Adelaide is understood to possess one of the largest collections of Morris & Co. items outside of the United Kingdom. The popularity of Morris & Co. in South Australia is largely due to the patronage of the Barr Smith family, especially Joanna Barr Smith, although other wealthy South Australians also purchased from Morris & Co.¹¹ A collection of wall papers, various textiles, furniture and other furnishings are held by the Art Gallery of South Australia, while some buildings in South Australia still retain some elements of Morris & Co elements, for example:

- Dwelling – ‘Auchendarroh’, 17 Adelaide Road, Mount Barker, erected c.1860, listed 27 September 1990, Auchendarroh is one of several homes Joanna Barr Smith decorated extensively with Morris & Co. (SHP 13737).
- Springfield House, 2 Elmglyde Road, Springfield, listed 8 August 1996 under criteria (e) and (g), decorated with Morris & Co. by Annie and Frank Rymill, (SHP 14776).

Morris & Co. Stained Glass Windows

Morris & Co. was also a leader in creating high-quality, stained-glass windows, with many of the figures featured in the windows drawn by eminent Pre-Raphaelite artist Edward Burne-Jones. Morris and John Henry Dearle were responsible for the composition of the windows and design of the background. Dearle assumed full design responsibility after the deaths of Morris in 1896 and Burne-Jones in 1898, a position he fulfilled until his own death in 1932.¹²

The windows designed by Dearle often demonstrate the earlier work of Burne-Jones or figures inspired by Burne-Jones' designs. Morris & Co. stained glass windows are notable for their luminosity and jewel-like quality, the use of the mosaic system meaning that smaller sections of pot-metal coloured glass are used achieving a more

pure colour. Often when larger pieces of glass are used and coloured or stained with several colours the intensity and luminosity of colour becomes more muddled.¹³

The following Morris and Co. windows were commissioned and installed in Adelaide, South Australia. Notably, all South Australian windows by Morris & Co. were created as memorials, with the exception of 'Federation' donated by George Brookman to the Stock Exchange.

Stock Exchange, 53-57 Exchange Place, Adelaide, listed 8 November 1984, (SHP 11580).

- Federation, installed 1902, designed by JH Dearle

Stock Exchange was State Heritage listing in part because of its Morris & Co. stained glass window, representing Federation.

All Soul's Anglican Church, Stephens Terrace, St Peters (subject of this assessment).

- Jonathon, installed 1919.
- St Paul, installed 1919, designed by JH Dearle.
- War Memorial, installed 1920, designed by JH Dearle.
- St Michael, installed 1923.
- Celebration of Peace installed 1939, designed by JH Dearle.

St Andrew's Anglican Church, Church Terrace, Walkerville.

- St Gabriel, installed 1908, designed Burne-Jones 1893.
- St Michael, installed 1908, designed Burne-Jones 1893.

St Augustine's Anglican Church, Unley Road, Unley, listed 22 September 1994 under criteria (d), (e), (f) and (g), (SHP 10736).

- Resurrection, installed 1928, designed by JH Dearle.
- Ascension, installed 1928, designed by JH Dearle.
- Adoration of the Maji, installed 1928, designed by JH Dearle.
- Christ Appearing to the Apostles, installed 1930, designed JH Dearle.
- Christ Appointing Peter as Leader, installed 1930, designed by JH Dearle.

St Augustine's Anglican Church was, in part, State Heritage listed due to its collection of Morris & Co. stained-glass windows as well as its architectural merit. Subsequent to the State heritage listing, Baker has stated that the Morris & Co. stained-glass window in the Sanctuary at St Augustine's is the 'most successful Morris & Co. window design in Australia'.¹⁴ Note: while five designs are identified, they comprise two windows, with the first three designs featured in the Sanctuary window (comprising nine main lights and 21 smaller lights) and the second two designs featured in the tower (comprising four main lights and 16 smaller lights).



Sanctuary window St Augustine's Anglican Church demonstrating Dearle's 'fine understanding of Morris's legacy of colour sensibilities'.¹⁵

Source: St Augustine's Anglican Church Facebook Page (22 February 2020)

St John's Anglican Church, Halifax Street, Adelaide, listed 11 September 1986, (SHP 13457)

- St Paul, installed 1909, designed by Burne-Jones 1874.

St John's Anglican Church was State heritage listed, in part, due to its architectural merit.

St John's Anglican Church, Salisbury.

- The four Morris & Co. windows, three installed in 1926 and one in 1930 were all destroyed in a fire.

St Margaret's Anglican Church, Port Road, Woodville, listed 11 June 1998 under criterion (a), (SHP 11989).

- St George, installed 1926, designed by Burne-Jones 1871.

St Margaret's is State Heritage listed due to its association with the early development of the Anglican Church in South Australia when Adelaide was a series of villages.

Unley Park Baptist Church, Northgate Street, Unley Park, LHP

- Light of the World, installed 1931 design after Holman Hunt

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

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

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

The place should be closely associated with events, developments or cultural phases which have played a significant part in South Australian history. Ideally it should demonstrate those associations in its fabric.

Places will not normally be considered under this criterion if they are of a class of things that are commonplace, or frequently replicated across the State, places associated with events of interest only to a small number of people, places associated with developments of little significance, or places only reputed to have been the scene of an event which has left no trace or which lacks substantial evidence.

The Anglican Church is one of several important religious organisations that supported the establishment of South Australia and its first church Holy Trinity (SHP 13357) was erected on North Terrace in 1838. Since then, the Anglican Church has been responsible for the construction of many churches across South Australia providing places of worship for its adherents. The first All Souls' Church in St Peter's (this structure located on Sixth Avenue has since been demolished) was one of approximately 15 churches built in the Adelaide suburbs by the Anglican Church in the late nineteenth century. Rev. Murphy referred to this period of construction as the mission phase of the Anglican church, involving the provision of suitable places of worship closer to homes to ensure that Anglicans did not drift to other denominations due to proximity and convenience.

In the early twentieth century the need to replace some of the smaller suburban nineteenth century churches arose, often to accommodate larger congregations. However, as was the case for All Souls', it was also to erect a building that reflected the passing of the church beyond its mission phase and the growing maturity of the Anglican church and its solidity in Adelaide's wealthier middle-class suburbs. Churches such as St Theodore's (SHP 14002) (Toorak Gardens) 1914, St Cuthbert's (SHP 14045) (Prospect) 1915 and St Augustine's (SHP 10736) (Unley) 1924 all followed this pattern, with St Augustine's and St Cuthbert's considered to be the leading parishes in the Adelaide diocese between c.1915-c.1930.

While All Souls demonstrates this pattern of growth by the Anglican Church, it did not make a strong, notable or influential contribution to the activities of the Anglican church when compared to other similar places. It was at St Peter's Cathedral (SHP 13612) that modes of worship were established and, from 1915, St Barnabas Theological College (SHP 13547) became largely responsible for training new clergy. Furthermore, St Augustine's (SHP 10736) and St Cuthbert's (SHP 14045) were the leading parishes in the Adelaide diocese. These places collectively led and shaped Anglicanism in South Australia in the first half of the twentieth century. It is for these reasons that All Souls' Anglican Church is not considered to meet criterion (a).

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

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

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

The place should demonstrate a way of life, social custom, industrial process or land use which is no longer practised, is in danger of being lost, or is of exceptional interest. This encompasses both places which were always rare, and places which have become scarce through subsequent loss or destruction.

Places will not normally be considered under this criterion if their rarity is merely local, or if they appear rare only because research has not been done elsewhere, or if their distinguishing characteristics have been degraded or compromised, or if they are at present common and simply believed to be in danger of becoming rare in the future.

While Anglican Churches are of cultural significance to South Australia, Anglican Churches cannot be considered to be rare, uncommon or endangered, with over 150 churches offering regular services across the state and others still extant but no longer used for worship. Any distinguishers that may be applied to All Souls' to yield a claim of rarity or uncommonness are of narrow importance to the state or depend on too many qualifiers to create a state of uncommonness and therefore are not of cultural significance. For example, All Souls could be said to be an uncommon example of Federation Romanesque architecture used by the Christian church in South Australia. While the use of this style is historically interesting, it is not of cultural significance to the State as it does not demonstrate a way of life, social custom, industrial process or land use which is no longer practised, is in danger of being lost, or is of exceptional interest. As one or the other threshold tests are not met, All Souls is not considered to meet criterion (b).

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

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

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

The place should provide, or demonstrate a likelihood of providing, information that will contribute significantly to our knowledge of the past. The information should be inherent in the fabric of the place. The place may be a standing structure, an archaeological deposit or a geological site.

Places will not normally be considered under this criterion simply because they are believed to contain archaeological or palaeontological deposits. There must be good reasons to suppose the site is of value for research, and that useful information will emerge. A place that will yield the same information as many other places, or information that could be obtained as readily from documentary sources, may not be eligible.

All Souls' was erected on the corner of Stephen and Third Terraces, St Peters in what was the East Adelaide subdivision. Prior to the subdivision the area was largely used for farming. St Peters and the surrounding area have been well documented through a variety of primary and secondary sources including documents, plan, maps, photographs, newspaper articles, books, etc and there is no evidence to suggest that the place will yield information that is not already well documented in those sources. As a result, All Souls' is not considered to meet criterion (c).

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

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

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

The place should be capable of providing understanding of the category of places which it represents. It should be typical of a wider range of such places, and in a good state of integrity, that is, still faithfully presenting its historical message.

Places will not be considered simply because they are members of a class, they must be both notable examples and well-preserved. Places will be excluded if their characteristics do not clearly typify the class, or if they were very like many other places, or if their representative qualities had been degraded or lost. However, places will not be excluded from the Register merely because other similar places are included.

All Souls' belongs to the broad class of place known as Anglican churches. While the Anglican church is of cultural significance to South Australia and All Souls' demonstrates many of the principal characteristics of the class, it is one of over 150 Anglican churches in South Australia. Erected in 1915-1916, All Souls' was built at a time when parish churches in Adelaide's wealthier middle-class suburbs were being replaced with more substantial structures. Other churches erected during this period include St Theodore's (SHP 14002) (Toorak Gardens) 1914, St Cuthbert's (SHP 14045) (Prospect) 1915 and St Augustine's (SHP 10736) (Unley) 1924.

While these churches demonstrate the growth and solidity of the Anglican Church in South Australia, it is the principal churches in the diocese that are considered to have cultural significance and not all churches built during this phase. While All Souls' is an important parish in the Adelaide diocese, it was St Augustine's and St Cuthbert's that were the leading parishes in the diocese. As the place is not considered to be of cultural significance at the State level, no further tests have been considered under this criterion.

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

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

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

The place should show qualities of innovation or departure, beauty or formal design, or represent a new achievement of its times. Breakthroughs in technology or new developments in design would qualify, if the place clearly shows them. A high standard of design skill and originality is expected.

Places would not normally be considered under this criterion if their degree of achievement could not be demonstrated, or where their integrity was diminished so that the achievement, while documented, was no longer apparent in the place, or simply because they were the work of a designer who demonstrated innovation elsewhere.

All Souls' demonstrates a high degree of aesthetic accomplishment for its stained-glass windows and is an outstanding representative of Federation Romanesque architecture in South Australia.

All Souls' demonstrates a high degree of aesthetic accomplishment for its stained-glass windows, notably the collection of five Dearle designed Morris & Co. windows (installed 1919-1939), seven Bustard designed RS Exton & Co. windows (installed 1936-1950), and the Crucifixion, Trinity (lead light) and Charity windows relocated from St Paul's in the mid-1980s. The 'cathedral glass' or stained-glass windows were identified as integral to the design of the church and under the guidance of Rev. Murphy were to be of a quality befitting of the new church, meaning imported from a reputable British company.

Rev. Murphy had final approval of the first four stained-glass windows installed at All Souls', namely St Paul, Jonathon, War and St Michael all from Morris & Co. the leading arts and crafts firm in Britain, establishing the level of quality he sought. It was at Rev. Murphy's behest that the War window, a memorial to Kenneth Wendt, features the likeness of Wendt dressed in army uniform and his slouch hat and battalion and school insignias. Like the Morris & Co. windows, the Bustard designed RS Exton & Co. windows are as Baker stated 'compatible' and of 'the same tradition as laid down by ... Morris & Co.'

While Baker states the Morris & Co. sanctuary window at St Augustine's Anglican Church (SHP 10736) (designed by Dearle) is the 'most successful Morris & Co. designed window in Australia' and demonstrates 'Dearle's fine understanding of Morris's legacy of colour sensibilities' (see Comparability / Rarity / Representation), its impact is, in part, achieved due to its scale with 27 lights set within intricate tracery. Like the window at St Augustine's, Dearle specifically adapted the colours of three of the Morris & Co. windows at All Souls', including the largest War and Peace each with nine lights, to suit South Australian conditions demonstrating his understanding and use of colour.

The seven Bustard and RS Exton & Co. windows compliment those by Morris & Co. to create a well-considered and harmonious ensemble achieving a sense of jewel-like beauty. Further, the Jonathon and St Paul; War and Peace; and St Michael and St George windows were designed to create three pairings. While Jonathon and St Paul do not demonstrate the same level of understanding of the effects of the intensity of the Australian sun, they are balanced by the windows relocated from St Paul's in the mid-1980s and created in 1863, 1895 and 1909. The aesthetic qualities of the windows when considered as a full ensemble, entailing the five Morris & Co., seven RS Exton & Co. and three St Paul's windows, demonstrates excellence, achieving a high degree of aesthetic accomplishment.

All Souls' Anglican Church is also an outstanding representative of Federation Romanesque architecture in South Australia, demonstrating many of the principal characteristics of the style including:

Externally

- Simple massing and simplicity.
- Tower (Norman – solid and square) with conical roof.
- Polygonal apse, housing the alter and extending the sanctuary.
- Transept.
- Large areas of plain walling in red-face brick, vitrified brick (plinth and decorative elements) and cement bands.
- Polychrome work achieved through the use of red-face brick and alternating cement bands, and vitrified brick to create relief, geometric patterns to the apse and tower and diaper work (diamond pattern) to the tower.
- Decorative rather than structural buttresses.
- Semi-circular / round headed openings to doors, windows, dormer and tower vents.
- Narrow windows arranged along the main body of the church and featuring triplet windows to sanctuary and biforate openings to tower.
- Marseilles terracotta tile clad roof.
- Tracery to stained glass windows featuring surrounds moulded in cement, rounded heads to each light and colonettes with Doric bases and Romanesque capitals (externally and internally).

Internally

- Large expanses of plain walling featuring polychrome work with alternating bands of cement and red face-brick.
- Arcades featuring Tuscan columns with round-headed arches, featuring polychrome work with alternating bands of cement and red face-brick to voussoirs and columns.
- Low relief sculptural adornment in cement creating shadow effects beneath windows and above doors.

In comparison to other churches demonstrating the Federation Romanesque architectural style, notably St Peter and St Paul Catholic Church, Gawler (SHA), St Andrew's Presbyterian Church, (SHP 10252), St Theodore's Anglican Church and Hall, Toorak Gardens, (SHP 14002) and other unlisted examples (see Comparability / Rarity / Representation), All Souls' demonstrates a similar or higher degree of architectural merit making it an excellent example of the style in South Australia.

All Souls' has been critically recognised by the Royal Australian Institute of Architects (SA Division) in the Top 100 Twentieth Century Buildings List (later Australian Institute of Architects Notable Buildings List). Like St Theodore's Anglican Church (SHP 14002), and St Raphael's Catholic Church, also recognised by the Australian Institute of Architects in the Notable Buildings List, All Souls' retains a high degree of integrity and intactness. The only loss has been the removal of the render from the transepts to reveal the brickwork beneath. This has not degraded the qualities of All Souls' and the render to this portion of the interior of the church could be reinstated, noting that most of the interior walls are red face-brick featuring cement bands.

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

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

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

The place should be one which the community or a significant cultural group have held in high regard for an extended period. This must be much stronger than people's normal attachment to their surroundings. The association may in some instances be in folklore rather than in reality.

Places will not be considered if their associations are commonplace by nature, or of recent origin, or recognised by a small number of people, or not held very strongly, or held by a group not widely recognised, or cannot be demonstrated satisfactorily to others.

The Parish of All Souls' has a strong cultural and spiritual association with All Souls' church. While the group has a longstanding and intergenerational attachment with the church extending back to when it opened in 1916, it is an attachment that could be claimed by any parish towards their church. The group or community that would be considered to resonate more broadly across South Australia would be collectively the parishioners of the Anglican Church in South Australia. Although this group and/or community would be recognised as one that resonates across the state, their attachment is to many churches and other places associated with the Anglican Church and not All Souls' alone.

Most of the windows at All Souls' were installed in memory of individuals associated with the church, either killed during war or who have died by other means. Similarly, the Memorial Chapel contains a number of memorials. While the memorials are very important to the families of the individuals and maybe collectively the parish, these groups would not be recognised as ones that resonates across the state.

As the first threshold test has not been met no further tests are considered.

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

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

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

The place must have a close association with a person or group which played a significant part in past events, and that association should be demonstrated in the fabric of the place. The product of a creative person, or the workplace of a person whose contribution was in industry, would be more closely associated with the person's work than would his or her home. Most people are associated with many places in their lifetime, and it must be demonstrated why one place is more significant than others.

Places will not generally be considered under this criterion if they have only brief, incidental or distant association, or if they are associated with persons or groups of little significance, or if they are associated with an event which has left no trace, or if a similar association could be claimed for many places, or if the association cannot be demonstrated. Generally the home or the grave of a notable person will not be entered in the Register unless it has some distinctive attribute, or there is no other physical evidence of the person's life or career in existence.

The Anglican Church is one of several important religious organisations that supported the establishment of South Australia and its first church Holy Trinity (SHP 13357) was erected on North Terrace in 1838. Since then and following the growth of settlement and expansion of towns and the city, the Anglican Church has been responsible for the construction of many churches across South Australia. It now comprises three dioceses - Adelaide, Willochra and Murray - serving the communities associated with approximately 156 churches including All Souls' in St Peters (subject of this assessment); three cathedrals, notably St Peter's (SHP 13612), North Adelaide (Adelaide), St Peter and Paul's Church, Port Pirie (Willochra) and St John the Baptist Church (LHP), Murray Bridge (Murray); and St Barnabas College (SHP 13547) (theological college), North Adelaide.

While All Souls' is closely associated with the work of the Anglican Church in South Australia, it is one of many churches, cathedrals and other places that can claim a similar association. Consequently, All Souls' is not considered to have a special association with the work of the Anglican Church in South Australia.

The stained-glass windows at All Souls' were predominantly designed by John Henry Dearle and manufactured by Morris & Co. and William Bustard and manufactured by RS Exton & Co. While both designers and companies are of historical importance in their respective country (UK) and state (QLD), the contribution each made in South Australia is comparably limited. Notable or important contributions made by Dearle, Morris & Co, Bustard and RS Exton & Co. to South Australian history forms a part of a broader design history for the State, notably the Arts and Crafts Movement and ecclesiastical decorative glass. However, works that demonstrate a special association with them and the movement are located in the UK or Queensland. It is

for these reasons that the stained-glass windows designed and/or made by JH Dearle, Morris & Co, W Bustard and RS Exton for All Souls' are not considered to have a special association with the work of each or that work to be of historical importance to South Australia.

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

PHYSICAL DESCRIPTION

All Souls' is a church designed in the Federation Romanesque style and built 1915-1916 (see Comparability/Rarity/Representation). It has a cruciform plan with a squat square tower (Norman) surmounted with a conical sheet-metal clad spire (likely zinc with raised seams) abutting the transept. The church has a polygonal apse and narthex sited at either end of its main body, which features buttressing along both sides. The church is constructed from reinforced concrete foundations; a dark brown, vitrified-brick plinth; red-sandstock-brick walls laid in Flemish bond and featuring alternating concrete bands; round-headed openings including to windows, doors and tower and dormer vents; and a Marseilles terracotta-tile-clad gable roof to nave and hipped roof to transept and vestry.

Kay Hall, completed in 1936, nestles into the space created between the transept and apse on the southern corner of the church. Kay Hall is constructed in a similar but stripped-back style to the church and the materials palette features a vitrified brick plinth and red-brick walls laid in stretcher-bond with alternating concrete bands. The half-hipped roof is clad in corrugated iron sheeting.

Other external features of the church include:

- Slatted timber eave soffits.
- Polygonal rain heads and rectangular downpipes, painted dark terracotta red.
- Vitrified brick curvilinear detailing (in relief) to apse underneath the eave.
- A triplet grouping of windows punctuates either side of the main body of the church above the transept (sanctuary) while ten windows arranged symmetrically punctuates either side of the main body (five each side) of the church below the transept. A natural ventilation system is sited beneath each of the windows along the main body of the church with metal grill to external face and scooped metal funnel internally.
- Grouping of seven rounded headed openings above the apse, the central three with fixed painted, timber louvres, and the remaining four blind openings.
- Vitrified brick detailing to tower, with rectilinear pattern to top (in relief) and a diaper in repeating diamond pattern below. Round headed entrance with single, painted timber door with decorative metal hinges and window adjacent (the only window containing plain glass).
- Transept features large stain glass windows (War and Peace by Morris & Co), comprised of a tryptic (3 lights) with six smaller ancillary lights (windows) above. Externally the nine lights are framed with moulded concrete surrounds, with simple stepped entablature to top and wide bands framing the sides of the

openings. The sills are moulded concrete and red-brick. Each of the nine smaller lights are framed with moulded concrete surrounds with rounded heads and a series of six pilasters with Doric bases and Romanesque capitals.

- Tower and dormer vents feature fixed, painted timber louvres.
- Entrance doors either side of the main body of the church below the transept, with round headed, painted-timber double doors with decorative iron hinges fixed to front with stepped-brick, round-headed surrounds with moulded cement cross above.
- Narthex with gable features vitrified brick (in relief) rectilinear pattern. Raised engaged columns with moulded concrete capping and raised buttresses (decorative effect). East window (the window opposite the altar is referred to as thus irrespective of its actual orientation) featuring tryptic stained-glass window (reconfigured Crucifixion altar window from St Paul's) framed in moulded concrete surrounds with rounded heads and columns as for transept windows. Round headed moulded concrete surround above, featuring winged angle heads. Round headed, painted-timber double doors with decorative iron hinges fixed to front with stepped-brick, round-headed surrounds surmounted with moulded concrete capping.

Interior features of All Souls include:

- Arcading of the main body of the church to create the nave and aisles featuring round headed arches and Tuscan columns featuring alternating bands made from red brick and cement, moulded cement to column heads and feet.
- Panelled Californian redwood ceilings, with vaulting to the nave ceiling featuring decorative red brick and moulded concrete pads to support framing.
- Red, face-brick walls (Flemish bond) featuring alternating bands of cement. Apse walls rendered and painted white. The upper portion of the walls to remainder of sanctuary and the transepts were also originally rendered, however, the render has since been removed to expose slightly lesser quality finishing to brickwork and damage to exposed brick face.
- Large arched openings to sanctuary and narthex.
- Moulded concrete string course, elevated at each window in aisle to create a sill and lowered for similar effect beneath the transept windows (chapels).
- Sanctuary raised and reached by a short flight of stairs (2 steps).
- Timber high altar, reredos and altar rails in apse, raised above ground level and reached via a short flight of stairs (five steps).
- Timber choir stalls and pipe organ in sanctuary. Arched alcove effect created around triplet windows.
- Second timber altar and timber pulpit located at the crossing.
- Transept windows feature splayed and arched moulded cement surrounds, with columns to the triptych windows.

- Southern transept (with the War window) functions as the Memorial Chapel (originally to be the lady chapel) featuring a timber screen to crossing, pews, altar, highly carved First World War Honour Board, wall mounted memorial plaques (war and non-war related) beneath the cement string line with red granite name plates inscribed with gold lettering inset into black granite.
- Northern transept features pews and access to tower and vestry, it was originally the baptistry.
- White painted timber screen inset in arch to narthex to create a distinct space, however, it remains open above to provide natural illumination and view of the Crucifixion (East) window.
- Timber pews in nave with rounded ends.
- Font located near narthex.
- Green carpet to floor.

Tower and Vestry

- Two story tower. At ground level, external entrance, timber staircase to upper level, storage cupboards beneath, and small kitchen. Upper floor has white rendered walls and moveable furniture for storage.
- Vestry contains a built-in wardrobe and moveable furniture for storage and a work desk.

Kay Hall

- Open room, with timber floors, exposed decorative ceiling framing and moveable furniture.

Elements of Significance:

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

- All Souls' Anglican Church exterior and interior built form.
- Morris & Co. stained-glass windows.
- RS Exton stained-glass windows.
- 3 stained-glass windows relocated from St Paul's.

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

- Kay Hall.
- Landscaping.
- Brick fence.

HISTORY

The Anglican Church in South Australia in the Nineteenth Century

South Australia was established at a time of 'religious unrest, theological disputation and intense conflict' in Britain.¹⁶ The Church of England had recently lost its 'theoretical'¹⁷ monopoly over religion,¹⁸ and English society was 'deeply divided'¹⁹ between supporters of the Church and Dissenters, comprised of unauthorised British Protestant denominations that had formed independently.

The 'religious foundations' of South Australia were 'profoundly influenced' by these divisions.²⁰ Notable planners of the province of South Australia were Dissenters and other nonconformists who envisaged a 'Paradise of Dissent',²¹ based on the principles of religious liberty and equality, meaning no church would receive financial support from the state.²²

The South Australian Association was established in 1833 to lobby the British government for the establishment of South Australia. To win Anglican support, the South Australian Association in turn encouraged the establishment of a non-governmental organisation, ultimately known as the South Australian Church Society (1834), to raise funds specifically for the Church of England in South Australia.²³ The South Australian Church Society raised money for church buildings and clergy in the new province, sponsoring the first clergyman, Charles Beaumont Howard (b. 1807 – d. 1843), who was appointed in 1836 to the government post of colonial chaplain. The first church building in South Australia, Holy Trinity Anglican Church on North Terrace, Adelaide (SHP 13357), was opened two years later in 1838.²⁴

In 1846, Governor Robe controversially introduced a system of grants in aid of religion. This system was soon replaced by Ordinance No. 10 of 1847, which provided conditional funding for church and presbytery buildings and stipends. Unlike many other Protestant denominations, Anglicans supported state aid to religion and between 1846 and 1852, seventeen South Australian Anglican congregations received a total of £7,200 in government funding.²⁵

The diocese of Adelaide, encompassing South Australia and Western Australia, was established in 1847, and Augustus Short (b. 1802 – d. 1883) was appointed the first bishop of Adelaide in June of that year.²⁶ Short introduced diocesan self-government through a synod (1855). After the new Legislative Council withdrew aid to religion in 1851, Short created an administration that enabled the diocese of Adelaide to become financially self-sustaining.²⁷ Short also established St Peter's College (1849, including SHPs 10540, 26457 and 12683), began building St Peter's Cathedral (1869, SHP 13612) and founded St Barnabas's Theological College (1880, SHP 13547). Short's successors continued the institutions he initiated and 'began new institutions to meet new needs.'²⁸ The diocese of Adelaide was subsequently reduced in geographic area following the establishment of the dioceses of Perth (1856), Willochra (1915) and the Murray (1969).²⁹

In March 1883, George Wyndham Kennion (b. 1845 – d. 1922) succeeded Augustus Short as bishop of Adelaide. Later that year, to finance ministry to the 'growing suburbs' of Adelaide,³⁰ Kennion established the Bishop's Home Mission Society (BHMS, known as the Anglican Home Mission Society in South Australia Incorporated from 1967). The role of the BHMS was to supply and subsidise clergy to 'mission districts' in new population centres or less wealthy areas, and to make grants and loans to enable local congregations to build new churches. The BHMS obtained money from church collections, personal subscriptions, donations and other sources.³¹ During 1880s, fifteen new Anglican churches opened in and around Adelaide, most of which were assisted by the BHMS, and under Kennion's direction, new suburban missions were given the names of Anglo-Saxon or Celtic saints, such as St David's at Burnside (1887).³² Notably from 1898 to 1912, the BHMS operated the paddle steamer *Etona*, which provided a mobile ministry to new settlements along the River Murray.³³

The number of people identifying as worshipping in the Anglican church has fluctuated since settlement began. During the first decade, Anglicans formed about 54 percent of the South Australian population. However, the 1855 census denotes a steady decline falling to 26 percent of the population in 1876 and remaining at about 27 percent until 1911, before increasing to 33.5 percent in 1933. Thereafter the number of Anglicans in South Australia slowly declined to be only 20 percent of the population by 1981.³⁴

The dominance of Protestantism in South Australia, especially in rural areas, encouraged local Anglicanism to differentiate itself, adopting a 'high' rather than 'low' Anglican character, 'with an emphasis on the distinctive heritage of Anglicanism.'³⁵ During the twentieth century, 'a moderate Anglo-Catholicism' grew 'influential' in South Australia, emphasising the Catholic origins of the Anglican Church through such practices as the use of eucharistic vestments and incense and the placement of candles on the altar.³⁶

In the early decades of the twentieth century, three fifths of South Australia's Anglicans lived in greater Adelaide, accounting for up to half of the population in the wealthier suburbs. The most prosperous churches were located in North Adelaide, Glenelg and the inner northern, southern and eastern suburbs and a number of new churches were built to replace smaller nineteenth century structures, notably St Theodore's Rose Park, 1914 (SHP 14002), St Cuthbert's, Prospect, 1915 (SHP 14045), All Soul's, St Peter's 1916 (subject of this assessment) and St Augustine's, Unley Park, 1924 (SHP 10736). St Augustine's and St Cuthbert's were 'regarded as the leading parishes in the diocese' with St Augustine's having the largest number of worshippers and over 600 children enrolled in Sunday school.³⁷ Over 1000 attended the evensong when popular rector EH Fernie gave his last service in 1929.

In the years following World War Two, liturgical reform was slower to have an impact on the Anglican Church than it did on Catholicism. During the late 1960s, Australian religious institutions entered a phase of 'rapid decline'³⁸ due to the dissatisfaction experienced by younger people with traditional organised religion. In 1966, 30

percent of the South Australian population attended church each week. By 1976, weekly attendance had fallen to 20 percent.³⁹ Nevertheless, new Anglican churches continued to be built in the 1970s and 1980s, especially in Adelaide's new northern, north-eastern and southern suburbs.⁴⁰

Following the creation of the diocese of the Murray in 1969, South Australia was able to form an ecclesiastical Province within the Australian church in 1973. Adelaide became a metropolitan see, and bishop Reed became the first Archbishop of Adelaide.⁴¹ Reed's successor Keith Raynor, appointed in 1975, was viewed as 'a supporter of liturgical change.'⁴² In 1977, most Australian Anglican parishes adopted *An Australian Prayer Book*, supplanting the 1663 *Book of Common Prayer* as the primary source of Anglican liturgy,⁴³ though by this time South Australian Anglicans had grown familiar with 'revised' liturgies.⁴⁴ The introduction of the Australian Prayer Book coincided with a 'new nationalist feeling' in the Anglican Church, reflected in the change of the organisation's official name to the Anglican Church of Australia in 1981.

All Souls'

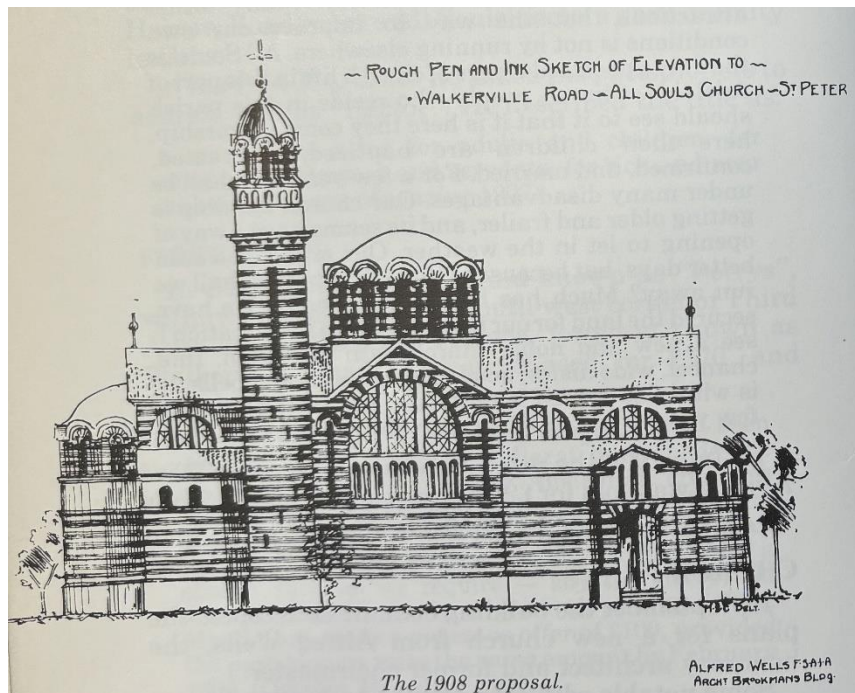
All Souls' Church is associated with the subdivision of the area known as St Peter's by the East Adelaide Land and Investment Company (the Company) from 1878.⁴⁵ Initial services were held in a house, however, the Company later offered the Anglican Church land on Sixth Avenue on the condition that a new church was erected immediately. The offer was taken up by Rev. Dr. Arthur Dendy, who had arrived in South Australia in 1877 at the invitation of Bishop Short and was initially responsible for services at St Peter's Cathedral where Short appointed him Precentor at the end of that year.⁴⁶

The land was vested in Dendy's name. After collecting half the amount needed to build the church, he engaged builder J Goodwin to construct the weatherboard building (painted white) to accommodate 360 people. The church was completed in late 1883 and the first sermon was delivered by Bishop Kennion on 2 November 1883. Dendy officiated at All Souls' from 5 December 1883 until 31 March 1885. Dendy named the new church All Souls' after All Souls College at the University of Oxford, where he received his theological training. The name also related to the emergence of high Anglican practice in Adelaide.⁴⁷

The need for a church to replace the weatherboard structure first arose in 1898 and then again in 1902 when the desire for a more central location was also identified. In 1903, land was purchased at Third Avenue, however with most of the cost mortgaged, it was understood that it would be some time before the new church might be realised.⁴⁸

In 1907, Wilfred George Martin Murphy was appointed to All Souls'. Murphy had arrived in South Australia in 1891 as a travelling mission priest serving several country locations in the far north. He was joined by his fiancée Annie Wood in 1894 and the two served together at Burra, Robe, Kingston and Yankalilla. The increasing

dilapidation of the weatherboard structure and construction of newer churches in the area led Murphy in 1908 to urge his parishioners to remain committed both to All Souls' and the idea of a new church, particularly as the land had already been purchased.⁴⁹



Sketch of the 1908 proposal for the new All Souls' Church, St Peters.

Source: Rowney, p.40.

Adelaide architect, Alfred Wells, prepared plans in 1908 in an honorary capacity. Wells had once been the choirmaster and his initial plan, described as being in the Byzantine style (Romanesque), was more expansive than the church that would ultimately be erected, though the latter retained the Byzantine (Federation Romanesque) style. Wells redesigned the church in October 1911, simplifying the design to better accommodate the financial resources of the parish. Wells also designed some of the furniture, notably the pews, which reflected the church's arches, as seen in its openings and colonnades. Although it was hoped that construction of the church would commence soon after, guarantors to cover the anticipated amount were not forthcoming.⁵⁰

It was not until 1915 that permission was obtained to enter a mortgage of £2,000 at 5.5 percent interest. This decision was made only after Murphy and F. A. Chapman, the chair of the building committee, successfully argued that it made financial sense to build the church immediately rather than delay it further. The rector and church warders were guarantors of the loan. £1754 was already held in the account and both it and the mortgaged sum covered the successful tender to construct the church for £3482 from Emmett and Sons.⁵¹



Sketch of the 1915 proposal for the new All Souls' Church, St Peters.

Source: Rowney, p.48.

Excavation began on 9 July 1915 and the foundation stone, a gift from Emmett (the builder), was laid by the Bishop of Adelaide Rev. Dr Arthur Nutter Thomas on 11 September. Wells (the architect) gifted the trowel used for the occasion. Governor Henry Galway was meant to lay the foundation stone but due to illness was unable to attend.⁵²

The design of the church was described in detail by the *Register*:

The nave will have centre and side aisles. The latter to be arcaded and continued across the transept to the chancel. The northern transept will be used as the baptistry, and the southern transept as a lady chapel. The building will be constructed throughout in brickwork, with reinforced concrete foundations. The base and surbase in dark vitrified brick, and the superstructure in sandstock brick. The rood internally will be finished in Californian red pine, and externally will be lined with red tiles. A belfry tower will surmount the choir vestry, with tiles spiral roof. The windows throughout will be glazed with Cathedral glass. Special attention has been paid to the ventilation and electricity has been adopted for the lighting system.⁵³

Stones from churches in Canterbury and York were integrated into the structure symbolising the old and new. The stone from York dated from the twelfth century while the other came from the church of St Peter and St Paul.⁵⁴

On 31 May 1916, Bishop Nutter Thomas led the dedication of the new All Souls' Church, attended by Governor Galway, along with the Mayor and Councillors of St Peters and other invited guests. The new church was capable of seating 450 people. The furniture was made from Queensland maple and much of it was donated (see Table 1), while others contributed money for the organ, which was installed in August.⁵⁵

Table 1

Person	Gifted	Date
Mr H Koeppen Wendt	Altar and reredos	1916
Girls' Friendly Society	Communion rails	1916
Church of England Men's Society	Choir stalls	1916
Mrs R Lewis	Bishop's chair	1916
Guild of Lonely Mothers	Rector's chair	1916
Bishop Kennion	Font	1916
Dr TK Hamilton	Furniture	1916

Source: Rowney, pp.53-56. All Souls' Church, *The Express and Telegraph*, 1 June 1916, p.4.

As All Souls' had acquired a mortgage to pay for the church, it found itself barred from representation at Synod. It was not until the debt was paid in 1926 that the parish was again represented at Synod, an experience shared by St Theodore's at Toorak Garden. All Souls' was consecrated on 12 December 1926.⁵⁶

One of the first of many memorials at All Souls' was donated by Charles Munro, who resided next door and learned that his son Donald had been killed in France on the day of the church's dedication. A solid silver chalice and paten (chalice and plate) was soon after given in memory of Donald Munro. Stained glass windows were also received as donations, which are considered below.

Donated in 1936, Kay Hall constituted All Souls' largest memorial. The hall was added to the church by Margaret, Christina and Sarah Kay in memory of their sisters Florence and Mary. Designed by Adelaide architect Dean Berry, it uses similar design and materials palettes to the church and is sited on its southern corner.⁵⁷

All Souls' and Kay Hall were both damaged by the 1955 earthquake, with repairs carried out to the sanctuary and vestry. Further renovations were completed in 1966 for the church's jubilee and the baptistry was converted to a lady chapel. It was at this time that the font was relocated close to the narthex, the church was rewired and the lights replaced.⁵⁸

Buckling to the stained glass windows necessitated restoration works in the mid-1970s, and the organ was repaired and altered in 1978 to include an electric-pneumatic action and separate console. The Lady Chapel was plastered in 1978 (since removed) and the sanctuary underpinned in 1979. All Souls' parish celebrated its centenary in 1983, while the current church celebrated its centenary in 2016.⁵⁹

Stained Glass Windows at All Souls'

The *Register's* 1915 description of All Souls' noted that 'Cathedral glass' was to be installed, meaning stained glass. Although Baker observes the windows were 'integral architectural features of an aesthetic whole',⁶⁰ the addition of the stained glass to All Souls' occurred gradually. Rev. Murphy reputedly aimed for all of the windows to come from the same firm in England so that 'uniformity in design and quality will be

assured'⁶¹. English firm Morris & Co. supplied the first windows, though many more were acquired over subsequent decades.

Most of the stained glass or lead light windows have been dedicated to the memory of a person or people and therefore donated to All Souls' or have been repurposed from St Paul's, located at Pulteney Street, in the 1980s. The main windows at All Souls' are presented in Table 2.

Table 2: Stained-glass windows at All Souls' Anglican Church

Window	Date Installed	Company	Notes
St Paul	1919	Morris & Co	Single light. Dedicated to the memory of Martin Suckling.
Jonathon	1919	Morris & Co	Single light. Dedicated to Charles Ernest Bagot. Wounded Gallipoli 1915, buried at sea.
War	1920	Morris & Co	Nine lights composed as a tryptic with 6 ancillary windows above the main windows. Dedicated to Kenneth Koeppen Wendt, the central figure of the soldier was replaced to include a figure in the likeness of Kenneth dressed in khakis. Killed Bullecourt 1917.
St Michael	1924	Morris & Co	Single light. Dedicated to Fred farmer Bassett and John Vivian Gordon. Both died 1917.
Peace	1939	Morris & Co	Nine lights composed as a tryptic with 6 ancillary windows above the main windows. In memory of Hermann Koeppen Wendt (father of Kenneth).
St John	1936	RS Exton & Co	Single light. In memory of John Elias Jones.
St George	1940	RS Exton & Co	Single light. In memory of Canon Wilfred George Martin Murphy rector of All Souls, responsible for the erection of the church.
St Peter	1936	RS Exton & Co	Single light. In memory of John Elias Jones.
St Elizabeth of Hungary	1947	RS Exton & Co	Single light. In memory of Emma Marie Egerton Jones
Valiant for Truth	1947	RS Exton & Co	Single light. In memory 'of those who died in wars so that we might live'.
David	1950	RS Exton & Co	Single light. In memory of Peter Egerton Warburton.
Virtuous Woman	1950	RS Exton & Co	Single light. In memory of Ellen Egerton Warburton.
Crucifixion	c.1985	Montgomery and Grimby	Three lights composed as a tryptic window, originally installed in St Paul's Pulteney Street in 1895 and dedicated to Dr Schomburgk Director of the Botanic Garden and Mrs Schomburgk. When St Paul's was deconsecrated the windows were

Trinity	c.1985	Edward Brooks	relocated and rededicated at All Souls in 1985. Single light. Originally installed at St Paul's in 1863, Pulteney Street, rededicated at All Souls in memory of Dorothy Juanita Stanier.
Charity	1983	CE Tute	Single light. Originally installed at St Paul's Pulteney Street in 1909 in memory of Blanche Ada Bonython and rededicated to her at All Souls in 1983.

Source: All Souls' Windows <https://www.allsoulsstpeters.org.au/windows/> Donovan (1986).

The first stained-glass windows at All Souls' are the five Morris & Co. windows that were progressively installed between 1919 and 1939.⁶² The designs for St Paul and Jonathon, the first two windows, had been used in churches in the United Kingdom, however, they were modified and adapted for All Souls' and the two figures 'face each other on opposite sides of the nave'.⁶³

War was funded by the Wendt family as a memorial to their youngest son killed at Bullecourt in 1917. Originally designed for St Bartholomew's in Wilmslow by Dearle in 1919, it was commissioned the same year for All Souls, St Peters with striking differences. The original design featured a historical version of a universal Christian soldier being received into paradise, in the All Souls' window Kenneth Wendt dressed in his Australian Army uniform is represented instead, the change made at Rev. Murphy's behest. Also included is Wendt's Tenth Battalion insignia on a slouch hat and school badge for St Peter's College. Further personalising the window for its Australian context were changes to the robe and wing colours showing perhaps a better understanding of the intensity of the Australian sun and propensity for lighter colours to be washed out by it.⁶⁴

The other four Morris & Co. windows retain the historical depiction of figures, and Peace and St Michael demonstrate a similar intensity of colour to the War window. The central figures of St Paul and Jonathon have a similar intensity of colour, but the surrounds of the latter two windows feature stylised acanthus within lighter painted (stained) coloured glass.⁶⁵

From 1936 to 1950 a further seven windows were installed at All Souls and were designed by William Bustard and made by Brisbane firm RS Exton & Co. Bustard was born in 1894 and migrated to Queensland in 1921 after serving in the First World War. He had trained at various art schools in the UK including the Slade and learned how to work in stained glass under James Powell of Whitefriars. He worked in cathedrals in England, Ireland and the United States of America.⁶⁶

In Brisbane, Bustard taught art for around 10 years at the Central Technical College. Bustard designed stained-glass windows for several prominent buildings in Queensland and also across Australia. Notable examples in Brisbane include a suite of 49 windows for St Augustine's Church; St John's Church of England Cathedral; St Stephen's Catholic Cathedral; and the Brisbane City Hall. Bustard also designed the

memorial window for those killed in the bombing of Darwin that is installed in the Star of the Sea Catholic Cathedral, Darwin amongst others.⁶⁷

RS Exton & Co. was a 'renowned' Queensland painting and decorating company in Brisbane that commenced business in 1882. Its reputation was such that the company was commissioned to decorate many prominent Queensland buildings, notably Government House, Treasury Buildings and Customs House, all in Brisbane. Stained and leaded glass was added to the business and by 1913 that aspect was managed by Mr Smyrk who had worked for Morris & Co. in London. The windows produced by RS Exton & Co. are noted for drawing on arts and crafts influences. In the 1920s, RS Exton & Co. employed several artists to design its stained glass, William Bustard was one of its most prolific and renowned artists who worked for the company from 1921 until 1958, when RS Exton & Co. closed the glass studio due to flagging interest in decorative glass.⁶⁸

William Bustard is associated with 16 State Heritage Places in the Queensland Heritage Register comprising churches and other buildings. Of the 16 listings, there are four churches for which Bustard windows form a stated part of the place's significance.⁶⁹ Bustard is known to have designed windows for six churches in South Australia including All Souls', three are State Heritage Places while two (including All Souls) are Local Heritage places.⁷⁰

Baker has critically examined Morris & Co.'s contribution to stained glass in Australia. With five Morris & Co. windows, Baker has discussed All Souls' at length. Comparing the Morris & Co. glass with the Bustard design RS Exton & Co. glass, Baker states that:

All the Exton/Bustard windows in All Souls are compatible, despite the date range of 1936-1950. This is not the case for the Morris & Co windows because the open background for the two earliest did not take into account the strong natural light in Australia and particularly the *St. Paul* on the north wall suffers in consequence. Exton & Co. were keenly aware of Australian conditions and none of their windows are affected as Morris & Co.'s *St Paul*.⁷¹

Baker praises Dearle's use and harmonisation of colour. Although noting that Dearle's designs for figures were not as accomplished as those by Edward Burne-Jones', particularly regarding 'energy' Baker nonetheless comments that Dearle's 'quality of colour remained paramount' and that he was a 'true master of colour harmonies and this attribute breathed life into his designs'.⁷²

All Souls' East window was reconfigured from the alter window at St Paul's, Pulteney Street. The Trinity (1863) and Charity (1909) windows were also from St Paul's, the Trinity windows made by local stained glass maker Edward Brooks, while Charity was made by CE Tute who had studied under noted English stained glass manufacturer Charles Kempe.

Chronology

Year	Event
1834	South Australian Church Society forms to raise funds to establish the Church of England in South Australia.
1836	Colonisation of the Province of South Australia commences. South Australian Church Society sponsors clergyman Charles Beaumont Howard. Howard is appointed colonial chaplain.
1838	Holy Trinity Anglican Church (SHP 13357) opens on North terrace and is the first church building in South Australia.
1847	Diocese of Adelaide is created and encompasses all of South Australia and Western Australia. Augustus Short is appointed the first Bishop of the diocese.
1849	Bishop Short established St Peter's College (SHPs 10540, 26457 and 12683).
1856	Diocese of Perth is created reducing the size of the Adelaide diocese.
1859	16 April – Alfred Wells is born at Marryatville.
1861	Morris & Co. is established in London.
1869	Construction of St Peter's Cathedral (SHP 13612) commences.
1875	William Morris assumes sole proprietorship of Morris & Co.
1876	Alfred Well commences architectural training in the office of Mr Fowler of The Strand, London. Census records a reduction in the number of people who identify as Anglican, reducing from approx. 54% in the first decade of colonisation to 26%.
1877	Rev. Dr Arthur Dendy arrives in South Australia and is appointed Precentor at St Peter's Cathedral.
1878	East Adelaide Land and Investment Company commences subdivision of East Adelaide, later known as the suburb of St Peters.
1879	Alfred Well returns to South Australia and begins practicing as an architect, working for the government in the Engineer-in-Chief's Department (1879-1880) in the office of Edmund Wright (1879), then in the Architect-in-Chief's Department (1880-1881) under EJ Woods.
1880	St Barnabas Theological College (SHP 13547) is established.
1881	Alfred Wells moves to private practice working with Ernest Bayer and Latham Withall (1881-1885).
c.1883	The East Adelaide Land and Investment Company offers the Church of England (now Anglican Church) two allotments on the condition construction of a church occurs immediately. Rev. Dendy accepts and a weatherboard church capable of seating 360 people is constructed at 49-51 Sixth Avenue.

2 November 1883 – All Souls' Day, the first service is held at the first All Souls' Church, St Peter's.

Rev. Canon Dendy becomes the Officiating Minister at All Souls' retaining the position until he resigns on 31 March 1885.

George Wyndham Kennion replaced Bishop Short as Bishop of the Adelaide diocese (March).

1885 The resignation of Canon Dendy enabled the St Aidan's Church, Marden, and All Souls' to come under the incumbency of Rev Rowland Hayward. Bayer and Withall dissolve their practice. Withall and Wells commence practice.

St Agnes Anglican Church (SHP 14632) is erected in Grange to a design by Whitall and Wells.

1891 Rev. Wilfred George Martin Murphy arrives in South Australia as a travelling mission priest and serves several outback and country locations. He is joined by his fiancée Annie Wood in 1894 and once married the couple serve at Burra, Robe, Kingston and Yankalilla.

1898 First calls to replace the weatherboard All Souls' Church emerge.

1902 Federation stained-glass window by Morris and Co. is installed in the Stock Exchange (SHP 11580).

The issue of finding a more central location for All Souls' Church is discussed.

1903 The All Souls' parish purchases land at Third Avenue for a new church. As a mortgage is required to purchase the land it is acknowledged that it might be some time before the new church can be built.

1907 Rev. Murphy is appointed to the ministry at All Souls'.

1908 St Gabriel and St Michael Morris & Co. stained-glass windows are installed at St Andrew's Anglican Church, Walkerville.

Rev. Murphy encourages his congregation to stay committed to All Souls' and the erection of a new church.

Alfred Well prepares his first design for the new All Souls' Church.

1909 St Paul Morris & Co. widow installed at St John's Anglican Church, Adelaide.

1911 Census reports that 27% of the population identify as being Anglican.

Well redesigned the church proposing a simpler more cost effective structure.

1914 A new St Theodore's Anglican Church (SHP 14002) Toorak Gardens is erected replacing an earlier structure.

1915 Diocese of Willochra is established, reducing the size of the Adelaide diocese.

A new St Cuthbert's Anglican Church Prospect, 1915 (SHP 14045) is erected replacing an earlier structure.

- Wells further refines his design for All Souls' and the parish is given permission to obtain a mortgage for the outstanding amount required to construct it.**
- 9 July foundation stone is laid for the new All Souls' church.**
- 1916 31 May Bishop Nutter Thomas leads the dedication of the new All Souls' church.**
- 1919 Jonathon and St Paul Morris and Co. stained-glass windows are installed at All Souls'.**
- 1920 War Morris and Co. stained-glass window is installed at All Souls'.**
- 1923 St Michael Morris & Co. stained-glass window is installed at All Souls'.**
- 1924 A new St Augustine's Anglican Church, Unley Park (SHP 10736) is erected, replacing an earlier structure.
- 1926 12 December All Souls' is consecrated after the mortgage is repaid in full. St George Morris & Co. stained-glass window is installed at St Margaret's Anglican Church, Woodville.**
- 1928 Resurrection, Ascension & Adoration of the Magi Morris & Co. stained-glass window it installed at St Augustine's Anglican Church, Unley.
- 1930 Christ Appearing to the Apostles and Christ Appointing Peter as Leader Morris & Co. stained-glass window is installed at St Augustine's Anglican Church, Unley.
- 1931 Light of the World Morris & Co. stained-glass window is installed at the Unley Baptist Church, Unley.
- 1933 Census records that 33.5% of the population identify as Anglican.
- 1936 Kay Hall is added to All Soul's in memory of Florence and Mary Kay. St John and St Peter RS Exton & Co. stained-glass windows are installed at All Souls'.**
- 1939 Peace Morris and Co. stained-glass window is installed at All Souls'.**
- 1940 St George RS Exton & Co. stained-glass window is installed at All Souls'.**
- 1947 St Elizabeth of Hungary and Valiant for Truth RS Exton & Co. stained-glass windows are installed at All Souls'.**
- 1950 David and Virtuous Woman RS Exton & Co. stained-glass windows are installed at All Souls'.**
- Mid 1950s New carpets, pew kneelers and radiators installed at All Souls'.
- 1955 Earthquake damages All Souls' and repairs are made to the sanctuary and vestry.
- 1966 Renovations occur at All Souls' in its jubilee year, the baptistry is converted to a Lady Chapel. The font is relocated closer to the narthex, rewiring is undertaken and new lights installed.

- 1969 Diocese of Murray is established, reducing the size of the Adelaide diocese.
- 1973 An ecclesiastical province is created in South Australia. Adelaide becomes a metropolitan see and Bishop Reed is appointed the first Archbishop.
- 1978 Restoration works to some of the stained-glass windows occurs due to buckling. The Lady Chapel is replastered (since removed).
- 1979 Sanctuary is underpinned.
- 1983 Charity stained-glass window from St Paul's is installed at All Souls'.**
- c.1985 Trinity and Crucifixion stained-glass windows from St Paul's are installed at All Souls'.**
- 2016 All Souls' celebrate its centenary.

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- 'Among the Churches 26 All Souls' St Peters' *News* 17 April 1928, p.6.

SITE RECORD

NAME: All Souls' Anglican Church

PLACE NO.: 12624

DESCRIPTION OF PLACE: Anglican church erected in the Federation Romanesque style with square tower and polygonal apse, with red-face brick and cement bands, vitrified brick plinth and featuring collections of stained-glass windows from Morris & Co. (5), RS Exton & Co. (7), and 3 windows relocated from St Paul's Anglican Church, Pulteney Street.

DATE OF CONSTRUCTION: 1915-1916

REGISTER STATUS: Nominated 31 May 2023

LOCAL HERITAGE STATUS: Local Heritage Place 26 October 2006

CURRENT USE: Church

1916-present

ARCHITECT: Alfred Wells (1908, 1911, 1915)

BUILDER: Emmett and Son (1915-1915)

SA Reinforced Concrete Co (1916) foundations

LOCAL GOVERNMENT AREA: City of Norwood Payneham and St Peters

LOCATION:

Street No.: Lot 910

Street Name: Stephen Terrace

Town/Suburb: St Peters

Post Code: 5069

LAND DESCRIPTION:

Title CT 5447/237 F21850 A910

Reference:

Hundred: Adelaide

PHOTOS

NAME: All Souls' Anglican Church

PLACE NO.: 12624

All images are from DEW Files and were taken on 15 March 2024, unless otherwise stated.



View of north-eastern elevation. Note the buttresses and round-headed openings.



View of narthex. Note the garden wall.



View showing the east window and detailing to narthex. Note stepped surrounds to doors, cement bands, and vitrified brick to gable.



View of 'Norman' tower, with conical roof, also showing transept, vestry and apse.

NAME: All Souls' Anglican Church

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View of detail to transept windows. Also note the relief, vitrified-brick decoration to top of the tower and diaper work below round-headed vents.



View of apse (middle), with blind round-headed and ventilation openings above, Kay Hall (left) and vestry (right). Note vitrified-brick plinth, relief details to apse, diaper-work to tower and use of similar detailing and materials in simplified form to kay Hall.

Source: Google Maps



View of details to apse. Note rain head and cracking above the first triple window above the vestry.



View to narthex.



View back to altar.



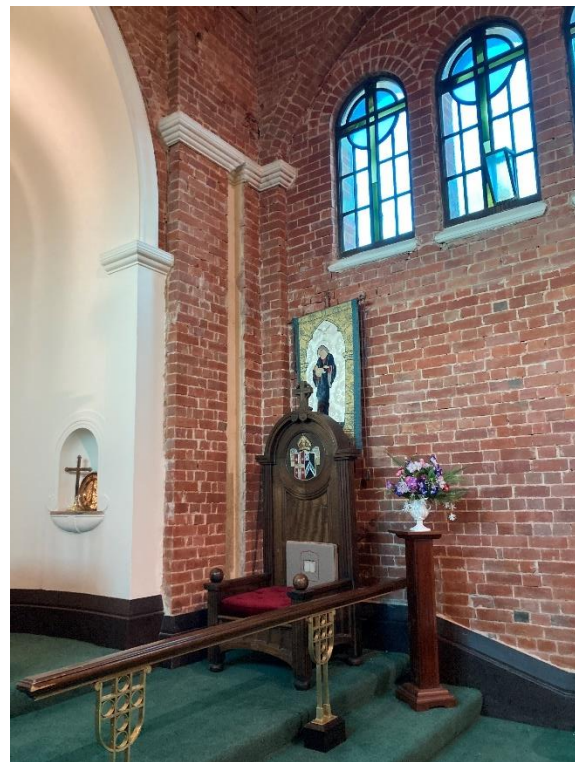
View of alter at the crossing and high altar behind.



Pulpit.



High altar.



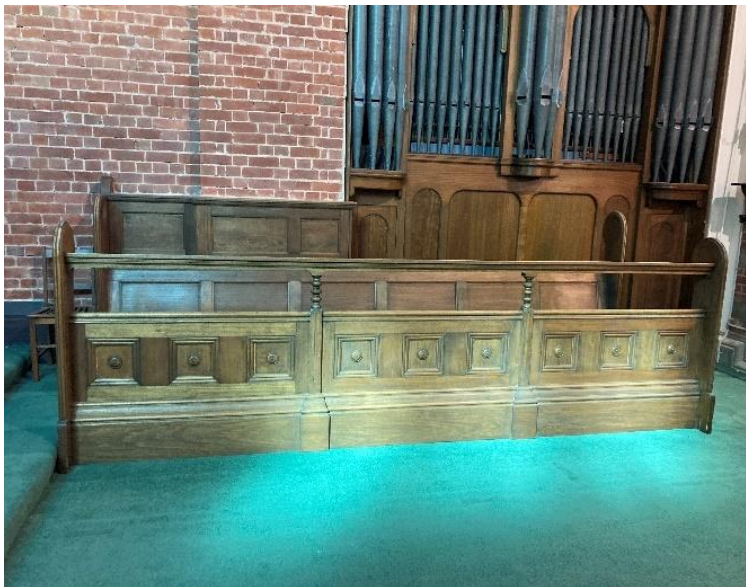
Alter chair and rail.



Detail showing the condition of the brick-face after removal of plaster in transept.



Detail showing the ceiling and lights.



Choir stalls.



Organ.



View of north-eastern transept known as the Lady Chapel.

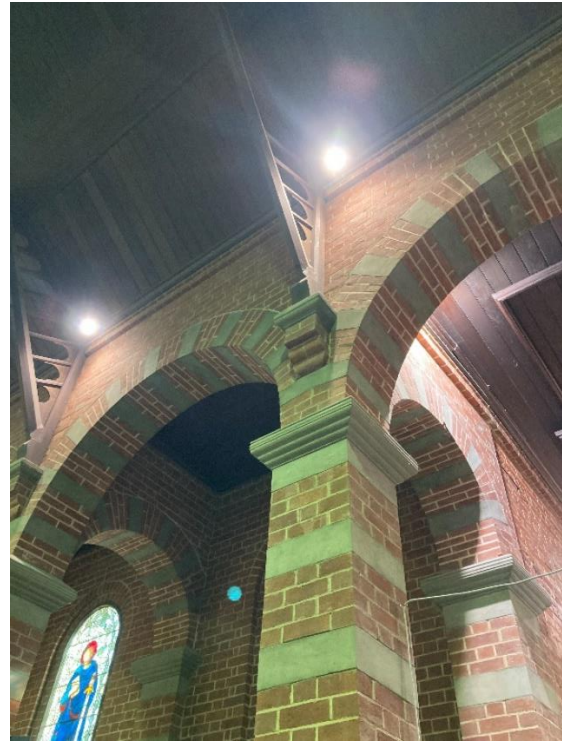


View across the nave to the south-western transept known as the Memorial Chapel.



Memorials in the Memorial Chapel, including Kenneth Wendt's cross from his (temporary) battlefield grave (right).





Arcades featuring Tuscan columns with round-headed arches, featuring polychrome work with alternating bands of cement and red face-brick to voussoirs and columns, form the aisles of the church.



Small arched opening memorial Chapel, looking into the organ room.



Side entrances, showing door and surrounds.



Font.



Detail showing the ventilation.

NAME: All Souls' Anglican Church

PLACE NO.: 12624



B 45566/1



B 45566/5

Views of All Souls' Anglican Church c. 1922.

Source: SLSA B45566-1 (left) B45566-5 (right)



B 45566/2

Interior of All Souls' c.1922.

Source: SLSA B45566-2



B 45566/7

**Interior of All Souls' c.1922,
note the painted plaster to
walls in the sanctuary and
chapels within the transept.**

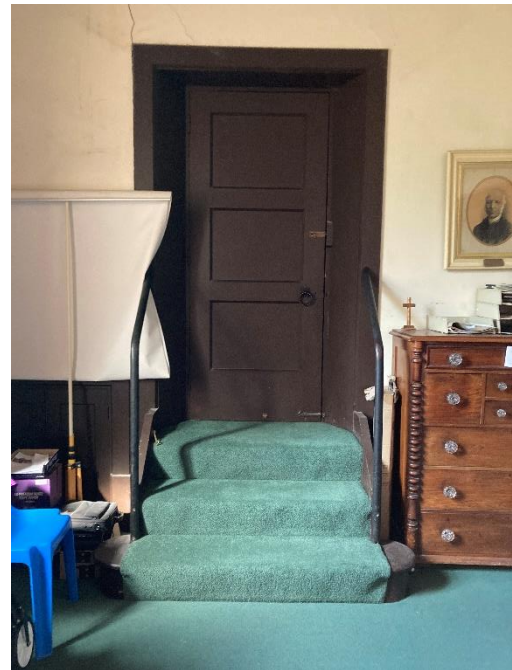
Source: SLSA B4556-7



Ground floor of the tower also known as the choir vestry.



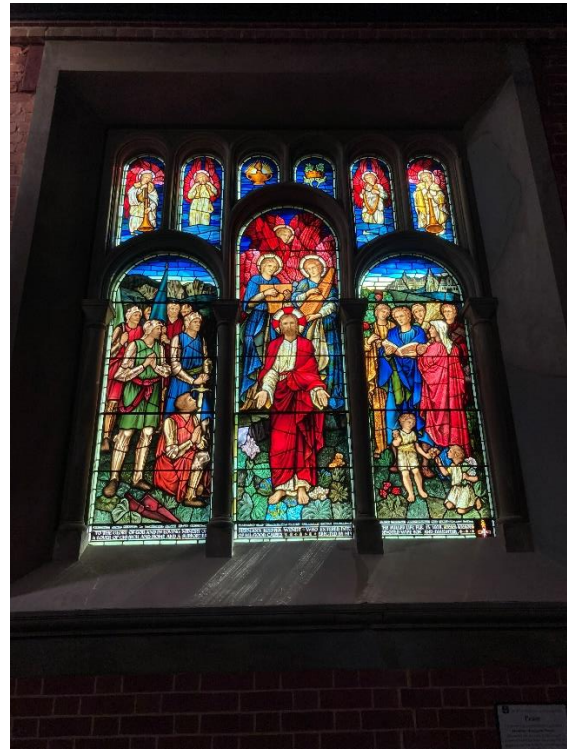
First floor of the tower, note the bell pull.



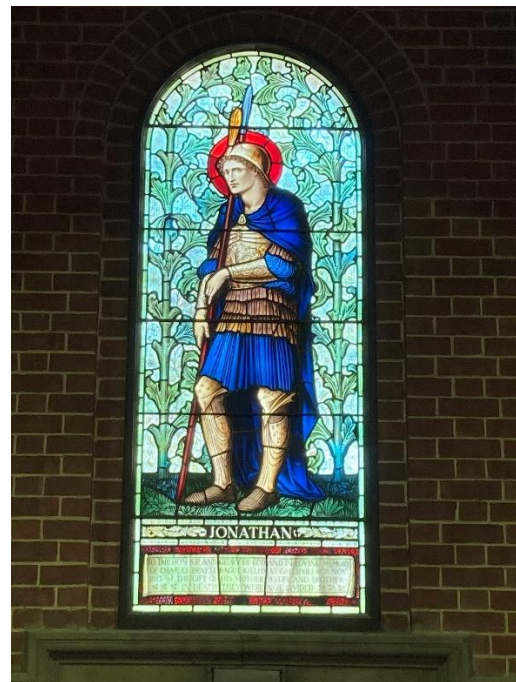
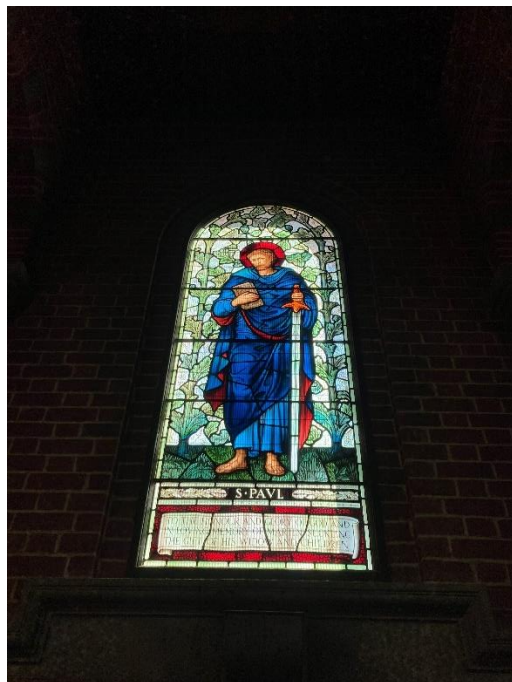
Vestry with direct access into the sanctuary.



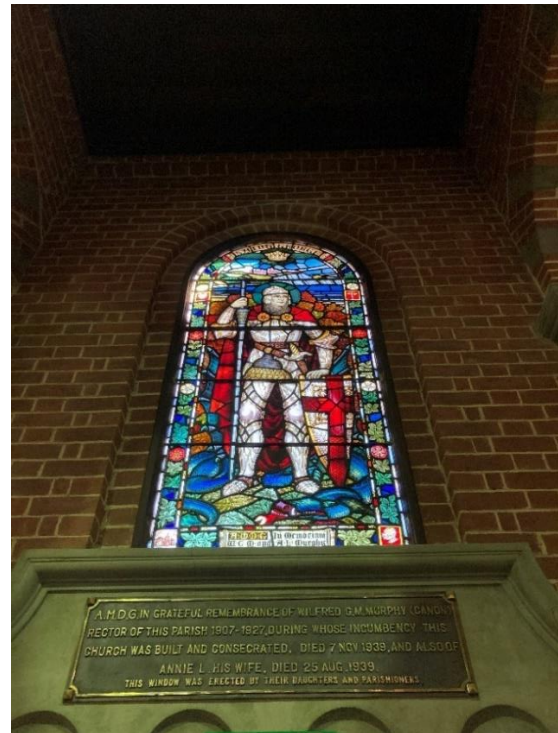
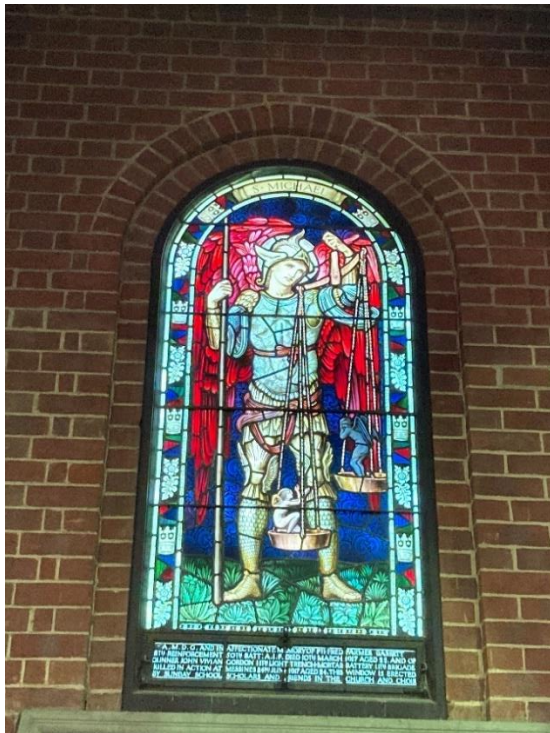
Kay Hall (left) and entrance into Kay Hall (right).



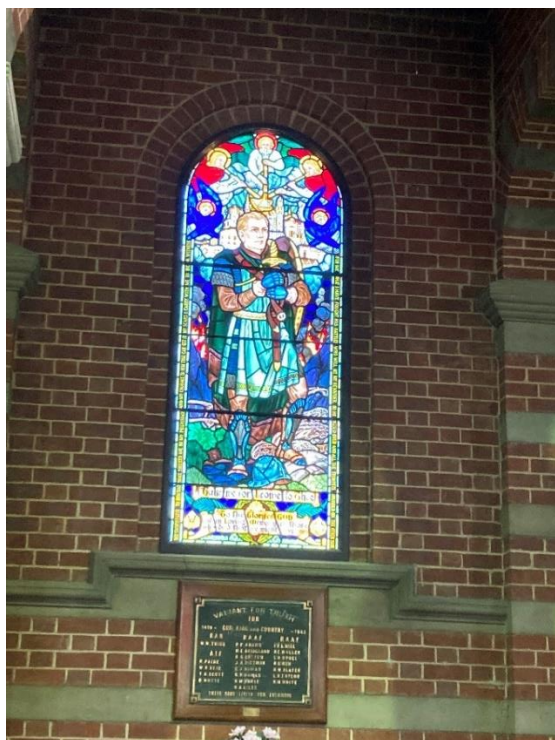
War (left) and Peace (right) form a pairing of Morris & Co. windows in the transept. Note the central figure with slouch hat at his feet in War, the colour and luminous quality shared by both windows but more evident in the image of Peace and the cement surrounds.



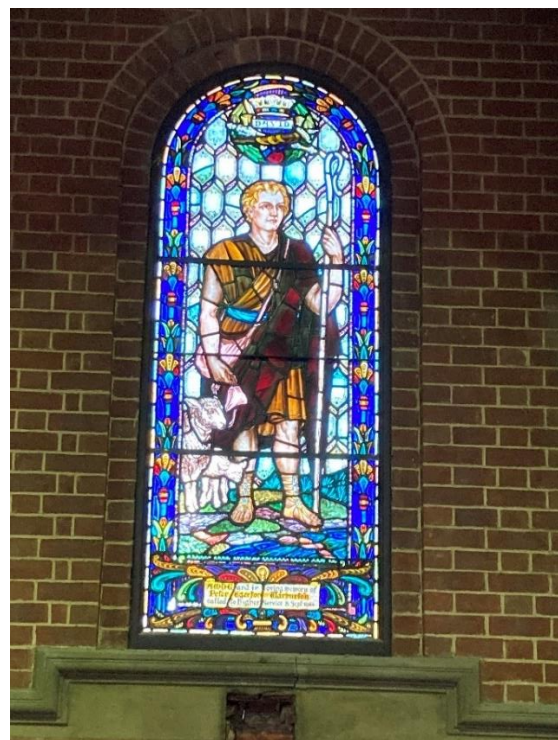
St Paul (left) and Jonathon (right) form a second pairing of Morris & Co. windows. Note the more delicate colouring around the central figures.



St Michael Morris & Co. window (left) paired with St George RS Exton & Co. window (right) located above the entrances located below the transept into the church. The mosaic system is clearly evident in both pieces.



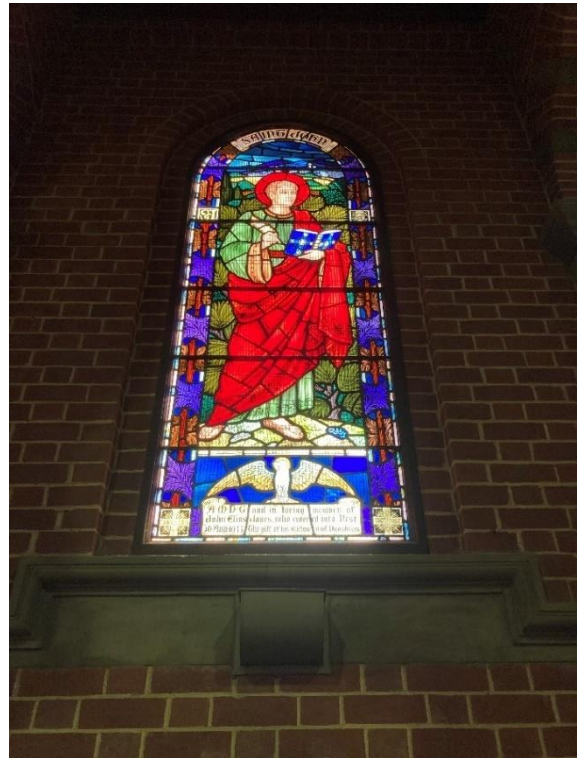
Valiant for Truth RS Exton & Co. window.



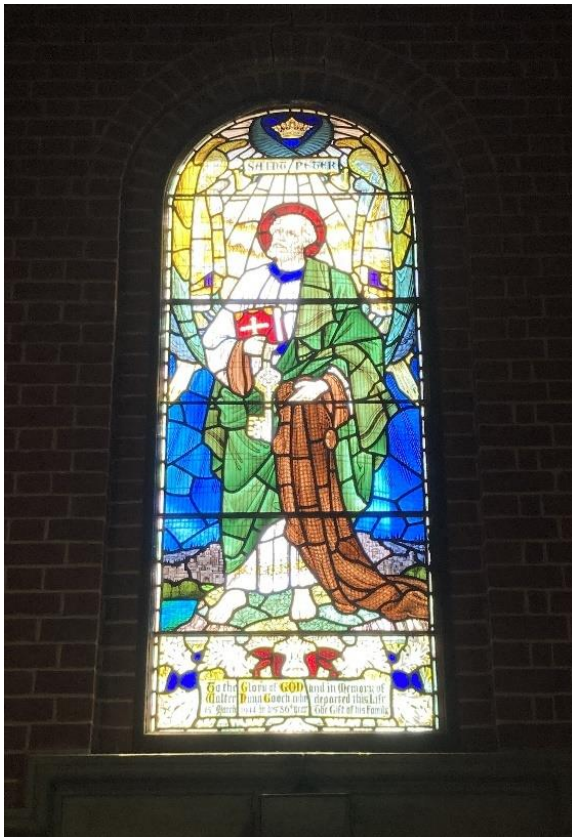
David RS Exton & Co. window.



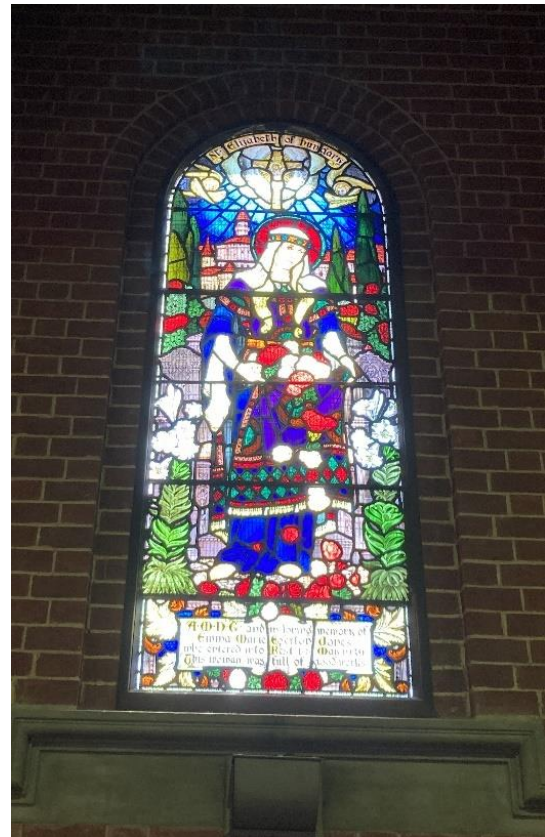
Virtuous Woman RS Exton & Co window.



St John RS Exton & Co. window.



St Peter RS Exton & Co. window.



St Elizabeth of Hungary RS Exton & Co window.



View to the narthex showing the east window Crucifixion with Trinity (left) and Charity (right), relocated from St Paul's Anglican Church, Pulteney Street in the mid-1980s.



Crucifixion window at St Paul's Pulteney St

Source: Rowney, p.128.



View of Crucifixion window by Montgomery and Grimby; the window was reconfigured to fit into the All Souls' east window which is larger than the window at St Paul's.



Trinity window is the oldest window at All Souls' originally installed at St Paul's in 1863 and made locally by Edward Brooks.



Charity window by CE Tute from St Paul's.

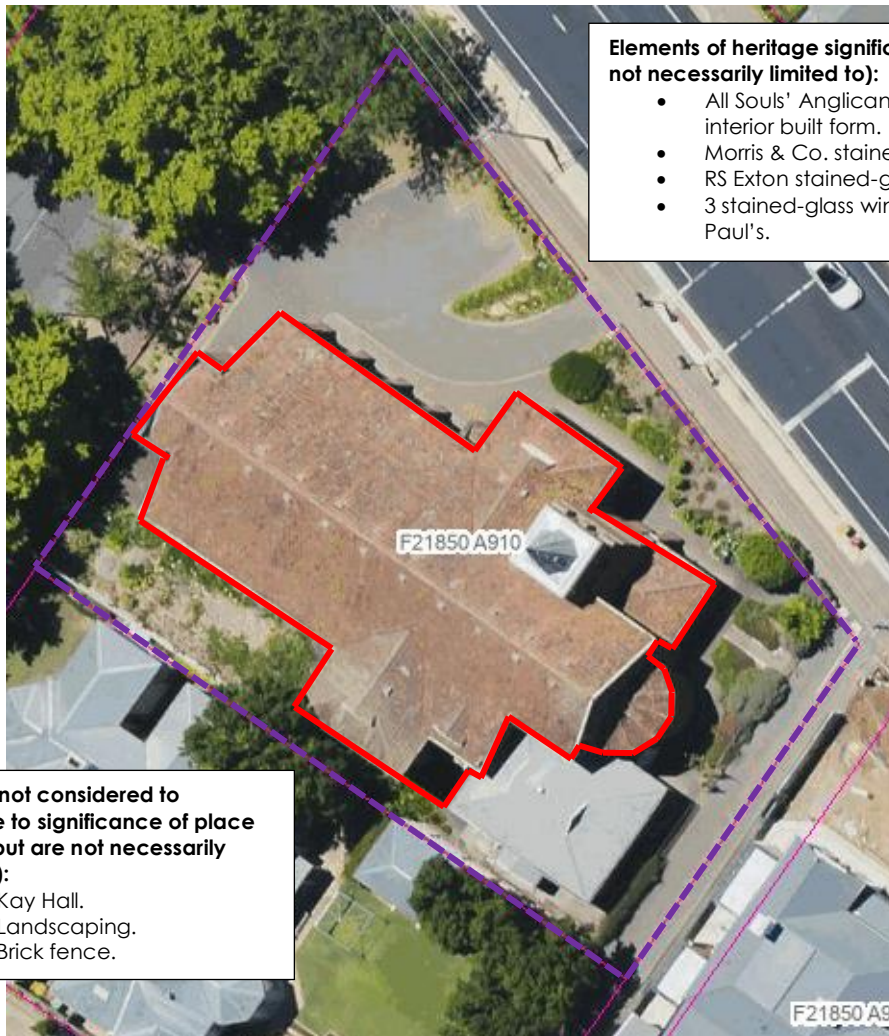


Lead light in the triplet windows. Note the poorer condition of the brick face due to the removal of the plaster from this part of the church.

SITE PLAN

NAME: All Souls' Anglican Church

PLACE NO.: 12624



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

- All Souls' Anglican Church exterior and interior built form.
- Morris & Co. stained-glass windows.
- RS Exton stained-glass windows.
- 3 stained-glass windows relocated from St Paul's.


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

- Kay Hall.
- Landscaping.
- Brick fence.

**All Souls' Anglican Church, Lot 910 Stephen Terrace, St Peters
(CT5447/237 F21850 A910 Hundred of Adelaide)**

N ↑

LEGEND

 Parcel boundaries (Indicates extent of Listing)

 Existing State Heritage Place(s)

 Outline of Elements of Significance for State Heritage Place

Red outline is indicative of elements of significance, noting imperfect alignment of aerial imagery with parcel cadastre.

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- ² Apperly, pp.56-59
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- ⁴ Apperley, pp.116-119, 194-197.
- ⁵ East, p.8.
- ⁶ East, p.1.
- ⁷ East, pp. 5-24.
- ⁸ East, p.168.
- ⁹ Sullivan, Christine, 'Wells, Alfred', Architecture Museum, University of South Australia, 2008, Architects of South Australia: [http://www.architectsdatabase.unisa.edu.au/arch_full.asp?Arch_ID=33]
- ¹⁰ Christopher Menz (2002), *Morris & Co.* (Art Gallery of South Australia: Adelaide), pp. 16-40.
- ¹¹ Menz, p.134.
- ¹² Lesley Anne Barker, (2004), *The Development of Decorative Arts in Australia: Morris & Co. and Imported taste, 1962-1939*, PhD Thesis, Australian National University, p.262.
- ¹³ Barker, pp.119-120.
- ¹⁴ Baker, p.309.
- ¹⁵ Baker, p.309.
- ¹⁶ David Hilliard, (1986), *Godliness and Good Order: a history of the Anglican Church of South Australia* (1986) Netley SA: Wakefield Press p.1.
- ¹⁷ Hilliard, p.1.
- ¹⁸ Barry Rowney, "Type Profile of Churches", Report to the Australian Heritage Commission (1991) p. 3.
- ¹⁹ David Hilliard and Arnold D. Hunt, "Religion" in Eric Richards (ed), *The Flinders History of South Australia: Social History* (1986) Netley SA: Wakefield Press p.195.
- ²⁰ Hilliard, *Godliness and Good Order*, p.3.
- ²¹ Douglas Pike, *Paradise of Dissent: South Australia 1829 – 1857* (1967) Melbourne: Melbourne University Press (2nd Ed).
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- ²⁵ Hilliard, *Godliness and Good Order*, pp. 5-17.
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- ²⁷ Hilliard, "Religion" pp. 7-38.
- ²⁸ Hilliard, "Religion" p.38.
- ²⁹ Hilliard, "Religion" pp.37-38.
- ³⁰ J. R. Warner, 'George Wyndham Kennion (1845-1922)' in *Australian Dictionary of Biography* <https://adb.anu.edu.au/biography/kennion-george-wyndham-3946>
- ³¹ Hilliard, *Godliness and Good Order* p.55.
- ³² Hilliard, *Godliness and Good Order* p.55.
- ³³ Hilliard, *Godliness and Good Order* pp.55-57.
- ³⁴ Hilliard flinders pp.230-231.
- ³⁵ Hilliard, "Religion" p. 38
- ³⁶ Hilliard, *Godliness and Good Order*, p.61
- ³⁷ Hilliard, *Godliness and Good Order*, p.97.
- ³⁸ Hilliard, *Godliness and Good Order* p.152
- ³⁹ Hilliard, *Godliness and Good Order* p.152
- ⁴⁰ Hilliard, *Godliness and Good Order* pp.141,145
- ⁴¹ Hilliard, *Godliness and Good Order* p.143
- ⁴² Hilliard, *Godliness and Good Order* p.156
- ⁴³ David Hilliard, 'Once loved, then discarded: The Book of Common Prayer in the Australian Church since 1945' in *St Marks' Review* (2012) vol. 222, no. 4, pp.96-97.
- ⁴⁴ Hilliard, *Godliness and Good Order* p.149
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- ⁴⁶ Dean Kingsley Rowney (1983), *100 years at All Souls' Anglican Church; East Adelaide 1883-1916*, (All Souls' Anglican Church: St Peters), pp.9-11.
- ⁴⁷ Rowney, pp.12-15.
- ⁴⁸ Rowney, pp.30-31.
- ⁴⁹ Rowney, pp.37-40.
- ⁵⁰ Rowney, pp. 42-46. Brian Andrews (1998), *The Cultural Heritage of the Anglican Diocese of Adelaide* part 1: Overview, (Anglican Diocese of Adelaide and Heritage South Australia: Adelaide), p.40.

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- ⁵¹ Rowney, p.47.
- ⁵² 'All Souls' Church', *Register* 13 September 1915, p.8.
- ⁵³ 'All Souls' Church', *Register* 13 September 1915, p.8.
- ⁵⁴ 'All Souls' Church', *Register* 13 September 1915, p.8.
- ⁵⁵ All Souls' Church, *The Express and Telegraph*, 1 June 1916, p.4. AS p.54
- ⁵⁶ Rowney, pp.54,58.
- ⁵⁷ Rowney, P.62.
- ⁵⁸ Rowney, pp.68, 76.
- ⁵⁹ Rowney, pp.81-82.
- ⁶⁰ Barker, p.281.
- ⁶¹ Murphy in Baker, p.287.
- ⁶² The windows were ordered in 1917 but their delivery was delayed until 1917 owing to the First World War.
- ⁶³ Baker, pp.285-287.
- ⁶⁴ Baker, pp.289-294.
- ⁶⁵ Baker, pp.281-308.
- ⁶⁶ Raoul Mellish (1979), 'Bustard, William (1894-1973)', *Australian Dictionary of Biography*, national Centre for Biography, ANU <https://adb.anu.edu.au/biography/bustard-william-5443> [accessed 19 August 2024].
- ⁶⁷ Mellish, 'Bustard'. The 'Jewel Box' Windows of St Augustine's (Hamilton QLD) <https://www.staugustineshamilton.org.au/windows> 'Darwin Bombing Victims' <https://monumentaaustralia.org.au/themes/conflict/ww2/display/80119-darwin-bombing-victims/photo/1> 'Former RS Exton and Co Building (Part)', Queensland Heritage Register, <https://apps.des.qld.gov.au/heritage-register/detail/?id=601142> [accessed 20 August 2024].
- ⁶⁸ 'Former RS Exton and Co Building (Part)', Queensland Heritage Register, <https://apps.des.qld.gov.au/heritage-register/detail/?id=601142> [accessed 20 August 2024].
- ⁶⁹ Queensland Heritage Register, <https://apps.des.qld.gov.au/heritage-register/results/?q=william+bustard&sort=relevance&page=1> [accessed 22 August 2024]. The four churches are Christ Church (Childers), St Luke's (Toowoomba), St Mark's (Warwick), St Thomas Church of England (Toowoomba).
- ⁷⁰ Donovan & Associates (1983), 'Stained Glass in South Australia', A Study funded by the National Grants Programme, pp.65, 68-69, 76, 84. The listed churches are St Peter's (Glenelg)(SHP 12015), Christ Church (Kapunda)(SHP 10081), St Cuthbert's (Prospect)(SHP14045), St Columba's (Hawthorn) (LHP) and All Souls (St Peters) (LHP)(subject of this assessment). The remaining church known to have Bustard windows id Chris Church (Mount Gambier) possibly (SHP 13855).
- ⁷¹ Baker p.303.
- ⁷² Baker p.306.