

SUMMARY OF STATE HERITAGE PLACE

REGISTER ENTRY

Entry in the South Australian Heritage Register in accordance with the *Heritage Places Act 1993*

NAME: All Souls' Anglican Church

PLACE NO.: 12624

ADDRESS: Karna Country

28 Stephen Terrace

St Peters SA 5069

CT 5447/237 F21850 A910 Hundred of Adelaide

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 CRITERIA (under section 16 of the Heritage Places Act 1993)

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

All Souls' 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.

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 'compatible' and of 'the same tradition as laid down by ... Morris & Co.'

Like the Dearle designed Morris & Co. window at St Augustine's Anglican Church (SHP 10736), recognised as the 'most successful Morris & Co. designed window in Australia', 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 altar 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) All Souls' demonstrates a similar or higher

degree of architectural merit making it an excellent example of the style in South Australia.

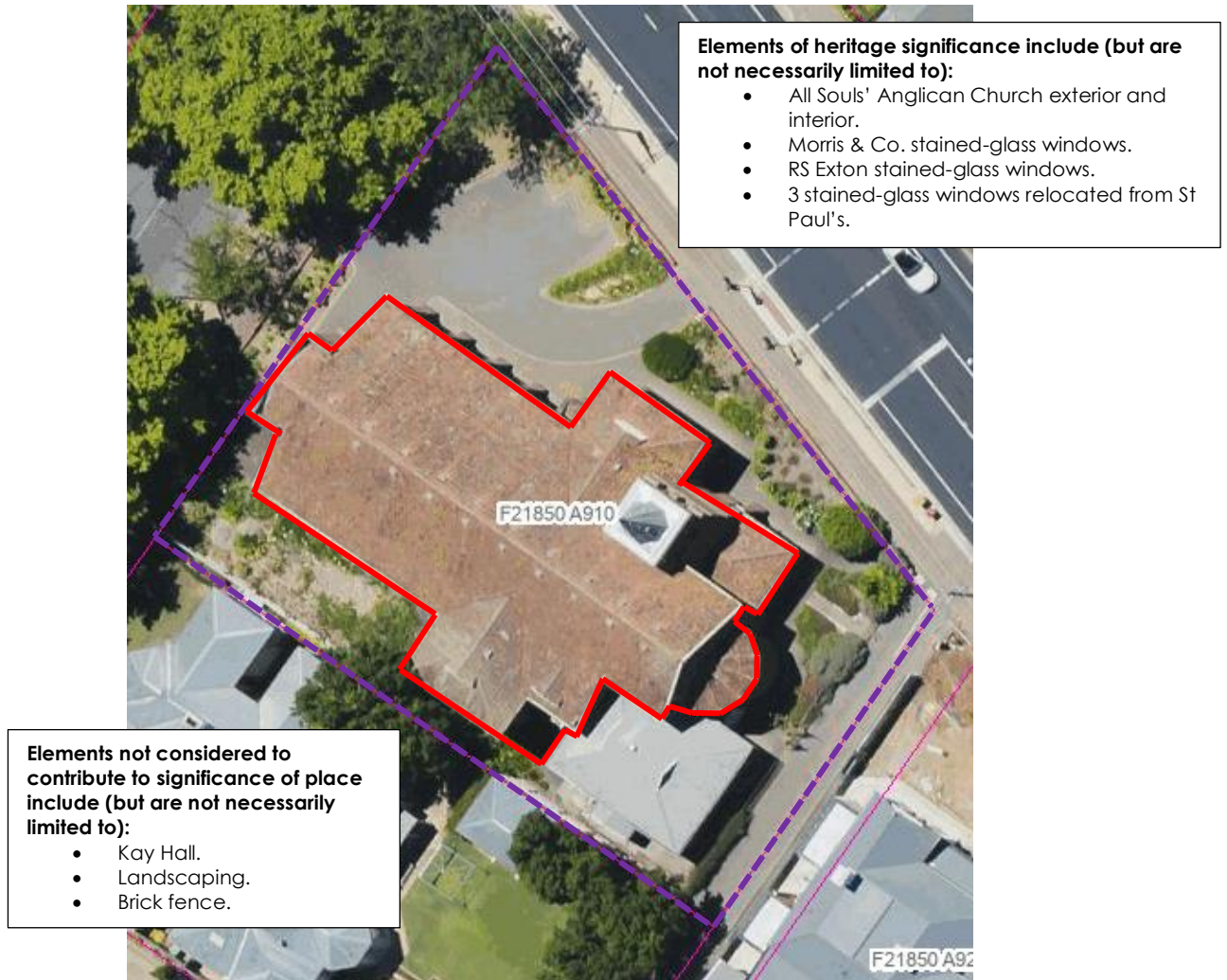
All Souls' has been critically recognised by the Royal Australian Institute of Architects (SA Division) in the Top 100 Twentieth Century Buildings List (later Australian Institute of Architects Notable Buildings List). Like St Theodore's Anglican Church (SHP 14002), and St Raphael's Catholic Church, 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.

SITE PLAN

All Souls' Anglican Church

PLACE NO.: 12624

28 Stephen Terrace St Peters SA 5069



**All Souls' Anglican Church, 28 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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Provisionally entered by the South Australian Heritage Council on 5 September 2024.

Confirmed by the South Australian Heritage Council on [\[add date\]](#) (tbc) [\[add after meeting\]](#)

COMMENTARY ON THE LISTING

Description and notes with respect to a place entered in the South Australian Heritage Register in accordance with the *Heritage Places Act 1993*

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).

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- 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 angel 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).

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- Timber choir stalls and pipe organ in sanctuary. Arched alcove effect created around triplet windows.
- Second timber alter 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, alter, 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.
- 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 of the Place

For full history please refer to the Assessment Report

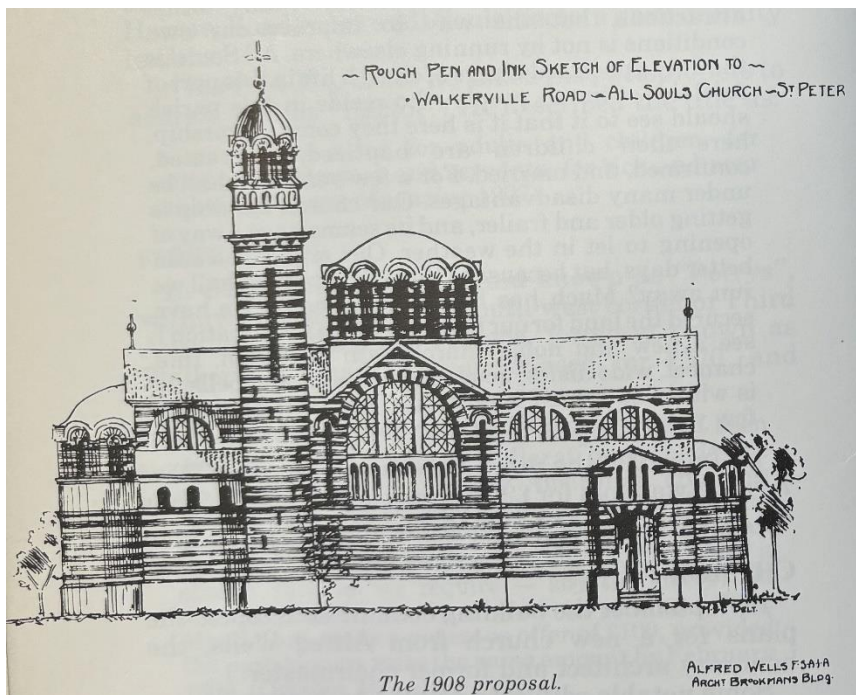
All Souls'

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 1878.¹ 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.²

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.³

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.⁴

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.⁵



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.⁶

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 wardens 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.⁷



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.⁸

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.⁹

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.¹⁰

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

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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.¹¹

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 1926.¹²

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.¹³

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.¹⁴

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 2016.¹⁵

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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',¹⁶ 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'¹⁷. 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.
War	1920	Morris & Co	Wounded Gallipoli 1915, buried at sea. 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 Grimbly	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 relocated and rededicated at All Souls in 1985.
Trinity	c.1985	Edward Brooks	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 1939.¹⁸ 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'.¹⁹

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.²⁰

Adelaide possesses 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.²¹ A collection of wall papers, various textiles, furniture and other furnishings are held by the Art Gallery of South Australia.

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 1932.²²

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.²³

Fourteen Morris and Co. windows are known to have been commissioned and installed in Adelaide, South Australia, four have since been destroyed by fire. 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 (SHP 11580). While Baker has stated that the Morris & Co. stained-glass window in the Sanctuary at St Augustine's Anglican Church (SHP 10736) is the 'most successful Morris & Co. window design in Australia'.²⁴



Sanctuary window St Augustine's Anglican Church demonstrating Dearle's 'fine understanding of Morris's legacy of colour sensibilities'.²⁵

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

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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.²⁶

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.²⁷

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.²⁸

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.²⁹

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.³⁰

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.³¹ 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.³²

Baker's critical analysis of the windows at All Souls 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*.³³

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'.³⁴

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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- 'All Souls' Church', *The Express and Telegraph* 1 June 1916, p.4. AS p.54
- 'Among the Churches 26 All Souls' St Peters' *News* 17 April 1928, p.6.

SITE DETAILS

All Souls' Anglican Church

PLACE NO.: 12624

28 Stephen Terrace, St Peters, SA 5069

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		
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.:	28	
	Street Name:	Stephen Terrace	
	Town/Suburb:	St Peters	
	Post Code:	5069	
LAND DESCRIPTION:	Title	CT 5447/237 F21850 A910	
	Reference:		
	Hundred:	Adelaide	

PHOTOS

All Souls Anglican Church

PLACE NO.: 12624

28 Stephen Terrace, St Peters SA 5069

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.

Summary of State Heritage Place: 12624 26 of 44

Provisionally entered by the South Australian Heritage Council on 5 September 2024.

Confirmed by the South Australian Heritage Council on [\[add date\]](#) (tbc) [\[add after meeting\]](#)



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

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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.



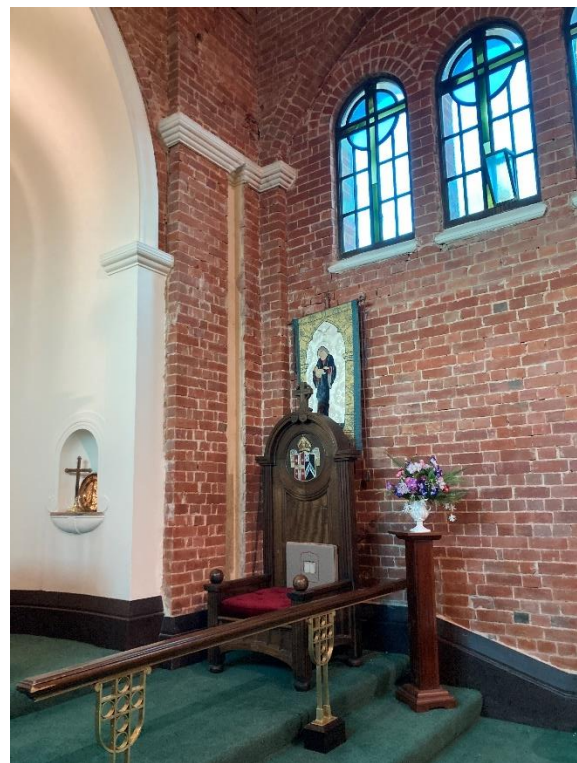
View of altar at the crossing and high altar behind.



Pulpit.



High altar.



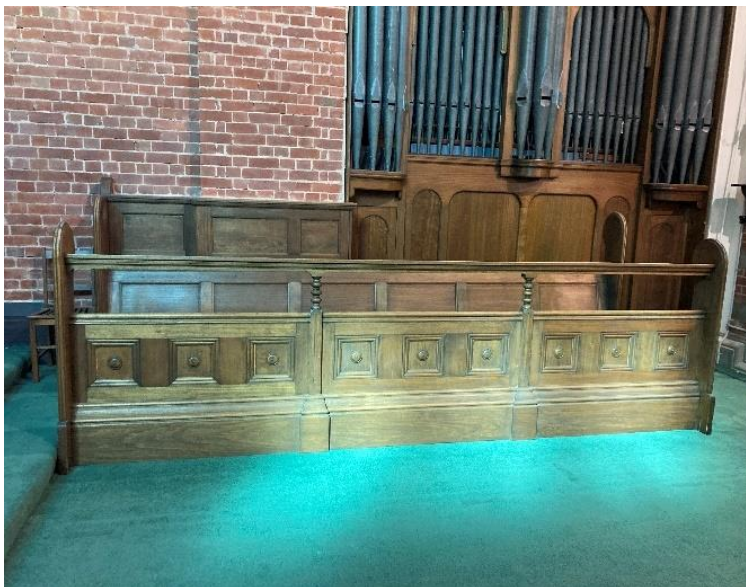
Alter chair and rail.



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.

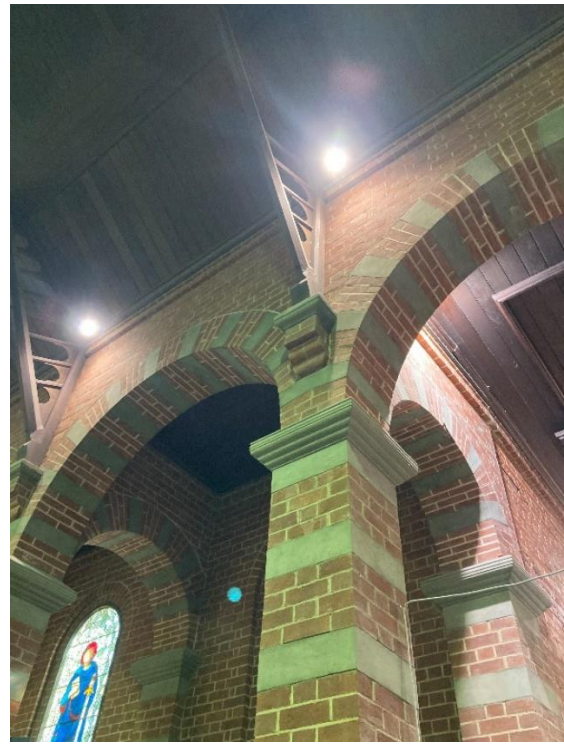


Memorials in the Memorial Chapel, including Kenneth Wendt's cross from his (temporary) battlefield grave (right).

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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.

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Side entrances, showing door and surrounds.



Font.



Detail showing the ventilation.

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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.

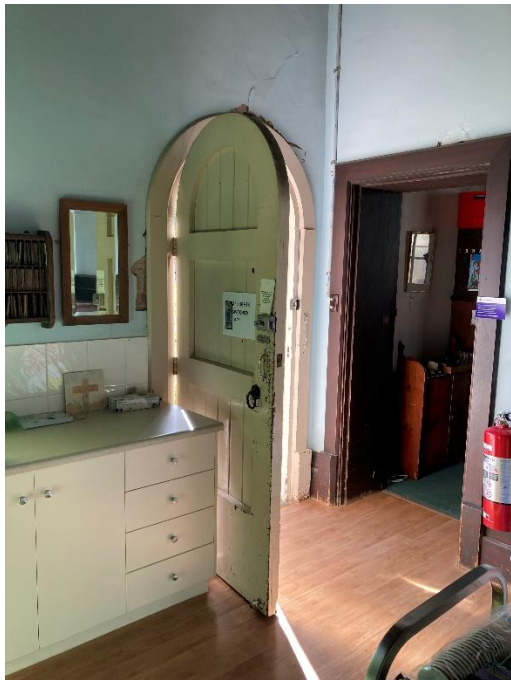
Source: SLSA B45566-2



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

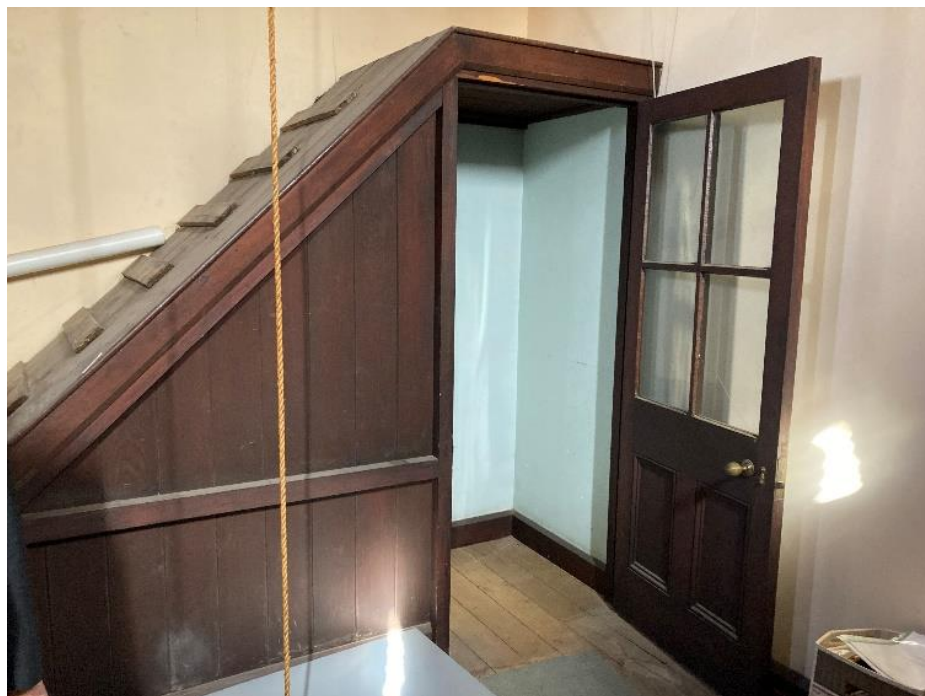


Ground floor of the tower also known as the choir vestry.

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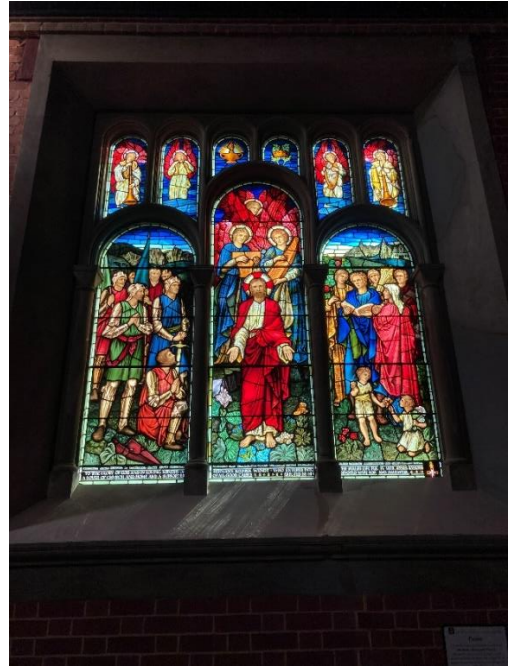
First floor of the tower, note the bell pull.



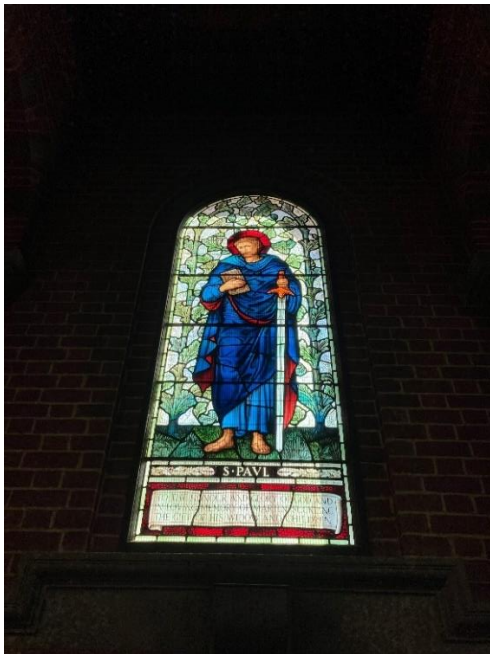
Vestry with direct access into the sanctuary.



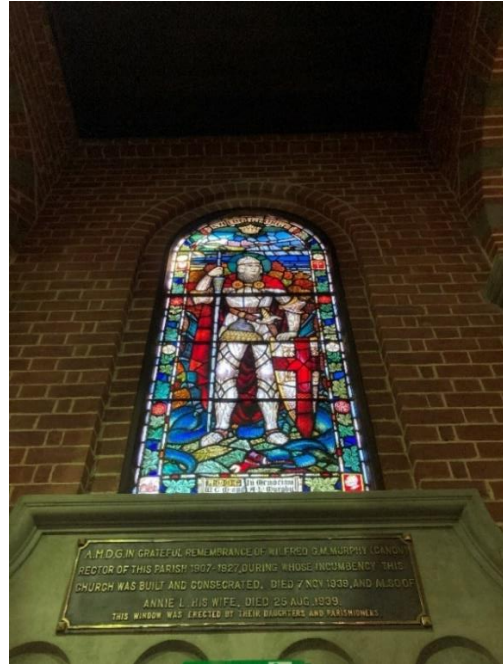
Kay Hall (left) and entrance into Kay Hall (right).



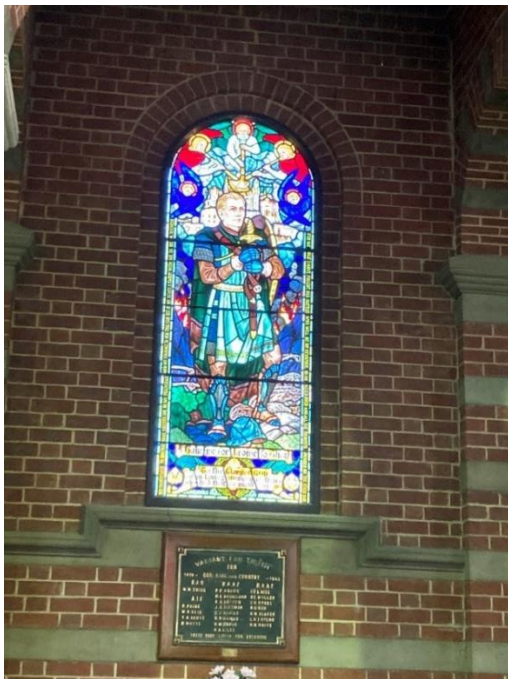
War (left) and Peace (right) form a pairing of Morris & Co. windows in the transept. Note the central figure with slouch hat at his feet in War, the colour and luminous quality shared by both windows but more evident in the image of Peace and the cement surrounds.



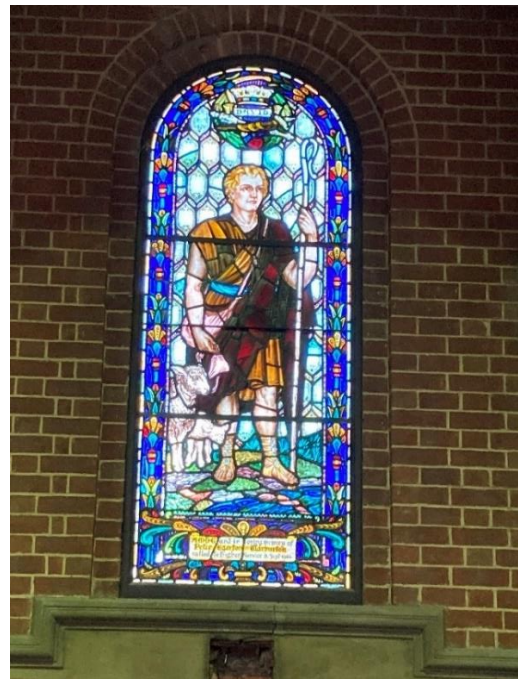
St Paul (left) and Jonathon (right) form a second pairing of Morris & Co. windows. Note the more delicate colouring around the central figures.



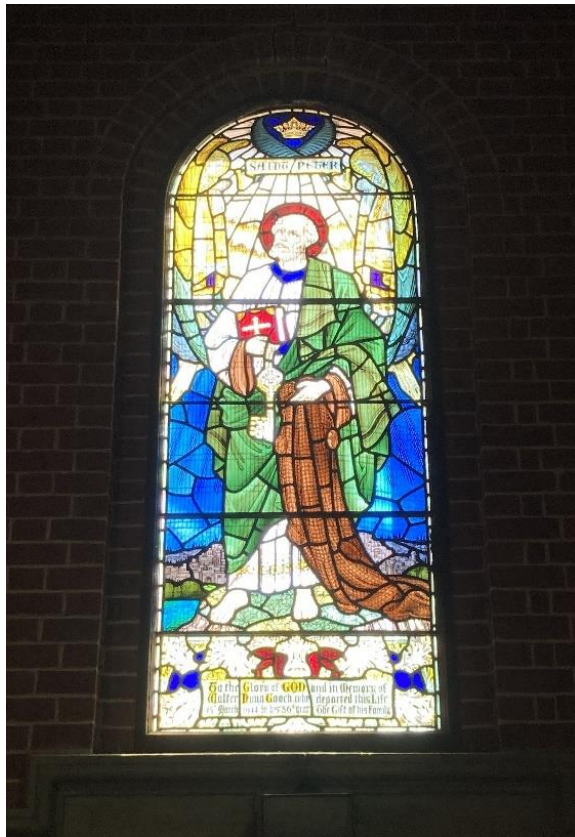
St Michael Morris & Co. window (left) paired with St George RS Exton & Co. window (right) located above the entrances located below the transept into the church. The mosaic system is clearly evident in both pieces.



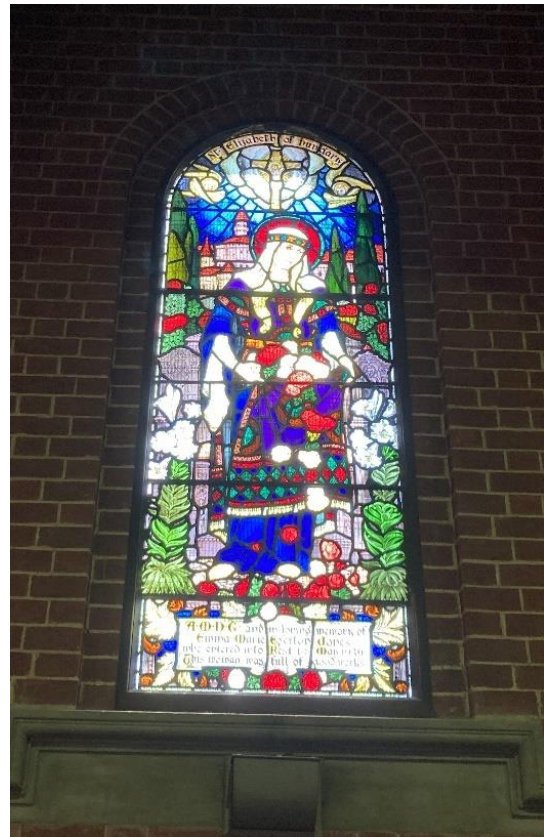
Valiant for Truth RS Exton & Co. window.



David RS Exton & Co. window.



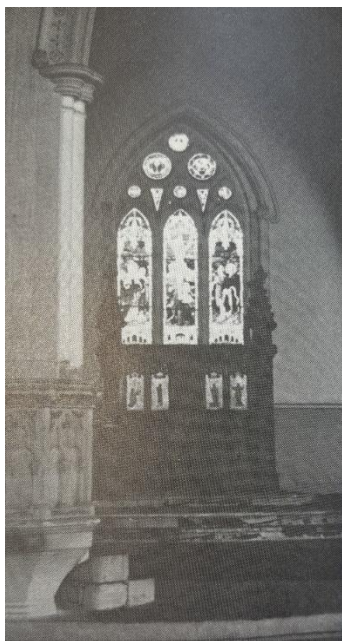
St Peter RS Exton & Co. window.



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 Grimbly; 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.

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- ² Dean Kingsley Rowney (1983), *100 years at All Souls' Anglican Church; East Adelaide 1883-1916*, (All Souls' Anglican Church: St Peters), pp.9-11.
- ³ Rowney, pp.12-15.
- ⁴ Rowney, pp.30-31.
- ⁵ Rowney, pp.37-40.
- ⁶ 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.
- ⁷ Rowney, p.47.
- ⁸ 'All Souls' Church', *Register* 13 September 1915, p.8.
- ⁹ 'All Souls' Church', *Register* 13 September 1915, p.8.
- ¹⁰ 'All Souls' Church', *Register* 13 September 1915, p.8.
- ¹¹ All Souls' Church, *The Express and Telegraph*, 1 June 1916, p.4. AS p.54
- ¹² Rowney, pp.54,58.
- ¹³ Rowney, P.62.
- ¹⁴ Rowney, pp.68, 76.
- ¹⁵ Rowney, pp.81-82.
- ¹⁶ Barker, p.281.
- ¹⁷ Murphy in Baker, p.287.
- ¹⁸ The windows were ordered in 1917 but their delivery was delayed until 1917 owing to the First World War.
- ¹⁹ Baker, pp.285-287.
- ²⁰ Christopher Menz (2002), *Morris & Co.* (Art Gallery of South Australia: Adelaide), pp. 16-40.
- ²¹ Menz, p.134.
- ²² 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.
- ²³ Barker, pp.119-120.
- ²⁴ Baker, p.309.
- ²⁵ Baker, p.309.
- ²⁶ Baker, pp.289-294.
- ²⁷ Baker, pp.281-308.
- ²⁸ 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].
- ²⁹ Mellish, 'Bustard'. The 'Jewel Box' Windows of St Augustine's (Hamilton QLD) <https://www.staugustineshamilton.org.au/windows> 'Darwin Bombing Victims' <https://monumentaustralia.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].
- ³⁰ '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].
- ³¹ 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).
- ³² 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).
- ³³ Baker p.303.
- ³⁴ Baker p.306.