

Australian Institute of Architects ACT Chapter
Register of Significant Architecture

RSA No: R137

Name of Place: **St Andrew's Presbyterian Church Precinct**
comprising the Church of St Andrew, St Andrew's House (Manse)
and the Caretaker's Cottage

Other/Former Names:

Address/Location: 1 State Circle FORREST ACT 2603
Block 1 Section 28 FORREST

Listing Status:	Listed	Other Heritage Listings:	ACT Registered in 2014
Date of Citation:	2017	Level of Significance:	Territory
Citation Revision No:	1	Category:	Religious
Citation Revision Date:	March 2018	Style:	Church - Inter-War Gothic Cottage & Manse - Inter-War Georgian Revival

Date of Design:	1927	Designer:	Church & cottage - John Barr Manse - H.H. Kemp
Construction	Manse - 1928 Cottage - 1929 Church - 1934	Client/Owner/Lessee: Builder:	Presbyterian Church of Australia Church - Simmie & Co Manse - V. Barker Cottage - E. Spendelove

STATEMENT OF SIGNIFICANCE:

St Andrew's Presbyterian Church Precinct is a notable example of an ecclesiastical precinct due to it being designed as a complex reflecting the history of the Presbyterian Church and the parish in the national capital through the functions and design of the complex.

St Andrew's Church, opened in 1934, is one of the largest and most ornate Inter-War Gothic style buildings in the ACT. The notable architect John Barr designed the church in this style to emphasise verticality and traditional European ecclesiastical design. Adding to the Inter-War Gothic style is the use of stained glass windows by notable artist Norman Carter as well as the first Australian-trained stained glass window artist, John Radecki. This, combined with the use of stone cladding and ornate decorations, gives the church a sense of age as it draws inspiration from the past. St Andrew's House, designed by the talented architect Henry Hardie Kemp and opened in 1928 as the Manse, also draws inspiration from the past with its Inter-War Georgian Revival style architecture.

St Andrew's Precinct was developed during the formation of the ACT and was the Presbyterian Church's aspiration to provide a national denominational monument in the new capital.

Many notable figures in territory and national history have strong associations with St Andrew's Church; the architects John Barr and Henry Hardie Kemp; the artists Norman Carter and John Radecki; the ministers, the Very Reverend John Walker and the Very Reverend Hector Harrison, and others through benefaction and as members of the parish. It is also notable for its association as the last charge of Australia's first and last female Presbyterian minister, Reverend Joy Bartholomew.

St Andrew's is a landmark in Canberra Avenue and is the remaining element of Griffin's original axial planning for Canberra reinforced by the strong landscape forms of the axis and former road network.

Description

St Andrew's Church is constructed in the Inter-War Gothic style and is more ornate than most other examples of this style and era in the ACT. The church is a landmark which occupies a prominent position on the south-east side of Capital Hill on which Parliament House stands. The church has been carefully sited to take advantage of the vista along Canberra Avenue.

The church is a brick building, faced with sandstone. The use of reinforced concrete in arches and vaults demonstrate a degree of technical skill. The church has a well proportioned tower and spire, with four pinnacles located towards the southeast corner of the church. The tower is brick, faced with stone and the spire is wholly stone. The belfry louvres and tower vents are slate. The decoration includes blind arcading and stone carvings of gargoyles and the heads of leaders of the Reformation. Rainwater is dispersed via the gargoyles (Armes & Assoc., 1993).

The interior walls of the church are rendered and painted brick. The small alcoves found throughout the interior of the church are rendered in 'pebblecrete'. The ceiling is stained oregon, with painted trim. There are many stained glass windows and these are fitted into perpendicular tracery. Five stained glass windows located around the apse were the only ones installed when the church was first opened: three over the communion table, one over the baptismal font and one over the lectern.

The apse at the head of the church interior contains five stained glass windows by John Radecki. Radecki, a Polish Immigrant, was the first person to be trained in the art of stained glass windows in Australia at the firm of F. Ashwin & Co. Radecki became proprietor of the company, which had changed to John Ashwin & Co from 1920 to 1955, during which time his works featured in many Sydney churches, the Queen Victoria Building and the Grand Hall of the Commonwealth Bank in Martin Place. St Andrew's Church features five windows in the apse credited to Radecki: The Lord's Supper, Christ Receiving the Children, Christ Asking Mary and the two Foliage Windows.

The Warriors' Chapel includes the stained glass windows The Resurrection, the Walker Memorial Window and the Reid Windows, made by the renowned artist Norman St Clair Carter, installed in 1948. The windows are a memorial to those who died in the two World Wars, including 10,000 Australian Presbyterians. Carter is a renowned Australian artist with several holdings in the National Gallery of Australia. His portraits of Sir Edmund Barton and W. M. Hughes are in Parliament House. Carter has made several memorial windows such as those in St Stephen's Church, Sydney, the 'Warriors' Chapel' in All Saints Cathedral, Bathurst, and the Teachers' College, Armidale; other major works include the north clerestory windows in St Andrew's Cathedral, Sydney.

In the bell tower there is a peal of eight bells presented by Roy Rowe and installed in 1968. The bells were designed by Ronald Clouston of London and were cast at the bell foundry of John Taylor and Company, Loughborough, England.

An unusual feature is an outdoor pulpit in the centre of the north-eastern wall of the transept. It was designed for use with large outdoor gatherings on special occasions. It is built of timber covered with simulated stone and still has the original slate roof.

The Church Hall, which adjoins the church on the north-western side, was built in the early 1950s by A B Collings from plans by Finlay Munro. The floor plan of the church is cruciform but the Hall is attached behind the apse, resulting in a ponderous base which detracts from the vertical features of the church. On the north-western and south-western sides, the church hall has a rendered finish on the walls, although it was to have been built of brick with stone facing, in accordance with the original plans. It appears that this was due to cost, the render being coloured to blend with the stone (Armes & Assoc., 1993). The north eastern facing wall is brick, faced with stone to match the styling of the church. It also has buttressing that echoes that of the church and the other buildings; the buttressing on the eastern facade closely resembles that of the church in design and material, the northern facade buttressing uses the same design in a rendered brick finish and the least visible western facade has buttressing of a greatly simplified form.

St Andrew's House was designed by Henry Hardie Kemp, architect, of Melbourne and built by V. Barker. It was completed in October 1928. The house has two storeys in an Inter-War Georgian Revival style. It is built with local red brick and has a slate roof and decorative precast concrete elements in castellated walls. The brickwork has cavities, with terracotta vents, and bullnose bricks decorate the reveals. The windows are double hung and made of painted timber. They are similar to windows in the nearby Oakley and Parkes houses in Forrest. Major elements are decorated with gothic hood-moulds. Balcony roofs are supported with square, painted timber posts. Entry porches have tessellated red, black and white tiles. The rear porch has a roof of asbestos-cement shingles. The interior of the house consists of painted plaster walls with dark stained joinery, face brick fireplaces and strapped ceilings. The upstairs bathrooms have black and white tiling, chromed metalwork and painted joinery (Armes & Assoc., 1993).

The Caretaker's Cottage, once known as Beadle's Cottage, is located a short distance to the north of St Andrew's House. The cottage was designed by John Barr in an Inter-War Georgian Revival style, like the manse, with false buttresses, echoing those on the church and rendered with similar patterns. The builder was E. Spindelove and it was built with funds donated by the Ross family (as with the Manse) and completed in June 1929. It is built of double brick which has been rendered so that it appears as stone, and has a slate roof. It has two bedrooms and a veranda enclosed into a bedroom, hallway, bathroom, outside laundry, lounge room and kitchen with walk-in pantry. It has twelve-pane double-hung windows and timber eaves. An inspection during June 2013 by the ACT Heritage Unit found that it is in good condition with regular maintenance as outlined in the Conservation Management Plan (Armes & Assoc., 2007). It has had no alterations other than the replacement of the wood heater in the lounge room and the wood stove in the kitchen with more modern forms of heating and a small shed attached to the south-western end of the garage. A double garage, part of the original design, adjoins the cottage on the western side. The cottage was occupied by the church caretaker from the time it was built. From the early 1990s it has been rented out.

St Andrew's Church Precinct is located in a prominent position at the northern end of Canberra Avenue. The alignment of the church spire, Parliament House flagpole and Black Mountain Tower, reinforces the axes within Walter Burley Griffin's plan for Canberra. Surrounding trees have matured and nearby offices have been erected which obscure much of its original impact. Canberra Avenue is still a major road and its link to Queanbeyan was significant from the early days of Canberra. The sweeping curves of the Canberra Avenue and State Circle intersection have been modified for engineering purposes and the original symmetrical order of the block has been lost, yet is still evident in the landscaping design (Armes & Assoc., 1993).

Of the original tree plantings, rows of pin oaks forming two avenues still remain. There is also a rowan tree, the original of which was planted in soil brought out from Scotland, located at the southern end of the two rows of pin oaks (this is the second planting as the original died). There is an Arizona cypress planted on the western side of the block, near the cottage, which could have been planted around the time of building, as well as a row of Portuguese cypresses forming a hedge. Other plantings, such as a compass hedge planted by the architect, no longer remain. Parallel rows of alternating species of trees in advanced-to-mature stages have been planted to line the triangular shaped block on what were formerly the two sides of Canberra Avenue. There are also a number of trees and shrubs planted around the church, house and cottage.

Restoration work and continual maintenance is required for the church and associated buildings. Restoration on the church commenced in 1992 with trials of methodology and urgent repairs (Armes & Assoc, 2007) with the coping-stones on the roof having been replaced and some work having been done to the road on the western side of the church to divert rainwater away from the church. Major restorations based on the trial began during 1997-1998 after a \$500,000 Commonwealth grant was awarded, which completed work on the roofing of the church as well as restorations for the cottage and the house.

Condition

The buildings were noted as requiring significant restoration work in order to maintain their physical integrity in 1988 in a report from David Muir (as reported in Armes and Assoc, 2007). From this time until 1997-98 there was a series of urgent works and trials, after which major restoration works were carried out on all of the buildings, including repairs to roofing, gutters, drainage, plumbing, painting, coping, re-pointing and restoration and securing of the stained glass windows. This period of major restoration works concluded in 2007 with the Conservation Management Plan being reviewed and updated by John Armes and Associates and an ongoing and cyclical maintenance program being instigated. During a site visit by the ACT Heritage Unit in June 2013 the results of the ongoing maintenance program were noted as termite-proofing and damp-proofing work was being carried out on the Manse. Visual inspection at the time of the buildings and grounds indicated that they were in excellent condition with all restoration work being completed in a sympathetic fashion that has maintained the physical integrity of the place.

Background/History

The first Presbyterian service on the Limestone Plains was conducted in June 1838 by Reverend William Hamilton of Goulburn. A number of Scottish families had settled on the Limestone Plains, having been encouraged to come there under the bounty system by the Campbell family, one of the first settlers in the area. The Campbell's were themselves Scottish. Subsequent services were held in the Duntroon Woolshed on the Campbell estate, with Ministers from Yass, Gundaroo and Queanbeyan officiating. In 1865 the Kinlyside family built a church of bark which was later replaced by a stone building opened in 1873, now known as St Ninian's in Lyneham. When the national capital city was being formed and public servants were being transferred from Melbourne, Presbyterian services were held in the home of Mr H.M. Rolland, Chief

Architect of the Federal Capital Commission (FCC), later at the Acton Hall, and then at the Friendly Societies' Hall.

In 1926, the FCC, which had been established by the Federal Parliament to continue the construction of Canberra according to Walter Burley Griffin's 1918 Plan, allocated cathedral sites to Anglican, Presbyterian, Roman Catholic, Methodist, Baptist and Congregational churches. The site granted to the Presbyterians was described as "a very fine one, half way up the slope of Capital Hill, near Parliament House, Government buildings and chief residential area. It is a self contained site, triangular in shape, and bounded by three roads. The lower point of the triangle centres with the very fine, wide and tree-planted Canberra Avenue which branches off as a road on each side of the site". The *Church Lands Leases Ordinance 1924* was created with the intention of the major denominations building cathedral sites in the new Capital. This allowed the different denominations to apply for select blocks of up to five acres with minimal rent that were tax exempt. Each denomination was allowed to apply for one of the select blocks which were located in the "The City Area". These blocks were meant for cathedrals and associated ecclesiastical buildings, which was a great expense at the time for the several denominations who were only servicing a small population. The Presbyterians got around this by selecting a small secondary site on the northern side of the Molonglo River where they built a church hall, today Shakespeare Hall, that would serve as a church until the cathedral could be built. The Presbyterians petitioned the Minister for Home and Territories to be allowed the two blocks of land on either side of the triangular block they had chosen as it was smaller than the other sites (4 to 4.5 acres), but this would have given them around 12 acres in total, not the 4 they claimed. They were not given the extra blocks, but were allocated the half acre block in Ainslie (now Braddon), which would have brought the total of land allocated to them up to five acres.

There was among the churches "a feeling of some urgency to provide for their expected congregations and to be seen as nationally important" (Charlton, 1984: 54). This competitive spirit led the Presbyterians to build a church hall in Braddon in 1927, now St Columba's Uniting Church Hall. They then set out to raise money for "a monumental place of worship befitting the Federal Capital" which was to be the first church built on one of the sites which had been allocated for the erection of cathedrals or comparable monumental churches in line with the importance of the city (Charlton, 1984: 54-55).

There were two options open to the Church Management Committee: one was to build a church a little larger than necessary for present requirements, the other was to have a larger vision which would include the possible growth of the country and its capital city and to build a cathedral church. The second option was preferred and the decision was made to build the church in stone in a gothic style with a tower, spire and a future church hall.

In February 1927 the Very Reverend (afterwards Dr) John Walker was inducted as the first Presbyterian Minister of the Canberra Parish. Dr Walker toured Australia as a Commissioner of the General Assembly to raise funds for the national church. Dr Walker's commission was undertaken with great zeal and enthusiasm and resulted in sufficient funds being raised to enable a contract to be let for the construction of St Andrew's (Fullerton, 1988). Dr Walker is hailed as a "pioneer minister" and a "maker of history" and he is credited with the building of St Andrew's Church which "was possible only because of his faith in the cause and in the liberality of Presbyterians". Rev. C.E. Turnbull was the Minister from 1934-1939.

The principal architect for the St Andrew's Church Precinct was John Barr of Sydney (Charlton, 2017). As well as designing the church, Barr also designed many of the internal furnishings and fittings. These are also in Gothic style and were made of dark Queensland maple by master craftsmen from three Sydney furniture manufacturers. The church was built by Simmie & Co. who were also the builders responsible for the Australian War Memorial, the United States Embassy, the Institute of Anatomy, CSIRO buildings at Turner, the Albert Hall much of the early Civic Centre.

The foundation stone of the church was laid by the Governor-General, Lord Stonehaven in November 1929. Work on the church was proceeding in 1930 with the funds which had already been raised. In 1933 the situation had become difficult due to the Great Depression and many of the promised funds were not forthcoming. As a result, only half of the original design of the church, comprising the apse, transept, tower and spire, was built. This part of the building was completed in 1934 and opened by the Governor-General Sir Isaac Isaacs on 22 September of that year. It remained unfurnished for some time. Donations such as a gift of 5,000 pounds from Sir James Murdoch for the purchase of an organ, assisted in the acquisition of furnishings. The church was opened on 22 September 1934. The foundation stone for the War Memorial Church Hall was laid in March 1954 and the main portion of the hall was opened on 19 September 1955. Further additions were made to the complex and these were opened on 19 August 1962.

When the church was opened in 1934, a temporary wooden wall was erected within the nave arch so that the church could be completed at a later date. It was not until 1969 that a long-time parishioner, Mr Roy Rowe, instructed architect Finlay Munro to produce a modified plan for the nave to that drawn by the

architect John Barr in 1930. An appeal to complete the church was launched but, in the meantime, the Uniting Church was in the process of being formed. In the early 1970s, funds were being donated but many prospective donors held back pending the decision of St Andrew's congregation. The congregation of St Andrew's decided not to join the Uniting Church, and this, together with escalating building costs, meant the Finlay Munro plans were abandoned in 1975. Later that year, the congregation accepted a concept for a Peace Memorial Nave developed by Professor J. C. Haskell, Professor of Architecture at the University of NSW and a former member of the St Andrew's congregation. The nave provides seating for 110 people, an entrance foyer, a covered way which provides ramp access, and a basement. The external walls of the nave are of shutter concrete, coloured to tone with the existing stonework. The timber featured in the nave is Tasmanian Oak. The large expanse of glass allows considerable natural light into the church. The nave demonstrates the skilful use of modern techniques of steel and glass construction, however it is not sympathetic with the original design. Work commenced in November 1978 and the Peace Memorial Nave was opened by the Governor-General, Sir Zelman Cowen, on 22 September 1979.

A feature of the church, the Warriors' Chapel, built at the north-eastern side of the church in one transept, was specially designed to commemorate Australia's service and sacrifice in the First World War. The idea for the chapel was conceived by Dr Walker, who had lost three of his sons in the war. Although the chapel was part of the original design, funds were not available to furnish it until 1948. A memorial stained glass window, commemorating those who died in the two World Wars, was also installed in the chapel at this time. Subscriptions towards the cost of this window were received from every State and Territory and consequently, the coats of arms of all the States is depicted above the figures of sailors, soldiers, airmen and nurses. The dedication and hanging of the three Service Colours in November 1980 was the final act to complete the Warriors' Chapel and honoured the desire of Dr Walker fifty years earlier to embody within the church a fitting tribute to the memory of Presbyterians throughout Australia who gave their lives in the wars.

Funding for the Manse (now St Andrew's House) was donated by the Ross family of Holbrook and it was opened by John Ross MLA in August 1928. The Manse continued to be used as the minister's residence until 1958. After this time it was occupied by assistant ministers as well as being used as an office from that time until it was renovated in the early 1980s. From 1986 it has been operating as the parish administrative centre. However, it remains highly intact and could easily revert to a manse again if necessary.

The Caretaker's Cottage, also known as Beadle's Cottage, was completed on 12 June 1929. It was funded by donations from the Ross family, designed by John Barr and built by E. Spendelove. Armes & Associates (1992) note that the cottage was to become a wing of the hall, but how this was to be accomplished or why it was not undertaken is unclear.

The three builders of the precinct, Simmie & Co., V. Barker and E. Spendelove, were all members of the Master Builders Association of the Federal Capital Territory (MBAFCT) in early 1928; they, and the other 24 members and 9 building companies of the MBAFCT, were largely responsible for the work put out to contract by the FCC at the time.

The War Memorial Church Hall was built by the Congregation of St Andrews with funds raised by the Congregation itself without any national appeal for assistance. The Governor General, Sir William Slim, laid the foundation stone for the hall in March 1954 and the main portion of the hall was opened by the Reverend C.E. Turnbull in September 1955. Further additions were made to the complex and these were opened in August 1962.

Only six ministers have been inducted into the church since its opening: The Reverend Charles Turnbull (1934-1939), the Very Reverend Hector Harrison (1940-1978), the Reverend John Baillie (1979-1985), the Reverend Dr Gordon Fullerton (1986-1999) the Reverend Joy Bartholomew (1999-2013) and the Reverend David Campbell (2014 -). It has been noted that the work of Mr Harrison was "eminently successful" and that "the Church of New South Wales has signified its appreciation of his work by calling him to be the Moderator of the NSW Assembly in 1950, while he was still working as a Minister at St Andrew's". He also became Moderator of the General Assembly of Australia in 1962, Vice-President of the World Presbyterian Alliance in 1964 and received an OBE. Rev. Harrison opposed joining the Uniting Church saying, "You have neighbours. You can respect each other, love each other, but Hell, you don't have to live together" (*The Canberra Times* 24 June 1972 p.13). Dr Fullerton was also Moderator of the NSW Assembly in 1994.

John Barr ARIBA (c1873-1949)

One of Sydney's leading architects specialising in Gothic Revival buildings in the early 20th Century, English-born John Barr, after graduating from Brisbane Grammar School, trained for four years as an articled student of G.H.M. Addison, the first true high-Victorian architect to practise in Brisbane. Barr then entered the office of the prolific architect John Kirkpatrick, in Sydney, and was subsequently appointed to the New South Wales Government Architect's Department in the 1890s. He spent a year travelling in England and the Continent, and re-entered the Department in Sydney on his return. While there, he was assigned to prepare a design

for Sydney Central Station. His design had a French Renaissance character, but Gorrie McLeish Blair's Academic Classical design was preferred in 1900. Barr entered a competition for the design of a new GPO in Brisbane in 1900 and was awarded first prize, but his Federation Free Classical design, complete with clock tower was, sadly, not built. Barr worked under the Government Architect W.L. Vernon and his assistant George McRea on the elaborate Federation Gothic Fisher Library (1902-9) modelled on English collegiate buildings, and the similarly styled Medical School additions, both at the University of Sydney. Between 1904 and 1907 Barr superintended the construction of the Federation Gothic St Carthage's Cathedral, Lismore, designed by Herbert Wardell, which is one of Australia's finest Catholic cathedrals. In 1912, under George McRae, Barr undertook the detailed design of the School of Agriculture at Sydney University, which was completed in 1916 in the Federation Arts and Crafts style. Barr resigned in 1919 to commence private practice.

When one of Barr's first clients, Charles Hoskins wished to build a church in Lithgow as a memorial to his children, Barr produced an Inter-War Gothic design in 1919 and the Hoskins Memorial Presbyterian Church was opened in 1928 to much acclaim locally. Barr was also the architect for the 12-storey Kembla Building, completed in 1925 in George Street, Sydney for the Hoskins family's iron and steel company. When former pupils of, and donors to, Brisbane Boys Grammar School were invited to compete to design its War Memorial Library, he submitted an octagonal Inter-War Gothic design in 1920. It won the competition and the building proceeded to completion in 1924.

Already an Associate of the RIBA, Barr was made a Fellow of the Institute of Architects of New South Wales in 1921. He had exhibited drawings in the Institute's exhibitions and benefitted from his drawing ability in competitions. In November 1921 he delivered a lecture to the Institute on "Competitions - for Young and Old". Three weeks later, his success in the competition to design a war memorial hall at Melbourne Grammar School, which attracted 56 entries, was announced. The Old Melburnians War Memorial Hall was completed in 1928, but not to Barr's design.

Then came Barr's greatest achievement. In 1925 he was awarded first prize in a competition open to all Australian architects for the addition of three spires to famed British architect William Butterfield's incomplete St Paul's Cathedral, Melbourne (1880-91). Barr designed a central tower and spire rising to 314 feet and two lower spires on extensions to the west towers, all appropriate to Butterfield's sophisticated high-Victorian design. Barr became the cathedral architect, lectured at the Cathedral in 1926 on "The Greatness of Gothic" and the project was completed in 1933. When he was a guest of honour at a dinner in the Chapter House, the Archbishop spoke of "the genius of Mr Barr...in conceiving the design of the spires". Conservation work on St Paul's Cathedral received the 2009 AIA national Lachlan Macquarie Award, and the jury report included praise for Barr's "thoughtfully resolved twentieth-century sandstone spires".

Barr and the Melbourne architect Henry Hardie Kemp were appointed in 1927 as architects to collaborate in the building of St Andrew's Presbyterian Church, hall and manse in Canberra. The church was designed by Barr and opened, though incomplete, in 1934. During the 1930s Barr designed residences and public buildings, one being the council chambers at Windsor, NSW, "a modern and roomy structure of the Georgian type" completed in 1934. In 1935 Barr and his wife Caroline sailed for England. By 1936 they had returned and were living at Palm Beach. They later moved to Springwood, where Caroline died in 1948 and John a year later. (Charlton, 2017)

Henry Hardie Kemp (1859-1946)

The talented architect H.H. Kemp was born in Lancashire and educated privately. He passed an examination in building construction in 1878, after three years as an articled pupil of Manchester architects Corsen & Aitken, then studied the vernacular architecture around Lancashire. He moved to London and worked in offices of several architects while attending the Royal Academy. In 1881 he became a travelling student and medallist of the Architectural Association, then made a number of sketching tours of France. Upon his arrival in Melbourne in 1886 Kemp was appointed chief assistant with Terry & Oakden and became a partner in Oakden, Addison & Kemp a year later, then of Oakden & Kemp in 1892. His major works included Gothic Revival-styled buildings for the Working Men's College and one of Australia's important tall buildings of the 1880s, the innovative 12-storey A. P. & I Co. Building in Elizabeth Street.

Kemp moved to Sydney in 1896 but returned to Melbourne in 1899 and formed the Ussher & Kemp partnership, which became renowned for their large, picturesque, multi-gabled, red brick suburban villas in an eclectic Queen Anne style. Kemp remained in practice after Ussher's death in 1909, briefly with George Inskip. Although he had some significant commissions, his work became less adventurous. The Presbyterian Church, of which Kemp was an elder, was an important client for whom Kemp designed the Assembly Hall in Collins Street, Melbourne (1914) and work at Scotch College's new campus in Hawthorn (1917-26). He was appointed an assessor of the competition to complete St Paul's Cathedral, along with Professor Leslie Wilkinson and P.B. Hudson. As they awarded first prize to John Barr in 1925, it is no surprise that Kemp and Barr were appointed in 1927, when the St Paul's project was taking shape, to collaborate in the building of St

Andrew's Presbyterian Church, hall and manse in Canberra. Kemp's substantial two-storey manse was completed in 1928. Kemp retired from practice in 1929 and died at Kew in 1946. (Charlton, 2017)

ANALYSIS AGAINST THE HERCON CRITERIA ADOPTED IN THE ACT IN SEPTEMBER 2014

St Andrew's Church Precinct has been assessed against the heritage significance criteria and been found to have heritage significance when assessed against three criteria, (d) (g) and (h).

d. Importance in demonstrates the principal characteristics of a class of cultural or natural places or objects

St Andrew's Church Precinct is a notable example of an ecclesiastical precinct due to it being designed as a complex reflecting the history of the Presbyterian Church and the parish in the national capital through the functions and design of the complex. The church building is ornate, expansive, draws the eye upwards and is evocative of the European origin of the denomination. This is juxtaposed against the Manse's solid and familiar upper-middle class design which references the region's early Scottish settler estates that drew the Presbyterian community to the area, reflecting its function as the residence of the minister. The comparison continues through to the caretaker's cottage which is modest and simple, reflecting the mundane functions that are associated with the upkeep of the Precinct. The hall and nave are both compromised versions of their original designs due to funding constraints and detract from the original holistic complex design.

St Andrew's Church is a notable example of Inter-War Gothic style architecture as the largest and most ornate example in the ACT. The church demonstrates the principal characteristics of ecclesiastical Inter-War Gothic style architecture, including:

- the traditional cruciform floor plan;
- an apse;
- a transept;
- a thematic chapel;
- the asymmetric massing of the belltower and spire;
- the use of stone cladding and buttressing to enhance the gothic character of the building;
- the interior of the church has tall expansive spaces that use pointed arches which are echoed in the design of alcoves throughout;
- the stained glass windows with cast concrete mullions and tracery that add to the verticality and the ornate styling; and
- the ornate decorations consisting of gargoyles, carved stone portrayals of the leaders of the Reformation, the spire and the pinnacles.

The Peace Memorial Nave, built four decades later, tries to continue this tradition, but in a style of dramatic contrast due to budget constraints that prohibited the use of a more complimentary design, to a more open, community based area using modern materials and styling.

St Andrew's Church is among the most ornate and largest of comparable Canberra churches.

St Andrew's House (The Manse) is a notable example of Inter-War Georgian Revival style architecture.

The style is evidenced by:

- the hipped rooflines with fine texture;
- prismatic shapes used in the layout, facades and features;
- paned double hung vertical windows;
- string course;
- plain wall surfaces of local red face brick.

There are also Gothic elements, uncommon in the style but used effectively to tie all the buildings in the complex thematically together, including buttressing and castellated balconies; a corner portico entrance with pointed arches; and a pointed arch, shafted jamb front entrance.

The styling of St Andrew's House is simple in contrast to the church, but more lavish than the caretaker's cottage. The interior retains most of its original integrity as there has been minimal modifications, which are limited to upgrading to more modern amenities and changing the function of rooms to suit an administrative use rather than domestic accommodation. St Andrew's House is notable among ACT Inter-War Georgian Revival style buildings as it is a substantial, two-storey

residential building. Other examples of Inter- War Georgian Revival Style buildings in the ACT tend to be large commercial or public buildings or smaller single-storey residential buildings.

St Andrew's Church Precinct satisfies Criterion D.

g. Strong or special association with the ACT community or a cultural group within the ACT for social, cultural or spiritual reasons.

St Andrew's is valued by the Presbyterian community for its role within the ACT community. The buildings and setting are widely appreciated by both communities.

St Andrew's Church Precinct satisfies Criterion G.

h. Special association with the life or works of a person, or group of persons, of importance in our history.

St Andrew's Church Precinct has a strong association in local history with the development of the ACT. Construction of the Church, Manse and Caretaker's Cottage was part of a vigorous program of building in the Federal Capital in the 1920s. The construction of the church was a substantial effort by the Presbyterian Church to provide a national denominational monument in the new capital city. St Andrew's Church Precinct has a special association with the Rev. Joy Bartholomew who was the first woman ordained as a Presbyterian minister in Australia. In 1991 the Presbyterian Church ruled against women being ordained, but left intact the rights of those already ordained. Rev. Bartholomew was the last Australian Presbyterian female minister when she retired in July 2013.

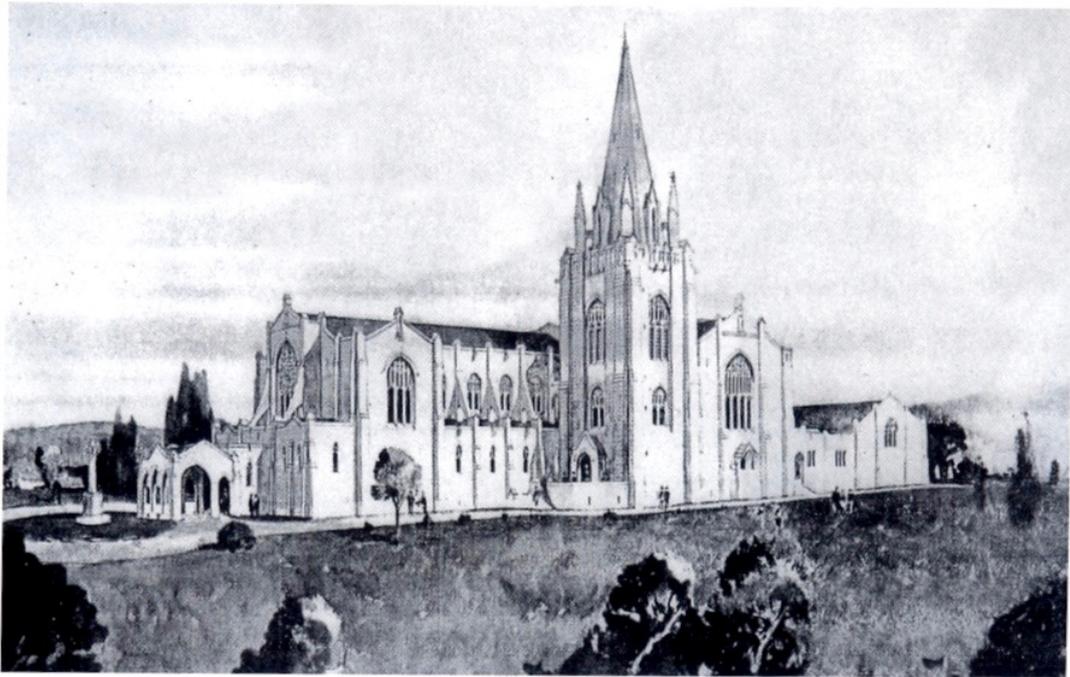
The Church has strong associations with many other prominent local and national figures, including:

- John Barr – the architect for the church and caretaker's cottage. One of Sydney's leading architects specialising in Gothic Revival buildings in the early 20th Century. He was successful in several competitions in Sydney, Brisbane and Melbourne, in particular for the project to add three spires to the incomplete St Paul's Cathedral, Melbourne, for which he was acclaimed and became the cathedral architect.
- Henry Hardie Kemp – the talented architect who designed St Andrew's House (The Manse) near the close of his long career in Melbourne. In the late nineteenth century he was responsible for some major Gothic Revival buildings and the Ussher & Kemp partnership became renowned in the Federation era for their large suburban villas in an eclectic Queen Anne style.
- Norman Carter – produced the windows in the Warriors Chapel titled: The Resurrection, Walker and Reid Windows. Carter is a renowned Australian artist with works in the National Gallery of Australia and Parliament House. He has made several stained glass windows such as those in St Stephen's Church, Sydney, the 'Warriors' Chapel' in All Saints Cathedral, Bathurst, and the Teachers' College, Armidale. Other major works include the north clerestory windows in St Andrew's Cathedral, Sydney.
- John Radecki – produced five windows in the apse: The Lord's Supper, Christ receiving the Children, Christ Asking Mary and the two Foliage Windows. Radecki was the first person to be trained in the art of stained glass windows in Australia. His works feature in many Sydney churches, the Queen Victoria Building and the Grand Hall of the Commonwealth Bank in Martin Place.
- The Very Reverend (afterwards Dr) John Walker – the first Presbyterian Minister of the Canberra Parish (1927-1933). Dr Walker had toured Australia as a Commissioner of the General Assembly to raise funds for the national church, and is credited with the building of St Andrew's Church.
- The Very Reverend Hector Harrison – the second minister of St Andrew's, 1940-1978, who was the moderator of the Presbyterian Church of New South Wales during 1950-51, the moderator-general of the Presbyterian Church in Australia 1962-64 and Vice-President of the World Presbyterian Alliance in 1964. He was largely responsible for St Andrew's Church not joining the Uniting Church.

St Andrew's Church Precinct satisfies Criterion H.

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John Barr's 1929 design of the Church of St Andrew, the church in 2017 and a 2016 aerial photograph of St Andrew's Presbyterian Church Precinct.





Top: St Andrew's House from the west. Centre: St Andrew's House from the east; Caretaker's Cottage. Bottom: Church of St Andrew from the south. All photos 2017.