



Bryce
Raworth
CONSERVATION | HERITAGE

Heritage Impact Statement

St Jude's Anglican Church
2 Keppel Street, Carlton

Permit Application

March 2024

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Contents

1.0	Introduction.....	2
2.0	Sources of Information	2
3.0	Methodology	2
4.0	History	3
5.0	Heritage Listings	9
6.0	Significance.....	10
7.0	Proposal	11
8.0	Heritage Impacts.....	12
9.0	Conclusion.....	15



1.0 Introduction

This assessment of heritage impacts has been prepared on behalf of the Melbourne Anglican Church Trust, the owners of the St Jude's Anglican Church, Carlton. It concerns the application to remove the existing fire damaged organ from the church and installation of a refurbished organ.

This report comments on whether the proposed works are acceptable in terms of their impact upon the significance of the registered place.

2.0 Sources of Information

The analysis below draws upon site inspections and a review of the Victorian Heritage Register documentation for St Jude's Anglican Church, Carlton. Reference is also made to the Conservation Management Plan for the place, prepared by this office in 2007, Heritage Victoria's *Technical Guide Guidelines for Change and Development of Heritage Places of Worship* (Revised 2010) and *St Jude's Anglican Church, Carlton: Pipe Organ Report* (Pipe Organs Victoria Pty Ltd, November 2022).

3.0 Methodology

This heritage impact statement has been prepared with regard to the *Burra Charter* and its guidelines, as amended in 2013, and in general accordance with *Heritage Victoria Guidelines for Preparing Heritage Impact Statements* (June 2021). It seeks to respond to key matters that are set out on page 3 of those guidelines, as follows:

- *Why a place or object is of cultural heritage significance to the State of Victoria,*
- *What options were considered in developing the proposal,*
- *What impact (positive and/or negative) the proposed works will have on that significance,*
- *If a negative impact is proposed, why the proposed option was chosen and why other more sympathetic options were not feasible, and*
- *What measures are proposed to minimise and mitigate negative impacts.*

4.0 History

The Church

With increasing numbers of parishioners in Carlton in the 1850s and 1860s, the Anglican Church sought to replace a temporary timber church in Queensberry Street with a more substantial stone or brick building. Plans were prepared by prominent Melbourne Architect Joseph Reed of the firm Reed and Barnes and on 27 September 1866 the tender was accepted from contractor John Pigdon, a St Jude's parishioner.

The first stage of the new St Jude's, comprising the chancel, a vestry and the first four bays of the nave, was erected in 1866-7. The second stage of works commenced in 1869 and the construction of the last four bays of the nave, balcony narthex and crypt was completed in 1870. Several years later in 1874 the south porch and steps were added, as well as the iron palisade fence and gates to Lygon Street. (The balance of the site appears to have been enclosed by a timber picket fence.)

The existing brick Lower Hall was added in 1885 to a design by Mr James, most likely a church warden. A new Sunday School building (most recently known as the Upper Hall) was designed by Reed Smart and Tappin and constructed in 1891.

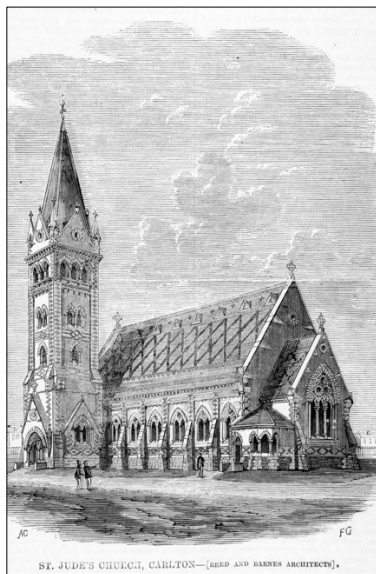


Figure 1 (left)

Engraving showing Joseph Reed's original scheme for St Jude's Church. July 1867. Source: Source: State Library of Victoria.

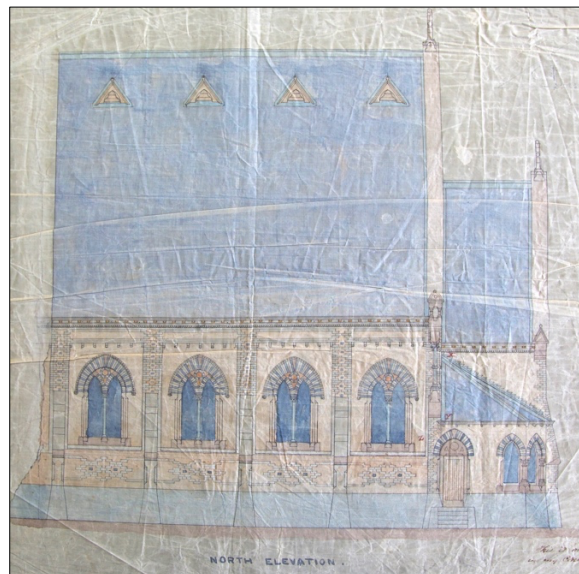


Figure 2 (right)

Original drawing showing the first stage of the church which comprised the western half of the building. Source: University of Melbourne Archives.

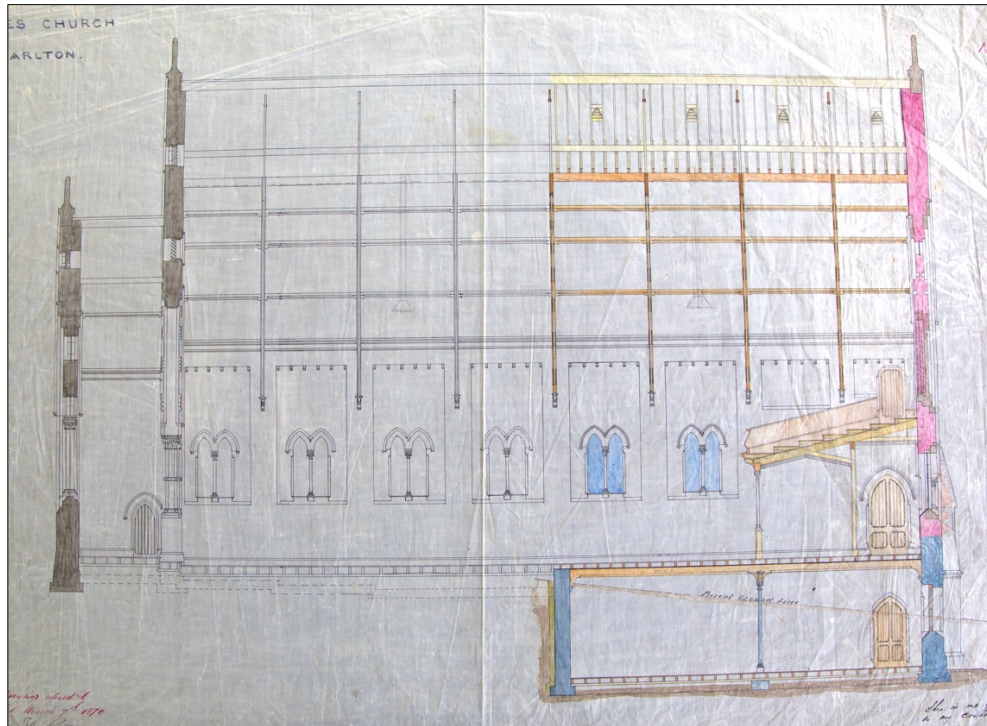


Figure 3 1869 drawing showing a section through the second stage of the church, comprising the western half of the nave, gallery and basement level crypt. Source: University of Melbourne Archives.



Figure 4 St Jude's Anglican Church viewed from Lygon Street, 1876 Source: State Library of Victoria .

The church as originally designed by Reed was to feature a tower to the north-east corner, however the great cost meant that this element was never realised. As a result, for many years the eastern side of the north elevation had a somewhat unfinished character (see Figure 4). A more modest bellcote and porch were erected instead in 1935.

Following the war and with changes to the demographic of Carlton, church attendances continued to diminish. Ongoing building maintenance was a large expense, and by the 1960s the condition of the original vicarage was so poor that it was decided to lease the property and construct new accommodation on church. The original vestry was demolished in 1965 to make way for the new vicarage.

In 1991-92 extensive works were undertaken to upgrade the church facilities: including the construction of new glazed link between the church and upper halls, refurbishment of the interiors, installation of disabled access ramps and new landscaping and fencing.

Restoration works to both the exterior and interior of the church were completed in 2006; however, a fire in October 2014 resulted in extensive damage. The sanctuary roof, ceiling and floor were completely destroyed and the stained glass windows were badly damaged. The nave suffered smoke and soot damage. Restoration and reconstruction works to rectify this damage were subsequently completed and an addition was built at the northwest corner of the site (replacing the 1960s vicarage).



Figure 5 *St Jude's Anglican Church showing recent additions on the corner of Keppel and Palmerston Streets.*



Figure 6 The nave looking east towards the gallery.



Figure 7 The gallery. It is proposed that the Fuller organ be installed in two sections either side of the stained glass window.

The Organ

The organ was built in 1866 by George Fincham for display at the Intercolonial Exhibition, Melbourne, at which it won first prize.¹ It was hired to St John's Anglican Church, Toorak until late 1872 when it was sold to St Jude's Anglican Church, Carlton at a cost of £230. The provenance of the organ is clear from a pamphlet issued by Fincham in 1866 which is endorsed with the name 'St Jude's Carlton'. It was moved from its rear gallery location at St Jude's to the chancel of the church in 1896.

The instrument was fully restored by Knud Smenge in 1989-90 at which time the organ was returned to its original location in the centre of the rear gallery. The casework had been covered with thick brown varnish, was cleaned back with spirit solvent to reveal an elaborate original decorative scheme that included panels painted in turquoise and Egyptian red with gilt trailing ivy leaves and fleur-de-lys. The gold paint was also removed from the façade pipes to reveal the spotted metal beneath. Some of the console panels were remade in new blackwood to match the original where they had been damaged by electricians.

The organ was extensively damaged in the fire of October 2014. It was disassembled and the parts put into storage.



Figure 8 Photographs of the organ prior to the 2014 fire. Source: www.ohta.org.au

¹ <https://www.ohta.org.au/organs/organs/CarltonStJudes.html>



Figure 9 Photographs of the fire damaged organ, showing much of the lead pipework destroyed and blistered paintwork to the casing.



Figure 10 Photograph of the largely destroyed lead pipework.

5.0 Heritage Listings

Heritage Victoria

St Jude's Anglican Church is included on the Victorian Heritage Register (Registration No H0864). The extent of registration is defined thus:

1. All the buildings known as St Jude's Anglican Church Proper & Crypt B1, Upper Hall B2, Lower Hall B3, and original fence B4 marked on Diagram 602412 held by the Executive Director.
2. The following object contained within St Jude's Anglican Church: The Organ
3. All the land marked L1 on Diagram 602412, held by the Executive Director being all the land described in Certificate of Title Vol 850 Folio 300002

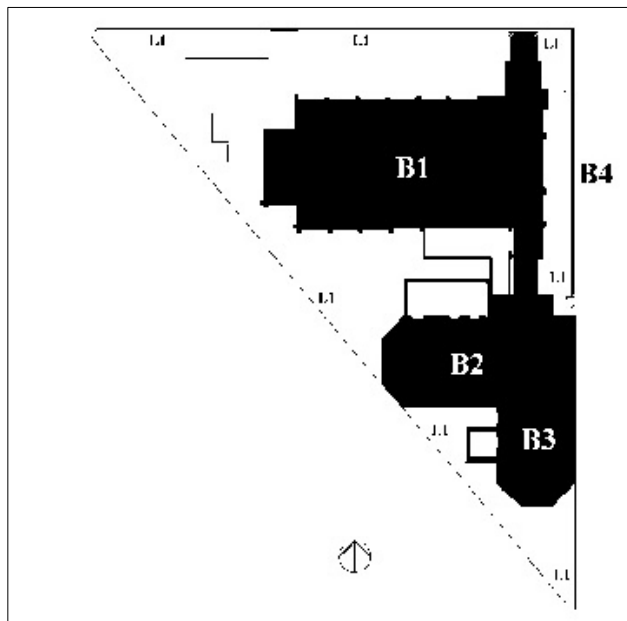


Figure 11 Plan showing the extent of registration for the former St Jude's Anglican Church.

City of Melbourne

The former St Georges Uniting Church is included on the Schedule to the Heritage Overlay (HO65). It is nonetheless recognised that the Responsible Authority regarding heritage matters within the extent of registration is Heritage Victoria, and that the City of Melbourne will have a role as a referral body.

National Trust of Australia (Victoria)

St Jude's Anglican Church and its organ are registered by the National Trust as items of state significance (File no. H0014).

6.0 Significance

The Victorian Heritage Register statement of significance for St Jude's Anglican Church is reproduced as follows:

What is significant?

In 1866 St Jude's Church was a temporary wooden structure erected for worship. From 1866-67 the chancel, four bays of the nave, and vestry of the current church were erected to the designs of architects Reed & Barnes. The contractor was John Pigdon. From 1869-70 the last four bays of the nave, balcony, narthex and crypt were erected. In 1874 the south porch and steps, area wall, iron railings and Lygon Street gates were erected. The church is a Gothic-polychrome building erected on a high bluestone plinth with dark hawthorn brick walls and red and cream brick quoining, diaperwork and window surrounds. The plastered interior includes a western gallery, an early pipe organ, and stained glass by several prominent makers, including Ferguson & Urie, Rogers & Hughes, Brooks Robinson, and William Montgomery. George Fincham of the firm Finch and Fincham built the pipe organ contained in St Jude's in 1866. It was installed in the west end gallery of St Jude's when it opened on 17 September 1872. The organ is enclosed in a painted timber case of roughly 2000 x 2000mm base and 2500mm height. The display pipes are of gilded metal with dust covers. In 1885 contractors Hiam & Sons constructed a portion of the Lower Hall to the designs of Mr James. The construction of the Lower Hall to its original design was never completed. In 1891 however an Upper Hall was erected abutting the Lower Hall to the designs of architects Reed Smart and Tappin. The designs of the Upper and Lower Halls are not as elaborate as the main church building, but are a simplified version of the details. The bricks on the Upper Hall around openings have been surfaced in different colours to imitate polychrome and the Lower Hall has bi-chrome brickwork.

How is it significant?

St Jude's Anglican Church is of architectural, aesthetic, historical and scientific significance to the State of Victoria.

Why is it significant?

St Jude's Anglican Church is of architectural significance as it is an early example of Gothic-polychrome and one of the first fully polychromatic brick churches in Australia. The exterior of the building demonstrates fully developed polychromy, with red and cream bricks against a brown background in quoining, diaperwork and window surrounds; the last deriving explicitly from Italian examples published by Street and Ruskin. The Reedian polychrome became the cradle for a whole family of innovative styles in red brick. St Jude's is of further architectural significance for its associations with the well-known firm Reed & Barnes. The firm later became Reed Smart & Tappin and was involved with the design of the Lower Hall. The Upper and Lower Halls, while not as elaborate are of significance for their architectural detailing derived from the main church building. St Jude's Anglican Church is of aesthetic significance as a complex of early brick buildings, which are a prominent landmark in Carlton.

The Organ contained in St Judes Anglican Church is historically and scientifically important as an early substantially intact organ designed by leading nineteenth century Victorian organ builder George Fincham. Fincham arrived in Australia in 1852 and began his organ building business in 1862 in which he achieved a level of perfection in organ building such that his best organs were able to compare favourably with imported English organs. The organs hand-blowing apparatus still functions and the original key, stop, and combination actions are still present. Positions of four former fittings on the vertical pillars of the casework are visible and the timber organ bench still exists. St Judes Anglican Church is of historical significance as an intact complex of church buildings constructed before the turn of the century, demonstrating the early growth of the Church of England in Melbourne.

The National Trust of Australia (Victoria) also have a statement of significance for the church and organ, as follows:

Church Statement of Significance: The first fully polychromatic brick church in Australia, designed by Reed & Barnes and built in two stages between 1866 and 1870, but without the intended tower and spire. The building comprises a buttressed nave of eight bays elevated above a crypt and a chancel with square termination. It is of great significance for its early use of fully developed polychromy, employing red and cream bricks against a brown background in quoining, diaperwork and window surrounds; the last deriving explicitly from Italian examples published by Street and Ruskin.

The plastered interior includes a western gallery, an early pipe organ by George Fincham, and stained glass by several prominent makers, including Ferguson & Urie, Rogers & Hughes, Brooks Robinson, and William Montgomery.

Organ Statement of Significance: This organ is the earliest surviving unaltered example of an organ built by the major nineteenth century Australian organ builder George Fincham. Some of his other early instruments exist, but have been severely altered in recent years. It is of vital importance that this instrument does not suffer the same fate, but remains intact and unaltered as an example of George Fincham's early style of organ building.

Further historic interest is added to this organ by the fact that it has a complete tonal design (including a Mixture and reed) on a single manual. This is unusual for this (or later nineteenth century) period, and is unique in Victoria.

7.0 Proposal

The application is for removal of the fire damaged Fincham organ parts and installation of a Fuller organ in the church gallery. The Fuller organ was built by Alfred Fuller for the 1880 Melbourne International Exhibition and first installed in the Toorak Presbyterian Church. It was rebuilt by Laurie Pipe Organs in 1981 and relocated to St Leonard's College, Brighton. The organ was purchased by St Jude's in 2020 and the parts are now in storage.

The organ is to be refurbished and installed in the gallery in two sections, placed either side of the stained glass window at the east end of the church. The two sections will be housed in new timber cases of polished oak to harmonise with the existing church joinery. The casework and façade pipes are supported by timber posts, which are to be carefully placed at points in the gallery that are structurally capable of supporting the additional weight. New pipework will have the traditional spotted metal finish.

8.0 Heritage Impacts

Applications for works to places on the Victorian Heritage Register are considered within the broad ambit of considerations under the *Heritage Act 2017*, which seek to conserve the significance of place, whilst also support their sustainability and taking into account economic impacts. Inter alia, the *Heritage Act* provides the following directions regarding the matters to be considered in the determination of permit applications:

101 Determination of permit applications

(1) After considering an application the Executive Director may—

(a) approve the application and—

- (i) issue the permit for the proposed works or activities; or*
- (ii) issue the permit for some of the proposed works or activities specified in the application; or*

(b) refuse the application.

(2) In determining whether to approve an application for a permit, the Executive Director must consider the following—

(a) the extent to which the application, if approved, would affect the cultural heritage significance of the registered place or registered object;

(b) the extent to which the application, if refused, would affect the reasonable or economic use of the registered place or registered object;

(c) any submissions made under section 95 or 100;

[...]

(f) any matters relating to the protection and conservation of the registered place or registered object that the Executive Director considers relevant.

(3) In determining whether to approve an application for a permit, the Executive Director may consider—

(a) the extent to which the application, if approved, would affect the cultural heritage significance of any adjacent or neighbouring property that is—

- (i) included in the Heritage Register; or*
- (ii) subject to a heritage requirement or control in the relevant planning scheme; or*

(b) any other relevant matter.

With reference to item 2(a), the proposal for the installation of a refurbished Fuller organ in St Jude's Anglican Church will have no adverse impact on the cultural heritage significance of the registered place. The organ is compatible with the ecclesiastical architectural character of the church interior. It will be installed in two sections in the gallery, revealing and framing the stained glass window to the east end of the church. This is in many respects an aesthetically superior outcome to the previous arrangement whereby the Fincham organ was placed in the centre of the gallery thus obscuring the stained glass window. It is further noted that the Fuller organ can be installed without damage to significant fabric.

The decision to install a refurbished organ has come about due to the heavily damaged state of the existing Fincham organ and the improved sound quality that will be provided by the Fuller organ. Pipe Organs Victoria Pty Ltd have prepared a detailed report on the condition of the Fincham, the key findings of which can be summarised thus:

The current state of the case paintwork is extremely poor. The extreme heat of the fire has destroyed the paint's adhesion to the shellacked finish underneath. So extensive is this damage that any handling of the case parts causes the remaining paint to flake off, presenting health and safety concerns and spreading toxic paint chemicals through the clean church interior.

The heat of the fire has altered the chemistry of the pigments permanently on nearly all of the visible surfaces, save for those areas where the case faced away from the heat source.

The pipe work of this organ has melted, and the most important historical aspect (the voicing) of this instrument has been irretrievably lost. Ingots of pipe metal have been saved and there are trays of melted pipe bodies and feet. The remains of the metal pipes and languids have been annealed by the heat. It is uncertain that they would not eventually sag under their own weight if incorporated in a restoration. Pipe restoration would be fiercely expensive to do with the end result being a reproduction and not original. The instrument had also been regulated and re-voiced by Knud Smenge during the last major work on the organ.

The organ's original voice and sound has been lost and cannot be restored. It can only be replicated.

The painted decoration would not be able to be saved, due to pigment damage, crazing, crawling, and extremely poor adhesion. The original unique decoration is not repairable but can only be replicated.

The wind chest has also been damaged in the heat, producing numerous cracks in the table rendering it full of leaks, warping the table and causing the glue to melt in the channels. The chest would have to be completely remade to ensure that it is usable and air tight. The cost of such extensive work is prohibitive when compared to replacing it with a new wind chest.

Accepting that the loss of the Fincham organ will have an impact on the significance of the place, replacing the Fincham with the Fuller organ is a reasonable outcome having regard to the extent of damage caused by the 2014 fire. Per the advice provided by Pipe Organs Victoria Pty Ltd, the Fincham organ could conceivably be 'restored' but only with the introduction of a substantial amount of new fabric. It would for all intents and purposes be a replica of the original. It is a key consideration that the original sound and voice cannot be recovered/replicated.

The significance of the organ does not just rest in the fabric – the sound quality is an important aspect of its significance. To that end, the circumstances of this permit application are unlike normal expectations for faithful restoration of built fabric.

Further to this, the Church have been advised by Heritage Victoria that the *Heritage Act* does not require reconstruction of the organ to its pre-fire condition (refer letter signed by Drew Wilson, Principal – Investigations and Enforcement, dated 18/9/2020). The re-installation of organ in its unstable, fire damaged, non-functioning state is not a practicable and would not be of any appreciable heritage benefit.

With respect to reasonable or economic considerations, the Church does not have funding sufficient for the installation of the Fuller organ and restoration of the Fincham organ. That aside, the reinstatement of the Fincham organ in the centre of the gallery would obscure the stained glass window and give the gallery the appearance of being overcrowded. The option of relocating the Fincham organ to the nave has also been ruled out – it would reduce available seating in what is a thriving congregation and interfere with safe egress requirements. To that end, the reasonable use of the place would be adversely affected.

In addition to matters to be considered under the *Heritage Act*, reference can also be made to Heritage Victoria's *Guidelines for Change and Development of Heritage Places of Worship*. The Guidelines include the following matters relevant to this application:

Before considering any specific change to an historic place of worship, a needs analysis should be carried out in consultation with the property manager of the particular faith or denomination. The needs analysis should identify:

- *the needs of the existing worshipping congregation*
- *the reasons why existing conditions do not meet the needs of the existing or proposed liturgy*
- *the reasons why existing significant fabric cannot be retained in situ as part of existing or projected needs*
- *evidence that the changes will contribute to the long term sustainability and viability of the place*
- *sources of resources required for making the changes and how these resources will be found*
- *resources required for the ongoing servicing or maintenance as a result of the proposed change.*

It is the Church's position that the needs of the congregation are best served in the installation of the Fuller organ. The existing organ fabric cannot be retained for reasons outlined above, principally relating to the extent of fire damage, the substantial costs of restoration and the limited heritage benefits in creating what will essentially be a replica organ with little original fabric recoverable.

The significance of the Fincham organ would be recognised by interpretative displays, including signage with text and images, and a QR code link to the organ history and sound clips. Details of the interpretation strategy can be provided as a condition of permit.

9.0 Conclusion

In summary, the proposal for the installation of a refurbished Fuller organ will have no adverse impacts on the significance of the registered place. That the proposal does not contemplate restoration and reinstatement of the Fincham organ is a reasonable and acceptable outcome having regard for the extent of fire damage. The impact of the loss of the Fincham organ will be balanced by the installation of a functioning organ of historical provenance. The impacts are also positive with respect to the Fuller organ's compatibility with the significant architectural character of the church interior and in supporting its ongoing use as a place of worship.