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ST JOSEPH'S CHURCH HOBART CONSERVATION MANAGEMENT PLAN VOLUME 1 OF 2 • THE PLAN

prepared for
ST JOSEPH'S CHURCH HOBART BY
PETER FREEMAN PTY LTD • CONSERVATION ARCHITECTS & PLANNERS
in association with
MARY KNAGGS • HERITAGE ARCHITECTURE & TOWNSCAPE
DONALD ELLSMORE PTY LTD • HERITAGE CONSULTANT
SHIRLEY KING • HISTORIAN & CLAIRE SKEGGS • HISTORIAN
FINAL
JANUARY 2006

CONSULTANT TEAM

'That very handsome edifice, the new Catholic Church in Macquarie Street was opened immediately after mid-night at the commencement of Christmas Day with that beautiful service appropriated to the occasion, so characteristic of the solemnity of the Catholic Church. The Very Rev. the Vicar General Therry officiated with his customary impressiveness.

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1.0 INTRODUCTION

1.1 THE BRIEF

In January 2005, ST Joseph's Church called for expressions of interest [Eoi] for the preparation of a Conservation Management Plan for the Church precinct, refer the consultant Eoi to the Brief, **Appendix A**. This Conservation Management Plan [CMP] has been made feasible by funding from Tasmanian Heritage Council.

1.2 THE CURTILAGE FOR THIS CONSERVATION MANAGEMENT PLAN

The curtilage adopted for this Plan is as shown on the plan below, refer **Figure 1**.

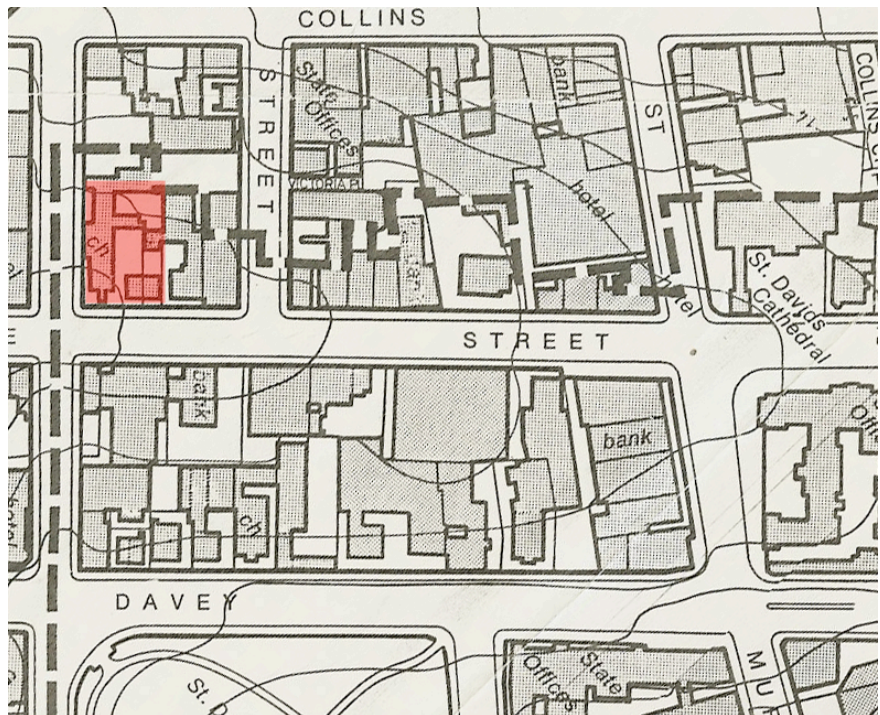


Figure 1.1
Hobart Plan 1992. North is to the top left corner.

1.3 THE STRUCTURE AND METHODOLOGY OF THIS PLAN

This Plan follows the 'conventional' plan structure set out within the Australia ICOMOS *Burra Charter* and its associated Guidelines. This Plan consists of two volumes comprising the following sections :

Volume 1: the Plan

Section 2 : Executive Summary

Section 3 : Historical Overview

Section 4 : Physical Overview [buildings and landscape]

Section 5 : Assessment and Statement of Significance

Section 6 : Conservation Management Policy and Strategy

Volume 2: the Appendices

Appended information containing more specific and detailed information.

A 'narrow column' format has been adopted for the Plan, and figure captions and notes are placed, as required, within the 'column margin'. All figures and footnotes are numbered, and the numbering sequence commences at each section of the CMP.

1.4 CONSULTANT TEAM AND AUTHORSHIP

This Plan has been prepared by a consulting team comprising Peter Freeman [Peter Freeman Pty Ltd, Conservation Architects & Planners] in association with Ms Mary Knaggs, Miss Shirley King and Dr Donald Ellsmore.

1.5 ACKNOWLEDGEMENTS

A number of people and organizations have assisted in the preparation of this Plan:

Father Graham Orwin CP • St Joseph's Church
Mr Adrian Coetzee • St Joseph's Church
Ms Danielle Pacaud • St Joseph's Church
Sister Joseph • St Joseph's Church
Sister Carmel • Catholic Archives
Mr Brian Andrews • Hobart
Father Peter Addicoat • Templestowe
Mr Gerry Cummins & Ms Jill Stein • Eumundi Qld

2.0 EXECUTIVE SUMMARY

This Conservation Management Plan [CMP] finds that the St Joseph's precinct is of State cultural significance and probably National significance, given the importance of the Church [and later the Precinct] in the early life of the colony and in the life of Catholicism in Australia and in Van Diemen's Land/Tasmania. The significance of the Church thus lies primarily in its associations, in its fabric, in its Colonial Gothick architecture and its cultural importance to the city of Hobart and its Catholic community.

An historical overview of the precinct has been prepared as part of the CMP, and this overview has been augmented by a text and image chronology, which shows the evolution of the precinct and its fabrics through history, and gives an understanding of the current form of the precinct [buildings & landscape]. A physical overview is also provided which examines each element within the precinct in detail, and posits conservation and interpretation based policy for those elements.

The prioritised policies put forward within this CMP will need to be discussed by the precinct stakeholders, and the indicative priorities should be agreed in the form of an ongoing conservation and interpretation program for the precinct. Briefly the principal areas of concern are as follows:

- Poor condition of the stonework, particularly to the church;
- Poor condition of the immediate streetscape and surrounds to the precinct; and
- The lack of adequate interpretation for the precinct generally.

3.0 HISTORICAL OVERVIEW

3.1 INTRODUCTION TO THE HISTORICAL OVERVIEW

This history of the St Joseph's Church precinct has been prepared by Miss Shirley King, St. Joseph's Church historian, with minor editing by Peter Freeman [principally the incorporation of historical images etc.]

The historical overview is supported by appended data, which is placed within an Appendix volume to this CMP, refer **Volume 2**. Within this Appendix volume is an **historical chronology** prepared in text and image format. In addition a summary historical chronology of major events is placed as a postscript to this thematic history. The **Illustrated Chronology** is placed as an appendix to this CMP due to the number of available images, but is cross-referenced to the text by means of margin references within this Section 3.

Formatting and compilation of this historical overview has been completed by Peter Freeman.

3.2 THE BEGINNINGS

The first priest to serve Tasmania was Fr. Philip Conolly who was born in Monaghan, Ireland, in 1786 and who came to Australia in 1820 with Fr. John Joseph Therry. In 1821 Fr. Conolly came to Tasmania, where he remained until he died in 1839 and for most of the time was the only priest on the island. He arrived in Hobart on 14 April 1821 and celebrated Mass the next day in Edward Curr's store in Hobart for nine free settlers. His main duty was, however, to minister to the convict stations.

Fr. Conolly was granted five acres of land between Harrington, Barrack and Brisbane Streets and in January 1822 he started building'a rough barn-like building' of timber on a stone foundation as a temporary chapel, which he dedicated to St. Virgilius, an eighth century bishop who had forecast that the Gospel would one day be preached in the Antipodes. Attached to the chapel was a small residence, which Fr. Conolly named 'Killard'. A further two acres of land was granted in 1824 by the New Street [later called St. Patrick's Street at Fr. Conolly's request] and for a short time part of this was used as a burial ground. However in 1828, Lieut-Governor Arthur granted two acres on the hill above Barrack Street for a Catholic cemetery, which was used until 1872. A further five acres adjacent was granted in 1831 for a chapel and in the summer

of 1833-34 Fr. Conolly blessed the foundation of a stone church on this site [complete lack of funds having prevented any earlier attempt to replace the temporary chapel].

Fr. Conolly particularly liked churches to be in high, prominent positions and he undoubtedly chose a magnificent site. However some of the community considered it too high and too far above the town for convenient access compared with the site of St. Virgil's Chapel. A dispute then arose over the terms of the original grant of the Harrington Street property, which Fr. Conolly and especially his sisters and brother claimed had been a personal grant. In 1835 when the new Bishop of Australia, Dr John Bede Polding, called at Hobart on his way to Sydney, work on the new church, which had not progressed far owing to the lack of funds, was stopped pending a settlement of the dispute. Later in 1836 Bishop Polding was able to persuade the Government to promise aid up to 1500 pounds towards the new church. Unfortunately the legal question was not finally settled until 1841, and the deed was not ratified until 1844.

It was this dispute, however, which led to the building of St. Joseph's Church as a 'second church' while waiting for the site to be confirmed, and the church to be built. St. Virgil's Chapel was no longer fit for use, quite apart from the land dispute, and so from 1836 Mass was celebrated in various makeshift places, including a 'commodious room' in Roxborough House near the corner of Brisbane and Elizabeth Streets which had been leased in 1835 as a school-room from Mr Chapman for 15 pounds a year [later this building seems to have been nick-named 'Rats Castle'].

In May 1838 Fr. Therry, Fr. Conolly's fellow pioneer, was sent to Tasmania as 'visitor' in place of Fr. Watkins, who had taken over from Fr. Conolly in August 1836. John Joseph Therry was born in Cork, Ireland, in 1790, educated at Carlow College and was ordained in Dublin in 1815. He volunteered for the Australian mission, although he later described his life there as ...'*incessant labour very often accompanied by painful anxiety*'. He was popular, lively and energetic, but often impulsive, which sometimes led him into trouble with the authorities. In Tasmania he worked hard and enthusiastically to solve various problems which had arisen and deal with a thousand and one other tasks; travelling throughout the colony to meet his people, visiting and instructing prisoners, trying to provide for the education of children and for the care of orphans, trying to persuade the Government to give adequate maintenance for

other priests and to raise money for building not only in Hobart, but also 'in Launceston and other places.



Figure 1
Father John Therry ND but
c1835 Campbelltown &
Airds Historical Society

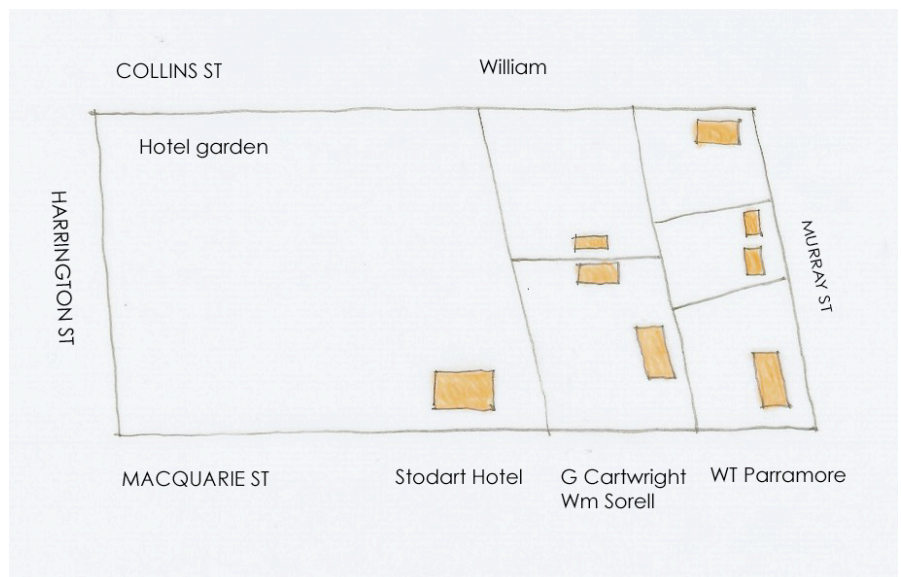
Above all Fr. Therry threw himself into the task of providing a worthy place of worship in Hobart, for which he called for contributions. As a temporary chapel he leased a room in the Argyle Rooms at the corner of Liverpool and Argyle Streets, from a Mr Probin at a rent of 17 pounds ten shillings per quarter. Moreover he lost no time in procuring suitable furnishings, which would later be used in the permanent church. A painting of the 'Resurrection' by Mather Brown [1761-1831], an American artist, was procured for an altarpiece. It was a pair to 'The Nativity' that had been purchased earlier for St. Johns Church, Richmond. It cost 65 pounds, a lot of money when funds were so short for building, and Robin Hood made a frame of polished blue gum for 12 pounds. A tabernacle cost 5 pounds. A seraphine [a small harmonium] was also bought for 43 pounds and soon payments were recorded for music, choir expenses and an organist.

Plans were soon drawn for the new church of St. Mary, subscriptions were raised, tenders called for, and some work done in clearing the remains of St. Virgil's Chapel, for several times it appeared as if the land dispute had been settled favourably, but further complications kept arising. Meanwhile

the rent of the temporary rooms was an unnecessary drain on the limited funds, nor could the lease be extended indefinitely. Fr. Therry had hoped that the Government would pay the rent while the case was before the court [as indeed they had paid the rent of the schoolroom for a short time], but he was disappointed. This led him to speak unwisely one Sunday [as he explained to his Bishop] saying that he believed the Government had not redeemed its promise and was also unnecessarily delaying the land grant, concluding by assuring the people that if they would ...*'seriously endeavour to merit by their good conduct the interposition of Divine Providence, the Lord in his mercy would either change the hearts of the present rulers or transfer their power to other hands'*. The last comment would not have endeared Fr. Therry to the 'rulers'.

Finally, after unsuccessfully applying to the Government for another grant of land in place of the disputed area, Fr. Therry bought in June 1840 a piece of land in Macquarie Street from John Moses for 375 pounds and two pieces fronting on Harrington Street, one from John Moses [164 pounds] and the other from Charles Newman [146 pounds].

Figure 2: The site of St Joseph's land in 1828. The site was once part of the Stodart Hotel [later Macquarie Hotel] gardens. PF plan from J L Archer 1827 survey.

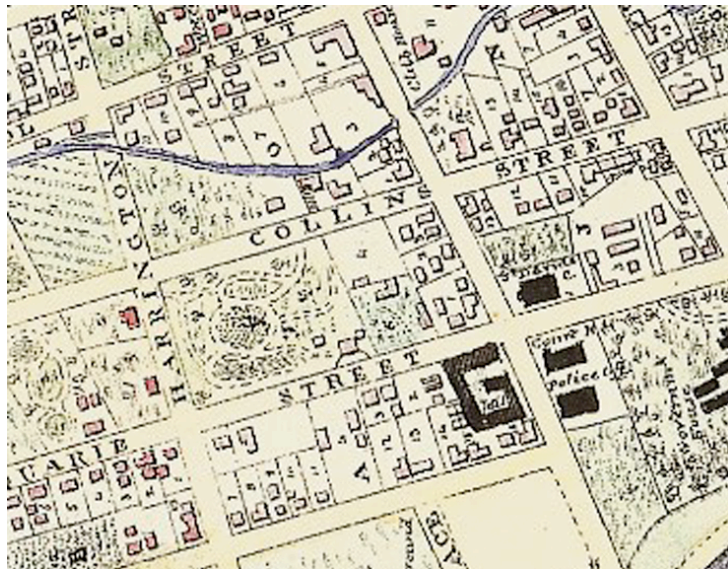


3.3 THE CHURCH BUILT

On the feast of Our Lady of Mount Carmel, Tuesday 16 July 1840, Fr. Therry blessed the first stone of St. Josephs Church, in the presence of a large crowd and a military band. Fr. Therry's address to the crowd was something of a profession of faith. He explained that the Bishop, Dr. Polding,, had had to postpone his visit and

acknowledged his gratitude to Mr John Moses, ...'a member of the Jewish persuasion,' for the site, letting it go ...'at a considerable sacrifice of personal interest on the same terms as those on which he had purchased it, observing that if he was wrong the Catholic religion alone must be right'. Then he referred to some prejudices held against the Catholic faith and mentioned, amongst other points, that ...'we do not believe, as Catholics, that any authority can make it lawful to commit the crime of idolatry, or in any way to give the honour due to the Creator alone to any creature on Earth or in Heaven 'We do not believe that any authority on earth even that of his Holiness the Pope can permit us to commit any sin, however venial.'

FIGURE 3: The site of St Joseph's Church in 1840. The site was once part of the Stodart Hotel [later Macquarie Hotel] gardens. Plan from Frankland's 1840 survey.



Building then started, although it was interrupted from time to time through lack of funds to pay pressing bills. However the main part of the building was more or less complete just in time for Christmas 1841. The church was then in regular use, although the congregation would not have been too comfortable at first, for the bare stone walls were still unplastered, the floor was only roughly laid, much of the woodwork, galleries etc had still to be done and the only seats were the old ones transferred from the Argyle Rooms in a portion of the church.

Building and interior fitting and decorating continued during the next two years, although the church was in regular use, and it was finally completed towards the end of 1843. A sketch by Thomas Evans Chapman made in 1843 and published in 1844 shows the Macquarie Street church. It was built of sandstone, 86 feet by 30 feet with Gothic style pointed windows of plain leaded glass. The church is aligned to the west instead of the traditional east. A stone pillar topped by a pointed finial was at the two eastern corners

[Macquarie St.]. The roof was covered with wooden shingles, later replaced by slate. The tower, 60 feet high was built of 'polished stone', surmounted by a stone cross and pointed stone finials at each corner. The church is aligned towards the west instead of the east, but some references confusingly follow the convention that the altar is at the east.

Inside at the altar end was a gallery for the organ and choir. Under this were two small sacristies separated from the Sanctuary by a carved wooden partition. The high Altar was in front of this on a raised dais approached by a small flight of steps. The Altar was of wood, painted and gilded. Above it hung the painting of the Resurrection by Mather Brown, with crimson and cold drapery hung round it and over the front of the gallery and sacristy. Two side altars of Our Lady and St. Joseph were on either side of the High Altar. The altar rails were of 'gothic style'. The choir occupied the north side of the gallery, which formed a music gallery and could be entered from the presbytery. It was separated from the south side of the gallery by the Resurrection painting hung in front. The walls were plastered and colour washed and cornices decorated the top of the walls and tops of the windows. The roof beams were painted to resemble oak and the rest of the woodwork was painted and gilded. Four hanging candelabra and a number of lamps lighted the church. An elaborately carved font was set near the door.

The architect's final report of December 1843 gives a detailed picture:

... 'Since my last report, the church has been plastered and ornamental cornices have been run along the ceiling and over the windows, the pews have been repaired and refixed and the remainder of the space in the body of the church has been completed with sittings, the floor has been taken up and relaid. The galleries have been completed in a style much superior to that which was originally intended, seats with backs have been erected in the south gallery and screens and framing round the stairs. An elaborated gothic screen-work has been fixed under the music gallery so as to form a lobby and two retiring rooms, in front of which is placed the principal altar raised, at the sides are two smaller altars on the floor. A gothic railing to divide the altar from the body of the church is in hand. The fronts of the galleries, columns and gothic screens, as well as the altar, are chastely gilt and painted. The altarpiece, a picture, has been hung with rich crimson and gold drapery, which is likewise continued round the music gallery. The doors and windows of the tower have been fixed and completed, as well as the finials on the pinnacles. The plumber's work of the roof has been likewise completed. Doors of communication

have been made between the rectory and the music gallery.

....'A handsome stonewall, with gothic piers, at the front of the church is now in progress. The church ground has been substantially fenced. Four handsome chandelier lamps are provided for the church as well as several smaller ones, a thickly carved font has been set up at the entrance. The open gothic roof has been painted in imitation of oak, which adds much to the beauty of the building. The walls have been coloured, and the woodwork painted and flatted. Many other jobs have been done in and about the building, as well as furniture supplied'.

The architect also reported on the presbytery, described as a substantial stone building, containing entrance hall and four rooms on the ground floor and four rooms on the upper floor. One of the rooms was in use as a schoolroom while the schoolhouse adjacent was being built. The house was not used much as a presbytery. Fr. Therry had his own house at the corner of Harrington and Patrick Streets. The Bishop bought a house in Macquarie Street [now Collegiate School] and Fr. Hall probably also lived there. Later a house in Harrington Street became the presbytery, until Fr. Hennebry bought a new one in Macquarie Street, where St. Joseph's School was later built [now Collegiate Junior School].

3.4 PAYING THE BILLS

The total cost of the building with fittings, as certified by the architect in July 1844 was 5124 pounds, but this included work on the presbytery and the schoolhouse adjacent. A further 1000 pounds was spent on the St. Mary's site, clearing the remains of the old chapel and preparing the foundations, for rent of the temporary rooms and current expenses of the church [cleaning, washing, wine, new surplice etc.] and as none of the accounts were kept strictly separate no accurate figure for the church alone can be ascertained. The original accounts have not survived, only an account statement prepared in 1844 for Bishop Willson. His auditors examined the accounts and bills and said they found them *...in so confused a state as to baffle the capability of the most -experienced accountant to unravel'.* Many of the bills, including the land purchase, were not paid when presented, or only a portion on account, and various sums of money were lent or guaranteed by Fr. Therry's fellow trustees, William Insley, the churchwarden, Thomas Alcock and

John Regan, but some bills and loans gathered a high rate of interest.

Money was raised by subscriptions and collections [originally of course intended for St. Mary's]. Most contributions, however, came after the foundation stone was laid and especially after the church was opened; 1668 pounds was contributed by 340 donors including: John Regan, Thomas Alcock, W. Insley, John Sheehy, Peter Kelsh, W. Nicholls, J. Reichenberg. Fr. Therry and his brother and sister and men of the 51st Regiment, whose band often played for Fr. Therry's ceremonies. Door collections and seat rents came to 1024 pounds 5 shillings and 10 pence. Fr. Therry had introduced the system of seat rents by which contributors had their names on a seat in 1838 and it continued until 1922 when Fr. Cullen stopped it [2 examples of the brass labels are on the front pews]. The -government grant of 1500 pounds intended for St. Mary's was eventually allocated to St. Joseph's but was not paid until 1843. Money for the considerable debt still remaining was finally raised by Bishop Willson and paid off in 1858.

One of the greatest problems in financing St. Josephs was that although built first it was considered to be the second church. 1500 pounds had been promised by the Government, and the use of convict labour, but this was intended for the principal church at the corner of Harrington and Brisbane Streets. A lesser man than Fr. Therry, or a more prudent one, would not have attempted to build St. Josephs until the first church had either been built or the project postponed. Fr. Therry was not a prudent nor a cautious man and was determined to build a principal church worthy to glorify God. But he was equally determined to provide a suitable permanent place of worship without further delay and it was not possible to obtain another site as large or as prominent as the Harrington Street property. Moreover Fr Therry hoped, as he wrote to Bishop Polding, to persuade the Government to provide for an additional priest to serve a second church under the provisions of the Church Extension Act [which was passed in 1837 and allowed for aid for church building but less generously than the grant promised in 1836]. Fr Therry may also have feared, after many experiences of 'red tape', that the grant would be lost if he tried to transfer it to a smaller site. And so Fr Therry built his 'second church' while still trying to carry out plans for the first.

Unfortunately the Governor, Sir John Franklin, was the wrong man for this kind of persuasion. He was not an unjust man but a straightforward naval officer with little patience with the devious

ways of politics. Letter after letter from Fr Therry requesting financial aid for St Josephs Church received the not unreasonable reply that no aid could be considered for a second church until the first had been completed and shown not to afford adequate accommodation; that the 1500 pounds already granted for the Harrington Street church would be paid in three instalments, one upon laying the first stone, the second when the roof was on and the third on completion. As soon as a decision appeared to have been reached in the land dispute Fr Therry did in fact lay the foundation stone of St Mary's Church, with some ceremony, including a procession with a band from the Argyle Rooms to the site. This was on Sunday 15 November 1841, only a month before St Josephs was complete enough for use. He did not, however, receive the first instalment of the grant.

Eventually in 1842 Sir John Franklin obtained permission from the home Government for the 1500 pounds to be used for St Josephs Church, then already in use, and offered it to Fr Therry. Even then Fr Therry nearly lost it by trying to demand aid for the second church under the Church Extension Act and Sir John threatened to withdraw the offer of the 1500 pounds if he was forced to pay 700 pounds under the Act. An intermediary advised Fr Therry to accept it, but it was still some months before the official 'order to pay' was drawn up and then payment was delayed until 52 pounds for rations for the convict labourers used on the building had been paid, and the grant was not received until late in 1843.

Fr Therry thus found himself harassed by mounting, debts which resulted in a long drawn out dispute between himself and the new Bishop of Hobart, Robert William. Willson and his own bishop, Dr Polding over the responsibility for the debt. Archbishop Polding wrote to Willson on 8 June 1844 that Therry was '*a pious, zealous, obstinate man, who in the designs of Providence kept alive the virility of religion when a far more capable person without his peculiarity would not have done half so well*', adding that '*an Irishman... is never comfortable out of debt*'.

3.5 ST JOSEPH'S CHURCH OPEN FOR WORSHIP

St. Josephs Church was opened shortly after midnight on Christmas morning 1841, with the church crowded to its utmost capacity, as reported in the local newspaper¹:

¹ Austral-Asiatic Review & Australian Advertiser: Murray's Review, 31 Dec. 1841.

... 'That very handsome edifice, the new Catholic Church in Macquarie Street was opened immediately after mid-night at the commencement of Christmas Day with that beautiful service appropriated to the occasion, so characteristic of the solemnity of the Catholic Church. The Very Rev. the Vicar General Therry officiated with his customary impressiveness.

The reporter was particularly impressed with the music and singing, conducted by Joseph Reichenberg and by the silent and solemn demeanour of the large crowd, which included many of other denominations. This service was presumably the solemn blessing of a new church. The Christmas Masses probably followed in the early morning starting no doubt about 6 am. As Christmas Day was a Saturday, the usual Sunday Masses would have been celebrated the next day, Sunday. On the following Thursday, 30 December, two babies were baptised, Emma Eliza, daughter of James Burnley and Elizabeth, and Jane, daughter of Thomas Hallin and Jane. In 1842 there were 136 baptisms. There were ten weddings. The first in the church was on 8 March 1842 when William James Rayner married Catherine Morrissey. Some of the marriages that year took place in Fr Therry's house, probably being, mixed marriages, including Patrick Montgomery and Ann Farthing on 14 February 1842. In November 1842 a concert of sacred music, mainly Haydn and Handel, was held in the church to raise money. Tickets were advertised at 7s or 4s [not cheap]. Fr Therry had already set a high standard of music and the choir was trained by Joseph Reichenberg, who also sometimes played the organ. The regular organist was Edmond Leffler, a music teacher, who was paid a salary of 2 pounds 10 shillings per quarter.

A great event in 1844 was the installation of the first Bishop of Hobart, Robert William Willson, who arrived in Hobart on Saturday, 11 May 1844, accompanied by his vicar-general Fr William Hall, another priest, Fr William Bond, Luke Levermore, a Cistercian monk not yet ordained and a young student, George Hunter. On landing the bishop went straight to St Josephs Church to give thanks for his safe arrival. One of the bishop's party described his impression when he landed about 9 am the following morning Sunday 12 May 1844: *... 'Almost the first beings we saw were a lot of prisoners, a long string of them, marching two abreast to Mass. There were between two and three hundred of them forlorn, wretched looking ... with half their dress yellow and half grey. At the church we found our good bishop and priests preparing for the*

ceremony of a bishop entering his diocese for the first time, which took place at 11 o'clock; the Rev. Mr Hall singing the High Mass. In the evening Fr Therry preached at Vespers and welcomed the Bishop and Vicar General.'

Fr Therry's office as vicar general [and indeed official as a priest in Hobart] was now at an end. Two weeks later, at Pentecost, the first Pontifical High Mass was celebrated at St Josephs, which was then, of course, serving instead of a cathedral.

3.6 THE NEW DIOCESE

From 1819 to 1834 Australia was included in the diocese of Mauritius, under a Vicar Apostolic in London. In 1834 John Bede Polding was appointed Bishop of Hiero Caesarea and Vicar Apostolic of New Holland, Van Diemen's Land and the adjoining islands. He called at Hobart on his way to Sydney in August 1835 and visited again in 1836 and 1945. In 1842 Sydney was created a metropolitan and archiepiscopal see, with Dr Polding as Archbishop, and Hobart was made a separate diocese including Van Diemen's Land and the islands.

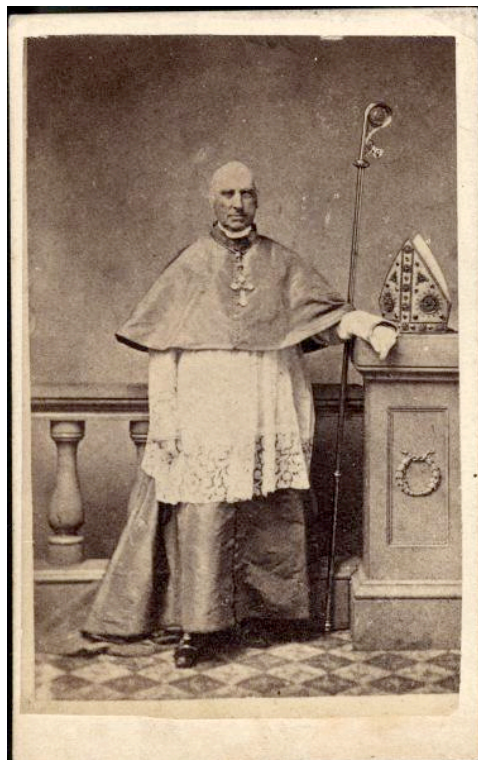


Figure 4

Bishop Willson, carte-de-visite photograph, ND but c1862. TMAG Pugin B11/2 Q17158

Robert William Willson [1794-1866] then parish priest of Nottingham, England, was appointed Bishop of Hobart and consecrated in St Chad's Cathedral, Birmingham, on 28 October 1842. He was born in Lincoln the son of William James

Willson, builder, and Clarissa Willson. One of his brothers, Edward, became a distinguished architect. R.W. Willson spent part of his youth on a farm in Nottinghamshire and then went to Oscott College and was ordained in 1824. He built two churches, including St Bamabas, Nottingham, which became Nottingham Cathedral. He became friendly with Augustus Welby Pugin [1812-1852], the famous gothic revival architect and with John Hardman the metal and glass worker of Birmingham.

After his appointment he spent some months collecting items for his new diocese, including plans and models of churches by A.W. Pugin and church plate and furnishings. He also persuaded some priests to accompany him. The Government provided an allowance for priests needed to serve the convict stations, which meant that they were to some extent under government control and Bishop Willson had to ask permission to leave the island when he needed to go to Sydney or overseas and in one or two cases complaints were made when a priest left his station to attend to a sick free catholic. As the number of Irish catholic prisoners had increased two other priests were allowed. So the Bishop's party included Fr. William Hall [1807-1866], a Londoner, who was to be his vicar-general, and Fr William Bond. With them were also Luke Levermore, a Cistercian monk not yet ordained, and a young student, George Hunter [1825-1868] from Willson's Nottingham parish and so on the voyage out their ship became almost a floating seminary.

On arrival, the Bishop was not pleased to find himself faced with a large debt on the church, no house ready and, of course, no cathedral. St. Josephs was never called a cathedral as St Mary's was already planned, although occasionally the term pro-cathedral was used [for or on behalf of a cathedral].

Nevertheless he took up his duties immediately after he arrived on 11 May 1844. He was enthroned at St Josephs the next day, Sunday 12 May. A fortnight later, at Pentecost, the first Pontifical High Mass in Tasmania was celebrated in St. Josephs Church. On 18 October 1844 the Bishop ordained Luke Levermore as priest. This time to control the crowds people were admitted by ticket only and Fr. Luke noted that *...the people behaved very well - silent and attentive, very much so*. The Bishop preached appropriately on *'neglect not the grace that is in thee through prophecy with the imposition of the hands of the priesthood'*².

² 1 Timothy iv 14

Then the Bishop and the other priests began to prepare 500 or so candidates of all ages for Confirmation, which he administered the following year on 28 September 1845. The event was reported in a newspaper:

... 'On Sunday the sacrament of confirmation was administered in the church of St Josephs by the Right Reverend the Bishop of Hobart Town. The service commenced at 11 o'clock-. High Mass was celebrated with the usual grandeur by the Very Reverend W. Hall VG, the Rev. J.A. Cotham OSB and the Rev. Luke Levermore of the Cistercian order. At the close of the Mass the Bishop recited the usual English prayer and delivered an instruction on the nature of the sacrament he was about to administer. His text was chosen from Acts chapter 8. The ceremony throughout was very imposing, the greatest piety and devotion was exhibited by the candidates, and the utmost order and attention by the vast congregation. The females were deeply veiled 'n white veils of an uniform material, which added much to the solemnity of the ceremony, and the males were neatly attired and arranged in the side pews - they approached two by two to the Altar before which the Bishop was seated with mitre and crozier, and receiving the chrism on their foreheads separated to each side of the Altar, where two priests were in attendance to wipe the anointed forehead, and returned to their places in the church. The Bishop concluded the ceremony by a very appropriate discourse, in which he asked them to join with him in earnest prayer 'that they might not receive the grace of God in vain. They were addressed again in the evening by Fr. Cotham in a very eloquent discourse and Benediction followed. we understand that there were not less than 500 confirmed, all of whom had been preparing for the sacrament during the week, they consisted of persons from every rank of life and some of a very advanced age'.

Fr [James] Ambrose Cotham OSB had come with Bishop Polding and was stationed at Richmond. In 1848 Bishop Willson wrote:

... 'In addition to the public services every Sunday the incumbent is obliged to attend at the Common Gaol at a quarter to two o'clock for divine service and at the church at half past two for baptisms etc., also from 3 to 4 to give catechetical instruction to not less than 200 children, and again at half past six in the evening for the performance of a full service. It is also proper to state that generally on the same day there are sick and dying persons to be attended in the Hospital or in their homes'.

On 4 June 1848 the Bishop ordained Michael Burke, who had come with him on his return from his *ad limina* visit to Europe in 1847 to 1848. At Easter 1850 he ordained George Hunter, Martin Keohail, Edward Marum and James Hogan.

Naturally Bishop Willson also wanted a worthy cathedral. On his 1847 visit to Italy and England A.W. Pugin, had donated a stained glass window of the Annunciation for the proposed St Mary's Cathedral. In 1853 the Bishop laid the foundation stone, but he still had a debt on St Josephs and no funds for more building. Finally in 1856, he decided instead to extend and beautify the Sanctuary of St Josephs Church. He put in charge of the alterations a young mend of his from his old parish of Nottingham England, Henry Hunter [1832-1892], who had recently moved to Hobart to join his brother Fr George Hunter, after a short time in Adelaide and on the gold fields. He was the son of an architect, Walter Hunter, and had worked in the timber industry in Tasmania but Bishop Willson encouraged him to take up architecture.

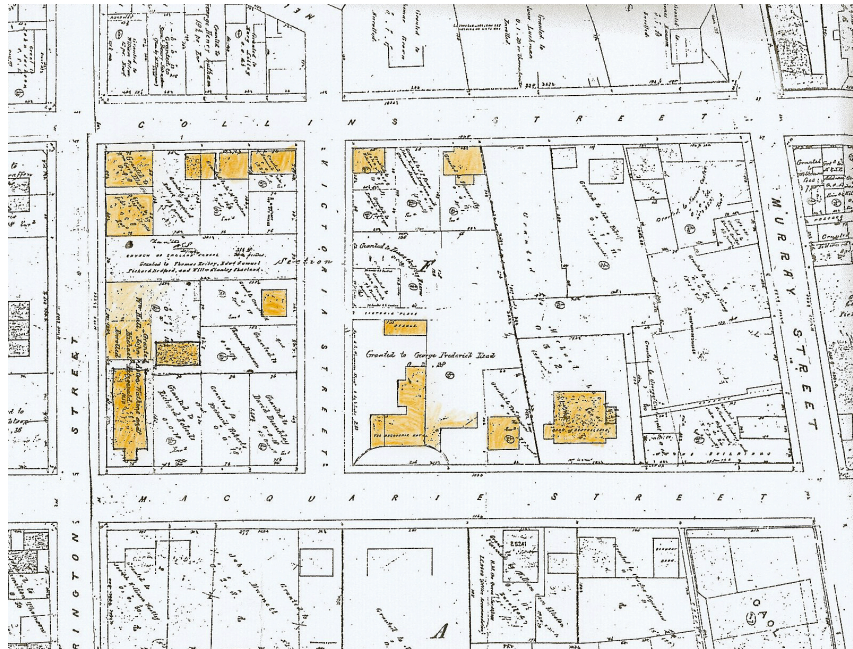
The Sanctuary was enlarged by the removal of the sacristies and gallery [the old doorways now form cupboards in the presbytery behind]. A new wooden High Altar was made, painted in a Gothic blue diamond pattern, described as 'gorgeously splendid, glittering, with gilded work and rich colouring'. The Mather Brown painting of the Resurrection was rehung above on the rear wall and on either side, covering the old gallery doors, paintings of Our Lady amid St Joseph by William Paul Dowling, an Irish political prisoner befriended by Bishop Willson, whose portrait he painted or engraved several times. He was an engraver, photographer and portrait painter and at that time had a shop opposite the church but later moved to Launceston. Three of his children were baptised at St. Josephs and one of them, Juliana, became a Sister of St Joseph, Borders were painted round the paintings with the words [in Latin] 'Mother of Christ pray for us' and 'St Joseph pray for us'. The stained glass window, given by A.W. Pugin who had died in 1852, was put into the Sanctuary wall³ with the inscription asking for prayers for the donor '*orate pro bono statue Augusti Welby de Pugin*'.

In front of the Sanctuary, over the altar rails, Henry Hunter erected a rood screen of gothic tracery, supporting a large crucifix or 'rood' [old English for Holy Cross]. It was made of 'colonial' cedar, highly polished. Across the top was inscribed in gilt letters 'I have loved Lord the beauty of thy House and the Place where thy glory dwelleth, glory be to the Father,

³ South wall, i.e. geographic north- some references follow the tradition that the altar is the east.

Son and Holy Ghost'. The pulpit was also made of cedar and designed by Henry Hunter. It is an octagonal shape, faced with a decorative branch design. It was placed high up in front of the screen perched in the old window opening above the door to the new sacristies and was entered by steps from inside the sacristy.

Figure 5: St Joseph's church c1841. Sprent's survey shows the Church and the original; p[re]sbytery behind. Plan from Sprent's 1840s survey.



New sacristies were built on the Harrington Street side of the church. A doorway was made below the pulpit. The screen was the gift of the Bishop, who also paid most of the rest of the cost, as he wrote in 1863 ...'The cost of sacristy and alterations in St Josephs 696 pounds 9 shillings and 9 pence minus 100 pounds was paid by me, the above does not include Messrs Dowling and Sutton's bills for paintings and adornments nearly 130 pounds more'. The Altar was the gift of Michael Fitzgerald, father of one of the priests, John, who had been ordained priest in Rome in 1854 [the first Tasmanian born priest]. Another son, William Robert, who sang in the choir had been baptised by the Bishop and would also become a priest.

The alterations were blessed on 6 August 1856 by the Bishop, with many of the priests of the diocese present. Fr Marum wrote in his diary:

... 'August 6: St Josephs Church Hobarton has been closed for some weeks past for the purpose of enlargement and internal decoration, and was opened today. The Bishop sang high Mass at 11 00, the priests present were the Vicar General, Fathers Bond, Dunne, Magorian, Ryan, Hunter, Woods, Murphy, Fitzgerald and O'Callaghan. Fr Bond preached from the gospel of inculcating the duty and

happiness of bestowing our substance on the decoration of the fabric and ceremonies of the Church as an earnest of inward holiness and an acceptable service to Heaven. The additions to St Josephs comprise a very handsome rood screen of gothic tracery, constructed of colonial wood and highly polished. There is also a new Altar and Reredos diapered in gold and blue after a very elaborate medieval pattern. These are the gifts of benefactors. A painted window on the south side representing the Annunciation is the gift of the late celebrated Augustus Welby Pugin.

... 'There was Pontifical vespers and benediction in the evening at which the same priests assisted as in the morning, besides Fr Maguire and myself who had arrived from the Peninsula. Fr Ryan preached an excellent sermon on the rise and progress of church architecture. The attendance both morning and evening was numerous and respectable though the weather was very bad and the streets nearly impassable.'

The next pressing need was for an organ to replace the little seraphine. One arrived from London in August 1859, made by Bishop, Starr and Richardson of London. When it arrived a 'musical tea party' was held in St. Peters Hall [then 'in Collins Street near the hospital] to raise money to pay for it. It was announced that Henry Hunter had bought the old seraphine and would 'dispose of it' at the tea party [perhaps he auctioned or raffled it]. The opera singer, Madame Carandini and her husband, a counter tenor with the Clarke troupe, took part [the Carandinis were married in St Josephs in 1843]. Other singers included Mrs. Monteith, soprano, Messrs Sheehy and Reynolds, bass, and William Fitzgerald, boy treble, and Henry Hunter played the organ. The new organ was installed in the church Sanctuary under the stained glass window. It was said to have three stops and some 800 pipes. Photographs show it as a small unit, encased in wooden panelling of a similar design to the modern sanctuary panelling [which according to W. Nicholls was based on the design of stonework at Lincoln Castle, England]. To demonstrate it a concert of sacred music was given.

A bell was cast in 1859 by Mears of Whitechapel, London, weighing 8 cwt and bearing Bishop Willson's arms, the maker's name and date and the inscription: *Gloria Patris et Filio et Spiritu*

Sancto. It was hung in 1860. It is not rung on a wheel but fixed to be tolled by a hammer.

Bishop Willson himself regularly sang Mass in St. Josephs and was reputed to have a fine tenor voice. An extract from his diary in 1864, when he was seventy reads:
... '26 June Sunday, sang Mass 11 . 00 at St Josephs, catechism at 3.00, preached at Vespers on Sts Peter and Paul. Mr Balfe dined'.

On Sunday 28th August he celebrated Mass at 8 am and at 11 am gave a sermon on the subject of death. The following Friday he noted:

... 'Mrs Feneran died in St Joseph's Church at quarter to 8 after Benediction', and he preached at her funeral a few days later. Annual retreats were held for the people, usually in Lent. In 1864 according to the Bishop's diary they began with meditation in the church at 6.30 am, but he does not say how many joined him at that time.

Fr William HO, the vicar-general, was born in London in 1807 [died 17 July 1866] and was austere and reserved. Mons. Cullen wrote:

... 'a scrupulous sense of personal duty remained throughout his life his guiding principle'. He was much respected but found children easier to deal with than adults and he enjoyed taking part in their games. Tea parties and sports were often held for the children. Fr Hall started a teetotal society which met monthly in St Joseph's schoolroom or St Peters Hall and Fr Hall is said to have toasted Queen Victoria in tea. In fact Fr Therry had already in 1838 introduced the ... 'Confraternity of St Joseph for the avoidance of strong drink'.

There were occasional disturbances. In 1848 Henry McCarthy appeared before a magistrate for '*entering St Joseph's Church last Sunday in a state of intoxication*', but his sentence was reduced through the Bishop's intervention. It is worth noting that this was an unusual event. In 1850 about 40 ft of the coping stone was '*maliciously thrown off the church wall in Harrington Street and the church wardens offered a reward of 10 pounds for evidence leading to conviction*'. In June 1851 there was a '*serious disturbance*' outside the church when a group of '*rowdies*' caused a '*great uproar*' as the congregation left after Vespers at 7.30 pm and a policeman was appointed to patrol the footpath outside. But damage was more often caused by high winds, as in 1864 and on 14 May 1882 when the gable cross

at the west end of the roof was blown down as the people were assembling for the 9. 30 am Mass.

By the end of 1864 Bishop Willson at 70 was feeling, his age and complained of 'softening of the brain' and he prepared to retire to his old home in Nottingham, England. A farewell tea party was held in St Peters Hall on Boxing Day 1864 and the Bishop noted '1700 buns- not enough'. However he had at last seen the building of St Mary's Cathedral begun the foundation stone having, been laid for the final time in 1860. It was completed in 1866, shortly after Willson's successor, Daniel Murphy had been enthroned in St Josephs. Bishop Willson and Vicar-General Hall both died in 1866.

In 1869 a meeting of St Josephs parishioners resolved to purchase a stained glass window in memory of Bishop Willson and Fr Hall and Henry Hunter donated another in memory of his brother Archdeacon George Hunter. Designs for the windows were exhibited to the meeting. Both windows were made by John Hardman & Co of Birmingham, England, in a matching style on the theme of the life of St Joseph. The Willson and Hall window shows the betrothal of the Blessed Virgin, St Joseph's dream, the Nativity and the Presentation in the Temple and between the scenes the letter I [or J] for St Joseph and lilies. At the bottom are portraits of Bishop Willson, with the inscription '*Sancta Alaria Immaculata ora pro me*', and of Fr Hall, with the inscription '*Sancte Johannes ora pro me*'. The tracery light represents St. John writing the Gospel [St John was Fr. Hall's patron saint]. The Hunter window depicts the flight into Egypt, the finding of the Child in the Temple, the carpenter's house at Nazareth and the death of St Joseph [with the I and lilies in between]. The cinquefoil at the top shows St George and St Matthew, Fr Hunter's patrons [the small kneeling figure making an offering to St. George may represent Fr Hunter. The bottom panes of a child being presented to a bishop probably represent George Hunter who while still a student accompanied Bishop Willson to Hobart. The inscription reads 'Good Christians of your charity pray for the soul of the Very Revd George Hunter, Archdeacon of this diocese who died at Hobart Town October 1st 1868 aged 43 years R. I. P.'

The two windows were unveiled before the 8 am Mass on Sunday 15 January 1871. Fr Thomas Kelsh delivered the sermon exhorting the congregation to copy the virtues of St Joseph. Fr. Kelsh was then parish priest of Cygnet, but he had served at the Altar for Bishop Willson and Dr Hall before being sent by the Bishop to study in Rome where he was ordained in 1868-

Another stained glass window was given in 1877 by James Therry in memory of his brother, Fr John Joseph Therry [who died in 1864 and is buried in St Mary's Cathedral, Sydney]. This was placed on the Harrington Street side. It was also made by John Hardman & Co. [75 pounds] and depicts St Joseph and St John the Baptist, with a tiny figure of Fr Therry, wearing a cope, humbly kneeling at his feet. At the top an angel holds a scroll with the words '*requiescat in pace*', and the inscription underneath reads: '*In memoriam admodum Reverendi JJ Therry fundatoris huius ecclesiae R.I.P.*'⁴

In 1877 the side chapel was built as a choir for the Sisters of Charity, whose convent was adjacent to the church. It was built in the space between the church and the old school [formerly where part of Legacy Hall now stands]. An archway was opened in the church wall and above this was painted the words: '*Ignem veni mittere in terram et quid volo nisi ut accendatur*'.⁵ The stained glass window of the Annunciation was moved to its present position near the sacristy door in the wall between the servers' sacristy and the church [the lower part of the window was filled in and plastered]. The organ was moved to the gallery. An altar of the Sacred Heart was put in the Sanctuary on the chapel side, the gift of ladies of the congregation. The church was also repaired and decorated and a new drainage system for the convent, church and school was installed. The total cost was 485 pounds and part was collected from parishioners and a sacred concert.

St Joseph's had another brief period of acting for a cathedral when St Mary's cathedral was found to be unstable and closed for rebuilding, from 1876 - 1881 [reopened January 1881]. St Josephs was even more crowded then. At Easter 1880 the Catholic Standard reported:

... 'The solemn services of this week were very numerously attended, The office of Tenebrae was chanted on the evenings of Wednesday, Thursday and Friday. The office of Good Friday morning was attended by a dense crowd; the crush to the altar was to salute the symbol of redemption was excessive, greater than ever seen before in St Josephs; where the people came from is a mystery. The walls of the church could not contain the multitude; as the people left the altar rails they were let out by the sacristy. The evening office was again densely attended. The Rev. M. J. Beechinor preached. On Holy Saturday the long solemn offices

⁴ In memory of the very Reverend J.J. Therry founder of this church.

⁵ I have come to cast fire upon the earth and what do I wish but that it be enkindled.

commenced at eight o'clock and High Mass terminated about half-past ten. The evening saw the confessionals besieged most inconveniently keeping four priests occupied from early in the afternoon till near midnight.

... 'Easter Sunday at eight o'clock Mass hundreds approached to receive Holy Communion and others at half past nine o'clock. The High Mass was celebrated by the Rev. C.P. Woods, the pastor of St Josephs. A most emphatic sermon was preached by the Rev. D.F.X Beechinor. Vespers were chanted at 4 o'clock after which Benediction of the Blessed Sacrament was given by his lordship the Bishop. The decorations of the church were very effective and appropriate, and the altar was profusely lighted during the Benediction. The choir, under the leadership of Mr Hunter, gave their services throughout the week. and on Easter morning, Haydn's No. 6 was sung at the High Mass assisted by kind friends.'

The Christmas midnight Mass was not so traditional here in the nineteenth century, Christmas Masses usually began at 6 am with three Masses followed by High Mass at 11 am.

In those days confirmation was usually administered at a slightly older age and first communion sometimes followed later. On 2 September 1877 one hundred and five were confirmed by Bishop Murphy, who addressed them, both before and after the ceremony. In the afternoon those confirmed renewed their baptismal vows. Children were sometimes asked to 'take the pledge' against strong drink at confirmation. In 1880 Fr. Hennebry gave a series of lectures on temperance in the church, 'which was crowded to excess'. The tradition of good music continued under a number of organists and choir-masters, including Joseph Reichenberg and his daughter, Jane; Henry Hunter, Edward Mulcahy and others. Jane Reichenberg became organist in 1868 and continued for 55 years until 1923. In 1871 a visitor from Victoria was so impressed that he presented copies of Haydn's Masses for the choir.

3.7 THE JUBILEE

In 1891 before the jubilee in December, the parish priest, Dean Charles Woods, who had been appointed in 1872 and made dean in 1882, called a meeting of the congregation after Benediction on Sunday 2 August. He said that no work had been done on the church for fourteen years. When he looked at the church, he said, it looked as if it were hastening to decay, and on entering he saw that everything

was dismal and not what it should be or what it had been some years ago. The old straight-backed pews, too, forced the congregation to be a *'stiff backed people and the distraction arising there from did not promote devotion'*. The meeting agreed and a committee was appointed, consisting, of the priests and Edward Maher, J. O'Boyle, E. Mulcahy, L. Hall, J.P. O'Brien, Joseph Cronley, Henry Shirley, Thomas Sheehy, John Whelan, James Keating and E.A. Counsel with J. Gleeson as secretary.

While the work was done the church had to be closed for a month or so and week day Masses were celebrated in St Josephs school room and Sunday Masses [at 8 am, 9.30 and 11 am] and vespers at 7 pm were celebrated in the Town Hall, where the attendance was large and the singing of the choir especially good, helped, by the grand organ played by Miss Reichenberg.

The gallery was extended and the plain front replaced by an open one *'more in keeping with the rood screen'*. The pulpit was moved down to a lower base in front of the screen on the chapel side. Various repairs were done inside and outside the church. The work was done by Cooper and Williams, who had tendered 293 pounds. Seating, was made by J. Keating of New Zealand kauri pine for 123 pounds. Gas lighting was installed and round coronas and reflectors hung. The church was repainted and decorated throughout by E. Maher for 45 pounds. The high wall on Macquarie Street was replaced by a dwarf wall and iron railings by Messrs McKay for 45 pounds. There were three gateways and inside two lampposts. The supervising architect was George Fagg. Money was raised by donations from parishioners [158 pounds was raised at the first meeting] and by gifts and a number of fairs, bazaars and concerts. The debt was still 200 pounds in 1893, however, and another concert only raised enough to pay the interest.

The church was reopened for Christmas 1891, although the carpenters and painters were working up to the last minute. The alterations were blessed with some of the holy water blessed by Fr. Therry for the foundation stone in 1840. The Christmas Masses began at 6 am and Archbishop Murphy [Hobart was made an archdiocese in 1888] presided at high Mass at 11 am. The choir, under Edward Mulcahy, sang Gounod's *Messe Solennelle*, accompanied by the organ played by Miss Reichenberg, and an orchestra. The Pope honoured the jubilee by granting an indulgence and more people even than usual at Christmas, took communion.

The stations of the cross were installed on 2 July 1893. They were subscribed for by the congregation, who decided after the renovations to acquire stations more *'in keeping with the church than the small pictures, and one gentleman of the congregation'* gave 50 pounds towards them. They were obtained by Fr Hennebry from Lyons, France for about 107 pounds. They are sculpted *'in terra cotta, painted in oils and mounted in heavy oak frames.* They were blessed by Fr Hilary O'Meara of the Congregation of the Passion, assisted by Frs Hennebry, Kelsh and O'Flynn moving round the church from station to station, while the crosses were fixed to the frames and the choir chanted the *Stabat Mater*. The ceremony was followed by Benediction of the Blessed Sacrament by the Archbishop.

The Congregation of the Passion had a Retreat House at Newtown for a short time 1893 to 1895. Fr Hilary O'Meara was noted for his sermons and was invited to preach at St Josephs again the following Sunday, when he spoke on the story of Christ cursing the fig tree and the need for Christians to bring forth good fruit only and be ready at any season the Lord should think fit to call them.

Fr Hennebry of St Josephs was an old college friend of Fr Vincent Grogan CP, the Superior of the first Australian Passionist community established in 1887. In May 1891 Fr Vincent gave a mission for two weeks in St Josephs Church, with daily Mass, a special Mass for children daily and evening devotions and sermons. It closed on Sunday May 10 with the choir singing Haydn's Mass at 11 am and a children's service in the afternoon when Fr Vincent addressed in simple terms 112 boys and 210 girls before they renewed their baptismal vows. The evening service drew an exceptionally large congregation, there were even 100 people standing in the sanctuary.

The fifth stained glass window, the half window over the sacristy door, was given in memory of Fr Joseph Aloysius Sheehy by his brother, Thomas, a Hobart lawyer, and was installed on 24 June 1893. It portrays St Joseph at the apex, the Sacred Heart and St Aloysius with the words: *'In memory of Father Joseph Aloysius Sheehy ordained 14 June 1862 died eve of the Annunciation of the Blessed Virgin Mary 24 March 1892.* It was made in Australia by Messrs Lyon, Wells & Cottier of Sydney.

Joseph Sheehy was the son of John and Ellen Sheehy, born in Hobart in 1834 and baptised by Fr Conolly. He was an altar

server for Fr Therry and was later sent to study in Sydney and then Rome, where he was ordained in 1862. He was the second Tasmanian born priest [the first being John Fitzgerald, born in 1830 and ordained in Rome in 1854]. Fr Sheehy served both at St Josephs and the Cathedral and also at New Norfolk and briefly at Stanley.

In November and December 1896 the sanctuary was redecorated. A dado was stencilled round the lower part of the walls in a 'rich red' on green with a design of a pelican feeding her young, with her 'own life-blood, a gilt cross and IHS. It was bordered with stencilled designs in red, blue and green on gold and borders round the paintings were done in a similar pattern. Elaborate and gaudy decoration was fashionable in the late nineteenth and early twentieth centuries. The work was done by Mr Maher and Mr Harris from designs by Mr Fagg the architect. At the same time the three paintings were cleaned and revarnished by R.L. Hood [whose ancestor made the frame for the Resurrection painting in 1838]. The damaged portions of the Resurrection painting were 'cleverly and effectively restored by Miss Anastasia Hall, a parishioner, daughter of an early settler, Dr Edward Swarbrick Hall [1805-1881] medical practitioner, who settled in Hobart in November 1832. Another Fall daughter was a Sister of Charity.

In 1899 a young English artist, Benjamin Sheppard, painted a mural of Christ addressing St Peter and the fishermen, with a boat, a heap of fish and sheep grazing in the background, beside and over the chapel arch. In 2004 a patch at the side was exposed showing part of the fish. [No doubt candle smoke and dust had gradually faded the painting to a shadowy image]. The fine alabaster and marble Altar was installed in 1905 and blessed by Archbishop Delany on Pentecost Sunday. It was designed by Hobart architect, Douglas Salier, a pupil of Henry Hunter, and made in London by Fanner & Brindley. It is made of Italian alabaster in pink fading to white in the steeple and for the delicately carved figures of Our Lady and St Joseph and the bas reliefs panels of the Annunciation and Nativity. The supporting pillars are Irish marble Galway green and Cork Victoria red. The total cost was 850 pounds, most of which was donated by Michael Fahey, a parishioner, and another donor [thought to be Fr Hennebry].

Fr Philip Hennebry arrived from Kilkenny, Ireland, in 1866 and spent most of the rest of his life in St Josephs parish although he only became parish priest in 1896 on the death of Dean Woods. He is

remembered as a 'saintly man', assiduous in visiting the sick in their homes or in hospitals. He was made archpriest in 1912 and died in 1921. Electric lighting was put in the church in 1915, paid for by a member of the parish. The statue of St Joseph 'now at the back of the church] was given in 1925 by a parishioner, Mrs Donellan.

3.8 THE CENTENARY

The centenary of the church in 1941 unfortunately came during World War II, following a period of economic depression, so not much could be done to celebrate it. An organ fund had been started in 1931 to replace the 1859 organ which was wearing out [although it was over thirty years before a new one was acquired].

In February 1937 a pair of stained glass windows was ordered from Brooks Robinson & Co of Melbourne to put in the filled in window below the Annunciation stained glass and complete the window. They were to use the designs for two windows recently made for St Canice Church of the Visitation and Nativity, with the addition of a gothic style background and border to match the old window. Unfortunately these are not of the standard of the Pugin designed Annunciation window [luckily the light falls on the upper window drawing ones eyes to it].

Some redecoration was probably also done for the centenary. However Fr Cullen's account book only begins in 1941. This

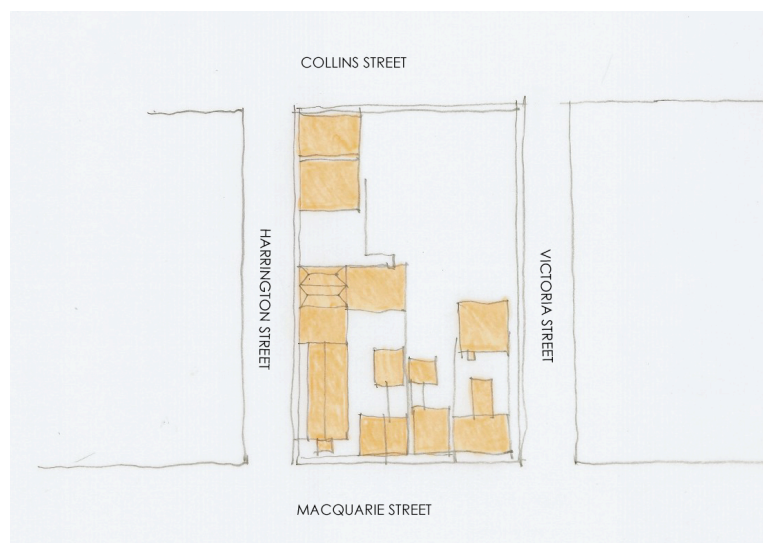


Figure 6

St Joseph's precinct in 1946.
*PF sketch from HCC aerial
photograph*

records only '1 Dec. Centenary expenses 31 pounds 10 shillings 6 pence [presumably for some parish celebration] and regular interest paid on the parish debt account, until 27 April 1943 when 1200 was 'paid to parish debt' In October 1947 'church repairs' cost 203 pounds and in January 1949 'Hope, painter' was paid 165 pounds 10 shillings.

In 1951 the parish priest, Monsignor Cullen, purchased the beautiful statue of Our Lady of Fatima, carved by a Spanish artist, from Spain [now at the back of the church]. Fr John Hugh Cullen came from Ireland in 1910 as assistant to Fr Hennebry and remained at St Josephs until he retired in 1956, becoming parish priest in 1934, appointed vicar-general in 1944. In 1946 he was appointed 'Papal Domestic Prelate' with the title Monsignor. In addition to all his parish work he managed, by getting up before dawn, to write a number of historical studies. He approved of the modern changes in the liturgy, including opening, the sanctuary, and at the age of 80 said he wanted to learn to play the guitar.

3.9 PASSIONISTS

When Mons Cullen retired as parish priest in July 1956 Archbishop Guilford Young invited the Passionist Fathers to take charge of St Josephs busy city parish and the hospital chaplaincy. As the Sisters of Charity were moving to a new convent and school in Sandy Bay Mount Carmel the old presbytery house [which had been enlarged] was available as the Passionist Retreat [the monastery].

The Congregation of the Most Holy Cross and Passion of Our Lord Jesus Christ [CP] was founded in Italy in 1720 by Paul Francis Danei, St Paul of the Cross, and the rule received papal approval in 1741. The rule emphasises prayer, penance and preaching missions and retreats to keep alive the memory of Our Lord's Passion. The Passionist badge of the cross and the three nails represents the cross and passion of Christ.

Four Passionist priests came to Australia in 1843 on a mission to the Aborigines, but did not stay. The first Passionist houses in Australia were established at Goulburn and at Marrickville, Sydney, by Passionists from Highgate, London, in 1887. As described above the first Superior, Fr Vincent Grogan gave a mission at St Josephs in 1891. From 1893 to 1895 they had a house at Newtown, Tasmania, under Fr Hilary O'Meara CP, but had to leave after two and a half years, having insufficient priests. Indeed one young priest, Fr Seraphim McIvor, was

drowned on the way to New Zealand. However Fr Augustine Fleming CP, the first Tasmanian born Passionist, visited in 1896 and preached at St Josephs.

Archbishop Young hoped that under the Passionists St Josephs would become a city centre for the exposition of the Blessed Sacrament and for retreats. In 1958 Lunchtime Masses began. Enclosed retreats were also begun in 1958, but ceased in 1974 as the demand was insufficient, but parish missions are held from time to time. In the 1980s children's Masses or liturgies of the word began.

3.10 RENOVATION & RESTORATION

Since 1956 extensive renovation has been carried out and continues, as the soft sandstone requires regular maintenance. The Passionist Congregation lent funds to the parish at a nominal rate of interest for the renovation and there were some substantial donations from parishioners. The modern 'reconciliation' rooms were built onto the side of the church [between the church and the adjacent house] replacing old style wooden confessional boxes at the back of the church [one pair across the back over an unused door and the other at the side by the gallery stairs] in 1959. The adjacent house, 163 Macquarie Street was then acquired. Steel windows with amber glass and opening panes to improve ventilation were put in the plain windows at the rear of the church in 1964 [747 pounds]. Repairs were made to the gallery floor [116 pounds 18 shillings], and the Hammond organ was bought 'in 1965 [1550 pounds].

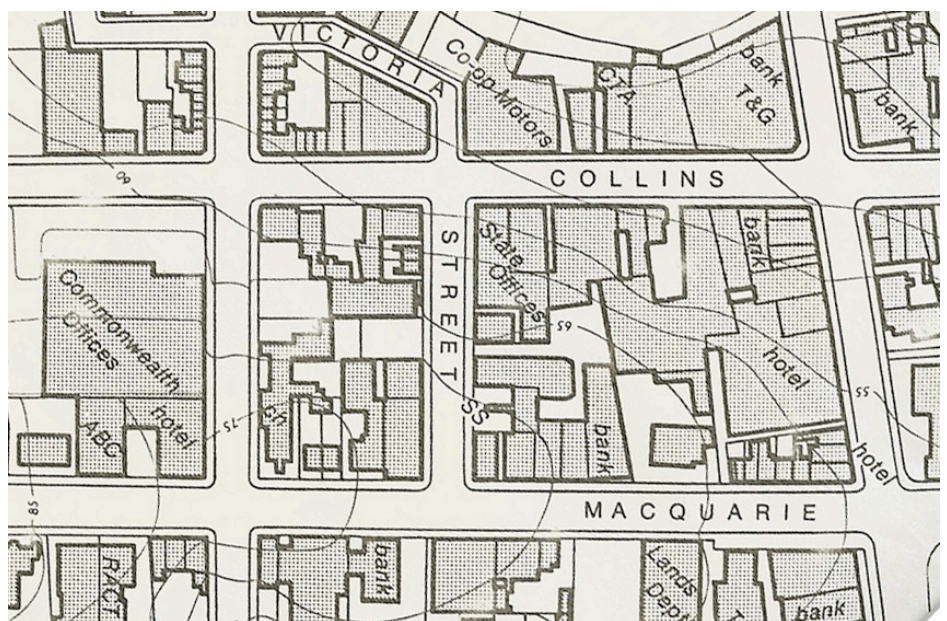


Figure 7
Hobart plan 1958, HCC

The roof was renewed and copper covered in 1966 By T.R. Hawes [architect R. W. Cooper] for \$3872. In 1971 the tower was restored by N. Rizzollo [architect Cooper] and new stone finials and cross made for the top. The bell chamber was strengthened. Further restoration of the stonework of the church in 1989 cost \$52,000.

Inside, the rood screen was gradually removed from 1959 to allow a clear view of the Altar. Only the crucifix [or rood] still remains with the decorative work under the roof and a turned pillar on each side. The altar rails were kept until 1982 [small pieces of the old altar rails can be seen decorating the display bench and table at the back of the church]. In the mid 1960s the pulpit was moved into the sanctuary and an altar table placed centrally, in accordance with modern liturgy. It was suggested that the table part of the much admired alabaster Altar could be separated and moved forward [as was done successfully with many old marble altars] but this was found to be impracticable and a wooden altar was installed in 1966. The old brass sanctuary lamp, originally brought to Sydney by the first Bishop of Australia, J.B. Polding, was acquired in 1971 by Fr Brian Gleeson CP, who also bought old candelabra from St Patrick's Cathedral, Melbourne. In 1983 Walter Nicholls completed the present altar and chair of Tasmanian black-wood, based on Pugin designs. He also made in the 1973 the Blackwood panelling round the sanctuary walls in a design matching the pulpit [similar to stonework in Lincoln Castle, England] with some of the border motifs on the alabaster Altar and the Passionist badge, covering the old doors to the house and sacristy. He also made in the mid 1970s the vestment cupboards and drawers in the sacristy and in the 1980s the stools, the font [on casters] and, at the back of the church, the display cabinet and small table, both made of old cedar from some of the original square backed pews, then still in the gallery, with pieces of the altar rails as decoration. He also made a display cabinet [which can serve as an altar] for the side chapel and a pair of chairs and prie dieux for weddings and made a cedar lectern for the pulpit to replace a small brass one.

The brass canopy over the statues of Our Lady and St Joseph at the back of the church was also the work of Walter Nicholls in the late 1980s. At the same time he covered the old unused door [which cannot have been much used as the old pair of confessional boxes was in front of it] with black-wood panels. Both help to protect the statues from dust from the street. The

crucifix now between the statues is probably from the John Hardman workshop, Birmingham, England, perhaps brought by Bishop Willson.

Walter Nicholls [1918-1996], affectionately known as Nick, was a cabinetmaker with a shop opposite the church [until moved to North Hobart] He was associated with St Josephs all his life and did much work for the church. When he retired from his business in the 1980s [passing the business to his nephew, son of his sister Isabel] he joined the Passionists as a brother and was professed on 16 August 1994. There is a plaque near the church door in his memory. The hanging lights in the nave were designed by Fr Walter McEntee CP to look gothic and were made by Philips of Melbourne in 1971, The inner glass doors to the main door [under the tower] were put in about 1987 to try to lessen the noise, draught and dust blowing in from Macquarie Street and allow the outer doors to be open.

In 1986 vandals broke into the church by smashing a pane of the stained glass window [The Hall pane of the Willson-Hall memorial window near the chapel]. Unfortunately, although it was arranged to send the bits back to the Hardman Studios for a replacement to be made from the original design, the church insurers insisted on a Tasmanian stained glass artist doing the job and apart from a slight variation in colour it was done well. Since then an alarm system has been installed and later [2004] closed circuit TV.

The side chapel arch was covered with sound-proof glass for babies and young children at Mass and also for use as a meeting room. An outer door to the sacristy on the house side was cut through [c.1972] and the sacristy floor replaced.

In 1978 161 Macquarie Street [the conjoined pair to 163 already owned by the Passionists] came on the market and was purchased by the parish with some donations from parishioners. Working bees of parishioners helped to restore and decorate it for meeting rooms and parish office. When the fireplaces were boarded up the cedar pillars on each side were removed and made into stands for flower vases in the church. The house was named 'Cullen House' in memory of Mons. Cullen, former parish priest. However after a few years it was found that the side chapel was more accessible and a better size as a meeting room than the first floor room in Cullen House and moreover the parish needed the income, which could be raised by renting out most of the house as offices. The garden of both houses was still available for the parish. A plan to build a hall behind 161 in

1974 had been abandoned due to lack of funds, although some foundations had been laid [used to support plant troughs when a garden was laid out later]. The toilet block behind 161 was built about 1978, partly with voluntary help.

At the sesquicentenary in 1991 a Preservation Fund was established to meet the cost of preserving the church and the historic paintings, stained glass windows and other religious objects. The two Dowling paintings of Our Lady and St Joseph went to be restored by Cushla Hill of the Ian Potter Institute, Melbourne University in 2004.

3.10 ST JOSEPHS SCHOOL

A small two storey school was built behind the presbytery - now under part of Legacy Hall [a bit of the original rough stone wall can be seen at the corner of the House garden and the car park]. It was never actually a parish school. St Joseph's girls school was run by the Sisters of Charity, who came to Australia in 1838 and some to Hobart in 1847 [the presbytery was converted to a convent for them]. In 1921 a new school was built at the corner of Macquarie and Molle Streets [now Collegiate Junior School] and the old site sold. In 1956 the Sisters of Charity moved to a new expanded school in Sandy Bay, Mount Carmel College. A statue of St Joseph formerly in a niche in front of the Molle Street school is now in St Josephs Church garden. The Sisters of Charity also ran an orphanage for girls in Harrington Street [moved to Tarooma 1970]. Between 1851 and 1879 a boys school was run by J. Roper on one floor of the old school building.

3.11 SOURCES FOR THIS HISTORY

There are few original records or financial accounts of building or alterations on the church. Some references are in Bishop Willson's correspondence [Archdiocesan Archives]. Most information is from brief reports in local newspapers or Tasmanian Catholic journals, when available, [on microfilm in the State Archives]. For the modern period there are some financial statements and plans [but incomplete]. Much information has come from verbal reminiscences of older parishioners.

3.12 PARISH PRIESTS OF ST JOSEPH'S

John Joseph Therry VG 1838-1844
William Hall VG 1844- 1866

William John Dunn VG 1866-1819
Charles Woods 1879-1896 [assistant from 1853 Dean 1882]
Philip Hennebry 1896- 1921 [assistant from 1868 but with responsibility for New Town until 1888]
Bernard Murphy 1922-1933 [Archpriest 1926. Monsignor 1931, VG 1932]
John Hugh Cullen 1934-1956 [assistant from 1910, VG 1944, Monsignor 1946, died 1970].

3.13 PASSIONIST PARISH PRIESTS AT ST JOSEPHS

Paschal Sweeney CP 1956-1957
John Cummings CP 1957-1959
Xavier Bates CP 1959-1968
Alphonsus Foley CP 1968-1970
Brian Gleeson CP 1970-1974
Joseph Furst CP 1974-1980
Allan Havelock CP 1980- 1989
Christopher Mithen CP 1989-1992
Kevin Connolly CP 1992-1995
Peter Addicoat 1995-2004
Michael Hickey CP 2004-

3.14 ST JOSEPH'S CHURCH 1832: EVOLUTION AND CHANGE

The following chronology summarises major changes to the Church and its precinct since 1832. Second colour references link this text chronology to the Illustrated Chronology, refer **Appendix B Volume 2**.

1821 Fr Philip Conolly arrived in Hobart 14 April, celebrated Mass 15 April in a store.

1822 St Virgil's Chapel built.

1832 St Virgil's Chapel, the first Catholic Chapel in the colony was constructed. On April 15th 1832 Father Connolly wrote that he expected to have the little chapel fitted with a ceiling in the a few weeks, after which he would try and initiate the building of a church on a larger and more permanent scale.⁶.

1834 John Bede Polding first Bishop of Australia

1836 August: Fr. Watkins arrived to replace Fr Conolly. St Virgil's Chapel dilapidated so Mass celebrated in rented room in Roxborough House.

⁶ The Cyclopedia of Tasmania: Roman Catholic Church, p.241

1838 May: Fr J.J. Therry replaced Fr. Watkins. Therry leases room in Argyle Rooms [cnr. Liverpool & Argyle Streets] as a temporary chapel. 'Resurrection' painting purchased as altar-piece and frame of blue gum made for it-

1840 April 2nd: The *Hobart Town* reported negotiations had been entered upon for the purchase of a suitable site for the construction of a new church, and a portion of the old '*Macquarie Garden that extended from the present Macquarie House to Harrison [Harrington?] Street was secured*'⁷.

1840 April 25th: At a meeting of the Catholic Committee P. Miller, Secretary reported... 'Resolved-That having been assured by competent authority that a small church or chapel may be built and made available for the performance of Divine service in it...we immediately open a subscription for its erection.' Father Therry undertook the erection of St Joseph's church. 2 plots of land on Macquarie and Harrington Streets purchased. First stone of church blessed on 16 July [Our lady of Mount Carmel].

1840 July 16th: The foundation stone of St Joseph's Church was laid. Reporting on the events the *Advertiser* wrote '*a number of coins of the present reign were deposited beneath the stone.*' Linda Monks wrote that 'three of six newspapers of the day reported the event'⁸.

1840 It is likely the residence adjoining St Joseph's, originally constructed for Father Therry and visitors, was built at the same time as the church. A two storied building with double gabled roof adjoining the church appears in a watercolour painting of Hobart Town in c.1840. This building was certainly constructed by 1844 as Bishop Wilson after arriving in the Hobart on the 11th May to take over the Diocese proceeded directly to St Joseph's where he resided in the living quarters, which were to be vacated by Father Therry⁹.

1841 December 25th: St Joseph's Church was officially opened. Murray's Review Friday 31st December 1841 wrote of the events: 'That very handsome edifice, the new Catholic Church, Macquarie-Street, was opened immediately after midnight at the commencement of Christmas Day...' The article entitled The New Catholic Church stated 'The congregation was numerous, notwithstanding the unfinished

Refer Figures 1 to 4,
Appendix A: Illustrated
Chronology.

⁷The Catholic Standard, April 1884.

⁸The Advertiser, Hobart Town, July 20th 1840 and Linda Monks. Saint Joseph's Church, Hobart 1959.

⁹Watercolor painting of Hobart Town c.1840. and The Cyclopedia of Tasmania, p. 245.

Refer Figures 1 to 4,
Appendix B: Illustrated
Chronology.

state of the building...When finished it will be an ornament to the town'¹⁰

1842 Diocese of Hobart created, Robert William Willson appointed Bishop

1843 The 60 ft high tower was completed, as were the internal fittings of the entire building. It is also likely that the high stone wall with iron railing that surrounded the church was completed at this time. Father Therry for St Joseph's School at the St Joseph's complex laid the foundation stone¹¹.

1844 May 12: arrival of Bishop Willson, enthroned 12 May. October: ordination of Fr Luke Levermore in St Joseph's Church.

October 18: Confirmation [first in Tasmania]

1847 Adjoining houses were built. An advertisement in the Colonial Times on 2nd February stated the following 'TO LET, those two entirely new STONE HOUSES, adjoining the Roman Catholic Church of St. Joseph', in Macquarie-Street: - There are ten rooms in each...There are to each dwelling a commodious yard and out-houses, consisting of store-room, two-stall stable...'¹²The small residence adjoining the church was converted into a convent for the Sisters of Charity who took up residence on the 2nd of July. The building became vacant with the construction of St Mary's [the new pro-cathedral] in Hobart.¹³ St Joseph's school building was opened on the 23rd August at St Joseph's in Harrington Street.

Refer Figures 5 to 11,
Appendix B: Illustrated
Chronology.

Sisters of Charity arrive; Presbytery converted to convent. Girl's school started.

1856 Sanctuary extended by removing galleries and sacristies behind altar, rood screen erected, new pulpit placed high over door to new sacristies, new wooden altar, stained glass window of Annunciation given by Augustus Welby Pugin put in sanctuary window [present chapel side], paintings of Our Lady and St Joseph covered old gallery doors, new sacristies at side of church. The Mercury stated

¹⁰ 'Murray's Review' and 'The New Catholic Church' as cited in *The Catholic Standard*, May 14 1884, p.77.

¹¹ St Joseph's Church Hobart: A Brief History, <www.passionistshobart.org.au>, and

St Joseph's School, photo album, The Examiner Daily and Weekly Courier, Launceston Tasmania. Catholic Archives Ref no. CA1/N2.

¹² Colonial Times, Hobart, 2nd February 1847 as cited in *Some Old Buildings in Central Hobart: Historical Notes* by G.T. Stilwell. National Trust of Tasmania Southern Regional Committee, Hobart. 1972.

¹³ *Courage of Five Pioneer Women: Sisters of Charity*.

Refer Figures 28 to 31,
Appendix B: Illustrated
Chronology.

that the new sacristies ... 'detract from rather than add to the appearance of the church.'¹⁴.

1860 Bell hung, cast in 1859 by Mears of London.

1866 Death of Bishop Willson and Fr William Hall VG. Bishop Daniel Murphy arrived. St Mary's Cathedral completed-

1871 January 15: Stained glass windows [Willson/Hall & Hunter memorials] by Hardman unveiled.

c.1870 Extensions were made to the Sister's of Charity Convent as no structural alterations had occurred since its construction as a residence c.1840 and the building had become quite cramped¹⁵.

1877 The side chapel was constructed as a choir for the Sisters of Charity. Chapel built at side and archway opened. Stained glass window for Fr Therry memorial installed.

1888 Hobart made an archdiocese.

1891 Jubilee: redecoration & repairs; new pews; pulpit moved down to floor level in front of screen on chapel side; gas lighting installed, outside high wall in front replaced by dwarf wall and railings. Structural repairs and the repainting of church were carried out as it was in bad repair. The pulpit was moved to the other side of the church and positioned on the floor. Gas lighting was installed with lights hung from the roof beams. The gallery was extended and the hand rail replaced. The high stone wall with iron railing that surrounded the front of the church was replaced with a stone low wall¹⁶.

1893 Stations of Cross from France. Stained glass for Fr Sheehy memorial.

1896 Sanctuary redecorated: dado [red on green] & borders of red, blue & green on gold.

1899 Mural of Christ addressing St Peter and the fishermen painted by Benjamin Sheppard on the sanctuary wall round the chapel arch. One on the right wall of the sanctuary entitled *Feed my Sheep* and on the left wall another called *Peter's First Sermon*¹⁷.

1905 Alabaster & marble altar installed.

1915 Electric lighting was installed in the church¹⁸

1923 St Joseph's School was transferred to Molle Street, leaving the old school building, as St Joseph's vacant¹⁹. Plans for extensions to the current presbytery building, date unknown,

Refer Figures 32 to 33,
Appendix B: Illustrated
Chronology.

¹⁴ The Catholic Standard, May 14 1884, and Shirley King. St Joseph's Church Hobart 1841-1991. Hobart, 1991, pp.5-6.

¹⁵ Shirley King. St Joseph's Church Hobart 1841-1991. Hobart, 1991, p.6.

¹⁶ Shirley King. St Joseph's Church Hobart 1841-1991. Hobart, 1991, pp.11.

¹⁷ Brian Andrews. 'Heritage Treasures Buried'.

¹⁸ Shirley King. St Joseph's Church Hobart 1841-1991. Hobart, 1991, p.13.

¹⁹ Courage of Five Pioneer Women: Sisters of Charity.

Refer Figures 13 to 20 &
 Figures 34 to 49, Appendix
 B: Illustrated Chronology.

indicate that the school building was demolished to make way for the construction of the new wing of the presbytery²⁰. The archway into the side chapel was cut into the church wall, replacing a small entrance that had existed in a window opening²¹. Old School closed.

1925 Statue of St Joseph donated.

1935 Chapel extended & rebuilt. New wing of convent.

1937 Stained glass windows ordered from Brooks Robinson to fill blank space below Annunciation window.

1941 Centenary: appeal for Centenary Fund to liquidate the parish debt. An interior photograph of the church c.1941 shows the Sheppard murals no longer in existence. A photograph of the interior dated 1937 clearly shows the murals on the walls. An undated letter (c.2000) from Shirley King to Fr Peter states 'The Sheppard mural was, I understand, so faded by 1941, when some redecoration was done for the centenary of the church it had more or less disappeared...In the 1940s (after the Depression) there was not the skills or money available for restoration...' ²². The Parish of St Joseph was taken over by the Passionist Fathers²³.

1947 Some repairs to church.

1949 Church painted.

1951 Statue of Our Lady of Fatima purchased by parish priest Mons. J.H.Cullen.

1956 July Mons. Cullen retired as parish priest. Passionist Fathers take charge. Sisters of Charity moved to a new school and convent, Mount Carmel, in Sandy Bay, leaving house vacant for the Passionist Retreat [monastery].

1957 The Passionist priests took up residence in what was the convent adjoining the church for the Sisters of Charity²⁴.

1957-1959 Father John Cummins was the Passionist Priest at St Joseph's and during this time a plan for a new altar designed by Cooper and Vincent Architects was drawn and addressed to him. The altar bearing the Passionist symbol²⁵

1958 Lunch time Masses started. Enclosed retreats began [continued to 1974]

²⁰ Plans. Catholic Archives ref no. CA.1/H.13.

²¹ Shirley King. St Joseph's Church Hobart 1841-1991. Hobart, 1991, p.10.

²² Photographs in Catholic Archives ref nos. CA.1/Ph.? and CA.1/Ph.14., and Letter from Shirley King to Fr Peter regarding the Sheppard murals. c.2000. cited in 'Restoration of Art Work' folder.

²³ Linda Monks. Saint Joseph's Church. Hobart, 1959.

²⁴ Letter written by Father Peter Addicoat, 5th November 2003. cited in 'Restoration of Art Work'.

²⁵ CA/40 Altar Plan, Catholic Archives

Refer Figures 25 to 26 &
Figures 40 to 44, Appendix
B: Illustrated Chronology.

1959 Confessionals built at side of church [the parish having acquired the adjacent house 163 Macquarie Street], old boxes at back of church removed.

1959 Rood screen gradually removed except for crucifix [rood], side and top. M.B. Morten drew plans for a small addition to an existing annex at the St Joseph's Retreat building. The current presbytery was used as the Retreat House²⁶.

c.1960 T.R. Hawes was engaged to re-roof the church in copper under the direction of the architect R.Cooper. The funds for this were taken from the War Memorial Church Fund. Xavier Bates was the Parish Priest of St Joseph's at this time. Notes in relation to the War Memorial Church agenda states the following '*...the memorial church included the intention of retaining a nucleus of old historic St Joseph's e.g. a completely new front- keeping only the side walls.*' This plan was not realized²⁷. It is likely that plans for a new church by Cooper and Vincent Architects were drawn at this time in relation to the War Memorial Church agenda²⁸.

1964 T.R. Hawes was engaged to install steel windows with amber coloured glass. J.M. Bennett was engaged to carry out repairs to the sacristy. T.R. Hawes also repaired the gallery floor and new floor coverings were installed²⁹. October 30 1964: Mr. Bennett was engaged to chip back flaking stone and render the Sacristy and boundary wall with coloured render. The quoted cost was 200 pounds³⁰.

1966 Pulpit moved into sanctuary & central altar installed [temporary wooden one]. Chapel arch covered with glass. New roof [T.R.Hawes, architect R. Cooper].

c.1970 A letter entitled 'The Restoration of St Joseph's Church' states 'Today the church is in danger of falling down. The stonework in the tower and Macquarie Street façade is crumbling'. The letter outlines the intention to start phase one of a project to restore St Joseph's inside and out, involving rebuilding the tower above the 46th course, restoring the pinnacles and re-instating the now missing decorative finials in

²⁶ Plans. Catholic Archives, ref. no. CA.1/H.15

²⁷ Notes entitled 'Re war memorial church fund' c.1960. Catholic Archives ref. no CA.1/H3

²⁸ CA.1/H.11, Catholic Archives

²⁹ Notes entitled 'Re war memorial church fund' c.1960. Catholic Archives ref. no CA.1/H3.

³⁰ Quotation letter dated 30th October 1964. Catholic Archives ref no. CA.1/H3.

bronze. It was noted that in the past damaged areas had been patched with cement render³¹.

1970 February 15th: Report compiled by Roderick W. Cooper (architect) on the stonework of St Joseph's identifies that the weathering of the [main] façade is due to the incorrect bedding of the stone. Strings, cornices and some arch stones have been laid incorrectly. He recommends the cutting back of stone and re-facing with veneer, the total replacement of some stone in arches and sills that are badly scaling and the application of two layers of clear silica paint. Marco Rizzolo was approached for the job. It was estimated that 25% of new stone would be used in the works on the façade³² April 14th: Quotation from Marco Rizzolo received to carry out the work of sand blasting, cleaning, pointing and waterproofing of the remaining church building. This estimated cost to be added to the quote for the work being carried out on the main façade³³.

1971 Tower restored, new stone finials & cross [N. Rizzollo, architect R. Cooper]. Bell chamber strengthened. Old brass sanctuary lamp acquired. Hanging lamps in nave [Philips, Melbourne]

1972 July 18th: F.D. Mack architects drew Plans for a five storey office building on the car park site for the parish. These developments did not take place³⁴. Rear door to sacristy.

1973 Panelling round sanctuary made of blackwood by W. Nicholls.

1974 Sacristy floor repaired. Vestment cupboards and drawers made by W. Nicholls.

1974 to 1975 Plan to build a parish hall beside church behind 163 Macquarie abandoned after some foundations laid. Garden laid out instead. Toilet block built.

c.1978 The Passionist fathers of St Joseph's Church purchased 161 Macquarie Street, now known as Cullen's House. Toilet block built to service the church³⁵. A plan to build and open a community hall and toilet block on 11 squares of vacant land next to the church was proposed to commemorate Monsignor Cullen. Fundraising brochures were produced. It was decided that the facility would not prove to be 'enough use for the expense'. A garden court yard area was

³¹ 'The Restoration of St Joseph's Church'. c.1970. Catholic Archives file 'St Joseph's Restoration Historical Material', ref no. CA.1/H6.

³² R.W. Cooper. 'Report on the stonework at St Joseph's Church'. 1970. Catholic Archives file 'St Joseph's Restoration Historical Material', ref no. CA.1/H6.

³³ 'Letter of Quotation'. Marco Rizzolo. 1970. Catholic Archives file 'St Joseph's Restoration Historical Material', ref no. CA.1/H6.

³⁴ CA.1/H.16 Development Plans, Catholic Archives

³⁵ 'St. Joseph's Church' Pamphlet (author and date unknown).

constructed as a 'haven of peace' to meet with friends, have fundraisers and barbecues. It was proposed to have a garden with flowers, lawn, seats and a shrine³⁶.

1970's The Sanctuary walls were panelled in black wood by Brother Walter Nichols to match the pulpit and reredos with the Passionist emblem³⁷. This work was commissioned by the then Parish priest Fr Brian Gleeson.

1980 February 24th: The official opening of the Cullen Centre at 161 Macquarie Street took place³⁸. May: The architect M.G. Vincent designed new site works for the church. These included the removal of the stone walls on the Macquarie Street and Harrington Street boundaries and the replacement with new stone walls 600 high with splayed corners. It was advised that old stone be used where possible. It is likely that it was at this time that the stone walls dating from the 19th century were removed³⁹. June 26th: Letter to Premier D.A. Lowe asking for funds for external renovations at 161-163 Macquarie Street totalling \$45,000 was refused⁴⁰. September 9th: A letter from the Hobart Legacy Committee regarding the interest of the Passionist Community to purchase Legacy House at 163 Macquarie Street stated that the committee has decided not to sell the place at this time but this decision would be revised with any changes of circumstances in the future⁴¹.

1982 The pulpit was moved to its current location and a bookcase was made and attached in old cedar by Brother Walter Nicholls. The wall above the donated statue of St Joseph was panelled in black wood and a brass canopy was erected. Altar rails removed.

1983 to 1989 Furniture made by W. Nicholls from old cedar, including cabinet opposite church door [made from old cedar pews formerly in gallery decorated by pieces of altar rails], etc. Pews sanded and re-stained.

1985 November 11: Major works were carried out on the stone in the entire church and Presbytery including the cutting out and replacement of stones. The total estimated cost for the work was \$40,000⁴².

³⁶ As cited in files held by the Catholic Archives ref nos. CA.1/J6,7 and CA.1/J2.

³⁷ Letter from Father Peter Addicoat to Commissioner of Taxation, 5th November 2003 cited in file 'Restoration of Art Work'.

³⁸ File 'Opening of Cullen Centre'. Catholic Archives ref no. CA.1/J5.

³⁹ Site works plans, Catholic Archives ref. no. CA.1/H.18

⁴⁰ File 'Cullen House and Legacy House'. Catholic Archives ref no. CA.1/J11.

⁴¹ File 'Cullen House and Legacy House'. Catholic Archives ref no. CA.1/J11.

⁴² Document in untitled black display folder. Property of the Passionist Community

1986 Pane of stained glass window smashed by intruders [new pane made by Abbey Glass [Abraham Brothers]]. Alarm system installed.

1987 Glass inner doors of main entrance. Canopy over statues & panelling behind [back of church].

1988 Rizollo Stone and Concrete carried out work on the stone including; cutting out of decayed stone to all elevations of the tower and front façade and fitting new stone to approximately half of all stones. Cutting back existing epoxy repairs and re-facing with matching colored mortar to 59 stones. Epoxy injection to cracked stone and face up with matching mortar to 177 stones. The removal of existing pointing and re-pointing joints with new mortar. This was likely the time when damaging hard concrete joining was inserted, as referred to in the Rawlinson report (1997) as needing urgent attention⁴³.

1991 Sesqui-centenary: 'Preservation Fund' started.

1997 April: Rawlinsons prepared a maintenance plan for St Joseph's. Issues the report covered include attention to the hard concrete joining (evident today) seen in the main façade rated as a 10 (scale 1-10) for attention. Likewise the removal of the cement render on the Harrington Street façade was rated as 10 for attention⁴⁴.

1999 St Joseph's Restoration/Conservation Advisory and Approvals Committee were formed as part of the Restoration Trust of St Joseph's⁴⁵.

2000 October: A letter to Mr Green from Ellen Harris of Master Glass in Hobart reports the stained glass windows on right are in worse condition than those on the left, all 4 stained glass windows on right needing attention. A Condition Report and Treatment Proposal for the paintings of 'The Resurrection', 'Our Lady' and 'St Joseph' was compiled by Cushla Hill from the Conservation Department of the University of Melbourne⁴⁶. Conservator George Giannis cleaned away paint from Sanctuary walls to reveal portions of the Benjamin Sheppard murals 'Feed My Sheep' and 'Peter's First Sermon' on the sanctuary walls.

Figure 8
St Joseph's precinct in 1992.
HCC plan.

⁴³ Quotation letter dated January 27th 1988. Rizollo. As cited in 'Stonework' file. Property of Passionist Community.

⁴⁴ Maintenance Plan for St Joseph's Church Prepared by Rawlinsons in association with Andrew Sutherland, Pitt and Sherry, Peter MacFarlane.

⁴⁵ Restoration of Art Works Folder. Property of Passionist Community.

⁴⁶ 'Condition Report and Treatment Proposal of Mather Brown "The Resurrection" William Dowling "Our Lady" William Dowling "St Joseph" for St Joseph's Church Hobart'. 2003.

2004 'The Resurrection', 'Our Lady' and 'St Joseph' were removed from their location above the altar within the church and taken to Melbourne for restoration, to be returned during 2005. An application form for the Hobart City Heritage Funding Program 2004-05 states ongoing restoration at St Joseph's would occur until 2006 and will include works to the paintings and stained glass windows with the stone work the next priority and further phases to include educational projects. The buckling stained glass windows will be addressed as soon as possible. Funds are raised at an annual fair and through bequests. Total preservation of the church is envisaged to become a model project for other churches⁴⁷. April: Gerry Cummins and Jill Stehn Stained Glass artists from Queensland prepared a condition report in regards to the Hardman's stained glass windows in the church. August 21st: Report from the Restoration and Conservation meeting states that the repair of sandstone at the front of the church is also a matter of importance as pieces of stone has recently fallen from the disused door on Harrington Street⁴⁸. August 27th: Letter to Gerry Cummins and Jill Stehn confirming the restoration work to the stained glass windows of St Joseph's to take place in 2005 after Spring. October 2nd: Hobart City Council granted the church \$5,000 for restoration works November 13th: St Joseph's Church Restoration Meeting discussed that the altar wall was going to be painted and the paint scrapings will be left open. Revealing the painted borders around the altar wall paintings was discussed with some difference of opinion as to reveal them or create a new border⁴⁹.

⁴⁷ Hobart City Council Heritage Funding Program-2004 2005 Expressions of Interest Application Form.

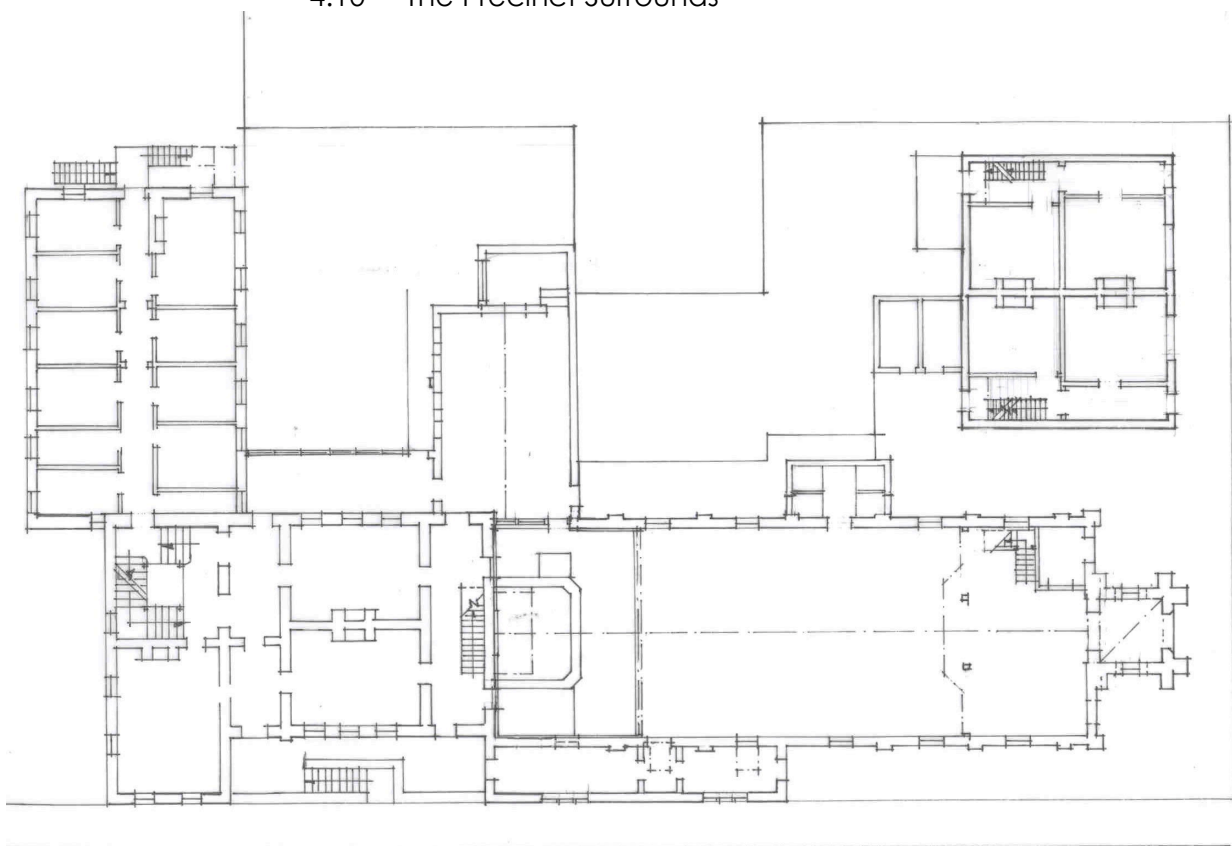
⁴⁸ 'Report on the Restoration and Conservation meeting August 21st'. Black Display Folder. Property of the Passionist Community.

⁴⁹ St Joseph's Church Restoration Meeting 13th November 2004 Minutes.

4.0 ANALYSIS OF FABRIC & SETTING

This section comprises the following sections:

- 4.1 Introduction
- 4.2 Townscape
- 4.3 The Church Generally
- 4.4 The Church Exterior
- 4.5 The Church Interior
- 4.6 The Chapel
- 4.7 The Former School
- 4.8 The Monastery
- 4.9 Cullen House
- 4.10 The Precinct Surrounds



Site plan showing the various elements of the St Joseph's Church precinct. MK 2005 plan.

4.1 INTRODUCTION TO THE ANALYSIS

The emphasis of this report is on the Church itself including its Exterior, Interior, Gallery, Tower, Chapel, Sacristy and Confessionals. Adjoining sites [Monastery, Cullen House, Victoria Street car park and Legacy House] are discussed in terms of the exterior presentation and relationship to the Church. Whilst it is usual within a CMP to separate **policy** statements from **analysis**, the opportunity has been taken within this Inventory based analysis to append relevant

policy recommendations. These policy recommendations are repeated at **Section 6** below.

HERITAGE SIGNIFICANCE OF INDIVIDUAL ELEMENTS

The heritage significance of individual elements and the implication of that significance rating are as follows:

High:

Essential to the heritage significance of the place. The element or value is to be conserved in accordance with the Australia ICOMOS Burra Charter 1999.

Significant:

A high contribution to the significance of the place. The element or value is to be conserved unless there is no prudent or feasible alternative to a proposed development. Evidence shall be given on why alternative proposals of less impact have been rejected. Every effort will be made to minimise impacts.

Low:

Some contribution to the significance of the place. The element or value is to be conserved unless there is no prudent or feasible alternative to a proposed development.

Contributory:

Elements which aim to interpret missing heritage fabric or to increase understanding of heritage values. The element shall remain unless change is required to meet a set goal. The change shall also contribute to the heritage values of the place.

Neutral:

Elements often required for contemporary liturgical or environmental needs or other functions but which have minimal impact. Change may occur but new work should strive to enhance significance values or remain neutral or minimum impact.

Intrusive:

Elements that detract from heritage values, or appreciation of those values, or cause deterioration of significant fabric.

LEVELS OF SIGNIFICANCE AND RELATED POLICIES

Levels of Significance and policies and recommendations arising have been placed in **second colour text** with prioritisation and/or timing [eg for maintenance works] given in brackets. Priorities and program have been categorised as follows:

PROGRAM

Ongoing: Continuous or as required activity that contributes to heritage conservation;

Y/2: Half-yearly maintenance works
Y: Yearly maintenance works
2Y: Two yearly maintenance works
5Y: Five Yearly maintenance works
10Y: Ten Yearly maintenance works

PRIORITIES

P1: Urgent to conserve significant fabric - should be carried out within the next 12 months after Plan adopted.
P2: Required to conserve significant fabric and will greatly enhance heritage values. Should be carried out within 2-3 years
P3: Will greatly contribute to retention or enhancement of heritage values. Should be carried out within 5 years.

These priorities and recommendations reflect the fact that some works will be 'Catch-Up Maintenance Works'. Such works are usually urgent repairs due to past poor maintenance or are to rectify past inappropriate and intrusive work. **Policy and strategic recommendations** and possibilities for layout improvements are also in **second colour text**. These have no priority or timing given and should be considered in all decision-making resulting in proposed major works and changes.

These recommendations and priorities have also been summarised in the Executive Summary at the beginning of the CMP together with notes on preliminary costing where appropriate.

4.2 TOWNSCAPE

In the 19th century and early 20th centuries St Joseph's Church, and particularly its tower, formed a prominent landmark on the Macquarie Street ridge. Early depictions of Hobart Town, particularly by Thomas Evans Chapman, show the steepled church on the Macquarie Street ridge, **refer Volume 2 Illustrated Chronology**.



Figure 4.1
View of the New Wharf
1844 showing St Joseph's
Church on the Macquarie
Street ridge.

Figure 4.2
Streetscape View of
St Joseph's 2005



Today surrounding development carried out in the middle to late 20th century means that an appreciation of the church is only gained in the immediate environs. The visual relationship between the Church and the Hobart waterfront has sadly been lost. Nevertheless the Church does form a fine corner element on the Macquarie and Harrington Street corners. The buildings to the north of the Church facing Macquarie and Victoria Streets and the Monastery to the west form a united townscape with the Church as its highlight. Together with other buildings which front Victoria Street, a small heritage precinct is created. This heritage precinct also acts as a buffer zone between the Church and modern unsympathetic development to the north and west.

G. T. Stilwell in his Historical Notes for the Southern Regional Committee of the National Trust of Australia [Tasmania] of 1972 states that....*'the northern side of Macquarie Street between Victoria and Harrington Street was perhaps [in the 19th century] the most elegant block in the city'*, refer Volume 2 I Appendix B Illustrated Chronology.

SIGNIFICANCE ASSESSMENT: TOWNSCAPE

St Joseph's Church, St Joseph's Monastery, Cullen House, Legacy House [c1850], the Astor Hotel and 6 Victoria Street [Sirens] should be considered as a **significant** heritage precinct [the St Joseph's Heritage Precinct] in addition to being individual heritage items.

The Church and the Monastery provide some townscape impact when viewed from the ridge to the west [eg corner Harrington and Bathurst Streets]. Drivers do not get to appreciate this view due to the one-way system on

Harrington Street east to west. This one-way system may be reviewed in the future. Pedestrian views are equally important, particularly as the southwestern edge of the business district is undergoing rejuvenation.



Figure 4.3
View of the St Joseph's
Precinct from the West,
looking along Harrington
Street. 2005



Figure 4.4 View of the St
Joseph's Precinct from the
North. Victoria Street in the
foreground. 2005

Policy Recommendation No 1: Townscape values

When considering adjacent development proposals Hobart City Council should take into account potential impacts on the townscape values of the St Joseph's Church & Precinct as viewed from all directions.

Policy Recommendation No 2: Adjacent development

Church management should remain aware of new developments in the vicinity by tracking public notices and should make submissions on the impacts on the St Joseph's Church and Precinct [positive or negative] as appropriate.

The immediate streetscape fronting the Monastery, Church and Cullen House needs active conservation and development in order to enhance the heritage presentation and townscape contribution of all buildings. This is discussed at **Section 4.8** below.

4.3 & 4.4 THE CHURCH GENERALLY & THE EXTERIOR

The following sections deal with the exterior fabric of the Church generally. Elements of the Church fabric are discussed in turn.

4.4.1 ROOFING & ROOF PLUMBING

The original church roof was timber shingles. The current copper roofing was installed in 1963 at a cost of £3,300.

4.4.2 STONEMASONRY GENERALLY

RECENT STONEMASONRY CONSERVATION

St Joseph's was constructed with dressed ashlar coursed sandstone to the street façade and tower and with coursed sparrow picked stone elsewhere. This approach was not uncommon for economic reasons and for churches on smaller town allotments where it was assumed that neighbouring buildings would conceal side elevations.

However given that St Joseph's was always on a corner it is unusual that more attention was not given to the treatment of the Harrington Street facade. One theory is that it was always intended to 'render and course' the side elevations in imitation of dressed stone. Much of the ashlar stone was bedded the wrong way, resulting in the face of the stone delaminating. In 1959 Linda Monks noted....*'It is hoped later to restore the pinnacles, badly damaged through the years by the weather, to their original form'*.

By 1970 it had become obvious that some serious external stone repairs were required in the building. Some 25% of the ashlar stone was replaced with 'indented' new stone facings. The stone turrets, which had been previously removed due to their poor condition, were replaced. Also

mentioned in the 1970s documentation was 'veneer' stone to arches and sills and the application of two layers of 'clear silica paint'.



Figure 4.5
View of the St Joseph's
turrets from Harrington
Street. **2005**

Despite this extensive conservation program, areas of the ashlar stone continued to delaminate and a further program of stone repairs was carried out in 1988. This program involved some epoxy injection and artificial coloured stone facings. Both of these programs were carried out by Marco Rizzolo and his son [now Heritage Stone, run by Marco's grandson, Brad Rizzolo]. Brad commented that the 1970s stone used was probably Campania Stone and in the 1980s Linden Stone from near New Norfolk. Much of the 1970s replacement stone has pronounced banding, which detracts from the aesthetics of smooth ashlar coursing.

The epoxy work in the 1980s was poorly documented. Brad Rizzolo remembers that it related to stones with horizontal facial cracking and was an attempt to reduce the amount of stone replacement required. It is probable that such methods did in fact cause further deterioration due to the epoxy trapping moisture under the stone surface.



Figure 4.6
Typical side elevation
showing sparrow picked
stonework with raised
cement mortar joints. Note
delaminating stone. **2005**

REPLACEMENT OF HARD CEMENT MORTAR POINTING

Much of the sparrow picked stonework on the side elevations of the church has been re-pointed in cement mortar. This probably occurred c1970. It is now well known that such strong mortar accelerates disintegration of sandstone and promotes salt attack. Lime based mortars should be used weaker than the surrounding stone so that moisture and salts can evaporate through the mortar, which is more easily replaced than the stone. The re-pointing is also unsightly.



Figure 4.7
Typical side elevation showing sparrow picked stonework with rendered plinth and hard cement paving. Note stone decay above plinth line. **2005**

SALT DECAY TO STONEWORK

At ground level many of the stones exhibit continued salt decay sometimes known as salt damp or rising damp. The salt damp is exacerbated by the concrete render to the plinth line, the cement mortar jointing, and the cement paving hard up against the building. Ground moisture is being forced up the un-damp-coursed solid stone walls evaporating above the plinth line. The cement render and concrete paving also detract from the heritage presentation of the building.

Whatever solutions are considered they would involve removal of the hard render to the plinth, removal of cement to the joints and removal of the cement pavers, at least immediately against the stone wall. An application of sacrificial render would also be advisable to the plinth and possibly the first two courses. Sacrificial render is a weak lime-

based render applied to masonry heavily laden with salts in order to draw the salts out of the masonry to evaporate on the face of the render. The render is removed when it is obviously laden with salts [usually about 12 months]. It may need to be reapplied depending on the amount of salts built up in the stone. The render can be coloured with sands to resemble the colour of the stone and neatly finished, making it more acceptable aesthetically.

Therefore it is recommended that these remedial actions be carried out as a first step and the situation monitored prior more expensive solutions such as chemical damp proof courses and/or air drains.

Policy Recommendation No 3: Stonework Conservation

- The concrete paving should be removed, at least immediately against the walls.
- Hard render should be removed from the plinth line.
- Hard cement pointing should be removed and replaced in soft mortar
- A sacrificial render should be applied to the plinth line and to the two coursed above.
- Paving against the church should be replaced with a breathable fabric such as soft brick [ideally yellow coloured] laid in sand.

CONTINUED STONE DELAMINATION

There are problems of salt decay causing delamination, some at the upper levels, possibly related to previous failed gutters or downpipes and/or to past use of epoxies. In 2005 during the preparation of this CMP it was noted that some delaminating stone was in danger of falling and it was recommended that it be removed as soon as possible due to the possible danger to pedestrians below. It is unclear if this stone is original poorly bedded stone and/or a failed past repair. Once the spalling surface has been removed the weaker stone below is likely to continue to erode. It will also be more subject to moisture & dirt build-up and the rough textures will mar the intended smooth ashlar surface.

In the longer term these stones should also be replaced with new stone indents – particularly where they occur within the smooth ashlar face. This will preserve the architectural integrity of the building and to prevent water ingress into the stones below.

Policy Recommendation No 4: Delaminated Stonework

- Remove spalling stones especially where this may be a danger to the public below. [P1]

- Replace removed stones with new carefully selected indented stones to match adjacent stonework, refer **Appendix D Volume 2: Notes on Stonework Conservation** [P2]

REPOINTING GENERALLY

Stone buildings require a cyclical maintenance program of re-pointing at least every 15 years. Joints without mortar allow water in behind the stonework, accelerating decay. From ground level it can be established that about 30% of the smooth ashlar facade needs re-pointing including most



Figure 4.8

Part of the south elevation showing the loss of mortar from jointing, and some inappropriate banded stone used in previous repairs. **2005**

of the west face of the tower requires repointing. It is likely on closer inspection other faces will also require work.

Policy Recommendation No 5: Re-pointing

A program of regular inspection and re-pointing should be instituted for the stonework, beginning immediately with the tower. [5Y]

DISCOLOURATION OF STONWORK

Some areas of stone are badly dis-coloured, particularly the area illustrated which are north facing and which are also well shaded by adjoining buildings. It is probable that the rising damp discussed above has promoted algal growth

within the stone. Past coatings applied to the stone may be another factor. It is also possible that this area is particularly subject to hosing down during cleaning of the paved areas, and/or that water collects here during watering of adjacent planter beds.

Policy Recommendation No 6: Stonework Cleaning

- Pavement cleaning and landscape watering methods should be reviewed to minimise water ponding near building.
- Once rising damp factors such as the cement paving and rendered plinth line have been addressed as above then careful gentle cleaning of the stone can be considered. A small sample area should be trialled first.
- If the area is repaved ensure paving falls away from the exterior walls of buildings and consider the addition of grated drains [P1].



Figure 4.9
Area of badly discoloured
stone adjacent to disabled
access entrance. 2005

PREVIOUS POOR REPLACEMENT STONES

Some of the c1970s indent stone shows pronounced banding and is out of character, particularly with the intent of the original smooth ashlar face. Some of these stones also now show signs of deterioration, possibly due to the epoxies and clear resins used.

Policy Recommendation No 7: Stonework Replacement

During any major stone conservation program consider replacing past poorly matched indented stones within the smooth ashlar work with new stone indents matched to the original 1840s stonework. [P3]

Figure 4.10

Two c1970 indents with badly matched stone with pronounced banding. One indent now spalling. **2005**



4.4.3 THE SACRISTIES EXTERIOR

The Sacristies were added to the Church in 1856 to a design by Henry Hunter under the direction of Bishop Willson. The exterior walls were originally sparrow picked to match the adjacent stonework on the side elevation of the church.

Significance Assessment: The Sacristies

Form of the exterior of the Sacristies: **High** Significance

Inset stone carving above East door: **High** Significance

Current render: **Intrusive**

An inset stone above the east external door into the Sacristies appears to be of an imported stone and may be one of the Pugin pattern elements brought to Tasmania in the 1840s: **High** Significance

Figure 4.12

Inset stone above west doorway. **2005**

Figure 4.11

View of Sacristies from the SE. **2005**



In 1964 the loose stone was 'chipped back' and the whole given a coat of coloured render with ashlar coursing. The render contains a large amount of cement. The render colouring is quite good in its attempt to simulate a warm stone from a distance. The two tripartite windows have rendered reveals and sills. Glazing is diamond patterned leadlight cemented into the reveals. Glass is mottled obscure with amber triangular borders. The centre section of the two

tripartite windows, [Wx & y] have small operable awning sashes in the centre.



Figure 4.13

View of the Sacristies from the South East in the 1890s showing the face stone walls.

The Harrington Street rendered wall of the Sacristy is topped with a cement stringcourse with a timber fascia over painted Indian red. A small section of the timber fascia has split off at a lapped joint. Gutters are D section copper in good condition.

The render appears to have a high cement content. The interior walls of the Sacristy also have a hard smooth render finish. Combined with the fact that the wall is probably retaining soil at the lower level and was likely not damp proofed this means that the stone walls are likely quite wet and the salt evaporation is building up behind the render. Much of the render is drummy or crazed and there is some prominent cracking involving loss of render on the Harrington St Façade. Vertical cracking to SW corner may cause serious de-lamination of sections of render in the near future.

Figure 4.14 Render cracking at windows. 2005

Figure 4.15
Typical cracking pattern
2005



The lower courses of the wall have been continually subject to graffiti and have subsequently received a [cementitious?] paint finish [and possibly anti-graffiti coatings?]. These lower levels are also quite stained and have fine horizontal cracks. It is also likely that some render will delaminate along lower levels of Harrington St wall in the near future. Render is spalling in the upper left hand corner of one of the windows.

Removal of all the render appears to be the only solution. Given the loose stone was 'chipped back' prior to the application and the obvious presence of damp in the wall, removal may reveal that the stone is so deteriorated that it will be necessary to apply a new soft lime based render. It is recommended that some test area of render removal be carried out first to assess the amount of damage to the stone below.



Figure 4.16 Cracking at the corner in the Sacristy render and over-painting to conceal graffiti. **2005**

Due to the likely need for patching and the continuing graffiti problem it is likely that a sacrificial render at the lower levels [say 1.2 m above footpath level] will be appropriate. Such a finish would more readily accommodate continued

patching and covering over of graffiti. In addition an anti graffiti coating could be trialled for this vulnerable area.

Policy Recommendation No 8: Render to Sacristy exterior

- remove sample areas of render to determine condition of stone below
- temporarily repair large cracks and spalling render at the upper levels[eg above windows]
- remove all of the lower area of render adjacent to the footpath and apply sacrificial lime based render including reapplication ashlar coursing lines
- remove all of the remaining render and depending on condition of stonework, reapply a lime based render with ashlar coursing.
- consider application of a suitably coloured limewash to unify the surface treatments and accommodate the ongoing graffiti problem [P1].

4.4.4 THE CONFESSIONALS: EXTERIOR

The confessionals were added to the northern façade in 1959. They are of concrete block construction with the exterior face painted cream. The placement and width of the confessional was determined by an earlier masonry boundary wall. The adjoining property no 161 [now Cullen House] was purchased in 1978 by St Joseph's Parish. The courtyard garden was formed from 1975 and extended in 1978 when no 161 was purchased. The adjoining property no 163 was donated by the Maloney family in the 1950's.



Figure 4.17
The Confessional addition
c1959, looking from the
from Macquarie Street
entrance.
2005

The courtyard is now considered a great asset to the church and has the potential to be a spiritual refuge with a landscape that is contemporary but which compliments the heritage value the Church [see Landscape Analysis below]. The flat roofed form and materials of the Confessional structure form a jarring element when entering the courtyard, confining the space and preventing views of the church in its entirety and through to the chapel. The confessionals in this context and in an assessment of the overall heritage presentation of the site can be considered to be **intrusive**.



Figure 4.18
Confessional structure from NW. The wisteria has since been removed accentuating the intrusive nature of the materials & form. **2005**

Policy Recommendation No 9: The Confessionals

In the longer term new reconciliation rooms should be created within the Church or the Sacristies and the existing Confessional Structure removed. In addition to the removal of an intrusive element in the heritage presentation of the Church this will allow for a more welcoming entrance to the courtyard and to the side Chapel. An exit out to the re-landscaped courtyard from the Church for use after services could remain. [P3].

The courtyard area is further discussed below refer **Section 4.8**.

4.4.5 THE TOWER

The church tower, completed in 1843, is approximately 19.8 metres [60 feet] high and forms the dominant architectural element for the precinct.

Significance Assessment: The Tower

The design and form of the tower is of **high** heritage significance. It has strong landmark qualities.

THE TOWER ROOF

The exterior of the tower roof was not accessible as part of this assessment. However access to the underside reveals that it is likely to be a waterproof membrane [lead?] over the timber boarding exposed below. These timber boards show signs of deterioration through falling damp.



Figure 4.19
St Joseph's Tower 2005



Figure 4.20
View of the underside of
the Tower roof. 2005



Figure 4.21
View of the underside of
the belfry floor. 2005



Figure 4.21
View of the bell support
structure. 2005

There is a manhole with a timber-framed cover and lead flashings. The downpipe from the tower roof is internal until it passes through one of the timber screens and discharges onto the main church roof. There is evidence on the intermediate belfry floor below of localised falling damp suggesting that the roof drainage system overflows on occasion.

Significance Assessment: The Belfry

The timber framing of the tower roof and floors appears to be the original and is of high heritage significance.

Policy Recommendation No 10: The Belfry

The tower should be re-roofed in a suitable long life membrane system. The existing tower roof and floor timber structures should first be checked by a structural engineer and repaired as required. The roof drainage system should also be checked and repaired. [P3]

THE BELL, BELL SUPPORT AND BELL MECHANISM

The bell was hung in the tower in 1860. It was made by the Mears Whitechapel Foundry in London in 1859. The bell bears Bishop Willson's arms, the maker's name and date and the words '*Gloria Patris et Filio et Spiritu Sancto*'. The bell weighs 8 cwt and is struck by a hammer mechanism on the outside. The bells of Catholic Churches are consecrated and given the names of Saints. St Joseph's bell is called St John the Baptist¹.



Figure 4.22
View of the bell ringing
mechanism. **2005**

¹ Monks:1959

Significance Assessment: The Bells

The bell, its support details and ringing mechanism are of **high** heritage significance.

TOWER WINDOWS

The timber tracery screens that form the tower windows are original to the 1841-43 church construction. They appear in the Eaton sketch of 1844. It is likely that they are made of Huon Pine and have lasted remarkably well considering their age and lack of regular maintenance [due to difficult access, particularly to the exterior]. The joinery is crudely fixed within the masonry reveals with cast iron cramps, some of the internal reveal is made up of rough brickwork.

Figure 4.23

Views of the inside and outside of the tower windows. Internal views also show the internal 2005 copper downpipe. 2005



The louvre sections are a later addition to minimise water ingress into the tower. They do not appear in the c1878 photograph [Figure 8 in the Illustrated Chronology] but were in place by 1914 [Figure 18].

Significance Assessment: The Tower windows

The Tower timber tracery is of **high** heritage significance.

The exteriors of the windows are painted and the surface is in reasonable condition suggesting a recent application. The internal surfaces are unpainted and, although water stained, are in reasonable condition, with the exception of the sills and adjacent timbers.

Policy Recommendation No 11: The Tower windows

The timber sills and adjacent timbers of the tower windows should be repaired or replaced as required. New flashings damp proof courses [dpc] should be incorporated. [P1]

Bird-proofing to the tower is by way of galvanised mesh tacked to the inside face of the windows. This system has failed in places and there is evidence of a resident bird population. Although a reasonable solution, the continuous replacement and repair of the mesh results in damage to the timber of the windows.

Figure 4.24

The tower access door viewed from the tower interior. The tower timber joinery is intact early fabric and should be carefully conserved. **2005**



Policy Recommendation No 12: Bird Proofing

The bird proofing to the tower windows should be renewed with a new system that contains stainless steel mesh within its own stainless steel angle frame. [P2]

Policy Recommendation No 13: Tower Access

Security to the Tower should be improved by new locks to the tower door. Steel ladders to meet building code requirements should be installed.

Policy Recommendation No 14: Tower Joinery

During the next repainting period an analysis of the original or earlier paint scheme should be carried out and consideration given to the reinstatement of an appropriate scheme which will enhance the heritage significance of the Church [P3].

Figure 4.25

Postcard c1905 indicating light coloured external joinery. **2005**



4.5 THE CHURCH INTERIOR

4.5.1 THE INTERIOR GENERALLY

The church interior has exposed brown painted timber roof trusses [original painted in imitation of English Oak]. The ceiling above is lined in wide boards painted cream. A bold moulded smooth rendered cornice [or painted stone?] forms the springing point for the trusses. There are five pointed arched windows on each side of the nave. Three on south side and two on north are stained glass with painted stone tracery [see Analysis of Stained Glass below]. The other windows are broken up into small square panes by timber glazing bars with some operable sashes, and are glazed in orange coloured opaque textured glass.

The pointed arched door to the sacristy is on the south side directly before the altar with a stained glass window above. Mid way along the north wall is the entrance to the confessionals. The walls of both nave and chancel are smooth rendered painted a pinky cream. Paint investigation panels show opportunity to reveal earlier paint finishes. The sequence of wall painted finishes is discussed below.

The pews are made of New Zealand kauri pine and were made in 1891 replacing earlier seats which were said to be too uncomfortable. On the backs of the pews can be seen the screw marks of the brass name plates from the 'seat rents'. These names reflected those who donated sums to enable the ongoing building and decorating of the church. This system commenced on the original seats in the 1840s and ceased around 1922.

Significance Assessment: The Church pews

The existing 1891 pews are of **high** significance.

A large arched opening was cut through the north wall into the side chapel in 1877. The external door to the chapel was added in the 1960s.

Cream wool carpet to Sanctuary and central carpet with metal trim to circulation spaces and vinyl clad acoustic sheet floor covering under pews. The floor of the nave is covered in patterned linoleum with worn brown carpet down the two side aisles. Floor finishes look tired and do not help interpret or enhance heritage qualities of the church. Skylight lining shows some signs of falling damp this could be canvas lining over original boarding.



Figure 4.26
View of the eastern end of
the Church interior. **2005**

Decorative paintwork on skylight reveals can be made out, probably from the 1856-59 Bishop Willson interior. Electric lights were made in 1971 by Phillips Industries in Melbourne². Traffic noise from Macquarie Street is still a problem within the Church.

Significance Assessment: The Church interior

The existing interior is of **high** significance. Despite modifications to the decorations over time the current interior is still a fine example of a Colonial Gothic Church in a modest style reflecting the difficulties in obtaining craftsmanship and materials when it was constructed. There is the potential to further increase our understanding of the interior through physical and archival investigation, in particular the redecoration of this church in 1856-59 inspired by the works of Augustus Pugin and implemented by Bishop Willson.

THE SEQUENCE OF WALL PAINTED FINISHES

The Church, as completed in **1843**, included at the western Sanctuary end Mather's Resurrection painting, hung in the centre in front of the wooden partition which formed the Sacristies behind, and which were under the choir gallery. This partition was painted and gilded in gothic style. The painting was surrounded by crimson and gold drapery. Bishop Willson had the sacristies removed to extend the Sanctuary area.. The children assembled at the back of the Church under the gallery.

² List of Parish Records c1989 in St Joseph's Church File

The roof beams were painted to resemble English Oak and the other woodwork painted and gilded. The walls were plastered and lime washed.



Figure 4.27

Photograph by John Mathieson Sharp c.1859. W.L.Crowther Library SLT.

In **1856-59** the alterations saw the removal of the western choir and Sacristies. A new timber altar was made and 'the walls of the Chancel are stained of a deep azure³'. The altar wall sections [the reredos] were'*diapered in gold and blue*⁴', a gothic diamond pattern. Above this the walls appear to be a more solid colour with [at least on the south side] painted medallions. The whole of the chancel walls are edged in banners with biblical quotations picked out in gold.

The three oil on canvas paintings were hung in their current positions. They are surrounded by painted architraves – also in the form of banners with biblical quotations around them. The nave of the Church beyond the new rood screen seems to have remained fairly plain and is a light colour. There may have been some gilding to the heavy cornice and to the 'eyelids' mouldings over the windows. [See 1859 photograph by John Sharp].

³ John Sharp in an advertisement in Walch's Literary Intelligencer 1859 quoted in Andrews:2002:88.

⁴ Ibid.

Between **1896 and 1899** the Sanctuary was redecorated to a design by George Fagg. A dado at around door height was stencilled with rich red on a green background alternating with a pelican feeding its young and 'IHS', symbolising the Eucharist and bordered with a pattern of red, blue and green. The wall above was diapered in gold. Decorative borders were painted around the three oil-on-canvas paintings.

Figure 4.28

Postcard photograph ND 'D.I.C. PHOTO' written on front, from the Jonathon Davis collection. Digital copy in St Joseph's files.



Figure 4.29

Detail from a 1937 Beattie photograph showing Sheppard's painting on the south wall of the Church and the patterned dado below.



Benjamin Sheppard painted two large murals on the upper levels of the interior walls of the Sanctuary. One on the right

wall entitled 'Feed my Sheep' and on the left wall another called 'Peter's First Sermon'. 'Feed my Sheep' appears in a photograph in the Tasmanian Mail dated 25.11.1899. It is too dark to reproduce here. In the nave it appears that a dado was painted below window sill level with a decorative border. A similar decorative border is below the cornice line. The recess in the cornice is picked out in a dark colour. The cornice and the 'eyelid' mouldings are gilded.

By the **early 1940s** the c1899 wall decorations were shown in place in Beattie's series of photographs of the church and chapel interiors. In the Chancel the wall decorations had all been painted over with the exception of the painted borders around the two side oil on canvas paintings. A frame is placed around the central painting. In the nave there is a plain coloured painted dado with the remainder one colour [white?]. Electric lighting is very visible.

Figure 4.30
1956 view of the interior.
CA.1.15 1956.59



Figure 4.30A
Interior c1960
CA.



Figure 4.31
View of Chancel c1980s.
Digital copy on St Joseph's
files.



In **1979** the Sanctuary walls were panelled to around door height in black wood by Brother Walter Nicholls to match the pulpit and reredos with the Passionist emblem. It is likely that the painting 'frames' to the oil paintings were painted over around this time. The smooth rendered walls above the paneling are painted in the gloss finished pale pink as elsewhere.

In **2003/04** evidence of some of the wall painting was carefully revealed by Hobart-based conservator George Giannis at the request of Brian Andrews, Heritage Advisor to the Catholic Archdiocese of Hobart. The whole wall was subsequently repainted in a muted pink with the 'keyhole' evidence of the earlier paint details left on show.

As a component of this CMP, a detailed study of the internal finishes has been undertaken by Donald Ellsmore Pty Ltd. This study, including options, consequences, and recommendations is appended, refer **Appendix C Volume 2**. The recommendations of the Ellsmore study are as follows.

Policy Recommendation No 15: Interior Paint Finishes

The very high significance of the 1859 and 189 wall murals would warrant a special effort to conserve them and to reveal them to public view. A suitable option might be to consider a four step conservation strategy:

- Devise a new scheme that would incorporate the high significance features such as the borders around the paintings, mid-toned wall colours and a dado in the nave as a minimum;
- Reveal and conserve the Sheppard murals as works of art on the side walls. Protect the murals with 'curtains', on the assumption that they would not be incompatible with modern day Catholic worship;
- Investigate and restore a portion of the 1859 dado in the chancel behind a modified section of the timber paneling; and
- Introduce new lighting, and interpretation to highlight the significant features of the Church decoration.

4.5.2 THE SANCTUARY

This sanctuary is roped off and is carpeted in plain gray carpet of reasonable condition. Centrally located against the rear wall on a stepped platform is the reredos, above which a skylight is cut into the roof. To the right of the central altar is the Bishop's Chair standing at a slightly lower level. Similarly on the left side is the pulpit.

4.5.3 THE REREDOS

The alabaster and Irish marble reredos was installed in 1905 replacing the 1856 altar which was Gothic in style and of painted wood. The current reredos was designed by Douglas Salier, Architect, of Hobart and made in London. It is carved with scenes of the Annunciation and nativity figures of Our Lady and St Joseph. **Significant.**

The Sanctuary Lamp was originally used by the first bishop of Sydney, Bishop Polding and was given to St Joseph's in 1971. **Significant.**

The painted terracotta *Stations of the Cross* were bought by Fr Hennebry [Asst Parish Priest] in 1893, and were blessed by a visiting Passionist priest Fr Hilary O'Meara. **Significant**

The 1983 Blackwood altar and chair were made by Br Walter Nicholls of Hobart. **Significant.**

Remnants of the Rood Screen and Crucifix. At the front of the Sanctuary a piece of timber moulding extends up two walls and joins decorative gothic molding extending from the timber truss above – all that remains of the 1856 wooden rood screen. **High Heritage Significance.**

The remainder of the Rood Screen was removed in 1959 [a new altar was constructed using the timber]. Speakers are now inappropriately attached to the Rood Screen side remnants. The large crucifix is part of the rood screen made by Henry Hunter in 1856. Indeed it is the 'rood' originally supported by the screen but now hanging. The figure of Christ was carved in Tasmania, and is the most visible part of the cedar screen remaining (and so even more significant). The brass altar crucifix probably came from the Hardman work shop in Birmingham, UK, as did the crucifix by the front Church door.

High Heritage Significance.

The pulpit is of Australian Cedar [imported from NSW] and, when originally built to the designs of Henry Hunter in 1856, was attached to the wall above the door through to the Sacristy and painted to represent Oak⁵. In 1891 it was repositioned on a raised base to the side of the altar before being placed in its current location in 1960s. A lectern of old cedar was added about 1982 to replace a small brass lectern. Also in 1982 the wall above the donated statue of St Joseph was paneled in black wood and a brass canopy was erected. **Significant.**

4.5.5 OIL ON CANVAS PAINTINGS

The painting above the altar is 'The Resurrection' by Mather Brown purchased in 1838 possibly before Brown became posthumously respected by art historians. Mather Brown [1761-1831] was an American artist who resided in Britain and was the one-time historical and portrait painter to the Duke of York. He is best known as a painter of portraits of such famous people as Thomas Jefferson, John Adams and British royalty. He died in poverty with a room full of over-sized religious and historical paintings which are now internationally recognised. Another large Mather Brown painting, *The Adoration of the Magi*, is in St John's Richmond. This painting is oil on canvas attached to a wooden stretcher or strainer. It has a gilt timber moulded frame and measures approximately 3.3 x 18 metres. **High Heritage Significance.**

⁵ Andrews:2001:90

On either side of the Sanctuary hang two paintings from the 1856 redecoration attributed to William Paul Downing - currently removed for conservation. The pictures are of 'Our Lady' and 'St Joseph'. Downing was an Irish political exile.

High Heritage Significance.

Paul Dowling [c.1824: 1877] was an Irish painter and engraver who was transported to Hobart as a political prisoner, arriving in 1849. Like other political prisoners he immediately obtained a ticket of leave and in 1857 received a full pardon. He became a prominent colonial artist and is best remembered for his pencil and watercolour portrait of the four Crowther children. Dowling married his Irish fiancée in St Joseph's in 1850. In 1853/54 his studio was in Macquarie Street opposite the Church. By 1859 he had moved to Launceston at first operating a painted photography with his brother, Matthew, and then alone. Examples of his portrait work, usually painted over enlarged photographs still hang in Tasmanian public buildings⁶.

All of the above paintings are undergoing a conservation program in 2004/05 under the direction of Cushla Hill of the Ian Potter Art Conservation Centre at the University of Melbourne. In addition to being very dirty, the paintings had suffered damage as a result of water damage, presumably from past roof leaks. This resulted in paint-loss and weakening of the supports, resulting in the need for re-tensioning. A grant has been received for this conservation work, which is now underway.

In 1856 all the paintings had decorative borders painted on the smooth rendered wall. Evidence of these borders has now been exposed in a small area.

4.5.6 THE STAINED GLASS WINDOWS

Extensive work, research and conservation of the Stained glass windows has been undertaken by Gerry Cummins and Jill Stehn⁷. A part of this CMP, Cummins and Stehn have provided have provided a report on the restoration of the St Joseph's stained glass windows, refer **Appendix E, Volume 2**. The Cummins and Stehn recommendations are included as CMP recommendations, refer **Conservation Recommendation 16** below.

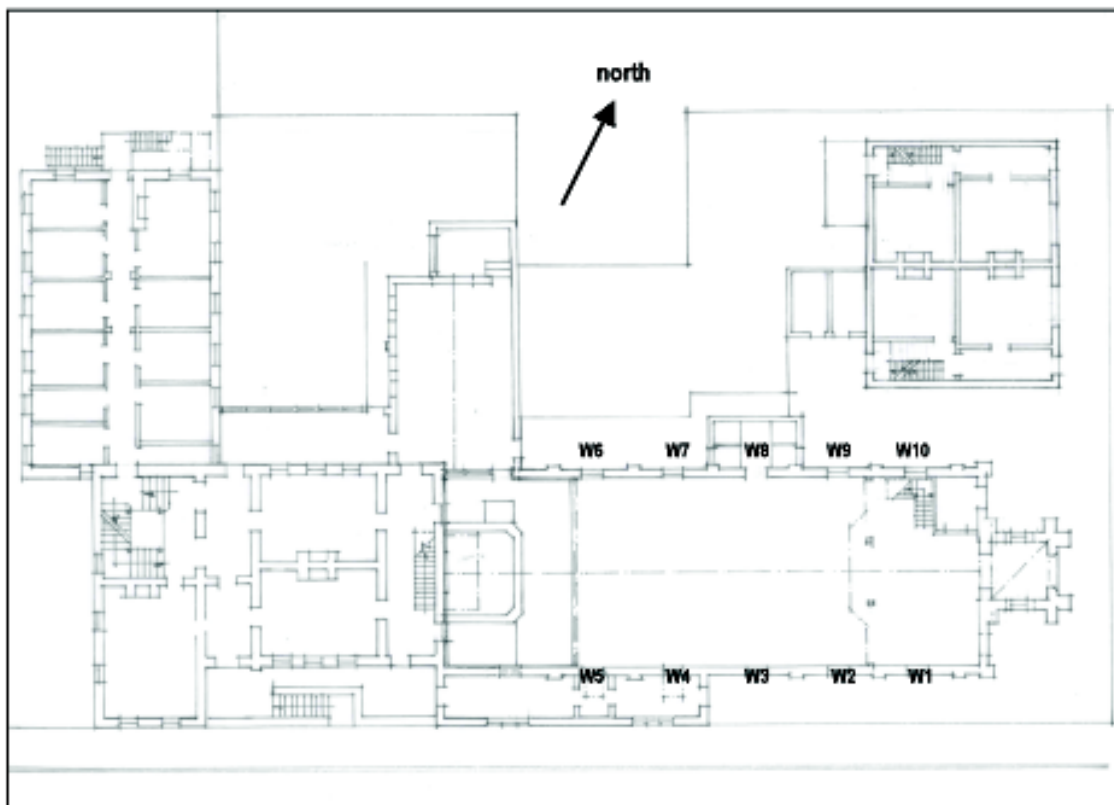
⁶ Kerr, 1992, pp219-220

⁷ Gerry Cummins and Jill Stehn Report on the Hardman 'St Joseph' windows, 2004.

A plan indicating the location of the stained glass windows has been prepared for this CMP, see below.

AMBER GLASS WINDOWS

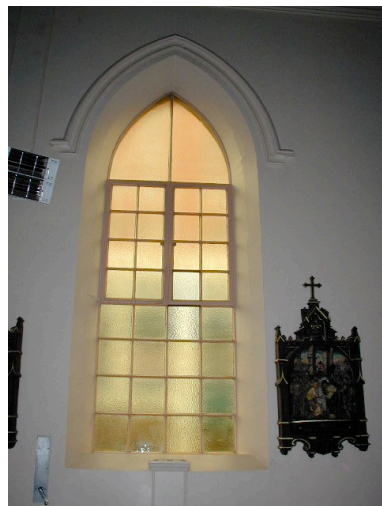
There are five windows [W1, W2, W8, W9, W10] broken up into small square panes by timber glazing bars with some operable sashes, and are glazed in orange coloured opaque textured glass.



As with all churches there is the possibility that these windows will be replaced with Stained glass memorial windows in the future.

Figure 4.32
Window W2. 2005

Figure 4.33
Window W8. 2005



The current operable sashes may be useful for providing natural ventilation to the Church. Overall the windows are of low heritage significance. Window W8 is over the access door to the confessionals. Between the window and the door is a sign showing when the confessionals are in use. This confessional sign is intrusive.

Policy Recommendation No 16: Future Stained Glass Windows

The Church should develop guidelines on the form that any future memorial stained glass windows should take, eg the stone tracery found on the current stained glass windows should be form part of the window, and the colour and textures [eg percentage of small glass panes, provision of borders, types of lead etc], of any new stained glass windows should be sympathetic to the existing but the design and subject matter can be contemporary.

Policy Recommendation No 17: Confessionals

Elsewhere it is recommended that the confessionals be demolished and new confessionals provided elsewhere. This would give an opportunity to provide a door from the church out onto the Courtyard garden. Removal of this confessional would also improve the presentation of the church. New confessional indicators could be subtly designed to suit their new location.

Figure 4.34 left
Window W3. 2005

Figure 4.35
Window W4. 2005



THE STAINED GLASS WINDOWS

The five Stained Glass windows at St Joseph's [W3, W4, W5, W6 & W7] are all of high heritage significance and deserve the best conservation practice. To this end the Church has engaged Gerry Cummins and Jill Stein of Eumundi in Queensland to give advice on their conservation and, in the case of windows W6 and W7, to remove them for conservation treatment.

Window W3

On the southern [Harrington St] side is the stained glass window in memory of Fr John Joseph Therry, founder of St Joseph's. It shows Father Therry wearing a cope, kneeling at the feet of St Joseph and John the Baptist. It was made by Hardman and Scott of Birmingham.

Window W4

W4 is on the southern side to the east of the Sacristy entrance. The two upper lights of window W4 show the Annunciation. They were installed in 1856 by Bishop Willson in memory of A. W. Pugin. They were made by Hardman and Scott of Birmingham.

Significance Assessment: Annunciation windows

The Annunciation stained glass is of **high** heritage significance. The lower two lights are by Brooks Robinson and are considered by Cummins and Stehn [2005] to be of **lower** heritage significance. Cummins and Stehn find that in their current situation the Brooks Robinson windows detract from the Annunciation window above.

Policy Recommendation No 18: Brooks Robinson windows

In accordance with the recommendations of Cummins and Stehn [2005], the two Brooks Robinson windows should be relocated to one of the current windows with no leadlight and new sympathetic leadlight panels made both for the lower portion of the Annunciation window and the upper portion of the relocated Brooks Robinson windows.

The window over the Sacristy door was made by Lyon, Wells and Cottier of Sydney in 1893. It is in memory of Fr Joseph Aloysius Sheehy and depicts St Joseph, the Sacred Heart and St Aloysius. [High Significance](#)

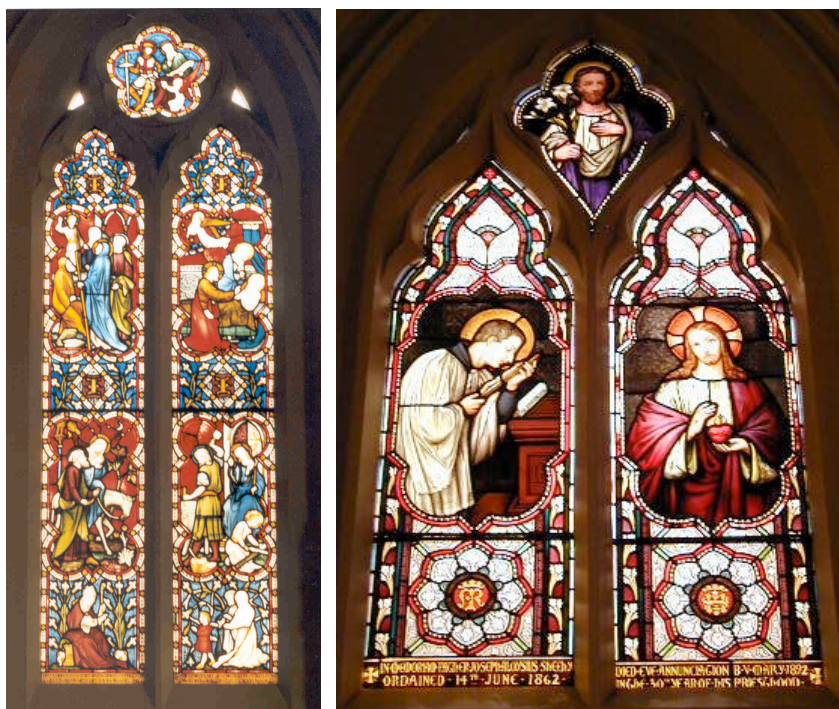
Windows W6 & W7

The stained glass windows on the northern side, W6 and W7 between the Chapel and the Confessionals, were installed in 1871. They depict scenes from the life of St Joseph. W6 is to

the memory of Bishop Willson and his Vicar General Dr William Hall, who both died in 1866. It shows the betrothal of the Blessed Virgin, the angel appearing to St Joseph, the Nativity and the Presentation at the Temple.

Figure 4.36 left
 Window W6. 2005

Figure 4.37
 Window W7. 2005



W7 was given by the architect, Henry Hunter, in memory of his brother, Archdeacon George Hunter ordained in St Joseph's Church in 1850. It shows the flight into Egypt, the finding of the Child in the Temple, the carpenter's house at Nazareth and the death of St Joseph. At the top are St George and St Matthew, patron saints of St Joseph. W6 & W7 were made by Hardman and Scott of Birmingham.

Policy Recommendation No 19: Priorities for Stained Glass window conservation

In accordance with the recommendations of Cummins and Stehn [2005], the prioritised recommendations are as follows:

- Fully clean and restore the Hardman 'Life of Joseph' windows;
- Clean in-situ both the 'Annunciation' and 'Sts John and Joseph' Hardman windows of the corrosive linseed oil currently on their surface;
- Instate or reinstate reinforcing bars to the existing windows;
- Install glass protectors [use wire ones until then];
- Fully restore the 'Annunciation' window if funds are available; and
- Remove the distracting less skilled Brooks Robinson window from the base of 'Annunciation' window.

The Church has been concerned about the conservation of its valuable stained glass for some time. In 1986 they

considered sending a damaged panel back to the Hardman Studio near Birmingham UK for repair. Cummins and Stehn have noted that the windows are structurally sound but have some conservation requirements.

EXTERIOR PROTECTION OF STAINED GLASS WINDOWS

Windows W4 and W5 are within the Sacristy, and therefore are subject to a different environment than the other windows. They are lit by rooflights in the Sacristy roof. As the windows are largely south facing they are not subject to extremes of heat. For the other stained glass windows [W3, W6, W7] protection from vandalism is provided in the traditional manner of wire mesh screens. These have been galvanised in the past but should ideally be bronze fixed with bronze fixings.

In addition to protection from vandalism, it is now common practice to provide secondary glazing to very important stained glass windows to protect them from temperature changes and environmental pollution. This is particularly important after large sums of money have been spent on the conservation of the stained glass.

For windows W6 and W7 Cummins and Stehn recommend a system of secondary glazing that they have successfully implemented at St Mary's Cathedral. A sheet of thermal glass is inserted in a sealed frame on the outside of the windows. The stained glass windows are mounted within their original position but with ventilation slits subtly provided within the lead came frames top and bottom to promote airflow.

Figure 4.38 left
Exterior window W7
showing unreflective
qualities of the stained
glass with wire security
screen. 2005

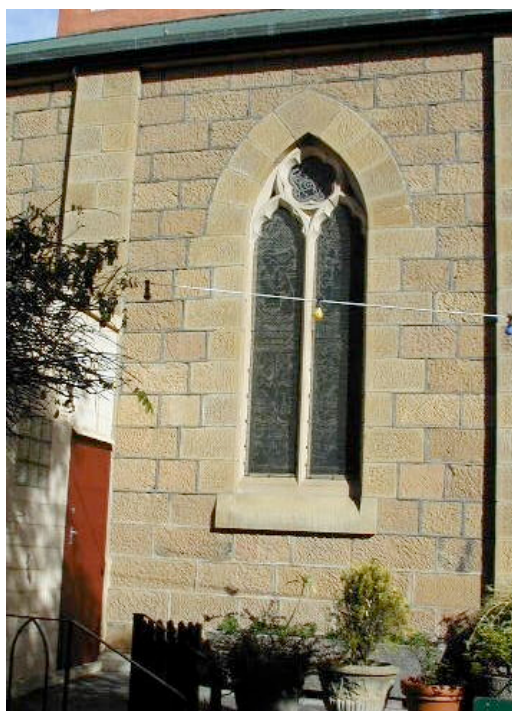


Figure 4.39
Exterior window head
detail. If secondary glazing
is required it should be cut
around the stone tracery.
2005



The system does have a draw back in that the aesthetic appearance of the outside of the church is altered because the larger sheet/s of external clear glass is far more reflective than the stained glass. However given the high heritage of the windows W6 and W7 and the fact they address the courtyard rather than the public street this compromise is acceptable.

Policy Recommendation No 20: Stained glass window protection

The preference is for the stained glass to continue to be protected by external wire screens. When required these screens should be replaced in bronze mesh with bronze fixings into the mortar joints. If secondary glazing is required it should be cut around the stone tracery. The lancet larger lancet panels should be broken up with horizontal glazing bars at appropriate positions to give a more sympathetic texture.

4.5.7 CHAPEL ARCHWAY

This archway was cut into the church wall in 1877 with the Chapel previously being accessed by a modest doorway. Refer Chapel analysis below for the recommendation that the glazing to the archway be altered in the future to be more sympathetic to the character of the Church.

4.5.8 RISING DAMP IN NAVE

In the nave several areas of flaking paint and eroding stonework at ground floor level are visible. This is attributable to rising damp and salt decay. Proposals for stone conservation on the exterior in terms of changes to hard paving and drainage and the use of desalinating renders may assist resolution of the problem. However it is likely that some internal desalination would also be beneficial.

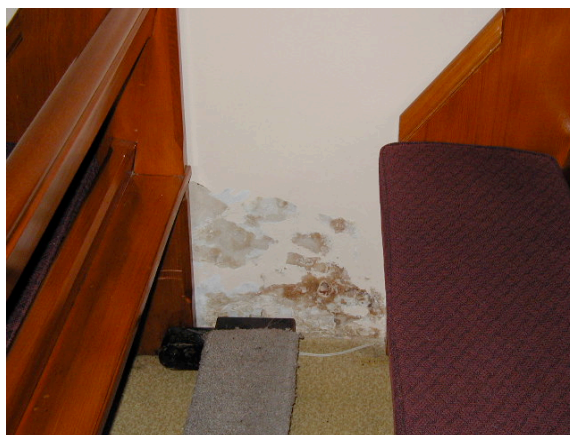


Figure 4.40
Rising damp and salt
decay on the north wall of
the Nave. 2005

Policy Recommendation No 21: Sacrificial Render

Consideration should be given to removal of the paintwork at the lower levels of the nave walls and an application of a sacrificial render. This could be coordinated with appropriate reinstatement of a decorative dado around the walls. A sample area could first be prepared.

Consideration could also be given to the creation of internal or external air drains.



Figure 4.41
Front porch & glazed doors.

FRONT PORCH

The front porch is situated under the central tower. The ceiling is painted beaded boarding. Simple and appropriate suspended spherical glass light. The walls are paint on smooth ashlar stone. The floor is tessellated tile [1856?] in good condition. The front door and the timber tympanum above are timber with Gothic paneling, mouldings and external round wooden studs. Painted inside and out. **High Significance**

Two lancet windows to north and south walls with diamond shaped plain coloured glass set into timber glazing bars.

Original finishes to porch joinery etc is likely to be evident through paint investigations and could be reinstated. [P3] Frameless glass door-set and fanlight within the second Gothic arch into the nave creating an airlock. This allows the main doors to remain open during daylight hours and services creating a more welcoming entrance. It is a reasonable solution for this circumstance, however the door leaves are a little narrow and awkward to operate and they fail to provide adequate sound insulation.

Figure 4.42 left
Porch door and window.
2005

Figure 4.43
Salt damp on interior north wall of porch 2005



The paint is peeling near floor level and evidence of salt attack to stone. This problem is also evident on exterior face of wall including erosion of face stone and algal growth.

Policy Recommendation No 22: Nave walls

Consideration should be given to removal of the paintwork at the lower levels of the nave walls and an application of a sacrificial render. This could be coordinated with appropriate reinstatement of a decorative dado around the walls. A sample area could first be prepared.

4.5.10 EASTERN AREA UNDER GALLERY

The gallery is supported on 5 rounded clustered gothic columns. The ceiling below the gallery is raked and lined in smooth painted plaster. A crystal chandelier hangs from the roof. There are two small fonts set into the stonewalls either side of the main entrance. **High Significance**
Central to the rear wall is the main entrance to the church with frameless glass doors.

Figure 4.44

View of the main entrance with the flanking fonts

Figure 4.45

View of Nativity shrine in the SE corner adjacent to the main entrance.



White radiating heaters are wall mounted in this entrance area along with a security camera [gray] and speakers on both of the side walls. Badly worn linoleum as in nave with same brown patterned carpet. In the SE corner of the church under the gallery and adjacent to the main entrance is a small shrine to the Nativity. The wall behind the shrine is panelled in vertical v-jointed timber boards with a clear finish [c1960?]. Behind this panelling is the side entrance door which is no longer usable because the confessional boxes were built across it. Should this panelling ever be removed it may reveal evidence of earlier paint schemes.

Policy Recommendation No 23: Nativity Shrine



Figure 4.46
 One of the columns
 supporting the gallery.

Consider a future limited competition for a new Nativity Shrine which is contemporary yet complimentary to the heritage values of the Church. This would be particularly needed if a heritage paint scheme is reinstated to some extent through the whole Church.

To the north are the Gallery stairs with a locked door at the quarter landing. All finished in the same pinky cream paint scheme. In the NE corner is the gothic timber panelling which now forms the disabled access porch. This panelling may originally formed confessional boxes.

*Gallery Stairs: **significant**.*

*Stair door: **intrusive**.*

*Side porch paneling: **high significance***

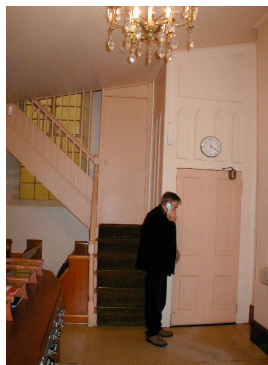
*Paint Scheme to the above: **intrusive**.*

SIDE [DISABLED ACCESS] PORCH

To the north of the main porch entrance is a disabled access porch entrance. Ceiling is painted beaded boards. The north wall is painted stone and is showing signs of salt decay. The remaining walls are painted timber paneling with Gothic motifs. Door and tympanum above are timber with Gothic paneling and external round wooden studs. Painted inside and out. **High Significance**.

Figure 4.47
 Disabled access porch
 entrance and gallery stairs

Figure 4.48
 Gallery stairs



Policy Recommendation No 24: Porch Dado

Paint should be removed from the stone walls in both the main entrance porch and the disabled access porch to a suitable height [1.2m?] and a sacrificial render applied. [P1]. Following [external] remedial action to arrest damp in stone the sacrificial lime render can be removed and the both porches should be redecorated throughout based on an investigation of early finishes. [P3]

4.5.11 EASTERN GALLERY

Figure 4.49
View of Gallery looking
north

Figure 4.50
View of the current organ.



Figure 4.51
Entrance to tower.

Figure 4.52
Cracking in Window reveal
Wx from Gallery level.



There are two gothic windows at the rear with smaller central gothic doorway to tower. One pointed gothic window on each side. The balusters to the timber front railing have a gothic motif. Two small electric lights high mounted on rear wall. Five fluorescent lights fixed to the roof trusses. Variety of seating arrangements including two types of polished timber pews. The Church organ is housed here. A new key board was purchased in 1996.

The Gallery space appears somewhat chaotic in its use and presentation. It would appear that only the organist and choir have occasion to access the Gallery. The remainder of the time it is kept locked. There are wall cracks in SE corner around windows. Paint peeling around window in NE corner.

There is evidence of calsomine and/or distemper paint finish under existing. There is evidence of salt damp at gallery floor level – paint blistering. Evidence of previous crack repairs in soffit of stone arches to windows W12 and W11. These problems may be associated with poor roof flashings or with

the loss of mortar from the stonework allowing water ingress. Some window joinery may also leak.

Policy Recommendation No 25: Eastern Gallery

Gallery Space should be redecorated based on an investigation of early finishes including new seating layout to improve functional use and to be presentable on guided tours of the church. Cracks and damp issues should be addressed at that time. [P3] At gallery level loose surface mounted wiring and the power to the organ needs resolution.

4.5.12 LIGHTING & ELECTRICAL

Initially the church lighting was very dramatic with the Mather painting highlighted in a shaft of light from the skylight above. In the 1856-59 redecoration there were 3 suspended candelabras. Electric Lighting was installed in the church in 1915. The lighting to the Sanctuary was upgraded in 1995.

Figure 4.53
Some of the loose surface wiring visible at Gallery level.

Figure 4.54
Light fitting



Currently the church nave is lit by six large brass gothic-style light fittings with opaque glass suspended from the roof trusses. *Contributory significance.*

There are wall mounted radiator heaters, white, including 2 on each side wall of the nave, 2/3 way up wall. These were installed in 1996 and although the best solution at the time they detract from the heritage presentation of the church, and would be particularly unsuitable if original wall finishes were reinstated in the future. *Intrusive*

Policy Recommendation No 26: Heating System

During insertion of new flooring consider new concealed heating system under new floor finishes or at a lower level adjacent to walls. [P3] Removal of the heaters would be of particular benefit if a heritage paint scheme was introduced throughout the nave of the church.

A new audio system was installed in the Church in 1996 together with a hearing loop for the hearing impaired. The Church was rewired and a fire alarm system was installed in 1998. New heaters in the choir loft also. Dimmers on the church lights. Spot light on statues. Switchboard replaced.

4.5.13 CONFESSIONALS

Confessionals have pegboard acoustic linings and some face brick. The analysis of the exterior of the church recommends that the current confessionals be demolished and new confessionals accommodated elsewhere.

4.5.14 THE SACRISTRIES

The Sacristies were added to the church in 1856 to a design by Henry Hunter under the direction of Bishop Willson. The door leading to the Sacristies, although not original is furnished with a set of Pugin designed hinges, latches and handles brought out to Tasmania by Willson in 1844. Walls are hard plaster but door and window reveals are thin skim coat over sandstone. Many layers of paint.

Floor is carpet c1960 OK condition. Ceiling is small section exposed rafters with wide but jointed boards over – all painted off white. Some boards split. Paint crazed. Electrical services surface mounted. Tall flat timber skirting with bevel top. Evidence originally stained – now painted. Timber jambs inside stone reveals are wide beveled and stopped. Doors are vertical boarded with beveled timber frame. Door missing into western room

Rising damp and stone decay at base of eastern external door. Western door has internal solid core panel over timber door [security and sound insulation?]. Western room has built in paneling and joinery for bio box type arrangement. Built in robe cupboard. Also safe built into stone wall of church in SW corner. Door into eastern room has hole cut into it and has been shortened.

4.5.15 MOVEABLE HERITAGE

There is an inventory of altar vessels etc. Most chalices are inscribed and identifiable. The Catholic (Archdiocesan) Archives includes a museum of altar vessels and vestments. Within the Mt. St Canice museum there is a fine display of early vestments, chalices etc, all well cared for in appropriate and secure conditions [museum open Tues. Wed. Thurs by appointment]. For example the font originally

made for St Joseph's c1840-41 was later sent to St Xavier's Church and is now housed at the Museum⁸.

The moveable heritage collection at St Joseph's church has not been examined in detail as part of this Plan. Associated with the Church are numerous sacred vessels and vestments of heritage significance, some dating from the 1840s and 1860s. An inventory on Church files [n.d.] shows that items include chalices, vases, signet rings, statues, candlesticks, Crucifixes, incense boats, thuribles, bookstands, copes, cope and veil stands, a sanctuary lamp and ciboria. Of particular significance are those 19th century items associated with Bishop Willson and his friendship with Augustus Pugin. Some of these items were lent to the 2003 exhibition 'Creating a Gothic Paradise: Pugin in the Antipodes'. They are listed in the catalogue to the exhibition.

Brian Andrews estimates that there are about 750 objects of significance or high significance belonging to St Joseph's Church⁹. These include a complete suite of textiles and metalwork for St Joseph's as the pro-Cathedral. In particular, the textiles, which have been remarkably preserved [unlike their British counterparts which have suffered the ravages of a damp climate]. Few religious vestments from the 1830s survived intact in Britain.

The collection of 19th century religious vestments at St Joseph's are of **high** significance.

Attached to the Church walls are the French terracotta Stations of the Cross in oak frames. These were installed in 1873. **High Significance**

There are also numerous paintings and other items within the Monastery. Although the property [land and buildings] at St Joseph's has been in the custodianship of the Passionist Order since the 1960s, and is outside the trusteeship of the Roman Catholic Church in Tasmania, it is unclear which body is responsible for the collection of those pre 1960s religious artefacts and furnishings at St Joseph's.

Policy Recommendation No 27: Moveable Heritage

- A separate professional study of the moveable heritage of St Joseph's is recommended.
- Particular attention should be paid to the identification, cataloguing, storage and security requirements of these articles of high heritage significance.

⁸ Personal comment Brian Andrews 2005.

⁹ Personal comment Brian Andrews 2005

- The issue of the ownership and responsibility for the moveable heritage collection at St Joseph's should be reviewed.
- The collection should remain strongly connected to St Joseph's Church and parish, ideally stored on site, and
- Consideration should be given to the display of the best pieces of the collection under museum conditions, even if only able to be viewed on guided tours possibly within the public areas of the Monastery.

4.5.16 CHURCH ARCHIVES¹⁰

An agreement was documented between the Archbishop and the CP Provincial Superior when Archbishop Yuncy first invited the Passionists to take charge of the parish regarding Parish records. The parish is still part of the archdiocese and the parish priest is subject to the Archbishop regarding the parish. The parish records and parish property still belong to the parish and if the Passionists withdrew these records would remain in the parish.

Parish registers and other church records have been catalogued and the older non-current registers deposited on loan for safekeeping with the Archdiocesan Archives, where they are stored in proper museum conditions for conservation, under the care of an archivist, according to Archdiocesan policy, although still parish property. The archivist deals with research inquiries.

The Catholic Museum and the Archives are both the responsibility of the archivist. The archivist has been trained and has advice and storage and exhibition materials from the National Archives and the TMAG.

Policy Recommendation No 28: Church Archives

The information folders on the Parish history and conservation should be available for viewing by the Church Committees, parishioners generally, and the wider community.



Figure 4.55
View of Chapel from SW
[Monastery Courtyard]

4.6 THE CHAPEL

Simple rectangular planned Chapel with gable ended roof. There are triangular timber louvre ventilators in the roof. Roof cladding is now corrugated iron. At the north end is a brick gable end with a parapet wall. Below a half round window in the gable is the skillion roof of the flower/store room [former Chapel Sacristy?].

¹⁰ Information supplied by Shirley King 2006.



Figure 4.56
View of the Chapel from East [St Joseph's Courtyard]. The former Gothic window now 'stoned' up can be seen above the wall.



Figure 4.57
Interior looking South 2005

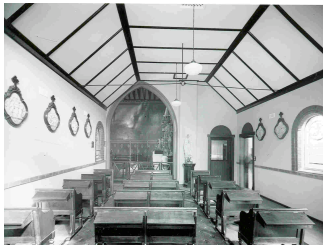


Figure 4.58
1937 view looking South [Beattie]

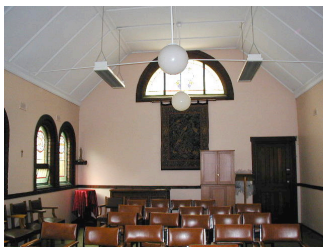


Figure 4.59
Interior of Chapel looking North. 2005

The Chapel was added to the Church in 1877 as a side chapel for the Sister's of Charity who had occupied the Monastery since 1847.

Originally connected by a small door to the church under a standard church Gothic window, the current archway was cut through in 1877. The opening was originally a clear arch. The current timber framed glazing was added in the 1980s. Also in the 1980s an east facing window was converted into the current courtyard external door.

The interior of the Chapel was redecorated sometime between 1923 and 1937¹¹ when new timber doors were given their current face brick architraves, the face brick dado line was added and the ceiling lined with fibrous cement sheet. It is assumed that the exterior of the Chapel was substantially rebuilt at this time also as much of it is now hard-fired stretcher bond brickwork with expressed headers to the round arches and to the sill line. Such details are typical of the late 1930s. It may be that the original 1877 Chapel walls of brick or stone had so deteriorated that reconstruction was required.

Significance: The Chapel

Overall the Chapel is of Significance rather than High Significance. The fabric has been largely reworked since its original construction in 1877, however it is now a good representative example of an Interwar Church interior. Much of the heritage significance of the Chapel rests in its historical and spiritual value.

The Chapel's construction in 1877 represents the expanding needs of the Sisters of Mercy in Tasmania. Significant features remaining from 1877 are the exterior roof ventilators and the stone coping, corbels to the gable end, cappings to the engaged pilasters and the internal expressed steel roof truss.

CHAPEL INTERIOR

The Chapel has a barn shaped ceiling lined in fibrous cement with expressed panels - all painted white. Originally the ceiling panel frames were a darker colour, possibly stained timber [see 1937 interior photographs]. Two expressed steel rod trusses painted white. Central square perforated ventilating panel. Three suspended glass sphere lights [modern]. Four suspended heaters [intrusive], ceiling

¹¹ See photographs by Beattie of the Chapel 1937.



Figure 4.60
Chapel from Church 2005

access hatch at Church end. Masonry walls are hard cement render, painted.

Dark brown face brick semi-circular arched architraves to windows and to external doors. Face brick stretcher course as a dado line. Two sets of paired arched windows with simple geometric coloured glass leadlight panels [total four arched panels] including central quatrefoil with symbols. Internal doors have flat stained timber architraves. The two doors in SW corner [to Monastery] have semi circular fanlights which have been blanked off. Door in north wall through to flower room has a flat timber architrave. Floor covering is carpet with painted timber quad skirting. There is a step up from the chapel into the Sanctuary.

The interior of the Chapel was repainted in 1995 at a cost of \$600. New lighting and the heaters were installed in 1996 and 1998 respectively.

See also Analysis of Church Interior for comment on the current glazing between the Church and the Chapel. The opening through to the Chapel from the Church has rectangular stained timber framed glazing and a door into the Sanctuary [c1970?]. This glazing detracts from the heritage presentation of the interior of the Church by interrupting its essentially Colonial Gothic character.



Figure 4.61
1937 view of the Chapel
from the Sanctuary
[Beattie]

Current Glazing of Arch between Church and Chapel is **Intrusive**

Policy Recommendation No 29: The Chapel

During any future major conservation works consider re-glazing the opening to be more sympathetic to the Gothic interior of the Church [eg more verticality with finer glazing bars].

At that time disability access between the Church and the Chapel should be reassessed.

4.7 THE MONASTERY

4.7.1 THE MONASTERY GENERALLY

The 2-3 storey Monastery is located at 65 Harrington Street. The earliest part of the Monastery is of 2 storey sandstone construction and is immediately adjoining the Church to the west. It was built from 1840 [i.e. at the same time as the church] to serve as a residence for Father Therry. In 1844 Bishop Wilson after arriving in the Hobart on the 11th May to take over the diocese proceeded directly to St Joseph's, where he resided in the living quarters which were to be vacated by Father Therry. The eastern stair-hall adjoining the

Church served also as the Sacristy until the new Sacristies were built on the south side of the Church in 1856.

Figure 4.62

Detail from Postcard in TCA collection showing the 1840s and 1870s sections of the Monastery to the west of the church. Date unknown. Also shows original stone finishes to Monastery entrance wall.

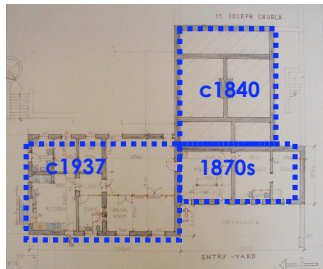


Figure 4.63

Plan of Monastery showing stages of construction. MK.

Figure 4.64 below

Detail from an 1960's photo showing the 3 bay roof of the 1840's Monastery with 1870's and 1937 additions, each with separate roofs.

The 1840s building retains many features typical of the period including 3 bay roof form [due to the need to use short lengths of timber], 6 pane double hung window sashes and internal features such as cornices, staircase, window shutters and other joinery.

In 1847 the residence was adapted as a convent for the Sisters of Charity. The building was extended to the west in the 1870s because accommodation for the Sisters had become quite cramped. This extension is also of stone construction although the west and north facing walls have been rendered.

The 1870s wing now incorporates a grand stair hall connecting the 3 levels. The detailing on the stair and its round headed stained glass windows suggests a late 1930s construction date. The fact that Beattie took extensive photographs in 1937 suggests that some areas such as the stair and dining hall may have been reconfigured and/or redecorated for the Sisters about that time.

Also about 1937 the large northerly brick wing was added. The Passionist Fathers took over the ministration of the St Joseph's parish in 1956 and in 1957 the residence became their Monastery.

Significance Assessment: The Monastery

The 1840s and 1870s sections of the Monastery are of high heritage significance not only for its demonstration of architectural features of the period but for its historical use and associations with its residents including those of the present day. The 1937 wing is less significant and is somewhat intrusive in its lack of respect for the architecture of the Church, Monastery or Chapel, however it has reasonable

strategic value in providing appropriate long term residential use associated with the Church.

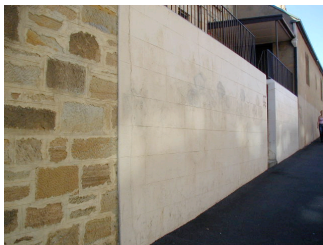


Figure 4.66
Monastery rendered wall to
Harrington St.



The Monastery is generally in good repair. It is understood fire and electrical services were upgraded in 1988 following the 1997 Rawlinson's Maintenance Plan. Redecoration of the interiors could enhance and interpret some of the heritage features.

4.7.2 MAIN ENTRANCE TO MONASTERY FROM HARRINGTON STREET

The retaining wall to Monastery front terrace is rendered and coursed and is painted pink. It is subject to graffiti and needs to be regularly repainted. The render was probably applied in the 1960s when the Sacristy was also rendered. The current colour of the painted render is out of keeping and shows faults. A deeper stone colour would be more appropriate. The painted street number is also out of keeping and should

be replaced in accordance with a coordinated approach to signage for the Church buildings. An interpretive sign on the heritage significance of the Monastery at street level should be considered.

The concrete steps, at the main entrance to the Monastery are practical but unwelcoming and detract from the heritage values of the property. The entrance porches are very practical but are not particularly sympathetic to the heritage presentation of the building. For example the Main entrance canopy cuts across the door opening. There are expanded aluminium security screens to doors and windows at the two lower levels. Although practical the screens detract from the heritage values of the building.

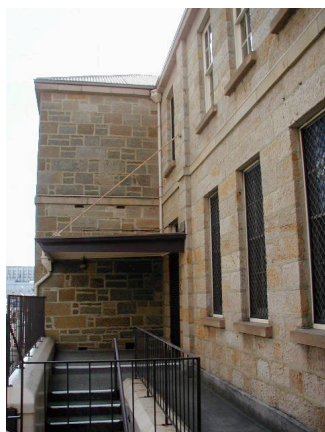


Figure 4.67
 View of main entrance terrace looking west.

Policy Recommendation No 30: The Monastery Entrance

- Consider ways of refinishing the entrance steps and terrace to enhance the heritage qualities of the Monastery [eg stone flagging]. [P3]
- Repaint the already painted stone wall immediately on Harrington St in a stone coloured paint. [P1]
- In the longer term remove the hard render and conserve stone wall below. If necessary re-apply a soft lime-based render [P3]
- Provide new coordinated naming, interpretive and directional signage sympathetic to the heritage qualities of the building and coordinated through all the Church properties. [P2]
- Consider replacing the diamond pattern expanded aluminium security screens with new black stainless steel security mesh in steel frames. [P3]
- Consider replacing existing entrance porch canopies with a new more sympathetic design in any major upgrade of the Monastery. [P3]

4.7.3 EXTERIOR FABRIC OF THE MONASTERY

The exterior fabric is generally in good condition. Adherence to a good cyclical maintenance program is recommended to retain this good condition. The west facing side facade [1870s construction] is 'rendered and coursed' in a coloured render to simulate ashlar stonework. It is not known when this occurred but possibly in the 1960s when the Sacristy was similarly rendered. This render is in reasonable condition unlike the Sacristy. It is not proposed that this render be removed. It should be monitored however and cracks quickly repaired.



Figure 4.68
 West facing elevation of Monastery showing render finish and intrusive externally mounted services.

4.7.4 EXTERIOR SERVICES

Conduit running around stone south elevation facing Harrington St above string course. Leads to alarm bell. Although neatly placed this is an unsightly precedent, and fixings also damage walls. Services mounted externally on rear west facing stonework. Unsightly and likely to get worse as services changed and added to..

Policy Recommendation No 31: Monastery Services

- During any new service upgrades explore options for allocation of internal horizontal and vertical services ducts. If required external vertical conduits should be neatly grouped hidden behind a duct and possibly located with the downpipe.
- Ways of relocating current externally run services internally [eg through attic spaces and new carefully sited corner ducts] should be explored.

4.7.5 MONASTERY INTERIOR

Much repainting and new carpet was carried out in 1995 – 98, together with some upgrading of kitchen and laundry areas. The Monastery was rewired in 1998 together with a new fire detection system. Some fine interior heritage features remain in the 1840s and 1870s sections including ceiling cornices and roses, fire surrounds, door and window joinery, stair joinery and skirtings. Both the 1840s stair hall and the 1870s grander stair hall have heritage value.

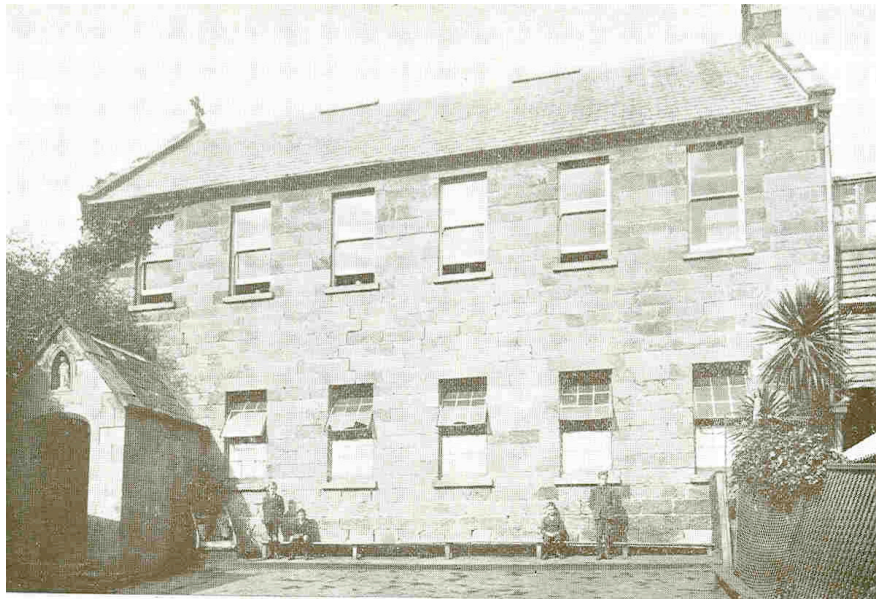
Policy Recommendation No 32: Monastery Interiors

Any future redecorating schemes of the 1840s and 1870s wings of the Monastery should take the opportunity to enhance the heritage character of the grander rooms, stair halls and corridors. For example new paint schemes could be based on some investigation of early schemes by a heritage consultant. Particular attention should be paid to the conservation of early and significant interior finishes. The c1937 wing of the Monastery could be considered for demolition provided the new development was sympathetic in layout, appearance and use to the remaining St Joseph's church complex and the Precinct generally.

4.8 THE FORMER ST JOSEPH'S SCHOOL

The St Joseph' School was located adjacent the Church, refer Figure 4.69 below, and was demolished in the 1920's to make way for the construction of the new wing of the Presbytery. The school was an imposing sand-stone building of two storeys with a rectangular plan, and a small western entrance porch. It is not anticipated that any archaeological remnant of the School remains.

FIGURE 4.69 the former ST JOSEPH'S school, c1910.



4.9 CULLEN HOUSE

Cullen House at 161 – 163 Macquarie Street was constructed as two conjoined town houses in 1846/47. They were obviously a property investment for the then private landowner and were immediately advertised to let with 'ten rooms in each...There are to each dwelling a commodious yard and out-houses, consisting of store-room, two-stall stable, with water closets of the most superior construction, ...'. These outhouses and stables no longer exist being taken up with the Legacy House hall to the west.

The two houses were purchased by the Passionist fathers around 1978. The left hand house [163] was adapted for Church purposes [offices and meeting rooms] at that time and was renamed Cullen House. Also at this time the rear courtyard and toilet block to service the church was constructed. 161 Macquarie Street is let out to private commercial tenancies. Amongst the Church Archives are some papers retrieved from behind the mantelpiece on the first floor of 161 Macquarie St in 1978. They include a Bill dated 17 March 1853 from H. Lipscombe to Mr Newburn. Also a list of clothing, sheets etc. n.d. [c1859-1870] and a list of names n.d. [c1859-1870]. Also a visiting card of Mrs Rowland Davies.



Figure 4.70
Macquarie Street facade
in 2005.



Figure 4.71
2005 rear view

Significance Assessment: Cullen House

Cullen House is a fine example of a mid 19th century townhouse. It has reasonably intact exterior and interior fittings and finishes. Of particular note are the ground floor vertically sliding window shutters. Cullen House contributes strongly to the setting of St Joseph's church, the St Joseph's

Church precinct and the Hobart townscape. More research is required into the history of the buildings and their current condition. At such time the significance and policies in this document should be reviewed.

4.9.1 USE

The ground floor rooms of No 163 Macquarie Street, are used by the Church for meeting rooms. The first floor is leased to the Australian Council of Churches [Tasmania] and the attic is used for storage by the Refugee Committee. No 161 Macquarie Street is let to commercial tenants.

4.9.2 EXTERIOR

The conjoined houses at 161-163 Macquarie Street retain their original fine picked face stone exterior facing Macquarie Street. The upper windows have dressed stone architraves now painted. The main entrance door has a pedimented painted timber doorcase. The side and rear walls are brick which have been painted. It is unclear if they were originally 'rendered and coursed' or perhaps limewashed.

Figure 4.72 left
Detail from 1887 Don
Stephen's photograph
CA.1.7

Figure 4.73
Front landscape detail.



4.9.3 STREETSCAPE DETAIL

The front of Cullen House appears to have been landscaped c1970 with the removal of any front allotment delineation and the provision of pre-cast concrete planter boxes. Inappropriate curved steel pipe handrails are provided either side of the entrance steps.

Significance Assessment: Cullen House Streetscape

The current streetscape detail for Cullen House is **intrusive** to both the heritage significance of this property and to the Church and Precinct generally.

The current signage is piecemeal and the style of the 'Cullen House' detracts from the heritage significance of the Building.

Figure 4.74 left
Cullen House Sign



Figure 4.75
Traditional steel
flat balustrading.



Policy Recommendation No 33: Cullen House Setting

The street frontage to Cullen House should be redesigned by a professional landscape architect, to compliment the heritage significance of the property and the precinct. This should occur at the same time as the Church courtyard landscape redesign.

More traditional steel flat handrails should be provided to the entrance steps. A free-standing sign should be considered which could also give some interpretation of the significance of Cullen House.

4.9.4 INTERIORS

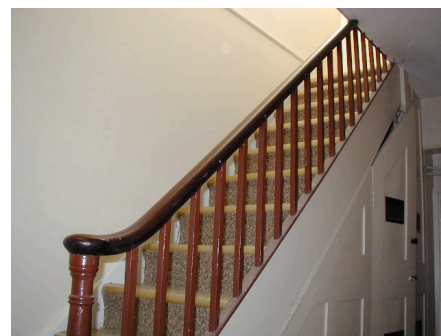
Access was only available to No 161 Macquarie Street in the preparation of this Analysis. The Colonial Times of 2 February 1847 gives a detailed description of the houses:

'... There are ten rooms in each, laid out as follows:- Three on the basement floor, comprising an excellent kitchen, with a large range, and commodious closets and cupboards; two on the ground floor, with handsome sideboards; and two on the first floor, with three spacious and well aired attics. The principal apartments are fitted up with handsome register stoves, bells, and patent encased window shutters. ...'

Figure 4.76
Ground floor room facing
Macquarie Street. These
windows have shutters
which slide up from under
the sill board.



Figure 4.77
Staircase



Significant interior elements include the external joinery, internal shutters, staircases, cornices and skirtings. Many of the doors have been replaced. Other than a basement fireplace there are few original fire surrounds or grates in Cullen House.

There is an extreme rising damp problem in the basement of Cullen House which means these areas are no longer in use except for non-critical storage. Bad rising damp is also in evidence on the south corridor wall at ground floor. The rising damp problems are probably exacerbated by the hard paving against external walls and by the watering of planter beds.

Policy Recommendation No 34: Rising Damp

The rising damp problems in the Cullen house basements require further investigation. Some minor measures such as removal of plantings [and associated irrigation], hard paving against walls and provision of better ventilation may relieve some of the problem. Application of sacrificial renders could also be considered. The removal of interior concrete and the provision of air drains can also be considered, however the cost and intervention needs to be weighed up against the size of the usable space in the basements and maintenance issues with such solutions.

Any future redecorating schemes should take the opportunity to enhance the heritage character of the grander rooms, stair halls and corridors. For example new paint schemes could be based on some investigation of early schemes by a heritage consultant. Particular attention should be paid to the conservation of early and significant interior finishes and fittings.

Figure 4.78
Basement rising damp.

Figure 4.79
rising damp in ground floor
corridor south wall

The planter bed immediately to the south of 163 Macquarie Street should be removed as part of the re-landscaping of the Church courtyard. This will alleviate the internal rising damp problems on that wall.



4.10 EXTERNAL PRECINCT LANDSCAPE

4.10.1 CHURCH LANDSCAPE

The landscaping of the front entrance to the Church has changed at least 4 times coinciding with major upgrades to other parts of the site. There are some fabric conservation problems with the current landscape scheme and it fails to celebrate the heritage qualities of the Church

Policy Recommendation No 35: External Landscape

Overall the current landscaping does little to enhance the significance of the Church and should be redesigned by a professional landscape architect, taking into account the findings of this CMP.

Figure 4.80
View in 2005



Figure 4.81
Detail from the Evans
Chapman 1844 sketch.



Figure 4.82
Detail from the Don
Stephens photograph n.d.



The current low stone wall and paving is to a 1980 design for the front entrance landscaping by architect M. G. Vincent. Carried out in 1984, it incorporates the floodlighting for the Church. On the south side the wall has a curved coping-stone. The wall along Macquarie Street is topped by a flat moern stone coping- possibly with intention that it would be used as a seat. The current form includes some of the early stone wall along Harrington Street and may include the lower courses of earlier stonework along Macquarie Street.

Policy Recommendation No 36: Stone Wall

The current stone wall is of neutral significance. During redesign of the front entrance consideration could be given to changing the wall to interpret the 19th century form with the Gothic stone pillars.

Figure 4.83
Detail from c1930s
postcard.



Figure 4.84
Detail from c1960s view.
Note the stone boundary
wall on the north side still
existed at this time.



The current paving around the front and sides of the Church is interlocking herringbone concrete paving. The Analysis of external fabric recommends that the paving is removed from immediately against the Church walls as it is preventing moisture evaporation from the ground forcing the sandstone to act as a wick for moisture and accelerating salt decay of the stone. In addition the small unit shaped paving is too fussy for the simplicity of the Church. **The current paving is intrusive to the heritage qualities of the Church.**

The earlier schemes for the front entrance do not seem to have included any plantings. The current native shrub plantings do soften the corner but do not contribute to the heritage presentation of the church. Watering of the plantings may be contributing to the damp and staining problems in the exterior stonework.

Policy Recommendation No 37: Entrance Landscaping

During the redesign of the Church entrance landscaping removal of the plantings should be considered.

Figure 4.85
Paving detail 2005



Figure 4.86
Existing Church sign



The current free standing Signboard was erected in 1982. It is now dated and dirty and difficult to read. Attached to the Church side entrance is further signage which allows for changing Mass times and other information. The positioning of this sign is misleading as to which is the main entrance to the Church.

Policy Recommendation No 38: Church Signage

The Church signage should be redesigned to have one free standing sign incorporating opening times and event notification and possibly including some interpretation of the heritage value of the Church.

Figure 4.87
Church sign attached to wall.



Figure 4.88
Passionist symbol at the entrance gates to the courtyard from Macquarie Street. These gates celebrate the current religious life of the church and are relatively sensitive to the heritage value.



The Church Courtyard was formed c1978 when the adjacent stone townhouses were purchased by the Church and the external toilet block was attached to the back of No 163 Macquarie Street.

Although recent in origin the Courtyard is strongly valued by the current Congregation as both a place of gathering and celebration and of opportunities for quiet contemplation.

Policy Recommendation No 39: Church Courtyard

There are some problems with the impacts of some of the Courtyard elements in terms of both fabric conservation and of visual presentation on the heritage value of the Church and Cullen House. The landscape is also in need of re-vitalisation to realize its potential as welcoming oasis for a gathering of the Congregation and for spiritual retreat from the busy city.

Starting at Macquarie Street the planting bed on the right is causing rising damp and salt decay problems within Cullen House [163 Macquarie St].

Figure 4.89

WCs at the rear of Cullen House.

Figure 4.90

The planting on the left is contributing to rising damp in Cullen House. Opening this up would also provide a more welcoming entrance to the courtyard.



Until recently the planting at the Courtyard entrance was quite thick preventing visitors being drawn into the area but also hiding the unsympathetic form of the Confessionals attached to the side of the Church. Demolition of the Confessionals will greatly enhance the setting of the Church but will also create better opportunities to revitalise the Courtyard. Similarly the current toilet block does little for the presentation of Cullen House nor the general ambience of the Courtyard.

Policy Recommendation No 40: Landscape design

- A professional landscape designer should be engaged to provide a design for the revitalisation of the Courtyard landscape. The project should involve strong community input and should take into account the findings of this CMP. It may be eligible for a community grant. It should be coordinated with the redesign of both the Church and Cullen House Street frontages.
- The planting beds immediately against the south wall of Cullen House [163 Macquarie Street] should be removed to reduce rising damp problems in Cullen House
- Courtyard paving types and falls should be carefully considered to reduce rising damp problems.

- Consider redesigning the toilet block, possibly relocating the facility within the back room of Cullen House, providing the fitout is reversible.
- The statue of St Joseph is of high heritage significance. An appropriate setting should be provided together with seating for quiet contemplation.
- The rustic old walling of both the Chapel and the garden walls of Cullen House should be celebrated and interpreted in any new courtyard design.

4.10.2 MONASTERY COURTYARD

A north-facing courtyard is formed between the 1870s Chapel and the 1930s Monastery residential wing. However it is somewhat over-shadowed by the Legacy House Hall. This courtyard is landscaped with lawn and plantings and is used by the Fathers for quiet reflection in addition to being used as a drying area.

Figure 4.91

The confessionals are intrusive to both the Church and the Courtyard



Figure 4.92

The statue of St Joseph is of significance and deserves better presentation.



Figure 4.93

Monastery Courtyard looking north toward the Legacy House hall.



Figure 4.94

Views of the western boundary fence from the Harrington St footpath to the west.



Significance Assessment: Monastery Courtyard

Of some Heritage Significance particularly as there may be archaeological remnants of the eastern end of the early St Joseph's school building.

4.10.3 MONASTERY CARPARK FRONTING HARRINGTON STREET

The stone wall fronting Harrington Street and returning along the western boundary is of heritage significance and is also a suitable material for the heritage presentation of the Monastery. The remainder of the area provides essential carparking areas for the Monastery but is of low aesthetic value.

Significance Assessment: Monastery Carpark

With the exception of the Harrington Street stone wall this area has low heritage value.

The Gate to the carpark area off Harrington St is inadequate and possibly rarely used. The remainder of the boundary to the property to the west has a capped and lapped timber fence is in poor repair and is unsightly. It is used by the neighbouring property for a large 'business naming' sign. Signage Board to carpark entry is shabby. Renew as part of new signage for whole precinct. Ditto signage to carpark and Monastery entrance. Consider integrating intercom system into new signage beside Monastery entrance.

Figure 4.95
View of the Monastery carport from the Harrington St footpath

Figure 4.96
One of the many signs in the area.



Policy Recommendation No 41: Monastery Carpark

A new fence to the western boundary should be designed concealing more of the carport area and providing better security and overall presentation.

Provide new gate from Harrington Street integral to new designed boundary fence to the west.

Signage should be redesigned including the impacts of the neighbour's large 'business naming' sign.

4.10.4 VICTORIA STREET CARPARK [8 VICTORIA ST]

Bitumen paved relatively flat parking area addressing Victoria Street and surrounded by the side and rear elevations of the surrounding 2-3 storey buildings. The carpark provides vehicular and pedestrian access through

to the rear of Legacy House and the St Joseph's Monastery but only with knowledge of security codes.

The Victoria Street alignment has lapped treated pine fence about 1.8 metres high sloping down to about 1 metre at the entrance gates. These gates are about 1.8m high supported on steel columns. They are galvanised pipe framed with galvanised mesh infill. It appears they are rarely closed and locked.

Figure 4.97

View from opposite side of Victoria Street.

Figure 4.98

Streetscape view of the Victoria St carpark.



Figure 4.99

View of garages at the rear of Legacy House



Figure 4.100

Security gates between the rear of Legacy House and the Monastery yard leading to Harrington St.



Policy Recommendation No 42: Car Parking

The car-park forms a gap in what would normally be a continuous streetscape. If it were not for the value of the parking provided then the recommendation would be to redevelop the site to remove this gap. A solution will be found when Hobart property market is such as to provide for the expense of on-site underground car-parking. This may require a joint approach with the neighbouring site facing Harrington Street or with rebuilding of the modern building to the west on Victoria Street.

The car-park is owned by St Joseph's although it is not known when this area was purchased by the Church nor what kind of building previously stood on the site. In 1972 plans were drawn up for a five storey office building on the site by F.D Mack architects¹². The parking spaces closest to Victoria Street are mostly leased out to neighbouring businesses. Further into the site parking is allocated to Legacy House, Cullen House. Beyond the car-park boundary on the allotment facing Harrington Street is secure parking for the

¹² CA 1/H 16 Development Plans

Monastery. The area provides fire escape access for 6 Victoria St [Siren's] Legacy House and the North wing and courtyard [?] of the Monastery.

The carpark has a strong strategic role in providing income from rental of car spaces and for providing some additional parking for the congregation on weekends [although the spaces leased to the Astor Hotel are used 7 days per week].

All car parks are soulless places and the smallness of the blocks and maintenance issues prohibit any landscaping.

Policy Recommendation No 43: Car Park

There is an opportunity however to rebuild the fence fronting Victoria Street as an artwork contributing both to the streetscape and celebrating the dialogue between the Church and the wider community [eg Work with Refugees]. Such a fence [and security gates if required] would need to be vandal resistant and require low maintenance. Grants may be available for such an artwork approach to a new fence [eg Arts Tasmania]. Should the site ever be redeveloped the fence and gates could be relocated to another site within the Diocese where they would be to good purpose [eg a school].

There are no immediate condition issues. Cyclical maintenance would be required for the bitumen paving and the boundary walls, fences and gates belonging to the Church.

5.0 ASSESSMENT OF SIGNIFICANCE FOR THE ST JOSEPH'S CHURCH & MONASTERY PRECINCT

5.1 PREAMBLE

In this analysis the criteria used in the Tasmanian Historic Cultural Heritage Act have been used. An additional criteria entitled 'Aesthetic Significance' has also been added as this concept, although not included in the Tasmanian Act, is a criteria in the new national heritage legislation, the Environmental Protection & Biodiversity Act 2000.

5.2 CURRENT HERITAGE RECOGNITION

The significance of the St Joseph's precinct is recognised in its current listings:

- entered on the Register of the National Estate
- entered on the Tasmanian Heritage Register
- classified by the National Trust of Australia [Tas]
- listed in Schedule F Appendix 1 HCC City of Hobart Planning Scheme

5.3 ASSESSMENT OF SIGNIFICANCE

a. it is important in demonstrating the evolution or pattern of Tasmania's history;

St. Joseph's church, completed in 1841, served as the pro-Cathedral to the Catholic community of colonial Hobart town during the early establishment of the colony, from 1844 to 1865. St Mary's Cathedral was not completed until some decades later, shortly after the death of Bishop Willson, the first bishop of Hobart who had used the church as his pro-Cathedral until 1866. Bishop Willson added embellishments to St Joseph's in 1856 including the introduction of a rood screen and pulpit, which have now been removed and repositioned to reflect changes to the liturgy after Vatican Council 2. Thus the place demonstrates, in its fabric and its evolution, major changes within the Arch-diocese of Hobart, within the Catholic Church, and in the transitions of Hobart from its colonial beginnings to the present day.

b. it demonstrates rare, uncommon or endangered aspects of Tasmania's heritage;

St. Joseph's church, and its neighbouring Macquarie Street properties, is a remnant of the iconic 19th Century streetscape of upper Macquarie Street, celebrated by the work of colonial artists such as Thomas Evans Chapman and Thomas Bock.

- c. it has potential to yield information that will contribute to an understanding of Tasmania's history;**

Archaeologically, there are areas within the site likely to be of high significance, such as the under-floor to the church itself, and the church Courtyard.

- d. it is important as a representative in demonstrating the characteristics of a broader class of cultural places;**

St Joseph's church, together with St Mary's Cathedral and other 19th Century Catholic churches in Hobart, demonstrate the influence of Catholicism within the colony, and the importance of religious faith in the fabric of the Colonial town and [now] the city.

- e. it is important in demonstrating a high degree of technical achievement;**

The collection of large 18th & 19th century paintings, which hang above the Sanctuary, are of high heritage significance as fine examples of the religious art of the American artist Mather Brown [1761 – 1831] and William Paul Dowling [c1824 – 1877], an Irish artist transported to Van Diemens Land as a political prisoner, arriving in 1849. The [now covered] painted decoration to the sanctuary end of the church demonstrates skilled and fashionable decorative work.

- f. it has a strong or special meaning for any group or community because of social, cultural or spiritual associations;**

The Church is known as 'the City Church of the Catholic Community'¹. St Joseph's is more than just a church, it represents a living history. It is seen by many as their 'spiritual home', a quiet sanctuary in the centre of a busy city.

- g. it has special association with the life or work of a person, group or an organisation that was important in Tasmania's history.**

Fr. John Joseph Therry was one of the first two Catholic priests to serve in Australia, and he played a pivotal part in the genesis and development of early Catholicism within the colony. Bishop Willson was the first Catholic bishop in Tasmania. He used St Joseph's as his pro Cathedral whilst St

¹ Draft Application prepared by the St Joseph's Restoration Committee for Heritage Funding from Hobart City Council n.d. but 2004?

Mary's was being built. Bishop Willson contributed greatly to social reform in both Australia and England.

Aesthetic Significance criterion

The architectural style of St Joseph's falls into the category of 'Old Colonial Gothick Picturesque'. The style is sometimes called 'Primitive Gothic' to distinguish it from the later Victorian Gothic buildings which were more academically correct in their reference to medieval planning and detailing. In common with other pre 1840 Colonial Gothic churches, St Joseph's exhibits the application of Gothic detailing to what is essentially an early colonial classical or Georgian building. Also in common with other early colonial buildings St Joseph's exhibits a modest human scale, simplicity in its planning, a stage-set like quality and some whimsy in detailing.

The chancel of St Joseph's as remodeled by Willson in 1856 is considered to have been *'arguably the most comprehensive expression in Australia of the Pugin ideal for the revival of medieval Catholic liturgical practice'*. The rood screen, which Bishop Willson had introduced into the church in the 1850's, has been removed as part of Vatican II changes [parts of this screen were reused to create the current altar].

5.4 STATEMENT OF CULTURAL SIGNIFICANCE

The St Joseph's precinct demonstrates, in its fabric and its evolution, major changes within the Archdiocese of Hobart, within the Catholic Church, and in the transitions of Hobart from its colonial beginnings to the present day.

The church and its neighbouring Macquarie Street properties, are remnants of an iconic 19th Century streetscape of upper Macquarie Street, celebrated by the work of colonial artists such as Thomas Evans Chapman and Thomas Bock.

Archaeologically, there are areas within the precinct likely to be of high significance, such as the under-floor to the church itself, and the church Courtyard.

St Joseph's church, together with St Mary's Cathedral and other 19th Century Catholic churches in Hobart, demonstrate the influence of Catholicism within the colony, and the importance of religious faith in the fabric of the Colonial town and [now] the city. St Joseph's is more than just a church, it represents a living history. It is seen by many as their 'spiritual home', a quiet sanctuary in the centre of a busy city.

The oil paintings and the [now covered] painted decoration to the sanctuary end of the church demonstrate skilled and significant decorative work.

St Joseph's is closely associated significant in Tasmania's early history. Fr. John Joseph Therry was one of the first two Catholic priests to serve in Australia, and he played a pivotal part in the genesis and development of early Catholicism within the colony. Bishop Willson was the first Catholic bishop in Tasmania, and he used St Joseph's as his pro Cathedral whilst St Mary's was being built. Bishop Willson contributed greatly to social reform in both Australia and England.

St Joseph's exhibits the application of Gothic[k] detailing to what is essentially an early colonial classical or Georgian building, and in common with other early colonial buildings, St Joseph's exhibits a modest human scale, simplicity in its planning, a stage-set like quality and some whimsy in detailing.

6.0 CONSERVATION MANAGEMENT & INTERPRETATION POLICY

6.1 CONSERVATION MANAGEMENT POLICY: FABRIC

Conservation management policy for the precinct, its buildings, landscape, and moveable heritage, has been set out within the conservation analysis section of this Plan [refer **Section 4** above]. These policies are set out below in prioritised order as per the following schedule:

General policy

Priority 1: Action within 12 months [P1]

Priority 2: Action within 2 to 3 years [P2]

Priority 3: Action within 5 years [P3]

Guiding Conservation Policy

General policy

The St Joseph's precinct is of State/National significance and is to be conserved in order to allow retention and augmentation of its cultural values, and the conservation of its historic fabric. Conservation management should accord with this conservation management plan, and with other conservation protocols eg the Australia ICOMOS Burra Charter.

Policy Recommendation No 1: Townscape Values

General policy

When considering adjacent development proposals Hobart City Council should take into account potential impacts on the townscape values of the St Joseph's Church & Precinct as viewed from all directions.

Policy Recommendation No 2: Adjacent development

General policy

Church management should remain aware of new developments in the vicinity by tracking public notices and should make submissions on the impacts on the St Joseph's Church and Precinct [positive or negative] as appropriate.

Policy Recommendation No 3: Stonework Conservation

Priority 1: Action within 12 months

- the concrete paving should be removed, at least immediately against the walls. [See also Landscaping Recommendations].
- Hard render should be removed from the plinth line.
- hard cement pointing should be removed and replaced in soft mortar
- a sacrificial render should be applied to the plinth line and to the two coursed above.
- Paving against the church should be replaced with a breathable fabric such as soft brick [ideally yellow coloured] laid in sand.

Priority 1: Action within 12 months	Policy Recommendation No 4: Delaminated Stonework <ul style="list-style-type: none">Remove spalling stones especially where this may be a danger to the public below. [P1]Replace removed stones with new carefully selected indented stones to match adjacent stonework [See Appendix D: Notes on Stonework Conservation] [P2]
Priority 2: Action within 2 to 3 years	
Priority 3: Action within 5 years	Policy Recommendation No 5: Re-pointing to Stonework <p>A program of regular inspection and repointing should be instituted for the stonework, beginning immediately with the tower. [P3]</p>
Priority 2: Action within 2 to 3 years	Policy Recommendation No 6: Stonework Cleaning <ul style="list-style-type: none">Pavement cleaning and landscape watering methods should be reviewed to minimise water ponding near building.Once rising damp factors such as the cement paving and rendered plinth line have been addressed as above then careful gentle cleaning of the stone can be considered. A small sample area should be trialled first.if the area is repaved ensure paving falls away from the exterior walls of buildings and consider the addition of grated drains
Priority 3: Action within 5 years	Policy Recommendation No 7: Stonework replacement <p>During any major stone conservation program consider replacing past poorly matched indented stones within the smooth ashlar work with new stone indents matched to the original 1840s stonework. [P3]</p>
Priority 2: Action within 2 to 3 years	Policy Recommendation No 8: Render to Sacristy Exterior <ul style="list-style-type: none">remove sample areas of render to determine condition of stone belowTemporarily repair large cracks and spalling render at the upper levels [eg above windows]remove all of the lower area of render adjacent to the footpath and apply sacrificial lime based render including reapplication ashlar's coursing linesremove all of the remaining render and depending on condition of stonework, reapply a lime based render with ashlar coursing.consider application of a suitably coloured limewash to unify the surface treatments and accommodate the ongoing graffiti problem
Priority 3: Action within 5 years	Policy Recommendation No 9: The Confessionals <p>In the longer term new reconciliation rooms should be created within the Church or the Sacristies and the existing Confessional Structure removed. In addition to the removal</p>

of an intrusive element in the heritage presentation of the Church this will allow for a more welcoming entrance to the courtyard and to the side Chapel. An exit out to the re-landscaped courtyard from the Church for use after services could remain. [P3]

Priority 3: Action within 5 years

Policy Recommendation No 10: The Belfry

The tower should be re-roofed in a suitable long life membrane system. The existing tower roof and floor timber structures should first be checked by a structural engineer and repaired as required. The roof drainage system should also be checked and repaired.

Priority 1: Action within 12 months

Policy Recommendation No 11: The Tower Windows

The timber sills and adjacent timbers of the tower windows should be repaired or replaced as required. New flashings damp proof courses [dpc] should be incorporated. [P1]

Priority 2: Action within 2 to 3 years

Policy Recommendation No 12: Bird Proofing

The bird proofing to the tower windows should be renewed with a new system that contains stainless steel mesh within its own stainless steel angle frame. [P2]

Priority 1: Action within 12 months

Policy Recommendation No 13: Tower access

New locks to the tower door should improve security to the Tower. Steel ladders to meet building code requirements should be installed. [P1]

Priority 3: Action within 5 years

Policy Recommendation No 14: Tower Joinery

During the next repainting period an analysis of the original or earlier paint scheme should be carried out and consideration given to the reinstatement of an appropriate scheme which will enhance the heritage significance of the Church. [P3]

Policy Recommendation No 15: Interior Paint Finishes

The very high significance of the 1859 and 189 wall murals would warrant a special effort to conserve them and to reveal them to public view. A suitable option might be to consider a four step conservation strategy:

- Devise a new scheme that would incorporate the high significance features such as the borders around the paintings, mid-toned wall colours and a dado in the nave as a minimum;
- Reveal and conserve the Sheppard murals as works of art on the side walls. Protect the murals with 'curtains', on the assumption that they would not be incompatible with modern day Catholic worship;

- Investigate and restore a portion of the 1859 dado in the chancel behind a modified section of the timber paneling; and
- Introduce new lighting, and an interpretation system to highlight the significant features of the Church decoration.

Policy Recommendation No 16: Future Stained Glass Windows

Priority 3: Action within 5 years

The Church should develop guidelines on the form that any future memorial stained glass windows should take. For example, the stone tracery found on the current stained glass windows should form part of the window, and the colour and textures [eg percentage of small glass panes, provision of borders, types of lead etc], of any new stained glass windows should be sympathetic to the existing, but the design and subject matter may be contemporary.

Policy Recommendation No 17: Removal of Confessionals

Priority 3: Action within 5 years

Elsewhere it is recommended that the confessionals be demolished and new confessionals provided elsewhere. This would give an opportunity to provide a door from the church out onto the Courtyard garden. Removal of this confessional sign would also improve the presentation of the church. New confessional indicators could be subtly designed to suit their new location. [P3]

Policy Recommendation No 18: Brooks Robinson windows

Priority 3: Action within 5 years

In accordance with the recommendations of Cummins and Stehn [refer Appendix E], the two Brooks Robinson windows should be relocated to one of the current windows with no leadlight and new sympathetic leadlight panels made both for the lower portion of the Annunciation window and the upper portion of the relocated Brooks Robinson windows.

Policy Recommendation No 19: Priorities for Stained Glass window conservation

Priority 3: Action within 5 years

In accordance with the recommendations of Cummins and Stehn [2005], the prioritised recommendations are as follows:

- Fully clean and restore the Hardman 'Life of Joseph' windows;
- Clean in-situ both the 'Annunciation' and 'Sts John and Joseph' Hardman windows of the corrosive linseed oil currently on their surface;
- Instate or reinstate reinforcing bars to the existing windows;
- Install glass protectors [use wire ones until then];
- Fully restore the 'Annunciation' window if funds are available; and
- Remove the distracting less skilled Brooks Robinson window from the base of 'Annunciation' window.

Priority 3: Action within 5 years

Policy Recommendation No 20: Window Protection

The preference is for the stained glass to continue to be protected by external wire screens. When required these screens should be replaced in bronze mesh with bronze fixings into the mortar joints. If secondary glazing is required it should be cut around the stone tracery. The lancet larger lancet panels should be broken up with horizontal glazing bars at appropriate positions to give a more sympathetic texture.

Priority 2: Action within 2 to 3 years

Policy Recommendation No 21: Sacrificial render

Consideration should be given to removal of the paintwork at the lower levels of the nave walls and an application of a sacrificial render. This could be coordinated with appropriate reinstatement of a decorative dado around the walls. A sample area could first be prepared. Consideration could also be given to the creation of internal or external air drains.

Priority 2: Action within 2 to 3 years

Policy Recommendation No 22: Nave Painting

Consideration should be given to removal of the paintwork at the lower levels of the nave walls and an application of a sacrificial render. This could be coordinated with appropriate reinstatement of a decorative dado around the walls. A sample area could first be prepared.

Priority 3: Action within 5 years

Policy Recommendation No 23: Nativity Shrine

Consider a future limited competition for a new Nativity Shrine, which is contemporary yet, complimentary to the heritage values of the Church. This would be particularly needed if a heritage paint scheme were reinstated to some extent through the whole Church.

Priority 1: Action within 12 months

Policy Recommendation No 24: Porch Dado

Paint should be removed from the stone walls in both the main entrance porch and the disabled access porch to a suitable height [say 1.2metres] and a sacrificial render applied. [P1].

Following [external] remedial action to arrest damp in stone the sacrificial lime render can be removed and the both porches should be redecorated throughout based on an investigation of early finishes. [P3].

Priority 3: Action within 5 years

Policy Recommendation No 25: Eastern Gallery

Gallery Space should be redecorated based on an investigation of early finishes including new seating layout to improve functional use and to be presentable on guided tours of the church. Cracks and damp issues should be addressed at that time. [P3] At gallery level loose surface

mounted wiring and the power to the organ needs resolution.

Priority 3: Action within 5 years

Policy Recommendation No 26: Heating System

During insertion of new flooring consider new concealed heating system under new floor finishes or at a lower level adjacent to walls. [P3] Removal of the heaters would be of particular benefit if a heritage paint scheme was introduced throughout the nave of the church.

Policy Recommendation No 27: Moveable Heritage

A separate professional study of the moveable heritage of St Joseph's is recommended.

Particular attention should be paid to the identification, cataloguing, storage and security requirements of these articles of high heritage significance.

The issue of the ownership and responsibility for the moveable heritage collection at St Joseph's should be reviewed.

The collection should remain strongly connected to St Joseph's Church and parish, ideally stored on site, and Consideration should be given to the display of the best pieces of the collection under museum conditions, even if only able to be viewed on guided tours possibly within the public areas of the Monastery.

Policy Recommendation No 28: Church Archives

The information folders on the Parish history and conservation should be available for viewing by the Church Committees, parishioners generally, and the wider community.

Priority 3: Action within 5 years

Policy Recommendation No 29: The Chapel

During any future major conservation works consider re-glazing the opening to be more sympathetic to the Gothic interior of the Church (eg more verticality with finer glazing bars). At that time disability access between the Church and the Chapel should be reassessed.

Priority 3: Action within 5 years

Priority 1: Action within 12 months

Priority 3: Action within 5 years

Policy Recommendation: No 30 Monastery entrance:

- Consider ways of refinishing the entrance steps and terrace to enhance the heritage qualities of the Monastery [eg stone flagging]. [P3]
- Repaint the already painted stone wall immediately on Harrington St in a stone coloured paint. [P1]
- in the longer term remove the hard render and conserve stone wall below. If necessary re-apply a soft lime-based render [P3]
- Provide new coordinated naming, interpretive and directional signage sympathetic to the heritage qualities of

the building and coordinated through all the Church properties. [P3]

- Consider replacing the diamond pattern expanded aluminium security screens with new black stainless steel security mesh in steel frames. [P3]
- Consider replacing existing entrance porch canopies with a new more sympathetic design in any major upgrade of the Monastery. [P3]

Priority 1: Action within 12 months

Policy Recommendation No 31: Monastery services

- during any new service upgrades explore options for allocation of internal horizontal and vertical services ducts. If required external vertical conduits should be neatly grouped hidden behind a duct and possibly located with the down pipe.
- Ways of relocating current externally run services internally [eg through attic spaces and new carefully sited corner ducts] should be explored.

Priority 3: Action within 5 years

Policy Recommendation No 32: Monastery interiors

Any future redecorating schemes of the 1840s and 1870s wings of the Monastery should take the opportunity to enhance the heritage character of the grander rooms, stair halls and corridors.

For example new paint schemes could be based on some investigation of early schemes by a heritage consultant. Particular attention should be paid to the conservation of early and significant interior finishes. The c1937 wing of the Monastery could be considered for demolition provided the new development was sympathetic in layout, appearance and use to the remaining St Joseph's church complex and the Precinct generally.

Priority 3: Action within 5 years

Policy Recommendation No 33: Cullen House Streetscape

The street frontage to Cullen House should be redesigned to compliment the heritage significance of the property and the precinct. This should occur at the same time as the Church courtyard landscape redesign.

Priority 3: Action within 5 years

Policy Recommendation No 34: Cullen House Damp

The rising damp problems in the Cullen house basements require further investigation. Some minor measures such as removal of plantings [and associated irrigation], hard paving against walls and provision of better ventilation may relieve some of the problem. Application of sacrificial renders could also be considered. The removal of interior concrete and the provision of air drains can also be considered, however the cost and intervention needs to be weighed up against the size of the usable space in the basements and maintenance issues with such solutions.

Any future redecorating schemes should take the opportunity to enhance the heritage character of the grander rooms, stair halls and corridors. For example new paint schemes could be based on some investigation of early schemes by a heritage consultant. Particular attention should be paid to the conservation of early and significant interior finishes and fittings. The planter bed immediately to the south of 163 Macquarie Street should be removed as part of the re-landscaping of the Church courtyard. This will alleviate the internal rising damp problems on that wall.

Priority 3: Action within 5 years

Policy Recommendation No 35: Precinct landscape

Overall the current landscaping does little to enhance the significance of the Church and should be redesigned by a professional landscape architect, taking into account the findings of this CMP.

Priority 3: Action within 5 years

Policy Recommendation No 36: Macquarie street Stone wall

The current stone wall is of significance. During redesign of the front entrance consideration could be given to changing the wall to interpret the earlier 19th century form with the Gothic stone pillars.

Priority 3: Action within 5 years

Policy Recommendation No 37: Entrance Landscaping

During the redesign of the Church entrance landscaping removal of the plantings should be considered.

Priority 3: Action within 5 years

Policy Recommendation No 38: Church Signage

The Church signage should be redesigned to have one free standing sign incorporating opening times and event notification and possibly including some interpretation of the heritage value of the Church.

Priority 3: Action within 5 years

Policy Recommendation No 39: Church Courtyard

There are some problems with the impacts of some of the Courtyard elements in terms of both fabric conservation and of visual presentation on the heritage value of the Church and Cullen House. The landscape is also in need of re-vitalisation to realize its potential as welcoming oasis for a gathering of the Congregation and for spiritual retreat from the busy city.

Priority 3: Action within 5 years

Policy Recommendation No 40: Courtyard Planning

- A professional landscape designer should be engaged to provide a design for the revitalisation of the Courtyard landscape. The project should involve strong community input and should take into account the findings of this CMP. It may be eligible for a community grant. It should be

coordinated with the redesign of both the Church and Cullen House Street frontages.

- The planting beds immediately against the south wall of Cullen House [163 Macquarie Street] should be removed to reduce rising damp problems in Cullen House
- Courtyard paving types and falls should be carefully considered to reduce rising damp problems.
- Consider redesigning the toilet block, possibly relocating the facility within the back room of Cullen House, providing the fit out is reversible.
- The statue of St Joseph is of high heritage significance. An appropriate setting should be provided together with seating for quiet contemplation.
- The rustic old walling of both the Chapel and the garden walls of Cullen House should be celebrated and interpreted in any new courtyard design.

Priority 1: Action within 12 months

Policy Recommendation No 41: Monastery Carpark

A new fence to the western boundary should be designed concealing more of the carport area and providing better security and overall presentation.

Provide new gate from Harrington Street integral to new designed boundary fence to the west.

Signage should be redesigned including the impacts of the neighbour's large 'business naming' sign.

Priority 3: Action within 5 years

Policy Recommendation No 42: Car Parking generally

The car-park forms a gap in what would normally be a continuous streetscape. If it were not for the value of the parking provided then the recommendation would be to redevelop the site to remove this gap. A solution will be found when Hobart property market is such as to provide for the expense of on-site underground car-parking. This may require a joint approach with the neighbouring site facing Harrington Street or with rebuilding of the modern building to the west on Victoria Street.

Priority 3: Action within 5 years

Policy Recommendation No 43: Car Park Improvements

The car park has a strong strategic role in providing income from rental of car spaces and for providing some additional parking for the congregation on weekends [although the spaces leased to the Astor Hotel are used 7 days per week]. There is an opportunity however to rebuild the fence fronting Victoria Street as an artwork contributing both to the streetscape and celebrating the dialogue between the Church and the wider community [eg Work with Refugees]. Such a fence [and security gates if required] would need to be vandal resistant and require low maintenance. Grants may be available for such an artwork approach to a new fence [eg Arts Tasmania]. Should the site ever be

redeveloped the fence and gates could be relocated to another site within the Diocese where they would be to good purpose [eg a school].

6.2 MANAGEMENT & FUNDING OF HERITAGE ISSUES

In the 1990s the St Joseph's restoration advisory and approvals committee was established. The main purpose of the committee is "to create and maintain a financial reserve out of which major restoration and maintenance projects can be financed". The committee also participates in making decisions on the prioritisation of conservation and improvement works and includes the promotion of further research into the history of the St Joseph's complex. The five members of the committee are chosen by the parish priest.

Policy Recommendation No 44: Management

Priority 4: General policy

The St Joseph's restoration advisory and approvals committee should continue to have an overseeing role in ensuring that conservation works are carefully prioritised and professionally carried out. At least two members of the committee should have a good understanding on the Australia ICOMOS Burra Charter, 1999. The Burra Charter is widely recognised as providing a sound basis for the conservation of Australian historic sites.

6.3 PUBLIC ACCESS & INTERPRETATION

The Church is open to the public for inspection everyday between the hours of 7.00 am and 5.30 pm Monday to Friday, 7.00 am to 7.30 pm Saturday and 7.00 am to 12.00 pm on Sunday. There is no charge to the public.

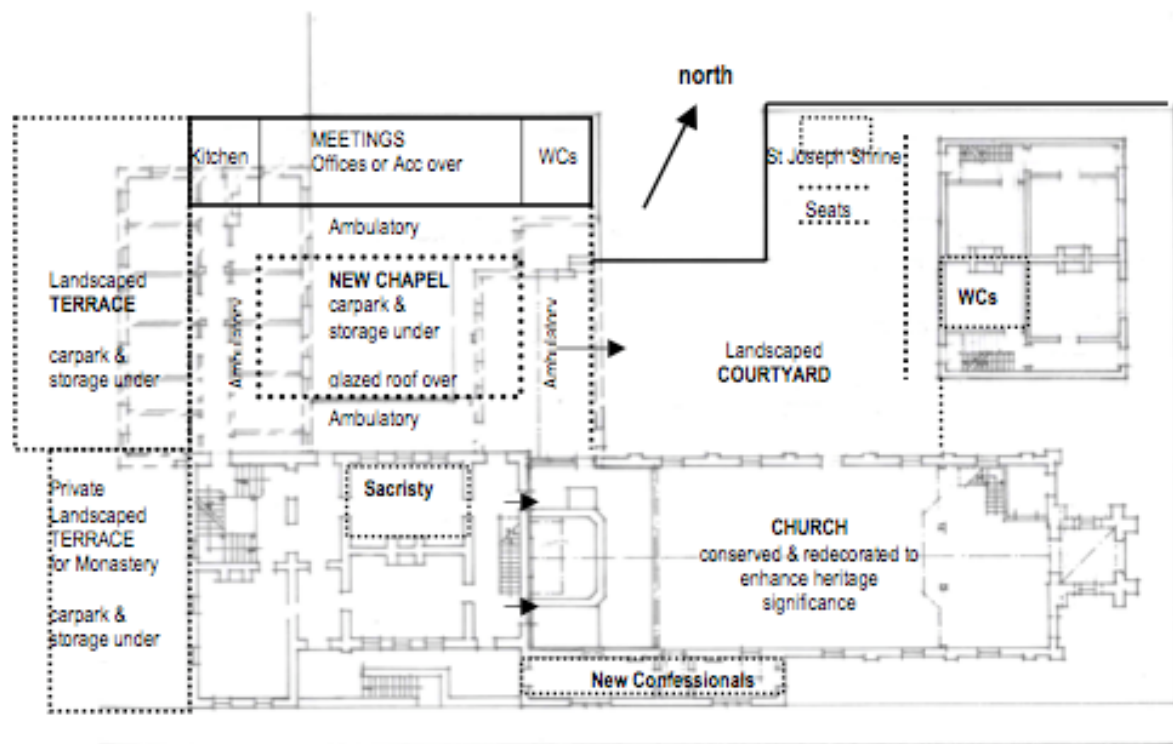
Policy Recommendation No 45: Interpretation

Priority 3: Action within 5 years

- A new simple illustrated brochure on the history, heritage and community significance of the church should be prepared and made widely available, including at the Church entrance. The sale of brochure should go toward the conservation of the Church.
- It is recommended that an appropriately designed and signed donation box be prominently sited at the Church entrance.
- It is recommended that volunteers from the congregation be trained to take guided tours outlining the heritage and community significance of the church and that such tours be used to raise money for the conservation of the church and the development and maintenance of the courtyard landscaping.
- Should the courtyard be redesigned and promoted as a place of spiritual reflection during daylight hours then a

donation box or pool could be included although this would need to be emptied everyday to prevent theft and vandalism.

6.4 FUTURE SITE DEVELOPMENT



Possible Site Redevelopment
 (assuming majority of accommodation moved elsewhere)

The conservation proposals for the St Joseph's precinct set out above relate primarily to fabric conservation. In the longer term possible site redevelopment proposals should be considered. The plan above sets out some conservation based proposals for site redevelopment.