



'ST JOSEPH'S CHURCH INTERIOR Mary Knaggs photograph 2005

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

PREPARED FOR  
ST JOSEPH'S CHURCH HOBART BY  
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FINAL  
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## APPENDIX A

### CMP BRIEF EXPRESSION OF INTEREST PETER FREEMAN PTY LTD CONSERVATION ARCHITECTS & PLANNERS 2005

#### 1.0 INTRODUCTION

This Expression of Interest [EoI] responds to a July 2004 Brief prepared by the St Joseph's Church Restoration Committee. A meeting and site visit was held with members of the Committee early in January 2005 in order to inform this Expression of Interest.

This EoI has been submitted jointly by Peter Freeman [conservation architect, Canberra and Hobart] and Mary Knaggs [conservation architect, Hobart]. The consultant team assembled for this project has the skills to acquit the Conservation Management Plan tasks. Resumes for the consultant team are appended.

#### 2.0 RESPONSE TO THE BRIEF

##### 2.1 THE CMP OUTPUTS

The goals of the Committee for the church precinct and for this Conservation Management Plan are set out within the July 2004 Brief. The briefed tasks set out within the Brief are as follows:

*'Conservation Analysis:*

- *A thematic history of St Joseph's Church;*
- *Descriptions of the items of high cultural significance;*
- *A statement of cultural heritage significance for St Joseph's Church.*

*'Conservation Policy, Strategy and Implementation:*

- *Preservation of the stained glass windows including Pugin designs and others [and protection of the windows];*
- *Protection of the altar while the large painting behind is removed for restoration;*
- *Conservation policy for the over-painted murals;*
- *Conservation policy for St Joseph's textiles;*
- *Activities/projects to link conservation to parish life;*
- *Guidance in recording the activities and accomplishments of restoration and conservation at St Joseph's Church.*

*'The success of the Conservation Plan depends on careful estimation of resources and elimination of inessentials, and an ability to analyse, to assess and to evolve policies, not just collate material. It is with this aim that we seek specialist skills. While valuable work has been done, there has not been a methodology of establishing cultural significance independently.*

*'The Plan should relate to the procurable resources. At present we envisage being able to undertake the conservation of paintings and the two Hardman 'St Joseph' windows over the next two years, but the Plan is seen as valuable to give a policy framework to conservation work. ... A brief will be agreed with a cost estimate, covering the roles of the parties and scope of work, along the lines suggested in Kerr's Conservation Plan.*

It is understood that funds in the order of \$10,000 to \$12,500 are available for this project. Given the acknowledged significance of the Church precinct, the extent of work tasks and research already undertaken, and the need for a staged approach to the conservation policy and works; it is clear that the project brief and program agreed with the Committee will need to be:

- Specifically targeted at specific Plan tasks and
- Rely on the support of the Committee and the Church for tasks not affordable within the consultant fee [eg oral history work, collation of historical records, interpretation program etc].

The consultant team proposed for this Plan is as follows:

- Peter Freeman : project management and Conservation Management Plan preparation
- Mary Knaggs : research and Conservation Management Plan preparation
- Claire Skeggs : historical research
- Donald Ellsmore : finishes and technical advice consultant

with specialist assistance [if feasible] from others with knowledge of St Joseph's :

- Gerry Cummins and Jill Stein;
- Ms Cushla Hill;
- Miss Shirley King and
- Brian Andrews.

## 2.2 THE BRIEFED TASKS : PERSONNEL AND APPROACH

### 2.2.1 CONSERVATION ANALYSIS

#### *Thematic history of St Joseph's Church:*

To be collated from available materials by historian, **Claire Skeggs** with assistance from Shirley King, and use of St Joseph's archives and University of Tasmania archives. Themes to be as per the Tasmanian Heritage Council Historical themes.

#### *Description of items of high cultural significance:*

To be prepared in inventory-type format by consultant team [PF, MK, DE].

#### *Statements of significance:*

Statements of significance [thematically based] for individual items will be provided as appropriate.

### 2.2.2 CONSERVATION POLICY, STRATEGY & IMPLEMENTATION

#### *Conservation Policy, Strategy and Implementation generally:*

The preparation of conservation policy for both the Church and the other church precinct elements is considered to be a pivotal component of the Plan. This policy would consider policy/strategies and options for the church and precinct with reference to statutory requirements, condition, significance and precinct planning. Although the funds for the CMP are limited, it is essential that the conservation policy for the precinct is thorough and pragmatic. It is proposed that a draft conservation policy and strategy be provided for stakeholder comment and response, prior to finalisation.

#### *Preservation of the stained glass windows:*

Policy to be prepared by DE in consultation with Steering Committee, Gerry Cummins and Jill Stein.

#### *Protection of the altar:*

Policy to be prepared by DE in consultation with Steering Committee, Gerry Cummins, Jill Stein and Cushla Hill [University of Melbourne].

#### *Conservation policy for the over-painted murals:*

Policy to be prepared by DE.

#### *Conservation policy for St Joseph's textiles:*

Consultant team or Steering Committee to seek external advice on textiles.

*Activities/projects to link conservation to parish life:*  
To be considered in consultation with Steering Committee.

*Guidance in recording the activities/accomplishments:*  
Consultants to provide advice as required to Steering Committee.

### 3.0 CONSULTANT FEES/PROGRAM

A consultant fee of \$12,500 is proposed as the consultant tasks are comprehensive and demanding. Hourly rates for all consultants are as follows:

This fee does not cover any fees for the involvement of separate advisors, consultants and contractors to the Church such as Gerry Cummins & Jill Stehn, Cushla Hill; Shirley King and Brian Andrews.

We understand that the Steering Committee intends to commission a consultant mid-February 2005. we would be prepared to commence work at that time, and we anticipate a three-month duration for the CMP. Peter Freeman will regularly visit Hobart during the first half of 2005, due to work commitments with the Sullivans Cove Waterfront Authority. Mary Knaggs is resident at Port Arthur, Tasmania, and visits Hobart regularly for work commitments. Claire Skeggs is resident in Tasmania.

Peter Freeman & Mary Knaggs  
for the consultant team

January 2005

APPENDIX B

ILLUSTRATED CHRONOLOGY  
Peter Freeman Pty Ltd 2005





**Figure 1**

*'The New Wharf Hobart Town from the Ordnance Stores'*, Thomas Evans Chapman, **1844**. Litho engraving by H C Eaton & T Bluett. Behind the new Custom House can be seen the tower of St Josephs Church. *NLA Canberra*



**Figure 2**

*'Macq[uarie] St. Hobart VDL'*, Thomas Evans Chapman, **1843**. Signed & dated 23 August 1843. Pencil sketch for print in *'Six Views of Hobart Town'*, published 1844. *SLT WLC Library*.





**Figure 3**

'St Joseph's Church Macquarie Street Hobart Town' Thomas Evans Chapman, in 'Six Views of Hobart Town', 1844. Litho engraving by H C Eaton & T Bluett. Beyond the Church can be seen the Macquarie Hotel and St David's Church. *SLT WLC Library.*



**Figure 4**

'Hobart Town from Liverpool Street', not signed & not dated, but c1845. Harrington Street and St Joseph's Church can be seen in mid ground. Note the two storey building to the rear of the Church. *NLA Canberra.*



**Figure 5**

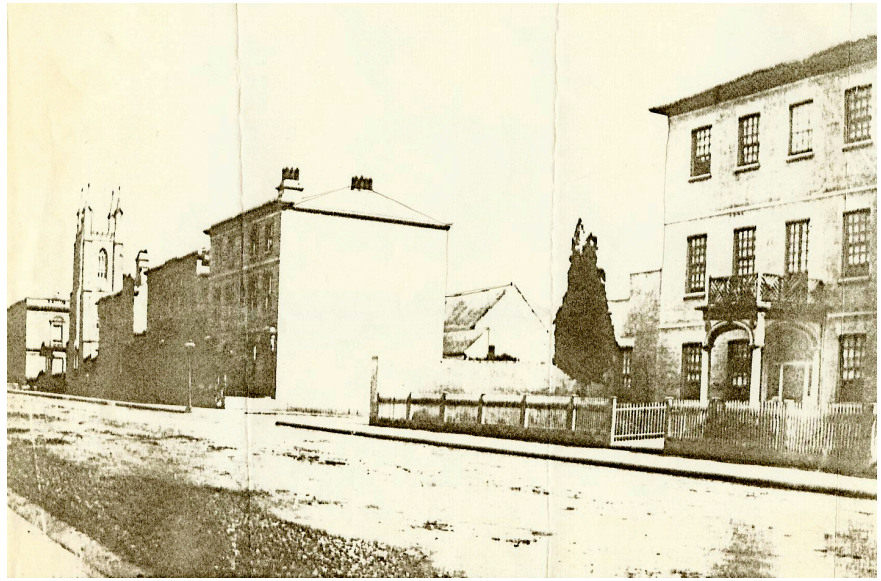
'Macquarie Street Hobart Town' Hugh Munro Hull, in *'Experience of Forty years in Tasmania'*, **1859**. Litho engraving. Beyond the Church can be seen the building which provided the Royal Society of Tasmania with its first meeting rooms. Note the new residences to the east of the church. *SLT Tasmaniana Library*.



**Figure 6**

'Father Terry's House Harrington Street', not dated, but c**1865**. The house was at the intersection of Harrington and Mault Street. *SLT AL&FAM*.





**Figure 7**

'Macquarie Street', ND but c**1873**. Photograph. Note the three Georgian town residences between the church and Victoria Street in the foreground. In the immediate foreground is the Macquarie Hotel. *NLA Canberra*.



**Figure 8**

'Macquarie Street looking East', Anson Bros. Photograph, not dated, but c**1878**. St Josephs church was an important part of a beautiful late 19th century townscape. *SLT WLC Library*.



**Figure 9**

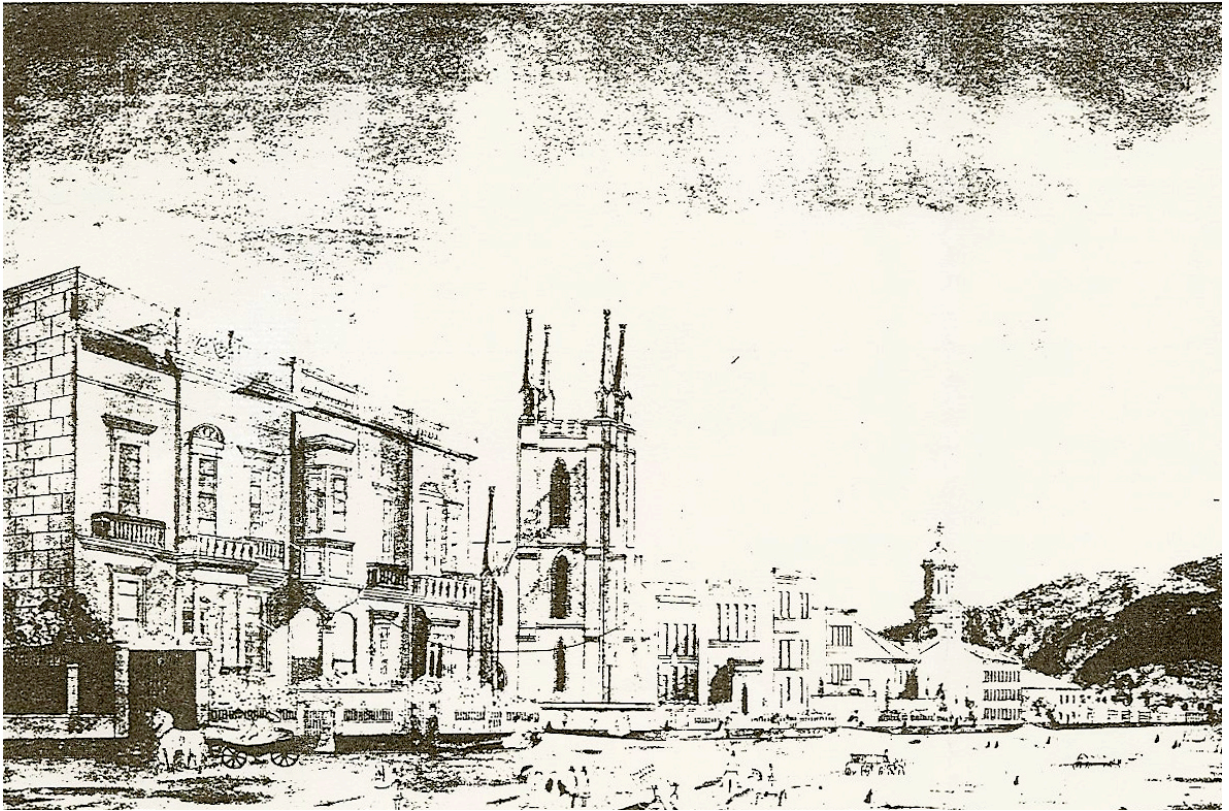
*'Macquarie Street from Harrington St looking North', ND but c1873. Photograph. Note the three Georgian town residences between the church and Victoria Street, and the rendered stone wall to the Church forecourt. SLT AL&FAM.*



**Figure 10**

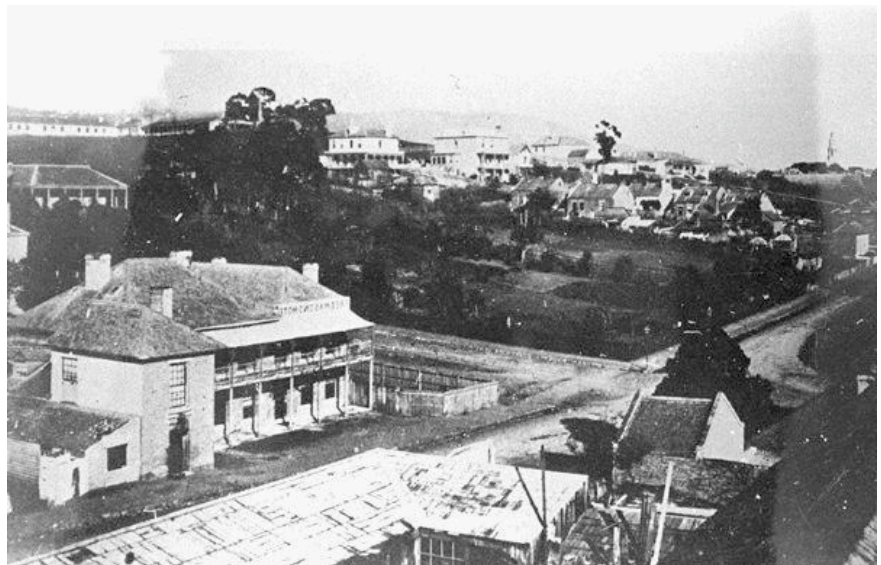
*'Macquarie Street near Harrington Street', Samuel Clifford Photograph, not dated, but c1873. Published as 'Tasmanian Scenes', also known as Clifford Album no 1. Note St David's Church tower in the background. SLT WLC Library.*





**Figure 11**

*'Macquarie Street from Harrington St looking North', ND but c1873. Pen & ink sketch probably based on the Samuel Clifford photograph. Note the artistic licence of activity in Macquarie street and mountains behind ?. [NLA Canberra](#).*



**Figure 12**

*'Davey Street near Harrington Street', Not dated, but c1873. Note Anglesea Barracks in the background. [SLT WLC Library](#).*



**Figure 13**

'Macquarie Street looking west', ND but c1873. Photograph. *SLT WLC Library*.



**Figure 14**

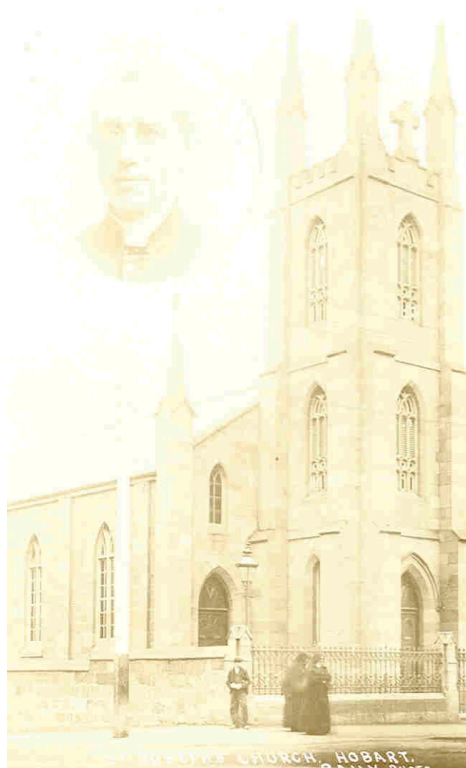
'St Josephs Harrington Street', Not dated, but c1890. Note the masonry wall to the Street frontage. *StJ Archive*.





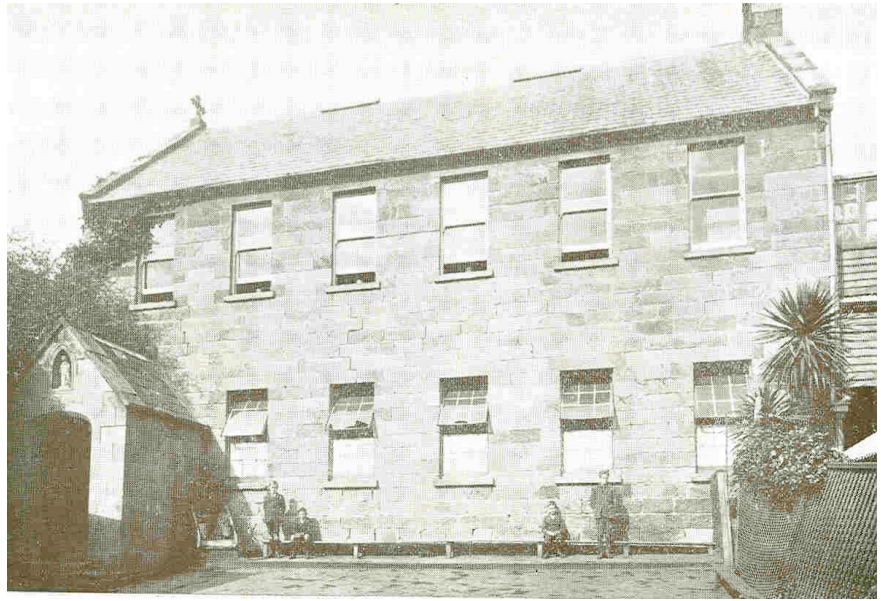
**Figure 15**

'Macquarie Street t looking east', ND but c1895. Photograph. Note that the masonry wall to the Street frontage has been replaced with an ornamental cast iron fence. *SLT WLC Library*.



**Figure 16**

'St Josephs Harrington Street', Not dated, but c1900. *StJ Archive*.



**Figure 17**

'St Josephs School', ND but c1910. Photograph. *StJ Archive*.



**Figure 18**

'St Josephs Macquarie Street', Not dated, but c1914. Note the Orphanage in the background on Harrington Street. *SlofV. AC Drier postcard collection*



**Figure 19**

'St Josephs Church', ND but c1920. Photograph. Note the electrical wires, and tram lines. *StJ Archive.*



**Figure 20**

'St Josephs Church', ND but c1920. Photograph. Note the electrical wires, and tram lines. *StJ Archive.*





**Figure 21**

'St Josephs Church', ND but c1920. Photograph. Note the electrical wires, and tram lines. *StJ Archive*.



**Figure 22**

'St Josephs Church', ND but c1920. Baily & Little postcard photograph. Note the electrical wires, and tram lines. The photograph shows the Presbytery and Monastery. *StJ Archive*.



**Figure 23**  
'St Josephs Courtyard' ND but **1937**. Beattie photograph. *StJ Archive.*



**Figure 24**  
'St Josephs Church', ND but c**1960**. The cast iron decoration to the front wall has been removed. *StJ Archive.*

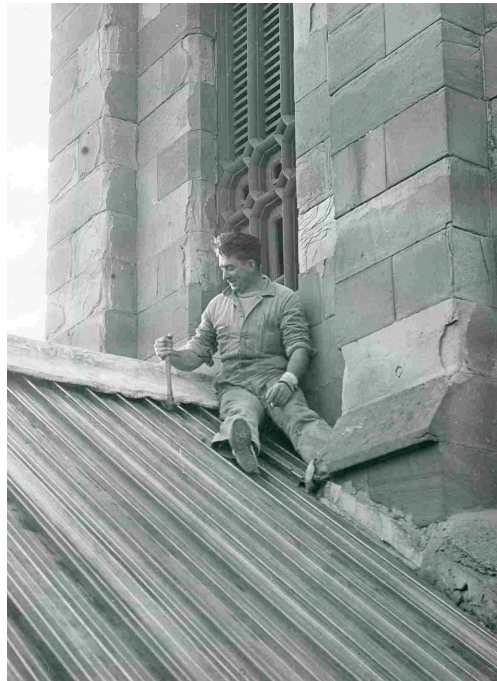


**Figure 25**  
'The Pope in Hobart' November 1986. *StJ Archive.*



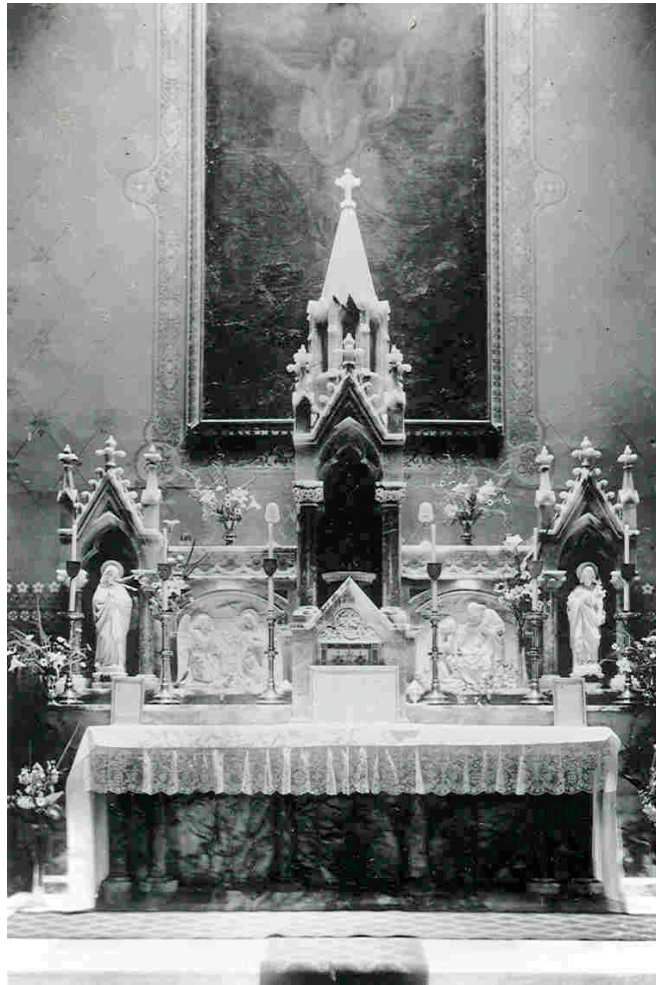
**Figure 26**  
'St Josephs Church', ND but c1960. Don Stephen Studios. Note the building to the west of the Church which was demolished in the late 1960s to make way for a Tourist apartments. *StJ Archive.*



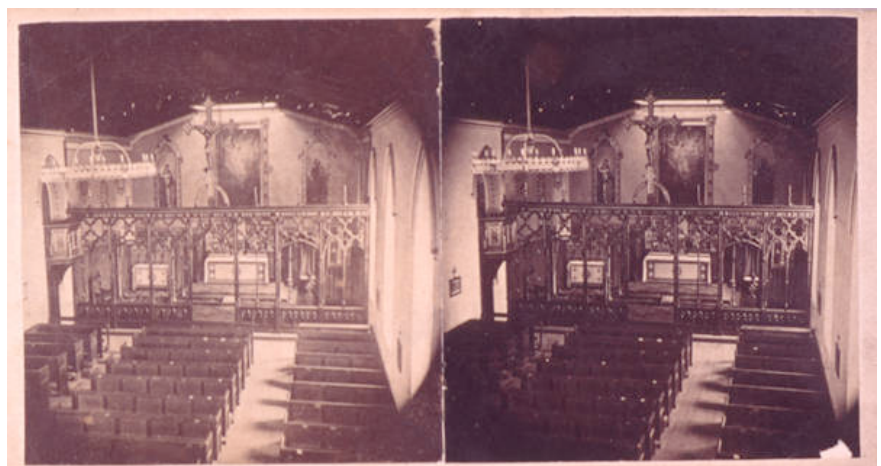


**Figure 27**

*'Inspecting the Church fabric.'* **1968.** The stone is obviously in poor condition. Note that the slate roof has been replaced with a steel tray roof. *StJ Archive.*

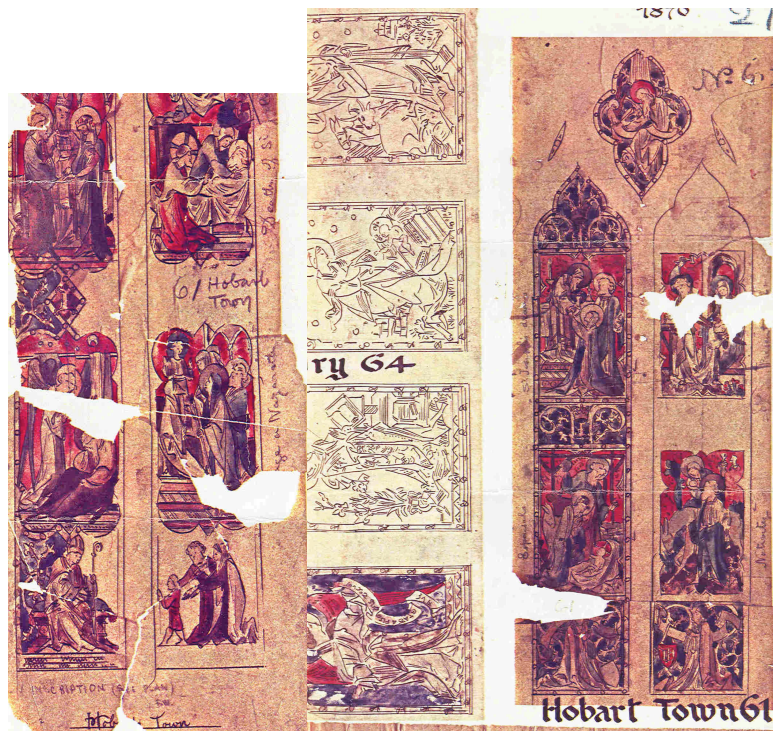


**Figure 28**  
Alabaster altar. Not dated but c1905-1920. *StJ Archive.*



**Figure 29**  
*Interior of St Josephs Church.* Not dated but c1865.  
*SLT. WL Crowther library.*





**Figure 30**

Design for the 1870 stained glass. This a modern photocopy from the Hardman archives.

*Procured for St Joseph Archive by Miss Shirley King.*



**Figure 31**

*Interior of St Josephs Church.' Not dated but c1899 to 1910. Note the original screen to the Sanctuary.*

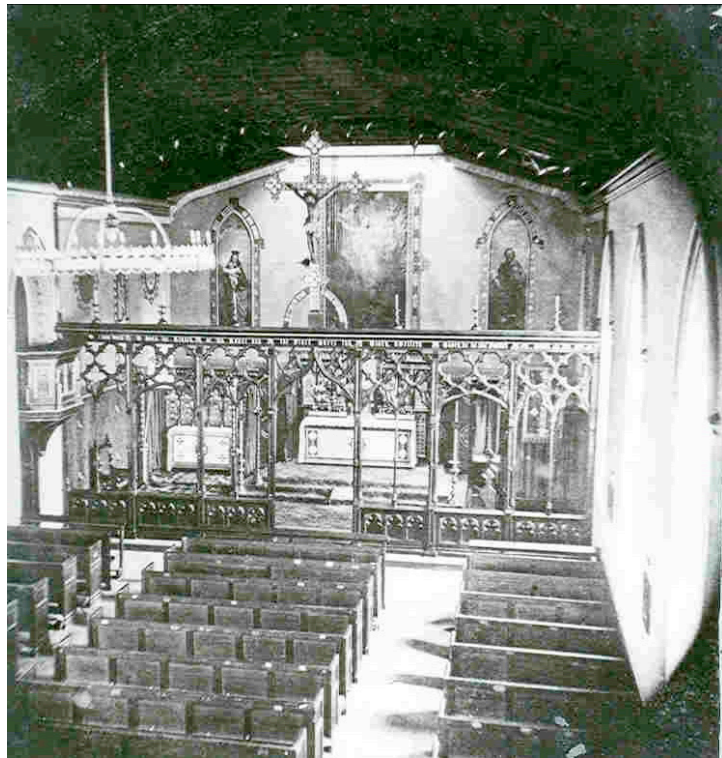
*StJ Archive.*





**Figure 32**

'Interior of St Josephs Church.' Not dated but late **1890s to 1900s**.  
. Beattie photograph, from *Album of Photographs of Tasmania*  
. *NLA Pictorial Collection*.



**Figure 33**

'Interior of St Josephs Church.' Not dated but c**1890**. Note the original screen to the Sanctuary.  
*SLT. WL Crowther library*.



**Figure 34**

'Interior of the St Joseph's Monastery.' Not dated but **1937**. Beattie Studios photograph. *St Joseph Archive*.



**Figure 35**

'Interior of St Josephs Hall.' Not dated but **1937**. Beattie Studios photograph. *St Joseph Archive*.





**Figure 36**  
'Interior of the St Joseph's Nun's Chapel.' Not dated but **1937**.  
Beattie Studios photograph. *St Joseph Archive*.



**Figure 37**  
'Looking into the St Joseph's Nun's Chapel.' Not dated but **1937**.  
Beattie Studios photograph. *St Joseph Archive*.



**Figure 38**

'St Joseph's Sanctuary & Nun's Chapel.' Not dated but **1941**. Beattie Studios photograph ?. *St Joseph Archive*.



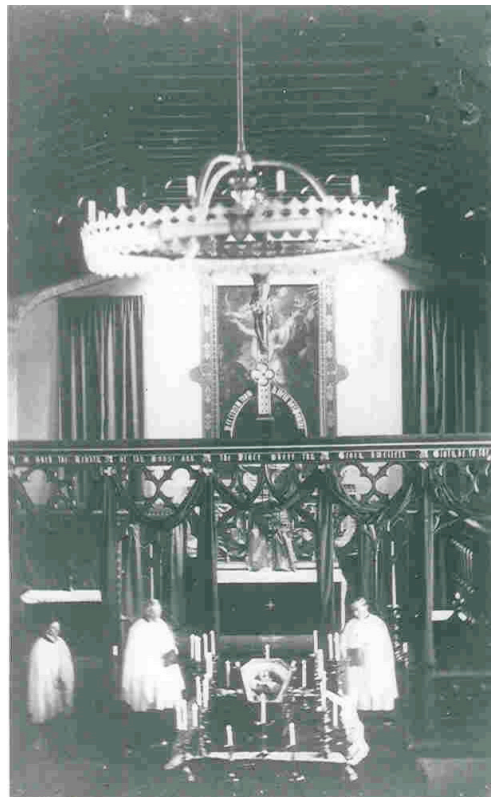
**Figure 39**

'St Joseph's Courtyard.' Not dated but **1937**. Beattie Studios photograph. *St Joseph Archive*.



**Figure 40**

View from the gallery.' Not dated but c1958. *St Joseph Archive.*



**Figure 41**

Funeral vigil for a Priest, possibly Fr William John Dunn VG, a Parish priest who died in 1879. Not dated but prior to 1891 and the installation of gas [note candelabra]. *St Joseph Archive.*





**Figure 42**

'Interior of St Josephs.' ND but c1960.' Note the painted walls generally and removal of the rood screen posts. *St Joseph Archive*.



**Figure 43**

'Interior of St Josephs.' ND but c1980.' Note the painted walls generally and the entire removal of the rood screen. *St Joseph Archive*.



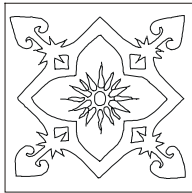
**Figure 44**

'Interior of St Josephs.' ND but c1986.' Note the painted walls generally. Father Michael Claeys officiating. *St Joseph Archive*.



## APPENDIX C

### FINISHES REPORT



## **ST JOSEPH'S CHURCH, HOBART INVESTIGATION OF INTERIOR FINISHES**



Detail of wall decorations revealed in St Joseph's Church, Hobart. DE photo 2005.

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**JULY 2005**

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## **1.0 INTRODUCTION**

### **1.1 THE PROJECT**

The research on the interior decorations in St Joseph's Church in Hobart was undertaken as part of the conservation planning process. This brief report on the decorative finishes was prepared to inform the decision making in regard to the conservation of the place. It forms an appendix to the conservation management plan.



View of the chancel end of ST Joseph's Church, Hobart. DE photo 20905.

St Joseph's Church in Hobart is a place with a very interesting and important history of decorative interior finishes. The evidence of painting and decorating in the church illustrates a progression from austere beginnings through the full flowering of Puginesque and late Victorian decorative influences to far more chaste decorations in recent times. The current scheme of interior finishes is contrived to minimise distraction from the catholic worship by removing barriers between clergy and congregation.

### **1.2 AUTHOR AND BACKGROUND**

This report draws on research undertaken by Brian Andrews, Mary Knaggs and Claire Skeggs, and Peter Freeman. The author of this report is Donald Ellsmore (Freeman Ellsmore).

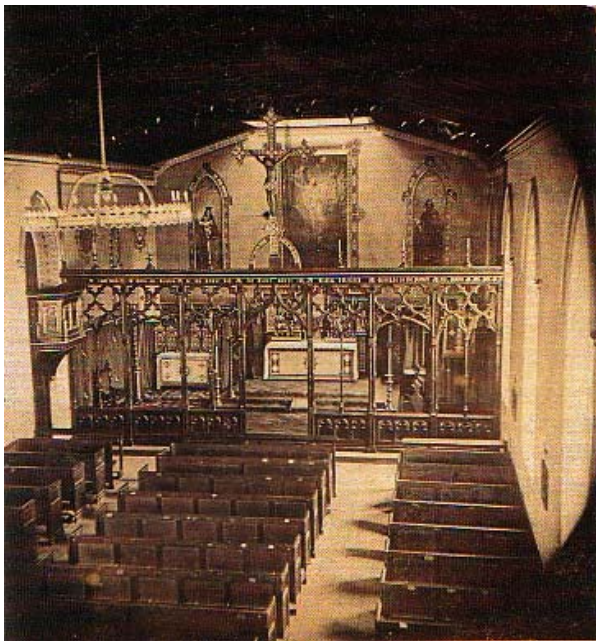
### **1.3 RESEARCH TASK**

The task was to examine the physical and documentary evidence in relation to the applied finishes in the church and to provide comment on conservation options, including the reinstatement of any of the former schemes of decoration. Under normal circumstances it should be possible to relate the evidence of finishes to the different forms or events in the history and changes to provide details for the conservation of the significant finishes. However since the interior of the church was altered significantly at various times in its history and the changes the place now has a physical form that would not be consistent with the reinstatement of any of the former schemes of decoration. Therefore any proposed restoration or reconstruction would be compromised to a greater or lesser extent unless it could be accompanied by the restoration or reconstruction of the principal physical features. This is explained in more detail below.

## 2.0 PHYSICAL AND DOCUMENTARY EVIDENCE

### 2.1 DOCUMENTARY EVIDENCE OF FINISHES

Evidence of early and recent schemes of decoration in the church survives in documentary form and physical form. Photographs dating back to the late 1850s show an elaborate scheme of decoration in the chancel area that was introduced in the 1850s by Bishop Willson.



Photograph by Sharp dated c.1859 that was published in Brian Andrews' 'Building a Gothic Jerusalem'.

The scheme that was introduced to the church by Willson (circa 1859) was a predominantly blue coloured paint scheme. This scheme was painted on top of one or more earlier schemes that were based on light cream and soft emerald colours.

The circa 1859 scheme (illustrated left) included soft blue distemper painted walls and a strong blue colour on the walls of the chancel area beyond the rood screen. The chancel was decorated with a frieze and dado and decorative motifs. The dado had large medallions and the three canvases on the end wall behind the altar were framed in painted borders that appear as frames to the paintings. A scoll of running script formed a frieze on the end wall.

The nave in 1859 was not decorated except for some colouring on the cornice and around the openings. The walls were painted in a soft blue colour.



View of church after the scheme by Fagg was completed and the Sheppard murals were added in 1899. DE photo 2005.

Photographs from several sources show an even more elaborate scheme of painted decorations that was introduced in the 1890s. The scheme that was designed by George Fagg had a strong aesthetic character. It was based on tertiary paint colours including olive green and salmon and it was more comprehensive in the extent of decorations. The dado was richly patterned and the wall filling in the chancel area was diapered with lines and medallions. There was extensive gilding throughout.

The walls in the nave were painted in a vellum colour with a mid brown dado and border design. The cornice was picked out in colours and there was a frieze below the cornice. The openings were accentuated with colour.



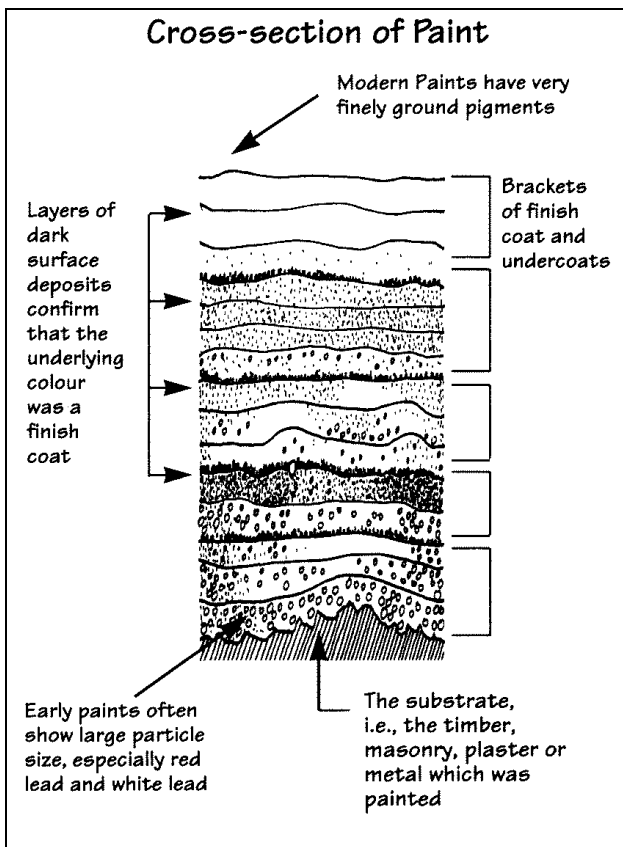
Detail of the painting by Benjamin Sheppard in St Mary's School, Hobart. DE photo 2005.

The Sheppard murals remained intact until about 1940 when they were painted over. The overlayers of paint represent several modern paint schemes in light pastel tones.

The latest significant change in the decorations of the church was made in 1979 when timber panelling was introduced into the chancel to the height and extent formerly occupied by painted dados. At the same time the rood screen was removed and parts of it were apparently incorporated into the panelling.

Illustrations of the research and analysis by the cross sectioning process. Drawn DE.

## 2.2 PHYSICAL RESEARCH PROCESS



The process of layering is used to determine the nature and sequence of finishes on building fabric. In most cases finishes such as plaster, paint, wallpaper and the like are layered sequentially in a continuous process of adding. It was unusual for old finishes to be removed prior to the application of a new finish because this simply added to the amount of work required to complete the job. The common nature of layering therefore enables a re-examination of the sequence of finishing by a process of cross sectioning by which means the layers can be viewed and recorded as indicated in the illustration at left.

Samples of substrate (masonry, wood or plaster) and finish (paint or paper) are collected on site and processed by the means described above. The information is recorded in the form of photomicrographs (photos taken at up to 40X magnification). The photomicrographs below record key details of the decorative finishes at St Joseph's.



### 2.3 THE PHYSICAL EVIDENCE

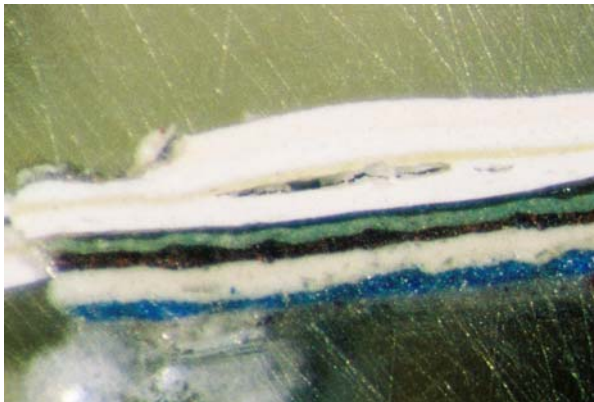
The surface finishes in the church today include the c.1859 scheme of decorations introduced under the direction of Bishop Willson and also the elaborate scheme of the late 1890s and the wallpaintings by Benjamin Sheppard, in addition to the plainer forms of painting that preceded and succeeded these elaborate schemes of painted decorations.

View of windows that were made on the rear wall of the chancel by removing overlayers of paint to reveal details of the early schemes of decoration. DE photo 2005.



Cross section through the paintwork on the rear wall of the chancel (below left) and a magnified view of a flake of paint showing the strong blue distemper paint and earlier layers of white and traces of green. DE photos 2005.

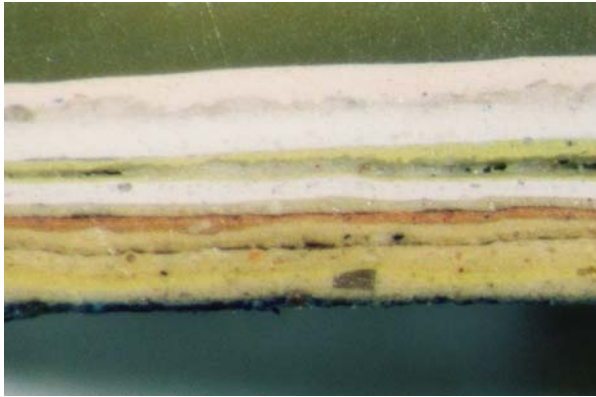
The two small squares of strong blue in the right of the view above are examples of the circa 1859 scheme as is top window showing red and brown, which are the colours of the border that was painted around the central canvas wall painting in 1859.



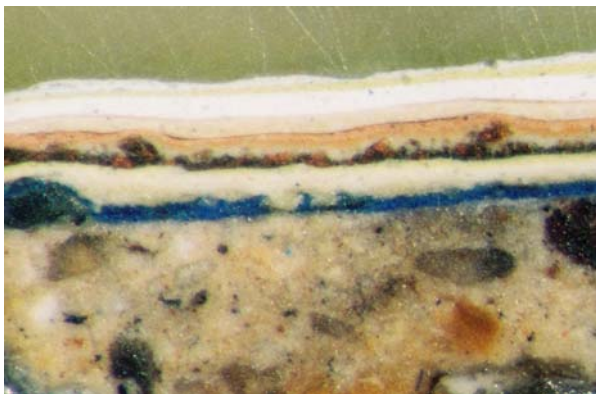
The earliest paint finishes, up to and including the strong blue colour, are water-soluble distempers. These finishes could be readily washed off or brushed off and their survival is not common in situations like this, where

Sample of flaking paint from the end wall of the chancel. DE photo 2005.

the paint could be readily removed prior to adding more paint. However in this case the strong blue distemper was probably stabilised by the addition of a coating of size or oil colour prior to the application of the following scheme of painted decorations in the late 1890s.



The sample at left was taken from the end wall of the chancel above the modern timber wall panelling. This sample does not include any but a thin layer of blue at the bottom of the sample. It is a sample of the composite of paint finishes that breaks away easily from the wall surface at the blue layer of distemper which is a weak layer in the paint composite. The sample does not show the earliest paint layers (i.e. it does not show any of the paint finishes that were on the wall before 1859.

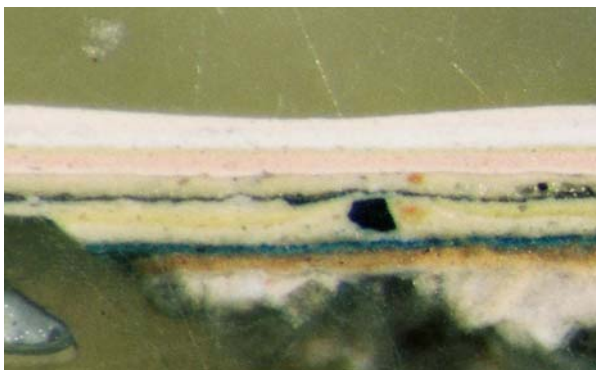


The blue layer in the sample at left sits above an emerald green colour that is visible at the bottom of the layer of blue. The green is above a layer of light cream or white. The green and white pre-date the blue. The plaster finish is itself coloured, indicating that the very first finish might have been the natural plaster.

The layers above the blue are durable oil paint finishes.

Sample from the end wall of the chancel at the top of the timber panelling. DE photo 2005.

The c.1859 dado (and the later dados) would have been painted in oil even though the walls above were distempered. This was the normal practice to produce a durable finish.



In the sample at left (top) shows the strong blue colour of the 1859 decorative scheme can be noted below the black impurity. It sits above two earlier colours; near white and light stone.

On top of the blue there are two layers of colour and a dark line representing the Benjamin Sheppard mural. These are covered by a number of light pastel shades representing the post 1940 paint finishes.

Sample from the side wall of the chancel reveal further details of the painting history. DE photos 2005.

By comparing the layering in the samples above and by taking the tell-tale 1859 blue colour as a point of reference it is possible to compare the finishes on the adjoining surfaces to obtain more detail of the several colour schemes.

### 3.0 PRINCIPAL DECORATIVE SCHEMES

#### 3.1 ROOF FINISHES

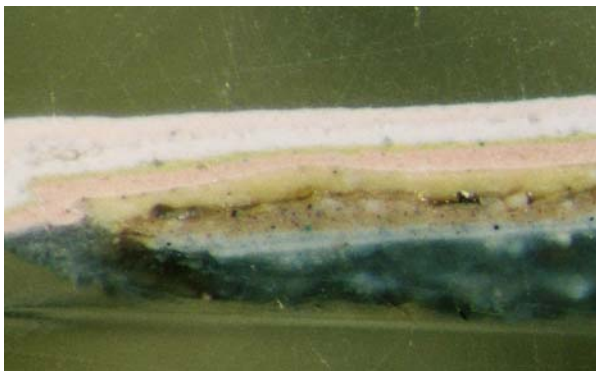
The roof finishes were not investigated as part of this study. There was no access to the roof area that would facilitate close examination of the paintwork on the roof trusses or ceiling boards. Nevertheless it could be assumed that the exposed roof and ceiling members would have been painted and decorated consistent with the walls. The extent of that decoration would need to be determined.



Detail from c.1899 photo showing the lantern and wash if light below.

The church is unusual in having a roof lantern above the altar. It is a feature that shows in the earliest photograph (1859). Like the roof timbers this area was not able to be examined and therefore no information was collected. However it could be noted from floor level by observing the pattern of reflected light that the walls of the light shaft to the roof lantern are lined with a fabric (possibly canvas) and that the fabric was painted and decorated with large medallions at least, similar to wall medallions.

#### 3.2 WALL FINISHES



The walls of the nave were finished in a soft blue distemper when the chancel was painted in the strong blue distemper. This soft blue distemper and similar distempers appear as the bottom layers in the sample at left taken from the south wall of the nave, above the dado. There was no division (i.e. there was no timber panelling or painted dado) on the walls of the nave in 1859, or at least none that shows in the photograph from that time.



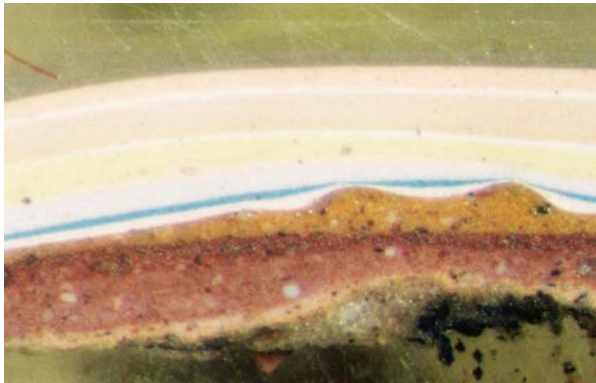
The dado that appears in the 1899 photo was painted in a mid brown oil paint with a decorative border. At least two brown dados were painted as illustrated in the sample at left, taken from the dado area on the south wall of the nave.

Samples from the wall (top) and dado (below) of the nave. DE photos 2005.



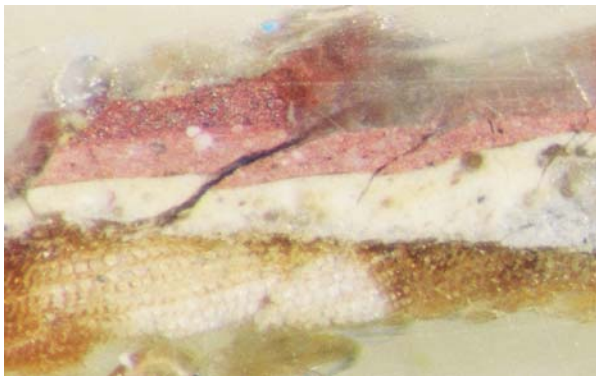
### 3.3 JOINERY

The cursory examination and limited paint sampling does not reveal any evidence of graining or varnishing on the joinery in the nave of the church. The evidence indicates that the joinery was painted.



The paint layering includes layers of light stone (the earliest paint finishes) followed by Venetian red (probably relating to the 1899 scheme of decoration) and tan, followed by pastel and light colours.

The physical evidence and the documentary evidence indicate that the pews and screen were finished with clear varnish.



Photomicrographs of paint samples taken from the joinery of the gallery at the rear of the nave. The top and bottom photos show the same layering. DE photos 2005

## **4.0 CONSERVATION OPTIONS**

### **4.1 STRATEGIES FOR THE PAINTED FINISHES**

The physical evidence indicates two weak points in the paint layering that could work for or against the different conservation strategies. The layer of blue distemper is a weak point that could cause the failure of the whole system of paint finishes at some time in the future. In other words further applications of paint, which would add weight to the paint build up, could ultimately fall off under their own weight due to the weak point at the blue layer.

A second weak point occurs at the surface of the 1899 decorative scheme. Since this scheme was exposed for around forty years it has accumulated a layer of surface grime that prevents the later paint layers from bonding fully. As for the blue layer, this is a weak point that could be a point of future paint failure. However this weak point could facilitate the removal of the overlayers of paint to reveal the 1899 scheme, including the Sheppard murals.

### **4.2 SIGNIFICANCE**

There is little doubt that the 1859 and 1899 schemes of painted decorations have high significance. The 1859 scheme is one of the few and possibly the only scheme of its type to survive in Australia, albeit under layers of later paint finishes. Its connection with Willson and Pugin confers a very high significance.

The 1899 scheme is less significant on its own, but it too is of very high significance, due to the presence of the two wall murals, which are very rare.

The other schemes of decoration (earlier and later) are of lower significance. Their significance would not warrant their conservation.

### **4.3 SCHEDULE OF OPTIONS AND CONSEQUENCES**

There are several options for conservation, all of which have consequences for the church and the modern-day use of the church. They are very briefly summarised in the following table. The two principle factors that impact upon the conservation options are the removal of the rood screen and the introduction of the timber panelling in the chancel.

#### 4.4 TABLE OF OPTIONS AND CONSEQUENCES

OPTION	OUTLINE	FACTORS	EVALUATION
1	Restore or reconstruct 1859 scheme	The removal of the rood screen and introduction of timber panelling would prevent the full reconstruction of this scheme. Furthermore it would be very difficult to re-introduce distemper paint to the wall over the build-up of oil finishes.	This option is not feasible
2	Restore or reconstruct the 1899 scheme.	The rood screen and panelling impact on this option too. However it would be feasible to remove the overlayers of paint to reveal the 1899 scheme where it remains intact under the overlayers. Missing or damaged parts could inpainted or reconstructed to suit.	This option would be feasible for the murals only.
3	Introduce a new Scheme of decoration	A new scheme of decoration could be designed to enhance the features of the church and recover lost aspects of significance.	This is a recommended strategy. It should include reintroduction of painted borders to the oils.
4	Do nothing – leave as is	The current scheme is poor because it does not enhance or respect the heritage values and architectural features of the church.	This is NOT a recommended strategy.
5	Combination including part restoration	The timber panelling provides and opportunity to recover or reconstruct an important part of the 1859 scheme BEHIND the panelling. The panelling could be modified open up for viewing on special occasions.	This option would allow for a limited appreciation of the Pugin inspired scheme
6	Other	It is a common practice to develop new decorative finishes in response to other (possibly all) factors.	A distillation of issues could lead to a new

#### 4.4 TABLE OF OPTIONS AND CONSEQUENCES

The very high significance of the 1859 and 1899 wall murals would warrant a special effort to conserve them and to reveal them again to public view. A suitable option might be there fore to consider a four-step conservation strategy.

1. 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 at least.
2. Reveal and conserve the Sheppard murals as works of art on the side walls. Protect the murals with 'curtains' if they would be incompatible with the modern-day catholic worship.
3. Investigate and restore a portion of the 1859 dado in the chancel behind a modified section of the timber panelling.
4. Introduce new lighting and an interpretation system to highlight the significant features of the church decoration.



APPENDIX D  
TASMANIAN HERITAGE COUNCIL  
STONEMASONRY CONSERVATION GUIDELINES

STONEMASONRY CONSERVATION GUIDELINES  
**Schedule of Work**

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**Introduction**

These notes include:

- Sacrificial render
- Remove all remaining cement pointing from external walls and replace with lime mortar
- Indent new stones where required (stone supplied by Government House)
- Repointing elsewhere as required (supply linear metre rate/s)

Work shall be to a high standard and comply with all relevant Standards and Codes including Occupational Health and Safety standards.

Method of access to the site of the works; working hours; and areas for parking, deliveries and storage of materials shall be determined with St Joseph's church prior to work commencing on site and complied with throughout the works.

**Removal of old render**

Ensure render saturated with salts does not contaminate adjacent ground or stonework. Place plastic drop sheets on ground. Carefully remove old render by hand – do not damage stonework. Remove old render from site as soon render is removed.

**New Sacrificial Render**

Provide new sacrificial render where old render removed and to additional areas where required as follows:

*Sacrificial render*

Clean down affected area. Remove all loose materials, foreign matter, vegetation and salt crystals from wall surface. Dispose of debris off site in an appropriate manner.

Wet the wall before render application.

Make up a render mix of 1 part slaked lime putty to 4 parts fine sand and apply to a thickness of 12mm with a wooden trowel. Take the render to a height of 50mm above the salt crystal evaporation zone. Finish render in a straight line across the top with a bevelled finish to the ledge.

**Replacement of all existing external cement pointing in stonework**

Main areas are marked with asterisk on site plan. Carefully remove existing pointing by hand being careful not to damage stone. Allow to replace in lime mortar as specified below.

### **Repointing as required**

Elsewhere repoint walls as required.

Supply a linear metre rate for normal repointing (other than that where cement repointing removed which is to be included in the quotation).

Supply also a linear metre rate for dressed ashlar repointing (bay windows of cottages).

### *Mortar mixes*

Bedding mix, Mortar mix and Repointing mix - between 1 : 5 & 1 : 3 lime putty : clean sharp sand. This is as all mixes are, dependent on the specific site conditions. Mixes are to be matched with existing mortars on each site.

Repointing mixes may be modified to ensure colour match, consistency and porosity. This modification will only be in the form of pozolanic additives or site specific materials, and only on approval from principal's representative. Lime putty is to be prepared from rock lime through slaking process.

### *Slaking Rock Lime*

In a galvanised steel cold water storage drum, filled with clean water to a depth of approx. 300mm. Rock lime is added by shovel (N.B. the water is not added to the quicklime as this is extremely dangerous) slowly and with great care. Eyes must be protected by goggles, and hands by suitable gloves.

Anybody unprotected must stand well back from the drum. Break the rock lime down into large aggregate size and using warm water may help to quicken the initial process. The slaking lime must be raked and hoed until the visible reaction has ceased. Sufficient water must be used to avoid coagulation of the particles as this reduces the plasticity of the putty. It is always best to have an excess of water than too little. The addition of water and quicklime is carried out until the correct quantities are achieved. Using an excess of water without drowning the lime results in the formation of lime putty, the greasy, soft mass of material. Sieve the putty through a 5mm screen to remove unburnt lumps and large coagulations. Leave the lime putty under 1 few centimetres of slaking water.

The lime putty with a shallow covering of water should be kept for a minimum period of two weeks before use. Two months is a better period as it can be kept in this fashion indefinitely. After this time the putty is thoroughly slaked and the workability and plasticity increases with time.

### *Why use lime putty instead of hydrated lime (LIMIL)?*

Lime putty is non-hydraulic lime. Non-hydraulic lime is the principle binder of most traditional mortars, plasters and renders. Non-hydraulic lime has the capacity to allow moisture to pass through and therefore allow a wall to breathe through its mortar joints rather than its masonry. It has a long curing period and may be more difficult to work. Hydraulic lime is also sourced from limestone but has a proportion of clay in addition to calcium and magnesium carbonates. Other impurities such as iron and sulphur are generally present in this limestone. The chemical reaction during burning produces pozolanic compounds which later work to produce a hardening to mortars acting like a cement based mortar and trapping moisture in. Natural or Roman cements are actually hydraulic lime. Hydrated lime is pulverized and powdered slaked lime that has been dried. The use of this in modern form is not recommended as it

does not have the long term strength of slaked lime putty as it loses some of its properties through that process. Slaked lime putty has a chemical reaction in its form as a mortar.

#### *Repointing*

Repointing to be carried out to areas identified on site with the Principal's Representative.

Rake out all joints to be repointed to a minimum 25mm depth, using non-powered hand tools.

Clean out the joint stone/brick surface with an abrasive sheet without damaging the stone/brick arises.

Remove all loose material. Do not increase the width of any joint.

Where jointing polished, margined or joints narrower than 5mm, or where instructed, tape both sides of the joint with 50mm masking tape for protection from excess mortar and staining. Remove tape from the surface of the stone immediately upon completion of that section.

Immediately before jointing dampen joints with a fine water spray without saturating.

Fill the joint by inserting the material and compacting it to a solid backing with a jointing key ensuring the material fills the joint to it's full depth.

Bring the surface of the joint flush with the face of the lower stone/brick.

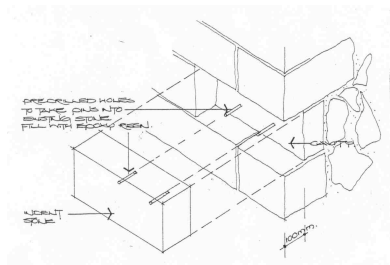
Clean down surface of wall upon completion and remove from site all debris.

Finish dressed stone areas in traditional manner to match original (eg mason's putty).

#### **Stone Indenting**

Replacement of Stonework will be kept to the minimum necessary. Stone to be carefully chosen to match colour and texture of 1840s/50s stonework. Samples to be submitted for approval.

Indent repairs carried out where stones in a flat wall face have deteriorated more than 10mm behind the wall face. All indent repairs are to be confirmed on site with the Principal's Representative and clearly recorded prior to works



DETAIL A Indent Repair

Cut out existing sandstone to a depth of bearing on stonework below of 100mm. Apply Westox Cocoon, as per manufacturer's recommendation, to remaining indent repair stone in situ, for a period of approximately one week. Poutlice to be applied only to repair stone, surrounding stonework to be protected from splash and overrun. Insert new damp proof course to top joint of repair stone. Prepare recesses in new and remaining stone on bed, to take fishtail stainless steel cramps or stainless steel threaded rod set in epoxy resin, for

connection of new to remaining existing stone. Clean out voids and dampen surrounding surfaces. Set new indent repair, dampened, onto bedding mortar. Repoint the joints to match existing.

Handle, pack, transport and place stones in such a way that damage to faces or arises is prevented.

Perform the necessary cutting and shaping of stone to profiles obtained from the stone to be replaced and adjacent stones to match existing in dimension. Work the bed, face and back joints of the stone square and true. Apply tooling or wet rub as required to finish stones to match existing. Remove all saw and grinder marks.

Produce all carved and moulded details with sharp arises, clean re-entrant angles and smooth flowing curves to match existing or as detailed. Form pockets and reliefs for cramps and dowels where required.

Bed and joint stone in one operation. Lay stone on full bed of mortar, solidly fill and grout vertical joints, joggles cramps and the like as the works proceed. Point up joints around flashings as necessary. On inserted stones, pin up and pack top joint with mortar for full depth of mortar.

Ensure rubble core behind replacement work is packed with stone rubble and grout without any voids.

Maintain a natural bed mark on the stone throughout the cutting and carving process. Set stone on its natural bed.

Bonding to match existing exactly unless otherwise directed by the principal's representative.

Where a straight run of new stonework is occurring, form joggles at perpend minimum 5mm deep and maximum 15mm deep to full height of stone, branched on wide bedded stone. Set out to ensure joggles coincide on adjoining stones. Pack joggles with strong mortar mix and fill flush to bed. Insert slate slips or dowels as required.

Ensure there is no disturbance to adjoining stonework when performing on-site work.

Prepare full size patterns and templates from corresponding existing stonework on site using flat galvanised sheet. Confirm all dimensions on site before beginning works.

Obtain approval of colour and condition of stone in the mason's yard before beginning carving, loading or delivery.

Manufacture cramps and dowels from 316 marine grade stainless steel bar and rod to dimensions to suit. Prepare holes or reliefs in new stone and install cramps or dowels in strong mortar. Form holes or reliefs in existing stones and set dowels or cramps in epoxy resin mortar.

*To take down stone* - perform all take down work by cutting away mortar joints, cutting and removing existing cramps and releasing existing stones, hoisting and lowering and removing to an area nominated by the Principal's Representative. Take down in such a way and order that the stability of the adjoining or backing work is maintained and remains totally undisturbed.

*Cutting back* - Cut back the face of the decayed stone, indicated to a firm sound surface in preparation for the insertion of replacement stone. Provide chamfers, tongues, undercut edges and the like as required. Cover the newly excavated surface to protect it from weather and moisture until the replacement stone is inserted.



Remove all loose and friable material, old mortar, dust, iron fixings and generally prepare for new stone. Damp down background and adjoining work before the insertion of new stone.

Keep stone surfaces clean as work proceeds. Prevent mortar or jointing material from coming into contact with the external face of the stone. Clean down as necessary, and leave the stonework clean on completion. Perform the cleaning without damage to the work.

**Protection related to Stonemasonry Conservation**

Protect adjacent building surfaces and services from damage resulting from stonemasonry repair.

Cover all adjacent windows and doors with clear p.v.c. sheet securely taped to reveals or frames to prevent the ingress of dust.

Do not tie back or otherwise attach protection directly to stonemasonry or other building features.

Paint any temporary ply protection panels or other staining elements to prevent staining adjoining building fabric.

Allow to make good any damage to fabric caused by the stonemasonry repairs.

**GERRY CUMMINS & JILL STEHN PTY. LTD.  
STAINED GLASS ARTISTS**

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**Phone (07) 54428289**

**76 Ceylon Road, Eumundi. Qld. 4562**

**Email: cummins.stehn@bigpond.com**

15<sup>th</sup> April 2005.

Danielle Pacaud,  
St Joseph's Church,  
**Hobart.**

Dear Danielle,

**Re: Restoration of Stained Glass windows, St Joseph's Catholic Church, Hobart.**

We refer to our recent inspections and meetings at St Joseph's. We respond to outstanding matters as follows:

**1. Cost saving.**

The least expensive way to restore the two "Life of Joseph" windows would be to have Gavin Merrington and his team to remove and crate the windows, and get them delivered to our Eumundi studio with Hartley Williams. Hartley's are our trusted glass wholesalers who regularly travel to Tasmania. We would clean and fully restored the windows in our studio, send them back, and Gavin would reinstall them.

Doing so would save St Joseph's our travel and accommodation costs.

Conversely, St Joseph's would lose the sense of the restoration being a community project, and there would be no Tasmanian participation in the actual restoration.

We note we are not charging for preparation time in our Brisbane studio, travel time, meetings, our revised and enlarged condition reports, establishing the temporary restoration studio to working condition, addressing the tours which must be done during our lunch time, training tour guides, etc.

This is a substantial contribution to the restoration, and is our gift to the project and our heritage.

**2. The Unknown – removing resinous oil in situ.**

We do not know how long it will take to remove the existing thinner oil off the "Annunciation" and "John and Joseph" windows. We have not done this before and it is probable that no-one in Australia has. If there is any cost savings we will certainly charge less.

### **3. Priorities.**

Our recommended priorities are as follows:

1. Fully clean and restore the Hardman "Life of Joseph" windows.
2. Clean in-situ both the "Annunciation" and "Sts John and Joseph" Hardman windows of the corrosive linseed oil currently on their surface.
3. Instate/reinstate reinforcing bars to the existing windows.
4. Install glass protectors (use wire ones until then)
5. Fully restore "Annunciation" window if funds are available.
6. Remove the distracting less skilled Brooks Robinson window from the base of "Annunciation" window.

### **4. Shared costs?**

We could be involved in other projects in Tasmania around at the time of this restoration. If we are there may be mutual cost savings on travel and/or accommodation.

### **5. Temporary studio.**

There appear, at this stage, to be four possible sites for an "in Hobart" restoration:

1. Hall next door.
2. Church at Sandy Bay.
3. San Carlo.
4. Side chapel/meeting room.

We look forward to hearing from you on your chosen site.

### **6. Project manager.**

We refer to your proposal that there be no project manager. We presume that this means that Jill and I would be responsible for everything to do with the project.

We are happy with this arrangement on the following basis:

- A. It is a relatively small project with no foreseeable project management problems.
- B. We would report to a small sub-committee from St Joseph's at a meeting every three weeks.
- C. We need to be careful – if we are both the "project managers" and "restorers" – that our duties as project managers do not eat into our restoration time.
- D. We also need to be very careful – as per C. above – that we are not interrupted by too many visitors. Our intention is that the guided tours, which would be conducted by people from St Joseph's, are the right time and place for visitors to view the project.
- E. St Joseph's would take the minutes of the meetings, which we would need to review before finalising.
- F. St Joseph's pay us, and Gavin Merrington, who will also be working on the project, separately. This saves doubling up on GST.

## 7. Interim Report.

Attached please find photos of your windows taken during our further visits, for your records.

### THE “LIFE OF JOSEPH” WINDOWS.

Photo 1 shows an oblique view of the window in which beads of dried linseed oil(?) can be seen on the edges of the putty. The oily scum can also be seen on the surface of the glass paint. Photo 2 is a detail of photo 1.

Photo 3 is a general view again showing dried oil on the putty, and a thick scum on the glass paint. Photo 4 is a detail of photo 3.

Photo 5 is a general view of this very buckled window with an astonishing amount of oil visible at the saddle join. Also visible are the foxy red and carbon black Hardman glass paints.

Photo 6 is a detail of existing oily scum on the surface, and the areas where it has broken down along the cracks in the glass where water has been entering.

*Regrettably all of these defects are very common to us – they are precisely the same as the problems we encountered during the restoration of the Hardman windows at St Mary's Cathedral, and we know in advance just how slow and demanding the restoration of these windows will be.*

### THE “ANNUNCIATION” WINDOW.

Photo 7 shows the areas of new solder where the window has previously been damaged and repaired. This is noted in our original report. The oily scum is also clearly visible on the surface of this window.

Photo 8 is a detail from the base of the same window showing that the dedication of this window seems to have been completely releaded. The scum on the dedication is also very familiar to us. It is the same as at St Mary's and is tenacious and very difficult to safely remove.

Photo 9 is a detail of the companion panel showing that the whole of the bottom left border seems to have been re-soldered. This suggests a previous substantial collapse of the window. Again, the oil scum is clearly visible.

### THE “ST JOSEPH” AND “ST JOHN” WINDOWS.

Photos 10 and 11 show substantial heavy spots of paint breakdown in the darkest tracelines of the beard and hand. Again, these are familiar from the St Mary's restoration and are directly attributable to the linseed oil application. The glass paint breakdown in the lowest finger is caused by water leakage possibly in combination with the linseed oil.

Photo 12 shows the foxy red glass paints that have been used in these windows. The dotted line is where the reinforcing bar should have been installed but never was.



Photo 13 shows where there has been water leakage in the garment of the donor figure. The water has eroded the dried oil off. Sites like this can conceal badly damaged glass paint underneath.

Photo 14 again shows the foxy red glass paint and the oily scum on top of it and, again, the dotted lines indicate where reinforcing bars should have been fitted and where we propose to fit them.

#### LYON AND COTTIER WINDOWS.

Photos 15 and 16 show the oddest thing. The twisted tie wires have at some time been twitched around reinforcing bars, but the bars are now missing. This could mean that someone decided to remove the existing bars, or that this window has been shifted from somewhere else and the reinforcing bars not reinstalled.

#### THE BROOKS ROBINSON "NATIVITY" WINDOW.

Photo 17 shows a detail of Joseph's face in reverse light. While the glass paint used for Joseph's hair and beard is demonstrably underfired, our previous experience is that this glass paint may be sounder than it looks.

Kind regards,  
Gerry Cummins and Jill Stehn

APPENDIX E

CUMMINS & STERN REPORT ON  
STAINED GLASS WINDOWS  
2005