SUMMARY OF STATE HERITAGE PLACE

REGISTER ENTRY

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

NAME:	Catholic Church of the Holy Name	**PLACE NO.:** 26519
ADDRESS:	Kaurna Country	
	80 Payneham Road, Stepney	
	CT 6135/202, D83605 A163, Hundred of Adelaide	

STATEMENT OF HERITAGE SIGNIFICANCE

The Catholic Church of the Holy Name is an outstanding, well-resolved example of International Style Modern Movement architecture in South Australia, and demonstrates a high degree of creative and aesthetic accomplishment. Douglas Michelmore's design created one of the first South Australian churches to successfully address contemporary society in secular terms through its architectural expression, by deliberately avoiding visual cues traditionally associated with churches. Notably, Holy Name was the first flat-roofed church built in South Australia. Holy Name was critically acclaimed and recognised as a radical departure in South Australian ecclesiastical architecture within the local and national architectural communities.

Significant architectural features include: the selectively expressed steel frame; non-load bearing curtain walls featuring large expanses of glass; overall rectilinear form; flat roof; plain uninterrupted surfaces with an absence of applied decoration; sharpness and precision of detailing; and fixed louvres employed as sun control.

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

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

The Catholic Church of the Holy Name marks a radical break from past ecclesiastical architectural traditions. Architect Douglas Michelmore deliberately avoided visual cues traditionally associated with churches, and at the time of its completion in 1959,

the only indications that Holy Name served a religious purpose were the freestanding bell tower and three simple crosses, one each on the front and rear of the church and the other on the bell tower.

Of all the new churches constructed in South Australia during the post-war church building boom, Holy Name was the most directly influenced by the 'International Style' Modernism popular among influential South Australian architects of the time. Holy Name is an outstanding, well-resolved local example of International Style Modernism, clearly demonstrating key aspects of the style including:

- a selectively expressed steel structural frame,
- overall rectilinear form,
- curvilinear elements contrasting with overall rectilinear form, notably the gently curving sanctuary wall,
- a flat roof,
- uninterrupted planar surfaces with contrast between smoothness (concrete, steel, aluminium and glass) and texture (face brick),
- non-load bearing curtain walls featuring large expanses of glass, notably the glass wall on the south-western side,
- adoption of external sun-control devices, in this case fixed louvres, shading large expanses of clear and blue glass,
- sharpness and precision of detailing,
- the absence of applied ornamentation, other than the three crosses.

Holy Name was critically acclaimed and recognised as an aesthetic breakthrough, by the South Australian and broader Australian architectural community and is acknowledged as 'succeed[ing] in addressing society in secular and contemporary terms,' while still being 'endow[ed] … with appropriate religious ambience.'

The Catholic Church of the Holy Name is an outstanding representative of International Style Modernism, demonstrating many of the key elements of the style. It also demonstrates a high degree of creative and aesthetic accomplishment that has been recognised both at the time of construction and now.

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SITE PLAN

Catholic Church of the Holy Name   **PLACE NO.: 26519**

80 Payneham Road, Stepney

Catholic Church of the Holy Name, 80 Payneham Road, Stepney (CT 6135/202; D83605 A163 Hundred of Adelaide)

Elements of Significance:

- flat-roofed church and tower, retaining wall and fence along Payneham Road, retaining wall on the south-eastern side of the church, original interior and exterior finishes, fittings and fixtures including the altar and sunken lawn.

Elements not considered to contribute to significance:

- 1916 church-school and associated structures, the Otherway Centre building, carparks, and specific plantings around the sunken lawn.

N ↑

LEGEND

☐ Parcel boundaries (Indicates extent of Listing)
☐ Existing State Heritage Place(s)
☐ Outline of Elements of Significance for State Heritage Place

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COMMENTARY ON THE LISTING

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

Physical Description

Site and Context

A large sunken garden area with a lawn, located several metres below road level, is located on the south-western side of the church. A retaining wall along the Payneham Road side of the sunken garden is capped by a simple welded steel fence, contemporary to the church. Another, low wall comprised of Carey Gully sandstone is offset from the south-eastern wall of the church.

A freestanding bell and clock tower, in yellow brick, is located to the south of the church, surmounted by a steel belfry (not original fabric), into which the tower's original clock has been retrofitted. A flight of steps between church and tower descend from the car park to the sunken garden.

Exterior

The church is a roughly rectangular structure with a flat roof. The walls are predominantly face brick. Red brick is used on a small area of the south-western side of the church below the level of Payneham Road, while the remainder is yellow brick.

A high colonnaded porch, comprised of a flat roof and six square-section reinforced concrete columns, faces Payneham Road and wraps around the north-eastern corner of the church. The eastern section is enclosed with glass. The north-easternmost section of the colonnade is enclosed by alternating glass and spandrel panels to form a series of tall narrow windows.

A continuation of this colonnade, which originally wrapped around the north-eastern side of the church, is now enclosed with glass. The words 'Catholic Church of the Holy Name' appear in laser-cut acrylic lettering (not original fabric) affixed to the colonnade fascia. A wooden cross (not original fabric) is attached to the front of the Payneham Road elevation, sheltered by the colonnade, above the foundation stone.

A low veranda, echoing the shape of the colonnade, runs along the north-eastern side of the church (not original fabric). The rear wall of the church describes a gentle arc. A steel cross is affixed to the top of this wall on the central axis of the church.

A series of 39 large, fixed, vertical sun louvres, which extend from road level to roof, are arrayed down the south-western side of the church, shading a large recessed window. The window is aluminium framed and contains clear and blue glass.

Interior
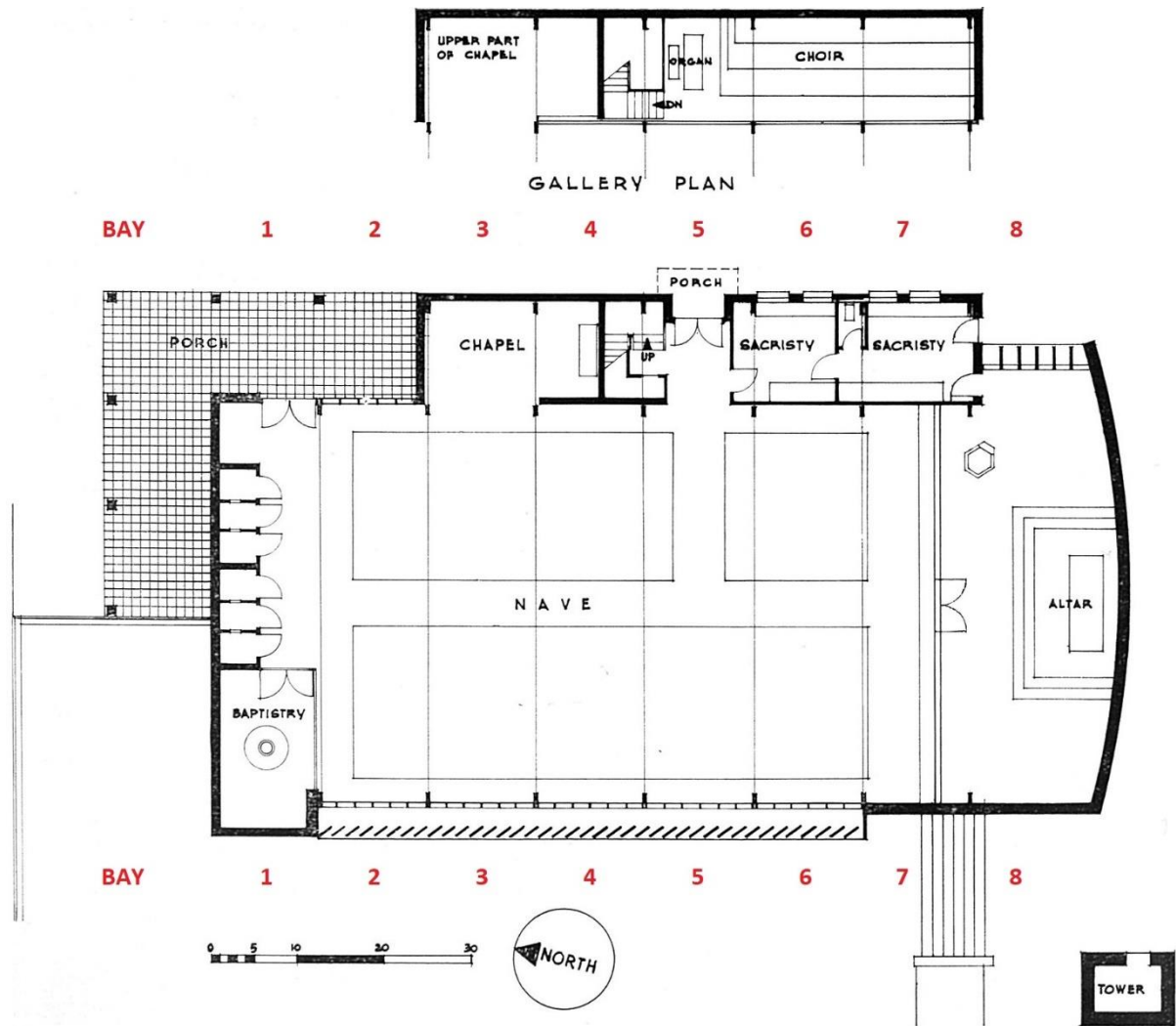
Catholic Church of the Holy Name, plan, with internal bays numbered in red
Source: *Architecture in Australia* December 1963 p. 108

Rolled steel joists or I-beams support the roof of the church and are exposed inside the worship space. These joists are welded together to form rectilinear portal frames, which divide the worship space into eight bays (see plan).

The first bay, at the north-western end of the church, comprises confessional booths, and the former baptistery in the western corner. Bays two to six and part of bay seven comprise the nave. The remaining half of bay seven and the whole of bay eight comprise the sanctuary. A large floor-to-ceiling window at the north-eastern end of bay eight floods the sanctuary with daylight.

The flat ceiling is clear-finished Australian oak matchboard arranged in a herringbone pattern. The floor is carpeted (not original fabric). Pews are clear-finished Indonesian

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kauri. A large screen reaching to the ceiling above the confessionals is comprised of vertical slats of clear-finished Australian oak.

The south-western ends of bays two to six in the nave are enclosed by large windows that extend from approximately 1 metre off the floor to ceiling. Below the windows are plywood panels containing air vents. The windows are predominantly clear grid-patterned glass, however in the centre of each bay is a large blue rippled pane, with a pair of grid-patterned glass louvres below the ceiling.

Along the north-eastern side of the worship space are a series of smaller spaces, including:

- a full-height narthex or porch leading off bays one and two,
- a full-height chapel, which forms an extension of bays three and four,
- a choir gallery/organ loft, which is an extension of bays five, six and seven.

The floor of the narthex is tiled (not original fabric), and spandrels between the narrow floor-to-ceiling windows are lined with vertical strakes of clear-finished Australian oak. Floor-to-ceiling glazing set in a timber framework separates the narthex from the worship space, with glass louvres above the doors and grid-patterned glass in the lower section of the windows, which acts as a privacy screen for the nave. A large granite foundation stone is set in one wall.

The sanctuary stands one step above the floor of the nave and is bounded by altar rails with Australian oak rails on brass and marble balusters (not original fabric). The sanctuary is not otherwise separated from the nave. The altar is positioned three steps up from the sanctuary floor, and is comprised of a Hawkesbury River sandstone top resting on two rough-hewn sandstone legs. The front of the altar features a subtractive relief of stylised loaves and fishes. A curved ciborium or canopy is cantilevered from the wall above the altar.

The baptismal font is comprised of carved Hawkesbury River sandstone with a brass cover and is located on the south-western side of the nave next to the sanctuary.

The chapel wall is pierced by five narrow rectangular windows featuring rectilinear abstract patterns in stained glass.

A pipe organ case and console stands at the south-western end of the choir gallery/organ loft. Below the choir gallery/organ loft is a small porch or narthex, a staircase leading to the gallery/loft, and service rooms including sacristies and toilet. Granite Holy Water stoups are positioned adjacent to the doors in the small narthex, with wooden crosses screwed to the brick walls above. The floor of the small narthex is tiled (not original fabric).

Small wooden crosses are screwed to I-beams down the length of the nave below the hanging points for each Station of the Cross. The Stations of the Cross are oil

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paintings and are not original to the church. Holy Name's original Stations of the Cross, by South Australian artist Charles Bannon, are currently hung in the narthex.

Throughout the church, wall surfaces that were previously cream face brick have been tiled with thin marble slabs (not significant fabric). Areas so altered include the sanctuary wall below the ciborium, the downstairs walls of the chapel, the former baptistery, and other sections of wall behind numerous statues that have been introduced into the interior.

Elements of Significance:

Elements of heritage significance include (but are not necessarily limited to):
- Church building including external fixed louvres and steel cross on south-eastern wall, and tower including clock and bell
- Retaining wall and fence along Payneham Road
- Retaining wall on south-eastern side of church
- ground level of sunken lawn (excluding plantings) and sightlines to church across sunken lawn
- Original remaining exterior and interior material finishes, including face-brick walls, clear-finished timber ceiling, joinery, panelling and louvres, Hawkesbury River altar and grid-patterned and blue glass
- Original remaining fittings
- Original furniture, including pews and font,
- Artworks by Charles Bannon, including altar and Stations of the Cross

Elements not considered to contribute to significance of place include (but are not necessarily limited to):
- Side veranda built c2000
- Steel cupola on bell/clock tower
- Plant room
- Recent air-conditioning installation
- Non-original carpets, light fittings, and marble slabs
- Statuary
- Organ
- church-school built in 1916 and associated buildings, Otherway Centre building and car park

History of the Place

The Catholic Church of the Holy Name was opened on 26 April 1959 on land which was originally the bed of Second Creek, replacing a nearby church-school that was no longer capable of accommodating its growing congregation.

"Plain brick boxes with no tricks": church architecture and the Liturgical Movement

In Britain, the interdenominational New Churches Research Group (NCRG), founded in 1957, was at the epicentre of Liturgical Movement discourse. The NCRG's most influential voice was Anglican priest and theological writer Rev Peter Hammond. In 1961 he published his seminal[1] work *Liturgy and Architecture,* which made the case for 'a modern church architecture based primarily on the function of the liturgy.'[2]

Late in 1959, the NCGR engaged influential British architect Peter Smithson to speak at a meeting held in association with the University of London. Smithson argued that architects should strive for 'plain brick boxes with no tricks'[3] in their designs for new places of worship, a suggestion Hammond reiterated in the Foreword of his 1962 follow-up book, *Towards a Church Architecture.*

In South Australia, post-war Catholic churches were informed by the international Liturgical Movement[4] that emphasised liturgical function, reducing the hierarchical separation between priest and laity by eliminating the physical division of sanctuary and nave into separate spaces. This resulted in a single, unified worship space or 'liturgical room,' with an emphasis on the altar as the focus of Catholic worship. The Liturgical Movement also pursued the elimination of decorative 'distractions',[5] resulting in 'natural' finishes of commonplace materials being used by architects for aesthetic effect.[6] These familiar materials, with domestic associations, also helped to integrate churches into their local communities.[7]

Prior to the Second World War, the mass production of inexpensive sacred art meant that many churches acquired multiple artworks, often resulting in 'cluttered' naves and sanctuaries.[8] The Liturgical Movement instead recommended a smaller number of high-quality artworks, preferably with a clear liturgical rationale.[9]

Catholic Church of the Holy Name

Catholic businessman Thomas O'Mara died in November 1914,[10] leaving his large house and property on Second Creek at St Peters, named "Ellangowan," to the Jesuit fathers.[11] The Jesuits built a church-school on the property, called Holy Name, which opened on 27 August 1916.[12] Subsequently the parish of St Peters was established in 1933.[13]

During the first half of the twentieth century, Italian market gardeners settled along the Torrens Valley, forming the 'nucleus' of extensive post-war Italian settlement in the north-eastern suburbs.[14] Following the Second World War, migration and the baby

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boom swelled the size of the local congregation, which was no longer able to be accommodated in the church-school.

Design and construction

Catholic Church of the Holy Name, 1959
Source: D. Darian Smith, University of Melbourne Cross-Section Collection
https://www.csec.esrc.unimelb.edu.au/CSES0029.htm

The new church was designed by Douglas Michelmore,[15] of architectural firm Michelmore, Roeger and Russell; built by A. W. Baulderstone Ltd, Kensington; and sited in the former bed of Second Creek, which had been diverted to flow down the eastern side of the allotment[16] some years before. The Holy Name project formed one part of an extensive building program that also included a school-church at Payneham, opened 23 April 1960, and renovations to the church hall on Beulah Road.[17] This program was conducted under the leadership of parish priest Fr James Kelly, (d. 27 December 1969), who was transferred to St Peters from Millicent in December 1950.[18]

Construction of the church was funded largely by contributions from parishioners through an 'envelope system,' in which parishioners pledged a regular weekly financial contribution to the church, similar to the American 'Wells' system of

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fundraising employed by Protestant churches of the era.[19] Beginning in June-July 1958, men of the parish canvassed all known Catholics living in the parish, which led to a 'doubling' of the usual weekly income.[20] The church building was also registered with the Taxation Department as a war memorial, making donations towards its construction tax-deductable, thereby increasing the likelihood of financial contributions.

Catholic Church of the Holy Name, interior towards sanctuary, 1959
Source: D. Darian Smith, University of Melbourne Cross-Section Collection
https://www.csec.esrc.unimelb.edu.au/CSES0029.htm

While initially highly successful, enthusiasm for the envelope system later flagged, prompting the Church Committee to appeal to the parish in February 1960, through the *St Peters Parish Monthly,* to follow through with donations already pledged.[21]

Adelaide Archbishop Matthew Beovich blessed the foundations of the new church and laid the foundation stone on 24 August 1958, by which time the steel frame was already standing on the site.[22] The church was opened on 26 April 1959 by Archbishop Beovich. Fr Michael Scott (b. 1910 – d. 1990), Rector of Aquinas College from 1953-1961, founder of the Blake Prize for Australian religious art, and an acknowledged

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Australian expert on modern church architecture,[23] gave a 'special address' at the opening.[24]

For its time, Michelmore's design was unusually plain and simple, and of all the churches built in South Australia during the post-war period between 1945 and 1990, Holy Name arguably came closest to embodying Smithson and Hammond's ideal 'plain brick box with no tricks.'[25] It should be noted that the design of Holy Name was completed before Smithson's talk to the NCRG, where this comment was made, and as such Michelmore's design is prescient of subsequent international developments in church architecture. Holy Name was also the church most directly influenced by the secular 'International Style' Modernism of the time.

Instead of 'the old concept of high steeples and long naves', the church was designed 'on modern, broad and roomy lines, with the accent on simplicity and warmth in order to meet the spiritual and emotional needs of the parishioners.'[26]

Catholic Church of the Holy Name, interior view from gallery, 1959 (note original light fittings)

Source: D. Darian Smith, University of Melbourne Cross-Section Collection

https://www.csec.esrc.unimelb.edu.au/CSES0029.htm

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Besides the sanctuary wall, which describes a gentle arc, the envelope of the church is otherwise rectilinear. The roof is flat, with minimal eaves. The structure of the church is a welded steel frame which is visible inside the church, and the walls, which are brick on three sides and glass on the south-western side of the nave, are not load-bearing. Slight variations in the colour and texture of brick and timber differentiate the otherwise plain internal surfaces, giving them a natural character and visual interest, in lieu of the applied decoration that characterised traditional churches.

Most South Australian churches constructed during the church building boom were designed with strong visual cues, typically in the form of prominent vertical elements 'pointing' to the sky, to differentiate them from secular buildings.[27] At the time of Holy Name's completion, the only indications that the church served a religious purpose, besides the freestanding bell tower, was the presence of three simple crosses on the front, rear and tower of the church.

Unlike other Catholic churches of the time, where the altar was placed against the wall of the sanctuary, at Holy Name the altar was freestanding from the outset.[28] This arrangement anticipated the promulgation of the Mass of Paul VI following the Second Ecumenical Council of the Vatican (Vatican II) in 1969, which mandated changes to the sanctuaries of older Catholic churches to enable Mass to be celebrated facing the people.[29] Holy Name was probably the first Catholic Church in South Australia to be designed and built with a freestanding altar.

While wholeheartedly supported by Parish Priest Fr J. Kelly, Doug Michelmore's radically modern design was initially met with 'considerable resistance' from a 'conservative element' within the parish;[30] while Fr Kelly himself was faced with 'not very politely expressed doubt as to his sanity' by some of his friends among the clergy and laity alike.[31] However, upon completion of the church, conservative parishioners were reportedly 'won over'.[32]

Sacred Artworks

Writing in August 1958, well before the completion of the church, Fr Michael Scott cautioned the Parish of St Peters that any artworks created for the church should be deliberately created to 'fit in with the simple beauty of the church.' Anything else, he argued,

> …would not only be unworthy, it would clash so strongly with the church itself and the beauty would be spoiled, and all the advantages except the particular one of space irreparably lost.[33]

Several bespoke sacred artworks were ultimately created for the church, fulfilling Scott's unofficial brief, in time for its opening on 26 April 1959. Charles Bannon, an art teacher at St Peter's College and controversial winner of the 1954 Blake Prize for Australian Religious Art,[34] was commissioned to design liturgical furniture, fittings and artworks, including the tabernacle and candlesticks, fourteen Stations of the Cross,

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and the altar; while Adelaide artist Max Birrell created the Holy Name's largest sacred artwork, a large fresco on the baptistery wall.

Interior view showing altar
Source: DEW Files

Detail of altar showing subtractive relief of loaves and fishes
Source: DEW Files

Bannon's altar is carved from a single block of Hawkesbury River sandstone which rests on two rough-hewn sandstone supports. Its front face, carved in subtractive relief, depicts stylised loaves and fishes representing the Feeding of the multitude, one of the miracles of Jesus reported in the Gospels. Bannon's Stations of the Cross are semi-abstract, monochromatic paintings on board, while his tabernacle and candlesticks (no longer present in the sanctuary) featured an 'expanded metal treatment' in silver and were executed by George Goss of Le Fevre Terrace, North Adelaide.[35]

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Four of Charles Bannon's Stations of the Cross
Source: DEW files

Max Birrell's mural design and Michelmore's architectural design 'evolved together.'[36] Birrell painted the baptistery mural using the *buon fresco* technique, in which pigments are applied to wet plaster, resulting in a permanent coloured finish. At the time of its completion, this work (since covered) was one of few true frescoes in Australia and the only one in South Australia, and covered an area of 400 square feet. Birrell's 'sermon in line and colour' adopted a style of 'semi-abstract symbolism'. The resulting complex composition depicted a plethora of Christian symbols and images, including the Holy Spirit, Christ on his Baptism, the Sermon on the Mount, the Mother of Christ, Moses (striking the surface of the Red Sea with his staff), Noah's ark resting upon Mount

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Ararat, and a solitary ibis.[37] The mural 'divided' opinions among the general public upon the church's opening in 1959.[38]
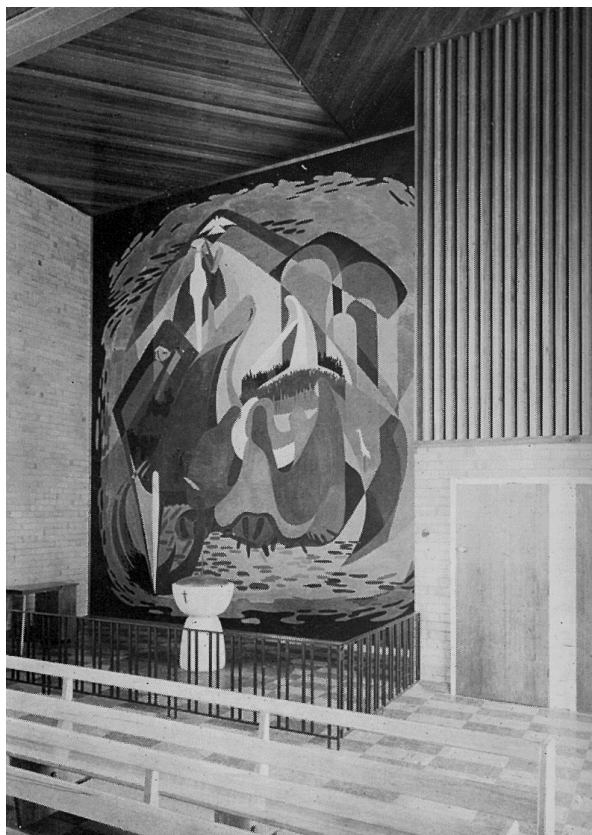
Baptistery fresco by Max Birrell, 1959
Source: *Architecture in Australia* December 1963 p. 108

Critical reception and Legacy

At the official opening of the Catholic Church of the Holy Name on 26 April 1959, Fr Michael Scott again addressed the St Peters Parish. By this time, Fr Scott had recently returned to Adelaide following several months touring Europe and the United States on a Carnegie Foundation Travelling Scholarship studying art and religious architecture, meeting other experts, and visiting places of worship. In light of this experience, Scott was appropriately qualified to deliver a critical commentary on the art and architecture of the church. His comments echo then-prevailing attitudes in the United States and Europe, which were in turn informed by the international Liturgical Movement.

Scott described Holy Name as 'the loveliest church, to my way of thinking, that Adelaide has seen, or will see, probably, for some time,'[39] considering it to be 'the right sort of church for our time.'[40] He described the church as 'sure of itself in its own surroundings, at home with its surroundings, even dominating them as a place of worship.'[41]

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Inside, Scott praised the 'natural' architectural focus on the 'beautiful' Hawkesbury River stone of the altar, to which 'everything is directed' without extraneous distractions,[42] the spaciousness of the church, the sense of light,[43] the 'warmth' of the timber ceiling and paneling, and the 'richness of color' [sic] in the blue glass of the windows and the 'silvers and greens' of the painted girders.[44]

The University of Melbourne, Department of Art and Architecture's weekly *Cross-Section* newsletter, known for its incisive critical commentary and radical Modernist viewpoint, praised the church as 'easily the most satisfying recent church' in South Australia, for its internally exposed steel frame, 'austere main effect' and 'fine timbers, adding general colour.'[45]

Holy Name appeared in numerous publications during the early 1960s. It was one of only a handful of South Australian churches to appear in the national architectural journal *Architecture in Australia* between 1945 and 1990. A pictorial feature on the church was published in December 1963, nearly four years after the church opened. Holy Name was one of five contemporary churches featured in the publication *Architecture in South Australia*, compiled by the South Australian Institute of Architects as a contribution to the Adelaide Festival of Arts, 1960.[46] Holy Name was also one of two modern Adelaide churches, alongside Trinity Methodist Church at Glenelg, to appear in *The Sunny South: a pictorial review of South Australia*, by prolific Adelaide photographer D. Darian Smith. Holy Name was also featured in a 1963 exhibition sponsored by Qantas that featured photographs of Australian places. The exhibition toured internationally.[47]

During the 1980s, Holy Name was critically recognised by the Royal Australian Institute of Architects SA Chapter as a significant example of twentieth-century South Australian architecture. The SA Chapter commentary states that the church 'succeeds in addressing society in secular and contemporary terms', while the sun louvres 'endow the interior with appropriate religious ambience.' The SA Chapter commentary also noted the liturgical furnishings and fresco.[48]

Holy Name was the first flat-roofed church in South Australia, and as such, was widely influential. It may be considered the prototype for all later flat-roofed South Australian churches, including:

- Former North Adelaide Memorial Methodist Church, North Adelaide, 1963
- St Peter Claver Catholic Church, Dulwich, 1964
- St Richard of Chichester Anglican Church, Brooklyn Park, 1964
- St Ann's Catholic Church, Elizabeth East, 1965,
- St Alphonsus Catholic Church, Millicent, 1966
- Our Saviour Lutheran Church, Semaphore, 1969

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Changes since 1959

Catholic Church of the Holy Name c1980
Source: UniSA Architecture Museum

Catholic Church of the Holy Name 2021
Source: Google

Prior to 2000, a number of changes were made to the church, generally in keeping with the architectural language of Douglas Michelmore's original design. Prior to 1969, part of the external porch was enclosed with glass, creating a tall atrium to act as a sound barrier to Payneham Road.[49] Traffic noise grew due to rising private vehicle ownership, which increased by a third between 1955 and 1962.[50] This work was probably designed by Michelmore, Roeger and Russell and is reversible.

Vatican II mandated sweeping changes to the Catholic liturgy, and Catholic churches constructed prior to Vatican II were retrofitted to suit the new liturgy. In many cases, this meant moving the altar forward, however, this was not necessary at Holy Name where the altar was already freestanding. The altar rails were removed in 1979 to facilitate the new liturgy, while the baptismal font was moved from the baptistery to the sanctuary in 1984.

Following the death of Fr James Kelly in 1969,[51] the side chapel was renovated as his memorial, including the installation of five narrow stained glass windows[52] featuring abstract, rectilinear designs in keeping with the architectural language of the church. At around this time, four sash windows were installed in the choir gallery/organ loft, matching the original windows downstairs in the sacristies.

There is some confusion as to whether or not the glass in the large nave windows is original. Margaret Bolton's church history describes a 'wall of blue glass', which Bolton indicates was subsequently replaced,[53] however, black-and-white photographic evidence shows the original glass was predominantly grid-patterned, with a single feature panel of a darker shade in each bay. This is consistent with the current appearance of the windows. If the window glass is not original, then a very pale blue grid-patterned glass has been replaced with clear grid-patterned glass.

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At some point, the orientation of the fixed louvres down the south-western side of the church was altered, so that instead of facing south, they now face west, to block the afternoon sun.

Since 1999, the Adelaide Latin Mass community has worshipped in the church. This community celebrates Mass using the traditional Tridentine (or Latin) rite, which was the mandatory liturgy of the Catholic Church prior to Vatican II. Numerous changes have taken place to the church since that time, funded by the sale of the St Mary's Beulah Road property in May 1999.

Some of these changes, such as the reinstatement of the altar rails, reflect the requirements of the Latin Mass, while others, such as the introduction of statuary and marble, reflect the spiritual needs or aesthetic preferences of the congregation.

Many of the changes that have taken place at the Catholic Church of the Holy Name are relatively minor and reversible, however, a few changes are considered irreversible. All of the known changes made to Holy Name are listed in the following table, and major changes that are considered irreversible are discussed below.

Change	Comments
New altar rails at the front of the sanctuary to replace those removed in 1979	Minor change, reversible
Removal of tri-pendant light fittings in the nave	Moderate change, original fabric lost
Installation of new light fittings in the nave in lieu of original fittings	Minor change, reversible
Carpeting throughout nave and sanctuary, covering vinyl tiles and sanctuary parquetry	Minor change, reversible
Removal of brick wall and timber veneer fascia in bay 4 separating nave from chapel	Minor change, original fabric lost
Installation of a post-war era pipe organ in the choir gallery in 2000	Minor change, reversible
Introduction of traditional Catholic statuary throughout interior	Moderate change, reversible
Lining of side chapel with marble slabs in 1999	Major change, reversible with possible damage to fabric
Lining of sanctuary walls behind the altar, tabernacle and various statues with marble slabs	Major change, reversible with possible damage to fabric
Creation of a hole in the sanctuary wall behind the altar to accommodate a new tabernacle	Moderate change, original fabric lost
Lining of Max Birrell fresco wall with marble slabs	Major change, not reversible
Removal of baptistery gates	Moderate change, original fabric lost

Addition of a supplementary downpipe on the south-western side	Minor change, reversible
Installation of reverse cycle air conditioning units on roof	Minor change, reversible
New cross attached to front exterior wall under colonnaded porch	Minor change, reversible
Demolition of reinforced concrete cantilever side porch	Moderate change, original fabric lost
Removal of fixed vertical louvres associated with sanctuary window	Moderate change, original fabric lost
Addition of new side veranda with pitched roof (late 1990s)	Minor change, reversible
Demolition of tower belfry and roof	Major change, not reversible
Addition of cupola to tower	Minor change, reversible
Plant room constructed at foot of tower	Minor change, reversible

Potentially irreversible changes

The lining of various walls in the interior with marble slabs may or may not be easily reversible, depending upon the method employed for fixing the marble slabs to the walls. If tile glue has been used, the removal of the marble slabs would be likely to damage affected face bricks and the Max Birrell fresco underneath. Silicone glue is more likely to be removable. Damaged bricks could be replaced, and the Birrell fresco recreated based upon photographic evidence and colour scrapings, however, both procedures would entail considerable financial investment.[54] Since plaster is less robust than brick, marble applied over the fresco is less likely to be reversible than marble applied over brick.

In the late 1990s, the upper courses of brick forming the tower belfry were demolished in order to accommodate a steel cupola that disguises telecommunications equipment. This change is considered irreversible in the sense that the original fabric of the top of the tower is lost, however the cupola itself could be removed and is considered a reversible change.

The Catholic Church of the Holy Name Today

Today, Holy Name forms part of the Adelaide Cathedral Parish. The clock tower and plant room is currently leased to a telecommunications company until 2026.

Bannon's Stations of the Cross are currently positioned in the narthex, while his candlesticks and tabernacle were replaced by the Latin Mass community in the early 2000s. It is not known where the Bannon designed candlesticks and tabernacle are currently located.

Chronology

Year	Event
1836	The first Catholics settlers arrive in South Australia
1914	**November, Catholic businessman Thomas O'Mara dies, leaving "Ellangowan" to the Jesuit Fathers**
1916	**27 August, Jesuit Fathers open Holy Name Church-School in the grounds of "Ellangowan"**
1933	**Parish of St Peters established**
1947	Commonwealth Mass Resettlement Scheme for Displaced Persons commences
	Catholics comprise 12.5 percent of the South Australian population
1950	**December, Fr James Kelly transferred from Millicent to St Peters**
1951	Large-scale migration from Italy commences
1953	30 January, post-war building restrictions end in South Australia, heralding a church-building boom
1958	**24 August, foundation stone of new Catholic Church of the Holy Name blessed by Adelaide Archbishop Matthew Beovich**
1959	**26 April, Catholic Church of the Holy Name opened**
	The post-war church-building boom peaks, with at least 27 new churches opened
	British architect Peter Smithson calls for 'plain brick boxes with no tricks' in the design of new churches
1960	23 April, Payneham Church-School opened within the parish of St Peters
1961	Peter Hammond's seminal book *Liturgy and Architecture* published
1962	11 October, the Second Ecumenical Council of the Vatican is formally opened under the pontificate of Pope John Paul XXIII
1965	8 December, the Second Ecumenical Council is closed under Pope Paul VI
1966	Catholics comprise 20.1 percent of the South Australian population
1969	**27 December, St Peters parish priest Fr James Kelly dies while on holiday in Ireland**
1979	**Altar rails removed**
1999	**Adelaide Latin Mass Community commences worshipping in the Catholic Church of the Holy Name**
	Side chapel lined with marble slabs
2000	**Organ installed in choir gallery**

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SITE DETAILS

Catholic Church of the Holy Name　　　　　　　**PLACE NO.: 26519**

80 Payneham Road, Stepney

DESCRIPTION OF PLACE:	Cream brick church, bell tower, retaining walls and fences on Payneham Road, and sunken garden
DATE OF CONSTRUCTION:	1958-1959
REGISTER STATUS:	SA Heritage Council identified 13 August 2020
	Provisionally entered 4 November 2021
	Confirmed 18 August 2022
LOCAL HERITAGE STATUS:	
CURRENT USE:	Catholic church
	1959-present
ARCHITECT:	Douglas Michelmore of Michelmore, Roeger and Russell
	1958-1959
BUILDER:	A. W. Baulderstone Ltd.
	1958-1959
LOCAL GOVERNMENT AREA:	City of Norwood Payneham St Peters

LOCATION:	**Street No.:**	80
	Street Name:	Payneham Road
	Town/Suburb:	Stepney
	Post Code:	5069
LAND DESCRIPTION:	**Title Reference:**	CT 6135/202
	Lot No.:	A163
	Plan No.:	D83605
	Hundred:	Adelaide

PHOTOS

Catholic Church of the Holy Name   **PLACE NO.: 26519**

80 Payneham Road, Stepney

Exterior facing Payneham Road, note enclosed colonnade on left
Source: DEW Files 21 January 2021

Colonnade detail facing Payneham Road with contemporary laser-cut lettering
Source: DEW Files 21 January 2021

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PHOTOS

Catholic Church of the Holy Name   **PLACE NO.: 26519**

80 Payneham Road, Stepney

View from northeast showing tower; note post-1999 tower belfry
Source: DEW Files 21 January 2021

View from northeast showing curved rear wall and floor-to-ceiling sanctuary window
Source: DEW Files 21 January 2021

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Catholic Church of the Holy Name   **PLACE NO.: 26519**

80 Payneham Road, Stepney

View showing church and sunken garden on south-western side
Source: DEW Files 21 January 2021

South-western side showing fixed louvres
Source: DEW Files 21 January 2021

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PHOTOS

Catholic Church of the Holy Name   **PLACE NO.: 26519**

80 Payneham Road, Stepney

Interior view towards altar
Source: DEW Files 21 January 2021
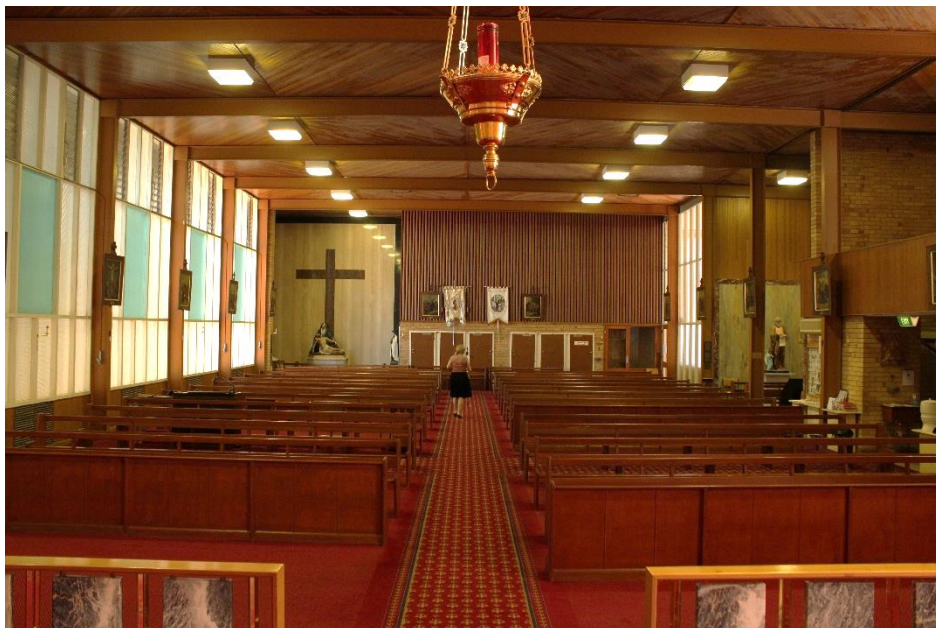
Interior view towards baptistery (left) and narthex (right)
Source: DEW Files 21 January 2021

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Catholic Church of the Holy Name   **PLACE NO.: 26519**

80 Payneham Road, Stepney

Interior view towards baptistery (recessed space left) and confessionals (six doors at right)
Source: DEW Files 21 January 2021

Interior view showing nave windows
Source: DEW Files 21 January 2021

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PHOTOS
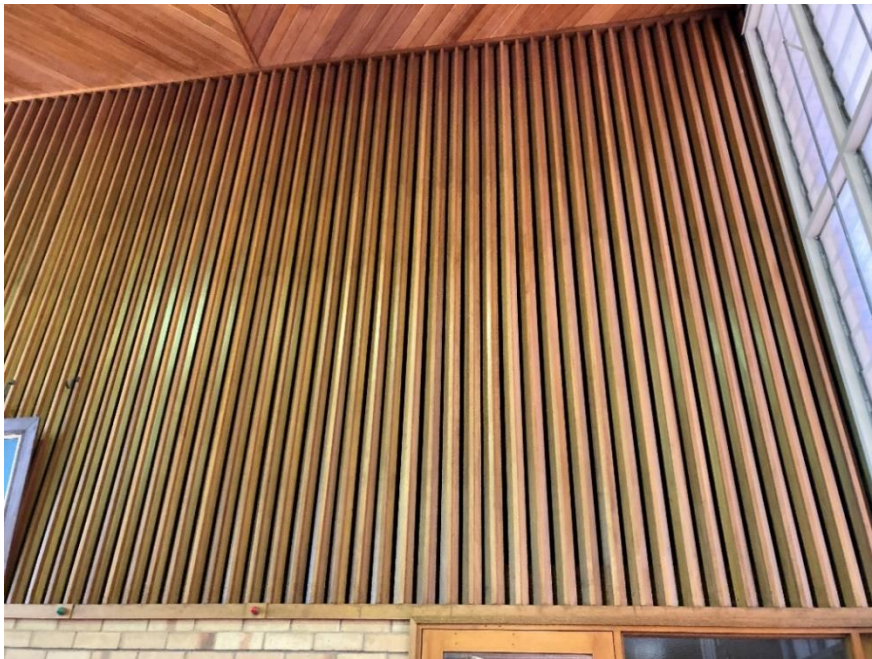
Catholic Church of the Holy Name   **PLACE NO.: 26519**

80 Payneham Road, Stepney

Interior view showing chapel
Source: DEW Files 21 January 2021

Timber screen above confessionals
Source: DEW Files 21 January 2021

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PHOTOS

Catholic Church of the Holy Name   **PLACE NO.: 26519**

80 Payneham Road, Stepney

Baptismal font
Source: DEW Files 21 January 2021

View of sanctuary from organ loft
Source: DEW Files 21 January 2021

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PHOTOS

Catholic Church of the Holy Name   **PLACE NO.: 26519**

80 Payneham Road, Stepney

Foundation stone (below painting left) and entrance to nave (right) showing original
exterior windows
Source: DEW Files 21 January 2021

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