

SUMMARY OF STATE HERITAGE PLACE

REGISTER ENTRY

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

NAME: St John Vianney's Catholic Church

PLACE NO.: 26543

ADDRESS: Karna Country

544 Glynburn Road, Burnside

CT 6276/148 D130353 A5441 Hundred of Adelaide

STATEMENT OF HERITAGE SIGNIFICANCE

St John Vianney's Catholic Church is an outstanding, critically recognised example of late twentieth-century ecclesiastical Modern Movement architecture in South Australia, finely articulating many key attributes of the style. The church is significant for its structural system comprising ten welded-steel box-section portal frames. The frames are tapered and curved to accommodate structural loads and expressed as architectural features of the building and represent an outstanding creative adaptation of the available materials and technology of the period. The church is also noted for its considered response to site and setting, its use of natural-finish materials, its thoughtful implementation of natural and artificial lighting and its spacious interior.

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

St John Vianney's Catholic Church is an outstanding example of late twentieth-century ecclesiastical Modern Movement architecture in South Australia. It also demonstrates a high degree of creative and technical accomplishment, notably in the use of welded-steel portal frames. Each aspect of the criterion is considered in turn.

St John Vianney's Catholic Church finely articulates many key attributes of late-twentieth century ecclesiastical architecture, namely:

- new structural materials facilitating dramatic shapes – achieved through the use of welded-steel box-section portal frames, exposed inside and outside the building as architectural features, which allow the structural system of the church to be readily understood;
- inverted V shapes reminiscent of Gothic pointed arches, a shape which appears throughout the church, most notably in the A-frame roofline and bespoke portal frames, which form a repeating motif down the length of the nave and are echoed in both the front window and in the shape of the reredos;
- clerestory windows, flooding the nave with daylight;
- coloured glass windows with accentuated mullions and vertically proportioned panes, notably in the large front window by Kingsley Lineham and in the floor-to-ceiling nave and sanctuary windows;
- plain wall surfaces achieved with the use of undecorated face brick;
- play of light from unseen or unexpected sources to create a special mood, realised through the use of concealed, troughed ceiling up-lighting, large floor-to-ceiling sanctuary windows admitting daylight, diffused from the nave by frosted glass screens, and clerestory windows;
- architectural 'distinctiveness' employed to denote the purpose of the building as a place of worship through its large, raised A-frame roof and use of coloured glass reflecting the colours of the liturgical year;
- integration into community expressed through familiar, 'humble' materials such as brick and timber, with domestic associations.

St John Vianney's Catholic Church has been critically acclaimed both at the time of its construction and later by the architectural fraternity when reviewing the contribution of post-war ecclesiastical architecture to South Australia. In September 1962, St John Vianney's Catholic Church was favourably reviewed by John Chappel, a notable South Australian architect and the *Advertiser* newspaper's regular architectural correspondent. Chappel noted Peters' use of symbolism and praised the church's setting, form, materials, and 'bright but dignified' interior.

Later in December 1962, St John Vianney's Catholic Church was featured in South Australian architectural journal *Building and Architecture*, one of only seven South Australian churches to be featured over a period of 20 years, a time when at least 220 new churches were constructed in South Australia. The church was noted for

its considered response to site and setting; its structural system; its use of natural-finish materials; its natural and artificial lighting; and its 'spacious' interior with a 'warm' and 'inviting' atmosphere. Subsequently in 2000, the Australian Institute of Architects South Australian Chapter recognised St John Vianney's Catholic Church as a significant example of twentieth century South Australian architecture.

While several minor changes have occurred to the church since 1962, most are either easily reversible or have had a limited impact on the architectural integrity of the place. One non-reversible change is the loss of the spire, toppled during a storm in 2013. While this change has had some impact on the heritage values of St John Vianney's Catholic Church, it has not diminished the place's architectural integrity as an outstanding representative of late twentieth-century ecclesiastical Modern Movement architecture.

In addition to its architectural values, Bill Peters' design for the structure of the church, comprising ten bespoke box-section welded-steel portal frames curved and tapered to accommodate structural loads, represents an outstanding creative adaptation of the available materials and technology of the period.

Welded-steel portal frames were commonly employed in the two decades following the end of the Second World War, typically in structures such as sheds and factories. However, the typical design for portal frames was comprised of visually busy web trusses or I-beam sections cut and welded with gusset plates and stiffeners. When used in buildings where aesthetic considerations were paramount, these structural systems were disguised by 'boxing in' with timber or fibrous plaster cladding.

In comparison, the streamlined, tapered and curved welded-steel portal frames at St John Vianney's Catholic Church were designed to be deliberately expressed as an architectural and aesthetic feature of the building and not covered or 'boxed in'. Achieving the highly unusual form and high-quality finish of this structural element could only be achieved through a close working relationship between architect and structural engineering firm and consequently was used only rarely elsewhere, as a deliberately expressed feature.

St John Vianney's Catholic Church is an outstanding representative of late twentieth-century ecclesiastical Modern Movement architecture, demonstrating many of the key elements of the style. It also demonstrates a high degree of creative and technical accomplishment that has been recognised both at the time of construction and more recently.

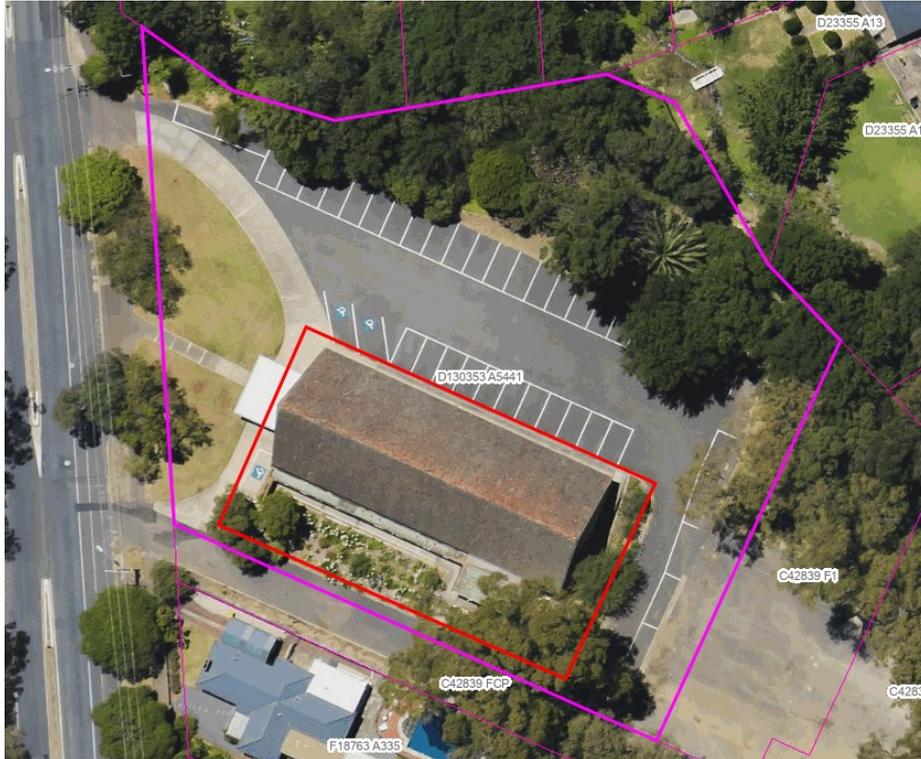
SITE PLAN

St John Vianney's Catholic Church

PLACE NO.: 26543

Karna Country

544 Glynburn Road, Burnside



St John Vianney's Catholic Church (CT 6276/148 A5441 D130353, Hundred of Adelaide)

Elements of heritage significance include (but are not necessarily limited to):

- Church building,
- Welded steel portal frames,
- Original exterior and interior material finishes, including face-brick walls; terracotta tile and copper roofing and guttering; clear-finished main ceiling, reredos, joinery and doors; vermiculite narthex, baptistery and crying room ceilings; vinyl, slate and parquetry floors; aluminium window frames and coloured glass; boxed sheet metal cross suspended between loggia columns; and Italian marble altar,
- Original fittings including original door hardware and light fittings,
- Original fixed furniture, including pews and configuration of pews.

Elements not considered to contribute to significance of place include (but are not necessarily limited to):

- Carport to front of loggia,
- Recent reverse-cycle air conditioning units,
- Ceiling fans,
- Nave and sanctuary carpet,
- Landscaping including trees.

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LEGEND

-  Parcel boundaries (Indicates extent of Listing)
-  Outline of Elements of Significance for State Heritage Place

Summary of State Heritage Place: 26543

Provisionally entered by the South Australian Heritage Council on 15 June 2023

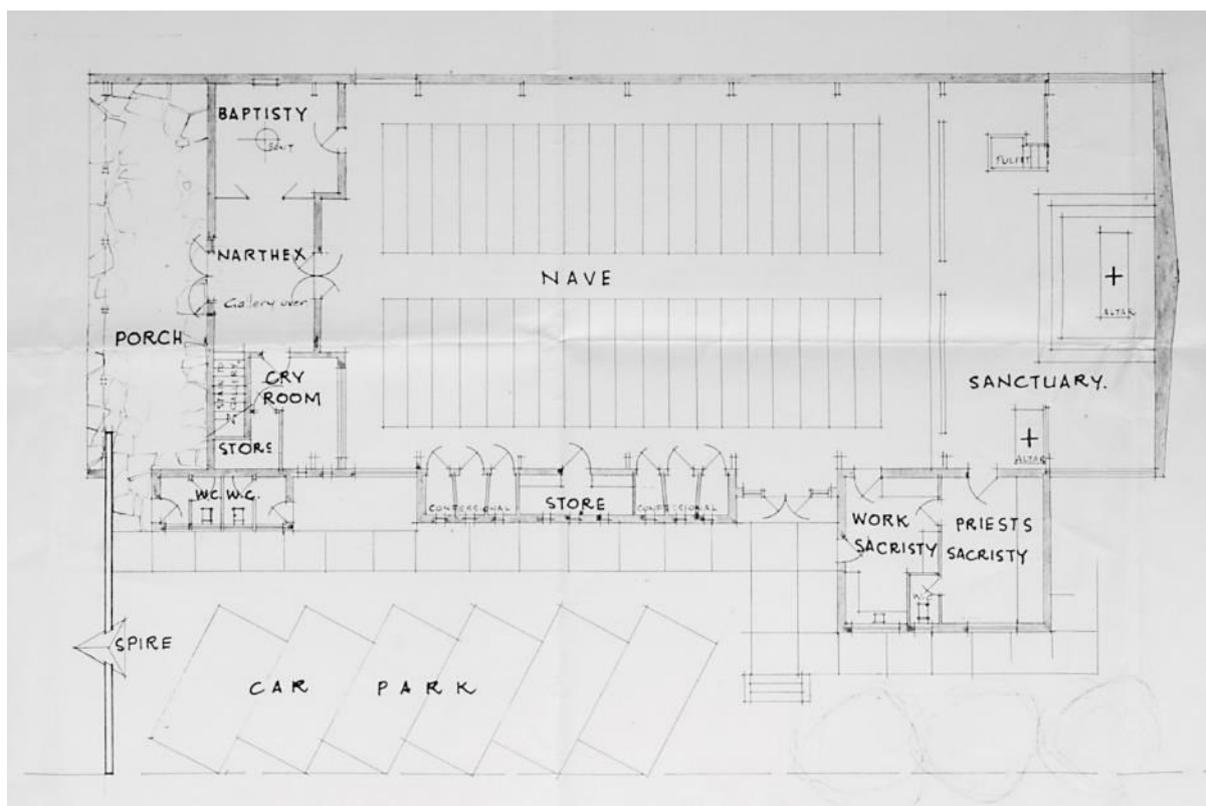
Confirmed by the South Australian Heritage Council on 14 March 2024

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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



St John Vianney's Catholic Church indicative floorplan

Source: BRG/346/28/PETERS/1/6 State Library of South Australia

St John Vianney's Catholic Church is a brick, steel and reinforced concrete church with a terracotta-tiled gable roof and a long rectangular plan. Ten welded steel box-section portal frames support the main roof and are curved and tapered to accommodate structural loads. Non-load bearing cavity-brick walls form the external envelope of the church, and floor slabs throughout the building are reinforced concrete.

The plan is oriented on an axis running north-west to south-east. A flat-roofed annexe is arrayed along the southern side of the church, with a taller, flat-roofed sacristy block at the south-eastern end.

Clerestory windows beneath the eaves follow both sides of the church, while the north-western wall is predominantly glass. Floor-to-ceiling windows are located on both sides of the church at each end of the worship space. The north-western gable extends forward, shading the front window. Four square-section steel columns inside

the front portal frame form a tall, open loggia or porch across the front of the church, which is enclosed by brick wing walls on two sides. The loggia, in turn, supports a tall, boxed sheet metal cross suspended between two columns.

The church exterior displays the following additional features:

- copper decking to flat roofs,
- copper guttering to all roofs (painted),
- cream and red face-brick walls with square raked pointing,
- aluminium frames to all windows,
- abstract coloured glass design to front window,
- timber-framed, glazed front doors,
- red face-brick wing wall running southwards from front of church, incorporating reinforced concrete base of triangular-footed spire (toppled 2013),
- marble consecration stones either side of main entrance doorway,
- granite foundation stone under loggia,
- male and female toilets appended to south-western corner of the church under flat roof,
- concrete paths and integrated drains on eastern and southern sides,
- carport shelter attached to front of loggia (not original fabric).

Interior

The worship space is the largest volume and the focus of the interior. A narthex (foyer), meeting room (former baptistery) and glass-fronted crying room are located at the north-western end of the worship space, with a mezzanine choir gallery above, while a storeroom, confessionals and sacristies are arrayed along the southern side. The worship space is comprised of nave, choir gallery and sanctuary in a single unified space.

The church interior displays the following additional features:

- cream face brick walls,
- exposed portal frames supporting roof, painted,
- secret-nailed longitudinal radiata pine matchboard ceiling with concealed joints,
- timber lighting troughs (painted) at base of ceiling,
- ceiling fans (not original fabric),
- amber-tinted side windows,
- choir gallery balustrade in welded steel with wired glass panels,
- suspended choir gallery light fittings,
- vinyl floor tiles in choir gallery and nave (carpeted over in nave),
- fixed clear-finished timber pews arranged in two parallel rows down nave,
- aluminium-framed floor-to-ceiling windows lighting the sanctuary on both sides,
- recess or niche on southern side between two portal frames (previously confessionals),

- external doors on southern side,
- marble holy water stoups associated with entrance doors,
- tower speakers mounted on portal frames in nave (some possibly original),
- sanctuary raised one step above the nave floor (originally wandoo or white gum parquetry, now carpeted),
- steel and glass screens on either side of sanctuary, supporting statues of St John Vianney (left hand side) and Our Lady of Grace (right hand side),
- lectern with beaten, enamelled and gilded copper rest by Voitre Marek,
- hexagonal marble font with timber lid,
- original altar and tabernacle housing in green and white marble with brass tabernacle, raised three steps above the sanctuary floor,
- marble post-conciliar altar forward of main altar, raised one step above sanctuary floor (not original fabric),
- reredos on rear sanctuary wall, comprised of chamfered meranti and ramin matchboard arranged in a triangular configuration,
- carved crucifix to reredos,
- tent-shaped baldachin in fibrous plaster stayed to rear wall, with integrated eyeball spotlights,
- face-brick rear wall, with hit-and-miss screen covering ventilation openings (covered) at apex,
- grey vermiculite ceilings in narthex, baptistery and crying room,
- flush-mounted downlights with convex glass lenses in narthex, baptistery and crying room,
- milled aluminium war memorial dedication plate in narthex above doors to nave,
- welded steel gates separating narthex and baptistery,
- hollow-core plywood doors throughout, some with glazed openings and sandblasted cross motif.

Elements of Significance:

Elements of heritage significance include (but are not necessarily limited to):

- Church building,
- Welded steel portal frames,
- Original exterior and interior material finishes, including face-brick walls; terracotta tile and copper roofing and guttering; clear-finished main ceiling, reredos, joinery and doors; vermiculite narthex, baptistery and crying room ceilings; vinyl, slate and parquetry floors; aluminium window frames and coloured glass; boxed sheet metal cross suspended between loggia columns; and Italian marble altar,
- Original fittings including original door hardware and light fittings,
- Original fixed furniture, including pews and configuration of pews.

Elements not considered to contribute to significance of place include (but are not necessarily limited to):

- Carport to front of loggia,
- Recent reverse-cycle air conditioning units,
- Ceiling fans,
- Nave and sanctuary carpet,
- Landscaping including trees.

History of the Place

Please refer to the Assessment Report for the full history.

From 1933,¹ the Burnside Catholic congregation, part of the Norwood Parish, worshipped in St David's Church Hall, later known as the Rivoli Hall, on the corner of Knightsbridge and Glynburn Roads at Leabrook.² The following year a new Dulwich Parish was established, comprising two congregations, namely Burnside and Dulwich, under the first parish priest Fr John Aloysius Gatzemeyer.³ The Rivoli Hall was purchased as a temporary place of worship by the Dulwich Parish in 1949 and was renovated before dedication as the first Church of St John Vianney. This church was considered a temporary expedient.⁴

Fr Denis O'Connell (b. 1894 – d. 1967) was appointed parish priest of the Dulwich Parish on 29 August 1957, replacing Fr Gatzemeyer. Shortly afterwards on 22 October, Fr O'Connell wrote to Archbishop Matthew Beovich, applying to build two new churches for the parish, which became St John Vianney's Catholic Church at Burnside (subject of this assessment) and St Peter Claver's Catholic Church at Dulwich.⁵

Design and Construction

In 1950, Fr (later Monsignor) Henry (Harry) Bernard Skehan (b. 1910 – d. 1993) was appointed to Edwardstown Parish and embarked on an ambitious building program.⁶ Skehan commissioned Sydney architect Kevin Curtin⁷ to design the new church St Antony of Padua Edwardstown. The new church was supervised by emerging⁸ Adelaide architect Cecil William (Bill) Peters and when opened in 1959 became the first Catholic church in South Australia to depart from a traditional rectangular plan.⁹

On the strength of his work at Edwardstown supervising for Curtin, and with permission from the Council of Sites and Architecture, Fr Denis O'Connell commissioned Peters to design his two proposed churches for the Burnside parish, in the process overriding a pre-existing agreement between the Burnside parish and their appointed architects, Woods, Bagot, Laybourne Smith and Jory.¹⁰

While Peters designed the two churches concurrently, O'Connell sought permission to build St Peter Claver's Catholic Church first.¹¹ Broadly endorsed by the Council of Sites and Architecture, which included Bishop Gleeson and Fr Skehan, Peters' design for St Peter Claver's was nevertheless rejected twice by Archbishop Beovich,¹² who held ambivalent views on change.¹³

Following a personal appeal to and negotiation with Fr Skean, Fr O'Connell was able to obtain approval for the design for St Peter Claver's Church from the Archbishop.¹⁴ While St John Vianney's Catholic Church was approved later, it was nevertheless built before St Peter Claver's Catholic Church at Dulwich, which opened afterwards on 12 July 1964. Initial approval from Archbishop Beovich indicated the new St John Vianney's Catholic Church would stand north of Greenhill Road on land purchased by Fr Gatzemeyer in 1942, however, the church was ultimately built on land acquired through the legacy of Michael McNeil on First Creek.

Responding to the 'hills back-drop'¹⁵ of the site, Peters chose a high-pitched roofline for the new church. The front gable formed a triangle, a motif associated with the Holy Trinity, which Peters repeated in several places throughout the church.¹⁶ The shape of the Beaumont Road (now Glynburn Road) allotment enabled adoption of a traditional orientation, with the sanctuary positioned at the east end of the nave.¹⁷ Some site levelling made room for off-street carparking, considered necessary due to the narrow width of the road.¹⁸

Likely inspired by Michael Thiele's design for Our Lady of Mount Carmel Catholic Church at Pennington (SHP 26520), where the roof was supported by concrete portal frames, Peters also employed portal frames to support the roof of St John Vianney's Catholic Church. However, instead of concrete, he elected to use 4-inch-wide box-section steel.

While steel portal frames had been employed previously in South Australian buildings, such structures were typically comprised of web trusses or uniform-section welded I-beam sections with stiffeners and gusset plates. At St John Vianney's Catholic Church, the portal frame components were cut from ¼-inch steel plate and welded to create a seamless finish that 'tapered and curved both to accommodate the stresses involved' and deliberately expressed the frame as an aesthetic feature of both the exterior and interior.¹⁹

The first bay at the front of the church was not fully enclosed, creating a deep loggia or porch between two portal frames. Peters specified secret-nailed pinus radiata matchboard for the internal worship space ceiling, sourced from the South East of South Australia, with board ends concealed behind the portal frames. The same material was specified to line the loggia and eave soffits, creating the illusion of an uninterrupted plane resting on the portal frames both inside and out.²⁰

Unlike Our Lady of Mount Carmel Catholic Church, which possessed a traditional basilican plan with side aisles formed by the lower portal frame sections, at St John Vianney's Catholic Church, the portal frames spanned the whole nave, creating a large, open interior reflecting the Liturgical Movement's emphasis on unified worship spaces.

Cavity-brick infill walls, structurally independent from the portal frame and roof,²¹ allowed the worship space to be naturally illuminated by long, aluminium-framed²²

clerestory windows down each side. It also gives rise to the impression of the roof floating above the walls. Meanwhile, large floor-to-ceiling windows admitted daylight to both sides of the sanctuary, with these sources of light diffused by frosted glass screens standing between sanctuary and nave. This natural lighting was augmented by fluorescent up-lighting, concealed in timber troughs down each side of the nave to facilitate easier changing of tubes, shield the choir from glare and to avoid 'unpleasant shadow effects on the ceiling.'²³



St John Vianney's Catholic Church, c. 1962. Note spire on right.

Source: BRG/346/28/PETERS/1/1 State Library of South Australia

Besides the shape of the roof, Peters repeated the triangular motif in both the matchboard reredos behind the sanctuary and the projecting tent-form baldachin above. A similar motif was employed in the roof and stone reredos of St Monica's Catholic Church, North Parramatta, Sydney, designed by Kevin J. Curtin and Partners.²⁴ St Monica's appeared in University of Melbourne's *Cross-Section* newsletter in April 1961, and most likely inspired elements of Peters' design for St John Vianney's Catholic Church.

Peters deliberately placed the Italian marble²⁵ altar of St John Vianney's Catholic Church away from the sanctuary wall, allowing for Mass to be conducted *versus populum* (facing the people) after Vatican II.²⁶ A similar arrangement was previously employed at the Catholic Church of the Holy Name (SHP 26519), opened three years earlier in 1959.

St John Vianney's Catholic Church was designed to accommodate 350 parishioners,²⁷ with special accommodation for parents with young children in a crying room,²⁸ fitted with a speaker for reproducing sound from the sanctuary. The crying room could also be used as a mortuary for funerals.²⁹ A large window at the north-western end of the church, glazed with an abstract design featuring triangular bands of coloured glass (see also Sacred art, below), was intended both to be visible to parishioners as they left the nave after worship and to attract attention from the street at night.³⁰ The uppermost band of this window was left transparent to reveal the porch soffit, reinforcing the continuity of materials inside and out.



St John Vianney's Catholic Church, interior c.1962, showing portal frames and matchboard ceiling, note the triangular detailing to reredos.

Source: BRG/346/28/PETERS/1/4 State Library of South Australia

Throughout the church, Peters employed materials with natural finishes to minimise maintenance, such as terracotta tiles covering the main roof; copper decking covering the annexe roofs; copper guttering; face-brick walls; clear-finished timber; sprayed vermiculite ceilings (narthex, baptistry and crying room); and crazy-paved slate (loggia/porch), vinyl tile (nave and gallery) and hard-wearing wandoo parquetry (sanctuary) floors. Careful selection of natural-finish materials also allowed Peters to create a 'warm'³¹ and 'inviting' atmosphere inside.³²

To complete the church, Peters specified a 55-foot free-standing spire sheathed in stainless steel, the first such use of that material in South Australia.³³ A feature of the design, the spire was built close to the site of a 'historic' Norfolk Island pine tree³⁴

Summary of State Heritage Place: 26543

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Provisionally entered by the South Australian Heritage Council on 15 June 2023

Confirmed by the South Australian Heritage Council on 14 March 2024

planted by B. T. Finniss,³⁵ which was removed prior to the construction of the church. The spire was built in the shape of a tall, triangular pyramid, repeating a motif associated with the Holy Trinity used elsewhere in the church.

The new St John Vianney's Catholic Church was built by Kurralta Park-based builder D. V. Butler and Son³⁶ while the spire was manufactured by the Austral Sheet Metal Company.³⁷ On 26 November 1961 Archbishop Matthew Beovich blessed and laid the church foundation stone, and £2,000 towards construction was raised at a function associated with this ceremony.³⁸ St John Vianney's Catholic Church was opened for worship by the Archbishop on 17 June 1962 and consecrated the following year on 25 July 1963.³⁹ Typically, consecration of a church did not occur until all mortgage and building debts had been repaid. Around the time the church opened asphalt tennis courts were created at the back of the allotment.

Construction of St John Vianney's and St Peter Claver churches was financed through 'careful husbanding of the building fund,' 'two substantial legacies,' including that from Michael McNeill,⁴⁰ and the sale of the Rivoli Hall and allotments comprising the alternative church site on Burnside Road (now Glynburn Road). The sale of the Burnside Road allotments was completed after the completion of St John Vianney's Catholic Church.⁴¹

Sacred art

St John Vianney's Catholic Church as built featured one bespoke sacred artwork, namely the large, coloured glass window at the western end of the church over the choir gallery. Glazed with Belgian coloured glass, it was designed by Kingsley Lineham, master glazier and in-house designer for L. G. Abbott & Co Pty Ltd, Adelaide.⁴² Lineham is remembered as a competent artist, designer and manager of the leadlight department 'but never one who undertook figure work,'⁴³ preferring to outsource more complex stained-glass projects. The window features a Latin cross in red glass, surrounded by an abstract pattern in transparent, green and purple glass, reflecting the colours of the liturgical year.

Other statuary featured in the church at the time of its opening was acquired, rather than created specifically for the church. These works include a carved crucifix and statue of Our Lady of Grace by Alois Lang of Oberammergau, Germany and a statue of St John Vianney, in Roman cement, acquired by Fr Gatzemeyer for the first Church of St John Vianney. The statue of St John Vianney was later coloured brown, to match the flanking statue of Our Lady of Grace. The Stations of the Cross were previously displayed in the first St John Vianney's Catholic Church at Leabrook. Several years after its opening in c.1970, South Australian émigré artist Votire Marek created a lectern for the church in beaten and enamelled copper with gold leaf details, depicting hands of prayer and the Light of the World.⁴⁴

Critical reception

In September 1962, Adelaide architect John Chappel featured the new St John Vianney's Catholic Church in his regular architecture column in the *Advertiser* newspaper.⁴⁵ Chappel noted Peters' use of symbolism and praised the church's setting, form, materials, and 'bright but dignified' interior.⁴⁶ Later that year in December, St John Vianney's Catholic Church was featured in South Australian architectural journal *Building and Architecture*. St John Vianney's Catholic Church was one of only seven South Australian churches to be so featured between 1962 and 1982,⁴⁷ during which time at least 220 new churches opened in South Australia. *Building and Architecture* noted the church's considered response to site and setting; structural system; use of natural-finish materials; natural and artificial lighting; and 'spacious' interior with a 'warm' and 'inviting' atmosphere.' Meanwhile, South Australian Catholic newspaper *Southern Cross* considered St John Vianney's Catholic Church to be 'one of [South Australia's] most striking Catholic churches in setting and design.'⁴⁸

In 2000, the Australian Institute of Architects South Australian Chapter recognised St John Vianney's Catholic Church as a significant example of twentieth century South Australian architecture.

Subsequent history

Following the promulgation of the new Catholic Mass in 1970, most Catholic churches were retrofitted to accommodate the new liturgy. Rather than relocate the tabernacle away from the main altar to allow the priest to celebrate Mass facing the congregation, at St John Vianney's Catholic Church, the third step below the altar was extended to create a platform and a new altar installed forward of the original altar. The tabernacle was also ensconced in a permanent marble enclosure on top of the original altar. Around this time the font was also relocated to the sanctuary and the sanctuary rails and side altars were removed. The nave was first carpeted in 1977.⁴⁹

Sometime after the completion of the church, a large, stainless-steel cross was retrofitted to the top of the spire, following criticism from within the congregation that 'a Christian church needed a Christian symbol.'⁵⁰ Decades later in 2013,⁵¹ the spire was toppled when wind loads during a freak storm exceeded the design specification of the original structure, likely due to the extra weight of the cross making it top-heavy.

For several years, the toppled spire lay on the tennis courts until it was finally removed. A successful insurance claim resulting from this incident paid for a low-level carport,⁵² built in November 2015, to provide weather protection for the occupants of vehicles parked in the driveway.⁵³ In early 2023, the asphalt tennis courts at the rear of the allotment were cleared to be replaced with housing.



St John Vianney's Catholic Church (note carport added 2015)

Note: unless otherwise indicated, the images in this report were taken during the site visit on 11 May 2023

Chronology

Please refer to the Assessment Report for the full chronology.

- 1933 Burnside Catholic congregation worship in St David's Church Hall, cnr Knightsbridge and Glynburn Roads, Leabrook.
- 1934 Dulwich Parish established under Fr John Aloysius Gatzemeyer
- 1950 Fr Henry (Harry) Bernard Skehan appointed to Edwardstown Parish, commences modern building programme.**
- 1953 January 30, end of building restrictions heralds beginning of post-war church-building boom.**
- 1957 29 August, Fr Denis O'Connell appointed parish priest of Dulwich Parish, replacing Fr Gatzemeyer.
22 October, Fr O'Connell writes to Archbishop Matthew Beovich, applying to build two new churches for the Dulwich Parish.

- 1959 13 December, St Antony of Padua Catholic Church, Edwardstown opens, and is the first South Australian Catholic church with a non-rectangular plan.
- 1960 2 October, Our Lady of Mount Carmel Catholic Church opens at Pennington.
23 October, Holy Name Catholic Church opens at Stepney.
18 November, Fr O'Connell receives approval in writing from the Council of Sites and Architecture through Bishop James Gleeson to employ C. W. Peters to design a new church at Dulwich.⁵⁴
- 1960 Fr Harry Skehan and Fr O'Connell discuss the plans of proposed Burnside and Dulwich Catholic churches while on holiday in County Clare, Ireland.
- 1961 26 November, Archbishop Matthew Beovich blesses and lays foundation stone of the new St John Vianney's Catholic Church.**
- 1962 17 June, new St John Vianney's Catholic Church opened by Archbishop Beovich.**
October, Second Ecumenical Council of the Vatican (Vatican II) commences in Rome.
- 1963 25 July, new St John Vianney's Catholic Church consecrated.**
22 December, St Peter's Catholic Church, Dulwich foundation stone laid by Archbishop Beovich.
- 1964 12 July, St Peter Claver's Catholic Church opens at Dulwich.
- 1970 South Australian émigré artist Voitre Marek creates lectern for St John Vianney's Catholic Church in beaten and enamelled copper.**
- 1977 Nave of St John Vianney's Catholic Church is carpeted.**
- 2000 The Australian Institute of Architects South Australian Chapter recognises St John Vianney's Catholic Church as a significant example of twentieth century South Australian architecture.**
- 2013 December, St John Vianney's Catholic Church spire toppled in storm.**
- 2015 November, low-level carport shelter constructed and attached to the front of the church.**

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Newspapers

John Chappel, "Striking Aspects of New Church" in *Advertiser* 21 September 1962

Ben Hyde, "Power returning to homes, trees down, church spire toppled after wild winds across Adelaide" in *Advertiser* 23 December 2019

<https://www.couriermail.com.au/news/national/power-returning-to-homes-trees-down-church-spire-toppled-after-wild-winds-across-adelaide/news-story/2816df83708735a3e158c8905fcb19ab>

Summary of State Heritage Place: 26543

Provisionally entered by the South Australian Heritage Council on 15 June 2023

Confirmed by the South Australian Heritage Council on 14 March 2024

"St. John Vianney's, Burnside, Foundation Stone Ceremony" in *Southern Cross* 17 November 1961 p. 7

"Archbishop Opens Burnside Church" in *Southern Cross* 22 June 1962 p. 1

Websites

"Adelaide Cathedral Parish, Welcome to St John Vianney's Church"

<https://www.adelcathparish.org/our-communities/st-john-vianney>

Aldo di Santo, "Peters, Cecil William" in *Architects of South Australia Database*

https://architectsdatabase.unisa.edu.au/arch_full.asp?Arch_ID=87

"Mgr John Aloysius Gatzemeyer" <https://adelaide.catholic.org.au/view-biography?guid=17576>

"Fr Denis O'Connell" <https://adelaide.catholic.org.au/view-biography?guid=12865>

"Mgr Henry Bernard Skehan" <http://www.adelaide.catholic.org.au/view-biography?guid=10353>

University of Melbourne Cross-Section Collection,

https://csec.esrc.unimelb.edu.au/image_viewer.htm?CSEC00854,4

"Voitre Marek: ST JOHN VIANNEY CATHOLIC CHURCH (BURNSIDE, SA)"

<https://www.voitremarek.com/catalogue/st-john-vianney-catholic-church/>

Archival

Building and Architecture Index, University of South Australia Architecture Museum

RAIA Significant 20th Century Architecture Card Index (RAIA Collection S301/2 AM);

https://web.archive.org/web/20160304002703if_/http://www.architecture.com.au/docs/default-source/act-notable-buildings/120-notable-buildings.pdf

Marisa G. Loren, *Places of Worship: Albums relating to Catholic Churches*, PRG 1270/2, SLSA p. 153

SITE DETAILS

St John Vianney's Catholic Church
544 Glynburn Road, Burnside

PLACE NO.: 26543

| | |
|-------------------------------|---|
| DESCRIPTION OF PLACE: | Single-storey steel and brick church |
| DATE OF CONSTRUCTION: | 1962-1963 |
| REGISTER STATUS: | Nominated 4 November 2021 Provisional Entry 15 June 2023 Confirmed 14 March 2024 |
| CURRENT USE: | Catholic place of worship 1963 - present |
| ARCHITECT: | C. William Peters 1960 - 1962 |
| BUILDER: | D. V. Butler & Son Ltd 1962 |
| LOCAL GOVERNMENT AREA: | City of Burnside |
| LOCATION: | Street No.: 544 Street Name: Glynburn Road Town/Suburb: Burnside Post Code: 5066 |
| LAND DESCRIPTION: | Title Reference: CT 6276/148 Lot No.: A5441 Plan No.: D130353 Hundred: Adelaide |

PHOTOS

St John Vianney's Catholic Church

PLACE NO.: 26543

Kaurna Country

544 Glynburn Road, Burnside



Overall view church from Glynburn Road, note triangular concrete base of toppled spire in wing wall on right



Side view showing rear of church

PHOTOS

St John Vianney's Catholic Church

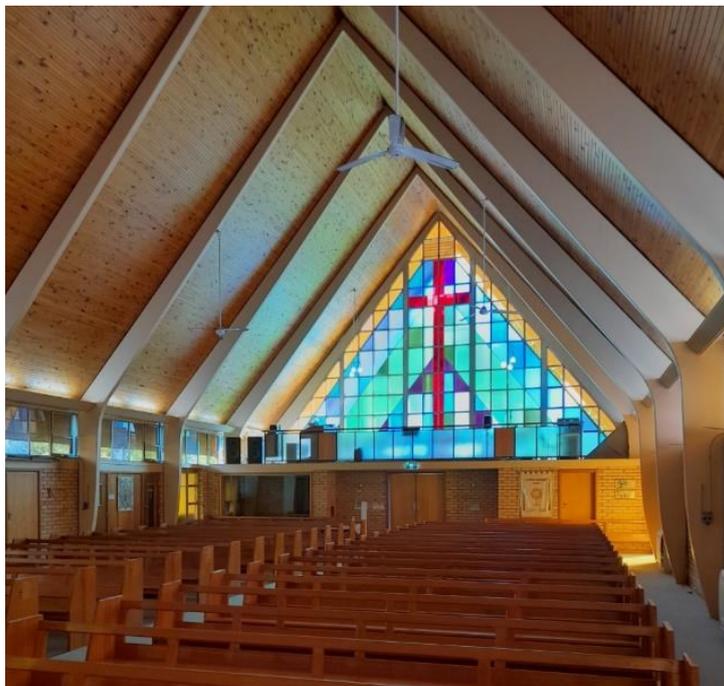
PLACE NO.: 26543

Kaurna Country

544 Glynburn Road, Burnside



View of nave towards sanctuary



View of nave, towards narthex and mezzanine choir gallery

PHOTOS

St John Vianney's Catholic Church

PLACE NO.: 26543

Kaurna Country

544 Glynburn Road, Burnside



Coloured glass by Kingsley Lineham
(inside)



Coloured glass by Kingsley Lineham
(outside)



Reinforced concrete base of toppled spire



Baptismal font



Foundation stone



War memorial dedication plate

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- ¹ "Adelaide Cathedral Parish, Welcome to St John Vianney's Church" <https://www.adelcathparish.org/our-communities/st-john-vianney>
- ² Margaret Preiss, Burnside Historical Society, *Historic Self-Guided Walk: Knightsbridge* (2018) Burnside SA: City of Burnside
- ³ "Mgr John Aloysius Gatzemeyer" <https://adelaide.catholic.org.au/view-biography?guid=17576>
- ⁴ Adelaide Cathedral Parish, Welcome to St John Vianney's Church"; Dulwich-Burnside Catholic Parish, Rays pp. 39-40
- ⁵ "Fr Denis O'Connell" <https://adelaide.catholic.org.au/view-biography?guid=12865>
- ⁶ "Mgr Henry Bernard Skehan" <http://www.adelaide.catholic.org.au/view-biography?guid=10353>
- ⁷ Dulwich-Burnside Catholic Parish, Rays p. 52
- ⁸ Aldo di Santo, "Peters, Cecil William" in *Architects of South Australia Database* https://architectsdatabase.unisa.edu.au/arch_full.asp?Arch_ID=87
- ⁹ Aldo di Santo, "The Changing Face of Worship" p. 52
- ¹⁰ Dulwich-Burnside Catholic Parish, Rays pp. 52-53
- ¹¹ Dulwich-Burnside Catholic Parish, Rays p. 54
- ¹² Dulwich-Burnside Catholic Parish, Rays p. 54
- ¹³ Margaret Press, *Colour and Shadow: South Australian Catholics 1906-1962* (1991) Adelaide: Archdiocese of Adelaide 1991 p. 232.
- ¹⁴ Dulwich-Burnside Catholic Parish, Rays p. 54
- ¹⁵ "Striking Aspects of St. John Vianney Church" in *Building and Architecture* December 1962 p. 13
- ¹⁶ Dulwich-Burnside Catholic Parish, Rays p. 67
- ¹⁷ "Striking Aspects" p. 13
- ¹⁸ "Striking Aspects" p. 13
- ¹⁹ "Striking Aspects" p. 14
- ²⁰ "Striking Aspects" p. 14
- ²¹ "Striking Aspects" p. 14
- ²² "Striking Aspects" p. 14
- ²³ "Striking Aspects" p. 14
- ²⁴ University of Melbourne Cross-Section Collection, https://csec.esrc.unimelb.edu.au/image_viewer.htm?CSEC00854,4
- ²⁵ "Striking Aspects" p. 14
- ²⁶ Dulwich-Burnside Catholic Parish, Rays p. 61
- ²⁷ "St. John Vianney's, Burnside, Foundation Stone Ceremony" in *Southern Cross* 17 November 1961 p. 7
- ²⁸ "St. John Vianney's, Burnside, Foundation Stone Ceremony" p. 7
- ²⁹ "Striking Aspects" p. 14
- ³⁰ "Striking Aspects" p. 13
- ³¹ "Striking Aspects" p. 14
- ³² "Striking Aspects" p. 13
- ³³ "Striking Aspects" p. 13
- ³⁴ "Archbishop Opens Burnside Church" in *Southern Cross* 22 June 1962 p. 1
- ³⁵ Fr O'Connell became known as 'the Bulldozer', a title coined by Bishop Gleeson, after O'Connell unilaterally demolished a large 1920s house 'that many considered worthy of preservation' to make way for the Dulwich presbytery in about 1959. See Dulwich-Burnside Catholic Parish, Rays 53-54.
- ³⁶ John Chappel, "Striking Aspects of New Church" in *Advertiser* 21 September 1962
- ³⁷ Dulwich-Burnside Catholic Parish, Rays p. 54
- ³⁸ "Archbishop Opens Burnside Church" p. 1
- ³⁹ Marisa G. Loren, *Places of Worship: Albums relating to Catholic Churches*, PRG 1270/2, SLISA p. 153
- ⁴⁰ Dulwich-Burnside Catholic Parish, Rays p. 51-52
- ⁴¹ "Fr Denis O'Connell" <https://adelaide.catholic.org.au/view-biography?guid=12865>
- ⁴² Dulwich-Burnside Catholic Parish, Rays p. 62
- ⁴³ Peter and June Donovan, *150 Years of Stained & Painted Glass* (1986) Netley SA: Wakefield Press p. 46
- ⁴⁴ Dulwich-Burnside Catholic Parish, Rays p. 63; see also "Voitre Marek: ST JOHN VIANNEY CATHOLIC CHURCH (BURNSIDE, SA)" <https://www.voitreparek.com/catalogue/st-john-vianney-catholic-church/>
- ⁴⁵ John Chappel, "Striking Aspects of New Church"
- ⁴⁶ John Chappel, "Striking Aspects of New Church"
- ⁴⁷ *Building and Architecture* Index, University of South Australia Architecture Museum
- ⁴⁸ "Archbishop Opens Burnside Church"
- ⁴⁹ Dulwich-Burnside Catholic Parish, Rays p. 86
- ⁵⁰ Dulwich-Burnside Catholic Parish, Rays p. 55

⁵¹ Ben Hyde, "Power returning to homes, trees down, church spire toppled after wild winds across Adelaide" in Advertiser 23 December 2019 <https://www.couriermail.com.au/news/national/power-returning-to-homes-trees-down-church-spire-toppled-after-wild-winds-across-adelaide/news-story/2816df83708735a3e158c8905fcb19ab>

⁵² Trevor McAuliffe, pers. comm. 12 May 2023.

⁵³ Google Street View

⁵⁴ Dulwich-Burnside Catholic Parish, *Rays* p. 53