



## REGISTER OF HERITAGE PLACES - ASSESSMENT DOCUMENTATION

### 11. ASSESSMENT OF CULTURAL HERITAGE SIGNIFICANCE

The criteria adopted by the Heritage Council in November, 1996 have been used to determine the cultural heritage significance of the place.

#### 11.1 AESTHETIC VALUE

*All Saints' Anglican Church, Collie* is a fine example of a Federation Romanesque church, with distinctively designed and crafted Western Australian fittings and fixtures made of Western Australian, materials with a beautifully executed mural in the apsidal sanctuary. It is a significant component of Eales and Cohen's Anglican country church work. (Criterion 1.1)

It is a remarkable Western Australian country church demonstrating an individual design, finely crafted and executed. (Criterion 1.2)

The place is set on a prominent site and is an imposing mass on the south side of Collie. It is an imposing landmark. (Criterion 1.3)

*All Saints' Anglican Church, Collie* is an important component of the Collie townscape. (Criterion 1.4)

#### 11.2. HISTORIC VALUE

It was built at a significant time in the development of Collie, echoing the confidence of the town in its future as the major provider of fuel and power for Western Australia. (Criterion 2.2)

It is closely associated with Dr. Goldsmith, Bishop of Bunbury, and Mrs. Noyes, the benefactress whose donation enabled the church to be built. It is also closely associated with its major creators Eales and Cohen, architects; Phil Goatcher, mural artist ; Berry and Groth, joiners; and Gowers and Brown, stained glass artists. (Criterion 2.3)

It demonstrates in its design and construction the influence of its benefactress with her awareness of the climate of Western Australia and insistence on the use of the best quality of Western Australian materials available. (Criterion 2.4)

#### 11.3. SCIENTIFIC VALUE

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#### **11. 4. SOCIAL VALUE**

It is highly valued by the Anglican community of Western Australia for social, cultural, religious and aesthetic reasons. (Criterion 4.1)

It contributes to the Collie community's sense of place, through its dominant position in the town, its place in the history of the town, and through the involvement of the wider community in its restoration. (Criterion 4.2)

## **12. DEGREE OF SIGNIFICANCE**

### **12. 1. RARITY**

The Goatcher mural in the apsidal sanctuary of *All Saint's Anglican Church , Collie* sets it apart from country churches in Western Australia, and it is unique as a work by a theatrical artist in an ecclesiastical setting. The place has a high degree of rarity. (Criterion 5.2)

### **12. 2 REPRESENTATIVENESS**

*All Saints' Anglican Church , Collie* is one of a large number of churches designed by Eales and Cohen, each of which is individually distinctive and part of a significant body of fine ecclesiastical architecture. The place demonstrates the principal characteristics of the Federation Romanesque style. (Criterion 6.2)

### **12. 3 CONDITION**

*All Saints' Anglican Church, Collie* is generally in good condition and conservation works undertaken in 1993 appear to have stabilised the fabric. Cultural heritage values are retained and it would appear that the cumulative effects of maintenance have preserved the original intent intact.

### **12. 4 INTEGRITY**

*All Saints' Anglican Church , Collie*, is intact with its original 1915 concept and 1928 addition clearly distinguishable. It remains in use as a church with a full time ministry, although the Parish Priest is not resident in Collie. Its future appears to be assured. *All Saints' Anglican Church , Collie*, retains a high degree of integrity.

### **12. 5 AUTHENTICITY**

*All Saints' Anglican Church , Collie* retains its authenticity. The original concept and its fabric is intact. Each of the successive campaigns are separated and distinguishable, simply adding layers to the original concept. The mural (1922-3), campanile (1928) and cross to the campanile (1928) were carried out under the express wishes of the donor of the church, Mrs. Noyes. The replacement perimeter tapestry brick fence (early 1950s) and stained glass windows (1985-6) are further stages in the evolution of the church, reflecting a sense of ownership by the Anglican community of Collie.

### 13. SUPPORTING EVIDENCE

The documentary evidence has been compiled by Robin Chinnery, Historian. The physical evidence has been compiled by Philip Griffiths, Architect, of Considine and Griffiths Architects Pty Ltd.

#### 13.1 DOCUMENTARY EVIDENCE

*All Saints' Anglican Church, Collie* (1915) is a red brick church with a Marseilles tile roof in Federation Romanesque style, constructed for the Anglican Church in 1915. The campanile was added in 1928.

On 23 November 1829, Lt. Surgeon Alexander Collie and Lt. Preston discovered the Collie and Preston Rivers. In March 1830, the area was explored further by John Septimus Roe and a party from the schooner *Eagle*; they traveled 10 miles up the river from Port Leschenault, then overland after the river became unnavigable due to fallen trees; subsequently the area was renamed Roelands.<sup>1</sup> In his report, Roe spoke highly of the land, predicting its value for agriculture.<sup>2</sup> The first pastoralists and shepherds arrived in the Collie district in the early 1880s, seeking improved pasture for their stock.<sup>3</sup>

Coal was discovered by either Arthur Perrin or his shepherd, George Marsh in 1882-1883; however, it remained a secret for some years.<sup>4</sup> The discovery was announced in November, 1889, by Sir Frederick Broome, naming as the discoverer an associate of Perrin, Bunbury businessman David Hay. It was to Hay's widow that the reward, offered to the finder of an adequate field of coal within 60 miles of a port to supply the colony's needs for indigenous fuel, was paid.<sup>5</sup> From 1888 to 1889, Hay and his associates prospected further on the coalfields; a South Australian company was also prospecting there in this period.<sup>6</sup> Further prospecting and a government drilling programme, as well as tests by the Railways Department to evaluate the coal as locomotive fuel, preceded the development of the coalfields.

In February 1896, 102,000 acres of land was opened for selection on the coalfields.<sup>7</sup> The leases and the proposed townsite were surveyed by J. Ewing, who settled in the town, serving on the Roads Board, the Municipal Council and as a Member of the Legislative Assembly.<sup>8</sup> By late 1897, in anticipation of the development of the coalfields, many miners had made their way to the town.<sup>9</sup> The town of Collie was proclaimed on 13 December 1897.<sup>10</sup> Construction of the railway to the port at Bunbury began late in 1897. It was completed on 1 July 1898; the railway station, named 'Coalville', opened on 1 November 1898.<sup>11</sup> A short while later, it was renamed 'Colliefields', before the

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<sup>1</sup> Williams, H. S. *One Day in Collie* Shire of Collie, 1979, p.6.

<sup>2</sup> Roe, J. S. 'Report on Exploration of Collie River' cited in Williams, H. S. op. cit., p.6.

<sup>3</sup> Williams, H. S. op. cit., p.9.

<sup>4</sup> *ibid*, pp.10-12.

<sup>5</sup> *ibid*, p.13.

<sup>6</sup> *ibid*, p.14.

<sup>7</sup> *Western Australia Government Gazette* 20 February 1896.

<sup>8</sup> Williams, H. S. op. cit., p.24.

<sup>9</sup> *ibid*, p.26.

<sup>10</sup> *ibid*.

<sup>11</sup> *ibid*.

name of Collie was adopted on 1 December 1899, to conform with the name of the town.

The development of Collie was rapid from 1898 as the coalfields were developed. Little is known of the earliest years of the Anglican Church in Collie. In the period 1898-1900, three churches were built in Collie; the Wesleyan church was the first in June 1899, and the Anglican and Roman Catholic Churches followed.<sup>12</sup> The first Anglican Church was St. John's, a small timber church built in 1899, on Collie Town Lot 153 (a Crown Grant in Trust for 999 years dating from 1 July 1899) in Venn Street, Collie.<sup>13</sup> It is thought that Di Davies, originally a Congregationalist and the first preacher in the town, may have filled in for the Anglican Church in the period to December 1900, when G. H. Holley arrived as the first ordained, official Rector of the Anglican Church.<sup>14</sup>

Despite some setbacks between 1902 and 1905, Collie continued to grow as the coalfield was expanded. In January 1911, the south western moiety of Collie Town Lot 154, an area of twenty perches, adjoining Lot 153, the site of St. John's Anglican Church, was acquired by the Diocesan Trustees of Bunbury.<sup>15</sup> By 1914, St. John's was too small for the Anglican congregation's needs, and plans were made to raise money to build a new church.<sup>16</sup>

Dr. Goldsmith, Bishop of Bunbury, on a visit to England to seek priests and money for his diocese, put his appeal to the congregation of All Saints', Margaret Street, London. Subsequently Mrs. Nora Noyes approached him with an offer to build a church in Western Australia; her preference was that it should be in Collie, rather than in a farming community such as Narrogin, because of a continued interest in mining and miners.<sup>17</sup> Further talks with Dr. Goldsmith before his return to Western Australia included discussion of the architectural style of the proposed church, and Mrs. Noyes' preference for a church similar to some of the earlier Italian Christian churches. In particular, she thought that the absence of an east window, characteristic of such churches in contrast with English churches, would be advantageous in the Australian climate.<sup>18</sup> It was agreed that a preliminary design and cost estimate would be forwarded for Mrs. Noyes' approval. As these were duly approved, the Diocesan architects, Eales and Cohen of Perth, were requested to prepare and submit the plans for the proposed church.<sup>19</sup> The gift of the church was conditional on the congregation providing the site and the furnishings of the church.<sup>20</sup> It was decided to build the new church on the site of St. John's, at the corner of Venn and Harvey Streets; accordingly the old church was moved down Harvey Street to continue to serve as the Parish

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<sup>12</sup> *ibid*, p.49.

<sup>13</sup> 'The History of the All Saints' Anglican Church in Collie' (Typescript, n.d.) p.1; Stout, G. *The Church of All Saints' Collie Western Australia* (Typescript booklet, 1952) p.4; Certificate of Title Collie Town Lot 153.

<sup>14</sup> Williams, H. S. *op. cit.*, p.49.

<sup>15</sup> Certificate of Title, south western moiety of Collie Town Lot 154, 13 January 1911.

<sup>16</sup> Stout, G. *op. cit.*, p.4.

<sup>17</sup> *ibid*.

<sup>18</sup> *ibid*, pp.4-5

<sup>19</sup> *ibid*, p.5.

<sup>20</sup> *ibid*.

Hall.<sup>21</sup> Money previously raised by the congregation towards the cost of a new church was placed in a fund to provide furnishings for the church.<sup>22</sup>

The foundation stone of *All Saints' Anglican Church, Collie* was laid by the Governor, Sir Harry Barron, K. C. M. G., C.V. O., on 19 May 1915.<sup>23</sup> The ceremony was attended by a large number of Collie residents 'representative of all denominations'; also present were numerous clergy, including Dr. F. Goldsmith, Bishop of Bunbury, Reverend W. R. Burns of St. John's, Collie, Canon Adams, Rural Dean of Bunbury, Reverends H. H. Harper and W. E. Elsey, of the Bush Brotherhood, Williams, Reverend L. F. Trevor of Narrogin, and Reverend J. Frewer of South Bunbury, the architect, J. H. Eales, and the contractor, Alex Thompson, MLA.<sup>24</sup> The *Collie Mail* reported construction of the new church was 'direct and unquestionable evidence of stability and progress.', and further that 'This faith in the future of Collie is all the more pronounced by the class of church which the Anglicans have decided to erect.'<sup>25</sup> The *Collie Miner* declared 'The new church...will be a most imposing structure of Romanesque architectural design, and the finest Anglican Church outside of Perth.'<sup>26</sup>

Eales' plan for *All Saints' Anglican Church, Collie*, 'intended to accommodate 275 worshippers', provided for nave, chancel, clergy vestry and baptistry; and for a future campanile, which was to be only partially built at the date of initial construction, as there were insufficient funds available to allow for its completion at that time.<sup>27</sup> The dimensions of the interior, including the semi-circular apse, were to be '77 feet and width 23 feet.'<sup>28</sup> The brickwork of the walls and tower was to be of 'the very best obtainable, Armadale special bricks, alone being used.'<sup>29</sup> The red roof tiles and the metal work for the tower were to be provided by Wunderlich and Co..<sup>30</sup>

*All Saints' Anglican Church, Collie* was to be constructed by Alex Thompson, MLA, at a cost of £1925, 'exclusive of all interior furnishings i.e. pews, altar rails, pulpit, etc.'<sup>31</sup> The completion cost was £2,000.<sup>32</sup>

*All Saints' Anglican Church, Collie* was consecrated at a service of consecration and Holy Communion on 3 November 1915; the service was conducted by Dr. F. Goldsmith, Bishop of Bunbury; various visiting clergy took part in the service.<sup>33</sup> Those present included numerous visitors who had come by train to Collie from Bunbury and Perth to attend.<sup>34</sup> The morning service was

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21     ibid, p.4.

22     ibid.

23     *Collie Miner* 18 May 1915, p.3; *Collie Mail* 22 May 1915, p.3; site visit by Robin Chinnery Memo, HCWA file 0552, 24 November 1996.

24     *Collie Mail* 22 May 1915, p.3.

25     ibid.

26     *Collie Miner* 22 May 1915, p.3.

27     *Collie Mail* 22 May 1915, p.3.

28     ibid [Note: the newspaper article states 'total height interior'; however, it appears to be an error, for the campanile at 65 feet is higher than the apse.].

29     ibid.

30     ibid.

31     ibid.

32     *Collie Mail* 6 November 1915, p.3.

33     ibid.

34     ibid.

followed by a luncheon for 'about 100 members of the clergy, choir, Church officers, and visitors', who later met the afternoon train from Perth to welcome the Archbishop of Perth, Dr. Riley.<sup>35</sup> He delivered the opening sermon at the afternoon service, at which additional seating had to be provided to accommodate the large crowd.<sup>36</sup> In its new role of Parish Hall the old Anglican church of St. John's was the venue for afternoon tea following the afternoon service and a Church social in the evening.<sup>37</sup> The *Collie Mail* reported 'Though somewhat unpretentious the New Church is built of the best that Western Australia can produce'.<sup>38</sup>

The ceiling of *All Saints' Anglican Church, Collie* was of dark stained jarrah; the floor, pews, pulpit, altar and altar rails were of polished jarrah. The interior walls were plastered a light cream in colour. The windows were of green glass, set in leadlight. The cost of the interior furnishings was £250.<sup>39</sup> In keeping with Mrs. Noyes' instructions, only Western Australian products were used for the interior as well as the exterior of *All Saints' Anglican Church, Collie*.<sup>40</sup>

*All Saints' Anglican Church, Collie* incorporates a semi-circular apse forming the Sanctuary of the church. There is rich treatment of interior wall surfaces with mosaics, marbles and mural. Exterior walls combine red brickwork with stucco render, forming a number of intricate patterns. These features are characteristic of Romanesque churches.

The furnishings of *All Saints' Anglican Church, Collie* include a large jarrah Bishop's chair, donated in memory of Janet Bedlington (1854-1920). The polished jarrah lectern, and the Bible, were donated in 1922, by Kathleen Rydings in memory of her father and her sister. Other donations include a Sanctuary lamp on a brass stand in memory of those who died at Gallipoli, in Egypt, France and Palestine in World War One; pews dedicated to Lieutenant Edwin Edmonson (died 2 September 1918), and to Keith Fisher (died 8 March 1924); a set of six beaten silver candlesticks of Italian origin (circa 1700), and a central altar Crucifix donated by Mrs. Noyes; a brass bookrest in memory of Alexander Osborn (died 4 October 1926); a font of Donnybrook stone donated by Reverend R. W. Needham (Rector 1927-1933) in memory of his parents; a silver breadbox and two glass cruets in memory of Elizabeth Reynardson, donated by her family in 1937.<sup>41</sup>

Reverend W. R. Burns, during his term as Rector of *All Saints' Anglican Church, Collie* (1911-1919), built a timber fence around the church.<sup>42</sup>

In 1922, Mrs. Noyes made known her wish to complete the decoration of the Sanctuary; Eales and Cohen were commissioned to prepare designs. These were for a carved and panelled jarrah dado, framed with panels of banksia and inlaid with ebony, with each panel to have a burnished brass Byzantine

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35       ibid.

36       ibid.

37       ibid.

38       ibid.

39       Stout, G. op. cit., p.9.

40       ibid, p.18.

41       ibid, p.17.

42       ibid.

cross; an enriched plaster cornice at the intersection of the walls and the dome; and a 425 square feet mural.<sup>43</sup> Mrs. Noyes donated £750 to pay for this work.<sup>44</sup> Berry and Groth of Perth were responsible for the panelling, using all Western Australian timbers, including ebony from Parry Harbour, between Derby and Wyndham.<sup>45</sup> Initially Mrs. Noyes did not approve the appointment of the artist suggested by Eales, as Goatcher was not a Western Australian in origin; however, she was persuaded to agree.<sup>46</sup> Phil Goatcher, at times assisted by his son James, painted the canvas mural on a large frame in his Perth studio; it was completed in eight months (1922-1923), at a cost of £500.<sup>47</sup> The design of the mural was influenced considerably by Mrs. Noyes, who requested the inclusion of figures of coalminers and Aborigines. The original design for the mural was modified; the changes made included re-positioning of the Virgin Mary and the change from a Latin to an English verse.<sup>48</sup> The idealised Christian community depicted in the mural embraced 'a hierarchy from Christ (depicted on the ceiling above the mural), the angels and saints, through deceased popes and missionaries to living bishops, and the ordinary churchgoers.'<sup>49</sup> The bishops included in the painting were Bishop Selwyn (d. 1878), the first Bishop of New Zealand, Bishop Patteson (d. 1871) of Melanesia, and Bishop Goldsmith, Bishop of Bunbury (1904-1916). Removed to Collie, the mural was fixed to the wall of the Sanctuary; it was dedicated by the Bishop of Bunbury, Dr. C. Wilson, 24 June 1923.<sup>50</sup>

Born in London in 1852, Phil Goatcher began painting scenic illusions in New Zealand in the late 1860s. In the early 1870s, he worked in New York and London with leading scenic artists of the period. Returning to the United States in 1875, in the following decade he worked with 'most of America's leading theatres, managers and acting companies, including Edwin Booth, David Belasco, Wilson Barrett, Dion Boucicault and Lily Langtry.'<sup>51</sup> Returning to London, he worked with Hawes Craven, leading stage designer for Irving and D'Oyly-Carte, before he was brought to Australia in 1890, by J. C. Williamson, on a contract of £1,000 per annum, making Goatcher the highest paid scene painter in the world at that time.<sup>52</sup> Goatcher's work in Melbourne and Sydney included stage work and the decoration of various private and public buildings, including foyers and auditoria of theatres and also the Menzies Hotel in Melbourne.<sup>53</sup> Ill health and the need for a drier climate prompted a move to Perth in 1906, where he established himself in a painting and decorating business. His work in Western Australia included an

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<sup>43</sup> ibid p.9.

<sup>44</sup> ibid.

<sup>45</sup> ibid, pp.9 & 18.

<sup>46</sup> Conversation by Robin Chinnery with Reverend Lionel Snell, Rector *All Saints' Anglican Church, Collie*. Memo, HCWA file PD 0552, 24 November 1996.

<sup>47</sup> '*All Saints' Anglican Church, Collie*' *National Trust Newsletter* June 1988 pp.11-12.

<sup>48</sup> Site visit by Robin Chinnery Memo, HCWA file PD 0552, 24 November 1996.

<sup>49</sup> Frances, R. 'Visual Celebrations of Community: Murals and their Messages in Collie' in Layman, L. and Stannage, T. Eds. *Celebrations in Western Australian History* University of Western Australia, 1989 p.121.

<sup>50</sup> Stout, G. op. cit., p.9.

<sup>51</sup> Hough, D. 'Philip Goatcher- Scenic Artist and Decorator', an article for *The Bulletin* October 1991, p.4.

<sup>52</sup> ibid, pp.1 & 5.

<sup>53</sup> ibid, p.5.



allegorical decoration of the Four Seasons at His Majesty's Theatre (painted over in 1948); the stage curtain of Boulder Town Hall; an oil painting of 'The Annunciation' at St. John the Evangelist Anglican Church, Fremantle; and a mural in the chapel of St. Gertrude's School for Girls, New Norcia.<sup>54</sup> He had been semi-retired for some years when Eales recommended that he should be commissioned for the mural at *All Saints' Anglican Church, Collie* in 1922.

In 1928, the campanile, 65 feet in height and topped by a large timber cross, was completed by Mr. Allwood of Perth, at a cost of £650.<sup>55</sup> Mrs. Noyes was again the donor. This prompted the donation by Mrs. Lillico of a set of eight tubular brass bells, 5 to 7 feet in length in memory of her husband, Andrew Lillico, to complete the campanile.<sup>56</sup> The first occasion on which the bells were used was Christmas Day 1928. They were dedicated by the Bishop of Bunbury, 18 January 1929.<sup>57</sup>

In 1933, a carved jarrah memorial tablet was placed on the western wall of the nave of the church commemorating its building 'to the Glory of God and all the Saints Triumphant and to the clear and radiant memory of Colonel Arthur Noyes, Prince of Wales Regiment'.<sup>58</sup>

On 4 September 1941, the campanile was struck by lightning.<sup>59</sup> There was damage to many of the roof tiles, and some water damage to the south wall of the nave; it was repaired.<sup>60</sup>

A memorial chalice and paten, made of gold plated solid silver and set with diamonds, rubies, and pearls, which had been part of Mrs. Noyes' personal jewellery, were donated to the church by her family following her death in 1947; they were consecrated by the Bishop of Bunbury, Bishop L. Knight, on 19 October 1947.<sup>61</sup>

In the early 1950s, a tapestry brick wall, with wrought iron gates, was erected around the church; financed by a bequest of £450 from the late Arthur Bilbe, it replaced the previous timber fence.<sup>62</sup>

The pedal organ donated by the father of P/O. H. R. H. Stuchbury (died in action, February 1944) was replaced by a new pipe organ (in a timber casing to match the timber furnishings of the church), built by Paul Huffner of Perth. It was installed in 1965.<sup>63</sup>

A memorial rose garden was planted on the north side of the church.

In 1984, George Saunders, a local mill owner, followed his mother's suggestion and requested that the church community grant him permission to donate a stained glass window to *All Saints' Anglican Church, Collie* in memory of his recently deceased wife, whose ashes had been scattered in the memorial

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54      ibid, p.6.

55      Stout, G. op. cit., p.9.

56      ibid.

57      ibid.

58      ibid, p.15.

59      ibid, p.11.

60      ibid.

61      ibid, p.15.

62      'The History of the All Saints' Anglican Church Collie W. A.' Typescript, Collie, n.d., p.7.

63      ibid, p.8.

rose garden. His request was granted, and various others in the congregation followed suit, recognising the opportunity to commemorate their loved ones and to beautify their church. (The church had not had stained glass windows, and few of the original green glass windows had survived. Those which had been replaced did not match the originals.)<sup>64</sup> The Rector, Father John Mc Donald, and Ted Gowers of E. G. Gowers and A. S. Brown developed the concept of the windows which together embody the establishment of the Christian church. Those on the south portray the Annunciation, the birth and the life of Christ, whilst those on the north portray events after His death and the Resurrection. The two small windows at the western entrance portray the baptism of Christ and His Transfiguration; whilst those in the sanctuary portray angels, seraphims, and cherubims around the altar.<sup>65</sup> Seventeen memorial windows were installed by Gowers and Brown in 1985-1986; most include a red setter by their signature, as their dog always accompanied them in their work. The Nativity window has no dog as it had died, whilst another window reflects a transition period with two dogs included.<sup>66</sup>

In contrast to the original construction of the church, much of the glass for the windows was imported. The 'ruby gold' glass used in the Pentecost window is believed to be 'the last of its kind in the world.'<sup>67</sup> In the view of the Rector, Father John Mc Donald, the design and installation of the windows gave local people 'a chance to have an input to the church building.' He stated 'Because the church building was a gift, local people didn't have that chance at the time but now the windows reflect the whole life of the church in Collie.'<sup>68</sup>

E. G. Gowers and A. S. Brown (established in Western Australia since 1954) have installed stained glass windows in a number of cathedrals in Western Australia, including those at Geraldton and Bunbury, St. Mary's Cathedral in Perth, and St. Boniface's Cathedral.<sup>69</sup>

By the late 1980s, *All Saints' Anglican Church, Collie* was in need of restoration. Water leakage was a particular problem. Electrical rewiring became necessary when work (circa 1991) to install a reticulation system to the memorial rose garden revealed that the 32 volt wiring was in a dangerous condition. This work further revealed the extent of the problems of deterioration and water leakage and the pressing need for restoration work on the roof.<sup>70</sup> Two committees were formed to raise funds and to work towards this end; one, the Church Roof Restoration Committee, comprised members of the congregation, the other, the Mural Restoration Committee, comprised members of the community who wished to see the mural restored as a part of Collie's heritage, but who were not necessarily Anglicans. In February 1992, the Church Roof Restoration Committee applied to the Heritage Council of Western Australia for a grant of \$50,000 under the

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<sup>64</sup> Information provided by J. Wallace, December 1996 Memo, HCWA file 0552.

<sup>65</sup> Enclosure with letter from Ted Gowers to Mrs. L. Loftus, 9 September 1991; site visit by Robin Chinnery Memo, HCWA file PD 0552, 24 November 1996.

<sup>66</sup> Site visit/conversation by Robin Chinnery with Reverend L. Snell, Parish Priest of *All Saints' Anglican Church, Collie* Memo, HCWA file PD 0552, 24 November 1996.

<sup>67</sup> *Collie Mail* 17 October 1985.

<sup>68</sup> *ibid.*

<sup>69</sup> *Collie Mail* 17 October 1985; letter from Ted Gowers to Mrs. L. Loftus, 9 September 1991.

<sup>70</sup> Site visit/conversation by Robin Chinnery with Reverend L. Snell, Parish Priest of *All Saints' Anglican Church, Collie* Memo, HCWA file PD 0552, 24 November 1996.

Conservation Incentives Program.<sup>71</sup> \$12,000 was granted in 1992.<sup>72</sup> Under the direction of architect Robert Nicholson, and supervised by Mr. Scoffern, the restoration of *All Saints' Anglican Church, Collie* was begun later that year.

By January 1993, rewiring had been completed; work had begun to restore the apse and the parapets; the cupola had been removed for work to be carried out in the metal fabricator's shop, as it had been found to be severely corroded, requiring the reconstruction of some panels.<sup>73</sup> An application for further funding from H. C. W. A. in early 1993, was unsuccessful.<sup>74</sup> Work on the roof proceeded in 1993. A new apron gutter was installed, and secret gutter flashing at the parapet ends. A new box gutter was required adjacent to the campanile. Removal of the old roof revealed the need for new rafters, which were laid alongside each old rafter, to return the roof to level. Wall plates were replaced and anchored back to the wall. The dome over the apse was painted, with replacement of the buttress terminations (previously dislodged by Cyclone Alby) in accord with early photographs of *All Saints' Anglican Church, Collie*.<sup>75</sup> The old roof tiles were found to be losing their fixing lugs in the course of removal; consequently they were replaced with new Bristle terracotta Marseilles pattern tiles.<sup>76</sup> By November 1993, the restoration of the roof was completed.<sup>77</sup>

Following renovation of the dome, Barbara Cena, assisted by her daughter, commenced work on restoration of the mural in *All Saints' Anglican Church, Collie* in late 1993.<sup>78</sup> The estimated cost was \$24,000. Work on the mural was completed in early 1994. A re-dedication service was conducted by the Bishop of Bunbury, Bishop Hamish Jamieson, 26 June 1994.<sup>79</sup> The Thanksgiving Service was attended by many people from the Collie community including members of both committees, others who had been involved in the restoration project including Barbara Cena and her family, and some of the tradesmen employed in the restoration; also representatives of the Heritage Council of Western Australia, and various people involved in the fundraising.<sup>80</sup>

*All Saints' Anglican Church, Collie* has been in continuous use for religious services for the Anglican population of Collie since its consecration in 1915, and remains in use. Since 1994, the Reverends L. and R. Snell have ministered at the church at Collie. They conduct services of Holy Communion at *All Saints' Anglican Church, Collie* on Sunday and Thursday at 9 am and a Pram Service on the third Friday each month, which is followed by morning tea.

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<sup>71</sup> Briefing note, All Saints' Church Collie, H.C.W.A. 7 April 1993.

<sup>72</sup> *ibid.*

<sup>73</sup> Progress Report No. 1, All Saints' Church, Collie, 15 January 1993, from R. Nicholson to the Director H.C.W.A.

<sup>74</sup> Briefing note, All Saints' Church, Collie, H.C.W.A. 7 April 1993.

<sup>75</sup> Progress Report No. 2. All Saints' Church, Collie, 26 February 1993, from R. Nicholson to the Director H.C.W.A.

<sup>76</sup> Progress Report No. 3, All Saints' Church, Collie, 9 November 1993, from R. Nicholson to the Director H.C.W.A.

<sup>77</sup> Progress Report No. 3, All Saints' Church, Collie, 9 November 1993, from R. Nicholson to the Director H.C.W.A.

<sup>78</sup> *Collie Mail* 27 January 1994, p.6.

<sup>79</sup> *Collie Mail* 30 June 1994, p.8.

<sup>80</sup> *ibid.*

Concerns about the costs of maintenance of the church have led to the development of an innovative programme by Dr Jim Turnbull. Cattle owned by the church are raised on local farmers' properties to be sold after fattening, the proceeds of the sales funding on-going maintenance of the church.<sup>81</sup>

The unusual church, and in particular the mural by Phil Goatcher, are valued as an important part of Collie's heritage by the wider community of Collie, irrespective of denomination. They are recognised also as a tourist attraction.

### 13.2 PHYSICAL EVIDENCE

*All Saints' Anglican Church, Collie* is a Federation Romanesque<sup>82</sup> style oratory plan church with an attached campanile. The church is set high on a rise to the south west of the town centre of Collie on the north west corner of a road junction, with Noyes Hall, the church hall, on the opposite side of the street to the south and Masonic lodge next door but one to the west. The Uniting Church and hall are located diagonally opposite *All Saints'*.

*All Saints' Anglican Church, Collie* is located on a corner suburban lot with no other structures relating directly to it. The church hall on the opposite side of the street is from a different era and style and does not relate visually to *All Saints'*. As a result of Mrs. Noyes' influence, the church is oddly sited within the lot with the western entrance tucked in between the body of the church and the adjoining lot boundary. The siting allows the convention of the western entry to be retained. Originally the church was surrounded by a picket fence, but this has since been replaced by a tapestry brick fence (early 1950s). There are iron gates to the fence as well as wrought iron framed lights attached to the fence piers.

There is a wide slab path to the west of the church with a narrow slab path leading east to the vestry on the south side and a wide slab path along the north boundary through the Memorial Rose Garden. There are plantings of Eucalypts to the west mixed with *Agonis flexuosa*, and *Nerium oleander* and a pair of cypress trees at either side of the porch axis. The northern boundary is lined with *Nerium oleander* and *Agonis flexuosa* along the edge of the path with the rose garden to the south consisting of two rows of roses near the path's edge and memorial plaques adjacent the kerb. The eastern and southern sides are sparsely planted with a cypress being the only notable specimen to the southern side of the lot.

*All Saints' Anglican Church, Collie* is an oratory plan church in the Federation Romanesque style with an apsidal sanctuary on the east end and a vestry to the south of the sanctuary, over which the campanile has been constructed. It is a strong composition sitting massively on its site among the more ephemeral buildings in the immediate environs.

The plan breaks into a number of components with the four bay nave and its steeply pitched gable roof being the largest component. The nave is constructed in English bond brickwork with brick plinths and strings, low

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<sup>81</sup> Site visit/conversation by Robin Chinnery with Reverend L. Snell, Parish Priest of *All Saints' Anglican Church, Collie* Memo, HCWA file PD 0552, 24 November 1996.

<sup>82</sup> Apperly, R., Irving, R., Reynolds, P. *A Pictorial Guide to Identifying Australian Architecture. Styles and Terms from 1788 to the Present.* Angus and Robertson, North Ryde, 1989, pp116-119.

profile buttresses and round arch head windows set in pairs within the bays. The windows have label moulds to the heads and panels over the windows are finished in roughcast render. A foundation stone made of Donnybrook stone remains in place in the northern wall of the nave near the sanctuary, but is partly obscured by plantings.

The western entry is separately expressed with a lean to tiled roof. It is planned in three bays to provide entry and flanking chapels, one of which contains the font. The entry is framed by an arch made of brick and render, with a label mould around its perimeter. Over the top of the arch a roughcast rendered panel terminates in a stepped parapet over the lean to roof line. The two chapels are simply treated with single round headed windows set symmetrically around the entry porch.

The apsidal sanctuary has one rectangular bay adjoining the nave and a semi circular plan of four bays attached to it. The bays are expressed with attached piers of brick that extend though the gutter line, with inlaid Latin crosses to each pier. The piers terminate with blunt pinnacles. The brickwork in between piers is laid in English bond to dado level and then laid in a chequer board pattern above the dado line, reverting to English bond to complete the wall with brick dentils under the gutter line. The roof is domed and clad in interlocking zinc panels.

The campanile is a square plan rising almost three times the height of the nave walls and terminates with a pyramid tiled roof with a timber cross mounted on the top. The base accommodates the vestry and a spiral stair is attached to the south east corner to provide access to the chimes and the open arcade above the vestry. The campanile is designed with corner pilasters and infil panels with a two bay arcade at its top and a series of corbelled arches over the arcade supporting the corbelled dentils under the gutter line.

The nave has jarrah floors with a carpet strip laid down the aisle and the walls are plastered with incised ashlar lines in stretcher bond. Timber pews are set to each side of the aisle with a pulpit set near the sanctuary on the north wall. The arch head windows are deeply recessed and the original green glass has been replaced with stained glass windows. There are seventeen memorial windows; most include a red setter by their signature. There is a small number of brass plaques fixed to the walls. Doors are framed ledged and braced with tongue and grooved v jointed board cladding. The roof is carried on a series of queen post jarrah trusses with a steel tie rod near the bottom of the truss feet. A vertical rod through the trusses extends below the truss line to carry purpose designed light fittings. The soffit is lined with stained jarrah boards.

The sanctuary is set on a raised floor of timber with a timber altar. The dado around the apse is made of carved timber panelling of banksia with rich inlay work in Australian ebony and burnished bronze Byzantine crosses, all made by Berry and Groth. The walls above the dado are plastered and covered with a mural by Phil Goatcher, covering some 12 square metres (425 square feet). The mural shows the Virgin and child centrally located above the altar with Christ in Majesty above on the curve of the dome. The Virgin is flanked by St. Boniface, St. Paul, St. Augustine, Bishop Selwyn, Bishop Patterson, Bishop Goldsmith, the allegorical figures representing civil and common law,

two Aborigines on the southern wall, coal miners and a pioneer couple on the northern wall and a choir of angels. The figures total thirty in all and are clearly delineated and brightly rendered in a lifelike manner.

The silver candlesticks donated by Mrs. Noyes are kept under the altar as they are in a very fragile condition. The central altar Crucifix, also donated by Mrs. Noyes, is still in place. It is of beaten silver and is in fair condition.

The vestry is simply fitted out with replacement vinyl floor finishes, plastered walls and a plasterboard ceiling.

The sequence of construction was the church and vestry (1915), mural (1922-23), campanile (1928), tubular bells (1929), fence (early 1950s), stained glass windows (1985-6) and conservation works (1993) under a grant from the Heritage Council of Western Australia, overseen by architect Robert Nicholson.

The place is generally in good condition with only minor areas of damp evident in the walls. There are no other structures on the site and the fabric of the garden such as paths and garden walls are in good condition.

### **13. 3 REFERENCES**

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