



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.

PRINCIPAL AUSTRALIAN HISTORIC THEME(S)

- 8.6.2 Maintaining religious traditions and ceremonies
- 8.6.4 Making places for worship

HERITAGE COUNCIL OF WESTERN AUSTRALIA THEME(S)

- 406 Religion
- 408 Education & Science

11.1 AESTHETIC VALUE*

Chapel of St Michael and All Angels is a very fine example of an Inter-War Gothic style chapel, cloisters, oratory and chaplains office constructed in face brick and pressed cement, with a tiled roof. Both interior and exterior are finely and simply detailed. The combination of gothic elements and partial covering of the external walls with ivy produces a picturesque image, while the interior is a simply detailed, well lit and comfortable environment. (Criterion 1.1)

Chapel of St Michael and All Angels is the visual focus of the Perth College campus and a local landmark. (Criterion 1.3)

Chapel of St Michael and All Angels is an integral part of the Perth College campus and one of the most intact buildings on the site. (Criterion 1.4)

11.2. HISTORIC VALUE

* For consistency, all references to architectural style are taken from 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.
For consistency, all references to garden and landscape types and styles are taken from Ramsay, J. *Parks, Gardens and Special Trees: A Classification and Assessment Method for the Register of the National Estate*, Australian Government Publishing Service, Canberra, 1991, with additional reference to Richards, O. *Theoretical Framework for Designed Landscapes in WA*, unpublished report, 1997.

Chapel of St. Michael and All Angels, built as an integral part of the development of Perth College, illustrates the established Anglican tradition, in particular relating to religious communities, of incorporating a chapel in a church school. It is one of the earliest, separate, purpose built school chapels in the metropolitan area. (Criterion 2.1)

Chapel of St. Michael and All Angels was built for the Sisters of the Church of England, who made a notable contribution to the development of education in the State. (Criterion 2.3)

Chapel of St. Michael and All Angels and its original furnishings were designed by well known architects Eales and Cohen, and the Oratory and additional cloister were designed by Eales, Cohen & Fitzhardinge. Gordon Holdsworth, renowned metalsmith, etcher and painter, was responsible for a number of the early pieces for the Chapel, including the lectern (1927) and the font (1928). Barnett Bros. were responsible for the original windows, and metal craftsman W. Priestner for the iron work. Stained glass artists E. G. Gowers and A. S. Brown were responsible for the windows depicting the archangels. Well known and successful Western Australian artist Robert Juniper designed the rose window. (Criterion 2.3)

The fine design of *Chapel of St. Michael and All Angels* by Eales and Cohen, and the Oratory and cloister designed by Eales, Cohen & Fitzhardinge are examples of design excellence in the inter-war period, a time period when their use of cast stone was innovative. From its inception, the various artists and craftsmen associated with the place have been amongst the State's best known and most skilled, and the works in the Chapel are fine examples of their respective genres. (Criterion 2.4)

11. 3. SCIENTIFIC VALUE

11. 4. SOCIAL VALUE

Chapel of St. Michael and All Angels is valued by past and present members of the Perth College community as an integral part of the College for its social, cultural, religious, spiritual, aesthetic and educational associations. The place is also valued by the wider community as evidenced by its classification by the National Trust of Australia (WA) and its inclusion in the Municipal Heritage Inventory of the City of Stirling. (Criterion 4.1)

Chapel of St. Michael and All Angels contributes to the community's sense of place as a well recognised and integral part of the Perth College precinct and in the streetscape of Lawley Crescent. (Criterion 4.2)

12. DEGREE OF SIGNIFICANCE

12. 1. RARITY

Chapel of St. Michael and All Angels is the only chapel built for the Sisters of the Church of England in Western Australia that continues to be used for its original purpose, i.e. as a school chapel. (Criterion 5.1)

Chapel of St. Michael and All Angels is part of a tradition of chapels being an integral part of church schools. The tradition of dedicated chapels has tended to be overtaken by the post war trend of multifunctional spaces that serve as chapels as well as assuming a variety of other functions. To this extent, *Chapel of St. Michael and All Angels* is unusual in the present context. (Criterion 5.2)

12. 2 REPRESENTATIVENESS

Chapel of St Michael and All Angels is a very fine example Inter-War Gothic style architecture applied to a chapel, cloisters, oratory and chaplain's office. (Criterion 6.1)

Chapel of St Michael and All Angels is important evidence of the private religious education system and of the significance of the place of worship as the focus of the school. (Criterion 6.2)

12. 3 CONDITION

Chapel of St Michael and All Angels is maintained on a regular basis. The cumulative effect of maintenance has had little impact on the significant fabric or original design of the place. Overall the place is in good condition.

12. 4 INTEGRITY

The original intent and use of *Chapel of St Michael and All Angels* remains as was intended. Minor concessions have been made to modernization and an improved environment. Overall the integrity of the place remains high.

12. 5 AUTHENTICITY

There have been few changes made to any of the elements of *Chapel of St Michael and All Angels*. There have been some changes made to the external setting and minor changes to the interior, including a new altar curtain, new leadlights, and changes to the sanctuary area. The plain tiles have been removed from the roof and replaced with Marseilles pattern terracotta tiles. Overall the place retains a high degree of authenticity.

13. SUPPORTING EVIDENCE

The documentary evidence has been compiled by Robin Chinnery, Historian. The physical evidence has been compiled by Philip Griffiths, Architect.

13.1 DOCUMENTARY EVIDENCE

Chapel of St. Michael's and All Angels is a chapel in Inter-War Gothic style. It was designed by Eales and Cohen Architects, and built by W. H. Bell for the Sisters of the Anglican Church in 1926. The Oratory, designed by Eales, Cohen, & Fitzhardinge, was built by W. R. Ralph & Son in 1939.

Following the foundation of Perth on 12 August 1829, the townsite of Perth was laid out between Mount Eliza and Heirisson Island, facing the Swan River on the south, and with a chain of swamps and lagoons to the north. From the 1840s, the area of land to the north of the original townsite began to be taken up for farmlets and market gardens when drainage of the wetlands made the fertile swamp land available for agriculture. By the 1870s, the city centre of Perth was consolidated on the grid laid out of Roe's survey, and there were about 800 houses accommodating about 4,600 people.¹ In the 1880s, there was expansion northwards, and further development took place after the construction of Perth Railway Station in 1880.

The Western Australian Gold Boom resulted in a building boom in Perth from the mid-1890s. There was considerable expansion of residential and commercial building in the areas to the north, east, and west of the city, with many of the large Lots sub-divided during the period, including sub-division of portions of Swan Location Y by The Gold Estates of Australia Limited in the suburb that became Mount Lawley.²

In 1900, 700 acres of land to the north of Perth was acquired by Samuel Copley and John Robinson. After the latter's death, his son, Robert, and Copley formed a partnership which sub-divided the land that included portions of the suburb of Mount Lawley, named after the Governor, Sir Arthur Lawley. It was designed as a garden suburb. The first two sub-divisions of Swan Location Z, designated as No. 1 and No. 2 Estates, included 'the highest and most desirable land' in the area, the streets being 'imaginatively designed' rather than in a standard straight grid pattern, and the lots were large.³

The Order of the Sisters of the Church of England had been founded in London by Emily Harriet Ayckbowm in 1870. By 1900, the Order was established in Sydney, Melbourne, Adelaide and Hobart, and also in New Zealand, at Christchurch and Dunedin. In November-December 1900, the

¹ Campbell, Robin McK. 'Building in Western Australia 1851-1880', in Pitt Morrison, Margaret, and White, John (Eds.) *Western Towns and Buildings* (University of Western Australia Press, Nedlands, 1979) p. 104.

² Certificate of Title Vol. LXXIII Fol. 150.

³ May, Catherine *Built on Faith: a history of Perth College* (University of Western Australia Press, Nedlands, 2002) p. 87.

first Sisters of the Church arrived in Western Australia, to establish a girls' school in this Perth.⁴ In February 1901, Sisters Vera, Rosalie and Susannah opened the first school of the Sisters of the Anglican Church in Western Australia, the future Perth College, at St. Mary's Hall, in Colin Street, under the guidance of Bishop Riley, with 32 students. The Sisters opened further schools between 1902 and 1912: Kalgoorlie (1902), in Perth, St. Alban's Preparatory School (1907), St. George's High School (1908, formerly Miss Best's Central High School), amalgamated with Misses Scott's school, Cowandilla, (1909), and Lady Margaret School at Guildford.⁵ Through the pre World War One period, Perth College continued to operate from rented premises in Perth, including 'The Mount', Bellevue Terrace, where there was a small chapel.⁶

In 1900-10, North Perth developed from 'a waste of sand and scrub' to 'a thriving municipality of some 5,000 people.'⁷ By 1911-12, the suburb was electrically lit and served by the electric tram system, running along Beaufort Street. A further extension was made along Beaufort Street to Walcott Street and York Road, to the junction with the Mount Lawley terminus, around which the commercial centre of Mount Lawley developed.⁸ In 1914-15, generous donations from William Loton and Septimus Burt enabled the Sisters of the Church of England to acquire Lots 403, 404 and 405 of Swan Location Z, fronting Beaufort Street, in order to build a school, in the developing affluent area of Mount Lawley.⁹

In 1915, Perth College re-located temporarily to Bellevue Terrace, whilst the new school was being built. Following completion of the new school in 1916, religious observances were generally held in local churches or in a room in the eastern corner of the building which served as the Sisters' private chapel, where folding doors could be opened to enlarge the space as required. Following World War One, in 1919, Catherine Layman proposed a memorial to the recent Peace, to be set up by the past scholars as a gift to the school. When asked what they most wanted, the Sisters requested a Chapel. By Christmas 1919, £200 had been raised. In 1922, land in Lawley Crescent, adjoining the school, was purchased at a cost of £600.¹⁰ Lot 401 and pt. Lot 402, were destined to be the future site of *Chapel of St. Michael and All Angels*.¹¹

In 1923, Architects Eales and Cohen, who had already designed some fine Anglican churches, designed a Chapel 'perpendicular Gothic in style, not

⁴ *Perth College: A Record of the Work of the Sisters of the Church in Western Australia* (University of Western Australia Press, Nedlands, 1958) p. 1.

⁵ Battye, J. S. *The Cyclopedia of Western Australia* (The Cyclopedia Company, Perth, 1912-13) Vol. 2, pp. 78-79.

⁶ Brain, Alison 'Perth College Chapel' (Edith Cowan University, November 1997) pp. 2-4.

⁷ Battye, J. S. *The Cyclopedia of Western Australia* (The Cyclopedia Company, Perth, 1912-13) p. 555.

⁸ *ibid.*

⁹ Rate Book, Perth Roads Board, 1914-15, SROWA Cons. 1717 Item 161, p. 15.

¹⁰ May, Catherine *Built on Faith* p. 115.

¹¹ These Lots had been sold to W. Raad in 1914-15. Rate Book, Perth Roads Board op. cit.

large but gracious' for the site.¹² No copies of the plans appear to have survived to 2003.

Sister Vera, school principal, wrote: "One thing is lacking to make this school the great school we long for it to be. We want our own school Chapel; one that shall be worthy of the School and worthy of God."¹³ The achievement of this goal was her last work at the College, 'almost a "magnificent obsession", which 'became a focus for the higher aims and ideals of the school and for the loyalty of all those associated with it.'¹⁴ Fund raising continued through the mid 1920s, including concerts, penny chains and other activities within the school, as well as the proceeds from the sale of the booklet *Perth College: Its Story* and the profits from Sister Rosalie's tuckshop, initiated during the influenza epidemic and continued as it proved both useful and remunerative. The task proved more difficult than in the pre World War One period, as the school magazine, *Myola*, noted in 1923, "we have lost some of our best helpers - the friends and relations of the Sisters in England, who were so generous in 1913", through death and the loss of fortunes in World War One.¹⁵ Consequently, vigorous efforts were made to rally support in Australia, especially amongst the school's old girls (who numbered around 1,000 by this period) and Catherine Layman played a significant role.¹⁶

The Sisters had hoped to build the Chapel without having to borrow, but at an estimated cost of £5,670, this goal proved beyond their reach. In 1926, Sister Rosalie advised that if the bank overdraft were increased building of the Chapel could begin next year. Sister Vera sought advice from the Mother Superior in London as to what should be done about the Chapel and a proposal to purchase a block of land at the corner of Lawley Crescent and Beaufort Street.¹⁷ Presumably, this was agreed, and Perth Roads Board granted approved the application for building the Chapel, measuring 75 ft. x 26 ft., at a cost of £4,500, to be built by W. H. Bell & Co., in October 1926.¹⁸

On 20 November 1926, the 25th anniversary of the Sisters' arrival in Perth, the foundation stone for the Chapel was laid by the Lieutenant Governor Sir W. R. Campion. The religious service was conducted by the Archbishop, Archdeacon Huddleston and Rev. W. Patrick. The 'impressive' ceremonies were attended by past and present students of the College, 'many well wishers, clergy, and citizens'.¹⁹

Photographs show the ceremony, and Sisters Zoe, Vera, Susannah and Rosalie inspecting the foundation stone, which was inscribed: 'This corner stone of the chapel of St. Michael of All Angels was laid by Lieutenant Gov.

¹² May, Catherine op. cit., p. 115

¹³ Sister Vera in *Myola*, 1923, quoted in May, Catherine *Built on Faith* p. 115.

¹⁴ May, Catherine op. cit., pp. 115-116.

¹⁵ *Myola*, 1923, quoted in May, Catherine *Built on Faith* p. 177.

¹⁶ May, Catherine op. cit., pp. 177-178.

¹⁷ May, Catherine op. cit., pp. 177-178.

¹⁸ Perth Roads Board Building Licence Applications, SROWA Acc. 2784/1, 19 October 1926.

¹⁹ *West Australian Church News* 1 December 1926, p. 7.

Sir W. R. Campion K.C.M.G. D.S.O. On November 20th, 1926. In *Dei Gloriam*²⁰

In August 1927, a photograph shows the walls of the Chapel had reached three courses above the height of the windows, and it was hoped that the place might be consecrated on St. Michael's Day. The organ, at a cost of £970, was to be purchased in instalments. The organist, Miss Lewis, began training the choir and orchestra, who contributed to the fund raising by rendering of a Cantata.²¹

In late 1927, *Chapel of St. Michael and All Angels* was completed. The Chapel, 'in late perpendicular Gothic style', was built to accommodate about 150 worshippers.²² The Chapel itself was 60 ft. by 25 ft., with the Sacristy on the north, accessed through arched openings on either side of the high altar, and two entrance porches. Distinctive features of the design included octagonal buttresses at the main angles of the building, 'corresponding with the points of roof thrust in the side walls', and supplied 'the required stability to the lofty walls.'²³ Battlemented parapets terminated in turrets, including the bell tower, in which a spiral staircase led to the organ gallery. The Chapel was roofed with shingle pattern tiles.

Internally the wooden roof is of open hammer construction with panels of white plaster with carved bossess at intersecting timbers; decorative vent panels conceal truck vent tubes which panels culminate centrally in a massive metal fleche, louvred and surmounted with gilded cross.

The internal joinery, which is of highly finished and dark stained jarrah, consists of arched screens and altar rail surrounding the Sanctuary; the altar itself is enclosed on three sides with enriched tapestry hangings and other adornments in accordance with English Catholic use.

The gallery is of half timber work supported on piers and arches of jarrah, and the organ, costing £1,000, now in course of construction, will provide a decorative feature of great importance, as portions of the case will have carved traceries and richly decorated metal pipes, providing relief to the sombre brickwork with which the internal walls of the Chapel are faced.

The whole of the internal furnishings of the Chapel, including the organ case, screens, electric light fittings, sanctuary lamp, font, altar ornaments, and even the silver chalice and paten are to be hand made by skilled metal craftsmen to the architects' designs. Many of these have been contributed by past and present pupils as war memorials to relative skilled in the Great War. ...

A fine central cross of hand beaten and burnished brass, with decorative treatment in copper with Tudor roses in bold relief, designed by the architects, has been hand made by Mr. Gordon Holdsworth, metal craftsman, of this State.²⁴

Hubert Augustus Gordon Holdsworth (b. Middlesex, England, 1886) arrived in Western Australia in 1900, with his family, who settled at Hester Siding, near Bridgetown.²⁵ Gordon Holdsworth, whose work though 'firmly rooted'

²⁰ In *ibid*, p. 9, from a block lent by *Sunday Times*; and Perth College Collection, reproduced in *ibid*, p. 179.

²¹ May, Catherine *op. cit.*, p. 180.

²² Notes provided by Eales and Cohen, in *West Australian Church News*, 1 January 1928, pp. 7-9.

²³ *ibid*.

²⁴ *ibid*.

²⁵ Erickson, Dorothy 'Aspects of Stylistic and Social Influences on the Practice of Goldsmithing And Silversmithing in Western Australia, 1829-1965' Ph. D. Thesis, University of Western

in the Arts and Craft tradition exhibited 'a highly individual approach'²⁶, had undertaken various ecclesiastical commissions since 1911, for which he was renowned by the mid 1920s. Much of his work was for Anglican churches, including the Lee Steere brass lectern, pulpit, sanctuary lamp, wrought iron memorial gates, altar cross and candlesticks at St. Paul's, Bridgetown; the Metropolitan Processional Cross, which the clergy presented to Bishop C. O. L. Riley, when made Archbishop in 1914; light fittings for All Saints, Collie (also designed by Eales and Cohen), for which he designed also the timber pulpit; the wrought iron chancel screen and plaque for St. John's, Albany; memorial lecterns for St. Mary's, Busselton, and St. Andrew's, Katanning; the altar, re-table, and tabernacle at Bunbury pro-cathedral; and chalices for the Church of the Annunciation, Broome, and St. John's, Pinjarra. Furthermore, he had exhibited in Western Australia and New South Wales, and was the only Australian represented in the Fine Arts Palace at the British Empire Exhibition at Wembley, England, in 1924.²⁷ In 1927, Holdsworth also made the brass lectern, dedicated to Sister Vera; the silver chalice and paten, which were gifted by the clergy; the altar, re-table and tabernacle; and the pearl-shell and silver baptismal spoon (n.d.) for the *Chapel of St. Michael and All Angels*.²⁸

From his home at Hester Siding, Gordon Holdsworth continued to work through to his death in 1965, successful as a painter, etcher and metalsmith, 'a Craft Revivalist artist par excellence'.²⁹ The greatest volume of his work was undertaken for Anglican churches throughout Western Australia, mostly 'in brass and copper with enamelled detail', and 'His very considerable work for the church remains his memorial'.³⁰

The organ for the Chapel was made by Roberts Ltd. of Adelaide, and the organ case was designed by Eales and Cohen. The cast stone utilised in the Chapel, the flagged floor, and the window traceries, were made from drift sand, by a process patented by Walter Richards of Robbs Jetty, Fremantle, 'which has excited considerable interest in the building world', as the stone 'reaches a condition of extraordinary hardness and is capable of any architectural treatment in carving, similar to Donnybrook freestone'.³¹ The steel work in the Chapel was by craftsman W. Priestner, of Nedlands, a renowned craftsman in Western Australia. The leadlight work was by Mr. Eastcourt, of Barnett Bros.³²

Located at the eastern side of the College building, the Chapel was connected to it by a two storey high cloister, the upper portion giving access from the dormitories to the organ gallery. It was 'contemplated that at some

Australia, 1992, Biographies, p. 82.

²⁶ O'Callaghan, Judith, quoted in *ibid*, Ch. 5, p. 1.

²⁷ *ibid*, Biographies, pp. 82-84..

²⁸ Erickson, Dorothy op. cit., p. 84 and p. 87.

²⁹ *ibid*, Ch. 5, p. 1 and p. 32.

³⁰ *ibid*, p. 20 and p. 32. Note: For a comprehensive listing of Holdsworth's works, refer to *ibid*, Biographies, pp. 82-88.

³¹ *West Australian Church News* op. cit.

³² *ibid*.

future time the whole facade of the school will be treated to conform to the outlines of chapel and cloister.’³³

Due to the delays in completion of the Chapel, its consecration was deferred until 14 December 1927, which *West Australian Church News* reported was ‘a great day for Perth College’, when the Sisters ‘saw the completion of their hopes’, as they had ‘rightly felt that without the hallowing influence of a real Chapel their work in training of the girls of the College was incomplete.’³⁴ The day commenced with Holy Eucharist at 7 a.m., celebrated by Archdeacon Huddleston, who served as their chaplain and spiritual adviser for 40 years. The Chapel was dedicated at 10.30 a.m. by the Archbishop, in the presence of the Governor and ‘many friends’.³⁵ The Bishop of Bunbury, the Archdeacon of Perth, Canons Marshall, Burton and Grosser, and Revs. C. L. Riley, W. Patrick, C. E. C. Lefroy, K. Halley, A. L. Marshall, H. E. King, J. A. Howes and J. W. Armstrong assisted at the service. The Archbishop said ‘The chapel was plain but good’, but the *West Australian Church News* described the place as ‘this beautiful new chapel’, and noted

Built high upon a commanding eminence, the Chapel, with its lofty walls, bell turret and fleche, surmounted by its gilded cross rising high over city and river, will for long years to come mark this the centre of the good Sisters activities in the cause of higher education based upon lines and rules laid down by their famous foundress, Emily Aickbourn, of Kilburn, London.³⁶

Eales and Cohen were congratulated for their design and having brought to completion ‘what appears to us to be a work of outstanding merit as well as an important addition to the ecclesiastical architecture of the State.’³⁷

Photographs show the consecration ceremony in the Chapel, and a view of the interior from under the choir loft. Other photographs show the exterior and also the relationship of the Chapel to the pre-existing buildings, including the original college building and the laboratory.³⁸ Another early photograph shows the arrangement of the church furniture and the organ gallery.³⁹ An un-dated photograph shows doors opening to the exterior at the southern end of the Chapel, which are no longer extant.⁴⁰ Further research may establish whether these were part of the original design, or a later alteration.

The Dedication day continued with a Children’s Service in the afternoon, a short service for parents, then the College’s Prize Giving in the school quadrangle, and concluded with a Thanksgiving Service at the Chapel in the evening.⁴¹

33 *ibid.*

34 *West Australian Church News* 1 January 1928, p. 7.

35 *ibid.*

36 *ibid.*

37 *ibid.*

38 Photographs, Perth College Collection, reproduced in May, Catherine op. cit., pp. 181-185.

39 Perth College Archives 162P, reproduced in Brain, Alison op. cit., p. 14.

40 Perth College Archives 0142P, reproduced in Brain, Alison op. cit., p. 15.

41 *West Australian Church News* op. cit., p. 9.

The Chapel was the culmination of Sister Vera's life work. It fulfilled her expectation as the spiritual heart of the College, and 'signalled that the school was complete in all important respects'.⁴² For the Sisters "Perth College and the Chapel seem inseparable. To think of one means to think of the other".⁴³ The spiritual life of the whole school community revolved around the Chapel, where the boarders made their daily observances six days a week, and three times on Sunday. Morning assembly was held each day in the Chapel. A Confirmation Service was amongst the first services held in the Chapel, and, through the 1930s, large numbers of girls were confirmed there, Confirmation being recognised as 'a landmark in Perth College education and a sign of spiritual maturity.'⁴⁴

The Chapel possessed good acoustics, and under Miss Lewis and her successor, Mr. Vowles, the school's musical life flourished. The school community also benefited from the utilisation of the Chapel's cloister to accommodate a library.⁴⁵

On 29 June 1928, Sister Vera died peacefully, and her requiem was held in the Chapel. Archbishop Riley, who had encouraged the Sisters' endeavours, was unable to attend due to failing health.⁴⁶ After he died in June 1929, the association with his family continued as his son preached in the Chapel on occasion and also stood in for Archdeacon Huddleston when required. The next Archbishop, Henry Frewen Le Fanu, also established friendly relations with the Sisters and sent his daughters to Perth College. A High Churchman, he began a long period during which Anglo-Catholicism exerted a strong influence in Perth, and in particular at St. George's Cathedral.⁴⁷

Sister Rosalie, who succeeded Sister Vera as Principal and Head of the Order in Western Australia, actively fostered the concept 'of the Chapel as a binding force' in the College, noting

It is a great joy that the Chapel means so much to the girls, both past and present. They come to it as 'Home' and to be married, confirmed, and to have their children baptised there is the great desire of many hearts.⁴⁸

Thus the Chapel continued to be an important part of the spiritual life of past students and their families, sometimes over several generations.

In 1928, the Old Girls commissioned Gordon Holdsworth to make a memorial font for the Chapel.⁴⁹ In June 1929, the first Memorial Service was held in the Chapel, marking the anniversary of Sister Vera's death, and the font was dedicated in her memory.⁵⁰

⁴² May, Catherine op. cit., pp. 180-181, and p. 186.

⁴³ Sisters letter to *Our Work*, quoted in *ibid*, p. 192.

⁴⁴ May, Catherine op. cit., pp. 192-193.

⁴⁵ *ibid*, p. 195.

⁴⁶ *ibid*, pp. 180-182.

⁴⁷ *ibid*, p. 185 and pp. 194-195.

⁴⁸ Sister Rosalie quoted in *ibid*, p. 193.

⁴⁹ Erickson, Dorothy op. cit.

⁵⁰ May, Catherine op. cit., pp. 181-185; and site visit, Robin Chinnery and Philip Griffiths, 9 October 2003.

In 1929, a two storey brick building to accommodate the school's domestic staff was built to the rear of the Chapel.⁵¹

By 1930, Perth College had grown to be the Sisters' largest school outside Britain, the largest Protestant girls' school in Perth, 'with a highly respected name in the community.'⁵² The school continued to grow despite the effects of the Depression. The Chapel was fully incorporated into the life of the school, and its 'physical presence ... with all its new possibilities symbolised Perth College of the thirties.'⁵³ In addition, it opened the way for a new function for the College, focused on the Chapel, as the venue for retreats, conducted by clergy of the Anglo-Catholic persuasion, 'and quiet days for women and occasionally for ordinands'.⁵⁴ This resulted in a closer relationship between the school and these clergy. Reverend Parry, of the local parish church, St. Patrick's, sent his daughter to the College, where he taught Divinity, and thus the Sisters acquired yet another ally among the clergy.⁵⁵ These contacts provided support for the Sisters, and the Anglo-Catholic influence was reflected in the Chapel and in the religious life of the school.

A Sewerage Plan shows Perth College with the *Chapel of St. Michael and All Angels* as it was in 1934-35, before the Oratory was built.⁵⁶

In 1935, the Stations of the Cross sculpted by Sister Dorina, sculptress of the Sisters of the Church, were installed in the Chapel. Sister Rosalie noted "They make a wonderful difference to the atmosphere as well as the appearance of the Chapel."⁵⁷ It is believed that these were among several copies of the Stations which were sent out from the Mother House to various places in the British Empire, including Perth College and New Guinea.⁵⁸

In 1938, a visiting Sister described the Chapel:

It is the centre of the school in every sense. It is very beautiful with severe simple dignity. It is built of red brick, with white stone facings. It has an English Altar, with lovely blue hangings, and round the Chapel are very exquisite Stations of the Cross in ivory high relief set in blue and gold frames. The kneelers and carpets tone with the blue hangings. The seats, of dark Australian oak, are choir wise. At the west end is a gallery with large pipe organ. Though the Chapel is so large, it is not large enough for the 400 girls in the School.⁵⁹

⁵¹ May, Catherine *ibid*, p. 189. Note: This building served as domestic quarters for some years. After new quarters were built, the 1929 building, known as St. Mary's was converted to accommodate the Sisters at the ground floor and boarders at the first floor, the latter later being re-named St. Anne's. St. Mary's became the Novitiate for Australia in the Sisters' latter years at Perth College. (*ibid*, pp. 189-190.)

⁵² May, Catherine *op. cit.*, p. 191.

⁵³ May, Catherine *op. cit.*, p. 188.

⁵⁴ May, Catherine *op. cit.*, p. 194.

⁵⁵ *ibid*.

⁵⁶ Metropolitan Sewerage Perth Roads Board District SROWA Cons. 4156 Item 116. (Revised Sept. 1934, signed July 1935.)

⁵⁷ Sister Rosalie, 1935, quoted in May, Catherine *op. cit.*, p. 195.

⁵⁸ Judith Cottier, former principal, Perth College, telephone conversation with Robin Chinnery, 27 October 2003.

⁵⁹ Quoted in May, Catherine *op. cit.*, p. 196.

In January 1939, Eales, Cohen & Fitzhardinge Architects designed an Oratory Chapel and adjoining cloister, as shown on the plans lodged with Perth Roads Board.⁶⁰ John Fitzhardinge later recollected Sister Rosalie's remark "You realise we are of limited means, ... and I am sure you will do your best", in relation to this project and the building of an undercover playground for the Junior School.⁶¹ In mid February, the building application was approved, and the additions were duly built by W. R. Ralph & Son.⁶²

An aerial photograph shows the Chapel following completion of the Oratory Chapel and the laying out of six tennis courts near the Chapel.⁶³

During World War Two, Perth College was evacuated. A proposal that the dormitories be converted for use as a hospital was not implemented; however, the College buildings, including the Chapel, were used for an administrative centre and the grounds for drill purposes.⁶⁴

The continuing influence of Anglo-Catholicism and 'the climate of the times in the Community of the Sisters of the Church in England' saw the placement of a statue of the Virgin Mary in the Chapel in 1952.⁶⁵ Although Sister Karina wrote "Our prayers are that it will increase and deepen the devotional life of our girls", some students and past students did not share her sentiments.⁶⁶ Through the 1950s, the Chapel 'reflected the Catholic liturgy', with High Mass first celebrated in the Chapel for the consecration of the Bishop of Bunbury, regularly sung Mass, and celebration of 'inherently Catholic days such as Corpus Christi', and the statue and a large crucifix were 'prominent features'.⁶⁷ In 1955, a new Altar, with six "beautifully carved Vesper Lights, two Mass Lights and a Tabernacle", which was a memorial to Archdeacon Huddleston, also reflected these influences.⁶⁸

In the 1950s, marriages, baptisms and confirmations ceased being held in the Chapel, when the Sisters supported efforts in the Perth diocese 'to strengthen parish life', agreeing that 'lifelong Christianity needed to be centred on the local parish'.⁶⁹ The change was unpopular with many past students, and the decision to make the Chapel available again for marriages was welcomed in 1969. Many past students have been married there since that date. Reduction in the age of confirmation from having been a minimum of 14 to before 12 meant most boarders were confirmed before entering secondary school.⁷⁰ The Chapel continued to play a central role in

⁶⁰ Eales, Cohen & Fitzhardinge Architects, Proposed Addition of Cloister & Oratory to Perth College Chapel for the Sisters of the Church, Perth Roads Board Building Licence Application No. 2/543, on microfilm, SROWA Acc. 2775, 31 January 1939.

⁶¹ Architect John Fitzhardinge, quoted in May, Catherine op. cit., p. 210.

⁶² Eales, Cohen & Fitzhardinge Architects, Proposed Addition of Cloister & Oratory ... op. cit.

⁶³ Perth College Collection, reproduced in May, Catherine op. cit., p. 211.

⁶⁴ Brain, Alison op. cit., pp. 16-17.

⁶⁵ May, Catherine op. cit., p. 274.

⁶⁶ Sister Karina quoted in May, Catherine op. cit., p. 274.

⁶⁷ May, Catherine op. cit., pp. 274-276.

⁶⁸ Quoted in *ibid.*

⁶⁹ May, Catherine op. cit., p. 276.

⁷⁰ May, Catherine op. cit., p. 276.

the life of Perth College and the accepted credo was “that the Chapel was the heart of the school.”⁷¹

In 1959, a carved timber cover for the font was donated to the Chapel in memory of Kerry Mercer by her parents. In the same year, a new Tabernacle door, depicting a pelican, an ancient Christian symbol, closing the Blessed Sacrament Aumbrey set in the Sanctuary wall, was added to the Chapel.⁷²

In 1960, the Old Girls donated an altar lamp, also incorporating the pelican symbol, which was placed on the altar in commemoration of Sister Rosalie. Two stained glass windows depicting the archangels Michael and Gabriel were installed in the Chapel, utilising part of a bequest to Sister Shirley. They commemorate her parents and Sister Karina’s mother.⁷³ The signature ‘G + B’ with a red setter beside it, indicates the windows were by E. G. Gowers and A. S. Brown.⁷⁴ The dog was included in their signature as he always accompanied them in their work.⁷⁵ E. G. Gowers and A. S. Brown, established in Western Australia since 1954, installed stained glass windows in a number of cathedrals in this State, including those at Geraldton and Bunbury, and St. Mary’s Cathedral, Perth.⁷⁶ In 1985-86, they were responsible for 17 memorial windows installed at All Saints Church, Collie. This church (1915 and 1928) was also designed by Eales and Cohen.⁷⁷ An altar lamp in commemoration of Sister Rosalie was placed on the altar.⁷⁸

Sister Karina’s father, Mr. Skoglund (d. 1953), is also commemorated in the Chapel, by the present Crucifix.⁷⁹

In 1962, the Mother House of the Sisters at Ham Common, Surrey, gave to the Chapel the hand-embroidered Banner of St. Michael, produced in the Convent Embroidery Room. It was repaired and restored to original condition in 1977.⁸⁰ In 1965, following Sister Shirley’s death in 1965, the 5th Form boarders donated the English Altar Missal to the Chapel in her memory.⁸¹

In the late 1960s, the Sisters made the decision to depart Perth College. A photograph shows the Chapel in c. 1968-69, ‘as they left it’, with the Stations of the Cross in place, the altar and the large crucifix. Before leaving, the Sisters rearranged the pews from the traditional inward facing layout of a chapel that was associated with the religious Orders to face forward, as in a

⁷¹ A boarder quoted in May, Catherine op. cit., p. 276.

⁷² Photocopy, HCWA Place No. 2430, no details, p. 58.

⁷³ *ibid*

⁷⁴ Site visit, Robin Chinnery and Philip Griffiths, 9 October 2003.

⁷⁵ Rev. L. Snell, Parish Priest, All Saints Church, Collie, conversation with Robin Chinnery, Memo, HCWA Place no. 0552, 24 November 1996.

⁷⁶ Collie Mail 17 October 1985; and letter from Ted Gowers to Mrs. L. Loftus, 9 September 1991.

⁷⁷ All Saints Anglican Church, Collie, HCWA Place no. 552, pp. 5-9, and p. 10.

⁷⁸ May, Catherine op. cit., p. 276.

⁷⁹ Photocopy op. cit.

⁸⁰ *ibid*, pp. 58-59.

⁸¹ *ibid*.

parish church.⁸² The Sisters removed 'many of the fittings associated with the Anglo-Catholic liturgy' which had been part of their spiritual life.⁸³

From early 1969, the school's religious life became the responsibility of the Principal, who sought 'to keep faith with tradition while making adaptations to the demands of the times.'⁸⁴

In 1981, *Chapel of St. Michael and All Saints* was included in *Looking Around Perth*. It was noted that 'The brick, stone and timber of the interiors illustrates the feeling for materials of the Arts and Crafts tradition.'⁸⁵ A photograph by Frank Sharr shows the place, with the original Cross at the northern gable.⁸⁶

From 1982, the school chaplain was responsible for worship and organising charitable activities, whilst religious education was taught by specialist staff. The Chapel continued to be a central part of the life of the College through the late twentieth century; however, 'Celebration rather than highly structured ritual now characterised worship.'⁸⁷

By the 1980s, the place was in need of repairs and refurbishment. Works implemented in the 1980s and 1990s, included re-tiling the roof, with replacement tiles as slate tiles were no longer available; restoration of the interior; replacement of lights and curtains; new kneelers, individually embroidered with the school crest by members of the school community - students, teachers and parents, including the school principal.⁸⁸ The Chapel appeal, as this project was known, also included refurbishment of the organ and the Stations of the Cross.⁸⁹

In the late 1990s, memorials in the Chapel included the font commemorating Sister Vera, the Offertory commemorating Grace Lefroy and two golden angels above the altar commemorating Sister Susannah. The latter were given away by the Sisters to the Bunbury Diocese, but have been returned to the Chapel. Candlesticks that the Sisters had given away have been returned to the Chapel from Wangaratta and Murray in Victoria. The more recent items at the place include the prayer desk in the oratory, which was donated by Dr. Leinster McKay in memory of his wife, Jewel.⁹⁰ The chapel bell, formerly the fire bell at a Kalgoorlie mine, was donated to the Chapel by the parents of a past student.⁹¹

On 3 November 1996, the place was classified by National Trust of Australia (WA).⁹²

82 Photograph Perth College Collection reproduced in May, Catherine op. cit., p. 363.

83 May, Catherine ibid, p. 362.

84 ibid, p. 412.

85 Molyneux, Ian *Looking Around Perth* (Wescolour Press, East Fremantle, 1981) p. 53.

86 Perth College Chapel, Frank Sharr, 27 September 1981.

87 May, Catherine op. cit.,

88 May, Catherine op. cit., p. 412.

89 Judith Cottier op. cit.

90 Judith Cottier, op. cit.

91 Brain, Alison op. cit., p. 13.

92 National Trust of Australia (WA) Assessment, November 1996.

In June 1997, the place was included in the Municipal Heritage Inventory for the City of Stirling, and recommended for Entry in the State Register of Heritage Places.⁹³

The Old Girls Association made the restoration of the Chapel their 'special undertaking for the decade', with the centre-piece of the Old Girls Association Chapel Restoration Project being the installation of a large hexagonal window above the altar in 1998, to commemorate Dorothy Talbot and Ikey Broadfoot. The design was donated by well known Western Australian artist Robert Juniper, whose grand-daughter attended the school.⁹⁴ Born at Merredin in 1929, he is one of the State's 'most successful and respected artists', represented in numerous public collections, and winner of 'many awards', including the Wynne Prize for Landscape Painting on two occasions.⁹⁵ Juniper is 'one of a few artists who has undertaken a regular series of public commissions', and his work includes 'public murals, sculptures, set designs, stained glass windows and posters, including the 1998 Festival of Perth poster.'⁹⁶ Other persons responsible for the design and construction of the window include architects R. J. Ferguson & Associates, builder Martin Coleman, and Torbay Glass Studio were responsible for the stained glass fabrication.

During the Old Girls Chapel Restoration Project the original concrete crosses to the north and south gables were found to be loose due to the corrosion of the central reinforcement rods. The crosses were removed and replicated, this time using a stainless steel frame surrounded with copper. The brickwork from the apex of both gables to which the crosses were bolted was replaced by concrete. The degraded timber cross to the fleche was also clad in copper and formed the underlying profile.⁹⁷

In 2000, as Perth College approached its centenary, Andrew Kay was commissioned to create a new sculpture to be placed in the court beside the chapel to celebrate the event.⁹⁸ Born in Bolton, Lancashire, England, in 1950, his initial training was at the Bolton College of Art and Design (1966-69). He achieved first class honours in fine art at Preston Polytechnic (1973-77), followed by a Master of Arts in fine art at Manchester Polytechnic (1977-78), specialising in sculpture. In 1979, he arrived in Australia, and operated a studio-foundry in Adelaide (1983-85), before moving to Perth in 1985, and establishing his studio at Roleystone. His work has been exhibited in Western Australia, Adelaide, Sydney and London, and is represented in various public and private collections around the world. He was awarded First Prize in the Houghton Sculpture Prize, and the Matilda Festival Sculpture prize. His major commissions include the 4.2 metre high bronze sculpture for Perth College, and, more recently, the Sir Hughie

⁹³ Register Listings, HCWA Place No. 2430.

⁹⁴ May, Catherine op. cit., p. 446; and Terry Tyzack, Perth College Architect, conversation with Robin Chinnery and Philip Griffiths, site visit 9 October 2003..

⁹⁵ 'Robert Juniper' in *State Living Treasures* (Ministry for Culture and the Arts, Government Printer, Perth 1999)

⁹⁶ *ibid.*

⁹⁷ Letter from Perth College to HCWA dated 27 September 2004.

⁹⁸ Terry Tyzack op. cit.

Edwards VC Memorial Sculpture (2002, at Fremantle), and three contemporary urban sculptures for City of Gosnells (2003).⁹⁹

In 2004, the place continues in its original use, serving as the Chapel for Perth College.

13.2 PHYSICAL EVIDENCE

Chapel of St Michael and All Angels is a single storey chapel, with an upper organ loft, cloisters, oratory and chaplain's office constructed in face brick and pressed cement, with a tiled roof and designed in the Inter-War Gothic style, completed in 1927 and 1939 to designs by Eales and Cohen Architects.

Chapel of St Michael and All Angels is part of the Perth College campus. Perth College campus occupies a large area of land to the east of Beaufort Street between Lawley and Queens crescents, with boarding houses and ancillary uses to the north of Lawley Crescent. The campus extends to west of Beaufort Street where the facilities include the gymnasium, sporting fields, Old Girls Rooms, and residential accommodation.

The chapel lies within the eastern section of the campus with Lawley Crescent to the north, administration and teaching blocks that predate the chapel to the west, the chapel quad and St. Mary's beyond, and the Performing Arts Centre and Music Building to the east. The landscaped area between the buildings comprises soft and hard elements. The area to the north is grassed, with a low brick construction boundary fence and a box hedge along the line of the fence. To the east the landscape comprises brick paving against the adjoining buildings, then a mixture of curvilinear brick dwarf walls and retaining walls, concrete paving and steps, grass and new plantings of shrubs and trees. There is a strip of paving against the eastern chapel wall, with concrete benches placed in the piered bays of the wall. A new sculpture has been placed in the court to celebrate the centenary of the school. The sculpted figure is made in a figure form, with the shape defined by a metal filigree skin, and bears the inscription 'Pro Ecclesia Dei'. The quad lies to the south of the chapel and this area is grassed and articulated with brick walls, plinths and totemic sculptures. There is a strip of planting against the south elevation of the building. To the west a broad brick paved path extends from the boundary to the cloisters. The path is fringed with plantings that include Agapanthus, Tree Ferns, and Jacaranda. Ivy is attached to the cloister wall and is managed to ensure that it does not cover the whole of the building. The landscape pattern and plantings do not fit in with an identifiable style and are the product of a series of responses to changing circumstances, the development of the surrounding buildings, and opportunities for the inclusion of works of art in the open spaces around the buildings.

The building is oriented along an axis that runs normal to Lawley Crescent, with the cloister running through the south end of the nave to finish as a porch to the east and to link with the adjoining building to the west.

⁹⁹ Andrew Kay, Curriculum Vitae, courtesy Gomboc Sculpture Park.

Chapel of St Michael and All Angels is a single storey chapel, with an upper organ loft, cloisters, oratory and chaplain's office constructed in face brick and pressed cement, with a tiled roof and designed in the Inter-War Gothic style.¹⁰⁰

The first section to be completed was the church in 1927 and the eastern cloister. It was claimed that at the time of its construction that the church drew on elements of the perpendicular style and, the physical evidence accords with this description of style. The church has an auditory plan, with a sacristy and two vestibules at the north end.

The long elevations comprise four principal bays divided by full height polygonal buttresses that frame perpendicular pattern gothic windows of pressed cement. The walls begin at low level with a stucco plinth, then stretcher bond brickworks that rises through to concrete string courses at both window sill and head levels, then a parapet wall top comprising a basket weave of soldier course brickwork and concrete blocks, with a concrete parapet cap. The replacement roof of Marseilles pattern tiles rises above the parapet level with a louvre sided and cupola topped fleche, located near the roofs centre, terminated with a Latin cross. The corner buttresses rise above parapet level and terminate, with a castellated parapet top. The windows have concrete tracery, concrete jambs and quoins, with fixed upper window leadlights, and hopper lights at sill level.

The north elevation of the church comprises the sacristy and vestibules. The main wall plinth extends around these elements, the walls are stretcher bond brick, and the parapet has the same treatment as the east and west wall parapets. The plan is polygonal and has windows on the three north facing facets. These are squat two pointed arch windows. There is a door and a short flight of steps leading from the west vestibule and these are simply formed with a brick plinth wall and iron balustrade. The foundation stone is fixed to the wall adjacent to the stair on the sacristy wall. The north wall of the church rises above the sacristy to a tall gable. In the centre of the wall there is a hexagonal pattern rose window, with a stained glass piece in it to designs by Robert Juniper. The upper wall and gable are visually complex, with the castellated buttress caps, basket weave gable, stepped concrete parapet coping, and bronze clad Latin cross. The fleche and bell tower are not visible when the north elevation is viewed axially.

The cloister to the west that links chapel and school buildings is a two-storey structure, with a series of three bays carried by octagonal brick columns, and engaged piers carrying single pointed arches, then a panel of brickwork, string course, pairs of metal framed casement windows with concrete quoins and mullions, with concrete label moulds around the window tops. A panel of brickwork then extends to the concrete moulding and the wall terminates with the concrete and brick basket weave as previously noted. The flat roof is concealed by the parapet wall.

¹⁰⁰ 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. pp.198-201.

The south elevation repeats the devices used in the north elevation, minus the sacristy and with the addition of two stained glass windows by stained glass artists E. G. Gowers and A. S. Brown, with concrete architraves, the castellated top buttress and the bell tower to the south-eastern corner. The bell tower has a concrete parapet wall top and perpendicular pattern openings with louvers set behind the tracery.

The 1939 cloister and oratory follow a similar pattern to the western cloister and chaplain's office. However, a conspicuous difference is the treatment of the roof, which is tiled and appear above the parapet level as a gabled roof. Other features include a rainwater head and downpipe, an arch and raised panel with the date 1939 inscribed in it and a decorative sculpture niche in the perpendicular style complete with label moulds and quoins, a basket weave gable, concrete parapet capping and concrete cross. Both cloisters have granolithic floors and board and cover batten soffits.

In an overall sense, *Chapel of St Michael and All Angels* is a picturesque structure, further enhance by its landscape setting and partial covering by ivy.

Chapel of St Michael and All Angels comprises the chapel, the cloisters, oratory and chaplain's office. The chapel is oriented on a roughly north south axis with a sacristy at the north end flanked by two vestibules, an organ loft at the south end and a bell tower in the south-east corner. To the west lies the western cloister and chaplain's office and to the east, the eastern cloister and oratory.

The body of the church is a generously proportioned and well lit space of great elegance. The floors are gridded granolithic squares and contrasting coloured diamonds, the skirtings are soldier course brickwork, with stretcher bond brick walls, and metal wall vents woven into a Latin cross device with a combination of pressed concrete blocks and brickwork. The windows use perpendicular gothic proportions and tracery and metal framed fixed and hopper light windows, with the college emblem and motto worked into the stained glass. The windows are set in concrete surrounds with quoining and label moulds. The roof is carried on a series of hammerbeam timber trusses, with ceilings of plasterboard and cover strips, with ceiling vents in each bay. On the sanctuary end of the church, there is a carved timber screen against the west, north, and east walls, raised sanctuary floor, blue curtain, crucifix, carved timber altar, silver lectern and steel framed grille doors leading into the vestibules. At the southern end of the chapel there is a timber framed organ loft carried on tapered timber columns, with a timber and infill panel balustrade. There are 14 bas relief plaster Stations of the Cross by Sister Dorina distributed along the east and west walls. The doors are framed and tongue and groove timber boarded. At the southern end of the chapel, there are two stained glass windows depicting archangels Michael and Gabriel by E. G. Gowers and A. S. Brown. There is a timber and bronze construction font in front of the windows. The church is furnished with a variety of timber pews and kneeling rails. Against the eastern wall there is a cast of St. Michael slaying a serpent.

The organ loft is accessed from the bell tower stair and has a timber floor, with doors leading off to the east and the west to the oratory and chaplain's office. It has a tongue and grooved boarded balustrade, face brick walls, concrete surrounds with quoins to doors, steps up to the oratory and a Roberts Ltd organ.

The sacristy has timber floors, chamfered skirtings, plastered walls, a plasterboard ceiling with cover battens, framed and boarded doors, stained glass windows, an altar, altar cloth chest, altar linen chest and modern vestry cupboard.

The bell tower has concrete treads and risers, pipe handrails, and painted brick walls.

The oratory is entered from the west, with windows along the north and south walls and an altar on the east wall. It has a carpeted timber floor, quad skirting, ashlar rendered walls, terrazzo window sills, stained glass windows, plaster wall vents, a ventilated cornice, partly exposed trussed timber roof frame with wrought iron gusset plates, and a canite ceiling with Perth College motif ceiling vents. There is an altar against the east wall, sculpture shelves in the corners and a sculpture niche over the altar.

The chaplain's office has carpeted floors, face brick walls, metal framed windows, a flat plasterboard and cover strip ceiling, pressed concrete surrounds and quoins, lintels and sills and paneled doors.

There have been numerous changes to the setting and the surfaces have been progressively formalized over time. Conservation works have involved re-pointing and reconstructions works to the gable of the north end of the chapel. Windows have been added to the south wall and the rose window has been replaced with the present one. Other changes to the place include the removal of some of the furniture, re-arrangement of the pews, removal of altar screens, the addition of furniture, new altar curtains, the division of the chaplain's office by a partition, and the replacement of some deteriorated fabric.

The building is generally well maintained and the maintenance regimes have not impacted on the place in a negative way.

13.3 COMPARATIVE INFORMATION

HCWA database includes 29 places designed by Eales & Cohen, of which 10 are on Register. Two are in metro area, being Place no. 1543 Applecross District Hall (1934), and Place no. 2161 Carlton Hotel, East Perth (1929), with the remainder outside the metropolitan area, including All Saints, Collie and St Peter's Anglican Church, Badgebup (1922), which has been recommended for Entry in the Register of Heritage Places. Both of these examples exhibit the same quality of design as *Chapel of St. Michael and All Angels*, with the design work extending to the interior and furniture. St Peter's Anglican Church, Badgebup is highly intact in this regard and retains all of the furniture designed by the architects.

There are two other chapels on the State Register of Heritage Places associated with Sisters of the Church of England. The Chapel of St. Michael

and All Angels, built at Parkerville Children's Home. This Home was established by Sister Kate, a Sister of the Church of England, who had arrived in Western Australia in December 1901, bringing 22 orphans from England. In 1909, the original chapel was built; however, the surviving chapel dates from 1923 and 1958.¹⁰¹ In the 1930s, Sister Kate founded what became known as Sister Kate's Children's Home (re-named Manguri in 1988), where the Chapel of the Guardian Angel (HCWA No. 4607) was built in 1937. It is a small church constructed of red brick with a clay tile roof, in the Inter-War Old English style¹⁰², designed by Marshall Clifton and Herbert Parry of Parry & Clifton.¹⁰³

Guildford Grammar School Chapel is notable as the earliest separately built surviving school chapel in Western Australia. It was donated to the school by Cecil Oliverson, of Hyde Park, London. Designed by British architect Walter Tapper, 'after the manner of the chapels of Oxford Colleges', it was built in 1912-14.¹⁰⁴ It is a much larger building than *Chapel of St. Michael and All Angels*.

At MLC, the chapel was a central part of the main building. As at Perth College, most other church/private schools wished from the outset to include a chapel, but the realisation was deferred until later - Christ Church and St Hilda's being late 20th century.

Catholic schools were frequently sited adjoining the parish church, which served the school. A chapel was sometimes incorporated in the main building at some of the convent schools, as at Loreto, Nedlands, for example. Aquinas Chapel (HCWA No. 2396), built in 1938, has been recommended for Entry in the State Register.

Chapel of St. Michael and All Angels is the only chapel built for the Sisters of the Church of England in Western Australia, which continues to be used for its original purpose, i.e. as a built school chapels in the metropolitan area.

13.4 KEY REFERENCES

National Trust Assessment, Ronald Bodycoat, 22 June 1994.

13.5 FURTHER RESEARCH

Whilst the Perth Roads Board building licence for the Chapel was located, no copies of the plans were found in Perth Roads Board records and none have been located at Perth College.

¹⁰¹ HCWA Place No. 8546.

¹⁰² Apperly, Richard, Irving, Robert, and Reynolds, Peter *A Pictorial Guide to Identifying Australian Architecture: Styles and Terms from 1878 to the Present* (Angus & Robertson, North Ryde, 1989) pp. 202-205.

¹⁰³ HCWA Place No. 4607, pp. 3-5.

¹⁰⁴ Colebatch, Sir Hal (Ed.) *A Story of A Hundred Years* (Government Printer, Perth, 1929) pp. 443-444.