

## Heritage Citation



### Church of the Sacred Heart

#### Key details

<b>Addresses</b>	At 367 Given Terrace, Paddington, Queensland 4064
<b>Type of place</b>	Church
<b>Period</b>	World War I 1914-1918
<b>Style</b>	Romanesque
<b>Lot plan</b>	L1_RP19614; L2_RP19615; L84_RP19616; L85_RP19616
<b>Key dates</b>	Local Heritage Place Since — 1 July 2002 Date of Citation — October 1996
<b>Construction</b>	Roof: Terracotta tile; Walls: Face brick

<b>People/associations</b>	George Henry Male Addison (Architect)
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<b>Criterion for listing</b>	(A) Historical; (D) Representative; (E) Aesthetic; (G) Social; (H) Historical association
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Situated on an elevated site at Rosalie, the Church of the Sacred Heart is the third in a series of Catholic churches designed by prominent Brisbane architect G.H.M. Addison. The church was constructed in 1918 during a period of intensive building by the Catholic Church under Archbishop Duhig and has remained a centre of Catholic worship for the local community for more than 90 years. Considered by some to be the best of Addison's four Romanesque style churches, the Church of the Sacred Heart is a local landmark and makes a strong contribution to the streetscape of Given Terrace.

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## History

The site of the Church of the Sacred Heart was once included in the Shire of Ithaca, which was divided from Enoggera Shire in 1887. The commercial and residential development that took place in the 1880s along LaTrobe and Given Terraces and the surrounding streets saw the Paddington/Rosalie area become densely populated by the early twentieth century. The population of Ithaca township grew from approximately 3,000 in 1903 to 17,500 in 1910. The opening of the tramway along Given Terrace in 1897 and the extension from the Milton Road tramline along Baroona Road in 1904 provided a further impetus to development. With the increase in population came the need to establish schools, churches and other community facilities.

By 1898, the large Irish population at Paddington and other local residents expressed a desire for a Catholic church at Rosalie. According to Catholic historian, Father O'Leary: "[t]he city was spreading out in that direction at a rapid rate, and amongst the new inhabitants was a goodly proportion of Catholics who found it a serious inconvenience to travel into the city on Sunday morning". The movement to establish a church was so successful that a foundation stone was laid by Archbishop Dunne on 5 June 1898. The church, designed by W.A. Caldwell, was opened 11 December of the same year. It served as both church and school until 1907 when a new church, designed by J.H. Burley, was built to accommodate the growing congregation. Both of these early churches have since been demolished.

The present Sacred Heart Church was built to relieve crowded conditions at the parish school, established in 1906 in the first church which was later moved across Fernberg Road. It was decided to construct a new brick church, allowing the old church to be used as an additional school building, rather than erect a new school. The foundation stone of the church was laid by Archbishop Duhig on 17 June 1917. £1,400 was collected at the ceremony, a significant amount in a predominantly working class parish, particularly, as Duhig noted, during the "stringent" years of World War One.

This church is considered by some to be the best of the four Addison churches. Addison was also responsible for the design of St Columba's, Wilston (1915), St Benedict's, East Brisbane (1917) and the church of the Little Flower, Kedron (1924), which has been demolished. The Rosalie church is very similar in design to St Columba's, however it features a large rose window on the front facade. All three churches are Romanesque in style.

Monsignor Cattaneo, the Apostolic Delegate, blessed and opened the new church one year later on 16 June 1918. Several prominent members of the clergy from Queensland and interstate attended the opening ceremony. The church, constructed by F.J. Corbett at a cost of £8,400, was described in a contemporary history as "one of the most handsome Parish churches in the Commonwealth".

The development of the Catholic precinct at Rosalie followed the usual pattern of first establishing a church, which usually doubled as a school, then erecting a more substantial church, and finally, constructing a presbytery and convent. The Sacred Heart Presbytery, designed by the architectural firm of Coutts and Son, was built in 1915 and was significant as one of the few ferro-concrete buildings in the Archdiocese in Brisbane. This was an innovative building technique at the time. It has since been replaced by a modern presbytery.

A striking brick convent, designed by prominent architect, T.R. Hall, was built nearby on Given Terrace in 1919, allowing the Sisters of Mercy, who had travelled previously from All Hallows, to reside in the parish. The Sacred Heart School, run by the Sisters of Mercy, educated generations of children before being closed in 1995 as it was considered to be no longer viable.

In 1942, the church was badly damaged by a fire and required major restoration. Further renovations were required in 1983 when termites were discovered in the woodwork of the church. The infested woodwork was replaced at a cost of \$210,000.

The Church of the Sacred Heart, in conjunction with its associated ecclesiastical buildings, is highly valued by the community as a centre of Catholic worship and education on this site for almost a century.

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## Description

This imposing Romanesque style church is situated on a prominent ridge at the corner of Given Terrace and Fernberg Road. The church is one of several buildings on this island site. Other buildings on the site include a presbytery, class room blocks and a roofed sporting area.

The building is rectangular in plan form with an apsidal sanctuary located at the southern end. Later additions have enclosed the lower portion of this sanctuary. Side entry porches are located midway along the nave on either side and confessionals are attached to the end bay on each side at the northern end.

The building is constructed in distinctive red face brickwork rising from a rendered brick plinth. The tall side walls are strengthened by stepped buttresses which penetrate and project beyond the roof line before terminating with a triangulated rendered capping. Shallow but steeply weathered stepping occurs at head and sill height of clerestory windows and at head height of nave windows. The front and rear walls extend above roof level to provide parapeted gables.

The brickwork is generally laid in stretcher bond with the buttresses and the rear parapeted gable wall laid in English bond.

The steeply pitched roof to the nave and the side entries are sheeted with terra cotta tiles. The roof overhang is lined with timber boarding spaced apart to allow ventilation of the roof space.

The front gabled wall is comprised of a number of architectural features.

The corner stepped buttresses terminate with a moulded capping at the same height as side wall buttresses. Above this capping rises an hexagonal finial topped with a bell shaped capping.

The corner stepped buttresses rise above the parapeted gable and are terminated with triangulated cappings. The apex formed between the central buttresses is accentuated by a cornice mould ledge linking the buttresses. Fixed timber louvres fitted into three lancet type openings in the apex allow ventilation to the high roof space. Rendered brickwork bands at heads of openings and following the semi-circular shape of the opening further accentuate these vents.

Dominating the parapeted gable is a stained glass rose window surrounded by brick lining comprising alternate bands of red and cream coloured bricks. A label mould cornice caps the rose window and links it to the central buttresses.

Below the rose window and above the entry porch at the clerestory level is an arcaded feature containing hopper windows to four of the bays, the centre bay containing a sculptured figure. This arcading comprises a line of arches raised on columns in front of brick mullions.

The entrance porch is in the Palladian style, comprising an arched opening flanked by two smaller square headed openings. The entrance porch and steps leading to it are tiled with glazed terra cotta tiles.

Clerestory windows between buttresses consist of two vertical banks of hopper windows with a semi-circular arch head and a small rondel window located above. The arched heads and rondel surround are formed in alternate bands of red and cream coloured bricks. A label mould above unifies this window element. Windows at ground level consist of two vertical banks of hopper windows.

The clerestory windows along both sides consist of two vertical banks of three hopper windows in aluminium frames, the heads in semi-circular arch form. Brick voussoirs consist of alternate bands of red and cream coloured bricks (similar to front elevation). The rendered sill band running between buttresses is weathered at the windows. The lower level windows are directly under and similar to the clerestory windows.

The windows throughout the building are hopper windows in aluminium frames. (It is assumed that the original window frames have been replaced with aluminium.) Generally the glazing to the lower level windows is stained glass with opaque glass being used in the clerestory windows.

The side entry porches are constructed in face brickwork and incorporate a semi-circular arched entry and a parapeted gable front and parapeted returns to main walls of building.

The roof is sheeted with terra cotta tiles and falls to concealed box gutters.

The stepped corner buttresses extend above the parapet line and terminate with a triangulated capping.

Confessional projections are also constructed in face brickwork, which terminates as a flat parapet concealing a flat roof and box gutter.

The blank rear (southern) wall is constructed in English bond brickwork and forms a parapeted gable extending upwards at the apex to form a bell-cote. The bell-cote projects a

half brick beyond the wall face and is supported on a cornice moulding. Corner and central stepped buttresses project above the parapet line and are capped with a triangulated capping.

The semi-octagonal apse projecting from the southern end is of similar construction to the building. Fixed stained glass rose windows with cream and red brick surrounds are built into three of the wall faces and provide light to the sanctuary.

Later additions to the church have resulted in the apse being surrounded by rooms and a rear porch. The brickwork to this extension is laid in stretcher bond and the joints pointed.

### **Interior**

Exposed timber hammer beam trusses with steel tie rods are located at each buttress. The infill between each truss member is lined with tongue and groove boarding fixed diagonally.

The concrete floor is sheeted throughout the nave with vinyl tiles.

The external walls are lined with a timber wainscot up to sill level and then rendered up to the ceiling. A quatrefoil motif cornice runs around the perimeter of the nave.

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## **Statement of significance**

### **Relevant assessment criteria**

This is a place of local heritage significance and meets one or more of the local heritage criteria under the Heritage planning scheme policy of the *Brisbane City Plan 2014*. It is significant because:

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#### **Historical**

##### **CRITERION A**

The place is important in demonstrating the evolution or pattern of the city's or local area's history

for the evidence it provides of the development of the Paddington-Rosalie area in the late nineteenth and early twentieth centuries.

## Representative

### CRITERION D

The place is important in demonstrating the principal characteristics of a particular class or classes of cultural places

as an outstanding example of a large, Romanesque style Catholic church built during World War I.

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## Aesthetic

### CRITERION E

The place is important because of its aesthetic significance

as an imposing, architect-designed Interwar Romanesque style church that makes a strong contribution to the streetscape of Given Terrace.

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## Social

### CRITERION G

The place has a strong or special association with the life or work of a particular community or cultural group for social, cultural or spiritual reasons

as the centre of a large Catholic precinct which originated with the erection of the suburb's first Catholic Church on this site in 1898 and for the evidence it provides of the importance of religious observance and education for successive generations of Catholics in this area.

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## Historical association

### CRITERION H

The place has a special association with the life or work of a particular person, group or organization of importance in the city's or local area's history

as one of four similar churches designed by prominent Brisbane architect G.H.M. Addison.

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## References

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  9. Steer, G.R. "Brisbane Tramways: Their History and Development". *Historical Society of Queensland Journal*, Vol. 3, No.3, May 1944, pp.209-233
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**Note:** This citation has been prepared on the basis of evidence available at the time including an external examination of the building. The statement of significance is a summary of the most culturally important aspects of the property based on the available evidence, and may be re-assessed if further information becomes available. The purpose of this citation is to provide an informed evaluation for heritage registration and information. This does not negate the necessity for a thorough conservation study by a qualified practitioner, before any action is taken which may affect its heritage significance.

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