

## **Attachment C3**

<b>St Peter Julian's Inventory</b>
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**Item name:** St Peter Julian's Catholic Church & Monastery including facade walls & fixtures, interiors of church, ground floor, first floor & artworks

**Location:** 637-645 George Street Haymarket 2000

Sydney

**Address:** 637-645 George Street

**Planning:** Sydney South

**Suburb/nearest town:** Haymarket 2000

**Local govt area:** Sydney

**Parish:**

**State:** NSW

**County:**

**Address:** 426-432 Sussex Street

**Planning:** Sydney South

**Suburb/nearest town:** Haymarket 2000

**Local govt area:** Sydney

**Parish:**

**State:** NSW

**County:**

**Other/former names:** Church of the Blessed Sacrament

**Area/group/complex:**

**Group ID:**

**Aboriginal area:**

**Curtilage/boundary:**

**Item type:** Built

**Group:** Religion

**Category:**

**Owner:** Religious Organisation

**Admin codes:**

**Code 2:**

**Code 3:**

**Current use:** Church and monastery

**Former uses:** Church and monastery

**Assessed significance:** Local

**Endorsed significance:** Local

**Statement of significance:** St Peter Julian's Catholic Church and Monastery of the Blessed Sacrament Congregation is an accomplished example of post-World War II ecclesiastical architecture. It was designed by architect Terence Daly, who has undertaken a large body of work for the Catholic Church in NSW. This is believed to be his finest work. The exterior of the building has a restraint achieved through proportions and high quality materials that provides an important contribution to this part of Haymarket. The interior of St Peter Julian's Church has a high level of aesthetic significance because of the quality of its spaces and the assured use of materials such as timber, ceramic tile and glass. Both exterior and interior are enhanced by the contribution of the work of several notable migrant artists and artisans, including leadlight artist Stephen Moor, potters Irene and Stefan Kalmar and sculptor Andor Mészáros.

The church and monastery is one of only four new churches and the largest constructed in Central Sydney during the post-World War II period. As such, it provides evidence of 20th century post-war religious buildings and practice in Central Sydney. The other churches are not known to have included a monastery. This gives St Peter Julian's rarity value. It is the principal site for the Blessed Sacrament Congregation in NSW, who occupied the site for all but six years of its presence in NSW. The place is likely to have a high level of social significance for members of its congregation and for members of the monastic order.

St Peter Julian's Catholic Church and Monastery is of local heritage significance in terms of its historical, associations, aesthetic/technical, rarity and representative value. This satisfies five of the Heritage Council criteria of local heritage significance for local listing.

The Urbis preliminary heritage assessment (2019) for the building identifies specific spaces and fabric as most significant including: the quality of the George Street façade and materials, form of the eastern and western facades, light court space at second floor, main nave form, nave ceiling form and fabric, stained glass clerestory windows, sanctuary space, Lady Chapel space including stations of the cross, reredos (stained glass mosaic), fibreglass baldachin, bas relief St Peter Julian, bas relief of the Virgin Mary (Lady Chapel) and tabernacles. Further features will also contribute to the significance of the building and site.

**Item name:** St Peter Julian's Catholic Church & Monastery including facade walls & fixtures, interiors of church, ground floor, first floor & artworks

**Location:** 637-645 George Street Haymarket 2000

Sydney

**Historical notes of provenance:** This site forms part of the land of the Gadigal people, the traditional custodians of land within the City of Sydney council boundaries. For information about the Aboriginal history of the local area see the City's Barani website: <http://www.sydneybarani.com.au/>

The site of St Peter Julian is part of the grant of land made to historically significant miller, John Dickson, and part of the grant made to ironmonger, James Blanch, granted on 8 March 1831. The land grant is made up of several titles. Between 1942 and 1950, the properties were acquired by a company called Cash Orders (Amalgamated). It transferred the title to Amalgamated Securities Limited in September 1950. In April 1952, the site was sold to Father Thomas McNevin, who belonged to the Blessed Sacrament Congregation. The Amalgamated Furniture Co.'s store and warehouse occupied part of the site.

The Blessed Sacrament Congregation was founded in Paris by Father Peter Julian Eymard (1811-1868) in May 1856. The first Australian foundation was established in Melbourne in 1929. In 1947, the Congregation opened a Novitiate in Bowral. It was the bridgehead for the foundation at Haymarket, which it had been endeavouring to establish for some years.

In June 1947, the City Council's Finance Committee refused to sell the block at Haymarket bound by George, Hay, Parker and Campbell Street to the Fathers of the Blessed Sacrament Congregation. The Committee may have been influenced by objections received from several tenants occupying space in the block and from the staunchly protestant Loyal Orange Institution. The Fathers were not deterred by this setback. Their attention was drawn to a site comprised of 637-645 George Street and 426-432 Sussex Street in December 1951. After Father McNevin acquired them, he transferred the property title to the Trustees of the Blessed Sacrament Fathers the following May. Their intention was to establish a monastery and chapel.

In December 1952, the architectural firm of D T Morrow & Gordon lodged a building application for alterations and additions to buildings on the site, consisting of a new chapel and monastery. It would seem that much of the credit for the chapel and monastery was due to architect Terence Daly, who was an assistant to Percy Gordon. He impressed key parties with his ideas and ability to deal with what was considered a difficult brief. Little has been published about Terence Daly, who commenced studying architecture at the University of Sydney in 1940 and registered as an architect around 1948. During the next four decades his work included houses, buildings for Catholic schools and Catholic churches.

The showroom of the former furniture store was converted to a chapel while the warehouse became a monastery housing ten brothers and four priests. The Church of the Blessed Sacrament was blessed by Cardinal Gilroy on 30 August 1953.

By 1959, preliminary plans for the redevelopment of the site were under discussion by the provincial council. It was envisaged that the project would be undertaken in two stages, beginning with a monastery and small chapel, followed by a new church. Terence Daly was instructed to proceed with documentation in October 1961 and a building application was lodged in February 1962.

Father Peter Julian Eymard was canonised by Pope John XXIII on 9 December 1962.

On 29 April 1963, the monastery was ready for occupation and a mass was celebrated in the Lady Chapel the following day. Apart from the chapel, it contained a ground floor meeting hall and interview parlours, individual living quarters, superior's office, library, refectory, recreation room, music room and chapter room distributed across the four upper levels. Demolition of the earlier monastery and church followed.

The second stage of the project included a new church and sacristies, kitchen, stores and a workroom above, and a paved garden on the roof. The new church was dedicated to Father Peter Julian Eymard on 17 March 1964.

Few churches were constructed in Central Sydney between the 1950s and 1970s. Apart from St Peter Julian, new churches included: the insertion of the United Evangelical Lutheran Church into the existing building at 17 Valentine Street, possibly designed by Evans Bruer & Partners and designed circa 1958; St Paul's Lutheran

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Sydney

Church at 3 Stanley Street, designed in 1958 by architect Kevin Curtin, a prominent designer of churches during the second half of the 20th century; and the Liberal Catholic Church of St Albans at 9 Stanley Street, designed around 1975 by architects Brewster Murray.

In 1989, Australia Post approached the congregation of St Peter Julian about redeveloping the site in conjunction with the adjoining post office at 633-635 George Street. The congregation refused because it feared a loss of independence, but by the early 1990s the future of the church was not clear, as the monastery's residents were ageing and it was suffering from personnel shortages. Another approach associated with redevelopment was made some years later.

In July 2008, the church was closed for refurbishment and conservation works so that it could accommodate updated liturgical practices and provide improved accommodation for the resident clergy. The project was designed and documented with the architectural firm, PMDL, in association with architect, Randall Lindstrom. The church re-opened on 28 March 2009 and was dedicated the following May.

Terence Daly ecclesiastic work:

Terence Daly worked extensively with the Catholic church in New South Wales, although many of his projects involved smaller local churches and school buildings. Many of these projects were based in suburban and regional areas and were executed in a scale and materiality appropriate for the location. St Peter Julian's is thus both the largest of Daly's ecclesiastic works, and the only one based in the Sydney Metropolitan area. To this end, the site is the grandest of Daly's work and is representative of his wider design intent, and demonstrative of his collaboration with Fowell, Mansfield and Maclurcan, and various artists.

The form of the church is unlike many of his other church buildings, which show a creative use of form and asymmetry, although this was likely a response to the location, it makes St Peter Julian's unique in Daly's oeuvre. Similarly, the use of materials such as marble, bronze and granite is largely unseen in many of his other works. St Peter Julian's is thus the most significant of Daly's ecclesiastic works, impressive in terms both of scale and execution, although it is stylistically unique from the rest of his portfolio. St Peter Julian's also appears to include the only monastery designed by Terence Daly. (Urbis 2019)

Post-war modern churches:

The post-war period saw ecclesiastic design experiment with the traditional form of church buildings, utilizing elements such as triangular and vertical motifs. While many churches simplified their design by using massings of rectangular forms, the most instantly recognisable design style is the A-frame church, popularised by Kevin Curtin seen at St Bartholomew's and St Kevin's, although triangular motifs can be seen in many other churches such as St Monica's, with an extreme version seen at Our Lady of Czestochowa. The majority of Post War Modern churches are also free-standing.

By contrast, St Peter Julian's is a rare example of a church in a city location with a simple exterior form where the cruciform structural is internal, although this has been influenced by its location. The primary façade of St Peter Julian's expresses traditional motifs of other Post-War Modern churches, such as the vertical motifs seen in the marble pilasters and slate panels, as well as the simplified fenestration. Although the façade lacks prominent glazed elements seen in other churches of the typology. The exterior design is thus a rarity having aesthetic significance for its representation of the Modern design style in the façade, and its interpretation of a church form in the space.

The interior of the church building is comparatively ornate to other churches of the post-war modern style. The use of timber finishes is common throughout the typology and can also be seen at the Wentworth Memorial and St Thomas More Church. The interior ornamentation, including the stained glass is of a better quality of many church buildings. Similarly, while many churches such as St Augustine's include artistic collections, the collection of St Peter Julian's is of a higher level of significance through the association of their designers as well as the quality of their execution. The collection of artworks has also impacted the design of the built form. While

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Sydney

the interior of the monastery building has been almost entirely removed, the interior of the church building retains a high level of intactness and provides an understanding of the original design intent.

St Peter Julian's is a rare example of a post-war modern ecclesiastic building in a city area and is one of few that takes a simplified exterior form. The façade is a unique interpretation of the style incorporating common stylistic elements, but distinct in the typology. The internal interpretation of the cruciform layout is relatively unseen in New South Wales and the quality of the interior finishes of the church building is of a higher quality and level of intactness. (Urbis 2019)

Themes:	National theme	State theme	Local theme
	8. Culture	Creative endeavour	Modern architecture & art
	8. Culture	Religion	Place of worship or religious pr
	9. Phases of Life	Persons	Terence Daly, architect
	2. Peopling	Migration	Resettlement
	9. Phases of Life	Birth and Death	War Memorial
	4. Settlement	Accommodation	Monastery
	8. Culture	Religion	Fathers of the Blessed Sacrame
	8. Culture	Social institutions	Chinese Pastoral Centre
	8. Culture	Religion	St Peter Julian

**Designer:** Terence Daly, architect

**Builder:**

**Year started:** 1962

**Year completed:** 1964

**Circa:** No

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Sydney

**Physical description:** St Peter Julian's Catholic Church and Monastery of the Blessed Sacrament is an outstanding example of post-war ecclesiastical architecture. Its rectangular principal facade is informed by the architecture of the Modern Movement.

The George Street facade is divided into five equal bays. The southern-most bay is associated with the Monastery, contains an entrance to the Monastery, and regularly spaced small windows above. The remaining bays form a facade for the Church, the entrance to which is placed within the two middle bays. The base of the facade is clad with roughly-textured German marble that rises to the height of the door openings to the Church, while the areas above are clad with green English slate. Projecting piers and decorative vertical strips are of white marble. The upper part of the facade to the Church is treated as an open screen that makes reference to Gothic architecture. A red granite crucifix bearing a bronze figure of Christ is mounted on the screen above the Church entry. The Sussex Street facade is constructed in brick. Its fenestration reflects functions within the building. The facade is modulated by slightly cantilevered wall planes and piers between window bays.

The Monastery occupies a tower block on the southern side of the site, oriented to take advantage of natural light.

The Church is accessed via a wide vestibule. The nave is square in plan while the sanctuary is semi-circular in plan. A gallery is located at the rear of the nave, forming a transitional space below as one enters the nave from the vestibule. There are also narrow galleries on either side of the nave. The Church has retained a substantial amount of original fabric that includes a fibreglass baldachin, undulating timber ceiling, leadlight windows on either side of the nave and around the sanctuary, ceramic tiling on walls and sanctuary columns, and timber pews. A Lady Chapel is located on the southern side of the nave.

The building contains an impressive collection of artworks by several notable individuals. The crucifix on the George Street facade has been attributed to Irene and Stefan Kalmar, who are also credited with ceramic tiling and a bas-relief of St Peter Julian. However, it may be that they are the work of Irene and Stefan Kalmar, who migrated from Hungary after World War II and established a pottery that operated from the early 1950s to the mid 1960s before the couple moved to Queensland. Irene Kalmar was the modeller and decorator.

The baldachin was made by the Kalmars to the design of Stephen Moor (1915-2003), who was born in Hungary and arrived in Australia in 1950. He became a dominant figure in the stained glass scene in Sydney, and reinvigorated liturgical and residential stained glass. His work can be found throughout Eastern Australia. Moor has been described as "a prodigious talent with an enormous output" (<http://www.artrecord.com/index.cfm/artist/11384-moor-stephen/>). His other work at St Peter Julian included Stations of the Cross, a mosaic depicting Our Lady of Perpetual Succour, a monstrance (since removed), reredos, tabernacles (since removed), and stained glass windows in the nave.

A plaque of St Joseph was the work of Andor Mészáros (1900-1972), who also made a Marian monstrance for the 1953 Church of the Blessed Sacrament. Mészáros arrived in Melbourne in June 1939. Amongst his early works here were a series of three carved stone figures for Royal Prince Alfred Hospital, completed between 1944 and 1946. In 1949 he went to England but returned to Australia after a few months. His religious and secular sculpture can be found across Australia. He also gained renown for designing medallions.

The heritage item listing, as specified in the item name, includes the buildings' exterior, façade walls and fixtures, interiors of the church, ground floor, first floor and artworks. Monastery interiors of levels 2-5 are excluded from the listing.

**Physical condition level:** Good

**Physical condition:** Good condition, recently refurbished

**Item name:** St Peter Julian's Catholic Church & Monastery including facade walls & fixtures, interiors of church, ground floor, first floor & artworks

**Location:** 637-645 George Street Haymarket 2000

Sydney

**Archaeological potential level:** Moderate

**Archaeological potential Detail:** The site of St Peter Julian's Catholic Church and Monastery of the Blessed Sacrament is listed as an area of archaeological potential in the Central Sydney Archaeological Zoning Plan.

**Modification dates:** The building was refurbished during 2007-2008. Internal changes were undertaken in response to changed liturgical requirements and lighting in the Church was upgraded. The Monastery's accommodation was also upgraded. A new accessible entry and new skylights were added and existing windows to church and accommodation enlarged. Further detail of these alterations is noted in the Urbis Preliminary Heritage Assessment (2019).

**Recommended management:** St Peter Julian's Catholic Church and Monastery of the Blessed Sacrament Congregation should be retained and conserved. All original fabric on the building exterior should be retained. Surfaces never intended for painting, including stone cladding and brickwork, should remain unpainted and be appropriately maintained. Intact original internal fabric should be retained and conserved. Retain and conserve all artworks located externally and internally in situ. Retain and conserve original furniture associated with the Church, such as timber pews.

A conservation management plan should be prepared to guide future use and maintenance. Any application for future development affecting listed building features should be accompanied by a heritage impact statement. Listed building features include buildings' exterior, façade walls and fixtures, interiors of the church, ground floor, first floor and artworks. Monastery interiors of levels 2-5 are excluded from the listing.

**Management:** **Management category**  
Statutory Instrument

**Management name**  
List on a Local Environmental Plan (LEP)

**Further comments:** Heritage inventory sheets are often not comprehensive, and should be regarded as a general guide only. Inventory sheets are based on information available, and often do not include the social history of sites and buildings. Inventory sheets are constantly updated by the City as further information becomes available. An inventory sheet with little information may simply indicate that there has been no building work done to the item recently: it does not mean that items are not significant. Further research is always recommended as part of preparation of development proposals for heritage items, and is necessary in preparation of Heritage Impact Assessments and Conservation Management Plans, so that the significance of heritage items can be fully assessed prior to submitting development applications.

**Criteria a): [Historical significance]** St Peter Julian's Catholic Church and Monastery of the Blessed Sacrament Congregation is one of only four new churches and the largest constructed in Central Sydney during the post-World War II period. As such, it provides evidence of 20th century post-war religious buildings and practice in Central Sydney. The other churches are not known to have included a monastery. It is the principal site for the Blessed Sacrament Congregation in NSW and has been occupied by it for all but six years of its presence in NSW.

St Peter Julian's is representative of the growth of Catholicism in NSW in the post-war period, and the expansion of the Blessed Sacrament Congregation, both internationally and within Australia. As one of the earliest churches to practice perpetual adoration, and to have altered religious practices following the second Vatican council, St Peter Julian's is further representative of changes to religious practice in Australia. As the first church in the world to be named for St Peter Julian Eymard, the church also represents the spread of the cult of St Peter Julian.

The collection of artworks by notable European migrant artists include leadlight artist Stephen Moor, sculptors and ceramic artists Irene and Stefan Kalmar and bronze sculptor Andor Meszaros. These demonstrate the proliferation of post-war migrants and their influence on Sydney and the Australian culture.

Meets this criterion at a Local level.

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Sydney

**Criteria b):** St Peter Julian's Catholic Church and Monastery of the Blessed Sacrament Congregation has strong associations with the Blessed Sacrament Congregation. St Peter Julian's is the primary representation of the Blessed Sacrament Congregation in Sydney and is one of only two major churches run by the order in Australia. The church provides evidence of the growth and development of the Blessed Sacrament Congregation order, and their expansion around the world in the twentieth century. The design was also influenced by the international branch of the order and is emblematic of the ongoing relationship between the order and their international compatriots. The Church holds special significance for its association with the devotion to St Peter Julian Eymard, being the first in the world dedicated to the Saint following his canonization in 1962.

**[Historical association significance]**

The place has associations with architect Terence Daly. Terence Daly had a long-standing working relationship with the Catholic Church and has undertaken a large body of work for the church in NSW. St Peter Julian's is not only his largest project, but the best example of his work. Compared to other prominent architects of the period, such as Kevin Curtin, Daly's oeuvre is less known and recognised. His historical importance is yet to be determined.

The building includes artworks by several notable migrant artists and artisans, including leadlight artist Stephen Moor, potters Irene and Stefan Kalmar and sculptor Andor Mészáros.

As a practicing church St Peter Julian's has also hosted services and ceremonies for figures of local social importance including Cardinal Norman Gilroy (the first Australian born cardinal), visiting and local cardinals, former premier Bob Carr.

Meets this criterion at a Local level.

**Criteria c):** St Peter Julian's Catholic Church and Monastery of the Blessed Sacrament Congregation is an accomplished example of post-World War II ecclesiastical architecture. The exterior of the building has a restraint achieved through proportions and high quality materials that provides an important contribution to this part of Haymarket. The interior of St Peter Julian's Church has a high level of aesthetic significance because of the quality of its spaces and the assured use of materials such as timber, ceramic tile and glass. Both exterior and interior are enhanced by the contribution of the work of several respected artists and artisans.

**[Aesthetic/Technical significance]**

The building design and creative use of high quality materials demonstrate connections to the works of English and European artists and architects from Daly's travels. These include connections of the stained-glass reredos and stations of the cross with the work of John Piper and Le Corbusier.

Meets this criterion at a Local level.

**Criteria d):** Although further investigation needs to be undertaken, St Peter Julian's Catholic Church and Monastery of the Blessed Sacrament Congregation is likely to have a high level of social significance for members of its congregation, the monastic order and the Catholic community through its continuous use as a church and monastery. Its use by community groups for religious and social purposes may contribute to its significance.

**[Social/Cultural significance]**

May meet this criterion at a Local level.

**Criteria e):** The building's research potential has not been ascertained. As an example of a post war church in Sydney, the design of St Peter Julian's has potential to contribute to a greater understanding of the technical and aesthetic development of ecclesiastic architecture in New South Wales. Although this information may be available elsewhere.

**[Research significance]**

The site is listed as an area of archaeological potential in the Central Sydney Archaeological Zoning Plan.

May meet this criterion at a Local level.



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**Criteria f): [Rarity]** St Peter Julian's Catholic Church and Monastery of the Blessed Sacrament Congregation is a rare example of a church and monastery in Central Sydney dating from the 20th century post-war period. It is the largest of the four known examples of churches from this period in Central Sydney. It is the only church to contain a monastery in the Sydney city area. As an institution for religious accommodation, it is unique in the Sydney context and marks the significant development and expansion of the Catholic faith in central Sydney in the 20th century. The church is also one of few venues in Sydney that has facilitated the practice of perpetual adoration. The monastery has also been continually used as accommodation since its construction.

Meets this criterion at a Local level.

**Criteria g): [Representative]** St Peter Julian's Catholic Church and Monastery of the Blessed Sacrament Congregation represents an accomplished example of post-World War II ecclesiastical architecture. The facades particularly represent a shift away from traditional Christian architecture. The interior design is also representative of the spread of European architectural trends to Australia, seen in the stations of the cross and the layout of the sanctuary.

The building represents a fine example of the architecture of Terence Daly designed for the Catholic Church; believed to be his most significant work.

The collection of significant artworks represent the influx of European migrant artists to Sydney in the post-war years and their influence on the development of religious artworks. Stephen Moor's works in the reredos and the stations of the cross are particularly exemplary of this trend.

St Peter Julian's represents the growth of Catholicism in NSW in the post-war period, and the expansion of the Blessed Sacrament Congregation, both internationally and within Australia. As one of the earliest churches to practice perpetual adoration, and to have altered religious practices following the second Vatican council, St Peter Julian's further represents changes to religious practice in Australia. As the first church in the world to be named for St Peter Julian Eymard, the church also represents the spread of the cult of St Peter Julian.

Meets this criterion at a Local level.

**Intactness/Integrity:** High integrity. The Church has retained a substantial amount of original fabric and original artworks.

References:	Author	Title	Year
		"Religious Order's Land Offer", 26 June 1947	1947
	Kelman Semmens	Mészáros, Andor (1900–1972), Australian Dictionary of Biography	2000
		St Peter Julian, Haymarket	2013
		Blessed Sacrament Congregation: History	2013
		Biographical information on Stephen Moor	2014
		"Religious Order's Land Offer", 26 June 1947	1947
	Congregation of the Blessed Sacrament	A Guide to St Peter Julian's Catholic Church	2003
		"New Roman Catholic Chapel In Haymarket", 18 January 1952	1952
	Damien Cash	The Road to Emmaus: a history of the Blessed Sacrament Congregation	2007
	Urbis	Preliminary Heritage Assessment, St Peter Julian's Church, Haymarket	2019

Studies:	Author	Title	Number	Year
	Tanner Kibble Denton Architects	Modern Movement Architecture in Central Sydney - Heritage Study		2018

Parcels:	Parcel code	Lot number	Section number	Plan code	Plan number
		1		DP	1138453

**Latitude:**

**Longitude:**

**Location validity:**

**Spatial accuracy:**

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**Map name:**

**Map scale:**

**AMG zone:**

**Easting:**

**Northing:**

**Listing:** Name

**Title**

**Number**

**ListingDate**

Modern Movement Architecture in Heritage study

01/01/2018

**Data entry:** Data first entered: 10/04/2018

Data updated: 01/05/2020

Status: Completed

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**Image:**



**Caption:** George Street facade of the Catholic Church and Monastery shortly after construction

**Copy right:** Australian Photographic Agency

**Image by:** Jack Hickson

**Image date:** 01/01/1964

**Image number:**

**Image url:** <http://www.environment.nsw.gov.au/maritimeheritageapp/resources/Heritage/shi/WebAP/P/3451f633419c11d418796e586c52d07341f.jpg>

**Thumbnail url:** [http://www.environment.nsw.gov.au/maritimeheritageapp/resources/Heritage/shi/WebAP/P/Thumb\\_test3451f633419c11d418796e586c52d07341f.jpg](http://www.environment.nsw.gov.au/maritimeheritageapp/resources/Heritage/shi/WebAP/P/Thumb_test3451f633419c11d418796e586c52d07341f.jpg)

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**Caption:** Nave of St Peter Julian's Catholic Church

**Copy right:** Australian Photographic Agency

**Image by:** Jack Hickson

**Image date:** 01/01/1964

**Image number:**

**Image url:** <http://www.environment.nsw.gov.au/maritimeheritageapp/resources/Heritage/shi/WebAP/P/345bbbc051960ff4ebcb115076fa266a206.jpg>

**Thumbnail url:** [http://www.environment.nsw.gov.au/maritimeheritageapp/resources/Heritage/shi/WebAP/P/Thumb\\_test345bbbc051960ff4ebcb115076fa266a206.jpg](http://www.environment.nsw.gov.au/maritimeheritageapp/resources/Heritage/shi/WebAP/P/Thumb_test345bbbc051960ff4ebcb115076fa266a206.jpg)

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**Caption:** St Peter Julian's Church, looking to the sanctuary from the nave

**Copy right:** Australian Photographic Agency

**Image by:** Jack Hickson

**Image date:** 01/01/1964

**Image number:**

**Image url:** <http://www.environment.nsw.gov.au/maritimeheritageapp/resources/Heritage/shi/WebAP/P/3452e9a81760f0a41ed967e73ae31d317ec.jpg>

**Thumbnail url:** [http://www.environment.nsw.gov.au/maritimeheritageapp/resources/Heritage/shi/WebAP/P/Thumb\\_test3452e9a81760f0a41ed967e73ae31d317ec.jpg](http://www.environment.nsw.gov.au/maritimeheritageapp/resources/Heritage/shi/WebAP/P/Thumb_test3452e9a81760f0a41ed967e73ae31d317ec.jpg)

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**Caption:** St Peter Julian's Church – southern side of nave, with Lady Chapel visible to the right

**Copy right:** Australian Photographic Agency

**Image by:** Jack Hickson

**Image date:** 01/01/1964

**Image number:**

**Image url:** <http://www.environment.nsw.gov.au/maritimeheritageapp/resources/Heritage/shi/WebAP/P/3459acc3c054f374914baf9134643cf3fd9.jpg>

**Thumbnail url:** [http://www.environment.nsw.gov.au/maritimeheritageapp/resources/Heritage/shi/WebAP/P/Thumb\\_test3459acc3c054f374914baf9134643cf3fd9.jpg](http://www.environment.nsw.gov.au/maritimeheritageapp/resources/Heritage/shi/WebAP/P/Thumb_test3459acc3c054f374914baf9134643cf3fd9.jpg)

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**Caption:** Stations of the Cross by Stephen Moor

**Copy right:** Australian Photographic Agency

**Image by:** Jack Hickson

**Image date:** 01/01/1964

**Image number:**

**Image url:** <http://www.environment.nsw.gov.au/maritimeheritageapp/resources/Heritage/shi/WebAP/P/34560c6a53d7ce847199a7bd19f72bd3404.jpg>

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**Image:**



**Item name:** St Peter Julian's Catholic Church & Monastery including facade walls & fixtures, interiors of church, ground floor, first floor & artworks

**Location:** 637-645 George Street Haymarket 2000

Sydney



**Caption:** St Peter Julian's Catholic Church viewed from the south west along George Street in c.1967

**Copy right:** City of Sydney

**Image by:**

**Image date:** 01/01/1967

**Image number:**

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**Location:** 637-645 George Street Haymarket 2000

Sydney



**Caption:** Peter Julian's Catholic Church viewed from the south west along George Street

**Copy right:** City of Sydney

**Image by:** Tanner Kibble Denton Architects

**Image date:** 01/01/2014

**Image number:**

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Sydney



**Caption:** St Peter Julian's George Street facade

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**Image by:** Tanner Kibble Denton Architects

**Image date:** 01/01/2014

**Image number:**

**Image url:** <http://www.environment.nsw.gov.au/maritimeheritageapp/resources/Heritage/shi/WebAP/P/345361b8c3bd47f4dd784ead78605eef396.jpg>

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**Image:**



**Item name:** St Peter Julian's Catholic Church & Monastery including facade walls & fixtures, interiors of church, ground floor, first floor & artworks

**Location:** 637-645 George Street Haymarket 2000

Sydney



**Caption:** Detail of crucifix mounted on the George Street facade

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**Image by:** Tanner Kibble Denton Architects

**Image date:** 01/01/2014

**Image number:**

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**Location:** 637-645 George Street Haymarket 2000

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**Caption:** Stylised monstrosity and decorative panel depicting St Peter Julian at Monastery entrance

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**Image by:** Tanner Kibble Denton Architects

**Image date:** 01/01/2014

**Image number:**

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**Image:**



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Sydney



**Caption:** Sussex Street facade - the monastery is the multi-storey section, with roof garden beside

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**Image by:** Tanner Kibble Denton Architects

**Image date:** 02/01/2014

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Sydney



**Caption:** Interior of St Peter Julian's Church, looking from the nave to the sanctuary

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**Image by:** Tanner Kibble Denton Architects

**Image date:** 01/01/2014

**Image number:**

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