

## Heritage Citation – Individual Place

**Heritage Place:** St John & St Verena's Coptic Orthodox Church

**Address:** 583 Orrong Road, Armadale

**Designer:** Inskip & Butler

**Builder:** Harry Roberts

**HO Reference:** HO87

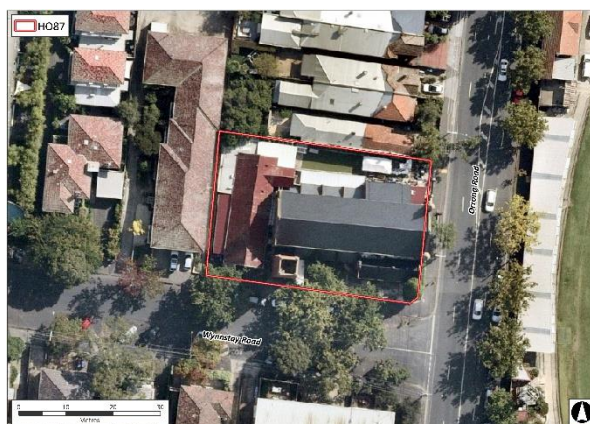
**Citation status:** Final

**Date Updated:** 24 October 2023

**Year of Construction:** 1885 and 1898



Photograph of St John & St Verena's Coptic Orthodox Church and Hall (source: Extent Heritage, 2021).



Location map and extent of HO87.

**Heritage Group:** Religion

**Heritage Type:** Church

**Key Theme:** Community and culture

**Key Sub-theme:** Worshipping – churches as a reflection of changing demographics

**Significance Level:** Local

**Recommendation:** Retain as an individually significant place on the HO; internal controls recommended in relation to the polychrome brickwork, vaulted timber ceiling, organ, wrought iron sanctuary rails, arcade and arched doors.

<b>Controls:</b>	<input type="checkbox"/> External paint colours	<input checked="" type="checkbox"/> Internal alterations	<input type="checkbox"/> Tree controls
	<input type="checkbox"/> Victorian Heritage Register	<input type="checkbox"/> Incorporated Plans	<input type="checkbox"/> Outbuildings and fences exemptions
	<input type="checkbox"/> Prohibited uses may be permitted	<input type="checkbox"/> Aboriginal Heritage Place	

## Statement of Significance

### *What is significant?*

St John & St Verena's Coptic Orthodox Church (formerly St Alban's Anglican Church) at 583 Orrong Road, Armadale is significant. The church site, comprising a substantial 1898 brick Gothic Arts and Crafts church with a 1963 brick tower and an 1885 late Victorian timber hall, is of local heritage significance. The interior of the 1898 brick Gothic Arts and Crafts church, inclusive of the polychrome brickwork, vaulted timber ceiling, organ, wrought iron sanctuary rails, arcade and arched doors is also significant. The front fence, garden shed and later alterations and addition are not significant.

### *How is it significant?*

St John & St Verena's Coptic Orthodox Church is of local historical and aesthetic to the City of Stonnington. It is also a rare example of an Arts and Crafts church constructed during the late nineteenth century.

### *Why is it significant?*

St John & St Verena's Coptic Orthodox Church is historically significant as the first Arts and Crafts church in Victoria. (Criterion A)

St John & St Verena's Coptic Orthodox Church is rare as one of the few Arts and Crafts churches constructed in Victoria during the late 19th century. (Criterion B)

St John & St Verena's Coptic Orthodox Church is aesthetically significant as an intact example of a Gothic Arts and Crafts church designed by architect Walter Richmond Butler of the firm Inskip and Butler. External and internal features of special interest include: the lancet leadlight windows, organ, vaulted timber ceiling, wrought iron sanctuary rails, arcade, arched doors, brick polychrome diaper patterning externally and internally, and general external form defined by a lofty nave and chancel under an unbroken gable roof ridge, tall clerestory and octagonal turrets. The original timber hall on the western side of the site has high integrity and is also aesthetically significant as a late Victorian weatherboard hall. (Criterion E)



Location map and extent of HO87, showing contributory elements.

### HERCON Criteria Assessment

A	<i>Importance to the course, or pattern of our cultural or natural history</i>	St John & St Verena's Coptic Orthodox Church at 583 Orrong Road Armadale is historically significant as the first Arts and Crafts church in Victoria.
B	<i>Possession of uncommon, rare or endangered aspects of our cultural or natural history</i>	St John & St Verena's Coptic Orthodox Church is rare as one of the few Arts and Crafts churches constructed in Victoria during the late 19th century.
C	<i>Potential to yield information that will contribute to an understanding of our cultural or natural history</i>	This place does not meet this criterion.
D	<i>Important in demonstrating the principal characteristics of a class of cultural or natural places or environments</i>	This place does not meet this criterion.
E	<i>Importance in exhibiting particular aesthetic characteristics</i>	St John & St Verena's Coptic Orthodox Church is aesthetically significant as an intact

		example of a Gothic Arts and Crafts church designed by architect Walter Richmond Butler of the firm Inskip and Butler. External and internal features of special interest include: the lancet leadlight windows, organ, vaulted timber ceiling, wrought iron sanctuary rails, arcade, arched doors, brick polychrome diaper patterning externally and internally, and general external form defined by a lofty nave and chancel under an unbroken gable roof ridge, tall clerestory and octagonal turrets. The original timber hall on the western side of the site has high integrity and is also aesthetically significant as a late Victorian weatherboard hall
F	<i>Importance in demonstrating a high degree of creative or technical achievement at a particular period</i>	This place does not meet this criterion.
G	<i>Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of the continuing and developing cultural traditions</i>	This place does not meet this criterion.
H	<i>Special association with the life or works of a person, or group of persons, of importance in our history.</i>	This place does not meet this criterion.

## Description

### • Physical Analysis

The St John & St Verena's Coptic Orthodox Church, formerly known as the St Alban's Anglican Church, is a church built in the Arts and Crafts style. The brick structure is laid in predominantly in an English Bond. The open-faced red brick structure is supported on a base that is emphasized by a three-course plinth stretcher brick course. The street front arched façade has polychrome brick detailing including four and three brown brick courses contrasting the predominant red brick. Additionally, under the lancet windowsill and four brown brick courses is the distinctive header laid brown brick diapering detail.

The imposing street front façade is centred around the large five-light lancet window with fine leadlight stained glass. The lancet window sits on a sandstone sill and string course. The lancet windows are each framed by Gothic arch brick detailing interrupted by three brown brick courses. A Gothic arch expressed in stretcher laid bricks frames the lancet windows and subtly emphasises the contrasting larger sandstone Gothic arch and quoining that projects from the recessed and highly detailed centre of the façade.



The gable end façade defines the roof form of the main structure. The roof is clad in new slate. A sandstone course above the Gothic arch point forms the base for a group of blind openings mirroring the same form as the lancet windows. There is a sandstone course interrupted by the top of the centre three blind openings. The gable is capped in sandstone blocks and features a ringed cross on its peak. Though sandstone is present on the eastern elevation, The Herald published in 1932 when the contract was signed for the completion of the eastern façade that the design was to be executed in 'brick and synthetic stone' (The Herald 1932, 15).

The street front façade is framed by two flanking octagonal turrets. The turrets feature blind openings similar in form and size to the blind openings on the façade. The blind openings sit on a sandstone sill and each corner has an expressed and extruded brick engaged pier featuring a small sandstone gable pitch cap. Steep pitched octagonal turret sandstone clad roof and sandstone cross top each turret.

There is a tall and narrow nave located behind the front façade with a lean-to roof on the north façade. The south elevation, facing Orrong Road has a shorter gable end nave. The façade features a centred paired lancet window with diamond hatch leadlight glass. A smaller circular window sits above the paired lancet windows. The recessed three windows are emphasised by a synthetic stone Gothic arch infill and sill. There is a rectangular timber louvred vent above the windows with a synthetic stone lintel and sill. The two naves are later extensions and are both sympathetic in material and colour.

The south elevation extension facing Wynnstay Road is the location of the two main white timber door entrances. In addition to the entrances there is a group of three Gothic arched windows with a sandstone sill. The south façade also features a tall red brick tower, square in plan. The tower, a later addition, features similar designs and forms to the main church structure including groups of three lancet leadlight windows, plinth stretcher brick base courses, sandstone course detailing, expressed Gothic arch brick detailing. The tower is capped by a tall parapet with a base sandstone course and corner sandstone blocks. The parapet is capped by tower conical sandstone finials.

Meanwhile, the interior of the church is primarily defined by its polychrome brickwork, with banded voussoirs, banding and diaper patterns on the nave wall. Other key features include prominent arcades flanking a broad clerestoried nave, passage aisles, and shallow transepts. The chancel is raised and features a wrought iron sanctuary rail, and a timber altar. At the rear of the main red brick church structure, along the west boundary, is a small double front gable end weatherboard structure. The structure is painted white and has simple detailing including windows and a vent with a corresponding Gothic arch form. The structure is accessible by a timber ramp.

The church structures occupy most of the lot. There is an open spill over space to the north of the main structure with timber stairs and a brick pier and black metal boundary fence. The south elevation has groups of shrub plantings and a tall *Arborvitae* tree, the only tree located on the property. There is a paved outdoor seating area with timber furniture located between the south façade nave and tower. The south area is demarcated by a short white metal post and picket fence.

It is currently used as a place of worship and is located on the junction of Wynnstay Road and Orrong Road. The structure is considered to be in good condition. There have been several extensions to the main structure including on its north and south façade naves, 1963 tower and weatherboard structure along the west boundary. The structure is considered to be of moderate integrity.

- [Alterations and Additions](#)

- Altar replaced with enlarged timber altar (1947)
- North elevation nave provided in a sympathetic brick construction.
- South elevation nave by Wystan Widdows with sympathetic brick construction, form and detailing.
- Tower constructed to the design of Wystan Widdows (1963).
- Original 1885 weatherboard church building is painted white.
- Accessible timber ramp to weatherboard church.
- White picket fence on southern boundary (2017).
- Seating area with timber furniture (2017).
- Concrete garden bed edging and stone tile walkway added.
- Two free book libraries fixed to south nave by main entrance door.
- New slate roofing and metal ridge capping added.
- Removal of original air vents along the ridge line.
- New downpipes added and painted black.
- East boundary brick pier and black metal fence (2017).
- Astroturf laid in north spillover area (2017).
- Timber stairs and children's play equipment (2017).
- Removal of hanging fluorescent strip lightings in the church interior (after 2012)
- Chandelier lighting additions to the church interior (after 2012).
- Iconostasis added to the altar (after 2012).
- Red carpet laid over the church floor (after 2012).
- Ornamental cladding added to the voussoir along the narthex (after 2012).
- Television screens added along the church arcade (after 2012).

## [History](#)

- [Historical Context](#)

For thousands of years preceding European colonialism, the area now known as Stonnington was the traditional home of the Woi wurrung and Boon wurrung people of the Eastern Kulin Nation. This environment would have provided historical traditional owners with access to pre-contact plains, grassy woodland, and floodplains on the banks of the Yarra River (Birrarung), Gardiners Creek (Kooyong Koot), and Hawksburn Creek (now channelised), in a rolling landscape on the northern shore of Port Phillip Bay. It is important to note that the rich cultural heritage of traditional owners in Stonnington did not end with colonialism—it has a rich presence to this day.

The first land sales in what would become Armadale began in 1854 following the surveying of Glenferrie Road and High Street. The suburb of Armadale was formally included in the City of Prahran and, as is the case with many of the suburbs in Stonnington and surrounds, it received its name from a lone but notable property. Armadale House was built by one James Munro, son of the first keeper of the Prahran pound. On arriving in Australia from his home in Sutherland, Scotland, Munro worked for the stationer business Fergusson and Moore—Fergusson being James Fergusson of Kooyong. Armadale House, built in c.1887, was the first of many grand houses constructed in the suburb in the late 19th century. Munro went on to become Premier of Victoria and, later, Attorney General, before losing all in the economic crash of the 1890s. Following the turn of the century, many of the original 19th century properties faced

demolition and subdivision, encouraging growth in early 20th century and the interwar period. While Armadale today enjoys an affluent reputation for its association with the surrounding suburbs of Toorak, Malvern and Kooyong, traces of remnant working class houses can be seen at the small timber workers cottages present in some parts off High Street and near the border with Malvern (Cooper 1924, 268).

- **Place History**

St Alban's Parish was established in 1885. Land had been purchased for a new church in 1884 for £564.17.0 and a temporary parish building serving as both a church and hall was constructed in 1885 at a cost of £250. The unpretentious wooden church was opened by Bishop Moorhouse (The Argus 1887, 4). It was built on the western end of the site to allow for the construction of a more permanent church building fronting Orrong Road in the future. This timber structure is still present onsite today.

In 1898 a new church designed by Walter Butler of Inskip & Butler was built, the contract price being £1121 (The Argus 1898, 6). According to Edquist (2007),

Apart from the towers, the whole scheme, plan and elevation, was adapted from [J D] Sedding's proposed church at Paignton, Devon (1886), which Butler had drawn while in Sedding's office. He brought the drawings to Melbourne, one of a number that were to provide ideas for his early buildings there.

Sedding (1838-1891) was a noted English church architect, and an influential figure in the English Arts and Crafts movement. In 1991, Miles Lewis described St John & St Verena's Coptic Orthodox Church as, 'Victoria's first church in the Arts and Crafts mode' and perhaps the first up to date church built in the state for thirty years ( 1991).

The design in red brick with a giant recessed arched opening at the east end was considered to be innovative for its time. The south transept was to form the base of a magnificent bell tower and spire. Because of lack of funds the work took place in two stages. The first stage omitted the two westernmost bays of the nave, the transepts and the tower. The contractor for this was Mr. Pain and it cost £2097.

The interior was only partially completed for the consecration by the Bishop of Melbourne on St Alban's Day 17 June 1899. The stone pulpit, designed by the architects and donated by officers of the Bank of Australasia in memory of J. B. Goulson, was unveiled just prior to the service. The new altar table was gifted by A. C. Ticks and the altar rail was also donated. Some new choir stalls were installed but the organ, choir stalls and pews were relocated from the old church.

In June 1902 it was decided to complete the last two bays of the nave, with an overall budget set at £1000. Swanston Bros were appointed to undertake the works, with the last bay to the north and south aisles to be in wood to keep costs down. The proposed works included new seating. By 1904, The Argus noted that this work had been completed (The Argus 1904, 6)

Subsequent minor works included: the windows in the clerestory, donated by Mr Richard Onians in 1907; in 1911 the choir stalls were added, donated by the Osment family; and in 1912 the carpets were donated by Messrs Upton & Wright. Two new vestries were completed in 1926 for £733. The same year saw the erection of the reredos and sanctuary panelling in mountain ash.

In 1932 an offer was received by Mrs Rutter Clarke to erect a stained glass window at the eastern end of the church in memory of her late husband and daughters. The east end with its two turrets and gable

arch was completed at the end of 1932, and it was noted that the 'new five-light memorial window will be erected soon' (the Argus 1933 5).

The last two bays of the nave were completed in masonry in the 1940s. In 1947 the existing altar was replaced with a larger one and the reredos was enlarged, to plans by prominent ecclesiastical architect Louis Williams.

In 1957 it was decided to complete the tower and spire, which were part of the original design but had never been built. The architect Wystan Widdows advised that the intended location was not suitable, due to structural problems with the foundations and the west porch. The west porch was demolished and a new tower designed by Widdows, incorporating an entrance to the church, was built, but the church committee decided not to build a spire on top. It was built in 1963 by Simmie & Co at a cost of £8219.

Following a decline in church numbers in the late 1960s the parish was amalgamated with the neighbouring parish of St Martins at Hawksburn, which became the focus for the parish. The former vestry at St Alban's was converted to a chapel, and services were held there only on Wednesdays. By 2009, no services were being held at the church. The church was subsequently sold to the Coptic Church in 2012 and was renamed the St John & St Verena Coptic Orthodox Church, reflecting the area's changing religious and ethnic demographics by the 21st century. The pulpit, pews, choir stalls and other furniture have been removed and their whereabouts are unknown. Additions to the church building following this change of ownership include the installation of chandeliers and an iconostasis separating the nave from the sanctuary, red carpet, and ornamented cladding to the voussoir along the narthex.

### Comparative Analysis

Walter Butler's work was diverse, covering shops, warehouses, hospitals, ecclesiastical buildings, office buildings, banks and urban planning – the majority of his work however was largely residential (Goad & Willis 2012, 128). Yet, though his career was vast in its array of projects, one of Butler's major clients was the Diocese of Melbourne and this is reflected in his legacy. However, as St John & St Verena's Coptic Orthodox Church doesn't exclusively represent the work of Walter Butler through the firm of Butler and Inskip, this comparative analysis will draw on Butler's comparable works as well as relevant Arts and Crafts churches of the same period within Stonnington.

Comparable churches include:

- **Church of the Holy Annunciation Evangelismos (186-196 Victoria Parade East Melbourne) (HO183 City of Melbourne & VHR No. H0532).** The Church of the Holy Annunciation Evangelismos is significant as the first purpose built Greek Orthodox church in the State of Victoria. The church was constructed in 1901 to the designs of Inskip and Butler, reflecting strong Arts and Crafts design qualities. Though different to St John & St Verena's Coptic Orthodox Church in Armadale, Evangelismos is comparable to the church in Armadale as possessing strong Arts and Crafts themes. The use of rusticated brick masonry illustrates Butler's design aesthetic as shown at St John & St Verena's Coptic Orthodox Church and Hall, and the use of semi-circular apses is also reflected at the Holy Trinity Anglican Cathedral in Wangaratta. The Church of the Holy Annunciation Evangelismos is not in its original designed form, with the omission of the central tower with octagonal drum and large onion dome, as well as smaller



onion domes to each of the four corners. Butler has tactfully drawn out a Germanic, French and Greek influences when designing this church, reflecting the Arts and Crafts mindset. However, instead of invoking medieval English design techniques, he has drawn out older Greek and Turkish architectural influences reflecting the Greek Orthodox faith.

- **Holy Trinity Church (73 Arundel Street Benalla) (HO5 Rural City of Benalla & VHR No. H1073).** The Holy Trinity Church at Benalla was first constructed in 1860 as a small brick building. It was subsequently altered in 1905 to the designs of Walter Butler, and then again in 1907 to the designs of Butler and Bradshaw. It was altered again in the 1970s to convert the vestry and organ chamber into a side chapel, the side porch being converted into a vestry. As this building is not an original Butler, it contrasts against the St John & St Verena's Coptic Orthodox Church and Hall in terms of design. However, Butler's alterations are discernible as reflecting Arts and Crafts themes. These include the use of a squat tower and terracotta shingling on the front façade. Similar features which are reflected at both sites include the use of louvered ventilation, slate roofing, and ventilation caps (since removed from St John & St Verena's Coptic Orthodox Church and Hall). The Holy Trinity Church in Benalla, though different to St John & St Verena's Coptic Orthodox Church in Armadale, is still comparable to the site as both churches exhibit features reflecting Walter Butler's Arts and Crafts ecclesiastical design.
- **Holy Trinity Anglican Cathedral Close (Dock, Ovens and Cusack Streets Wangaratta) (HO3 Rural City of Wangaratta & VHR No. H1065).** The Holy Trinity Anglican Cathedral Close at Wangarrata is a complex of structures associated with the Anglican church, developed in close proximity to the cathedral. The Cathedral, first constructed in 1908, is comparable in style to St John & St Verena's Coptic Orthodox Church as examples of Walter Butler's Arts and Crafts inspired churches. Commonalties in design include but are not reserved to; the use of scale, with the nave occupying a narrow footprint but with contrasting height, producing a narrow towering quality; the recessed stained glass window on the eastern façade of both structures; and the use of internal dychrome diaper patterned brickwork, as associated with the Arts and Crafts movement. These architectural qualities tie both structures together as being distinctly representative of Butler's Arts and Crafts ecclesiastical design. Differences include the use of stone at Wangaratta as opposed to brick masonry at St John & St Verena's Coptic Orthodox Church and Hall.

Another comparable Arts and Crafts church within Stonnington includes:

- **Presbyterian Church (161-163 Wattletree Road, Malvern) (HO115 and VHR No. H2255).** The Presbyterian Church at 161-163 Wattletree Road, Malvern, was completed in 1906 to designs prepared by architect Robert Haddon. Haddon's Presbyterian Church in Malvern is directly comparable to Butler's St John & St Verena's Coptic Orthodox Church, as a prime example of an Arts and Crafts inspired church. Though Haddon's and Butler's design techniques may differ from each other, the overarching Arts and Crafts inspiration is evident in both of their works. A key difference between both sites can be recognised in an appreciation of scale – Haddon's Church is significantly smaller and utilises a wider roof pitch, whereas St John & St Verena's Coptic Orthodox Church is more Gothic, with a taller form and steeper pitch. Haddon's use of render and the widening of the arched window design produces a medieval theme which can directly be attributed to the Arts and Crafts movement.

As demonstrated through the above analysis, St John & St Verena's Coptic Orthodox Church compares favorably to Butler's other ecclesiastical examples and is significant as the first Arts and Crafts church in Victoria. However, as the church was never completed to Butler's original designs, St Alban's Anglican Church is comparably a less innovative example of the Arts and Crafts movement. It owes much to its 19th century origins, however the 1963 tower designed by Wystan Widdows alters the Gothic element originally planned for the church.

A comparative analysis of the St John & St Verena's Coptic Orthodox Church interior with other protected interiors on the municipal Heritage Overlay is difficult on account of the lack of church buildings with interior controls. Within the City of Stonnington, the only church with interior controls is the modernist style St James' Anglican Church and Hall in Glen Iris (HO408). This overall dearth of church interior protection not indicative of their low heritage value at the local level as such, but rather because the control was not available for application at the time the majority of these churches were assessed. The following comparative analysis therefore primarily draws from examples outside of the City of Stonnington.

Comparative Arts and Craft church interiors with internal controls include:

- **Colac Wesleyan Methodist Church and Hall, 15 Skene Street, Colac (HO157 Colac Otway Shire).** Built in 1924-6 to designs by the Melbourne architectural firm Eggleston, the Colac Wesleyan Methodist Church is in the Gothic Revival style with Arts and Crafts detailing. As with St John & St Verena's Coptic Orthodox Church, the Colac Wesleyan Methodist Church building comprises a highly intact interior that reflects the tenets of the Arts and Crafts movement, including the use of high quality materials and joinery, intersecting scissor roof trusses, board ceiling, timber architraves and brackets. Other key comparable features include the use of Gothic derived pointed leadlight windows and a timber paneled ceiling.
- **Church of the Epiphany (Anglican), 7 Wallace Street, Meredith (HO58 Golden Plains Shire).** Designed by Alexander North in 1913-14, the Church of the Epiphany comprises a rural Federation Arts and Crafts style church with Gothic influences. Although the interior is primarily defined by its skillful incorporation of high-quality timber as opposed to polychrome brickwork, it nevertheless compares well as an articulated example of Arts and Crafts movement via its use of unadorned timber materials. Other analogous features include the use of pointed arched leadlight windows. It is less impressive than the St John & St Verena's Coptic Orthodox Church from a visual perspective due to its modest scale and absence of arcades.
- **St Johns Anglican Church and Organ, Hall and Vicarage, 39 Downey Street, Alexandra (HO34 Murrindindi Planning Scheme).** Constructed in 1937 to designs by architect Louis R William, the St Johns Anglican Church is notable for drawing from both the Arts and Crafts and Spanish Mission styles. As with the above examples, the interior makes use of timber as opposed to polychrome brick, including a vaulted, timber paneled ceiling with timber trusses, and timber skirting board and dado rail.

As the above examples have shown, the St John & St Verena's Coptic Orthodox Church features a highly intact Gothic Arts and Crafts style interior that is notably distinct from other examples of this style. This is primarily due to its visually striking and high quality polychrome patterned brickwork, a special feature that is not observable at other Arts and Crafts style churches currently protected on the Heritage

Overlay. This, along with its generous scale, lancet arched stained glass windows, and use of iron and timber materials render the interior particularly impressive.

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### Limitations

1. Access to all heritage places was limited to a visual inspection from the public domain. The interiors of buildings and inaccessible areas such as rear gardens were not accessed as part of this heritage study.
2. Condition and site modification assessment was limited to a visual inspection undertaken from the public domain.
3. The historical notes provided for this citation are not considered to be an exhaustive history of the site.

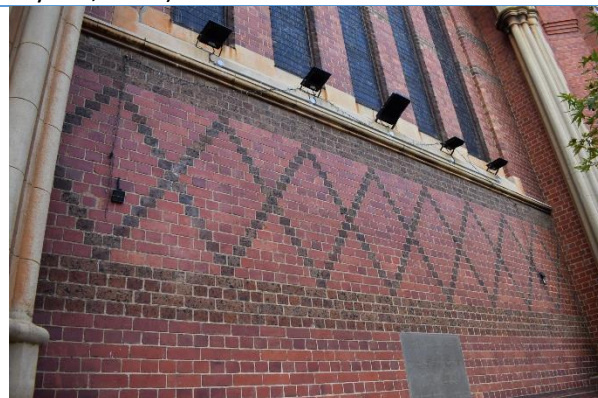
### Further Images



Front (eastern) façade of St John & St Verena's Coptic Orthodox Church (source: Extent Heritage Pty Ltd, 2021).



Foundation Stone, laid in 1898 (source: Extent Heritage Pty Ltd, 2021).



Polychrome diaper motif on the façade (source: Extent Heritage Pty Ltd, 2021).

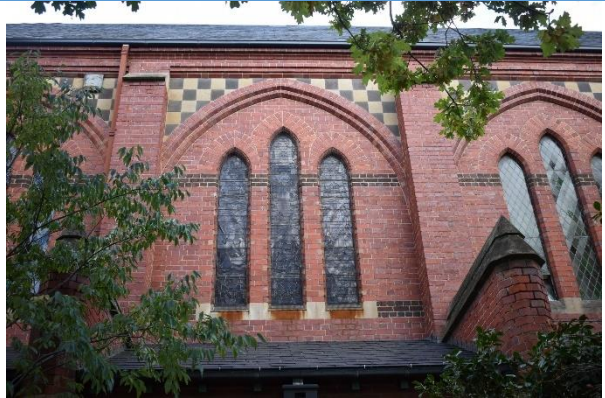




Southern elevation of St John & St Verena's Coptic Orthodox Church (source: Extent Heritage Pty Ltd, 2021).



Leadlight windows, southern elevation (source: Extent Heritage Pty Ltd, 2021).



Leadlight windows on southern elevation, with stone details (source: Extent Heritage Pty Ltd, 2021).



Detail view of the façade window (source: Extent Heritage Pty Ltd, 2021).



Recessed window design on the façade (source: Extent Heritage Pty Ltd, 2021).





Wysan Widdows 1963 tower (source: Extent Heritage Pty Ltd, 2021).



Western elevation, looking north east (source: Extent Heritage Pty Ltd, 2021).



The original 1885 timber church (source: Extent Heritage Pty Ltd, 2021).



Southern elevation of timber hall and tower (source: Extent Heritage Pty Ltd, 2021).

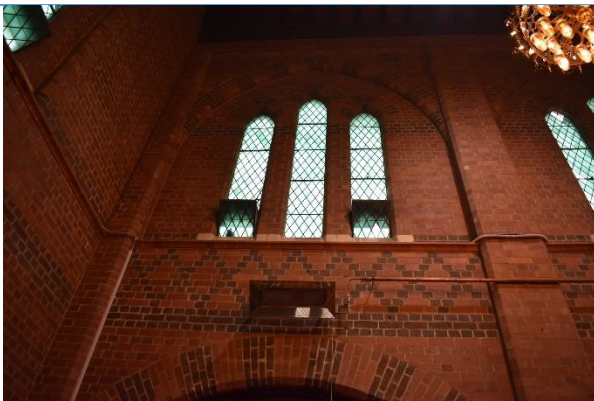




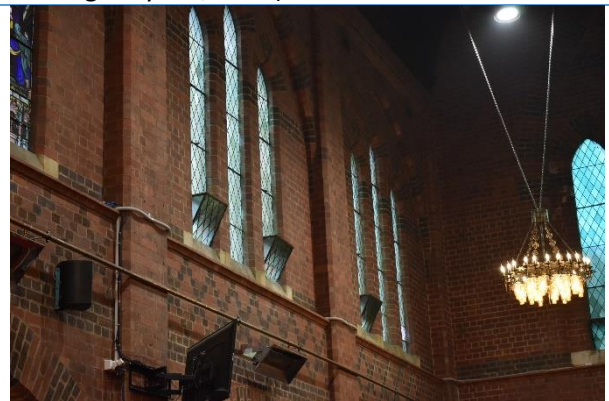
Overview of the nave from the church altar (source: Extent Heritage Pty Ltd, 2022).



View of the wrought iron sanctuary rails, wooden altar and iconostasis addition (source: Extent Heritage Pty Ltd, 2022).



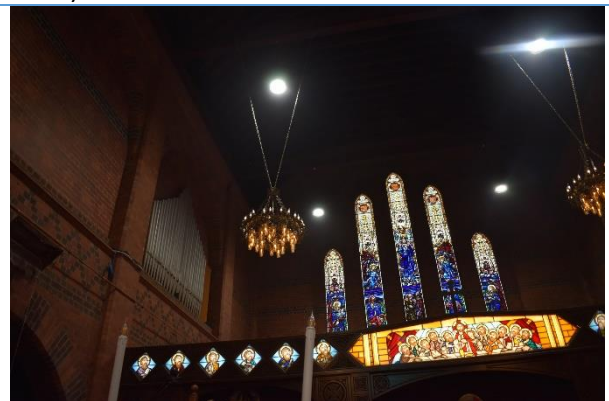
Detail view of polychrome brickwork and fenestration (source: Extent Heritage Pty Ltd, 2022).



Detail view of polychrome brickwork and fenestration (source: Extent Heritage Pty Ltd, 2022).



Overview of church arcade, nave, sanctuary and altar (source: Extent Heritage Pty Ltd, 2022).



View of chandelier additions, stained glass windows and church organ (source: Extent Heritage Pty Ltd, 2022).

## Authors

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