



SACRED HEART CHURCH SANDRINGHAM

A GUIDE TO ITS ART & ARCHITECTURE

SACRED HEART CHURCH SANDRINGHAM

A GUIDE TO ITS ART & ARCHITECTURE

"The only effective apologia for Christianity come down to two arguments: the saints the Church has produced, and the art which has grown in her womb."

Cardinal Joseph Ratzinger (later Pope Benedict XVI)

CONTENTS

INTRODUCTION	3
CHURCH FACADE & ENTRANCE	4
MAIN GLASS DOORS & WINDOWS	6
FOYER WINDOWS	8
ALTAR, TABERNACLE & CHURCH NAVE	10
CRUCIFIX	12
MISSAL	14
TABERNACLE TRIPTYCH	16
INDIGENOUS MESSAGE STICK	18
CHAPLAIN’S CIBORIUM	20
“MONTGOMERY” STAINED -GLASS WINDOWS	22
BAPTISMAL FONT	24
AUMBRY CABINET & HOLY OILS	26
ADVENT & CHRISTMAS TRIPTYCH	28
EASTER & PENTECOST TRIPYTCH	30
TREE OF THE CROSS – TREE OF LIFE TRIPYTCH	32
THE SANDRINGHAM ST MARY MACKILLOP	34
SACRED HEART WINDOW	36
MEMORIAL GARDEN	38
SEQUENCE OF WORKS	40
NOTES & FURTHER READING	42
ACKNOWLEDGEMENTS	43

INTRODUCTION

Good artworks and design matter because they crystallise our thoughts, communicate our beliefs, stimulate ideas for contemplation, and perhaps even move us to pray. This booklet provides the story of the art and architecture in and outside the present Sacred Heart church in Sandringham and introduces the people involved in creating them.

There have been two Sacred Heart churches in Sandringham that have sheltered, nurtured and inspired its community. The first, designed by architect Robert H. Schreiber, was gothic in style and constructed in red brick with a slate roof and a tower finished in metal. It was built to seat 500 people – arguably generous for the thirty Catholic families in the parish when it was blessed and opened in 1906 by Archbishop Thomas Joseph Carr.

The second church, designed by Saraty, Smith & Associates and blessed and opened in August 1974 by Bishop John A Kelly, reflected the decisions and guidance of the Second Vatican Council (1962-65). The new church and its attached presbytery was modern in style and brown brick in construction. Its altar and celebrant face an almost encircling congregation, essentially setting the positions of the liturgical furniture and symbols that are featured in this booklet.

Fr Tom Elich, Chair of the National Liturgical Architecture and Art Council established by the Australian Bishops, recently complimented Sacred Heart Parish Sandringham, for “its sustained and well-directed art-architecture focus over several decades”. Referring to the Second Vatican Council, he affirmed that the work of human hands in sacred art is oriented to the infinite beauty of God and, like the liturgy itself, provides an entry point for our relationship with a loving God. Sandringham parish and its professional and local artists and architects have transformed the church into a truly inspiring worship space.

The Sacred Heart parish is grateful to all the artists, designers and builders who provided or donated their skills and time to the beautification and prayerfulness of our church. The parish family welcomes all visitors and trusts they will enjoy and appreciate their time with us.

An online version of this booklet and detailed pictures of the artworks covered are also available on the Sacred Heart parish website.

CHURCH FACADE & ENTRANCE

In 2009 it was decided to carry out significant renovations to Sacred Heart church. The building, which was completed in 1974, was out of date in design and required maintenance inside and out. In particular poor condition was the church roof which, being over 34 years old, had deteriorated because of its bayside environment and some original design flaws.

In consultation with an advisory group of parishioners and other experts, parish priest Fr. Frank O'Loughlin led tours to a dozen churches around the Melbourne Archdiocese in search of ideas. A concept brief was prepared and Simon Webb (of Webb+ Architecture) was engaged to draw up a design of major changes to the exterior of the building. The main purposes were to improve the identification, priority and presentation of the church, to integrate the church and school buildings, and at the same time to undertake major renovations including roof replacement.

What emerged from this consultative process included:

- A new sandstone-clad spire;
- Replacement of the brown brick facade by cement render to complement the spire;
- Improved articulation of the facade by the introduction of a more inviting front door and new windows using specially created slump glass;
- Enlargement of the front entrance to make it more accessible;
- Treatment of the school facade to match that of the church;
- Improved landscaping including nine pencil pine trees, somewhat evocative of Rome or the Holy Land;
- Improved lighting in front of the church and presbytery and illumination of the spire; and
- Internal refurbishment and repairs.

The works were completed in 2010 and resulted in a church which was more elegant, graceful and inviting, but which retained the essential internal elements of the original design.

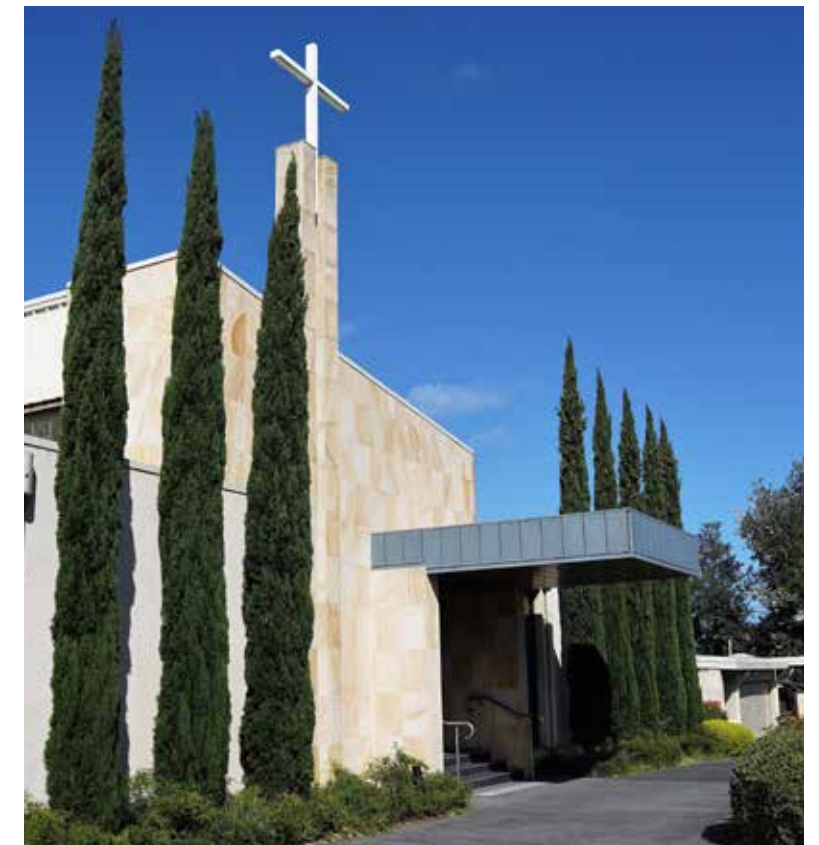
Viewers of the building from outside are invited to reflect on the interconnected roles of church, school and presbytery. How did they affect our lives as individuals and community – in the past and how will they in the future? How is the central focus of the church building reflected in our lives and actions?

My house shall be called a house of prayer for all nations

Mark - 11:15



The new church entrance (above) and driveway (right): "more elegant, graceful and inviting".



MAIN GLASS DOORS & WINDOWS

As part of the renovation of the Sacred Heart church in 2010, new front and side doors were created, as well as replacement of four existing 1970s style windows. The modern design chosen made use of colour, light and largely abstract shapes with a distinctive purpose and imagery.

As described by parish priest Fr. Frank O'Loughlin: "This imagery invites us to enter through the doors to gather in communion with Christ in the Eucharist that we celebrate.

"The doors themselves show us the breaking of the bread... they image the bread that is taken, blessed, broken and given to us in the Eucharist," Fr. O'Loughlin explains. "The handles of the doors are cruciform and reminiscent in their form of the main crucifix of the church above the altar." Fragments of the broken Eucharistic host are depicted in the similarly designed windows and side-door along the west and north walls of the church buildings, signifying a sanctified parish community returning to their daily lives in secular Sandringham.

The design evolved from research by Fr. O'Loughlin and a parish advisory design group. As a result, David Turner and Wayne Rayson of Melbourne glass studio Toucan Forged Glass were engaged to create the final product using slump glass. This special technique uses melted glass to create artistic forms, textures and colours to achieve the desired purpose. The final result is an image of the broken Eucharist integrated with streaks of red, the blood of the suffering Christ. The colours of blue and green represent the Church in its bayside location.

This unique design and its glass solution provide an inviting and reflective entrance to the church.

Viewers of the main glass doors are invited to reflect how moving through the crucifixion and celebration of the Eucharist affect their lives. How do we show Christ received in the host on returning to our community?

*May we come together joyfully through the gates of the Lord,
who said "I am the door – whosoever enters through me will be safe."*

"When Churches are Built" – Liturgy Brisbane, Entrances (2014)



Sacred Heart's new front doors: conveying "an invitation to gather in communion with Christ".



FOYER WINDOWS

The roundel window in the wall dividing the foyer from the main body of the church exemplifies the modern style of devotional iconography. The window was designed and created by Toucan Forged Glass using similar techniques, colours and symbols to those in the nearby front doors and windows. Together, these works invite those entering the church to consider the mystery embodied within the building they are entering: the real presence of humanity's creator and redeemer.

The foyer roundel was installed in 2014 in preparation for the centenary celebrations of the parish. The window, measuring 108 cm inside diameter, is centred on a brightly coloured, but not slumped, red glass cross which runs the 270 cm height and width of a large near-square clear glass panel.

Prominent within the roundel are three phrases — Living water; Light of the world ; and Given for you — imprinted across a series of white ribbons encircling a sphere representing Christ as “The Light of the World”. The sphere consists of white and cream slump glass, the centre of which contains “Living Water”, here represented by a disc of blue and green slump glass.

The four traditional windows at clerestory level at the northern end of the foyer are by noted Melbourne stained-glass maker, William Montgomery (1850-1927). They are beautiful survivors of the first Sacred Heart church. A Nativity scene occupies the two centre-most panels in the group. They are flanked on the left by a window entitled “St Thomas” and on the right by “St Joseph”. Viewers of actual stained-glass in the church will note that two sets of Nativity windows are displayed. A possible explanation is that the dramatis personae portrayed differ; in the Nativity now located inside the church nave, it is an angel adoring the Infant Jesus while in the foyer we see the Three Wise Men.

The proximity of the historic Montgomery-era windows to the contemporary Toucan stained glass doors and windows at the front of the church invites comparison — not only about changes in artistic tastes over the past century but also about changes in theological and devotional priorities during that time. The earlier artists were intent on narrative; content to re-depict the biblical story countless times in countless church windows around the world. Today's stained-glass artists ask more of us, expressing mystical ideas through the symbolic use of images. Employing only colours, light and largely abstract shapes their windows invite us to ponder the imponderable: the mystery of God's presence among us in the Eucharist.

*For now, we see through a glass darkly
But then we shall see God face to face.*

1 Corinthians — 3:11



Contrasting styles: modern roundel window (above) and (below) Montgomery windows from first Sacred Heart church.



ALTAR, TABERNACLE & CHURCH NAVE

Continuing a hundred-year tradition of on-going improvement to the church building, the Sacred Heart parish began a series of practical, liturgical and beautifying refurbishments in 2005.

An advisory group of parishioners was particularly impressed with the church interiors in Montmorency and Eltham. Parishioner Chris Cooke volunteered to manage the project for the parish, and architects McCarty, Collins & Purcell and interior designer Simon Webb were engaged to design and implement changes in around ten major areas.

The sanctuary was made semi-circular and the altar moved forward and made more square-shaped, so that the community could better gather around thereby proclaiming Christ's presence. A new candle stand now prominently displays the paschal candle.

The lectern was moved to the left of the altar (as viewed) on an enlarged promontory. It is now located, as encouraged in Church practice, in a prominent and dignified place to which the congregation naturally turns to experience Christ's presence through his word.

Wave-shaped screens at the rear of the sanctuary and floor-standing candles were also installed to highlight the altar as the central focus of the church where the ordained priest relives the Lord's words and actions, leading to Christ's real presence in the Eucharist.

The tabernacle and Blessed Sacrament area were also positioned to the left of the sanctuary in a contemplative space. The tabernacle, newly silver-plated overall with gold-plating of the chalice and host decorations on the door, was placed on a raised, carpeted plinth. Carpet now covers a bench seat against the north wall, and an evocative painting is displayed behind the tabernacle. The windows in the north-east corner have been coloured to allow a view of the Memorial Garden area outside.

Viewers of the church interior are encouraged to contemplate the liturgical purpose of changes made above in some of the church furniture or features and to consider any similar changes desirable in our lives and our interactions with family or friends.

*Through his words and actions may we experience his presence,
and fully realize that nothing can outweigh the supreme advantage
of knowing Christ Jesus the Lord,*

Fr Frank O'Loughlin - "New Wineskins"



Redesigned altar area (above) and tabernacle area (right): enabling Mass-goers to gather round Christ's presence among us.



CRUCIFIX

The Lord's dying words, "Into your hands ...", expressing self-abandonment and complete trust in God's love, is the theme of the sculptured crucifix that is now a focal point of the refurbished Sacred Heart church.

The almost life-sized bronze crucifix, approximately 150 cm in height, hovers above and behind the altar, expressing the space between life and death, despair and hope.

The crucifix is the work of well-known Melbourne sculptor Pauline Clayton (c.1940 – 2012) who was born in Sydney and learned to draw during a bed-bound illness as a 12 year-old. Initially trained as a primary school art teacher, she later studied fine arts at RMIT University and the University of Melbourne, and theology at the Australian National Pastoral Institute. She was co-founder in 1998 of Coates & Wood Sculpture Foundry in Heidelberg and worked from her studio near bushland on the outskirts of Melbourne where a group of parishioners viewed her works in detail. The crucifix was installed in 2006.

The brief presented to Ms Clayton by the Parish Art Group was to create a passionate portrayal of the Son of God, abandoning human life to His Father in despair, surrender and hope, and thereby creating eternal salvation and life for all through the chrysalis and torture of death.

The crucifix symbolises an event enacted in the midst of failure, distress and stigma but in fulfilment of the prophecy of salvation. For 2000 years this image – so simple yet depicting a complex truth – has been the iconic symbol to stir, change and inspire humanity with courage and hope.

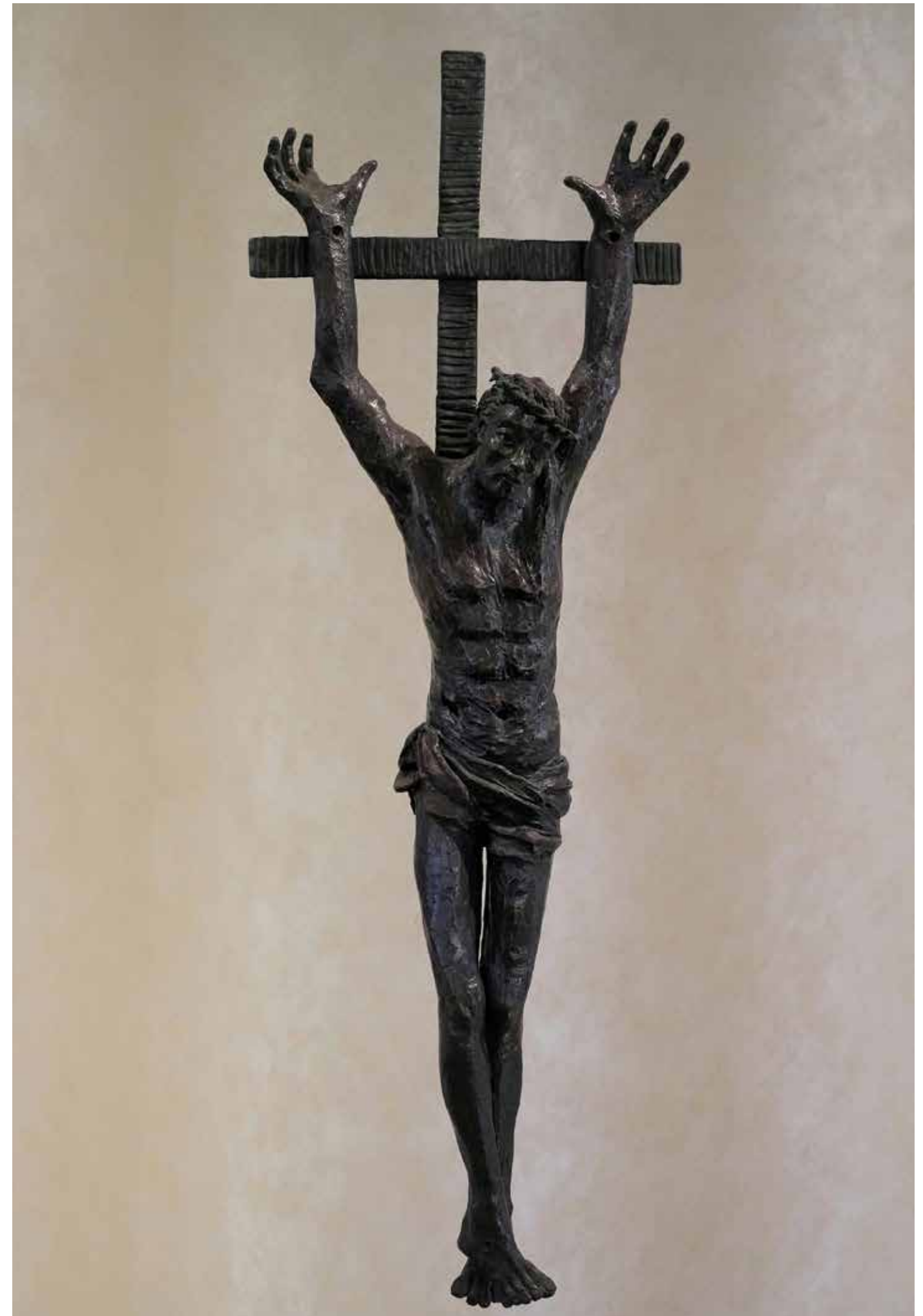
Viewers reflecting on the sculpture are invited to consider this representation of Jesus as a tortured, suffering figure ascending to the Father. His vulnerability and openness to the will of God can be seen in His tilted head, uplifted arms and outstretched enlarged hands. The impact of humankind is revealed in the marks on the body made and felt by the sculptor. (A detailed close-up photo of the crucifix is inside the back cover)

Through Jesus's death on the cross and subsequent resurrection, the history of humanity was transformed by the certainty that death is overcome, that the spirit of God dwells within us and that we are destined to be reborn into an eternal life of unimaginable joy and love.

*Behold. Behold the wood of the Cross
Upon which hangs our salvation.
Oh come let us adore Him.*

"Good Friday Liturgy" - Roman Missal

Crucifix by sculptor Pauline Clayton (right): amidst humiliation and suffering Jesus accepts God's will.



MISSAL

Along with the Eucharist, prayer and community, the Gospel stories are the cornerstones of our faith, morals and values. The book used for the readings during the Mass deserves therefore to be honoured and to be as beautiful as the wisdom it contains.

The Gospels are important to all Christians, telling the story of the last three years of Christ's life, his example and his teachings. Their stories are generally consistent, with Mark the first written. Matthew and Luke then share some information not contained in Mark, while John's Gospel, the last written, elaborates incidents that John viewed from the Lord's life and orders them to support and explain the opening premise of his message (see quotation below).

The book used during Mass at Sacred Heart is 30 by 22 cm in size, with a thin leather sheet bound over the spine and a timber set of covers. The centres of both front and back covers are bronze impressions of the Last Supper while each corner is secured by a similar metal image of a Gospel evangelist. Clockwise from the top left corner are John and an eagle (symbol of looking upwards to heaven); Matthew and a young man or angel (symbol of Christ's humanity); Luke and an oxen (symbol of sacrifice and service); and Mark with a lion (symbol of the Resurrection and the courage of the early Christians).

Our Missal was originally a Latin language Missale Romanum, the first edition of which was published in 1474 in Milan and based on the customs of the Roman Curia. The version used at Sacred Heart is an Eighth Edition printing, approved by Cardinal Maurilius Fossati (Archbishop of Turin 1930-65) and published by Marietti of Turin & Rome in 1951. Like all missals, it contains not only excerpts from all four evangelists' Gospels, but also a calendar of major feast days, dates of moveable feasts (from 1952-2001) and scripture readings for each of those feasts and for the three years of church cycles.

The copy at Sacred Heart was donated to the parish by Brian Cronin and his family in October 1952 in memory of Mr Cronin's wife Eileen Cronin.

Viewers of the book are invited to consider the love associated with this book and the Gospel stories. Also the love demonstrated by the book's publisher and sculptors, the love in the Cronin family and the family's love for the parish community.

*In the beginning was the Word:
the Word was with God
and the Word was God*

John - 1:1 (Jerusalem New Testament translation)



Sacred Heart's historic Missal: recording the story of the last three years of Christ's life.

TABERNACLE TRIPTYCH

"Deus Caritas Est" (God is Love) is the name assigned in June 2006 to three oil-on-canvas paintings, each 76 cm wide by 100 cm high, by artist and parishioner Gabrielle Boston Smith (Dip. Visual Arts, CAE).

The triptych paintings are located to the left of the altar. They are behind the tabernacle, beside a stained-glass window and a bench-seat placed for quiet reflection.

The 1970s organic form stained glass windows on the south wall of the church and the tones of the 2006 church refurbishment inspired the choice of vivid, deep and gorgeous colours for the work.

- Olive Green at the base of the painting depicts creation and hope.
- Red evokes the passion, love, purity, peace, goodness and sacrifice we should feel for others or the life-giving force of blood.
- Saffron Gold illustrates kingship, paradise and glorified light.
- White signifies divinity, grace and mystical light.

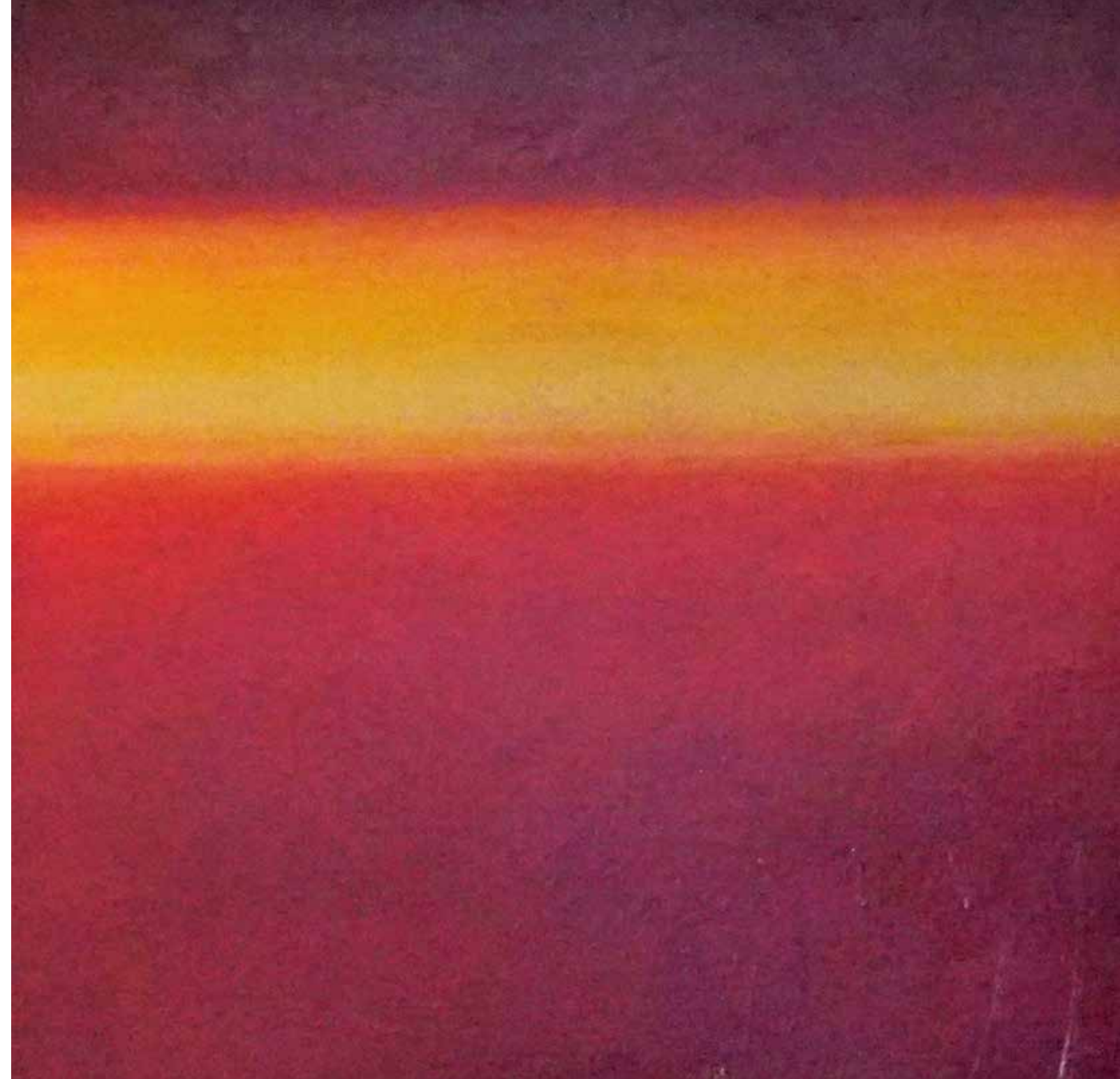
The work uses colour as the artist's language to express God's unfathomable and profound love. Through the red of Pentecost we are imbued with a wellspring of love and the promise that God dwells within our lives forever. The work is dedicated to the parish community with a prayer that God the Father, Son and Holy Spirit will fill our hearts with faith, hope and love.

Viewers are invited to reflect on this church as our sacred site and our holy ground and to listen to the image speaking to "the well of the inner spirit" which affirms our lives as being deeply precious to God who is love.

*Tell the Israelites to make an offering to me ... gold, silver, bronze ...
fine linen of blue, purple and red ... the people must make a sacred
Tent for me so that I may live among them.*

*Perform a ritual for purifying the altar ... every year for all time to come ...
so the altar is completely holy, dedicated to me the Lord.*

Exodus - 25:2-8 and 30:10



Tabernacle triptych detail (above) and full width (below): using artist's colours to convey God's love.

INDIGENOUS MESSAGE STICK

Recent Commonwealth censuses have shown that Sandringham has one of the smallest Indigenous populations of any local government area in Australia. Which perhaps makes it surprising — or perhaps just long overdue — to discover an Aboriginal message stick among the revered objects in Sacred Heart church.

The stick is mounted on the north wall of the church. During National Aboriginal (NAI-DOC) Week it leads a procession to the source of the Christian message: the Gospel lectern. According to Indigenous elder Elizabeth Pike, message sticks were used for communication regarding initiations, deaths, funerals and food exchanges, and they also gave the bearer safe passage through strange territory. "Aboriginal culture has much to offer the Church's liturgy through our stories, symbols and rituals," Ms Pike says.

Sandringham's message stick began life as the branch of a eucalyptus tree. The portion on view is approximately 40 cms long and, although it is now highly polished and lacquered, testament to its rugged origins can be seen in its gnarled surface and variable diameter.

The stick is the work of Indigenous artist Mellissa Bricknell who uses purposeful and poignant symbols. The central cross is entwined not with thorns but by a branch of a Mallee eucalypt displaying vivid red blossoms and large blue-grey gum nuts. At the foot of the cross we see not blood but red and yellow dots of the ochre paintings of Central Australia's Aboriginal people.

The message stick was installed at the suggestion of the parish Social Justice Group, three of whose members first chose the piece at the Aboriginal Catholic Ministry Victoria centre in Melbourne in 2011. That stick later disappeared, presumed stolen. The present stick, also from the ACMV, was installed in 2016. Parishioner Wallace Tench designed and built the new display case using the rare Tasmanian timber Celery-top Pine.

The message stick in a prominent place in church reminds us of the words of Pope John-Paul II during his visit to Alice Springs in 1986 where he expressed reverence for Aboriginal identification with country and the ongoing Aboriginal reality of marginalisation and suffering. Commenting on the significance of the Pope's visit, academic Fr Frank Brennan SJ wrote:

"By his presence and words in Alice Springs, the Pope affirmed that the Dreamtime is real, sacramental and eternal. Although Aboriginal culture was often founded on beliefs that are outside of Christ and the Church's sacraments, the Pope said, there need not be any conflict between Christian faith and aboriginal culture."

"Eureka Street" (Nov 2011)



Sandringham's Indigenous message stick: the Dreamtime " is real, sacramental and eternal".

CHAPLAIN'S CIBORIUM

The sterling silver ciborium, standing only 13 cm high and 8 cm in diameter and topped by a folding cross, was made in 1917 by Melbourne jewellers Thomas Gaunt & Co. It formed part of a set comprising a chalice from "the scholars" (presumably at the institutions below), a crucifix from the women of the parish and the ciborium presented by all parishioners of Sacred Heart parish on 2 February 1917 (as inscribed on the base rim of the vessel).

The recipient of the ciborium was Fr William B. Mangan, at right, the parish priest of Sacred Heart from 1914-36 (apart from his two war service years). He was born in March 1879, educated at Xavier College and the University of Melbourne and was active in the community - as Newman Society secretary, editor of the Melbourne Catholic weekly "The Tribune" and member of the Sandringham Club.



When World War I broke out in August 1914, he was well aware of the needs of the 2000 Catholics in the Melbourne enlistments, but was constrained by the demands of the Sandringham and Black Rock parishes and the opposition to the "trade war" held by Archbishop Mannix.

He fulfilled his desire to serve as an AIF military chaplain, enlisting in August 1917 as Captain (Chaplain 4th Class). He served the injured troops in hospitals in France and Flanders for six months and thereafter as a troop-ship chaplain for 18 months. At the end of his war service he instigated pilgrimages to Lourdes for servicemen and women. The ciborium that travelled with him at war and on pilgrimage was curated and used by the Presentation Sisters at their Sandringham Convent for many decades, until returned to the parish when the convent closed in 2015.

Viewers of the ciborium are invited reflect on a well-educated priest, balancing a sense of duty to his Archbishop, to his country and the soldiers who served, and to his parishioners ("Deo Patriae Amicus").

*Day is done, gone the sun from lake, hill and sky.
All is well, rest safely, God is nigh.
Fading light dims the night and a star gems the sky.
From afar, drawing nigh falls the night.
Thanks and praise for all our days, neath the sun, the stars and sky.
As we go, this we know – God is nigh.*

US Army Bugle Call (1862)
Music: D. Butterfield; Lyrics: H.L. Trim



The Mangan ciborium: a diminutive reminder of the World War I service of then parish priest Fr. William Mangan. (Ciborium shown here at actual size.)

"MONTGOMERY" STAINED-GLASS WINDOWS

The seven stained glass windows in the north wall of the church are artistically and historically notable. All seven were part of the original Sacred Heart church. Although no signatures on the windows are now visible, they are known to be the work of English-born stained-glass artist William Montgomery who migrated to Victoria in 1886 and set up a studio in Melbourne. His work can be seen in many churches and public buildings in Victoria, New South Wales and South Australia.

The windows considered here were installed originally in 1906, 1917 or 1919. They fall into two groups, each differing from the other in shape, style and subject matter. The first group is the sequence of six gothic-style windows set at clerestory level while the second is the single rectangular window at eye-level below. The sequence consists of four windows (each approximately 70 cm by 35 cm) and two smaller works (approximately 55 by 30 cm each). The seventh window is larger (89 by 38 cm) and differs from its companion pieces above not only in shape but also in style and coloration.

The two large clerestory windows (at right on church wall and shown opposite) depict the Holy Family. In one Mary tends the infant Jesus who is on a table laid with rich cloths. These contrast with rustic elements in the scene: straw-covered floor and onlooking cattle. The other window shown opposite portrays a bearded figure, most likely Joseph, in the stable with bare feet, halo and prayerful attitude.

The other larger windows relate the story of the Annunciation. In the first we see the Archangel Gabriel appearing to the Virgin Mary, while in the second window Mary accepts God's will.

The smaller clerestory windows in the middle of the wall depict the Nativity. Jesus lies in a manger filled with rushes. Neither the infant Jesus nor Mary appears in the other window but their proximity is implied by the prayerful attitude of the figure in the adjoining panel. The figure is of an angel, in light of his feathered wings, halo and the quality of his gown.

The final rectangular window, in the wall below (and shown on page 36), depicts the French nun and mystic Margaret Mary Alacoque (1647-1690) in the dark robes of her Visitation Order during an apparition in which God appeared to her in the form of the Sacred Heart. As an outcome of her apparitions, Saint Margaret Mary fostered devotion to the Sacred Heart, so it is fitting that she be honoured by a Montgomery window dating back to the earliest days of the Sacred Heart parish.

*Today in the town of David a saviour has been born to you:
He is Christ the Lord.*

Luke - 2:11



Holy Family Windows
Mary & Infant Jesus & Joseph

BAPTISMAL FONT

The baptismal font standing to the right of the altar in the present church was not part of the original Sacred Heart church. In fact, the original church did not possess a baptismal font at all. We know this because in its description of the opening of the church in March 1906 Melbourne's Catholic weekly *The Advocate* reported: "There are yet required (sic) to complete this beautiful church . . . Stations of the Cross, altar rails, baptismal font."

One possible explanation for the absence of a font is that although Sandringham possessed a church from 1906 it remained part of St James, Elsternwick (now Gardenvale), so baptisms might have been held there. Since this parish's baptismal registers date from 1914 it seems likely that a font was acquired before then. The *Advocate*, however, made no mention of a font when the presbytery was blessed in 1914 although it did report the blessing of a new crucifix and a donation of £5 for the new baptismal register.

What is beyond conjecture is that the font in the present church dates from 1936 and that it was donated by the Dynon family in memory of Elizabeth Dynon. This information is inscribed on a brass plaque on the stem of the font. Also immortalised, this time on a small brass plate at the base, are details of the font's own origins: "F. Hallett and Sons, Monumental Masons of Distinctions". Four generations on, Hallett and Sons is still in business, operating from South Oakleigh.

The Dynon font consists of a white marble stand and bowl, 92 cm high and 50 cm in cross-section, the top of which is an eight-sided structure holding a silver-plated water bowl. The bowl and its cover were part of the 2005 renovations to the church.

Baptismal fonts are often eight-sided just as many ancient churches and baptisteries in Europe are eight-sided. In the sacred scriptures numbers are always symbolic and the number eight particularly so. In Christianity, the Lord's resurrection takes us beyond the natural cycles of the four-season year and the seven-day week. The Lord rises from death on Easter Sunday, henceforth to be regarded as an eighth day and thus breaking the cycle to which humanity had previously been bound. Similarly, in baptism we break the cycle of dying; in its waters we rise with the Lord and so become part of Christ's resurrection.

*John baptised with water but not many days from now,
you will be baptised with the Holy Spirit.*

Acts - 1:4



Sandringham's venerable baptismal font:
"in baptism's waters we arise with the Lord".

AUMBRY CABINET & HOLY OILS

An aumbry, according to The Oxford Dictionary, is a small niche or a cupboard. The aumbry in Sacred Heart church is neither. Rather, it is the small glass cabinet mounted on the east wall of the church, adjacent to the baptismal font. Its purpose is to safeguard and display the three small bottles containing the holy oils used in various sacraments and liturgies through the church year.

The aumbry cabinet in Sacred Heart, is made of metal and glass and is approximately 23 cm high by 48 cm wide and 19 cm deep. Like much of the other modern glass work in the church, it was made by the Toucan Forged Glass studio. Unlike the other Toucan works, however, the aumbry contains only clear glass so that both design and function of the bottles it contains can be appreciated.

There are three oils in bottles within the aumbry used for anointing: Oil of the Sick, Oil of Catechumens and Oil of Chrism.

Oil of the Sick is used during the sacrament of Anointing of the Sick. This can take place at public Masses for the sick or at any other time or place. The priest lays hands on the sick person and anoints him or her by tracing a cross with holy oil on the forehead or hands.

Oil of Catechumens is used prior to the baptism of infants or catechumens (i.e. adults receiving instruction in the Catholic faith before baptism). Anointing of Catechumens most often takes place at the Easter Vigil Mass when the priest and congregation pray for those about to undertake their new life with Christ.

Chrism is olive oil mixed with balsam and its use signifies the gift of the Holy Spirit. It is used when young people are confirmed, when infants and catechumens are baptised, during the ordination of priests and at the consecration of a church.

Holy oils are all normally derived from olives. The theological explanation for this is that in order to produce oil, olives need to be "healed". This process removes any toxic substances the olives might contain. In the same way, these oils are healed so that they can bless or heal those anointed with them.

*The Spirit of the Lord is upon me,
because he has anointed me
to bring good news to the poor.*

Luke - 4:18



The aumbry cabinet (above) and flasks containing oils of the Sick, Catechumens and Chrism (below).



ADVENT & CHRISTMAS TRIPTYCH

Christmas is a time of great joy and brings hope to the world. This Christmas Triptych, displayed along the east wall of Sacred Heart church during the Christmas season, shows a brightly shining star drawing attention to the birth of Jesus our Saviour in Bethlehem.

The Christmas Triptych was a collaborative piece created by the Grade 3 and Grade 4 students of Sacred Heart School in 2014. Wendy Swan was the art teacher at the school during this time and worked with the children to create the Christmas sequence. The three paintings are acrylic-on-canvas, each 180 cm by 78 cm in size.

The triptych was created by the children in the Art Club who gathered before school to work on the project. The children painted the background mountains and sky, and Wendy Swan refined the work by adding detail and subtlety to the piece.

During discussions with the children, it was decided to create a piece which reflected the theme of finding hope and that was relevant today. Thus, instead of the usual Christmas Nativity, the students chose the story of the Wise Men travelling towards the Bethlehem star.

The work portrays three men travelling through the night on camels over barren mountains. Successive panels show the sky becoming lighter and a bright golden star on the third panel shines over the town of Bethlehem. Even though we can't see the Christ child, the text importantly completes the story, as does the word of God. The words, "Wise Men Still Seek Him" confirm that the men on camels are the three wise men, the Magi in search of the Saviour.

This piece encourages the viewer to keep looking for the light, just as the wise men did. We should maintain hope in our search for a deeper understanding of God. We can't see him but we can find him in the text of the word of God. It is through his word that we can find light out of darkness.

*A cold coming we had of it,
Just the worst time of the year
for a journey, and such a long journey:
The ways deep and the weather sharp,
The very dead of winter.*

From "The Journey of the Magi"
T.S. Eliot

The children's Advent/Christmas triptych:
symbolising our lifetime journey toward a deeper
understanding of God.



EASTER & PENTECOST TRIPTYCH

The Easter Pentecost Triptych by Gabrielle Boston Smith, one of the parish artists, comprises three acrylic-on-canvas paintings each 180 cm by 78 cm. During Easter and Pentecost, the triptych is located on the wall to the right of the altar behind the baptismal font.

The artist's intent was to express the core theme of each phase of the broad Easter story in scriptural text-based colours. The colours chosen for the panel "Into Your hands" are the red of sacrifice and love, the saffron of sacred kingship, the black of temporary eclipse and finally maroon depicting warm beauty, the mystery of abandonment and hope in the real promise of eternal life (Luke 23: 44-46).

"Risen" reflects a Sunday morning sunrise witnessed from the Australian east coast. The palest blues, pearlescent pinks and glistening golds create sublime beauty – a sense of being in a sacred place, one with the cosmos and flooded with peace. The gossamer cruciform image encapsulates fulfilment of the promise of eternal life (Mark 16: 5-7).

The "Alleluia" panel is illuminated with flickering reds and golds evoking the flames of passion and movement. They symbolise the utter love of God dancing with delight in each of us. They impregnate our inner wellspring with a sense of being alive, sacred, cherished and treasured unconditionally (Acts 2: 1-4).

The triptych invites the viewer to recall their experiences of glorious sunrises and the beauty of nature. Viewers may reflect also on their feelings during times of apparent abandonment or, alternatively recall receiving life-changing gifts of unexpected generosity.

*May the gifts of the Holy Spirit bring fire to the earth
So that the presence of God may be seen in a new light,
In new places, in new ways.*

*May our own hearts burst into flame
So that no obstacle – no matter how great
Ever obstructs the message of the God within us.*

*May we come to trust the Word of God in our heart,
To speak with courage,
To follow it faithfully and fan it to flame in others.*

Joan Chittister OS

Triptych displayed during Easter and Pentecost seasons (right): colours conveying sacrifice, abandonment, hope and fulfilment.



TREE OF THE CROSS – TREE OF LIFE TRIPTYCH

In early 2006, as part of the refurbishment of the interior of Sacred Heart church and in continuation of the spirit of Vatican II, Fr Frank O'Loughlin invited several parishioners who were artists to come together and create an original piece of artwork for the church.

Fr Frank offered biblical passages as inspiration on a central tenet of our faith – that the seed of life continually replenishes and is celebrated every Easter. Several scriptural statements also became part of the work: blood and water at the crucifixion; the sacrifice of His Son; multiple harvests from a single seed; the words of consecration; the living bread from heaven; the resurrection; and the supreme love of God for us.

The passages provided images for collaborating artists, Joan Noone, Leonie James and Maureen Mutimer, to paint and words for inclusion on the panels. Local signwriter Rob Aulich was commissioned to apply the texts to the paintings, first displayed for the 2006 Feast of the Sacred Heart.

The artwork makes up a triptych of acrylic-on-canvas paintings, each 78 cm high and 180 cm wide, displayed across the cream-brick east wall of the church. The proximity of the baptismal font echoes rebirth of the spirit and the muted palette and continual brushstrokes are influenced by the subtle colour and fluid lines in the screens behind the altar.

The artwork (right) does not distract the eyes of the congregation during celebration of the Mass. It deliberately uses many words positioned close together across all three panels to invite the viewer to come closer and to find words that might have special meaning for them.

The first panel depicts the tree of the cross and the journey of blood and water from Christ's side. The fluids flow to the second panel where the seed dies to produce a rich harvest. The third panel depicts the proliferation of new life.

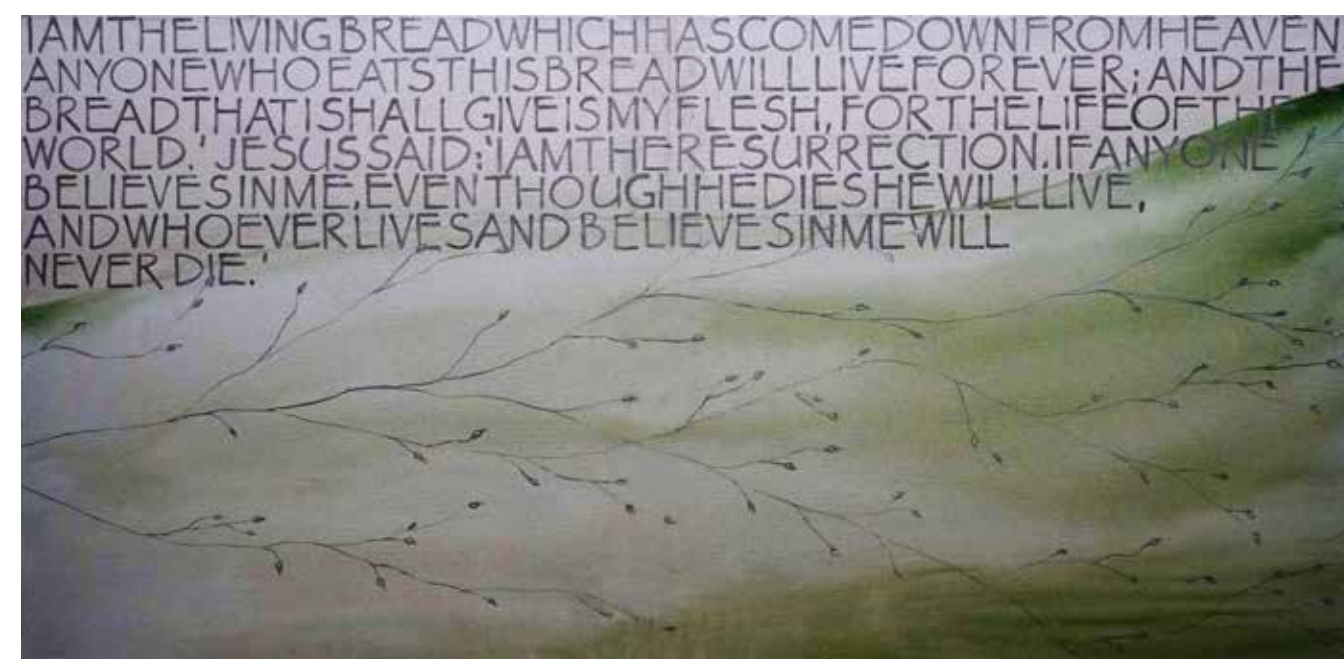
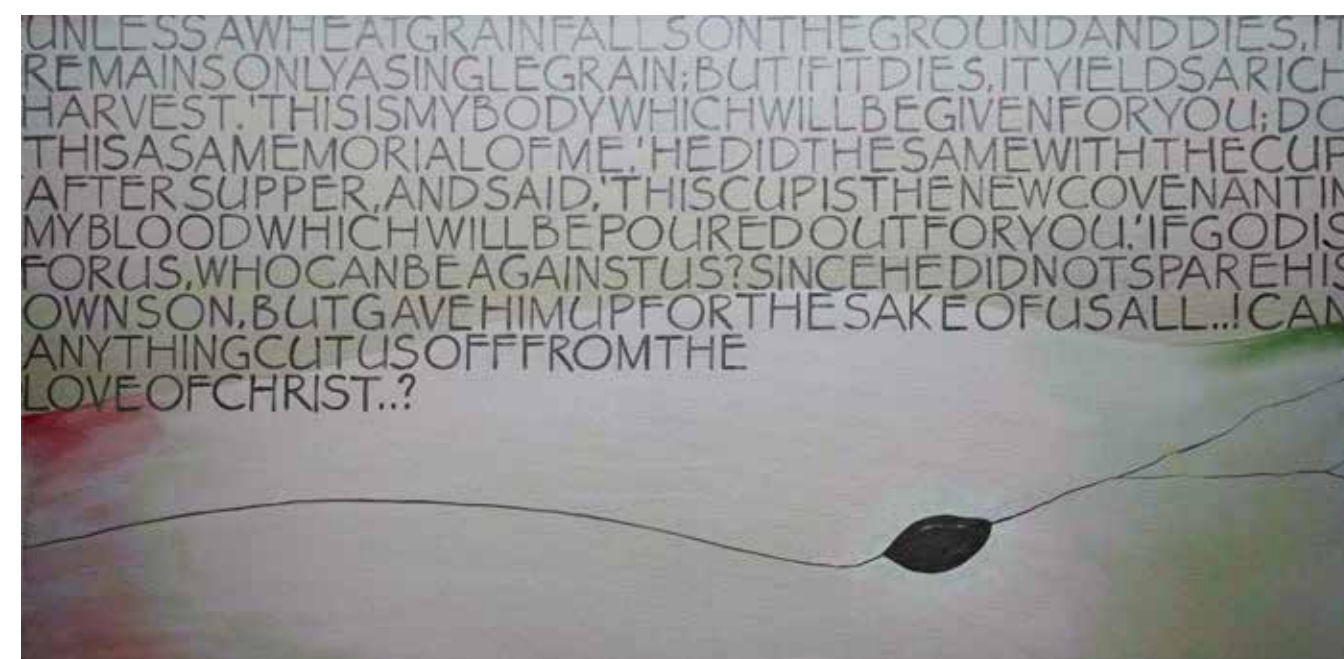
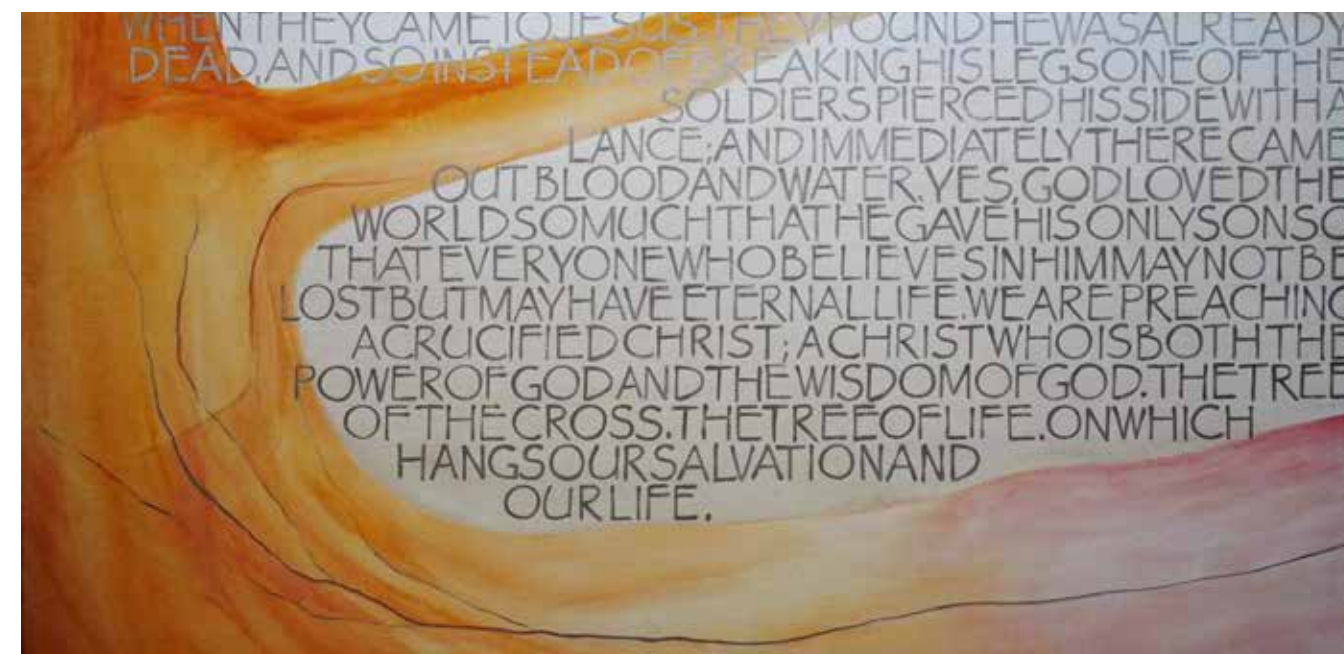
The viewer is invited to reflect on what the tree of life means in their life, on the written words in the work and on the collaborating artists' inspiration (expressed below) for their work on each panel:

First: "The Tree of the Cross. The Tree of Life, on which hangs our salvation and our life."

Second: "Unless a grain of wheat falls on the ground and dies, it remains only a single grain; but if it dies, it yields a rich harvest."

Third: "I am the resurrection. If anyone believes in me, even though he dies he will live and whoever lives and believes in me will never die. Do you believe this?"

- Collaborating Artists



THE SANDRINGHAM ST MARY MACKILLOP

The painting of The Sandringham St Mary MacKillop of the Cross (1842-1909) is a contemporary icon of a young woman whose pioneering achievements in the late 1800s, at a very early age, were extraordinary. She is the first Australian to be canonised, her life story and miracles having been researched and documented by the Sandringham-raised Fr Paul Gardiner SJ.

Artist Margaret Broadbent rsm (BA, Grad Dip (Painting) Melb), completed the work in August 2018 using the medium of egg tempera on gesso-primed container board. Measuring 78 by 78 cm, it is displayed in the south-west corner in the Sacred Heart church, in a space conducive to devotion and reflection.

The painting (at right) holds many stories to do with Sandringham, St Mary MacKillop, the commissioners and the artist. Painted in the contemporary iconographic tradition, the work contains key symbols which bring together the central themes of Mary's deep love of God: her response and total commitment to God's call to "Come follow me"; God's glory in the Cross of Christ - the Tree of Life; the Book of Life; the healing power of love during her own convalescence in Sandringham; and transformative life journeys in, with and through Christ.

The focal point of the triptych's strong structures is the living Christ; the Cross-Tree of Life; the fullness of life and healing life. Mary holds the light and points the way with a profound vulnerability. Mary never lost touch with what her work was about - the poorest of the poor, the little people.

Each section in the icon is a painting in itself. It tells a story. The iconographic symbols of Mary: the Cross-Tree of Life; the stream of light through the cross path; golden sands and blue waters; cosmic realms; Book of Life-Word of God; Easter candle; Sacred Heart; and New Testament words ("We glory in the Cross of Christ") are food for the observer to digest.

St Mary MacKillop's connection with Sandringham was brief but important. In March 1892 she recuperated at Ellesmere (31-33 Bridge Street). Close to death at the time, she began to heal through loving care and the healing warmth of the location's golden sands and deep blue sea. Viewers are invited to ponder what healing gifts the artwork in turn instils gently in their own minds and hearts.

Mary invites the viewer to look at her and to go with her on the journey. Come before the artwork with an open mind. Let go of any judgments and preconceived ideas. What do you see and feel? Who is coming and what is being said?



God our Father,

*In your loving care for us, you raised up in our midst
St Mary MacKillop as a blessing for those in need.
May her faith and tireless dedication inspire faith in us
and fresh energy for deeds of love.*

*You have shown us in Saint Mary a woman of faith,
living by the power of the Cross.
May her example lead us to live the gospel in changing times
and to respect and defend the dignity of all.*

Prayer to St Mary MacKillop of the Cross
— Roman Missal

SACRED HEART WINDOW

The Sacred Heart window (at right) now installed in the wall separating the central nave from the sacristy at the rear of the church is a survivor from the earliest days of the original Sacred Heart building. It is possible that it was one of the windows blessed by Archbishop Thomas Joseph Carr when he officially opened the first church in March 1906.

It is also possible, however, that it was one of a new set of windows blessed by Archbishop Daniel Mannix in 1926 at a ceremony marking the 20th anniversary of the church's opening. The 130 cm roundel window is unsigned — unusual for that time — but it is most likely the work of celebrated stained-glass craftsman William Montgomery (1850 - 1927) from whom Father William Mangan commissioned a number of windows between 1919 and 1926.

A further possibility is that this is the window dedicated to pioneer parishioners Michael and Margaret Quin in recognition of their work before and during the early years of Sandringham parish. Catholic publications of that time mention such a dedication. Michael Quin served on many committees and was always at the forefront of fetes, bazaars and church ceremonies. Margaret Quin was sacristan for the church when it was blessed in 1906 and for many years thereafter.

Unlike the modern roundel window in the church foyer, the Sacred Heart window is entirely traditional. With the index finger of his left hand, Jesus points towards his Sacred Heart aflame with love for mankind while the right hand beckons the viewer in a welcoming gesture. The central figure is ringed by stained glass of various hues, ranging from reds and pinks to purples and blues. Beneath the image are the words "Behold how this heart hath loved men" while the wooden surrounding frame contains numerous small plaques commemorating deceased parishioners.

The proximity of the Sacred Heart and St Margaret Mary Alacoque windows within the church is appropriate. When God appeared to St Margaret Mary, He made twelve promises, one of which was "the grace of final perseverance" to those receiving Holy Communion on nine consecutive First Fridays. This gave rise to the "Nine First Fridays" devotion so well known to generations of Sacred Heart parishioners and for centuries earlier to Catholics around the world.

Saint Margaret Mary Alacoque window, now positioned in north wall of church.



*I will bless every place
in which an image of my heart
is exposed and honoured.*

Ninth Promise of the Sacred Heart
to St Margaret Mary Alacoque

MEMORIAL GARDEN

The Memorial Garden and Remembrance Wall are situated in a quiet area between the church and Sacred Heart school.

The garden was inspired by Father Frank O'Loughlin in early 2000 and designed by parishioner architect, Frank Collings. Fellow parishioners Jackie Sexton, Frank Meade and Steve Ellis were also integral to the planning and construction of the garden.

The garden is designed with a curved brick wall, decorated with a beautiful, mosaic cross made by students from Star of the Sea College, led by Jackie Sexton. Many of the Star students had attended Sacred Heart Primary School.

Around fifty bronze plaques, inscribed with names of deceased parishioners and clergy with connections to Sacred Heart parish, are fixed to the Remembrance Wall. Forty bricks in the ground paving are also engraved to honour deceased family, friends and previous Parish Priests. Ashes of deceased parishioners and others can be buried in the garden that leads to the Memorial Wall. Interment of ashes is accompanied by a simple service.

On the church wall to the south of the Remembrance Wall, ceramic artist and parishioner Rina Rosi has created a pottery display depicting a modern interpretation of the Ten Commandments.

The area is further decorated with plants, including a succulent display, and garden furniture. It makes up a very inviting and reflective space in which to remember loved ones.

*May the tide rise to meet you and the wind always fill your sails.
May the sun shine warm upon your face
and the rains fall soft upon your cheeks.
And until we meet again, may God hold you in the palm of His hand.*

- Traditional Irish Blessing



Sacred Heart's Memorial Garden: mosaic cross and commemorative plaques (above) and Ten Commandments ceramics (below).



SEQUENCE OF WORKS

WORK	WHEN COMPLETED	DESCRIPTION	ARTIST / DESIGNER
Chaplain’s Ciborium	February 1917	Silver vessel given to Parish Priest	Thomas Gaunt Jewellers (Melb)
“Montgomery” Stained-Glass Windows	Reinstalled June 1974	Stained Glass windows of first church (1906-26)	R.H. Schrieber; Wm. Montgomery; Saraty Smith Assoc
“Montgomery” Sacred Heart Window	Reinstalled June 1974	Stained Glass window of first church (1906-26)	Wm. Montgomery
Memorial Garden	Mid 2001	Elevated curved brick wall and gardens	Frank Collings Rina Rosa
Altar, Tabernacle & Church Nave	August 2005	Elevated altar & relocated church items	McCarty, Collins & Purcell and Simon Webb
Baptismal Font	Refurbished August 2005	White marble eight-sided with new metal bowl & lid	Hallett & Sons Masons. Dynon Family gift in 1936 to First Church
Missal (Missale Romanum)	c.2005	Repurposed large carved-leather & metal bound missal	Cronin Family gift in Oct 1952 to Parish
Tabernacle Triptych	July 2006	Three paintings oil-on-canvas in liturgical colours	Gabrielle Smith
Tree of the Cross- Tree of Life Triptych	June 2006	Three panels acrylic-on-canvas: The Wood of the Cross; Seed & Harvest; and God’s Supreme Love.	Maureen Mutimer, Joan Noone and Leonie James
Crucifix	July 2006	Organic bronze sculpture above altar	Pauline Clayton
Church Facade & Entrance	June 2010	Modernised & highlighted structure	Simon Webb
Main Glass Doors & Windows	March 2011	Colour streaked slump glass with eucharistic theme	Toucan Forged Glass

WORK	WHEN COMPLETED	DESCRIPTION	ARTIST / DESIGNER
Aumbry Cabinet & Holy Oils	c.2011	Metal cabinet with glass sides for flasks of holy oils	Toucan Forged Glass
Easter Pentecost Triptych	April 2012	Three panels acrylic-on-canvas “Abandoned, Risen & Allelulia” themes	Gabrielle Smith
Foyer Windows (Modern & “Montgomery”)	March 2014	Wave & water round glass window with baptismal theme	Wm. Montgomery Toucan Forged Glass
Advent Christmas Triptych	December 2014	Three panels acrylic-on-canvas of “Wise Men Still Seek Him”.	Wendy Swan and SH School students Grade 3 & Grade 4
Indigenous Message Stick	c.2016	Housed small painted message stick	Aboriginal Catholic Ministry Victoria. Mellissa Bricknell
The Sandringham St Mary MacKillop of the Cross Painting	August 2018	Egg tempera painting on container board of first Australian saint	Margaret Broadbent rsm

NOTES & FURTHER READING

Gabrielle Monahan: "Sacred Heart Parish Sandringham - 75 Years Booklet" (c.1988)

Kristin Allen: "The Mustard Seed by the Sea – A History of Sacred Heart Parish and its People" (2014)

Horizons – The Magazine of Sacred Heart Parish Sandringham, Thirty editions from 1999-2016 (Edited by Tom Duggan, Mary Keary and Mary Storey)

Bronwyn Hughes OAM: Glaas Inc Research - William Montgomery
<https://glaasincresearch.wordpress.com/author/bdhughes2012/>

Frank O'Loughlin: "New Wineskins – Eucharist in Today's Context" (2019) <https://coven-trypress.com.au/New-Wineskins>

Liturgy Brisbane: "Planning & Construction When Churches are Built" Entrances Theology & Ritual (2014)

Elizabeth Pike: "The Power of Story – Spirit of Dreaming", John Garrett Publishing (2011)

Frank Brennan SJ: Eureka Street (Nov 2011)

National Archives of Australia: "World War 1 Service Records" <https://recordsearch.naa.gov.au/>

T.S. Eliot: The Journey of the Magi (poem, 1927)

Paul Gardiner SJ: "Mary MacKillop An Extraordinary Australian – The Authorised Biography" (1993)

The Advocate: March 1906, April 1914 and September 1926.

Google Searches also suggested for various topics:

- Gospel Evangelist Symbols
- Importance of Gospels
- Missale Romanum - Fossati/Marietti (8th Edn, Turin, 1951)
- Army Chaplain Classifications
- Army Service Prayers (Taps USA)
- Pentecost Prayer (Joan Chittister OS)
- Saint Margaret Mary Alacoque (1647-90)
- Thomas Gaunt Jewellers (Melbourne)
- William Montgomery (Stained Glass Artist)
- Prayer to the Three Magi

ACKNOWLEDGEMENTS

Fr Frank O'Loughlin was the parish priest of Sacred Heart Sandringham from October 1996 to August 2020. During this time he has provided leadership, spiritual guidance and inspiration to its parishioners and others. The initial ideas for all modernisation and enhancements of the church building internally and outside came from him. The concepts pursued embodied his deep understanding of church history, theology and liturgy and were expressed in the language of current society. Fr Frank is rightly the first to be acknowledged for the extent of this booklet.

The second group for acknowledgement comprises the artists, designers, architects and builders of the works researched and described in this document. The thanks and admiration of the Parish are therefore extended to Aboriginal Catholic Ministry Victoria, Brian Cronin & Family, Chris Cooke, David Turner, Elizabeth Dynon Family, Gabrielle Boston Smith, Frank Collings, Joan Noone, Leonie James, Margaret Broadbent rsm, Maureen Mutimer, Melissa Bricknell, McCarty, Collins & Purcell, Pauline Clayton, Rina Rosi, Robert H Schreiber, Saraty Smith & Associates, Steven James, Simon Webb, Thomas Gaunt Jewellers, Wally Tench, Wayne Rayson, Wendy Swann, William Montgomery and all members of the Parish Art Groups for their inspiration and diligence.

Finally the research, drafting, layout and photography was done by the Art, Architecture and Artists (AAA) project group assembled by Fr Frank. They too are thanked by their fellow parishioners. This group comprised Catherine & Phil Gomez, Fr Frank O'Loughlin, Gabrielle & Jim Smith, John Noonan, Kristin Allen, Margaret Broadbent rsm, Maureen & Kate Mutimer and Tom Duggan.

Every effort was made by the AAA group to ensure the accuracy of the dates, descriptions and intents assigned to each work summarised in the booklet and to suggest appropriate reflections and prayers. Information on any corrections or omissions would be welcome additions to Sacred Heart Parish records but responsibility for any such errors remains with the booklet authors.

September 2020
Sandringham



The Homage of the Magi: Montgomery window in church foyer (see page 8).
Opposite: detail of Pauline Clayton crucifix (see page 12).





This booklet, recording the art and architecture of the Sacred Heart church in Sandringham, is dedicated to its parish priests over the years, who have all nurtured the faith of the community and built or enhanced our facilities. Fr Frank O'Loughlin contributed substantially in all these areas in his 24 years with us.

The booklet is intended for use by interested people walking around the church. It explains the design intent of its key features and offers ideas for personal reflection and prayer. It is also available on the Sacred Heart website along with the history of the parish.