



Guide News

August 2011

Welcome to the biggest yet edition of the **Guide News** - but don't be fooled—this won't happen very often!!

This month we feature the WEST window.

This is the last of the traditional stained glass windows in the Cathedral, but we will also take a look at the rest of the windows over the next three months.

I am most grateful as always to the Archdiocesan Archives people, as they provide me with so much assistance.

I am also very grateful to Ray Brown who is a descendant of James Ferguson of "Ferguson & Urie" fame. He provided the Ferguson & Urie story which features on pages 6 to 11.

Thanks also to Margaret Moore and Frank Park who continue to provide the questions for our *Trivia Corner*.

Then there is our dear friend Helen Palk whom I have described as "Guide in Exile"! Helen has sent over an excellent article on a statue of St Stephen which she found in London.

Please also **NOTE the Guides meeting has been changed** from 10 to 11 August, following MASS at 12.30pm and a light lunch in the Francis Rush Centre.

Thanks to all the Guides who helped out at The Mercy Heritage Centre last weekend. Have a look at the Leader this week, the event is featured

Until next edition, keep on keeping on! Terry

GUIDES GRADUATION EUCCHARIST

11 August @ 12.30PM

**Light lunch & meeting in the
Old Choir Room to follow**

**Please meet at the stairs
near the Sacristy**

Diary Dates

6 August

BLHN Coach Tour—Living Mercy 150

8 August

Saint Mary MacKillop's Feastday

11 August

New Guides / Welcomers Graduation Eucharist

11 August

Guides / Welcomers meeting

14 August

Cathedral Concert Series—Mystery Cruise

14 August

BLHN Walking Tour—ANZACS

29 August to 16 September

Canticle of the Universe exhibition



Mayne Inheritance Tour

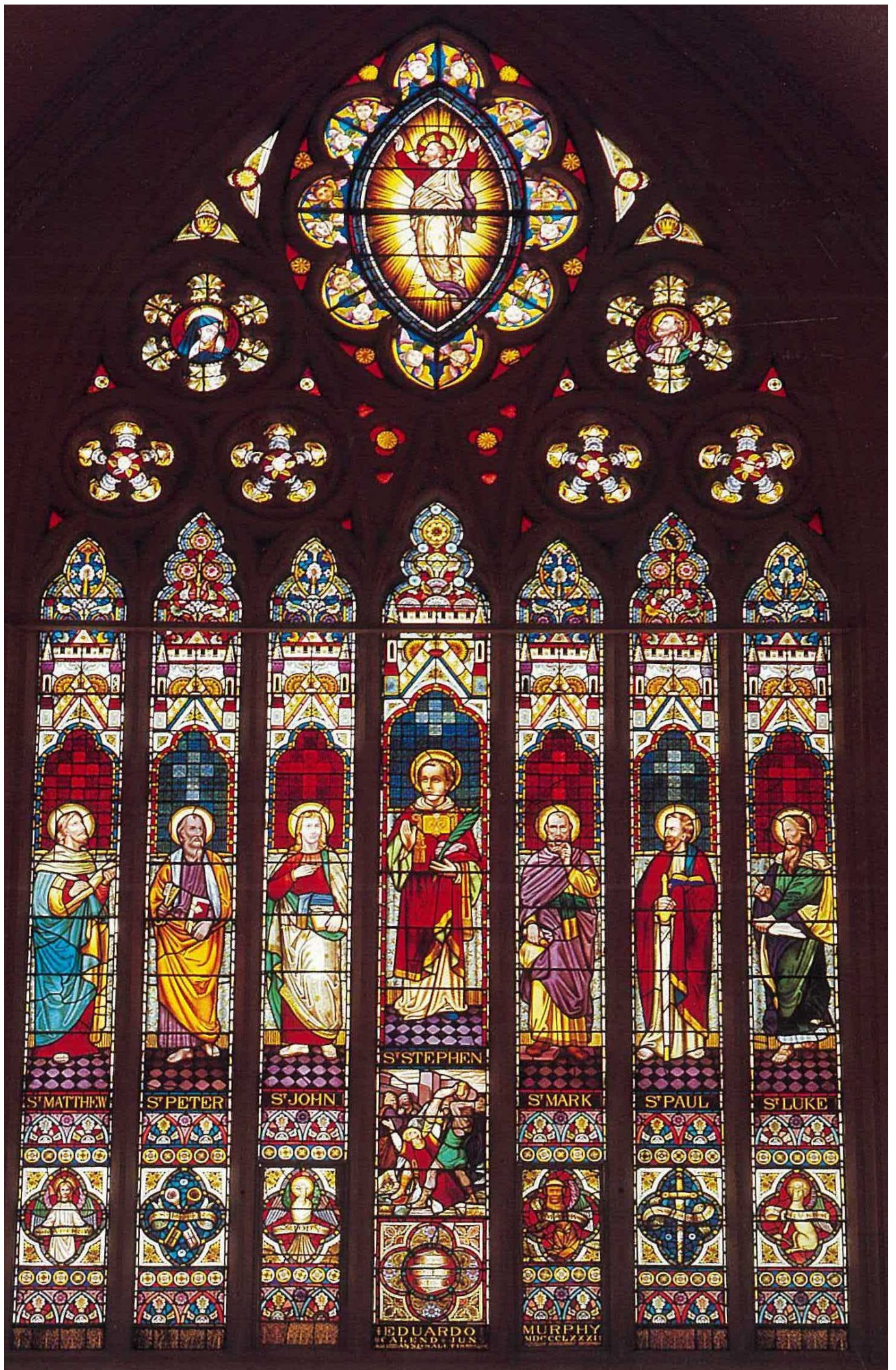
Travel around Brisbane by coach and visit all of the places where the Mayne family lived / moved / worked. For bookings phone Jean on 3262 6029 or 0400 748 243.

You will not be disappointed!



Thank You

Trish McGregor would like to thank
all guides for their prayers and condolences
on the loss of her husband Blair.



S. MATTHEW

S. PETER

S. JOHN

S. STEPHEN

S. MARK

S. PAUL

S. LUKE

EDUARDO
CALEND. JUN
1894

MURPHY
MDCCCLXXII

Central panel:

St. Stephen

Acts 6-7

Symbols of the evangelists

Rev. 4:6-7

Cf. Ezek. 1:5-21.

The imagery is derived from the vision recounted in Rev. 4:6-7, which in turn is drawn from Ezekiel 1:5-21

Symbol of Peter:

Mt. 16:13-20

Panel below St. Stephen:

Scourging of Jesus?????

Mt. 27:26b

Mk. 15:15

Jn. 19:1

Lk. 23:16 Pilate *taught him a lesson*

Top medallion:

Ascension:

Lk 24:50-53

Acts 1:1-11

Mary

See refs. For Mary chapel

Joseph

Mt. 1:1-2:23

Lk. 1:26-3:51; 4:22

Jn. 1:45; 6:42

Description:

The top rose section depicts the Ascension of Christ with Mary and Joseph looking up from two lower medallions. The central figure is St Stephen dressed in the robe of a deacon and carrying the martyr's palm of victory. Stephen is surrounded by the four evangelists, along with St Peter and St Paul. Fr Tom Ehlich

*Trivia Corner***Answers** to T? OR F?.

1. True. In early Christian churches the direction of the Rising Sun was seen as a symbol of the Risen Christ.
2. True. (Our Cathedral has moved on from the Victorian era in Art.)
3. True (Chartres' medieval glass was stored at St Emilion).
4. False. Square haloes indicate that the person depicted is still living at the time.
5. True. The ceiling of the church of St Mary Major is reputed to use the first gold from the New World.

And the answer about the second religious order is "**Srs of Perpetual Adoration**".

Q: When was the first public Mass celebrated in Australia?**The Brisbane Courier, Monday 7th December 1885**

The Murphy memorial window in St Stephen's Roman Catholic Cathedral, Elizabeth Street, has just been completed, and enhances the interior beauty of the building to a degree that should be highly gratifying to those who subscribed so liberally for the work. The Gothic window is 35ft. high by 14ft. in width, whilst the long lights which form the lower square are about 18ft. in length and seven in number. The stained glass work has been most artistically executed. The centre light bears a representation of St Stephen, whilst at the feet of the patron saint is a representation of his martyrdom.

The other lights bear representations of Saints Matthew, Peter, Mark, Paul and Luke, whilst the glass below their feet is decorated with evangelistic emblems—the representations of

"The Keys" (St Peter),

"The Eagle" (St John),

"The Winged Lion" (St Mark),

"The Sword" (St Paul),

"The Winged Bull" (St Luke), and

"The Angel" (St Matthew)

all being separate studies. The chief feature of the graceful tracery is a beautifully stained representation of "The Ascension", and on either side are medallions of Mary and Joseph.

The other smaller spaces in the tracery are suitably decorated with representations of Cherubim. The shading and wise combination of colour throughout the window produce a splendid effect, more especially when viewed from the body of the church.

The decoration of the window is the design of Messrs Ferguson and Urie, Collins Street, Melbourne. The artistic portion of the work was done in that city, whilst the fitting up, which has been well and carefully executed, was entrusted to Messrs Alexander Young and W. Urie, jun. representatives of the contracting firm. The cost of the decoration of the window, which is one of the largest but one of its class in the colonies, was something like £1,000.

True or False:

1. The Spanish steps in Rome once acted as a talent spotting agency for models who wished to be painted as the apostle Paul, or Mary Magdalen or indeed God the Father with a white beard.
2. In many countries, the custom of a priest blessing each room in a house is conducted after Easter.
3. Gregorian chant is named after Saint Gregory the English Archbishop of the C5th.
4. Australian Catholics born in the late C19th would walk to and from rural Mass up to many miles with fasting from the previous midnight. The church yard sometimes became a family picnic lunch location.
5. Elizabeth Street was once a muddy road where bullock wagons en route to the river could get bogged after rain.

THE MURPHY MEMORIAL WINDOW AT ST STEPHEN'S CATHEDRAL

The Cathedral was blessed and opened in May of 1874. Fifteen months beforehand the *Brisbane Courier* reported on the building progress and singled out the front window for special praise: 'Rapid progress is now being made with the erection of St. Stephen's Cathedral. The principal window above the main entrance which far surpasses anything of the kind in the colony and which for richness of design and beauty of workmanship will compare favourably with any in the colonies is now nearly finished and presents a most imposing and handsome appearance.'

Apparently this referred only to the design and execution of the tracery as it remained unglazed and partly boarded up for some eleven or so years. A heavy burden of debt hampered completion or any ornamentation of the nave. This debt having been paid off by 1882, Bishop Dunne pressed the administrator, Fr. Denis Fouhy, to initiate a building fund to enable the resumption of work.

His efforts were successful and favoured by a more prosperous financial decade, structural developments, had by March of 1884, arrested deterioration and healed what was described as an eyesore. 'The fact of the walls, both of the towers, and the gable being quite open and subject to the action of the weather added an item of serious danger to the drawbacks of the Cathedral as it was before the present improvements. The protection of those important points and the completion of the front of the building were among the first things to solicit the attention of the present Bishop.'

On 9th November 1885, the Howard Smith steamer *Barrabool* arrived in Brisbane from Melbourne. Her cargo included '6 cases of windows'. A month later a small paragraph in the *Brisbane Courier* stated that the Murphy Memorial Window in St. Stephen's Cathedral had just been completed. 'The Gothic window depicting the Ascension, St. Stephen and the Apostles was manufactured to the design of Messrs. Ferguson & Urie of Collins St., Melbourne and done there. It was fitted up here by Messrs. Alexander Young and W. Urie jnr. The total cost is about £1,000 and it is the largest window but one in the colonies.'

The inscription along the base of the window reads 'Gulielmo Eduardo Murphy, Obit ad XIV Calend Jun MDCCCLXXXI. Annis Salutis.' (William Edward Murphy, died 19th May 1881 in the Years of Salvation.) The traditional 'In

Memoriam' is now missing.

At the time no one would have had to ask, 'Who was William Murphy?' for he had been a highly respected solicitor and well-liked citizen of Brisbane for several years. He was born in Sydney in 1835, was educated at St. Mary's Seminary, then qualified as a solicitor. After some years in practice in Sydney he made the move to Brisbane in 1865 and soon built up a very extensive practice. During the difficult years of raising money and constructing the Cathedral he was a trustee and chairman of the building committee. In early middle age his health began to decline until he was compelled to return to the care of his family in Sydney where he died on May 19th, 1881 aged 46.

The announcement of his death was accompanied by sincere tributes in the press: 'No one ever applied to William Edward Murphy on behalf of any object deserving of support who went empty handed away and there are many amongst us who can recall gratefully the unsolicited assistance received in time of trial from this noble minded gentleman. A man of most charitable habits, unmarried, and possessed of ample means he was able to indulge the bent of his kindly nature with a very lavish generosity. He took an interest in the development of the colony and at different times invested in pastoral and mining enterprises. He served a term as the first member for Cook but did not seek re-election as public life held few attractions for a contented unambitious man.'

The *Australian* added: 'Mr. Murphy gained the respect of all who knew him by his uprightness and manliness of character. In the circle by no means narrow of his intimate acquaintance he was a great favourite on account of his cheerfulness, sprightliness, and general amiability of temper. Better than all that, he was a good practical Catholic and his purse was ever ready at the calls of religion and charity.'

It seems that in his will W. E. Murphy left some money for unspecified purposes to St. Stephen's Cathedral Building Fund. During 1886 other prominent parishioners donated the marble altar, the memorial side windows, the stations of the cross, the holy water fonts, and the bell. In November, Fr. Fouhy in announcing these benefactions included 'The choir window costing £800 has been fully paid for by the friends of the late Mr. William Edward Murphy to whose memory it has been erected.'

Reporting on the improvements at the Cathedral, the *Brisbane Courier* writer praised 'the

fine western window': 'The only fault indeed that could be found with the work is that the colouring of the side windows is too deep for them to be in harmony with the fine western window which was erected some time since to the memory of the late Mr. Murphy from the designs of Mr. Justice Mein. The colouring in this is more subdued and the background in it mainly white while in the new pictures it is deep blue.'

Mr. Charles Stuart Mein was a friend and law associate of William Murphy. They speculated in several joint business ventures including the purchase of 90 acres of land at Scarborough in 1878. The Scarborough Hotel now occupies some of this land and Murphy and Mein Streets intersect nearby. In all probability Mr. Mein was executor of the Murphy will. Charles Mein had been born in Maitland in 1841 and was educated at Sydney Grammar and the University of Sydney. He came to Brisbane in 1867 and had a distinguished career as a barrister, politician and judge from 1885. He died in Sydney in 1890.

As reported in 1885 the window was made by Ferguson & Urie. James Ferguson and James Urie had set up a business as Painters, Plumbers, Glaziers and Paperhangers in North Melbourne in 1860. Soon joined by a third partner John Lyon who was a trained stained glass designer, the firm was competent to produce properly fired stained glass works for churches and public buildings. Several examples of their work survive in Victorian churches and a few small windows here in Brisbane as in All Saints Church of England. Ferguson & Urie survived a destructive fire in 1888 but closed down in 1899.

Another writer emphasized the artistic beauty and reverence evoked by 'this Cathedral window, the largest and most valuable in Queensland': 'Prominent beyond all of the side aisle windows and far transcending them in gorgeousness of colouring and beauty and elaborateness of artistic design and workmanship is the great front window facing Elizabeth street. Its lofty and expansive dimensions, its exquisite tinting and tracery, the commanding saintly figures that adorn its panels all combine to compel admiration and reverence. The entire window is a noble work of art and a rich embellishment to the sacred edifice it illumines. Mr. Murphy by his will provided for this fine window which we have attempted to describe.'

Over the years some of Brisbane's vicious hail storms damaged panels of the window and repairs were not always perfect. That may be why the words 'In Memoriam' are missing and the 'Gulielmo' is damaged. Then for many years a section of the window was lost to view as the pipe organ had been

installed in the loft in 1921. It was only after the 1987 Cathedral renovations during which the organ was removed that the full magnificence of the window was revealed once more. Dismantling for cleaning and restoration during 2009 has more than done justice to such a fine and inspiring work of art.

D. Martin
July 2010

ST STEPHEN at the Victoria and Albert Museum in London



Statuette in polychrome enamelled terracotta, the head and hands left unglazed. He stands, holding book and palm, in a long blue dalmatic, with stones on his shoulder and head; on a grey base

Place of Origin

Florence (made)

Date

1500-1520 (made)

Artist/maker

Buglioni, Benedetto (workshop of, maker)

Materials and

Techniques

Enamelled terracotta

Dimensions

Height: 88.2 cm

Width: 34 cm

Depth: 30 cm

Exhibit Notes

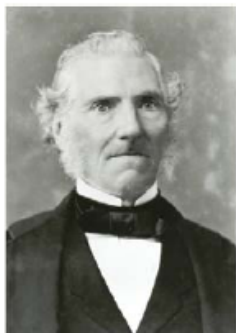
St Stephen was the first Christian martyr. He was a deacon, meaning that he helped the poorer members of the congregation. Here, however, he is shown in the robes of a medieval deacon, who would have assisted priests during the Mass. He is also recognisable by the stones on his head and shoulder, reminding believers that he was stoned to death.

Unable to create flesh tones in glazes, the artist left the heads and hands unglazed for a natural effect.

The saint is shown with his attribute, the rocks with which he was stoned, and holding a martyr's palm.

Gone, but never far away!

This article on St Stephen was provided by our own "Guide in exile" Helen Palk. Helen and her husband are currently living in Brussels on a Diplomatic posting and loving it! She recently attended the museum in London and put together this story for us. Thanks Helen!

FERGUSON & URIE**Victoria's Premier Stained Glass Window
Manufacturers 1853 – 1899**

James Ferguson 1818-1894



James Urie 1828-1890

Colonial Victoria's leading stained glass window firm "Ferguson & Urie" started in North Melbourne in 1853, initially by three men who emigrated from Ayrshire, Scotland between late 1852 and early 1853. Brothers James & David Ferguson, the sons of Master Slater and Glazier James Ferguson Snr from Wallacetown, Ayrshire and James Urie, the son of William Urie from Kilmarnock, Ayrshire.

In the Scottish Census Records of March 1851, James Urie age 22, was shown as being a visitor to James Ferguson Jnr's (age 33) home at John Street Wallacetown. Both men's professions were listed as Slater and Glaziers and as James Ferguson was 11 years older than Urie, the age difference leads us to believe that Urie may have been an apprentice of Ferguson earlier and possibly a relative as his mothers maiden name was Ferguson. This theory has not yet been established.

The Ferguson brothers and James Urie started their business as Plumbers, Glaziers and Decorators from premises in Curzon Street near the north east corner of the North Melbourne Benevolent Asylum. One of their earliest business advertisements appeared in the Melbourne Argus newspaper in August 1853 advertising lead lattice windows for churches and cottages, as well as for zinc spouting, piping, revolving cowl for chimneys and galvanised roofing products.

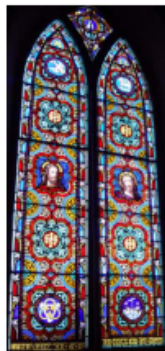
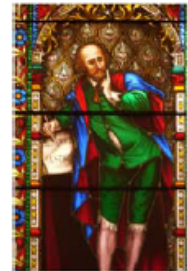
In late 1854 they showed some of their workmanship at the Victorian Exhibition and were awarded certificates for plumbers work and stained windows. This appears to be the earliest indication of their foray into stained glass artwork, likely to have been done by James Urie himself.

In early January 1857, David Ferguson decided to leave the partnership after only four years in the Colony and return to Scotland. On the 30th of January, 1857 a notice was placed in the Victorian Government Gazette advising of the dissolution of his involvement in the partnership of Ferguson & Urie but the business continued under the same name between James Ferguson and James Urie.

By the late 1850's Ferguson & Urie were concentrating the business solely on glazing, lead light and stained glass windows and had many commissions for windows in churches and other significant public buildings and private mansions. In 1861 they displayed specimens of their 'Ornamental Glazing in Lead' at the Victorian Exhibition.

In early 1862 Ferguson & Urie engaged the services of John Lamb Lyon, a fellow Scot living in Maldon in the central Victorian goldfields district who had immigrated to Australia in 1861. He was an experienced stained glass artist who had been an apprentice of Kearney & Co glass painters in Scotland and later worked with Ward & Hughes London glass painters to Queen Victoria.

By 1863 it would seem that Ferguson & Urie had the monopoly in the design and manufacture of stained glass windows in the Colony and were admirably competing with the works of English stained glass being imported into the Colony. Possibly the earliest known extant windows designed and manufactured by Ferguson & Urie are the triple-light window in St Pauls Ballarat circa 1861 and the window commissioned in 1862 for George Coppin's Apollo Music Hall in Bourke Street Melbourne. It was known as the "Shakespeare" window and bequeathed to the State Library of Victoria in 1960 by George Coppin's daughter Lucy.



In 1863 Ferguson & Urie recruited stained glass artist David Relph Drape. Drape initially trained as a decorative artist and worked mainly on church restoration projects in England, during which time he developed his architectural skills along with painting and first class work in stained glass art. Drape had been living in Maldon from around 1858 about the same time as Lyon, and it is thought that they may have collaborated in the design and manufacture of the two-light window above the entrance to the Holy Trinity church in Maldon in 1863. However its manufacture was likely to be by the Ferguson & Urie workshops in Melbourne. Drape also designed the Holy Trinity church.

In February 1867 advertisements for Ferguson & Urie began appearing as "Ferguson, Urie, and Lyon". This is the earliest indication that Lyon had been installed as a partner. By this time the business name of Ferguson & Urie was very well known and their magnificent workmanship was now in demand as far away as Queensland, South Australia, Tasmania and New Zealand.

In August 1873, after just over ten years with Ferguson & Urie, Lyon left the partnership and on the 27th he sold his house and contents at Dudley Street, North Melbourne in preparation for his move to Sydney. On the 29th a notice appeared in the Victorian Government Gazette advising of the official dissolution of the partnership and the business name reverted to Ferguson & Urie. Lyon then took up partnership with an old friend Daniel Cottier to become Lyon, Cottier & Co Sydney.

In 1874 an advertisement appeared in the Argus indicating that Ferguson & Urie now had premises in Collins Street Melbourne and for many years the Argus advertised '...Rolled Plate, Cathedral, and coloured glass...Stained glass and lead lights at Curzon Street and 10 Collins Street East'.

In 1875 Ferguson & Urie exhibited their stained glass work at the Intercolonial Exhibition and were awarded a silver medal and First Prize. The medal is known to be in the possession of a James Urie descendant along with a handmade poster with photographs presented to the founding partners by the employees. It depicts the images of James Ferguson and James Urie, employees and photos of their business premises at Yarra Bank South, Curzon Street and Collins Street in 1887.

Around 1884, George James Coates was apprenticed to Ferguson & Urie at the age of fifteen. Coates was born in Emerald Hill on 8th August 1869 and studied at the North Melbourne School of Design and attended evening classes at the National Gallery School under Frederick McCubbin. His peers included such names as the Lindsay brothers, Max Meldrum and George Bell. Coates later married accomplished artist Dora Meeson and in April 1919 he became an official war artist to the Australian Government. His photo also appears in the Ferguson & Urie handmade poster.

The Colonies appetite for stained glass artwork was by this time reaching its peak and the Ferguson & Urie business had grown considerably. In August 1884 the Melbourne Argus reported "Messrs Ferguson and Urie's New Premises" was near completion at 10 Collins Street. The new building was seven stories (including basement) and was one of the first in Melbourne to be built with material known as "Hydraulic Freestone" (early concrete). The building was described in the Argus as one for its "bright and cheerful façade" due to the lighter colour and elaborate patterns employed in the freestone moulding.



On the 31st of January 1888 a fire broke out at the Ferguson & Urie Yarra Bank South glass store and workshops destroying the greater part of the premises. The fire was reported in newspapers as far away as Tasmania.

66 ADVERTISEMENTS.

FERGUSON AND URIE,
Glass Stainers & Importers of Window Glass,
281 & 283 (LATE 10) COLLINS ST. EAST, MELBOURNE.

MEMORIAL, HERALDIC AND ORIBALLES STAINED
GLASS WINDOWS,
FOR CHURCHES AND OTHER BUILDINGS,
Executed at the
STAINED GLASS WORKS,
Curzon St., North Melbourne.

ILLUMINATED ORNAMENTS & WALL DECORATIONS
Enbossed Plate and Sheet Glass, any Pattern.
LEAD LIGHTS IN CATHEDRAL, CROWN, SQUARE,
AND ORNAMENTAL GLASS.

DESIGNS & SUBMITTED
WITH ESTIMATE OF COST.

Awarded Two Medals, Melbourne Exhibition, 1867,
and Special Silver Medal and First Prize, Inter-
colonial Exhibition, Melbourne, 1875.

STAINED GLASS WORKS: CURZON ST., NTH. MELBOURNE.

By August 1889 Ferguson & Urie began running advertisements in the Argus advertising the 10 Collins Street premises for sale. Around this time Collins Street was also undergoing a process of re-numbering due to the massive expansion of buildings in the street and the Collins Street building was known at "281 & 283 (Late 10), Collins St East" although simple advertisements continued in the Argus as 10 Collins Street East until 1892.

On the 21st of July 1890 partner James Urie died at the age of 62. Outside of the business he was a Justice of the Peace as well as a Councillor of Flemington and Kensington from August 1886 to August 1888, and Mayor from August 1887 to August 1888.



By April the following year Ferguson & Urie had vacated their magnificent Collins Street premises and retreated to their warehouse at 100 Franklin Street, three doors west of Elizabeth Street.

Increasing competition in the stained glass trade along with the stock market crash in 1890 was now undoubtedly taking a toll on the business and advertisements for Ferguson & Urie began to decline in the latter half of 1892 and then ceased to appear altogether.

On the 17th of April 1894, remaining partner James Ferguson died at the age of 76, beginning the final decline in the Ferguson & Urie story. The business name continued for another five years possibly at the helm of Ferguson & Urie's eldest sons, James Ferguson Jnr and William Urie until July 1899 when the business's entire stock in trade at the 100 Franklin premises went up for unreserved sale. In early September the premises were advertised for rent.



On November 14th 1899 the flagship building of the Ferguson and Urie business at No 10 Collins street went under the auctioneers hammer at "12 O'Clock Noon" as reported in the Argus Newspaper. Dividends were declared for the shareholders in the business on the 21st of July 1899, and on the 21st of February 1901 the Citizens Life Assurance Company which was next door to the Ferguson & Urie building, advertised that they had purchased the property for an undisclosed sum. The building was eventually demolished in the early 1900's.

The Ferguson & Urie business was no more after a 46 year history.

To this date, the magnificent artistry and workmanship by all the artists and craftsmen in the company who were involved in the complex process of design, art, assembly, manufacture and installation of the stained glass windows has been largely unrecognised.

Throughout the Ferguson & Urie history, thousands of magnificent stained glass windows were created and installed in churches, public buildings and private mansions and homes around Melbourne and regional Victoria and as far as Queensland, Tasmania, South Australia and one known instance in New Zealand.

A significant number of these windows can still be seen today in many of the heritage listed buildings and churches of all denominations throughout Victoria and interstate but sadly many were no doubt destroyed over the years as buildings were demolished prior to the establishment of the Victorian Heritage Act.

Identifying which stained glass windows were made by which artists and companies is tricky process as most early stained glass work is unmarked or signed, especially those in churches. Although some companies had artists and specialist glass and lead workers under their employ, many would undoubtedly have gained experience at other companies and no doubt moved on after Ferguson & Urie finally closed.

There are certain Ferguson & Urie traits in their artwork as well as in the construction, assembly, depth of colours used and positioning of the lead work. Some are tell-tale signs and others much harder to define. It's usually easier to ascertain what is not a Ferguson & Urie window rather than what is, but the extraordinary depth of colours and artistic detail is a significant factor along with elaborate borders and the way the lead-work blends sometimes invisibly within their designs.



James Ferguson and James Urie are buried at the Melbourne General Cemetery along with many members of their immediate families. Their headstones are still in good condition considering they are well over a century old and unlike some of the old buildings that housed some of their magnificent artwork, their family mansions in Parkville and Flemington still exist in remarkable condition and have stories of their own that are yet to be told.

Ferguson & Urie research Contacts:

The James Ferguson family line:
Ray Brown: raybrown@live.com

The James Urie family line:
Noelle Nathan: nathan.trove.park@bigpond.com

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Page 5 of 5

From the desk of

Barbara Reynolds-Hutchinson:

Terry, for a long time the Mary Mayne window 'rang a bell'. As it turns out it is a copy of Murillo's painting of the Assumption.

(Window far right and painting right)

Bartolomé Esteban Murillo
The Assumption of the Virgin
1670s
Oil on canvas
The Hermitage, St. Petersburg, Russia



Can you help Susan?

Susan Kellett is a doctoral student at The University of Queensland. She is looking for assistance in locating stained glass windows that depict nurses in Australian public buildings, such as churches, as part of her research examining the commemoration and memorialisation of nurses. If you are aware of any window that (a) contains an image of a nurse – such as Florence Nightingale, Service nurses from the wars or other nurses, or (b) memorialises a nurse/s – she would love to hear from you. Please contact her with the **name and location of the church or building the window is located in** by one of the following means:

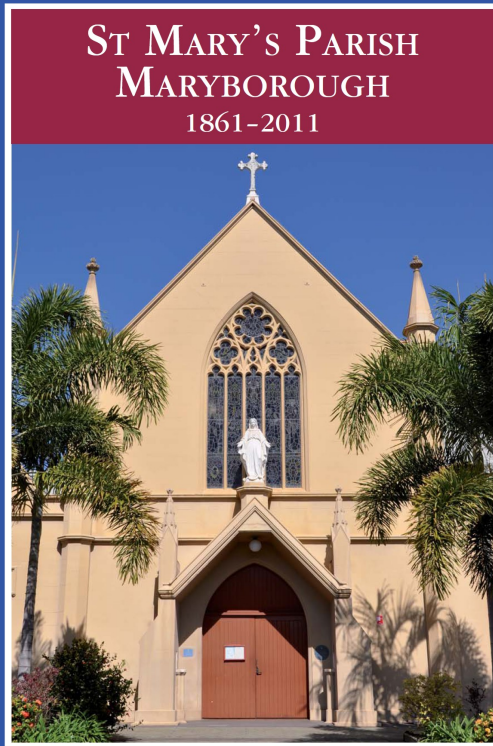
Email: susan.kellett@uqconnect.edu.au

Phone: 07 3346 5269 (please leave a message if no answer)

Post: Susan Kellett, School of Nursing and Midwifery, Edith Cavell Building, The University of Queensland - Herston Campus, Herston, Queensland, 4029.



Archbishop Bathersby together with concelebrating priests and the people of Maryborough, following the Mass



Maryborough Parish Celebrates 150 years

Maryborough Parish celebrated 150 years since the arrival of the first Parish Priest, Fr Paul Tissot on 25 July 1861.

Recently, Archbishop Bathersby launched a book on the history of St Mary's Parish, Maryborough. This book (cover above and left) was compiled and written by Fr Denis Martin, the Archdiocesan Archivist. Copies are available should anyone wish to purchase. They are selling for \$20. We will have some available for sale at the Guides Meeting.

ITEMS OF INTEREST IN ST MARY'S CHURCH:

The main window over the front door installed in 1936 was presented by the Corser Brothers in memory of their parents. It bears the inscription "In fond memory of the late E.B.C. Corser M.P. and his wife Mary."

As Dolores MacDonald (Stellmach) writes, "Two of the angel faces in the windows above the altar are my brother (Ray) and my sister (Bernadette). This window was donated by my father in memory of his wife who had been a wonderful worker for the Church...."

Both the sanctuary and main "West" windows are believed to be the work of R.S. Exton to the designs of William Bustard.

The four small circular windows beside the door of the present presbytery came from Mons McCarthy's 1927 presbytery.

(Fr Martin questions the Bustard connection but the window is definitely by Extons and given by the Corser brothers.)



FUTURE GUIDE TOURS

- Seminary & ACU
- Customs House
- St Brigid's Red Hill
- Commissariat Store
- All Saints Anglican



Living Mercy 150 - SATURDAY 6th AUGUST

FORMAT: Coach tour **TIME:** 8:30am - 3.30pm

COST: \$50 BLHN members / \$55 non-members. Visit the sites and celebrate the stories of 150 years of the Sisters of Mercy in Brisbane on this anniversary coach tour. Learn about the Mercy Sister's work at; the Cathedral of St Stephen, Mater Hospital, All Hallows' School, Holy Cross Wooloowin and more. Includes guided commentary, and morning tea & lunch at the Mercy Heritage Centre. Note: this tour needs a minimum of 20 participants to run. Bookings via BLHN phone 3223 6606

Military Heritage - SUNDAY 14th AUGUST

FORMAT: Walking tour **TIME:** 9:00am - 12.30pm

COST: \$10.00 Remember our ANZACs and explore Brisbane's fascinating military history on this guided walking tour. Includes morning tea at the MacArthur Museum. This tour is being offered in partnership with the BCC Active & Healthy GOLD program. Bookings via GOLD phone 3403 8470

St Stephen's Concert Series

Sunday 14 August @ 4.00pm
Experience the Choral equivalent of a

Mystery Cruise.

We're sure you won't be taking to the lifeboats! Several exotic destinations will be revealed. You just need to sit back and relax. "This is your Captain (err....Conductor) Speaking! St Stephen's Series has invited an array of Brisbane's premier choirs to perform for you on this occasion., including the Brisbane Chamber Choir, and Brisbane Grammar School Chamber Choir. Right now we're not going to tell you who else is coming—but you are assured that you don't want to be anywhere else at 4pm on August 14! A chorister's life is always at the mercy of the conductor, but for your greater enjoyment this concert will be at the mercy of several (conductors)!

WELCOMERS AUGUST ROSTER

Mon	1st	Gerda De Graaf (M)
Tues	2nd	Carole Loveridge
Wed	3rd	Ruth Volter (M) Sandra Tam (A)
Thurs	4th	Tom Blossom(M) Julius Toth (A)
Fri	5th	Margarte O'Hara (M)
Mon	8th	Des McCormick
Tues	9th	Amy Duncan
Wed	10th	Nell Wilson (M) Tom Cusack (A)
Thurs	11th	Barry Collis (M) Margaret Begg & Elaine Sparksman (A)
Fri	12th	Eibhlin NiLoaghaire (M)
Mon	15th	Rod Cochrane
Tues	16th	Carole Loveridge
Wed	17th	Exhibition Holiday
Thurs	18th	Kath Burgess & Florence Burns
Fri	19th	Margaret O'Hara (M)
Mon	22nd	Margaret Hrstich
Tues	23rd	Amy Duncan & Rose McAuliffe
Wed	24th	Margie Hill (M) Florence Burns (A)
Thurs	25th	Patricia McGregor (M)
Fri	26th	Patricia McClafferty
Mon	29th	Rod Cochrane
Tues	30th	Ruth Volter (M) Rose McAuliffe (A)
Wed	31st	Dianne Hull (M)

GUIDES AUGUST ROSTER

Mon	1st	Margaret McGuffin
Tues	2nd	Jennifer Mitchell/Bonita Keating
Wed	3rd	Barbara Reynolds-Hutchinson
Thurs	4th	Jack Mulherin
Fri	5th	Betty Smeulders
Mon	8th	Frankie O'Leary
Tues	9th	Jennifer Mitchell/Bonita Keating
Wed	10th	Jan O'Donoghue
Thurs	11th	Frank Park
Fri	12th	Helen Aspinall
Mon	15th	Jessica Harrington
Tues	16th	Jennifer Mitchell/Bonita Keating
Wed	17th	Exhibition Holiday
Thurs	18th	Jack Mulherin
Fri	19th	Rod Campbell
Mon	22nd	Joe Ayres
Tues	23rd	Jennifer Mitchell/Bonita Keating
Wed	24th	Margaret McGuffin
Thurs	25th	Frank Park
Fri	26th	Eileen Van Der Ham
Mon	29th	Beth Belton
Tues	30th	Jennifer Mitchell & Bonita Keating
Wed	31st	Dianne Hull

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