

September 2006

Number 3

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Welcome to the third Newsletter of the Friends of Pugin.

For those of you who receive your Newsletter via email, I trust that you are familiar now with using the access e-password. Adobe Reader 7.0 can be downloaded free to give you access to Friends-only information, videos and images. If you ever have any problems with accessing our site please email or phone me and I will help you with any difficulties. In October there will be a new video on our website featuring Tony Colman, historic furnishings conservator, who will bring you visually up to date with the conservation of the St Patrick's, Colebrook, rood screen. If you are receiving a mailed copy of the Newsletter, but would now like a Friends e-password, just email me and I will organize your access.

At 12 noon on Saturday 7 October, in St John the Baptist's Anglican Church, Mudgee, the Executive Officer of the Pugin Foundation, Brian Andrews, will give an illustrated address on *Pugin and his Australian Works*. Hopefully

some of our NSW and ACT Friends may be able to travel to Mudgee for this event.



St Patrick's, Colebrook, during the heavy snowstorm that gripped southern Tasmania on 24 July 1986. (Photo: John Bird)

Monies raised are towards the restoration of the church organ. The admission fee is \$20. If you wish to stay for lunch you will need to book by contacting Mr David Mort (a Friend of Pugin) on 02 6373 3576. Lunch will cost \$20 per person.

In our last issue we showed a recent image of St Paul's, Oatlands, in the snow. On 24 July 1986 southern Tasmania was blanketed with snow so heavy that some people even skied to work over the Tasman Bridge that crosses the River Derwent in Hobart. Here is St Patrick's, Colebrook, on that day. These images of Pugin's Australian churches in the snow surely echo the way he would have known his English churches. What a contrast with February 1967 when terrible bushfires devastated southern Tasmania. Fire destroyed much of the village of Colebrook and was fought right up to the door of St Patrick's. We would love to publish a photograph of St Francis Xavier's, Berrima, under snow. Please contact us if you know of any images.

It is with delight that we welcome Lady Alexandra Wedgwood as a Friend of Pugin. Lady Wedgwood is the Patron of the Pugin Society in the UK.

I hope that you enjoy our continuing series on Churchyard crosses, the Renaissance of St Patrick's, Colebrook, and St Francis Xavier's, Berrima.

With kind regards,
Jude Andrews
Administrative Officer

The Renaissance of St Patrick's, Colebrook

Continuing our news of conservation activities we report on a consultancy directed towards reverse engineering of the triple bellcote drawings.

No drawings were brought out to Tasmania for the church, and Friends may recall from Newsletter 1 that the building was constructed from a detailed scale model. Regrettably that marvellous artifact no longer exists. Fortunately, two photographs of St Patrick's dating from the early 1890s, one a sepia print and one a hand-tinted lantern slide, are in the Archdiocese of Hobart Archives. One shows the church from the liturgical north-east, the other from the north-west. These hold the key to the possibility of reinstating the bellcote.



*St Patrick's, Colebrook, from the north-east, early 1890s.
(Archdiocese of Hobart Museum and Archives)*



*St Patrick's, Colebrook, from the north-west, early 1890s.
(Archdiocese of Hobart Museum and Archives)*

The Tasmanian firm of Lester Franks Survey & Geographic was engaged to reverse engineer the bellcote drawings and also to make a series of survey measurements of the building with a view to the production of precise longitudinal and transverse cross-section drawings. These latter were needed by structural engineer Bill Jordan whom the Foundation had engaged to do the structural analysis of the bellcote. We want to ensure that we don't face the collapse of the bellcote again in the future. Bill's work will be reported on in a future Newsletter.

Lester Franks staff Sam Shelley and Stuart Robertson made several visits to Colebrook

in March and April of this year. They undertook a detailed survey of the church with a theodolite and a photogrammetric camera. The data so gathered was entered into a computer and combined with large digital files of the two historic photographs. The aim, using several software packages, was to align surveyed control points on the actual building with the corresponding points on the digitised photographs.

With this accomplished the original images would become calibrated in terms of absolute dimensions. Those images could then be 'combined' in the computer to generate a scale three-dimensional model of the church which could then be rotated in space to produce the scale elevations and cross-sections of the missing bellcote.

All this was fine in theory, but the exercise proved more difficult in practice. Firstly, the images' size and resolution made precise establishment of control points a little problematic. Secondly, the characteristics of the original camera(s) were unknown, as was the location of the points on the ground from which the photographs were taken. Thirdly, both photographs were taken from the same—liturgical north—side of the church. To a degree, some of these uncertainties were reduced by adding into the mix a number of actual measurements of elements (buttresses, gable copings, kneelers) on the building and by factoring in the very useful information that the rise on the stone courses is 300 mm (blocks of dressed stone 12 inches in height).

The bellcote drawings thus produced were perhaps 90% of the way towards a set of drawings that could be used by a stonemason to cut the stone and construct the bellcote, but they still required further refinement. Executive Officer Brian Andrews has taken this material and, using his knowledge of the grammar and vocabulary of the Gothic Revival along with further actual measurements on the building, has produced the final working drawings for the bellcote. These will be revealed in the next issue of our Newsletter.



*Lester Franks surveyor
Stuart Robertson
takes measurements on
St Patrick's Church,
15 March 2006.*

Pugin's Designs

In this series we are looking in detail at Pugin's designs for buildings, furnishings and objects. An examination of some of his churchyard crosses continues in this issue.

Churchyard Crosses (Part 3)

Pugin's views on 'what is to be regarded as forming a complete Catholic parish church for the due celebration of the divine office and the administration of the sacraments, both as regards architectural arrangement and furniture', as set out in his 1843 book *The Present State of Ecclesiastical Architecture in England*, were nowhere more comprehensively realised than in his magnificent Church of St Giles, Cheadle, Staffordshire (1841–46). In an exquisite fourteenth-century Flowing Decorated idiom—fully paid for by the Earl of Shrewsbury, Pugin's munificent patron—St Giles achieved a level of structural, decorative, symbolic and liturgical plenitude perhaps unequalled in English medieval parish churches, from which it was such a brilliant and wholly original outgrowth. Not surprisingly, its churchyard cross is also Pugin's most splendid.



The churchyard cross, St Giles', Cheadle, Staffordshire.

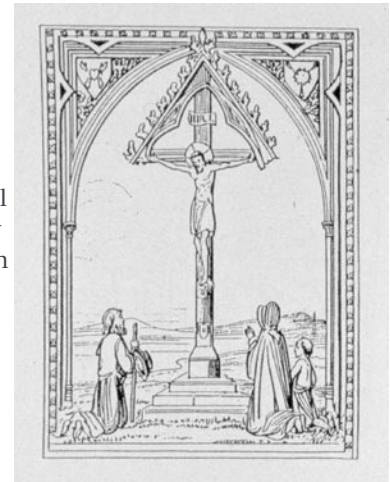
Set amongst tombstones on the north side of the church, its style and decorative repertoire echo that of St Giles' itself. At the top is a Calvary group consisting of Christ on the cross flanked by his mother Mary and St John, the beloved disciple, all beneath a gabled canopy reminiscent of European wayside shrines. Pugin would have been very familiar with these from his travels on the Continent exploring medieval architecture

and art. Indeed, such a wayside shrine appeared in an illustration he drew for one of the cheap reprints of Catholic devotional works published by Thomas Richardson of Derby for the Catholic Book Society. The flanking figures stand on curved brackets, an arrangement that Pugin used in a number of his processional cross designs.

The octagonal shaft has richly foliated ornament to its capital and non-cardinal faces. On the top of the base are symbols of the four Evangelists, proclaiming the Gospels to the four corners of the earth, then on its cardinal faces are carved fountains, their streams of water flowing into chalices. David Higham and Penelope Carson, in their 1997 work, *Pugin's Churches of the Second Spring*, have succinctly interpreted the meaning of these fountains as follows:

'as the Bible's four rivers watered paradise in every direction, so the grace of redemption flows from the hill of Calvary with the new tree of life, the cross, down to all generations, past, present and future'.

When contemplating Pugin's works it is always well to recall the principle enunciated on the first page of his most influential work, *The True Principles of Pointed or Christian Architecture* (1841), namely, that: 'In pure architecture the smallest detail should have a meaning or serve a purpose.' His Cheadle churchyard cross is a perfect illustration.



Pugin's illustration of a wayside shrine, the frontispiece in Vol. 1 of the Catholic Book Society's 1843 cheap reprint of George Hay's 'The Sincere Christian Instructed in the Faith of Christ'.



Head of a Pugin processional cross incorporating a Calvary group. The crucifix itself is cast from a late medieval specimen; the curved brackets with the figures of Mary and St John, the knot and the shaft are Pugin's.

Pugin's Australian Built Heritage

This series deals in some detail with the surviving Australian buildings to Pugin's designs, describing their construction history and analysing them, including later additions and modifications. We continue our examination of his delightful little village Church of St Francis Xavier, Berrima, in the Southern Highlands of New South Wales.

St Francis Xavier's, Berrima (Part 3) - The Design (Continued)

Tall slender lancet windows, typical of the Early English period, lit the nave and chancel. Those in the nave north, west and east walls had simple mouldings, consisting of just one small step in the splay, whereas the paired lancets in the chancel north wall as well as the triple lancets in the chancel east wall had more complex mouldings. The trinity of lancets had a subtle, almost imperceptible, Pugin touch. The central light was 2 inches (5 cm) wider than the outside lights, contributing to the overall balance and harmony of the composition.



St Francis Xavier's chancel.

These more elaborately developed elements in the chancel were so treated by Pugin for reasons of propriety. In *True Principles* Pugin had defined propriety as an essential attribute of a building, whereby '*the external and internal appearance of an edifice should be illustrative of, and in accordance with, the purpose for which it is destined*'.¹ For churches this meant that the chancel should be the most highly elaborated part of the building because it was, in Pugin's view, the most solemn and sacred part of the edifice.

The nave west gable was surmounted by an elegant bellcote, a structure that by its size and position was the key element in completing the impressive balance and harmony of the building's simple external composition. In his 1841 *Dublin Review* article Pugin had described how: 'In very small churches, of exceedingly simple design, we occasionally find belfreys [sic], in the form of perforated gables, or turreted projections, carved up at the end walls, and surmounted by stone crosses.'² These took the place of the bell towers that were a part of larger churches. Pugin generally placed them on the nave west gable,³ although in a handful of his designs they were on the nave east gable.⁴

The nave roof was supported by arch-braced collar tie and king post trusses, their wall posts resting on moulded corbels.⁵ This truss type was not infrequently used by Pugin in his designs for churches both large and small, including: St Paul's, Oatlands; St Patrick's, Colebrook; St Mary's on the Sands, Southport; St George's Cathedral, Southwark; and St Barnabas' Cathedral, Nottingham. They were used for nave and—occasionally—chancel roofs.



The nave roof structure.

The sedilia, or clergy seats, were simple in form, with moulded trefoil heads. This was Pugin's norm for such furnishings in his Early English church designs, as evidenced by the sedilia in St Mary's Uttoxeter, Our Lady & St Wilfrid's, Warwick Bridge, and the Lady Chapel in St Barnabas' Cathedral, Nottingham. This form, with its delicately moulded arches, was typical of the first half of the thirteenth century,⁶ as, for example, in Coulsden Church, Surrey.



The sedilia.

Medieval English sedilia were either stepped or level (as in the case of Berrima), the priest always occupying the easternmost seat with the deacon and sub-deacon to his west, according to the Use of Sarum. In the Roman Rite the priest occupied the central seat, requiring sedilia to be level so that the priest would not be seated lower than the deacon. Pugin designed sedilia of both types, however, in his Australian church designs the sedilia were always level, their ambiguity making them suitable for either the Roman Rite or the Use of Sarum.

The piscina, to the east of the sedilia, had the same trefoil-headed arch, and the underside of the bowl would have doubtless been intended for foliated carved ornament.⁷

Berrima's Easter sepulchre, in the chancel north wall opposite the sedilia, was in the form of a rectangular recess. This implies that Pugin was making provision for a portable sepulchre of wood being placed in the recess during the Sarum Use Easter rites. Such sepulchres were by far the most common type in medieval English churches.⁸ Rarer were special structures of masonry, like the splendid and well known Flowing Decorated examples in Hawton Church, Nottinghamshire, and Heckington Church, Lincolnshire, or chest tombs, sometimes canopied, such as that in Porlock Church, Somerset. Generally, Pugin's Easter sepulchres were of the latter two types, exemplified by the stunning polychromed and gilded stonework in St Giles', Cheadle, and the tomb type in St John's Hospital Chapel, Alton.

There were holy water stoups in the porch west and east walls. Being situated in the porch and thus outside the church proper they also conformed to Pugin's 1841 *Dublin Review* exposition. In this respect he had stated:

Holy water stoups were generally hollowed out of the porch walls, and frequently built in niches on either side of the external arch, as at Bury St. Edmund's; all stoups for hallowed water should be placed *outside* [Pugin's emphasis] the building.⁹

The accompanying table demonstrates the conformity of the Berrima design with Pugin's published views on what constitutes 'a complete Catholic parish church for the due celebration of the divine office and administration of the sacraments, both as regards architectural arrangement and furniture'.¹⁰

Element

Bellcote as alternative to steeple
West door as ceremonial entrance
South porch as congregational entrance
Holy water stoup(s) in porch wall,
not inside nave
Doom painting on nave east wall
Rood screen, without a loft,
across chancel arch

Conforms

Yes
Yes
Yes, but see note

Yes
Yes

Yes

Notes

On nave west gable
-
On antipodean north side

In west and east walls
-

By analogy with St Gregory's,
Queanbeyan, but not
constructed
-
-
-
-
-
Two steps
Two steps remain in the
chancel, and the altar would
have had a footpace

To be continued.

New Friends of Pugin

We welcome:

Bishop James Grant

Mrs Rosemary and Dr Antony Kaines

Mrs Anne and the Hon. Graham Prior

Lady Alexandra Wedgwood

Parkville, Victoria

Tusmore, South Australia

Mile End, South Australia

Dorking, England

Donations

Our thanks to Lady Alexandra Wedgwood for her kind donation.

¹ Pugin, *The True Principles of Pointed or Christian Architecture*, John Weale, London, 1841, p. 50.

² [Pugin], 'Present State', op. cit., p. 319.

³ At least sixteen of Pugin's designs had a nave west gable bellcote, including: St James', Reading; St Marie's on the Sands, Southport; St John's Hospital Chapel, Alton; Our Lady & St Wilfrid's, Warwick Bridge; St Francis Xavier's, Berrima; St Stephen's, Brisbane; St Paul's, Oatlands; St Lawrence's, Tubney; St Augustine's, Solihull; the Assumption, Bree; Our Blessed Lady & St Thomas of Canterbury's, Dudley; St Andrew's, Cambridge; St Winefride's, Shepshed; St Charles Borromeo's, Ryde; St Alphonsus', Barntown; St Peter's College Chapel, Wexford.

⁴ St Anne's, Keighley; Jesus Chapel, Ackworth Grange, Pontefract; St Austin's, Kenilworth; St Patrick's, Colebrook.

⁵ As constructed the corbels were left for later carving. This has never happened.

⁶ Francis Bond, *The Chancel of English Churches*, Humphrey Milford, London, 1916, p. 185.

⁷ Which it did not receive, in common with the dripstone terminations to doors and windows and the nave truss corbels.

⁸ Bond, op. cit., pp. 232–3.

⁹ [Pugin], 'Present State', op. cit., p. 320.

¹⁰ *ibid.*, pp. 312–42.