

April 2007

Number 10

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Welcome to the tenth Friends Newsletter.

We complete our treatment of the landscape architecture consultancy for St Patrick's Church, Colebrook. Consultants Leslie Gulson and John Miller engaged an arboriculturalist to identify the original plantings on the site, and two apple trees and one pear were amongst the plantings. We have pre-ordered the three fruit trees. The apple trees are an old variety called Yarlington, which is also the name of a pioneer settlement in the hills behind Colebrook. Perhaps it originated there.

This issue sees the completion of our series on churchyard crosses. How fortunate are we to end with so much information about the original churchyard cross in St John's Church, Richmond, Tasmania, and to have been given the very special photograph by Friend of Pugin Pip Brettingham-Moore, taken circa 1934.

Our website designers hope that this Newsletter will be up on our rebuilt website, which will go from strength to strength each month. However we will not be able to continue the updating, especially the galleries, until week three of May as Brian and I are leaving for Europe on Easter Saturday, hence the April Newsletter very early in April.

We begin our research in London at the Victoria and Albert Museum studying the possible design provenance of a remarkable series of Pugin-designed crucifix figures in Tasmania.

We then visit south-eastern Ireland to study and document Pugin buildings there, including St Aidan's Cathedral, Enniscorthy, the former Presentation convent, Waterford, St Peter's College Chapel, Wexford, and churches in Bree, Gorey, Ramsgrange, Taggart and Barntown. It is important to experience these buildings because they are probably closest in character to Pugin's Australian works.

Expect to read about Pugin's Irish buildings in our forthcoming Newsletters.

We take this opportunity to wish you a blessed Easter season.

With kind regards,
[Jude Andrews](#)
Administrative Officer

*Brian Andrews discusses Pugin's former St Winefride's Church, Shepshed, Leicestershire, with Friend of Pugin Maria Myers, April 2004.
(Photo: Nicholas Callinan)*



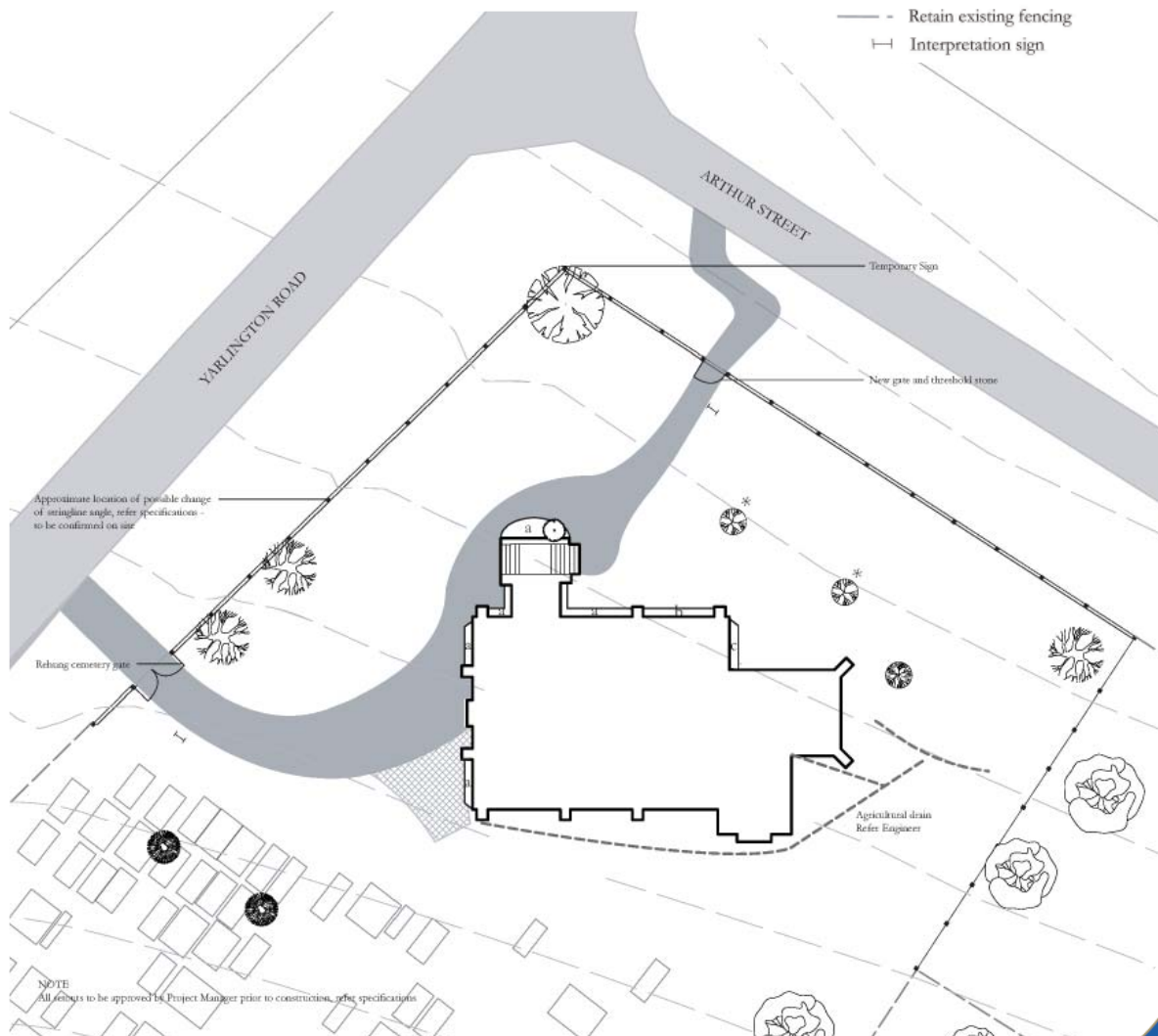
The Renaissance of St Patrick's, Colebrook

Continuing our news of conservation activities, we present the second of a two-part report on the landscape architecture consultancy currently nearing completion. As stated in part one, the policies in the Landscape Conservation Management Plan will guide the recovery and reinstatement of the church's historic environs as well as the sensitive and appropriate development of the site. We have extracted some of the key policy recommendations and present them below.

The accompanying landscape set-out diagram and its key should hopefully help you to visualise the planned landscape works.

(On Right) Landscape set-out plan key. (Ferndene Studio)

The landscape set-out plan. (Ferndene Studio)





The landscape form

The church in its landscape setting, as illustrated in 1890s-1917 photographs, should be used as a basis for recovery and reinstatement of the form of the historic environment setting of St Patrick's church. Former landscape elements which detract from appreciation of St Patrick's by their absence are to be reinstated.

Consistent with this policy:

- The churchyard cross should be restored
- Historic fences are to be re-instated with detail to reflect that discernible in the photographs as informed by knowledge of practices of that period
- The Yarlington Road double gates are to be rehung and a complementary gate fabricated for Arthur Street
- Planting should be selectively reinstated, introducing species consistent in form and foliage with those in the photos and of species and cultivars known (or likely) to have been available in Tasmania in 1850s-90s
- Any re-instatement of trees should have consideration of vegetation posing a threat in terms of security, fire hazard and roots, as well as optimizing impacts on winds and retention of views to and from the church from Colebrook and surrounds

Extent of the historic churchyard

The historic extent of the St Patrick's churchyard including the frontage areas and the area occupied by the cemetery should be clearly defined and easily identifiable.

Consistent with this policy:

- The extent of the churchyard should be fenced consistent with location, detail and probable construction detail of historic fencing
- The cemetery should be re-integrated with the churchyard
- The post 1967 enlargement of the cemetery should be recognisable as recent but not made prominent
- Any future enlargement of the cemetery should allow the original extent of churchyard and grounds to be discernible and should be undertaken

in a manner consistent with the traditional (English) churchyard as advocated by Pugin and as realized in the existing churchyard

- Any future works on adjacent church land are not to be visually prominent from within the churchyard and to be of a style sympathetic to but not readily confused with historic styles and forms

Removal of intrusive items

Items identified as intrusive should be removed or modified in accordance with historical evidence, except where retaining that item serves a greater conservation purpose.

Consistent with this policy:

- The toilet behind the sacristy is to be recorded and removed
- The two sections of fencing separating the cemetery from the balance of the churchyard are to be removed once the churchyard boundary is fully fenced

Retention of views

Reinstatement of the historic environment should be accomplished in such a way as to preserve key views of the church from the village, Richmond Road and Mudwalls Road and views to the village from the church. Obstructing or distracting elements, such as power poles, should be removed.

Consistent with this policy:

- The Pugin Foundation is to co-operate with Council to ensure longer views to the church from within the town are maintained including management of development and planting in road reservations, public areas and on private land
- The Pugin Foundation to co-operate with Council to ensure that the planning scheme reflects the need to preclude development behind or above St Patrick's

Adaptation for continuing use

New elements introduced into the churchyard should be restricted to the minimum practical, i.e. what is necessary to support continuing use as a place of worship and comply with statutory requirements. Any



new works in the balance of church land are required to be of as little visual presence as practical and detailed with a simple contemporary design recognisable as a modern element but not individually prominent, having a scale and colouring not dissimilar to historic elements.

Signage and interpretation

Signs are required to identify St Patrick's church, to provide contact details and possibly details of services. In addition, signs may be required in association with fundraising during the conservation period. Any signs in the churchyard would be a new element and should be as discreet and of as low visual prominence as practical.

Consistent with this policy:

- Most interpretation of the heritage values of St Patrick's is to be provided through off-site material, information available from the Friends of Pugin or at open days
- Any permanent signs are to be located to the side of entries and as far from the church building as practical; as small a size as practical; construction to be unremarkable and sign posts relatively inconspicuous; background colours of signs to be similar in tone to the background to the view and similar to but noticeably distinguishable from colours used in historic restoration

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 concludes in this issue.

Churchyard Crosses (Part 10)

The Pugin-designed exemplar stonework that Bishop Willson brought out to Van Diemen's Land in 1844 was intended for widespread replication across his far-flung diocese. Crosses were no exception, being applied to the gables of churches as well as to churchyard crosses, and even to a tomb.

The churchyard cross in the historic cemetery behind St John the Evangelist's Church, Richmond, was the same in design as the original one beside St Paul's, Oatlands, described and illustrated in Newsletter 9, but with one difference in execution. The

stone carver never got around to carving the moulded capital at the top of the shaft and it remained a shapeless blob. Our image dates from 1934–5 and has been kindly supplied by Friend of Pugin Pip Brettingham-Moore of Richmond. It shows Pip with her mother Sheila and younger brother Michael sitting on the three-step plinth. In the background is the Puginesque Cassidy family monument.

The Cassidys were a pioneering Catholic family of the Richmond area. John Cassidy, who had arrived in the district in 1810, gave the land upon which the church and cemetery stand. Both the

churchyard cross and the Cassidy monument stood over a substantial brick-lined Cassidy family vault consisting of a hallway and three rooms accessed via a stairway. (I am indebted to Lance Cosgrove for information on the vault.)



*The Richmond churchyard cross, c.1934–5.
(Photo: courtesy Pip Brettingham-Moore)*

In the late 1930s the vault collapsed, the monument and churchyard cross falling into the hole and breaking up. In the late 1990s some components of the churchyard cross were salvaged and re-erected on the liturgical north side of St John's Church as a memorial to the Irish Presentation sisters—whose first Tasmanian presence was in Richmond—but with the shaft shortened and with a modern, very un-Pugin-like cross.

It is intended in due course to restore the churchyard cross to its original form although it is unlikely that it will be returned to its original position. The reason is that this part of the cemetery lies alongside the steep and crumbling bank of the Coal River. Over the years some historic headstones have been precipitated into the river as a result of decay of the bank, so it would be imprudent to re-erect the cross there.

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. In this issue we continue our examination of St Stephen's, Brisbane.

St Stephen's, Brisbane (Part 2) The Design (Continued)

The north and south walls of the nave were pierced by lancets with moulded splays, one to each bay, ¹ their dripstone mouldings continuing as a string course the full length of the walls. A second, strong, string course under-girded the sills of these windows. There were angle buttresses in the plane of the nave east wall, while the porch and nave façade corners had diagonal buttressing.



The façade of St John's Hospital Chapel, Alton. (Photo: Nicholas Callinan)

The west front composition, with its diagonal buttressing, bellcote and five-light Perpendicular window, was strongly reminiscent of the façade that Pugin had designed for the Chapel of St John the

Baptist's Hospital, Alton, Staffordshire, in 1839.

But there was a singular touch that seems to have been one of the fruits of a sketching tour that Pugin made of the Scottish Lowlands in October 1842, during which, on the 20th of that month, he had visited the ruins of

Melrose Abbey. ² This was some seven weeks before he despatched the package of plans for Archbishop Polding. ³ The remnants of the five-light tracery in the chancel east window at Melrose have an unusual cusped lozenge in the central light. Pugin, whose design details were not infrequently inspired by medieval work that he had recently studied and sketched, inserted such a lozenge in the central light of the west window for the plans used at Brisbane.

Indeed, the whole of the west window tracery design is evidently a simplified version of the Melrose window.



The Chancel east window, Melrose Abbey.



The interior looking west. (Photo: Stephen Kerin)

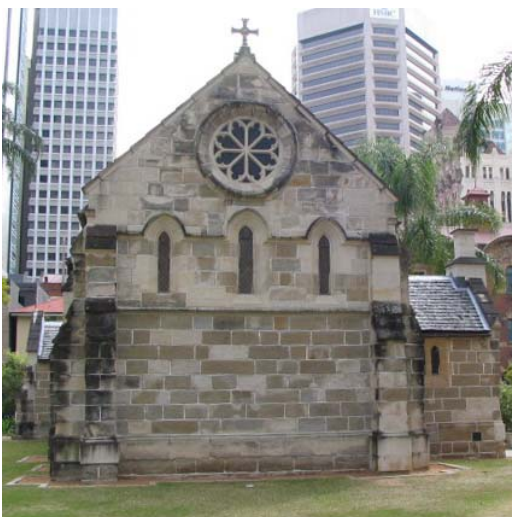


An early sketch of St Stephen's Church. Note, the gabled structure to its left is not part of the building.



*St Wilfrid's, Hulme, from the north-east.
(Photo: Brian Andrews)*

The chancel was strengthened by angle buttresses, including one in its south wall marking the junction of the two chancel bays. Lancet windows with dripstone mouldings lit the north and south sides of the easternmost bay, the south wall having a strong string course as for the nave. For his chancel east wall composition, Pugin again looked back to a previous arrangement, in this case the Early English St Wilfrid's Church, Hulme, Manchester, design of 1839. In both designs a trinity of lancets, the central one being slightly taller,⁴ were surmounted by



a traceried wheel window. The wheel had a moulded surround, the dripstone mouldings of the lancets were tied together with a string course extending between the buttresses, and the whole composition was tied together at the lancets' sill level by a strong string course.

The present wheel window tracery is not entirely convincing, being an outcome of the extensive 1997–8 restoration works on the building, the only evidence available at that time being a wooden 'replica' of the tracery that had been inserted earlier in the twentieth century to replace the near totally disintegrated stonework.

The little sacristy against the chancel north wall had a west door, paired lancets in the east wall and a typical Pugin chimney abutting its north wall.

Although the bulk of the design was Early English the pitch of the roof was dictated by the building's Perpendicular façade, so it was shallower than that which Pugin habitually employed for purely Early English designs.⁵ Internally, this shallower pitch had an impact on the nave trusses. They were of the arch-braced collar tie and king post type so widely used by Pugin,⁶ but because of the roof geometry the arch was a continuous curve that landed on the corbels supporting the wall posts. Again, because of the shallow roof pitch the moulded chancel arch was barely pointed, being nearly semi-circular in form.

The church had the usual fittings, including sedilia with level seats in the chancel south wall,⁷ a piscina to the east of the sedilia and holy water stoups in the porch east and west walls.⁸ **To be continued.**

*St Stephen's east end.
(Photo: Stephen Kerin)*

1 Except for the second bay from the west end on the south side where the porch was located.

2 Pugin's diary for 1842, National Art Library, Victoria and Albert Museum, Pressmark 86 MM 61, L5163 1969.

3 *ibid.* The plans were despatched on 10 December 1842.

4 A typical Pugin elegant compositional touch

5 And so it was in medieval work. Indeed, where Early English churches underwent partial rebuilds in the Perpendicular style, sometimes attended by a lowering of the roof pitch, the impress of the original steeper-pitched Early English roof can occasionally be seen in the stonework of the abutting wall.

6 See *Friends Newsletter* No. 3, September 2006, p. 4.

7 None of Pugin's Australian church designs had stepped sedilia. Nevertheless, they were furnished for the Use of Sarum as evidenced by Easter Sepulchres in several of them as constructed.

8 A discussion on these fittings is given in *Friends Newsletter*, *op. cit.*, p. 5.