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Welcome to the twelfth Friends Newsletter.

This month we celebrate the twelfth issue of the Friends of Pugin Newsletter, where for one year we have had the privilege of bringing you ground-breaking original research about the richness of Pugin's prolific career. Thank you for being with us one year on in the life and works of the Pugin Foundation and for your wonderful comments about your enjoyment and delight in your Newsletters and in our website.

We are marking the Pugin Foundation Friends' first anniversary with the launch of an Appeal for the reconstruction of the triple bellcote for St Patrick's Church, Colebrook. Would you like to be a part of this exciting and historic project?

A unique opportunity exists for you to contribute to the reconstruction of the bellcote by dedicating one or more of the bellcote's components: gable cross, bells and stones. As a contributor you will receive

a certificate signed by the Archbishop of Hobart, a patron of the Pugin Foundation, attesting to the dedication of the component(s). The certificate will recognise your dedication and indicate the position of your component(s) on the bellcote. Your name will be inscribed in a book of donors, to be kept on display in the restored church. This Appeal is being conducted through the National Trust of Australia (Victoria) and all donations of $2 and over are tax deductible. We commend the Appeal to your generosity and we are certain that you will derive much satisfaction in the knowledge that your contribution is helping to bring back to its completeness a highly significant building by England's greatest early-Victorian designer.

For those Friends with internet access, keep looking at our website as we bring you the progress from his Oatlands workshop where heritage stone mason, Robert Whitney, is cutting and dressing the huge stone blocks ready for the reconstruction of the bellcote late August, early September. And yesterday the French bronze bells arrived in Hobart from Hervey Bagot in Adelaide, where they have been tuned especially for Colebrook to ring out in the beautiful Coal River valley, over 100 years after the original bellcote was destroyed.

We are absolutely delighted to announce that Pugin Foundation Director Allan Myers QC and his wife Maria have both been made officers of the Order of Australia in the 2007 Queen's Birthday Honours list. Allan and Maria's most generous financial support and enthusiasm for the conservation of Pugin's Australian heritage have been instrumental in the establishment

Stonemason Robert Whitney marks out a Colebrook bellcote stone for cutting (Photo: Brian Andrews)..

and the ongoing activities of the Pugin Foundation. Both are also Friends of Pugin.

We trust that you will continue to be ambassadors of the Pugin Foundation as we begin the second year of significant conservation activities.

With kind regards,
Jude Andrews
Administrative Officer

The Pugin News Worldwide
St Paul's, Oatlands

The stump of the destroyed St Paul's, Oatlands, churchyard cross, 13 July 2007 (Photo: Brian Andrews).

We regret to report the destruction by vandals on 6 or 7 July 2007 of the Oatlands churchyard cross, erected in 2002 to replace the long gone original (see Newsletter 9 for details). The site is vulnerable nowadays because there is no longer a presence in the parish house next to the church.

It would appear that the vandals used a long hose near the house as a rope, snapping the shaft just below its capital, the cross proper shattering as it hit the ground. We can only hope that the cross,

one of a handful of Pugin churchyard crosses worldwide, can be speedily restored.

Pugin's Designs

In this series we are looking in detail at Pugin's designs for buildings, furnishings and objects. We continue an examination of his lectern style pulpits in this issue.

Lectern Pulpits (Part 2)

Early in 1845 Pugin designed an exquisite small church, St Peter's, to be built in Marlow, Buckinghamshire, at the expense of an eminent local convert Charles Robert Scott Murray MP of nearby Danesfield. The foundation stone was laid on 2 July 1845 and it was opened a year later on 30 July 1846.

St Peter's was one of a group of asymmetrically composed churches dating from Pugin's mature years consisting of a nave with separately expressed chancel, sacristy and a single aisle with a steeple at its west end. Its walls were of knapped flintwork characteristic of region—Pugin's mature designs showed fidelity to place, a quality not generally followed by his hoard of followers—and it had a full complement of liturgical furnishings including an elegant Caen stone rood screen. Miraculously, this has survived.[1]

An account in the *Tablet* of the church's opening described this screen in considerable detail, adding: 'The stone pulpit appears as a member of this screen, the sculpture and projection only indicating its use.' It was one of

St Peter's, Marlow, interior showing the lectern pulpit to the left of the rood screen (Photo: Nicholas Callinan).

Pugin's lectern pulpits, its uncharacteristic unobtrusiveness clearly capturing the reporter's attention.

One hundred and forty years later, the radical simplicity of Pugin's design would still draw comment. Architectural historian Andrew Saint wrote: 'The pulpit ... is exquisitely simple—just three angular chunks of shaped and chamfered ashlar, with the Paschal lamb and flag carved in a quatrefoil on the long face.'[2] And, indeed, with a sloping book rest as its top, that is all the pulpit comprises.

[1] Its composition broadly follows his earlier screen design (1843) in St Paul's, Oatlands.

[2] Andrew Saint, 'Pugin's Architecture in Context', in Paul Atterbury (ed.), *A.W.N. Pugin: Master of Gothic Revival*, Yale University Press, New Haven., 1995, p. 80.

Pugin's Irish Works

Pugin's Australian works are best understood in the context of his many designs for buildings in England and Ireland. To this end we are running an occasional series, initially, on his Irish buildings in south-east Ireland. We commence with his Church of St Michael the Archangel, Gorey.

St Michael the Archangel's, Gorey (Part 1)
Introduction

Pugin's involvement in Ireland spans much of his mature career, from early designs of 1838—Bree, Ramsgrange, Wexford—sharing some of the details of his first English churches, to his great 1845 scheme for St Patrick's College, Maynooth, incomplete at the time of his death in 1852.[1] St Michael's, Gorey, designed in 1839, also shares some details of his early works but is the first of his Irish designs to incorporate identifiably Irish motifs.

Background

When Pugin started designing churches for English clients in 1837 he could already draw for inspiration upon an unrivalled fund of knowledge of the grammar and vocabulary of English medieval architecture. It was the fruit of extensive travel and study that had started when he was at the tender age of six in the company of his father, the architectural illustrator Auguste Charles Pugin.[2] Such was not the case for his knowledge of the distinctive aspects of Irish medieval architecture. Before he executed the Gorey design he had been to Ireland on just two occasions. In June 1838 he spent a total of six days in Dublin and in the south-east, where he had visited Wexford and Waterford.[3] Then in May of the following year he had been in Dublin and the south-east for a further five days.[4] This was sufficient for him to experience some salient details of Irish architecture but not, as we shall see, enough for him to use them with the same certain knowledge of their historical context as he could with his English designs.

The town of Gorey lies near the coast just over midway from Dublin to Wexford in Ireland's south-east. For many decades before the present church was built local Catholics had worshipped in a modest thatched chapel some distance out of the town in what is now St Michael's cemetery.[5] It was the generosity of Sir Thomas Esmonde, one of a handful of Catholic gentry in the Ireland of the time, in securing land on the outskirts of Gorey in 1836 and then donating it to the Church that made the building of a worthy place of worship at last possible.[6]

With a suitable plot of land obtained, Sir Thomas and his friend Canon Patrick Synnott, Parish Priest of Gorey, approached Bishop James Keating who gave 'enthusiastic approval for the building of the new St. Michael's'.[7] Now Keating was a close friend of Daniel O'Connell, the Liberator, and it is interesting to speculate whether it was through this connection that Sir Thomas was to gain the services of Pugin as architect.

Pugin was a very close friend of Fr (later Bishop) Robert William Willson and would in due course design all Willson's buildings and requisites for the new Diocese of Hobart Town. Willson, when in charge of the Catholic mission in Nottingham, held a licence for a 'private lunatic asylum for Catholics in his house'.[8] On one occasion 'Mr. John O'Connell, brother of the great Dan, of immortal memory, was placed in his house; and the "Liberator" became an intimate friend of Mr. Willson in consequence of his frequent visits to Nottingham, Mrs. O'Connell residing there at times for six months without intermission'.[9] This would have been 1836.[10]

It is conceivable that Pugin called in to Gorey during his May 1839 visit to Ireland, as his travels from Dublin to Wexford and Enniscorthy would have had him in the vicinity. Be that as it may, his diary entry for 22 June 1839 recorded 'Sent off drawings to Gorey.[11] Additional drawings were despatched on 19 August 1840.[12]

The Design

Pugin's drawings were for a large cruciform building in the Romanesque style, that is, the round-arched style of architecture that was based more or less on Roman art. It had gradually developed and prevailed across Europe from about 600 until the advent of Gothic, with its pointed arch repertoire, around 1200. Pugin only adopted the Romanesque on three occasions, all early in his career; in his 1837 design for St James', Reading, for the crypt below his Gothic St Chad's Cathedral, Birmingham, designed in 1839, and at Gorey.

St Michael's would be the first of six designs by Pugin for large cruciform churches with a crossing tower and spire.[13] The frontispiece to Pugin's Apology for the Revival of Christian Architecture, 1843, showcasing twenty five of his designs in a wonderfully romantic montage, depicted St Michael's with a spire atop its crossing tower. But in

this drawing Pugin had chosen not to show some of his actual buildings, perhaps no longer happy with these earlier efforts, and he may equally have chosen to show a spire on St Michael's because it made for a more impressive composition. However, the church as opened in 1843 had its tower capped with battlements.[14]

[1] Indeed, never completed according to his designs, the chapel, its most notable element, being added later by J.J. McCarthy.

[2] Volume of MS notes for an uncompleted autobiography by Pugin, in Alexandra Wedgwood, *A.W.N. Pugin and the Pugin Family*, Catalogues of Architectural Drawings in the Victoria and Albert Museum, Victoria and Albert Museum, London, 1985, p. 24.

[3] Pugin's diary for 1838, National Art Library, Victoria and Albert Museum, Pressmark 86 MM 57, L5159 1969.

[4] Pugin's diary for 1839, National Art Library, Victoria and Albert Museum, Pressmark 86 MM 58, L5160 1969.

[5] Walter Forde (ed.), *St Michael's Church, Gorey, 1839–1989*, St Michael's Parish, Gorey, 1989, p. 7.

[6] ibid., p. 9.

[7] ibid.

[8] Thomas Kelsh, *"Personal Recollections" of the Right Reverend Robert William Willson D.D. (First Bishop of Hobart Town), with a Portrait of His Lordship, and an Introduction on the State of Religion in Tasmania, Prior to the year 1844*, Hobart, 1882, p. 13.

[9] ibid.

[10] Correspondence between Willson and O'Connell, Archdiocese of Hobart Archives, CA.6/WIL.440, 441 and 442.

[11] Pugin's diary for 1839, op. cit.

[12] Pugin's diary for 1840, National Art Library, Victoria and Albert Museum, Pressmark 86 MM 59, L5161 1969.

[13] The others, with their design dates, were: Mount St Bernard's Priory Church (1840), only partly completed to Pugin's design; the second design for St Barnabas' Church (later Cathedral), Nottingham (1841); St Mary's Cathedral, Killarney (1842); St Aidan's Cathedral, Enniscorthy (1843); and an unexecuted design for Ratcliffe College Chapel (1843). He also developed an unexecuted scheme in 1839 for St George's (later Cathedral), Southwark, a cruciform church with crossing tower but no spire, and an unexecuted design for Downside Priory Church (1839), again cruciform but with a trinity of spires.

[14] Perhaps this was the subject of Pugin's August 1840 drawings.

St Michael's Church, Gorey, from the south-west (Photo: Brian Andrews).

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 commence our examination of St Augustine of Hippo's, Balmain.

St Augustine of Hippo's, Balmain (Part 1)
Introduction

St Augustine of Hippo's Church, Balmain, in inner suburban Sydney is one of those buildings traceable to the sets of plans for a number of buildings supplied to Archbishop John Bede Polding OSB by Pugin in late 1842. Their origins and nature have been discussed in Friends of Pugin Newsletters 1 and 2 for July and August 2006.

St Augustine's and St Francis Xavier's Church, Berrima, are of particular interest in the history of Pugin's church design implementations for, alone amongst his richly diverse oeuvre, they were constructed from the same set of plans. As such they can shed light on the impact that his way of detailing—or not detailing—his working drawings had on the finished product. We can be sure of their common source for when Polding's vicar-general Henry Gregory Gregory OSB was applying to the Colonial Secretary for government aid in the construction of the Berrima church, he simply referred the authorities to the Balmain plans, stating that the Berrima plans were 'nearly the same ... the difference is not material'.[1] A detailed description of the Berrima design is to be found in Friends of Pugin Newsletters 2 and 3 for August and September 2006.

Construction

In May 1848 land on Balmain hill was conveyed to Archbishop Polding by the New South Wales sheriff, Adolphus William Young, for 'one or more churches, chapels or schoolhouses'.[2] The foundation stone for Pugin's church was laid on 4 September 1848 and tenders were called by the vicar-general for its erection on 18 September, the notice stating that 'the plans and specifications can be seen at Mr John Davis's, near St Patrick's Church'.[3] A stonemason Thomas Cordingley was contractor for the church, being paid the sum of £25 for 'Plans, Specifications and Superintendence' in 1852.[4]

An 1850 engraving of St Augustine's Church (Eris M. O'Brien, Life and Letters of Archpriest John Joseph Therry, *Angus & Robertson, Sydney, 1922, vol. 2, facing p. 260).*

It would seem that a significant addition was made to Pugin's plans, perhaps even before construction work started. A tower with octagonal broach spire was tucked into the north-east angle between the nave and chancel, a door in its north face leading to the priest's door at the west end of the chancel north wall. Between this tower and the chancel north wall a quarter-round projection housed a stone spiral staircase giving access to the tower upper floor. The tower itself was fitted with two sturdy diagonal buttresses. With this addition there was no need for the western bellcote on Pugin's plans, so it was omitted from the construction.

The author of these additions is unclear. Although their composition and vocabulary are literate, they clearly did not form an alternative part of the Pugin plans.[5] Perhaps the architect whose own detail vocabulary most closely matches the additions is the English Pugin follower Charles Francis Hansom (1817–88) who had in fact furnished designs for New South Wales churches to Archbishop Polding during the latter's 1846—48 visit to England.[6] Be that as it may, it seems too long a bow to draw to imagine that Polding would go to such trouble to get additions from Hansom. What is clear is that by adding this steeple Polding gave the little church real presence atop Balmain Hill as seen from the heart of Sydney.[7]

The appearance of the completed church is well conveyed in a delightful 1850 lithographic engraving. Some aspects of this engraving lead one to believe that the perspective view was developed from the working drawings, as was often the case.[8] Nonetheless, the background scene is an accurate depiction of Sydney—including the spire of St James' Anglican Church—as seen from Balmain hill, so the artist must have at the very least drawn this in situ.

St Augustine's was opened and blessed by Archbishop Polding on 5 May 1851.[9] It was outfitted with the usual Pugin liturgical furnishings, including sedilia, a piscina and a rood screen.[10]

Additions and subtractions

By 1861 the population of Balmain stood at 3,482, more than double that at the time of St Augustine's opening.[11] The then parish priest Fr John Joseph Therry decided to enlarge the church, engaging local architect James McDonald to undertake the work.[12] McDonald extended the length of the 40 ft four-bay nave by an identical further two bays, or 20 ft. For extra strength angle buttresses were erected against the nave north and south walls a couple of feet west of the former nave west end. The west wall was painstakingly dismantled stone by stone and re-erected on the lengthened nave, leaving just enough
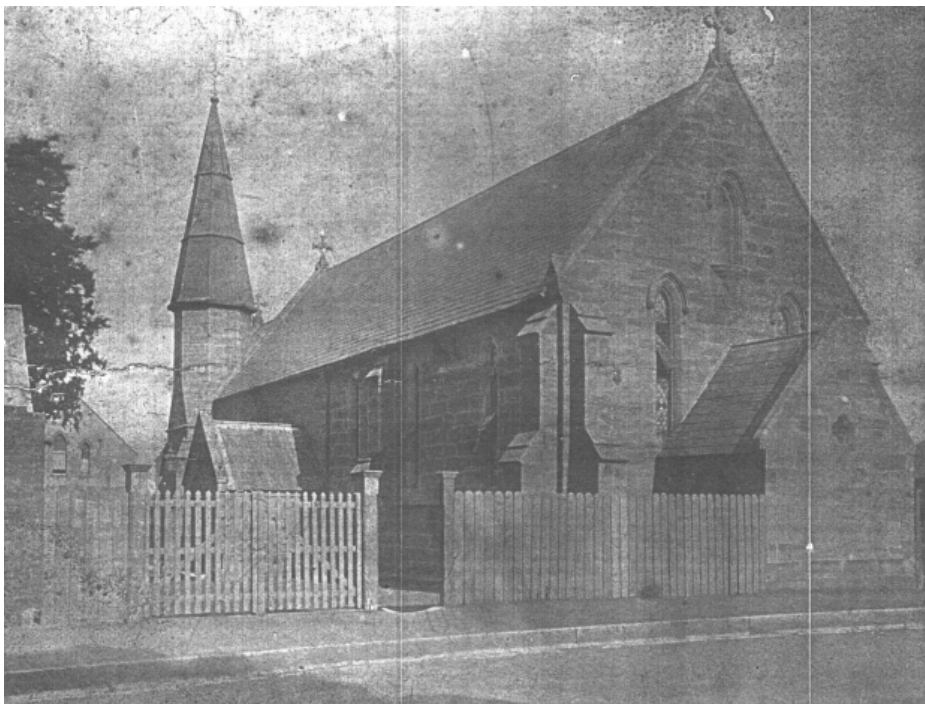
The church as extended by Fr Therry (Photo: courtesy St Augustine's Parish, Balmain).

room inside the Eaton Street boundary for a new west porch. A gallery was erected at the west end of the nave. This work was completed by April 1864.[13] Some time subsequently the plaster was scraped from the chancel north, south and west walls and they had wainscoting applied.

The extended church was not to prove adequate for long. By 1901 the Balmain population had grown to 30,077 and so on 7 October 1906 the foundation stone was laid for a huge new St Augustine's to the designs of Sydney architect A.E. Bates.[14] The only place for this new building on the congested site was directly north of the old St Augustine's, parallel with it and so close that it was necessary to demolish and remove the latter's north porch. Then in 1922, when a new presbytery was built very close to the south side of the old church, again because of site congestion, the sacristy had to be demolished. At some stage the spire was also removed.

With the opening of the new church old St Augustine's suffered much the same fate as St Stephen's, its Brisbane sister church, had after the opening of the new St Stephen's Cathedral there.[15] All the church furnishings were removed, the gallery was dismantled and a low stage area built in the chancel, thereby converting it for use as a hall. It has also seen use as a classroom for the adjacent Catholic primary school. **To be continued.**

Site of the demolished sacristy in the south-east angle between the nave and chancel (Photo: Jude Andrews).

[1] Henry Gregory Gregory to the Colonial Secretary, 22 January 1849, quoted in Eleanor Joan Kerr, Designing a Colonial Church: Church building in New South Wales, 1788–1888, PhD, University of York, Institute of Advanced Architectural Studies, 1977, vol. 2, p. 244. One difference was that the priest's door in the chancel north wall was omitted in the Berrima construction.

[2] Peter Reynolds, *On Balmain Hill: 150 Years of the Catholic Church in Balmain*, Balmain Historical Monograph No. 3, Leichhardt Historical Journal, Balmain, 1998, p. 1.

[3] *Sydney Morning Herald*, 18 September 1848, p. 1d, quoted in Reynolds, loc. cit.

[4] New South Wales State Archives, CSLR 4/3112, 'Clergy – Roman Catholic' 1852, no. 5689, in Kerr, loc. cit.

[5] The stair enclosure is too tightly cramped against the chancel north wall windows.

[6] Such steeples/turrets are a recurring Hansom motif and are to be found *inter alia* on his Woodchester Priory Church, Downside Abbey school building, Clifton College Chapel, St Clare's Abbey Chapel, Darlington, and Ss Peter & Paul and St Elizabeth's Church, Coughton.

[7] This is confirmed by late nineteenth-century photographs.

[8] For instance, a belfry opening is shown on the tower west face that does on appear on the church, capitals and bases that were not executed are on attached columns to the west door, and the iron cross atop the spire is not oriented—perhaps an error in interpreting the drawings.

[9] Reynolds, op. cit., p. 2.

[10] Notches in the chancel arch attest to the one time existence of a rood screen. Whether an Easter sepulchre recess was constructed cannot be determined at present because the area lies behind later wainscoting.

[11] Reynolds, op. cit., p. 4.

[12] ibid.

[13] ibid.

[14] Reynolds, op. cit., pp. 75–6.

[15] See Friends Newsletter No. 11, June 2006, p. 6.

New Friends of Pugin

We welcome:

Mr Marcus Laycock   *Koonya, Tasmania*

Donations

Our thanks to Mr Marcus Laycock for his kind donation