

Included in this edition:

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Welcome to the sixteenth Friends Newsletter.

In our December issue we take this opportunity to thank so many Friends for their most wonderful support throughout 2006 and 2007, but especially for everything that they have contributed in 2007. It has been a significant year in the life of the Pugin Foundation where we have experienced unique

milestones, some of which may not be seen again in our lifetime.

We started the year celebrating the 150th anniversary of St Patrick's Church, Colebrook, with its restored rood screen and rood crucifix, new forward altar and restored floor and sedilia in the chancel. This was a joyous occasion with the first indications of the re-emerging of Pugin's intentions for one of Bishop Willson's churches in the Antipodes.

The stone for the bellcote of St Patrick's Church commenced being cut and dressed in the middle of the year and we began the appeal for the dedication of the stones for the reconstruction. In November we had the traditional dressing and blessing of the three French bells before they were lifted into new homes in the bellcote.

The words of the bells' blessing spoke of their role:

'Bells have a special place in the life of God's people: the peal of bells marks the hours for prayer and calls us to the celebration of the liturgy; bells alert us to important events, both happy and sad, in the life of the Church and the community ... May your people hasten to your church when they hear the call of this bell ...'

The triple gold leafed gable cross was blessed in situ, with Parish Priest Fr Terry Rush climbing to the top of the scaffolding.

On 7 November stonemason Robert Whitney, at left, and Grattan Whitney supervise the hoisting of the William bell into the St Patrick's Church, Colebrook, bellcote (Photo: Jude Andrews).





On 18 November we celebrated the completion of the bellcote with the first official ringing of the bells over the Colebrook valley in the company of many Friends and people from all over Tasmania. This was an emotional and moving experience to have Pugin's triple bellcote with its three bells fully realised for the first time in the world.

We would like to take the opportunity to make mention of the symbolism of the dressing of each bell, especially for the thirty Friends who receive their newsletter in hard copy without the benefits of the email messages that I send out and the Pugin Foundation website.

Ave Maria Bell: the smallest of the three bells rings the Angelus at mid-day each day. This bell was dressed in traditional soft blue ribbons, the colour associated with the Virgin Mary, with Lilies, the flower with which she has been associated for all time, and with Mock Orange for sweetness.



William Bell: the middle-sized bell, representing Robert William Willson, the first Catholic Bishop of Hobart Town, and Father William Dunne, the first priest of St Patrick's Church, Colebrook, who is buried in the adjacent cemetery. The purple ribbons signify the colour for a bishop. A wreath of Honeysuckle crowned the bell to represent the wreath placed on the head of St William of Rochester who, like Bishop Robert William Willson, helped the mentally ill. The roses represent England and the Forget-me-nots the people of Nottingham, Catholics and Protestants alike, who did not want Bishop Willson to leave Nottingham for Van Diemen's Land.



Patrick Bell: the largest of the three bells is named after the patron saint of this church. Green ribbons represent Ireland. The Tasmanian Blue Gum represents all of the Irish priests who bought the faith to Tasmania and also Father William Dunne who was an Irishman. The Hawthorn and Elderflowers represent the homeland of Ireland and the hedgerows which the first settlers bought to Tasmania and planted throughout the Coal River Valley and indeed throughout Colebrook.

From Top: Ave Maria, William and Patrick, dressed with the ribbons and flowers from their blessing, installed in the bellcote (Photos: Brian Andrews).



Friends of Pugin, official guests, visitors and Colebrook residents gather outside St Patrick's to hear the bells ringing (Photo: John Miller).



Friends of Pugin Betty Vincent, Shirley Kerin and Mark Tuckett at the first official ringing of the new Colebrook bells on 18 November (Photo: Jude Andrews).

And so we come to the end of the year with significant progress towards the realisation of Bishop Willson's dream for the village of Colebrook. It has been made possible by so many people: nearly 100 Friends of Pugin throughout Australia, New Zealand and the United Kingdom; the Board of the Foundation and its Patrons; the contractors and consultants; those who dedicated stones and the gable cross; the Friends who cleaned, gardened and demolished; the Parish Priest and the community of Colebrook and St John's, Richmond.

There are too many people to name individually, but particular acknowledgement is given to Maria and Allan Myers whose continued very generous financial and enthusiastic personal support enables the treasury of Pugin's Australian heritage to flourish anew.

We wish you and your families a very happy Christmas.

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

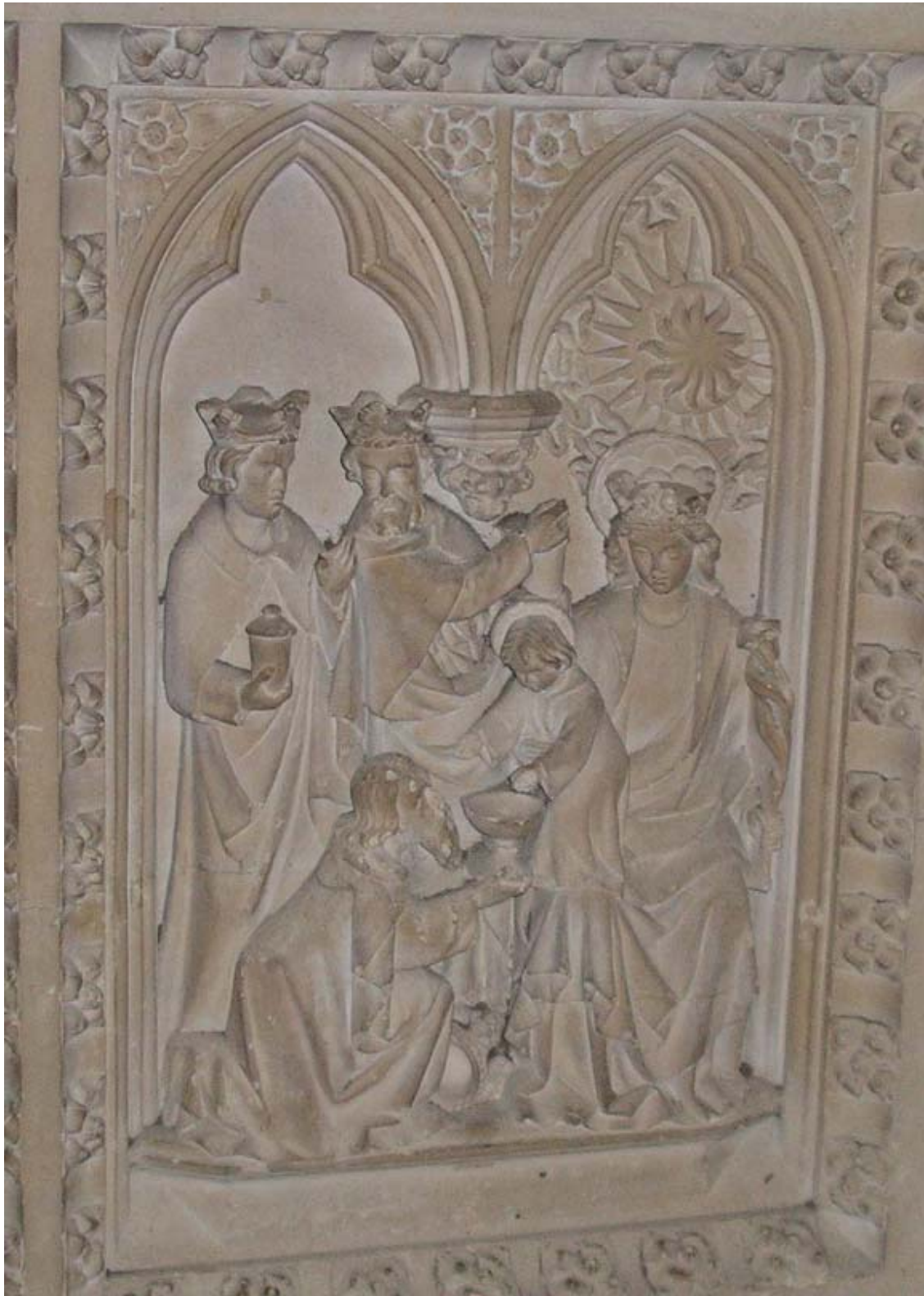
The Colebrook Bellcote

We are proud to present this image of the historic reconstructed triple bellcote, complete with its three bells *Ave Maria*, *William* and *Patrick*. Since 19 November *Ave Maria*, the bell in the top opening, has been sounding the Angelus each day at noon, and all three bells have been playing an old French bell melody each day at 2pm. There are ten such melodies programmed into the controller, with one being played each day in rotation. (Photo: Brian Andrews)



A Pugin Adoration of the Magi

For this 2007 Christmas season we reproduce the right-hand panel from the Lady altar in St Augustine's Church, Ramsgate. It depicts the Adoration of the three wise men, or Magi, and was carved by craftsmen in the employ of George Myers, Pugin's favoured builder. (Photo: Nicholas Callinan)



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 Patrick's, Colebrook.

St Patrick's, Colebrook (Part 3)

The design (continued)

The nave roof was supported by arch-braced collar tie and king post trusses, their wall posts resting on moulded corbels. Undoubtedly the most radical aspect of the pared down astringency of the interior was the nave arcade. This consisted of square columns with neither capitals nor bases, the plain chamfer to their corners continuing up as the moulding to the arches. ¹ Two feet (61 cm) from the floor the chamfers ended in a pyramidal stop.



The rood screen (Photo: Brian Andrews).



The Flowing Decorated tracery in the rood screen that separated the nave from the chancel was of novel reticulated form, echoing that in the chancel east window. It is possible that the chancel roof was supported by simple scissor trusses, a form frequently used by Pugin in his more modest churches. ² However the chancel roof was destroyed in the September 1895 tornado that brought down the bellcote, and any trusses were not reinstated. On the other hand, it may have only ever had the present rafters, as is the case for St Austin's, Kenilworth.

The interior looking east, showing the nave roof trusses and the pared back nave arcade (Photo: Brian Andrews).

The sedilia in the chancel south wall were simple in form, with cinquefoil arches and trefoiled spandrels, of a type typical of the period around 1320, and able to be easily constructed in wood. Indeed, their design was similar to the c.1320 carved stone set in Chesterton Church, Oxfordshire.

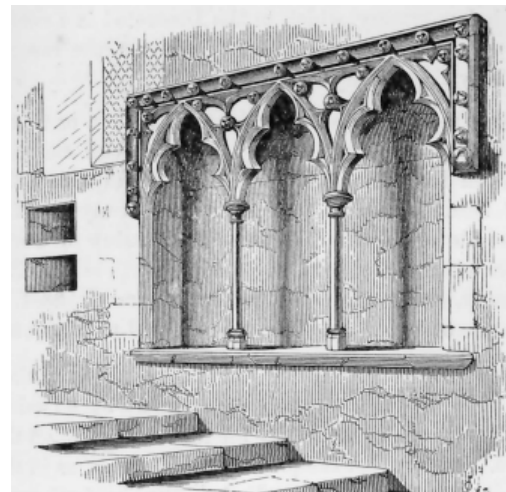
Medieval English sedilia were either stepped or level (as in the case of Colebrook), the priest always occupying the easternmost seat with the deacon and sub-deacon to his west, according to the Use of Sarum. In the Roman Rite the priest occupied the central seat, requiring sedilia to be level so that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



The sedilia (Photo: Brian Andrews).



The piscina (Photo: Brian Andrews).



Sedilia of c.1320 in Chesterton Church, Oxfordshire (John Henry Parker, ABC of Gothic Architecture, 8th edn, James Parker & Co., London, 1894, p. 165).


The piscina, shown on the model to the east of the sedilia, was to be made by copying one of the two stone exemplars that had been brought out to Tasmania on the *Bella Marina* by Bishop Willson in 1844. These had been carved by craftsmen in the employ of George Myers, Pugin's favoured builder.

Likewise, the holy water stoup in the porch west wall of the model was also intended to be copied from one of the two stoup exemplars brought out by Willson. Being situated in the porch and thus outside the church proper it also conformed to Pugin's 1841 *Dublin Review* exposition on Catholic church architecture and furnishings. 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. ³

The accompanying Table (on page 8) demonstrates the close conformity of the Colebrook design to 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'. ⁴

To be continued.



Element	Conforms	Notes
Bellcote as alternative to steeple	Yes	On nave east gable
West door as ceremonial entrance	Yes	
South porch as congregational entrance	Yes, but see note	On antipodean north side
Holy water stoup(s) in porch wall, not inside nave	Yes	One in west wall
Doom painting on nave east wall	Indeterminate	
Rood screen, without a loft, across chancel arch	Yes	
Separately expressed chancel	Yes	
Sedilia in chancel south wall	Yes	
Sacrarium, or piscina, in chancel south wall east end	Yes	
Easter sepulchre in chancel north wall	Probable	Any evidence destroyed by fall of bellcote in 1895
Sacristy against chancel south wall	Yes	
Chancel at least one step above nave	Yes	One step
Altar three steps above chancel floor	Possible	Only one step constructed

Footnotes

¹ Needless to say, no colonial architect in his earnest efforts to design a Gothic church would have ever contemplated columns without capitals or bases. Pugin was well aware of such a precedent in European late medieval churches. And they were not unknown in Great Britain, for example, Tenby Church, Wales. Early in his career Pugin designed such an arcade for the nave of St Mary's, Derby (1837).

² For example: St Marie's on the Sands, Southport; St Wilfrid's, Hulme; St Mary's, Uttroter; and probably St Francis Xavier's, Berrima, but here the trusses are covered by a modern ceiling.

³ [Pugin], 'On the Present State of Ecclesiastical Architecture in England', *Dublin Review*, vol. X, May 1841, p. 320.

⁴ *ibid.*, pp. 312–42.

New Friends of Pugin

We welcome:

Mr Robert Goudsouzian

Dr Di & Mr George Tibbitts

Mangalore, Tasmania

Carlton, Victoria

Donations

Our thanks to:

Dr Di & Mr George Tibbitts

for their kind donation.