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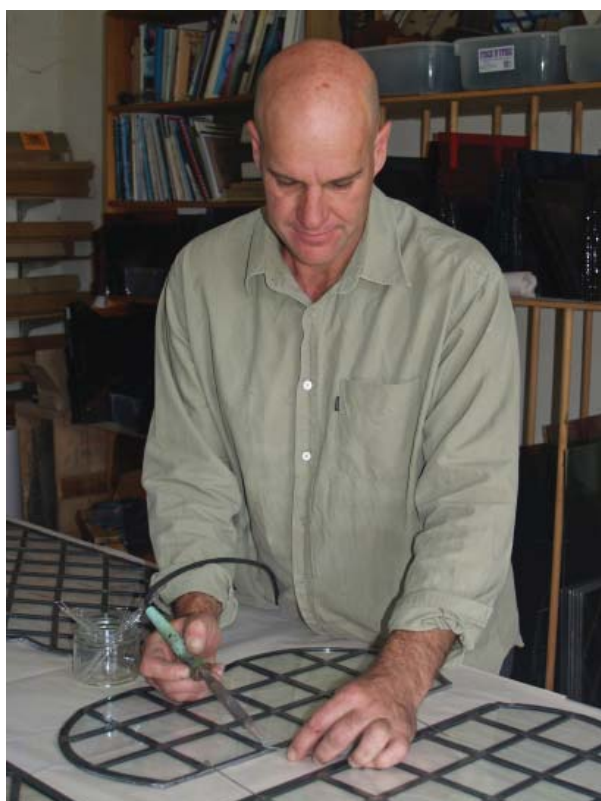
Included in this edition:

- *Metalwork Marvels*
- *Pugin's Designs—Baptismal Fonts & Rood Screens (Part 2)*
- *Pugin's Australian Built Heritage—St Benedict's, Broadway (Part 1)*

Welcome to the eighteenth Friends Newsletter.
We wish you Easter blessings.

The images in my letter this month relate to the conservation of the glass in the windows of St Patrick's Church, Colebrook. Most of the Colebrook glass is crown glass dating from the construction of the church in 1855–56. Until now no work had been done on these windows since they were installed in 1856. The lead had become as soft as plasticine and all of the putty had disappeared. It is little less than a miracle that the windows have survived, given the fierce wind environment. After the present conservation of the crown glass windows there only remains the conservation of the later (1896) chancel window and the north clerestory windows.

Glass conservator Gavin Merrington working on a Colebrook clerestory window in his South Hobart studio (Image: Brian Andrews).



We expect that St Patrick's, Colebrook, will be closed for the duration of the remaining major conservation work from April through until around October of this year. Both the interior and the exterior will be scaffolded. We will bring you progress reports each month in the Newsletter, on our website and through emails.

I am giving advanced notice for your diaries. Executive Officer Brian Andrews will deliver a series of illustrated lectures for ADFAS (Australian Decorative and Fine Arts Society) in and around Melbourne from 28 May to 5 June 2008. The lecture topics are 'Augustus Welby Northmore Pugin (1812-52): In Australia.' And 'All Things Bright and Beautiful: A Ramble through Australian Ecclesiastical Art.'

Occasions like these meet a critical aspect of the Foundation's charter, namely, to make Pugin's Australian heritage more widely known and better understood. Such occasions also provide an opportunity to attract Friends and benefactors to assist the Foundation in conserving the glorious and irreplaceable Pugin Australian legacy.

I will bring you details in the April Newsletter.

Every best wish,
Jude Andrews
Administrative Officer



South clerestory window openings boarded up while their glass is conserved (Image: Brian Andrews).

Metalwork Marvels

Each issue from now we will bring you an exquisite example of Pugin's astonishing creativity in reviving the spirit of medieval metalwork.

Monstrance: designed c.1845–50, made by John Hardman & Company, Birmingham, c.1850–54; plated base metal; 40.5cm high x 23.0cm wide x 19.0cm deep.



Pugin's Designs

In this series we are looking in detail at Pugin's designs for buildings, furnishings and objects. In this issue we continue an examination of some of his baptismal fonts and also some of his surviving rood screens.

Baptismal Fonts (Part 2)

In the prevailing religious climate of the mid-nineteenth century Pugin had limited opportunities to work for Anglican clients. Amongst a small group of commissions was his sensitive and much praised extensive restoration and re-furnishing of the medieval Church of St Mary, Wymeswold, Leicestershire, between 1844 and 1846.¹

He used his favoured builder George Myers for most of the new stone and wooden furnishings. They included a chancel screen, returned chancel stalls, a bier, benches and a lych-gate, all of wood, as well as stone sedilia, piscina, pulpit and baptismal font. The whole of the work was proudly described in a contemporary pamphlet, from which two of our illustrations are drawn.²

The font is situated in a baptistery defined by low wooden railings at the west end of the south aisle adjacent to the south porch entrance. It thus conforms to Pugin's ideal church description as set out in his May 1841 *Dublin Review* article: 'On proceeding through the southern porch, and entering the church, the first object that arrests our attention is the font.'³

The 1844 pamphlet describes the font thus: 'The font is also of Caen stone, from Mr. Pugin's design. It stands in the south-west corner of the south aisle. The eight sides bear reliefs of the Holy Name, the cross, and the Evangelistic symbols.'⁴



An 1846 illustration of the Wymeswold baptistery.

The traditional symbols for the four Evangelists, namely, the angel for St Matthew, the lion for St Mark, the ox for St Luke and the eagle for St John, holding scrolls to represent their Gospel writings, were frequently used by Pugin on his more elaborate fonts.⁵

The Wymeswold font retains its original wooden cover with Pugin's foliated hinges and latch. On the bevelled top edge of the octagonal bowl is incised a scriptural text

relating to baptism and the carving to the sides is deeply sunk, the symbols enclosed in quatrefoils and the bevelled edges decorated with floriated ornament. The underside of the bowl and the octagonal pedestal are moulded, the whole furnishing being in a scholarly fourteenth-century idiom. The font is on an octagonal plinth which has a rectangular extension to one face for the officiating clergyman to stand on.

Footnotes

¹ We are only concerned here with the baptismal font, but an excellent account of the whole program is to be found in Michael Fisher, 'A.W.N. Pugin and the Restoration of St. Mary's Church, Wymeswold, Leicestershire', *Ecclesiology Today*, January 2005, no. 34, pp. 3–15. The article can be downloaded at: www.ecclsoc.org

² *A History and Description of the Restored Parish Church of Saint Mary, Wymeswold, Leicestershire*, London, 1846. Re-printed 1998.

³ [A. Welby Pugin], 'The Present State of Ecclesiastical Architecture in England', *Dublin Review*, vol. X, May 1841, pp. 301–48.

⁴ *A History and Description*, op. cit., pp. 20–1.

⁵ Such as those in: St Chad's Cathedral, Birmingham; St Giles', Cheadle; St Thomas of Canterbury's, Fulham; St John the Evangelist's, Kirkham; and St Mary's, Wymeswold, although not in his own St Augustine's, Ramsgate, where they are depicted as actual figures.



An 1846 illustration of the baptismal font.

*The baptismal font
(Image: Brian Andrews)*

Pugin's Designs — continued



*The St Peter's, Marlow, rood screen
(Image: Nicholas Callinan).*

Rood Screens (Part 2)


In 1845–6 Pugin's favoured builder George Myers constructed a charming small church, dedicated in honour of St Peter, with a separately expressed chancel, north aisle, south porch, sacristy and a north-west spire, in Marlow, Buckinghamshire. Built at the sole expense of the recent Catholic convert Charles Scott Murray MP of nearby Danesfield House, it had an elegant Caen stone rood screen.

Whereas so many of Pugin's rood screens have been destroyed this one has mercifully survived, probably because of the 1969–70 construction of a large new contiguous fan-shaped church by architect Francis Pollen connected to the original building through an opening created by demolishing the

Lady chapel east wall. The old St Peter's then became a day chapel, retaining one of just two remaining stone rood screens.¹

Structurally simple, the screen bears a strong resemblance in its composition to the slightly earlier one in St Paul's, Oatlands, Tasmania—designed in 1843—which will be featured in the next Newsletter. The great difference is in the high quality foliated carving on the Marlow screen.

In the Flowing Decorated style it consists of three bays on either side of a central opening with a traceried ogee-headed arch resting on attached columns having foliated capitals. Like all the tracery this has complex mouldings, including ball-flower ornament, and much excellent foliated carving. The bays have ogee heads resting on attached columns



with foliated capitals below elongated ogee quatrefoil tracery.² The moulded cornice has a trail of foliated ornament. By contrast the base of the screen below the bays is plain stone.

The central crucifix is of wood with some gilding and polychromy, and is flanked by polychromed carved wooden figures of St Mary, on the left, and St John, on the right, these figures standing on carved stone columns. The columns continue the quality

of carving in the screen proper, having moulded floriated capitals, cluster column shafts and moulded octagonal bases.

Marlow's screen has always been greatly admired, being described in glowing terms at the time of the church's opening on 29–30 July 1846 as 'one of the most beautiful features in the building' and consisting of 'few members but these are of extreme beauty'.³

Footnotes

¹ The other, at St Edmund's College, Ware, will be described in a forthcoming Friends Newsletter.

² Readers are reminded that there is a glossary explaining this technical terminology to be found on our website at: www.puginfoundation.org/newsletters/. If you only receive a printed copy of our Newsletters and do not have a copy of the Glossary, sent out some time ago, contact Jude Andrews at the address on the Newsletter front page.

³ *The Tablet*, 1 August 1846, quoted in Peter Taylor, *The History of St Peter's Catholic Church, Marlow, Buckinghamshire*, Marlow, 1996, p. 10.



A detail of the Marlow screen (Image: 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 commence our examination of St Benedict's, Broadway, on the outskirts of Sydney's central business district.

St Benedict's, Broadway (Part 1) *Introduction*

In our July 2006 Newsletter we outlined the background to Archbishop John Bede Polding's securing of a package of designs from Pugin in 1842, including at least five designs for churches of varying sizes to meet the needs of his growing Sydney diocese. Three were for two-compartment buildings, one was for a modest aisled church and another was for a substantial triple-gabled structure. This last, Pugin's largest Australian church design, ¹ would be utilized in the 1840s for a church not far from the heart of Sydney.

The design

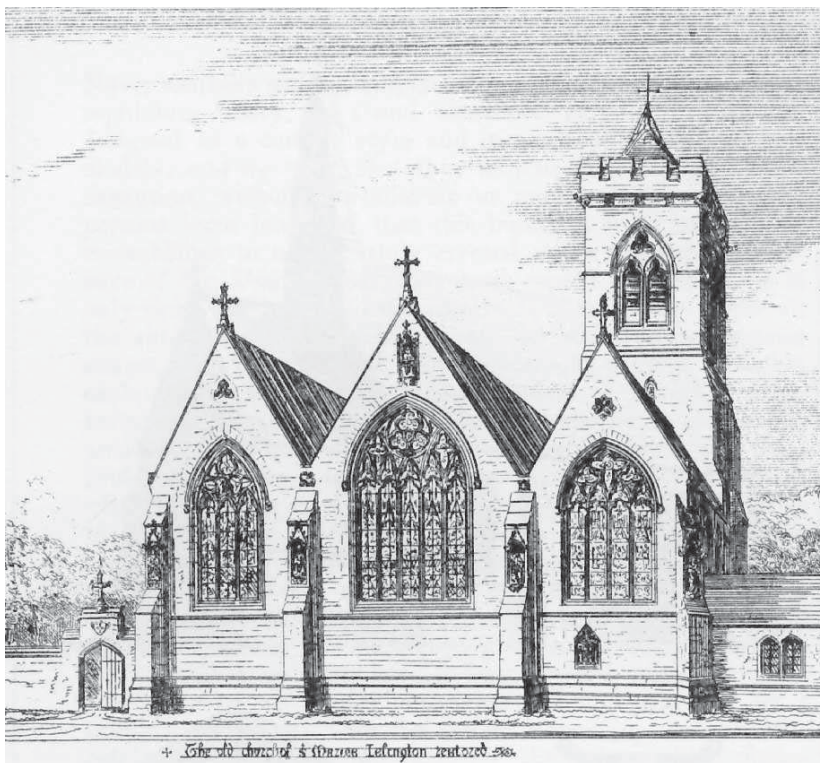
Amongst Pugin's favoured compositions for larger churches was one in which the nave and side aisles each had gabled roofs. All in

all he used this arrangement six times, with variations in placement of the spire and sacristy and the roofing of chancel and eastern chapels. ² With the exceptions of his earliest essay, the 1840 second design for St George's Cathedral, Southwark, and his 1845 second design for St Joseph & St Mary, St Peter Port, Guernsey, in both of which the chancel and eastern chapels were separately expressed under their own roofs, the roofs of these buildings had continuous ridges from west to east.

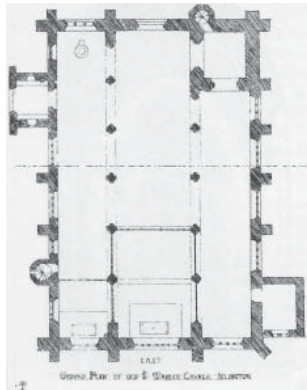
Although it has been proposed that Pugin's medieval inspiration for such triple-gabled church designs was the Austin Friar's Church, London, ³ it seems more probable that two sources well-known to him, namely, the nave and aisles of the Temple Church, London, and the ancient parish church at Islington were in his mind when he developed his own versions. Indeed, in the case of St Benedict's we will see that both these latter buildings had an impact.

In February 1842, in the second of his two *Dublin Review* articles on 'The Present State of Ecclesiastical Architecture in England', Pugin wrote critically of a new Catholic church at

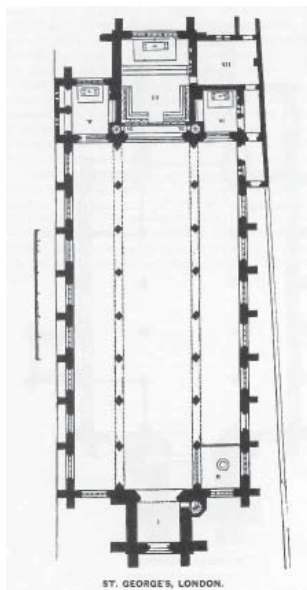
Islington, describing it as 'certainly the most original combination of modern deformity that has been erected for some time past for the sacred purpose of a Catholic church.' ⁴ He lamented the fact that 'an ancient Catholic parochial church, dedicated in honour of the Blessed Virgin, and in all respects suited to the present site and wants of the



Pugin's perspective view of a superior Islington Catholic church (Image: Pugin's 'Present State', Dublin Review, 1842).



Pugin's ground plan for a superior Islington Catholic church (Image: Pugin's 'Present State', Dublin Review, 1842).



The ground plan, St George's Cathedral, Southwark (Image: Pugin's 'Present State', Dublin Review, 1841).

congregation, formerly existed at Islington, and was demolished a few years since to make room for the pewed and galleried assembly room which is at present used for the parochial Protestant service.'

⁵ The medieval church had been demolished in 1751 but its composition with triple-gabled roof was known to Pugin though an illustration in his copy of John Nelson's 1811 *History, Topography, and Antiquities of the Parish of St Mary Islington, in the County of Middlesex*.⁶

To illustrate his point Pugin included a ground plan and perspective of 'this church as it would have appeared if erected on the site of the present building ...', adding that 'the tower, at the extremity of the north aisle, would have imparted the true character of a parochial church to the building without encroaching on lateral space' and because of the plan 'the high altar could be perfectly seen from all parts of the old church'.⁷ When Pugin came in late 1842 to design the church that would be built on Broadway it was the Islington model, mirror-reversed for the antipodes

and greatly expanded in length, which provided its plan form and composition.

St Benedict's had a long narrow eight-bay nave and aisles with a south-west spire, its lanky character reminiscent of St George's Cathedral, Southwark. Its two and a half bay chancel and flanking eastern chapels were under extensions of the nave and aisle roofs respectively. A porch was situated against the nave north aisle at the third bay from the west end and a sacristy abutted the easternmost bay of the south aisle. In addition to a formal west door and the congregational entrance via the porch there was a priest's door in the westernmost bay of the north east chapel.

The clear width between columns of the nave and chancel was 15ft 9in (4.8m) and the nave bay length was 11ft 6in (3.5m), the clear width of the aisles and eastern chapels being 12ft 6in (3.8m). Overall interior width was 44ft 9in (13.6m) and the building's overall exterior length was some 130ft (39.6m) over the buttresses.

To be continued.

Footnotes

¹ This is not counting his Sydney cathedral design.

² St George's Cathedral, Southwark (1840); St Mary's Cathedral, Newcastle upon Tyne (1841); St Benedict's, Broadway (1842); St Joseph & St Mary's, St Peter Port, Guernsey (1845); St Thomas of Canterbury's, Fulham (1847); and the unexecuted design for St Mary's Cathedral, Hobart (1847).

³ Roderick O'Donnell, 'Pugin as a Church Architect', *Pugin: A Gothic Passion*, Yale University Press, New Haven and London, 1994, p. 68. In fact, the Austin Friar's Church had pent roofs to the aisles, not gabled roofs.

⁴ [A. Welby Pugin], 'The Present State of Ecclesiastical Architecture in England', *Dublin Review*, vol. XII, February 1842, p. 139.

⁵ *ibid.*, pp. 139-40.

⁶ D.J. Watkin (ed.), *Sale Catalogues of Libraries of Eminent Persons, Volume 4: Architects*, Mansell, London, 1972, p. 262.

⁷ Pugin, 'Present State', *op. cit.*, p. 140.

New Friends of Pugin

We welcome:

Mrs Judith and Mr Kenneth Hose

Mitcham, Victoria