

September 2008

Number 24

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**Welcome to the twenty-fourth Friends Newsletter.**

John Maidment of Camberwell in Victoria is such an active Friend of Pugin who has contributed many excellent images to our website galleries and Newsletters. His photographic contributions have enhanced the Pugin English churches galleries. You may be familiar with John's images of Pugin's restored house in Ramsgate from our website.

John has a wealth of knowledge about nineteenth and early twentieth-century church architecture



both in Australia and abroad, and is the recognised authority on the Australian Arts and Crafts architect Alexander North. In the latest trip John made a study of English and French architecture.

In France he photographed a number of churches which were well known to Pugin on his travels there from the late 1830s onwards. Pugin made a large number of drawings, many of which were included in the monumental 1977 RIBA and 1985 V&A catalogues of Pugin family drawings and other works by eminent Pugin scholar and Friend of Pugin Sandra Wedgwood. Pugin visited Rouen in 1836, 1837, 1838, 1840 and 1849, delighting in the wealth of medieval architecture in that city and sketching it, including the famous cathedral.

John was also captivated by the very same monuments in Rouen and has supplied us with yet another splendid set of images. We include here his detail of the Cathedral's west front.

It is with sadness that we report the death of Friend of Pugin Dr George Tibbits.

George had an outstanding career as an academic, architectural historian and composer. Our condolences to George's wife Di.

Every best wish,  
[Jude Andrews](#)  
Administrative Officer

*The west front of Rouen Cathedral  
(Image: John Maidment)*

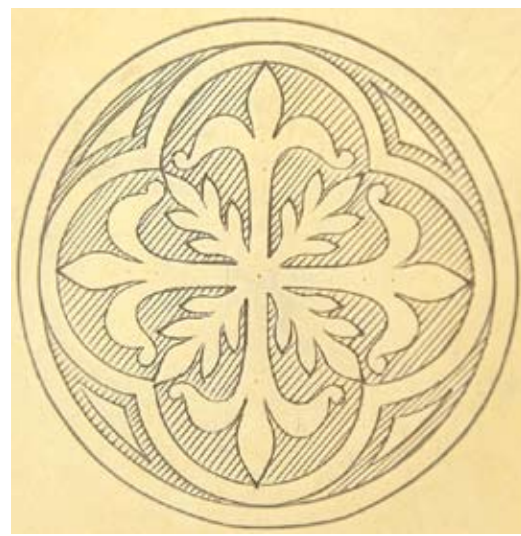
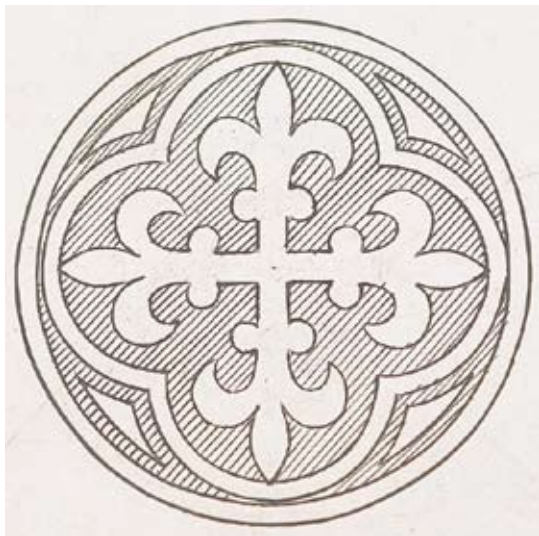




## *Metalwork Marvels*

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

**Engraved foliated crosses:** A selection of crosses from the underside of patens.





# *Pugin's Designs*

## *Baptismal Fonts (Part 8)*

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 his baptismal fonts.

Pugin's new Church of St John the Evangelist, Kirkham, Lancashire, was consecrated on 22 April 1845. A substantial aisled clerestoried structure with central western tower and spire, it was in a Decorated Gothic idiom. Pugin's suite of stone furnishings, including the altars, rood screen, lectern pulpit, sedilia and baptismal font, were in the same style. The font remains in its original position at the west end of the south aisle near the south porch entrance. It is octagonal in form.

The bowl has a chamfered upper edge and a moulded lower edge, the sides bearing relief carvings including the Agnus Dei and the symbols of the four Evangelists. The carvings are enclosed in quatrefoils sunk in moulded square panels. Beneath the bowl the transition to the octagonal shaft takes the form of rib vaulting, a feature occasionally to be found in medieval fonts of the same period to which the Pugin design conforms. This detail achieves the added interest of creating



*The Kirkham baptismal font (Image: Brian Andrews)*

a rotation of one sixteenth of a turn, or 22.5 degrees, between the bowl and the shaft. The whole is supported by a moulded octagonal base standing on an octagonal plinth with a westward extension for the officiating priest.

This font still has its original flat octagonal oak lid with chamfered upper edge, foliated metal hinges and hasp.

## *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 Paul's, Oatlands, Tasmania.

### *St Paul's, Oatlands (Part 1)*

#### **Introduction**

In our Friends Newsletters 14 and 15 of September and October 2007 we introduced

our series on St Patrick's, Colebrook, by exploring Pugin's relationship with Robert William Willson, first Bishop of Hobart Town. We explained why three church designs for Van Diemen's Land were supplied as accurate scale models rather than the usual drawings and how the more complex details were to be carved by local copying of exemplar stonework produced by craftsmen in the employ of George Myers, Pugin's favoured builder. The first of these churches was constructed at Oatlands in Tasmania's southern Midlands.

### *The design*

The model used for St Paul's, Oatlands, was—like the other two—a scholarly and completely convincing, yet totally original, evocation of a small English medieval village church. The vocabulary of its elements establishes that it reflected progressive construction that would have taken place between around 1200 and 1320. In its plan form, composition and furnishings it conformed to Pugin's exposition of what constituted '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', as set out in his 1841 *Dublin Review* article 'On the Present State of Ecclesiastical Architecture in England'.<sup>1</sup>

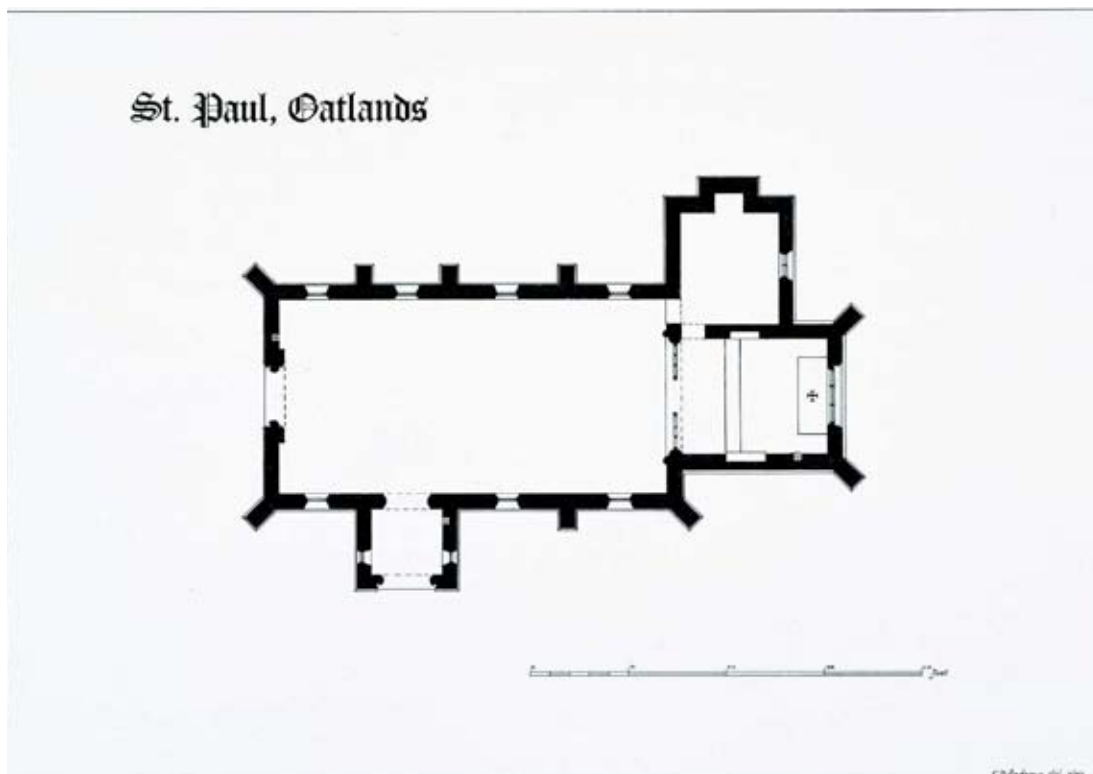
It comprised an aisled four-bay nave with south porch,<sup>2</sup> a relatively deep separately expressed chancel,<sup>3</sup> with a rood screen across the chancel arch, and a sacristy in the angle between the nave east wall and the chancel north wall. There was a west door for ceremonial usage, such as processions or the visit of a bishop, and the chancel, one step above the nave, was fitted with sedilia

and a piscina in the south wall and an Easter sepulchre in the north wall opposite the sedilia. It was thus liturgically furnished for the Use of Sarum, an English variant in non-essentials—one of a host of such variants—of the Roman Rite that prevailed throughout late medieval Western Christendom.

Except where specifically prevented from so doing, Pugin normally designed and furnished his churches for the Use of Sarum, a logical consequence of his passionately held belief that the social, moral and spiritual improvement of the English nation—and, by extension, its colonial possessions—was to be achieved by the resuscitation in its entirety of English medieval life, including liturgical practice. This was a view shared by a handful of people,<sup>4</sup> including Bishop Willson and Pugin's and his mutual friend Dr Daniel Rock, priest, antiquary and liturgical scholar.<sup>5</sup>

The nave measured 40 ft (12.2 m) in length by 20 ft (6.1 m) wide.<sup>6</sup> These were comparable dimensions to those of small medieval churches like Badgworth Church and Barnwood Church, both in Gloucestershire.<sup>7</sup> The chancel was 15 ft (4.6 m) long by 12 ft (3.7 m) wide.

*St Paul's, Oatlands, measured ground plan (Brian Andrews)*





*Lancet windows in the nave north wall  
(Image: Brian Andrews)*

Lancet windows, typical of the Early English period, lit the nave north and south walls, which had angle buttresses to their faces and diagonal buttresses to the corners, as did the chancel. Above the west door was a trefoil-headed statue niche intended to house an image of the saint in honour of whom the church would be named.

The chancel east window was a three-light Flowing Decorated design with reticulated—or net-like—tracery, a type much admired and very widely used in churches built around 1320. It was the most elaborately developed element in the building's structure, and that 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*'<sup>8</sup>. 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 sacred part of the edifice'.<sup>9</sup>

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.'<sup>10</sup> These took the place of the bell towers that were a part of larger churches.

Pugin generally placed them on the nave west gable,<sup>11</sup> although in a handful of his designs they were on the nave east gable.<sup>12</sup>

The nave roof was supported by arch-braced collar tie and king post trusses, their wall posts resting on moulded corbels. This truss





*The chancel east window (Image: Brian Andrews)*

type was not infrequently used by Pugin in his designs for churches both large and small, including: St Francis Xavier's, Berrima; 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, as at Oatlands—chancel roofs.

The sedilia were simple in form, and designed to be made from wood as for the two other model churches. Because the Oatlands

church was so small, Pugin designed the sedilia with only two seats—for priest and deacon—instead of the usual three. Such an arrangement was not entirely uncommon in English medieval churches.<sup>13</sup>

The piscina, to the east of the sedilia, would be copied from one of the two stone exemplar piscinas carved by George Myers' men and brought out with the church models by Bishop Willson.

**To be continued.**

*Bellcote astride the  
nave west gable  
(Image: Brian  
Andrews)*



*Detail of the nave and chancel roof  
trusses (Image: Brian Andrews)*







*The piscina  
(Image: Brian Andrews)*

## Footnotes

- <sup>1</sup> [A. Welby Pugin], 'On the Present State of Ecclesiastical Architecture in England', *Dublin Review*, vol. X, May 1841, pp. 301–48.
- <sup>2</sup> In medieval English churches the porch—the congregational entrance—was normally located on the south side of the nave, that is, the sheltered, warmer side facing the sun. English designers of Australian churches, logically applying the same reasons, placed their porches on the north side. In this case it would appear that the porch was constructed on the south (English) side for practical reasons probably relating to the layout of the building on the site relative to the site entrance gate.
- <sup>3</sup> Although not as deep as most chancels of English medieval churches of this size, it was substantially more so than had been the practice generally in Catholic churches since the reforming Council of Trent (1545–1563).
- <sup>4</sup> A view that did not prevail. Pugin's Sarum-furnished churches were never used for that liturgy, only ever for the Tridentine Rite, the version of the Roman Rite approved and promulgated throughout Catholic Christendom by the Council of Trent. The Roman Rite has no use for sedilia or Easter sepulchres.
- <sup>5</sup> As evidenced by the Sarum Use arrangements in St George's Church, Buckland, Berkshire, built on the edge of their estate by the Throckmortons to an 1846 design by the Pugin follower Charles Francis Hansom. Rock was the Throckmorton's chaplain at the time. He wrote *The Church of Our Fathers*, 3 vols, 1849–53, a scholarly work on the English Church, including the first description and analysis of the Use of Sarum. Bishop Willson possessed a copy.
- <sup>6</sup> Dimensions are given according to the closest nominal value in Imperial measurement that would have pertained to the model, based on measured values on the building, as the metric figures in that respect are of little obvious meaning.
- <sup>7</sup> See Raphael and J. Arthur Brandon, *Parish Churches* (2 vols), W. Kent & Co., London, 1858, vol. 2, pp. 9–10 and 13–14.
- <sup>8</sup> Pugin, *The True Principles of Pointed or Christian Architecture*, John Weale, London, 1841, p. 50.
- <sup>9</sup> 'Present State', op. cit., p. 330.
- <sup>10</sup> *ibid.*, p. 319.
- <sup>11</sup> 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.
- <sup>12</sup> St Anne's, Keighley; Jesus Chapel, Ackworth Grange, Pontefract; St Austin's, Kenilworth; St Patrick's, Colebrook.
- <sup>13</sup> As, for example, in St Augustine's, Brookland, Kent