



Newsletter

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Welcome to the twenty-fifth Friends Newsletter.

Yes, we have reached the quarter-century of the Newsletter and some of you have been with us since the very first issue. To acknowledge this significant achievement we are offering our Friends the opportunity to purchase the first 25 Newsletters in a handsome bound edition which tells the story of the Friends of Pugin, documents the conservation and restoration works of the Foundation thus far, and publishes original research not to be found elsewhere. The first twenty-five Newsletters are bound in Pugin blue buckram with a gold stamped spine and include a table of contents. This volume will make an excellent addition to your library and to that of like organizations and institutions as well as being a wonderful gift.

You will notice a change of format for Newsletter twenty-five. We have been obliged to reduce our production costs and accordingly have decided to forego professional layout editing. From the wonderful feedback we regularly receive, we know that our Friends value receiving their Newsletter monthly and look forward to its publication, so we remain committed to a monthly publication. We assure you that we will not reduce the quality of the content, the illustrations nor the paper stock for those who receive a printed, not emailed copy.

On 22 October 2008 our builder Stephen Laird, at right, and Stuart Spotswood from Maintenance Systems walk atop the scaffolding on St Patrick's, Colebrook, to review the technique for securing the roof truss system to the nave walls as part of the new structural strengthening program (Image: Brian Andrews)



At last, after a hiatus of around one year, major conservation works have recommenced on St Patrick's, Colebrook, and the scaffolding is once more up on the building. Local people and visitors are disappointed that the bells have been silenced. This had to happen for safety reasons. While the scaffolding is in place the power supply to the church has had to be cut and power for the works is being provided by a portable generator.

The plan is for the structural strengthening, re-roofing, re-wiring and new lighting installation to be completed by the beginning of December in readiness for the blessing of the new shrine of Our Lady of Colebrook on 8 December.

Executive Officer, Brian Andrews, has been invited to speak about Pugin in Australia at a Victorian Society symposium on 'Ecclesiology Abroad' to be held in London on 14 November 2009. This will be yet another opportunity to profile the Pugin Foundation nationally and internationally.

With every best wish,

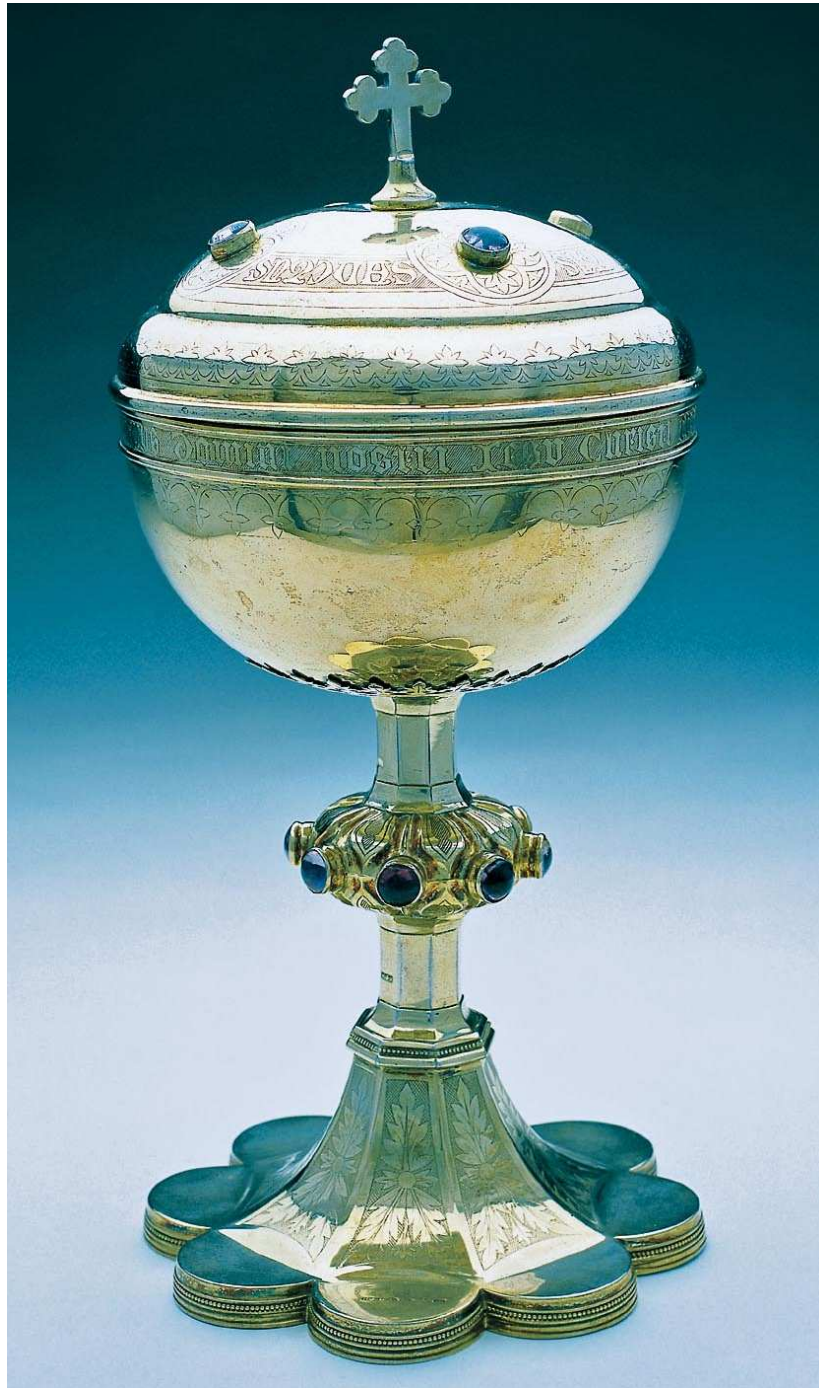
[Jude Andrews](#)
Administrative Officer



Stonemason Edrei Stanton mortars an underfloor ventilator into the west wall of St Patrick's, Colebrook, on 22 October 2008. This is one of three being installed in the building to replace rough ad hoc holes that have been there for around a century. The ventilators are cast copies of those in the nave of St Mary's Cathedral, Hobart (Image: Brian Andrews)

Metalwork Marvels

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



Ciborium: designed c.1843, made by John Hardman & Company, Birmingham, 1843; maker's mark of Hardman and Iliffe (H&I); silver, parcel-gilt, the lid and knot decorated with amethysts; 30.0cm high, 14.0cm dia. container, 14.5cm across lobes of octofoil base. Hardman Metal Day Book 1838–44 entry dated 27 December 1843: 'Rt Revd Dr Willson A Silver Ciborium richly gilt 20 0 0'. Exhibited: *Creating a Gothic Paradise: Pugin at the Antipodes*, Tasmanian Museum and Art Gallery, Hobart, September–November 2002, thence travelling to Bendigo, Canberra and Sydney.

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 his baptismal fonts.

Baptismal Fonts (Part 9)

Pugin's two most magnificent fonts were those he designed for St Giles', Cheadle, where the munificence of his patron the Earl of Shrewsbury eliminated the usual cost constraints under which he so frequently worked, and for his own St Augustine's, Ramsgate, where 'he was his own paymaster'.¹ The Ramsgate font, taking its inspiration from the late medieval Seven Sacrament fonts of East Anglia, is located at the west end of the south aisle.



At left, the font viewed from the Lady Chapel (Image: John Maidment): at right, at detail of the canopy lower section (Image: Nicholas Callinan)

Of Caen stone with an oak canopy, the font is an excellent example of the high quality workmanship of Pugin's favoured builder George Myers who was responsible for the construction of St Augustine's Church. It was exhibited in the Mediæval Court at the 1851 Great Exhibition in the Crystal Palace, London, 'where it was greatly admired by Queen Victoria and Prince Albert'.²

¹ Alexandra Wedgwood (ed.), 'Pugin in his home': A memoir by J.H. Powell', p. 19, reprinted from *Architectural History*, vol. 31, 1988.

² Libby Horner & Gill Hunter, *A Flint Seaside Church: St Augustine's Abbey Church, Ramsgate*, The Pugin Society, Ramsgate, 2000, p. 40.

The font is octagonal in form with a moulded foliated upper edge. On the cardinal faces of the bowl are relief-carved biblical scenes relevant to the sacrament of baptism, namely, the Temptation in the Garden of Eden, St John the Baptist preaching in the wilderness, the baptism of Christ in the Jordan and the Crucifixion, all sunk in moulded foliated rectangular panels. Each of the other four faces consists of a moulded foliated corbel extending from the font upper edge and resting on a praying angel bust, the latter sunk in a moulded foliated rectangular panel. The purpose of the corbels is to support the four wooden columns of the font canopy.

The underside of the bowl is coved and rib-vaulted with foliated bosses, each vaulted compartment standing over a face of the pedestal, its ribs landing on attached columns with moulded capitals and bases. Each face of the pedestal takes the form of a trefoil-headed statue niche, the eight niches housing figures of the four Evangelists, St Peter, St Paul, St John the Baptist and the Virgin Mary. The whole rests on a moulded base.



The font itself (Image: John Maidment)

Rising high above the font proper is the spectacular wooden canopy with its profusion of pinnacles, buttresses, crocketing, tracery and saints, all supported by four circular columns with moulded capitals and bases. Within this canopy is the font cover with a tall superincumbent traceried rectangular structure whose top is hidden from view within the canopy. The cover is raised into the canopy by means of a counter-weight pulley, its underside displaying an image of the Holy Spirit in the form of a dove.

Altogether a remarkable tour-de-force of Pugin's design genius, replete with rich theological symbolism.

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 Paul's, Oatlands, Tasmania.

St Paul's, Oatlands (Part 2)

The design (continued)

The Oatlands Easter sepulchre, in the chancel north wall opposite the sedilia, was in the form of a simple recess with a pointed arch head. In the Middle Ages it was the norm to have a portable sepulchre of wood which was placed in such a recess during the Sarum Use Easter rites. Such sepulchres were by far the most common type in medieval English churches.³ Rarer were special structures of masonry, like the splendid and well known Flowing Decorated examples in Hawton Church, Nottinghamshire, and Heckington Church, Lincolnshire, or chest tombs, sometimes canopied, such as that in Porlock Church, Somerset. Generally, Pugin's Easter sepulchres were of the latter two types, exemplified by the stunning polychromed and gilded stonework in St Giles', Cheadle, and the tomb type in St John's Hospital Chapel, Alton.



At left, the filled-in Easter Sepulchre; at right, a holy water stoup (Images: Brian Andrews)

There was a holy water stoup in the porch west wall. Being situated in the porch and thus outside the church proper it also conformed to Pugin's 1841 *Dublin Review* exposition. 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.⁴

There was another stoup in the nave west wall inner face for the use of those entering via the west door on ceremonial occasions.

³ Francis Bond, *the Chancel of English Churches*, B.T. Batsford, London, 1916, pp. 232–3.

⁴ [A. Welby Pugin], 'On the Present State of Ecclesiastical Architecture in England', *Dublin Review*, vol. X, May 1841, p. 320.

The accompanying table demonstrates the strong conformity of the Oatlands design with 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'.⁵

Element	Conforms	Notes
Bellcote as alternative to steeple	Yes	On nave west gable
West door as ceremonial entrance	Yes	-
South porch as congregational entrance	Yes	-
Holy water stoup(s) in porch wall	Yes	In west wall
Doom painting on nave east wall	No	-
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	Yes	-
Sacristy against chancel south wall	Yes	-
Chancel at least one step above nave	Yes	One step
Altar three steps above chancel floor	No	One step remains in the chancel, and the altar would have had a footpace

Construction

During the 1840s the village of Oatlands, situated some 80km north of Hobart on one of two roads linking the capital with Launceston, experienced a growing Catholic presence 'as convict pass-holders and ticket-of-leave men, together with a handful of free settlers, moved into the district'.⁶ Between 1845 and 1848 Fr William Dunne, pastor of Richmond had been travelling to Oatlands on horseback to celebrate Mass in a local cottage.⁷ Then Fr William Bond, chaplain to the Catholic convicts in Oatlands gaol, ministered to the local flock.

Early in 1849 a committee was formed for the purpose of having a Catholic church built in Oatlands. At its first meeting on 8 April with Fr Dunne as chairman it resolved to request a plan and specifications for a church from Bishop Willson.⁸ It agreed to accept the Colonial administration's offer of a parcel of land, 3 acres 1 rood in extent, bounded by William, Gay and Dulverton Streets.⁹ The committee also asked the administration for a cash grant towards the construction. Although this was refused Willson did succeed in obtaining 9,000 cubic feet of stone that had been intended for public works but not used.¹⁰

The Pugin model chosen by Willson for erection in Oatlands was the smallest of the three, but nonetheless of imposing appearance to suit the growing importance of the settlement.¹¹ The task of converting the model into working drawings, preparing the specification and supervising the erection of the church was given by Willson to Hobart architect Frederick Thomas (1817–1885). Thomas had been sentenced to transportation to New South Wales in 1834 for swindling. He was further sentenced in 1842

⁵ *ibid.*, pp. 312–42.

⁶ W.T. Southerwood, *Planting a Faith in Tasmania: The Country Parishes*, Launceston, 1979, p. 53.

⁷ *ibid.*

⁸ Archives Office of Tasmania (hereafter AOT), Hall Papers, NS308/2/17.

⁹ Vera Fisher, *St Paul's Oatlands: A Time to Remember 1850–2000*, Parattah, 2000, p. 5.

¹⁰ Southerwood, *op. cit.*, p. 58.

¹¹ The middle-sized model would be used for St Patrick's, Colebrook (1855–56), and elements from the largest model would be used as a basis for 1858 additions to St John the Evangelist's, Richmond.

to fifteen years in a penal settlement for stealing and arrived in Hobart Town in February 1843. While still on probation he was assigned as an unqualified draftsman and clerk to the Public Works Department on 1 July 1847, then was later promoted to Senior Draftsman and eventually Clerk of Works. He evidently had the right to private practice, for Willson entrusted Pugin's models to him.¹²

At the building committee's meeting on 9 December 1849 with Bishop Willson in the chair the plans and specifications were submitted and approved. Tenders were called, to be submitted by 1 January 1850. These could be examined at the Bishop's residence in Macquarie Street, Hobart, and at the residences of Fr Bond in Oatlands and Fr Thomas Butler in Launceston.¹³ Subsequently, at its meeting on 24 February 1850, the committee resolved to accept the tender of a Mr Stewart for £489 and to deduct therefrom an amount of £25 for the value of the stone given by the Government.¹⁴ A subscription list for the church building reveals that the principal donors were:

Bishop Willson	£50
Dr Edward Swarbreck Hall ¹⁵	£20
Thomas Anstey and Henry Anstey ¹⁶	£150

On 9 April 1850 Bishop Willson laid the foundation stone for St Paul's Church. Writing to his episcopal colleague, friend and confidant James Alipius Goold, Bishop of Melbourne, on 25 April he related: 'I had the consolation to lay the first stone of a little Church at Oatlands on the 9th inst—but mine will be a very humble building, still it will afford the means of accommodation to a flock for divine worship.'¹⁷

Construction of the church was, unfortunately, not without tragedy. On 15 July 1850 the *Hobart Town Courier* reported that a stonemason Patrick O'Flanagan had been killed when part of the stonework fell on him. Stewart, the contractor, narrowly escaped the same fate.¹⁸ The subsequent inquest returned a finding of accidental death:

The said Patrick Flanagan [sic] on the 13th. Day of July last past following the occupation of Stone-mason at a certain building at Oatlands in the said Island, it so happened that accidentally, casually and by misfortune, a quantity of Stonework of the said building together with certain timber then and there fell upon the said Patrick Flanagan inflicting upon the said Patrick Flanagan divers mortal injuries of which mortal injuries the said Patrick Flanagan then and there instantly died.¹⁹

St Paul's Church was opened for worship on 25 February 1851, complete with churchyard cross. Like that cross the building's gable crosses, piscina and holy water stoups had been copied from exemplar stonework, and its ironwork—door hinges and handles, bellcote cross—all to Pugin's designs, had also been brought out from England by Willson in 1844. However, it still lacked its pews, rood screen and sedilia. They were constructed from Australian Cedar (*Toona Australis*) by Patrick John Lynch (1804–1889) who had arrived in Tasmania as an assisted migrant from Ireland in 1854. He set himself up in the building trade, undertaking government work in Jerusalem and Oatlands.²⁰ Lynch was a skilled cabinetmaker who had been engaged on the wooden furnishings of Pugin's and John Gregory Crace's decorative program at Lismore Castle, County Waterford, for the Duke of Devonshire.²¹ He would go on

¹² Thomas' biographical details are largely drawn from E. Graeme Robertson, *Early Buildings of Southern Tasmania*, 2 vols, Georgian House, Melbourne, 1970, vol. 1, p. 19.

¹³ AOT, loc. cit.

¹⁴ *ibid.*

¹⁵ Government Medical Officer and a close friend of Bishop Willson.

¹⁶ Thomas Chisholm Anstey and Henry Frampton Anstey were English Catholic converts and friends of Willson, resident on the Anstey Barton estate a few kilometres west of Oatlands.

¹⁷ Willson to Goold, 25 April 1850, Archdiocese of Hobart Archives, Willson Papers, CA.6/WIL.465.

¹⁸ *Hobart Town Courier*, 15 July 1850, cited in Southerwood, op. cit., p. 59.

¹⁹ Inquest papers, AOT, quoted in Fisher, op. cit., p. 7.

²⁰ Fisher, op. cit., p. 8.

²¹ Executed after Pugin's death.

to make the pews, sedilia and rood screen in St Patrick's, Colebrook (1855–57), the second Tasmanian church to be constructed from a Pugin model, upon which he was engaged as the builder.

Bishop Willson supplied a Pugin-designed figure of Christ for the cross atop the rood screen. Carved in White Pine (*Pinus Strobus*), coated in gesso, rubbed back and then polychromed, it was one of a number that had been made from the same design for Willson in 1847 by craftsmen in the employ of George Myers, Pugin's favoured builder.²² **To be continued.**



A c.1860s view with the first resident priest Fr Keohan leaning against the churchyard cross (Archdiocese of Hobart Archives)

Donations

We thank the following Friends for their kind donations which accompanied their renewal of membership:

Mr Nicholas Beveridge	<i>Titirangi, New Zealand</i>
Col. Nel Espie	<i>Oatlands, Tasmania</i>
Mr Simon & Mrs Anna Greener & family	<i>Allens Rivulet, Tasmania</i>
Mr Derek & Mrs Mary Lore	<i>Richmond, Tasmania</i>
Mrs Lynette Munnings	<i>Colebrook, Tasmania</i>
Hon. Graham & Mrs Anne Prior	<i>Mile End, South Australia</i>
Rev. Fr Donald Richardson	<i>Dulwich Hill, New South Wales</i>
Mr Don & Mrs Kath Spongberg	<i>Kogarah, New South Wales</i>
Lady Alexandra Wedgwood	<i>Dorking, United Kingdom</i>
Ms Shirley Wyatt & Mr Carl Phillips	<i>Bowral, New South Wales</i>

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Mrs Gail Hughes-Gage	<i>Colebrook, Tasmania</i>
Mr Stephen & Mrs Stephanie Kerin	<i>Bulimba, Queensland</i>
Mrs Betty Vincent	<i>Sandy Bay, Tasmania</i>

²² Willson had acquired at least fourteen such figures when in England in 1847. Ranging in size from around 45 cm from head to toe to over 130 cm, they were intended for use on rood screens. At least six of them were so used, in churches by Pugin and by Willson's architect protégé Henry Hunter, viz., St Paul's, Oatlands; St Patrick's, Colebrook; St Mary's, Franklin; St John's, Glenorchy; St Michael's, Campbell Town; and St Joseph's, Hobart.