

Included in this edition:

- *Metalwork Marvels—Chalice*
- *Pugin's Designs—Rood Screens (Part 7)*
- *Pugin's Australian Built Heritage—St Paul's, Oatlands (Part 3)*

Welcome to the twenty-sixth Friends Newsletter.

You will notice that the format and layout of this edition looks similar to the first twenty-four issues of our Newsletter. When Friend of Pugin John Miller saw that in order to lessen production costs we had been obliged to forego professional layout editing for issue twenty-five, he created a template for us to use in our Newsletter layout design. This largely replicates the one we have always used. We thank John for this gift to the Friends; we very much appreciate the time and effort that you put into this.



We have had a very positive response to our offer to purchase the first 25 Newsletters in a handsome bound edition. The first orders are bound and will be mailed this week. The next run goes to the binders shortly. If you are hoping to purchase an edition and need it by Christmas your orders must reach us by not later than Tuesday 9 December.

Stonemason Ronnie O'Neill repairs the inner face of a gable in preparation for the re-roofing of the nave at St Patrick's, Colebrook (Image: Brian Andrews)

Conservation works continue on the Foundation's exemplar restoration at St Patrick's Church, Colebrook, and, as in 2007 when the bellcote was being reinstated, the heavy rains and winds have meant delays in the re-roofing. The rain has been a welcome blessing for Tasmania and we rejoice in the unseasonable downpours. Current restoration works on the interior will be completed by 5 December, in time for the blessing of the shrine of Our Lady of Colebrook on Monday 8 December. So many Friends of Pugin have been instrumental in bringing Bishop Willson and Pugin's dream for an exquisite village church in the antipodes to live again in splendour.

In the next issue we will acknowledge all those who have helped to breathe life into this gem. We will also bring you an illustrated summary of the 2008 conservation work in that issue.

It is with sadness that we note the death of Friend of Pugin, Dom Placid Spearitt OSB, Abbot of New Norcia Benedictine Community in Western Australia. Our thoughts are with the Community.

We hope that you enjoy this edition with brings you the most exquisite images of the rood screen in St Giles', Cheadle, the conclusion of our series on St Paul's, Oatlands, in Pugin's Australian Built Heritage, and another stunningly beautiful Metalwork Marvel.

With every best wish,

Jude Andrews
Administrative Officer



Metalwork Marvels



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

Chalice: designed 1847, made by John Hardman & Company, Birmingham, 1847; no hallmarks; silver, gilt, decorated with enamel; 19.5cm high, 9.9cm dia. bowl, 15.5cm across lobes of complex sexfoil base. Hardman Metal Day Book, 2 December 1847, p. 258: 'Rt Revd Bishop Willson Hobart Town A Silver Chalice & Paten, remade & Silver

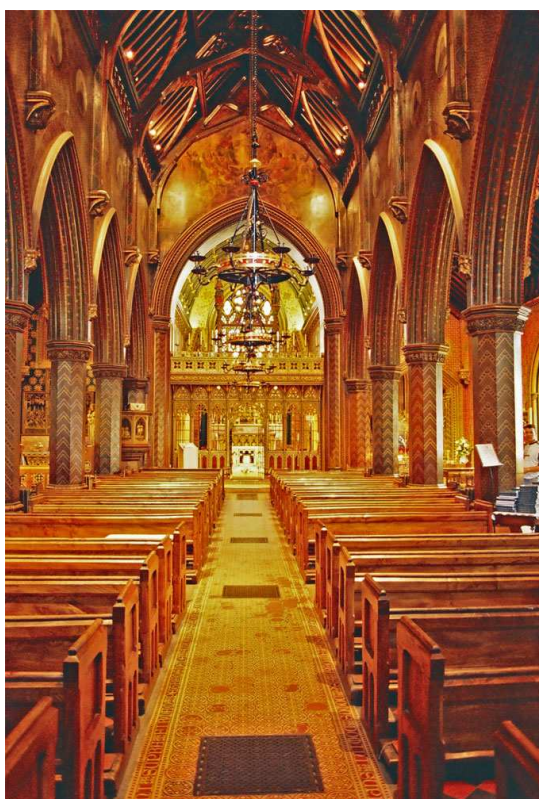
added, &c. with legend 'Gift of His Holiness Pius the IX, to Robert William, Bishop of Hobart Town' 8 0 0'. Exhibited: *Creating a Gothic Paradise: Pugin at the Antipodes*, Tasmanian Museum and Art Gallery, Hobart, September–November 2002, thence travelling to Bendigo, Canberra and Sydney. The original neo-Classical chalice presented to Willson by the Pope was melted down by Hardmans and silver added to make this Gothic Revival chalice, hence no hallmarks.

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 our examination of his rood screens.

Rood Screens (Part 7)

Pugin stated that the inclusion of a rood screen in a church is 'not a mere question of architectural detail, respecting a few mullions and a transverse beam, but it involves great principles connected with discipline, and even faith'.¹ His most impressive efforts in the revival of rood screens were those in St Edmund's College, Ware, and St Giles', Cheadle. It is not without significance that they closely resemble the drawings of a cathedral screen and a parochial screen which he placed as the frontispiece of *A Treatise on Chancel Screens and Rood Lofts*, his definitive 1851 treatment of the subject.²



St Giles', Cheadle, interior looking east (Image: Bishop Geoffrey Jarrett)

¹ A. Welby Pugin, *A treatise on Chancel Screens and Rood Lofts, Their Antiquity, Use, and Symbolic Signification*, Charles Dolman, London, 1851, p. 1.

² *ibid.*

We are indeed fortunate that these two screens are amongst the handful of survivors of this furnishing which he so steadfastly promoted. The St Edmund's screen has already been described in our June 2008 *Newsletter* and now we turn our attention to the Cheadle screen.

The glorious polychromed and gilded wooden screen needs to be experienced within the overall interior of the church, itself a symphony of colour and carved decorative detail made possible through the munificence of its—and Pugin's—great patron John Talbot, the sixteenth Earl of Shrewsbury. In these respects the church and its screen eclipse all his other works, and indeed most of those by other architects which followed throughout the long course of the Gothic Revival.

Pugin took his inspiration for the colour detail of his design from medieval screens he had observed and sketched in East Anglia in 1844 and 1845. Following an April 1844 visit to East Anglia he wrote to Lord Shrewsbury: 'I write a line to say that I am half frantic with delight. I have seen churches with *the painting and gilding nearly perfect!!!!* Such screens, exquisite painting. I shall have glorious authorities for Cheadle ... they are far beyond anything I thought we had in England.'³ His intentions regarding the screen were already well thought out as early as 1842, when he wrote regarding its design: '... the whole of this screen will be enriched with gold and lively colours, and on the lower panels images of apostles and martyrs, painted in the severe style of Christian art'.⁴ This latter aspect was not to be, possibly, as Pugin scholar Michael Fisher wonders, 'through lack of a sufficiently-skilled figure-painter'.⁵

The following is Pugin's own description of the screen, quoted by the editor of *Dolman's Magazine* in an account of the consecration and opening of the church, which took place on 31 August and 1 September 1846:

The rood loft extends across the chancel arch, and is approached from the organ-loft by a passage in the thickness of the wall. This loft is entirely of English oak, and consists of a central doorway and six lateral divisions, each separated

³ Pugin to Shrewsbury, 25 April 1844, in Margaret Belcher, *The Collected Letters of A.W.N. Pugin*, vol. 2 1843 to 1845, OUP, Oxford, 2003, p. 191.

⁴ [A. Welby Pugin], 'The Present State of Ecclesiastical Architecture in England', *Dublin Review*, vol. XII, February 1842, p. 104.

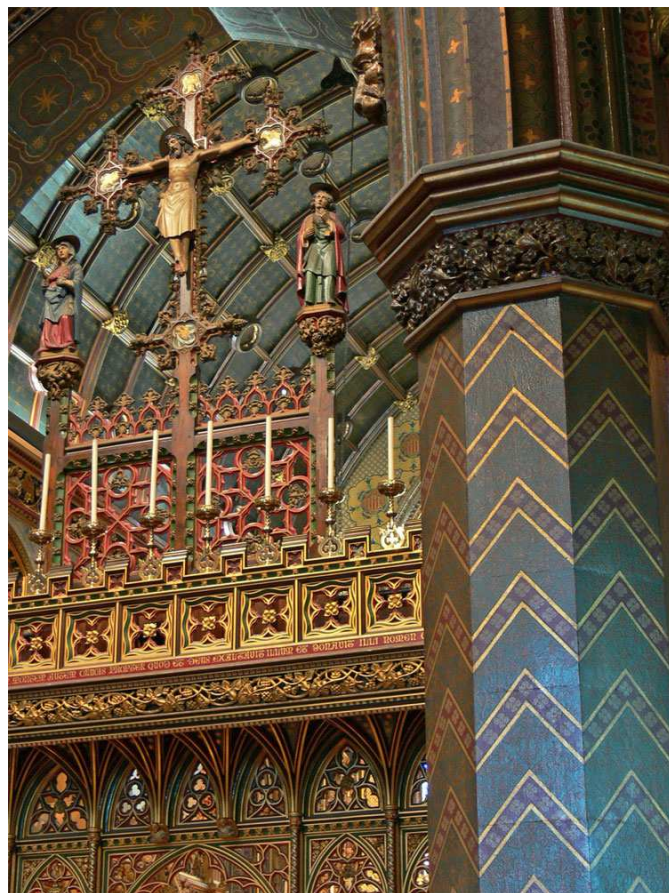
⁵ Michael Fisher, *Pugin-Land: A.W.N. Pugin, Lord Shrewsbury, and the Gothic Revival in Staffordshire*, Michael J. Fisher (Publishing), Stafford, 2002, p. 108.

by a shaft, from which the overhanging groining springs, after the manner of several ancient examples in Norfolk, Suffolk, and Somersetshire. The front brentsummer is most artificially wrought with foliage, grapes, &c., and along it is this Scripture:— † Christus factus est pro nobis obediens usque ad mortem: mortem autem crucis; propter quod et Deus exaltavit illum et donavit illum nomen quod est super omne nomen.⁶

The sides of the loft are protected by pierced quatrefoils and carving, relieved by painting and gilding, and the lower part contains twelve panels, intended to be filled with images of the Apostles. From the centre of the loft rises the great rood and crucifix, with the attendant images of our Blessed Lady and St. John, which are placed on pedestals united to the foot of the rood with rich tracery. The cross is crocketed at the sides, and terminates at the extremities with quatrefoils, containing emblems of the Evangelists, and surrounded with foliage.

Brass standards for tapers, to be lighted on great festivals, are fixed along the front of the loft, and branches for the same purpose from the sides of the rood.⁷

Detail of the Cheadle rood screen (Image: John Maidment)



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 conclude our examination of St Paul's, Oatlands, Tasmania.

St Paul's, Oatlands (Part 3)

Subsequent History

It should be noted in passing that a Pugin-designed presbytery was erected a little to the liturgical east of the church c.1854. The design would have been

made for Bishop Willson during his 1847 return visit to England and was Pugin's only Australian domestic architecture design. Sadly, it underwent major structural additions and alterations over its life and was demolished c.1955, a major loss.

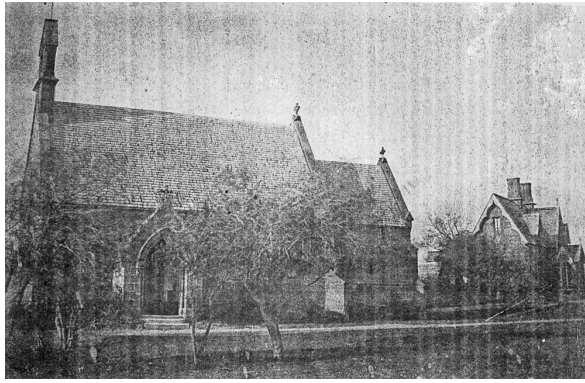
The compositional aspects of Pugin's Oatlands presbytery were closely related to the façade of a convent with attached school adjacent to his St Peter's Church, Marlow. This is believed to have been designed by him very late in his short life and was executed by his son Edward Welby Pugin in

1854.⁸ If Pugin was indeed the author then his Oatlands essay would seem to have been at the root of this charming domestic building, forming such a lovely group with St Peter's.

⁶ 'Christ was humbler yet, even to accepting death, death on a cross. And for this God raised him on high, and gave him the name which is above all other names'. *Philippians* 2:8–9.

⁷ *Lord Shrewsbury's New Church of St. Giles, in Staffordshire: Being a Description of the Edifice, and an Account of the Consecration and Opening*, Charles Dolman, London, 1846, pp. 10–11.

⁸ Gerard Hyland, 'The E.W. Pugin gazetteer: part 2', *True Principles: The journal of The Pugin Society*, vol. iii, no. 5, Autumn 2008, p. 48. See also [Pat Taylor], *St Peter's Church, Marlow, 1846–1996*, Marlow, 1996, pp. 18–19.

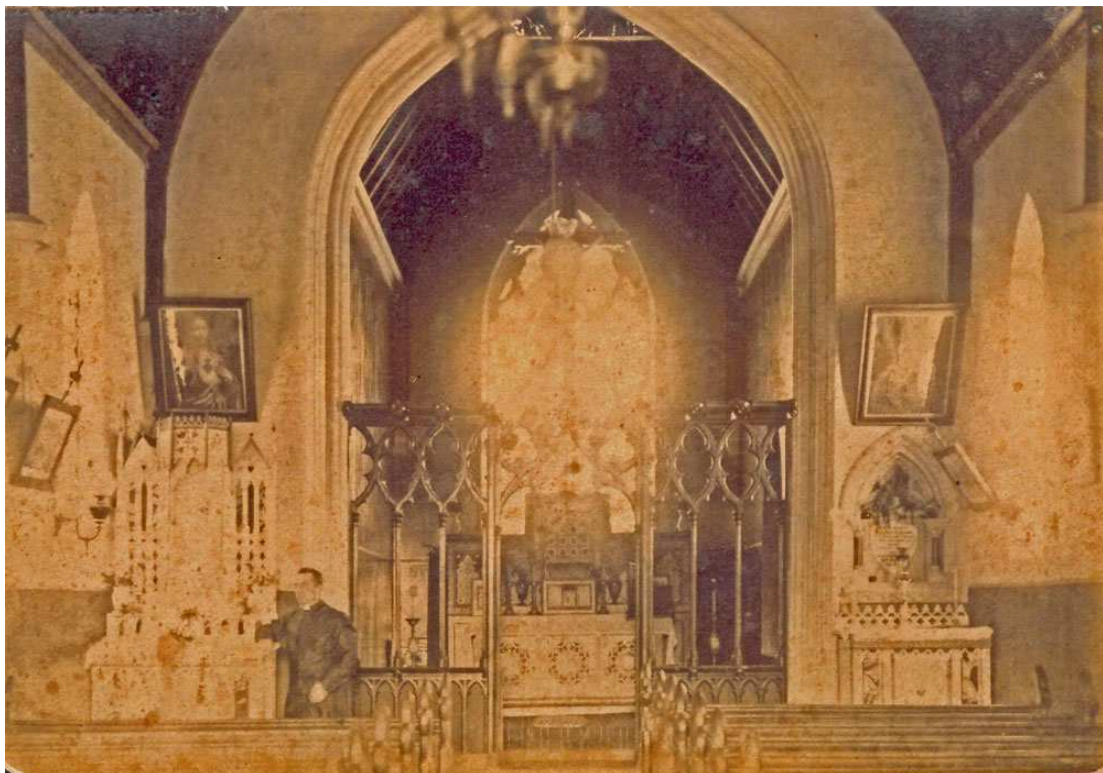


St Paul's, Oatlands, with its Pugin-designed presbytery (Courtesy: Fr W.T. Southernwood)

St Paul's Church stood unaltered for three-quarters of a century. The accompanying fascinating photograph shows the interior as it existed in the first decade of the twentieth century. Aside from the curious Carpenter's Gothic side altars, probably dating from the 1880s,⁹ one's attention is drawn to the original chancel furnishings.

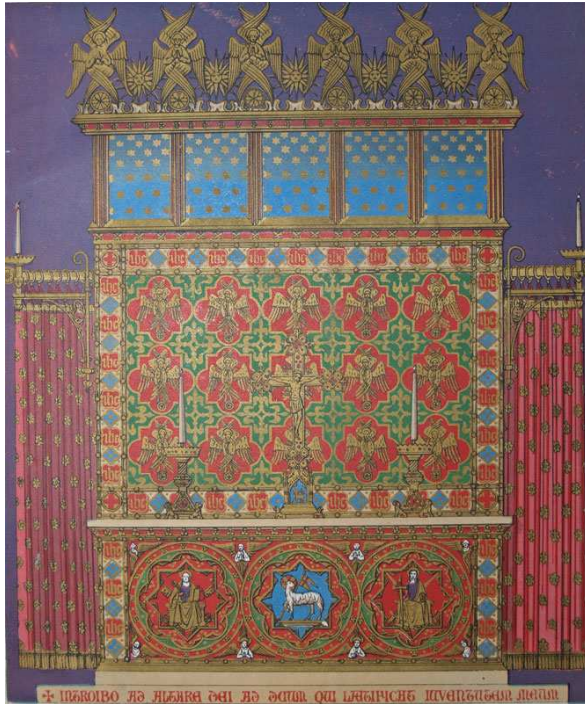


The former convent adjacent to St Peter's, Marlow (Image: Brian Andrews)



An early 1900s view of the interior of St Paul's showing the Henry Hunter altar (Courtesy: Tom Hazell)

⁹ Probably by recently arrived Irish immigrant Patrick Sheehy who constructed similar altars at that time for Pugin's St Patrick's, Colebrook, in the same parish.



Costume is evident. The altar itself, along with the riddel curtains, is based on that shown in Plate 70, while the form and detail of the reredos derives from the altar illustrated in Plate 71.¹¹

The simple wooden sedilia are just visible in the chancel south wall but the Easter sepulchre in the north wall has already been filled in and plastered over. Of particular interest is the persistence of Pugin's and Willson's other Sarum Use furnishing, namely, two standard candlesticks, long after their purpose would have disappeared from memory. Also noteworthy are the series of simple patera-like bosses on the rood screen top beam, presumably the best that cabinet-maker Patrick Lynch could manage when faced with Pugin's design which probably featured foliated bosses. These bosses vanished from the screen, possibly at the time it was sent down to Hobart in the 1950s for French polishing.



Pugin's altar designs in his Glossary of Ecclesiastical Ornament and Costume, Plates 70 & 71

The painted and gilded altar of 1858 is by Willson's home-grown architect Henry Hunter who executed the decoration and gilding himself.¹⁰ It is likely that he entrusted its construction and carving to Patrick Lynch who had earlier built the rood screen. As so often with Hunter's early work the direct influence of Pugin's *Glossary of Ecclesiastical Ornament and*



The west front of St Paul's with its 1930s addition (Image: Brian Andrews)

In the 1930s an addition was made to the west end of the church which had a major impact on the proportions, composition and integrity of Pugin's original design. The west doors were removed

¹⁰ *Mercury*, 29 June 1858.

¹¹ A. Welby Pugin, *Glossary of Ecclesiastical Ornament and Costume*, 2nd edn, Henry G. Bohn, London, 1846.

and—regretfully—disposed of, and a five-sided stone structure with pent roofs was constructed against the west wall for the choir, thus releasing space in the nave for extra accommodation. The stone for this was salvaged from demolition work on the Oatlands jail.¹² Around this time Hunter's altar, which had long been all-over painted white, was demolished and replaced by the present prosaic Gothic altar in varnished Tasmanian Blackwood.¹³

During the 1950s a major change was made to the interior every bit as deleterious to the unity and integrity of Pugin's design as had been the western addition to the exterior. Pugin designed his hundred or more church and cathedral interiors to be plastered over rough stonework so as to receive flat decorative finishes.¹⁴ Stewart, the builder of St Paul's adhered to this design requirement via the drawings produced by Frederick Thomas from the church model. Almost all the plaster was scraped

from the interior, leaving little more than a strip just below the skirting boards and a strip over the thickening of the nave west wall directly below the bellcote. This left all the dressed stonework—windows, doors, stoup, piscina and so on—standing proud of the stripped walls by the thickness of the former plaster. Equally seriously, the wooden sedilia now didn't fit into their plastered niche so they were scrapped. The rough stonework, never intended to be exposed, was then re-pointed with hard cement. The only other instance of a Pugin interior so stripped of its plaster is his great St Mary's Cathedral, Killarney, done in 1972–73. This latter act, accompanied by the removal of the historical furnishings, has been described by leading Pugin scholar Dr Roderick O'Donnell as the 'most misguided decision' which 'represents not Pugin but a profoundly anti- or "post"-historical coalescence of the Modern movement and liturgical minimalism'.¹⁵ In the case of St Paul's, Oatlands, it was simply ignorance.

A minor change of unknown date to the interior structure was the re-hanging of the door



The interior looking east (Image: Brian Andrews)

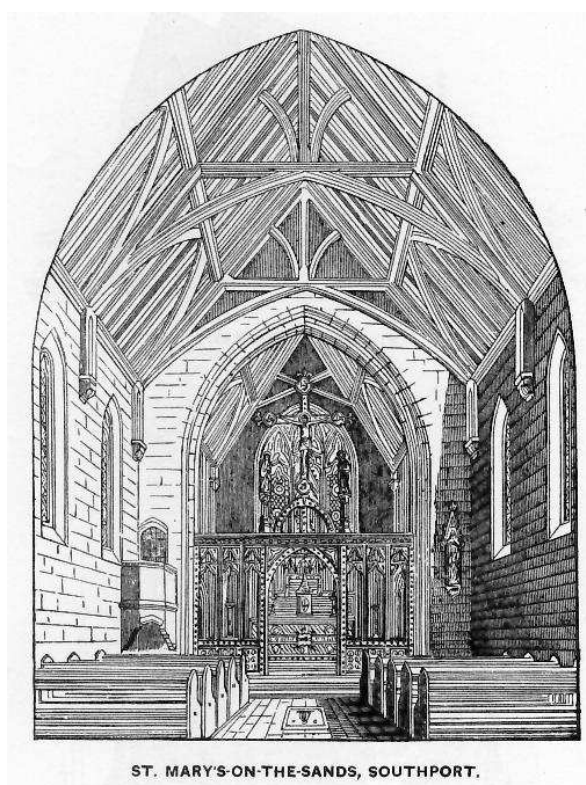
¹² Vera Fisher, *St Paul's Oatlands: A Time to Remember 1850–2000*, Parattah, 2000, p. 10.

¹³ *ibid.*, p. 9.

¹⁴ The sole exception was his own St Augustine's Church, Ramsgate, which had superbly dressed and fitted ashlar stonework to its interior.

¹⁵ Roderick O'Donnell, 'The Pugins in Ireland', *A.W.N. Pugin Master of Gothic Revival*, Yale University Press, New Haven, 1995, p. 146.

in the north-east corner of the nave so as to open outwards. Although this door reads as an access door to the sacristy it was not intended as such. The actual sacristy door is in the chancel north wall. The door into the nave was intended for access from the sacristy via a short flight of steps to the pulpit, slightly elevated in the nave north-east corner, a characteristic Pugin arrangement. This design detail, including the pulpit, would have been included in the church model but, like the other woodwork, was not constructed by the builder Stewart. Wooden furnishings had to await the efforts of Lynch a few years later and he, for whatever reason, didn't construct the intended pulpit.¹⁶



ST. MARY'S-ON-THE-SANDS, SOUTHPORT.

Pugin's illustration of the interior of his Southport church showing the elevated pulpit reached from the sacristy (Source: Present State of Ecclesiastical Architecture in England)

St Paul's Church was sited on a land grant on the edge of the Oatlands village. This setting was enhanced throughout the latter half of the nineteenth century by the planting of deciduous trees, the making of a garden around the church, construction of attractive iron vehicular and pedestrian gates hung on stone piers and the planting of a hedge enclosing that part of the grant

around the church and its adjacent Pugin-designed Presbytery. A churchyard cross, again to Pugin's design, was erected near the church.

The integrity of this setting was progressively lost over the course of the twentieth century. Almost all trees have gone from the site as well as the garden and the Pugin presbytery, the latter replaced circa 1959 by a contemporary house and shed whose relationship with the church is completely unsympathetic.

Despite all this and the structural changes of the 1930s and '50s, all reversible, St Paul's remains a significant realisation of Pugin's ideal for the revival of a small English medieval village church. **Concluded.**

New Friends of Pugin

We welcome:

[Dr Peter Cunich](#)

Hong Kong

Donations

Our thanks to [Mr Mark Tuckett](#) for his kind donation, and also to [Anna Greener](#), [Tony Colman](#), [Penny & Michael Wadsley](#), [Phillipa Brettingham-Moore](#) and [John Miller](#) for their generous in-kind donations.

¹⁶ In fact the church never received a pulpit.