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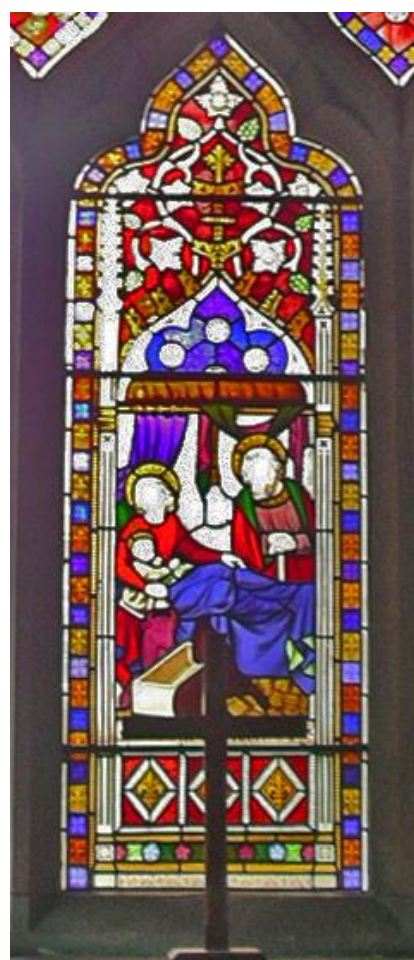
Welcome to the thirty-ninth Friends Newsletter at the conclusion of another year of success for the Pugin Foundation.

We began 2009 with the purchase of the incredible Pugin chasuble from Belgium through a generous donation by a Friend of Pugin. We witnessed the successful completion of the second stage of the conservation works on St Patrick's church, Colebrook, with the re-roofing of the building after extensive structural strengthening during 2008. Our Executive Officer Brian Andrews obtained a grant to repair the chancel east window and surrounding stonework at St John's, Richmond, and assisted in obtaining another for much needed structural and repair work to St Francis Xavier's, Berrima.

Our website continues to grow in worldwide popularity—around an average of 30,000 hits per month. We have produced twelve Newsletters for our Friends of Pugin, continuing our commitment to bring you exclusively the fruits of the latest Pugin research, and we have had all but ten of our Friends renew at this stage. New Friends of Pugin continue to be attracted by what the Foundation has to offer.

We look forward to further conservation works, guided tours, and exciting new research in 2010 and we are so delighted to have you, our Friends, on this journey.

We wish you the joys of Christmas and a healthy and happy 2010.



Pugin's Nativity window, St Mary's, Wymeswold (Image: Nicholas Callinan)

With kind regards,

Jude Andrews
Administrative Officer.

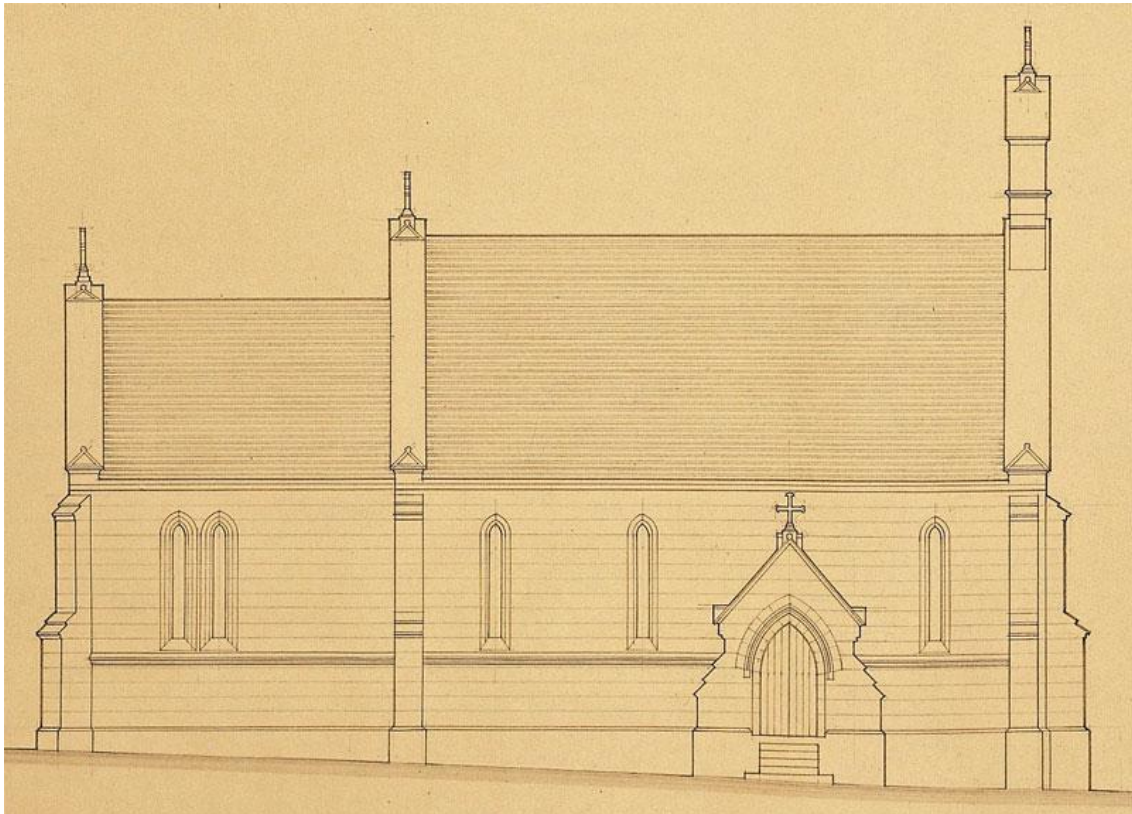


Berrima & Balmain Re-visited

In our Newsletter issues 1, 2, 3, 4, 12 and 13 we thoroughly examined Pugin's churches of St Francis Xavier, Berrima, and St Augustine of Hippo, Balmain, a unique duo in that they were the only two of his churches constructed from the same plans. Thanks to the generosity of John Graham, whose Sydney architectural firm recently made measured drawings of St Augustine's available to us, we are able to take a closer look at the two churches, showing their similarities and differences graphically by means of their ground plans.

Firstly, a reminder of the appearance and excellent proportions of St Francis Xavier's as constructed, evident in the 1942 measured drawing below. The church was faithful to Pugin's plans but for the elimination of the priest's door at the west end of the chancel north wall.¹

The relatively long chancel and early English vocabulary of the building are clearly shown, as is the bellcote on the nave west gable, a characteristic feature of his small two-compartment churches. Also evident is the position of the paired lancets in the chancel north wall, well to the east of centre

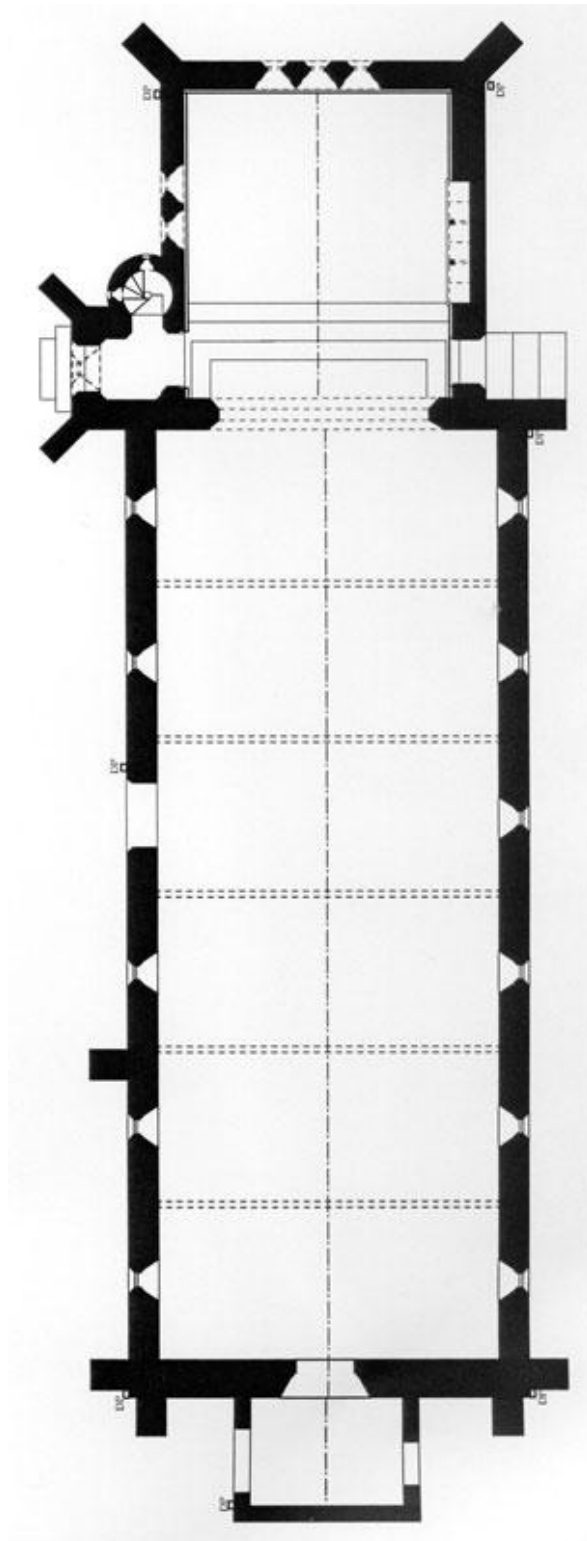


Measured north elevation drawing of St Francis Xavier's, Berrima (Image: courtesy Mitchell Library, State Library of New South Wales)

because of the priest's door, located on the plans just to the east of the chancel west wall but here not constructed.

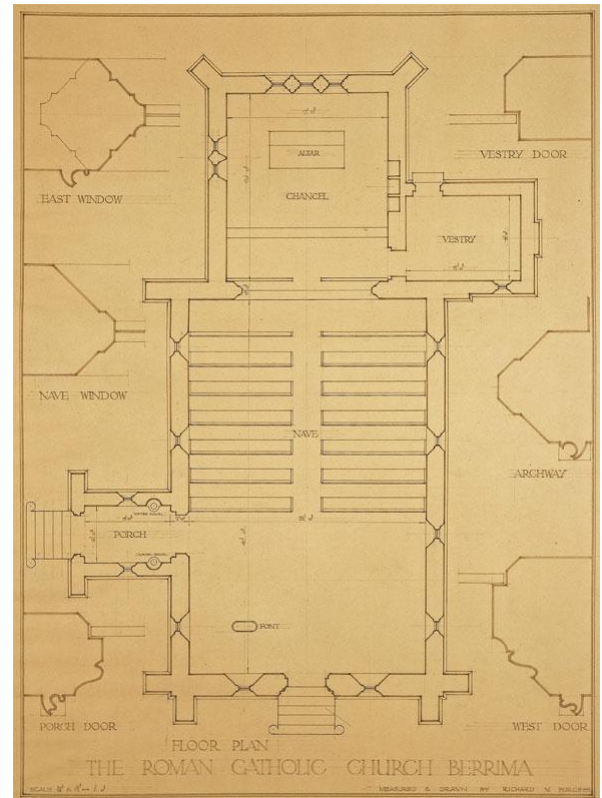
We now consider the measured ground plans of both churches in their present state, remembering that St Augustine's had its sacristy and north porch removed in the first half of the twentieth century to make extra room for a new church and a presbytery on either side of it.

¹ Priest's doors were a feature of English medieval churches. Pugin included them in some of his designs, including that used for St Benedict's, Broadway, however, this was demolished when the church was shortened in 1940 (see Newsletter 22).



Measured ground plan of St Augustine of Hippo's, Balmain (Courtesy John Graham & Associates)

Note the 1864 two-bay western extension of the Balmain nave, a process which involved the dismantling of the west wall and its re-erection. Note also the west porch constructed at that time



Measured ground plan of St Francis Xavier's, Berrima (Image: courtesy Mitchell Library, State Library of New South Wales)

to the detriment of Pugin's composition and his typical provision of a west door for ceremonial purposes such as the visit of a bishop, processions and so on. It now became another congregational entrance, although the north porch which Pugin had provided for this purpose was retained at that time. In this lengthening process an angle buttress was retained against the nave north wall at the point where the west wall had stood, but curiously not against the south wall.

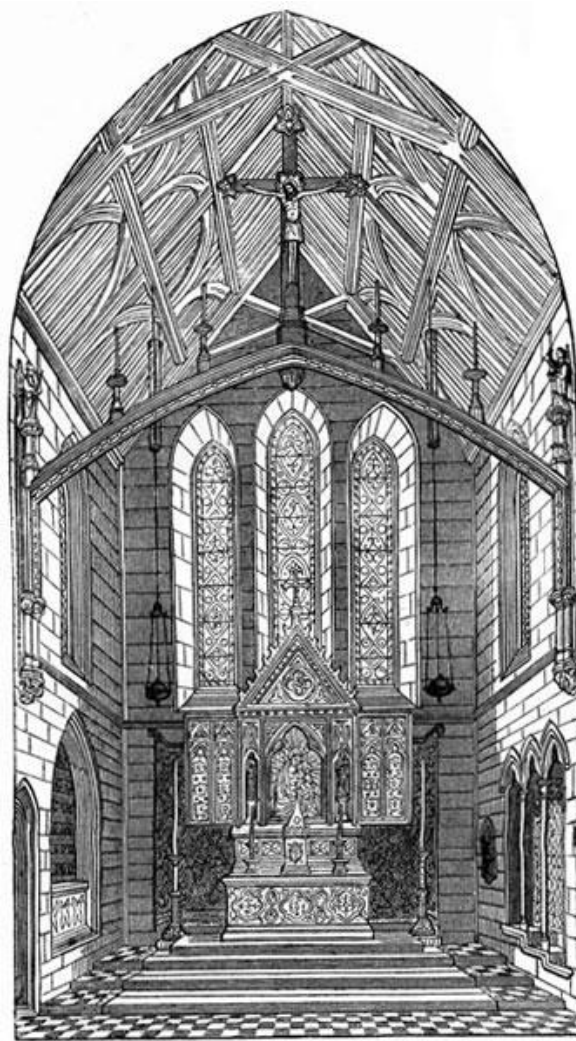
The door opening in the nave north wall marks the position of the demolished porch and that in the chancel south wall opened into the later demolished sacristy.

The Balmain ground plan clearly shows the priest's door in the chancel north wall along with the steeple and its engaged spiral staircase cramped up against the lancet windows. As discussed in Newsletter 12, the origin of this addition to Pugin's plans is unknown, but its construction rendered redundant the western bellcote on the original drawings, so it was not built. In all other key respects the two churches as built were identical.

Pugin's Designs

Sedilia (Part 5)

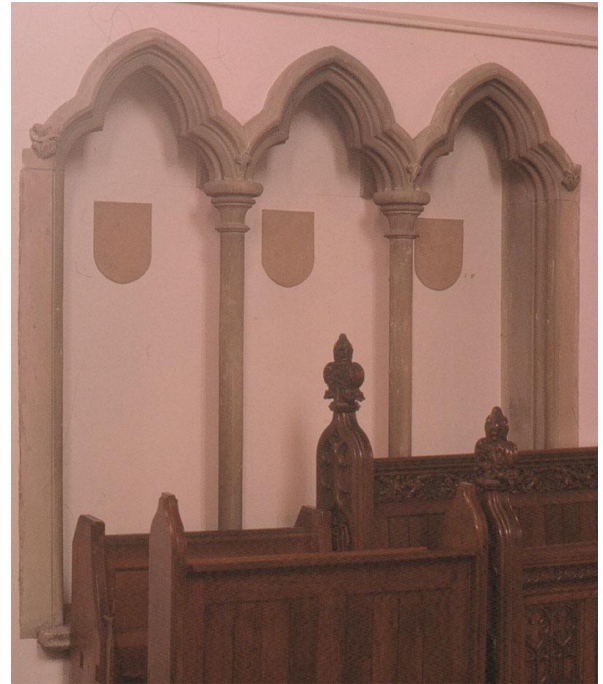
One of Pugin's earliest churches was St Mary's, Uttoxeter, Staffordshire. As opened in 1839 it was a small single compartment building in the Early English style with the chancel entrance marked by a curved rood beam. Despite its diminutive size it was fitted out with a complete set of Sarum Use liturgical furnishings including an Easter sepulchre, standard candlesticks and stepped sedilia.



*Pugin's drawing of the chancel of St Mary's, Uttoxeter
(Source: 'Present State', Dublin Review, vol. X, May
1841, Plate XV)*

Pugin was proud of the comprehensiveness of this little church, describing it in 1839 as 'the first Catholic structure erected in this country in strict accordance with the rules of ancient ecclesiastical architecture since the days of the pretended

Reformation'.² He described the sedilia in 1841 as 'three stone recesses, divided by shafts, and diapered at the back'.³



The Uttoxeter sedilia (Image: Brian Andrews)

With their detached columns, moulded trefoil arches and hood mouldings the sedilia formed an arcade in the depth of the chancel south wall, their Early English vocabulary and composition bearing a strong similarity to medieval examples such as those in St Peter's Maidstone, Kent.

On the rear wall of each recess was a shield. Although the faces of these shields are now painted out, along with the diapering, as shown in the above illustration, it is a sure bet that they originally bore pictograms relating to the function of the particular minister, as we have noted for the sedilia at Cheadle and Marlow. Because the sedilia were stepped they could only be used for the Use of Sarum, the unique English medieval liturgical usage which in the event was never to be officially re-introduced.⁴ Nonetheless, the sedilia and Easter sepulchre were clearly valued, for both were retained in later substantial additions to the church, the sedilia even being dismantled and moved into a new chancel designed by Pugin's youngest son, Peter Paul Pugin, in the late 1870s.

² *London & Dublin Orthodox Journal*, vol. IX, 1839, p. 33.

³ [A. Welby Pugin], 'On the Present State of Ecclesiastical Architecture in England', *Dublin Review*, vol. X, May 1841, p. 332.

⁴ *Deliberations of the First Synod of Westminster of the newly re-established Catholic hierarchy*, Oscott College, 1852.

Pugin and Medieval Antiquities

The Birmingham Virgin and Child

In our June 2009 Newsletter we saw how Pugin used a late medieval virgin and child statue placed in his St Mary's, Brewwood, as inspiration for two statues designed by him for Ratcliffe College, Leicestershire, and for Bishop Willson of Hobart Town. He was also prepared to replicate medieval statues a number of times over. The best example concerns a beautiful fifteenth-century German polychromed and gilded oak Virgin and Child statue which he donated to his St Chad's Cathedral, Birmingham, in 1841 at the time of its opening

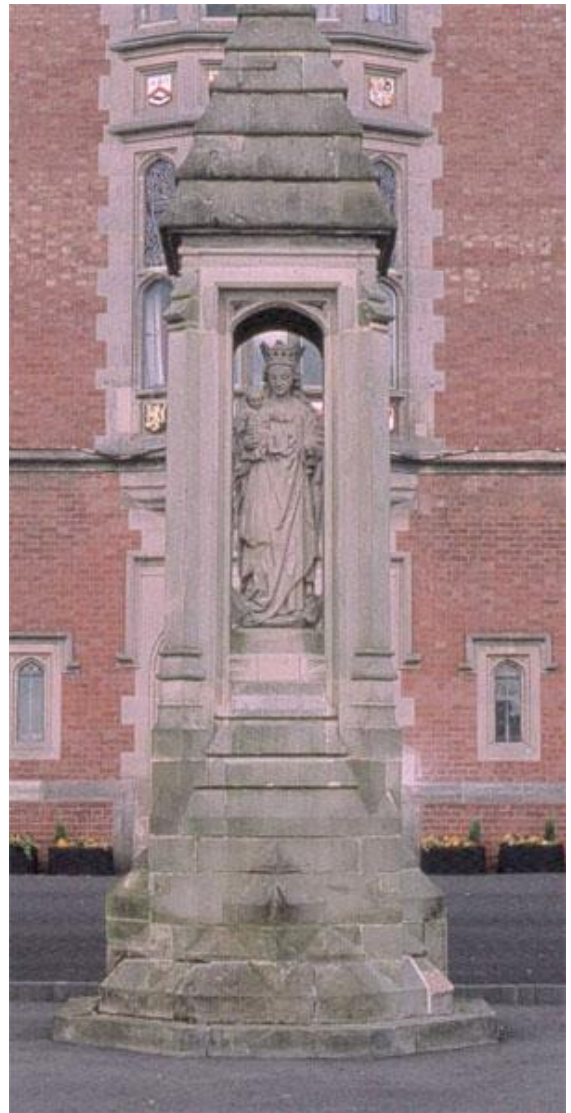


*The St Chad's Cathedral, Birmingham, Virgin and Child
(Image: Nicholas Callinan)*

It is clear that Pugin had acquired this statue several years before donating it because the first of two stone copies of it, both associated with St Mary's College, Oscott, was made in 1837. His association with Oscott had only begun with a visit in late March of that year, a year in which he was to

have an intensive association with the College, including design of alterations to the chapel as well as the design of its furnishings and decorations.⁵ The chapel was consecrated and opened on 29 and 31 May 1838.

Typical of his energy when embracing a new area of endeavour, he wasted no time in 1837 in having a copy of the Virgin and Child statue made for placement on the terrace in front of the College. It was carved by Thomas Roddis, a skilled sculptor working for the Sutton Coldfield firm of stonemasons building the College.⁶



*The 1837 stone copy by Thomas Roddis on terrace on front
of Oscott College, Birmingham (Image: Brian Andrews)*

⁵ The College, including its chapel, was designed by Joseph Potter of Lichfield.

⁶ Michael Fisher, *Pugin-Land: A.W.N. Pugin and Lord Shrewsbury and the Gothic Revival in Staffordshire*, M.J. Fisher, Stafford, 2002, p. 58.

In 1840 Pugin designed two gatehouses for Oscott College, for which Roddis executed the carved stonework. For his work on the North Gatehouse, now known as the Sutton Lodge, Roddis was paid the sum of £251,⁷ and this work included the carving of a second copy of the Virgin and Child statue for placement in a niche over the entrance.



The Sutton Lodge Virgin and Child, also carved by Thomas Roddis (Image: Brian Andrews)

The Sutton Lodge stands in a prominent position at the corner of College Road and North Chester Road, New Oscott, and its statue was ‘the first

statue of the Virgin Mary to be erected on a public highway in this country after the Reformation’.⁸

A third copy, of wood polychromed and gilded like the original, dates from 1842 and is the centerpiece of stunning altar and reredos designed by Pugin in that year for St Anne’s Church in Leeds., West Yorkshire. This beautiful ensemble, recently restored, graces the Lady Chapel of St Anne’s Cathedral, Leeds, a notable Arts and Crafts Gothic building of 1901–04 by the London architect John Henry Eastwood.



Detail of the Lady Chapel reredos, St Anne’s Cathedral, Leeds (Image: courtesy Bro. Lawrence Lew OP)

Renewals

We are most grateful to the following Friend who has renewed his membership since our last Newsletter:

[Mr Daniel Hill](#)

⁷ Roderick O’Donnell, ‘Pugin at Oscott’, in Judith Champ (ed.), *Oscott College 1838–1988*, Oscott College, Birmingham, 1988, p. 63.

⁸ Judith F. Champ, *Oscott*, Archdiocese of Birmingham Historical Commission, Birmingham, 1987, p. 5.