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Welcome to the fifty-second Friends Newsletter.

Preparations for the Pugin Bi-centenary in 2012 are progressing very well. We are pleased to tell you that events confirmed to date include:

- An organ recital in St Mary's Cathedral, Hobart, on Friday evening 2 March
- A concert by the St John's Camerata in St John's, Richmond, Tasmania, on Saturday 3 March
- A special solemn Mass in St Patrick's Church, Colebrook, Tasmania on Sunday 4 March
- A Bach solo violin recital in St Patrick's on the Sunday afternoon
- A small Pugin exhibition in the St Mary's Cathedral Centre, Hobart from 1 to 5 March

We hope that many Friends of Pugin will be able to attend these functions and will be able to set aside these significant dates. Friends of Pugin will have first priority for all celebrations and will have concession rates for the planned concerts and recitals. Later this year I will send out a range of accommodation options to help you to plan your visit. Please contact me if I can assist you in any way for this significant celebration.

Recent visitors to St Patrick's, Colebrook, have included Allan Myers, a former Pugin Foundation director and the Foundation's wonderful benefactor, and Dr Gerard Vaughan, Director of the National Gallery of Victoria.

Our thanks to Friend of Pugin Elizabeth Daintree who is doing a great job of keeping our new trees at St Patrick's watered during their critical first summer. Stained glass conservator and Friend of Pugin Gavin Merrington has replaced a missing quarry in the chancel east window of St Patrick's, Colebrook, as a donation to the Foundation. Hopefully, this will eliminate the last point of entry for birds into the building. Our thanks to Gavin for his expertise and generosity.

We hope that 2012 is a very happy, healthy and successful year for us all.

With kind regards,

Jude Andrews
Administrative Officer



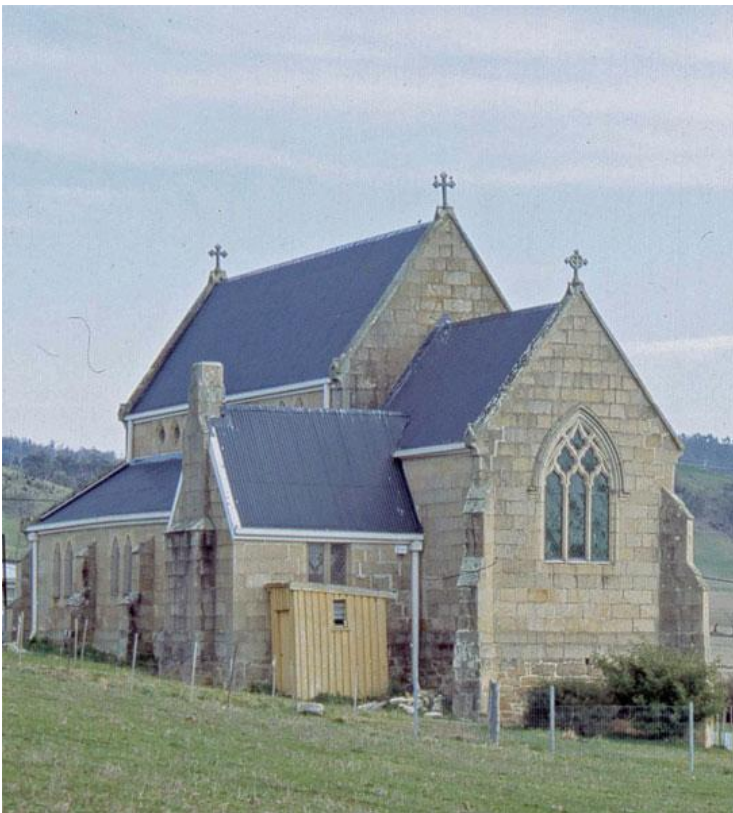
This lovely photo of the Pugin chantry in St Augustine's, Ramsgate, was taken by Pugin Foundation director Bishop Geoffrey Jarrett during a recent visit there.

The Renaissance of St Patrick's, Colebrook

Progress to Date

St Patrick's Church is the flagship of the Pugin Foundation's activities in the conservation of Pugin's Australian built heritage. We intend to return it to a state where it truly reflects the spirit and the letter of Pugin's intention, expressed in his own words, that "the right thing will find its way at the antipodes", so that it may serve as an exemplar for future further conservation of his Australian oeuvre.

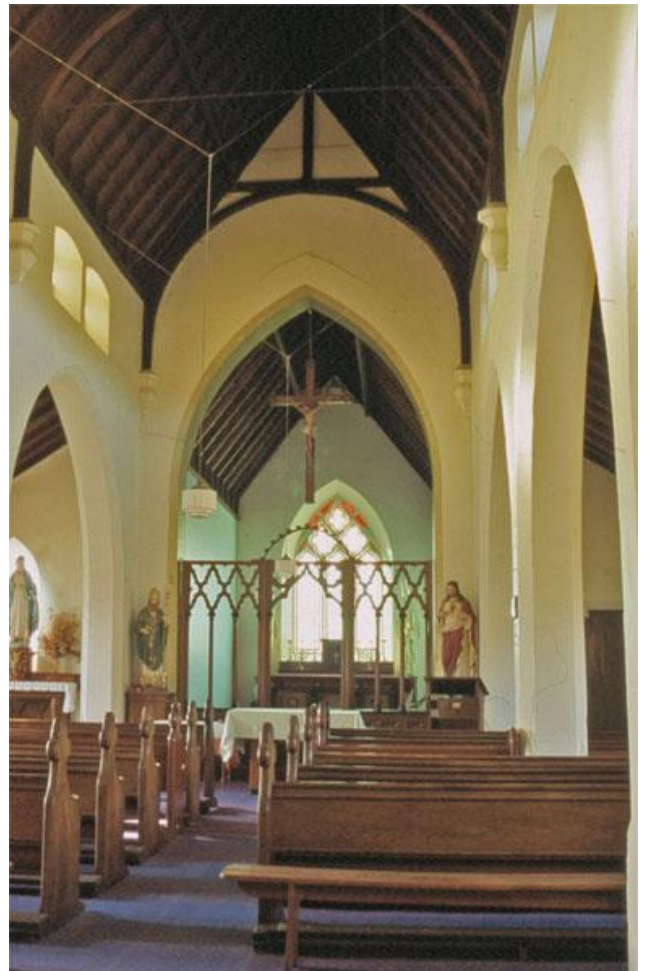
We thought you might like to learn how far we have progressed since starting work in 2006.



The exterior in 2006 (Image: Brian Andrews)

Status in 2006

- The church was closed and planned for sale, probably for a house, like other churches in Central Tasmania Parish.
- The building was in very poor structural condition, requiring major expenditure to conserve it for future generations. Examples were: cracking to walls, broken and lost glass, plaster loss, leaking roofs, loosened joints to roof trusses, failed connections of roofing to walls, degraded stonework.



The interior in 2006 (Image: Brian Andrews)

- The building was a fire trap due to old unsafe wiring. There was minimal and inadequate lighting & power points.
- The original glass was in imminent danger of collapse and loss in strong winds due to totally degraded leading and loss of putty. One window had already been blown in during a storm.

- Grime and bird droppings soiled the interior, including the furnishings.
- The rood screen had been mutilated in parts, with major elements missing.
- According to the Archdiocese of Hobart Mass attendance census of 2001 the average attendance at Colebrook was one person.



The exterior in 2010 (Image: Brian Andrews)

Status in 2010

- Since embarking on the complete restoration of St Patrick's in 2006 the Pugin Foundation has to date spent \$550,000.
- The entire works have been at no expense to the Colebrook community or to the Archdiocese of Hobart, the legal owner of the building.
- A major program of structural strengthening is complete.
- The rood screen has been fully restored, including replacement and re-carving of missing elements.
- The stone triple bellcote, destroyed in an 1895 tornado, has been reconstructed and a computer-controlled working peal of three bells installed.



The interior in 2010 (Image: Brian Andrews)

- The 1850s crown glass has been fully restored throughout the building.
- The building has been completely re-wired and state-of-the-art computer-controlled indirect lighting installed.
- The building has been completely re-roofed, including correct profile guttering and down-pipes.
- The interior has been re-plastered and re-painted in its original colour scheme.
- The glued-down carpet has been removed, the floor rehabilitated and carpet runners installed, along with new carpet in the sacristy.
- Furnishings, including the sedilia, piscina and sacristy fireplace, have been restored.
- New candlesticks, copies of Pugin originals, have been manufactured, and a new painted and gilded forward altar installed.
- There has been a selective reinstatement of the original nineteenth-century trees in the churchyard.
- The church, transferred to Richmond Parish in 2006, has Mass assured four times per

annum. Average attendance is between 30 and 40, drawn from right across the Parish.

- The church is open for two hours every Sunday afternoon with the help of Friends of Pugin guides.
- Local residents and Friends of Pugin maintain the cemetery and clean the church on a regular roster.
- St Patrick's has attracted international attention through the Pugin Foundation website, and is now recognised as a building of significance in understanding the development of nineteenth-century design.

Planned future works

Although the lion's share of the work has now been successfully completed, there remain several important tasks. They include:

- Stonework remediation, including some stone replacement.
- Restoration of the holy water stoup in the porch.
- Two new sacristy cupboards.
- Reinstatement of a painted and gilded high altar after the original.
- Reconstruction of the churchyard cross, smashed by vandals in 1997.
- Reinstatement of the perimeter fence and gates in accordance with the original design.

Bishop Willson's Residence Ecclesiastical Contents (Part 10)

Episcopal Items (continued)

During his return visit to England in 1854 Willson purchased a metal morse for use on copes, including the one given to him as a parting gift from his Nottingham flock ten years earlier in 1844. A fine photographic portrait of c.1860 exists of him vested in that cope with the morse. (We have not included this fine cope in our inventory

of the contents of his residence because it was kept in his Hobart pro-cathedral, where it remains.)



Bishop Willson in his Nottingham cope c.1860 (Image: Private collection)

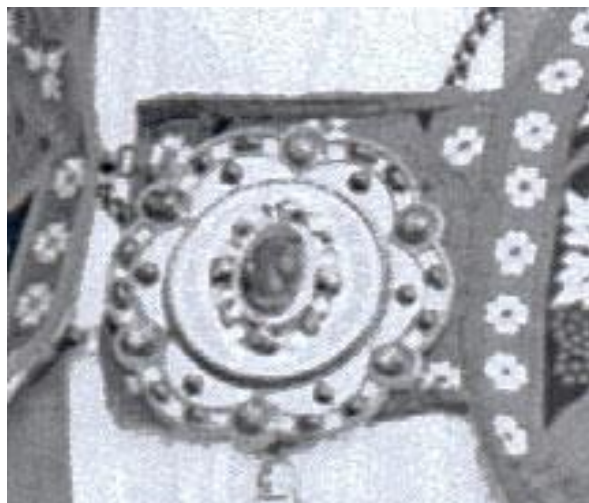
The metal morse, one of the signs of his episcopal jurisdiction, was designed by John Hardman Powell and made by Hardmans following his visit there on 7 September 1854.¹ It is described in the Hardman Metal Day Book entry: 'Rt Revd Bishop Willson Hobart Town To a copper gilt morse, engraved, enamelled & set with 18 garnets, 3 amethysts, 3 topaz, the centre arranged for jewel sent, with 4 gilt hooks for do., and case 155/-'.²

Regrettably, what must have been a truly beautiful metalwork item no longer exists in Tasmania, but

¹ Willson's diary for 1 January 1854 to 7 February 1855, Archdiocese of Hobart Museum and Archives, Willson Papers, CA.6/WIL.467.

² Hardman Metal Day Book July 1849–Nov 1854, Sep 1854, Hardman Archive, Birmingham City Archives.

the description reveals that it was the sort of purchase he simply could not afford to make when first taking up his episcopal appointment to the new See of Hobart Town. We present below an enlargement of the morse from the previous image.



Willson's metal morse

The centre of the morse shows the 'jewel sent', and the enlarged image reveals it to be a cameo. This is probably one of the cameos which Willson had purchased in Rome on 24 May 1854.³

Another episcopal item which Willson did not have at his residence from the beginning of his time as Bishop of Hobart Town was his bugia, or bishop's candlestick. It was placed on the altar during a pontifical High Mass and then held by an assistant priest when the bishop read.⁴ As with the morse, it was an item proper to the office of a bishop which was beyond his financial resources before he departed for Hobart Town in 1844. It was purchased in 1847 during his first return visit to England. The 1845–49 Hardman Metal Day Book entry dated 6 December 1847 appears on p. 261 as: 'Rt Revd Bishop Willson Hobart Town A German Silver Episcopal Candlestick 2 18 0'.⁵ German silver is a copper-nickel-zinc alloy which was popular as a base metal for silver-plated objects, a less expensive option for Willson than pure silver.

³ Willson's diary, op. cit.

⁴ Bernard Berthod & Élisabeth Hardouin-Fugier, *Dictionnaire des Arts Liturgiques*, les éditions de l'amateur, Paris, 1996, p. 136.

⁵ Hardman Metal Day Book 1845–49, 6 December 1847, p. 261, Hardman Archive, Birmingham City Archives.



Willson's bugia (Image: Private collection)

The engraved detail included a mitre and Willson's initials 'WW' on the trefoil termination of the handle (see detail below).



A detail of Willson's bugia handle

Less than eight months after manufacturing Willson's bugia Hardmans produced a near identical one for Charles Henry Davis OSB, first Bishop of Maitland, New South Wales.⁶ There were slight differences in the general engraving and in the dimensions of the drip pan compared with Willson's. The principal difference was, of course, in the engraving to the trefoil termination of the handle. In Davis' case the engraving featured his episcopal arms.

⁶ Hardman Metal Day Book 1845–49, 20 July 1848, p. 342: 'Bishop Davis Maitland A Plated Bishop's Candlestick, engraved with Arms &c. 2 10 0', Hardman Archive, Birmingham City Archives.



A detail of the handle of Bishop Davis' bugia (Image: Private collection)

Pugin's different treatment of the engraved designs on the trefoil terminations of the two bugias provides an interesting insight into his unrivalled ability as a flat decorator in producing a harmonious balance between light and shade.

On the Willson trefoil he placed the narrower mitre at the top above the wider initials and set them on a lightly stippled and foliated ground enclosed by engraved trefoils to each of the termination lobes. This made the mitre and initials read clearly against a subdued engraved background, the addition of the engraved trefoils preventing the mitre and initials from being swamped by a too large area of background. The whole design is 'read' facing towards the drip pan.

For Davis' trefoil the shield enclosing his arms was a good match for the form of the trefoil when 'read' from the drip pan, so Pugin reversed the direction of the design compared to Willson's. He then placed it in a bolder hatched field with larger foliation to superbly balance the areas of light and shade within the shield.

Bishop Willson's pastoral staff was the gift of Pugin's and his friend and benefactor John Talbot, sixteenth Earl of Shrewsbury, for his episcopal consecration on 28 October 1842. This staff along with Willson's pectoral cross and his ring were rushed to completion by Hardmans, the Metal Day Book entry being dated 27 October, the day before

the ceremony.⁷ The Hardman Metal Sales Ledger Aug 1838 – Dec 1844 recorded against the Earl of Shrewsbury a transfer to Pugin on 31 December 1842 of £10 towards the cost of the staff.⁸



The head of Bishop Willson's pastoral staff (Image: Private Collection)

⁷ Hardman Metal Day Book 1838–1844, 1849, p. 69: 'Mr Pugin for Rt Revd D Willson Oct 27th Copper Gilt Pastoral Staff set with enamels 16 0 0', Hardman Archive, Birmingham City Archives.

⁸ Hardman Metal Sales Ledger Aug 1838 – Dec 1844, p. 71: 'Dr The Rt Hon the Earl of Shrewsbury 31 Dec 1842 By transfer to Mr Pugin for 69 10 0'. The 69 refers to page 69 in the Ledger (and Metal Day Book) where the pastoral staff completion and cost are recorded. Pugin paid initially for the staff, pectoral cross and ring, being later reimbursed by the staff and ring donors, Lord Shrewsbury and Mrs Close respectively.

Typically for a gift from Lord Shrewsbury, the staff was of gilt base metal, underscoring his aversion to spending more than was absolutely necessary in order to spread his munificence as widely as possible. As Shirley Bury observes:

The Earl apparently developed an almost pathological dislike of paying for silverwork, which Pugin was forced to accept. Shrewsbury had to economise in every possible way in order to spread his bounty over as many projects as he could. Expenditure on precious metals seemed to him to be unnecessary and even wasteful when the appearance of a cheaper substitute was the same.⁹

The staff consisted of four interlocking sections, enabling it to be dismantled and transported in a conveniently-sized case. There were three lengths of staff and a crook, the latter of tapered circular form enclosing a disc of saw-pierced and engraved tracery in the form of a 'rose window', at the centre of which, on both sides, was a roundel containing the Sacred Monogram and three crowns reserved on blue enamel. The tail of the crook enclosed more pierced tracery. Below this the compressed spherical knot bore repoussé foliation and six bosses whose engraved faces were set with faceted and cabochon amethysts, the semi-precious stone traditionally associated with bishops.

This design of Pugin's was used at least once more, with minor variations, for Willson's good friend and confidant William Bernard Ullathorne OSB in 1846. It was Ullathorne who had successfully arranged and mediated a meeting at his residence in August 1842 between Willson and Archbishop John Bede Polding OSB of Sydney at which Willson agreed to reverse his decision not to accept appointment to the See of Hobart Town on the basis of certain financial and administrative assurances from Polding.

Ullathorne's staff had a moulded spine and foliated engraving to the crook. At the centre of the crook was a champlévé enamel roundel bearing the arms

which he adopted as Vicar Apostolic of the Western District and titular Bishop of Hetalonia *in partibus infidelium*.¹⁰



The head of Bishop Ullathorne's pastoral staff (Image: Brian Andrews)

⁹ Shirley Bury, 'In search of Pugin's church plate', *The Connoisseur*, vol. 165, no. 663, May 1967.

¹⁰ Before the Restoration of the Hierarchy in 1850 and the re-establishment of territorial sees governed by a bishop, England, as a missionary territory, was divided into a number of districts ruled by vicars apostolic under the direct jurisdiction of the Pope. These vicars apostolic were bishops who took their episcopal title from a suppressed diocese. Such dioceses were historically those in Asia and Africa in which Islam had gained the ascendancy, leading to their bishops being unable to reside any longer in their respective territories.



Pugin's Designs

The 1847 Crucifix Figures

(Part 2)

Variations in carving

The varying interpretations of Pugin's sketch design by Myers' craftsmen, always in the spirit of his intentions, are evident in their treatment of the rope and loin cloth as illustrated in the four examples below. Over time Pugin had achieved a remarkable synergistic relationship with the firms that produced his works—Hardmans and Myers for example—so that the merest of rough sketches could result in finished products that exactly reflected the letter and spirit of his designs.



To be continued.

New Friends of Pugin

We welcome:

Jill and Simon Davies	<i>Prabran, Victoria</i>
Christopher Forrester	<i>South Hobart, Tasmania</i>
Catherine Sponberg	<i>Kogarah, New South Wales</i>

Donations

We are most grateful to the following for their kind donations:

Anthony Knight, Beleura – The Tallis Foundation
Gavin Merrington
Fr Terry Rush

