

June 2011

Number 57

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Welcome to the fifty-seventh Friends Newsletter.

Every Sunday St Patrick's Church, Colebrook, is open between 2pm and 4pm courtesy of a team of our Friends of Pugin. This has proven to be very popular, particularly with visitors to Tasmania from interstate and overseas. Recently, this practice provided a most welcome bonus towards our efforts to restore the church to its pristine condition, both as regards the building and its furnishings.

We had long wondered why the building lacked a baptismal font, and local residents had no recollection of one. Then we received a visit from a man, no longer from the area, who had been baptised in the church and whose family had been associated with the church for many years over 50 years ago. He asked what had happened to the font. When we asked him about it he was able to point to its former location and to describe it in general terms. What he described—unprompted—with remarkable accuracy was the Pugin exemplar font, which Bishop Willson intended for local copying and which indeed has two known copies. The exemplar, pictured here, is in St John's, Richmond, albeit without its original wooden cover. It stands to reason that Fr William Dunne who built St Patrick's and furnished it so comprehensively with Pugin metalwork would have had a copy of the exemplar font carved for Colebrook.

In due course the Foundation will be able to reinstate the font, copied like its original from the exemplar and in its original position, confident that

this action will be an authentic component of its endeavours to fully re-equip the building as Pugin and Willson intended.

If your Friends of Pugin membership is due for renewal on 30 June, you will receive a renewal form in the mail. If you do not receive a letter it means that your membership is paid for the 2010–11 period.

With kind regards,

[Jude Andrews](#)
Administrative Officer



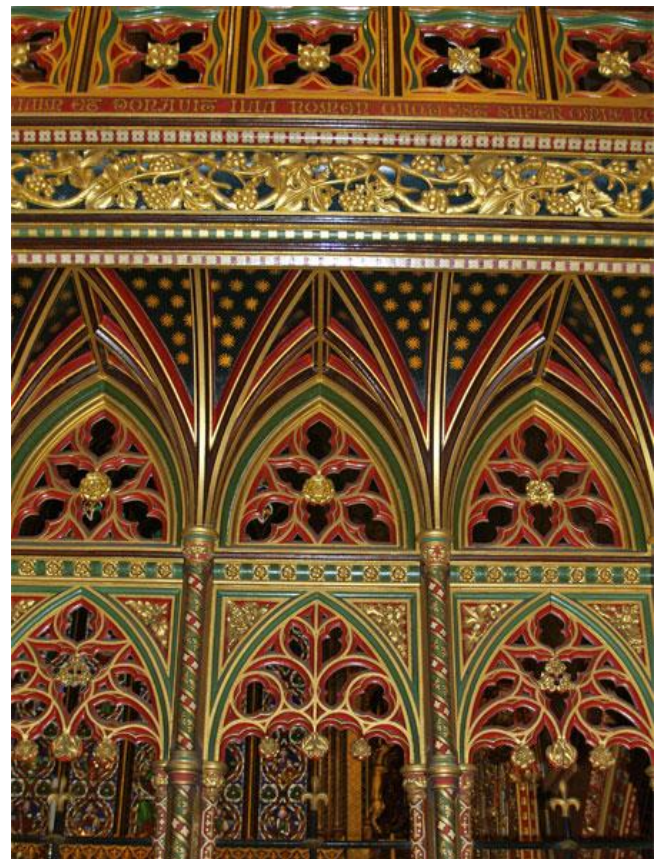
The exemplar baptismal font in St John's, Richmond (Image: Private collection)

Cheadle and Colebrook (Part 5)

We continue our series of comparisons between the composition and details of St Giles', Cheadle, and St Patrick's, Colebrook.



The Colebrook rood screen (Image: Brian Andrews)



The Cheadle screen (Images: Jude & Brian Andrews)

Bishop Willson's Hobart Pro-cathedral Renovations

(Part 3)

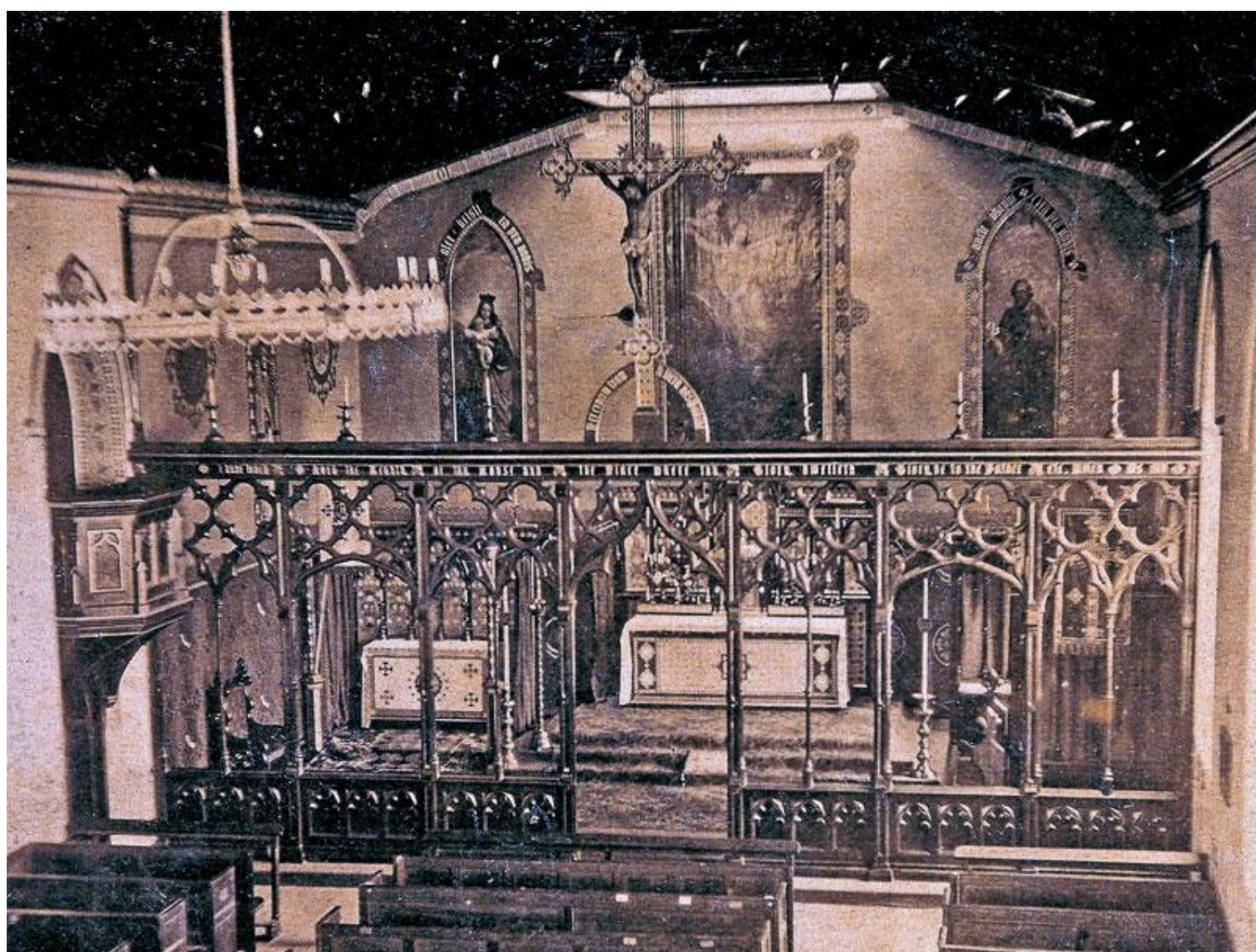
The 1856 renovations (contd)

To help you keep visual track of Willson's renovations we reproduce again the c.1859 image presented in the previous part of this series.

We turn now to the north end of the chancel east wall. Standing against the wall is the Lady altar designed by Henry Hunter and installed between the opening of the renovated pro-cathedral in August 1856 and the date of Sharp's photograph, which is c.1859.

This was not the first altar to have been designed by Hunter under Willson's eye. In June 1858 *The Hobart Town Daily Mercury* had reported that:

A new and very beautiful Altar has just been erected in the Chancel of St Paul's Church,



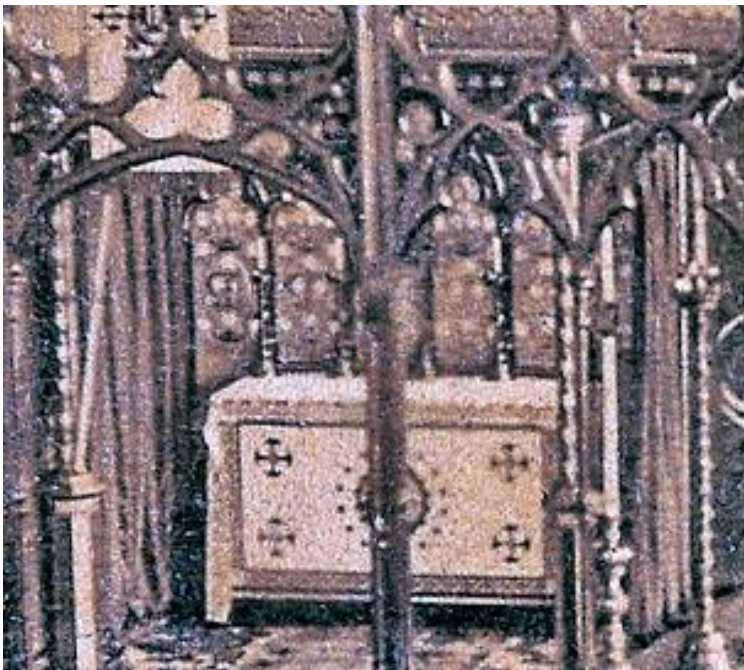
The renovated chancel c.1859, image by pioneering Hobart photographer John Mathieson Sharp (Source: Private collection)

Oatlands. The designer, we understand, is Mr. H.G. Hunter of Hobart Town, by whom also the decoration and gilding have been executed. We believe the cost was about £70, upwards of

£50 being subscribed by the respected Pastor, the Rev. M. Keohan, and the members of his congregation.¹

This altar, we know from an early 20th century image of St Paul's interior, was clearly based on the new High Altar in St Joseph's, which we will describe in due course. And it is clear that the first altar in St Patrick's, Colebrook, the other Pugin church (which had been opened in January 1859), was also derived by Hunter from the St Joseph's High Altar.

But with its cramped proximity to the High Altar Hunter is taking cues from it for his Lady Altar, but not replicating its overall form.



Lady Altar detail from the Sharp photograph

The short wooden altar stands against a tall reredos with a moulded cornice which includes a trail of diagonally-set quatrefoils, on top of which are three candlesticks. The reredos has three pairs of arches with traceried heads and with trefoils in the spandrels. The backing is painted and stencilled, including a stencilled Marian monogram, probably executed from another of those stencil copies obtained by Willson in 1847.

¹ *The Hobart Town Daily Mercury*, Vol. 1, No. 154, 29 June 1858, p. 3, c. 5.

A clearer idea of the reredos form is obtained from detail in a much later photograph where the altar and the reredos backing are gone and the reredos' wooden structure is all that remains.



The reredos structure (detail from image courtesy Archdiocese of Hobart Archives)

The reredos extends beyond the width of the altar, common in Pugin's own altar designs, but interestingly here the outer panels of the arches continue to lower than the top of the altar, with its painted and gilded front face.

Only one such Hunter altar has survived, its decorative repertoire derived from Pugin's *Glossary*. Even in its faded state it gives some idea of what the Lady Altar must have looked like.



The one surviving Hunter painted and gilded wooden altar (Image: private collection)

On the altar stand a crucifix and four candlesticks, all by John Hardman & Co. of Birmingham to Pugin's designs. The fleurs de lis on the cresting to the roundel backing the cross are a clear indication of intended placement on a Lady Altar.



Lady Altar crucifix (Source: Private collection)

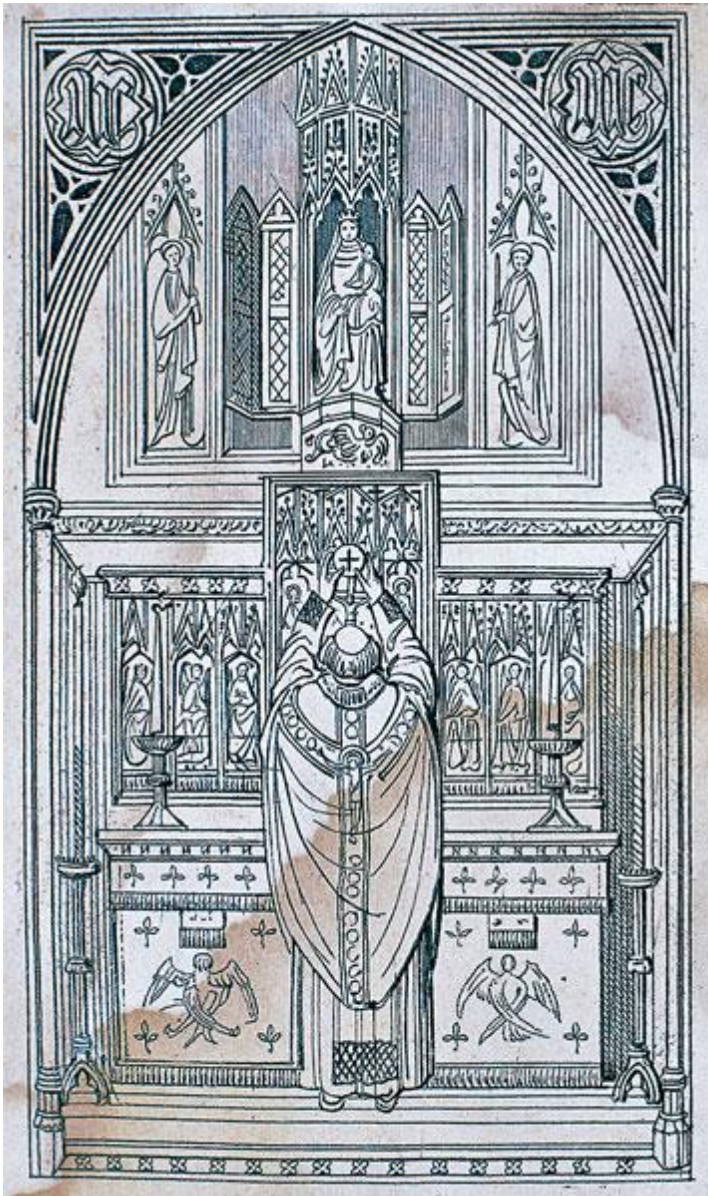
Such crucifixes were manufactured in varying degrees of elaboration, and hence cost. Willson's acquisition lacked the enamelled work on another to the same design which was purchased for Pugin's 1846 St Peter's Church, Marlow, thanks to the munificence of its wealthy convert benefactor Charles Robert Scott Murray who built and furnished the church entirely at his own expense.



The crucifix from the demolished Lady Chapel, St Peter's, Marlow (Image: Nicholas Callinan)

Let us return to the Lady Altar detail in the 1859 image. Riddel curtains are hanging on rods fixed to the extremities of the reredos. The curtains are parallel with the sides of the altar and the other ends of the rods are fixed to painted riddel posts. This is an arrangement which had not appeared in the illustrations of altars in Pugin's *Glossary*, nor would it have been familiar to Willson before he left England in 1844. Perhaps a source can be found in a small *Missal for the Laity*, published by Thomas Richardson of Derby in 1846, a copy of

which was brought back to Tasmania by Willson in 1847.² The frontispiece, which had been reproduced from a drawing by Pugin, is illustrated below. It is interesting that the diagonally-set quatrefoils on the reredos cornice are also to be found on Hunter's Lady Altar.



Pugin's frontispiece to the 1846 Missal for the Laity
(Source: Private collection)

Such an arrangement with riddel posts was, in retrospect, remarkably avant-garde. It would be embraced by ritualists within the Anglican communion in the 1870s, reaching its high point of

refinement around the turn of the twentieth century in the designs of one of the last great Gothic Revival architects, Sir Ninian Comper.



The 1912 Lady Altar, Downside Abbey Church, by Sir Ninian Comper (Image: Nicholas Callinan)

Lastly, in examining the Lady Altar and its environs, we note a banner suspended from a pole affixed to the left-hand riddel post. It bears an embroidered foliated cross with the Marian 'M' monogram at its centre. This is likely one of the '12 Large Embroidery Crosses' amongst a large order filled by Hardmans for Bishop Willson in December 1847. **To be continued.**³



The Marian banner

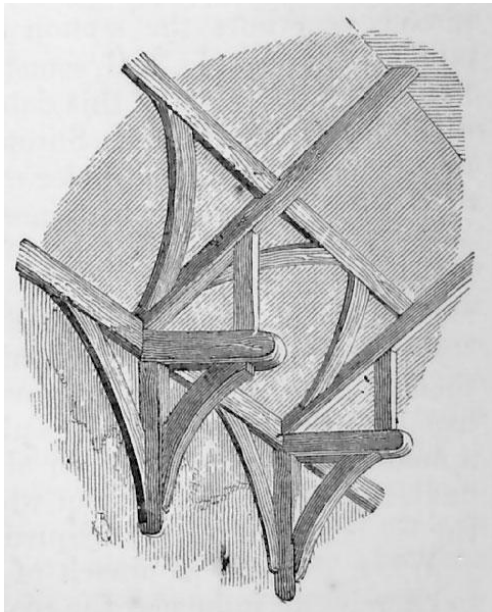
² *Missal for the Laity*, Thomas Richardson, Derby, 1846. A copy was given by Willson to Fr Keohan of Oatlands in 1850.

³ Birmingham City Archives, Hardman Archive, Metal Day Book 1845–48, p. 260, December 6 [1847] 'Rt Revd Bishop Willson Hobart's [sic] Town 12 Large Embroidery Crosses @ 2/- 1 4 0'.

Wind Braces in Pugin's Churches (Part 1)

1. Introduction

Wind braces are elements found in some English medieval timber roof structures, their purpose being to resist twisting and other deflection of the roof under wind loads. Their application was by no means universal. For instance, the Brandon brothers' 1849 book, *The Open Timber Roofs of the Middle Ages*,⁴ illustrated just six examples amongst thirty-seven roofs.⁵ Wind braces on high-pitched medieval timber roofs most commonly took the form of curved struts fixed between the trusses and the purlins, and lying against the rafters.

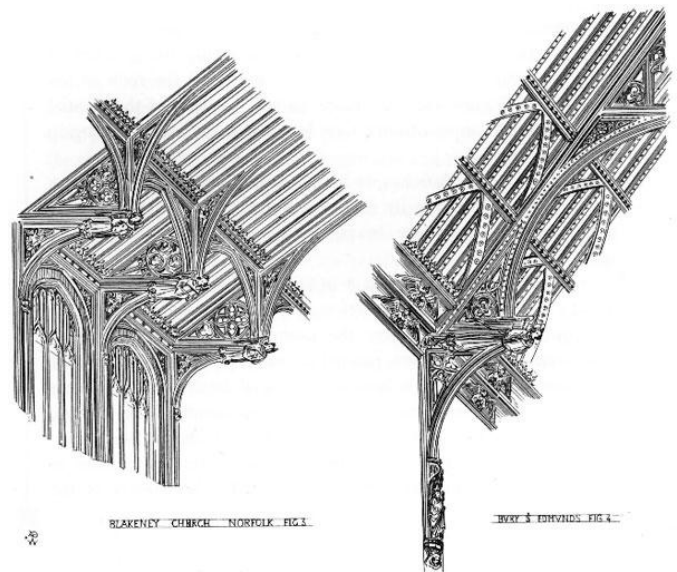


Wind braces, Dorchester Church, Oxfordshire (Source: John Henry Parker, A Concise Dictionary of Terms used in Grecian, Roman, Italian and Gothic Architecture, 9th edn, James Parker and Co., London, 1896)

⁴ Raphael and J. Arthur Brandon, *The Open Timber Roofs of the Middle Ages*, David Bogue, London, 1849.

⁵ This, however, needs to be seen against the fact that a great number of the high-pitched roofs of the earlier part of the High Middle Ages were replaced by flatter pitched roofs that were less susceptible to wind forces and thus less in need of wind bracing. In these latter roofs the bracing, where used, was often applied axially along the roof ridge beam between pairs of trusses.

Pugin, with his unrivalled knowledge of the grammar and vocabulary of medieval architecture, was well aware of the nature and purpose of wind braces. In his most influential text, *The True Principles of Pointed or Christian Architecture*, he described how the 'strength of wood-work is attained by bracing the various pieces together on geometrical principles',⁶ illustrating the point with the roofs of Blakeney and Bury St Edmunds Churches, the latter having wind braces of the most common form.



Illustrations of wind-braced roofs in Pugin's True Principles, 1841

In *True Principles* Pugin also enunciated a principle that provides a critical key to interpreting his works, namely that: 'In pure architecture the smallest detail should *have a meaning or serve a purpose*'.⁷ Clearly, a wind brace could serve a—functional—purpose of stiffening the roof structure, but, noting the word 'or' in the above quote, might its use in a Pugin church be, on occasion, intended to convey a meaning as opposed to being strictly necessary from a structural viewpoint? This possibility seems at least implicit in the first of his 'two great rules of design' where he states that: '*there should be no features about a building which are not necessary for convenience, structure or*

⁶ A. Welby Pugin, *The True Principles of Pointed or Christian Architecture*, John Weale, London, 1841, p. 39.

⁷ *ibid.*, p. 1.

propriety'.⁸ So, a wind brace might be necessary for structure, but its use might alternatively be considered for reasons of 'propriety', by which he meant '*that the external and internal appearance of an edifice should be illustrative of, and in accordance with, the purpose for which it is destined*'.⁹

This principal of propriety is most readily seen in Pugin's churches in respect of the degree of structural and decorative elaboration of the chancel. Invariably, his chancels had more elaboration than his naves because the chancel was the most solemn and sacred part of the church, being the place wherein the sacred mysteries were celebrated. In his 1841 *Dublin Review* article 'On the Present State of Ecclesiastical Architecture in England', when describing the parts and functions of a church, he referred to the chancel as 'the place of sacrifice, the most sacred part of the edifice'.¹⁰ This elaboration could be as subtly expressed as the chancel window reveals having more complex mouldings than those in the nave, the situation in St Francis Xavier's, Berrima, but it was invariably expressed to a greater or lesser degree in all Pugin's churches, structurally, decoratively, or both.

Pugin designed wind braces for a number of his churches. In at least one building they were omitted from the actual construction although shown in earlier perspective sketches of the designs. It is instructive to analyse a representative sample of his church designs so as to better understand his reasons for including wind braces. **To be continued.**

Pugin's Baptismal Fonts

In our Newsletter we ran a long series on Pugin's fonts, but couldn't resist publishing this wonderful image of the magnificent font in his own Church of St Augustine, Ramsgate. We are indebted to Pugin Foundation director Bishop Geoffrey Jarrett of Lismore, NSW, who visited St Augustine's last year.

⁸ loc. cit.

⁹ Pugin, *True Principles*, p. 50.

¹⁰ [A. Welby Pugin], 'On the Present State of Ecclesiastical Architecture in England', *Dublin Review*, vol. X, May 1841, p. 330.

