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Number 60

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Welcome to the sixtieth Friends Newsletter.

Welcome also to our new members and to all our Friends who have renewed their memberships for yet another year. Thank you.

We report with sadness the death of our dear Friend of Pugin, Patricia (Paddy) Pearl on 8 September aged 84. She was a foundation member of the Friends. Paddy was the wife of the celebrated journalist, editor, author and television panellist Cyril Pearl who died in 1987. It was then that she bought the historic Campania House in the Coal River Valley, the oldest house in continuous occupation in Australia. Having spent millions on restoring it to its 1810 glory, she sold it last year, donating the monies from the sale of the property and all its effects to the Walter and Eliza Hall Institute for Medical Research.

Paddy played a major role in securing donors who provided funds to support Brian Andrews for the first three months of his research for the 2002 Pugin exhibition, pending access to grant monies. Indeed, she began the process for this significant exhibition which soon thereafter resulted in the formation of the Pugin Foundation through the most generous and unstinting support of Allan and Maria Myers.

Paddy was so supportive of the Friends, always attending our major events. We particularly appreciated her many positive phone calls with kind feedback and encouragement about the works of the Foundation, the Friends activities and our Newsletters. She rejoiced in the progress and

significance of our work. Vale Paddy, you will be greatly missed by the Pugin Foundation as well as your many friends in Tasmania and in Sydney, your former home.

Special thanks for the most generous donation of a new computer for the Pugin Foundation by TOTE Tasmania. Life is much easier for us now and we are most grateful.

With kind regards,

[Jude Andrews](#)
Administrative Officer



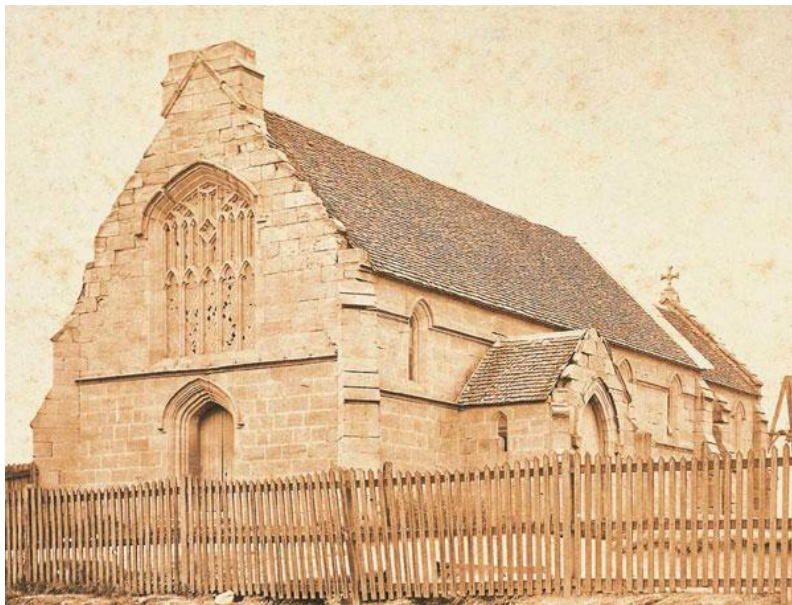
The late Paddy Pearl at the opening of the Pugin exhibition in Hobart, September 2002 (Image: Peter West)

The Present State of Pugin's Ecclesiastical Architecture in Australia

(Part 2)

2. St Stephen's Chapel, Brisbane

This building had started to disintegrate within a decade of its 1850 opening due to the appallingly bad quality of the stone used in its construction, as the image below abundantly demonstrates. Note that the bellcote had already been removed.



Severe deterioration of the stonework evident in this late 1860s image of St Stephen's (Source: Private collection)

After the construction of St Stephen's Cathedral beside it, the first stage of which was opened in 1874, the Pugin church was relegated to a variety of uses including a school, offices, a storeroom, a sale room for missals and hymnals, and a choir practice room. Several rectangular openings were cut in its walls. The rood screen and sedilia were demolished

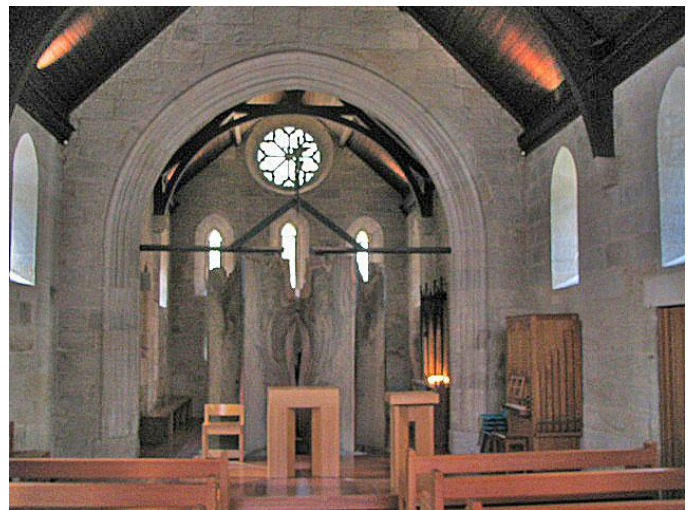
The building was restored in 1998. This work included the bellcote replacement, the design developed from indistinct early photos and informed by the Pugin-designed bellcotes on St Francis Xavier's, Berrima, and St Paul's, Oatlands.



The restored building (Source: private collection)

The interior was gutted at this stage, with the chancel converted to a shrine of St Mary of the Cross MacKillop. It is clearly evident from the image below that the original functional logic of Pugin's interior has been completely destroyed.

Since its restoration the building is now known as St Stephen's Chapel. **To be continued.**



The interior (Source: Private collection)

Bishop Willson's Hobart Pro-cathedral Renovations

(Part 6)

The 1856 renovations (contd)

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

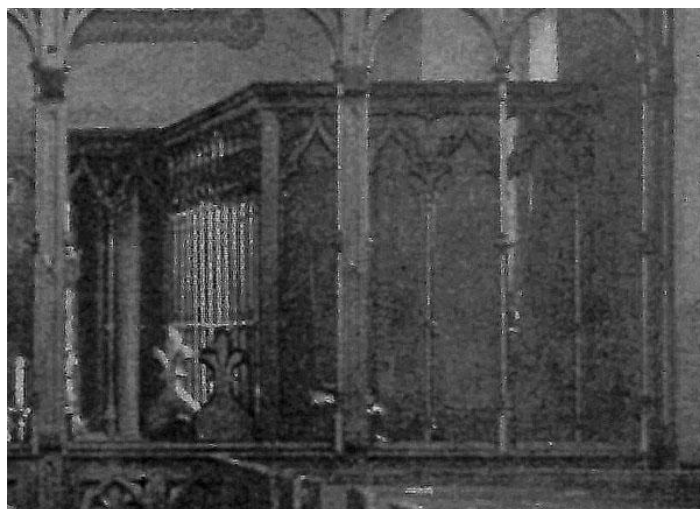
We next consider the furnishings to the right of the vicinity of the High Altar. On the east wall is an oil painting of St Joseph by William Paul Dowling, who also executed the Virgin and Child painting described in our Newsletter No. 58.



The High Altar crucifix (Image: Private collection)

Like the Virgin and Child painting it has a stencilled border and is surmounted by a scroll, in this case bearing the inscription 'Sancte Josephhe Ora pro nobis'.

Below the painting against the chancel south wall is a curtained wooden enclosure, accommodation for the Sisters of Charity resident in the convent behind St Joseph's Church. This enabled them to attend Mass while affording them the privacy once provided for religious sisters. In 1877 it would be replaced by a nuns' chapel constructed against the chancel south wall with an archway opening onto the chancel. This latter provision was the norm for Catholic churches across Australia with communities of religious sisters resident nearby.



A detail from a later nineteenth image of St Joseph's chancel showing the nuns' curtained wooden enclosure (Image: Private collection)

In the detail above, two poppy heads are visible. They belong to the celebrant's chair, more clearly visible in the c.1859 image, and mirror the bishop's seat against the chancel north wall.

Returning to the main image we note a banner between the rood screen and the nuns' enclosure. Like the Marian banner we described in Newsletter 57, it is likely one of the '12 Large Embroidery Crosses' amongst a large order filled by Hardmans

for Bishop Willson in December 1847.¹ The detail below, extracted from the main image, shows it to have been a beautiful banner with its braid edging and fringe.

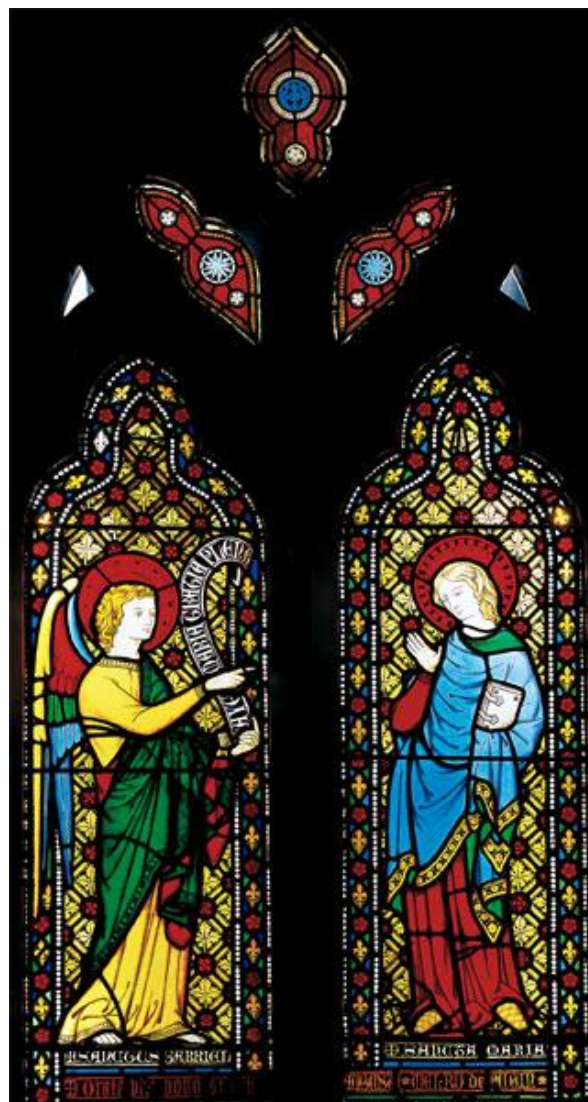


A detail of the cross banner

There is one more very important item—arguably the most important—in the chancel as renovated by Bishop Willson, but because it is in the chancel south wall it does not show up in the c.1959 image. It is a stained glass window of the Annunciation, a gift from Pugin, and it bears what is possibly an unique entreaty across its base: ‘Orate pro bono statu Augusti Welby de Pugin’ (Pray for the good estate of Augustus Welby de Pugin).² The Hardman Glass Day Book recorded completion of the window in December 1847, the only cost recorded against it being 5/- for the case and packing.³

While Willson was in England in 1847 he visited Pugin at his residence, ‘The Grange’, Ramsgate, in mid November. On Sunday 14 November Pugin wrote to John Hardman, full of enthusiasm to do all possible to assist his friend, starting a letter with a long list of items he wished supplied to the

Bishop with the words: ‘Bishop Willson is here & is much delighted with all here.’⁴



Pugin’s Annunciation window gift (Image: Private collection)

Writing again to Hardman the following day he finished with the exhortation: ‘think of everything you can for Bishop Willson. it is a good work in which he is engaged.’⁵ [Pugin’s spelling.]

Willson left England on his return journey to Hobart Town on 9 January 1848, taking with him a large quantity of furnishings for his diocese, including the window. That this gift could be

¹ 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’.

² In later years when the new nuns’ chapel was built against the chancel south wall the window was taken out and re-installed into the upper part of an existing window in the nave north wall, where it remains.

³ Birmingham City Archives, Hardman Archive, Glass Day Book 1845–54, Hobart Town, 1845–21: ‘Bishop Willson Dec 13 [1847] A window for church of 2 lights with figures 3 small tracery pieces’.

⁴ Pugin to Hardman, 14 November 1847, in Margaret Belcher (ed.), *The Collected Letters of A.W.N. Pugin*, Volume 3 1846–1848, Oxford University Press, Oxford, p. 311.

⁵ Pugin to Hardman, 15 November 1847, *Collected Letters*, p.313.

completed in such a short time is revealed in further correspondence between Pugin and Hardman.⁶

On 16 November Pugin wrote to Hardman: 'I have a great mind to give him [Willson] the glass we were going to send to Barn town & make another—but even in that case I should like the *heads* repainted. what do you say to this?'⁷ Hardman clearly agreed, for two days later Pugin again wrote to him, saying: 'I will give him the glass—so repaint the heads—it will be considered a treasure over there.'⁸



The Annunciation from the five-light chancel east window, St Alphonsus, Barntown (Image: Brian Andrews)

The Annunciation lights sent to Barntown (see above) in 1847 were similar to those sent instead to Hobart, but not identical.

On 10 December Pugin again wrote to Hardman regarding the window for Willson: 'I want the size of the window that was done for ushaw which I

have given to Bishop Willson—as Myers is to make a stone window to put it in & I think there should be a bit of tracery for the top. [*Sketch: tracery*]⁹ The building referred to was St Cuthbert's College Chapel, Ushaw, which Pugin had designed, and the window was a south window in the Lady Chapel (see image below).



The Annunciation, Ushaw College Chapel (Image: Brian Andrews)

Although the Ushaw window itself is quite different, it can be seen that the tracery head form is the same as that in Hobart. Three days later Pugin was able to write to Hardman: 'I send you the tracery for Dr Willsons window, you will do it in no time.'¹⁰

And so it was.

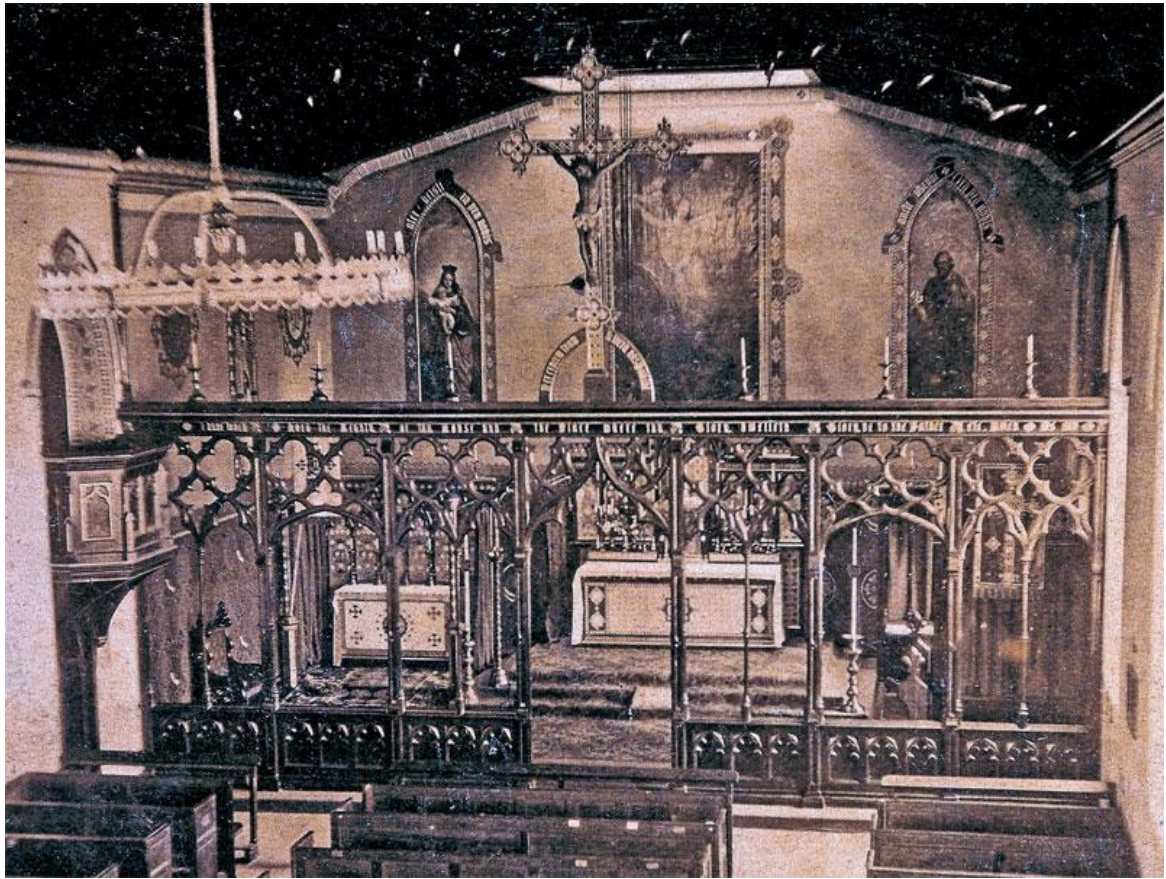
⁶ We intend to run a future series in the Newsletter dealing with Willson's 1847 acquisitions.

⁷ Pugin to Hardman, 16 November 1847, *Collected Letters*, p.314. This is Pugin's St Alphonsus', Barntown, Co. Wexford.

⁸ Pugin to Hardman, 18 November 1847, *Collected Letters*, p.315.

⁹ Pugin to Hardman, 10 December 1847, *Collected Letters*, p. 333.

¹⁰ Pugin to Hardman, 13 December 1847, *Collected Letters*, p. 345.



Above: the renovated chancel c.1859, image by pioneering Hobart photographer John Mathieson Sharp (Source: Private collection); below: the same view in 2011 (Image: Brian Andrews)



We conclude this series with a comparison between the newly-renovated pride and joy of Bishop Willson, perhaps the fullest expression in Australia of Pugin's and his ecclesiological ideals, and the present denuded state of St Joseph's chancel, some 152 years separating the two images on the previous page.

The rood screen is gone, demolished in 1959. All that remain of it are the extreme side columns and the rood itself, purged of painted decoration and suspended from the roof. The painted and stencilled walls have long since been painted out, excepting the dado level which was covered by wainscoting in 1973. No original altars remain. An alabaster high altar installed in 1905 is in situ and a forward altar of bizarre form dating from the 1980s is in front of it. Hunter's elevated pulpit was removed to floor level in 1893 and replaced by a stained glass window. The floor is carpeted.

Concluded.

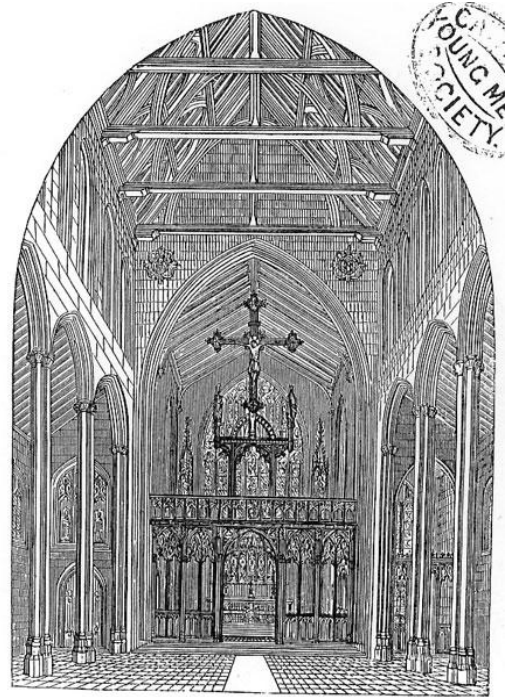
Wind Braces in Pugin's Churches (Part 4)

St Alban's, Macclesfield

Again, an early design (1838) this church had a wind-braced nave. The wind bracing may have been decorative, for a later church (1842) at Kirkham, of similar size and with the same typology, had none.

St Michael the Archangel's, Gorey

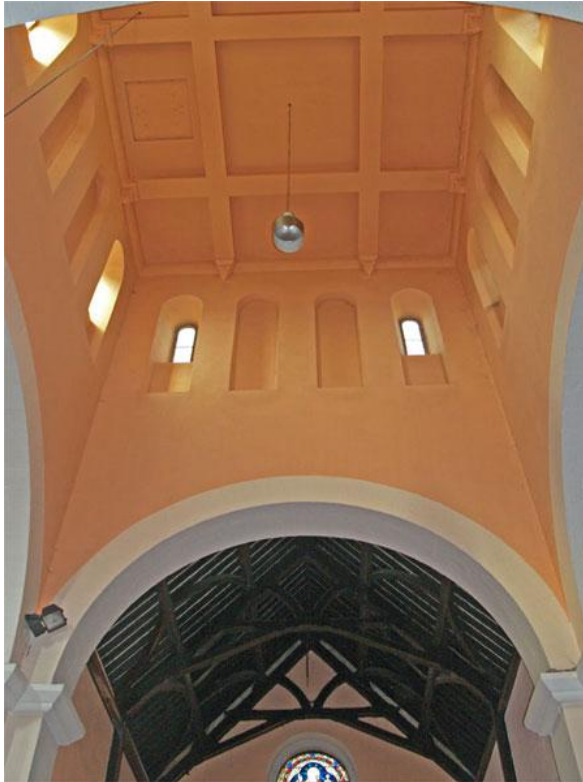
Designed in 1839, St Michaels' was the first of several large Irish cruciform churches and cathedrals by Pugin with clerestories and a crossing tower/spire. The building has wind braces in the nave and transept roofs, the apsidal chancel roof being ceiled. As for the two other Irish churches so far considered, Pugin's inclusion of wind braces was most likely for structural reasons.



St Alban's, Macclesfield (Source: [A. Welby Pugin], 'On the Present State of Ecclesiastical Architecture in England', *Dublin Review*, vol. X, May 1841, Plate XI)



The nave roof in St Michael the Archangel's, Gorey (Image: Brian Andrews)



Looking into the transept from the crossing, St Michael's, Gorey, showing the wind-braced roof (Image: Brian Andrews)

Mount St Bernard's Abbey Church

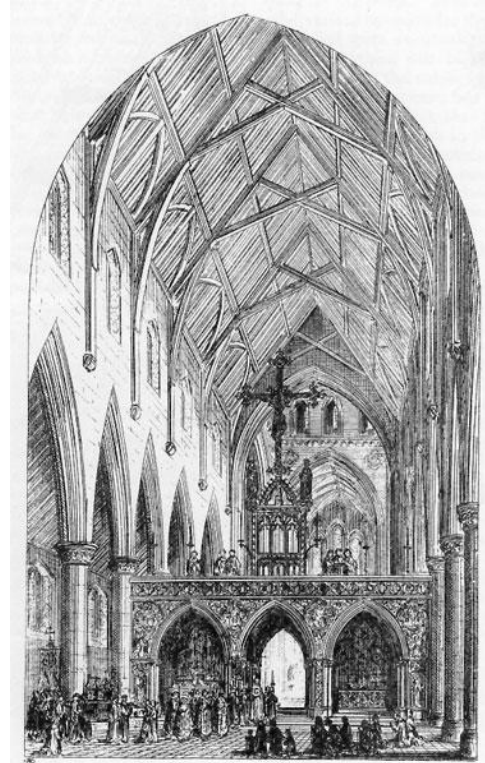
Designed in 1840, this is the second of four Pugin designs of this typology for which we have images, being for large aisled cruciform churches with crossing spires, two in England and two in Ireland, all with some wind bracing.¹¹

Pugin's intention was for the chancel to be vaulted, but only the nave was constructed to his design.¹² The wind braces were included. Given the size of the nave, wind braces could have been included for structural purposes rather than as a decorative feature, particularly because the church was intended for a community of Cistercian monks. The Cistercian Order was noted for the simplicity and severity of its architecture in the Middle Ages, and Pugin was aware of this, noting in his description of the design that: 'The whole of the buildings are erected in the greatest severity of the

¹¹ There were six Pugin designs in all with this typology.

¹² Completed by another hand in the 1930s, the later work substituting for Pugin's chancel a public nave, essentially a mirror image of the original monastic nave, complete with the same wind bracing.

lancet style ... Solemnity and simplicity are the characteristics of the monastery, and every portion of the architecture and fittings corresponds to the austerity of the order for whom it has been raised.'¹³ **To be continued.**



*Mount St Bernard Abbey Church (Source: [A. Welby Pugin], 'On the Present State of Ecclesiastical Architecture in England', *Dublin Review*, vol. XII, February 1842)*

New Friends of Pugin

We welcome:

Mr David Mort *Mudgee, NSW*
Fr Dominic Popplewell FSSP *Canberra, ACT*
Mr Stephen Smith *Sydney, NSW*

Donations

Our thanks to the following for their kind donations:

Fr Don Richardson
Lady Alexandra Wedgwood
Mr Leighton Wraith

¹³ A. Welby Pugin], 'On the Present State of Ecclesiastical Architecture in England', *Dublin Review*, vol. XII, February 1842, p. 123.