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Number 68

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Welcome to the sixty-eighth Friends Newsletter.

We are delighted to offer you the spectacular image at the bottom of this page, taken by our Friend of Pugin Lesley Gulson. It was captured on Sunday 6 May when Lesley and her husband John Miller were at St Patrick's, Colebrook, as guides there between 2pm and 4pm.

Many of you may know that as part of the Pugin Foundation's charter to make Pugin's Australian heritage better known we have St Patrick's open for two hours in the afternoon on the first and third Sundays of each month. We can do this because of the generosity of a small band of our Friends of Pugin, like Lesley and John, who give up a Sunday afternoon roughly once every quarter to

be a presence in an otherwise normally locked church. We are so grateful to them.

We are always looking for more volunteers to share the load. So if you are a Friend of Pugin living in the south of Tasmania and are prepared to help out every three months or so, we would love to hear from you.

With kind regards,

Jude Andrews
Administrative Officer



St Patrick's, Colebrook, like you've never seen it before, 6 May 2012 (Image: Lesley Gulson)

Pugin's Book Illustrations

(Part 3)

Letters to a Prebendary

This is another of the Derby re-print books provided by Bishop Willson late in 1845 for the use of Thomas Champney in his role with convicts as 'R.C. Religious Instructor' at the Darlington Probation Station, Maria Island. It was published by Thomas Richardson in 1843. Written by the Catholic priest (later bishop), antiquarian and polemicist Dr John Milner, its full title was, *Letters to a Prebendary; being in answer to "Reflections on Popery", by the Rev. J. Sturges, L.L.D. Prebendary and Chancellor of Winchester, and Chaplain to His Majesty; with Remarks on the Opposition of Hoadlyism to the Doctrines of the Church of England, Corrected and Augmented by the Author.*



The frontispiece

Pugin had read this book as early as January 1835, praising it as a 'triumphant publication' in a letter

to Willson's brother, the architect Edward James Willson.¹ And Bishop Willson would have been very familiar with the work, for it was Milner (1752–1826), 'the bosom friend of his family',² who as Vicar Apostolic of the Midland District had guided him in 1816 to enter studies for the priesthood.³

The frontispiece shows a bishop writing in his study. Was this the great William of Wykeham (1324–1404), Bishop of Winchester and Chancellor of England, or was it perhaps Milner who, by the time *Letters to a Prebendary* was first published (1810), had already been consecrated as a bishop?⁴



The half-title page illustration

The half-title page illustration is, as labelled, Wykeham's tomb. Based on a comparison with the actual tomb (see overleaf) it seems that Pugin must have derived this drawing from a sketch of his,

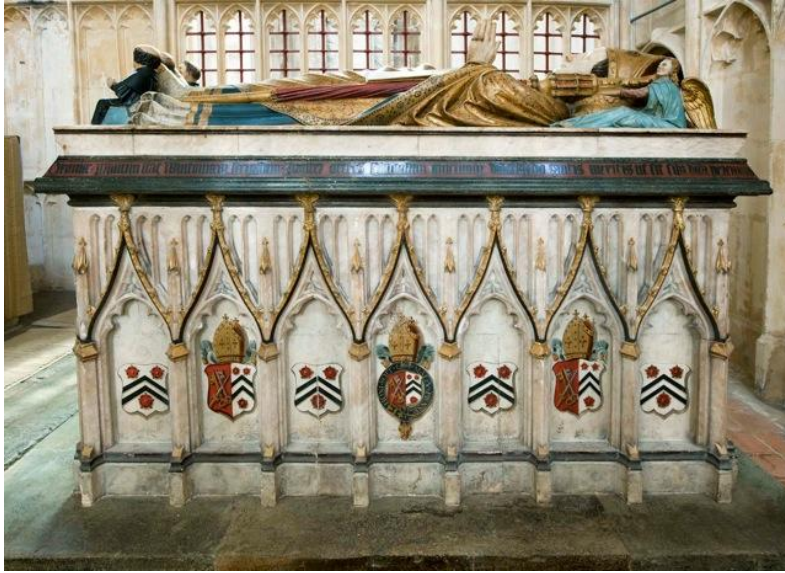
¹ Pugin to E.J. Willson, 1 January, 1835, in Margaret Belcher, *The Collected Letters of A.W.N. Pugin*, Volume 1 1830–1842, OUP, Oxford, 2001, p. 46.

² Thomas Kelsh, "Personal Recollections" of the Right Reverend Robert William Willson, D.D. (First Bishop of Hobart Town, with a Portrait of His Lordship, and an Introduction on the State of Religion in Tasmania prior to the year 1844, Hobart, 1882, p. 3.

³ Before the Restoration of the Hierarchy in 1850, English Catholic government was in the hands of a number of bishops bearing the title of Vicar Apostolic, each having pastoral care of a missionary territory or district known as a vicariate apostolic. They ruled these territories much like diocesan bishops.

⁴ Publication had been withheld for 20 years for the sake of peace.

done from inside the Wykeham chantry chapel in Winchester Cathedral. Pugin made two cathedral tours in autumn 1833 and early 1834, and his sketchbook from those journeys included details from Winchester Cathedral.⁵ It is possible that one of these provided the material for the illustration in Milner's *Letters to a Prebendary*.



Wykeham's tomb (Source: <http://winchester-cathedral.org.uk/gallery/?album=1&gallery=12>)

The Present State of Pugin's Ecclesiastical Architecture in Australia

(Part 8)

8. St Paul's, Oatlands, Tasmania

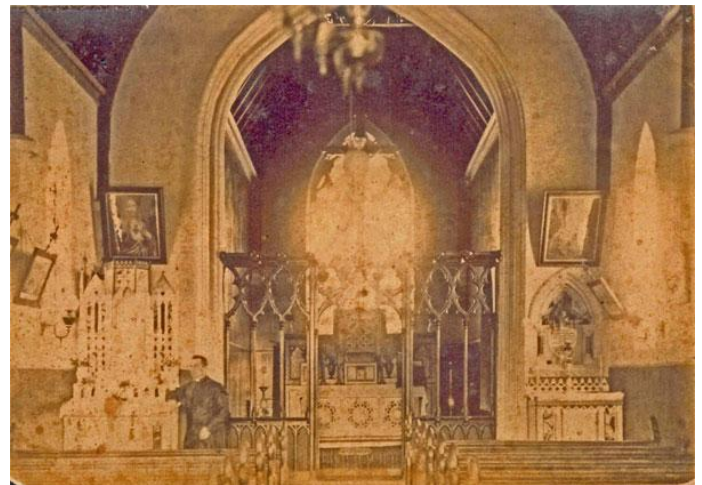
This church was constructed in 1850–51 from an 1843 design, brought to Tasmania in 1844 in the form of a detailed scale model and full-size exemplar stonework for gable crosses, holy water stoups and so on, all produced by craftsmen employed by George Myers, Pugin's builder.

⁵ Alexandra Wedgwood, *The Pugin Family*, Catalogue of the Drawings Collection of the Royal Institute of British Architects, Gregg International, Farnborough, 1977, p. 48.



Exterior c.1860s (Image: Archdiocese of Hobart Archives)

The building and its Pugin furnishings were essentially intact until the 1930s, although the Easter sepulchre had likely been filled in as early as the 1850s.⁶ An early c.20 photograph of the interior (see below) shows all other Sarum furnishings in place, including a pair of standard candlesticks.

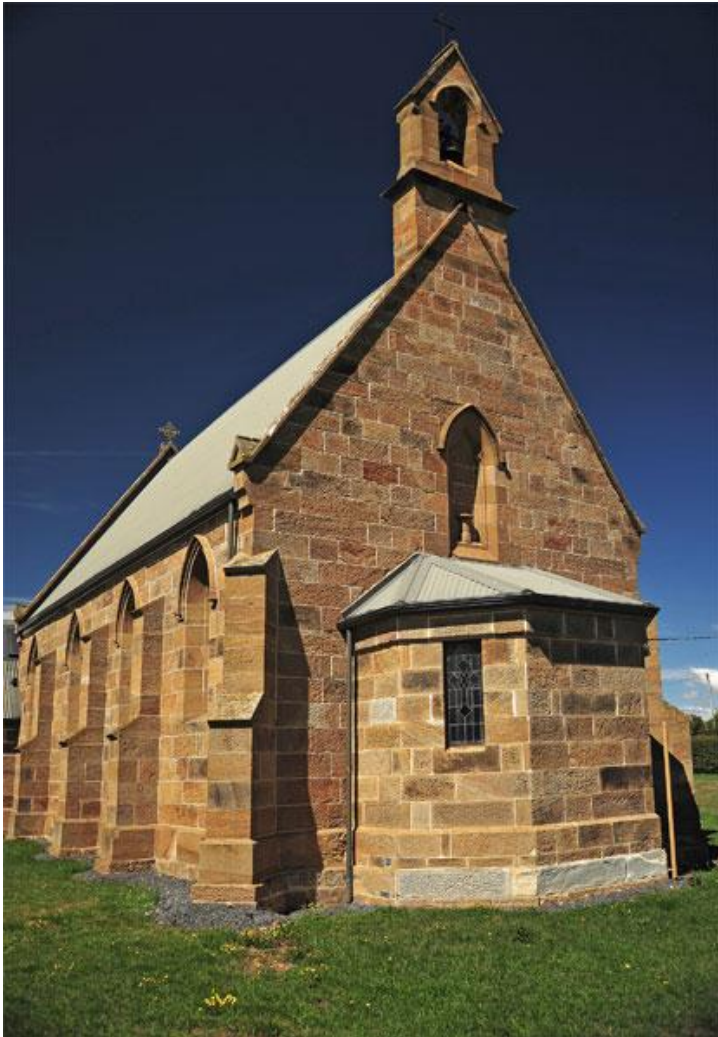


The interior early c.20 (Image: Archdiocese of Hobart Archives)

During the 1930s the Henry Hunter altar and reredos, based on the 1855 Hardman painted and gilded wooden high altar in St Joseph's Church, Hobart, was replaced by one constructed from Tasmanian Blackwood. The west door was

⁶ Bishop Willson may have done this following the outcome of the First Synod of Westminster (1852) which rejected the late-medieval English Use of Sarum liturgy, for which Pugin's Tasmanian churches were designed, in favour of the Roman Rite. When St Patrick's, Colebrook, was constructed (1855–57) the Easter sepulchre was omitted.

removed and a polygonal extension was made to the west end of the building using stone salvaged from the perimeter wall of the Oatlands gaol.⁷

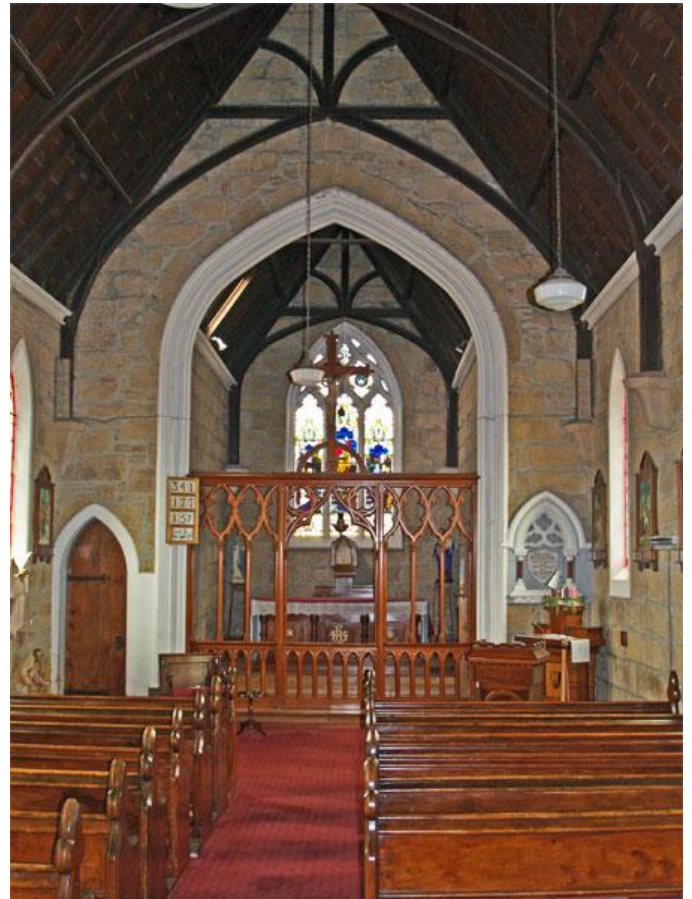


St Paul's from the north-west, 2010 (Image: Graham Lupp)

A dramatic alteration was made to the interior during the 1850s when it was scraped of plaster, leaving dressed stonework sitting proud of the raw walling stone, just like would be done to Pugin's Killarney Cathedral a couple of decades later.⁸ But this aesthetic blunder was compounded by the re-pointing of the exposed interior stonework with hard cement, thereby creating a permanent rising damp problem.

⁷ Vera Fisher, *A Time to Remember, 1850 – 2000*, Oatlands, 2000, p. 9.

⁸ Roderick O'Donnell, 'The Pugins in Ireland', in Paul Atterbury (ed.), *A.W.N. Pugin Master of Gothic Revival*, Yale University Press, New Haven, 1996, pp. 146–7.



The stripped interior (Image: Brian Andrews)

A couple of years ago extra members were added to the nave roof woodwork for strengthening purposes, but this has seriously interfered with the reading of Pugin's original design. **To be continued.**

Pugin's Irish Works

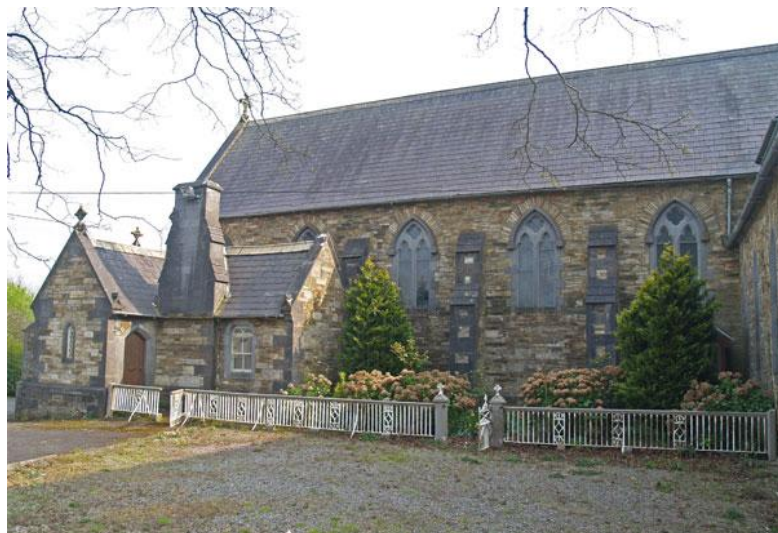
Convent of the Presentation, Waterford

Part 3

The design (continued)

For the ground plan layout of the convent kindly refer back Newsletter 64, the issue for January 2012. The north range contained the chapel and the school, the latter embodying the Presentation Sisters' commitment to the education of the poor.

Because of the modest size of the chapel—five bays in length—it did not occupy the whole north range as was typical for churches in medieval monastic layouts, thus leaving space for the school building with its axis running north-south. A sacristy was situated against the east end of the chapel north wall.



The chapel and sacristy (Image: Brian Andrews)

Details of the chapel layout and furnishings will be dealt with in due course, but we note here that there was a public entrance to the chapel (obscured by a tree in the above image) in the north wall of the westernmost bay, alongside which Pugin sited a medieval holy water stoup.



The medieval holy water stoup (Image: Brian Andrews)

We discussed this stoup in detail in our Newsletter 32 of May 2009.

You will note in referring to the convent ground plan in Newsletter 64 that the school area has its space divided into rooms. This occurred in the 1960s to provide additional accommodation for the sisters, and indeed another floor was inserted for yet more rooms.⁹ Pugin had designed a large five-bay open space for the school, its substantial roof supported by trusses resting on very tall columns. The positions of the columns can be seen in the aforementioned plan, and the form of the trusses is visible in a cross-section of that part of the convent illustrated below. Ignoring later doors, balustrades, floors, etc., it can be seen that the structure consisted of the tall columns with an arch-braced collar tie and diagonal struts. Such a structure is reminiscent of that found in English medieval monastic barns.



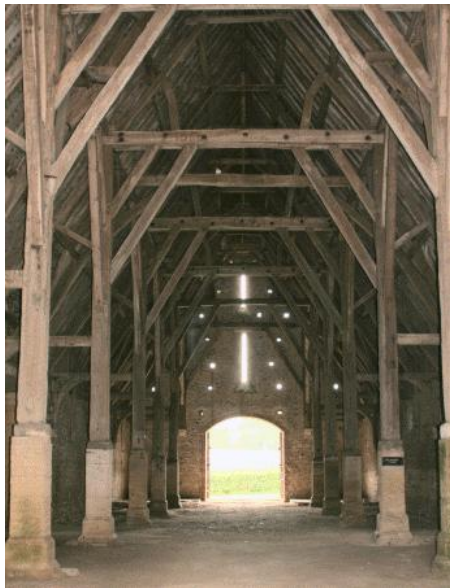
A cross-section of the school building (Courtesy: dbb Architects, Waterford)

In the past we have documented a number of instances where Pugin was inspired in his designs by medieval details which he had observed some short while beforehand. This not infrequent modus operandi of his may be the case here too.

⁹ By then there were separate substantial school buildings on the site.

On 15 July 1841 Pugin wrote to his friend Dr Daniel Rock, priest, scholar and antiquary, the chaplain to Sir Robert Throckmorton at Buckland, Berkshire.¹⁰ He mentioned that: 'I expect to very soon come down & visit all the surrounding antiquities with you which will give me great delight ...'¹¹ He reiterated this proposal a month later, saying, '[I] am quite determined to come & spend 2 or 3 days with you when we can investigate surrounding antiquities &c.'¹² In yet another letter, dated 25 August, he mentioned this wish: 'I will give you due notice of my approach & Look forward with great deligt to my rambles with you. We must go to all the good things in the neighbourhood.'¹³

In the event, his visit to Rock did not occur until mid October, around ten weeks before he dispatched the Waterford Convent drawings.¹⁴ It is conceivable that one of the 'good things' visited was the Great Coxwell Barn, around 7km from Buckland.



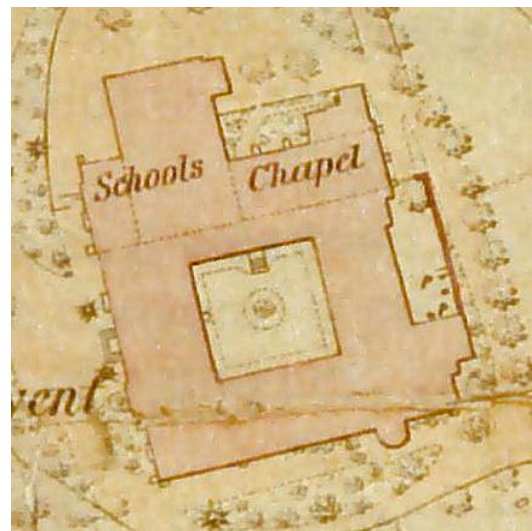
Great Coxwell Barn (Source:

<http://www.greatbarns.org.uk/about.htm>)

The Barn, constructed around the middle of the thirteenth century on a monastic grange owned by the Cistercian monks of Beaulieu Abbey, Hampshire, has been described as 'the finest of the surviving mediaeval barns in England, and one of the most impressive structures of its kind in the whole of Europe',¹⁵ surely, a 'good thing' in Pugin's eyes. There is certainly a strong affinity between the Great Coxwell and Waterford structures, although Pugin substituted an arched brace for the pairs of diagonal struts in the Barn.

An interesting side-line to this is that on 29 November 1841, a month before he dispatched the Waterford drawings, Pugin's diary recorded 'Sent drawings to Lord Midleton'.¹⁶ These were for farm buildings, including a barn modelled very much on medieval lines, to be constructed on Midleton's Peper Harow estate near Guildford, Surrey. The barn design would likewise have benefited from any Pugin exposure to Great Coxwell the previous month.

As designed, Pugin's school had two additional elements which are no longer present. They can be seen by comparing a detail of the 1872 Ordnance Survey plan below with the ground plan in our Newsletter 64.



A detail from the 1872 Ordnance Survey plan (Courtesy: dbb Architects, Waterford)

¹⁰ Rock had earlier been chaplain to the Earl of Shrewsbury at Alton Towers, Staffordshire.

¹¹ Pugin to Rock, 15 July 1841, in Belcher, op. cit., p. 256.

¹² Pugin to Rock, 11 August 1841, in Belcher, op. cit., p. 260.

¹³ Pugin to Rock, 25 August 1841, in Belcher, op. cit., p. 267.

¹⁴ Pugin's diary for 1841, in Alexandra Wedgwood, *A.W.N. Pugin and the Pugin Family*, Catalogues of Architectural Drawings in the Victoria and Albert Museum, Victoria and Albert Museum, London, 1985, p. 50.

¹⁵ Walter Horn & Ernst Born, *The Barns of the Abbey of Beaulieu at its Granges of Great Coxwell and Beaulieu-St. Leonards*, University of California Press, Berkeley/Los Angeles. 1965.

¹⁶ Wedgwood, loc. cit.

One element is against the north end of the school east wall and the other is tucked in between the convent façade and the south end of the school west wall. Because the Presentation Sisters had a rule of enclosure, the movement of pupils in and out of the school had to avoid entry into the convent proper. Likewise, ablutions facilities for the pupils needed to be outside the enclosure. We therefore surmise that the first-mentioned additional element was for ablutions, but we have no image to validate this theory.

The second element was likely the entrance porch for the students and can be seen below. This space was also used for the instruction of adults.¹⁷

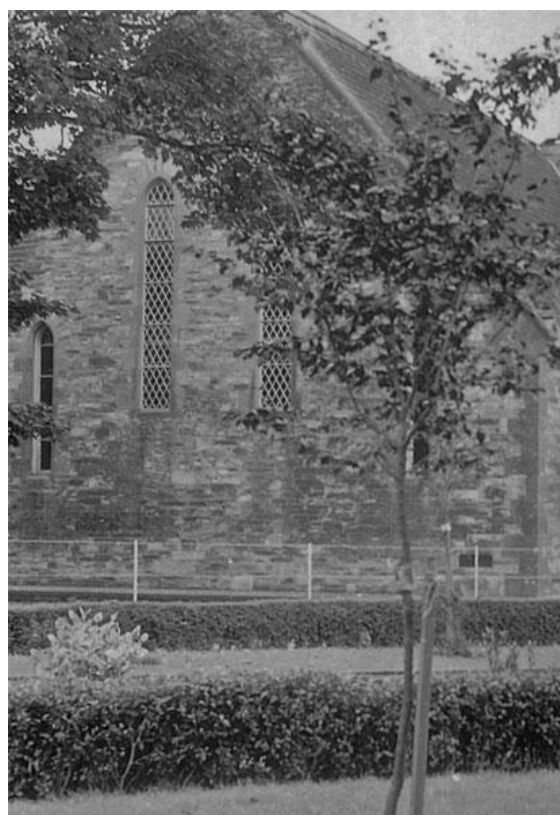


The probable entrance porch for the school (Source: Waterford's Presentation Community: A Bicentenary Record 1798–1998)

The main schoolroom was in a severe thirteenth-century idiom like the rest of the complex. It was well lit by tall lancets to its east, west and north walls. There were further lancets in the south wall, but because the schoolroom abutted the cloister walk these latter windows rose up above the cloister roof.

Before being carved up into two levels of bedrooms this airy space, some 20 metres long by

10.5 metres wide and around 10.5 metres high, must have been most impressive. **To be continued.**



The original north wall of the school prior to the carving up of the interior and consequent alteration to the windows (Source: Waterford's Presentation Community: A Bicentenary Record 1798–1998)



A view within the convent cloister garth looking north-west. The gabled south wall of the schoolroom with its four lancet windows can be seen projecting from behind and above the cloister roof (Image: Brian Andrews)

¹⁷ [Sr Assumpta O'Neill], *Waterford's Presentation Community: A Bicentenary Record 1798–1998*, Waterford, 1998, pp. 29–30.



Bi-centenary Organ Appeal

We thank the following for their generous donations:

Pip Brettingham-Moore
Christa Rumsey
Frank Morris

We also record here our gratitude to Friend of Pugin Tony Colman who has offered to donate his services to French polish the new organ case. As he noted in his letter of offer: 'It is important that the same colour and finish is followed through, matching the existing wooden finishes in the church.'

Many of you will know that it is Tony, a Hobart-based antique furnishings expert and conservator, who so splendidly restored the much-admired rood screen and sedilia in St Patrick's, Colebrook. He constructed the new high altar with its reredos, as well as the Lady altar.¹⁸ In addition, he restored the stone sacristy fireplace and rehabilitated the floors throughout, a back-breaking task, reconstructing a missing step in front of the west end of the sedilia. The frame for the interpretive panel on the north aisle west wall is also his work, picking up in a subtle way some of the details in the building itself.

The Pugin Foundation is greatly indebted to you Tony.

Vale Patricia Spencer-Silver

It is with much sadness that we record the passing on 17 April 2012 of our dear friend and Friend of Pugin Patricia Spencer-Silver of Clapham, London.

The great-granddaughter of George Myers, Pugin's favoured builder, Patricia was a talented and indefatigable researcher. One of the fruits of these labours was her ground-breaking 1993 work, *Pugin's Builder: The Life and Work of George Myers*, a significant contribution to the field of Pugin scholarship. A second, revised, edition of this book was published in 2010, for which we had the privilege to write the Foreword. Patricia's writings shed important light on the neglected world of the Victorian builder and the building trade.

Our sincere condolences to her family.



*Patricia Spencer-Silver chatting with Brian Andrews over lunch at the Victoria and Albert Museum in April 2007
(Image: Jude Andrews)*

¹⁸ The painting and gilding of these was undertaken by others.

