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*Included in this edition:*

- *Pugin's Book Illustrations (Part 5)*
- *Pugin's Present State (Part 10)*
- *Convent of the Presentation, Waterford (Part 5)*
- *The Status of Pugin's Cathedrals, Churches and Chapels*

Welcome to the seventieth Friends Newsletter.

Many of you will have seen the ABC TV *Compass* program entitled 'Tasmanian Gothic' which was broadcast on Sunday 24 June. It was centred upon Pugin's Tasmanian heritage and the bi-centennial celebrations at St Patrick's, Colebrook. There were some factual errors along the way but it was not, after all, meant to be a scholarly treatise. What it did achieve in a most sympathetic manner was to bring Pugin and his works to a far wider popular audience than could have ever been accomplished by any other means. The ABC estimate of the viewing audience for the program in its 6.30pm time slot was between 300,000 and 400,000, so it had a huge Australia-wide exposure.

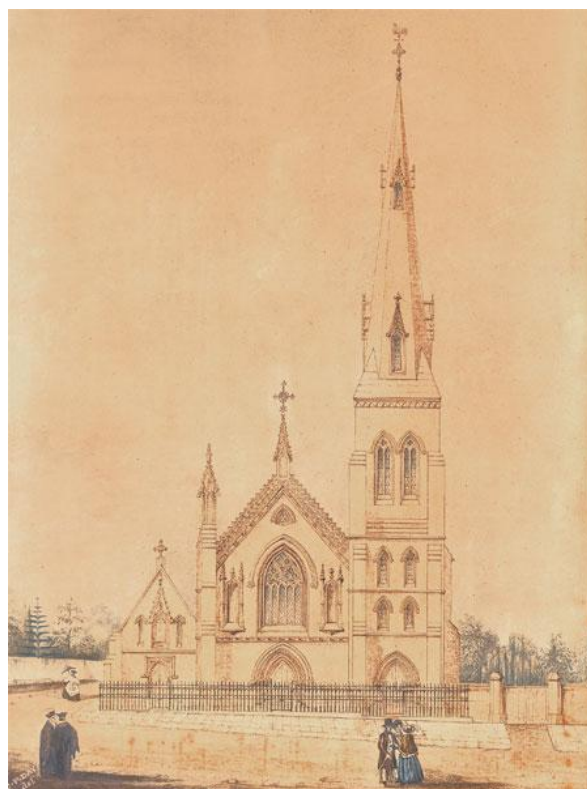
The Pugin Foundation and its Colebrook conservation work was highlighted in the program. This resulted in the highest-ever number of hits on our website of around 57,000 for the month as compared with our regular figure of about 36,000.

Most exciting for us is the fact that the program has had some spectacular outcomes. As the result of an email from a viewer in Queensland we have located and been given access to the only known plans to date for Australian buildings by Pugin. They are a complete set of working drawings for a house for Bishop Willson of Hobart dated 1847 and also the plans for the completion of the steeple on old St Mary's Cathedral, Sydney. At right is a painting showing the steeple. It was never constructed because of the disastrous fire which destroyed the building in 1865. In due course we

will be presenting articles on these two highly significant finds in the *Newsletter*.

With kind regards,

[Jude Andrews](#)  
Administrative Officer



*A painting of the planned west elevation of Pugin's additions to old St Mary's Cathedral, including the steeple which was never constructed (Courtesy: Archdiocese of Sydney)*

# *Pugin's Book Illustrations*

## *(Part 5)*

### **Meditations**

Another cheap Derby re-print of a work by Bishop Richard Challoner (see Newsletter 69) which Bishop Willson brought out to Van Diemen's Land in 1844 was *Meditations for Every Day in the Year*, published in 1843. Volume One is shown here. The frontispiece, an illustration of Challoner himself, is not by Pugin, but his is the half-title drawing given below.



*The half-title page illustration*

The beautifully composed and balanced Calvary scene is set against a vesica having symbols of the four Evangelists in the spandrels. The dying Christ is attended by angels, two of whom are holding chalices to receive the precious Blood. This same action is illustrated more literally in the exquisite embroidered hood of a cope designed by Pugin for his St Peter's Church, Marlow, an outstanding example of his compositional brilliance.



*Hood of a Pugin-designed cope at St Peter's, Marlow  
(Image: Brian Andrews)*

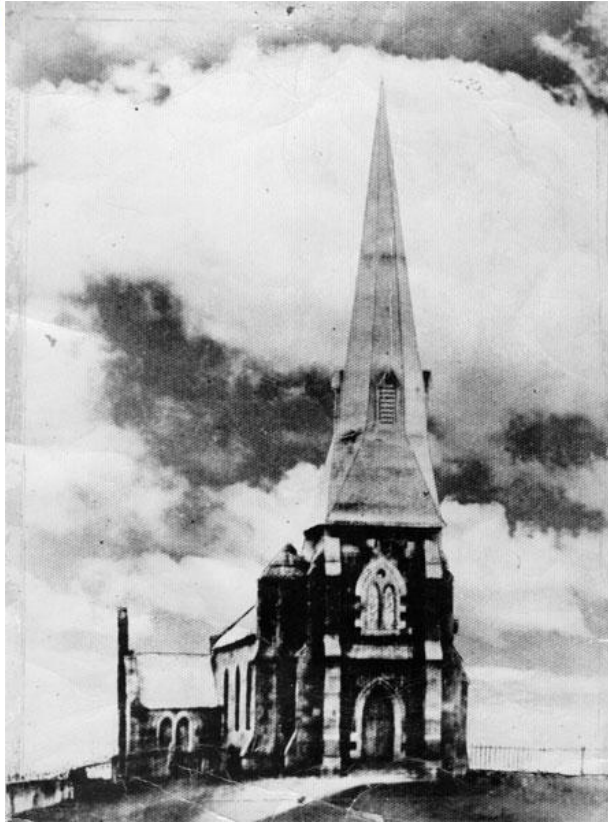
## *The Present State of Pugin's Ecclesiastical Architecture in Australia*

### *(Part 10)*

#### **9. St John the Evangelist's, Richmond, Tas.**

As explained in our series on St John's (Newsletters 28 through 31), parts of Pugin's largest church model for Bishop Willson were clumsily grafted by local architect Frederick Thomas onto a small simple rectangular Gothick church by the Bath architect Henry Edmund Goodridge which then became the nave of the enlarged building. The mangled Pugin components were his chancel, sacristy, steeple, sedilia and piscina, the latter accurately copied from a stone exemplar. Overleaf we illustrate the church as extended, with its absurdly-proportioned steeple.





*Above: St John's in the third quarter of the nineteenth century (Image: St John's Parish); below: the church in 2010 (Image: Brian Andrews)*



The only structural changes to the church in the past century and a half have been the replacement of the spire twice, each differing from the previous one, and the insertion of a door with glazed upper half in the sacristy west wall in place of Pugin's paired lancets. **Concluded.**

## *Pugin's Irish Works*

### *Convent of the Presentation, Waterford (Part 5)*

#### **Construction (continued)**

Work progressed slowly over the ensuing years. In 1843 there were eight to ten carpenters and two sawyers at work, the following year two slaters, with a stonecutter coming on the scene in April 1846.<sup>1</sup>

The effects of the Famine impacted heavily on the building program for the new convent, initially because the funds of the Presentation Sisters were needed to bring relief to the poor. Then:

In 1847, the Poor Law Commissioners were in search of premises to open an auxiliary workhouse. The [existing] convent was considered suitable for the purpose. So in 1848, the Presentation community, eleven in number, ... moved into an unfinished building and the Poor Law Commissioners took a lease of the Hennessy's road [Waterford] convent ...<sup>2</sup>

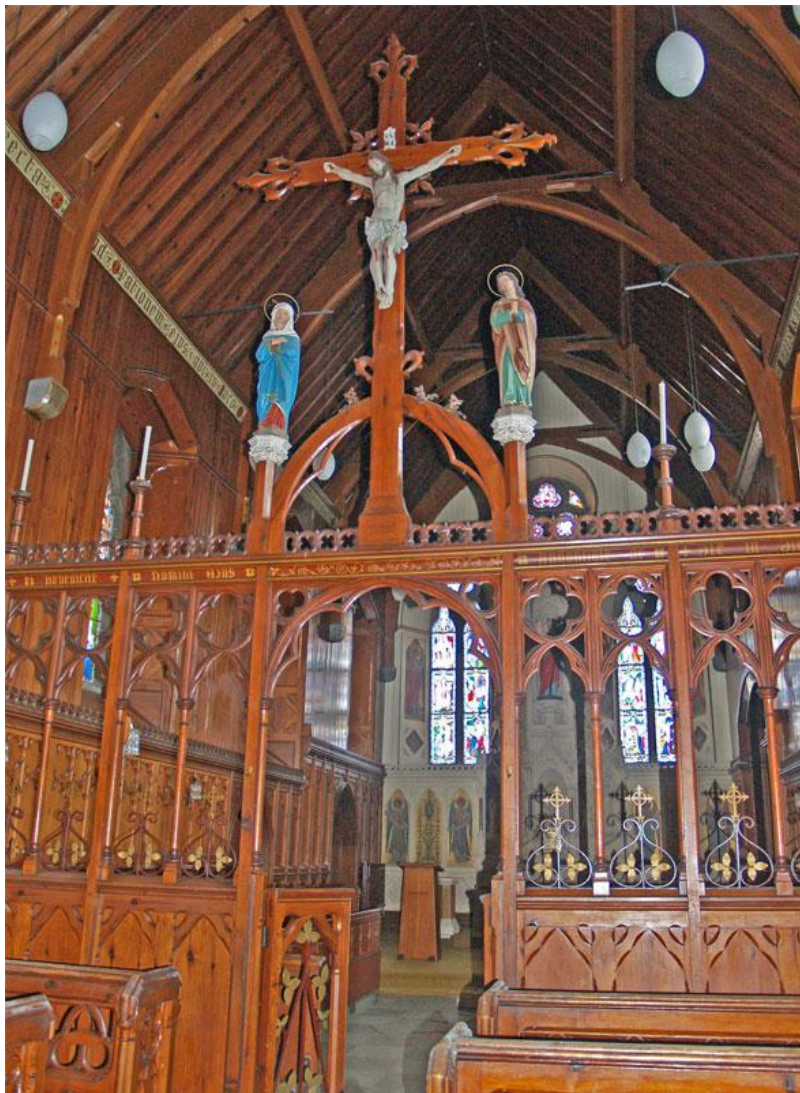
The eleven sisters took official possession of the site on 3 May 1848, their ages ranging from 31 to 106!<sup>3</sup> The new convent was named Holy Cross.

<sup>1</sup> [Sr Assumpta O'Neill], *Waterford's Presentation Community: A Bicentenary Record 1798–1998*, Waterford, 1998, p. 22.

<sup>2</sup> *ibid.*, pp. 22–3.

<sup>3</sup> *ibid.*, p. 25. Remarkably, the 106-year old lived for a further six years at the new convent

Conditions for the sisters must have been extremely trying, for the convent was unfinished and unfurnished. Work by sawyers, carpenters, stonemasons and tilers continued around them until funds completely dried up in 1850. At this stage the chapel was just a shell and many fireplaces remained unbuilt. And so it remained until a city-wide appeal for funds organised in 1861 by Dr James Vincent Cleary, the convent chaplain, enabled work of completing the convent to begin. On 3 May 1863, the Feast of the Finding of the Holy Cross, the chapel was finally consecrated.<sup>4</sup>



*The chapel interior looking east from the public seating though the rood screen towards the nuns' choir and the altar*  
(Image: Brian Andrews)

The convent completion works had been carried out by Pugin's eldest son and successor Edward Welby Pugin (1834–1875). After his father's death in 1852 Edward's architectural style diverged rapidly towards a more robust High Victorian idiom. This style is evident, for example, in the convent fireplaces.



*A convent fireplace by Edward Pugin (Image: Brian Andrews)*

The liturgical layout of his church interiors reflected post-Reformation Catholic Church practice of maximum liturgical visibility as opposed to the late medieval precedent followed in his father's designs. For Edward, this meant inter alia wide shallow chancels. In the few instances where he included rood screens they were generally slender metal structures offering a minimum of visual obstruction between nave and chancel.<sup>5</sup>

With this in mind we can comment on the chapel interior, mercifully essentially intact right up until the Presentation Order sold the building in 2006.

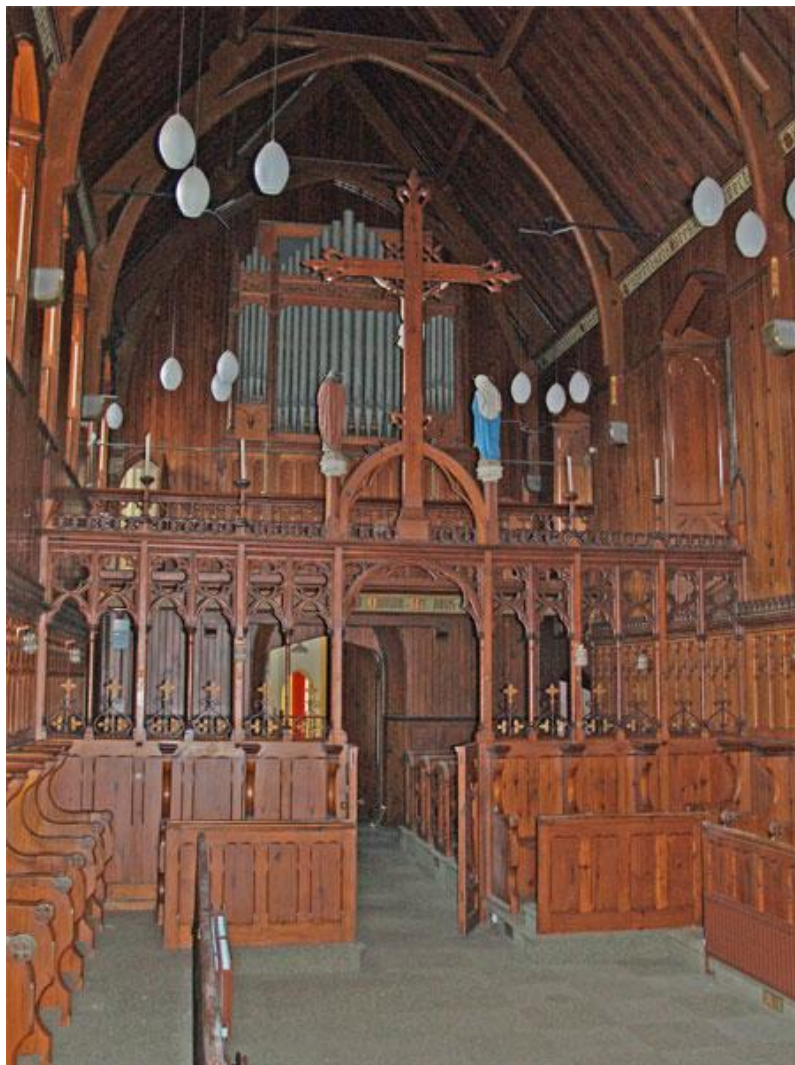
<sup>4</sup> *ibid.*, p. 27.

<sup>5</sup> I am indebted to E.W. Pugin scholar Gerard Hyland for providing information about the nature and extent of Edward Pugin's inclusion of rood screens in his churches, monasteries and convents.



We can confidently assert that the rood screen with its surmounting Calvary group was part of the A.W. Pugin design drawings. In all respects it typifies a Pugin screen design of the early 1840s, the possible exception being small wrought iron decorative elements which may be the work of Edward. Perhaps the clincher is the rood screen corpus which is one of the set carved and polychromed by George Myers' men in 1847 to a Pugin design of the same year. Most were destined for Tasmania (see Newsletters 50, 52–56).

We may speculate that the returned choir stalls for the sisters were also on the original Pugin drawings, corresponding as they do to the screen idiom.



*The chapel interior looking west from the sisters' choir via the rood screen to the public seating (Image: Brian Andrews)*

The character of the stalls can be compared with the muscularity of Edward Pugin's altar below.



*The convent chapel altar by Edward Pugin (Image: Brian Andrews)*

The convent buildings changed little during their nearly 160 years of occupation by the Presentation sisters. Most change centred upon the original school building. Its porch and ablutions block were removed and the school space had an upper floor inserted to provide for added accommodation for the sisters. An upper floor was also inserted into the convent's kitchen space.

### Postscript

Following its sale in 2006 the convent was converted into a health centre by dhb Architects of Waterford, respecting in that process the significance and integrity of this superb protected structure. **Concluded.**

# *The Status of Pugin's Cathedrals, Churches and Chapels*

In this issue we have concluded our series on the present state of Pugin's Australian ecclesiastical architecture. In looking more broadly at his cathedrals, churches and chapels, we find, surprisingly, that only a very small percentage of these buildings can be seen and experienced in accordance with both the letter and the spirit of his designs.

We present below a list of the majority, Sixty-one in all, of Pugin's implemented and part-implemented designs. Furnishings are not included but rood screens, as perforated dividing walls, are.<sup>6</sup> Of this large number just seven buildings, four in England, two in Ireland and one in Australia survive to testify to the totality of Pugin's vision for his designs, although this judgment is qualified in the footnotes below. These buildings are marked in red.

## **Alton, Castle chapel**

Intact and unaltered<sup>7</sup>



## **Alton, St John's Hospital Chapel**

Rood screen removed and placed in storage

## **Balmain, St Augustine of Hippo**

Enlarged and then partially demolished

## **Barntown, St Alphonsus**

Intact and unaltered<sup>8</sup>



## **Berrima, St Francis Xavier**

Intact & unaltered, but rood screen never constructed

## **Birmingham, St Chad's Cathedral**

Addition of north chapel; rood screen demolished

## **Bree, the Assumption**

Additions

## **Brewood, St Mary**

Rood screen demolished

## **Brisbane, St Stephen**

Rood screen demolished, modern north entrance added

## **Cambridge, St Andrew**

Dismantled, re-erected elsewhere with additions

## **Cheadle, St Giles**

Intact and unaltered

(See image overleaf)

## **Chippendale, St Benedict**

Shortened and widened, alterations to roof trusses

## **Colebrook, St Patrick**

Intact<sup>9</sup>

(See image overleaf)

<sup>6</sup> They are not moveable furnishings and are treated by heritage bodies in Australia as part of the building structure.

<sup>7</sup> This is on the untested assumption that the chapel never had a rood screen.

<sup>8</sup> Again on the untested assumption that no rood screen was designed for this church. Perhaps one was, as for St Peter's College Chapel, Wexford, but the latter was actually constructed.

<sup>9</sup> Integrity restored by the Pugin Foundation (2006–11)





**Cotton, College Chapel**

Structural additions

**Derby, St Mary**

Major additions

**Dudley, Our Blessed Lady & St Thomas of Canterbury**

Structural additions and alterations, rood screen demolished

**Enniscorthy, St Aidan's Cathedral**

Steeple rebuilt in truncated form

**Fulham, St Thomas of Canterbury**

Structural alteration and addition to north-east

**Gorey, St Michael the Archangel**

Structural alteration

**Hulme, St Wilfrid**

Not completed, structurally altered

**Keighley, St Anne**

Enlarged, reversed in orientation and bellcote removed

**Kenilworth, St Austin of England**

Enlarged, rood screen demolished

**Killarney, St Mary's Cathedral**

Completed by another hand, interior scraped of plaster

**Kirkham, St John the Evangelist**

Rood screen dismantled, floors lowered

**London, Cadogan Street, Cemetery Chapel**

Incorporated into St Mary's, Cadogan Street as side chapel

**Liverpool, St Mary**

Demolished

**Liverpool, St Oswald**

Only steeple remains

**Macclesfield, St Alban**

Tower not completed

**Marlow, St Peter**

Structurally altered, large addition

**Mount St Bernard Abbey Church**

Enlarged and altered in completion by another hand

**Nechells, Cemetery Chapel**

Incorporated into parish church as chancel

**Newcastle upon Tyne, St Mary's Cathedral**

Rood screen demolished, steeple by another hand

**Nottingham, Convent of Mercy Chapel**

Rood screen demolished

**Nottingham, St Barnabas Cathedral**

Rood screen demolished

**Oatlands, St Paul**

Addition to west end; plaster stripped from interior

**Old Hall Green, St Edmund's College Chapel**

Additions and alterations, original design not completed

**Parramatta, St Patrick**

Enlarged, destroyed by fire

**Pontefract, Jesus Chapel, Ackworth Grange**

Demolished

### **Radford, Holy Trinity**

Intact, but closed and converted for use as a residence<sup>10</sup>



*(Source: [www.oxfordshirechurches.info/Radford.html](http://www.oxfordshirechurches.info/Radford.html))*

### **Ramsgate, St Augustine**

Steeple not completed, rood screen dismantled

### **Reading, St James**

Substantially enlarged

### **Richmond, St John the Evangelist**

Only part of design implemented, sacristy altered

### **Rugby, St Mary**

Structurally altered, huge addition

### **Ryde, St Charles Borromeo**

Largely demolished, major additions

### **St Peter Port, Ss Joseph & Mary**

Steeple by another hand

### **Salisbury, St Osmund**

Rood Screen demolished, structural additions

### **Shepshed, St Winefride**

Rood screen demolished, bellcote gone

### **Solihull, St Augustine**

Partly demolished, major additions

### **Southport, St Marie on the Sands**

Demolished to make way for larger church on same site

### **Southwark, St George's Cathedral**

Steeple not completed, bombed and rebuilt by another hand

### **Stockton-on-Tees, St Mary**

Not completed, structural alterations

### **Sydney, St Mary's Cathedral**

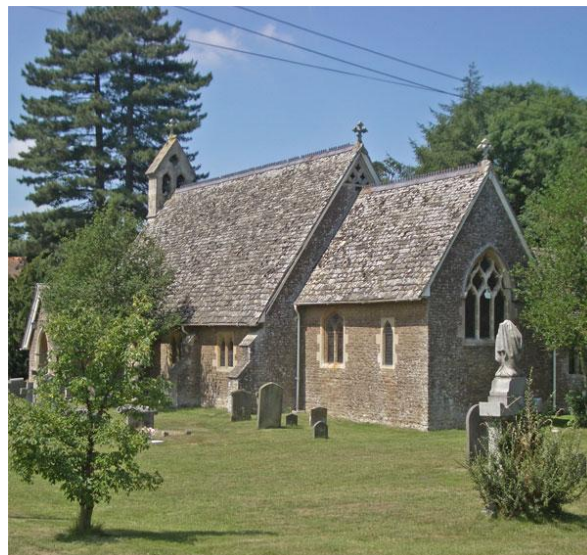
Not completed, destroyed by fire

### **Tagoat, St Mary**

Additions

### **Tubney, St Lawrence**

Intact and unaltered



### **Ushaw, St Cuthbert's College Chapel**

Largely demolished and replaced by larger chapel

### **Uttoxeter, St Mary**

Major additions, original fabric altered

### **Warwick Bridge, Our Lady & St Wilfrid**

Sacristy enlarged

### **Waterford, Presentation Convent Chapel**

Intact and unaltered<sup>11</sup>

(See images elsewhere in this issue)

### **Wexford, St Peter's College Chapel**

Rood screen demolished

### **Whitby, St Hilda**

Replaced by larger building

### **Woolwich, St Peter**

Not completed, chancel by another hand

**Concluded.**

## ***Bi-centenary Organ Appeal***

We thank Hon. William Cox for his generous donation.

<sup>10</sup> To the best of our knowledge, but we have not personally inspected this building.

<sup>11</sup> To our knowledge the chapel remains structurally unaltered following the conversion of the convent into a health centre.