

Included in this edition:

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Welcome to the seventy-fourth Friends Newsletter.

Tasmanian stonemason Edrei Stanton is seen at right re-carving the top of the churchyard cross for St John's, Richmond. The original one toppled and was destroyed many decades ago due to the collapse of an adjacent vault in the cemetery behind the church. His is a particularly challenging task because no drawings or elements of the original remain other than the base and plinth. All he has to work with is an enlarged detail from an 1860s photograph of Pugin's St Paul's, Oatlands, which shows an identical cross to the Richmond one in the foreground. Overleaf we present details of his work (which started with a rectangular block of sandstone) and also an image of the Oatlands cross which he is replicating, a task which we believe no other stonemason executing a Pugin work has ever had to face.

Our Pugin Bi-centenary organ appeal, launched on 4 April, has come to a standstill. So far around \$25,000 has been generously donated towards the required sum of \$65,000. The success of this appeal is critical to the long-term maintenance of St Patrick's, Colebrook, by generating funds through concerts and recitals with the organ as a solo instrument or in an ensemble. Our concern is that without such a revenue stream the church will inevitably deteriorate over time, undoing the Foundation's good work achieved with your donations. We believe that with another \$10,000, that is a total of just over half the required sum, we have a very strong chance of a successful bid for the balance through the Tasmanian Community

Fund (TCF). We were similarly successful several years ago, receiving \$180,000 from the TCF for conservation works at Colebrook.

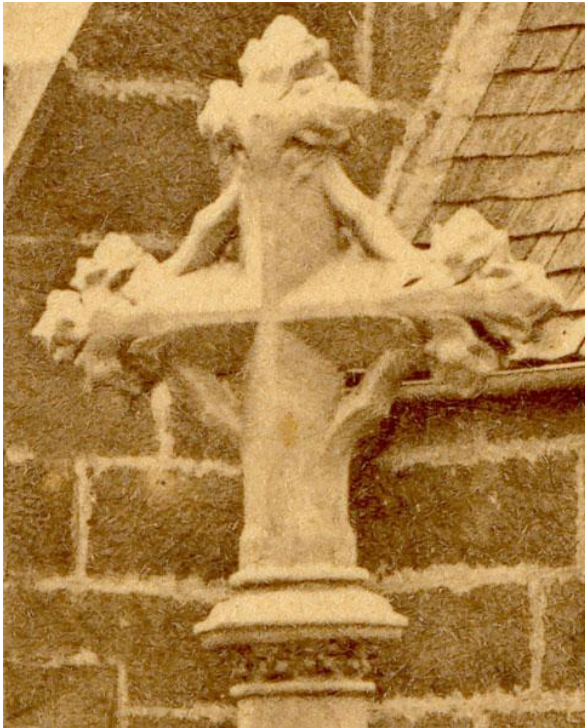
With kind regards,

Jude Andrews
Administrative Officer



*Stonemason Edrei Stanton at work carving the head of a new churchyard cross for St John's, Richmond, replicating the Pugin original accidentally destroyed many decades ago
(Image: Brian Andrews)*

Richmond Churchyard Cross Progress



Above: The identical former cross head at Oatlands, being used as the model; below: Work in progress (Image: Brian Andrews)



Above and below: Detail views (Images: Brian Andrews)



St Mary's, Hobart

(Part 2)

Ground plan (continued)

One of the items of pattern stonework listed on the plans is 'one of the side windows'. Regrettably we do not have this detail because it would have been drawn on a side elevation of the church on one of the missing other drawings. However, the ground plan shows that it is 3ft wide and we have reason to speculate that the pattern stonework for it was copied by Henry Hunter for the chancel east window of his Puginesque St Thomas', Sorell (1863–65), 25km north-east of Hobart.



The chancel east window, St Thomas', Sorell (Image: Brian Andrews)

We have already established that Hunter was copying pattern stonework. The Sorell window is 3ft wide and its tracery is more sophisticated and

better proportioned than his usual work. We note too that the window is really rather too small for the size of the chancel east wall, lending credence to the possibility that it is a straight 'lift' from Pugin.

Transverse section looking east

There is much of interest in this part of the drawing, revealing inter alia a Pugin borrowed detail and further evidence of Hunter availing himself of pattern stonework.



Note firstly the two-storey sacristy abutting the north wall. We will consider it when we look at its own detail on the drawing.

The walls of the church are all 19ft in height and the nave arcade columns 8ft high from the floor to the top of the capitals. Pugin has placed numbers on this section beside the relevant details for which he is providing pattern stonework, namely:

- 1 one of the crown stones of gable and cross
- 2 one kneeler at bottom of Gables
- 3 one of the stone corbels for Roof
- 4 one of the end windows
- 5 one of the side windows
- 6 & 7 one cap & one base & a piece of arch mould

He has written a practical note above one of the longitudinal box gutters: 'The gutters between these Roofs must run off at each end dividing the run from the centre'.

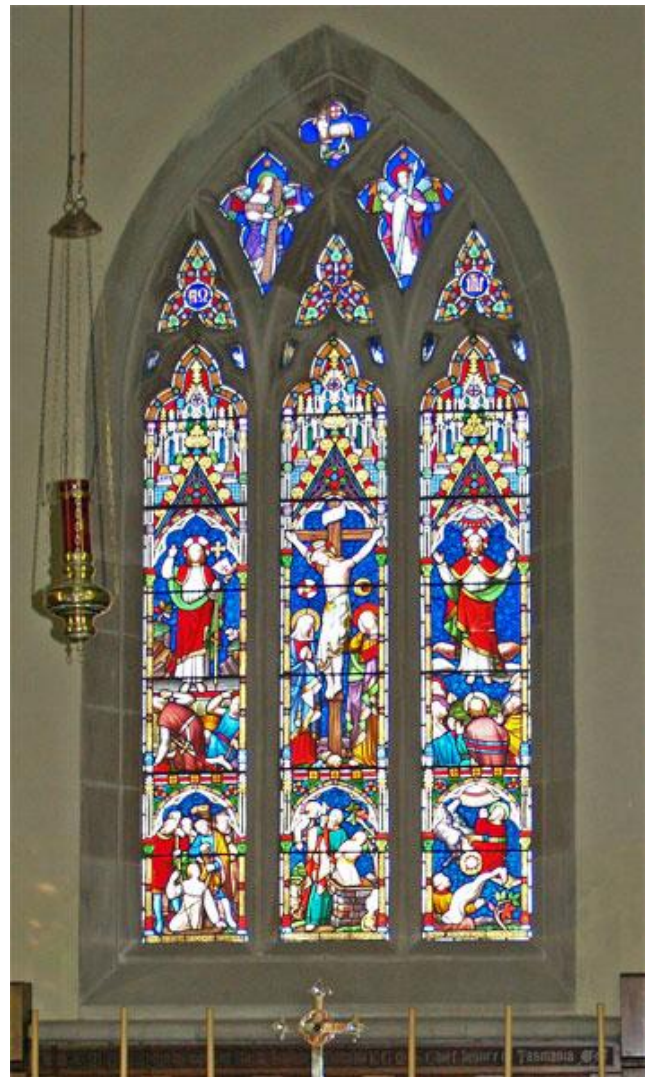
The nave roof has arched scissor trusses and wall posts landing on corbels, of exactly the same form as those in the nave of his slightly earlier St Thomas of Canterbury's Church, Fulham, which was started in 1847. This triple-gabled church with its five-light chancel east window conveys some sense of what the nave interior vista looking east of St Mary's, Hobart, would have been like.



The nave interior looking east, St Thomas of Canterbury's, Fulham (Image: Brian Andrews)

We perhaps have even more concrete evidence of the forms of Pugin's east windows. The north aisle east window is marked with the number 4,

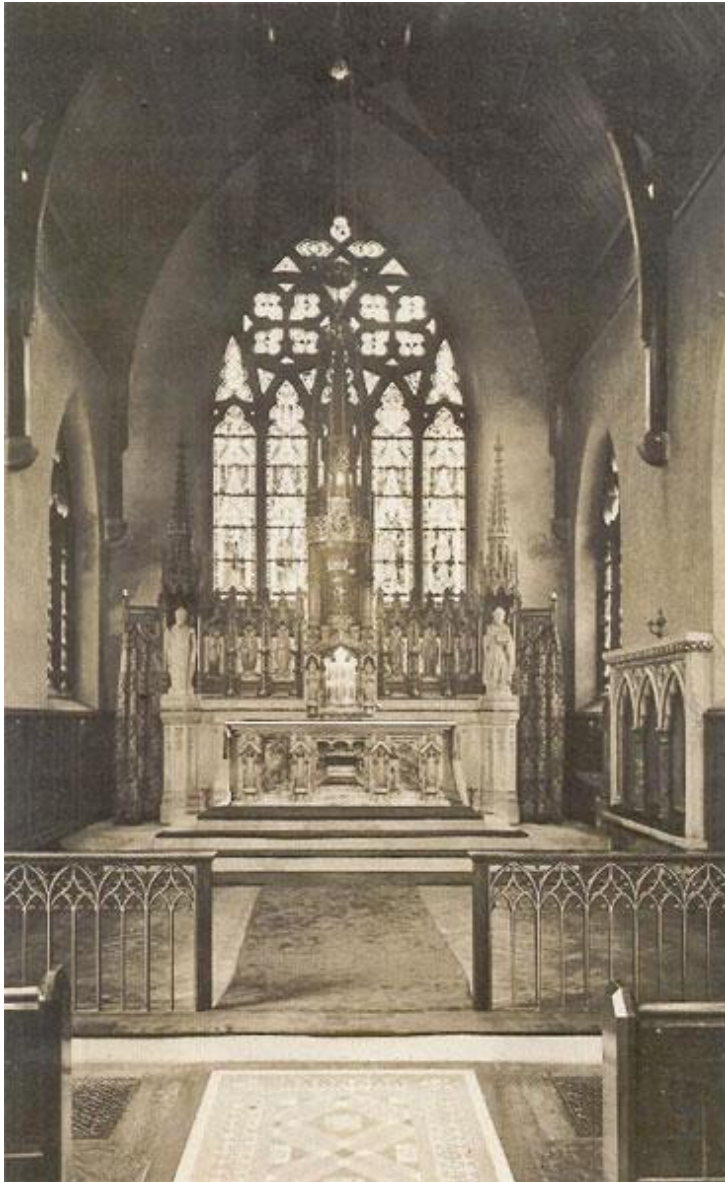
indicating that pattern stonework is being provided for it, and it seems that Henry Hunter again availed himself of this splendid Pugin stone 'quarry'. One of his earliest churches was All Saints Anglican Church, South Hobart (1858–59). Most of the window detail is somewhat coarse, with the exception of the three-light chancel east window, illustrated below, whose tracery corresponds with the typically rough Pugin freehand detail on the St Mary's transverse section.



The chancel east window in Henry Hunter's All Saints, South Hobart (Image: Brian Andrews)

Thanks to a keen-sighted piece of detective work by Friend of Pugin John Maidment we also know the exact form of the chancel east window. Its tracery is identical with that in the beautiful and inventive chancel east window of Pugin's St

Wilfrid's, Cotton College, Staffordshire, whose foundation stone was laid in October 1844.



The chancel east window, St Wilfrid's, Cotton College
(Source: www.cottoncollege.co.uk)

The aisle roofs are of the simple trussed rafter form as used inter alia in the nave of his St Marie's, Rugby, dating from 1847 but before the Hobart design. Unsurprisingly, Henry Hunter used this form for the nave roof in St Thomas', Sorell, and for this he had access to Pugin's 'model of the roofs &c.', listed under items 'sent out worked' on the St Mary's drawing. We note too that the chancel east window at Rugby is of the same form

as the aisle east windows in St Mary's, Hobart, and as in Hunter's All Saints borrowing.



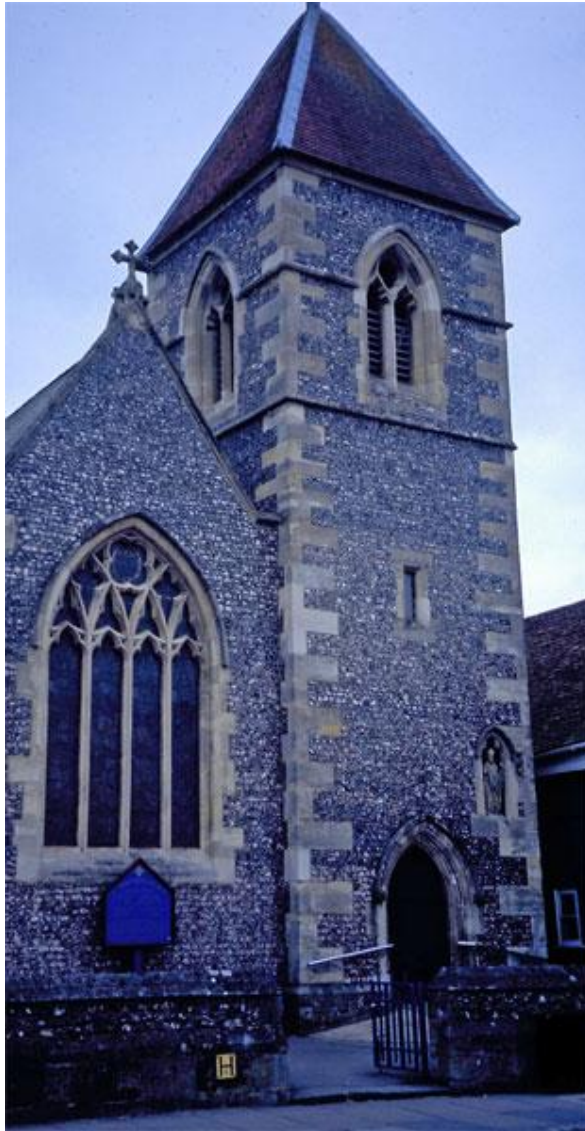
A view into the original Pugin chancel in St Marie's, Rugby, showing its three-light east window (Image: Nicholas Callinan)

If we can assemble in our imagination the elements above described and illustrated we can gain a fair impression of what the interior of St Mary's would have been like. No wonder that Bishop Willson was so keen to have it constructed.

Elevation and section of tower

We have reproduced this part of the drawing to a larger scale overleaf because of its beauty and for the interesting detail it reveals.

We note firstly that its general form follows that of the steeple on Pugin's St Osmund's, Salisbury, the foundation stone of which church was laid on 8 April 1847. An image of it is reproduced on page 7.



The steeple, St Osmund's, Salisbury (Image: Brian Andrews)

The steeple is 16ft wide over the base plinth and 64ft high, not counting the surmounting cross and weathercock. Regarding the latter, Pugin has written an interesting note beside it which, regrettably we are unable to fully comprehend: 'this cross has been sent out but Mass should be [indecipherable word] from it before it is fixed'.

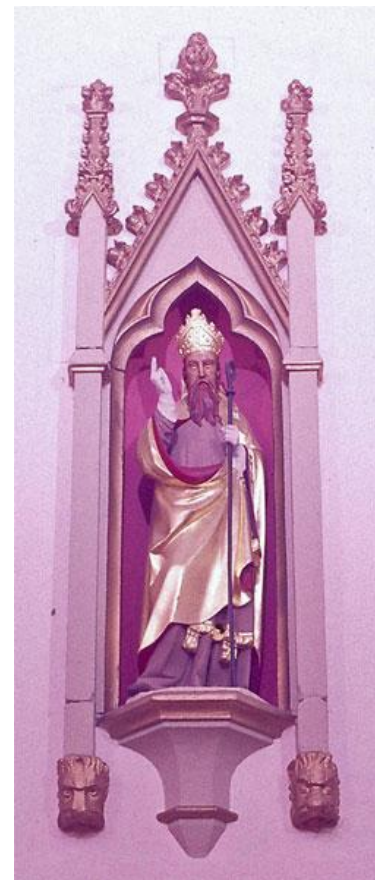
The pyramidal capping to the four-stage tower is inscribed with 'covered with shingles', and on and beside the sectional elevation Pugin has given the scantlings of the timber to be used in the cap:

hips of roof 10 x 6
Rafters 9 x 3

plates 8 x 5
bonded & then covered with shingles
rafters 12 x 6
beam 12 x 6

The belfry stage has louvred two-light openings on all four faces whose tracery is identical with that on St Osmund's, Salisbury, as is the stringcourse which loops over the heads of the openings as a dripstone moulding. There are small rectangular lights to the intermediate stages of the tower, as for Salisbury. Access to the belfry stage is gained by ladders, the lowest being one being erected as necessary within the south aisle to reach a 'small door' in the second stage north wall.

We come now to one of the most fascinating features of the design, namely, the statue niche in the second stage south wall above the entrance. It is one for which pattern stonework has been provided, and we know its form. It is the same as the one in the St Marie's, Rugby, nave south wall.



Statue niche, St Marie's, Rugby (Image: Brian Andrews)

This niche is designed for a statue of the saint in whose honour the church is dedicated, namely, St Mary. Now, the measurement of the Pugin 'squiggle' in the niche on the steeple south elevation is around 67cm, exactly the height of the 1847 Virgin and Child statue which Willson brought back to Hobart Town in 1848. We thus conclude that this beautiful work, about which we have written in Newsletter 50, was in fact destined for St Mary's Church.



The statue evidently destined for the niche above the entrance to St Mary's Church (Image: Richard Eastwood)

In the transverse section Pugin has written 'sent' on the floor of the porch in the tower bottom stage. We speculate that this probably refers to

encaustic tiles by Minton which Pugin included in the 1843 list which he generated with his builder George Myers of items to be made for Bishop Willson.¹ The tiles were eventually used to pave the chancel of St Canice's Church (1909–10), Sandy Bay, by the Hobart Arts and Crafts architect Alan Cameron Walker. **To be continued.**



A section of the encaustic tile pavement likely intended originally for St Mary's Church (Image: private collection)

¹ Brian Andrews, *Creating a Gothic Paradise: Pugin at the Antipodes*, Tasmanian Museum and Art Gallery, Hobart, 2002, pp. 72–3.