

December 2012

Number 75

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Welcome to the seventy-fifth Friends Newsletter.

In our December issue we take this opportunity to thank so many Friends for their most wonderful support throughout 2012, and especially for everything that you have contributed in this bi-centennial year of Pugin's birth.

You will recall that in our September issue we announced that the beautiful 1847 stained glass window of the Annunciation, a gift from Pugin to Bishop Willson, was about to be conserved by Hobart-based conservator Gavin Merrington, and we published an image of him removing it from St Joseph's Church, Hobart. The work is progressing satisfactorily and we illustrate at right the partly dismantled left-hand panel depicting the Archangel Gabriel. Cleaned sections to date are revealing the exquisite quality of the painted detail, particularly on the faces. But it is also becoming clear just how many cracks there are in the glass and how crude has been some of the past repair work to the window, much of which Gavin will be able to remediate. We look forward to seeing the restored window in its brilliant original glory.

We would like to take this opportunity to wish you a peaceful Christmas and a most enjoyable Christmas holiday season.

With kind regards,

**Jude Andrews**  
Administrative Officer



*Pugin's 1847 Annunciation gift window for Bishop Willson is currently being conserved by Friend of Pugin Gavin Merrington. Here we see the upper half of the left-hand light on the light box in Gavin's studio. Below it are parts lying in a tray of demineralised water which facilitates the removal of the putty between the lead and the glass (Image: Brian Andrews)*

## *Christmas 2012*



We have presented this Nativity carving on the face of the Lady Altar in Pugin's St Augustine's Church, Ramsgate, before, but want to share with you this lovely atmospheric image captured by Friend of Pugin and Foundation Director Bishop Geoffrey Jarrett in October this year.





During his October visit to St Augustine's Church and The Grange in October 2012 Bishop Jarrett took some delightful photos, some of which we plan to share with you in future issues of the Newsletter. Here we see the touching images of Pugin, his wife and their children in the lower parts of the east and south windows in the chapel attached to The Grange.

Upper left: Pugin; upper right: his second wife Louisa with her step-daughter Anne and daughters Agnes and Katherine; middle left: Edward Pugin; middle right: Cuthbert Pugin; lower left: the chapel east window with the figures of St Augustine of Canterbury and St Gregory the Great with, in the top tracery light, St George.

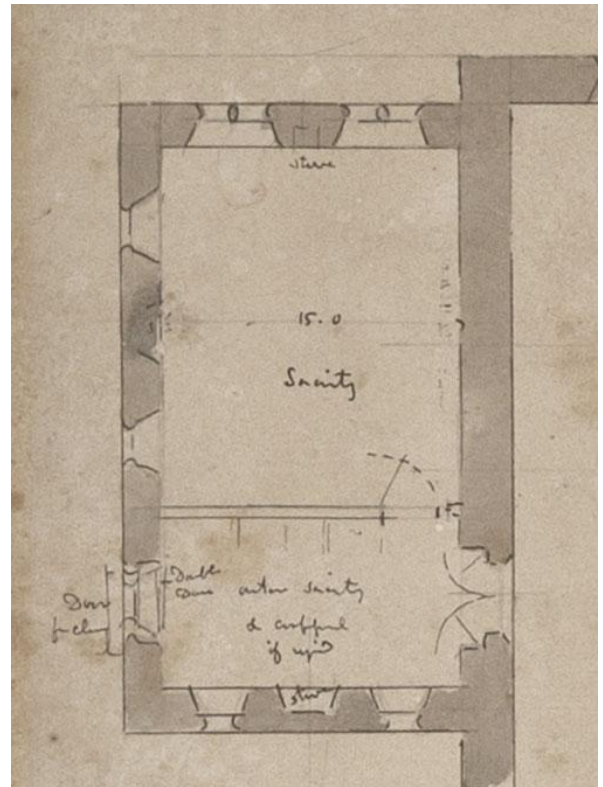
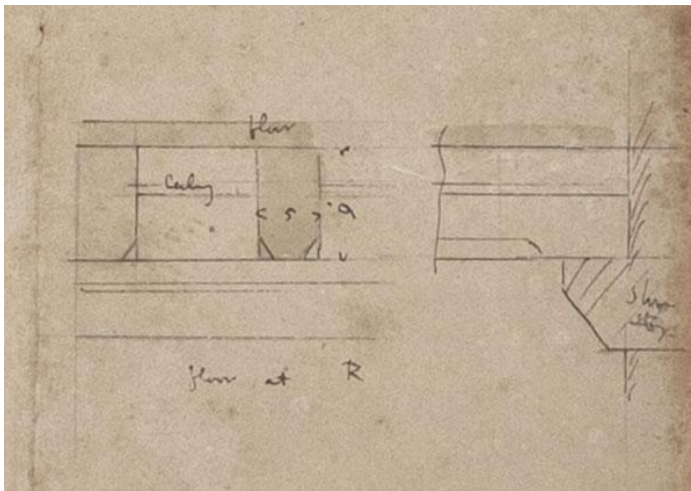


# St Mary's, Hobart

## (Part 3)

### Elevation and section of tower (Contd.)

To the right of the tower transverse section Pugin has drawn a detail of the floor between the tower's lowest two stages. It shows the chamfering of the beam edges and the position of the ceiling.

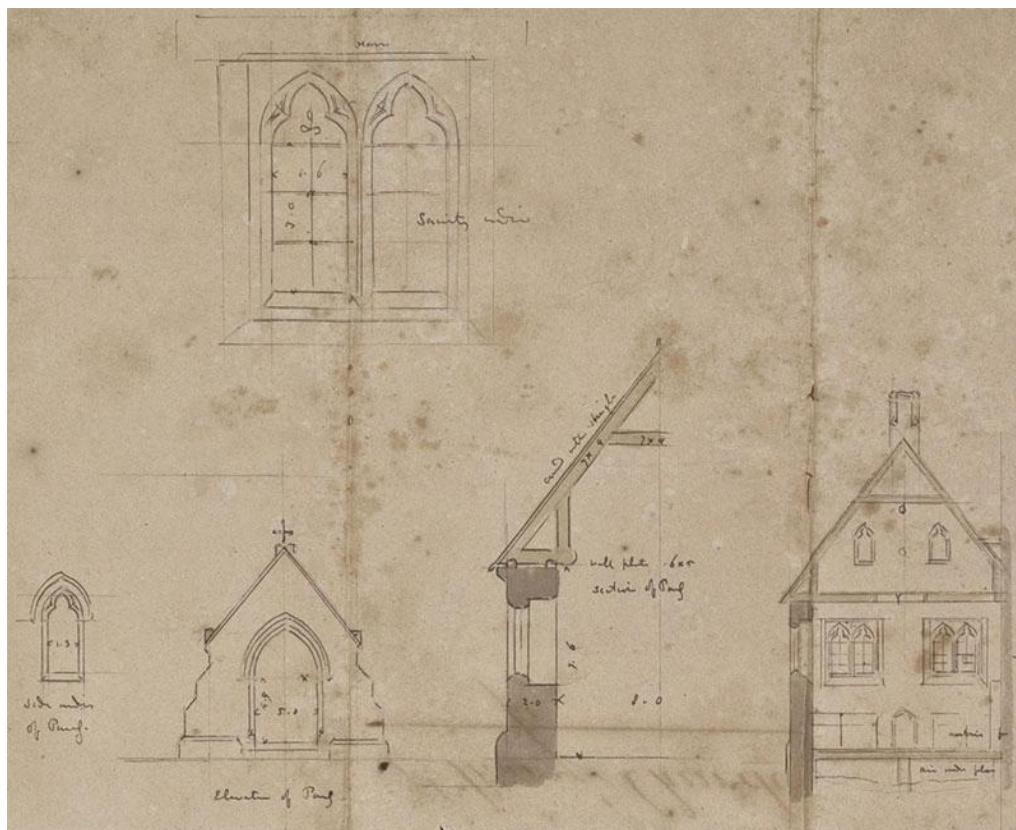


A detail of the sacristy part of the main ground plan is given above. It shows that Pugin has provided stoves at the east and west ends, warming the two sections of the sacristy, the smaller western space bearing the words 'outer sacristy & confessional if required'. He has also drawn double doors to the sacristy external door, reflecting no doubt his own fear of break-ins.

### Sacristy and north porch

Sections and details are reproduced below.

He gives a detail of the paired windows in the sacristy east wall which shows wrought iron bars, again for security purposes, and has a note beside the sectional elevation of the sacristy which reads: 'strong Iron cross & upright bars'.



Pugin's elevation, part section and side window detail of the north porch show a design very much common to so many of his churches. Of interest though is the scantling detail: the rafters and collar tie 7 x 4 and the wall plate 6 x 5. Against the roof is written 'covered with shingles'.

His practical approach to the sacristy design is exemplified by the layout and details on the transverse section looking east.



Let us look at the sectional view starting from the top. We note first that the chimney form, octagonal at the top with pyramidal transitions to the lower square section, is the same as on the sacristy chimney of St Patrick's, Colebrook. The upper floor is marked with the letter 'O' and the key to its function is given in the text at right:

Room over sacristy for keeping church furniture that is not often wanted the joists trimmed for a trap door at Y & the room is ascended by a ladder in outer sacristy

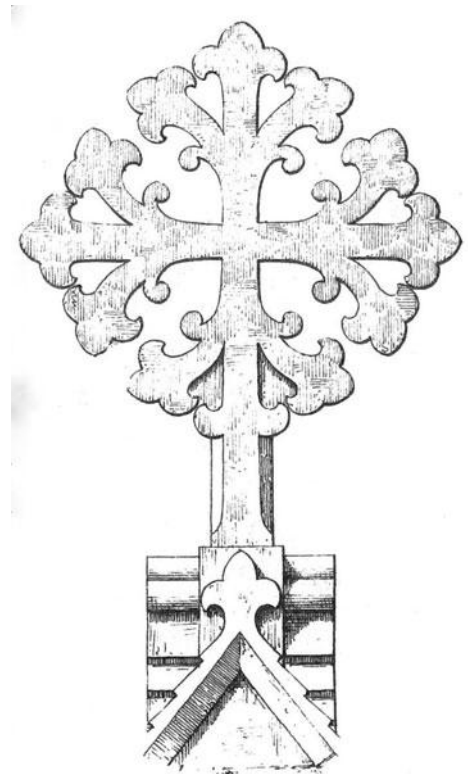
On either side of the stove against the east wall are 'ambries [cupboards] for vestments'. His concern to keep the sacristy as dry as possible to prevent deterioration of the silk vestments is illustrated by the high dwarf wall under the floor which allows ample 'air under floor'.

## Conclusion

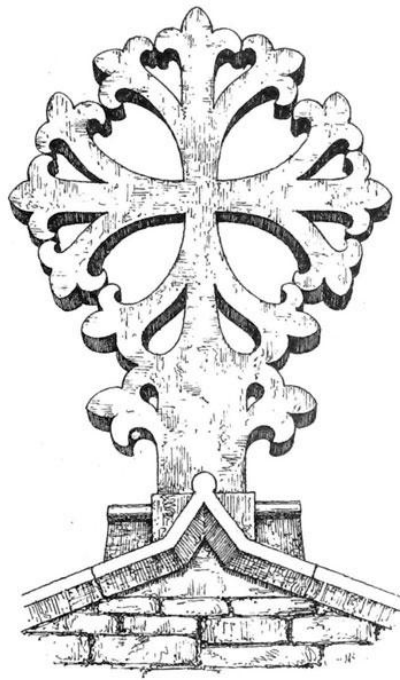
An examination of the remarkable surviving sheet of Pugin's design for St Mary's Church, Hobart, has revealed that although the building is very much in the idiom of his near-contemporary English church designs it bears witness to the unique methods—pattern stonework and detailed written explanations—which he employed to make this lovely design realizable at the furthest ends of the earth. When we see fragments of the design worked into buildings by Henry Hunter we can only lament that the Pugin vision does not grace the eminence above Harrington Street, Hobart. **Concluded.**

## Pugin's Headstones (Part 3)

We look first at two medieval gable crosses, the first from Hingham Church, Norfolk and the second from Peterborough.







It is clear to see the inspiration for a headstone design to be seen in England and Tasmania.<sup>1</sup>



*Headstone in Snug Catholic cemetery (Image: Brian Andrews)*

The above is one of four copies of the pattern headstone in Tasmania and probably the most accurate reproduction when compared with a Pugin original at left. Some examples clearly strayed somewhat from the pattern, as below. **To be continued.**



*A headstone behind St John's Hospital Chapel, Alton (Image: courtesy Fr Michael Fisher)*



*Headstone detail, Richmond Catholic cemetery (Image: Brian Andrews)*

<sup>1</sup> From Raphael Brandon & J. Arthur Brandon, *An analysis of Gothick Architecture*, London, 1847, pp. 50, 55.