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Welcome to the eighty-third Friends Newsletter.

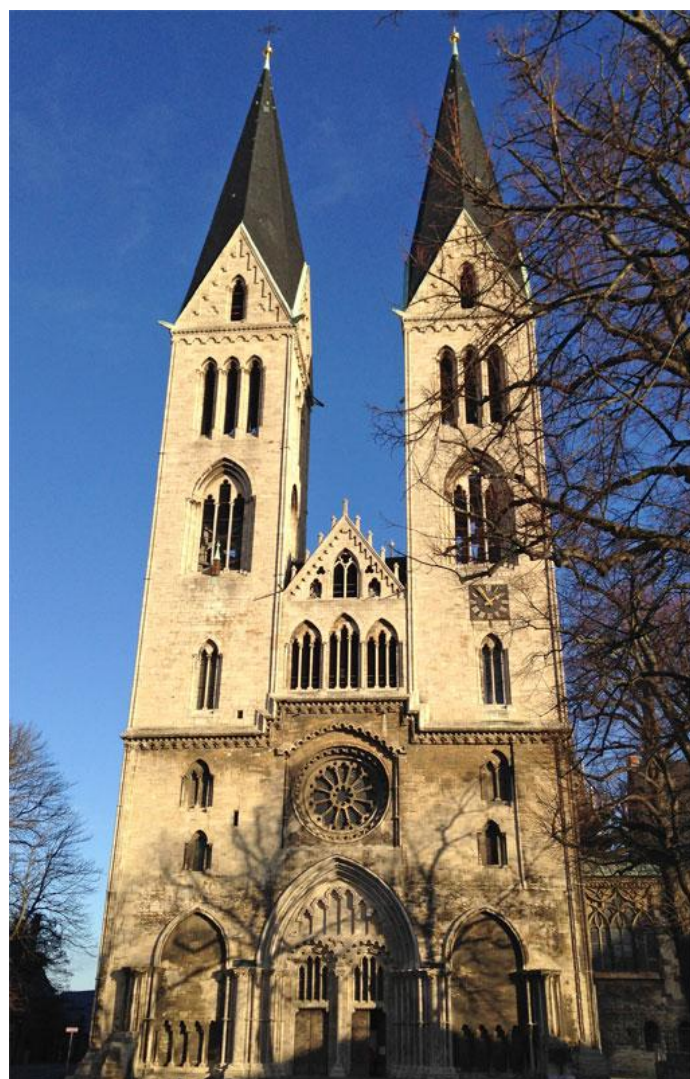
Our apologies for the late publication of this issue, due in no small part to our recent travels in Germany and Iceland. Pugin was never very far from our thoughts as we marvelled at the glorious richness of medieval churches (such as the Halberstadt Dom at right), along with altarpieces, furniture, precious metalwork, vestments and stained glass which had so excited and inspired him on his several journeys in Central Europe. We hope to bring you some examples in future issues.

With the recent retirement of His Grace Adrian Doyle as Archbishop of Hobart we extend our thanks to him for agreeing to be one of the Pugin Foundation's inaugural patrons and welcome his successor Archbishop Julian Porteus as a patron.

We have some great news to share with you. In January the Tasmanian Community Fund wrote to inform us that we had been successful in our bid for a grant of \$29,000 toward the cost of constructing the Pugin Bi-centenary organ for St Patrick's, Colebrook. Work on the instrument is now under way at the Launceston workshop of organ builder Hans Meijer with an anticipated completion date of 31 January 2015. We will be reporting progress to you.

With kind regards,

Jude Andrews
Administrative Officer



The Halberstadt Dom (Image: Brian Andrews)



Ratcliffe College, Leicestershire



We present here a detail of the main entrance to Ratcliffe College, a splendid example of Pugin's collegiate architecture. Commenced in 1843 by George Myers, it is regarded by architectural historian Dr Rory O'Donnell as 'one of the most impressive Catholic school or college building projects of the period'. The keen-sighted will recognise the Virgin & Child statue high up on the tower as being from the same design as that sent to Hobart for Bishop Willson's St Mary's Church, a building regrettably never constructed.



The Franklin Rood

Screen Crucifix

The village of Franklin was the cradle of Catholicism south of Hobart. In the years following Bishop Willson's arrival in Hobart Town in 1844 visiting priests were ministering to the 'considerable Catholic population between Hobart Town and the Huon River'.¹

In March 1855 Willson appointed Fr John Murphy as first permanent pastor to the Huon Valley. Known as the 'Apostle of the Huon',² Murphy settled at Franklin where a successful application for a grant of land at the south end of the settlement had already been made in August 1844.³ This long-serving and much loved pioneering priest wasted no time in establishing a physical presence in Franklin. Thus, on 11 November 1856, Bishop Willson dedicated and opened St Mary's Church. It had cost £700 and was stated to seat 350.⁴

The church was designed by the young architect Henry Hunter, doubtless through the recommendation of the bishop himself and, importantly, was Hunter's first completed building of any kind in what was to become the most prolific and the most distinguished architectural career in nineteenth-century Tasmania.⁵ It had a simple rectangular ground plan with no external differentiation between the nave and chancel, a sacristy abutting the chancel liturgical south wall. Internally, the church measured 21ft 6in (6.55m) in width by 41ft 6in (12.65m) in overall length, with the very cramped chancel taking up a mere 8ft (2.4m) of that length. The otherwise undifferentiated spatial volume for the nave and chancel was marked by two elements delineating the actual chancel, both of them derived directly

from Pugin's writings via books provided to Hunter by Willson.

Firstly, the roof space over the chancel was treated differently. The open timber roof covering the whole interior was of a type frequently used on small medieval churches, namely, a trussed rafter roof. However, over the chancel space there was a boarded ceiling that may have followed the profile of the undersides of the rafters. This imparting of a higher degree of elaboration to the chancel space derived from Pugin's theory of propriety whereby '*the external and internal appearance of an edifice should be illustrative of, and in accordance with, the purpose for which it is destined*'.⁶ For churches this meant that the chancel should be the most highly elaborated part of the building because it was, in Pugin's view, the most solemn and sacred part of the edifice.

The second element delineating the chancel was a rood screen. Rood screens were open screens with a central opening found in late medieval churches. Situated at the junction of the nave and chancel they were surmounted by the figure of the crucified Christ, frequently accompanied by his Mother and St John. Pugin regarded them as essential components of his churches and always included them. His position was this: 'The great intention of these screens and lofts is ... to mark the separation between the faithful and the sacrifice, the nave and chancel, emblematic of the church militant and the church triumphant, into which latter we can alone enter by the merits of Christ's passion on the cross, whose image, as crucified for our sins, is affixed on high above the centre of the screen.'⁷

Bishop Willson, fully in accord with Pugin's views, had rood screens erected in churches built during his episcopate. Thus, the two Pugin-designed churches at Oatlands and Colebrook had them, and Hunter's churches at Campbell Town, Franklin, and Glenorchy were so equipped. In addition, Hunter designed the rood screen for Willson's pro-cathedral, St Joseph's Church

¹ Willson to the Colonial Secretary, 29 December 1849, quoted in W.T. Southerwood, *Planting a Faith in Tasmania: The Country Parishes*, Kingston, 1979, p. 133.

² Southerwood, op. cit., p. 136.

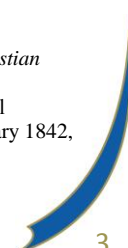
³ *ibid.*


⁴ *ibid.*

⁵ Hunter had designed a stone church for Campbell Town in 1855 for Bishop Willson, but the design was rejected as being too ambitious. A subsequent design for a simpler church was built but not opened until 1857, a year after St Mary's, Franklin.

⁶ A. Welby Pugin, *The True Principles of Pointed or Christian Architecture*, John Weale, London, 1841, p. 50.

⁷ [A. Welby Pugin], 'On the Present State of Ecclesiastical Architecture in England', *Dublin Review*, vol. XII, February 1842, p. 100.





Hobart. Of all these only the two Pugin screens survive.

The Franklin screen, spanning the width of the interior, consisted of a central opening flanked by three identical bays on each side and was 9ft 6in (2.9m) high over the top beam. It was surmounted by a crucifix stayed by curved braces. Some idea of its general appearance can be gained from an image of the now-demolished screen in old St John's, Glenorchy (see below).



St John's, Glenorchy, rood screen April/May 1957 (Image: Heidi Grau)

The screen was made from Australian Cedar (*Toona Australis*), and its figure of Christ on the surmounting cross was one of at least fifteen such figures, varying in overall height from 33cm to 132cm, brought back from England to Tasmania by Bishop Willson in 1847. His intention was for most of them to be used on rood screens.⁸ These had been designed by Pugin and made by craftsmen at the Ordnance Wharf, London, workshops of George Myers, his favoured builder. All were carved in White Pine, coated with gesso, rubbed back smooth and then polychromed.

⁸ These figures were the subject of a series in Newsletters 50 and 52 through 56.

In the late 1960s or early 1970s the rood screen was demolished, its crucifix affixed to the chancel east wall and the figure crudely re-painted.

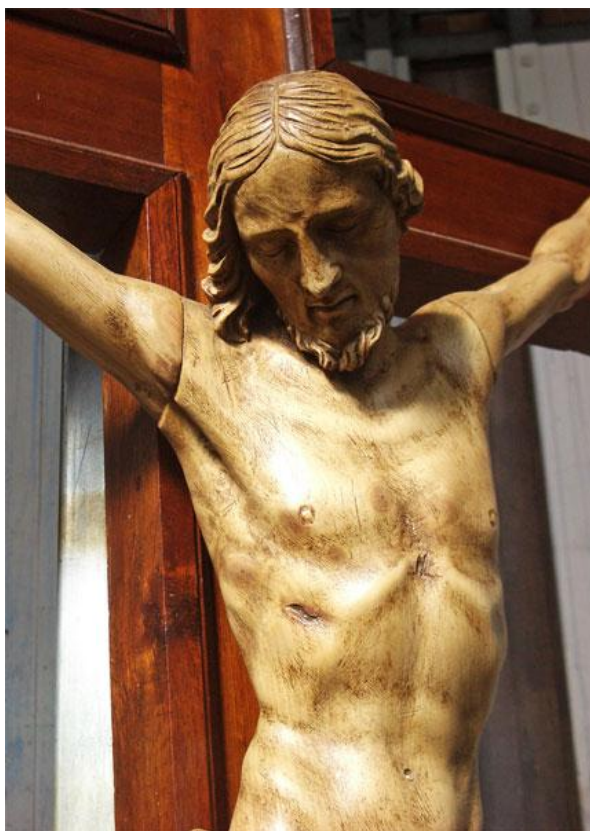


Above and below, the figure showing the inept re-paint obliterating the original polychromy (Image: Brian Andrews)



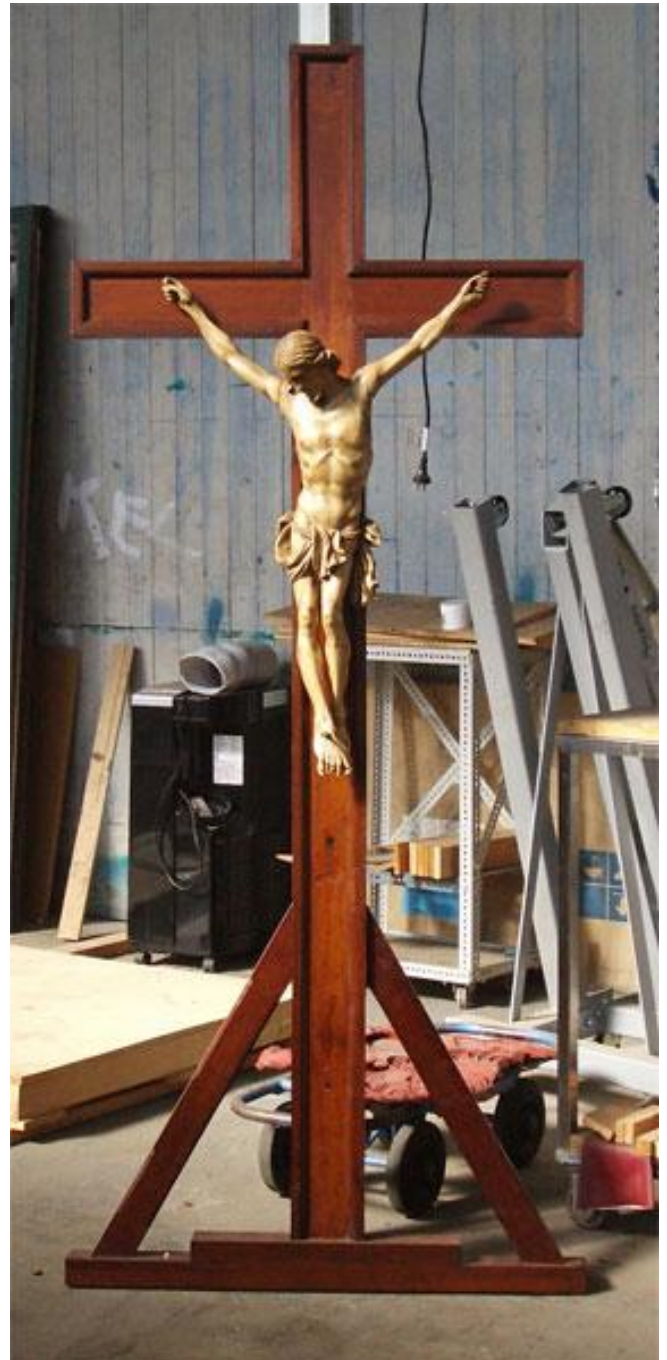
Recently, the Franklin church was closed and a new church is being constructed at Ranelagh closer to the centre of gravity of the Huon Valley population. The crucifix was salvaged, albeit with major damage to the cross, and the parish priest decided to have it restored and then placed in the new church. At our recommendation the work was placed in the hands of Hobart antique furniture conservator and Friend of Pugin Tony Colman. Tony's excellent skills are to be seen in St Patrick's, Colebrook, where he restored the Pugin rood screen, sedilia and sacarium as well as fully refurbishing the beautiful Tasmanian hardwood floors.

Removal of the later paint while retaining the thin layer of original polychromy quickly proved impossible, so the figure was painstakingly stripped of all paint and lightly waxed. Tony discovered that not all the wood had been originally rubbed smooth, the uncovered state of the carving marks imparting a lively character to the work, in dramatic contrast to its previous crude paintwork.



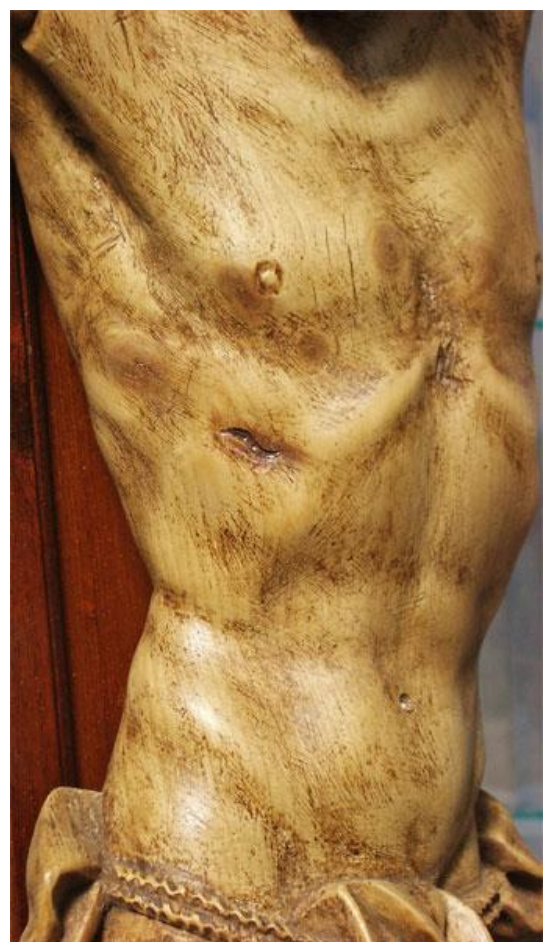
A detail of the Franklin figure with paint removed (Image: Brian Andrews)

Tony repaired the damaged cross and created a base which, although with straight rather than curved braces, is suggestive of the original position of the crucifix atop the Franklin rood screen.



The splendidly refurbished rood screen crucifix in Tony Colman's workshop (Image: Brian Andrews)

We present overleaf two more details of the stripped figure, showing the carving skills and anatomical expertise of George Myers' craftsmen.



St Marie's Church, Rugby

Introduction

St Marie's, Rugby, was one of a small group of churches designed by Pugin between 1845 and 1847 having a nave, one side aisle, a separately articulated chancel and a spire, with nave, chancel and aisle under individual gabled roofs. The other examples were an unexecuted design (1845) for a church at St Peter Port, Guernsey,⁹ St Peter's, Marlow, also designed in 1845, and St Osmund's, Salisbury (1847). This configuration led to some interesting design solutions as we shall see. The little Rugby, Marlow and Salisbury buildings would prove too small over time, leading to enlargements by other architects which would obscure—and in some instances obliterate—their original form.¹⁰

Like so many of Pugin's English and Irish churches, the designing of St Marie's was placed in his hands through the Talbot connection. As we have frequently mentioned in our Newsletter pages, much of his work was financially supported—sometimes outright—through the munificence of his patron John Talbot (1791–1852), Sixteenth Earl of Shrewsbury, or commissioned by Talbot's relatives.¹¹ In the case of Rugby it was evidently through Lady Julia Mary Talbot, the widow of Colonel Charles Talbot, whose son was heir to the Earl of Shrewsbury.¹² In 1839 she had married Captain John Hubert Washington Hibbert who then bought the Bilton Grange estate roughly 3km south of Rugby.¹³

The Talbot influence had come into play there as early as 1841 when Pugin had started progressively

⁹ See Brian Andrews, *Creating a Gothic Paradise: Pugin at the Antipodes*, Tasmanian Museum and Art Gallery, Hobart, 2002, pp. 183–5.

¹⁰ Other examples of Pugin's small designs so treated include St James', Reading, St Marie's on the Sands, Southport, St Anne's, Keighley, and in Australia St Augustine of Hippo's, Balmain, and St Charles Borromeo's, Ryde.

¹¹ In Ireland it was John Hyacinth Talbot MP, the uncle of Lady Shrewsbury.

¹² Derek and Lucy Thackray, *A Brief History of St Marie's Church 1844 to 1896*, 1987, p. 7.

¹³ Alexandra Wedgwood, 'Domestic Architecture', in *Pugin: A Gothic Passion*, Yale University Press, London, 1994, p. 53.

altering the building by adding ‘a great stair tower, a hall and kitchen offices, and a set of state rooms’.¹⁴ Hibbert, a Protestant,¹⁵ had a small chapel made in the Grange for his wife—a Catholic—and her two daughters to attend Mass there so as to save them an arduous journey, particularly in winter, of a good 16km by carriage and horses to Wappenbury to the nearest Mass centre. He also obtained through Bishop Walsh the services of a resident chaplain for the Grange.¹⁶

By 1846, with the number of Catholics in Rugby wanting to attend Mass outstripping the capacity of the ‘chapel’ in an upstairs room of a local Catholic’s house there, Captain Hibbert generously purchased land on Dunchurch Road less than 3km south of the town centre and commissioned Pugin to design a small but richly furnished church which he (Hibbert) would pay for in its entirety.¹⁷

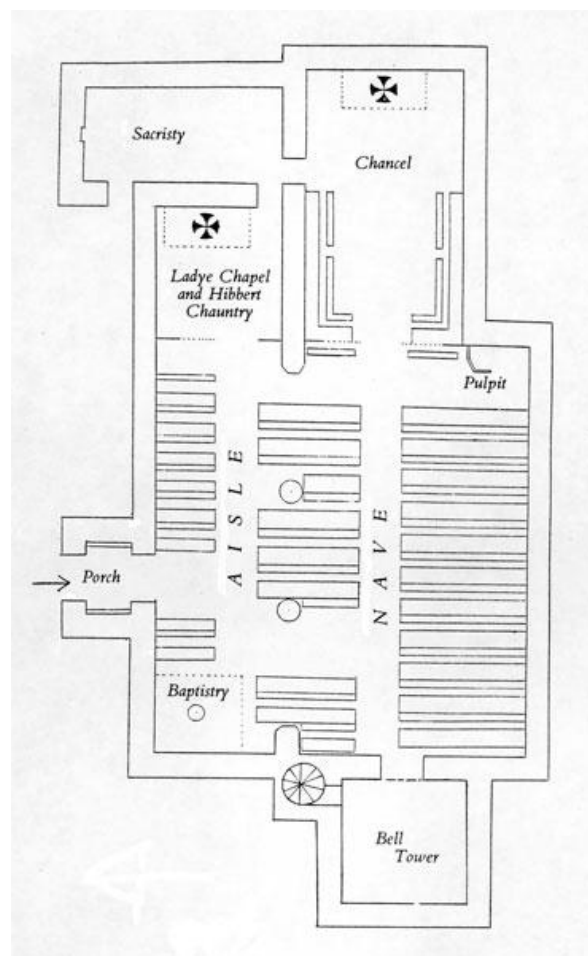
The design

Before examining the design in detail let us affirm that in its typology, massing, major components and details it was without exception—as we shall see—entirely faithful to English late medieval precedent.

The building’s plan form comprised a three-bay nave with west steeple, a separately-articulated two-bay chancel, a north aisle with north porch, a north-east Lady chapel abutting the chancel north wall with, behind it, a sacristy against the chancel’s east bay north wall. This arrangement was one of no less than thirty employed by Pugin in his cathedral, church and chapel designs between 1837 and 1847.¹⁸

For his buildings with side aisles Pugin generally covered those aisles with pent roofs. But for a smaller number he used gabled roofs, the roofs being continued eastwards to cover eastern chapels.¹⁹ Structurally, this was straightforward provided that the nave and chancel were the same

width, being under a single gabled roof with no nave east wall and chancel arch.²⁰ However, in the situation where the chancel was narrower than the nave, the engineering imperative of having the aisle and chancel gables sharing a common dividing wall, particularly where an arch or arches were between the east chapel and the chancel, dictated the offsetting of the chancel axis from the nave axis. This is evident in the schematic plan of the Rugby church illustrated below.



A schematic plan of St Marie's, Rugby, showing the nave aisle aligned with the chancel axis but lying to the north of the nave structural axis (Source: Thackeray)

This structural offsetting had a visual impact upon the exterior, but even more so upon the view looking east from the nave west end, as is evident in the two images overleaf.

¹⁴ Roderick O'Donnell, *The Pugins and the Catholic Midlands*, Gracewing, Leominster, 2002, p. 111.

¹⁵ He became a Catholic in July 1848.

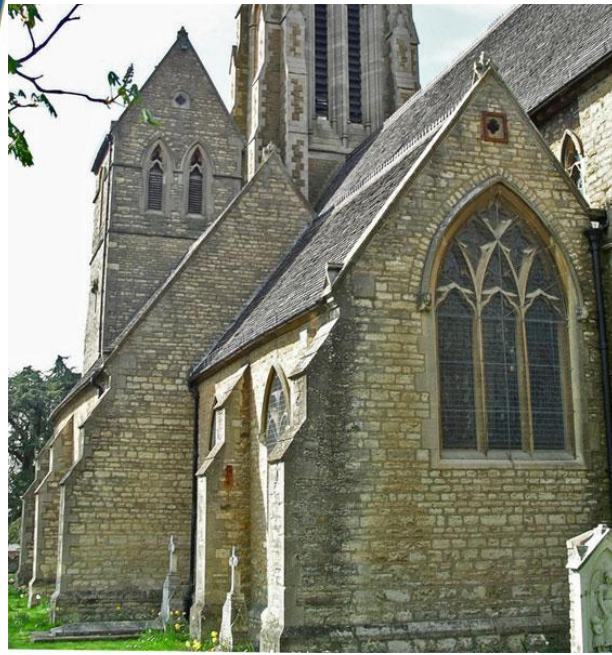
¹⁶ Thackeray, op. cit., p. 8.

¹⁷ *ibid.*, pp. 9–10.

¹⁸ For a detailed list see Andrews, op. cit., pp. 225–6.

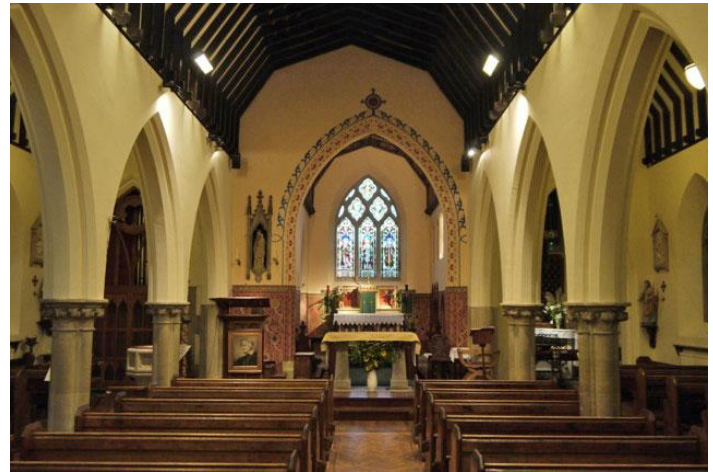
¹⁹ And in the case of St Osmund's, Salisbury, the sacristy.

²⁰ Such was the case with his St Mary's Cathedral, Newcastle upon Tyne, St Benedict's, Broadway, St Joseph & St Mary, St Peter Port (second design), St Thomas of Canterbury's, Fulham, and the unexecuted design for St Mary's, Hobart.



Top: the south-east elevation showing the chancel clearly offset from the nave (ignore the later additions to the north) (Image: Nicholas Callinan); below: Interior looking east, dramatically revealing the offset of the chancel (Image: Brian Andrews)

Pugin also used this interesting structural solution on several of his designs from 1845, including the first—unexecuted—scheme for St Joseph & St Mary, St Peter Port, Guernsey, and St Osmund's, Salisbury, illustrated below and clearly showing the offset chancel.



St Osmund's, Salisbury (Image: Bishop Geoffrey Jarrett)

Such a structural arrangement, relatively rare in Pugin's own oeuvre, was nevertheless not entirely unknown in English late-medieval church architecture. There are, inter alia, examples in All Saints, Milton Keynes, Ss Peter & Paul, Appledore, Kent, and Ss Peter & Paul, Aylesford, Kent, the latter's interior illustrated overleaf.

Another out-of-the-ordinary aspect of the Rugby design composition was his use of a saddle-back tower. By no means common in the English late Middle Ages, there were nonetheless at least twenty constructed in that period.²¹ It is to be noted that they are to be found widely across England and not confined to a limited geographical area.

²¹ St Laurence, Caversfield, Oxfordshire; St Michael & All Angels, Duntisborne Rouse, Gloucestershire; St James, South Wraxall, Wiltshire; St Andrew, Eastleach Turville, Gloucestershire; All Saints, North Cerney, Gloucestershire; St Nicholas Ickford, Buckinghamshire; St John the Baptist, Thorpe Mandeville, Northamptonshire; St Mary, Ardley, Oxfordshire; St Lawrence, Barton on the Heath, Warwickshire; Holy Trinity, Goodramgate, York; Stoke Pero Church, Porlock, West Somerset; Ss Peter & Paul, Saltwood (saddle-back now gone); Brookthorpe Church, Northamptonshire; St Mary, Bretingby, Leicestershire (with spirelet); St Michael & All Angels, Wadenhoe, East Northamptonshire; Claydon Church, Suffolk; Little Claydon Church, Suffolk; Icomb Church, Gloucestershire; Tinwell, All Saints; St James, Kinnersley, Herefordshire.



The interior of Ss Peter & Paul, Aylesford, showing the offset chancel, necessitated by having a common wall with the north aisle (Source: John Salmon: www.kentchurches.info/parish.asp?p=Aylesford)



The Rugby saddle-back tower (Image: Nicholas Callinan)

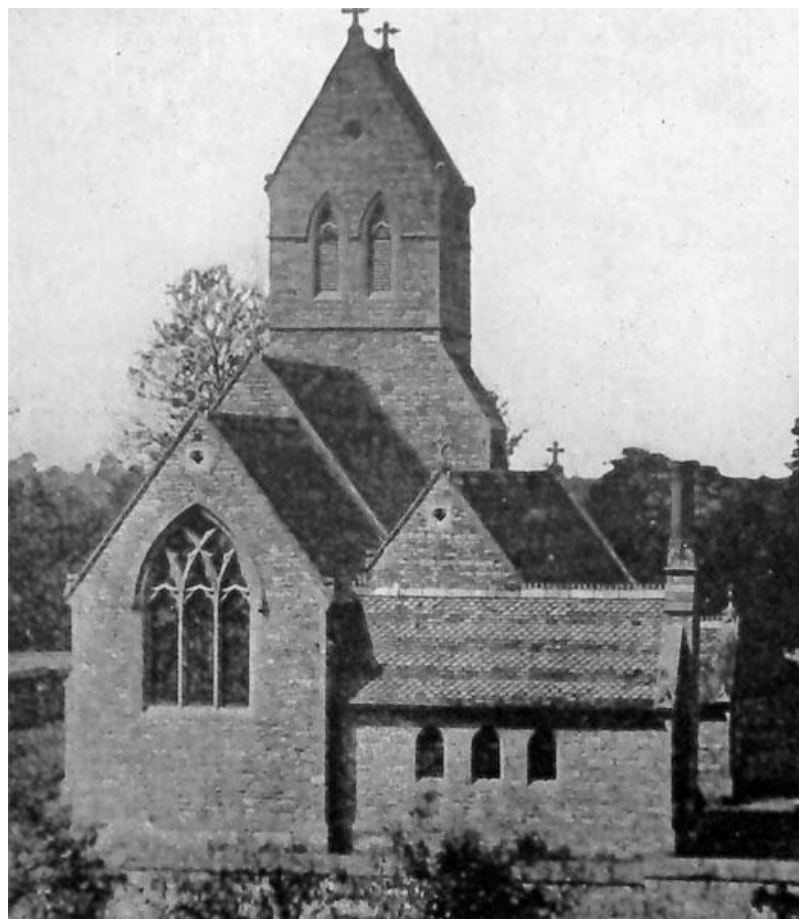
Over the course of his career Pugin capped his tower designs with virtually every type of spire known from the English medieval period, from the simple pyramidal as in St Osmund's, Salisbury, through a range of broach spires from the elemental to the complex, as, for example, St Peter's, Marlow, and St Giles', Cheadle, to spires with parapets and pinnacles, ranging from St Thomas of Canterbury's, Fulham, to the splendid but unbuilt one for St Mary's Cathedral, Newcastle upon Tyne.²² Of towers and spires he wrote:

A church tower is a beacon to direct the faithful to the house of God; it is a badge of ecclesiastical authority, and it is the place from whence the heralds of solemnities of the church, the bells, send forth the summons. ... A tower to be complete, should be terminated by a spire: every tower during the finest periods of pointed architecture either was, or was intended, to be finished; a spire is in fact an ornamental covering to a tower; a flat roof is contrary to every principle of the style, and it was not till the decline of the art that they were adopted.²³

²² Spire typology is comprehensively described and analysed in Francis Bond's magisterial work, *Gothic Architecture in England*, B.T. Batsford, London, 1912 (re-impression with corrections), pp. 611–37.

²³ A. Welby Pugin, *The Present State of Ecclesiastical Architecture in England*, Charles Dolman, London, 1843, p. 17.

As for all his mature work, the placement of buttresses was dictated solely by structural considerations. Thus, for St Marie's, a very small building without large wall surfaces, he buttressed the nave south wall but not the chancel, sacristy or north aisle north wall, the north aisle being buttressed by the north porch and the aisle itself buttressing the nave. Buttresses were built into the tower west wall to balance the nave against the east wall. This simple but adequate structural approach can be seen in the only known image of the church as built. Buttressing to the chancel south wall, visible in the image on page 8, was only added c.1864 to balance the thrust of the enlarged church against the chancel north wall, of which more later.



The church from the north-east prior to 1864 (Source: Thackray)

There are several examples of church designs throughout Pugin's mature career where he employed few if any buttresses, the structural imperative for such decisions being clearly spelled

out in the case of his unexecuted 1847 design for St Mary's, Hobart.²⁴ On the ground plan a number of buttresses are drawn but only with dotted lines. A note on the plan reads: 'It would be desirable if the foundation is not very good worked to have buttresses between the windows & at angles as shown in ditto lines & the same all round the church.' As we observed in our Newsletter article on St Mary's, Hobart, regarding this note: 'In the absence of foreknowledge of the soil and other conditions on site this is a prudent 'engineering' provision.'²⁵

The roofs to the nave and aisle were of the trussed rafter type as seen in the image below, a form not infrequently used by Pugin on his small churches; Salisbury for example. (See also the lower image in the left-hand column on page eight.)



The nave looking west (Image: Brian Andrews)

²⁴ For a treatment of this remarkable design see our Newsletters 73 through 75, October to December 2012

²⁵ Friends of Pugin Newsletter, No. 73, October 2012, p. 7.

The chancel roof was ceiled and divided into panels by moulded strips, its more elaborate treatment compared to the nave roof being an expression of Pugin's theory of propriety.²⁶

An elegant three-bay arcade with moulded arches and capitals to the columns separated the nave from the north aisle but, interestingly, the bays did not correspond with windows in the nave south wall. There were three-light windows in the eastern and westernmost positions in the south wall but the central position was windowless, being given over to an elegantly moulded statue niche of characteristic Pugin form.



Statue niche in the nave south wall (Image: Brian Andrews)



A detail of the nave south wall showing a three-light window with, in the upper right-hand corner, the central statue niche partly visible (Image: Brian Andrews)

The style of the building was consistently and accurately Flowing Decorated of a late period—as evidenced by the nave south wall window tracery—when there was a transition to the Perpendicular style which was to prevail in English architecture until the Reformation.²⁷ In the tracery, the vertical elements continue up to the underside of the segmental arch in the Perpendicular manner, as can be seen in the above image.

As we have now seen, Pugin's design for St Marie's, Rugby, was indeed in all respects entirely and accurately English medieval. Before proceeding to discuss the history of the building, reference should be made to the claim that this

²⁶ Pugin, *True Principles*, p. 50.

²⁷ www.puginfoundation.org/assets/Pugin_Perpendicular_Use.pdf

design was somehow proto-High Victorian and thus evidence that Pugin was moving towards a stylistic approach which would largely supersede the accurate archaeological grammar and vocabulary of the English Middle Ages.²⁸ Let us set out briefly the history and characteristics of High Victorian architecture.

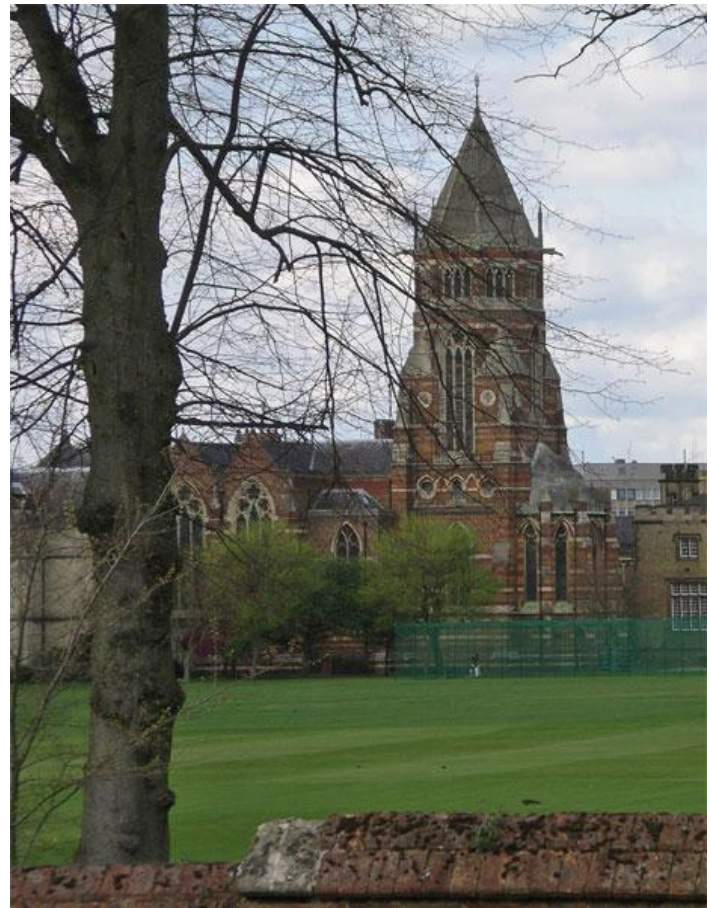
From around 1850 architects looked to Continental sources, borrowing planning, massing and detail primarily from Italian and early French Gothic to create powerful even brutal structures with much constructional polychromy, that is, colour inherent in the materials from which the building was constructed rather than applied to its surface. The major theoretical influence behind the rise of High Victorian lay in the writings of the art critic John Ruskin (1819–99). His 1849 work, *The Seven Lamps of Architecture*, reiterated many of Pugin's ideas and introduced other concepts which he deemed essential, particularly sublimity. Its aesthetic principles were largely illustrated by Italian examples. In his 1851 book, *The Stones of Venice*, he formulated key attributes which came to typify High Victorian architecture. These may be summarised as follows:

- Horizontal layering of masonry (an analogy with geology), shown by introducing different coloured materials.
- A minimum of attached vertical elements which break up the wall plane.
- Simple openings with severe outlines and deep recesses for doors and windows.
- The decorative frame of the windows lying flush with the wall.

These ideas were further explored by the architect George Edmund Street (1824–1881) who spoke of buildings exhibiting massiveness and simplicity of composition and detail and having large areas of blank wall.

One struggles to see any of these characteristics in Pugin's little quintessentially English Rugby church. But were one to stand in the Rugby churchyard and look to the north across Oak Street

and beyond the Rugby School playing fields, there would be seen the magnificent bulk of William Butterfield's High Victorian masterpiece, Rugby School Chapel with its constructional polychromy, apsidal chancel and great spire, the latter developed from that on the cathedralesque Burgundian collegiate church of Notre Dame at Semur-en-Auxois (commenced 1225).



Rugby School Chapel as seen from the St Marie's Church, Rugby, churchyard (Image: Nicholas Callinan)

Construction

Pugin had been commissioned to design the Rugby church early in 1846. In a letter dated 15 February of that year to his munificent patron Lord Shrewsbury he mentioned 'I believe he [Captain Hibbert] is about to build a small Catholic church at Rugby'²⁹, then by 24 May he was able to inform Shrewsbury that the church was amongst the works

²⁸ Rosemary Hill, *God's Architect: Pugin and the Building of Romantic England*, Allen Lane, London, 2007, p. 343.

²⁹ Pugin to Lord Shrewsbury, 15 February 1846, in Margaret Belcher, *The Collected Letters of A.W.N. Pugin*, vol. 3 1846 to 1848, Oxford University Press, Oxford, 2009, p. 29.

which he now had in hand.³⁰ The church was begun early in 1847 by George Myers, his favoured builder, and was completed in August.

St Marie's was officially opened on 8 September, the Feast of Our Lady's Nativity. Amongst the attendees who filled the church to overflowing were no less than six bishops (including Bishop William Willson of Hobart Town) and around thirty members of the clergy.³¹ One of these latter described the building as 'a neat little village church, of the Gothic style'.³²

The windows were filled with stained glass by Hardmans,³³ the chancel floor 'was paved with tessellated tiles having upon them the Hibbert coat of arms in blue, gold, white and black',³⁴ and the stone High Altar was an exquisitely carved example of the splendid standards achieved by the craftsmen in the employ of George Myers. The reredos bore the symbols of the four Evangelists and the altar front had a blind arcade of seven traceried two-light 'windows' with foliated spandrels.³⁵



The High Altar (Image: Brian Andrews)

³⁰ Pugin to Lord Shrewsbury, 15 February 1846, in Belcher, op. cit., p. 73.

³¹ [Fr Thomas Doyle], 'RUGBY—THE NEW CHURCH', *The Tablet*, Vol. VIII, no. 385, p. 596.

³² *ibid.*

³³ Stanley A. Shepherd, *The Stained Glass of A.W.N. Pugin*, Spire Books, Reading, 2009, pp. 353–4.

³⁴ Thackray, op. cit. p. 13.

³⁵ Following a 1947 fire which damaged the altar, its length was reduced to an arcade of five 'windows'. Vide Thackray, loc. Cit.

The chancel was furnished with choir stalls 'to accommodate about twenty persons',³⁶ and spanning the chancel arch was 'a rood beam, with Our Lord's figure thereon, and the Blessed Virgin, and St. John's'.³⁷ A Pugin-designed churchyard cross stood to the north of the building.

Subsequent history

In less than fifteen years the 'neat little village church' was hopelessly inadequate for a congregation 'now well over three hundred persons',³⁸ so plans were put in hand to construct a new church to hold 400 people which would preserve as much as possible of the original building. For this reason Pugin's son Edward Welby Pugin was chosen as architect. He retained the old nave and chancel, to become the south aisle and Hibbert Chapel of the new building which was constructed against these to the north. The saddle-back tower at the west end of the old nave was also retained. Elements of the original north aisle were incorporated in the new north aisle, an additional three-light window being constructed to match the old ones, and the original north porch was re-sited against the new north aisle. A sketch of the result is given below.

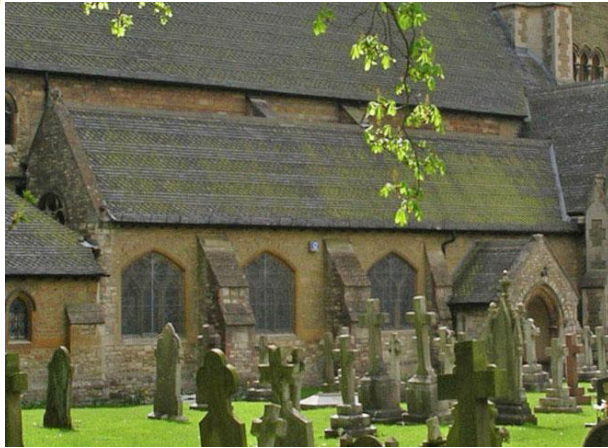


The 1864 church (Source: Thackray)

³⁶ [Doyle], loc. cit.

³⁷ *ibid.*

³⁸ Thackray, op. cit., p. 31.



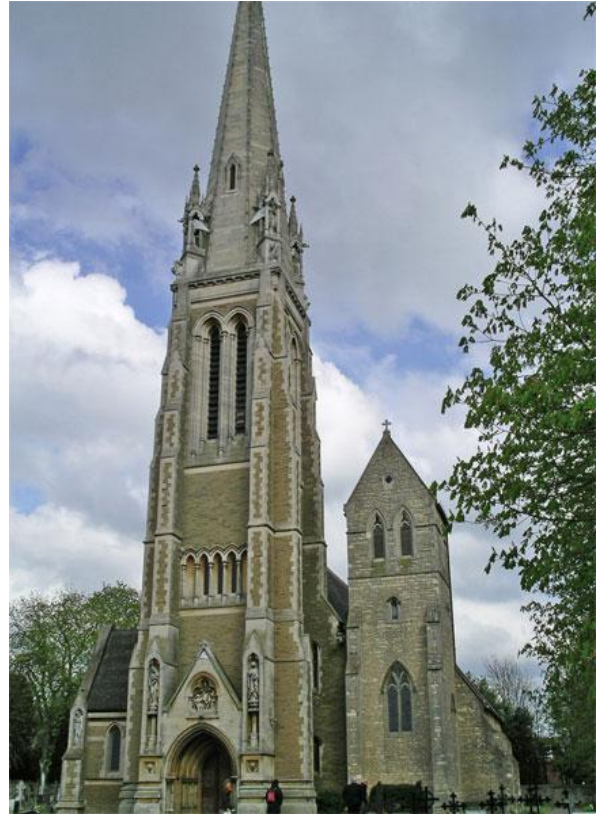
A detail of the Edward Pugin church from the north-east showing the old north aisle windows re-used in the new north aisle and the re-used north porch (Image: Nicholas Callinan)

The character of the new church was decidedly High Victorian, as the interior view below demonstrates.

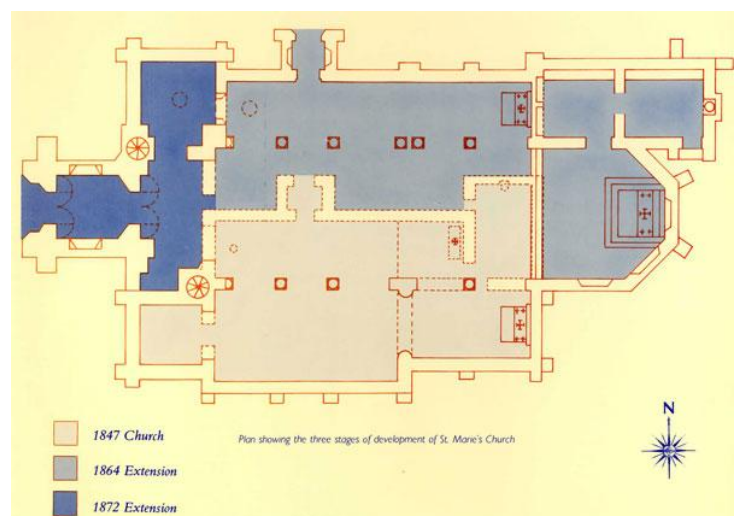


The Edward Pugin church interior (Image: Nicholas Callinan)

This, however, was not the end to the overwhelming of the little original Pugin church. In 1871 a narthex and a huge spire some 200 feet high were added to the west end, these to the design of Bernard Whelan, a pupil of Edward Pugin.³⁹



The final façade (Image: Nicholas Callinan); below: the final ground plan (Source: Thackray)



³⁹ O'Donnell, op. cit., p. 110.

Acknowledgement

We express our gratitude to Derek and Lucy Thackray for permission to use images from their 1987 publication *A Brief History of St Marie's Church 1844 to 1986*.

Pugin Holy Water Stoups

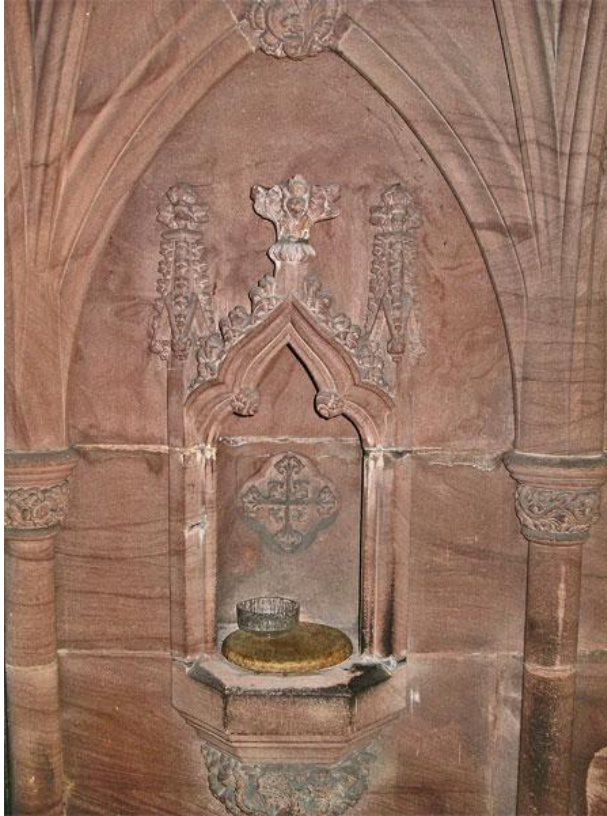
We present here four stoups, from the plain one at St Paul's, Oatlands, to an elaborated version of it at St Peter's, Woolwich, then the splendid example beneath the stone-vaulted ceiling of the St Giles, Cheadle, south porch, and finally a free-standing stoup at the entrance to the Ushaw College Chapel. The form of this latter is reminiscent of the Pugin pattern baptismal font brought to Hobart by Bishop Willson in 1844 and now in St John the Evangelist's Church, Richmond, Tasmania.



The Oatlands stoup (Image: Brian Andrews)



The Woolwich stoup (Image: Brian Andrews)



*Above: The Cheadle stoup (Image: Nicholas Callinan);
below: the Ushaw stoup (Image: Brian Andrews)*



Donations

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