

Spring 2014

Number 87

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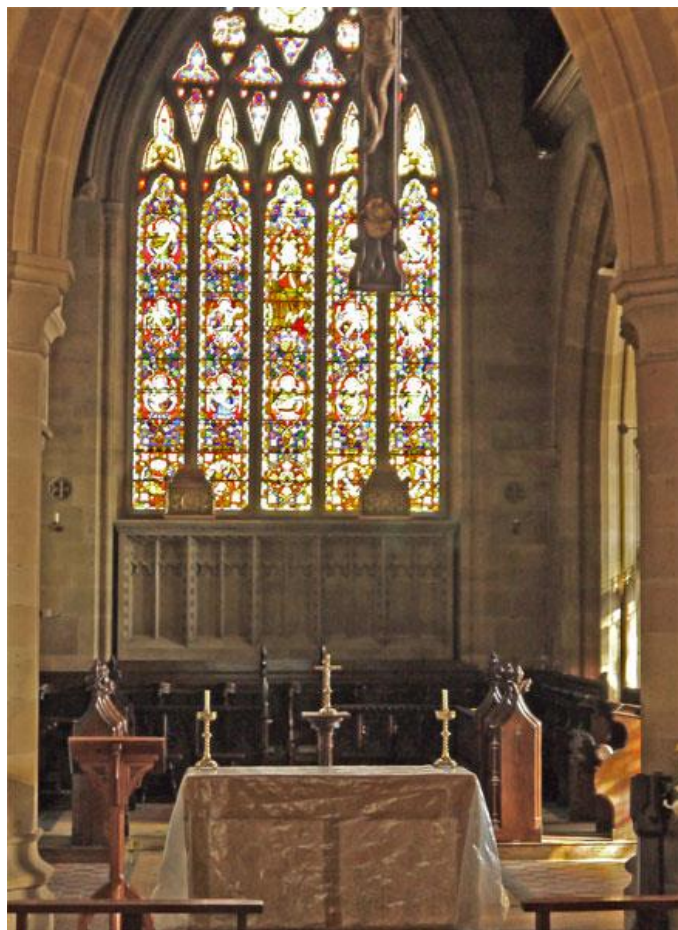
- *St Peter's College, Wexford*
- *Metalwork Marvels—Asperges Bucket*
- *The St John's, Richmond, Sedilia*
- *Charles Hansom, a Pugin Follower (Part 5)*

Welcome to the eighty-seventh Friends Newsletter.

Great news from one of our Foundation directors, Most Rev. Geoffrey Jarrett, Bishop of Lismore. Bishop Jarrett recently visited Ramsgate, staying with his good friend Fr Marcus Holden who is parish priest of Ramsgate and Minster. Fr Holden has been a prime mover in the restoration of Pugin's St Augustine's Church following the departure of the Benedictine monks to a new home in Chilworth, Surrey.

Bishop Jarrett writes: 'The Pugin chantry is now completely restored after the collapse of the mullion of the window above the altar. At present the east window above the main altar is being repaired preparatory to the restoration of the high altar and the proper replacement of the screen and rood and the choir stalls. At present the screen is over in front of the Lady altar where the monks put it, doubling up with the fine metal Lady Chapel screen, with its lovely blue and gold fleur-de-lys motif.'

The ongoing restoration of Pugin's own church, including its rood screen, is cause for rejoicing.



With kind regards,

Jude Andrews
Administrative Officer

*The chancel of St Augustine's, Ramsgate, in 2012,
showings its state prior to the planned restoration works
(Image: Bishop Geoffrey Jarrett)*



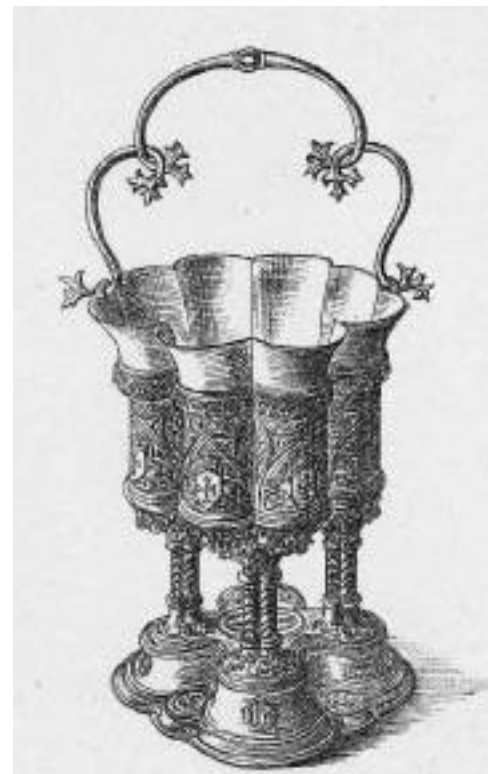
St Peter's College, Wexford



A view of the St Peter's College Chapel, Wexford, east end. The foundation stone of this early Pugin building was laid in June 1838. His design for the rose window was lifted straight from that in the Chartres Cathedral south transept, but without the latter's cusping to the circular elements. The paired lancets light the sacristies which are situated behind the high altar, an image of which is given in our continuing Series on Pugin's Altars & Altarpieces later in this Newsletter.

Metalwork Marvels

In this issue we bring you another exquisite example of Pugin's astonishing creativity in reviving the spirit of medieval metalwork. This asperges bucket was made by the London silversmith George Frederick Pinnell in 1837–38 for Oscott College Chapel, Birmingham, consecrated on 29 May 1838. Its elegantly simple lines are in dramatic contrast with the highly elaborate and rather impractical example illustrated in his *Designs for Gold and Silversmiths* published in 1836





The St John's, Richmond, sedilia. Above: Unrestored, with broken and incomplete finials to the gables.
Below: As recently restored by master craftsman and Friend of Pugin, Tony Colman.





Charles Hansom, a Pugin Follower (Part 5)

Just like his inspiration Pugin, Charles Hansom designed a range of buildings in the medieval idiom, including colleges, convents and monasteries. Here we will examine two examples of his institutional work, namely, Holy Cross Abbey, Stapehill, Dorset, and Woodchester Priory, Gloucestershire. The former was for a poverty-stricken community of Cistercian nuns and the latter the result of a generous benefaction resulting in due course in the first Dominican priory to be completed in England since the Reformation. In both cases there were elements of design inputs from Pugin himself.

Holy Cross Abbey

The land, amounting to some eighty-seven acres, upon which the abbey would be constructed was given to the Cistercian nuns in 1802 by Lord Arundell of Wardour. Prior to this the farmhouse on the property had, since the early years of the seventeenth century, been the home of Jesuit missionaries.

In the days when English law set a price on the head of every priest, and imposed the death sentence on any who celebrated or assisted at Mass, this obscure farmhouse, lost in a wide tract of heath and moorland stretching westwards from the New Forest, was an excellent hiding place. The Jesuit missionaries used it as a place of retirement down to the year 1802.¹

The group of French nuns who formed the nucleus of the little community had found a refuge here after an extraordinary monastic odyssey across Europe as far as Russia in the aftermath of the

French Revolution.² The Superior of the foundation was Mother Rosalie Augustin de Chabannes (1769–1844) who had made her profession as a Cistercian nun in the Royal Abbey of Saint-Antoine-des-Champs, of the *ancien régime* at the gates of Paris. Her little community struggled to establish itself, compounded by ‘the difficulties of the English language, her total ignorance of farming, a lack of temporal resources, [and] the fewness of subjects,’³ but by the time of her death in 1844 it had been firmly established. She was buried in a vault in the middle of the nuns’ cemetery, her grave surmounted by a stone cross ‘twelve feet high, supported on a base with three steps,’⁴ designed by Pugin. The base of the cross was similar to that in the nuns’ cemetery of his Convent of Mercy, Handsworth, while the cross proper matched that beside his St Austin of England’s Church, Kenilworth.

From the time of their English foundation the nuns had been making do with the existing farm buildings, their great poverty preventing them from embarking on the construction of a permanent monastery. That this could change was due to the indefatigable efforts of their chaplain Fr Andrew Hawkins, a Cistercian monk of Mount St Bernard Abbey, Leicestershire.

For three whole years [1845–7] he travelled all over France, from province to province, from town to town, from door to door, soliciting our alms with an ingenious and indefatigable charity, getting up lotteries and bazaars, and preaching sermons at which he appeared in his beautiful Trappist habit. He thus collected quite large sums, which he passed on at once to the community, keeping nothing for his own needs.⁵

Charles Hansom was engaged to design the monastery, incorporating the existing farm buildings so as to minimize costs. His published design is given overleaf.

¹ *Stapehill: Cistercian Nuns in England*, Holy Cross Abbey, Stapehill, Dorset, 1956, p. 5.

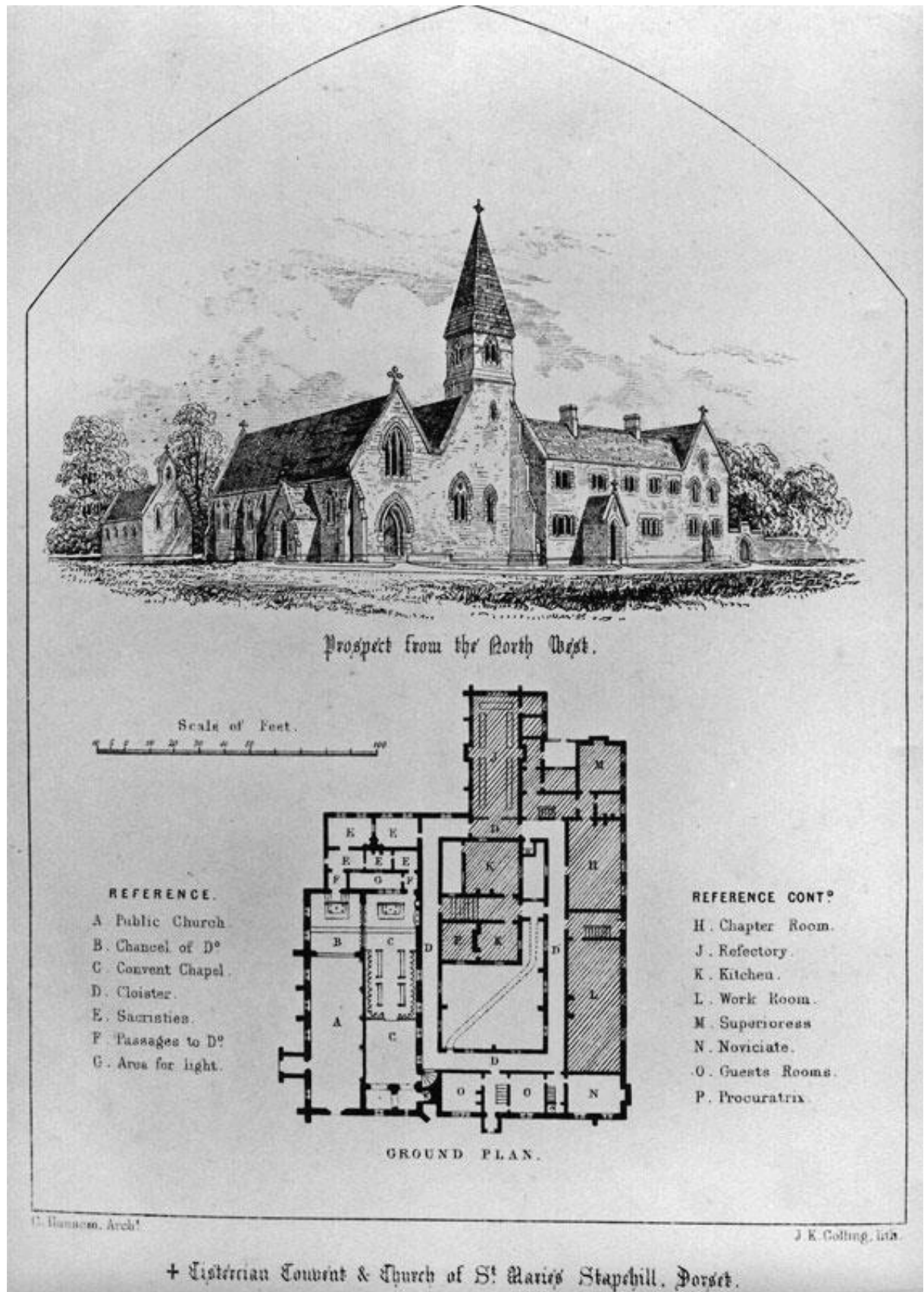
² See ‘A religious of Holy Cross Abbey’, *La Trappe in England: Chronicle of an Unknown Monastery*, Burns Oates & Washbourne Ltd, 1946, pp. 70–82.

³ *Stapehill*, op. cit., p. 7.

⁴ *ibid.*, p. 9.

⁵ *La Trappe*, op. cit., p. 143.

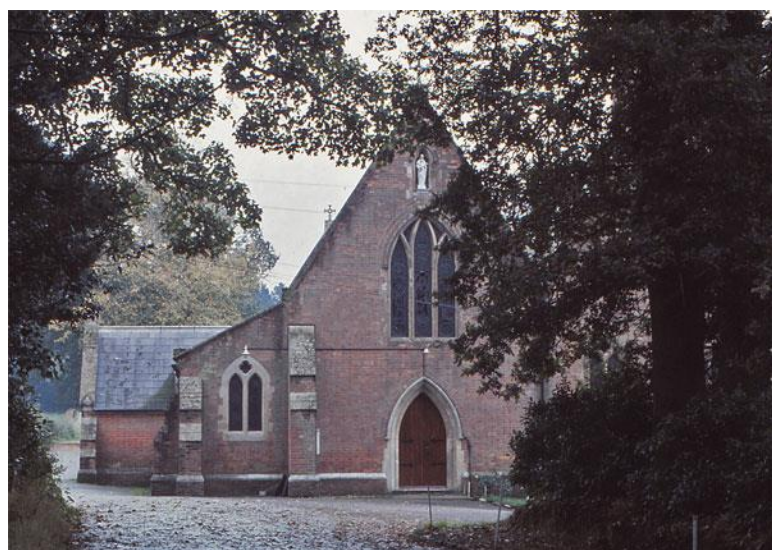




Hansom's published design incorporating the existing farm buildings (ground plan references J. K, & P)

Hansom's selection was due to his vigorous promotion by Bishop Ullathorne, revealed in a letter of 19 October 1846 from Ullathorne to the Mother Prioress at Stapehill:

My architect, Mr. Charles Hansom, who is often at my house, who is building at Downside and for the Passionists at Nailsworth [Woodchester] and all the churches in Wales, who also built a chapel and convent for the Redemptorists at Hanley [Blackmore Park] and the magnificent churches at Coventry and St. Anne's, Liverpool, could furnish you with plans in any style of Gothic architecture which would suit the spot, the means, and the spirit of the Order and who could do all that Mr. Pugin could.⁶



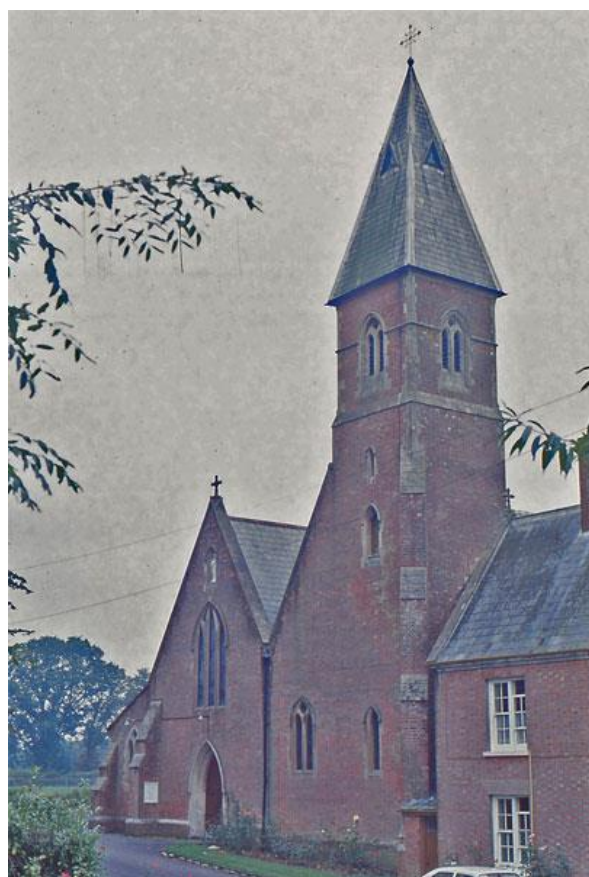
The lay church façade and north porch (Image: Brian Andrews)

Of the utmost simplicity, the monastery was in the Early English idiom and constructed from red brick with stone dressings. The foundation stone for the church was laid by Ullathorne on 28 May 1847, and it was solemnly consecrated on 16 July 1851.⁷ As the ground plan shows, Hansom

⁶ Royal Institute of British Architects, Welsh Papers, WeS/1/12, Principal Works of c.f. Hansom.

⁷ Its debt-free status, a requirement for consecration, was solely due to the efforts of Fr Hawkins who collected for the church and monastery between 1847 and 1866 over £8,000, most of which was in small donations (*La Trappe*, op. cit., p. 152).

designed the church with dual naves and chancels, one for the nuns and one for laity, an arrangement recalling the medieval schemes in St Helen's, Bishopsgate, and the Abbey Church of the Blessed Virgin Mary and St Sexburgha, Minster, Sheppey.⁸ Because the nuns' church abutted the north side of the quadrangular cloister, the lay church entrance porch was—uncharacteristically—on the north side. There was a formal west door to the lay church façade and an engaged steeple stood in the south-west corner of the nuns' church.



The Church from the south-west (Image: Brian Andrews)

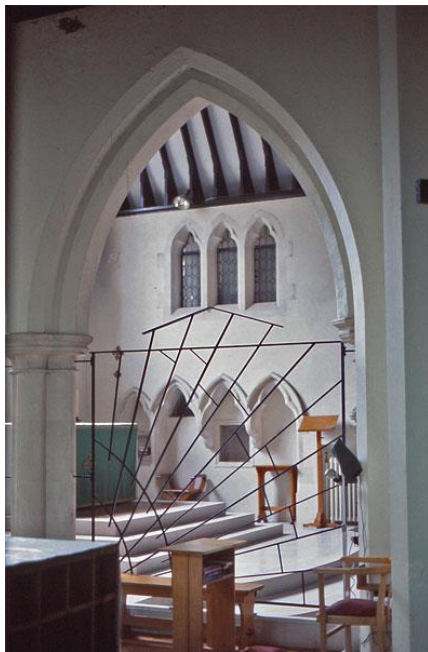
A 1930s description of the interior set out the arrangements for both nuns and laity:

It is a hundred feet in length and fifty in height, and consists of two parallel naves, divided by an arcade of seven fine arches extending the entire length of the church. One of the naves forms the monastic choir,

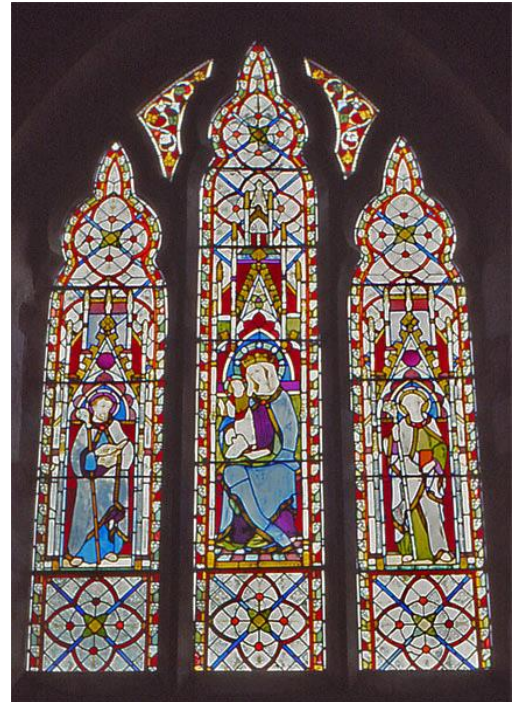
⁸ G.H. Cook, *English Monasteries in the middle Ages*, Phoenix House, London, 1961, p. 227.

while the other is reserved for seculars, and each has its own sanctuary and altar. The first two arches are left open, only a light screen dividing the two sanctuaries, so that both altars can be seen from some parts of both naves. The remaining arches are filled in by panelled wainscot, rising to a height of nine feet from the ground, and surmounted by large glass windows, thus completely separating the nuns' choir from the outer church.⁹

The south wall of the nuns' church easternmost bay was furnished with a sacarium and sedilia of the simplest form, recessed in the thickness of the wall (see overleaf). In 1850 Pugin designed a total of twelve windows for the church, comprising ten two-light windows, the three-light nun's church east window and the three-light lay church east window, the last-mentioned being described in the Hardman order book as 'as per Mr Hansom sketch'.¹⁰ The nun's church east window was presented by John Hardman as a memorial to his family.¹¹

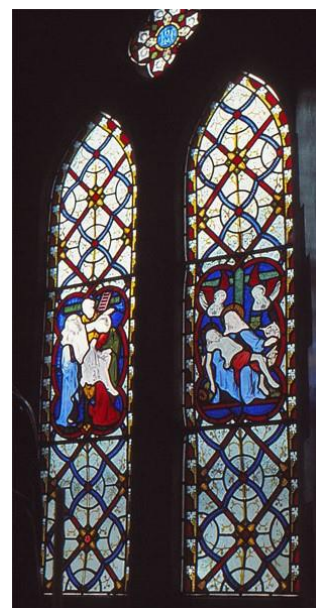


*A view of the sacarium and sedilia in the nun's church
(Image: Brian Andrews)*



The lay church east window (Image: Brian Andrews)

The iconography of this Hardman window recalled central figures in early Cistercian history. In the left-hand light was the Englishman St Stephen Harding (+1134), one of the three founders of the Cistercian Order in 1098, in the right-hand light St Bernard of Clairvaux (c.1090–1153) through whose influence the Cistercians experienced a rapid and extraordinary expansion, and in the central light the Blessed Virgin Mary, patron and protectress of the Order.



*The north aisle east window (Image:
Brian Andrews)*

⁹ *La Trappe*, op. cit., p. 150.

¹⁰ Stanley A. Shepherd, *The Stained Glass of A.W.N. Pugin*, Spire Books, Reading, 2009, pp. 227–8.

¹¹ *La Trappe*, op. cit., p. 151.

On either side of the nuns' choir east window stood stone statues of the Virgin Mary and St Joseph, resting on carved stone brackets, the gift of Hansom.¹² Such donation of works to the architect's church was very firmly in Pugin's own tradition.



The monastery west range (Image: Brian Andrews)

The west range of the monastery and the cloisters were not undertaken until the 1860s, the form of the building departing from Hansom's original Gothic to a more domestic, and undoubtedly less expensive, form (see image at left)..

After 189 years at Stapehill the Cistercian nuns departed for a new smaller home in Whitland, Wales, a move sadly prompted by declining numbers. The new abbey is about 2½ miles from the remains of the old Whitland Abbey, an 1141 foundation of Cistercian monks. The former Stapehill Abbey was converted into a garden and craft centre.


Woodchester Priory

What a contrast this Hansom monastery made with his simple low-key Stapehill design, for here at Woodchester the richness and complexity of details and furnishings were made possible solely at the expense of a Catholic convert William Leigh (1802–73). Son of a wealthy Liverpool merchant, Leigh was heir to the majority of his father's



A view of the buildings across the monastery fields (Image: Brian Andrews)

¹² *ibid.*



fortune, estimated in today's values to be some £6 to £10 million.¹³ A deeply religious Anglican, he became seriously interested in the mid 1830s in the Oxford Movement which advocated the reinstatement of lost traditions of faith and their inclusion in Anglican theology and liturgy.¹⁴ The Movement caused much controversy within the Church of England, its ideas leading to a number of its followers converting to Catholicism, including William Leigh on 10 March 1844. Henceforth he would channel a sizeable portion of his huge fortune into good works for his new faith.

At this juncture we will refer to Leigh's business interests in the embryonic Colony of South Australia, founded in 1836, and his consequent support for the nascent struggling Catholic church there because it provides an insight into his choice of Hansom at Woodchester and the part played by William Bernard Ullathorne OSB, Hansom's indefatigable promoter. Early in 1845 Leigh arranged to transfer monies to the Catholic Diocese of Adelaide and respectfully suggested to Fr Thomas Paulinus Heptonstall OSB, the Australian Catholic hierarchy's London agent, that Adelaide's Bishop Francis Murphy apply the funds to a bishop's house and church. He added that it 'would ensure a building more worthy of ecclesiastical purposes if plans could be procured from Mr. Pugin of such buildings as would be suited to the intended purposes'.¹⁵

Leigh discussed this proposal with Ullathorne shortly afterwards, resulting in a telling letter dated 16 June from the latter to Heptonstall:

We thought that Pugin, all things considered, would be most likely to secure adoption, considering his reputation, etc. But expense; 2½% on a church and residence would run up. ... Now to the point. Would you see Pugin, explain the circumstances and ask whether, under the circumstances, he would furnish a plan for a

parish church, tower, spire and presbytery; Early English or early Decorated at a moderate charge and at what charge. Call the outlay £5,000 ... nave and aisles to be built first if required. *Should Mr. Pugin's charge be heavy we must look elsewhere though you need not say that!* [Ullathorne's emphasis]¹⁶

The 'elsewhere'—predictably—turned out to be Charles Hansom. This choice would transpire, and for the same reasons, at Woodchester.

Before his conversion to Catholicism William Leigh had become acquainted with the ardent missionary Fr (later Blessed) Dominic Barberi (1792–1847),¹⁷ an Italian priest of the Passionist Congregation who had been laboring in England since 1840. In thanksgiving for his gift of the faith, Leigh promised his friend Dominic to build him a church and monastery to further his missionary efforts. He purchased an estate in the Woodchester valley and turned to Pugin for plans. There followed between March and early September 1846 a series of letters from Pugin to Leigh regarding a house, church and monastery at Woodchester. Leigh early decided to abandon plans for the house, and Pugin's correspondence reveals his progressive dissatisfaction with the church project on account of the steeply sloping site, Leigh's requirements for the building and the patently inadequate available funds for it.

On 28 May 1846 he wrote:

I am in a great difficulty about your proposed building I have been marking out a plan in a rough way and I see clearly that such a church as you want cruciform with central tower and clerestory &c will swallow up more than the money you calculate for the whole building. The scite too is so much against us that it will take the cost of an ordinary church to get level. Nothing can be more beautiful for effect than the scite but I

¹³ <http://www.woodchestermansion.org.uk/The-Leigh-Family.aspx>, accessed 25 November 2014.

¹⁴ Pugin was sympathetic to the Movement, including a number of its advocate, notably John Rouse Bloxam, amongst his friends.

¹⁵ Leigh to Heptonstall, 7 June 1845, Downside Abbey Archives.

¹⁶ Ullathorne to Heptonstall, 16 June 1845, Downside Abbey Archives, L396.

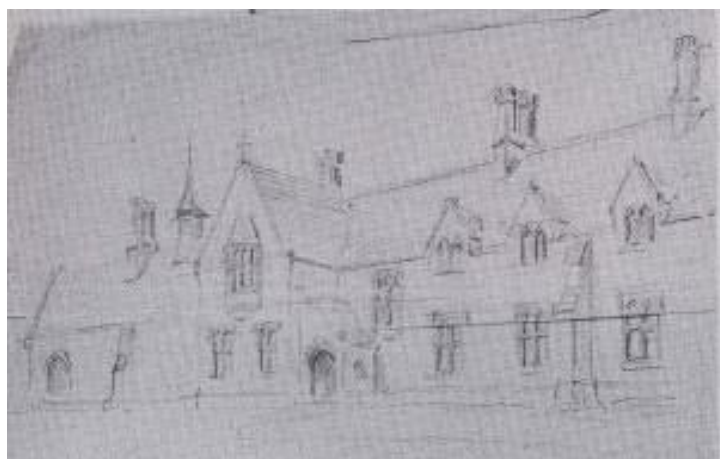
¹⁷ An extraordinary man whose life was consumed by his missionary efforts to return England to the Catholic faith. Amongst many converts, he received Blessed John Henry Newman into the Church.

see clearly you must give up a cruciform church. ... I am sure you are aiming at too great a work for the funds.¹⁸

Less than a week later Pugin again wrote about the difficulty of the steeply-sloping site and the great cost of executing Leigh's vision for the church:

I have raised the nave as you wished and as I expected the church comes to a deal more than you intended—it is a large building—larger than you much imagine. I am the most unfortunate man in existence for scites of ground. ... as soon as I make a good design on fine proportioned building it is obliged to be cut down and spoilt.¹⁹

Around that time another letter set out Pugin's ideas for the first section of the monastery buildings, and was headed by a small perspective sketch of his proposal (see below).²⁰



Pugin's sketch of the first section of the Woodchester monastery buildings

By August Pugin had concluded that he could not possibly fulfil Leigh's commission and begged to be released from further commitment to the project. He wrote to Leigh:

I am truly sorry to say that I must give up your building for after setting out the simplest possible nave with clere storey &

adopting all possible economy in roofing & windows Etc plastering the arches over rough stone it comes to 1340. from which deducting 150 for stone & lime leaves an outlay of £1190—if you take off the clere storey you may save 100. — but then it will be a miserable job as I am obliged to plaster under the rafters to save dressing and staining the wood. I assure you I am most anxious to meet your wishes & means but I have done my best. ... pray let me give it up you shall be at no cost for what has been done but do let me off. I cannot make a nave for the money. if I was to be hung for it. pray let me off.²¹

The final words by Pugin on the ill-fated project came in a letter of 8 September 1846 when he informed Leigh that:

The drawings of your church are in London & I cannot forward them till I go up to town. but in sending them I must beg of you not to put them in the hands of another architect to use as he thinks proper. for this I should strongly protest against and it would lead to many unpleasant results. ... I would *willingly give any information or facility* to you but I have no idea of giving a good plan—to another architect. & therefore if you want the drawings for this purpose I must decline sending them. ... I feel assured that you will see the justice of these observations and that you will not allow the designs to go out of your hands.²²

On 20 August, just under three weeks prior to Pugin's letter, Leigh had attended the opening of Hansom's sumptuous Church of Our Blessed Lady & St Alphonsus, Blackmore Park, Worcestershire, in the design of which Ullathorne had played no small part.²³ It is thus unsurprising that Leigh would turn with confidence—and doubtless with Ullathorne's strong urging—to Charles Hansom as architect for his Woodchester buildings. Interestingly, Hansom appears to have been

¹⁸ *Aylesford Review*, Vol. 1, No. 4 (Summer 1956), p. 60.

¹⁹ *ibid.*, p. 61.

²⁰ *ibid.*, pp. 61–2.

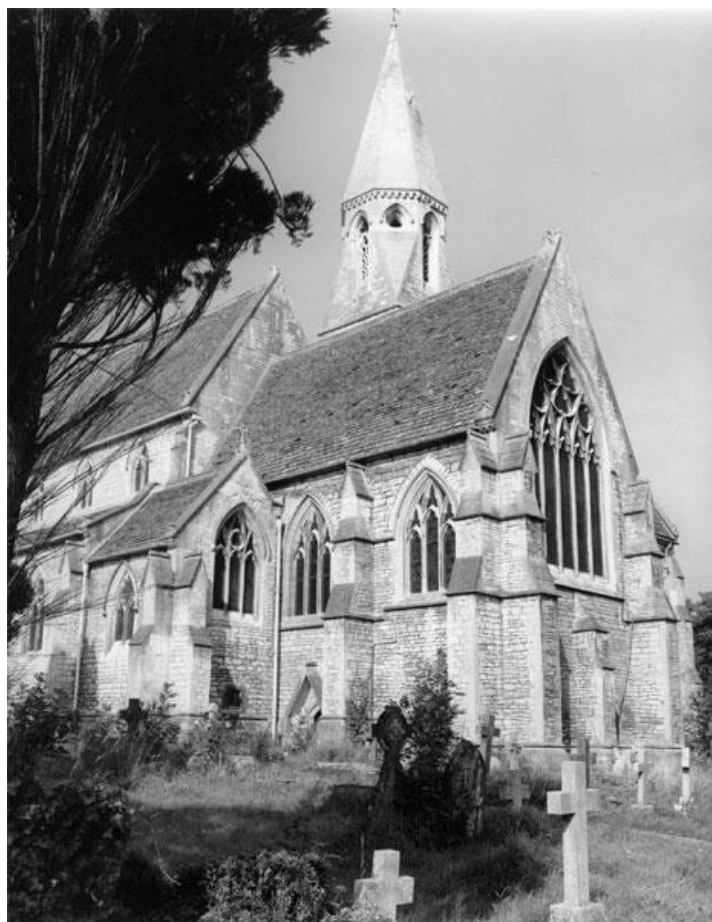
²¹ *ibid.*, pp. 62–3.

²² *ibid.*, p. 63.

²³ *The Tablet*, Vol. VII, No. 330, 29 August 1846, p. 553.

working on a design for Leigh even before Pugin's 8 September letter. On 5 September he had written to Leigh making it clear that he already gone fully into a scheme for Woodchester, and he provided details therein.²⁴ The foundation stone of Hansom's Church of the Annunciation for the Passionist Fathers was laid by Bishop Ullathorne on 28 November 1846.

In the Geometrical Decorated style, the church had an aisled six-bay clerestoried nave and a three-bay chancel. Because of the eastwards-sloping site, about which Pugin had complained, advantage was taken of this to insert a mortuary chapel under the chancel, entered on the north side at bay two.



South-east elevation (Image: John Dallwitz)

Against the chancel south side bay one there was a chapel directly over the family vault and dedicated to the Forty Martyrs of Sebaste, whose feast day of 10 March was the day on which William Leigh had been received into the Catholic Church.²⁵ After Leigh's death and burial in the vault in 1873, Boulton of Cheltenham carved a splendid alabaster recumbent effigy of him vested in the robes of a Knight of St Gregory and holding a model of the church. It was placed in the Martyrs' chapel.



A detail of Leigh's effigy showing the model of Woodchester Church (Image: Brian Andrews)

The church had a west door for ceremonial purposes and an entrance porch against the south aisle bay two. Sacristies were constructed against the chancel north wall, their position and form being the first part of the east range of the projected monastery buildings. Hansom placed a tower and spire in the distinctly unusual position, tucked into the angle between the north aisle east end and the chancel north wall. As previously mentioned, Pugin had already proven the impossibility of constructing a central tower, and the placement of a steeple at the west end of the nave would have conferred an inappropriate parochial character on the church. In Hansom's chosen position it would create a pleasant compositional balance with the projected monastic buildings. The form of the steeple—a square tower tapering to octagonal below the spire proper—was one which he used extensively both in England and Australia.²⁶

²⁴ Brian Little, *Catholic Churches Since 1623*, Robert Hale, London, 1966, p. 237. Little cites this letter in an endnote, without a full reference, but has clearly read its contents. This would appear to negate the oft-stated opinion that Hansom had seen the Pugin drawings and that they influenced his design. When Hansom wrote the 5 September letter to Leigh, Pugin's drawings were still in London.

²⁵ Edwin Essex OP [ed.], *Dominican Church & Priory Woodchester*, The British Publishing Company Limited, Gloucester, n.d., p. 24.

²⁶ For example: Ampleforth Abbey, Coughton Court, Clifton College Chapel, Darlington Abbey, Port Fairy.

The nave was 80ft 6in long and 19ft 3in wide between the octagonal columns of the nave arcade, the aisles being 9ft 6in wide. The chancel was 38ft 8in long and 17ft wide.²⁷ A particularly fine painted and gilded stone rood screen spanned the chancel arch, and the Martyrs' chapel was furnished with painted and gilded stone parclose screens.



The interior looking east (Image: John Dallwitz)

The nave east wall above the chancel arch was covered with a Doom painting by Henry Doyle.²⁸

In the middle sits our Blessed Lord on his Throne of Judgment; on one side of Him kneels our Blessed Lady, as representative of the Saints of Gospel times, and on the other St. John Baptist, representing the Saints

²⁷ Actual measurements on the building.

²⁸ The uncle of Sir Arthur Conan Doyle.

before the coming of Christ. Above are the Choir of Angels, and below, on either side of the arch, are the redeemed and the reprobate.²⁹



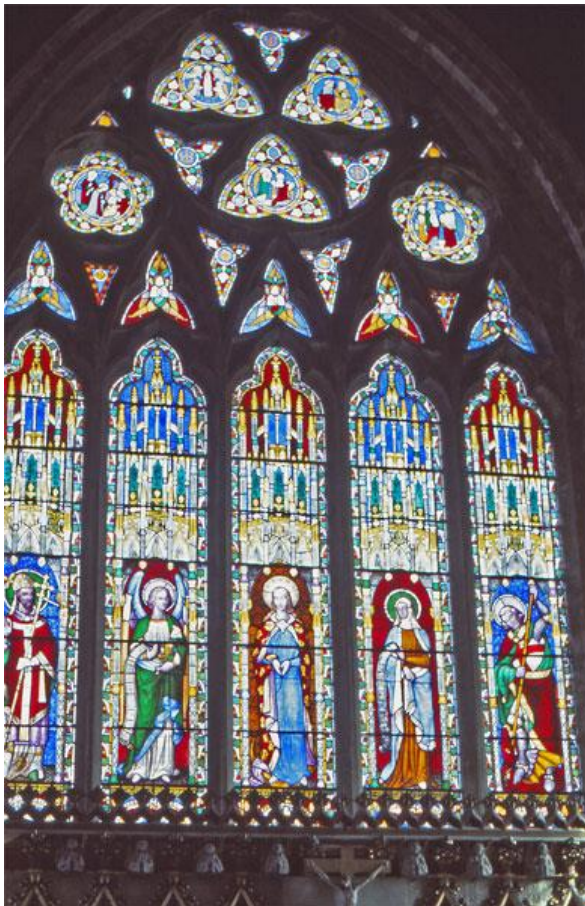
A detail of the rood screen (Image: Brian Andrews)

There was much fine stone carving throughout the building, including inter alia foliated capitals to the nave roof wall posts, carved heads to the nave arcade label mouldings, the octagonal pulpit with its bas reliefs containing symbols of the four Evangelists (see image opposite), the richly-carved baptismal font in the railed-off south aisle west end, the high altar and the altar in the Martyrs' chapel. The chancel had fourteen oak choir stalls, sedilia and a sacrarium built into the chancel south wall, and a fine five-light stained glass window by Wailes of Newcastle Upon Tyne. All in all a sumptuous testament to the generosity of its donor William Leigh and, as aforementioned, a dramatic contrast with Hansom's Staplehill Abbey.

²⁹ *The Tablet*, 20 October 1849, Vol. X, No. 494, p. 649.



Above: The baptismal font; below: The chancel east window
(Images: (Brian Andrews))



Above: The sacrarium and sedilia; below: The high altar
(Images: Brian Andrews)



Note that the high altar had its original tabernacle and exposition throne removed some time before the middle of the twentieth century, and the above image shows it in its later form.

We cannot do better in conveying an image of the interior than to quote part of its description given in the account of the consecration of the church on 10 October 1849:

The general proportions of the building are admirable; the details are at once effective and simple; the carvings and decorations are few, but are so judiciously disposed as to relieve the Church of all appearance of baldness or meagreness; and above all, the several of the windows contain painted glass, by Wailes of Newcastle, and are the

best we have seen of his execution. ... The chancel and a side chapel, dedicated to the Forty Martyrs, are elaborately painted and gilt, by Souter, of Birmingham. The effect of the decorations of the roof, the high altar and reredos, and the screens, is excellent, being both rich and chaste. ... The screens (of which there are two), setting aside the debated opinion of their use, are the most elegant we have seen.³⁰

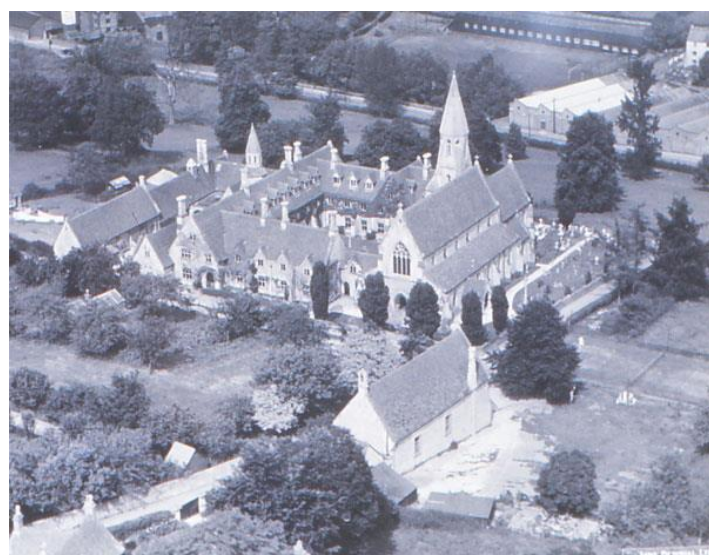
The mention of Souter is most interesting. This was James Souter of George Souter & Son, Birmingham, who worked on the decorative schemes for a number of Pugin's buildings. James migrated to Victoria and, with Louis Le Gould, decorated the beautiful Puginesque Lady Chapel at St Francis' Church, Lonsdale Street, Melbourne between 1856 and 1858.³¹

Fr Dominic Barberi never lived to see the completion of Hansom and Leigh's church, dying of a fatal heart attack on 27 August 1849 on his way to visit his brethren at Woodchester. In October 1850 the Passionists left Woodchester and the Dominicans accepted Leigh's invitation to replace them there. Work began on the monastery buildings in 1851 and was completed in time for the community to occupy them on 11 August 1853.³² Hansom designed the buildings on the traditional quadrangular plan with the cloister walks built in, as could still be seen in the remains of the medieval Dominican friary in Bristol.³³ There were other medieval touches, such as the recessed reader's pulpit in the refectory.³⁴

Woodchester Priory housed the novitiate of the Order in England for over 100 years. In the 1960s the Dominicans left, ostensibly because the buildings were becoming too expensive to maintain. Most regrettably the monastery was demolished in 1970, leaving only a small section of the west range abutting the church's north aisle.



Above: A detail of the remaining fragment of the monastery west range (Image: Brian Andrews); below: The friary in the mid c.20 (courtesy Woodchester Parish)



³⁰ *ibid.*

³¹ *The Age*, Wednesday 10 December 1856, p. 6, and Tuesday 1 June 1858, p. 5.

³² *Dominican Church*, op. cit., p. 11.

³³ Little, op. cit., p. 122. Hansom's architectural practice was located in Clifton, a suburb of Bristol, so it is probable that he was familiar with the friary remains.

³⁴ *ibid.*



The Church of the Annunciation, Woodchester, from the north-west (Image: Brian Andrews)

Donations

Our thanks to the following for their kind donations:

Beleura – The Tallis Foundation

Mr Peter Bennison

Mr Nicholas Beveridge

Dr Peter Cunich

Mr Brian Doyle

Bishop James Grant

Mr Peter Ingle

Mr Derek and Mrs Mary Loré

Mr John Maidment

Mr Geoff Morgan

Mr Allan and Mrs Maria Myers

Mr Jackson Perkins

Mrs Sylvia Salverda

Dr Michael and Mrs Penny Wadsley

Vale Mark Tuckett

It is with much sadness that we record the passing on 8 November 2014 after a short illness of Friend of Pugin Mark Tuckett of Rosetta, Tasmania. Mark always gave generously of his time for the Friends, being on the roster for cleaning St Patrick's, Colebrook, as well as the guides' roster for that historic building. He had many musical involvements and took a keen interest in the Pugin bi-centenary pipe organ, currently being built in Launceston for installation in St Patrick's. Mark will be greatly missed.