

Winter 2015

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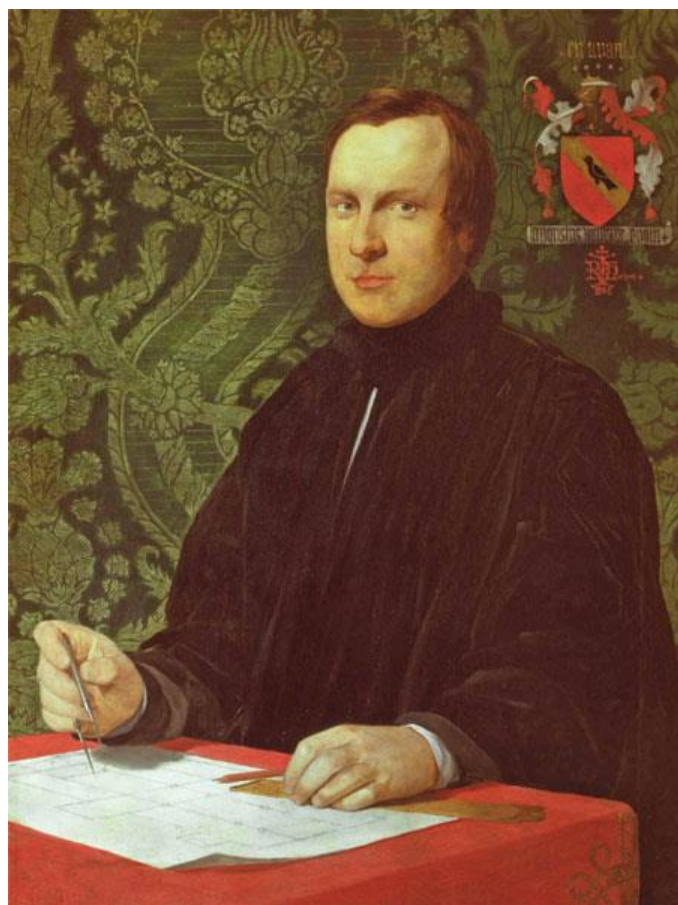
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Welcome to the ninetieth and final Friends Newsletter.

When the Pugin Foundation was established just over ten years ago one of its principal aims was 'to promote a wider understanding and better appreciation of Pugin's Australian works'. We have sought to achieve this through our website and our loyal Friends of Pugin in England, New Zealand, Hong Kong and Australia.

Before the Foundation came into being, Pugin's wonderful Australian works were virtually unknown either here or abroad. Thanks to our website, that has all changed, as any brief look on the internet will show. And our Newsletter has brought you the fruits of a substantial body of unpublished original research, occupying the greater part of the some 225,000 words in our ninety issues. The jewel in the crown of our activities has been the saving and restoration of St Patrick's, Colebrook, upon which some two thirds of a million dollars has been expended thanks to grants and your generous donations.

To celebrate our accomplishments we offer you this all-Australian issue of the Newsletter, and hope that you enjoy it. Bringing Pugin's glorious heritage to you has been our great privilege.



John Rogers Herbert's 1845 portrait of Pugin (Source: Palace of Westminster)

With kind regards,


Jude Andrews
Administrative Officer



The Pugin Bi-centenary Organ



On Friday 4 September 2015 the installation of our Pugin Bi-centenary organ was completed in St Patrick's, Colebrook. This elegant instrument, with its Tasmanian Blackwood case was, with the sole exception of the blower motor, entirely hand-fabricated by Launceston organ builder Hans Meijer. Specifically designed to respect the pared-back simplicity of Pugin's interior, it has just two references to Pugin's work. The pipe shrouds pick up a detail of the rood screen in St Patrick's and the central lattice grille is based upon that on Pugin's organ in The Grange, his Ramsgate residence. This Bi-centenary project was accomplished thanks to the generosity of many individuals and a grant from the Tasmanian Community Fund.



St Patrick's, Colebrook, Like You Never Saw It Before



Friday 28 August 2015 was a day which had it all in Colebrook: rain, sleet, hail, snow, wind and momentary glimpses of brilliant sunshine. And this was the day on which the Pugin Bi-centenary organ case was delivered on site ready for Launceston organ builder Hans Meijer to install the pipes and tune the instrument. Here, St Patrick's is bathed in light against a threatening backdrop. (Image: Brian Andrews)

Metalwork Marvels

In this final issue we bring you contrasting examples of Pugin's 1843–4 ciborium designs for Bishop Willson of Hobart Town. That on the left was Willson's cathedral ciborium, 30cm high and costing £20. Of silver, parcel-gilt, it was copiously engraved and decorated with amethysts, the stone traditionally associated with bishops. It bore the punchmarks 'H&I', for Hardman and Iliffe, being the mark only recently registered by Hardmans with the Birmingham Assay Office. The ciborium on the right, 20cm high and costing £4–5–0, was to a design specifically made by Pugin to provide inexpensive altar vessels for Willson. The container and lid were of silver, parcel-gilt, the remainder being plated base metal. The only engraving was to the calyx and the edge of the foot. Pugin favoured the overall shape of these ciboria. Of eleven identified Pugin ciboria in his English churches, seven are of this form.



A Pugin Australian Altar Design

In the concluding part of our four-part series on St Francis Xavier's Church, Berrima, which appeared in Newsletter Number 4 of October 2006, we speculated about the origin of the wooden forward altar. Noting that it was the original one minus its reredos we thought it at least probable that William Munro, the builder, might have copied it from one shown on the Pugin drawings.

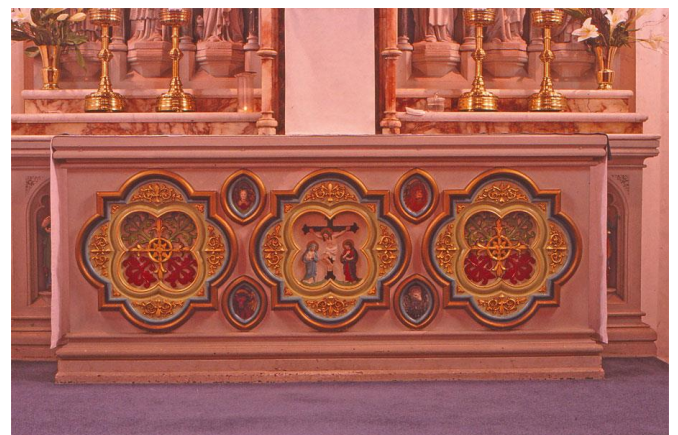


The forward altar in St Francis Xavier's, Berrima (Image: Brian Andrews)

At the time we noted that the design, with its tripartite composition of sunk quatrefoils enclosing uncarved shields, was more sophisticated than contemporary late 1840s altars in New South Wales, and therefore difficult to reconcile with any possible local architect or designer. Significantly, this tripartite form incorporating quatrefoils was a variant of a type used quite widely by Pugin from as early as 1838 for the Oscott College Chapel High altar. Other examples of Pugin's altars of this type, in both painted wood and stone (painted and unpainted), include: St Mary's, Brewwood; St Alban's, Macclesfield; Sacred Heart, St Ives (the church an enlargement of St Andrew's formerly in Cambridge); St Augustine's, Solihull; St Mary's, Uttoxeter; and St Peter's College Chapel, Wexford.



Above: the high altar, St Mary's, Brewwood; below: the original high altar, St Augustine's, Solihull; bottom: the high altar, St Mary's, Uttoxeter (reredos not original) (Images: Brian Andrews)





The high altar, St Alban's, Macclesfield (Image: Brian Andrews)

More recently our attention has been drawn to two further New South Wales altars of approximately the same date as that in Berrima, one in St Bernard's, Hartley, and the other in St Francis Xavier's Cathedral, Wollongong.¹



The altar, St Bernard's, Hartley (Image: courtesy Michael Sternbeck)

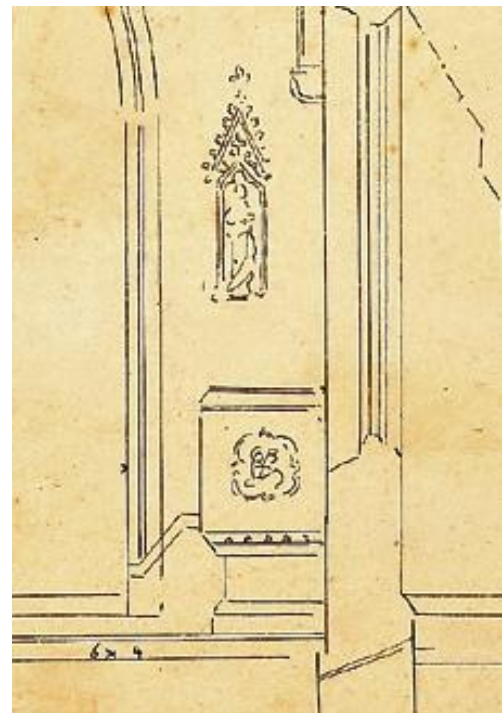
St Bernard's Church is a modest Gothick structure dating from 1842 to 1847.² It was designed by the Bath architect Henry Edmund Goodridge, the plans being supplied by the then Bishop John Bede Polding OSB, Vicar General of New Holland, later

¹ I am grateful to Friend of Pugin Michael Sternbeck for drawing these to my attention and for helpful discussions about them.

² Joan Kerr & James Broadbent, *Gothic Taste in the Colony of New South Wales*, The David Ell Press, Sydney, 1980, p. 86.

to become Archbishop of Sydney and father of the Australian Catholic hierarchy. The altar, described as 'more serious and Victorian',³ was erected in March 1848 and said to have been 'from a design of Mr Bell',⁴ identified by Professor Joan Kerr as 'Polding's drunken draughtsman'.⁵

Even with its top covered by a cloth the Hartley altar can be seen to bear an unmistakable resemblance to the Berrima altar. We note that this altar was carved and installed by local man Alexander Binning before that in Berrima which dates from c.1850. Nevertheless, it is conceivable that the overall appearance of both altars may have been derived from a detail in Pugin's 1842 design drawings used both for Berrima and for St Augustine of Hippo's, Balmain. Below is a detail from Pugin's unexecuted 1845 plans for a church at St Peter Port Guernsey, showing such incidental detail.



A detail from Pugin's St Peter Port, Guernsey, church design showing a statue niche and the pulpit

³ Eleanor Joan Kerr, 'Designing a Colonial Church: Church Building in New South Wales, 1788–1888', PhD, University of York, Institute of Advanced Architectural Studies, 1977, V. 1, p. 162.

⁴ *The Sydney Chronicle*, 23 March 1848, p. 3, c. 6.

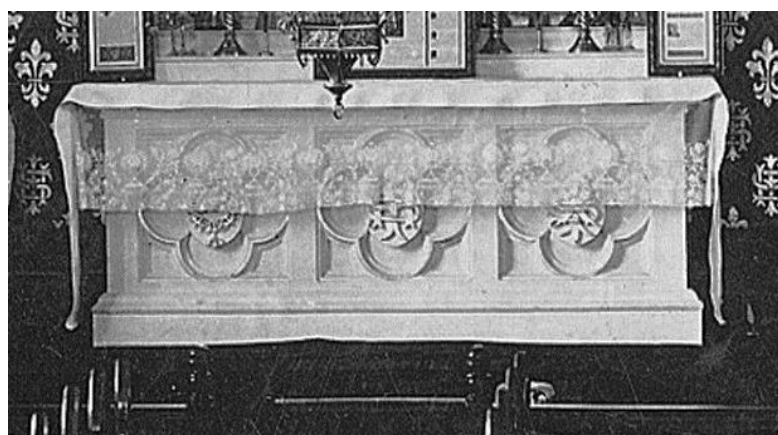
⁵ Kerr, op. cit., p. 163.

Given the March 1848 erection date of the Hartley altar we can effectively rule out the possibility that Polding had acquired the altar design from Pugin during his 1846–48 European visit, because he only arrived back in Sydney on 6 February 1848.⁶

The second altar to this design, also in stone, must have been installed in St Francis Xavier's, Wollongong, around 1848, the year it was opened.⁷ It is remarkably similar to the Hartley altar but has more elaborate carving to the face of the shields, including a Puginesque Sacred Monogram IHS. It is still in use as a forward altar, but one of our images below also shows it in its historic setting



Above: The forward altar, St Francis Xavier's Cathedral, Wollongong, during renovations to the building; below: As a high altar, detail from an inter-war postcard



William Munro, Plagiarist Extraordinary

Over the past eighty-nine issues of our Friends Newsletter we have been able to show how some aspects of Pugin's Australian heritage differed from his English and Irish works. Examples include his use of models—as opposed to architectural drawings—and pattern stonework for his Tasmanian churches, and the use of one of his New South Wales designs for the construction of two churches, namely, St Francis Xavier's, Berrima, and St Augustine of Hippo's, Balmain. Perhaps the closest instance of the latter overseas is the 1899 Church of All Saints, St Dubhán and St Elloc, Templetown, Ireland, by the architect and builder Michael Power of Tintern.⁸ This church was very closely modelled on Pugin's 1844–48 Church of St Alphonsus, Barntown, County Wexford.⁹

There is another unique and quite remarkable aspect of the re-use, indeed multiple use, of Pugin's architectural designs in Australia. His drawings were used as a quarry for details incorporated in New South Wales churches by the Scottish Presbyterian builder-turned-architect William Munro (1812–81). We will make a detailed study of St Michael's Church (later Cathedral), Bathurst, to prove Munro's involvement in it and establish his access to Pugin's drawings, considering St Mary's, Mudgee, and St Patrick's, Singleton, along the way before turning to other examples of his plagiarism.

The original designer of St Michael's church is well documented. It was the prolific English architect and Pugin follower Charles Francis Hansom of Clifton who designed a number of churches for Australian bishops in New South Wales, Victoria

⁶ Date information courtesy Sydney Archdiocesan Archives.

⁷ The building was constructed between 1841 and 1848.

⁸ *Churches of the Diocese of Ferns, Symbols of a Living Faith*, Booklink, 2004, p. 134.

⁹ For an account of St Alphonsus' see Newsletters 40–42, January to March 2010.

and South Australia.¹⁰ Regarding St Michael's Church, Archbishop John Bede Polding of Sydney in a January 1865 letter written from Bathurst to his cousin and English agent Fr Paulinus Heptonstall OSB had exclaimed: 'We have here a most beautiful ch. from Hansom's designs it has cost a world of money and is deep in debt.'¹¹

Hansom had provided two church plans for Polding as a result of the latter's visit to Europe between February 1846 and March 1848, during which time he had attended the opening of Pugin's glorious masterpiece of St Giles', Cheadle, and had preached at the dedication of Hansom's Church of St Anne, Edge Hill, Liverpool. Whereas Polding had patronised Pugin in the early 1840s,¹² his conversion to the talented Hansom was almost certainly due to the influence of his close colleague Fr (later Archbishop) William Bernard Ullathorne OSB who was Hansom's champion, having virtually set him upon his architectural career. Polding was a Benedictine monk and had been Ullathorne's master of studies at Downside Priory, Somerset. Ullathorne had preceded Polding to the Australian mission by several years and Polding leaned heavily on him. Ullathorne was convinced that Hansom could do the same job as Pugin for less money and in the Benedictine sphere his voice was influential.

Each of Pugin's church designs was an original, and he never copied or re-circulated an existing one for another commission. By contrast Hansom, in concert with other English architects such as George Gilbert Scott,¹³ had no scruples in recycling existing English designs to Australia, the only adjustment being a mirror-reversal of the congregational entrance porch from the south wall to the antipodean north position.¹⁴ This was the

¹⁰ A detailed presentation of Hansom's Australian churches is given in Brian Andrews, 'The English Benedictine Connection – The Works of Charles Hansom in Australia', *Fabrications*, No. 1, December 1989, pp. 33–55.

¹¹ Polding to Heptonstall, 22 January 1865, Downside Abbey Archives, Stratton on the Fosse, Somerset, England, O78.

¹² See Brian Andrews, *Creating a Gothic Paradise: Pugin at the Antipodes*, Tasmanian Museum and Art Gallery, Hobart, 2002, pp. 160–185.

¹³ Scott replicated his All Saints Church, Hawkhurst, Kent, for St Alban's Church, Muswellbrook, NSW, but mirror-reversed for the antipodes.

¹⁴ In England the entrance porch was placed on the south, or sunny, side of the building away from the cold north winds. For this reason

case for his two church designs for Polding. The plans for his Church of Ss Thomas & Elizabeth, Thurnham, Lancaster, were used for Sacred Heart Church, Darlinghurst, and those for his first church design—executed for his patron Ullathorne—namely St Osburg's, Coventry, were supplied by Polding for the construction of St Michael's, Bathurst. Or were they? To explore this let us look first at the Darlinghurst church to see how closely it conformed to its Thurnham antecedent.

Images of the exteriors of the two churches are given below for comparison.



Thurnham Church north-east elevation (Image: Brian Andrews)

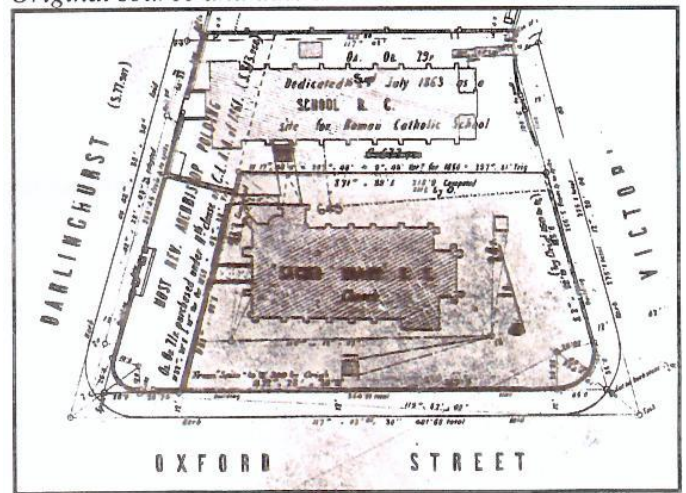


Thurnham Church north-west elevation (Image: Brian Andrews)

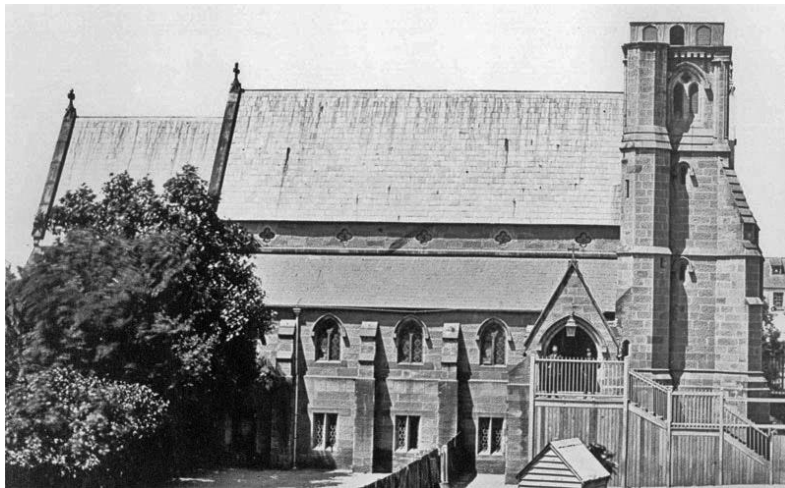
the porch location was moved to the north side in the southern hemisphere.



Darlinghurst Church north-east elevation (Courtesy: Sydney City Council Archives)



Sacred Heart Church ground plan (Source: Sacred Heart Darlinghurst Conservation Management Plan, John Graham & Associates, August 2005)



Darlinghurst Church north elevation (Courtesy Mitchell Library, State Library of New South Wales)

If we set aside the fact that the spire was never constructed at Darlinghurst, and that the church was erected on a sloping site over a substantial understorey which served as a school building, it can be concluded that the two churches are broadly identical. Not shown in the above images is the south flank of the churches, indicating that the Thurnham south porch had been suppressed at Darlinghurst, as can be seen from the 1889 government survey plan, attached to the certificate of title, below.

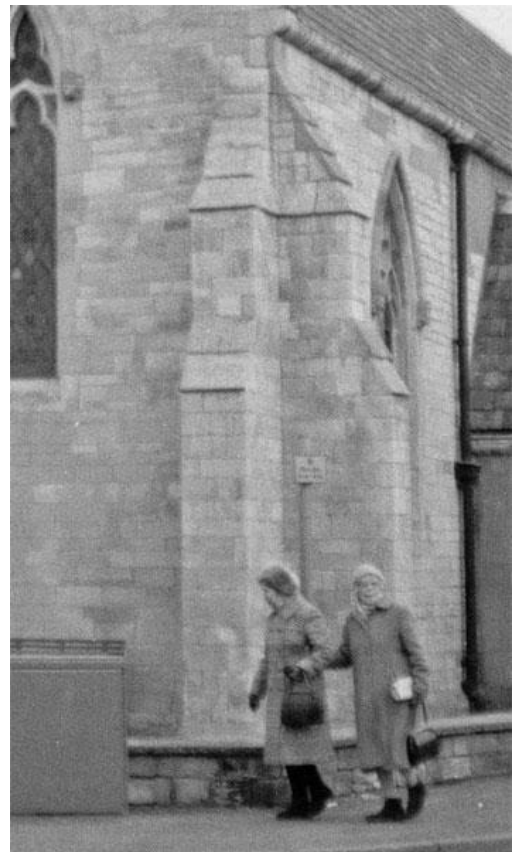
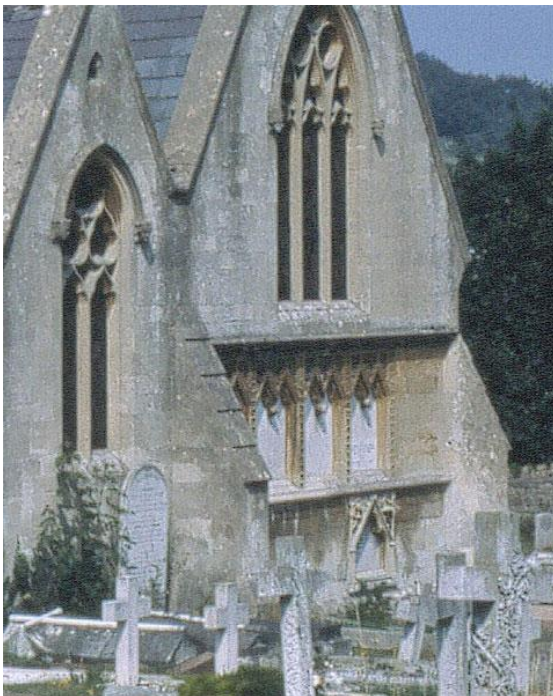
There are, however, detail differences between the two churches as constructed, most notably in the proportions of the buttresses flanking the north and east walls.¹⁵ The buttresses on Thurnham are typically elegant and scholarly Hansom work. Charles Hansom's buildings until the 1860s were faithfully archaeologically correct in detail and composition, and this is certainly so at Thurnham.¹⁶ However, the weatherings or set-offs of the Darlinghurst buttresses are stubbier and cruder than those at Thurnham. There seems to be no reason why Hansom would have bothered to make such an adverse change to the drawings sent to Sydney, and they are quite atypical of his oeuvre.

To underscore this point a series of images are presented overleaf of Hansom buttresses on several of his English churches which were designed in a comparable Geometrical Decorated idiom. They broadly coincide with the refinement and proportions of his Thurnham buttresses but not with those at Darlinghurst. If such details on Darlinghurst are highly unlikely to have been from Hansom then we must ask whether there might have been an intervening hand between the arrival of the Hansom plans in Sydney and the erection of

¹⁵ We note too the suppression of the buttress directly below the chancel east wall at Darlinghurst.

¹⁶ By archaeologically correct is meant buildings whose composition and detail were precisely faithful to medieval examples, in this case English.

Sacred Heart Church. And if this seems probable, as it certainly does, then we must also consider whether a similar process had occurred in the translation of Hansom's plans when St Michael's, Bathurst, came to be erected.



Buttresses on Charles Hansom Geometrical Decorated Churches. Left upper: St George's Church, Buckland; right upper: St Gregory's Church, Cheltenham; left lower: Perrymead Cemetery Chapel, Bath; right lower: St George's Church, York (Images: Brian Andrews except right lower from private collection)

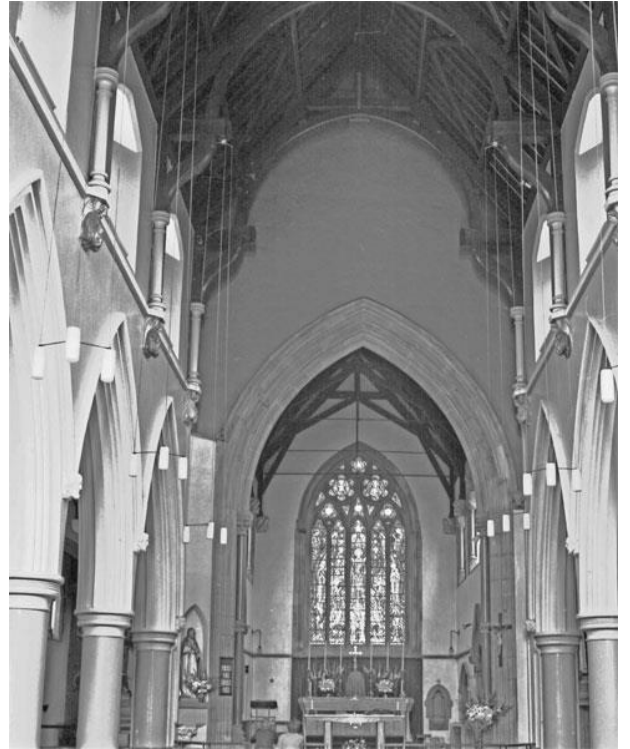
Turning now to St Michael's Church we commence, as for Sacred Heart Church, Darlinghurst, with a comparison between Bathurst and Coventry.



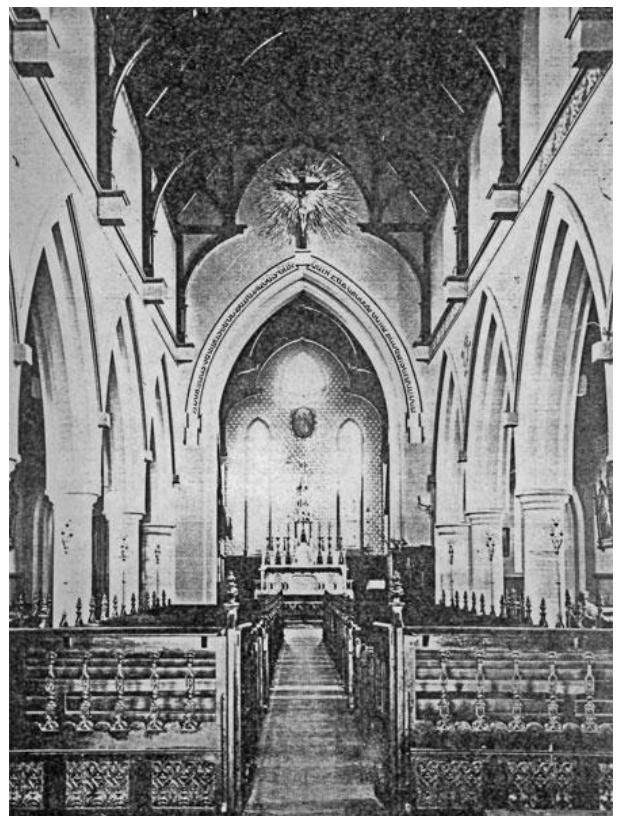
Coventry Church north-west elevation (John Dallwitz)



Bathurst Church (Courtesy Diocese of Bathurst)



Coventry Church interior looking east (John Dallwitz)



Bathurst Church interior looking east (Courtesy Diocese of Bathurst)

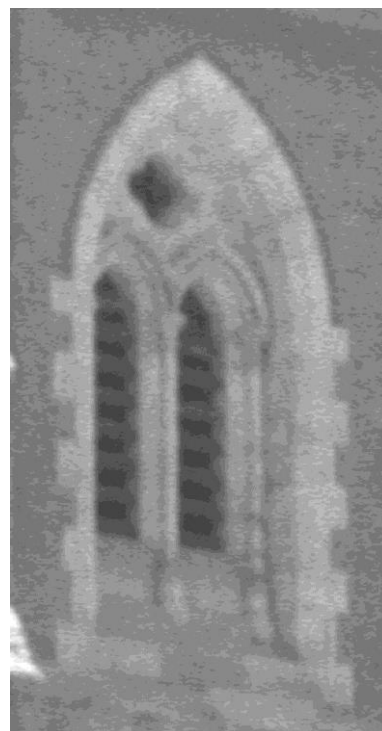
As for Darlington and Thurnham it can immediately be seen that there are detail differences between Bathurst and Coventry, here both on the exterior and the interior. (Note that regarding the chancels differences are irrelevant because the Bathurst chancel was a later construction.) Most obvious on the exterior is a completely different treatment of the tower belfry stage, that of the Bathurst building being designed to take a spire set within a parapet, as seen in the perspective sketch below, rather than the broach spire of Coventry.



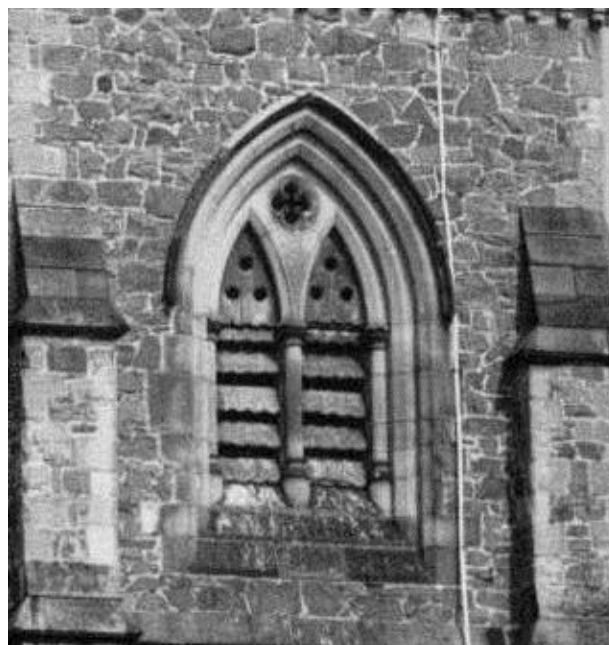
South-west perspective of Bathurst Church as intended when complete (Courtesy Diocese of Bathurst)

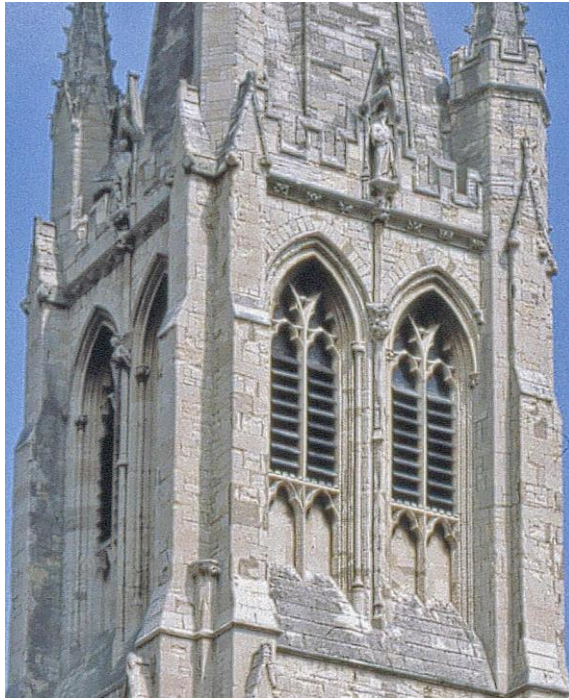
There is a certain coarseness about the treatment of the Bathurst belfry lights which is uncharacteristic of Hansom's work. Furthermore, when compared with the Coventry belfry lights it becomes apparent that the design is different. Despite the fact that Coventry was Hansom's first church commission it is clear that the belfry lights treatment was a scholarly piece of archaeologically correct Early English work, as was the entirety of the building's nave, aisles and belfry. (The chancel was early Decorated in style, very much a Pugin touch which Hansom would not perpetuate in his later works, all being entirely in the one stylistic idiom.) The following examples of Hansom's belfry light treatment of several of his designs, all faithful to their medieval period and sophisticated

in their detail, can be compared with the Bathurst belfry light.

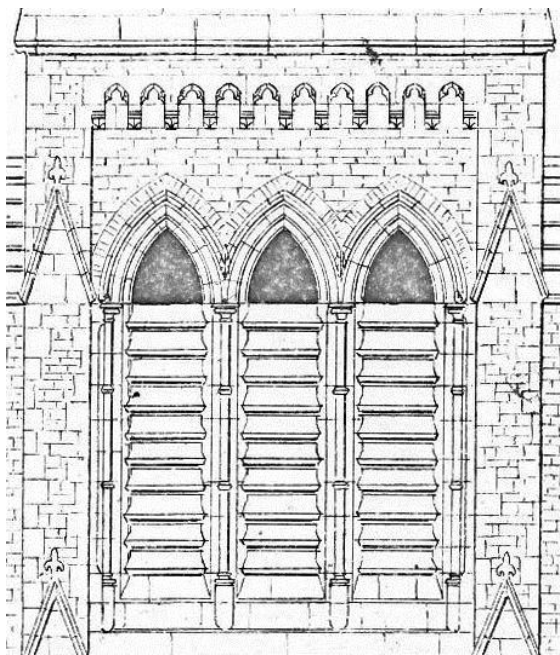


Above: St Michael's, Bathurst (Courtesy Diocese of Bathurst); below: Hansom's St Osburg's, Coventry (John Dallwitz)



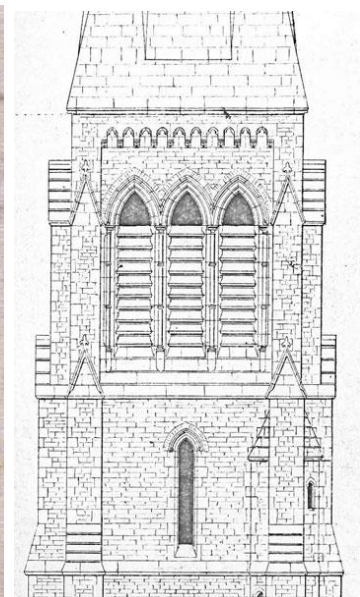
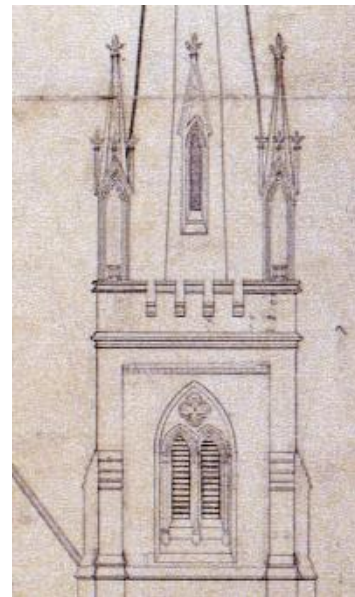


Above: Hansom's St Gregory's, Cheltenham (Brian Andrews); below: Hansom's St Francis Xavier's Cathedral, Adelaide (Courtesy Woods Bagot Architects)



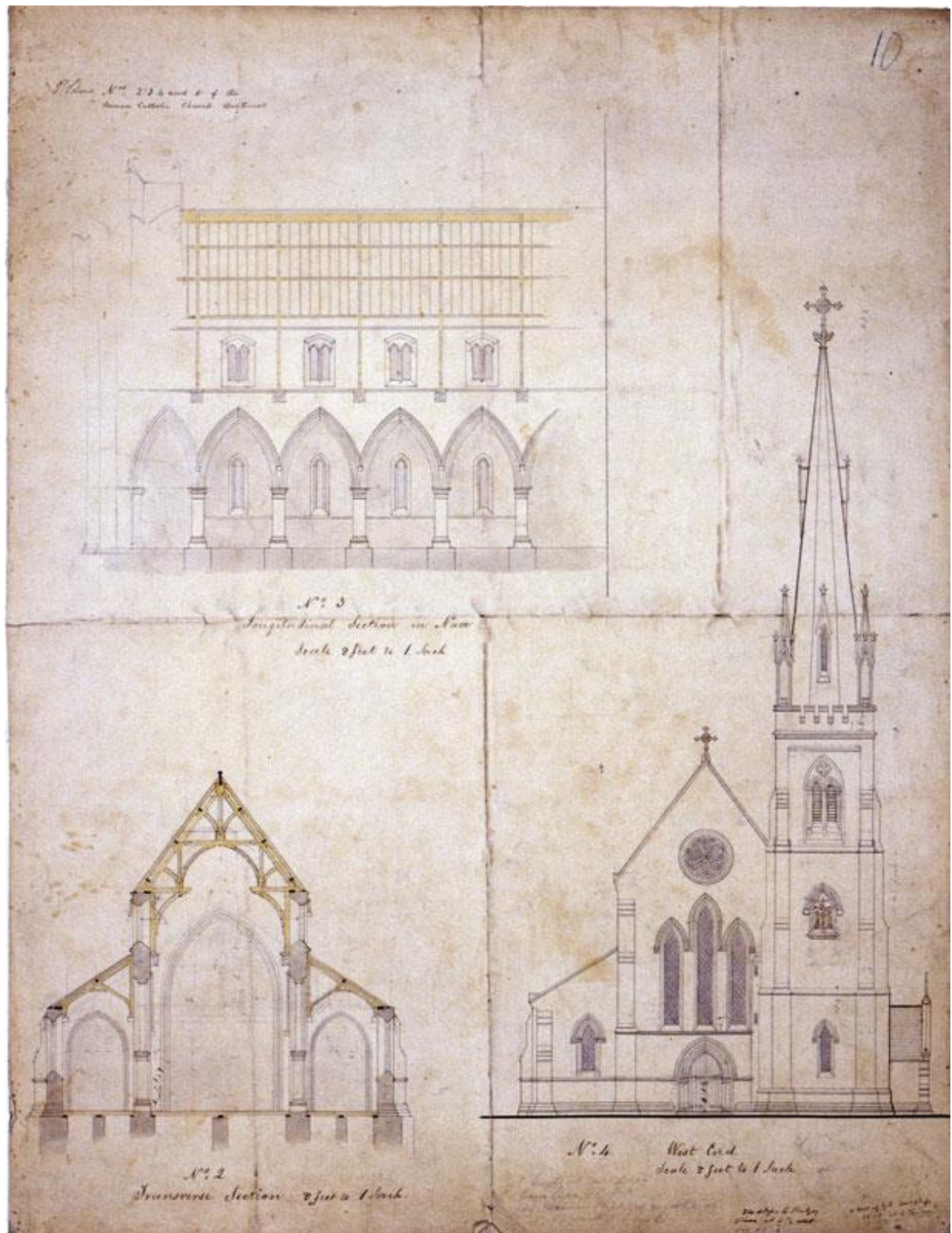
him. We can therefore conclude, as for Darlinghurst, that it is highly probable another hand was involved in a certain degree of modification to Hansom's design before plans were used to construct St Michael's; detrimental, one must say, to the quality and integrity of the original.

A sheet of the actual plans used to construct St Michael's exists and is reproduced overleaf. From the internal evidence of these drawings it is clear that they were not drawn by Charles Hansom. Over and above the crudeness of the details already mentioned three things stand out. Firstly, the quality of the draftsmanship is poor, a huge contrast with drawings definitely by Hansom, secondly, the titling detail is completely different from Hansom's work and thirdly the style is different. These observations are illustrated in the images below.

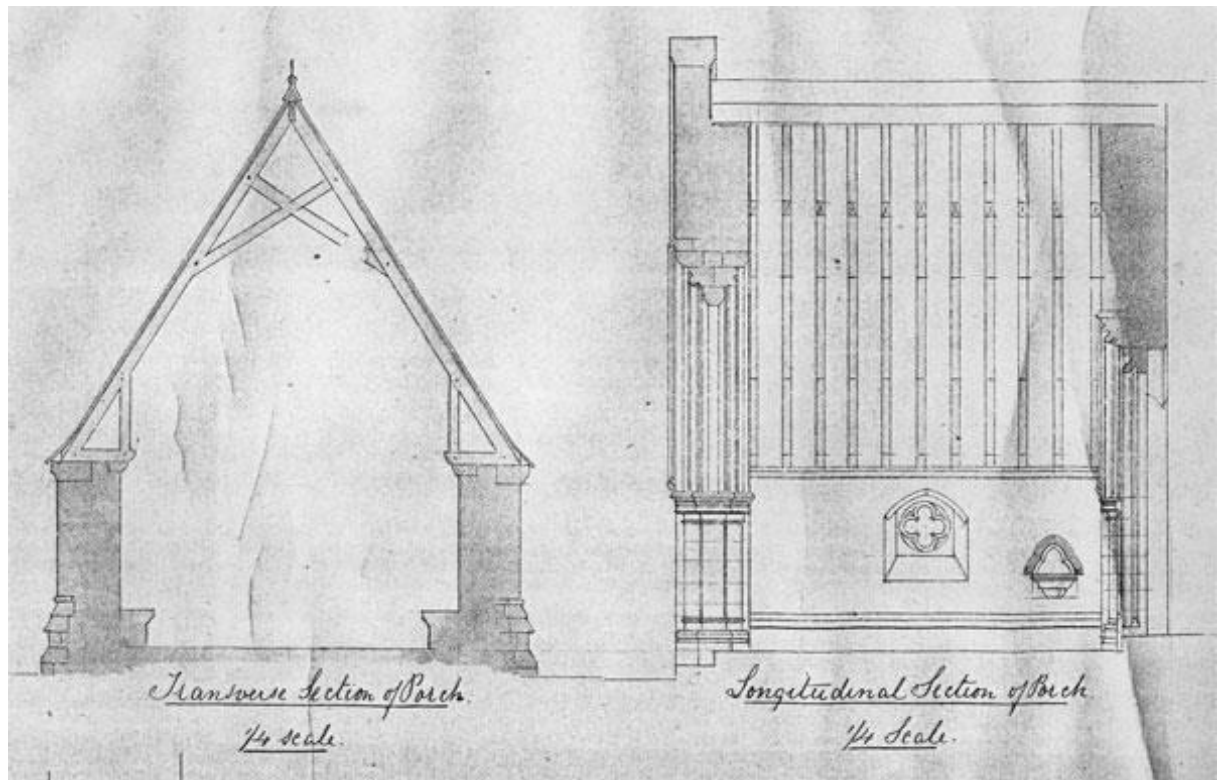


Upper left: a detail from the Bathurst drawings (Courtesy Diocese of Bathurst); upper right: a detail from Charles Hansom's drawings for St Francis Xavier's Cathedral, Adelaide (Courtesy Woods Bagot Architects)

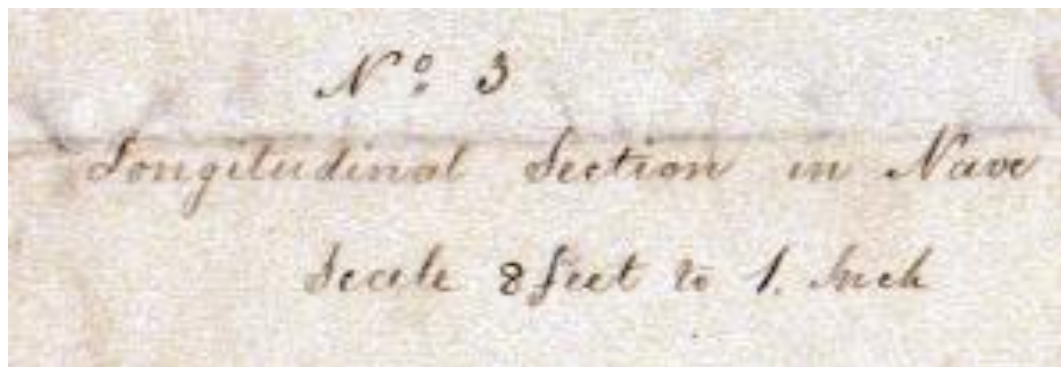
It is clear from the interior views that the nave roof trusses are to totally different designs. The Coventry ones are well proportioned to the interior and elegantly realised whereas the Bathurst trusses are thin and stick-like. Based on my wide examination of Hansom church roof trusses there is no way that those at Bathurst were designed by



*St Michael's Church, Bathurst, plans: west elevation,
longitudinal and transverse sections of the nave and aisles
(Courtesy Diocese of Bathurst)*



Above: a detail from Charles Hansom's drawings for St Francis Xavier's Cathedral, Adelaide (Courtesy Woods Bagot Architects); a detail of a title on the Bathurst drawing (Courtesy Diocese of Bathurst)



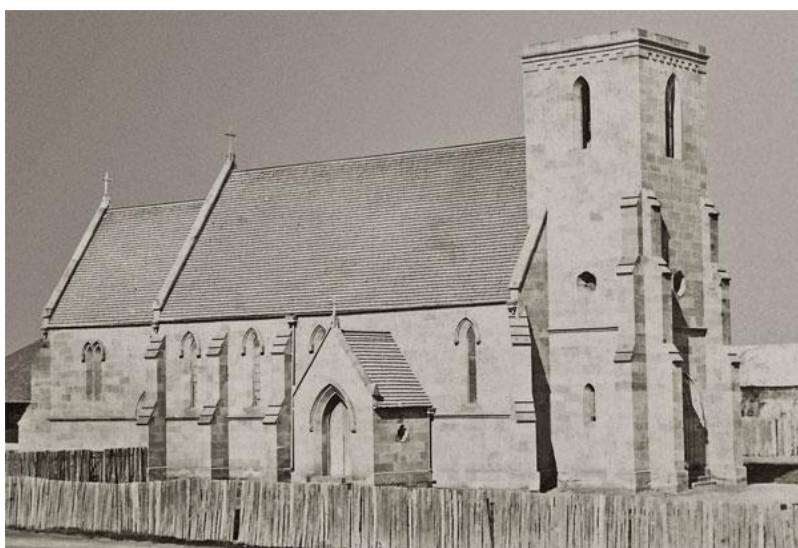
Comparing the titling in the Bathurst drawing detail above with that of the Hansom drawing several key differences emerge. Firstly, Hansom underlines his titles. Secondly, Hansom marks a drawing done to a scale of $\frac{1}{4}$ inch to the foot, or four feet to one inch, as ' $\frac{1}{4}$ Scale'. By analogy he would label a drawing done at the scale of eight feet to one inch as ' $\frac{1}{8}$ Scale'. The Bathurst drawing to this scale is marked as 'Scale 8 feet to 1. Inch', a nomenclature never used by Hansom.

We can therefore conclude that some details of St Michael's were not by Hansom and also that the drawings used to construct it were not produced by Hansom. So whose was the intervening hand?

It is recorded that when Archbishop Polding visited Bathurst in September 1853 he presented plans for St Michael's Church, continuing on in October to other towns of the New South Wales Central West including Mudgee where he also left

plans for a church.¹⁷ Let us look at the pedigree of the Mudgee church to determine its author.

The present fine Church of St Mary of the Presentation (1873–76) is by the Bathurst architect Edward Gell, and he chose to retain the chancel and sacristy of the earlier church whose plans had been furnished by Polding. At the beginning of his involvement with the design of the church he—providentially—measured and recorded the existing church in his sketch book. Along with this information and contemporary photographs of the old church we have a perfect basis for examining the various elements of the earlier design.

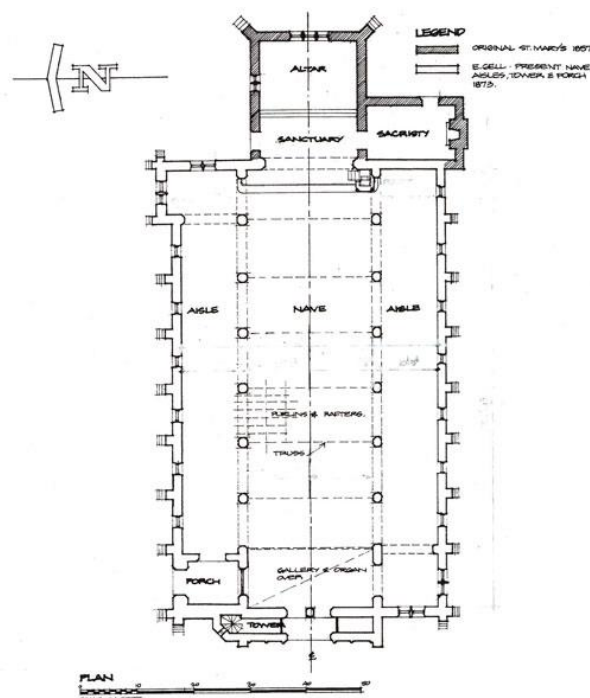


The original Mudgee church from the north-west (Digital restoration by the Saint Bede Studio)

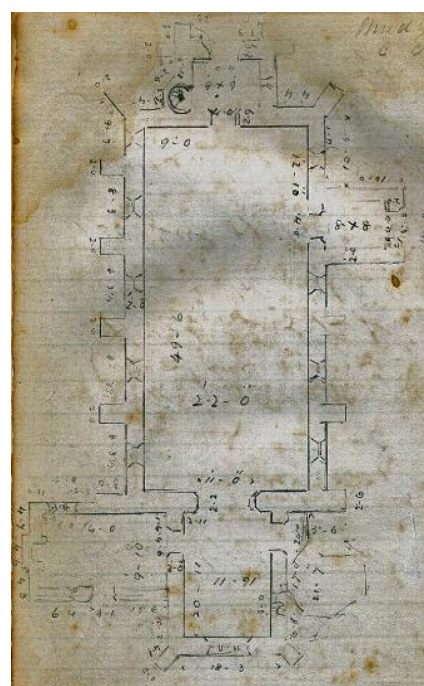
All elements of the design can be traced to the corresponding ones on two of the church designs by Pugin which were sent out to Polding in late 1842.¹⁸ The designs were those used for the construction of St Patrick's, Parramatta, and for both St Augustine of Hippo's, Balmain, and St Francis Xavier's, Berrima.

The Mudgee chancel east window is traceable to the chancel east window of St Patrick's,

Parramatta, and its tower to the same building. The sacristy is essentially that of the Balmain/Berrima design. Likewise the paired lancet windows in the chancel north wall are from the latter source as is the distinctive chancel north door.



Above: Gell's church ground plan showing the retention of the old chancel and sacristy (Image: Graham Lupp); below: Gell's measured sketch plan of the original church (Courtesy Susie Gore)

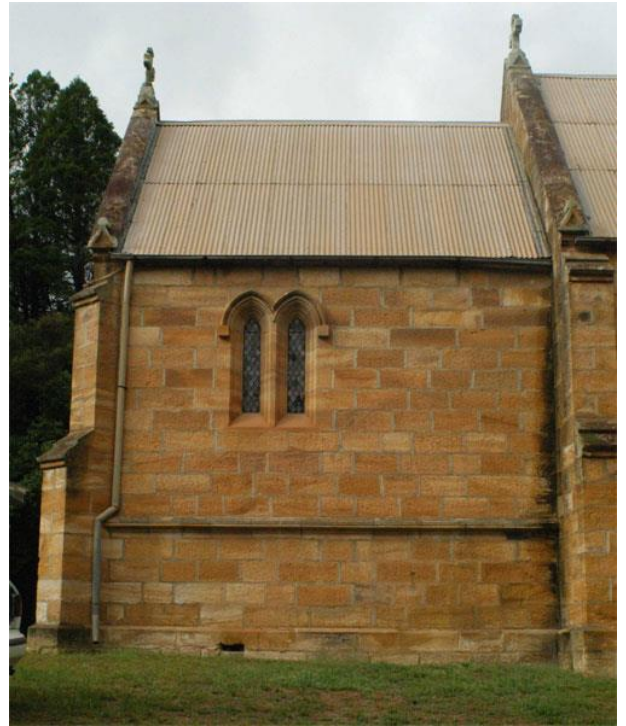


¹⁷ Leo Grant, *Salt of the Earth*, Diocese of Bathurst, n.d., pp. 249–50.

¹⁸ For a detailed presentation and analysis of Pugin's designs for Polding see Andrews, *Creating a Gothic Paradise*, loc. cit.



The Parramatta chancel east window (Image: Brian Andrews)



The Berrima chancel north wall (Image: Brian Andrews)



The Mudjee retained original chancel (Brian Andrews)



The Berrima sacristy (Image: Brian Andrews)



The Mudjee sacristy (Image: Brian Andrews)



The chancel north door at St Augustine's, Balmain, set within a tower not by Pugin's hand (Image: Brian Andrews)

It should be noted in passing that the chancel north door was not constructed at Berrima, as the image on the preceding page shows, but it was at Balmain—constructed to the same plans—although it was entered through the base stage of a steeple presumably not designed by Pugin. This explains the offset position of the paired lancet windows in the Berrima chancel north wall. The existence of a chancel door is very telling, being a near-universal feature of English medieval parish churches. It arose from the fact that responsibility for the upkeep of the nave was that of the parishioners whilst the chancel was the priest's responsibility. The only architect to implement such an archaic feature in Australian church designs was Pugin,¹⁹ but he mirror-reversed its position from the south to the north wall for the antipodes. This feature can only have been copied from a Pugin design because it had no rationale whatsoever in 19th century Australia.²⁰

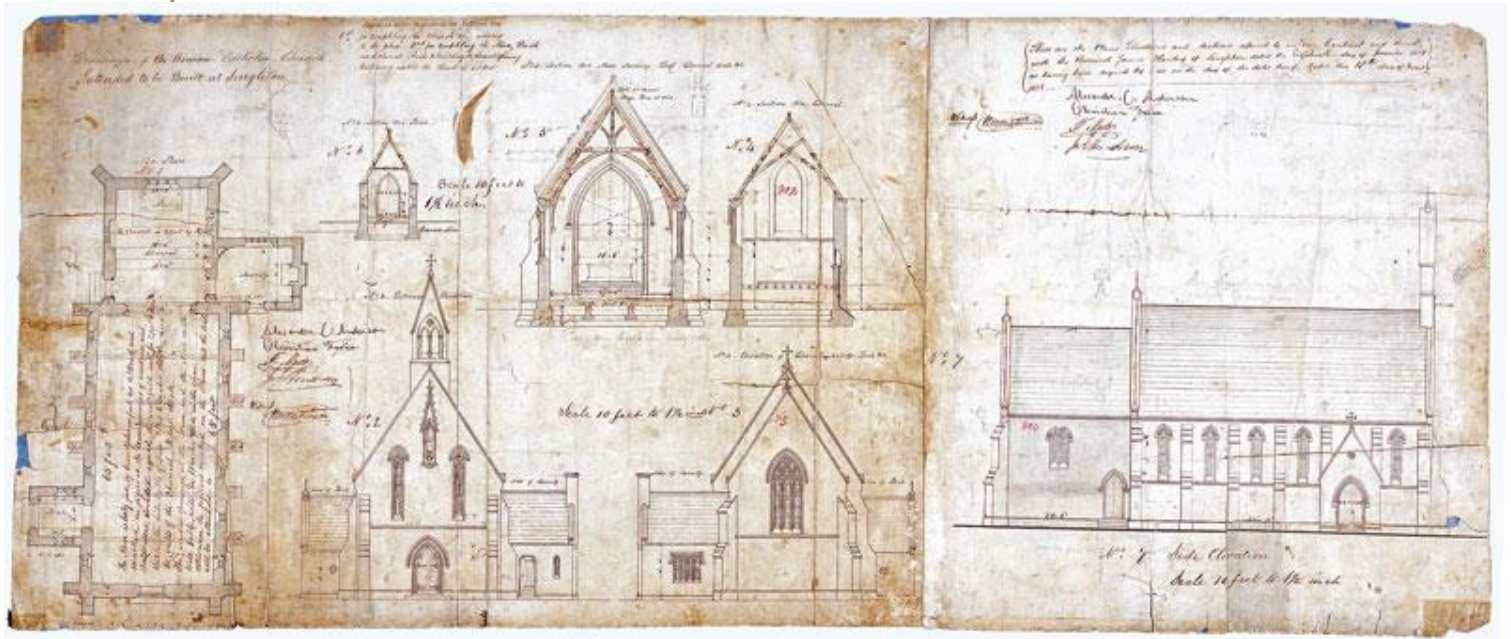
There was only one New South Wales architect in the 1850s who had access to Pugin's plans and that was William Munro. He had been the builder of Pugin's Berrima church, so may have retained a set of drawings of that building. But, far more significantly, for a number of years from 1856 he held the position of architect for the Sydney Archdiocese, starting with his position as clerk of works for the Pugin extensions to St Mary's Cathedral, Sydney.²¹ That he had access to overseas plans and designs obtained by Polding is neatly illustrated by his 1858 design for St Patrick's, Singleton, reproduced overleaf. The church had a singular design for the double bellcote astride its nave west gable, a design that can only have come from his seeing a lithographic engraving of Charles Hansom's splendid 1846 Church of Our Blessed Lady & St Alphonsus Liguori which Hansom had sent to Polding late in 1845, presumably in the hope of drumming up business.²²

¹⁹ Such a door was to be found on his St Benedict's, Broadway, until that church was shortened in 1940–41.

²⁰ It is not to be found in the Australian works of Pugin's early and close followers, William Wardell and Charles Hansom.

²¹ Mark Andrew Twynam Horn, William Munro, B.Arch. thesis, University of New South Wales, 1972.

²² Hansom to Fr T.P. Heptonstall OSB, 30 December 1845, Downside Abbey Archives L436. Hansom had himself copied this bellcote from the medieval church at Skelton, Yorkshire.



Munro's plans for St Patrick's, Singleton (Courtesy Pender Collection, University of Newcastle)

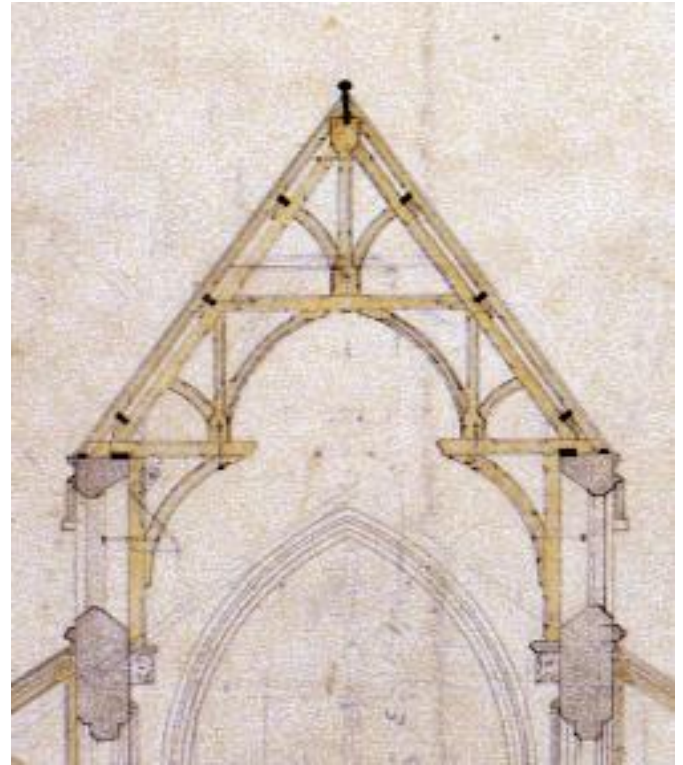


Charles Hansom's 1845 engraving of his Church of Our Blessed Lady & St Alphonsus Liguori, Blackmore Park, Worcestershire, with its distinctive bellcote (Private collection)

The Singleton design itself bears further proof of Munro's Pugin plagiarism and has a number of striking similarities to the Mudjee design. Its chancel plan and elevations are virtually the same as those of Mudjee, repeating the same detail elements and their placement. If further proof were needed that Pugin's designs were indeed the source of Munro's 'creativity' then note ought to be taken in the Singleton plan of the presence of an Easter sepulchre alcove in the chancel beneath the paired north windows. This was a furnishing proper only to the late medieval English liturgical Use of Sarum, and Pugin always furnished his churches for this Use unless explicitly prevented from so doing. No instance of provisions for the Use of Sarum is to be found in Australian church designs other than in Pugin's plans.

It must therefore be concluded that William Munro was the designer of the Mudjee church and that he freely borrowed from the Pugin plans in his custody for key aspects of its composition and detail. Given the fact that plans were provided by Polding for both Bathurst and Mudjee during his September/October visit to those towns it is now possible to examine whether the hand behind the modifications to Hansom's Bathurst plans was also William Munro.

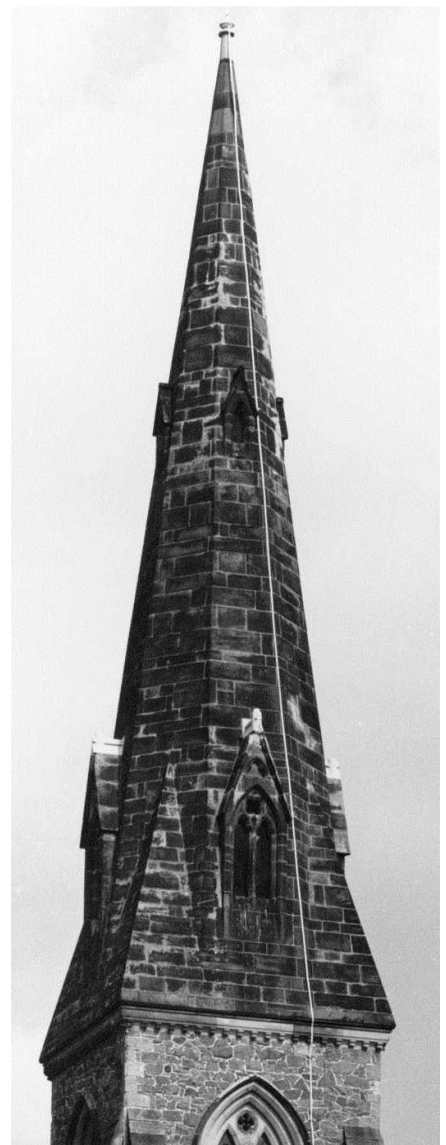
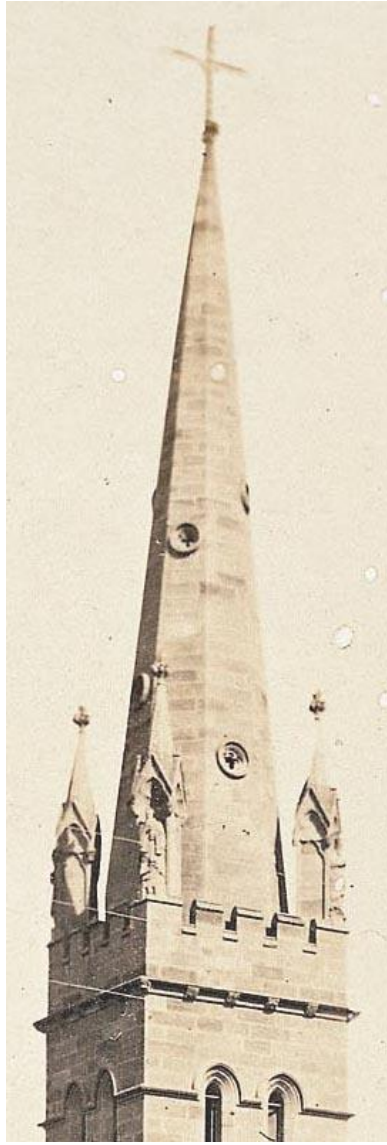
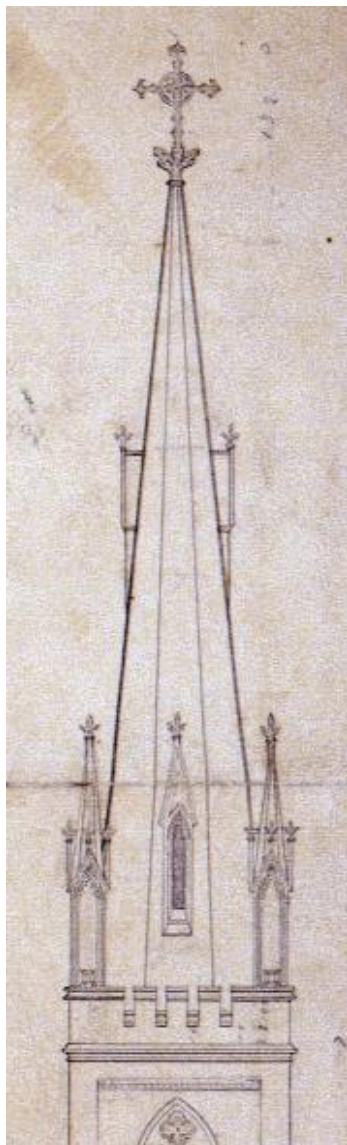
We have already noted the differing treatment of the belfry stage, spire and nave roof trusses from Hansom's Coventry exemplar. Most of these elements can in fact be found on Polding's Pugin plans, albeit with consummate refinement as compared with Munro's clumsy borrowings. The Bathurst nave roof trusses are lifted from Pugin's 1842 school design, constructed with modifications next to St Mary's Cathedral, Sydney, and later used as the Cathedral Chapter House. Munro added curved braces to the queen posts.



Above: the Bathurst truss (Diocese of Bathurst); below: the school truss (Image: Brian Andrews)



The treatment of the top of the Bathurst belfry stage and of the spire was lifted from Pugin's plans for St Benedict's, Broadway.

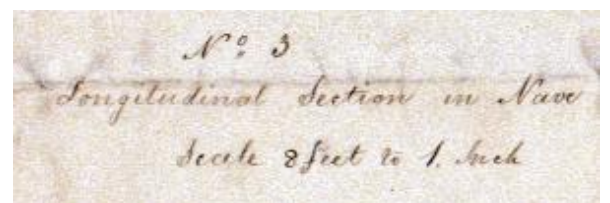
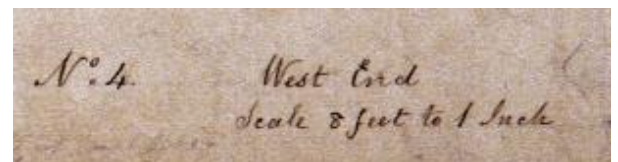


At left: The Bathurst design (Diocese of Bathurst); centre: St Benedict's, Broadway (Private collection); at right: St Osburg's, Coventry (John Dallwitz)

latter are given overleaf. The method of titling and the calligraphic details are clearly from the same hand.

The Munro source is blindingly obvious, his main change apart from clumsy detail and poor proportions being the retention of the lucarnes on Hansom's Coventry broach spire, albeit with only two on the upper level rather than four and with cusped lancets instead of two-light openings with traceried heads on the lower level.

One final proof of Munro's authorship of the modified Bathurst design is to be found by comparing the titling of the Bathurst plans with those of the Singleton drawings, examples of which



Bathurst titling examples (Courtesy Diocese of Bathurst)

Scale 10 feet to 1 1/2 inch No 3

No 4 Side Elevation
Scale 10 feet to 1 1/2 inch

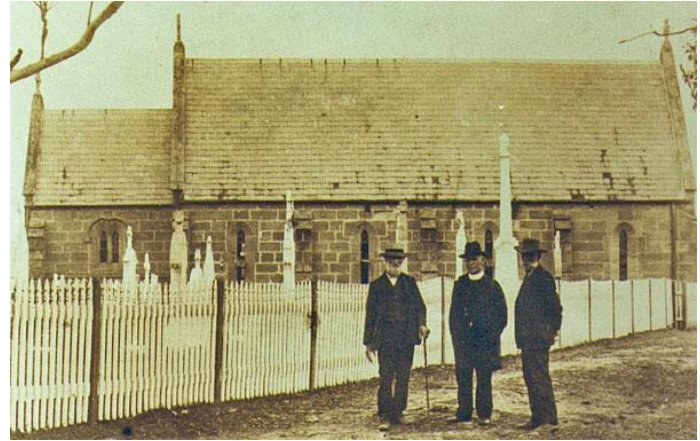
Singleton titling examples (Courtesy Pender Collection, University of Newcastle)

We conclude, therefore, that St Michael's Church, Bathurst, was designed from plans originally provided by Charles Hansom to Archbishop Polding, these plans being in all essentials a copy of his design for St Osburg's, Coventry, but these Hansom plans were modified and re-drawn by William Munro, key elements being derived by him from Pugin building plans sent to Polding in 1842.

Having established the source of William Munro's plagiarism and demonstrated it in his designs at Bathurst, Mudgee and Singleton, we will now give further, by no means exhaustive, examples of his indebtedness to Pugin. The investigation of Munro's Pugin plagiarism is, perhaps, in its early stages and much more needs to be done to establish the canon of this work, found so far to have been undertaken in the late 1850s and through the 1860s. Here, we must acknowledge the pioneering research of Friend of Pugin and liturgiologist Michael Sternbeck, of *The Saint Bede Studio*, upon whose studies of Munro this article is largely built.

St Felix de Valois' Church, Bankstown, was started after 1854 and opened in 1858. The nave and chancel details, including the triple lancet window in the chancel east wall, were direct copies from the Balmain/Berrima drawings, but the paired lancets in the chancel north wall were centred rather than offset to allow for a priest's door as in the Pugin original. A fascinating insight into the lack of regard for such buildings in the middle years of the twentieth century is to be found in a letter dated 25 July 1944 from the then Archbishop of Sydney, Norman Thomas Gilroy, to Fr Corridon, Parish

Priest of Bankstown: 'I approve of your having the old stone church at Bankstown demolished. I think your Church property will be the better for the absence of the venerable building.'²³



Above and below: St Felix de Valois' Church, Bankstown (Courtesy: Bankstown Parish)



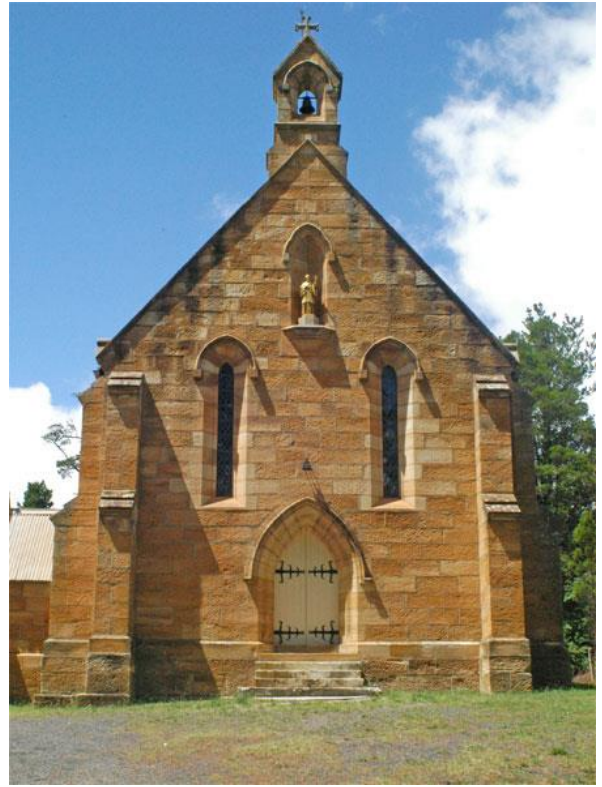
Tenders were called for St Paul's, Camden, in November 1858 and the church was opened on 9 November 1859.²⁴ As for St Mary of the Presentation, Mudgee, Munro lifted details (see overleaf) from the Balmain/Berrima and the Parramatta drawings, the latter again providing the chancel east window. For the Camden west front he took the Balmain/Berrima details and re-arranged them with one lancet window flanked by two statue niches as opposed to one niche and two lancets. Nevertheless, the pedigree was unmistakable.

²³ Gilroy to Corridon, 25 July 1944, Bankstown Parish archive.

²⁴ Horn, op. cit.



Above: the chancel east window, St Paul's, Camden; below: the west front (Images: Michael Sternbeck)



The west front, St Francis Xavier's, Berrima (Image: courtesy Ian Stapleton)



Munro used the same source drawings, namely, those for Parramatta and Berrima/Balmain, for details on the chapel he designed for the Good Samaritan Sisters' convent in Pitt Street, Sydney. Its chancel east window was as for Berrima and the paired lancets in each bay of the building were a

shorter version of that in the Parramatta chancel north wall. In 1901 the entire convent was demolished to make way for the construction of Sydney's Central Railway Station.



The Pitt Street, Sydney, convent chapel

Munro's design for the Church of St Charles Borromeo, Waverley, in Sydney's eastern suburbs

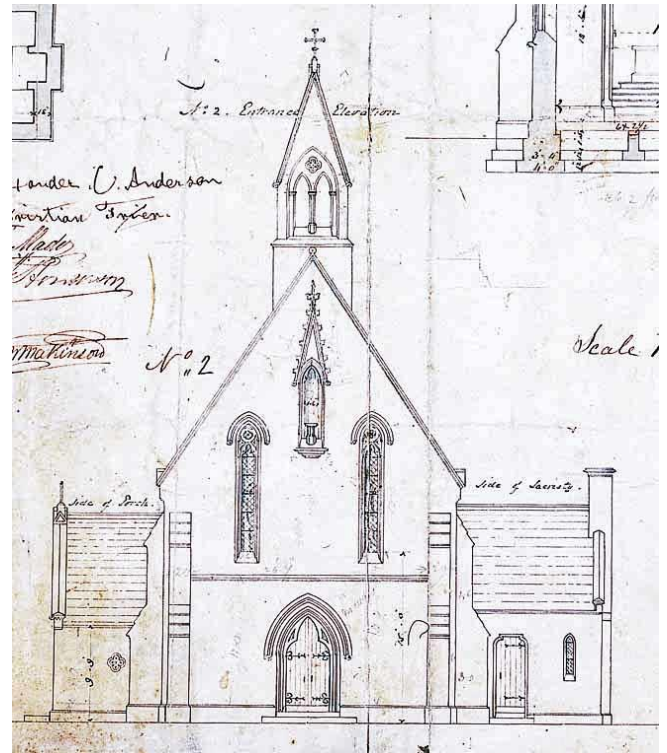
had much in common with his earlier Singleton essay. Only the nave was constructed, tenders being called in September 1865 and the foundation stone laid on 8 January 1866.²⁵ The design was described as ‘cruciform’ and it appears to have included a chancel, a sacristy on the northern side of the building and some other room on the southern side intended to be an area for the choir.²⁶



St Charles Borromeo's Church, Waverley (Source: Holtermann Collection, State Library of NSW)

As with Singleton, the façade composition was a mélange of the Berrima/Balmain west front and that of the north aisle façade of Pugin's design for the enlargement of St Mary's Cathedral, Sydney. This latter source was particularly manifested in the gabled dripstone moulding above the central statue niche. The façade was crowned with a convincing copy of Hansom's bellcote as depicted in his 1845 engraving of Our Blessed Lady & St Alphonsus Liguori Church, Blackmore Park.

Sadly, this well-proportioned, if entirely derivative, Waverley church was demolished in 1941.²⁷



Above: Detail of the west front, Munro's Singleton design (Courtesy Pender Collection, University of Newcastle; below: St Mary's Cathedral, Sydney, early 1860s (Private collection)



The Hansom bellcote along with an assortment of Pugin's Berrima/Balmain details (buttresses, nave windows, south porch) were put to good effect in Munro's St Brigid's Church (1861–62), Raymond Terrace, north of Newcastle, NSW. This building had a traceried two-light west window which appears to have been derived from that in the south face of the St Benedict's, Broadway, tower base.

²⁵ *ibid.*

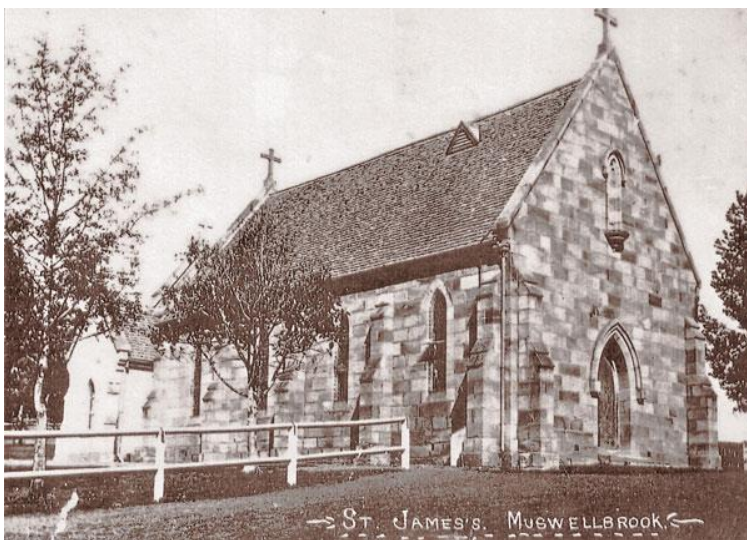
²⁶ Information from Michael Sternbeck.

²⁷ *ibid.*



St Brigid's, Raymond Terrace (Courtesy: Michael Sternbeck)

We close our incomplete survey of Munro's indebtedness to Pugin's plans with three further examples. The nave of St James', Muswellbrook, to Munro's design was completed in 1861, but subsequent additions were not from his hand. As well as the buttress and window details the statue niche on the west front was lifted more or less directly from the Berrima/Balmain plans



An early images of the nave of St James', Muswellbrook (Courtesy: Michael Sternbeck)

Tenders were called for St Mary Star of the Sea, North Sydney, and the church was opened on 28 June 1868. Buttresses along with the nave north and south windows were largely as for Muswellbrook but Munro planted the Berrima/Balmain chancel triple lancet east window in the North Sydney façade above a somewhat awkward porch. For design and superintendence he was paid the sum of £50 11 0.²⁸ Many of Munro's works suffered the fate of substantial additions, partial demolition in favour of later designs or outright demolition, the latter being the case for his St Mary Star of the Sea, which was replaced by a very large church in 1938.



Above: St Mary Star of the Sea, North Sydney (Image source: A Seed That Grew, p. 64); below: The chancel east window, St Francis Xavier's, Berrima (Image: courtesy Ian Stapleton)

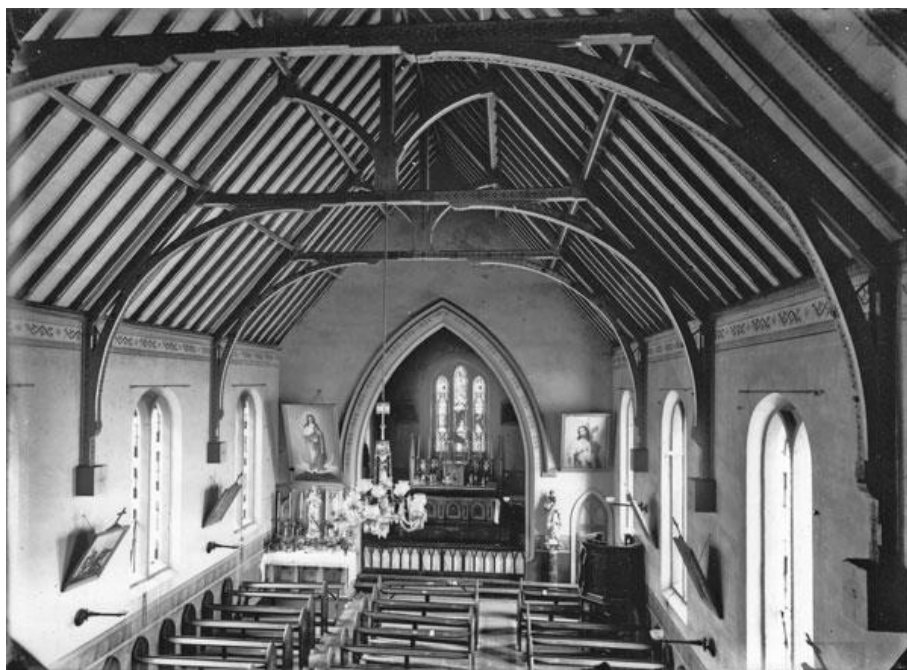


²⁸ H.A. Johnston S.J., *A Seed That Grew: A hundred years of Catholic life on the North Shore, 1856–1956*, Sydney, 1956, p. 65.

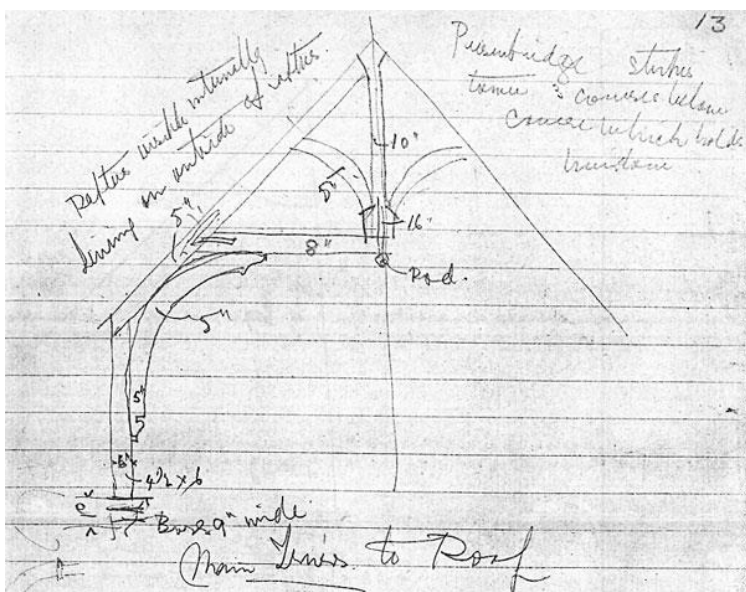
Finally, we have a brief look at St Mary Star of the Sea, Newcastle. By and large Munro's churches were modest in size, but his Newcastle design with its seven-bay nave, huge presbytery and central west steeple was more ambitious, matching Pugin's Parramatta building in composition and proportions. Indeed, it was largely from the Parramatta plans that Munro purloined his Newcastle details.

Tenders were called for its construction in September 1863 and the church was opened on 17 March 1866. It has been substantially altered over the years, but some details survive.

*Below: St Mary Star of the Sea, Newcastle, c.1887
(Courtesy Michael Sternbeck)*



Munro's seven-bay nave (same as at Parramatta) was lit by paired lancets copied from those in the Parramatta chancel north wall, and the nave roof trusses were lifted directly from the same design. The reconstruction and enlargement of St Patrick's, Parramatta, in 1935–36 to the designs of Sydney architect Clement Glancey entailed the replacement of the Pugin nave trusses, but Glancey's sketchbook recording the details of the old building (see below) confirms Munro's source.



Clement Glancey's sketchbook measurement of the original roof truss details in St Patrick's, Parramatta, c.1936
(Courtesy: Geoffrey Britton)

The base stage of the tower abutting the west front matches that on Parramatta, and it would seem that the intention of erecting the complete steeple was abandoned after work had progressed thus far. This accounts for the unusual covering of the work with a half-hipped roof and also the construction of a small quatrefoil light directly above it in the west wall. One of the Berrima/Balmain triple lancet windows was installed in the chancel east wall and another was constructed in the south wall of what reads as a south transept but which was, in fact, a large and lofty sacristy. This structure was not mirrored against the chancel north wall.²⁹

Thus concludes an introduction into the remarkable exploitation of Pugin's 1842 plans for Archbishop Polding by the resourceful Sydney builder-turned-architect William Munro.

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Jude and Brian Andrews



²⁹ Information from Michael Sternbeck.