Information and education material suitable for students, teachers and interested individuals
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CONCEPT

His passionate belief that the embryonic settlement on remote Van Diemen’s Land (now Tasmania) and in Sydney, New South Wales, should gain great benefit from starting in the ‘good style’ was never in doubt. Augustus Welby Northmore Pugin inspired great faith particularly in his friend Bishop Willson (shortly to take the arduous journey to “The Antipodes”), that his style (Gothic Revival) was "good" and would be ideal for the settlements in the Antipodes.

This exhibition celebrates the talents of one of England’s great early Victorian designers whose all too brief career included a significant but previously largely unknown contribution to the ‘making of Australia’ and more specifically to the evolution of design in this country.

EXHIBITION OUTLINE

Brian Andrews, Curator of Creating a Gothic Paradise: Pugin at the Antipodes has arranged the exhibition in 7 sections. The exhibits include photographic and digital prints as well as over two hundred and fifty items of precious and historical significance. Furniture, embroidered silk textiles, carved stonework, metalwork, books, paintings, drawings and engravings are featured. Original Pugin architectural drawings and designs for buildings alongside both nineteenth century and present day photographs represent an important historical record.

CURRICULUM LINKS

Designed to suit a range of learning objectives and associated criteria derived from syllabuses relevant to Upper and Senior Secondary and Tertiary Students of the following subjects:


It should be noted that:
* Some modification to facilitate flexibility in use across the various curricula employed in Australian Schools and Tertiary institutions may be necessary.
* Teachers and students are encouraged to select and adapt these materials accordingly.

CATALOGUE

The fine catalogue Creating a Gothic Paradise: Pugin at the Antipodes researched and written by Brian Andrews and published by the Tasmanian Museum and Art Gallery, provides a scholarly major reference for Upper and Senior Secondary and Tertiary Students. It contains unique full-colour illustrations of all items as well as a comprehensive Glossary and Bibliography. Although several focus questions in the following materials could be addressed without access to the catalogue, it is however highly recommended for any in-depth study requirements.

EXHIBITION DATES

TASMANIAN MUSEUM AND ART GALLERY - 14 September - 10 November 2002
BENDIGO ART GALLERY - 14 December 2002 - 26 January 2003
NATIONAL LIBRARY OF AUSTRALIA, CANBERRA - 14 February until 18 May 2003
POWERHOUSE MUSEUM, SYDNEY - 5 June until 20 July 2003
CONCEPTS TO CONSIDER

Before this exhibition came to fruition, little was known of Pugin’s work outside of Britain and the assumption was made that little or nothing would have remained of his ‘Australian connection.’

DISCUSS

* The role of a Curator (Consider what the curator of this exhibition, Brian Andrews, would have had to do to look for the surviving evidence of Pugin’s Australian body of work)
* The conditions of life in Van Diemen’s Land in the 1840s, as the context for new buildings.
* The tyranny of distance.
* The importance of a ‘patron’ in the life and times of a young and emerging architect/designer.
* ‘Style’ as a ‘universal’ concept (c.f. Pugin's style: Gothic Revival).
* Reflect on the idea of a ‘new vision for an unknown land’.
* Who were contemporaries of Pugin in the literary and visual arts?
TIMELINE

1812  1 March, Augustus Welby Northmore Pugin (AWNP) born, Keppel Street, Bloomsbury, London.

1818  The Pugin and Willson families meet for the first time.

1824  AWNP travels with his father to Paris, studies Gothic Cathedral design.

1826  AWNP taken on archaeological dig, Rochester Castle, by his father.

1827  AWNP designs Gothic furniture for George IV’s refurbishment of Windsor Castle.

1828  AWNP offered job with Rundell and Bridge, goldsmiths. AWNP scene painting, Convent Garden Theatre.

1829  Catholic Emancipation Act makes it legal for Catholics to worship openly - consequently creating need for churches and other ecclesiastical buildings.

1830  AWNP sets up small business, Medieval stonework, Hart Street.

1831  AWNP marries Anne Garnett.

1832  Birth of Pugin’s first child (Anne dies shortly after the birth).

1832  AWNP’s father Auguste dies (mother Katherine dies four months later).

1833  AWNP marries Louisa Burton.

1833  February, Bishop W.B. Ullathorne arrives in New South Wales (Australian Mission).

1834  AWNP visits Europe to study examples of late Perpendicular Gothic architecture (German).

1834  Fire burns out centre Medieval Palace of Westminster (both House of Commons and House of Lords destroyed).

1835  AWNP converts to Catholicism.


1836  January, Charles Barry wins competition.

1836  AWNP publishes: ‘Contrasts or a Parallel Between the Noble Edifices of the Middle Ages, and the Corresponding Buildings of the Present Day, shewing the Present Decay of Taste’.

1837  Queen Victoria ascends the British throne.

1837  AWNP’s further trip to the Continent affirms his approach to design as ‘based on nature’.

1838  AWNP appointed Professor of Ecclesiastical Antiquities, Catholic College of St. Mary’s, Oscott.

1839  AWNP completes first church: St. Mary’s, Uttoxeter.

1840  Van Diemen’s Land total convict population is 17,703 (or 38.4% of total population).

1840  Transportation of convicts to New South Wales abolished. Van Diemen’s Land doubles its intake of convicts.

1841  AWNP publishes: ‘The True Principles of Gothic or Christian Architecture’.

1841  AWNP commences Church of St. Giles, Cheadle, Staffordshire (completed 1846 largely through the generosity of his patron and fellow believer in the ideal of a Catholic Gothic England, John Talbot, 16th Earl of Shrewsbury).
1842 AWNP declares the Decorated or Middle Pointed Gothic Period 'the purest of all'.
1842 Archbishop Polding meets Pugin in England and orders church plans.
1842 28 October, Bishop Willson, friend of AWNP, is consecrated Bishop of Hobart Town.
1843 AWNP's preferred team of collaborators is established: George Myers (builder and clerk of works), John Hardman (metalwork, and stained glass after 1845), Herbert Minton (encaustic tiles) and John Grace (interior decoration).
1843 AWNP designs all Bishop Willson’s requisites for Van Diemen's Land.
1843 AWNP publishes: 'The Present State of Ecclesiastical Architecture in England'.
1843 AWNP commences building own home, 'The Grange', Ramsgate, and adjacent Church of St. Augustine.
1843 AWNP publishes: 'An Apology for the Revival of Christian Architecture in England'.
1844 Charles Barry invites AWNP to design everything for the interiors of the Houses of Parliament.
1844 AWNP's wife Louisa dies.
1844 AWNP takes John Hardman Powell as his sole pupil.
1844 4 February, Bishop Willson leaves Plymouth Harbour on the 'Bella Marina' for Hobart Town.
1844 AWNP publishes: 'Glossary of Ecclesiastical Ornament and Costume'.
1846 Bishop Willson returns to England from Van Diemen's Land. Orders and purchases further Pugin-designed objects for fledgling diocese of Hobart Town.
1846 Convict transportation suspended for two years.
1847 April, Queen Victoria opens the new Houses of Parliament.
1848 Van Diemen's Land total convict population is 28,459 (38.1% of total population).
1848 AWNP marries Jane Knill (his first Catholic wife).
1849 AWNP publishes: 'Floriated Ornament, A Series of Thirty-One Designs'.
1849 AWNP working principally as a designer, designs patterns and objects in many mediums for his colleagues Hardman, Myers, Minton and Grace.
1850 Re-establishment of the Roman Catholic hierarchy in England.
1851 AWNP designs the 'Mediaeval Court' for the Great Exhibition of the Works of Industry of All Nations, Crystal Palace, London.
1851 AWNP publishes: 'A Treatise on Chancel Screens and Rood Lofts, Their Antiquity, Use and Symbolic Signification'.
1852 Transportation to Van Diemen's Land suspended.
1852 14 September, AWNP dies at Ramsgate, England.
1865 27 February, Bishop Willson leaves Tasmania, (formerly Van Diemen's Land), for the last time.
1865 Great fire razes St Mary's Cathedral, Sydney.
1866 30 June, Bishop Willson dies in Nottingham, England.
WHO WAS PUGIN? THE ARCHITECT AND THE AGE

Much of what we know about Pugin comes from:

Images: portraits, drawings, photographs
Words: private letters, documents, books, articles

The only child of talented parents, Pugin’s childhood was marked by a precocious early desire to draw and a confidence in his knowledge and skill which enabled him to start work at fifteen on designing Gothic furniture for George IV’s refurbishment of Windsor Castle.

Pugin’s personality has been described as ‘dynamic’.

A convert to Catholicism in 1835, he was passionate about the medieval world.

As an emerging designer, his style, Gothic Revival, came about from his intense study of Gothic buildings in England and France, commenced as a young child and continuing through adulthood.

He considered the Middle Gothic or ‘Pointed Period’ represented the purest form and for him the most spiritual, and that architecture must revert to the true ‘Gothic Style’.

QUESTIONS/DISCUSSION POINTS/ACTIVITIES

Ref A.1
Would a portrait such as this have been a vital factor in the working life of Pugin?

What information can we gain from this engraving that helps answer the question: ‘Who was Pugin?’

A.1 Print
[A. W. N. Pugin], engraved by J. H. Lynch from an etching by John Rogers Herbert, late 1852
Oscott College, Birmingham

WHO WAS PUGIN?
In his early adult years, Pugin read and drew intensively. How did he communicate his theories and ideas on Gothic Revival to a wider audience?

Consider in your discussion how illustrations in design proposals such as this can stimulate client imagination and interest.

A.6 Book
Private collection

What is the work for which Pugin is best known?

In architecture, now as then, much depends on collaboration.

Discuss aspects of this concept and consider its implications on success or failure in major work with particular reference to Pugin.

Pugin’s early friendship and contact with skilled tradesmen, artisans, and craftspeople, brought benefits in later years when he sought their assistance to ‘faithfully capture both the letter and spirit of his designs’*.

It is interesting to note that Pugin, who held such strong views on Gothic Revival design principles, was able to work harmoniously on the interior decoration for the Houses of Parliament, Westminster, with the official architect, Charles Barry, whose preferred style was Italian Renaissance.

However, Barry recognised Pugin’s brilliance and allowed him free rein to design everything from 'thrones to umbrella stands'*.

*Catalogue details p32 and p35.

QUESTIONS/DISCUSSION POINTS/ACTIVITIES

Ref A.14

Design a set of tiles for inclusion in a building of your choice.

Use aspects of this design such as the repeated circular floriated and foliated motifs of organic origins, and the simple but effective repetition of colours (clay slips).

A.14  Set of Encaustic Tiles
A. W. N. Pugin, c.1845
Private collection
Engraved brasses were installed on monuments, on floors and sometimes walls of ecclesiastical buildings. Brass rubbing is employed as a quick and creative way to gain a faithful handmade reproduction of the original. (These two rubbings were made by Brian Andrews in 1989). To take a rubbing using heelball wax on paper, you will need to find a suitable surface, hard enough and of even texture with evenly incised design. If rubbing a church brass, permission will need to be obtained before commencing work.
Compare the decoration of the House of Lords, Palace of Westminster, with the chambers of the New Parliament House Canberra. Look for similarities and differences in design features in both The Senate chamber and the House of Representatives.
PUGIN AND WILLSON

The contact between these two men was of immense importance to the development of the only coherent collection of Pugin’s works outside Britain and Ireland.

Bishop Robert Willson, friend of Augustus Pugin, and consecrated Bishop of Hobart in 1842 was also a great lover of the Gothic Revival.

In Britain he initiated the building of St Barnabas in Nottingham, (later the Cathedral), regarded as one of Pugin’s best buildings. Willson had been told that no churches, furniture or anything for the use of a bishop would be found in Tasmania (then Van Diemen’s Land).

Pugin set out to furnish Willson’s needs for his role in that wild and remote land by designing all the necessary items for the embryonic Antipodean diocese.

QUESTIONS/DISCUSSION POINTS/ACTIVITIES

When Robert William Willson was consecrated Bishop of Hobart Town, 28 October, 1842, the ceremony was performed in the new Pugin - designed Cathedral Church of St. Chad, Birmingham, Britain.

Bishop Thomas Close of Nottingham donated his precious mitre for this service. In thanks, Willson presented him with a gift, this missal (small book containing the prayers and actions for the mass or Eucharist), assembled under Pugin’s direction and showing Puginesque design elements.

Ref B.13/a and B.13/b

Design, make and decorate a small book.

This could be a group or individual project.

Consider the following:

  - Purpose
  - Size
  - Design Elements
  - Materials

Consider alternatives, perhaps ‘found’ materials such as metal pieces, broken jewellery, beads, luminous paint, natural materials or papier maché to incorporate on the binding.

B.13 Book

Missale Romanum, Typographia Hanicquiana, Mechlin, 1840

Archdiocese of Hobart Museum and Archives
The realisation of the task confronting Bishop Willson and the scarcity of resources available in a land of 'exile and misery' prompted an appeal to the charitable for donations. His friend Bishop Ullathorne (who had extensive experience of the Australian Catholic Mission in NSW, having been there some eight years from 1833), would have given Willson the benefit of his knowledge. (Ullathorne’s ‘view of the state of faith and society in Van Diemen’s Land was a dark one’).* The appeals for material help it appears, were to little avail. Therefore, the generous assistance of Pugin was critical to a successful outcome. His response: 'only think the right thing will find its way at the Antipodes!'*

After much activity and effort, the date of departure arrived and Bishop Willson with his extensive and precious cargo and his small party, left Plymouth Harbour on 4th February, 1844 bound for Hobart Town.

* Catalogue p54.

RELIGION AS AN EARLY INCENTIVE TO ARCHITECTURE IN AUSTRALIA

Comment on this, giving consideration to Pugin and Willson’s envisaged 'Gothic Jerusalem' in Van Diemen’s Land.

QUESTIONS/DISCUSSION POINTS/ACTIVITIES

Religion was an early incentive to architecture in Australia. Comment on this, giving consideration to Pugin and Willson’s envisaged 'Gothic Jerusalem' in Van Diemen’s Land.
Colour glows from these beautiful vestments used in the new diocese. Many were hand-embroidered, with repeating patterns of various symbols outlined in chain-stitch (C20, C21). Learn to do chain-stitch and design and make your own symbol or motif with this medium.

C.9  Chasuble (left)
A. W. N. Pugin, c.1843
Archdiocese of Hobart

C.21  Amice (above)
A. W. N. Pugin, c.1843
Archdiocese of Hobart Museum and Archives

C.20  Fragment of an Alb (below)
A. W. N. Pugin, c.1843
Archdiocese of Hobart Museum and Archives
In preparing his designs, Pugin took into account both the very limited financial means at Willson’s disposal, and the basic craft skills anticipated to be available in Van Diemen’s Land.

Using these two examples, discuss the balance of formal and aesthetic concerns with that of utilitarian or functional purposes taken into account by the designer.

The Cargo in the hold of the 564 ton ’Bella Marina’ which conveyed Bishop Willson and his small entourage to Hobart Town was extraordinary.

What was it and why do you think it was necessary?
Pugin’s desire to assist Willson in providing for the total needs of a diocese and its people was achieved by his ‘zeal, talent and unpaid exertions’.

In the text *True Principles* Pugin stated in relation to architectural design that ‘the smallest details should have a meaning or serve a purpose’.

For the production of items of such diversity, Pugin relied on several skilled craftsmen.

These were:
- **Metalwork**: John Hardman, Birmingham
- **Building**: George Myers, Hull, and later London
- **Pottery/tiles**: Herbert Minton, Stoke-on-Trent
- **Decorative painting and textiles**: J.G. Grace, London

**QUESTIONS/DISCUSSION POINTS/ACTIVITIES**

The Christian Church was a great patron of the arts. A language of symbols grew up over the ages which became the ‘shorthand’ of spiritual education. This remains in common use today, the most recognised symbol being the cross.

*Ref C.26, C.27, C.28* (over page)

Some of the arms of these crosses bear fleur-de-lis designs, while others have floriated and/or foliated designs.

Like most artist/designers, Pugin used sketches and working drawings to support work processes.

Make some experimental drawings for cross designs.

*Ref C.31* (over page)

Convicts comprised 40% of Willson’s flock in Van Diemen’s Land. In his efforts to purchase and supply *The Poor Man’s Manual of Devotions: or the ‘Devout Christian’s Daily Companion*, he shows a deep concern for the spiritual well-being of those in the penal colony.

How effective do you think Pugin’s illustrations for this book were in relating their message and why?
CREATING A GOTHIC PARADISE: PUGIN AT THE ANTIPODES

C.26 Headstone
A. W. N. Pugin, 1843
Southern Regional Cemetery Trust

C.27 Photograph
Copy of exemplar headstone,
Catholic cemetery, Richmond
TMAG

C.28 Cross
A. W. N. Pugin, 1843
Southern Regional Cemetery Trust

C.31 Book
The Poor Man’s Manual of Devotions: or, the Devout Christian’s Daily Companion,
Thomas Richardson & Son, Derby, for the Catholic Book Society, 1843
Archdiocese of Hobart Museum and Archives
BUILDING A GOTHIC JERUSALEM

Bishop Willson made two trips back to England during his 21 years in Tasmania (one commencing in 1846 and the other in 1853).

On both trips he made purchases of items for personal and episcopal use. Textiles and metalwork would help meet the growing needs of his diocese, the former providing patterns for local copies.

The visit commenced in 1846 was his last contact with Pugin, though of course neither knew this at the time.

QUESTIONS/DISCUSSION POINTS/ACTIVITIES

Religion was an early incentive to architecture in Australia. Comment on this, giving consideration to Pugin and Willson’s envisaged ‘Gothic Jerusalem’ in Van Diemen’s Land.

Ref D.16

How are objects such as this beautiful chalice (a stemmed cup used for the wine in the Eucharist) elevated from ‘ordinary life’ to attain a more ‘special’ status or significance?
above, above left and left:
D.27 Three Patens (detail)
A. W. N. Pugin, 1847
Archdiocese of Hobart, Presentation Sisters, Tasmania and Sisters of St Joseph, Tasmania

below left:
D.30 Paten (detail)
A. W. N. Pugin, c.1849–50
Archdiocese of Hobart

below:
D.14 Paten (detail)
A. W. N. Pugin, 1847
Archdiocese of Hobart
Ref D.14, D.27, D.29, D.30 (Patens) and D.36 (Pyx)

Compare the designs on the pyx* and patens**. They are quite simple linear motifs which beautifully complement the flat circular surfaces. Draw two from this range.

Experiment by using some changes in dynamics such as the introduction of tonal areas. (Pugin sometimes used stippled and hatched grounds effectively).

Design some motifs for a flat circular surface such as a plate.

Consider repetition, symmetry or border decorations.

*pyx a small container used for carrying consecrated hosts for the sick
**paten a dish, usually of metal, used for the hosts consecrated in the Eucharist
To mark their friendship Pugin gave Willson gifts of two brass processional lanterns and a two-light stained glass window of the Annunciation which was later installed in St. Joseph’s Church, Macquarie Street, Hobart, during the renovations of 1856. This early example of Hardman’s glass was the first of many Hardman windows to come to cathedrals and churches across Australia over the next 100 years.

QUESTIONS/DISCUSSION POINTS/ACTIVITIES

This stained glass window is one of four designed by Pugin for Australia. It has been described as having a ‘fresh and homely informality about it’.

Ref D.17
Describe, giving attention to the content and to the formal elements which Pugin used in this design.

Discuss the use of light and colour as seen in stained glass windows.

Consider these concepts:
* manipulation of light and colour to create forms
* transparent/opaque qualities
* effect on viewer (congregation)
* effect on appearance of interior of building.

Compare with contemporary designs, if possible from a building in your locality.

Design and draw a stained glass window of two or three lights. Use working drawings (consider subject, scale, style). Contemporary or early styles may be explored.

Coloured material such as water colour for transparency or sgraffito technique where good quality coloured oil pastels covered with two coats of Indian ink may be scraped back for simulated stained glass effects. Coloured cellophane or tissue paper can give similar results.
The shared vision of Bishop Willson and of Augustus Pugin to make architecture, decoration and furnishings for the new Tasmanian diocese, which would reflect the medieval religious faith, devotion and liturgy, is splendidly evidenced by the many beautiful vestments shown in this exhibition.

**QUESTIONS/DISCUSSION POINTS/ACTIVITIES**

What are the special names given to the various items of ceremonial dress worn by members of the clergy and coming under the general name ‘vestments’?

*Ref D.37, D.38, D.39, D.40, D.41, D.42, D.43*

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**D.37 Vestment Set**

A. W. N. Pugin, 1840s, John Hardman Powell, c.1853–54

Archdiocese of Hobart Museum and Archives
Describe in detail your favourite design from these exhibits. 
Make comparisons between elements of 'Pugin design' shown in the decoration of textiles and also on other items in the exhibition such as metalwork. 
Note the similarities and differences you see.
D.39 Cope
Made by Thomas Brown, Meal Street, Manchester, c.1854
Archdiocese of Hobart Museum and Archives

D.40 COPE
Made by Thomas Brown, Meal Street, Manchester, c.1854
Archdiocese of Hobart

D.42 Cope
Unidentified Tasmanian maker, 1855–65
Archdiocese of Hobart

D.41 Chasuble
Made by Thomas Brown, Meal Street, Manchester, c.1854
Archdiocese of Hobart Museum and Archives

D.43 Chasuble
Unidentified Tasmanian maker, c.1859
Archdiocese of Hobart Museum and Archives
The three church models (designed and made by Pugin), which came to Van Diemen's Land in Bishop Willson's cargo of 1844 were 'all to take to pieces with roofs and c- framed, simple buildings that can be easily constructed'*. These models were made to a high standard of detail and finish and were easy to accurately replicate successfully, overcoming the tyranny of distance and the absence of their designer. *Catalogue p.55

QUESTIONS/DISCUSSION POINTS/ACTIVITIES

When viewing the Pugin churches still standing at Oatlands and Colebrook, Tasmania, it is comparatively easy to imagine the inspired faith and effort needed to undertake works such as this in these isolated locations.

Ref D45, D48, D54

These churches have retained their importance and impact to the current townscapes both in an historical and sociological sense.

Consider the various difficulties which would have affected the survival of these buildings both at the time of their construction and up to the present day.

Compare aspects of the context in Van Diemen's Land with that of Pugin's English churches.

Is there any evidence of attempts to 'soften' the immediate surroundings of the Tasmanian church environment?
This Pugin interior exhibits several typical features of Gothic Revival. What are they?
HENRY HUNTER AS A DISCIPLE OF PUGIN

Tasmania’s best known 19th century architect, Henry Hunter, whose works dominated the local scene until 1888, was a great admirer of Pugin’s design philosophies. This he gained mainly from a thorough reading of Pugin’s publications:

* On the Present State of Ecclesiastical Architecture in England
* Glossary of Ecclesiastical Ornament and Costume

Hunter’s many small Catholic churches in Tasmania show Pugin’s influence, not only in their structure and layout, but also in their furnishings.

Bishop Willson had selected Hunter as his architect in 1855 after the death of Pugin in 1852.

QUESTIONS/DISCUSSION POINTS/ACTIVITIES

Ref E.13
Identify the following design features on this beautiful tabernacle door:
- * Foliated cross
- * Ogee quatrefoil
- * Fleurs-de-lis
- * Floriated border
- * Roundels

The door is made from gilt brass, decorated with coloured enamels and was designed by John Hardman Powell in 1864.

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E.13 Tabernacle door
John Hardman Powell, 1864
Archdiocese of Hobart
Here are two beautiful examples of Henry Hunter’s work (a tabernacle and an altar).

What descriptive features, shown on both items, reveal Hunter’s reliance on his knowledge of illustrations from Pugin’s publications?

Stencilled designs were extensively used here.

Design a set of stencils for use on fabric, wood or paper. Each stencil will represent a part of the total design concept and may be employed in repetition (borders etc.) as central panels and as focal points.

You could refer to Hunter’s ideas as well as incorporating your own.

Suggested Materials:
- Clear acetate sheets for stencils.
- Stencil knife.
- Foam rollers (various small sizes) for applying colour to stencil.
- Acrylic paint or fabric colours arranged in colour selections on flat palettes.
COMMERCIAL CLIENTS

Apart from his work for Bishop Willson of Hobart Town, Pugin designed a significant body of work for other Australian clients. These clients included Archbishop Polding of Sydney, Bishops Murphy of Adelaide, Davis of Maitland and Goold of Melbourne.

Tragically, Archbishop Polding’s precious Pugin episcopal regalia, his magnificent organ case and his unique metropolitan cross, along with many other treasures, were destroyed in the disastrous fire which totally razed St. Mary’s Cathedral, Sydney in 1865.

Catholic episcopal clients were responsible for practically all the Pugin works which found their way to Australia. These were manufactured to his designs by firms in England and were shipped out or personally acquired by clergy on return visits.

QUESTIONS/DISCUSSION POINTS/ACTIVITIES

Bishop (later Archbishop) Polding of Sydney built many Pugin churches including:
St. Stephen’s, Brisbane (1849-50); St. Benedict’s, Broadway; St. Francis Xavier’s, Berrima; St. Charles Borromeo’s, Ryde; St. Augustine’s, Balmain; to the last, St. Patrick’s, Parramatta, completed in 1881.

Several have been remodelled, restored, or dismantled. St. Patrick’s was gutted by fire in 1996 however St. Francis Xavier’s, Berrima, St. Stephen’s, Brisbane, St. Paul’s, Oatlands and St. Patrick’s, Colebrook remain an ‘exquisite quartet of intact examples of Pugin’s small village church genre’.

Look for design features which are characteristic of the Pugin genre (catalogue pages 173–185).

Ref F7, F8, F9

Events which shaped the history of Australia are often revealed to us through works such as these (a water-colour, a lithograph and an oil painting). Here artists have created vivid impressions from their imagination or directly from reality.

Discuss, with special reference to the story of St. Mary’s Cathedral, Sydney.

N.B. The illuminating accounts which accompany these exhibits will further enrich your discussion (catalogue pages 168-171).
F.8  Print  
[St Mary’s Cathedral, Sydney], unknown New South Wales artist, early 1860s  
Private collection

F.9  Oil Painting  
Destruction of St. Mary’s, 1865, unidentified New South Wales artist, 1865  
St Mary’s Cathedral, Sydney
THE WIDER PUGIN LEGACY

Augustus Welby Northmore Pugin irrevocably altered the course of 19th Century architecture and design.

In Australia, particularly in Tasmania, and in the Southern Highlands of New South Wales, in Brisbane, and in Sydney and its environs, his great legacy is much in evidence.

In a broader sense, his Gothic Revival features such as the pointed arches to church windows and doors, came to denote Christianity here, as well as across the wider English-speaking world.

His work, particularly his writings, inspired and influenced future designers, architects and local craftspeople right into the early years of the 20th Century.

QUESTIONS/DISCUSSION POINTS/ACTIVITIES

This section of the exhibition includes several exhibits of wooden furniture from Government House, Hobart. Some were developed from illustrations in Pugin's: 'Gothic Furniture in the Style of the 15th Century'.

Ref G.12, G.13, G.14, G.19

In a comparison of G.12 with G.19, can you see any parallels with the simple ‘pared down’ forms of Pugin's Gothic Revival churches?

Define the relationship between construction and decoration in wood as seen in these examples.

Give consideration to Pugin's Gothic furnishings in the British Houses of Parliament which were in the vanguard of refined taste of the time, and greatly favoured in Australian Vice-Regal circles.
G.12  Serving Table
c.1857
His Excellency the Governor of Tasmania

G.19  Structural Table
c.1857
His Excellency the Governor of Tasmania
CREATING A GOTHIC PARADISE: PUGIN AT THE ANTIPODES

G.13 Armchair
c.1857
His Excellency the Governor of Tasmania

G.14 Photograph
‘Running footman’, Government house, Hobart
TMAG
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