



TRUE PRINCIPLES

The Newsletter of the Pugin Society

Chairman's Letter

WINTER 1996

Welcome to the first newsletter of the Pugin Society. We hope in time to expand to a more glossy and erudite Journal but this must now suffice to give you some idea of our aims and to provide information about our activities.

At the time of the Ramsgate Festival in 1994 during the Dom Bede memorial concert in St. Augustine's, I was introduced to Catriona Blaker who has a great interest in architecture and the applied arts, and a particular interest in Pugin the man and his writings. She was anxious to start a society with like-minded enthusiasts especially as we are so fortunate here in Ramsgate to have these Pugin jewels on our doorstep. As a parishioner at St. Augustine's Abbey I was battling with the problem of how to fill the void left by Dom Bede's death in 1993. Monks after all, enter monasteries to follow their religious vocation and not to become curators of a museum. Consequently a few of us were taking groups round the Church to help the monks but there were so many questions to which no-one could ap-

parently provide the answers. In this last hot summer before the exhibition Pugin in Kent opened in Ramsgate Library, the Society was founded more on a basis of enthusiasm than experience. The ad-

vice and expertise that have helped us on our way have been overwhelming and the Society seems not so much to have snowballed as avalanched. It seems to be meeting a long felt need to bring Pugin to the attention of the general public and make those around us more aware of our cultural heritage. During the exhibition an elderly Ramsgatonian visiting St. Augustine's for the first time enthused "It's beautiful. I've lived here all my life and have never known anything about Pugin." On making enquiries recently about St. Chad's in the NEC tourist information office in Birmingham,

the staff looked at me blankly: "Pugin, never 'erd of 'im."

Part of our function is to provide a pool of highly informed guides for the many visitors to St. Augustine's so that despite life's natural movements, there is always someone to carry on with confi-



dence. If you would like to join us, you would be most warmly welcomed.

We propose to have two or three talks a year, an annual visit to one of Pugin's many buildings and in October, a special day with lectures in Ramsgate. Social events in and around Ramsgate are also envisaged. (See Dates for your Diary). The Secretary would very much welcome your suggestions for events and be delighted if you would like to give a talk or bring any fact to our attention.

We feel that there are two strands in the Society:

one, Pugin scholars and specialists and two, those who are very interested amateurs. We hope that the Newsletter will reflect both these elements.

We are still very much in our infancy but it is surprising how different areas of interest have come together and gelled. Let us know your views and I hope you will enjoy our functions. It is important to further and keep alive the enthusiasm engendered by exhibitions such as the V and A and the equally brilliant, though different, local one in Ramsgate.

Our Contributors

ALEXANDRA WEDGEWOOD

We are particularly pleased that Alexandra Wedgewood, as Patron of the Pugin Society, should be writing in this, our first issue of True Principles. In her most interesting contribution she gives an account of her progress as a Pugin scholar from early days at the Courtauld Institute through to her present position as Architectural Archivist at the Palace of Westminster. Publications include: *The Pugin Family* (1977), *A. W. N. Pugin and the Pugin Family*, four articles in *Pugin: A Gothic Passion* (Atterbury and Wainwright 1994) and much more.

MICHAEL BLAKER RE, RWA

Etcher. Late Editor *Printmakers Journal*; Editorial Board and contributor *Printmaking Today*.

PAUL ATTERBURY

Paul Atterbury is an historian specialising in the applied arts of the C19th. and C20th. and former editor of the *Connoisseur*. In addition to setting up Pugin in Kent, together with Rosemary Hill, he was largely responsible for organising the Pugin Exhibition at the V. & A. in 1994. He has currently been masterminding the transfer of this exhibition to New York.

PENNY WARD

Penny Ward is the Heritage Officer for Thanet Libraries. At Ramsgate Library she is the curator of the museum and assists with the archives. Penny worked on the research for the Pugin Trail connected with the recent exhibition. She also lectures on how to discover local history.

JOHN BRAZIER

John Brazier is the head of Arts Promotion for Kent Arts and Libraries. He works at both national and international level with artists and photographers and he collaborated with the curator of the V. & A. and Rosemary Hill for the Pugin in Kent exhibition.

The Pugin Society Christmas Card

The Society is producing a Christmas card from one of a series of designs for stained glass cartoons for Bolton Abbey by A.W.N. Pugin. It depicts the Adoration of the Magi, and is a companion piece to our front cover illustration, which came from the same source. These are both reproduced by courtesy of The Royal Institute of British Architects, British Architectural Library Drawings Collection.

The card, which will be left blank inside, and which need not therefore be exclusively a Christmas card, will be available in tens, costing £5.00 per ten, plus 50p postage. Order from the Hon. Sec. (For address, see back page).

We would like to thank all our contributors for their time and trouble taken in making this first edition of True Principles a very special one and also, we would like to acknowledge Rosemary Hill's sterling work done on our behalf.

EN AVANT



Pugin in Ramsgate



As part of the *Unlocking the Past* programme put together by Kent Heritage Services Group and to accompany *Pugin in Kent*, a series of special events was arranged to illustrate Pugin's love of Ramsgate.

The exhibition leaflet included a 'Pugin Trail' which led the determined Puginologist from Edward Pugin's bust on the East Cliff, around the Royal Harbour to St. Augustine's and The Grange. The really intrepid could then continue along Grange Road to the remains of the 'mediæval corner' which had so enchanted Augustus Pugin in 1830.

St. Augustine's Church was open for a guided tour by the newly formed Pugin Society on Friday and Saturday afternoons during the exhibition. Paul Atterbury and Rosemary Hill had agreed to talk to visitors in Ramsgate Library Gallery on two Saturday mornings. They bravely agreed to give guided tours in the afternoons.

In the event, Paul Atterbury was not able to guide his tour, and Rosemary Hill led four crocodiles of assorted Pugin fans up the Westcliff steps from the Royal Harbour to St. Augustine's Church.

The new marble seats proved useful as soap-boxes and the throng was divided into early and later tours. Ramsgate's 'deceitful' Regency architecture was easily contrasted with Pugin's 'truthful' gothic style. It was a lesson in building design which Ramsgate residents and visitors were all able to see for themselves.

The sun shone on each occasion, luckily, since at least a hundred people arrived on Saturday, 23 September. No booking was needed, so we were pleased to see so many had been lured by the sunshine and promise of Pugin. It was very encouraging that such a large number of interested people wanted to see for themselves the places which Augustus Pugin had seen.

Through Rosemary Hill's eyes, we could see the Ramsgate of French fishermen who crowded into the half finished church of St. Augustine, where no amount of incense could mask the

fishy smell. We could appreciate the concept which had inspired Pugin to create a monument to mediævalism on the cliff tops of Ramsgate, in sight of France.

Pugin in Ramsgate was the title of a dramatic presentation by actor Mark Burgess of a script by Catriona Blaker, secretary of the Pugin Society. Using Pugin's own words and those of his family and friends, it portrayed Augustus Pugin, at home in Ramsgate.

Mark Burgess had already successfully presented *Pugin in Ramsgate* actually in St. Augustine's Church as part of the Ramsgate Spring Festival. We wondered how the Children's section of Ramsgate Library could be transformed into The Grange, and if the gothic passion could be recaptured.

Mark brought with him some architectural draughtsman's props. Catriona supplied desk and chair. Ramsgate Library provided a ready-made proscenium arch. Theatrical lighting and the actor's skill brought Pugin to life. After the performance, so many members of the audience said the same thing: they felt that they really had come to know Pugin by the end of the evening.

There had been a Pugin question in the Local History Quiz which accompanied the Thanet Local History Festival put on by Thanet Arts and Libraries in September 1994, so that there had to be a 'Pugin Quiz'. Entrants were asked to answer twenty questions, based on the exhibition and leaflet *Pugin in Kent*.

The questions were designed to lead people into looking beyond the exhibition to Pugin's Ramsgate. The prizes, *A Gothic Passion* by Paul Atterbury and Clive Wainwright, a limited edition V & A Pugin designed tankard and a facsimile reproduction of *Floriated Ornament* by Augustus Welby Pugin await a suitably Puginesque occasion to be presented to the lucky winners.

► Penny Ward



A PUGIN PROGRESS, OR THE PRESENT STATE OF PUGIN STUDIES



The foundation of the Pugin Society in the architect's home town is very welcome, and I am certain that much good will come from it. I am deeply honoured to be asked to become its patron and will do all that I can to help.

Pugin's life and work embraced many subjects: architecture and a great range of the applied arts, of, course, but also English Catholicism, ecclesiology, literature and stage scenery. There is something there for almost everyone and not surprisingly he has inspired many people. There have been two main waves of interest; the first lasted during his lifetime and the succeeding ten years or so, and the second started in the 1970s, and is perhaps now approaching its climax. Recent studies have tended to concentrate on single strands of his achievement. It is indeed difficult to see him whole since he touched so much; those who are fascinated by his architecture may overlook his furniture, and those enraptured by his furniture may not care for his Catholicism. There is room, I am sure, for all of us.

The reason for my own long term involvement with Pugin is a combination of chances. I studied History of Art at the Courtauld Institute at a time when the first year was devoted to the Renaissance and the following two years were spent on a period of one's own choice. The great majority of students chose the seventeenth century, and a few brave souls chose the Middle Ages. I was at a stage in my life when I wanted to be different; hence I chose the nineteenth century, much of whose architecture and painting was then deeply despised; I had the great good fortune to be taught architectural history by Professor Pevsner, for whom I wrote an essay on Pugin. While I was a student, I also joined the newly founded Victorian Society, and thus came in contact with all those people who were leading the Victorian Revival. When I left the Courtauld I began work as a research assistant to Pevsner on the Warwickshire volume in his Buildings of England series. For me this was a crucial experience, above all in the example it set of freely sharing information and research. Pevsner was extraordinarily generous in encouraging his students and he invited me to write the section on Birmingham in the book. This meant that I had to describe Pugin's great cathedral of St. Chad's and his work at Oscott, but the event which determined even more precisely the future course of my scholarly studies was an invitation to write a chapter on Pugin in the pioneer book on Victorian architecture, edited by Peter Ferriday. I left Pevsner to go and help John Harris in the Drawings Collection of the Royal Institute of

British Architects. Here I learned how to catalogue architectural drawings and how to recognise the hands of particular draughtsmen. Then I got married, travelled with my husband, and started a family. When we were back in London and I had a bit of time I continued to catalogue for the R.I.B.A. and had the opportunity to write the volume on the drawings by members of the Pugin family. For this I did extensive research and got to know several descendants, particularly the Mackey and Watts families.

From this effort my next two jobs followed directly. The first was to write a similar catalogue for the Victoria & Albert Museum, where I got to know several other specialists, most importantly Clive Wainwright, Shirley Bury and Michael Snodin. About the same time I came in contact with Margaret Belcher, who was working away in New Zealand on her great Pugin bibliography, Rory O'Donnell, who was studying nineteenth century Catholic architecture at Cambridge, James Macaulay who knew Pugin's Scottish connections, Glenys Wild who helped with Hardman and Birmingham, and dear Bede Millard at the Ramsgate monastery. While I was still at the V & A I was invited by Sir Robert Cooke MP to set up an archive of architectural drawings for the Houses of Parliament – and I have been there ever since. As I often emphasise, the Houses of Parliament are even more about Charles Barry, but I have to say the 1990s find Pugin more interesting!

Following on from this groundwork, two further projects seemed logical, a biography and an exhibition. I certainly tinkered with both. There has been no recent serious biography, though one has long been expected from Phoebe Stanton. Jonathan Glancey, who writes the excellent architecture page in the Independent, asked me to collaborate with him on an exhibition, and we put together a proposal which we sent to the Hayward Gallery and the Royal Academy before it went to the V & A. Here it stuck for a long while before being taken up by Clive Wainwright and Paul Atterbury, leading to last year's impressive exhibition. Following from that has been this autumn's delightful exhibition at Ramsgate, and now this winter's show at the Bard Center in New York. Rosemary Hill is writing a biography, looking at Pugin's life rather than his work. A big book with contributions from several leading scholars accompanied the V & A exhibition, and there will be another for the New York one. Margaret Belcher is preparing an edition of Pugin's letters. Pugin studies are in excellent shape. May they and the Pugin Society flourish!

► Alexandra Wedgwood



NOW HEAR THIS

January's issue of the *The Burlington Magazine* will include an article on Pugin's father, Auguste Charles Pugin (1768/9–1832) by Rosemary Hill.

For many years after both their deaths it was Pugin senior who was the more famous of the two. He was remembered as a water colourist and, chiefly, as the illustrator, with Rowlandson, of *The Microcosm of London*. Despite his reputation, however, little was known until now about his early life and career beyond the fact that he had come to England during the French Revolution.

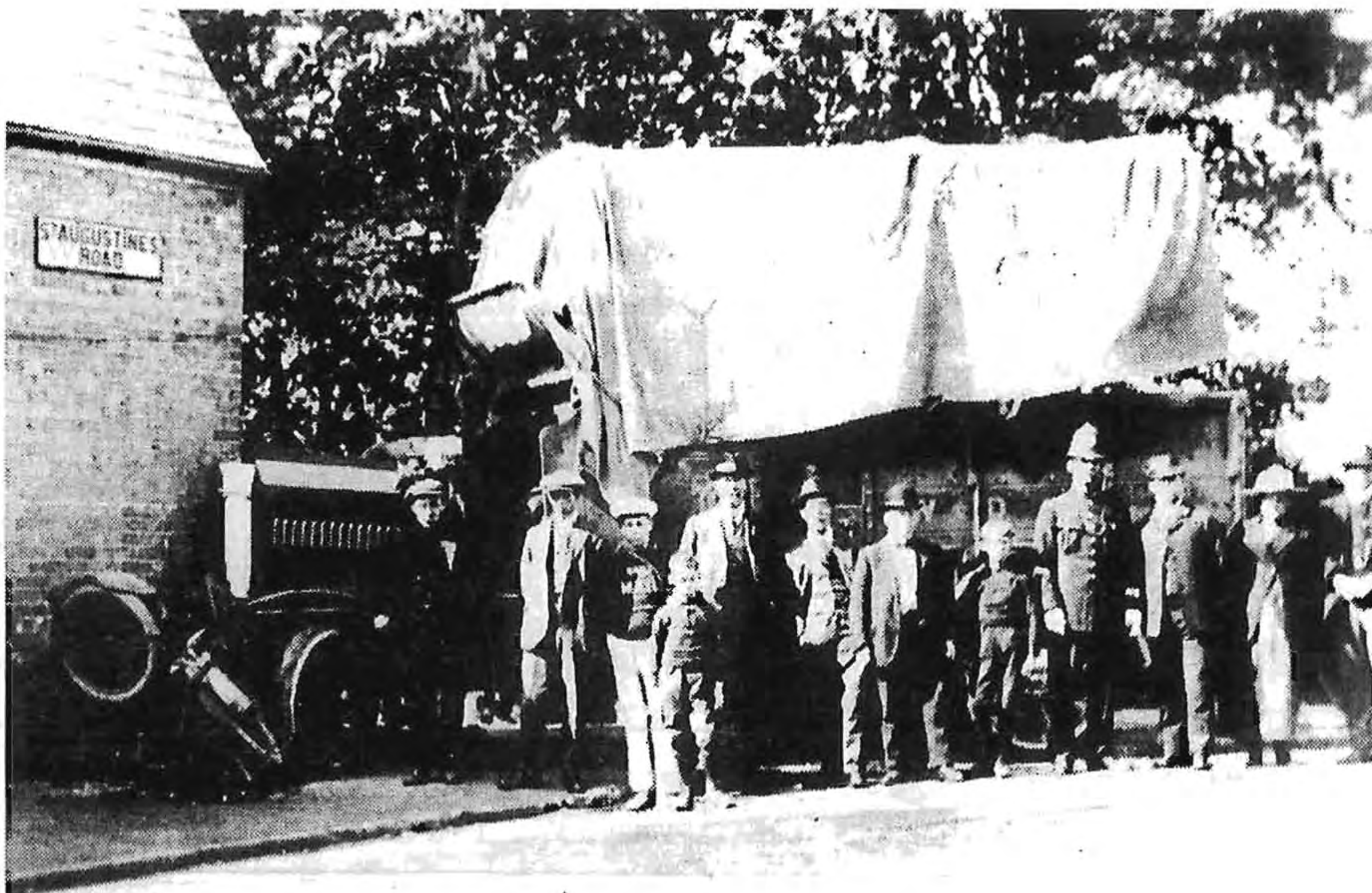
He later told his pupils that he was the Comte de Pugin, that he had swum the Seine to escape the mob and that he had wandered the streets of London with his gold-topped cane, searching for employment. The truth, if less romantic, is perhaps more interesting for the light it casts on his character, the age in which he flourished and the sense of adventure and panache that his son inherited.

Rosemary Hill is writing a biography of A.W.N. Pugin. She was assistant curator of the exhibition *Pugin in Kent*.

The Burlington is a specialist magazine, publishing new research in art history. If anyone who would like a copy has difficulty obtaining one apply to:

The Burlington Magazine, 14–16 Duke's Road, London WCIH 9AD.
Tel: 0171-388-1228 Fax: 0171-388-1229.

THE CARTOON ROOM TAKES A KNOCK



Perhaps a lesson can be learnt from this old and alarming photograph about Ramsgate's contemporary problems with pantech-nicons and also about environmental damage to The Grange complex.

Photograph by kind permission of Ralph Hoult.



What is a Pugin?



What exactly is a Pugin? I was asked by a Ramsgate resident during the preparations for the *Pugin in Kent* exhibition at the Library Gallery in September. It was a potent reminder of the degree to which one of Ramsgate's most famous sons, the creator of the Victorian Gothic style, remains largely obscure and without honour in his home town.

This, of course, is not unique and it is why KCC Arts & Libraries have, for example, mounted exhibitions of Sickert and Rossetti in Thanet, the Cranbrook Colony in Cranbrook and why a Samuel Palmer exhibition is planned for Sevenoaks in 1997. Pride in the cultural history of Kent and its towns is important, especially when official histories tend to imply that nothing of note has ever happened outside London, Paris, New York, Florence or Rome.

Pugin's relative obscurity in Ramsgate, apart from the efforts of the Pugin Society, is the more surprising when one considers that a legacy of around twenty different sites designed by Augustus Welby Northmore Pugin, or his son Edward, remain in the town. For this reason it seemed especially important, when devising the exhibition for Ramsgate Library Gallery, to leave a permanent guide to the Pugins' impact on the town. Thus, *The Pugins' Ramsgate*, available from local Tourist Information Centres, is a leaflet which is intended as a town trail to enable visitors and residents to follow in the Pugins' footsteps.

For the exhibition itself we went for the best in terms of curatorial consultants – the Victoria & Albert Museum's Pugin exhibition curators, Paul Atterbury and Rosemary Hill; both experts in

their field. Paul and Rosemary's enthusiasm, expertise and professionalism ensured that the show was not merely an edited version of the V & A exhibition, but provided new insights into Pugin's special relationship with Ramsgate. Some visitors even claimed in the visitors' book that the Ramsgate show was 'better than the one at the V & A'!

Certainly the public reaction was wonderful. Nearly 3,500 visited *Pugin in Kent* in just three weeks, a record attendance for any exhibition at Ramsgate Library Gallery in the thirteen years since its opening in 1982. "This is Ramsgate's too-long concealed secret" observed a visitor from Cliftonville. If so, the secret is clearly out and the public acclaim is a tribute to the work of exhibition designer James Maynes and Thanet's KCC Arts Promotion Officer Sheena Watson.

Amongst all the admiration of the audience for Pugin's furniture, wallpaper, gold, silver and stained glass design was a plaintive note. "Save The Grange", wrote a Broadstairs resident, a plea echoed by many others. The future of The Grange, the centre piece of Pugin's Ramsgate, remains uncertain, of course. Many, it seems, would like it to become a permanent memorial to Pugin, open to the public as a museum. The complexity and cost of such an undertaking would be enormous and mass public support would almost certainly be needed to get such a project off the ground.

In the meantime, however, we can reflect on a well curated, well designed and extremely well received exhibition, the information panels of which will tour to libraries and other venues in Kent in the months to come. The Pugin bandwagon seems to be rolling!

► John Brazier



Pugin in Kent



amsgate is uniquely blessed in having in The Grange, the only relatively original house designed for his own use by a major

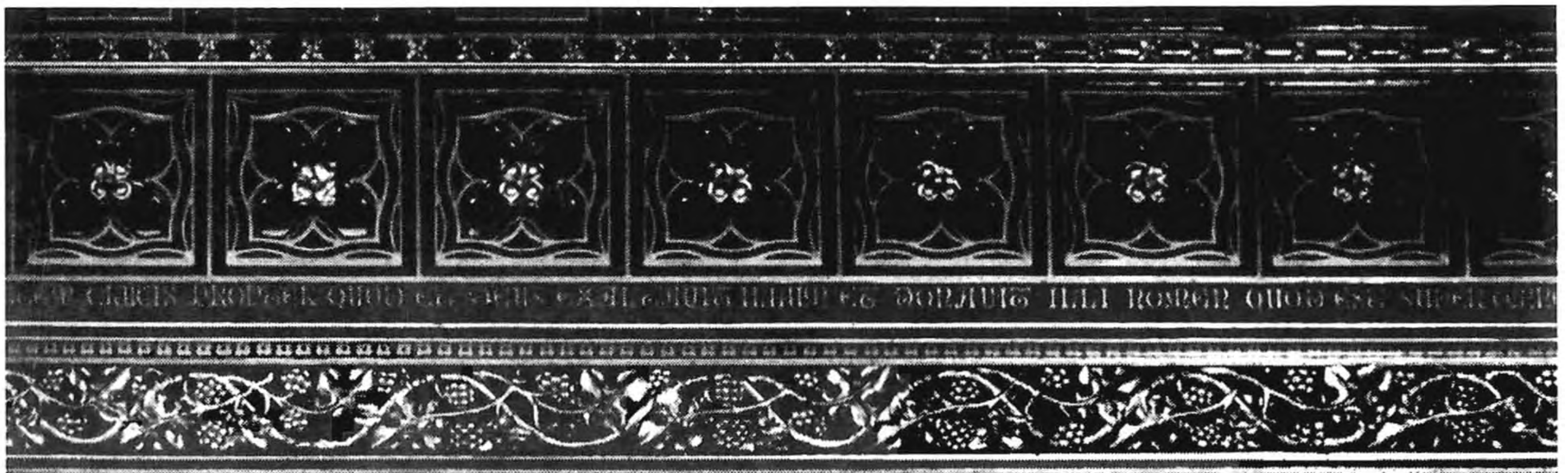
Victorian architect and designer. This apart, The Grange is a house of national importance, a building that, well before Webb, Morris, Butterfield and others, laid the foundations for a style of domestic architecture that has become, synonymous internationally with the nineteenth century.

Pugin in Kent, the recent and remarkably popular exhibition held in September at the Ramsgate Museum had, as its primary aim, the need to draw attention to Pugin as a figure of both local and national importance and also to focus attention upon the uncertain future of The Grange. During its short run the exhibition attracted over 3000 visitors and was extremely well received. The Pugin Society and the people of Ramsgate are in a strong position to exploit the exhibition's success, to lead a battle to save The Grange and to secure a national reputation for the town's most important citizen.

► *Paul Atterbury*



Picture of A.W.N. Pugin by an unknown artist reproduced by courtesy of the National Portrait Gallery, London



Pugin and the Great Exhibition



On Saturday 25th November, the first Pugin Society lecture was given, by Jean Field, Lecturer in the Decorative Arts, University of Kent (SCE). This was held in the Parish Room of St. Augustine's and, while this setting is uninspiringly modern, at least even Pugin himself might have taken comfort from the fact that it is certainly purely functional. On this grey and windswept November afternoon, on the very seafront of Ramsgate on the all but offshore island of Thanet, the faithful could be seen struggling along, heads into the breeze, in order to be in their places by two-thirty. Surely the Master might have been impressed by such devotion, even though a directing notice had to be affixed to the hallowed gates.

Jean Field commenced her talk by giving a general picture of architecture in England during the run up to the *Great Exhibition* – from the early Picturesque Gothic of, say, Strawberry Hill, to the watershed of the earliest of Pugin's designs. She stressed particularly a chair which seemed to anticipate the simplicity of the Arts and Crafts movement, almost as if bypassing the Gothic Revival. We were shown some excellent slides of various views of the *Great Exhibition*, including one of Paxton's greenhouse exterior, which we were to understand Pugin would not have liked and did not – though in some ways one might have thought it the apogee of pure functionalism. By contrast, we were shown slides of other exhibits including an enamelled vase overelaborated with pointless additions and a papier mâché piano, highly and ridiculously embellished, in which, as Jean said, the purpose was novelty rather than design.

It is always a little difficult to separate in the mind the masterly intricacy of Pugin's designs – wherein every piece of elaboration has a reason and does not go so far as to overwhelm the basic design required – from the influence of Pugin, as shown in the later years of nineteenth-

century Gothic Revivalism. In possibly an excess of discipleship, the Victorian architects filled the known world with so great a profusion of universal elaboration that in inevitable reaction

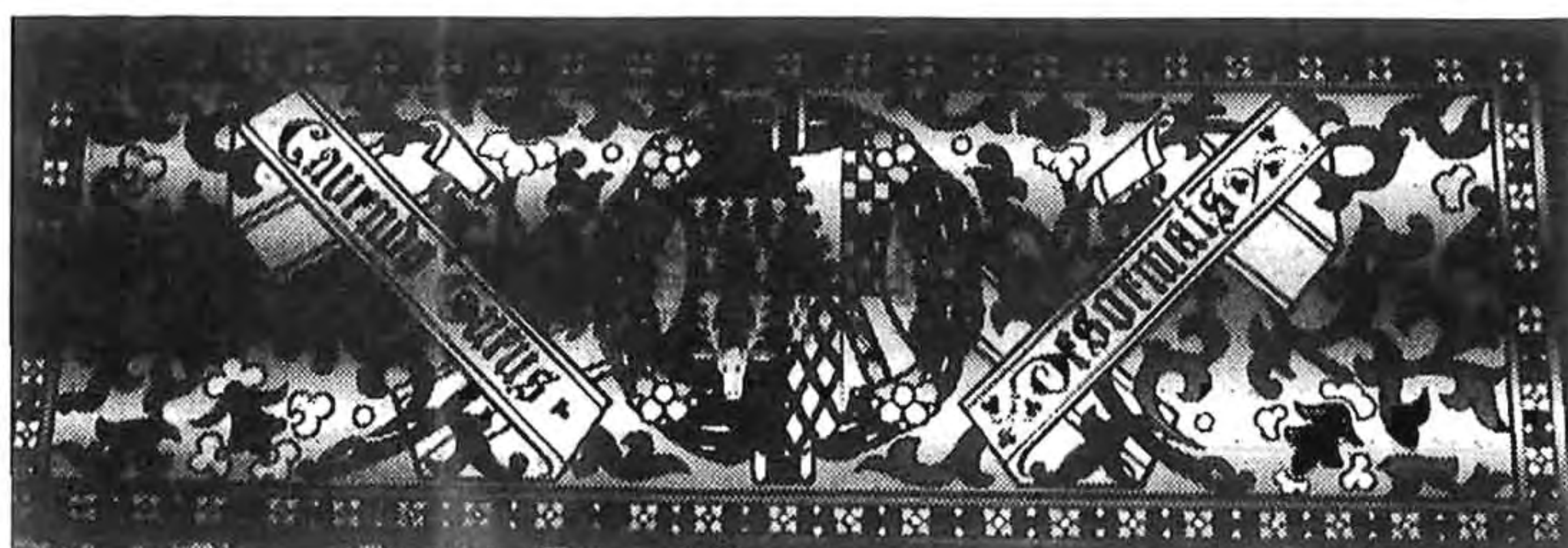
we were led back to the austerity of Mackintosh and his Glasgow Art School. It was this complex transition of the styles of design that Jean Field described

and which caused some controversial interjections from the highly interested and informed audience. At first glance, the link between Pugin and Mackintosh seemed to us tenuous. But, when we looked at Jean's slides of the roundels in the windows of the West cloister leading into St Augustine's – wonderful glowing designs of flower and leaf motifs – one could see their influence on Morris (whether he admitted it or not) and the gradual moving of natural plant forms all the way through Victorian Gothic, Art Nouveau, and so on to the flowing upward lines of Glasgow.

Jean showed slides also of the candelabrum, exhibited in the recent *Pugin in Kent* exhibition that attracted so great a number of visitors – the potential enthusiasts were always out there waiting – and emphasised Pugin's expertise in imparting a sense of weightlessness to an artefact which, in reality, would need several persons to move it. This emphasis on the visual aesthetic pleasure imparted by the lightness of design in Pugin's work was an emphatic point in Jean Field's lecture.

The talk concluded with comments, questions and discussion, followed by a glass of wine and light refreshments. With the chairs pushed to one side, the members of the Society could now indulge in social conversation and enlarge their acquaintance with each other. It is of course this kind of event – informative and companionable – that will help to keep the Pugin Society progressive and lively while developing an increasing audience for Pugin scholarship.

► Michael Blaker



Dates for your Diary

- November 25, 1995 at 2.30 in the Parish Room, St. Augustine's.

Jean Field, lecturer in the Decorative Arts at the University of Kent School of Continuing Education will give an illustrated talk on "Pugin and the Great Exhibition". Wine, soft drinks and light refreshments will be provided.

Members: £1.00 Non-members: £2.00

For those unacquainted with the Parish Room: from St. Augustine's Road, enter by the main gate to The Grange under the lions. Go straight ahead and the entrance to the Parish Room is on the left, parallel to the entrance to the Grange. Watch out for the steps down. Go through the main door and the Parish Room is straight ahead.

- Christmas Lunch, Sunday 17 December 1995 at the Eagle Café East Pier, Ramsgate at 1.00 pm.

The café is situated at the end of the East Pier with a magnificent view of the harbour and cliffs on one side and the sea on the other. Parking should be no problem by the harbour at this time of the year and there are limited parking facilities at the café itself. Wrap up well if you are going to brave the elements along the pier. As we have negotiated a special menu and price, we need to confirm the numbers by 13 December and pay in advance. Partners and families are most welcome. And there is a licenced bar.

Cost: £7.50 per person. Please complete the enclosed form indicating menu choice and return with cheque made payable to *The Pugin Society* to Catriona Blaker, Prospect Lodge, 122 Grange Road, Ramsgate. CT11 9PT.

Future events

- *In spring, Nick Dermott, our vice-chairman and an architect who specialises in alterations to listed buildings, will give a talk on his long-cherished theme – "Pugin, the first modern architect".*
- *In Summer we hope to arrange a two or three day visit to St. Giles in Cheadle and nearby Alton Towers. We aim to liaise with the parishioners there who are interested in their church from the historical point of view and possibly exchange hospitality, thereby widening our circle of interest and horizons. As the logistics will take some arranging, we would be most grateful if those interested could contact us so that we can have some idea of numbers.*
- *The second Saturday in October is suggested as the best time to have a full day gathering as the summer holidays will be over, the Universities are back and the weather at that time is normally good. It will be an occasion when Pugin admirers can exchange news over a good lunch, listen to stimulating lectures and spend an invigorating time in Ramsgate. An approximate idea of numbers would be helpful and, nearer the time, the exact numbers of those having lunch.*



ENTRANCE GATEWAY FOR A NEW CEMETERY



A RUM GO AT THE LIBRARY (PUGIN EXHIBITION, RAMSGATE 1995)

"Pagan, my good fellow! Nothing more or less; – but what else can you expect from a circulating library! Why, it is little different from a mechanic's institute – they are all tarred with the same brush."

The voice rang in through the open door of the library, strong and vigorous, and I couldn't resist looking out to see who was there. Well of course, it is true that it was getting late, and perhaps my eyes were a little blurred, or was it just rather dusky? Certainly it had been a long day's work.

There were two men out there; they were standing staring up at the façade of the building, and looking at it with interest. One was shortish and somewhat stocky, with dark hair, and a rather all-enveloping loosish sort of coat, and the other seemed younger; slight, and of a delicate appearance.

"Now here's an extraordinary thing," said the same voice, issuing, as I could now see, from the dark-haired figure, "By all the Saints, Powell, have you seen this?" – here a resounding laugh followed – "Honoured in Ramsgate at the last, eh? How delighted my own would be, and Edward too! Come, I would not for the world miss this!"

I knew I shouldn't have gone downstairs and left, even momentarily, my desk at the exhibition. This man and his companion looked like a challenge to any library assistant worthy of the name somehow. I was back upstairs before you could say knife, and sitting there as sweet as sugar pie when they came in, just in time to witness the vociferous one's exclamation on seeing the first, very striking exhibit – a portrait.

"Why, it is my own likeness! No one could ever say I worry about my appearance, Powell, and do you know, I cannot, as I can candidly confess to you, remember who took it. Whoever it was though has, without doubt, made me into a pretty fellow, very pretty indeed! Herbert showed me a little stouter, but of course I did only give him twenty minutes."

He turned, in speaking, to his friend, and I peeped surreptitiously; yes – he had the same eyes, grey, and brilliantly penetrating.

I can't say that their progress round the gallery was very systematic; they weren't conscientious lookers, like we sometimes get – more the volatile sort, I'd say. As they proceeded there were shouts and laughs, and even snatches of song, from time to time.

"Half the furnishings from my house are here – what a day this is!" cried the shorter man in his impulsive way, "I can tell you, my good fellow, that things are changing for the better at last. We are even receiving recognition here in Ramsgate; our True Principles are coming into their own – en avant! Nil desperandum!"

I noticed that the younger man was pretty quiet, but given the ebullience of the other, this was not surprising, to my mind at least.

"There is my watercolour of my dear home – beautiful, is it not? Look! The very tower room where you sleepwalked, Powell – there it is. Those were indeed unsurpassed days."

A shadow crossed his face. "I must tell you, though" he went on, "I walked past the back of my old garden today. It is a disgrace; I might do worse than alter my own writing and say: 'for who would hammer against nailed portals when he could kick his way through the back gate?'. Something must and should be done, for there are rogues and vagabonds in Ramsgate in plenty – I have met them all."

He strode on to the final hoarding in the gallery and looked with amazement at the words of the organizers of the exhibition.

"It is truly another Address to the People of Ramsgate! A very exhortation we could say, Powell. They are declaring plainly that the people of this town have a duty by my own home. Who has written these stirring words, and who has brought about this first class show? Why, one of them is a lady! She must surely be, with the exception of course of my dearest Jane, a first-rate Gothic woman!"

He was stirred; and for a moment stood still in wonderment.

"Come, though, there is no time to lose – the sky was stormy when we walked this way; there may well be work for us tonight – wait though! What do I see here?"

He plunged towards the desk where I was sitting and picked up a Pugin Society leaflet. A look of incredulity, mingled, I thought, with pleasure and amusement, flashed across his animated features when – Bang! Crash!

The Senior Librarian had dropped a large pile of books to be put on my desk.

"Wake up," she admonished: "There's so much to do." Brightness had fallen from the air.

► Catriona Blaker



LIST OF MEMBERS

Adsett, Vivien
 Aitken, The Rt. Hon Jonathan
 Ash, Janet
 Belcher, Dr Margaret
 Blair, Dr John
 Blair, Sarah
 Blaker, Catriona
 Bostrom, Francis
 Branagan, Father Patrick
 Brazier, Jarnes
 Brooking, Beatrix
 Castle, Pat
 Cole, Pam
 Craig, Robin
 Crocker, Judith
 Cousens, Ruth
 Daniel, Juliet
 Deighton, Elizabeth
 Dermott, Nick
 Dennis, Richard
 Dittrich, Mary
 Farrow, Victoria
 Field, Jean
 Fielder, Fred
 Foat, Tom
 Franklin, Andrew
 Franklin, J.
 Gascoigne, Bamber
 Gilmour, Liz
 Gledhill, Dr Jane
 Gradidge, Roderick
 Grey, Carmel
 Harrod, Dr Tanya
 Hesketh Christian, Lady
 Hill, Rosemary
 Hoare, Elizabeth
 Howell, Angela
 Howell, Stephen
 Howkins, Joan
 Houle, David
 Houle, Sarah
 Hughes, Luke
 Joll, James
 Joll, Lucilla
 Kent County Council (Arts Promotion, Arts and
 Libraries Dept)
 Lambton, Lady Lucinda
 The Rt Hon The Lord Lawson of Blaby
 Lindsay, Lady Amabel
 Litten, Julian

Lycett Green, Candida
 May, Prof. Brian
 May, Brenda
 MacCarthy, Fiona
 McCann, Timothy
 McEwen, John
 Mackey, Dr James
 McVicker, Pat
 Meara, The Revd David
 Muir, Sally
 His Grace the Duke of Norfolk
 Negin, Mark
 Nugent, Charles
 Nunes, Flavia
 Ogden, Janet
 Ormrod, Dr David
 O'Sullivan, Peter
 Parry, Linda
 Pearson, Lady
 Pearson, Sir Nicholas
 Powers, Dr Alan
 Pratt, Veronica
 Purcell, David Pugin
 Purcell, Jeremy Pugin
 Purcell, Robert Pugin
 Purkis, John
 Robertson, Oonagh
 Rogers, Prof J M
 Rowley, Sir Joshua
 Scarisbrick, Diana
 Shepherd, Stanley Alan
 Smith, Anthony D
 Smith, Jennifer
 Spencer-Silver, John P
 Spencer-Silver, Patricia
 Stamp, Gavin
 Symondson, The Revd. A. S. J.
 Tait, Shirley
 Thunder, James
 Vane, Andrew
 Wainwright, Clive
 Ward, Penny
 Wedgwood, Lady
 Wheatley-Ward, Terrie
 Whitmore, R. W.
 Whyman, Dr J
 Wilmers, Mary-Kay
 Worsley, Dr Giles
 Zippel, Wendy



The Grange

Considerable concern has been expressed in Thanet (and indeed nationally) over the future of Pugin's house, a Grade I Listed Building within the St. Augustine's complex. The property is for sale and the owner is looking for buyer for a sum in excess of £300,000.

At a meeting of Thanet District Council's Tourism and Leisure Committee held on 16th November 1995 a report was given by officers suggesting steps that could be taken to secure the future of the building. Three ways forward were outlined. Firstly discussions have been held for some time between the owner, the Local Authority and the Landmark Trust with a view towards the Trust buying the building. The Trust would subsequently renovate The Grange and rent it as a holiday let giving the Cartoon Room, effectively a separate workshop building within the grounds, to a suitably interested body as a Pugin study centre. Secondly it was suggested that the National Trust had expressed an interest in the purchase and renovation of The Grange. Thirdly officers thought that an independent body, a 'Pugin Trust' might be formed to buy and renovate The Grange, possibly with the aid of Millennium Fund money, so as to establish a National Pugin Centre.

No such body has at present been formed.

It was resolved at the meeting that officers should approach the owner to request a six-month 'period of grace', a time in which a new owner could be found who would allow at least some public access to the building. Officers are to report back to the next committee meeting.

Membership

Annual Membership: £5 U.K. or £7 Overseas

Cheques/Money orders (Sterling only, please) payable to: The Pugin Society.

Subscriptions should be sent to:

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Ramsgate

Kent CT11 9PT

Chairman: Judith Elland Crocker

Vice-Chairman: Nick Dermott Dip. Arch.

Hon. Treasurer: Oonagh Robertson.

Your subscription covers the possibility of arranged tours, the receipt of a twice-yearly newsletter, participation at the annual conference in Ramsgate, and also assures you of a warm personal welcome from the officers of the Society should you wish at any time to come and see, and be shown around, the Ramsgate sites.

Credits

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We welcome articles, letters and graphic material. The next newsletter will be published in the summer of 1996 (★ deadline: 1st May).

