



TRUE PRINCIPLES

The Newsletter of the Pugin Society

Chairman's Letter

SUMMER 1996

Since our last newsletter, the membership has increased to 195 and thanks to you, the members, our areas of interest throughout the country have been extensively widened. We are very grateful for your feedback and suggestions which we are attempting to implement. Several of the articles in this issue have evolved from lively discussions and correspondence. Pugin, together with our Society is now on the Internet. It would be interesting to know The Master's reaction to such technological developments.

Apologies to those who received the Winter newsletter too late to come to our Christmas lunch at the end of the harbour. The occasion was extremely successful and refreshingly different – very atmospheric. You have plenty of time to book for the next one on December 15!

It is still not too late to go to our weekend in Cheadle and Alton Towers. Rory O'Donnell and Father Bede Walsh, St Giles' parish priest promise a rewarding time, but do hurry.

Our great event of course, is Ramsgate's Open Day on October 26 as this will allow a fortnight's breathing space after the Pugin events in Dundee. Why not make a weekend of it on the South Coast after the mists of Scotland. We propose to begin the day with a Civic reception on the East Cliff followed by an A.G.M., and then walk (or drive) down to the Royal Temple Yacht Club. The Yacht Club, which celebrates its centenary this year, has

been booked for lunch, but, as space is limited, early booking is essential. On her last visit to Ramsgate, the Queen had lunch in this dining-room which has a magnificent view over Pugin's beloved harbour. After lunch St Augustine's treasures will be on view to visitors in small groups. Late afternoon, before vespers, John Newman will give a lecture in St Augustine's itself. It was decided to have only one lecture so that the day will be a leisurely opportunity to enjoy the architectural riches of Ramsgate and its fascinating history and give members the time to get better acquainted.

Please keep sending your letters and items of information. They are highly valued.

Acknowledgements

The Committee of the Pugin Society would like to thank all our contributors for giving up valuable time and for taking the trouble to give us articles which can only serve to enhance the prestige of True Principles.

The Committee would also like to thank both the Society's Patron, Alexandra Wedgwood, for all her help and advice at various times, and, as well, Rosemary Hill, whose position as London coordinator of the Society has involved her in much work on our behalf.



Our Contributors

ALEXANDRA WEDGWOOD

Alexandra Wedgwood has herself, better than anyone else could do, described her position and life within the Pugin world in 'A Pugin Progress, or the Present State of Pugin Studies', in the previous issue of True Principles. For those who have only recently joined the Pugin Society, however, let it be said that, in addition to being the Society's hard working Patron, she is presently Architectural Archivist at the Palace of Westminster and a foremost authority on Pugin. Publications include: A Catalogue of the Drawings Collection of the Royal Institute of British Architects – The Pugin Family, with a contribution by Christopher Wilson, Farnborough, 1977, Catalogues of Architectural Drawings in the Victoria & Albert Museum – A.W.N. Pugin and the Pugin Family, London 1985, four contributions to Pugin: A Gothic Passion, London 1994, and much more besides. In this issue of True Principles she has written a stimulating piece on the risks of too easy attributions within the Pugin field – dangers which can perhaps too often be met with, such is the spell of the name of Pugin.

DAVID MEARA

The Revd. David Meara, MA, FSA, studied theology and Church history at Oxford before being ordained into the Church of England. He has had a life-long interest in ecclesiology and the study of church monuments. Since 1963 he has been a member of the Monumental Brass Society, serving for a time on their Executive Council, and he also belongs to the Ecclesiological Society, the Church

Monuments Society and the Victorian Society. For the past fifteen years he has been working within the field of Victorian and modern brasses and has written a specialised study of the brasses designed by Pugin, A.W.N. Pugin and the Revival of Memorial Brasses, Mansell 1991. He has also contributed both to Pugin: A Gothic Passion, V&A, London 1994 and to A.W.N. Pugin: Master of Gothic Revival, (the catalogue of the Pugin exhibition at the Bard Graduate Center in New York) Yale University Press, New Haven and London 1995. He is at the moment working on the relation between Pugin's thought and the religious controversies of the mid nineteenth century for a Ph.D. at King's College, London. He is a Fellow of the Society of Antiquaries, and is currently Rector of St Peter and St Paul, Buckingham. For this number of True Principles David Meara has contributed a fascinating account of Pugin's lifelong interest in boats and marine activities.

MICHAEL BLAKER RE, RWA

Michael Blaker is an etcher and painter. He is the former editor of The Printmakers Journal – the journal of the Royal Society of Painter-Printmakers – and is currently on the editorial board of Printmaking Today, for which he also writes. For this issue of True Principles Michael gives us a resumé of Nick Dermott's lecture on A.W.N. Pugin and Modern Architecture for those who sadly missed this very stimulating evening.

The Grange, Ramsgate, evening

True Principles would like to draw the attention of members of the Society to a new etching by Michael Blaker RE (Senior Fellow of the Royal Society of Painter-Printmakers). This plate has been needled and made by the artist, handwashed in subtle tints, and measures 14x10". The numbered edition is limited to 200, each signed. Michael Blaker has generously agreed that the profits, less expenses, of 100 of this edition should go to the funds of the Pugin Society. Price (including postage and packing)....£95 Cheques should be made out to the Pugin Society and sent c/o The Secretary, The Pugin Society, 122 Grange Road, Ramsgate, Kent CT11 9PT.



Pugin in New York

PAUL ATTERBURY is an historian and writer specialising in the decorative and applied arts of the nineteenth and twentieth centuries, and is a former editor of *The Connoisseur*. He was largely responsible for setting up *Pugin: A Gothic Passion* at the V&A in 1994, and, with Clive Wainwright, edited and contributed to, the publication of the same name which accompanied this exhibition. He also, with Rosemary Hill, masterminded *Pugin in Kent* at Ramsgate in 1995. Since then he has, in collaboration with Susan Soros of the Bard Graduate Center, New York, mounted an exciting and innovative Pugin exhibition in America and edited the lavish catalogue *A.W.N. Pugin, Master of Gothic Revival* published for this exhibition. In this summer's *True Principles* he writes about the New York Pugin show, giving many interesting insights into its make-up and themes.

The Bard Graduate Center is a recently established institution offering a range of courses in the history of the decorative arts backed by an ambitious exhibition programme. Housed in a nineteenth century New York brownstone building just to the west of Central Park and straight across the park from the Metropolitan Museum of Art, the Center has already made a noticeable impact upon the American cultural scene by encouraging a new enthusiasm for the decorative arts. It was at Bard in November last year that Augustus Welby Northmore Pugin was exposed for the first time to a North American audience, in a wide ranging exhibition entitled: A.W.N. Pugin, Master of Gothic Revival. The inspiration for this came directly from the Pugin exhibition at the Victoria & Albert Museum, for it was during the planning stages of that show that Susan Soros, the Director of the Bard Graduate Center, decided to mount in her gallery a related, but quite distinct exhibition to introduce Pugin to an American audience. The aim from the start was to make something specifically for Bard, not just to create a lesser, touring version of the V&A's show. The focus was to be on Pugin's work as a designer, with every object carefully selected to establish his pre-eminence in this field in the nineteenth century. Concentrating as it does on the decorative arts, the Bard Center was not prepared to mount an architectural exhibition which would, in any case have been impractical in the limited space available. A fully detailed catalogue was to accompany the exhibition, something some people felt was lacking at the London show. With essays by British and American scholars designed specifically to cover those areas of Pugin's work excluded from the exhibition, to introduce him to a North American audience, and to complement the book published to accompany the V&A show, this

lavish catalogue, also published by Yale University Press, has become a lasting record of Pugin's achievement, and a measure of his international standing.

The detailed planning of the American exhibition did not start until the London one had closed. Five main themes were established: Pugin's Gothic background, his importance as a collector and scholar, his work as an industrial designer, product and interior design in the ecclesiastical field and in the domestic area, the Palace of Westminster and the Mediæval Court at the Great Exhibition. The loans were selected accordingly, and were negotiated from a range of public and private sources, in Britain and North America. The major lender was the Victoria & Albert Museum with over a third of the 143 items required from the exhibition coming from that institution. Other major lenders were the Palace of Westminster and important Pugin churches and colleges such as St Chad's, Birmingham, St Giles, Cheadle and St Mary's, Oscott. As in London, private collectors and members of Pugin's family made a vital contribution. It had to be said that the cooperation and help offered by all the lenders was remarkable, and all those approached were keen to take part despite the inevitable risks associated with the packing of precious and delicate objects and the transporting of them to and fro across the Atlantic. In the event, careful planning and the expertise of the shippers ensured that everything survived the experience. A particular pleasure was the appearance of so many lenders and members of the Pugin family at the opening party.

One of the guiding principles of the Bard exhibition was that, while Pugin was little known in America, Gothic as a nineteenth century design phenomenon was probably more familiar in general terms than in Britain. For Americans, Gothic means the nineteenth century, and therefore appreciation of the exhibition was more direct and free from the complex style history patterns represented in Britain by the many levels of Gothic: mediæval, eighteenth century decorative, nineteenth century revival and Victorian academic. At the same time, the American audience had to be made familiar with Pugin's attitudes and his working methods, his influences, and the indivisible links in his work between faith and design. His belief that Gothic was 'not a style but a principle' had to be presented to an audience conditioned by conventional approaches to art and design history. These constraints determined the selection of objects, along with an essential multimedia approach. In order to establish Pugin as a key figure in the development of modern concepts of integrated interior and industrial design, the message the Bard Center wanted to convey, it



was essential to show furniture and woodwork, textiles, tiles and wallpaper, metalwork and jewellery, and ceramics. Drawings and designs illustrated his working methods and supported the exhibition's approach. At the same time, a remarkable group of mediæval, Renaissance and later objects formerly owned by Pugin established him as a collector and scholar of pioneering originality, something rather overshadowed by the sheer scale of the London exhibition.

Although radically different in its approach, dictated largely by the domestic size rooms of the Bard Center, the design of the American exhibition had an interesting link with London in its emphasis on colour and pattern. It was this element that particularly excited the American audience, accustomed to the austere or minimalist presentations so fashionable in exhibition design today, and as a result unused to enjoying objects in the colourful and crowded displays characteristic of the nineteenth century. For many, Pugin in New York came as something of a revelation, a response echoed by both critics and visitors. It was refreshing and exciting to witness so lively and sympathetic a response to an exhibition that attempted to bring to life a complex but charismatic figure, hitherto little known in that environment.

Had he lived, Pugin could well have visited America. After all, his great friend and mentor Herbert Minton visited New York in 1853, and the idea of them exploring this new world together is certainly fascinating. In the event, it was left to his son to cross the Atlantic, and his influence in North America is the subject of one of the essays in the catalogue. The American Gothic revival in the nineteenth century was distinct and developed its own character and momentum. The Bard Center exhibition gave New Yorkers a chance to consider the roots of their Gothic, and to appreciate for the first time the cardinal importance of A.W.N. Pugin. His work certainly went down well and, hopefully, he enjoyed this much delayed but crucial critical acclaim. Better late than never, or, as Pugin would have said, En Avant.

► Paul Atterbury

Correspondence

True Principles has always hoped that its existence might perhaps act as a catalyst for those interested in Pugin, whether as scholars or as enthusiastic amateurs, and that it might also serve as a meeting place for those anxious for an interchange of ideas or information. We would like to think, too, that those in need of advice could be guided by other members, and are pleased, therefore, to publish this letter from **Bill Covington**, and hope that some ideas or assistance may be forthcoming for him from others within the Society. Bill writes:

My initial introduction to Victorian craftsmanship and to Pugin began in 1982 when I was studying for a Diploma in Higher Education. I carried on with my interest in Victorian Arts and Crafts as a degree student, and having obtained my BA, later completed an award-winning project, concerning Victorian craftsmanship at Warwick University.

*Since 1988 I have been unemployed but I was determined not to let that fact stand in the way of my interest. I arranged a work experience placement at Birmingham Archives Department with a view to working on the John Hardman Archive. This placement lasted from 14th October 1991 until 31st January 1992. The Hardman Archive, as many readers of *True Principles* will know, comprises a huge collection of letters, order books and day-books covering the firm's work from 1845 to the mid twentieth century. I was given the task of compiling a catalogue of the archive material for public consultation.*

This was a fascinating time for me, and I developed an interest in the side of the firm's work dealing with decorative wall and panel paintings, embroidery and banners, and particularly in one of the firm's artists, Alphege Pippet. I have collected a substantial amount of research material concerning some of the work of the individual artist/craftsmen of Hardman's who were travelling the British Isles during the nineteenth century.

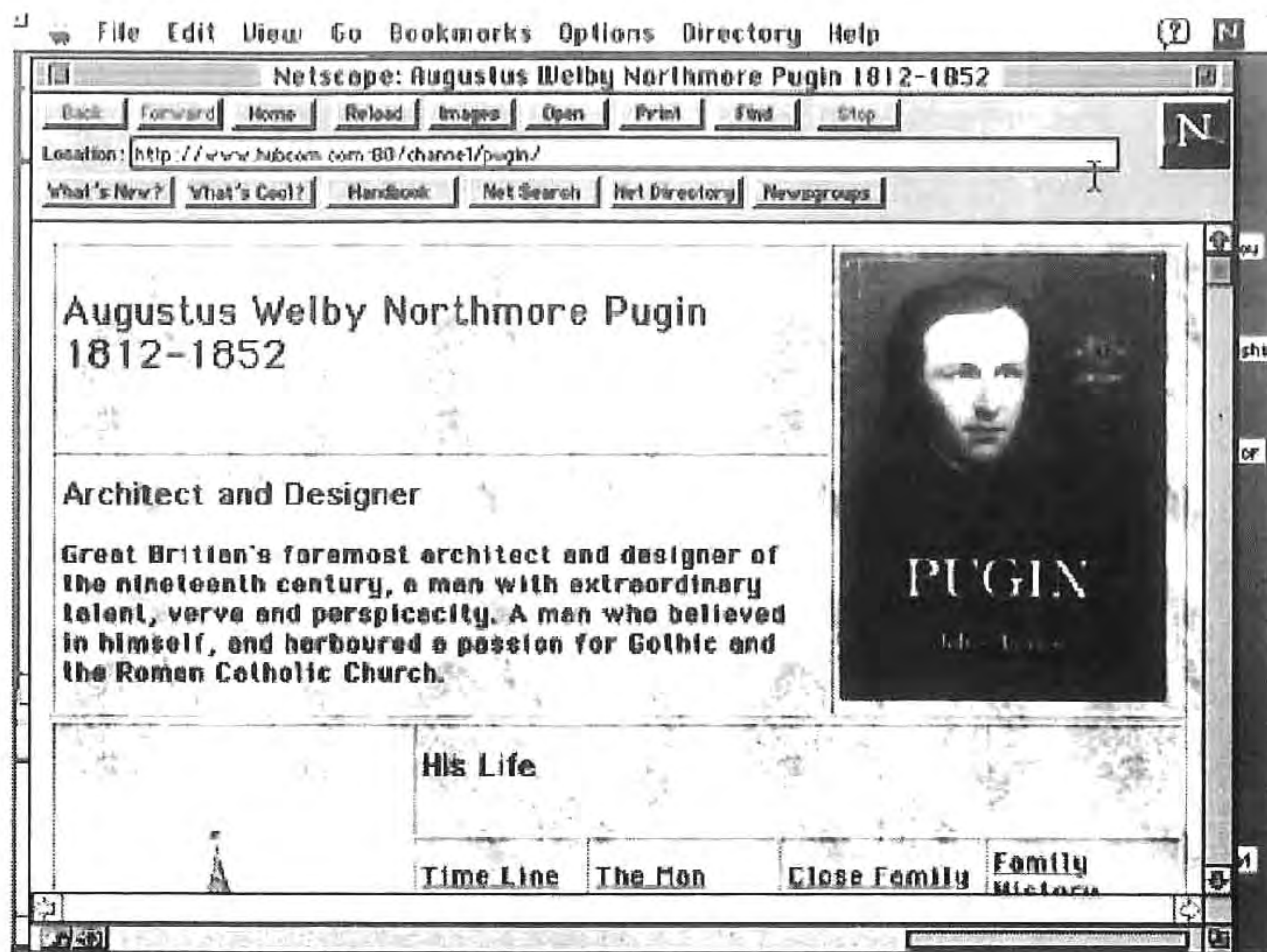
My last visit to Birmingham was in February. This visit was made to the Art Gallery where I spent the day under the supervision of Glenys Wild, Keeper of Art. The purpose of my going there was to identify some of the designs held at the Art Gallery that were made by Hardman's artists. This I managed to do, by means of the handwriting on the untitled drawings.

If anyone has any information concerning the decorative side of the John Hardman firm, as outlined above, I would be glad to receive it, if interested persons should wish to share it. My eventual aim is to collect enough material for publication, and the title of my research project will be: The Decorative Work of the John Hardman Firm. Finally, my research is almost at a standstill due to lack of funds. The problem is finding grant awarding bodies for the arts. If anyone has any suggestions to whom I might apply for funding I would be pleased to receive them. I can be reached at:

18 Mountbatten Crescent, Outwood, Wakefield, WPI 3EN, Yorks.



ARE YOU LOGGED ON? PUGIN ON THE INTERNET:



www.hubcom.com/pugin/

Enterprising member Victoria Farrow, and her husband Mike, are helping us to promote the name of Pugin with all the latest technology that is currently available – let her speak for herself:

The World Wide Web began life in 1969, as a communication system for American defence researchers. As it was designed to withstand nuclear attack, it cannot be controlled by any one person or organisation and so governments and big business were unable to intervene and manipulate it. It evolved into a global information communications network, able to be used by anyone, anywhere and is a world wide collection of people and their hardware, all linked together, by miles of cables and telephone lines.

All you need to be able to use the Internet, is a personal computer, a modem and a telephone line. When connected, you pay telephone charges, at local call rates, plus £10 per month, payment to your Internet Providers (the company that links you to the rest of the world).

Now you are able to look at anything: universities, libraries, schools, history, geography, education, entertainment, news, the list is endless. If you want to look at something specific, it is possible to run searches to locate it. You can search for a job or chat to others on

Internet Relay Chat (IRC – much enjoyed by teenagers, not by their parents who have to pay the telephone bill!) The Internet offers huge opportunities for world wide education, the pooling of ideas and resources. Some libraries in America offer free connection to the Internet; I hope this country will follow suit. If you do not have access to the Internet, there are cyber cafés, where you can have a cup of coffee, something to eat, and log on.

So, where does Pugin fit in to all this twentieth century technology? He was always stretching his ideas and I am sure he would have appreciated the capability to publish his works all over the world, with an immediacy that has never been available until now. Pugin is a wonderful showcase for us; his whole life and works lend themselves so well. He was an exciting person, who led an eventful life and produced, through his designs, some of the most wonderful, visually thrilling, works of art. They are fun to seek out, research, film, and then amalgamate into the layout of our web site, which is constantly changing as we acquire more material.

Our company, Channel Business Internet Systems, publishes on the Internet – this is very different from just turning on and browsing. It requires certain skills, a knowledge of computer languages, graphics processing experience and an eye for the visually exciting and stimulating. We use a variety of hardware and software, including a video editing suite and a lot of camera equipment. We began working on Pugin in September 1995, and it has been a challenging and stimulating project. Our web site will never be as detailed or elaborate as a book, nor should it be; it is an introduction or taster for people. It has the ability to stimulate their appetite and encourage them to discover more about the life and works of this amazing man.

► Victoria Farrow



A.W.N. Pugin and Modern Architecture



ick announced his talk as “a personal romp through the century” – roughly from Pugin to today. We were shown slides from the etchings in *Contrasts* – the meaning was still entirely clear in Pugin’s satire, “as opposed to the cartoons from Punch at that time, which seem to us totally obscure”. *Contrasts* was a vicious attack on society as a world no longer beautiful but solely commercial: “Something was wrong with a society that made bad objects”. The slide of the castellated villa etching, with its conservatory – Pugin’s classic joke – was likened to Wemmick’s father’s house: Dickens was soon on to this kind of satire, indeed, Nick pointed out that in the nineteenth century you could leave the builder to get on with five plans and a couple of nicely tinted watercolour views of the proposed building and little other information: “Imagine that happening today!”.

It was noted that asymmetrical elevations, steep roofs and use of local material soon appeared among Pugin’s contemporaries – Butterfield and others; and that Pugin was certainly not the only person working in a mediæval style even in his own lifetime. Red House was only one of the houses that broke away from earlier styles, though the round windows there were never seen in mediæval dwellings. The Arts and Crafts movement thought that only through crafts and design could people return to the past. (As an aside we were told that Voysey’s father was famous for having been excommunicated from the Church of England for not believing in the devil. A little mediævalism in the nineteenth century here!).

From these beginnings we now went to America and Frank Lloyd Wright’s gesture to the influence of British architects – double gabled ends, and “Weald of Kent romanticism taken to Illinois”. Then, to Le Corbusier in 1906, where there were again references harking back to “the vernacular of a happier and simpler time”. Nick pointed out that, with Pugin and The Grange, of course there was indeed an attempt to go against history and

return to a happier past. There were no real rules in true Gothic art, and Pugin “saw this as the liberating factor in Gothic architecture”. With the advent of the Futurist age the machine was regarded by some as breaking the spirit of man – was it to be rejected or accepted? Le Corbusier, however, took a healthy view of the future, his architecture suggesting the new life style. We now came to De Stijl and Mies van der Rohe, and buildings existing as sculptural objects and conceived so. Houses floated above the ground on supports, with the landscape intended to grow beneath (“of course, it didn’t”). Terry however is a classical revivalist, in our own time, as opposed to Pugin’s legacy.

Nick compared Pugin with Gill: Pugin with his workman’s sailor jacket, and Gill with the paper hat of a carpenter, both seeing themselves as craftsman artisans. We went on to consider the Garden City movement – “an enormous influence on twentieth-century architecture, creating eventually the British suburb as we know it – although there was something to be said for the cosy social quality of the old housing, nonetheless”. In contrast we saw an advanced scheme of the Sixties – Park Hill, by Lynn and Smith: the ideal of “streets in the air”, a complete town (as it were) in a huge block of combined flats with overhead walkways fourteen feet wide that in fact only became eventually vandalised, rather than becoming social meeting-places as intended. However, the building does still serve a function today. We were reminded of the earlier part of the twentieth century when “the engineer was hero”. Huge crowds would turn out to see a liner launched. This was the era of zeal for social reform, and a spirituality of design reflected in idealistic building schemes for humanity. Nick concluded by saying that his lecture was in fact “a very personal quick race through the architecture of the past hundred years”, and that although artists and architects did different things and didn’t work so logically as mathematicians, there were “fundamental ideas which really can never change”.



There followed a vigorous discussion with questions and varying opinions fired at the lecturer. One member of the audience questioned (in fact) Pugin's design of St Augustine's, calling it "a work of self-indulgence – for instance if you were in the aisles you couldn't see what was going on – it didn't work..."

Nick: In mediæval times you couldn't see through the screen anyway... the clergy were separated.

Audience (or one member of): The Grange doesn't seem very mediæval. Was he thinking of his family, and not his Gothic principles when he built it?

Nick: The house was certainly set up for utility. St Marie's is of course more immediately recognisable as a mediæval house than the Grange.

Audience (the new proposed extension to the V&A had been mentioned): Would you comment on the V&A plan?

Nick: All new building tends to offend, like the Eiffel Tower, now a symbol of France. I like the idea of encouraging new ideas – the extension to the National Gallery by contrast is rather dull. Of course, what is good or bad is not immediately recognisable. It takes time to see this. In mediæval times there was a sense of the community all building together. There was not an outraged criticism of a new building. Today we have the separation of users and producers. The Arts and Crafts movement however didn't seem to have that problem, incidentally.

Audience: If Pugin was living today, would he be the same in character?

Nick: I see him as a pop star – he was a self-publicist – a Picasso, equally exposing himself to mankind all his life – wanting people to see all he did. He was a social reformer. His satiric etchings are as much to do with society as with architecture.

Audience: Pugin seemed to think he really was creating the real thing with his Gothic...

Nick: We know very few architects' names of the mediæval time. It was only in the nineteenth

century that architecture became a profession in itself and not connected solely with the building profession. Pugin put the cat among the pigeons to such an extent that the echoes are still around today.

► Michael Blaker

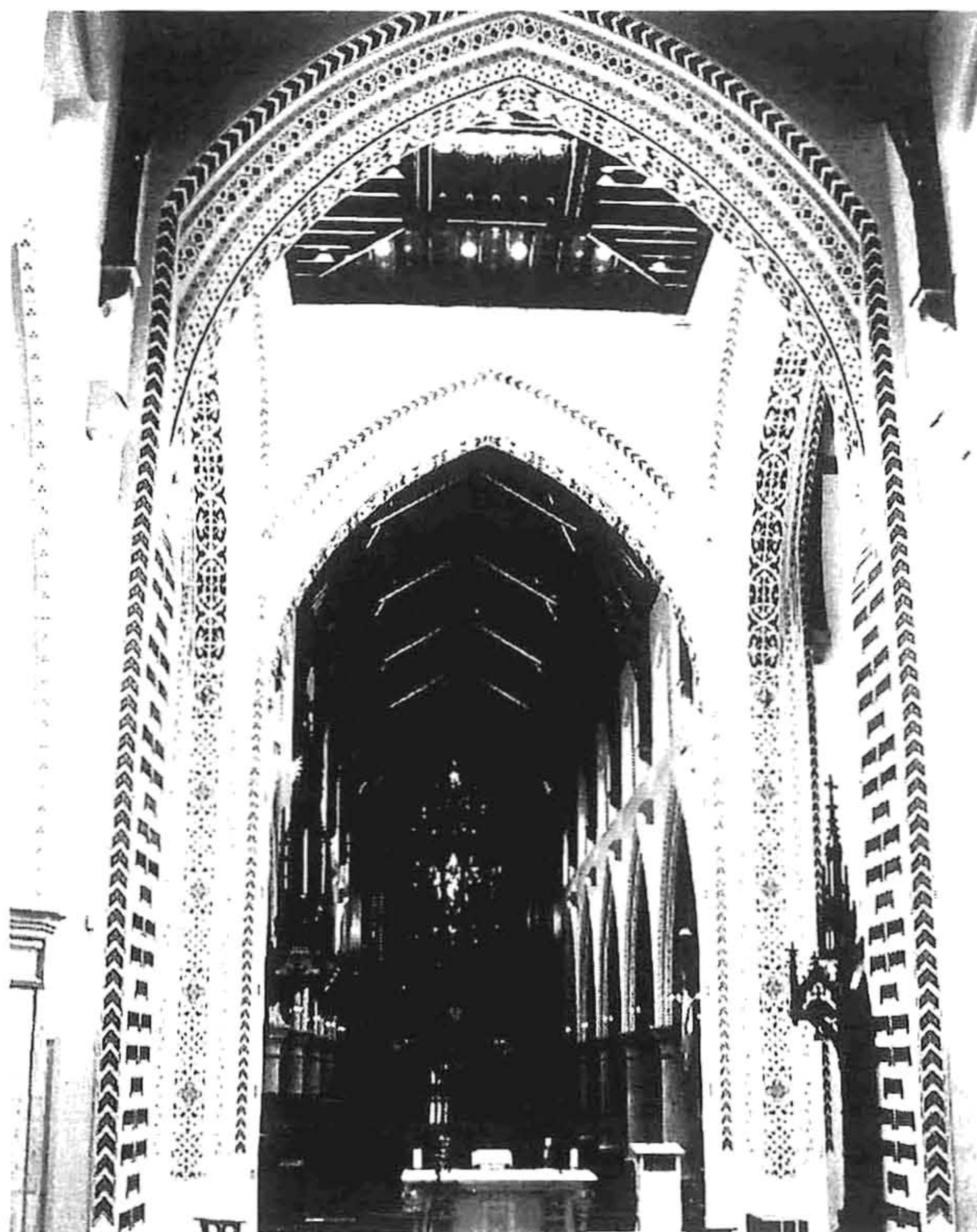
Round and About

By A. Goth

It has been brought to our attention that Augustus and Jane Pugin have recently been seen just outside the south porch of St Augustine's; Augustus Pugin appeared to show some annoyance at the sight of a large party of sightseers who had presumed to come into the churchyard and spoke out in no uncertain terms...

In fact, this vignette, in which our Chairman played the part of Jane Pugin, was part of the Ramsgate Spring Festival, in which two guided walks were organised, in the course of which celebrated residents or visitors to Ramsgate appeared at intervals, costumed, to talk appropriately about themselves. These were enjoyable and informative occasions.

Society treasurer Oonagh Robertson recently holidayed in County Wexford visiting many Pugin churches and, inter alia, acquired this photograph.



The crossing of the recently renovated St Aidan's Cathedral, Enniscorthy, Eire; dedicated 1846; work completed and many of the original fittings restored in December 1994.



Pugin's Boats



Pugin's often quoted remark "There is nothing worth living for but Christian Architecture and a boat"¹ reveals the two deepest passions of his life. From boyhood he had an insatiable love for the sea which Clive Wainwright² suggests began during a stay at Christchurch Hampshire, in 1825 while convalescing from an illness. Certainly by the age of seventeen he had bought his first boat and was determined to be a sailor, much to the disgust of his parents. John Hardman Powell³ in his memoir of Pugin at Ramsgate says: "Pugin was a sailor, not only in appearance but in habit of life", and adds that, "In crises he fell back into sailor life, and cursed freely though unconsciously." From stories handed down by his friends he was never so happy as when in the company of fishermen and sailors. In fact he was often mistaken for a sailor off some fishing smack or coastal craft. His early years on the sea and his narrow escape from death in a shipwreck off the coast of Scotland in 1830, helped to form his character and influenced his whole life.

His biographer Benjamin Ferrey describes his early interest in boats:

Regardless of the eminent position which laid within his reach, he made up his mind to go to sea. First, owner of a small boat which he kept for his own pleasure, he successively commanded a smack and afterwards a schooner in which amongst other merchandise he generally managed to bring over many interesting carvings and other antiquities purchased in the old stores of Holland and Flanders.⁴

Ferrey muddles the types of boat, but Pugin undoubtedly used his first boat mainly for coastal expeditions. He describes in his autobiography for May 1831 a five day excursion in this boat:

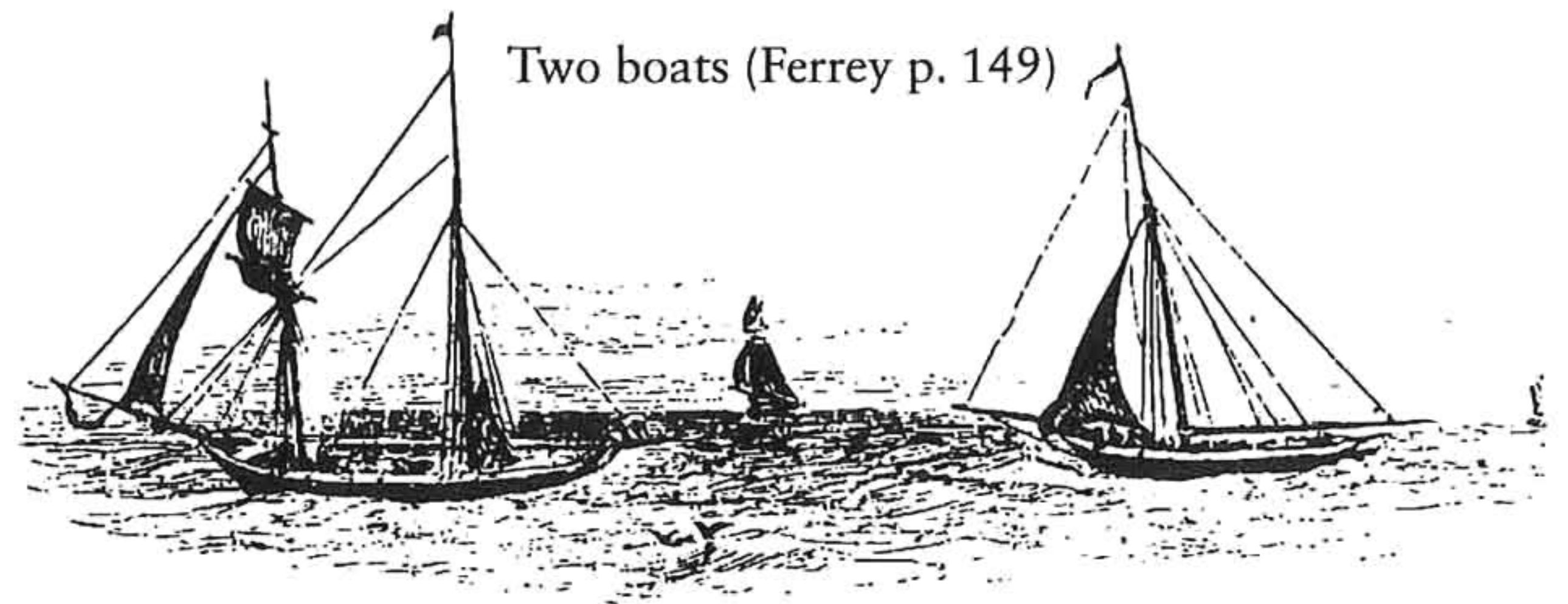
Tuesday 3 am. Started from Westminster Bridge in my own boat, Elizabeth, for an excursion (sic) on the water at 3 pm. Brough (sic) up at Woolich (sic) at 9 am.

Wednesday 3. Get under weigh at 6 am and reach Holy Haven at 1 pm proceeded (sic) round Cavey (sic) Island and ran aground in sight of Leigh; lay aground all night but got off with help the next morning.

Thursday 4. Crossed over to Sheerness, wind blowing hard from the south. Lay astern of a fishing boat all night. About 9 o'clock it blew a gale of wind which lasted all night.

Friday 5. At 5 am the weather moderated a little, got under weigh and proceeded to Chatham. Brought up astern of a Chain lighter in Salpen reach at high water. Proceeded (sic) about 2 o'clock, reached Rochester at 4 and went through the tunnel to Gravesend where we brought up for the night at half past nine.

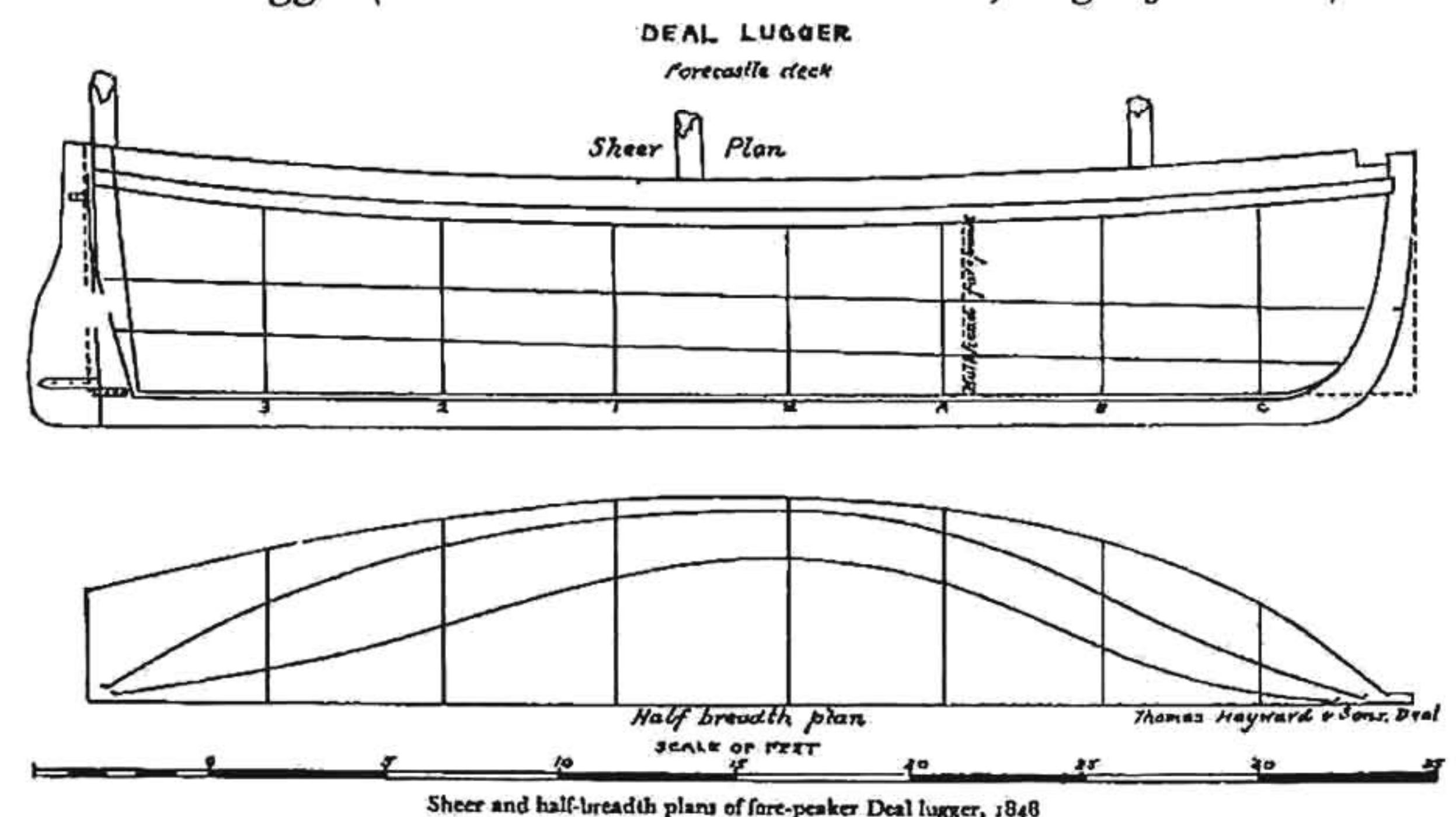
Saturday 6. Left Gravesend at 6 am. Brought up to Erith, wind westerly at 12 o'clock. The wind shifted to eastward, got again under weigh and reached Westminster at 6 o'clock pm. A man named Ward accompanied me all the way and we only landed once the whole time.⁵



Two boats (Ferrey p. 149)

Ferrey includes an engraving of Pugin's earlier boats in his biography.⁶ One is a cutter-rigged yacht, and the other a two-masted schooner. It is difficult to know which he owned first, or whether he owned both at the same time. What is certain is that once he had taken Ellington Cottage at St Lawrence near Ramsgate in 1833 he had ample opportunity to berth a boat in the harbour there. Ramsgate harbour in the 1830s and 40s must have been a fascinating place for a ship-lover like Pugin. There was always a constantly changing succession of craft, from Boulogne and Etaples two-masted luggers, to clinker built Hastings luggers, trawlers from Yarmouth, Brixham smacks, and Brighton hoggies. The bluff-built, brown-hulled, red-sailed Deal hovelling luggers must have appealed to Pugin's sense of line and colour.

A Deal Lugger (Inshore Craft of Great Britain, Edgar J. March)



In fact when in 1849 Pugin bought his most substantial boat⁷ it was a Deal lugger. In a letter to his friend John Hardman he writes:

I have got some money from Mr. Luck and we are going to buy the finest lugger in the port at a price that ought to bring in 100 per cent we must fish in spring and autumn and make an excursion boat in the height of summer⁸

He illustrates the letter with a sketch, and in another letter to Hardman gives us an even better picture:

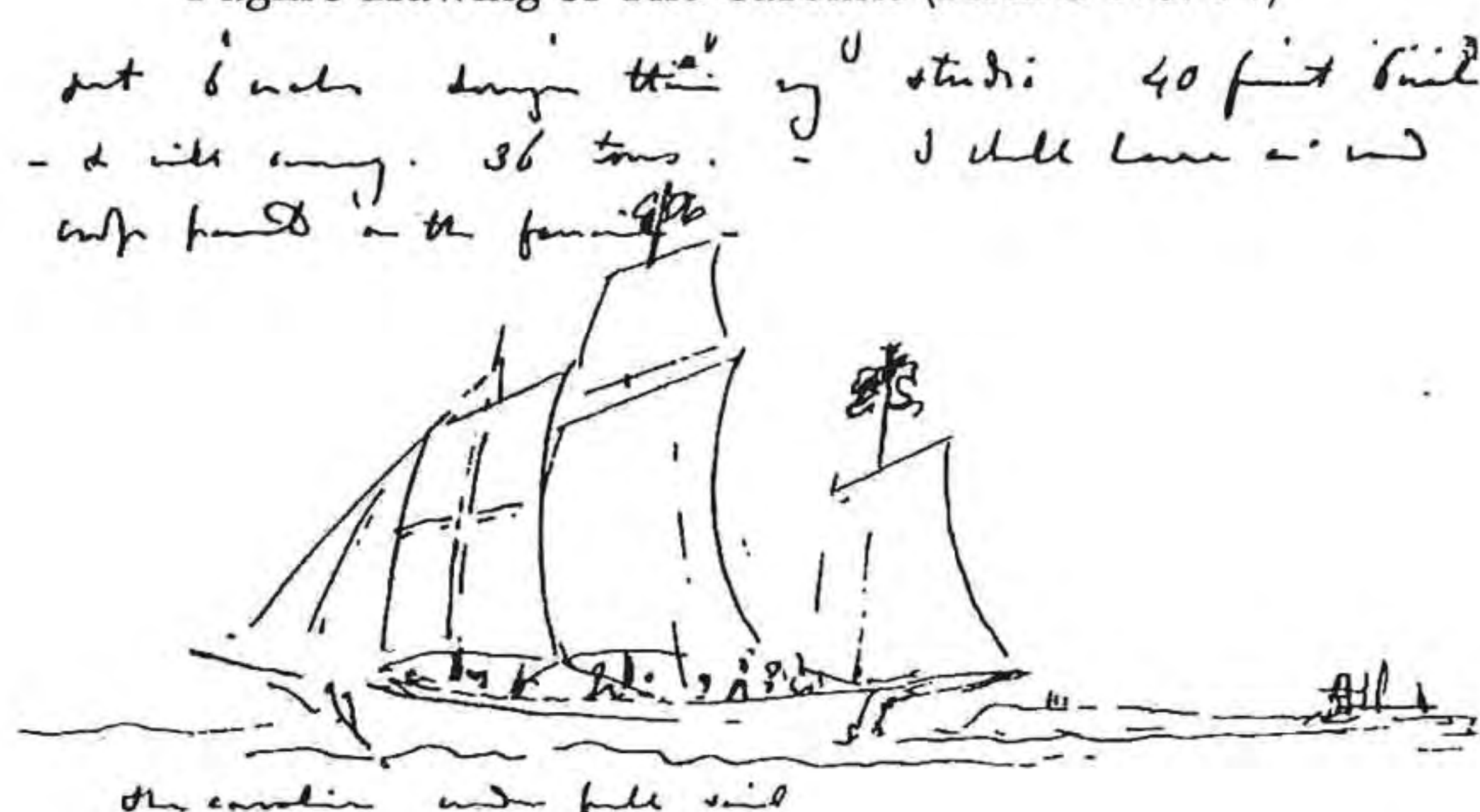
I have got a boat fit for any work. She is just 6 inches longer than my studio 40 feet 6 inches and will carry 36 tons – I shall have a red cross painted on the foresail.⁹

In the early nineteenth century a big first-class lugger was 38 ft long, extreme beam 12 ft 3 inches, with a depth of



5 feet, and entirely open except for a forepeak about 13 ft long. She carried 6 tons of ballast, and had a capacity of about 17 tons. The normal crew was seven men and a boy. The usual rig was three masts, but later the mainmast was abandoned and only fore and mizzen masts used. The boat cost £320 ready for the sea, so at £70 Pugin got a bargain. Strength was essential as the lugger might be launched off and hauled up the beach 50 times in a year. The Caroline was unusually large, and as Pugin says, must have been 'the first lugger in the harbour'.¹⁰

Pugin's drawing of The Caroline (HRLO No. 54)



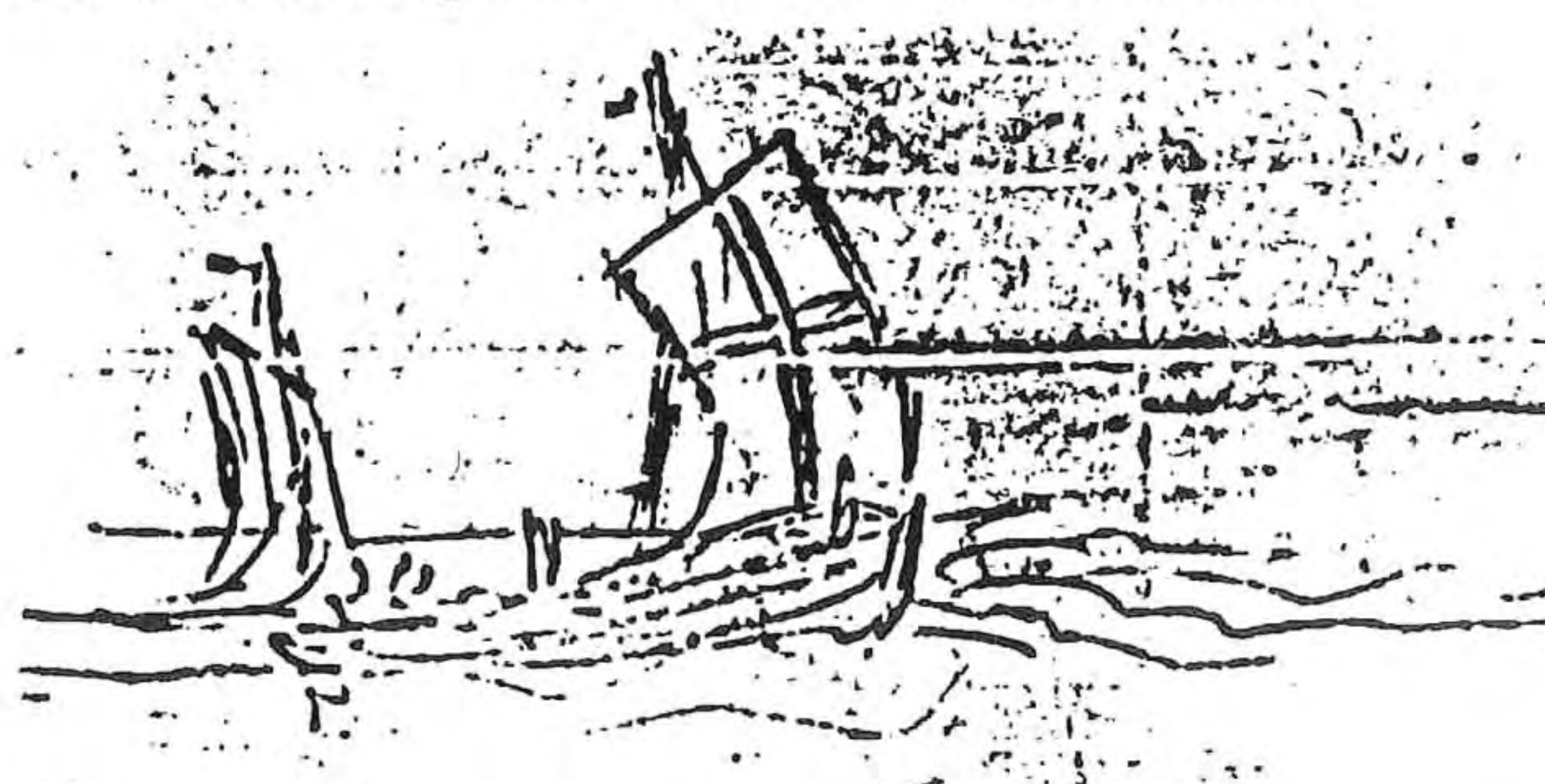
This was not a pleasure boat, but a working vessel, fitted out for wrecking, and Pugin's letters are full of accounts of cargoes retrieved and passengers and crew saved:

.... last night the Caroline fell in with a Dutch Galliot laden with tobacco and gin on shore on the N. point of the Goodwin Sands. The crew were hoisting out the boat to abandon her. When my boat came up and succeeded in getting her off and bringing in her safe this morning....¹¹

Pugin seemed to operate his boat as a life-saving craft, as much as a salvage craft, because at that period there was no lifeboat at Ramsgate. He was a great benefactor to the seafaring community. He devoted part of the grave yard (at St Augustine's) for foreign sailors;¹² he had in the hall at the Grange a chest filled with suits of spare clothes for destitute sailors, and he arranged for Mass to be said for visiting ships' crews from abroad.

After encountering cases of seafarers abandoned because of ill-health, Pugin decided to rent two small houses in King Street, and engaged women to nurse them. He contributed towards the foundation of a Seamen's Infirmary in 1849, which later developed into the General Hospital in West Cliff Road.¹³ His love of the sea, and of the Kent coast in particular, led him in 1843 to build his own house and church at Ramsgate, looking out from the cliff top over the Goodwin Sands, and from where on a clear day the distant coast of France was visible. Within his beloved church of St Augustine his nautical passion was revealed by the silver votive lamp hanging before the statue of Our Lady Star of the Sea, and designed in the shape of an early fourteenth century coastal trading ship. Sadly the lamp was stolen some

Another A.W.N. Pugin sketch of the Caroline (HRLO No. 138)



years ago. The man who said, 'There is nothing worth living for but Christian Architecture and a boat' must have felt that this medieval ship in the church he designed and paid for was almost as important as the building itself. It reminds us that his boats, quite as much as his buildings, were the enduring source of inspiration and continuity in his life. As Trappes-Lomax says:

After hours of concentration on a mass of pointed detail, there was rest and refreshment in the clean curve of a fish-boat's sheer, there was calm and healing in the movement of the sea. As a boy he had found 'some element of real power in the boats'. That element remained. Behind him always there was the unchanging sea, a source of power, a desire, and a reconciling.¹⁴

► David Meara

NOTES

- 1 Michael Trappes-Lomax: *Pugin: a medieval Victorian*, London 1932 p. 28.
- 2 Clive Wainwright, in *Pugin, A Gothic Passion*, Yale, 1994, p. 8.
- 3 J.H. Powell, 'Pugin in his home', ed. A., Wedgwood, *Architectural History* vol. 31. 1988, p. 178-9
- 4 Benjamin Ferrey; *Recollections of A.W.N. Pugin and his Father*, London, 1861, p. 62
- 5 Alexandra Wedgwood, *A.W.N. Pugin and the Pugin Family*, V & A Museum, 1985, p. 28
- 6 Ferrey op. cit. p. 149
- 7 See Diary for 21 February, 1849, in A. Wedgwood, op. cit. p. 66.
- 8 House of Lords Record Office, Pugin/Hardman correspondence, No. 138.
- 9 HLRO no. 54
- 10 HLRO no. 54
- 11 HLRO no. 93
- 12 J.H. Powell, op. cit. p. 179, and see D. Meara 'Monuments and Brasses', in *Pugin, A Gothic Passion*, Yale, 1994 p. 194.
- 13 An amusing incident connected with Pugin's hospitality towards foreign sailors concerns the family cats Blubb and Sambo, which vanished. Only Blubb's collar was found, and Pugin thought they had been the victims of night attack. However in a later letter to Hardman Pugin reveals that they 'were not killed but taken to Spain. The Spanish boat was full of mice and rats and the sailors coming from Mass stole both our cats ...' (HLRO nos. 163, 207). They must eventually have been returned to the Grange!
- 14 Trappes-Lomax, op. cit. p. 277.



The following article has been contributed by Mrs Sarah Houle, a descendant of A.W.N. Pugin through the Anne Pugin/John Hardman Powell line. It was first published in *The Catholic Fireside* in the early years of this century. Because of the article's length and enjoyably florid style it will be continued in the next edition of the newsletter.

St Augustine's Abbey, Ramsgate

by Dudley Baxter



Ever since our Apostle's advent there in A.D. 597, the historic Isle of Thanet has been associated with the black-robed sons of St Benedict and today St Augustine's Abbey at Ramsgate is of special interest, both past and present. For its Minster is "Pugin's gem" as well as his last resting place while the monastery itself is a spiritual restoration of Canterbury's famous Benedictine Abbey.

The latter, in imitation of Rome's basilicas, was founded outside the city walls in honour of SS Peter and Paul. However, soon after it had received St Augustine's holy body, this Abbey also received his name and was thus afterwards dedicated by his illustrious successor, St Dunstan O.S.B. (Order of Saint Benedict). With both St Augustine's Abbey and its glorious Cathedral Priory, Canterbury, our ecclesiastical metropolis of a thousand years was indeed a Benedictine sanctuary, a city of celestial splendour, unsurpassed except by Rome herself. The ancient Abbey was of splendid dimensions and in addition to the Shrines of SS Archbishop Augustine, King Ethelbert and Queen Bertha, contained the bodies of all the early Primates - Including SS Laurentius, Mellitus, Justus, Honorius and the great Theodore - all monks O.S.B. However, after the martyrdom and canonisation of St Thomas à Becket, this monastery was of course supplanted in popularity by the adjacent Cathedral. Finally, St Augustine's was both desolated and destroyed under the arch-schismatic Henry Tudor or his Protestant successors. Moreover, the loss of our Benedictine Apostle's Relics was a still worse disaster, although it now seems probable that his shrine had been emptied previously - like St Edmund's at Bury.

If the Marian restoration had not prematurely collapsed, it is possible that Cardinal Pole, who lived there when in Canterbury, would have restored St Augustine's to the Benedictines. Subsequently, the Abbot's house became a royal palace while the church itself was alas! used as a quarry. Here Queen Elizabeth held her court when on a visit to Canterbury and its first Anglican Archbishop: here Charles I brought his French Catholic bride, Queen Henrietta Maria. Their son, King Charles II, lodged at "the Abbey" when on his triumphal progress to London and St Edward's throne. Eventually, even this portion became a ruin and finally it was degraded into a tea garden! Its principle attraction was the enormous "St Ethelbert's Tower", a grand Norman structure - subsequently destroyed as unsafe by nineteenth century vandals.

However, In 1844 this historic property was purchased by Mr Beresford Hope who restored the massive old Gateway and built here a very fine College for the education of Anglican missionaries. Quite recently, through the zealous exertions of the late-lamented Canon Routledge, excavations have been made upon the desecrated site (lately sold to the College) of St Pancras' ancient Chapel and of our Apostle's Shrine.

The foundations of his basilica are now visible while many interesting objects have been found including the remains of several Abbots. When one reflects upon the vanished magnificence of St Augustine's of old or gazes upon the beauty of its Primatial Cathedral, it is possible faintly to realise what this Canterbury of ours must have been like before the Great - alas! the monstrous - Pillage:

Sic transit gloria mundi.

to be continued in the next edition



What is a Pugin? (2)



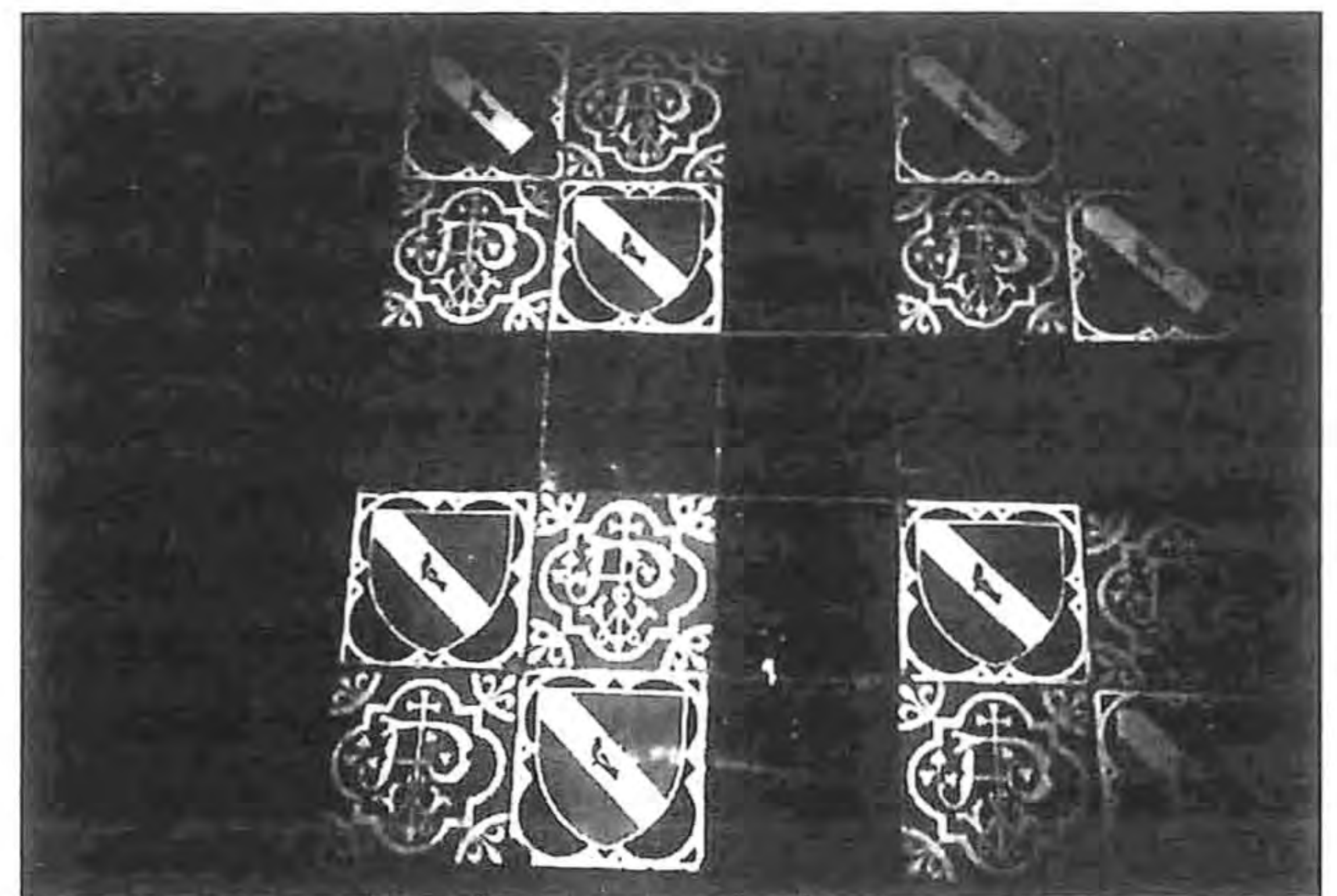
These thoughts are prompted by John Brazier's article with the same title in the first issue of *True Principles*. Here I would like to consider 'What is a Pugin?' in the sense of whether a certain building, object or design is or is not the work of A.W. Pugin, whether it is merely in his style, or whether it could be the work of his father, A.C. Pugin (c.1769–1832) or one of his sons, E.W. Pugin (1834–1875), C. W. Pugin (1840–1928) or P. P. Pugin (1851–1904). Now that Pugin – and when in *True Principles* the word is used on its own I think we can assume that A.W. Pugin is meant – is increasingly well known, there is clearly a strong tendency for people to want to associate with the glamour of his name all sorts of work which does not really belong there.

I always try to be a purist, and only call things his which can be proved to a high degree of certainty. In Pugin's case there exists a very large body of documentation in the form of diaries, letters, drawings and the archives of colleagues such as John Hardman, George Myers, J.G. Grace and Herbert Minton. Thus with buildings it is nearly always possible, and with many artifacts it is often possible to identify his work beyond any doubt. There will always, however, be some things for which no-one can find the evidence and on which it comes down to a question of judgment. If you have looked at a great deal of one person's work over a long time you begin to have an instinctive feel for how he designs. For me, Pugin's work always has a great clarity and inevitability in its strongly flowing lines and his 'true principles', which make him very distinctive and difficult to copy. For these reasons I feel certain that the elaborate design illustrated at the foot of John Brazier's article was not by A.W. Pugin.

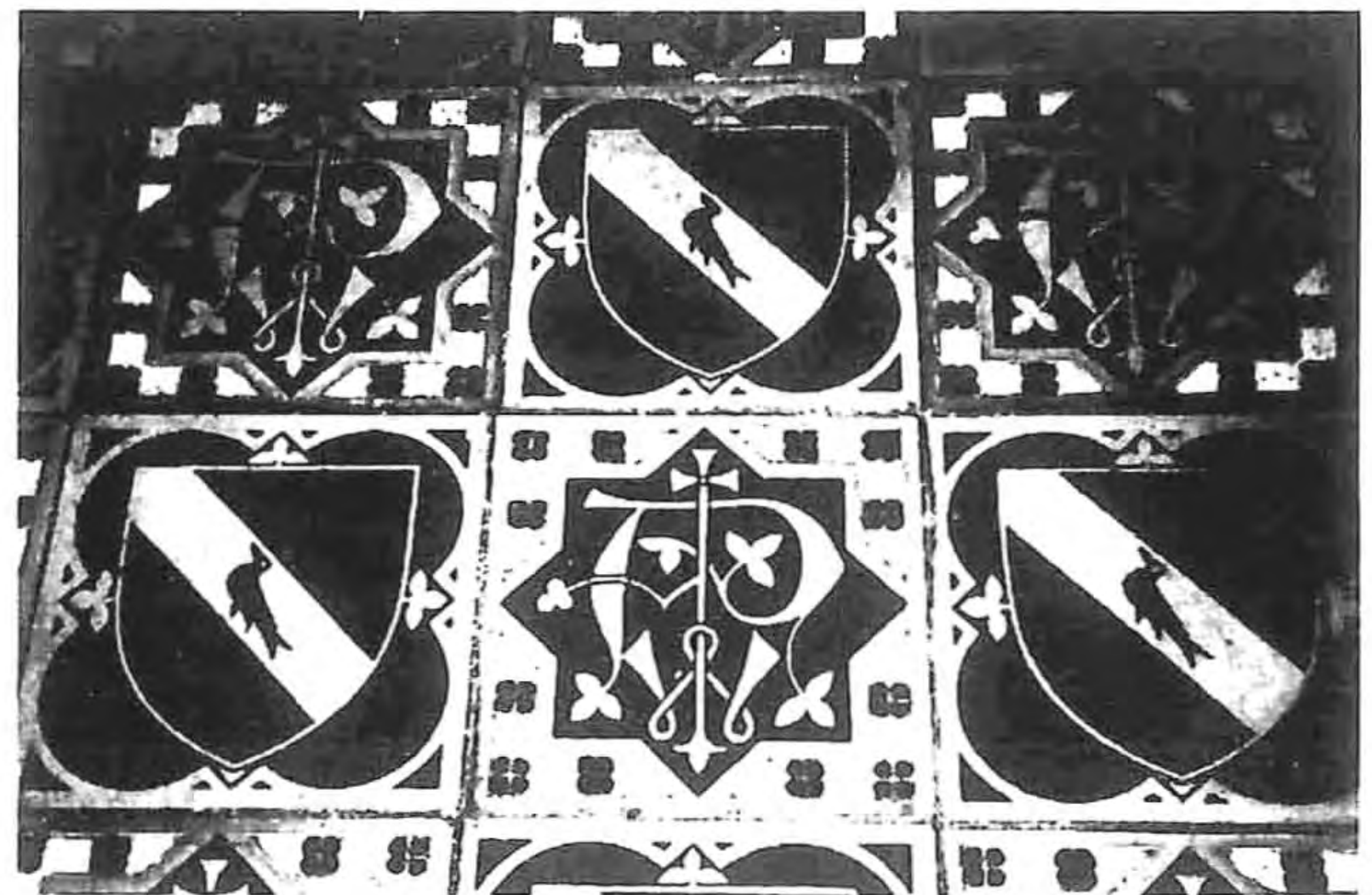
Well, does it matter if we know what is by the master's hand? No doubt many think me pedantic, not least at the Houses of Parliament, where I work and where I see continual spread of the Puginesque in place of the 'true thing'. I ask you to study these two illustrations, both of

which show Minton encaustic tiles decorated with versions of the same thing, Pugin's monogram and his shield. The first shows Pugin's own design on the floor of the hall of his own house, The Grange, made c.1844. The second – which the Pugin Society has chosen as its emblem – comes from the floor of the Pugin chantry in St Augustine's church, made c.1853, and was designed, I feel sure, though I have as yet no proof, by E.W. Pugin. The first shows the balanced certainty of the style of the father, the second the nervous spikiness of that of the eldest son. To appreciate these characteristics surely adds a great deal to our pleasure and understanding of what is a Pugin.

► Alexandra Wedgwood



The Grange, Ramsgate. The hall floor.



St Augustine's Church, Ramsgate. The Pugin chantry floor.



The Grange, Ramsgate

Dr Richard Holder has kindly written up, especially for readers of True Principles, this account of recent events at The Grange.

A DRESSING DOWN? OR ALL DRESSED UP AND NOWHERE TO GO?

The Grange at Ramsgate, designed by Pugin for himself, is one of the most important early Victorian buildings in the country. This importance is recognised by its listing at Grade I, the highest grade possible, which carries the greatest protection that can be conferred on a historic building. You can thus appreciate the shock that the Victorian Society felt to learn from Rosemary Hill, Pugin's biographer, that the dresser Pugin designed and installed in the kitchen was to be sold in a couple of days time in the Canterbury Auction Galleries, a local auction room, with a guide price of £700–1000.

Pugin's furniture is fascinating because of his great interest in constructional techniques, and the dresser, although plain in comparison to some of his better-known work, is a good example. It is also a very personal piece, designed for his own house.

The catalogue entry which stated "the top had to be cut from the base to be removed from the property and one side is extensively damaged" made alarming reading. I, as the Victorian Society's Senior Architectural Adviser, needed to move quickly since we had only a few days to stop the sale. Thus I rang the Landmark Trust, which is trying to buy the house, Thanet District Council as the local planning authority, and English Heritage to alert them to the problem and to co-ordinate a response. I felt that the dresser was as much a fixture in the house as a fireplace surround, and thus required listed building consent, which had not been obtained, for its removal.

I faxed a letter in those terms to Mr Curtis, the Conservation Officer at Thanet District Council, who agreed that it appeared that the dresser's removal was both unauthorised and illegal, exposing the owners and auctioneers to the threat of criminal prosecution. He visited both parties with the Council's Enforcement Officer, Mr Albon, to assess the situation. The Council decided that the dresser "was a fixture within the property and therefore its removal was unauthorised and illegal as it had been removed without the benefit of Listed Building Consent."

Both the owners and the auctioneers agreed to the removal of the dresser from the sale, and the owners have been told by Thanet DC that unless it is returned to The Grange legal proceedings will be instigated in the Magistrates Court. The Society would support the Council in such action, but hope that this will not be necessary.

It is salutary to realise that important pieces of fixed furniture like this are still under threat, despite a Grade I listing. However I trust that the owners now fully understand, as they should have done before, the law on the removal of such items and that there will be no repetition of this ghastly saga.

Dr Richard Holder

Senior Architectural Adviser, The Victorian Society



The Grange II



We have asked Charlotte Haslam, historian to the Landmark Trust, to write us a piece elucidating the work and policies of Landmark within the context of The Grange. The Committee of the Pugin Society supports the Landmark Trust in its endeavours to purchase – we feel that the Trust would be a very caring and responsible owner, and is appropriate, for the reasons given in Charlotte's exposition. However, we feel also that access to The Grange, both for our members and for others, is vital (ie, not only for those staying there) and we would hope to negotiate this point both with Thanet District Council and with the Landmark Trust should this purchase come to fruition. In the meantime, as you will see, thought, expertise, help and suggestions are all needed. Please write with any comments on this very important matter to the Secretary, or Chairman, of the Pugin Society.

Here is the Landmark Trust's statement:

Most readers of this newsletter will know that The Grange, Ramsgate, has been for sale for some years. Not everyone will know that the Landmark Trust has also been trying to acquire it. The proposal that Landmark might make a suitable long-term guardian first arose in 1994, when the likelihood of a sale to a private buyer had faded. While it is large for a Landmark there were good arguments in favour.

Chiefly, it seems right that Pugin's house should remain accessible to the public. Run as a museum, it is unlikely to attract enough visitors to remain viable. As a Landmark, rented by the week to a succession of different groups, it would both earn a steady income and allow people to appreciate the house more fully than is possible for the day visitor. For those unable to stay, there could be open days at regular intervals.

Landmark's intention, after carrying out repairs, would be to concentrate on the two main floors and the tower. Proposals for decoration and furnishing are still tentative – thought and consultation, as well as research, will be needed.

The most likely approach will be to balance conservation with a minimum of restoration. Attempts to return to Pugin's lifetime are fraught with difficulties: in the drawing room, for instance, where the plan was changed by his son. In the bedrooms, it may be wisest to opt for a sympathetic spirit of monkish simplicity.

Furnishing too will pose many challenges. There will be restraints both of finance and safety. We would hope to include some genuine pieces, and reproductions of the highest quality, but otherwise to acquire furniture that is right in character and scale, if not in detail.

The greatest challenge of all remains simply that of acquisition. The Landmark Trust itself does not have the funds to buy, let alone for everything else thereafter. Approaches were made in 1994 to English Heritage and the National Heritage Memorial Fund, as well as to Thanet District Council. Support was offered by all three. The NHMF in particular offered the essential grant, for purchase. Unfortunately, there was a considerable shortfall between the District Valuer's assessment, upon which such grant offers must be based, and the asking price. The gap has so far proved unbridgeable, and the offer has since lapsed.

Landmark is no stranger to long negotiations, and has experience of discouraging setbacks. English Heritage and Thanet have reiterated their support, but efforts in the past few months have concentrated on reaching a compromise on acquisition, with some success. An application to the Heritage Lottery Fund is almost complete, and there have been encouraging responses from other charitable trusts for matching funds.

There is still a long way to go. Decoration and furnishing will not be cheap. Help, both in cash and in hand, from friends of The Grange will be essential: the wider the support, the greater the chance that in the future it will be possible to live for a short time in Pugin's family home, and dwell briefly in the shadow of St Augustine's.

► Charlotte Haslam



Dates for your Diary

► June 28 to 30 1996

Visit to Cheadle, Staffordshire and surrounding areas connected with Pugin led by Dr Roderick O'Donnell, Inspector of Historic Buildings at English Heritage. Basic but interesting accommodation with full board is available for approximately £20.00 a night at nearby Denstone College. To cover expenses, a fee of £20.00 will be charged in addition to the accommodation. On Sunday St Giles' parish are kindly entertaining us with a barbecue. It will be a marvellous opportunity to extend our knowledge of Pugin and his buildings and our links within the Society. If you are interested please contact Catriona Blaker as soon as possible.

► 11 to 13 October

The Architectural Heritage Society of Scotland together with the Pugin Society is holding a National Conference in Dundee on Pugin's work and influence North of the border. Conference fee for Pugin Society members is £20.00 which includes lunch, refreshments and two receptions, but you will have to meet your own accommodation and transportation costs. If interested, please contact Mrs Jean Gowans, Secretary, AHSS Tayside and NE Fife Group, 13 The Row, Letham, Cupar, FIFE. KY15 7RS. TEL: 01337 810304 (evenings).

► Saturday 26 October from 10.30

Ramsgate Open Day. From 10.30 coffee will be served in the Mayor's Parlour in Albion House, where Queen Victoria spent childhood holidays, followed by an A.G.M. Lunch will be served at 13.00 at the Royal Temple Yacht Club. Please state when booking whether you require a vegetarian menu. It will be a four course meal with trimmings and will cost £15.00. Please book early as space is limited. The Church treasures can be viewed in the afternoon and at 16.00 John Newman, architectural historian at the Courtauld Institute, will talk in St Augustine's on St Augustine's and Mediaeval Kentish Churches. The talk is free but there will be a collection for the restoration of the Church windows. Please do come and if you decide to stay for the weekend, we will be happy to send you information about reasonably priced accommodation near the Church Complex. Contact Catriona Blaker on 01843 596401 for any further details.

► Sunday December 15 1996 at 1300

It may seem madness to think of Christmas before we have had any summer, but so that none of you are deprived of the opportunity of joining us on this purely social occasion, please put this date in your diary. It will be held in the same venue as last year – The Eagle Café at the end of the pier. The meal was delicious and beautifully served. To simplify administration, we will have a classic three-course Christmas menu but with something light instead of the traditional pudding. Please state whether you require a vegetarian main course. Including tea or coffee the cost will be £8.50. Please contact Catriona.

St Augustine's Church – Restoration Work

The Pugin Society Editorial Committee would like to remind readers of True Principles that although The Grange is a very particular concern and responsibility of the Society, St Augustine's Church is, as well, in continual need of conservation and restoration. This being so, Father Patrick Whelan, the Parish Priest of St Augustine's, has asked us to let Society members know that certain important repairs to the church are just starting now and are scheduled to finish early in August. He tells us that: 'the repairs include the large window in the Pugin chantry, the two windows by the font at the rear of the church, eleven small cloister windows and some coping above the sacristy', and that 'the work is being supervised by Ann E. Stocker of Purcell, Miller and Triton, Architects. The contractors are Stone Supply Services Ltd. The work, which will cover stonework, ferramenta and glazing, will cost £33,627.42'.

He goes on to say: 'We hope to receive a grant of 40% from Thanet District Council. The parishioners will do all they can by means of coffee mornings, fetes and bazaars and may raise a few thousand pounds. But this will not be nearly enough to meet the total cost'.

This church is, to say the least, close to all our hearts – 'full of poetry and expression' as John Hardman Powell wrote, so if any members feel they would like to help Father Patrick with any donation, however small, please write to: Father Patrick Whelan, St Augustine's Abbey, Ramsgate, Kent CT11 9PT.

SUBSCRIPTIONS

THESE ARE RENEWABLE ON 1ST JULY, and sadly, but inevitably, The Society feels that it must raise the subscription to £7.50 or £9.00 overseas. However, if you joined after 1st March your subscription need not be renewed. Have you thought of paying by Standing Order? This is an effective and painless way of doing things.



LIST OF MEMBERS

True Principles would like to take this opportunity to apologise for any omissions in the list of members published in the last issue. This was due, in the main, to discrepancies between date of joining and times of going to press. This list is as complete as we can make it **at the time of going to press** of this, the current issue.

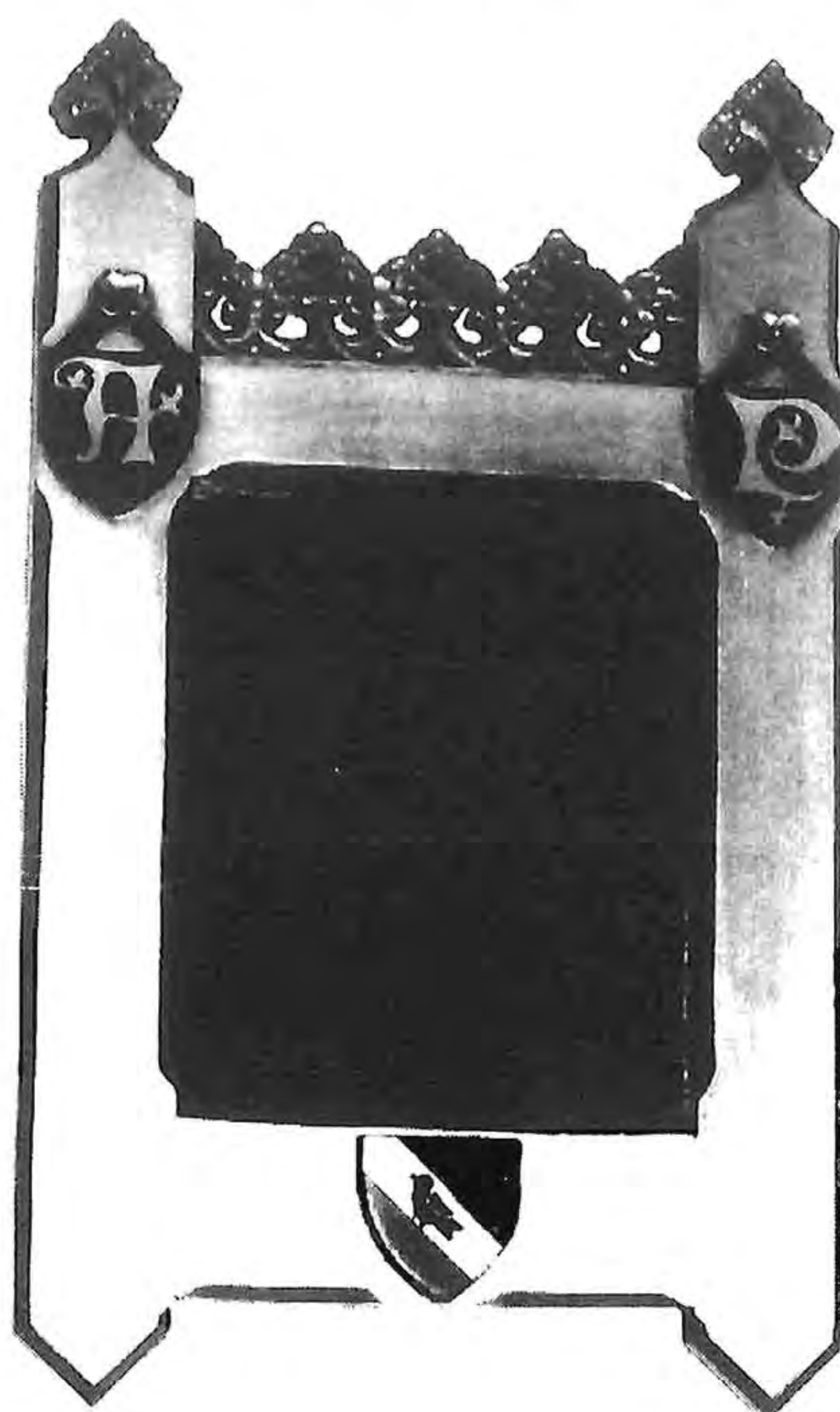
Adsett, Vivien	Father Dunstan OSB	Jones, Mark T.	Powers, Dr Alan
The Rt Hon. Jonathan Aitken MP	Elliott, Dr John P.	Kent County Council (John Brazier, Arts Promotion, Arts and Libraries Dept.)	Pratt, Veronica
Dr Jill Allibone	Councillor Ruth Farmer	Kerr, Gerard	Priest, Sarah
Ash, Janet	Councillor Sid Farmer	Kleinot, Jack	Purcell, Damian Pugin
Atterbury, Paul	Farrow, Victoria	Krasinska, Bridget	Purcell, David Pugin
Baker, Keith	Field, Jean	Lady Lucinda Lambton	Purcell, Jeremy Pugin
Barratt, Roy	Felder, Fred	Lane, Andrew	Purkis, John
Dr Margaret Belcher	Foat, Tom	The Rt Hon. The Lord Lawson of Blaby	Rhodes, Katrina
Blackman, John	Franklin, Andrew	Lady Amabel Lindsay	Richards, Mark
Dr John Blair	Franklin, J.	Litten, Julian	Robertson, Oonagh
Blair, Sarah	Gascoigne, Bamber	Lycett Green, Candida	Prof. J.M. Rogers
Blaker, Catriona	Gibbs, Christopher	MacCarthy, Fiona	Sir Joshua Rowley
Blaker, Michael	Gibson, James R.	Dr J. Mackey	Sanders, John
Blay, Alison	Gilmour, Liz	Martin, Susan	Scarisbrick, Diana
The Rt Hon. Betty Boothroyd MP	Dr Jane Gledhill	May, Brenda	Sheehy, J.I.
Bostrom, Francis	Prof. Andor Gomme	Prof. Brian May	Shepherd, Stanley
Bradley, Simon	Goward, Mary	McCann, Timothy	Skinner, Raymond J
Father Patrick Branagan	Gradidge, Roderick	McEwen, John	Sladen, Teresa
Brandl, Dawn	Green, A.J.K.	Monsignor Patrick McKinney	Smith, Anthony
Brandwood, Geoff	Grey, Carmel	McVicker, Pat	Smith, Jennifer
Brazier, James	Grey, Pam	The Revd. David Meara	Soros, Susan Weber
Brooking, Beatrix	Guiver, Diana	Millbery, A	Spencer-Silver, John
Bull, Alison	Hall, Michael	Moffat, Alfred	Spencer-Silver, Patricia
Burgess, Mark	Harrison, Martin	Dr Patricia Morison	Spencer-Silver, Robert
Burke, Patrick	Harrod, Tanya	Moss, Rachel	Spender, Michael
Bush, Paul	The Rt Hon. Lord Hesketh	Muir, Jamie	Stamp, Gavin
Bushell, David	Christian, Lady Hesketh	Muir, Sally	Stone, Kevin
Castle, Pat	Hewett, Elizabeth	Musikant, Noreen	Sutton, Ian
Dr Hugh Cecil	Hewett, Jeremy	Nancarrow, Freda	The Revd. A. Symondson, S.J.
Cecil, Mirabel	Hill, Rosemary	Nancarrow, Jim	Tait, Shirley
Cocking, Bernadette	Hoare, Elizabeth	Negin, Mark	Thunder, James
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Codd, Gary	Hobhouse, Niall	Nugent, Charles	Trozzi, Manilo
Cole, Pam	Dr Richard Holder	Nunes, Flavia	Twigg, Julia
Sir Patrick Cormack MP	Dr Roger Homan	Dr Roderick O'Donnell	Turner, Maureen
Cousens, Ruth	Houle, David	O'Dwyer, Frederick	Wainwright, Clive
Covington, William	Houle, Sarah	Ogden, Janet	Ward, Penny
Cowell, Monica	Howell, Angela	Oliver, Stephen	Watts & Co.
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Craig, Robin	Howell, Stephen	O'Sullivan, Peter	Weston, Sophie
Crocker, Judith Elland	Howkins, Joan	Dr Linda Parry	Wheatley-Ward, Terrie
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De Leeuw, Elizabeth	Hughes, Valerie	Pearce, Mrs G.B.	Wilk, C.
The Squire de Lisle	Hyne, Anthony James	Lady Pearson	Wilmers, Mary-Kay
Dennis, Richard	Irving, John	Sir Nicholas Pearson	Winton, Lisa
Dermott, Nick	Jardine, A.T.	Powell, Kenneth	Winton, Mrs P.
Dittrich, Mary	Jeffery, Sally		Dr Giles Worsley
Dixon, Roy	Joll, James		Zippel, Wendy
Drazin, Charles	Joll, Lucilla		



A TOUCH OF PUGIN IN YOUR HOME

Shortly before Christmas one of the editorial staff of True Principles, lying on a fevered bed of pain (ie, having 'flu'), received an interesting parcel. Inside it was a really delightful object (see illustration), which immediately acted as a tonic on the patient. This facsimile frame was designed by Pugin for his wife Louisa Burton and originally held a portrait of her. Gerard Kerr, creator of the frame shown here, writes: 'After last year's exhibition I decided to make a copy of the frame... it is my intention, in offering the frame (to the Pugin Society) to add to the collection and source/reference material'. A handsome gift indeed.

In fact, Gerard Kerr is the talented artist/craftsman behind *Charlie Roe, Decorative Furnishings*, whose work, particularly in the context of Pugin, Burges, and Morris, we feel ought to be known by readers of True Principles. Exciting items include the aforesaid Pugin mirror, a Burges High Victorian chair, and a reproduction set of Morris (whom we feel we may reasonably mention here) furniture, 'The Artisan Range'.



All these pieces look most attractive. Gerard would also like to work on re-creating Pugin structural tables – Pugin himself said 'I do not think we make enough plain furniture' – and would welcome any opportunities to look at originals at close quarters, so any help in this respect would be welcome. He also says, significantly we think, 'The last year has seen me almost reaching the role I wish to follow, which is quite similar to the Pugins, Voyseys, etc. I am the designer, researcher and business brain behind the business. I use various craftsmen and companies to produce the work I require, and I'm building up a small studio of art students (shades of the Cartoon Room, perhaps) from the University five minutes away to do the painting. This method of work is important as I intend to build a very good reputation, and offer good prices and quality...'.
 Anyway, if you want to see some charming and interesting Gothic, and other, pieces, write for a catalogue to: **Charlie Roe, Prop. G. Kerr, 1 Firs Glen Road, Talbot Park, Bournemouth, Dorset BH9 2LW.**

Membership

Annual Membership: £7.50 U.K. or £9 Overseas
 Cheques/Money orders (Sterling only, please)
 payable to: The Pugin Society.

Subscriptions should be sent to:
 Catriona Blaker (Hon. Sec)
 122 Grange Road
 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 January 1997, copy date 1st December 1996.

