

TRUE PRINCIPLES

The Newsletter of the Pugin Society

Chairman's Remarks

SUMMER 1997

I would like to thank the many members, and indeed non-members, who have contributed so much towards the well being of the Society in the past few

months. To mention a few; Mrs Jacina Bird in whose house in SW7 the London Christmas party was held on December 8th, which included a one man show of Pugin in Ramsgate performed by Mark Burgess; the staff of the Eagle Cafe on Ramsgate Har-

bour eastern arm for an invigorating lunch on December 15th, and Alexandra Wedgwood, Sarah Houle and the Victorian Society in Birmingham for their help in making the visit on 3rd to 6th July such a revelation; the richness of this city I had clearly spent my childhood not observing.

I would especially like to thank Michael Pennamacoor, our most illustrious non-member, for designing and setting this newsletter and

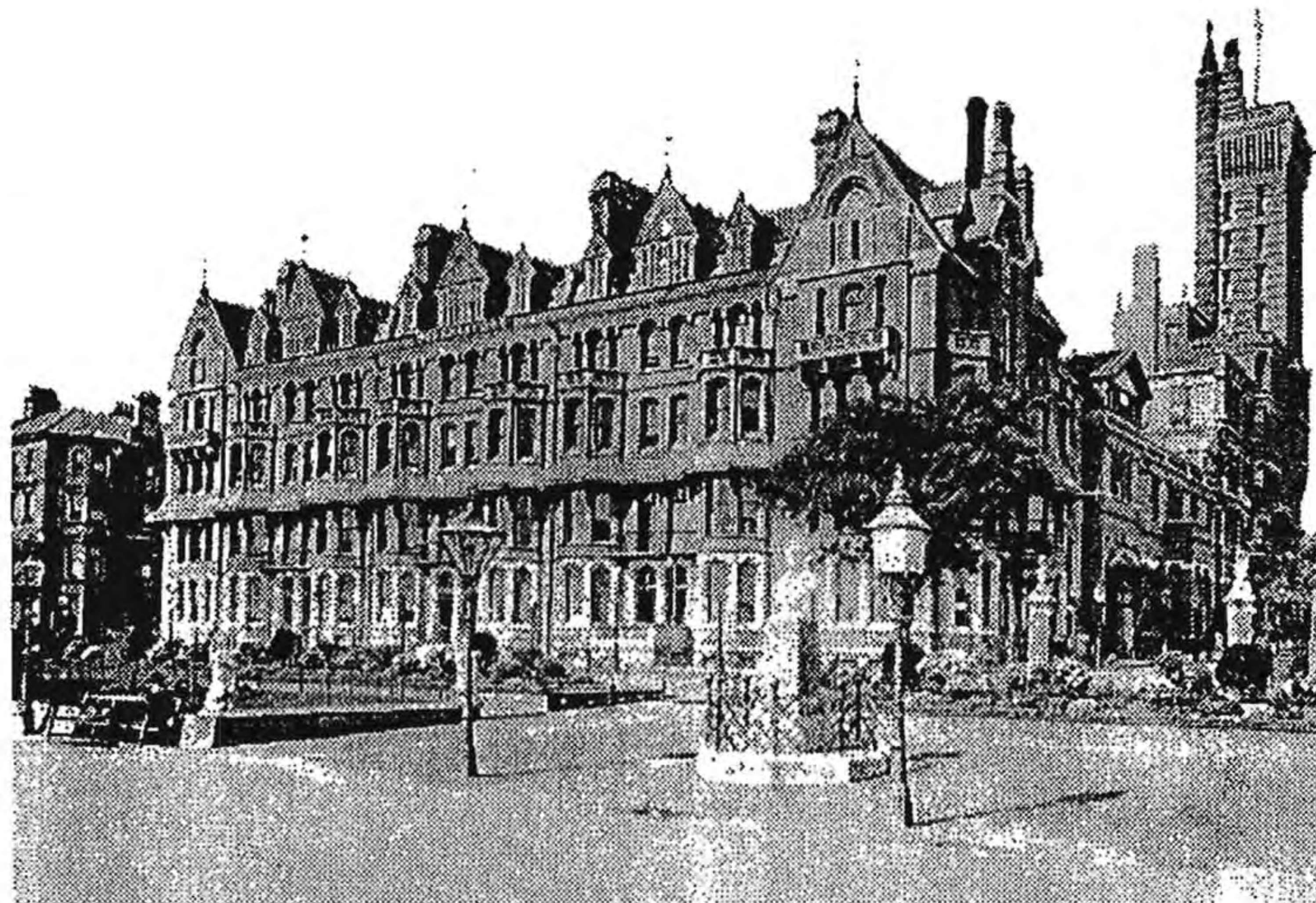
Catriona Blaker whose tireless work, however effortless it appears, makes the society what it is.

As you can see in the newsletter the Landmark Trust has now bought The Grange; they have made the property secure and watertight and are seeking funds

for its renovation. We hope to bring you a detailed account of this work in the next edition. (See Press Release below)

I hope that you will be able to attend the AGM in Southwark in October. With best wishes,

Nick Dermott.



The Granville Hotel c. 1880, Courtesy Local Studies Collection, Ramsgate Library
See article below.



Acknowledgements

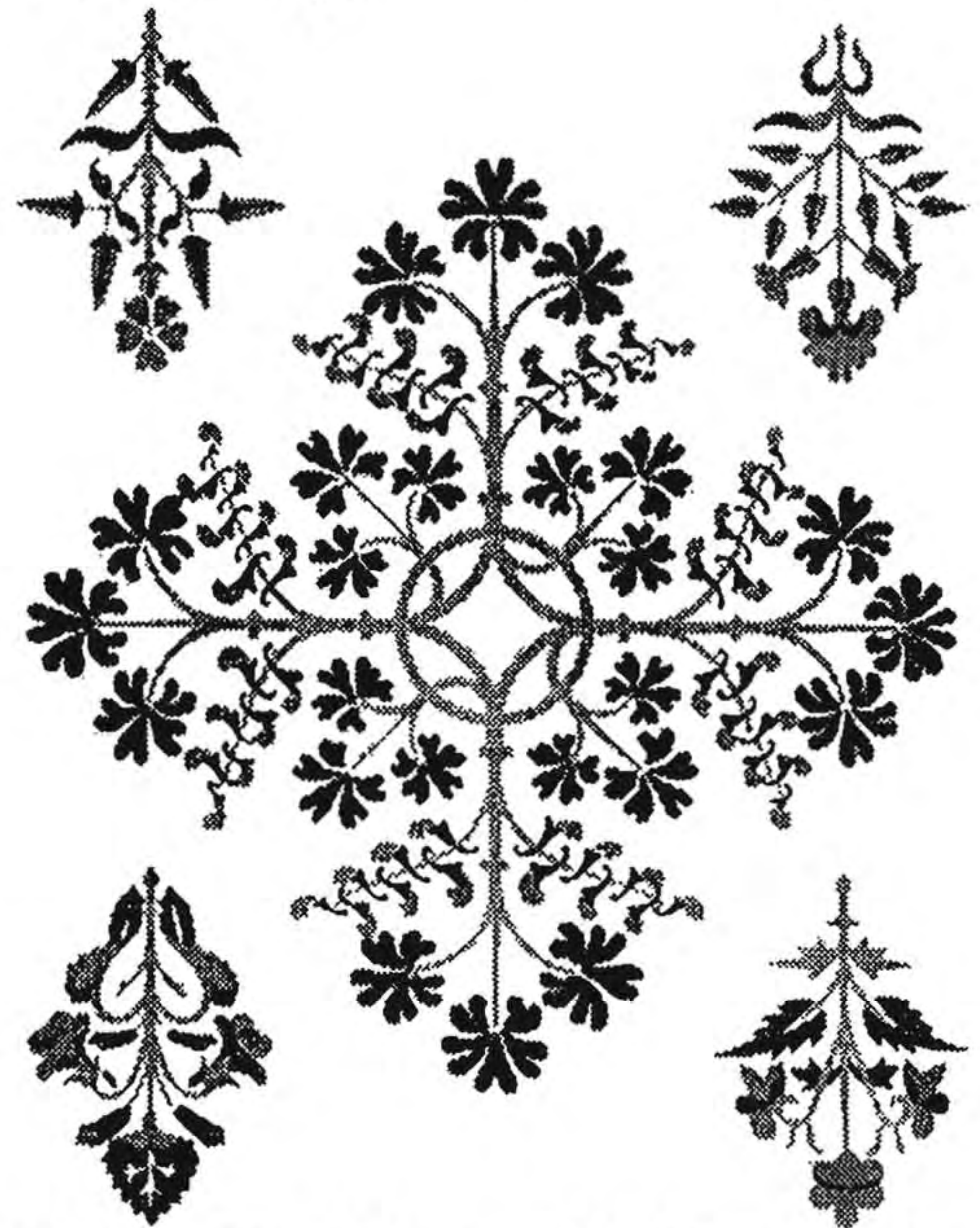
The Pugin Society would like as usual to thank all those who have helped and encouraged us throughout the last six months, particularly our Patron, Alexandra Wedgwood, and also Rosemary Hill, Mrs Houle and many others who continue to make us feel that we are doing – hopefully – a worthwhile job.

Support is particularly valuable at this time; the first euphoria is over, and the Society is now steering out into the open sea. Much needs to be done and considered, and lines of approach thought through. Please, therefore, do not hesitate to send us your comments and suggestions as to how you think the Society should be administered and how it should develop.

Apology

As the author of the essay 'The Catholic Context' in *A.W.N. Pugin: Master of Gothic Revival*, the catalogue of the exhibition at the Bard Graduate Center, New York, I wish to acknowledge that in that essay I used material from a paper by Dr Margaret Belcher without her permission and without acknowledgement. Paragraphs between pages 52 and 54 of my essay are reproduced from a paper by Dr Belcher entitled 'Newman and Pugin', delivered at the University of Canterbury, Christchurch, New Zealand, in 1990. The footnotes to that section are not however part of her original work. I wish to apologise unreservedly to Dr Belcher for this unauthorised use of her work and for the distress and inconvenience I have caused her.

David Meara



A.W.N. Pugin *Floriated Ornament* 1849 (facsimile edition, pub Richard Dennis) page 13



Following member Stephen Howell's pen and wash drawing of St Joseph's School, Cadogan Street, we have had a letter from him saying: "You will be glad to know that the Pugin school has rebuilt its Gothic gateposts correctly and I hope will soon put back the wooden gates – two men were working today. I stopped to commend their work [very lordly!] which has been done with chamfered and splayed bricks to make a four-centered arch for young children to enter by each morning". He enclosed an attractive little drawing with this letter, which we hereby reproduce (left).



Pugin and Morris

by Michael Blaker

On May 22nd the Pugin Society enjoyed an interestingly illustrated lecture comparing these two giants given by John Purkis at Ramsgate Library. We include here some quotes, and comments on points made.

It was of interest, the lecturer said, that Pugin and Morris never met; also: 'I find it difficult to account for the way in which Morris seems really not to see Pugin, though he must have read about Pugin's work... as an undergraduate Morris did not apparently go to the Great Exhibition where Pugin's work dominated the Mediæval Court... Morris never really discusses Pugin anywhere. We get a reference to the "gimcrack palace of Alton Towers" in a letter, and that is all.' On the other hand, there was a similarity in the way both men were called to their professions through religion in the first place. Pugin: "I learned the truths of the Catholic religion in the crypts of the old cathedrals of Europe... without being acquainted with a single priest, through God's mercy, I resolved to enter His church." Morris, after visiting with Burne-Jones the cathedrals of Northern France: "it was while walking on the quay at Havre at night that we resolved definitively that we would begin a life of art, and put off our decision no longer..."

Pugin's designs, we were told, 'are usually taken from the fourteenth century or later', whereas it was suggested that Morris made 'a direct use of nature'. The lecturer showed a photo of a field of wild flowers and said that 'add to this the tapestry designs from the Middle Ages which Morris had seen in his youth... and you arrive at a Morris design... with natural forms in a stylised pattern'.

There was a paradox in that Pugin 'was interested in getting his ideas across to as many people as possible' and used the 'latest technique of colour printing' such as chromolithography, whereas 'Morris on the other hand was not interested in the latest printing technology, wishing to invent or reinvent the techniques of the first printers. It was in this area that his followers came up against the issue of whether or not to use modern machinery.'

The lecturer certainly gave us food for thought and delivered his talk with a commendable zeal and enthusiasm. He concluded with a quote from Lewis Day regarding Morris: '... He it was who snatched from the hand of Ruskin the torch.

ST AUGUSTINE'S BY NIGHT

(from Benjamin Ferrey's *Recollections of A.W.N.Pugin*, author unknown)

*Tower and temple – built not in a day
And built to fall, but when the sea rocks fall,
With jealous ivy on the garden wall
To bar the envious outer world away
And turret-flag high o'er the dashing spray.
Music of waters – beauty of the night –
Here art and nature, in one work unite,
Rear the white cliff, and crown the rock-hewn way.*

While we do not comment upon the literary quality of the above verse, it is our fervent hope that soon Landmark guests, looking out of their windows in The Grange, and breathing in the ozone, may imbibe something of the romance and glamour imparted by these lines.



Correspondence

As always, the Pugin Society has received many interesting letters and e-mails. Readers may remember Professor Andor Gomme's letter in the last issue in which he mentioned Alton Castle. Father Michael Fisher wrote to us in response to this letter commenting:

With reference to Dr. Gomme's letter about Alton Castle. In the end it has been taken on by the Archdiocese of Birmingham as a retreat/residential centre for groups of young people. It is run quite separately from S. John's and the convent, and the residential warden/priest-in-charge is Fr Michael White. He is aware of and sympathetic to the historical importance of the castle, and one of his first tasks was to remove a great pile of rubble in the ante-chapel. His aim is to conserve the Pugin features, while adapting some parts of the building to present-day needs. I had a good look round soon after Fr. White took over, and I call in from time to time on my visits to the Towers. My impression is that it is in safe hands, but also that there is not a great deal of money around. The main adaptations that have taken place so far are in the basement rooms, i.e. the former school's

kitchens and service rooms, and to the former school dormitories. I was taken into the lower levels which are cut partly out of solid rock, and include the medieval crypt of the original chapel. The plan of the 19th-century castle, as you probably know already, was greatly influenced by the determination of Pugin and Lord Shrewsbury to erect the new chapel directly above this ancient crypt. The Pugin fireplaces in other parts of the building are all intact. The doors and other items of woodwork are clearly original too, but somewhat plain and made of deal rather than oak – this reflects the haste with which the castle was finished after the deaths of the architect and the patron. The castle never was, in fact, properly finished in the way that Pugin and Shrewsbury had planned. The chapel tower lacks the pyramid roof which all the other towers and turrets have...

We also had an e-mail from a James Brennan, of Adelaide, S.Australia, who is a sculptor and master monumental mason who specialises in monumental and heritage restoration. He is particularly involved with the Smyth Memorial Chapel, which he describes as an octagonal building, in the West Terrace cemetery, Adelaide. The roof covering is corrugated iron, an Australian variant of Puginian principles, perhaps showing use of local materials. The chapel was – he thinks – designed by Charles Hansom. The date is 1870. He wants to verify this attribution, and also to know if Puginian influence of any sort was involved. If any members can help with this enquiry, which was couched in somewhat tentative terms, please let us know.

Another letter, of a very special sort, was received from The Squire de Lisle, and gave us some interesting addenda to two articles in the last issue of *True Principles*. He writes:

a) *Sir John Sutton (1820–1873) brother of Frances (1840–1871) who married 1861 Ambrose Charles March Phillipps de Lisle (1834–1883) eldest son of Ambrose March Phillipps de Lisle (1809–1878).*

I attended, at Aldeburgh on 2nd July 1973, a recital to mark the centenary of his death, given by the Kiedrich Choir.

b) *Pugin's Ill Health.*

Laura's Diary does not mention it at all but on 22nd Feb "Amo did not go out on account of having taken some Colomel last night." 25th Feb "Mr (Dr) Eddowes called to see Amo who is much better." 26th Feb "Mr Pugin left at 7pm for Alton Towers."

I therefore presume that the good Dr Eddowes would also have seen Pugin! Maybe Laura was so worried about Ambrose that she forgot to mention Pugin's illness.



Masters of the Gothic Revival

The Pugins in Ireland

LED BY DR RODERICK O'DONNELL AND MAGGI MORRIS, APRIL 1997

We are delighted that Sarah Houle, A.W.N. Pugin's great grand-daughter, and her husband David, have kindly consented to write an account of this trip for us. We feel that this piece will be bound to have an authentically Puginian flavour...

On 19th April a party of 22 mature students from Liverpool University arrived in Dublin to study "Pugin in Ireland" covering A.W. Pugin, E.W. Pugin and J.J. McCarthy the so-called Irish Pugin



Nuns at Presentation Convent, Waterford

with G.C. Ashlin who became E.W.P's partner. Throughout the trip we were shepherded and controlled by Maggie Morris, the organiser. We had a very able guide in Rory O'Donnell who was revisiting his youth as he had followed our route as part of the Thesis for his PhD and we benefitted as he knew every building of interest on the route. Rosemary Hill also gave him splendid backup.

To us a fascinating aspect was the industry Pugin built up. He went to Ireland for the Shrewsbury/Talbot family. His son E.W.Pugin took over the architectural practice when he died and then took in Ashlin as a partner (he married E.W.P's younger sister Mary) and although the partnership only lasted a short time, Ashlin continued, and the firm only ceased in the post Second War period when Rory was able to rescue the records which are now in the Dublin archives.

On the glass, metal and church furniture side, he used Hardmans who set up a branch in Dublin with a Powell (John Hardman Powell married Pugin's eldest daughter Anne) and the firm continued well into the 20th century with an Irish Early as Early & Powell.

Historically all this had been started by Sir Robert Peel, funding Maynooth and allowing the Catholics to build churches for the first time from about 1845.

Returning to the tour, however, John, our coach driver was particularly resourceful, always getting us to the right place. To hear him and Rory map-reading was a delight in itself and more of this at the appropriate time.

Our first stop was Maynooth, the Irish "Vatican" and we were now at the heart of the power of the Catholic Hierarchy. We were privileged to attend Mass in the gorgeous McCarthy Chapel and then to visit the private dining room – a lovely comfortable room full of Pugin furniture and fittings, divided by sliding doors, like those of Bilton Grange. On to the refectory, recently restored, and up to the library where we saw original Pugin plans. What happened to the "loo" block? Was it ever built or just demolished? A modern garden in the courtyard, much to Rory's horror. Through the Lychgate and yew archway to the little cemetery where there is an important example of a Celtic Mausoleum.

On Monday we first met Fr. Matthias Glynn at St.Peter' Seminary (1838–1841) Wexford. He was to be our mentor, guide, informant, historian and fixer for routes and restaurants thereafter. Here was the lovely rose clock window with the Talbot arms; the triptych and wooden altar stood out.

From outside we looked down on the twin churches of Our Lady of the Immaculate Conception (1851–1859) and the Assumption (1851–1858). These were started by Richard Pierce, Pugin's clerk of works and finished by McCarthy.

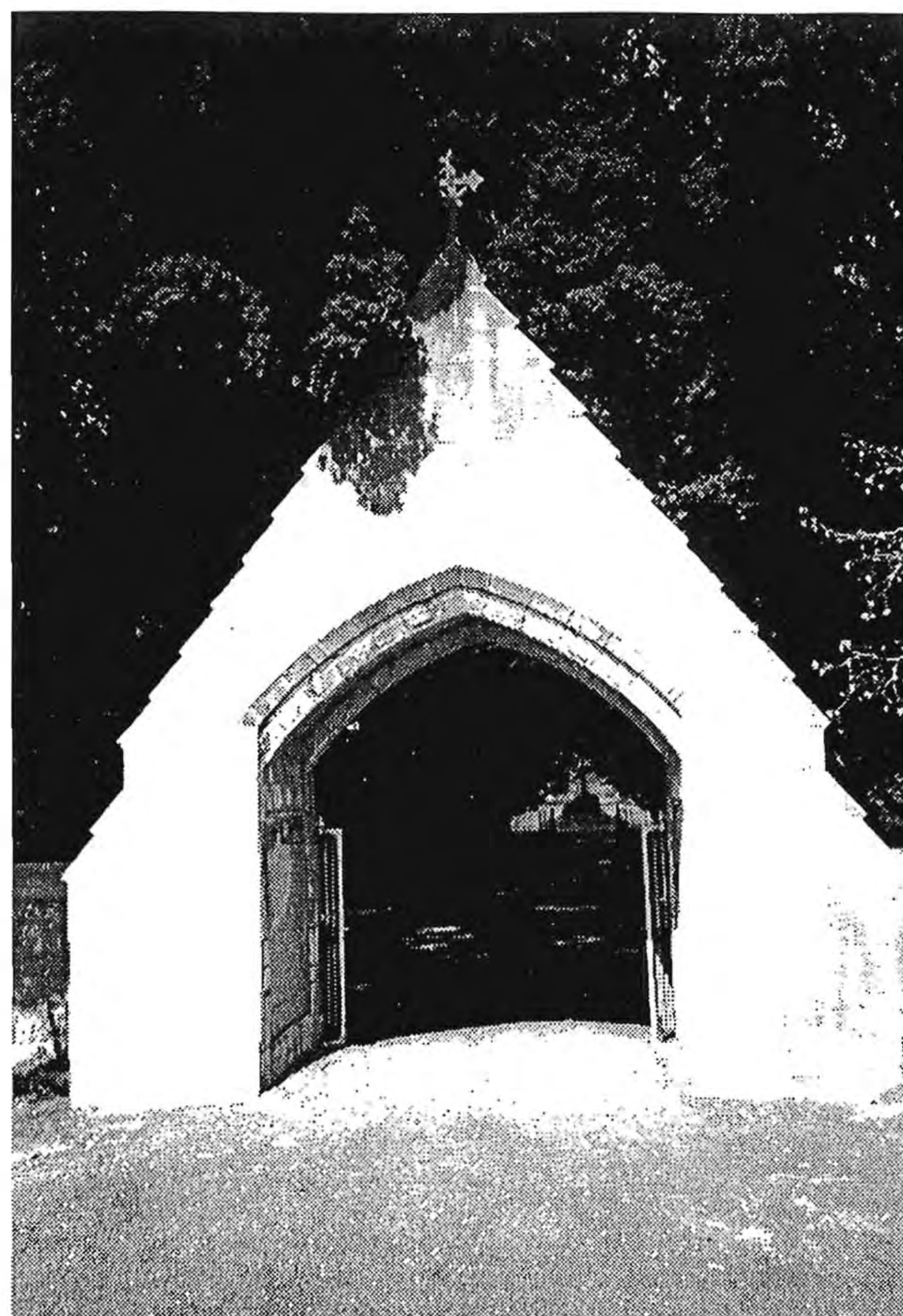


Typical Irish rivalry, meaning that there are two churches within yards of each other. A little bit of detective work found a possibly Pugin-designed tomb.

Our entry to Enniscorthy was noteworthy in that we followed Fr. Glynn's car with all lights flashing and clearing the way for the coach, like royalty. St Aidan's Cathedral had been completely restored. Rory lamented the fashion of the 60s in Ireland to whitewash all the interiors and to clear out all the church fittings. A very enthusiastic team had run their own Irish sweepstake so that they had paid for the whole restoration. They had taken careful advice over enlarged Pugin designs stencilled on columns and arches and the whole interior was impressive. We were afterwards entertained to a welcome cup of tea in the Bishop's palace.

Tagoat (1851–1859) is Fr. Glynn's own parish church, being an A.W. Pugin original. The tiles and interior were memorable, also the Hardman

East Window, Enniscorthy



The Lychgate at Mayhooth

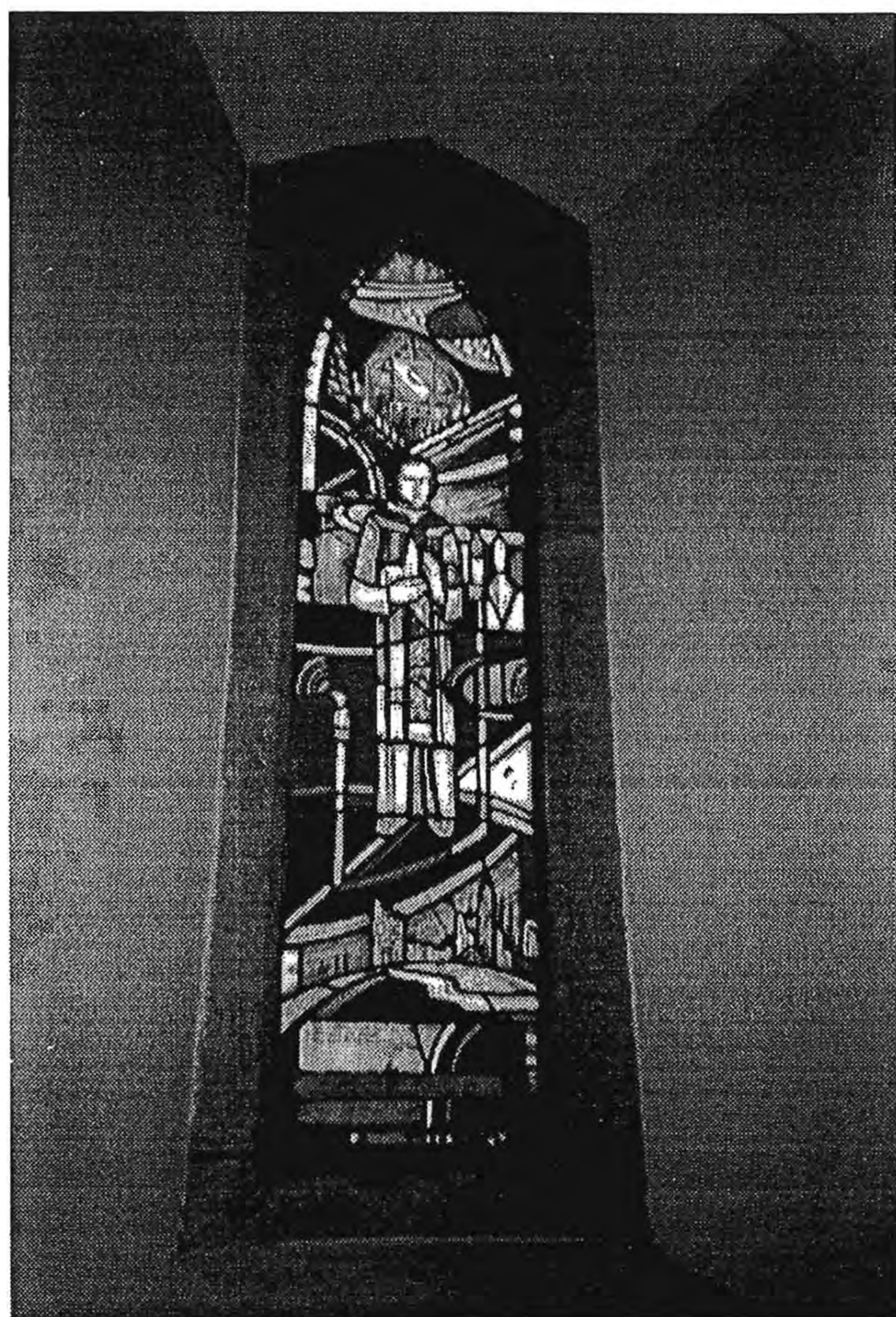
glass. But the unique feature was Fr. Glynn's little memorial window by George Walsh showing Pugin dressed in mediæval clothes, the martlet and mediæval buildings; a most endearing touch. A high speed drive from here through narrow lanes took us to lunch at the smart Kelly Resort Hotel at Rosslaire.

One of the highlights of the whole visit was the private chapel at Edermine House, c1852, with all its original fittings untouched. The owner, a long-haired bachelor, in baseball cap and working clothes, greeted us and showed us around. He had purchased the house, chapel and grounds in order to preserve it. How he will cope with it and the magnificent dilapidated Victorian conservatory à la Kew, concerned us all.

The Presentation Convent at Waterford (1842–1848) was a beautiful serene building, originally overlooking the city, but now lost in housing es-



tates. Extremely comfortable rooms and enclosed cloister in the centre. The chapel is well preserved and contains fittings by E.W. Pugin; it may be the only rood-screened Catholic church interior in Ireland. Here the nuns gave us a wonderful welcome. Lismore Castle, the Irish seat of the Dukes of Devonshire, was completely different and the feel of an Anglican Duke was very much in evidence, even to meeting the Duchess briefly before she left for



Tagoat: Father Glynn's Memorial Window to A.W.N. Pugin, by George Walsh

England. Mr. Penruddock, the agent, armed with his recent Christie's Insurance Valuation, took us round from reception room to reception room, bedroom to bedroom, via bathrooms. Every room was filled with chairs, beds, cupboards, mirrors, lovely sideboards, and a 7 or 9 flap dining room table all done to Pugin designs by Crace, his decorator. The Great Hall was sumptuous and even in the cellars we found inlaid tables and wash-stands waiting to be restored.

Here we said a grateful farewell to Fr. Glynn. Who knows, he might turn up in Dublin.

The finale was E.W. Pugin's St. Colman's Cathedral at Cogh (1859-1916). This for Rory was his climax. I felt a little sad for A.W.P. as he had never had the luxury of such lavishness. It was magnificently perched on the cliff top and reputed to be the last thing seen by the Irish emigrants. It was fitted out at tremendous expense from its 300ft spire to the splendid sacristy with every drawer working smoothly. A real eye-opener in every sense.

We parted from the group here temporarily to visit relations who lived in a lovely Irish Georgian house. John found us again the next morning, somewhere along the Cork to Dublin road, with his usual efficiency. However there was a little incident when he drove the wrong way down a one way street but that was due to not being able to turn the bus round; for ever resourceful and typically Irish!

There were other visits to the William Burges St Finbar's Cathedral (Church of Ireland) in Cork and E.W.P's SS Peter and Paul (1859-1866). The Arts and Crafts Honar Chapel was explained to us by Amy Miller from the Bard Institute in New York.

Back in Dublin, a few made a last visit to the Chapel at Loreto Abbey at Rathfarnham. Pugin produced designs which were incorporated in the final building by Byrne and Keane. The octagonal lantern over the altar is most unusual and the galleries in it allowed the sick nuns to look down on the proceedings and to gaze up to heaven.

We ended with a splendid shopping trip in Dublin and tea in Bewley's, to bring us back to this century. This was not a holiday trip but we came home illuminated, enlightened and exhausted... is this a quotation from Pugin!!

(All photographs are by the author.)



This pleasantly leisured piece follows on from the extract in our last issue, and is all part of The Catholic Fireside, a turn of the century publication.

St Augustine's Abbey, Ramsgate

by Dudley Baxter

Another "humiliating" doorway, and one is inside the Abbey Minster itself "Pugin's gem", greatest of praise, and that well merited. It is said that the great architect spent about £15,000 of his own money upon this chef d'oeuvre, and everything is of the best – even the very facing-stones were separately chosen. Its length is only 90 feet and extreme width 60 feet, while its material is solid stone throughout, save the timber roof.

Here at least one can fondly imagine that the abominable Reformation was not – for the material must almost exactly resemble that of the average parish church in old England – the Holy Rood with its central crucifix, each Altar enclosed by a screen, the sacred images in niches, and so forth. The design is Decorated but with somewhat curious features – perhaps purposely exaggerated in protest against the prevalent "all-seeing" theory; anyhow its details are the best part. The chancel screen is rather too heavy, especially its gates, and it is difficult to see the high altar from the aisle, owing to the massive nature of the low columns. A certain august personage – not enamoured of Gothic church furniture – is in consequence related to have remarked that the Minster ought to be put under a glass case and a new church built for the parish!

Every window is stained-glass, which causes that mystic subdued light so beloved by Pugin and his school (including the writer). In the large west window, the life and miracles of St Benedict are portrayed, while others display Benedictine saints such as SS Mildred of neighbouring Minster, Gertrude and Scholastica, Cuthbert and Bede, together with King St Ethelbert and Queen St Bertha. The eastern window is singularly beautiful, both as regards its tracery and its glass; the latter displays our Lord in glory surrounded by tiers of adoring angels.

Proceeding up the nave, on the left stands a stone pulpit, with a handsome statue of St Austin above and beyond it. We may note how before each statue here, in addition to a lamp, very ornamental brasses for flowers and candles are arranged in bouquet form. The central tower-arch is massive but rather ugly inside, while it is unfortunate that so far there is neither transept nor aisle upon the northern side.

The Rood Screen is of dark-stained oak, admirably carved in the ancient style, but its panels are not painted. Moreover, at present, it is only surmounted by a Rood crucifix of beautiful design and cleverly inclined

forward together with the traditional "Rood-lights". This screen is continued as a parclose to the Lady-chapel on the right, and here too candlesticks are placed at intervals for use on great festivals. The monastic quire stalls are constructed in the same style; according to the old English custom, the abbot's and prior's seats are upon either side of the chancel entrance, facing east. In the midst stands a handsome oak lectern, for the antiphonary and the "lectionary" during the Office.

The high altar and its reredos are plain stone structures but the Tabernacle door is very elaborate; it is constructed of brass, studded with rock crystals, while a large Cross, together with the Agnus Dei and the four Evangelists' symbols in enamel form its design – the Tabernacle itself being lined with silver throughout. This work of art was designed by Pugin himself and displayed at the Exhibition of 1851. Above rises a soaring canopied throne, exquisitely carved in stone and reaching to a considerable height. Underneath the altar are three Gothic reliquary chests of antique design – that in the centre is also ancient – containing bones of certain Saints. The reredos is perhaps somewhat too severely simple but the magnificent jewelled glass above it sheds a lustre all around. To the left, in an almost hidden gallery, is the organ and we may also note that here Pope Pius X is obeyed in a Catholic spirit *nolens volens*! As a rule the music is Gregorian at Mass or Vespers and "figured" at Benediction. Upon the right is the Lady Chapel, a structure of much beauty, with an elaborate stone altar and blue "riddel" hangings enclosing either side in the olden style, surmounted by rows of candles. It is interesting to know that the large prie-Dieu here is made of wood taken from the roof of St Alban's minster, England's premier Benedictine Abbey of old. The exquisitely-wrought iron screen and gates of this Chapel should be specially noticed, as they form one of Pugin's masterpieces and were much admired at the Great Exhibition of 1862; fleurs de lys are prominent in the design, with an elegant cornice of Lady lilies. Each window of this Chapel is filled with fine stained-glass in honour of the Blessed Virgin, while just outside its screen – in a niche with a delicate tabernacle of stone – is a most beautiful statue of "Our Lady, Star of the Sea." In front of it hangs a magnificent silver lamp quaintly fashioned to represent a mediæval ship, together with lights and flowers – always arranged here with admirable taste. Underneath there is a handsome metal stand for votive candles.



PUGIN IN LINCOLNSHIRE

Members in the above-mentioned area of England may well be interested in attending the events referred to below. This should be a fascinating evening for Pugin fans, and Rosemary Hill writes that Leadenham is 'a lovely village in the heart of A.C. and A.W.N. Pugin country'. So, don't miss this one.

On Thursday 18th September 1997 in St Swithun's Church, Leadenham, Lincolnshire, Rosemary will be talking about A.W.N. Pugin with particular reference to the chancel ceiling at Leadenham, painted by him when he was staying with the rector, Bernard Smith, in 1841. This is a unique work by Pugin in an Anglican church.

Also in the programme, starting at 6.30pm, is a short organ recital by Mr Colin Walsh MA, FRCO, Organist at Lincolnshire Cathedral. The concert and Pugin talk will be followed by supper at Leadenham House where there will be other Pugin work displayed. During supper the Revd. Henry Thorold will talk about the Lincolnshire Old Churches Trust, of which he is Chairman, and Mr Ian Graham will talk about Lincoln Cathedral Fabric Fund, of which he is Executive Director. There will be a display of work being currently undertaken at the Cathedral.

Admittance: Organ recital and Pugin talk in St Swithun's Church: £8.00. Organ recital, Pugin talk and supper, £18.00. Proceeds from the evening will go to proposed conservation work on the Pugin chancel ceiling in St Swithun's Church, Lincolnshire Old Churches Trust, and Lincoln Cathedral Fabric Fund. Applications and further information from: Mr or Mrs Peter Reeve, Leadenham House, Lincolnshire LN5 OPU, tel. 01400 273256 facsimile: 01400 272237

THE PUGIN SOCIETY AND THE DATA PROTECTION ACT

The Pugin Society is at present investigating its position re this Act, but in the meantime we would like to assure all members that under no circumstances will our membership list be passed on to a third party. Members are welcome to inspect their records at any time.



Nick Dermott, architect, conservation officer, and Chairman of the Pugin Society has written a short piece for True Principles about the present state of this remarkable building. In order to heighten the contrast between what is, and what has been, we have pleasure in reprinting as an addition to Nick's comments some extracts from *The Granville Illustrated News*, a grandiose publication indeed.

The Granville Hotel, Ramsgate

On the East Cliff in Ramsgate, the other side of the harbour from The Grange and St. Augustine's, sits the Granville Hotel, a massive pile in the free form Gothic style dominated by a Lombardic style tower. This robust and idiosyncratic building, described as grotesque by Nicholas Pevsner, was commenced in 1869, by and for Edward Pugin, and was to be a key factor in his subsequent bankruptcy of 1873, which he filed with liabilities of £187,000. Designed in its original form as a terrace of vast sea-facing private houses with shared facilities such as baths and a ballroom, it was acquired after Pugin's failure by one Edmund Davis and converted to a hotel. Davis was subsequently the developer of that most exclusive of sea side resorts Westgate-on-Sea, a venture which was to eventually bankrupt him.

It would appear that despite his financial problems Pugin continued as architect for the building after the sale to Davis and the structure was further extended and embellished until finally it occupied a complete block of the town with elevations on to four roads. This accretive process has left a building which has an almost Edwardian Freestyle feel about it with Italian and northern gothic, Queen Anne and neo-classical detailing all generously represented.

Partially bombed in World War 2, about half the site has since been demolished, including one end of the originally symmetrical seafront elevation. Most of the remaining interior has been converted into flats, over 50 of them, although some of the original reception rooms and the smaller of the two ballrooms are still intact although unused for several years. In its heyday, up to the First World War say, it was a hotel on the grandest of scales, with Turkish baths, hot, cold and seawater taps in every bathroom and a special train, the Granville Express, ran daily from London.

In 1877 the Granville Marina, an exclusive beach facility below the hotel, was built. Designed by J.T. Wimperis, not Pugin, it included many stylistic features characteristic of the hotel. Parts of this extraordinary development remain today, in a remarkable state of preservation, given they are not 'Listed', and are outside the Ramsgate Conservation area.

The following is an extract from the 'Granville Illustrated News' of 1879 which gives something of the flavour of life at the hotel.

In the days when Frith painted his "Ramsgate Sands" St. Lawrence-on-Sea was unbaptised. The Ramsgate of our boyhood reigned supreme as the queen of watering places on the south-east coast. The youthful associations connected with the place come vividly before us. At that period Ramsgate had but one season, and that was the summer. The honourable fraternity of lodging-house keepers consequently adopted the aphorism of "making hay while the sun shines" with a degree of alacrity which proved their intimate knowledge of the truth of the motto. We have a distinct recollection of the systematic manner in which the adage was practically illustrated by several landladies in Belle Alliance Square and on the Plains of Waterloo. We can call to mind, too, the manner in which this proverb seemed to be the text words of the entire town; how the sand-slipper and spade and pail trades flourished on it, how the donkey interest grew fat on it, and how the bathing machines multiplied on it – how, in short, the entire trading population of the place successfully solved the problem of making profits on three months sales suffice for nine months commercial stagnation. Ramsgate in those days was supported by that form of middle-class gentility which, if it could not exactly drive a gig, could, at all events, make a decent show with a perambulator. People with large families and small incomes were the mainstay of the place; and, as a consequence, the season was brief. After three months

delirium of sea-bathing, donkey-riding and other expensive luxuries, cockaigne returned to the town with empty pockets, and Ramsgate relapsed into atrophy.

Suddenly, however, Sleepy Hollow was aroused, and the late Mr. Edward Welby Pugin, like another Rip van Winkle awaking from his slumbers, shook off the lethargic influences of the place, and commenced laying about him vigorously with pick and spade and hod and trowel. Among the corn fields on the West Cliff there gradually sprang up



Photograph by Nick Dermott



an important and thriving Catholic colony, and around this ecclesiastical centre there grew a handsome collection of houses, which, from an architectural point of view, were as superior to the ordinary Ramsgate dwelling house as the refined taste of a master of his art could make them. To the influence and energy of the Pugins the modern improvements in Ramsgate are due. Whatever the hereafter of the town – and the prosperous progress of the place nowadays leaves ample space for speculation – it should always be borne in mind that, but for the ceaseless exertions of an almost unaided enthusiast, Ramsgate might, in these winter months, be as lifeless as Broadstairs or as somnolent as Sandwich.

But Ramsgate civilisation was destined to tend – unlike our preconceived notions of the march of progress – east. And on the East Cliff was gradually built that magnificent sanitarium by the sea which has become famous as the Granville Hotel. With the completion of this celebrated building, and the erection of a number of magnificent mansions around it, St. Lawrence-on-Sea suddenly sprang into existence, and simultaneously with the birth of this fashionable suburb awoke from its slumbers the town of Ramsgate to find itself in all the bustle and prosperity of one continuous all-the-year-round season.

It is matter for sincere regret that poor Pugin did not live to see his dream of Ramsgate in the future realised. Energy is contagious and there is a certain go-ahead about the Ramsgate of today which is almost incredible to those who remember the sleepy old town of 30 years ago...

Even now St. Lawrence stands almost unrivalled by any watering place in Great Britain. The Granville Baths have the reputation of being unequalled by any hydropathic establishment in England. Here your true hypochondriac can revel in a salt plunge bath, or a Turkish bath, a douche, needle-sitz¹, spinal, rosespray, wave or shower bath at his own sweet will; while your more luxurious bather may recline for hours upon a bed of seaweed and take in iodine as Joey Ladle took in his wine "at the pores".

St. Lawrence-on-Sea with its splendidly-appointed hotel, its luxurious bathing establishment, its trim Victoria Gardens and pleasant Marina, is – apart from its bracing Kentish air and entire freedom from sea mists and fogs – a very Pompeii to the jaded guests of crowded cities.

It was simply impossible that so marvellously planned and ordered an undertaking as the Granville Hotel should fail to draw public attention even at the very outset of its new



career. No sooner were rumours of wondrous innovations and gigantic improvement rife, than enterprising "species" attached to the more important "dailies" and "weeklies" made their appearance on the spot, and by lengthy descriptive articles informed the macrocosm of the doings which had already filled with reverential awe the microcosm of Thanet. Here is an extract from the Illustrated Sporting

Ready for your sitz bath?
We hope that you will find the following extract from The Granville Illustrated News of 1879 entertaining reading. The original of this unique document is in the Local Studies Collection at Ramsgate Library, by whose kind permission we reprint a section of it here.

and Dramatic News of Dec. 9th. 1876, which may give some faint idea of the publicity which the task attracted: "It has remained, however for the Granville – which is a wonderfully contrived and magnificently built settlement, rather than the ordinary type of hotel, and as such it may have suggested to Dr. Richardson the notion of his Hygieopolis – we say it has remained for the Granville to supply the place which it adorns with an element that was previously lacking, namely, an hotel of unusual beauty, and practically illimitable resources; an establishment

perfectly adapted in every way for a winter as well as a summer residence, a home as well as an inn, a pleasant retreat wherein the visitor might confidently reckon upon finding his bodily comfort a subject of unceasing care and study, and where he could be certain of a varied fund of amusement being provided for him within the walls of the house.

There can be no doubt that when the remarkable advantage offered to visitors by the Granville is known it will become one of the most favourite winter residences in England. Its close contiguity to London – for the old iron horse practically annihilates such a trifling distance as 80 odd miles – is one of its recommendations. A week or a fortnight at the Granville during the murkiest of the months is just the sort of pick-up which a professional man, if he once experienced its inestimable value, would frequently have



recourse to. As for that class of invalids who have not yet made it a matter of religion to winter in Pau, or Nice, or Algiers, and who are sensible enough to know that baths of every description can be obtained in England just as easily as in any poky little German town, let them, if their desire to be braced up is genuine, try a course of Granville. Those of our American readers who are at present sojourning in Europe, together with those who contemplate making a descent onto our shores, should make a note of the Granville. They should already be familiar, by means of Mr. Frith's clever picture, with the sands at Ramsgate; the engravings in this issue, [sadly not reproduceable in True Principles] which, as far as they profess to go, afford an admirable idea of some of (but by no means all) the palatial features of an Hotel after the intelligent American's own heart, ought to, and we are positive will, cause him to remember the Granville as the place par excellence which must be seen – an establishment, the resources of which deserve to be tested.

The Granville is a small town with all the means and appliances for ministering to the necessities, luxuries, and ordinary requirements of quite a large population. And the way in which it does this work, so quietly and unostentatiously, with such an entire absence of fuss, is both curious and instructive. You might live in the place for months without discovering that quite a little hive of manufacturing and working bees found employment within its walls. The sawyer's shop, the engineer's shop, the carpenter's shop, the baker's shop, and the mineral water manufactory, are all in full swing here, making, or repairing, or improving with the aid of steam and machinery; and outside are the stables, and the dairy belonging to the establishment, with a constant going to and fro in connection with their produce. Yet the inmates never see anything of such matters; the most profound order, cleanliness and quietude reign throughout the vast establishment. (It may be added here that since the foregoing was written the architectural beauties and unique advantages of the Granville have been augmented by the construction of a new corridor, which is admirably in keeping with the rest of the structure).

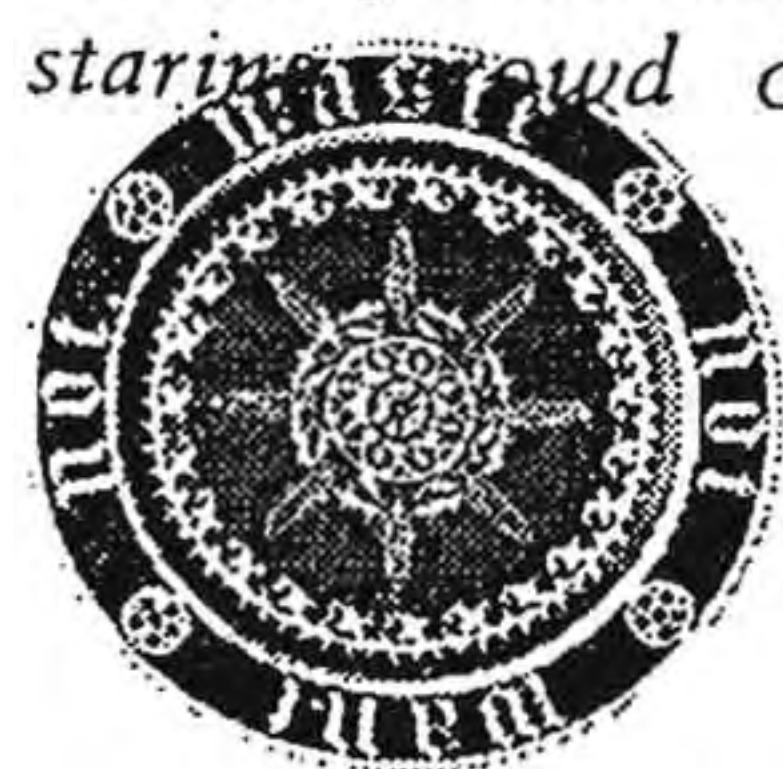
Another of the striking features of this pleasant model home is made by the various baths, twenty five in number, all fitted with the latest appliances, luxuries and improvements, including Turkish, electric, vapour, douche, shower, swimming, sitz, medicated, ozone and other baths with all the different appliances used in our popular hydropathic system of cure. Trained assistants are here in waiting, and a medical gentleman is ready to give advice or superintend.

In the pretty, cheerful looking sea-water bath, the water comes from the neighbouring sea, retiring and rising with the tide, always fresh. And here, ladies who shrink from exposing their dainty forms in close-clinging dresses to the staring crowd on the sands, or dislike the clumsy,

comfortless old bathing machines, may, on the days devoted to them, enjoy all the comforts and benefits of seawater bathing with the privacy of home. The Turkish suite of rooms have an advantage only to be appreciated by those who have experienced its absence in ordinary Turkish baths, not excluding the very best in London². Each of the heated chambers is so thoroughly ventilated that the current of hot air is kept pure and dry, and consequently can – even in the hottest room – be breathed with a degree of ease and comfort by no means common in chambers elsewhere. To point out the cleanliness, elegance, comfort, and many special features of this portion of the hotel would demand a book rather than an article.

And the Granville, as we have said, is also a little City of Health, in Dr. Richardson's particular way. From the outside, and for miles around, you may see a vast chimney shaft towering above the hotel, and duly guarded, as, indeed, every part of the building is, with lightening conductors. It is not an ornament from an artistic point of view, and it is rather too suggestive of a factory to be a desirable architectural feature; but who would be without it who knows anything about that troublesome subject to all wise householders – drainage. The towering shaft, 175 ft. or more in height, is in connection with a service of pipes which convey the hotel sewage underground to an outlet 3 miles off; to avoid all the unavoidable defects of sink and drain trapping in the most effective, although in what is also the most costly, way, the vapours and noisome smells which might offend the nose, and affect injuriously the blood through the stomach and lungs, are diverted into that huge shaft, from the top of which they emerge to be harmlessly dispersed 'into thin air'. Returning to the hotel from the garden we enter the restaurant and luncheon bar, spacious, richly decorated, and handsomely furnished. The chairs here, designed by Pugin, are amongst the most comfortable we ever sat in, although they have a quaint old-world air about them, which is very original and somewhat primitive. Thence we find our way into the great Gothic dining hall – which is quite baronial – with a mighty chimney, having huge solid dogs, and bearing a legend in old English letters "pile on the logs and make the fire great". Large and lofty as the hall is, with its long row of tables and chairs, there is nothing cheerless or formal looking about it, its noble proportions giving it a symmetry which, with rich colours and gilding, stained glass and carved oaken furniture, is in keeping with its character, and secures an air of cheerful comfort almost suggestive of smugness, and that too, in the mind of a single visitor standing alone within its far spreading space. From the great dining hall to the theatre – where a completely fitted stage, with scenery by Grieve,³ having dressing rooms, machinery &c., complete for the production of dramatic or musical entertainments exists – is but a little way.

Of this theatre a small sketch is given, which however,



necessarily excludes a balcony at one end capable, alone, of holding over four hundred people. Then there is the ballroom, another large, richly decorated and furnished apartment, having a supper room adjoining, capable of holding in comfort two hundred (or more) guests, and, like every portion of the house, artistically adorned with colour, gilding and rich woods. Another matter we may note as commendable here is the entire absence of the granulated surface of paint which always catches dirt more readily and holds it more pertinaciously than most other surfaces. Here we have a smooth, hard face of varnish over the unconcealed wood, with its varied beauties of figure and colour richly displayed, in place of a monotonous sameness of drab or grey, or that greater abomination, badly-imitated graining over the real thing. All through the hotel, in the bedroom furniture and on the walls, this admirable plan has been adopted.

Footnotes:

- 1 'Sitz' derives from the German 'sitzen' to sit. A sitz-bath is therefore a hip-bath ('sitzbad' in German). The exact explanation of the rather uncomfortable sounding needle-sitz is not wholly clear.
- 2 It is ironic that Edward Pugin should have died after a visit to a Turkish bath.
- 3 Interesting, in view of A.W.N. Pugin's connections as a very young man with William Grieve, when he (A.W.N.P.) was designing sets for Kenilworth. In Pugin: A Gothic Passion Atterbury and Wainwright, 1994, a charming letter/drawing to Grieve by Augustus Pugin is reproduced (plate 52).

PUGIN ON THE INTERNET (2)

Some most interesting statistics are emerging from Victoria and Mike Farrow's acclaimed Pugin web site – up to three hundred people a week are looking at this site (WWW.HUBCOM.COM/PUGIN), and these three hundred people are viewing ten pages of text or pictures each, approximately. It is remarkable to think of the power of the site to introduce so many to Pugin and also probably, by the quality of its presentation, to win us more converts. We know that although Pugin famously sought to 'revive, not to invent' he would willingly harness existing technology to help him achieve his ends. He would surely therefore be pleased to know that his work and principles can be brought before such a wide audience as they are by the Internet. Victoria Farrow reports that the site yields many e-mails asking for information about the Society, and help with research, etc. These enquiries come from as far afield as the USA, Canada, Australia, France and Brazil – not forgetting the UK, of course. The site makes an excellent introduction to Pugin, particularly on the visual side, and certainly deserves the compliments it has been receiving. We would like to take this opportunity to thank the Farrows very much for giving Pugin and the Society so much useful – and free – coverage.

Here is a recent e-mail – if any members can help with this one, please contact the Society, and we will pass on useful information. This looks like the beginning of a success story, and one with which we would like to assist as much as possible:

I live opposite a building which used to be St Anne's Roman Catholic School in Spetchley, Worcester and is now the local village hall. I have just joined the village hall committee and our immediate objective is to raise the funds to restore the building to its former glory. It is rumoured that it was designed/built by Pugin and I wonder if you have ever heard of it?

and:

I am writing a book about the reredos and stained glass window at our church, (the Sacred Heart, Henley-on-Thames) originally commissioned from Pugin by the Scott-Murray family for their chapel at Danesfield near Marlow and completed in 1852. I am therefore interested in any material which might contribute to my research.

Could you please send me details

Thank you

Charles Whittaker

21 St. Marks Road

Henley-on-Thames

Oxon RG9 1LP

More enquiries like this are coming all the time – please help.



BILTON GRANGE

The Pugin Society would like to offer its congratulations to all those at Bilton Grange, the house designed by A.W.N. Pugin for Captain Hibbert (1846), who subscribed to restore the library at Bilton to its former splendour, and who have, from all accounts, done a magnificent job. Lucky pupils indeed, to be working in such a library, which was formally reopened by our Patron, Alexandra Wedgwood, on 2nd November 1996 – the 150th anniversary of the building. Let us hope that the Pugin Society will be able to visit Bilton *en masse* before too long.

ST FRANCIS GORTON MONASTERY, MANCHESTER

It is very encouraging to hear that a Monastery Trust has been formed, headed by Elaine Griffiths, to embark on the massive work of preserving, and appropriately using, this giant complex designed by Edward Welby Pugin, the church of which was completed in 1872. Elaine Griffiths says that the Trust has been given a grant for a feasibility study from the Architectural Heritage Fund, and is making various other grant applications. The Trust hopes that the church will be used for various events throughout the year and that the monastic buildings will become a hostel and conference centre.

AN EXCITING FIND

A sharp-eyed Pat McVicker, Pugin Society Committee member, was recently in Canterbury, where she thought she would take a look at the exhibition of Cathedral treasures in the crypt. Imagine her interest in finding amongst these a magnificent Pugin candelabrum, not dissimilar to one drawn by Pugin for Hardman's catalogue, although with a slightly different base. It stands about four feet high and is a splendidly grand and confident piece, obviously intended for domestic use. What is remarkable about it is that it was clearly made for Dr James Stock Daniel (1804 – 1884), Pugin's doctor in Ramsgate, and personal friend, since it displays the monogram 'JD', and the Daniel family motto, *nec temere nec timide*, in very handsome red and blue enamelled Gothic script. Metalwork designs for Dr Daniel were known to have existed from remarks in Pugin's letters (cf. Rosemary Hill), which makes it a particularly pleasing discovery. The candelabrum was presented to the church of St Peter's-in-Thamet, (who have loaned it to Canterbury), by Mr and Mrs Kenyon Daniel, probably in the 1930s.



CLAUSE 13

This particular Clause 13 refers to the one in the Pugin Society Constitution, which reads as follows:

BORROWING

The Executive Committee may borrow for the objects of the Society such monies at such rate of interest and in such a manner as it may think fit.

A member queried this clause, wondering if, in the event of bankruptcy or foreclosure, those belonging to the Society might become liable. The Society's solicitor has informed us that in the event of the Society's needing, or wishing, to borrow, it would be the duty of the Officers to see that any document comprising a borrowing agreement should contain a guarantee that no member or Officer would be personally liable in the event of anything going wrong. It would be incumbent upon the Society Committee to see that such a guarantee was incorporated. The assets of the Society *would* be liable, however. We hope this clears up any misapprehension.

Random Reflections

by A. Goth

Chapter 2 of Evelyn Waugh's *A Handful of Dust* begins:

Between the villages of Hetton and Compton Last lies the extensive park of Hetton Abbey. This, formerly one of the notable houses of the county, was entirely rebuilt in 1864 in the Gothic style and is now devoid of interest...

We can only say, what a revealing comment on taste in the 1930s when the novel was first published, and thank heavens for the Victorian Society and the fact that we don't live in 1934. A sentence further on, Tony Last's Aunt Frances is reported as having remarked 'that the plans of the house must have been adapted by Mr Pecksniff from one of his pupils' designs for an orphanage'. This comment is of particular interest to Puginites for two reasons – one is that Mr Pecksniff was not *exclusively* a Goth, (even though setting his pupils to draw Salisbury cathedral), saying to Martin Chuzzlewit, with reference to a cart-load of bricks and some old flower-pots: 'If you could pile them up, my dear Martin, into any form which would remind me on my return – say of St Peter's at Rome, or the Mosque of St Sophia...', and the other is that a member of our Society has in fact written an article about Dickens, Pugin and Pecksniff. In this article he claims that although the despicable Pecksniff could obviously not really be said to bear any similarity to A.W.N., Dickens may have had Pugin at the back of his mind when he wrote *Chuzzlewit*, since he had visited Alderbury several times, and would have been familiar with St Marie's Grange and no doubt with stories of the brilliant and lively young eccentric who inhabited it. Strange that Neo-Gothic (or rather, Pugin) and Pecksniff should be thus aligned, by more than one person, even if the connection is rather tenuous.

Back though to Evelyn Waugh – for Tony Last at least, owner of Hetton Abbey, there was something very special about it.

But the general aspect and atmosphere of the place; the line of its battlements against the sky; the central clock tower where quarterly chimes disturbed all but the heaviest sleepers; the ecclesiastical gloom of the great hall, its ceiling groined and painted in diapers of red and gold, supported on shafts of polished granite with vine-wreathed capitals, half-lit by day through lancet windows of armorial stained glass, at night by a vast gasolier of brass and wrought iron, wired now and fitted with twenty electric bulbs: the blasts of hot air that rose suddenly at one's feet, through grills of cast-iron trefoils from the antiquated heating apparatus below: the cavernous chill of the more remote corridors where, economising in coke, he had had the pipes shut off; the dining-hall with its hammerbeam roof and pitch-pine minstrel's gallery, the bedrooms with their brass bedsteads, each with a frieze of Gothic text ... all these things with which he had grown up were a source of constant delight and exultation to Tony: things of tender memory and proud possession.

A wonderfully evocative description, but sadly though, it is really Tony's love for the place and his wife Brenda's hatred for it – 'Me? I detest it... at least I don't mean that really, but I do wish sometimes that it wasn't all, every bit of it, so appallingly ugly' that leads to the chain of events which ultimately causes the couple's separation and downfall. A melancholy aspect of Gothic, certainly.

A much more sympathetic and cheering view comes from a little piece culled from one of the *Nationals*, entitled *Conkers, maypoles and all*, in which writer Jane Shilling nostalgically recalls her primary school education in a friendly Victorian Gothic building, and ends with a description of the search to find a similar sort of establishment for her son – 'We had also applied to two local Church of England primary schools, both, coincidentally, housed in the sort of pointy Victorian Gothic with which I was so familiar. Was that the reason my heart rose?' Strange that for us Puginites, nineteenth-century Gothic typifies security and emotional comfort, whereas for benighted souls like Brenda Last, it only signifies outer darkness.

Let us allow the late Revd Christopher Awdry, of *Thomas the Tank Engine* fame, to have the last word:

Asked why rail and church, an odd coupling, were his passions, Mr Awdry said: "Both had their hey-day in the mid nineteenth-century; both own a great deal of Gothic-style architecture, which is expensive to maintain; both are regularly assailed by critics: and both are firmly convinced they are the best means of getting man to his ultimate destination." (*Times* obituary)



A VISION OF SPLENDOUR

GOTHIC REVIVAL IN STAFFORDSHIRE – 1840 TO 1890

FR. MICHAEL FISHER

ISBN 0 9526855 0 7 Published by the Author, 35 Newland Avenue, Stafford ST16 1NL £9.95.

review by Nick Dermott

Father Fisher is a non-stipendiary priest and artist who was born and bred in Staffordshire.

In his introduction to this book he says of his County. "Staffordshire was the last volume to appear in the late Sir Nikolaus Pevsner's Buildings of England series. Before its publication people who had little knowledge of the county joked that Pevsner had left it until last because he couldn't think what to put in it and that Staffordshire was bound to be the slimmest volume of the entire series."

Through this book Father Fisher has shown that in terms of C19th Gothic Revival buildings this viewpoint was particularly unjustified. A local concentration of ambitious land owners and industrialists employing architects of national, or would-be national, reputation has left a legacy of church building of the highest quality between 1840 and 1890 all sited within a small geographical area.

At St Giles', Cheadle (1841) A.W.N. Pugin, under his patron Lord Shrewsbury, was able to create a 'degree of grandeur and richness never previously thought of.' The author points out that St. Giles' is very much a local church, as well as one of wider significance; Lord Shrewsbury had dictated local craftsmen and materials and, of course, the floor and wall tiles were by Minton. He also comments that outside Staffordshire Pugin often found himself 'cramped by insufficient funds, and infuriated by Catholics who did not share his enthusiasm for Christian art and architecture.'

St. Giles' is contrasted with Sir George Gilbert Scott's restoration work at St. Mary's, Stafford (1842 onwards). Scott rebuilt a decaying superstructure, much in the way we have become used to hearing of in connection with 'restorers' of his period and, in addition, re-ordered the interior: but it has not always been considered in the light of other, less sensitive and often later 'restorations'. Afterwards Scott looked back on St. Mary's as the best restoration work of the time "nor have many since been in the main much better".

Father Fisher goes on to describe All Saints', Denstone (G.E. Street, 1860–62), Church of the Holy Angels, Hoar Cross (C.F. Bodley, 1872–76) and All Saints', Leek (R. Norman Shaw, 1885–87). All three churches are significant landmarks in the development of Arts and Crafts Architecture during its period of struggle away from revivalism; excellent representations of the extraordinary vigour of the times.

This book achieves the happy combination of being wide ranging within a confined historical period and geographical area. Furniture, vestments, sculpture, ceramics and monuments are all touched on together with biographical accounts and building site reminiscences. The author's pride in his area shines through and encourages those who have not visited this culturally rich area to make it an early priority.



PRESS RELEASE

We have received the following Press Release from The Landmark Trust.

THE GRANGE, RAMSGATE, KENT – 29TH JULY 1997

The Landmark Trust has been awarded a grant of £183,000 by the Heritage Lottery Fund towards the purchase of The Grange, which it has now completed. Augustus Pugin, the Gothic Revivalist, built the house for himself on the cliffs overlooking Ramsgate. The Grange, a Grade I Listed building of outstanding architectural and historic interest, situated within the Ramsgate Conservation Area, reflects the work and way of life of one of this country's most important and influential architects, and many of Pugin's masterpieces were designed whilst living there. After his death, his son Edward, also an architect, made it his home, and the Grange remained in the family until 1928.

In the view of the Pugin Society:

the importance of Pugin's Ramsgate home (The Grange) can scarcely be overestimated and we feel that The Landmark Trust understands and respects this importance and also that, having purchased this unique example of domestic architecture, it would have the expertise to restore, conserve and maintain it to the highest standard.

Archaeological investigations by Landmark have revealed that the architectural character and development of The Grange are more complex than initial enquiries suggested, and the Trust has just appointed Donald Insall and Partners, Architects, to prepare a detailed survey and scheme for the house, appropriate to such an important building. Opening up investigations have already revealed a hidden tunnel under the garden, and the Trust is keen to uncover the extent of these tantalising early discoveries.

Whilst after receiving the Grant Landmark was able to underwrite the balance of the purchase

cost with income from its holiday lettings, the Trust is currently seeking funds to complete this detailed survey, and then the repair and restoration of The Grange. It will shortly be applying for grant aid towards this crucial next stage, which will complete the restoration of the house.

Benefits of the scheme include:

- The rescue of this threatened Grade I building, and an ensured and viable future as a Landmark
- Pugin's own decorative schemes (including tiles, wall and ceiling paintings, wallpapers and fabrics) will be repaired wherever possible, and with appropriate furniture this will be one of the finest Pugin interiors
- The public will have the opportunity to stay in The Grange to experience its architecture and history over a period of time throughout the year
- The Landmark will bring visitors to Ramsgate who will contribute to the local economy by living briefly within it, including overseas visitors
- The Trust will create part-time employment for a housekeeper and gardener.

EDITOR'S NOTE:

The Landmark Trust is an independent preservation charity that rescues and restores architecturally interesting and historic buildings at risk, giving them a future and renewed life by letting them for self-catering holidays. Details of all 163 properties are described in detail in the Landmark Handbook, price £8.50, including post and packing, refundable against a booking.

For further information:

Constance Barrett, or Linda New
The Landmark Trust
Tel: 01628 825920



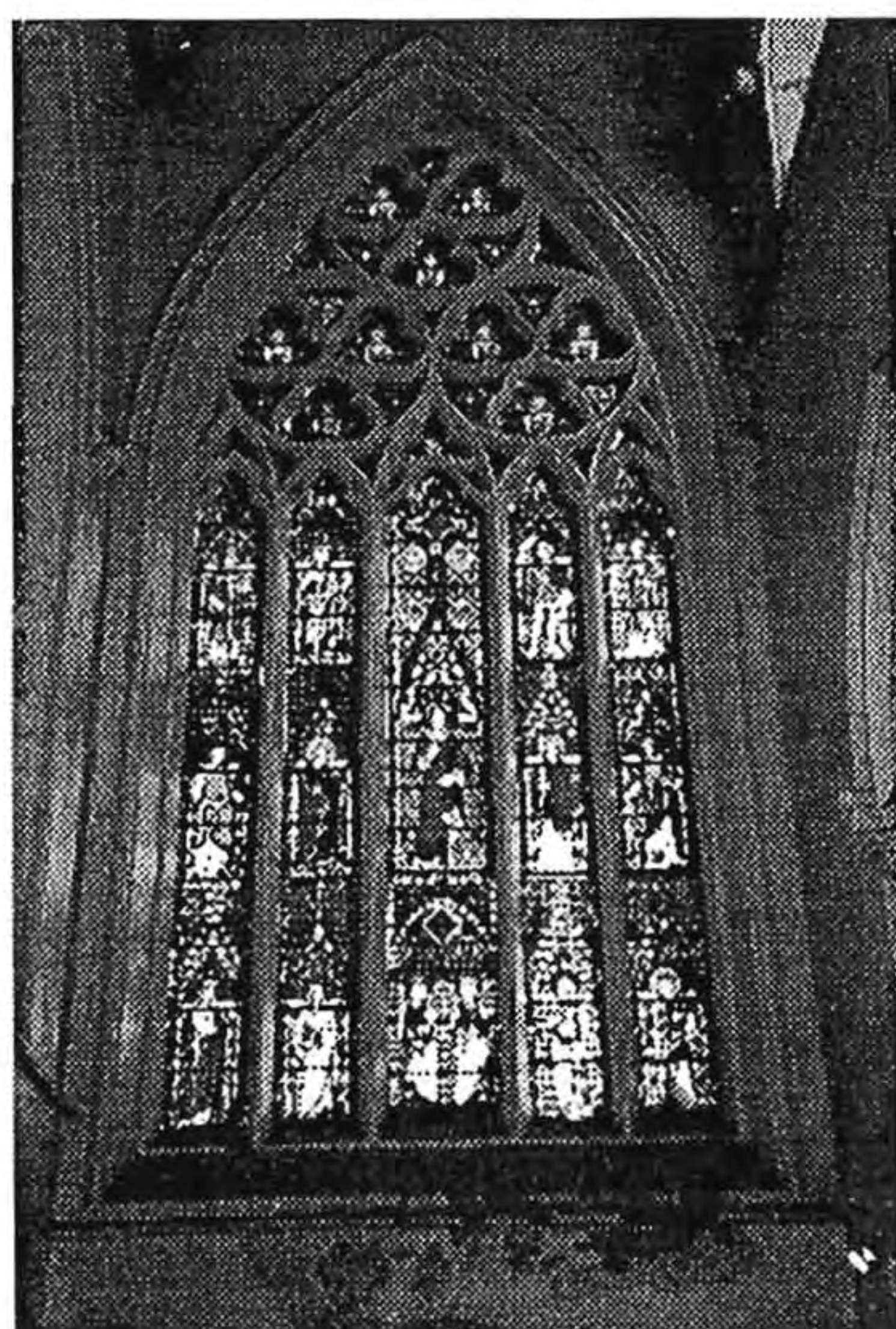


ST SAVIOUR'S CHURCH, LEEDS

The St Saviour's Church Restoration Appeal leaflet, enclosed in this edition of *True Principles*, gives a good indication of its High Church history, and a necessarily brief, but enthusiastic, description of its interior – a veritable mid-Victorian gem indeed. We would like to draw attention here to the many problems of restoration facing the church, and in particular, of course, to the work which needs to be done on the Pugin windows. This includes:

Dismantle the tracery of the west window and rebuild, re-dowelling with stainless steel. Repoint the window jambs and arch. Repoint the buttresses, gable and bell turret. Renew defective finials to the bell turret (particularly any iron dowels) and replace missing finials. Re-lead the glass of the window, following cleaning and stabilisation of painted surfaces, and refix. Protect the window with black coated stainless steel mesh guards, fitted inside the window tracery. (Air-rifle damage does not appear to be a problem with this window).

South transept south window



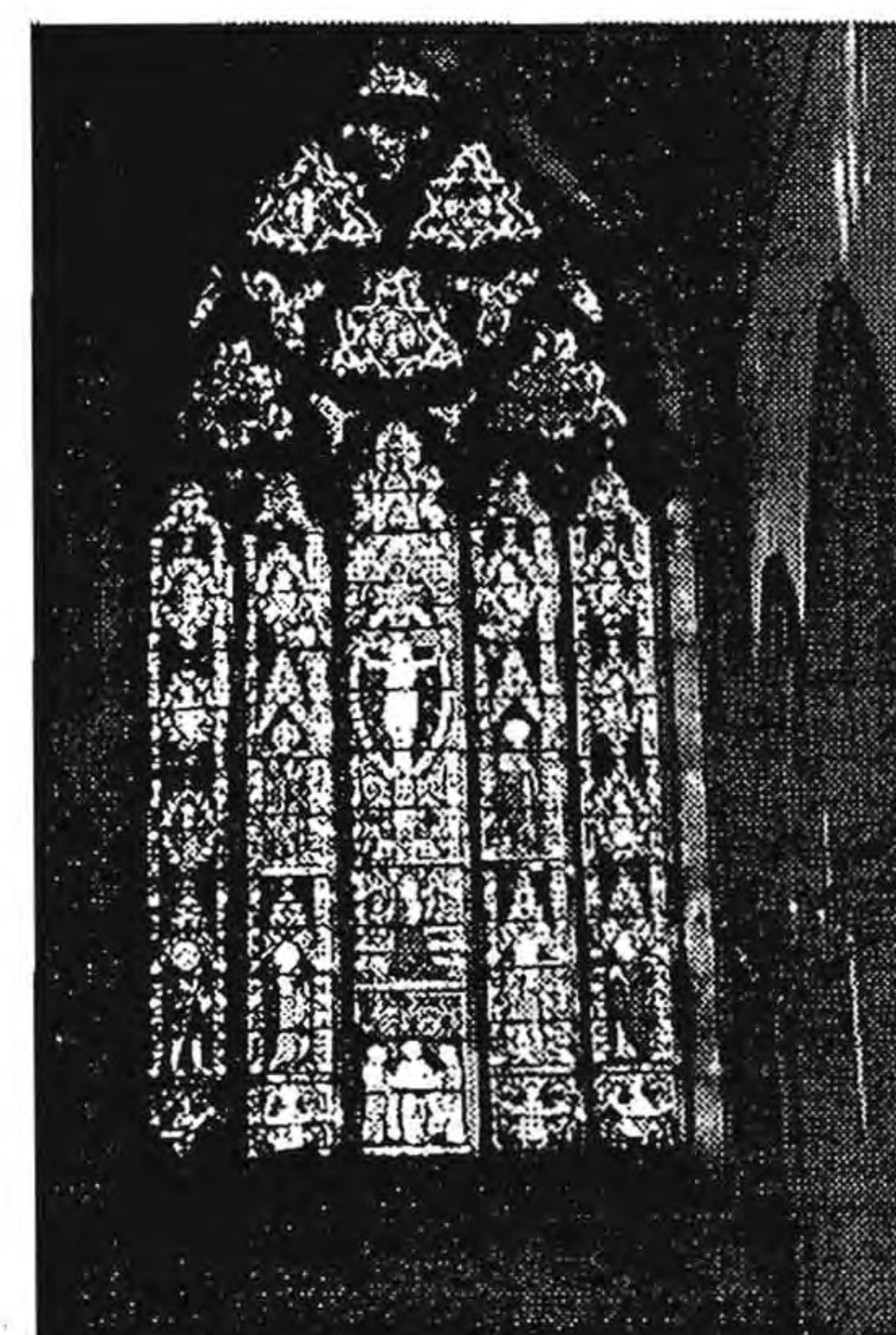
This will cost £30,000. The south transept south window needs to be re-leaded, and this will cost a further £10,000.

If you live near Leeds and do not know this church, do go and visit it, and whether or not you are in the vicinity please help St Saviour's, which could be well on the way to a promising and prosperous future, as business expands and escalates in Leeds, by a donation to the Restoration Appeal. The Pugin windows in particular need our urgent support.

EDITOR'S NOTE:

What a different attitude to that of the custodians of Sherborne Abbey!

The west window



Photograph by D. Austin



Photograph by D. Austin

NEW MEMBERS

Mr and Mrs Peter Kiff, Margaret Dailey, Dr Nicholas Shrimpton, Henry Webber (Parliamentary Works Directorate), Mrs Edwin M Rudzis, Mrs Tina Cameron-Gudge, Mrs B.E. Crook, Englebert Van Dyck, Martyn Everett (for the Victorian Studies Centre, Essex County Council), Mrs R. McCrum, Dr Edward McDonnell, David Peacock, The Most Rev. Michel Pugin, Bishop of the Outaouais, Professor Ronald L.M. Ramsay, Roger Turner, Glennys Wild, Alla and Edmund Bickle.

It is with much sadness that we have to record the death of two of our members, Carmel Grey and Sir Joshua Rowley.

SUBSCRIPTIONS

Subscriptions were due on 1ST JULY. Please feel free to pay by cheque or direct debit if you have not already done so. Direct debits should be made payable to: The Pugin Society, Midland Bank, 1 High Street, Ramsgate, Kent, backdated to 1st July and thereafter annually. In addition we have decided that as from 1998 husband and wife subscription will be £12.00 for joint membership. It seems pointless to send two of everything to one address, and therefore this is a fairer figure. For those living overseas, an international draft, drawn, in sterling, on a UK bank, is much the best way to settle up. Otherwise the Society's bank charges are almost equivalent to the subscription. If you do decide to pay your sub by direct debit in future PLEASE LET US KNOW to facilitate book-keeping.

Dates for your Diary

► 18th October

As a part of the Canterbury Festival, and as a continuing gesture to the St Augustine celebrations, St Augustine's Ramsgate will be open from 2 – 4.30 for guided tours, by the Society

► Saturday 25th October

Please note that the A.G.M. will be held on this date, not 11th October, as previously stated. It will, however, still be at St George's Southwark. We are very fortunate in that Dr Rory O'Donnell will be giving us a lecture entitled Pugin and Catholic London: an Early Divorce, which is sure to be stimulating and entertaining. We will also be having a guided tour round the Cathedral and adjacent buildings and possibly, in addition, a look at the Imperial War Museum where, as we all know, Pugin was lodged for a time in 1852, when it was the Bethlem Hospital. There will be much to formulate at this A.G.M. – plans for the future, election of officers, and, as we have indicated elsewhere, discussion as how to shape the developing policies of the Society. Cost will be in the region of £20.00 per person (lunch included). Please let us know AS SOON AS POSSIBLE if you would like to attend.

► Saturday 13th December

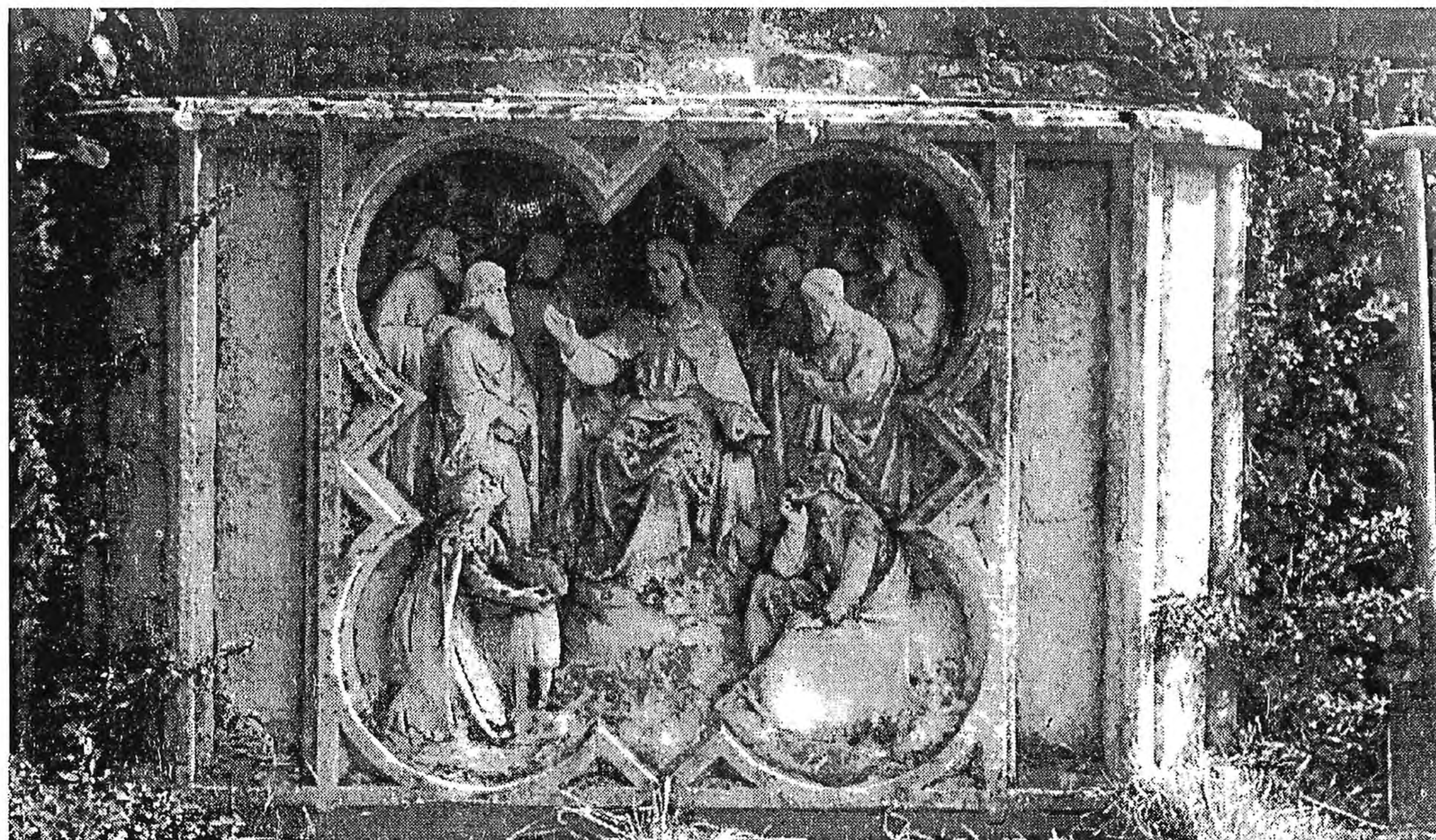
Christmas lunch and social – there will be one Christmas gathering this year. We have chosen the Royal Victoria and Bull Hotel at Rochester upon Medway for this occasion. It is a charming location and will remind us of the young Pugin's exploits at nearby Rochester castle, and, although Dickens was not particularly a Pugin fan, it has to be said that at Christmas time his spirit pervades Rochester and gives it a particular je ne sais quoi. Not to be missed – £16.00 per head. Please let us know by OCTOBER 1st if you would like to come.



? A QUERY ?

This subtly sculpted deep relief group in stone, placed within a quatrefoil, is to be found set into the end wall of the cemetery at St Augustine's, Ramsgate.

Can anyone suggest where it might have come from?



Photograph by Michael Blaker

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: Nick Dermott Dip. Arch.

Vice-Chairman: Judith Elland Crocker

Hon. Treasurer: Oonagh Robertson.

Membership Secretary: Pat McVicker

Your subscription covers the possibility of arranged tours, the receipt of a twice-yearly newsletter, participation at the annual conference, 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

The Pugin Society Newsletter is edited by Catriona Blaker, Nick Dermott and Judith Crocker and published at 122 Grange Road, Ramsgate, Kent CT11 9PT

Design is by SandwichDeSign (☎ 01304-617626 e-mail: pennamacoor@enterprise.net) and Nick Dermott.

*Photocopied by SPC Ltd. Sandwich, Kent.
(☎ 01304-620358).*

We welcome articles, letters and graphic material. The next newsletter will be published in December 1997, copy date 1st November 1997.

