



# TRUE PRINCIPLES

The Newsletter of the Pugin Society

## Chairman's Remarks

WINTER 1997/8



*would like to give my warm thanks to members and friends of the Society for their unfailing*

*help and support during the last six months, for their attendance at meetings, lectures and gatherings and also for their generous and, probably, ill considered reselection of the entire committee en bloc at the AGM in October.*

*All can see that, in the short time of its existence, the Society has established for itself a strong identity and it is gratifying to realise that it has now spread beyond its point of origin in Ramsgate. Please continue to help in this process by providing articles for this newsletter, together with ideas for future growth and*

*direction. The subject of our study is so broad that it can only benefit from the widest range of contributions. It is, after all, our*

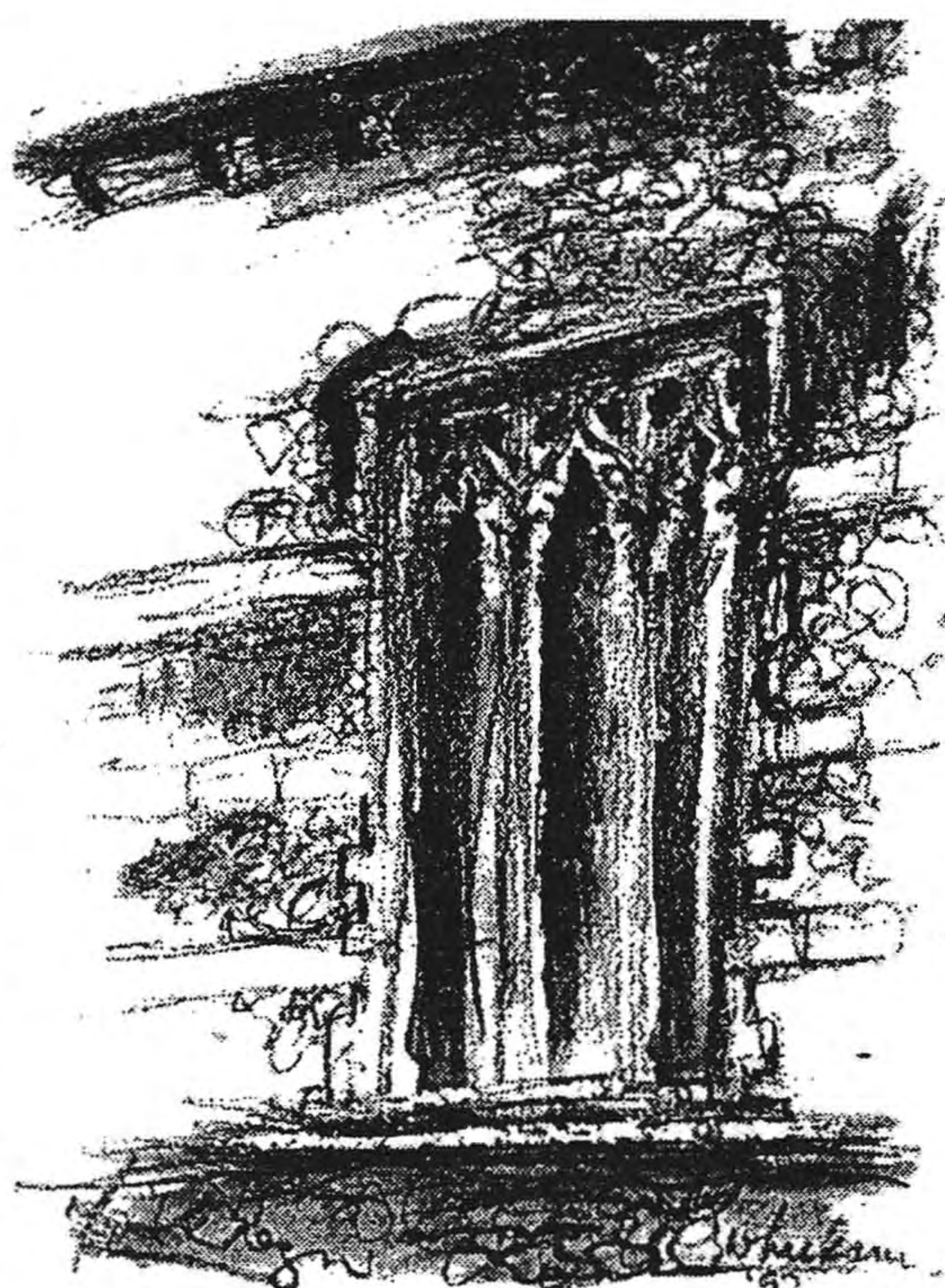
*Society.*

*I would like to thank Nigel Jefferies of Bartestree Parish Council, Herefordshire, for bringing the plight of Our Lady of Charity Convent to the Society's attention, see article in this newsletter, and I ask all members to contact the editors if they know of similar cases.*

*I hope that you will be able to come to the open day at The Grange on February 14th. We can all be in at the start of*

*what I suspect will be a long running story.*

*With best wishes for 1998.*



A window at St Andrew's, Wickhambreaux (28x21cms),  
by Mark Negin.





## A FEW WORDS FROM EDITORIAL

*It has been said, we understand, that the fourth issue of a publication such as ours is often the make or break one; however, we of the Pugin Society are made of stern stuff, and are happy to be bringing you herewith issue number five. Please feel free to keep your contributions coming and help us to create as sparkling a periodical as possible – it is with regret that we must state that at the moment we do not pay contributors, but perhaps this will not always be the case. Also, please, if possible, keep us alerted re the condition of Pugin buildings, if you live near one that may be threatened, so that by the magic of the press we can help to make people more aware of what is going on – surely an all-important aspect of True Principles.*

*Finally, and on a lighter note, A.C. Pugin reflects accurately our feelings about the unfortunate lateness of the last issue: 'An apology is due to my subscribers for the delay that has taken place in the publication of the letter-press. That delay has been a subject of deep anxiety and uneasiness to me, though beyond my power to avoid ...' (Introduction to Vol.I Examples of Gothic Architecture selected from Various Antient Edifices in England, 1836).*

## Acknowledgements


*True Principles* would like to thank everyone who has helped the Society over the past six months, particularly our Patron, who has given us unstinting support throughout. We would also like to thank Rosemary Hill for always being reliably on hand when needed, and also all the other Puginites at all levels who have assisted us in various ways. A special thanks should go to Austin Winkley for his work re the AGM day at Southwark, and also to the Victorian Society for welcoming us as a corporate member and for including us in their programme/newsheet.

And, of course, many thanks to our contributors, without whom you would not be reading this now!

## BOOK REVIEW

*by Roderick O'Donnell*

*Pugin's Churches of the Second Spring: An Historical Guide to the Catholic Churches of Cheadle, Alton and Cotton. David Higham and Penelope Carson (Uttoxeter 1997) £3.50*

his attractively produced compendium guide to the three churches, which the Pugin Society visited in June 1996, follows in the tradition of W G Short's *The Story of Cheadle Church Staffordshire* (1969) and *Pugin's Gem – A History of St Giles Catholic Church, Cheadle, Staffordshire* (1981). Cheadle is unusual among Catholic churches both in its architectural importance, the number of visitors it draws and its tradition of locally produced guides. Another was of course Father Gosling's history of Alton (oddly not mentioned in the bibliography). As a guide to the three parishes it is evidence of the towering (or should one say spreading?) influence of Father Bede Walsh, who

is now responsible for all three churches. The book divides into a 'Brief tour of St Giles's church', including a useful plan, but with no reference here to the working altar currently positioned just inside the screen, and a 'History of St Giles's Roman Catholic Church, Cheadle', which forms the bulk of the text, as well as some rather idiosyncratic views, of which more below. Shorter sections follow on 'School and Convent in Cheadle' (two further Pugin buildings unnoticed by his historians), 'The History of St John's, Alton', including a brief guide to the buildings, 'The History of St Wilfrid's, Cotton' including the guide to St Wilfrid's church, the most authoritative of all of them, and finally a





'History of Cotton College', the Catholic school here from 1873–1987. Interspersed with these major sections is a short note 'The medieval church of St Giles, Cheadle' and 'The medieval castle of Alton'. More typical of Catholic histories, and making a very good read, are 'Priests of new St Giles's', bringing us up to Father Bede's appointment in 1987, 'Priests of St John's', and a chronological list of 'Priests of St Wilfrid's'.

The vicissitudes and struggles of the clergy at Cheadle make an interesting contrast to the as it were undeniable architectural claims of the church. By contrast, the brief biographies of the Priests make one realise not only how heroic but how tenuous the whole project was, particularly after the deaths of the 16th and 17th Earls of Shrewsbury. Canon Jones sold his books and his piano to make ends meet and died 'in great poverty and in a state of near starvation' in 1860, to be succeeded by priests who stayed one year, ten years, and three years respectively. During this period one of the curates is said to have been 'at times a bit queer owing to his having received a severe bang on the head during the Murphy Riots' (page 40). But the next Priest, William Morris, 'reigned', as Parish Priests used to, for the patriarchal span of sixty years, with only three successors between him and Father Bede. And then of course many of the clergy were Irish, and so likely to antagonise English Catholics, thus Father Gubbins (1847–1855). By 1874 the congregation was reduced to twenty. But of course, quantitative judgements do not apply.

The guide uses an attractive mix of prints and historic photographs, many from other publications as well as recently commissioned colour photographs. That by Graham Miller, however, of the interior of St Giles', unfortunately aligns the recently installed neo-Pugin corona candleholders in the nave with the crucifixus, or figure of Christ on the Rood, so that they obscure it.

Sadly, there is no plan of Alton or Cotton churches, nor any contemporary interior photograph of the former. Obviously a

collaboration, this short book could perhaps be said to require a firmer editorial hand, particularly in the section 'History of St Giles's Roman Catholic Church, Cheadle'. For my taste, the section 'persecution' is too eirenical, and over apologetic in describing the sufferings of the Catholics during the Reformation and thereafter. The sentence 'there was a certain amount of bloodshed on both sides' (page 7), is too tame, at least for this 'Faith of our Fathers' Catholic. On the other hand, the writer is correct to see the local Catholic revival as part of the wide religious revival, particularly that of the Dissenting and Free churches (page 8). But there is a slip or two. The North Staffordshire Cresswell Mission is described as 'one of the only seventeen Mass-centres still surviving in England in 1770' (page 8), whereas this statistic must apply only to Staffordshire: there were about three hundred Catholic missions about this time. Within the same section, under the heading 'Pugin and the Church of England' there is some confusion concerning the 'Anglo-Catholic' wing of the Established Church 'whose medievalism derived in the main from John Henry Newman ...' (page 8), whereas Newman was certainly not a 'Medievalist'. Nor should the Earl of Shrewsbury be bracketed with Pugin in sharing 'their common dream of the reconciliation of the Church of England and the Roman Catholic Church ...' (page 15). In fact, Shrewsbury was suspicious throughout of the sincerity of the Oxford Movement Anglicans: the 'common dream' was between Pugin and Phillipps, not Shrewsbury. The statement (page 17) that 'Pugin had not designed a single church at the time he met the Earl of Shrewsbury' (ie, c1835) would be better if 'designed' were replaced with 'built'.

Depending largely on printed sources, especially Alexandra Wedgwood's *A.W.N. Pugin and the Pugin Family* (1985), the current historians have not highlighted the important contemporary descriptions of the opening of Cheadle in the national, as well as the Catholic press, although they have referred to local as well as Irish archives. They might also have consulted Margaret Belcher *A.W.N. Pugin: an annotated Critical Bibliography* (1994).





*We are delighted that the Squire de Lisle, the great grandson of one of Augustus Pugin's greatest friends and allies, Ambrose Lisle March Phillipps de Lisle, should be contributing to this issue of True Principles. Here he presents us – from the inside – with some valuable material regarding the Pugin/Phillipps connection. In his last paragraph, the Squire de Lisle has modestly refrained from referring directly to himself, but it is obvious that he has in fact dedicated a lifetime to recovering the de Lisle archives – what an achievement!*

## THE PUGINS AND THE DE LISLES

by The Squire de Lisle



he lives of these two families are well documented – though often in a fragmented way – and the aim of my article is to re-assemble this evidence and, if possible, encourage readers to find more data and plans in private or public archives. Here, then, are some facts:

**(1)** Augustus Welby Pugin was born 1st March 1812 in London the only **(2)** child of Auguste Charles Pugin (d 1832) and Catherine Welby (c1769–1833) of the well known Lincolnshire family who still reside at Denton. Augustus, died 14th September 1852 at his home in Ramsgate, having married three times and having had eight children.

**(3)** Edward Welby Pugin was born 11th March 1834, probably in Salisbury, eldest son of Augustus and his second wife Louisa Burton (c1813–1844). He never married, and died 4th June 1875 at his house in Westminster.

Ambrose Lisle March Phillipps de Lisle (assumed 1862 the de Lisle surname in right of his grandmother Susan Lisle) was born 17th March 1809 at Garendon Hall in Leicestershire, the eldest child of Charles March Phillipps (1779–1862) and Harriet Ducarel (1790–1813). He died 5th March 1878 at Garendon Hall having married 1833, Laura Clifford (1811–1896) with whom he had 16 children; eleven survived him. Laura de Lisle wrote her diaries assiduously: there are 56 volumes from the year 1840 to (her death in) 1896, and one can perhaps assume she also wrote before this date; those entries would be invaluable! She first mentions the great architect on 15th January 1840:

*"Mr Pugin who did not arrive till 9 o' clock showed his designs for the Monastery and Birrningham Cathedral".*

It would be fascinating to be absolutely accurate as to when Ambrose and Augustus first met, but every indication gives the impression that this occurred at Alton Towers, when they would have been guests of the **(4)** 16th Earl of Shrewsbury (1791–1852). Pugin first met the Earl in 1832 in London – coincidentally at a furniture dealer in Wardour Street and the Earl consulted him professionally a few **(4/5)** years later. De Lisle gave the Pugins innumerable commissions – over the next few **(5)** years – but sadly Pugin's surviving diaries only begin in 1835. On the 24th November 1837, Pugin travels from Derby to visit Ambrose and his family (he had three children by then) at Grace Dieu which he leaves on the 27th with Rev (later Bishop) James Gillis (1802–1864) – for Oscott College near Birmingham.

**(6)** Pugin goes to Grace Dieu again in September 1839 – with Lord Shrewsbury – and they travel from Alton Towers on the 21st and return there on the 23rd. Further visits are listed more or less exactly by both Laura and Pugin; Laura's comments – or lack of – are sometimes quite interesting!

Pugin comes to Grace Dieu in February and his diary tells us that on the 22nd he went from Oxford to Birmingham and "felt ill"; on the morrow, he still travels to "Mr Phillipps" but he is "ill". On the 24th and 25th, he is "very ill" and departs – still in that state – for London!

Laura had her hands full as Ambrose himself is seen by the local doctor, John Eddowes, (1796–1858) – who believed in inoculations already in





those days! – and (as a result perhaps) Laura forgets to mention Pugin's illness and just writes on the 26th February 1841, "Mr. Pugin left at 7 for Alton towers" (it should be London it seems!) We can presume, however, that the good doctor also saw the august architect!

It would be useful – for the record – to list the buildings designed by the Pugins for Ambrose de Lisle, though some never were erected, and others perhaps only years later.

A. W. Pugin was responsible for the following:

- 1 **Garendon Hall. (7)** A superb scheme which was never executed; E. W. Pugin changed only the aspect of the Hall in 1864 (see item below). The original drawings are now in the RIBA, and show A. W. Pugin at his most fanciful: the Garendon Palazzo is surrounded by a moat where gondoliers appear to serenade! The Chapel would have been monumental, but the whole project would have needed the approval of Ambrose's father, Charles, who presumably was happy with the dignified and manageable Palladian house which he had inherited.
- 2a **Grace Dieu Chapel Extension. (8)** This is well described by Professor Pevsner, but even more accurately portrayed in Purcell's second volume.
- 2b **Grace Dieu New Service Wing. (9)** Again well explained by Pevsner, and Laura de Lisle states on 23rd September 1845, "Mr Pugin arrived at 7 to make out the plans for New Offices".
- 3 **The Pieta Chapel (10)** erected between 1837 and 1846, was very badly vandalised during the 2nd World War; it was then relocated at Mt. St. Bernard Abbey, where it beckons on the hill above the Monastery. Purcell refers to it as built 1837, but Laura de Lisle – who had been in Germany in 1844 – states on 24th September 1845: "Ambrose walked with Pugin to mark the spot for the little chapel for statues from Munich".

4 **The Grace Dieu Calvary (11)** was erected in 1842, but has since disappeared though the Christus is now in the Refectory at Mt. St. Bernard Abbey on a small cross! This was the 12th Station of the Cross – the Pieta being the 13th – and, as far as is known, the other 12 were never erected (12) though Petz of Munich, sculptor of the Pieta, was presumably also involved in the preparation of sketches etc. The Calvary was consecrated on 1st Jan 1843 by Bishop William Bernard Ullathorne (1806–1889), Bishop of Birmingham 1850–1888. His sermon was published the same year by Dolman of London.

5 **The Turry Log School (13)** next to the Calvary – is now a private house – and was built about 1842; in the report of the Blessing of the Calvary, it states "At the foot of the Rocks stand the Schools (sic) of St. Aloysius which are open to the poor of the surrounding neighbourhood" (*Catholic Magazine* 3rd Series, Vol. I, 1843/4, pages 122–3).

6 **Shepshed RC Church (14)** Pugin was also commissioned by Ambrose to design and build his Gothic style Church which still stands today, though now a private residence (sympathetically restored about 1984, as a house and studio by an architect; the Pugins would be pleased, we hope!) This was solemnly opened, 18th November 1842, by Bishop Thomas Walsh (1770–1849) Vicar Apostolic of the Midland District 1825–1848 and London district 1848–9.

7 **Whitwick RC Chapel (15)** Pugin also designed and built a smaller Chapel and Presbytery. The Chapel was demolished many years ago but the Priests House is now a private residence having been – for many years – a Convent. It was consecrated on 12th October 1837 by Bishop Thomas Walsh.

E. W. Pugin was responsible for the following:

- 1 **Monument for Everard Aloysius March**

.....continued on next page overleaf ➡





**Phillipps (1835–1857 VC (16))** This was erected by public subscription (begun 1858) to the memory of the second son of Ambrose who was awarded the Victoria Cross – posthumously, as he died on 17th September – for his gallantry on 14th September 1857 at the Siege of Delhi; it was the second VC of Leicestershire. It is ironic that the public has demolished the monument, in the last sixty years, and only a stone plaque remains safely lodged in the Lay Cemetery at Mt. St. Bernard Abbey. Laura de Lisle states 15th May 1863, “Mr. Bent breakfasted here and went with Ambrose, Mr. Harrison and (blank) to fix the site for dearest Everard’s monument”. (Fr. Bent was the Priest of Whitwick). She then states on 9th July 1863, “Ambrose walked with Pugin to see the monument”.

- 2 **Garendon Hall (17)** The younger Pugin’s grandest monument – which was a “folie de grandeur” by Ambrose – was the enlargement of Garendon Hall in 1864–5, by the modernisation of the interiors, the formation of a picture gallery (94 feet long and two storeys high) and the superimposition of a fourth floor (Mansard style) as a new roof. George Myers, Pugin’s favourite builder, quoted £15,000 for the building work and W. Gascoigne of Leamington quoted £5,430; Gascoigne carried out the specified work and no doubt quite a lot more.

Garendon Hall was requisitioned by the Army in 1942 and the contents were sold and many of the archives burnt! Due to a lack of maintenance, the Hall was demolished in 1964, but Ambrose’s great grandson, the current Squire of Garendon and Grace Dieu (The Squire de Lisle) has spent the last thirty years recovering the books (through the book plates) and photocopying documents etc from the archives of the world.

Grace Dieu Park is now the prep school for Ratcliffe College, and Ambrose and Laura de Lisle would be pleased to see the Institute of Charity making full use of their early family home.

## NOTES TO THE PUGINS AND THE DE LISLES

(titles abbreviated in second column – see ‘Bibliography’)

- |    |  |                                      |  |
|----|--|--------------------------------------|--|
| 1  | M Trappes-Lomax  | Pugin                                | 1932 p.8   |
| 2  | DNB<br>P Stanton<br>H Colvin   | Pugin<br>Pugin<br>Architects         | 1969 p.1074 1762 AD<br>1971 p.13 1762 AD<br>1978 p.667/8 1769 AD       |
| 3  | DNB<br>M Trappes-Lomax<br>P Stanton                                  | Pugin<br>Pugin                       | 1969 p.1074 1834AD<br>1932 p.50 1835AD<br>1971 p.14 1834AD             |
| 4  | M Trappes-Lomax  | Pugin                                | 1932 p.98  |
| 5  | Alexandra Wedgwood   | Pugin                                | 1985 p.38 & p.79   |
| 6  | Alexandra Wedgwood   | Pugin                                | 1985 p.43 & p.82   |
| 7  | Laura de Lisle<br>Alexandra Wedgwood<br>E S Purcell                  | Diary<br>Pugin<br>De Lisle           | 1864 February<br>1985 p.83 (3)<br>1900 Vol. II p.286/7                 |
| 8  | N Pevsner<br>E S Purcell   | Leics.<br>De Lisle                   | 1984 p.166<br>1900 Vol. II p.288/293                                   |
| 9  | N Pevsner  | Leics.                               | 1984 p.166   |
| 10 | Laura de Lisle<br>Alexandra Wedgwood<br>E S Purcell                  | Diary<br>Pugin<br>De Lisle           | 1845 24th September<br>1985 p.93 (35)<br>1900 Vol. II p.312            |
| 11 | N Pevsner<br>Alexandra Wedgwood<br>E S Purcell                       | Leics.<br>Pugin<br>De Lisle          | 1984p.167<br>1985 p.89 (74)<br>1900 Vol. II p.312                      |
| 12 | N Pevsner<br>E S Purcell   | Leics.<br>De Lisle                   | 1984 p.326<br>1900 Vol II p.312  |
| 13 | Laura de Lisle<br>Cruikshank, Rev. A.<br>Margaret Pawley             | Diary<br>Laura<br>Faith and Family   | 1842 18th April<br>1897 p. 22/3<br>1993 p.153/4, 358/9                 |
| 14 | N Pevsner<br>Alexandra Wedgwood<br>Alexandra Wedgwood<br>E S Purcell | Leics.<br>Pugin<br>Pugin<br>De Lisle | 1984 p.377 n<br>1985 p.87 (17)<br>1985 p.89 (74)<br>1900 Vol. II p.103 |
| 15 | N Pevsner<br>Alexandra Wedgwood<br>E S Purcell                       | Leics.<br>Pugin<br>De Lisle          | 1984 p.421<br>1985 p.89 (74)<br>1900 Vol. II p.163                     |
| 16 | E S Purcell<br>Laura de Lisle  | De Lisle<br>Diary                    | 1900 Vol. II p.314<br>1863 15th May                                    |
| 17 | E S Purcell<br>M Girouard<br>Laura de Lisle<br>Alexandra Wedgwood    | De Lisle<br>Houses<br>Diary<br>Pugin | 1900 Vol. II p.286/7<br>1971 p.29<br>1864 February<br>1985 p.83 (3)    |





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## CORRESPONDENCE

Re the photograph which appeared on the back page of our last issue, we received an interesting letter from **John Blackman**, who writes: '*Regarding your query about the sculpted group at the end wall of the cemetery, it was the front of the pulpit which used to be in the church [ie, St Augustines], just to the right of the confessional. When I was first Sacrist it was among a pile of stones, from the re-ordering, lying in the churchyard. Father Jerome and myself and Dom Bede Millard had it put on the end wall..*'

A poignant story - was the rest of the pulpit broken up completely?

Another letter came from **Brian Andrews**, in which, among other things, he writes: '*I feel honoured to be a member of the Pugin Society. If any members are contemplating a trip to Australia at some stage and would like to follow up some of Pugin's significant Australian heritage I would be delighted for them to contact me and I can assure them that I would do all in my power to help them in whatever way I can. To that end if you care to put this offer, along with my address and phone/fax number in the next issue of True Principles I would respond to all queries.*'

What a kind offer indeed – here now is Brian's address, etc:

30 Appelbee Crescent, Norwood, South Australia 5067; Tel: +61 8 8362 1411 or Burra +61 8 8892 2576; Fax: +61 8 8362 1411





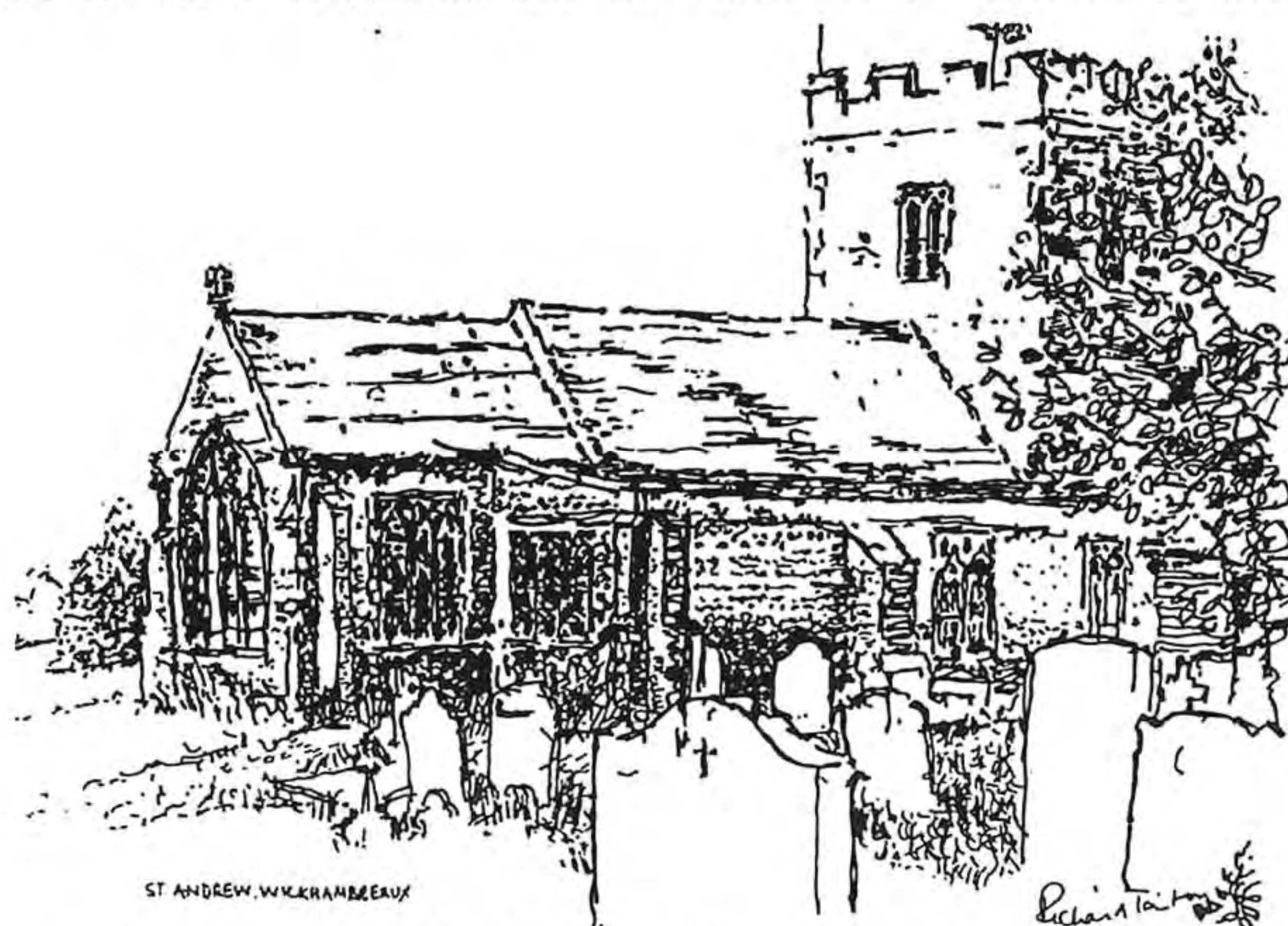
# Society Sketching Day, 16th August

by Catriona Blaker

On a boiling hot day, in the middle of the summer holidays, nine members of the Pugin Society set out into the Kent countryside, armed with sketchbooks etc. and, in one case, a fairly serious-looking picnic hamper. The aim was to use the excellent lecture given to the Society last year by John Newman as a basis for study, both in terms of sketching and general architectural observation. How Pugin had assimilated the medieval Kentish church style and blended it into the building of St Augustine's had been the theme of the lecture, and John Newman had cited, amongst others, the churches of Ickham and Wickhambreaux, to which we went. We also visited Littlebourne, which Pugin himself mentions - 'Wingham Littlebourne Sturry back, - on 14th June, 1849, (see Alexandra Wedgwood *A.W.N. Pugin and the Pugin Family* V&A 1985), as a part of his intensive fortnight's sketching and study of East Kent churches.

The excursion was a most instructive exercise, redolent of happy Victorian days, and with a charm in the feeling that we were drawing where Pugin had done before us. Also, his stupendous skill and ease of touch as a draughtsman could be all the better appreciated, after attempting, gropingly in my case, but very confidently by others, to record the wonder of the Gothic; certainly 'reading' a building is much helped by the close observation required when attempting any sketch.

The day was broken by a leisurely picnic, after which one member at least fell asleep under a convenient, few tree - tempting, in view of the great heat. It has to be said that the party could not, and did not, keep up A.W.N.P.'s whirlwind pace on these occasions, but all came home with three sketches apiece, enjoyed themselves, and hope for a repeat trip.



A product of the sketching day: drawing of St Andrew's.  
Wickhambreaux (26 x 42cm), by Richard Tait.



Drawing of St John the Evangelist, Ickham (26 x 42cm), also by Richard Tait.



Drawing of Ickham Church: the spire (40 x 17cm), by Michael Blaker.





# Birmingham

## "The Most Artistic City In England?"

by Judith Crocker

It was the excitement generated by Roy Hartnell's book *Pre-Raphaelite Birmingham*, from which the above quotation is taken, that took us to the city for our summer excursion.

Our theme was AWN Pugin's relationship with John Hardman and we saw many results of this fruitful collaboration. Father Daly welcomed us at the recently renovated St Chad's. The Chancel though much modified, is dazzling and retains the Puginian spirit. The pitfalls in the art of renovation, particularly in the flooring, were pointed out. In the Bishop's house (new and now next door to the Cathedral) we were able to compare the original with the present building. The Convent of Mercy at Handsworth, opposite Hardman's house, is as homely and cosy as the Cathedral is grand. The nuns were delighted to see us and so obviously cherish what remains of the Master's work, which is lovingly displayed throughout the Convent, despite Hitler's depredations. There is a personal link with this convent as several of Hardman's female relatives joined the Order, and are buried with other Hardman relatives in St Chad's.

Sarah Houle, who is descended from Anne Pugin and John Hardman Powell, was particularly interested in Hardman's portrait, but does it depict Hardman's father or Pugin's collaborator? Can anyone enlighten us?

The Hardman archives are a veritable Aladdin's cave. Ruth Gosling outlined her research into the Hardman Company and we were able to examine personally old bills and account books which gave rise to many oohs and aahs reminiscent of children let loose in a sweet factory.

What appears to have become a feature of our Pugin excursions then occurred – the elements intervene, possibly to remind us that total earthly perfection is unattainable. The Municipal Art Gallery was dramatically flooded and Glennys Wild, who was to have shown us other Hardman material, including cartoons, apologetically postponed our visit indefinitely on the Gallery steps.

Another feature, which has become most welcome, is the personal contact the Society makes. On Saturday we joined forces with the Birmingham branch of the Victorian Society and Nina Hatch, its secretary, arranged a fascinating day. We had lunch at the renowned Victorian pub, the Barton Arms, and Andy Foster walked us off our feet round the landmarks for which Birmingham is justly famous. The practical application of the Civic Gospel is an eye-opener. I loved the use of the city centre spaces, and the city fathers, with the exception of one lamentable lapse in the sixties (for which those responsible should be permanently tarred and feathered), have every right to be proud.

Birmingham: Members relax on the lawn at Sarah Houle's...



The anti-Pugin was represented by the Birmingham Oratory where we attended Mass. The Oratorians very kindly gave us a tour of the buildings, including Cardinal Newman's room. Lunch at Sarah Houle's house was delightful as was her collection of Puginalia. Stanley Shepherd's lecture on stained glass answered many queries, and Roy Hartnell whetted our appetites for further excursions into Birmingham. Many thanks, especially to Alexandra Wedgwood our guide, and to all who contributed to our brilliant visit.





# An A.W.N. Pugin Gazetteer

## The Seed of a Great Work?

by Jack Kleinot



Zealous member Jack Kleinot has applied himself to the praiseworthy, if problematic, task of collating and enumerating A.W.N. Pugin sites throughout England. Such a list, which could form the basis for an even more expanded one (ie, Scotland, Wales and Australia) could become an invaluable introduction for newly initiated Pugin enthusiasts. In the meantime, we publish it here both for your comments, possible additions, and potential use. Anyone attempting a gazetteer of this complexity could not possibly refrain from acknowledging a primary debt to Nikolaus Pevsner's definitively pioneering *Buildings of England* series, and this Jack does, below. In undertaking this task, Jack has reflected the views of at least three other of our members – Brian Andrews, who has already suggested contributing Australian entries, albeit in a rather more detailed format, John Purkis, who feels that we could, like Pevsner, eventually produce a county by county series (exclusively Pugins, though), and Jeremy Hewett, of Ramsgate. Jack has, of necessity here, kept entries very brief. In his introduction he tells us how he came to decide which sites warranted inclusion – a far from straightforward business.

When I first became interested in A.W.N. Pugin and his work, I soon came across a gap in the published material and in the V&A Catalogue (*Pugin: A Gothic Passion*, ed. Atterbury and Wainwright) accompanying the 1994 Exhibition – there seemed to be no proper listing of his extant works. Initially, I regarded rectifying this omission as uncomplicated. Once started, I realised that enumerating and attributing works to A.W.N. is far more ambiguous than I imagined. There is a vast grey area as to what constitutes a 'Pugin', and even after attribution 'Pugins' may no longer be found where originally intended.

In my view, the reasons for this ambiguity are firstly, that A.W.N. Pugin produced many more designs and proposals than were commissioned. Even those that were commissioned were often modified, mostly for lack of adequate finance, and not completed as he intended. Also, as he died at forty, at the peak of his creative life, a large number of his unfinished commissions were subsequently completed under the supervision of his son, E.W. Pugin, and other followers.

Secondly, a good number of Pugin-designed churches, and other structures, were subsequently demolished, or substantially altered, in the years since his death, and also, in

some cases, Pugin artefacts (including stained glass) were removed from their original setting and placed elsewhere.

Thirdly, attribution is not always necessarily straightforward as E.W. Pugin, Hardman, Crace, Myers and Powell all worked to A.W.N.P's designs, before and after his death. Some (or most?) of these designs were modified to some extent. This was especially true of furnishings and stained glass.

We are left, therefore, once again, with the question, "What (and where) is a Pugin?". For me, it is a fixed and recognisable A.W.N. Pugin structure, which is worthwhile for myself, and other Puginites, to visit. Others will have different criteria and choices for inclusion, and I would like to hear from them, especially of some favourite building perhaps being left out.

For the purpose of this presentation I must acknowledge that I made primary use of Pevsner's *Buildings of England* series (mostly published in the mid-1960s).

#### Editor's note

other valuable source material has included:

Alexandra Wedgwood, *A.W.N. Pugin and the Pugin Family*, V&A 1985

Phoebe Stanton, *Pugin*, Thames & Hudson 1971

Atterbury & Wainwright ed. *Pugin: a Gothic Passion*, Yale University Press 1994

The Squire de Lisle: Article in Vol 1, No 5 of *True Principles*





# A.W.N. PUGIN SITES IN ENGLAND\*

## LONDON AND THE SOUTHEAST LONDON

**Palace of Westminster**, in particular House of Lords, interior, and throne, and furniture, metalwork, wallpaper, fabrics throughout.

**St Thomas of Canterbury, RC.** Rylston Rd, Fulham. The most complete Pugin church and presbytery in London.

**St Mary, RC.** Cadogan Street, Chelsea. A little Pugin (AWN & EW) in the church, which is mainly by J.F. Bentley, but the adjacent school (St Joseph's) is by A.W.N. Pugin.

**St George's Cathedral, RC.** St George's Road, Southwark. War bomb damage, some original work inside, Petre Chantry, Knill Chantry. (E.W.N. P.)

**St Peter, RC.** Woolwich New Road, Woolwich (not the chancel and side chapel).

## BERKSHIRE

**St James, RC.** Reading.

## BUCKINGHAMSHIRE

**St Peter, RC.** Marlow.

## ESSEX

**Thorndon Hall**, S. of Shenfield. Mausoleum and chantry chapel.

## HAMPSHIRE

**St Joseph, RC.** Southampton. Chancel only.

## HERTFORDSHIRE

**St Edmund's College**, Old Hall Green, N of Ware. Various buildings, including chapel and Headmaster's house.

## KENT

**St Augustine, RC.** Ramsgate. Adjacent to The Grange. Particularly personal to the Pugin family, and built by A.W.N. Pugin with his own money.

**The Grange.** Pugin's own home, built by himself and recently acquired by the Landmark Trust.

## OXFORDSHIRE

**St John, RC.** Banbury; chancel only.

**Chapel of Holy Trinity**, Radford. E of Chipping Camden.

**St Lawrence, Tubney.** An Anglican church.

## SURREY

**Albury Park**, W of Shere; remodelled by Pugin.

**St Peter and St Paul, Albury.** The Drummond Chantry chapel.

**Oxenford Grange**, Peper Harow, W of Godalming, barn and gatehouse.

**St Nicholas**, (also Peper Harow) stained glass, N aisle, arcade and chancel arch.

## EAST ANGLIA

### CAMBRIDGESHIRE

**Sacred Heart, RC.** St Ives (transferred from Union Street, Cambridge 1908).

**Jesus College Chapel**, Cambridge; restored by Pugin.

**Wilburton Manor House**, SW of Ely.

### NORFOLK

**St Mary**, West Tofts; N of Thetford. Chapel and chancel rebuilt by Pugin.

## SOUTHWEST

### DEVON

**The Rolle Mausoleum**, Bickton, W of Sidmouth.

### DORSET

**St Mary**, Halstock. S of Yeovil. Rebuilt by Pugin.

**St Michael**, Rampisham. NE of Wimborne Minster. Chancel and stained glass.

Also **Glebe Farm**, Rampisham (the rectory).

### GLOUCESTERSHIRE

**St Saviour**, Tetbury; reredos and chancel screen only.

### WILTSHIRE

**St Marie's Grange**, Alderbury, SE of Salisbury. Built for himself, later enlarged and altered.

**St John the Baptist**, Bishopstone; SW of Salisbury. Gothic tomb-chest, and above it a window, both by A.W.N.P.

**Clarendon Park** gate lodge, E of Salisbury.

**John Halle's House**, Salisbury. Restored by Pugin 1834.

**St Osmund, RC.** Salisbury, Exeter Street.

## WEST MIDLANDS

### BIRMINGHAM

**St Chad's Cathedral, RC.** Some additions.

**Convent of Our Lady of Mercy**, Handsworth. Attractively intimate.

**St Mary's College**, Oscott; chapel and statue of the Virgin. Also museum of medieval, and other, objects, initiated by Pugin to enhance his lectures to the students at Oscott.

**St Joseph, RC.** Aston. Chancel and N aisle by A.W.N. Pugin. (Originally a mortuary chapel).

### HEREFORDSHIRE

**Eastnor Castle**, SE of Ledbury: drawing room designed and furnished.

\*NOTE: SOME OF THESE SITES MAY ONLY BE VISITED BY APPOINTMENT. MEMBERS ARE STRONGLY ADVISED TO ENQUIRE FROM LOCAL SOURCES, OR FROM THE SOCIETY, RE ACCESSIBILITY.





## **STAFFORDSHIRE**

**Alton Towers**, N of Uttoxeter; Banqueting Hall and chapel.

**Alton Castle**, N of Uttoxeter.

**Hospital of St John**, N of Uttoxeter; various buildings, including church and schoolmaster's house.

**St Giles, RC**. Cheadle; also school, convent and presbytery. Here Pugin was free of financial stringency, and a masterpiece resulted!

**Holy Trinity, RC**. Bilston, SW of Wolverhampton – the chancel.

**St Mary RC**. Brewood; S of Stoke, also priest's house and school.

**St Wilfrid's College**, Cotton; NE of Cheadle. Church of St Wilfrid.

**Immaculate Conception Convent**, Stone. Chapel of St Anne in garden of convent is by Pugin.

## **WARWICKSHIRE (EXCLUDING BIRMINGHAM)**

**St Augustine, RC**. Solihull: on Station Road. Jack Kleinot has recently been here, and writes: '...in 1979 a major extension to the Pugin church was made. The seating was turned 90 degrees to face the new altar, with the nave of the original church becoming the back row of the new church. The Hansom chancel, containing the Pugin altar and reredos, was separated from the now enlarged modern church and used as a chapel. This has preserved the integrity of Pugin's work within an impressive modern edifice.'

**Bilton Grange**, W of Rugby. Now a school, with some extensions. Recent careful restoration has taken place here of the Pugin library.

**St Augustine, RC**. Kenilworth; enlarged by E.W. Pugin.

**St Marie, RC**. Rugby.

## **WORCESTERSHIRE**

**RC School, Spetchley**; nr. Worcester, SE.

## **EAST MIDLANDS**

### **DERBYSHIRE**

**Burton Cloves**, Bakewell. Internal fittings and decoration only.

**St Mary, RC**. Bridge Gate, Derby.

### **LEICESTERSHIRE**

**Grace Dieu Manor**, W of Loughborough; chapel and link to house.

**Mount St Bernard Abbey**, W of Loughborough; many additions and enlargements.

**Ratcliffe College**, Ratcliffe; N of Leicester. Only

E range of quad.

**St Mary**, Wymeswold; NE of Loughborough, restored by Pugin.

**St Winefred**, Shepshed. Now restored as a private residence.

## **NORTHAMPTONSHIRE**

**All Saints**, W.Haddon; SE of Rugby, stained glass, S. aisle.

## **NOTTINGHAMSHIRE**

**St Barnabas RC. Cathedral**, Derby Road, Nottingham.

## **NORTHWEST**

### **CHESHIRE**

**St Alban, RC**, Macclesfield.

**St Winefred, RC**. Neston, NW of Chester, (attributed).

### **LANCASHIRE**

**St Joseph's Home**, Liverpool (originally Oswaldcroft, private home for a Mr Sharples).

**St Oswald RC**. Old Swann; only W steeple remains, rest rebuilt.

**St Wilfred RC**. Hulme, Manchester.

**St Oswald RC**. Winwick; N of Warrington. Chancel, screen, stalls, and vestry.

**St John the Evangelist RC**. Kirkham, W of Preston.

**Scarisbrick Hall**, SE of Southport; dramatically remodelled by A.W.N. Pugin, with later work by E.W. Pugin.

## **NORTH**

### **DURHAM**

**St Mary RC**. Stockton. (Much altered, but W front original).

**St Cuthbert's College**, Ushaw; W of Durham. Work by A.W.N. and E.W. Pugin (and also J.A.Hansom). Much to see.

### **CUMBRIA**

**Our Lady and St Wilfrid RC, (St Mary's)** Warwick Bridge; E of Carlisle. A small but unspoilt A.W.N. Pugin work.

### **NORTHUMBERLAND**

**RC. Cathedral of St Mary**, Clayton St, Newcastle.

### **YORKSHIRE**

**St Mary**, Beverley; some Pugin restoration; Myers' weathervane, based on Pugin's last design in 1852.

**St Anne RC**. Keighley; much altered and enlarged.





# THE AGM AT SOUTHWARK

by Michael Blaker



In October 25th the Pugin Society held its Annual General Meeting and social day. It has become a tradition to make the AGM somewhat of a holiday occasion so that members may meet one another and also be entertained with lecture and events. Today was no exception. Our Officers, having set off from Ramsgate in a frosty dawn, arrived at St George's Southwark to find unfortunately that the heating had failed in the Amigo hall alongside – our venue. Sadly, nothing could be done about this. However, the members began to arrive and enjoyed coffee and conversation, after which the AGM itself took place. We then moved to another room for Rory O'Donnell's lecture with slides on the theme of *Pugin and Catholic London: an Early Divorce*. This was as stimulating and enlightening as expected and, as always, Rory's enthusiasm for his subject builds up and up, so that after a buffet lunch that all members seemed to enjoy, despite the low temperature – nothing like some wine and good sandwiches – our lecturer took us on a tour of the Cathedral and further expanded upon its history. Before this, however, we were received by the Archbishop in his chambers and then taken over the somewhat horrendous crossings to the Imperial War Museum opposite, where, in its previous capacity as the Bethlem Hospital, Pugin had spent some of his final days. Member Austin Winkley had arranged this for us, and it was illuminating to discover that Bedlam in those days had not the Hogarthian image of the insane lying chained on straw to provide a tourist amusement as in the eighteenth century, but was by the mid 1850s an advanced centre for psychiatric treatment – and that basically for the poor, so that Pugin, being officially at least somewhat above that state, could only be admitted by the personal influence of friends.

From the War Museum, where we were shown rooms behind the scenes, whose iron barred windows opened behind narrow panes – easy for mending and also preventing the deranged from defenestrating themselves – we returned to St George's for Rory's tour. This was added to by Austin Winkley and Father Anthony Symondson SJ, and we were shown the modern additions including Austin's development of the chancel area. The earlier rebuilding after the war had decided to smash the carved altar, and this being subsequently rediscovered, the fragments had been reassembled and placed in a case for viewing. Tea and cream scones of impressive elaboration followed, across the way at Austin Winkley's house, once the residence of George Myers himself, whose hand may indeed have carved that somewhat shattered altar, in addition to the fine chantries that had somehow survived all attempts in the past to destroy them, and which remained with all their Gothic elaboration in the somewhat severe building that subsequently arose from the ashes of the 1940s air raid. From our tea venue we went up the street a few doors to Professor Andrew Sanders' house, full of architectural drawings with etchings by William Walcot and Francis Dodd, woodcuts of London Types by Nicholson, a fine overmantel and a general Victorian ambience to delight the eye of the Pugin enthusiasts indeed – the house of a true collector. As usual, our members, who meet one another at these occasions, split into varying conversational groups, as they experienced the varied settings of this memorable day.





# St Patrick's, Parramatta, another Pugin Australian Design

by Brian Andrews 1997

*In this article, Brian Andrews, Pugin expert resident in Australia, relates how he has identified another Pugin church design in New South Wales. Brian is currently undertaking a cultural survey of the Roman Catholic Diocese of Hobart, which should yield some fascinating Pugin discoveries. In the meantime, though, he writes as follows:*

In my 1994 essay on "Pugin in Australia" for *Pugin: A Gothic Passion*, I identified a number of buildings he designed for Archbishop Polding of Sydney and Bishop Willson of Hobart. Since then another design has come to light, bringing to ten the number of church plans he is known to have furnished to Australian clients.

Early this year I was asked to determine the provenance of elements of an 1850s church incorporated into the fabric of a larger 1930s church, St. Patrick's, Parramatta, in Sydney's western suburbs. This building, lately a cathedral, was sadly gutted by fire in 1996.

Documentary evidence revealed that the 1850s St. Patrick's, an aisleless Early English church with central west tower and broach spire, six-bay nave, north porch, south sacristy and two-bay chancel with Decorated east window, had a strong family affinity with Pugin's small church designs of 1842 for Polding, as well as with his modest English churches at Warwick Bridge, Cambridge, Southport, Keighley and Uttoxeter. Its Early English vocabulary was similar to that of Berrima, Brisbane and Ryde – and his Tasmanian church at Oatlands – to mention only some of his Australian works, and the form of the nave roof trusses was identical with those in Berrima. Generally these buildings had four or five-bay naves and a bellcote crowning the nave west or east gable. For buildings with longer naves a tower and spire would supplant the bellcote for reasons of propriety and composition. Parramatta, with its six-bay nave therefore gained a modest tower and spire consonant with the simple design of the rest of the building.

Indeed, the overall plan form and composition of the church faithfully embodied his views on propriety, but with the plan mirror-reversed for the Antipodes. This concept of propriety was further expressed by the use of greater elaboration for the chancel, notably by the insertion of a three-light Decorated window in the east wall, similar to the practice at Ryde, Oatlands and Southport.

The building was slightly larger than his Berrima and Brisbane churches, but not so large as to warrant the inclusion of one or more aisles, as for St. Benedict's, Broadway, with its eight-bay nave. Interestingly then, the Parramatta design filled a gap in the portfolio of designs furnished to Polding, giving a continuous range of churches from small up to medium in size and elaboration.

The moulding profiles of the lancets in the nave, chancel and tower were as for those of the Ryde and Berrima naves, the proportions of the windows being very much as for those at Berrima. Likewise, the paired lancets of the chancel north wall were strikingly similar to those at Berrima, but without the extra moulding applied at the latter church for reasons of propriety. The chancel east window was of a form used in a number of Pugin's churches over the years. It may be seen in the south aisle of St. Giles', Cheadle, in the east window of St. Marie's, Rugby, and, in a slight variant, in the tower base of St. Thomas of Canterbury's, Fulham.

The sacristy was pure Pugin, its plan form being as for his small churches at Berrima, Oatlands,





St Patrick's, Parramatta, Sydney, Australia, c.1910



Colebrook, Southport and Keighley. Its elevation was also his, with the chimney's shape and its set-offs absolutely characteristic. The proportions of the tower and spire looked right for the size of the building, with the type and placement of detail in keeping with his desire to provide an inexpensive design. In particular, the topmost stage of the tower with its astringent lancets and quatrefoil above, recalled his arrangement for the transept of St. Barnabas', Nottingham, itself an Early English building designed on a tight budget. The gable-

topped angle buttresses were also to be found interalia on his towers at Guernsey, Fulham and Stockton-on Tees. Parramatta's spire was of a form frequently employed by Pugin, the angle gargoyles being used slightly earlier at Kirkham for a very similar design but with more lucarnes. Measured drawings surviving from the 1930s show sedilia and a piscina in the chancel south wall. Pugin would not have designed a church without them. Piscinas and sedilia only appeared in Australia in the 1840s in imported English designs.

An interior view looking east, dating ostensibly from the 1860s, shows angel bosses to the label moulding over the chancel arch. Angels of this form were used extensively by Pugin, their use in this particular location being consistent with his views on propriety. Examples of his use of such angels as corbels may be found in the naves of St. John's Hospital Chapel, Alton, St. Marie's, Derby, and St. Giles', Cheadle. We can also find them in Australia. John Bun Denny, Lord Shrewsbury's resident master of works at Alton Towers, who was involved with Cheadle and Alton and who was thus immersed in Pugin's designs, used such angel corbels along with other plagiarised details in his noble Church of St. John the Baptist, Clifton Hill, a suburb of Melbourne.

The fire-ravaged shell of St. Patrick's Cathedral, Parramatta, thus embodies precious evidence of an 1842 design by Pugin, one belonging to the family of designs ordered by Archbishop Polding in that year, yet one unique amongst his oeuvre.

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## THE GRANGE, RAMSGATE

The Landmark Trust, recent purchasers of The Grange, are holding an open day, at The Grange, on Saturday 14th February 1998 at 2pm. All members are welcome.

The Trust's Architect, Maureen O'Connor of Insall Associates, will be on hand to answer questions. In addition members are requested to bring along material they may have relating to the building, especially prior to its listing in the 1960s, for discussion with the Architects.





# ST LAWRENCE CHURCH, TUBNEY

by Keith Triplow, Rector

On 16th February 1997 a service was held at St Lawrence Church, Tubney, to celebrate its 150th Anniversary (as we announced in the last issue but one of True Principles). This was a very special occasion, and the Abingdon Herald reported that the Bishop of Oxford, the Right Reverend Richard Harries, recreated for the packed congregation some of the local events of 1847 – in particular how a small fire broke out in the then Bishop of Oxford's palace at Cuddesdon while he was consecrating the church at Tubney. For us, of course, the significance of St Lawrence is that it was designed by A.W.N. Pugin, and built by George Myers, despite its being an Anglican church. The Revd Keith Triplow, Rector of St Lawrence, has sent us the following fascinating material relating to the commencement of building in 1844.

For over two hundred years the little parish of Tubney near Oxford was in the anomalous situation of having a Rector but no church, the original church building having fallen into disuse. During the late 1830s, a petition from the inhabitants requesting the building of a new church was presented to the Bishop of Oxford and forwarded by him to the patrons of the living, the President and Fellows of Magdalen College, who agreed that a church should be built for a cost of some £600 of which the College agreed to donate £200. Building was commenced in 1844, the architect being A.W.N. Pugin, and the builder George Myers.

Several documents relating to the building of the new church survive in Magdalen College archives, and I reproduce some of them here by kind permission of the President and Fellows of Magdalen College, Oxford.

Letter (undated) from Pugin to Rev. J.R. Bloxam, Senior Bursar of Magdalen College, Oxford:

*Rev. and Dear Mr. Bloxham [sic]  
I herewith send you a sketch of your small Church, I have set it out on a working scale and gone over it most carefully with Myers, and I find it will cost with the greatest economy £596 including a plain stone Pulpit and Altar. I first drew it out with a Tower (Fig. 1), but it then cost £845, so I have altered it into a Belfrey (Fig. 2). I have supposed the Floor of Church Chancel and Porch to be laid with plain tiles. You will perceive I have a good Chancel and a Vestry with a fire place, you will have to take the usual commission into consideration, but there will not be any travelling expenses, as I shall make the journeys to the College Gateway answer both ends. If you approve of the plan, the sooner we start the work the better so as to get the roof on early. I can send you the working drawings by the beginning of next week. I need not say that you can*

*rely on this estimate, which is calculated for a level site, so in selecting the situation bear in mind to get nearly a flat piece of ground. You will afterwards have to build a boundary wall round the Churchyard, and make a drain round the Church, but these will be trifling matters, and can be done by any country mason. I have this day returned in a parcel, all the books you were kind enough to lend me.*

*I remain with respect,  
Your Obedt. and faithful Sert.*

*A. W. Pugin*

*A pair of plain Candlesticks for your room table will come in the box with the books.*

It appears that Pugin's original thoughts on the design included a tower but he settled for a smaller church with bell turret as can be seen from the reproductions of his sketches.

Fig. 1



Letter from George Myers:

*July 1st. 1844  
9 Laurie Terrace.*







St Lawrence, Tubney today.

Revd. Sir,  
I have just recd. your letter. I will take care and let Mr. Pugin see it the moment he arrives which I hope will be soon, he will then make the inscription appropriate both for the foundation stone and the bells; below I beg to send you the Price of your Pretty Little Church.

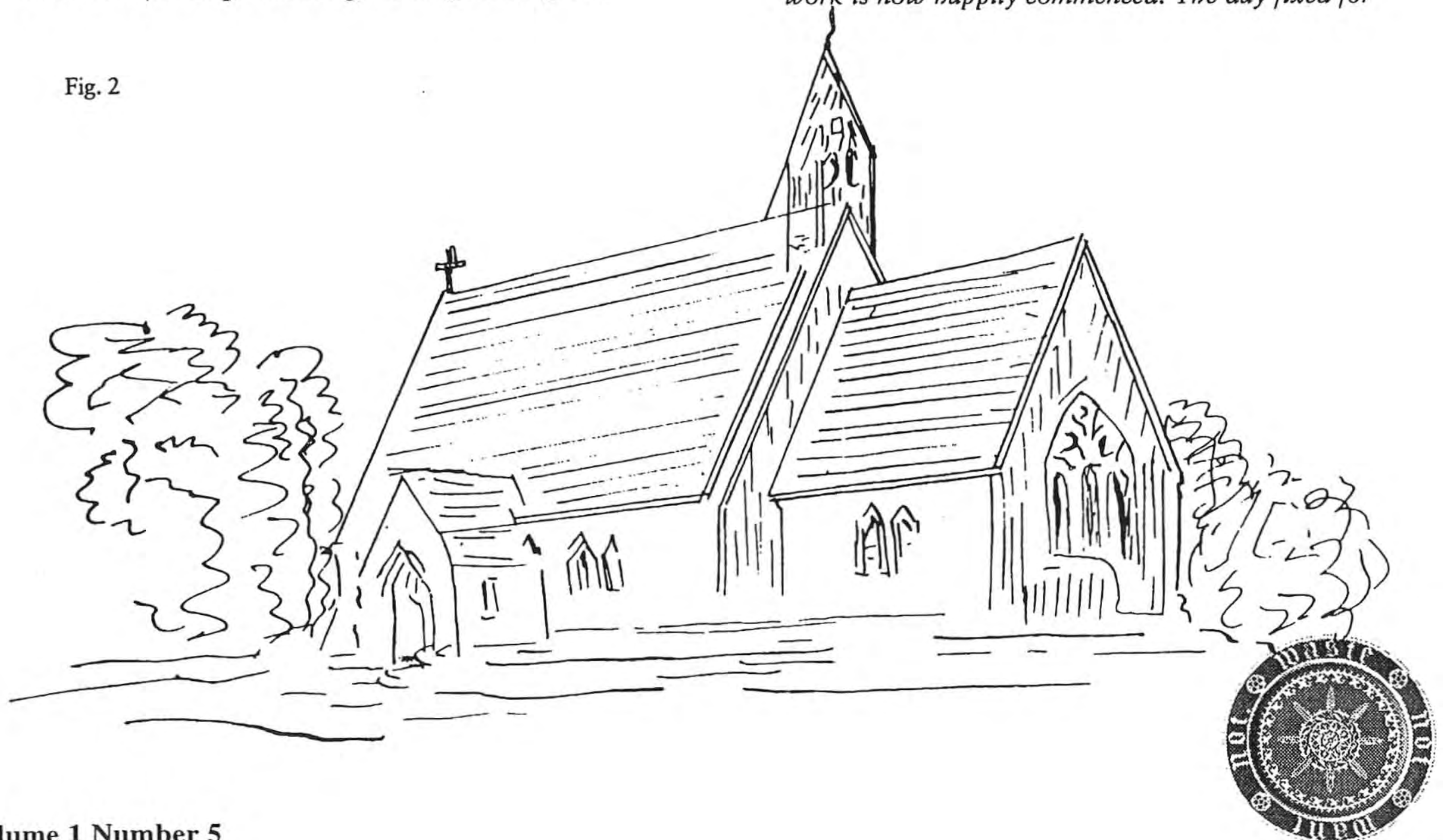
Revd. Sir,  
I agree to build and erect the Church about to be built at Tubney near Oxford in a good workmanlike manner according to the Plans furnishd. by A. W. Pugin Esq. Architect, for the sum of Five hundred and eighty five pounds, this Price includes the Pulpit and Plain Alter flooring, Plastering, Glazing, staining &c.

I remain, Revd. Sir,  
Yr. Very Obt. St.  
Geo. Myers  
£585.0.0

*Hierurgia Anglicana* (p. 312) reads:

On Monday July 22nd. A.D. 1844 the first stone of a new Church dedicated to St. Lawrence was laid at Tubney in the Diocese of Oxford. The President and Fellows of Magdalen College who are the principal landowners of the place, have for many years been contemplating the erection of a new Church and the work is now happily commenced. The day fixed for

Fig. 2





*the purpose was the Festival of the Saint from whom their college is named, and after having attended in their Chapel the commemoration service of their magnificent Founder and Benefactors, many of the members of the College, including the Choir clerks ; and Choristers, proceeded to Tubney, and having vested themselves in Surplices at the Curate's House, walked to the spot selected for the site, which is a piece of ground scooped as it were out of the Forest, of beautiful modest and retired character....*

The building was completed towards the end of 1845, and a description of it appeared in the *Ecclesiologist* in February 1846:

*A small Church, the shell of which did not cost more than £600, has been built at Tubney from the designs of Mr. Pugin, at the expense of St. M. Magdalen Coll. Oxford. It is upon the whole a pleasing specimen of a humble inexpensive Church. The material employed is stone, the drapings alone being of ashlar work. The most striking feature is the roof, of unusually sharp and lofty pitch, which has been censured as excessive by many most disposed to favour high roofs. The well known example of All Saints, Skelton, may be pleaded as a precedent. The West end displays a Bell Gable of 2 arches and a quatrefoil pierced between the heads, with floriated Cross above. All the windows on the north are of one narrow light with trefoil heads, the East Window of the Chancel has three lights with flowing tracery, and those of the South side are of two lights in form and proportion like those on the North. The plan consists of Chancel, vestry on the north side, nave and south porch, the whole paved with small tiles of dark red colour. The Altar (which is detached from the East Wall) and the Pulpit are of stone, both plain as is almost every detail of the Church, with the exception of the Font, which is very richly and beautifully carved. Both Chancel and Nave have open cradle roofs. In the Churchyard is a Well carefully*

*devoted to the purposes of the Church. The consecration of Tubney Church has been long delayed. It will be anxiously looked for by those who witnessed the solemn and beautiful ceremonies of the laying of the first stone.*

Here is Myers' bill for the work:

9 Laurie Terrace, Westminster Road. July 22nd. 45.  
 REV. MR. BLOXHAM [sic] to GEORGE MYERS  
 To building new Church at Tubney as per cost .. £585 pd.  
 Architects Commission ..... £30 pd.  
 Font and Step ..... £20 pd.  
 Encaustic Tiles ..... £12 pd.  
 Expenses laying round Altar with Stone ..... £2 pd.  
 (One Gothic Lamp for St. Mary Magdalens Gateway). . £9  
 TOTAL ..... £658  
 ..... £649.0.0. pd.

A donation of £15 towards the cost of the font was received from the Queen Dowager's charity to which an application had been made, and a brass plate by the font records it as the gift of Queen Adelaide.

The new church was consecrated on Thursday 11th February 1847 by the Bishop of Oxford, Samuel Wilberforce. The stone altar had been previously pulled down by some Ecclesiastical Authority, and the well filled up – perhaps this was the cause of the delay.

*With thanks and acknowledgements to the President and Fellows of Magdalen College for permission to publish the material used in this feature.*

## OUR LADY OF CHARITY CONVENT, HEREFORD

Chairman NICK DERMOTT describes a sorry situation in the W Midlands



A few miles outside Hereford, in splendid rural isolation on the valley ridge, is the boarded-up Convent of Our Lady; now masked from the road by a modern housing estate (see photograph).

Designed by Edward Pugin, with later additions by William Chick, building was commenced in 1862. The Convent was a gift to the Order by Robert Biddulph Phillipps, a local landowner who was converted to Catholicism in 1859. The idea of the establishment of the Convent was a result of the death of Phillipps' wife and younger daughter, together with the acceptance into the

Order of his elder. Our Lady of Charity was founded in France in the c17th to promote the care of 'fallen Women'.

The buildings include the late Medieval chapel of Old Longworth, dedicated to St. James, restored by Phillipps from its latter use as a barn and later, in 1869, moved some 2 miles to the present site. The chapel includes a west window of the resurrection by Hardman which, despite general vandalism, was still intact on the 27th October this year.

To quote the 'Hereford Times' (3/7/1997):

*The Listed Building has been empty since 1993 when*





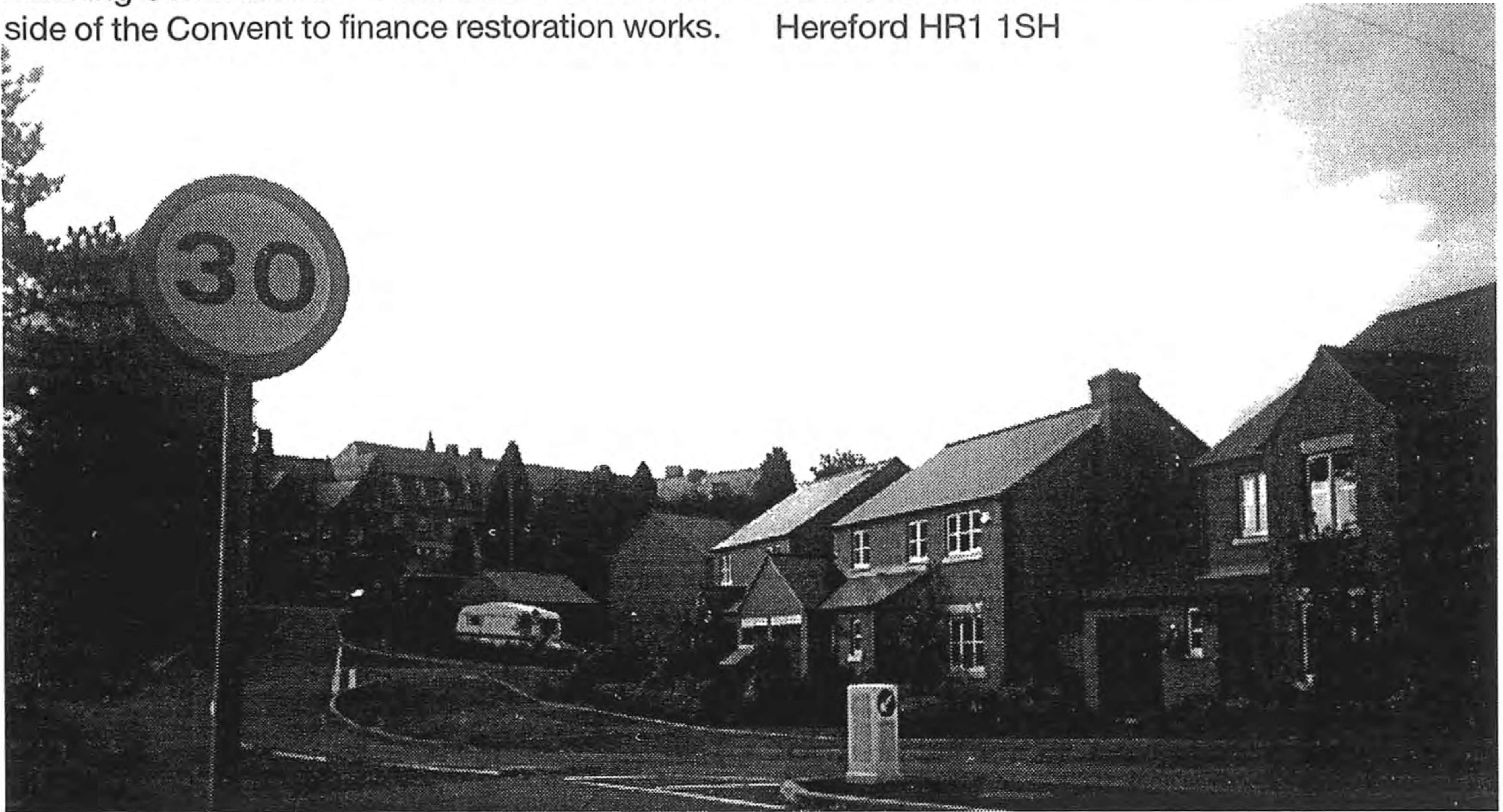
*the Sisters of Our Lady of Charity were forced to move out after running up debts of more than £1 million. The nuns, who had been there for 130 years, were plunged into financial trouble after an ambitious scheme to turn their convent and grounds into a care village failed to attract a buyer. The costs were enormous and creditors eventually won a court order to acquire and sell the property to pay the debts.*

Part of the 'rescue package' for the site was the granting by South Hereford District Council of Planning Consent to build 50 houses on the road side of the Convent to finance restoration works.

Since the building of these houses, in a rural position contrary to the District's Local Plan, no work has been undertaken on the main building which remains vulnerable and vandalised.

If you wish to make a representation about this lamentable state of affairs please write to:

Mr S Jones, Principal Planning Officer  
South Hereford District Council  
35 Hafod Road  
Hereford HR1 1SH



## LIST OF NEW MEMBERS

Brian Andrews, George Curtis, Ms Sian Davies, Mrs Iris Day, Ms Jill Forgham, H A Gallichan, Michael Greatorex, Mrs Jane Hewett, Mrs Sue Hood, Professor Mark Kinkead-Weekes, Mrs Dodie Masterman, Andrew Polkey, Welby Northmore Pugin 111, Michael L Rudzis, Mr and Mrs David Scorey, Miss Lesley Stark, Tubney Church (Revd Keith Triplow), Revd J H Walker, Charles Whittaker.





## A GOOD OFFER

We would like to draw members' attention to *Caledonia Gothica: Pugin and the Gothic Revival in Scotland*, which is in fact Journal No. VIII of the Architectural Heritage Society of Scotland (AHSS). Edited by Rebecca M. Bailey, and published by Edinburgh University Press, this book mainly comprises - with one or two variants - the papers given at the national conference of the AHSS, in conjunction with the Pugin Society, in Dundee in 1996. This conference, after which the Journal is named, was chaired by Gavin Stamp, and covered not only A.W.N. Pugin's connections with James Gillespie Graham, and with Scotland, but also wider aspects of the Gothic Revival north of the border, where reactions to Pugin, for various reasons, were not necessarily the same as in the

south. The Journal makes a valuable contribution to Pugin studies, and gives many new insights - as was its intention - into Scottish attitudes to nineteenth-century Gothic. It is elegantly produced, and contains, in addition to its highly informative prose, plenty of most interesting illustrations.

The best news of all about this publication is that although costing £19.00 retail, it may be obtained by Pugin Society members for £10.00 only, inclusive of postage. If you would like to order a copy, please send a cheque made payable to:

AHSS: at The Glasite Meeting House, 33 Barony Street, Edinburgh, EH3 6NX

## FORTHCOMING EVENTS 1998

### 14TH FEBRUARY SATURDAY 2.00 PM

The Grange, Ramsgate will be open, courtesy of the Landmark Trust, to members of the Pugin Society (see 'Chairman's Remarks'). A long-awaited opportunity to see inside our founder's own home. This will be a very important occasion, so don't miss it.

### APRIL 3RD, FRIDAY

The Palace of Westminster. Our Patron, Alexandra Wedgwood, has very kindly set up this event for us. She and colleagues will show us round. This should be a wonderful occasion for members, but book early - numbers are limited to 48. Friends may be brought. Meet outside the Victoria Tower at 3.30. Cost £5.00 per person.

### 9TH MAY, SATURDAY

The Kent History Federation one-day conference at Ramsgate will include a talk to be given by Rosemary Hill 'A.W.N. Pugin and Ramsgate'. Ring (01843) 580746 for further details.

### 9TH-12TH JULY, THURSDAY TO SUNDAY INCLUSIVE

visit to Leicestershire. Leicester and the surrounding area make an excellent base for Pugin-connected activities - Mount St Bernard, Grace Dieu, Ratcliffe College, Wymeswold, to mention a few names - and this should be

a truly exciting and instructive expedition, with a balanced combination of lectures and outings. As at Birmingham, we will hope to include one or two items which are not exclusively Pugin, so as to see him and his activities within a wider context, which we think is a valuable exercise. The cost will be in the region of £150.00 per person, exclusive of travel. Full details will be provided later, but if you are interested please let us know as soon as possible, so that we can keep you informed.

### AUGUST 22ND, SATURDAY

Society sketching day. Meet at 11am outside The Grange, and we will head off into the Kent countryside. This is a fun outing. Bring a picnic.

### 10TH OCTOBER, SATURDAY AGM.

This year the AGM will be in Ramsgate; it has become our policy to hold it here every other year, and in any case, with the developments at The Grange, this would seem to be particularly appropriate for 1998. Cost in the region of £15.00. This will include meeting, buffet lunch at Court Stairs, an interesting and attractively sited venue, and a lecture in the afternoon, followed by tea. We will remind you about this again in the next True Principles, which will also include a report of this year's AGM and accounts, etc.

## Membership

Annual joint Membership: £12.00 U.K. or £15 Overseas

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

Subscriptions should be sent to:

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122 Grange Road  
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Chairman: Nick Dermott Dip. Arch.  
Vice-Chairman: Judith Elland Crocker  
Hon. Treasurer: Oonagh Robertson.

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.

Photocopying is by Sandwich Printing Company, Sandwich, Kent (☎ 01304-620358).

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The next newsletter will be published in July 1998, copy date 1st May 1998.

