

TRUE PRINCIPLES

The Newsletter of the Pugin Society

Chairman's Remarks

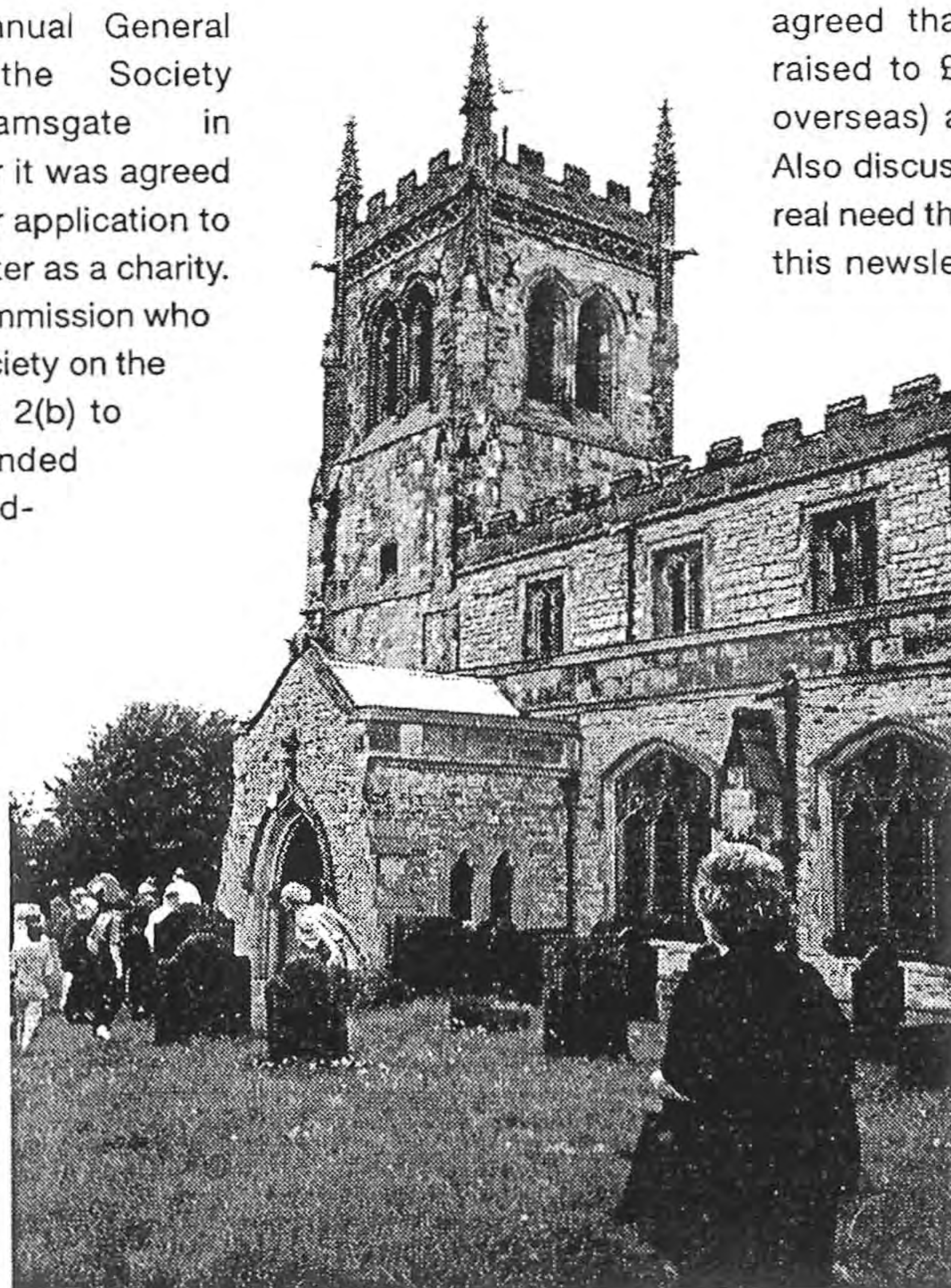
WINTER 1998/9



At the third Annual General Meeting of the Society held at Ramsgate in October this year it was agreed that we should proceed with our application to the Charity Commission to register as a charity. We have now heard from the Commission who are willing to enter the Pugin Society on the Register provided that clauses 2(b) to 2(h) of our constitution are amended to show that it is our aim to advance the education of the public in 'the life and work of Pugin and in the lives and work of other architects and designers in his family'. They also wish that clause 2(i) be deleted.

As we are meeting at Brechin Place, South Kensington, on Sunday 10th January I suggest a short Extraordinary General Meeting is held on that afternoon so we can put this amendment to the vote. All members are welcome.

Would members also please note that at the AGM it was also



Pugin Society on the trail: St Mary's, Wymeswold, Leics.

agreed that the annual subscription be raised to £10 for single membership (£12 overseas) and £14 for joint (£17 overseas). Also discussed at the meeting was the very real need that the Society has for an editor of this newsletter who, since the compiler of

True Principles has Internet links, could be anywhere in the world, I presume, provided they are near a telephone line.

Finally the Landmark Trust, through their architects Donald Insall Associates, have put a conservation plan for The Grange to English Heritage for their informal consideration. The plan is, to say the least, radical, since it proposes the alteration of the existing building to return it to its 1850 form. This is the first event in what may turn out to be a long and controversial process. *True Principles* will keep you informed.

Happy Christmas.

Nick Dermott.

ACKNOWLEDGEMENTS

True Principles would like to thank all those people who have helped or supported the Pugin Society in any way over the last six months, and in particular Alexandra Wedgwood, to whom we wish a speedy recovery from her recent operation. We would also particularly like to thank Lord Irvine for allowing the Society to see the Residence, and for so extensively publicising the name of Pugin.



Strange Doings at the Seaside

(quote from **The Fallen Leaves** by Wilkie Collins)



On Saturday 12th September, a joint meeting was arranged between the Pugin Society and the Wilkie Collins Society: this encounter could be said to represent the Gothic in architecture meeting the Gothic in literature. Collins fans from London, with their Chairman, Andrew Gasson, were thrilled to see the various Collins sites in Ramsgate. We also showed them the Pugin buildings – of course – and then moved off from St Augustine's on an architectural tour which necessarily, in Ramsgate, involved looking at 'Pagan' as well as Gothic architecture. We were ably guided by member Jeremy Hewett through the fine Regency squares and early Victorian terraces, with their charming ironwork: the buildings looked their best on a sparkling September afternoon. Finally, after the Granville had been duly observed, the party repaired to Liz and Jeremy Hewett's for tea – a tea which would have satisfied even Collins or Pugin, both good trenchermen, and also lovers of Ramsgate and of sailing and the sea.

Andrew Gasson, in answer to a request from the Hon. Secretary, produced the two following quotations from Collins' work, which we feel sure would have amused Pugin, and which we would like to share with you:

'Architecture is one of the lost arts. You know nothing about it; I know nothing about it; the architects themselves know nothing about it.' *The New Magdalen* (p.74 of the Alan Sutton edition)

'I once saw a surveyor go over a house, and I know exactly what to do. You stamp on the floor, and knock at the walls, and scrape the brickwork, and look up at all the chimneys, and look out of all of the windows – sometimes you make notes in a little book. sometimes you measure with a foot-rule, sometimes you sit down all of a sudden, and think profoundly – and the end of it is you will say the house will do very well indeed, if the tenant will pull out his purse, and put it in proper repair.' *The Dead Secret* (pp 60/61 of the Chatto & Windus edition).C.B.

Update on The Grange, Ramsgate

10 October 1998



Since the publication of the English Heritage study on the Grange, research has continued in the form of investigations of the building itself. We believe we now have proof of the form of the original front porch and of the bay window to the original kitchen. Uncovering in the attics revealed fireplaces in all the rooms but one – which reinforces our theory of the central roof valley, by allowing a route through which the valley could have drained. Investigations in the Sacristy area showed that cupboards and partitions in here were formed out of panelling removed from the North East end of the Dining Room when the archway was inserted. We have not

yet established the original form of the Sacristy, however – but have found out that the Chapel was never consecrated, so may not have needed a Sacristy at all.

A Conservation Plan has now been produced in draft form and is being examined by the Landmark Trust prior to informal consultation with English Heritage and its final adoption. Once this is in place, an application for Listed Building Consent will be made for the proposals to alter the building to suit the Landmark Trust's purposes.

Maureen O'Connor

For and on Behalf of Donald Insall Associates Ltd.



Pugin Society AGM



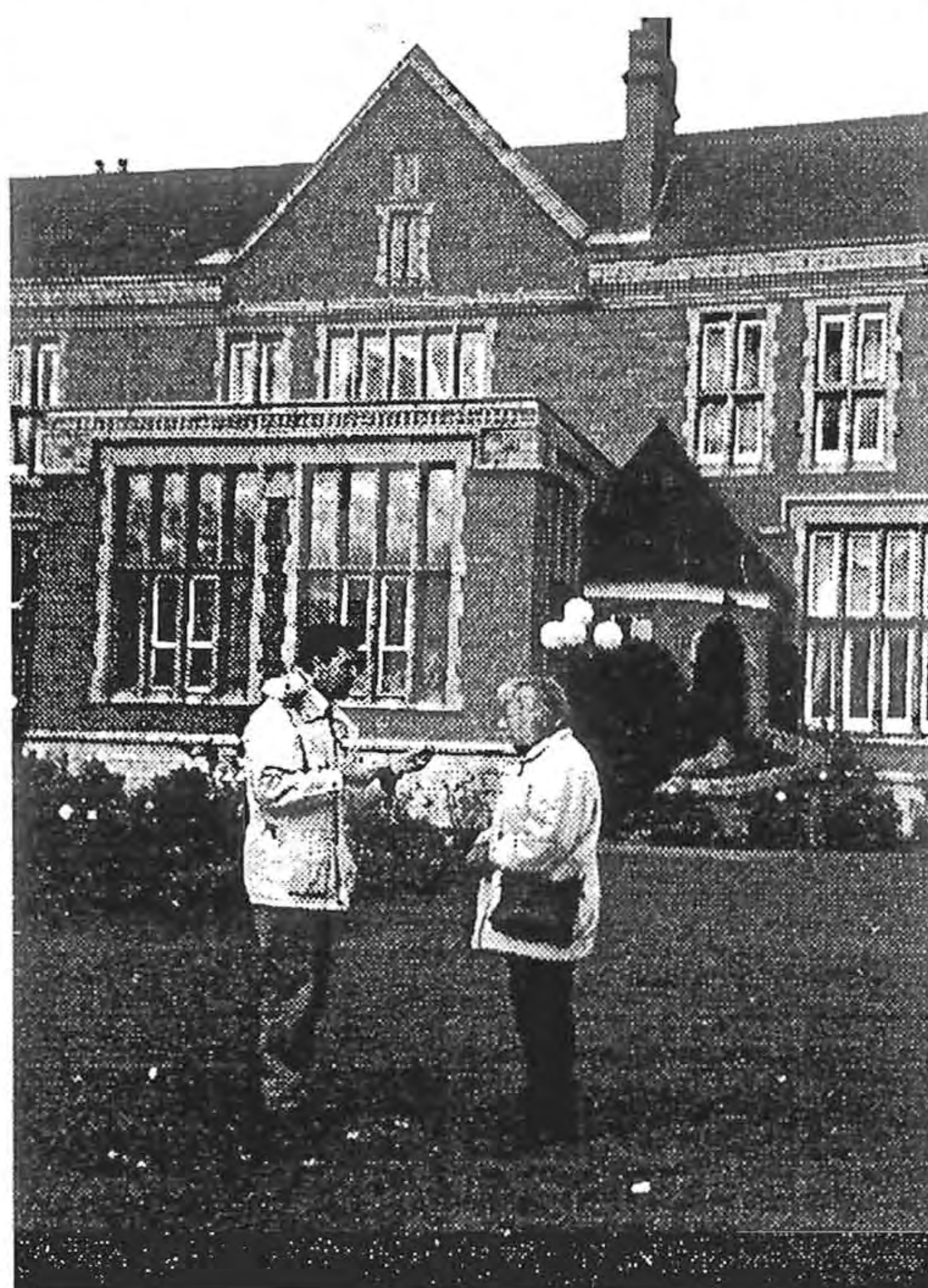
n Saturday, October 10th, the AGM took place at Court Stairs in Ramsgate – a late Victorian free interpretation of Gothic Arts and Crafts medievalism. A crackling fire of logs in a large hall, not un-reminiscent of The Grange, welcomed us, and the meeting (held upstairs in an attractive room overlooking Pegwell Bay) was followed by a short presentation by Maureen O'Connor, Architect to the Landmark Trust; her comments are given opposite. Her remarks led to much discussion and not a little concern. The buffet lunch which followed was excellent – indeed the whole day was very enjoyable.

In the afternoon we were entertained in St Augustine's with a lecture and slides by sculptor and stonecarver Tim Crawley, whose modesty of demeanour concerning his own work only served to emphasise the splendid and traditional quality of the

figures he and his team had created and carved for the West front of Westminster Abbey. We were shown all the varying

stages from first small and then larger preliminary models up to the final carving of the figures – all modern martyrs, including Martin Luther King, but sublimated in dress and aspect to fit the earlier site in which they were being placed. Throughout we were given the aspect of the carvers as being in the mode of the Gothic period, in that there was no emphasis on self, but on the job to be done to suit the commission. The work of Tim Crawley was an impressive example of continuity in a craft which his firm Rattee and Kett have been perpetuating for 150 years, although Tim is also interested in more contemporary approaches to stonecarving.

Tea and chat finished off a well-rounded day.



A knotty problem? Jeremy Pugin Purcell and Pat McVicker in discussion outside Court Stairs (Photo: Victoria Farrow)

AN APOLOGY

We failed to include acknowledgement of sources in our article 'St John the Baptist, Melton Mowbray', published in the Summer 1998 issue of *True Principles*, partly through thoughtlessness, partly because the article was not originally intended for publication in that form. Brian Andrews has rightly drawn our attention to the omission, especially in relation to the paragraph on Pugin's Australian work for Bishop Willson, which was largely based on Mr Andrew's chapter in *Pugin – a Gothic Passion*. We apologise to him and to our other sources, and give a complete list here

Brian Buchanan and Graham Hulme

John Nichols *History and Antiquities of the County of Leicester*, 1795

White's Directory of Leicester and Rutland, 1866, 1863 and 1877

Sir Nikolaus Pevsner: *Buildings of England*, Penguin *Leicestershire and Rutland*, 2nd ed 1986; *Lincolnshire*, 2nd ed 1989

Howard Colvin: *A Biographical Dictionary of British Architects 1600–1840*, John Murray, 1978

New Look Church Is Blessed By Bishop; Leicester Mercury, 30th November 1985

Gilbert King: *The Roman Catholic Church of St John*; Melton Times, 10th June 1988

Melton Catholic Church (a brief anonymous article without provenance, published in the 1950s and held at the Melton Carnegie Museum)

Frederic Boase: *Modern English Biography*; 1901, 1965 reprint by Frank Cass

Architectural Publications Society: *The Dictionary of Architecture*, 1892

P Menell: *The Dictionary of Australasian Biography*, 1892

Paul Atterbury and Clive Wainwright, eds: *Pugin – a Gothic Passion*; Yale, in association with the V&A, 1994 especially the chapters 'The Early Years' by Alexandra Wedgwood and 'Pugin in Australia' by Brian Andrews

In addition we should like to thank the following for helpful discussions and for information given privately: the staff of the Melton Carnegie Museum; Mrs Ann Kirby, parishioner of St John's; and the Rev Anthony Dolan, Archivist of the Roman Catholic Diocese of Nottingham.



CORRESPONDENCE

The Pugin Society receives a very interesting and varied postbag, via both postman and e-mail. We publish here a selection of three, and hope that readers will feel free to comment on these and add further information if possible. John Purkis writes:

PUGIN AT MADRESFIELD: A QUERY

Madresfield Court is a huge rambling country house near Malvern, in Worcestershire, and is probably too well-known to most readers to need further description. It is associated with *Brideshead Revisited*. I, for one, have always believed that novels were best left inside their covers, and had found Castle Howard perfectly acceptable in the television version. However the parallels were becoming too interesting: though the Beauchamp family who owned the place in Waugh's time were Anglican not Catholic, there was the private chapel in all the glory of the Arts and Crafts movement. Why had they done that I wondered...

At this point the voice of the guide broke into my reverie: "A chap called Pugin built a church just outside the main entrance, to the right. That man knew nothing about foundations, so the church fell down." What, what, what? This was the first I had heard about Pugin operating here. I was directed to a tiny watercolour in the Long Gallery, showing the interior of the church. It was not easy to distinguish any undoubtedly Puginesque features: it seemed to be an honest church with a wholesome rusticity, and what looked like yellow stone reredos at the far end. The church must have fallen down before or in the 1860s because that was when the new church by F. Preedy was built in the distant village. Hence the need for a private chapel, which was created in 1865. Its exotic decorative scheme was commissioned in 1902; it was not completed till 1923, fitting in well with Waugh's visitations.

The house is entered by a bridge over a moat; if you face the house and then walk to your left for about a hundred metres you will find the site on the other side of a driveway, covered in trees. All that remains is a selection of family monuments. The church itself has completely vanished. I have not found any confirmation of this odd story in any of the lists of Pugin churches which I possess. *The Buildings of England* simply notes that there was an old church. Can anybody solve this one, please?

Father Michael Fisher, at present engaged on research at Alton Towers, has made a revelatory discovery concerning the chapel:

Here's some exciting news. A few weeks ago I went up on to the chapel tribune at the Towers: the only way to

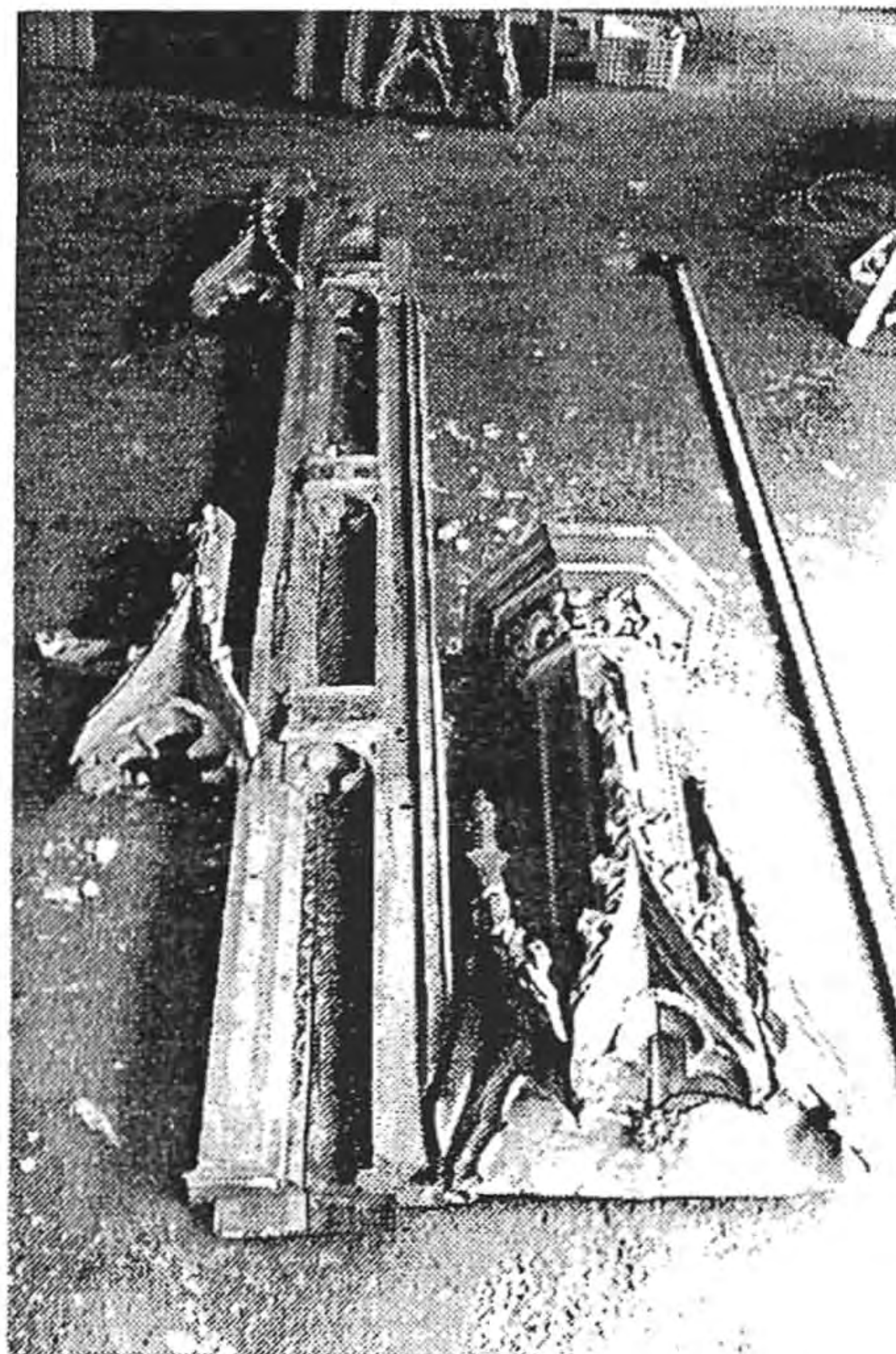
do this now is by putting up ladders since the direct access from the living quarters was gutted in the 1950s. I was told that there were some bits and pieces of carved wood up there, but nobody knew anything about them. Imagine the cries of surprise and delight when I recognised them as pieces of Pugin's magnificent altar screen of c. 1840 which I thought had perished completely during the pillage of 1952. It was well worth risking an attack of acrophobia! The pieces have been brought down and cleaned, revealing the original gilding and painting, and it has been possible to fit a few of them together – see the photograph below which shows the canopy for one of the larger statues, and the base for the statue on the next level rising from inside it. A lot is missing, of course, but there's no sign of rot or woodworm anywhere! I'm hoping to persuade the management to restore a sizeable section and put it back on the wall of the chapel. Also on the chapel tribune was a huge door (9'6" tall) with glazed Gothic panels, recognisable as one of the several which were in the house prior to 1952. This too is being cleaned and repaired.

The Towers chapel was in existence before Pugin arrived in 1838. He had the job of turning what was a rather dark and gaunt interior into something much more rich and splendid. At the east end of the chapel was a shallow apse containing the altar. Pugin arranged elaborate screenwork all around the apse, and over the top of it. The inspiration for it seems to have been the Durham screen as illustrated in *Contrasts* – rising masses of tabernacle work, with statues of saints and angels.

Finally, Edward Dixon asks for details and further information about a watercolour that he has inherited: comments please.

This is a watercolour of St Peter in the East Church, Oxford measuring 37 cm wide X 26 cm deep. It is signed and dated: A Pugin 1807 in the bottom left corner (as one looks at the picture) and written in hand in pencil on the back is: *St Peters College, Oxford, Pugin*. (Although as I said at the start of this paragraph the picture is actually of St Peter in the East Church – a building I know well and now, alas, no longer a consecrated church). I appreciate that since A.W.N.P. was not born until 1812 the picture is (presumably) by his father. Certainly the 'under drawing' seems to be of a very high standard. I have been told that he (A.P. not A.W.N.P.) made more than one watercolour of Oxford street scenes.

Our family lived in or very near to Oxford for many generations and family history has it that my maternal grandmother was married in the church in the picture around 1900.



Alton Towers: fragments of chapel screen



Leicestershire Trip 9-12th JULY 1998

Vice-Chairman Judith Crocker reminisces:



It is impossible in a short account to convey the riches and scope of this well-balanced and multifaceted programme. It was surprising that we found time to sleep! Once again, we made very happy contact with the local Victorian Society whose Chairman, Malcolm Elliott made us see Leicester through different eyes. Geoff Brandwood's expertise was very welcome and the lecture on his specialism – "The Rise and Triumph of Ecclesiology in Leicestershire" – most informative.

Rory O'Donnell joined us at St. Mary's Church, Wymeswold, whose Anglican vicar, Rev. Henry Alford, braved public opinion and employed A.W. Pugin to restore the building. It is exquisite, and Alexandra Wedgwood and Rory together resolved several problems of provenance. This in fact, occurred several times throughout the trip and we were extremely lucky to have them both with us and we all benefited from their expertise.

We were warmly received wherever we went but at Grace Dieu Manor and Ratcliffe College the staff were particularly pleased to welcome Rory O'Donnell, their ex-pupil. To quote Rory's words he, though, was aghast at the "wilful and wanton iconoclasm" and the "witless misunderstanding of the liturgical teachings of the Second Vatican Council" Those "reforms!?" we saw seemed truly mindless and hindered rather than helped religious and aesthetic feeling.

Bilton Grange was a delight, especially the recently restored Library and drawing rooms leading off the Long Gallery where we had tea. Seeing many of the artifacts that had appeared in the V&A exhibition on their home ground was like meeting old friends. Some of us tramped through the torrential rain to view the grounds and were beautifully rewarded for our

efforts. Time as ever, was the enemy as we could have spent hours in each place.

Being in Rugby, we could not resist a visit to Butterfield's Rugby School Chapel. It is like a breathtaking giant Hansel and Gretel house with juxtaposing contrasting confections vying for attention.

Ambrose Phillips de Lisle's direct descendant, Squire de Lisle of Quenby Hall proudly welcomed us to

his home that he is lovingly restoring with whatever he can retrieve from the collection of the demolished family home, Garendon, for which A.W. made plans and E.W. Pugin adapted. We wish him success in his life's work and if anyone can help restock the Library, he would be delighted to hear from you at the address on our inside back cover.

My personal favourites of the trip were St Winefride's Church at Shepshed and Ernest Gimson's cottage 'Stoneywell' at Ulverscroft. The small church had fallen into such disrepair that after being deconsecrated, it was totally rebuilt for domestic use.



Lunch at Quenby Hall



Gimson's 'Stoneywell'

Brilliantly restored, it preserved the feeling of the building and kept as many of the original features as possible, although there were some critical mutterings about the quality of the external repainting of the local Charnwood granite. The cottage at Ulverscroft is enchanting, like something out of a fairy tale and it is not surprising that Gimson's close descendant wants to live out his days there. It is also made of local materials and appears to rise organically out of the hillside. The six levels follow the landscape upwards and the hill appears as an integral part of each room.

Finally many thanks to those who planned the programme, principally Catriona Blaker and Pam Cole, and also to those whose participation made the trip such a resounding success. Roll on next year's expedition!



Bilton Grange, Rugby; a fine firedog



PUGIN AND CATHOLIC LONDON: AN EARLY DIVORCE?

We are happy to be publishing the first half of a paper given by **Rory O'Donnell** to the Pugin Society AGM 25 October 1997 at St George's Cathedral, Southwark. Look out for the second instalment in our next issue.



London as a centre for the dispatch of Catholic business, church politics, of commissions and meetings, as the home and place of business of many of his collaborators, was an essential entrepôt of Pugin's career. It was also the home of his builder George Myers, whose Ordnance Wharf workshop was up the road and whose house is opposite us on St George's Road. Pugin was himself born in London and here Pugin the Catholic convert returned after selling his first house St Marie's Grange near Salisbury. He firstly lodged in Chelsea and lived with his second wife Louisa Burton from 1841 to 1844 at 42 Cheyne Walk, which he gave up immediately after her unexpected death. So London was important to Pugin. However, we think of him as the architect to the Catholic Revival in the Midlands, at Oscott with Bishop Walsh and Bishop Wiseman, at Alton Towers with the Earl of Shrewsbury, the builder of churches at Derby and Cheshire and of cathedrals at Birmingham and Nottingham. And in his family life we think of him at Ramsgate. Moreover, what should have been the apogee of his career, the long delayed opening of the new cathedral for Catholic London here at St George's Southwark in July 1848 turned out to be something of a damp squib – the church criticised by some Catholics and many others with a professional interest in the Gothic Revival, including Ruskin. Pugin himself criticised the design in *Some Remarks*: "St George's was spoilt by the very instructions laid down by the Committee that it was to hold 3000 people on the floor at a limited price: in consequence, height, proportion, everything was sacrificed to meet these conditions".¹ Moreover, it was here in particular that the Rood Screen Controversy broke out. Did Catholic London disown Pugin here at St George's Cathedral? Was there an early divorce between Pugin and Catholic London? I leave you to draw your own conclusions.

CATHOLIC LONDON BEFORE PUGIN

We will start, as I always do, by looking at the churches Pugin would have known in London, and at the work of other architects for Catholic London in the 1830s; at the particular problems of the numbers of Catholic community in London and the policy of its bishops to church-building; we will look then at the three churches Pugin actually built and finally, in the next issue of *True Principles*, begin an analysis of the St

George's Cathedral project which we will see was a microcosm of so many of the early hopes, middle promises and final frustrations of Pugin's career as he expressed them in *Some Remarks*.

In 1837 Protestant London was thought by its Catholic bishop to contain more Catholics than papal Rome itself. But unlike *Roma felix* the Catholics of the new Protestant Babylon were served by a mere twenty-five chapels and seventy-one priests. Moreover, these London Catholics were in the estimate of their bishop "threequarters the poorest and least religious Catholics of Ireland."² The Irish Great Famine (1846–9) forced a population thrice decimated by famine, disease and flight into exile, many of whom arrived in London. The Catholic population increased by half again during the 1840s as the Irish arrived so that the 100,000 Catholics estimated in 1834 had by 1850 increased by 50,000 – that is by half.³

In the Census of 1851 London accounted for over quarter of the total Mass attendance in England and Wales. But only one third of the London Catholic population had fulfilled the weekly religious duty incumbent on all under pain of mortal sin. As contemporaries realised, there was a crisis in London's Catholic church accommodation daily growing more acute.

Catholic London was not able to provide the priest, nuns, churches and schools required, and one is reminded of Bishop Wiseman's comment that for his London flock "like the first family after the flood, everything was required".⁴ The London fashionable Catholic charities had even begun to house the rapidly rising Catholic numbers. The startling transformation which was achieved after 1850 in providing new churches was anticipated by Pugin in the building of St George's Cathedral Southwark, not through the existing so called "congregational" method of church-building nor through individual lay patrons but through a new somewhat proletarianised mass Catholicism led by the clergy. Mudie-Smith noted: "In all of south London I have seen the poor in bulk collected at two places of religious worship: Mr Meakind's great hall at Bermondsey and St George's R C Cathedral Southwark, an object lesson in the use of incense for fumigatory purposes"; that is, the use of incense at services overcame the smell of the great unwashed.⁵



EXISTING LONDON CATHOLIC CHAPELS

Pugin's claim in *Some Remarks* (1851) to have known little of the English Catholic body before his conversion may have been true, but professionally speaking it is a little ingenuous. As early as 1835 he visited the Warwick St Catholic chapel (1792, by J Bonomi) and the 1837 diary refers to masses heard at St John's Wood and Moorfields.

Pugin was however not merely hearing mass, but analysing the buildings. In his journalism he heaped ridicule on these London Catholic chapels – "Warwick Street a Concert Room, [the] Lincoln's Inn Fields [chapel] dark and grated like a chapel for convicts, Moorfields like a theatre .. the production of a Protestant architect."⁶ While the said "Protestant architect" John Newman's production could be dismissed, Pugin was clearly carefully looking at the churches of the London Catholic architect John Joseph Scoles.

NEW CHURCHES IN LONDON IN THE 1830s

In London the only two adequate churches built in the 1830s were both the gifts of women. These were Holy Trinity, Bermondsey, (1834–1835) and Our Lady, St John's Wood, (1833–1836) both by Scoles. The former was for the riverside Irish, and Pugin was to find himself working there by 1838.⁷



Watercolour, c. 1835, interior of Our Lady, Lisson Grove, by J.J. Scoles, architect. Pugin thought it 'smacked too much of the nineteenth century'.

The church of Our Lady, St John's Wood was paid for by the Misses Gallini – Louise and Jessie. Externally the church appeared a fully cruciform building, but actually housed the two lady donors in one apparent "transept", with the missioner in the opposite one, from which opened tribunes or private galleries looking into the nave of the church. While the Italian names and the opera box-like galleries put one in mind of Pugin's caricatures of the music of contemporary Catholic masses as the "shilling opera", unfortunately the Misses Gallini were not stars of the Italian or Royal Opera but two ladies who had inherited a business fortune. Yet this church was the only one to Pugin's taste when he surveyed London Catholic chapels in 1838, although significantly he wrote "it savours too much of the nineteenth century".⁸

LONDON BISHOPS

No Catholic bishop in London was a successful church-builder. Bishop Bramston (1823–1836), and his successor Thomas Griffiths (1836–1847) eschewed church building, despite the rapid rise in Catholic numbers. Only one new church was built in the 1820s and only two completed in the 1830s, but many more in the 1840s. Griffiths pointedly refused to finance St George's, Southwark and refused to sanction a Pugin church at Wandsworth. Yet Bishop Griffiths knew that churches were needed, and was especially anxious to found missions in East London. Wiseman, as bishop in London from 1847 to 1865, built little.⁹ With the exceptions of two uniquely successful secular church building campaigns of East London, the only large churches erected under Wiseman were those of the religious orders whom he invited in such numbers to London from 1847, and none of whom employed Pugin. But if Wiseman's failure to build was by default rather than choice, under his successor Cardinal Manning (1865–1892) this became a deliberate policy, with few churches built and pointedly no Cathedral erected. In the phrase of Manning's biographer E.S. Purcell "Gothic architecture, the Pugins and their traditions, were exiled from the diocese of Westminster".¹⁰ Under such policies, Pugin therefore faced great difficulties in achieving any Catholic buildings in London at all.

WHAT PUGIN BUILT

Pugin's first work in London was with the Mercy Convent at Bermondsey (1838–9), the first of his important set of commissions for Mother Catherine McAuley; built during 1839, there were additions in 1844, but together with the church of 1834–5, the whole site was destroyed during the Second World War, and the church replaced by H.S. Goodhart Rendel¹¹. Next came the schools or almshouses at Chelsea (1841–2), partly surviving and a possible involvement with another Mercy Convent and its cemetery and chapel (surviving as a side chapel of St Mary's Cadogan St) of 1845, all associated with Mr and Mrs Knight¹². Pugin was also



responsible for the chapel of the Good Shepherd convent at Hammersmith (1848–9), since demolished.¹³ The Blandford Square Mercy Convent, Marylebone, sometimes spoken of as Pugin's, is by Gilbert Blount.¹⁴

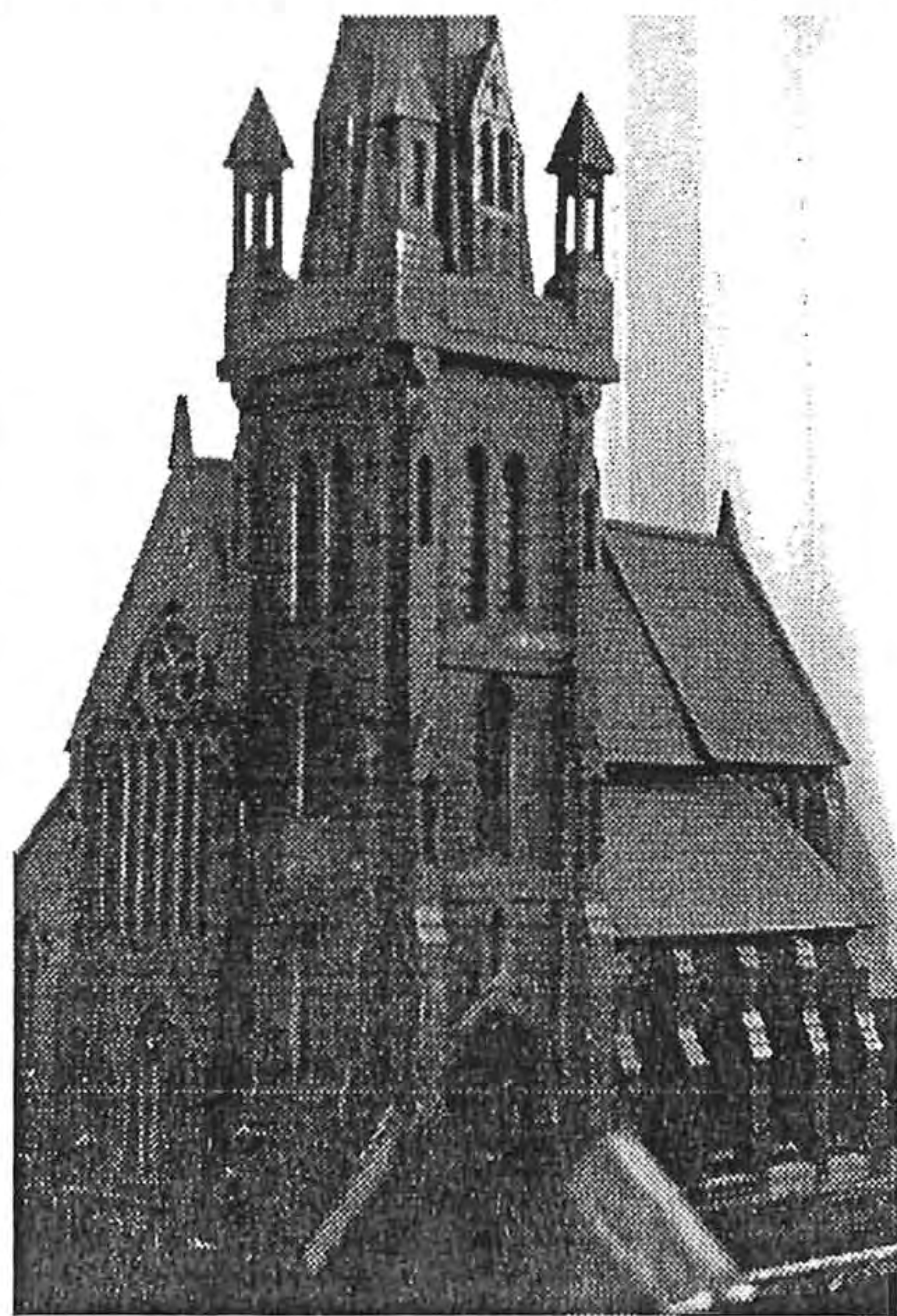
ST PETER'S NEW ROAD WOOLWICH

St Peter's New Road Woolwich (1842–3) is an example of Pugin's cheap church building. Built like Scoles's Our Lady, St John's Wood of London stock brick, it is by contrast a building of extreme "reality" and indeed "rationality". It consists of a nave and aisles with wide windows, well lit from the west end in particular. The dizzily vertiginous roof trusses add a note of tension and attenuation which Pugin evidently liked,

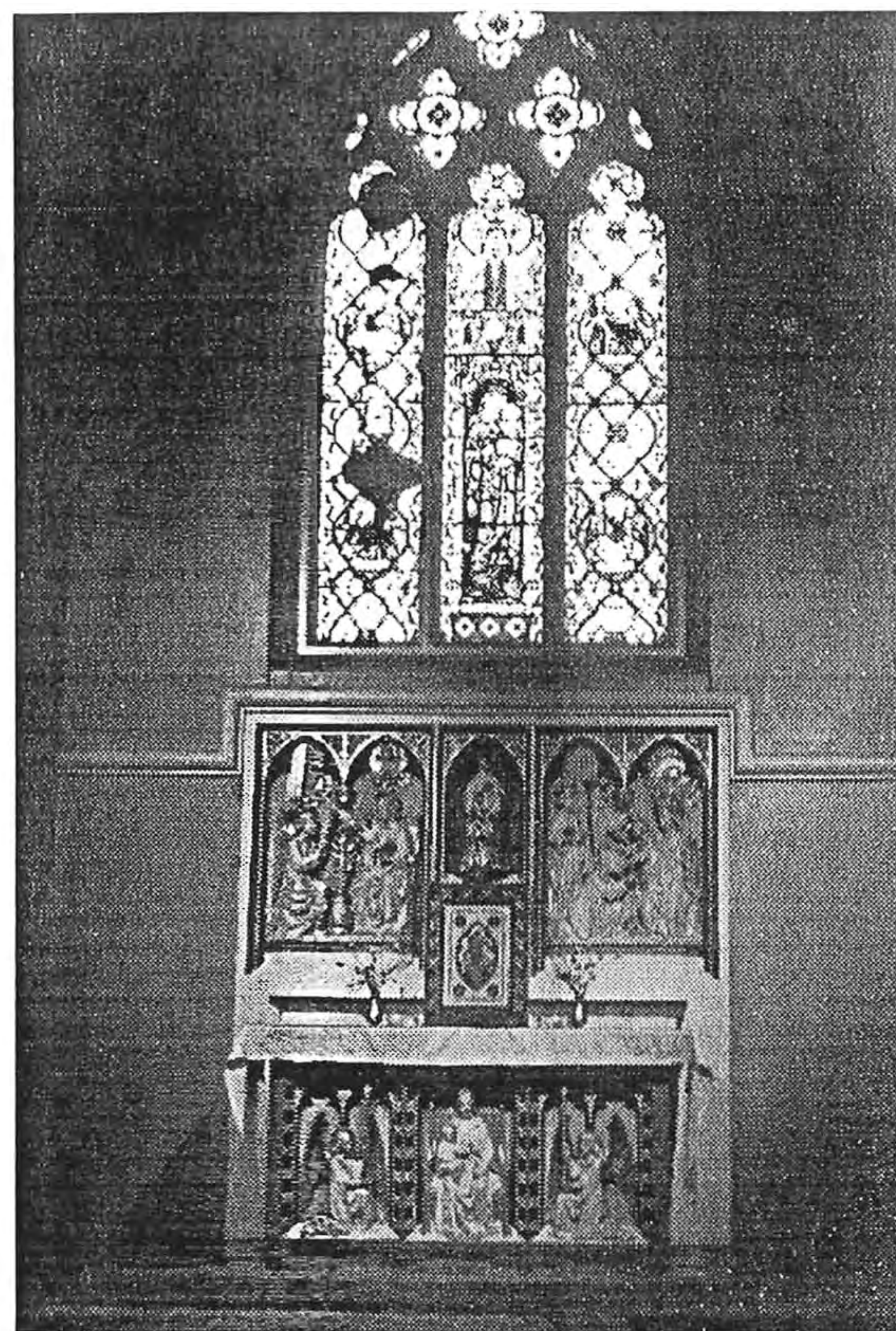


St Peter's, New Road, Woolwich: the 'west' end.

although criticised for it, and indeed has a flavour of the work of E.W. Pugin in the 1860s. As H.R. Hitchcock said of St Wilfrid, Hulme, Manchester, this is a building "quite discontinuous with Georgian architecture... almost a new building-type",¹⁵ a revolutionary building. The beautiful Lady altar and reredos is to Pugin's design, made by Myers, under a Wailes window. Further fittings were added in 1849, including confessionals, for which drawings survive in the Myers sketchbook, as



St Peter's, Woolwich: wooden model, showing the unexecuted tower and some of the spire.



St Peter's, Woolwich: the Lady chapel, altar, reredos and window, c. 1843

do interesting records of the ceremony of the foundation of the church, including Pugin's drawing of the setting out of the site and the ceremonial platform etc. The presbytery is by Pugin, with E.W.P additions of 1870. Pugin left the tower incomplete: a model of the church showing the completed tower with spire and the chancel survives, a very rare and important element if by Pugin, or is it a more primitive affair, perhaps from Myers workshop? There is also an elaborate print of the intended interior, issued presumably to raise funds.¹⁶ The chancel was either added or extended by F.A. Walters in 1887–9, incorporating the Pugin high altar of 1843¹⁷ (as the mensa to the Belgian reredos of 1892) and east window. The site was given by the Board of Ordnance on account of the 500 Catholic soldiers quartered at or passing through, Woolwich.¹⁸ However, the priest Fr Cole was still sufficiently concerned about public attitudes to ask Hardman to omit the title "New Catholic Church" from his goods, since "we have many enemies in the town. They might be glad to get hold of some popish trumpery as they would call it".^{18.5}

WANDSWORTH

Here the potential Catholic congregation consisted of "Irish field labourers" brought together by the two Spanish priests¹⁹. For the third priest of the mission, Fr. Joseph Bower, Pugin built a school-chapel dedicated to St Winefrid in 1847 – the foundation stone was laid on 25 May and the church



opened on 3 November - it cost a mere £900 and housed 200, as against Pugin's design for a £3000 church, which the parish priest put aside at Bishop Griffith's insistence;²⁰ the priest wrote: "I was obliged to employ [Pugin] otherwise he might have demanded his full fees for the design of the church".²¹

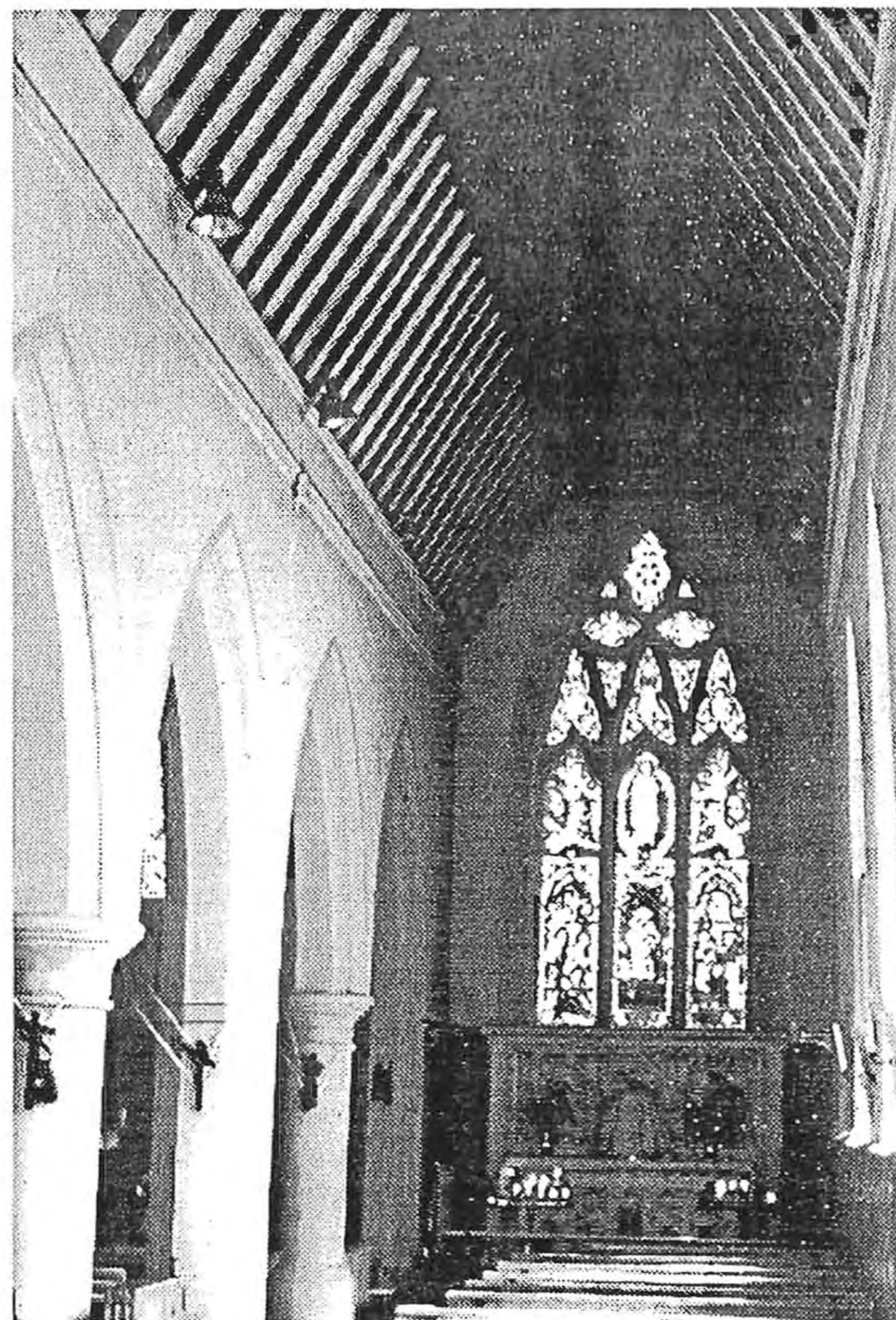
Although the role of Bishop Griffiths at Wandsworth is confused (the 1991 *Guide* has him in the role of a supporter) this is an interesting example of the many "missions", as such Catholic foundations were called, which were begun by individual clergy; humble buildings, which have perhaps been rather neglected within the context of our critical understanding of Pugin. Since we have little or no visual evidence of Wandsworth, the surviving school-chapel of Stone, Staffs, (1841) illustrates the point, and, significantly it is a building dismissed by Pevsner²² as "mean", though such building works could lead to the financial failure of the mission. Such problems were particularly acute in London, where of the twenty missions either newly founded or committed to major building works in the 1840s, as many as four abandoned their projected buildings, and one delayed work until the next decade. One mission failed completely at Kentish Town, where a church to an ambitious design was begun by Wardell in 1849, but was finally given up and demolished. The humble school-chapel at Wandsworth survived into this century, and the present church of 1893 is by Edward Goldie.

FULHAM

The Fulham mission was founded in 1842. The church and presbytery of St Thomas of Canterbury (1847 – 1848) was paid for by the widowed Mrs Elizabeth Bowden, who became a Catholic under Newman's influence and whose two sons became Oratorian priests with him, and its opening in 1848 marked one of the first salvos fired in the Rood Screen Controversy, over which the "divorce" between Pugin and catholic London took place. Mrs Bowden's gift made this the most ambitious London Catholic church of the day. Constructed of Kentish ragstone, in Pugin's favoured "three aisle" roof form, it has built tracery windows and had, until the 1960s, many Pugin fittings and Hardman glass. The relationship of the presbytery to the liturgical east end of the church is also masterly. Lady Wedgwood has drawn our attention to the importance of such domestic buildings, which are of course a quite separate study to Pugin's



St Thomas of Canterbury, Rylston Road, Fulham (1846–8): the 'east end' with presbytery.



St Thomas of Canterbury: the 'epistle' or right hand aisle, with the Lady altar, c. 1848

churches. There was no distinct chancel, although a reading of the internal arcade, where the second pier from the "east" end is square on plan, shows where Pugin's rood screen would have stood. It had actually begun to be erected before the opening, but Mrs Bowden demolished it with Bishop Wiseman's approbation.

It was replaced with communion rails, and the *Tablet* described it as "without a screen – there being a light open communion rail... the advantage of this arrangement was obvious at the magnificent view it afforded of... pontifical high mass"²³ which Wiseman celebrated and at which Newman preached. Pugin replied in an interesting defence of the screen, that "the effect of the chancel ruined for want of screen work and rood loft and the assertion that mullions of two inches each is an obstruction in a view space of 18 inches is a manifest absurdity".²⁴ Pugin clearly saw each light of the screen as a window into the sanctuary rather than



an obstruction to it. Otherwise the church had a full complement of Pugin fittings; the high altar (demolished in the 1960s; the reredos survives), two side altars (one now demolished and fixed against the wall) and parclose screens (part removed), and a reading desk-type pulpit.^{25,5} Pugin was still involved in 1849 and 1850 in the completion of the middle stage of the tower. Indeed whether the liturgical arrangement of the church was after all "post-Pugin", is countered by references to an Easter Sepulchre in 1847 (with figures painted on canvas),²⁵ and by the announcement of a "rood ...about to be erected by W Young".²⁶

THE ALTAR AT FARM STREET CHURCH

Criticism of Fulham might be applied to Pugin's high altar at Farm Street church, the London Jesuit headquarters. It was the gift of Miss Monica Tempest to Pugin's design in 1849. The generosity of the Tempest family of Broughton Hall, Yorkshire, to the Jesuits was remarkable: in addition to Miss Monica, Sir Charles Tempest Bt. and his mother were the single most generous donors to the church. By contrast, Lord Shrewsbury, who attempted to get the commission for Pugin in 1844, was refused by the Jesuit provincial whose statement that "of Pugin's great talents there can be no doubt especially for... decoration"²⁷ was to damn him with faint praise.

THE BENEDICTION ALTAR

As we shall see during the rood screen controversy, Pugin is understood to have opposed so-called "modern devotions" such as benediction of the Blessed Sacrament, but in my view it was Pugin who, perhaps somewhat against his better judgement, evolved the design of the so-called "benediction altar" of which that at Farm Street is a fine example. It has a working altar or "mensa" on which the priest said mass, backed by an elaborate reredos divided into three horizontal compartments and five niches, of which the central one is divided horizontally into three parts, the lower a tabernacle for the consecrated hosts, the middle a niche or "throne" where the monstrance was placed at Benediction, all surmounted by an upper stone spirelet. Although Pugin does not show such altars in his publications (and preferred more "liturgical" altars without reredoses) he did however design them here, at St Edmund's Ware, at Ushaw and for the Great Exhibition (that actually installed at Ramsgate but removed in 1971).^{28,5} This is late in his career, and evidence of his successful compromise with the pressures put on him by comments on his altars by Newman and Wiseman. The Farm Street high altar, made and installed by the Myers workshops²⁸ in 1849, without the involvement of the church architect Scoles, was decorated by Hardman & Co with decorations by Thomas Earley and others "in the richest manner after the designs of A.W. Pugin".²⁹ It is a major statement of Pugin's skills.

GREENWICH

Finally, Pugin's involvement at Our Lady Star of the Sea, Greenwich (1846–1851) also saw him in a subordinate role as supplier of church furnishings, as at the beginning of his Catholic career in the late 1830s. The surviving furnishings and decoration here are the most complete scheme by Pugin for another Catholic architect, here W.W. Wardell, who was said to have become a Catholic under Pugin's influence in 1846, and who thereafter secured the best new church commissions in London.³⁰ The altar and reredos of the Blessed Sacrament chapel are to Pugin's design executed by Myers,³¹ the tabernacle, gates and flooring by Hardman & Co,³² and Thomas Earley and others did the painted decoration.³³ Pugin was also involved with the design of the rood screen and figures with the Doom painting above (by Enrico Casolani, then of Hardman & Co) but not the high altar, which was by Wardell, executed by Boulton and Swales. The role of the Knill family in the parish may explain Pugin's employment.³⁴ The Knills were also prominent in the opening and decoration of St George's Cathedral Southwark (1840–1848), the subject of the second part of this article.

NOTES

- 1 A.W. Pugin *Some remarks on articles which have recently appeared in the 'Rambler' relative to ecclesiastical architecture and decoration* 1850
- 2 The estimate of Bishop Bramston, Vicar Apostolic of the London District (1823–1836); for Catholic numbers see Robert Currie et al *Churches and churchgoers: patterns of church growth in the British Isles since 1700* (1977), pp 19–23.
- 3 H. McLeod *Class and Religion in the Late Victorian City*, p 78
- 4 Wiseman "the flood" quote via R. Hill
- 5 R. Mudie-Smith *The Religious life of London*, 1904, p 196.
- 6 Pugin, Second Oscott lecture, *Catholic Magazine* II, 1838, p 332.
- 7 [Anon] *Leaves from the Annals of the Sisters of Mercy* (3 vols, New York), 11, 1883, pp 17–24.
- 8 Pugin *loc cit* above, p 332.
- 9 Wiseman apologised to the Catholic Congress of Malines (1862) for the lack of interesting Catholic church-buildings in London, advising visitors to travel north to see them.
- 10 E.S. Purcell, *Manning*, (2 vols) II, p 356.
- 11 For Pugin's description see *Catholic Directory* 1839, pp 108–11; *Leaves*, II, pp 25–7; 55–7; 77–94; L E Whatmore *The story of Dockland Parish* 1960; R O'Donnell "Pugin as a church architect", 81, in P. Atterbury and C. Wainwright (eds) *Pugin: A Gothic Passion* (New Haven and London 1994).
- 12 Chelsea: St Mary's church: *Illustrated London News*, 1845, p 256 (open April 1845); *Tablet* 1855 p 485.
- 13 Good Shepherd Convent chapel, Hammersmith, 1848–9: *Tablet* 1848–9: p 452, p 483; 1849, p 272; *Orthodox Journal* (I–VI) 1849, p 460.
- 14 Mercy Convent, Blandford Square (1850–1): *Leaves* 274–293.
- 15 H.R. Hitchcock *Early Victorian Architecture* p 74.
- 16 *Orthodox Journal* xvii pp 328–330.
- 17 *Orthodox Journal* xvi, pp 33–6.
- 18 see Rev Michael Clifton *St Peter's Church Woolwich* London 1979; Denis Evinson *Catholic Churches of London* 1998, pp 106–7.
- 18.5 Fr Cole to J. Hardman, n.d., c 1843; Pugin and Fr Cole later safely unpacked the "reredos and tabernacle": Cole to Hardman 17 October 1843.



- 19 Bernard W. Kelly *Historical notes on English Catholic missions* (1907), 413–4; Richard Milward MA 'This most extraordinary mission': A History of the parish of St Thomas of Canterbury, Wandsworth 1841–1991 1991.
- 20 *Tablet* 1847 pp 295; 320; 359–360; 709.
- 21 Fr Bower to A.W. Pugin, quoted in a letter to Michael Trappes-Lomax, 7 September 1932.
- 22 *Buildings of England, Staffordshire*, 1974, p 268.
- 23 *Tablet* 1848, pp 355–6.
- 24 Pugin in *Tablet* 1 July 1848, p 41.
- 25 *Tablet* 1847, p 209, by one R.F.Burchett "a recent convert and rising artist", not Pugin.
- 25.5 The Pugin high altar was first tampered with in the 1960s; the "Vatican II" reordering of 1970 was by Bartlett & Purnall; See also Denis Evinson *St Thomas of Canterbury, Fulham* (Hammersmith, 1976) and *ibid Catholic Churches*, 122–4.
- 26 *Ecclesiologist* xviii, 1856, p 185. Young was probably the architect of the spire added to Pugin's tower in 1857 :*Illustrated London News*, 1, 1857, p 130.
- 27 *Archives of the English Province of the Society of Jesus, Farm St, London W1*; Fr Lythgoe to Shrewsbury 10 August 1844, "College of St Ignatius 1802–1865, Farm St church" f 108. Shrewsbury finally gave £500 after much prompting, loc cit: f 108; f 205. The Tempests gave twice this amount.
- 28 in 1849, at cost of £14 7s 6d: *SJ Archives*, College of St Ignatius 1802–1865, Farm St church, f 238. f 240 that is without the involvement of the church architect Scoles.
- Patricia Spencer-Silver *Pugin's Builder, the life and work of George Myers* 1993, misread the Gothic "4" of the inscription ""1848" as "1888". The altar survives intact, the present forward altar being constructed from moulds taken from the original in 1993–4.
- 28.5 The throne and tabernacle are now in the Harvard Chapel, Southwark (Anglican) Cathedral, (ex. info. Catriona Blaker)
- 29 Hardman & Co Archive. City Museum and Art Gallery, Birmingham, Decoration Day book 1845–50, p 30 at a cost of £105 to Miss Tempest. This heavy expense must have covered other painting; the *Architect and Building Operative* 1849 p 289 says: "the decoration of the sanctuary and interior are due to Mr Pugin".
- 30 As claimed in the *Tablet* 1846, p 634–5. The other churches were Hackney (1847–8); Kentish Town (1849, later abandoned) Clapham (1849–1851) and Hammersmith (1851–3). See Evinson *Catholic churches*, pp 99–101.
- 31 See folio in Myers Family album. Confusingly this chapel has at different times been dedicated to the Blessed Virgin and to St Joseph.
- 32 Myers family album; *Tablet* 1851, p 821; *The Lamp* 1852, p 359
- 33 Hardman Archive, Decoration Day Book 1845–1850, loose leaf, no signature, no date, for chancel and Blessed Sacrament chapel ceilings
- 34 A. Knill who died in 1854 was described as "while living a great benefactor of the church". *Tablet* 1854, p 36.

RICHARD DENNIS PUBLICATIONS

FLORIATED ORNAMENT
DESIGNED BY A.W. PUGIN



considerate filia agel promodo crecentul uncer.
dno nobis pman nec Salomon in omnia
gloria ara copectis et eicet unum ex ipso.

MINTONS TILES.
REGISTERED PATENT IN
ENAMELLED TILES.

WALLS, BATHS, FIRE PLACES, FURNITURE, FLOWERS, &c.
DESIGNED TO A SCALE OF 1/4 INCH TO A FOOT.

Published Prices of every particular Pattern that may be required
will be sent on application to

**MINTONS
LIMITED,
CHINA WORKS,
STOKE-UPON-TRENT.**

14, FLEET
LONDON WAREHOUSE, 22, WALDOCK
ANTONIS LAYBOS STREET, STAMPA

This Book of Patterns is printed by permission of the
Mintons Works, Stoke-on-Trent.

Facsimile editions available
Floriated Ornament £9.50
Mintons Tiles £10
 Prices quoted inclusive of
 post and packing.

Also, a gilt metal cross enamelled
 by hand in Birmingham with a
 simplified Pugin design (height 5½ cms).
£17 including post and packing.



Available from
 The Old Chapel, Shepton Beauchamp, Somerset TA19 0LE
 Telephone: 01460 246044 Fax: 01460 242009
 Cheques payable to Richard Dennis/Credit Cards accepted



ST CATHERINE'S, KINGSDOWN

by Catriona Blaker



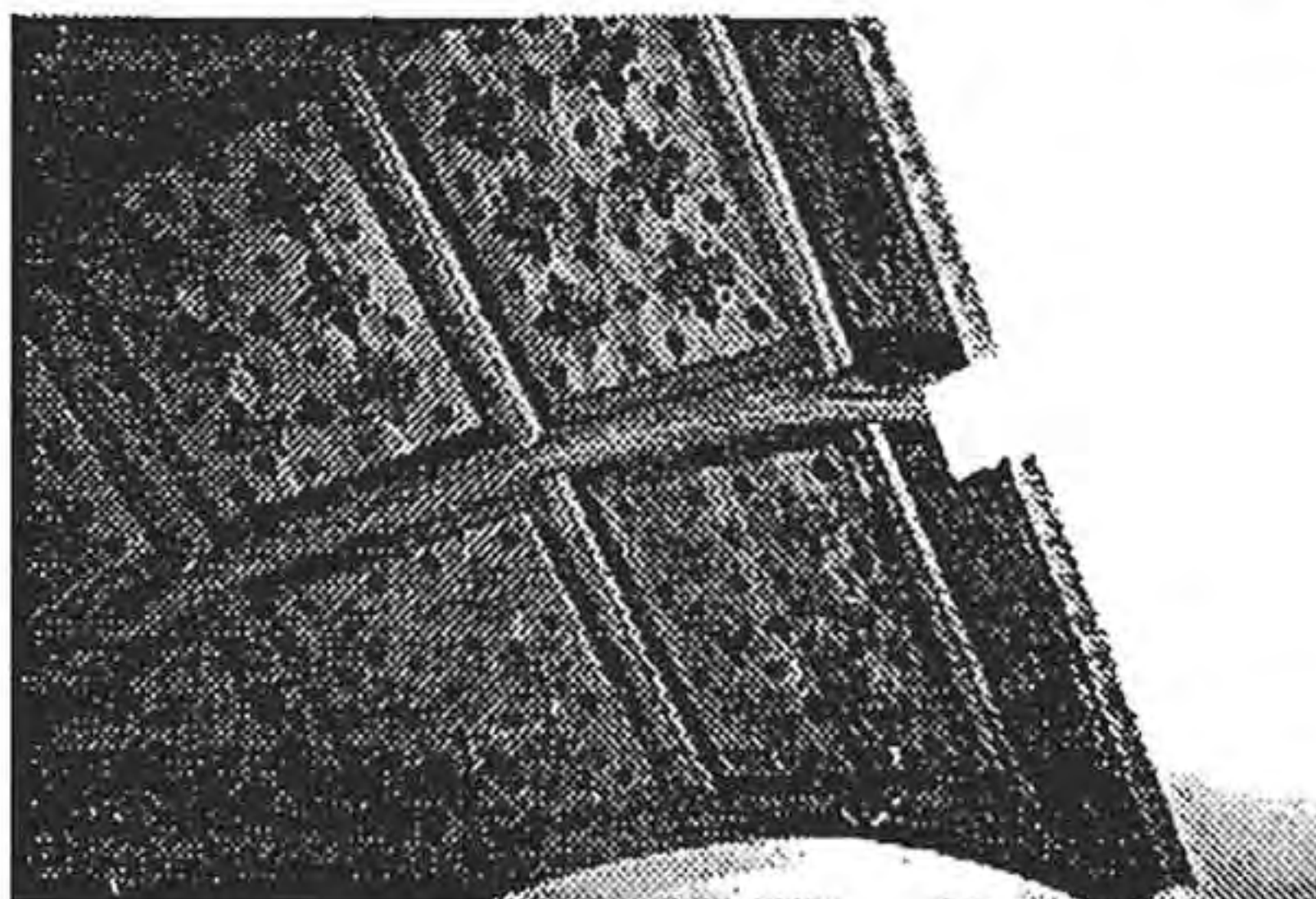
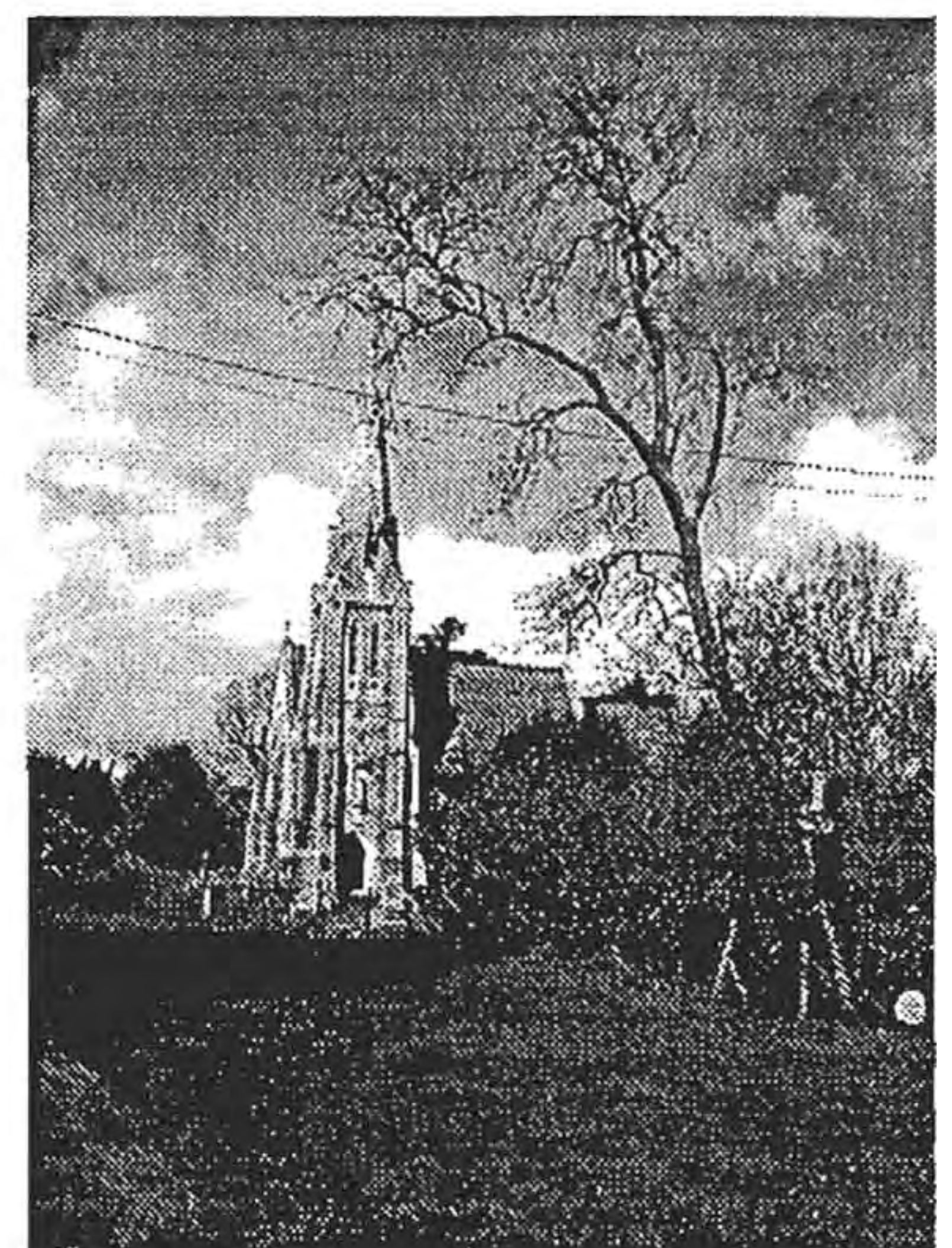
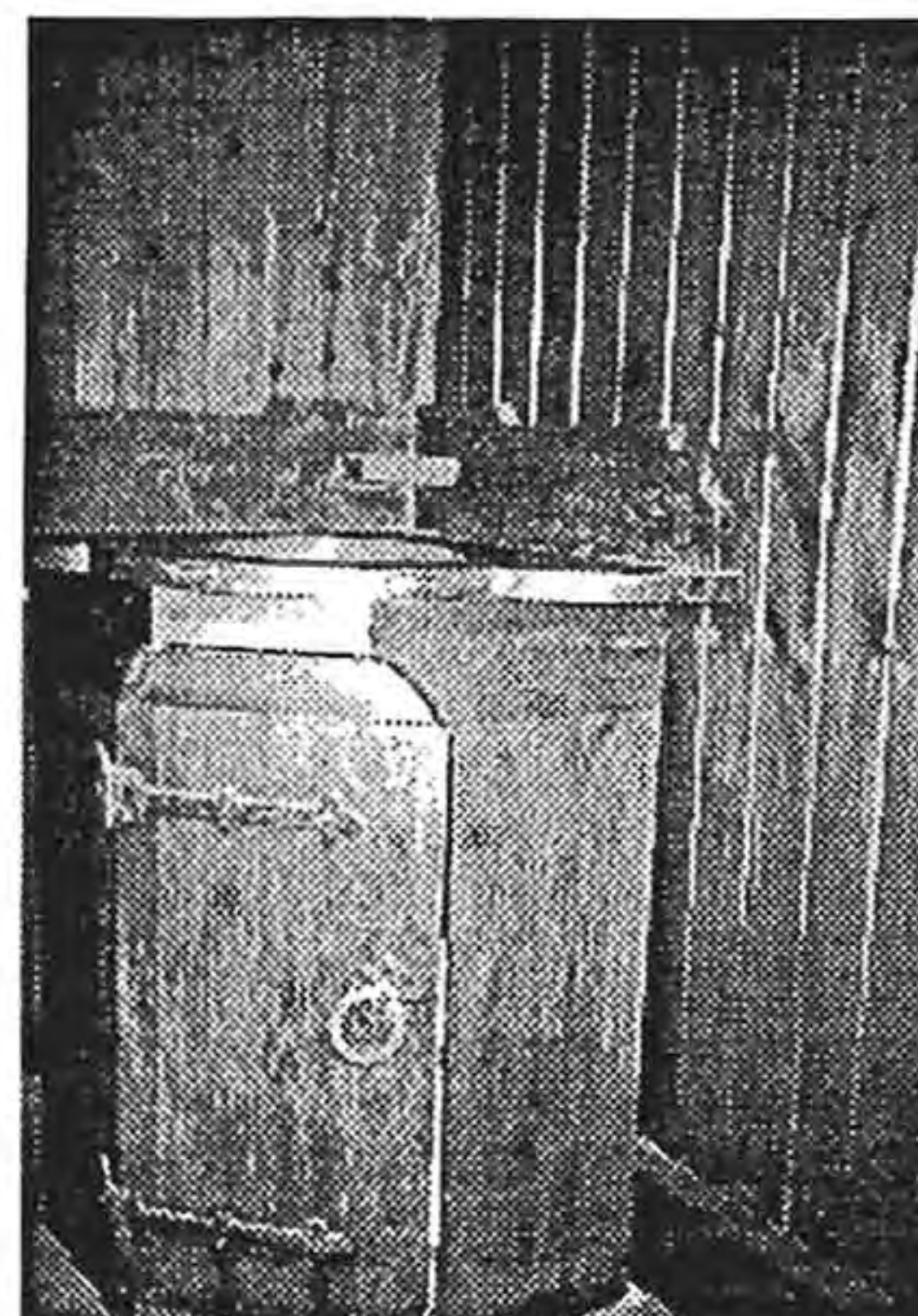
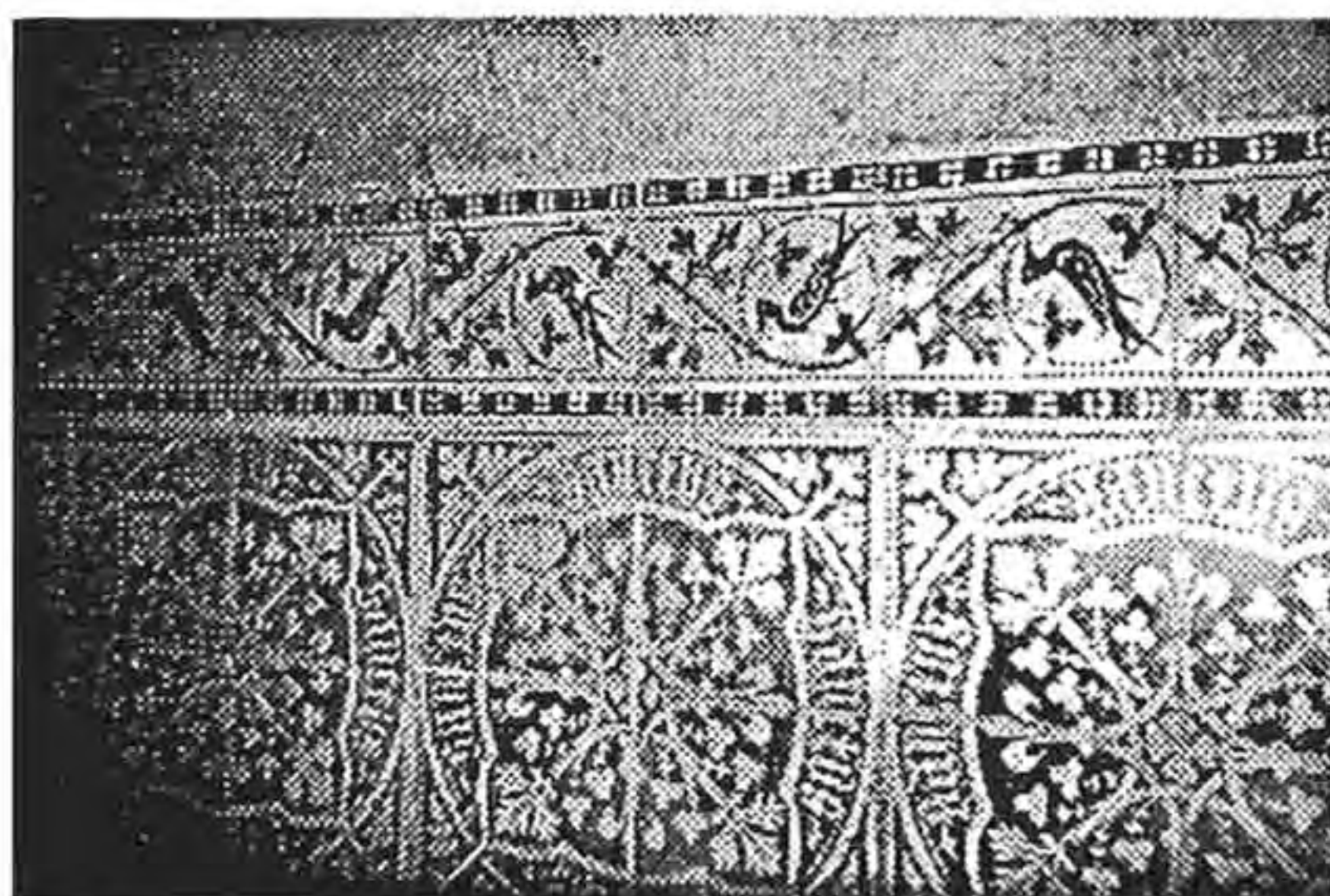
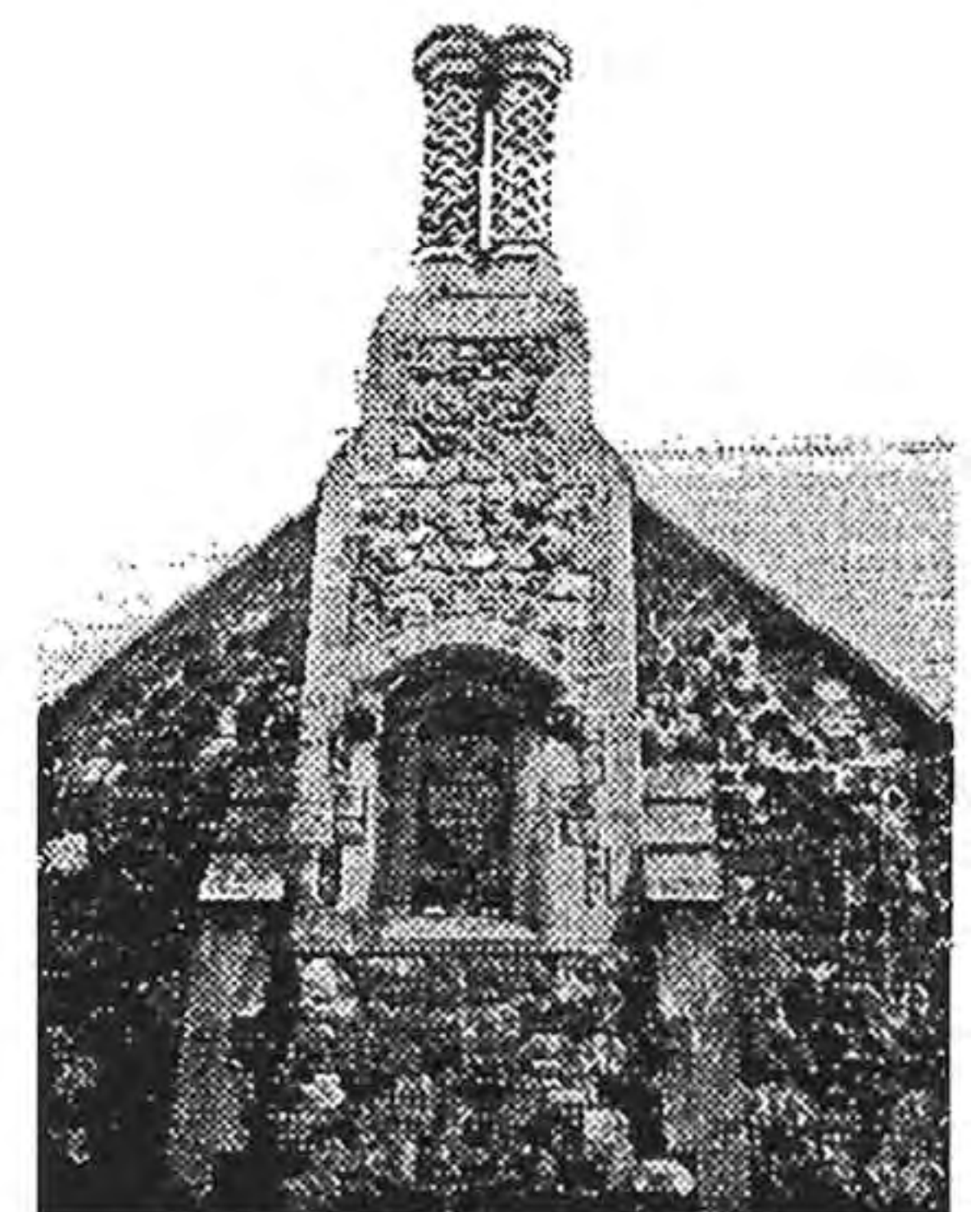
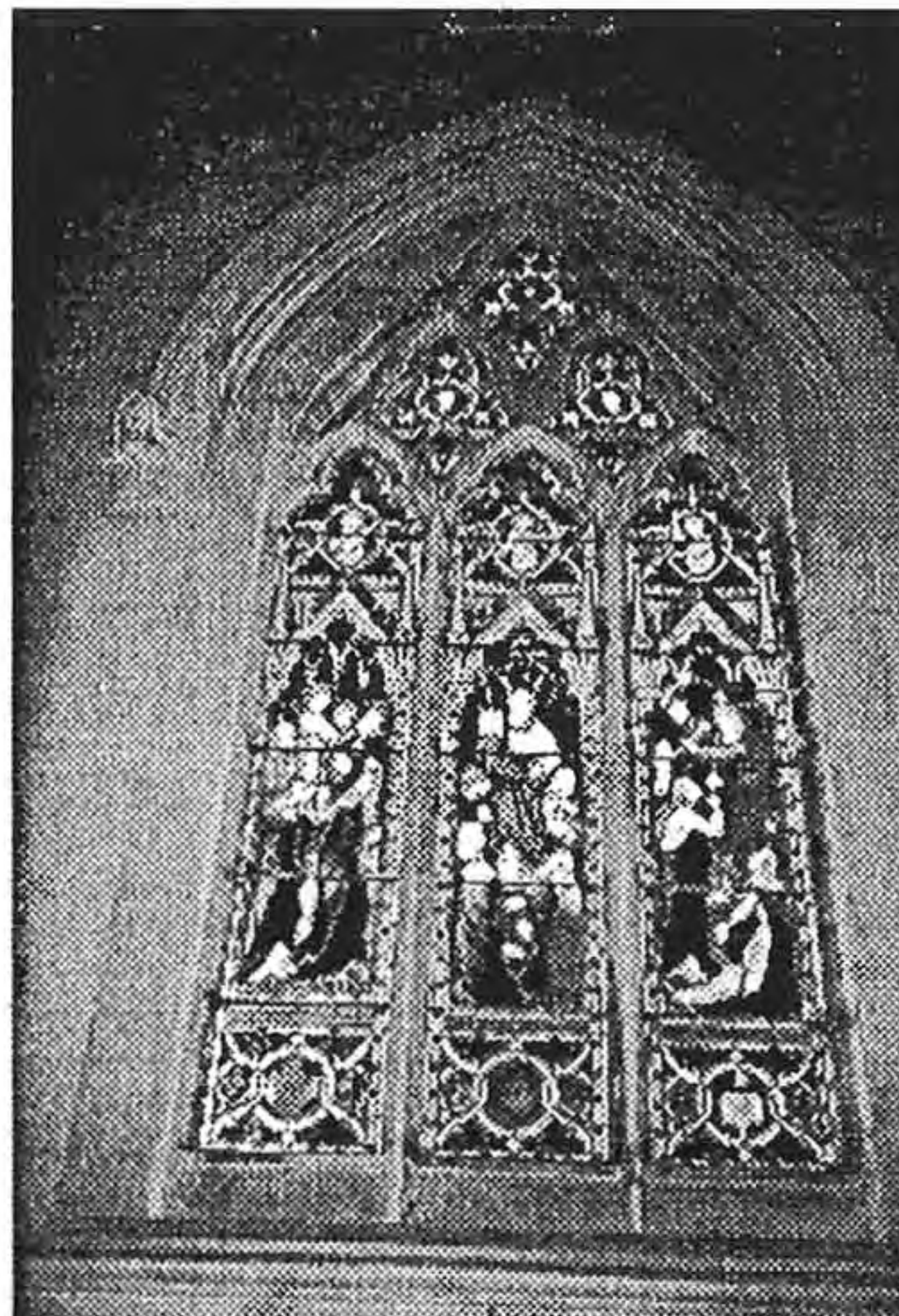
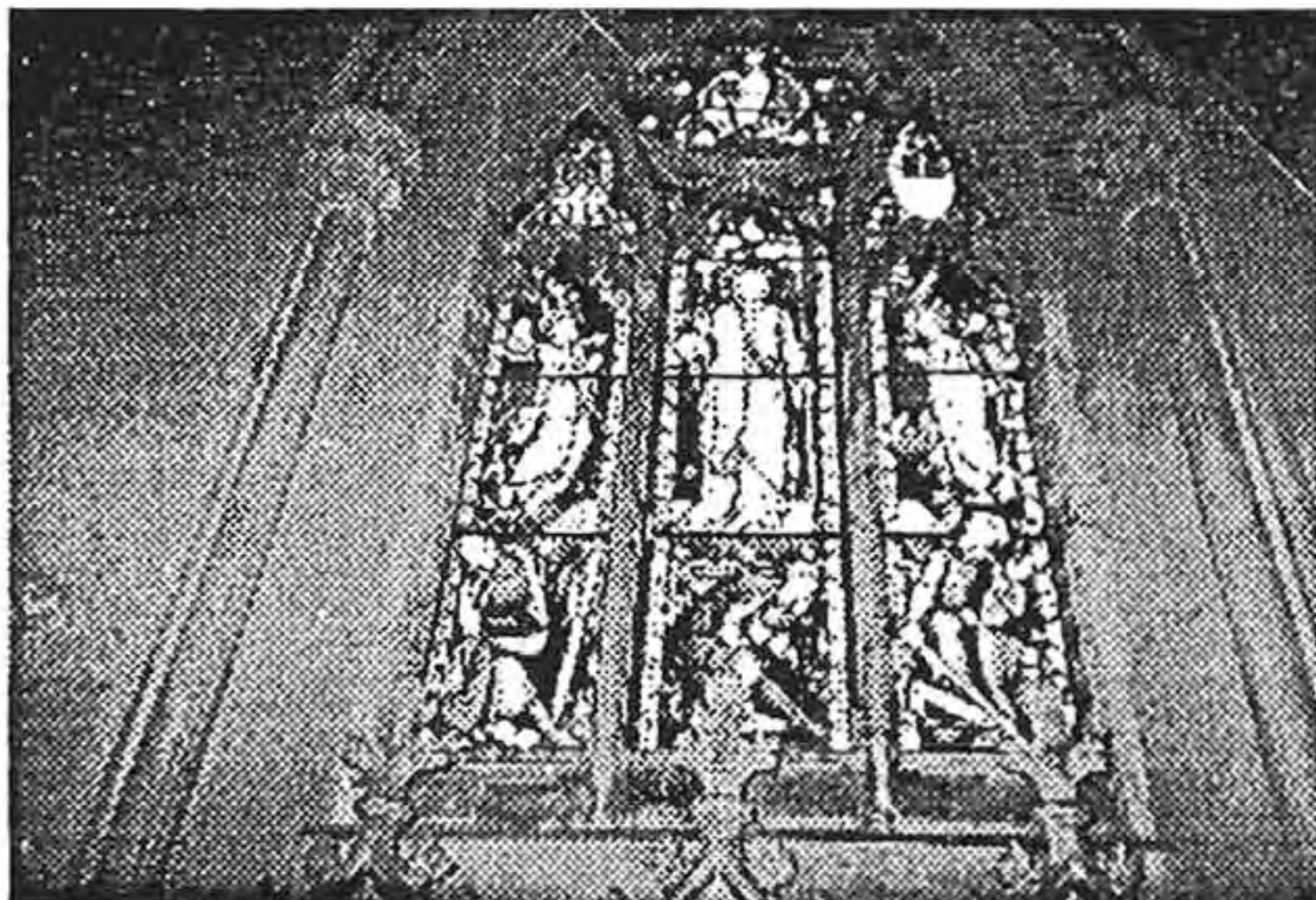
A few members of the Pugin Society were fortunate enough to visit on a Heritage Open Day earlier this year the delightful and unspoilt E.W. Pugin church off the M2 near Sittingbourne in Kent. It is an Anglican church, commissioned by Thomas Pemberton Leigh, Baron Kingsdown, in 1865, to replace an older church on the same site. The church was vested in the Redundant Churches Fund in 1989, partly because of its isolated position (made more so by the building of the nearby motorway) and also because of damage resulting from the October 1987 hurricane. Members were welcomed warmly by Ann and David Lee, also members, who live in the adjacent parsonage house (designed by William Burn, with garden landscaped by W.A. Nesfield) and who are enthusiastic admirers of the church.

Externally and internally St Catherine's is a rare and exotic jewel in the flatlands of this part of Kent. The roof tiles and the spire look essentially Edward Puginesque, the roof for its unabashed and glowing contrasting patterning and banding in orange and black, and the spire in its spiky and attenuated outline. Also interesting are the carved heads terminating the hoodmoulds, and the care given to the chimneys on the north side of the building.

Inside, there are many details to enjoy, the brilliant blue and white tiles, and others of more muted shades (these last interesting as being the same as some in the Pugin Chantry at St Augustine's Ramsgate), the excellent Hardman stained glass (probably by John Hardman Powell), the inlaid patterning of the woodwork of the chancel roof, and the stonecarving over the vestry door and on the lectern/pulpit and font. Rather charming too was the Gothic washbasin in the vestry.

The afternoon concluded with tea kindly provided by members Roger and Gabrielle Turner in the delightful studio room of their converted coach house nearby, and the day was well rounded off by Gabrielle showing us a splendid copy of *Specimens of Medieval Architecture chiefly selected from examples of the Twelfth and Thirteenth Centuries in France and Italy and drawn by W. Eden Nesfield, Architect, London*. Her descent from the Nesfield family, and the connection with the garden of the Rectory at St Catherine's, all seemed to tie our excursion beautifully together.

Note: Information in the first paragraph is taken from the Redundant Churches Fund booklet re St Catherine's.



PUGIN IN YORKSHIRE

or: Leeds reconsidered

A visit to Leeds by the Hon. Sec. naturally involved visiting Pugin sites there, including the A.W.N.P. reredos in the Lady Chapel of St Anne's Roman Catholic Cathedral, Macduff Derick's St Saviour's (regrettably closed) for the glass, and, spectacularly, the sad shell of Mount St Mary's nearby. Finally, E.W.P.'s Meanwood Towers was (with some difficulty) discovered. What a splendidly grandiose and sumptuous building this must originally have been. According to Conservation Officer **Phil Ward** of Leeds Department of Planning, the grim history of St Mary's may be going to take a turn for the better. Here are Phil's comments on the Towers and St Mary's:

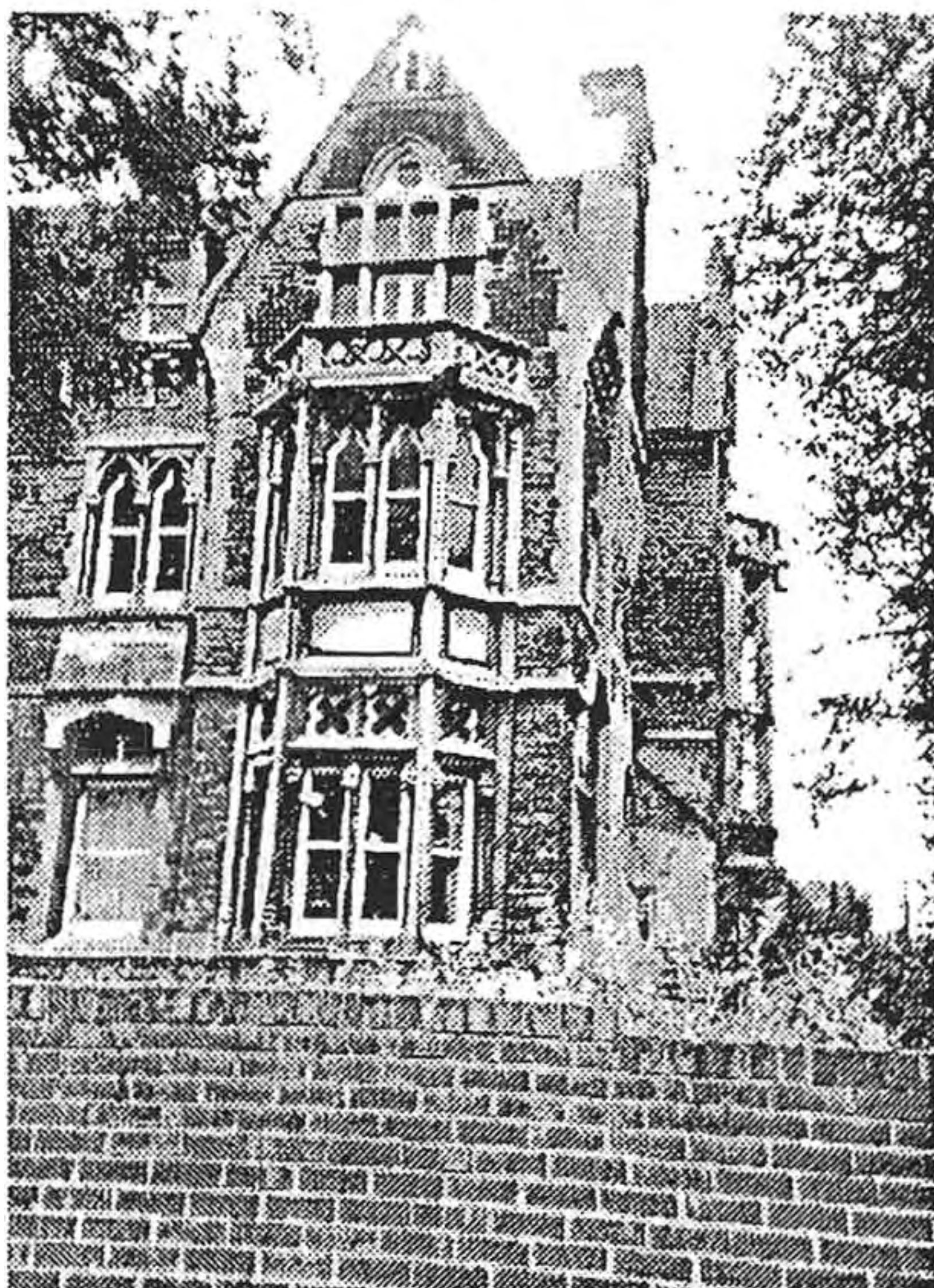
Meanwood Towers

Meanwood Towers lies 3 miles to the north of Leeds city centre. It was commissioned from E.W. Pugin in 1867 by Thomas Stuart Kennedy, a partner in the Leeds textile machine company Fairbairns. Originally known as Meanwood House, it was a large and extravagantly detailed piece of gothic architecture, built of rubble walling with Coade stone dressings. Derek Linstrum summed up the house as "using ornamental chimney stacks and oriel windows in abandoned profusion" which is not far removed from the opinion of one contemporary commentator who complained about the "excessive use of gargoyles" such that "few but those imbued with medieval ardour would now be led to indulge in." The interior is planned around a central hall and gallery and there is a tower from which good views of the surrounding district could be enjoyed. One unusual feature was an organ house in the grounds (now demolished) which housed an organ commissioned from Schulze and Sons of Germany, which was centrally heated and could seat 800 people. This was a present to Kennedy's wife.

Tantalisingly, the 1920 sale catalogue states that Richard Norman Shaw had a hand in the design, but the detailing of the building is so unlike Shaw's work that it is easy to dismiss this suggestion. However, Shaw's involvement is confirmed by the *British Architect* which states that the original termination to the tower had been a spire, but Shaw rebuilt it

as a part-timbered, gabled structure (now removed).

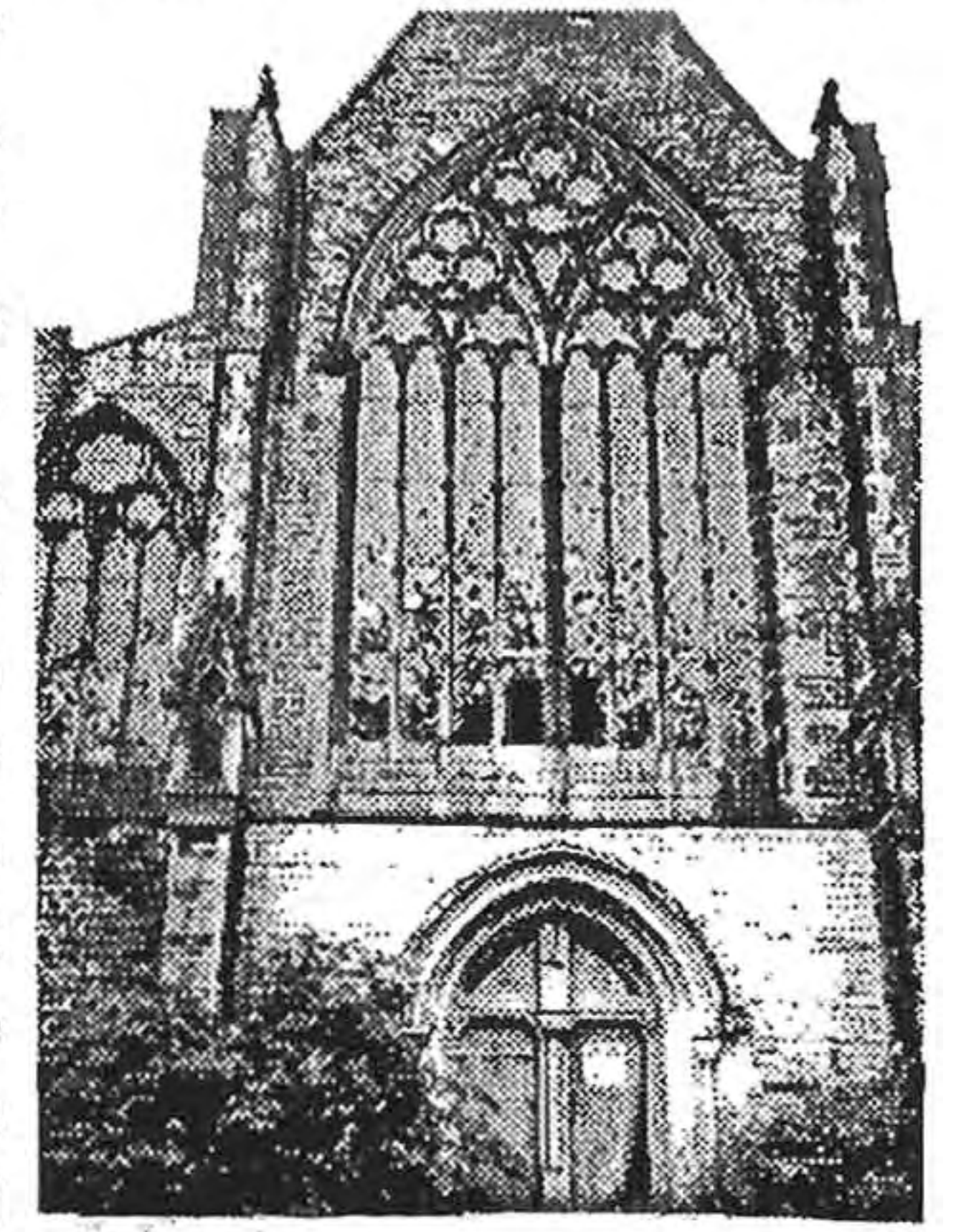
The building has not fared well in this century. It has been converted into flats, most of the chimneys have been shortened and its gardens have been built over. But as George Sheeran states in *Brass Castles*, "it is still a striking sight, and one comes across it as upon a great, beached wreck."



Meanwood Towers, Leeds; detail

Mount St Mary's, Richmond Hill, Leeds

The grade II* building complex of Mount St Mary's stands citadel-like on the summit of Richmond Hill on the south eastern edge of Leeds city centre. It was founded by the French Order of Mary Immaculate, and plentiful funds raised in France financed the ambitious building plan which began in 1853 and continued for thirteen years. Joseph Hansom contributed the first design, but at some point he was superseded by William Wardell. The west end and nave were built more or less according to Wardell's drawings, except for the two towers which were omitted. E.W. Pugin was responsible for the design of the church from the transepts eastwards, but the final result appears to be a unified whole. The dimensions of the church are impressive, the main body of the church measuring 188 feet in length, 60 feet in width and 83 feet in height. The lofty exterior has numerous cross gables with windows (no clerestory) and gables over tall, narrow windows to a polygonal apse. The interior is as impressive and dramatic as the exterior with tall cluster columns supporting a full height aisle arcade. Many of the fixtures and fittings have been stripped out, but features such as the high altar and reredos by Pugin remain.



Mount St Mary's, Leeds, the west door: a sorry sight indeed.

In 1989, the church suddenly closed. The buildings were left unsecured and immediately began to deteriorate as vandals gained access. A developer became involved who never purchased the buildings but removed many of the artefacts. Leeds City Council took legal action against the developer who was found guilty at Newcastle Crown Court, but the convictions and sentence were subsequently appealed at the High Court. The removed artefacts have not been recovered.

The church is now owned by a housing association which originally intended to convert the building to housing with associated training facilities, but this has faltered. They are now actively promoting an alternative project and it is proposed that the church becomes a multi-functional venue which, amongst other uses, would become rehearsal space for the nearby music and ballet schools.



SKETCHING DAY 1998

by Mark Negin

With the flint walls of Pugin's church of St Augustine at Ramsgate still glistening from a recent shower, a small group of us prepared, from the gates of The Grange next door, to set off in Pugin's tracks to record and sketch the present views of those East Kent churches which had inspired A.W. Pugin in the 1840s.

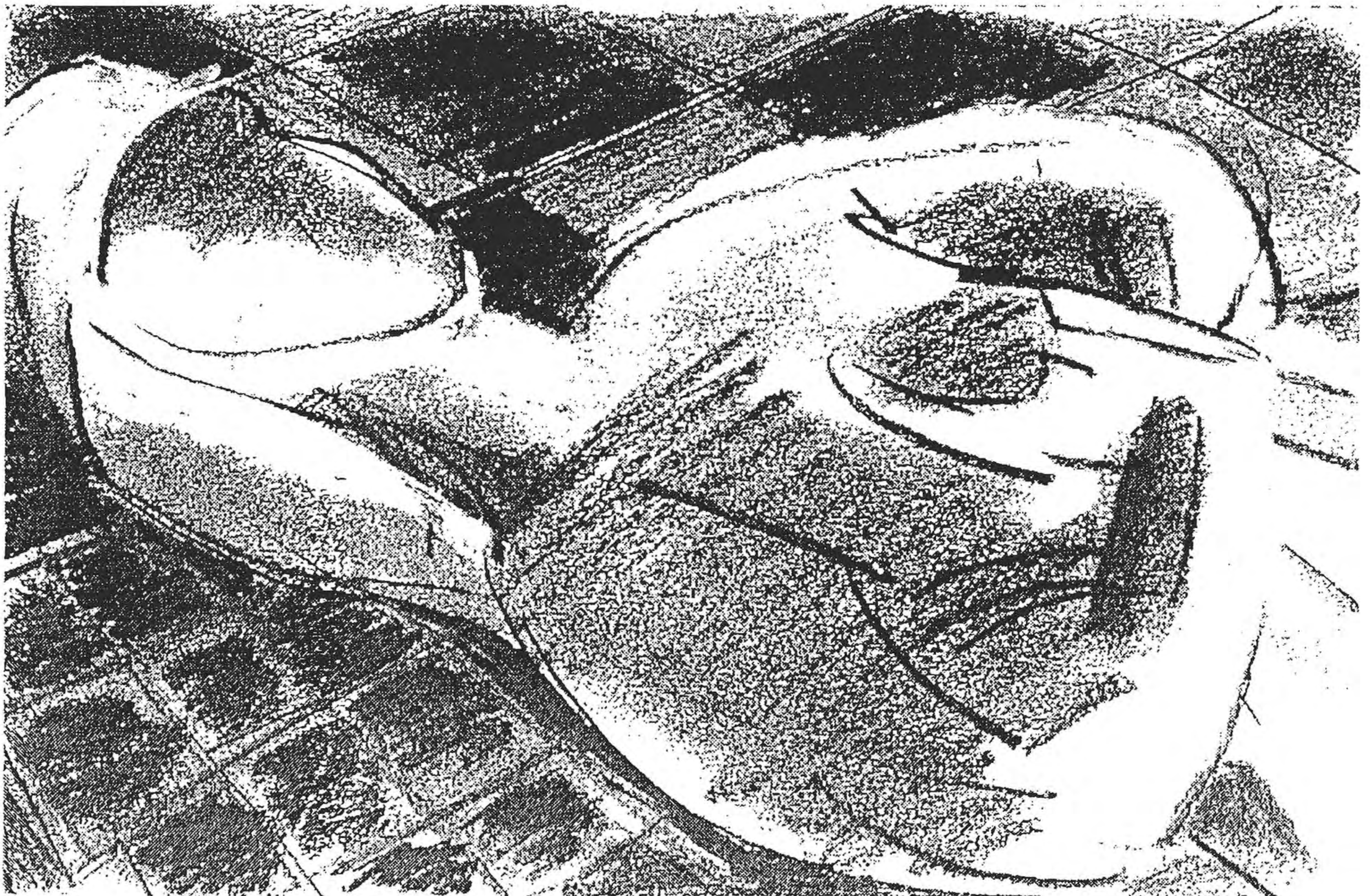
Our first stop was the church of St Mary the Virgin at Eastry where we, by now eleven in number, managed to spread about the churchyard to draw away happily. For myself, I was completely absorbed in recording the contrast between the Early English lancet windows and the mid-eighteenth century flamboyancy of some of the tombstones: from a buttress, the head of a not-quite-angelic cherub, or perhaps a seraph of post-Gothic date, peered down at us somewhat malevolently. Did he peer in former times at Pugin too?

The picnic break was among the gleanings of a cornfield at the East end of the churchyard: somewhat less bibulous than

last year but filling and fun nevertheless, looking onto a gentle wooded Kentish landscape discreetly revealing some neglected terracing and some un-Puginesque steps. Was it all once part of a Repton improvement?

On to St Nicholas at Ash, where we were distracted from our sketching by the effigies and stained glass of the interior: early fourteenth-century knights and their ladies lying elegantly in grand repose and equally arresting wall-monuments. Our eventual return to sketching outside was rewarded by good views of an impressive tower and needle spire which, despite Butterfield's helping hand, must be much the same as when seen by Pugin.

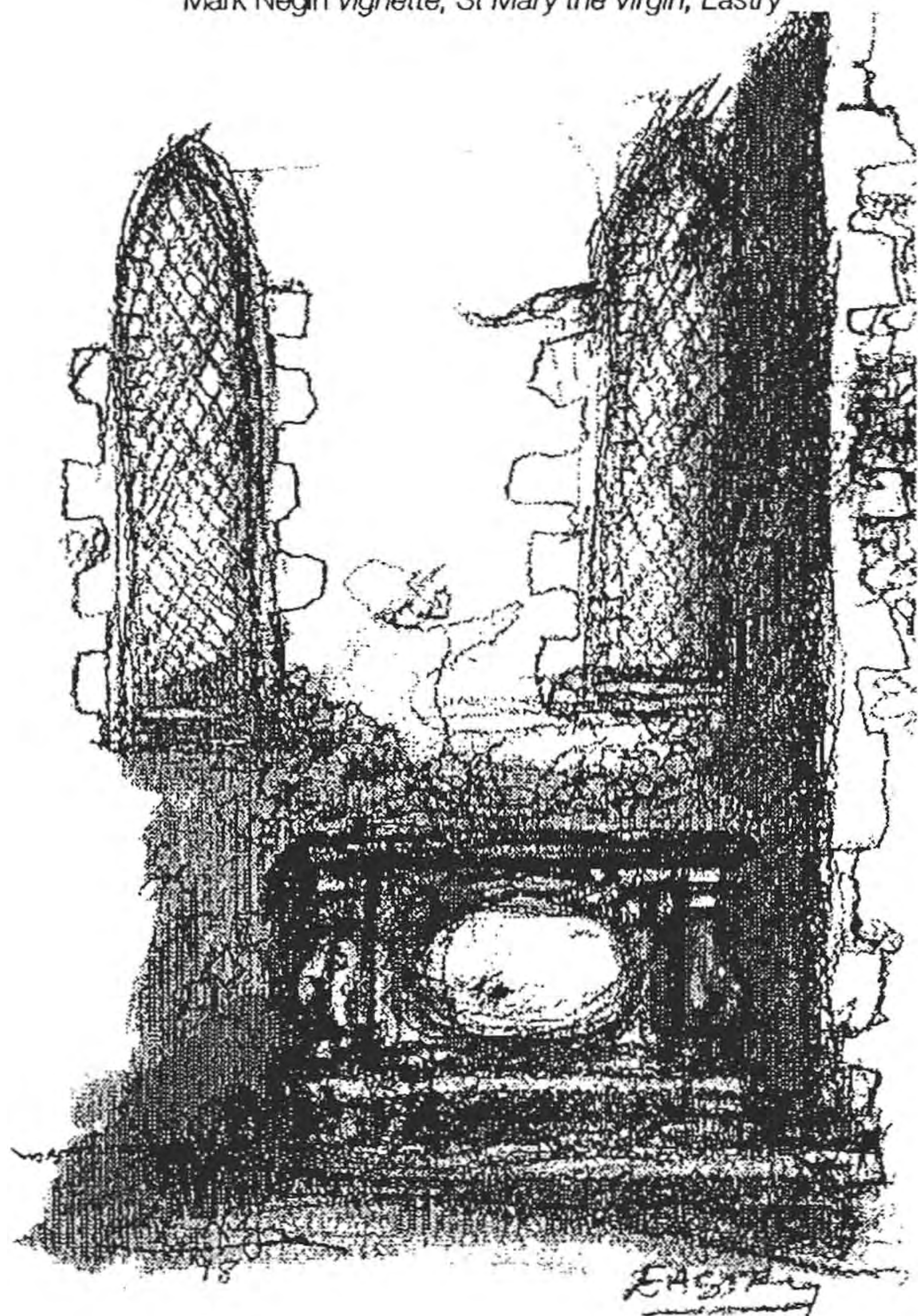
Thus ended the Society's second annual sketching day, which will become, for me at least, a regular feast of sketching, drinking, eating and good company, all outdoors. Mr Pugin must approve.



Gabrielle Turner *Lady de Goshall* (c. 1300), St Nicholas, Ash



Mark Negin Vignette; St Mary the Virgin, Eastry



Michael Blaker St Nicholas, Ash



Richard Tate View from St Nicholas, Ash

Gabrielle Turner One of the party sketching




NEW MEMBERS


at time of going to press

Mr Derek Bellis
Mr Timothy Brittain-Catlin
Dr Mark Collins
Mrs Marjorie Dilworth
Mrs Moira Eminson
Mr and Mrs G.M. Garbutt
Mr Graham Goode
Mrs Linda Hone
Mr and Mrs D.R. Lee
Mr Christopher Male
Mr Martin Peach
Mr Dan Rebellato
Mr and Mrs A.R. Robinson
Mrs S.E. Rye
Ms Helen Tierney
Mrs M. Ward
Mr Robert Wilson
Mr R.B. Woodley


WANTED!



*Salomon Phil. Phillipps
of Garendon*



Phillipps de Lisle
Ambrose



A. M. de Lisle
of
Garendon Park
and
Gracedieu Manor.

We are always eager to obtain any books - even odd volumes, and regardless of content - from the March Phillipps de Lisle library (sold 1943), formerly at Garendon Hall (demolished 1964), near Loughborough, Leicestershire. We want any items which contain one of the three bookplates now illustrated here, or any books inscribed 'Garendon' or 'Gracedieu'. Also any books containing the signatures of Thomas March, Thomas March Phillipps, Ambrose Lisle Phillipps, March Phillipps de Lisle, and variants thereof. Please keep this requirement to hand at all times, to refer to whenever checking stock or fresh bulk purchases. Collectors, Libraries and Institutions, not normally wishing to part with any such items, may care to consider negotiating a suitable exchange with, if required, some adjustment.

Please contact THE SQUIRE DE LISLE
QUENBY HALL
HUNGARTON
LEICS LE7 9JF
TEL: 0533-595-224

If you come across a book with any of the three bookplates shown here, contact please Squire de Lisle at: Quenby Hall, Hungarton, Leics., LE7 9JF

SUBSCRIPTIONS

THESE ARE NOW DUE; THEY ARE THE LIFEBLOOD OF THE SOCIETY AND WITHOUT THEM IT COULD NOT EXIST, SO PLEASE WRITE YOUR CHEQUE AS SOON AS POSSIBLE! (UNLESS YOU JOINED AFTER 1ST MARCH THIS YEAR)

Membership (renewable 1st July)

Annual Membership: £10 or £12 Overseas
Annual joint Membership: £14, U.K. or £17 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.

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

Contributions are gladly accepted by the Editors. These should be accompanied by a biographical note, not be more than 1000 words long, and, if possible, include two or three illustrations. All illustrations must be captioned, and any permissions for reproduction must be cleared by the author. It should be remembered that the views expressed in True Principles may not necessarily be those of the Editors and also that their decision is final.

The next newsletter will be published in July 1999, copy date 1st April 1999.

