

# TRUE PRINCIPLES

The Newsletter of the Pugin Society

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## Chairman's Remarks

SUMMER 1999

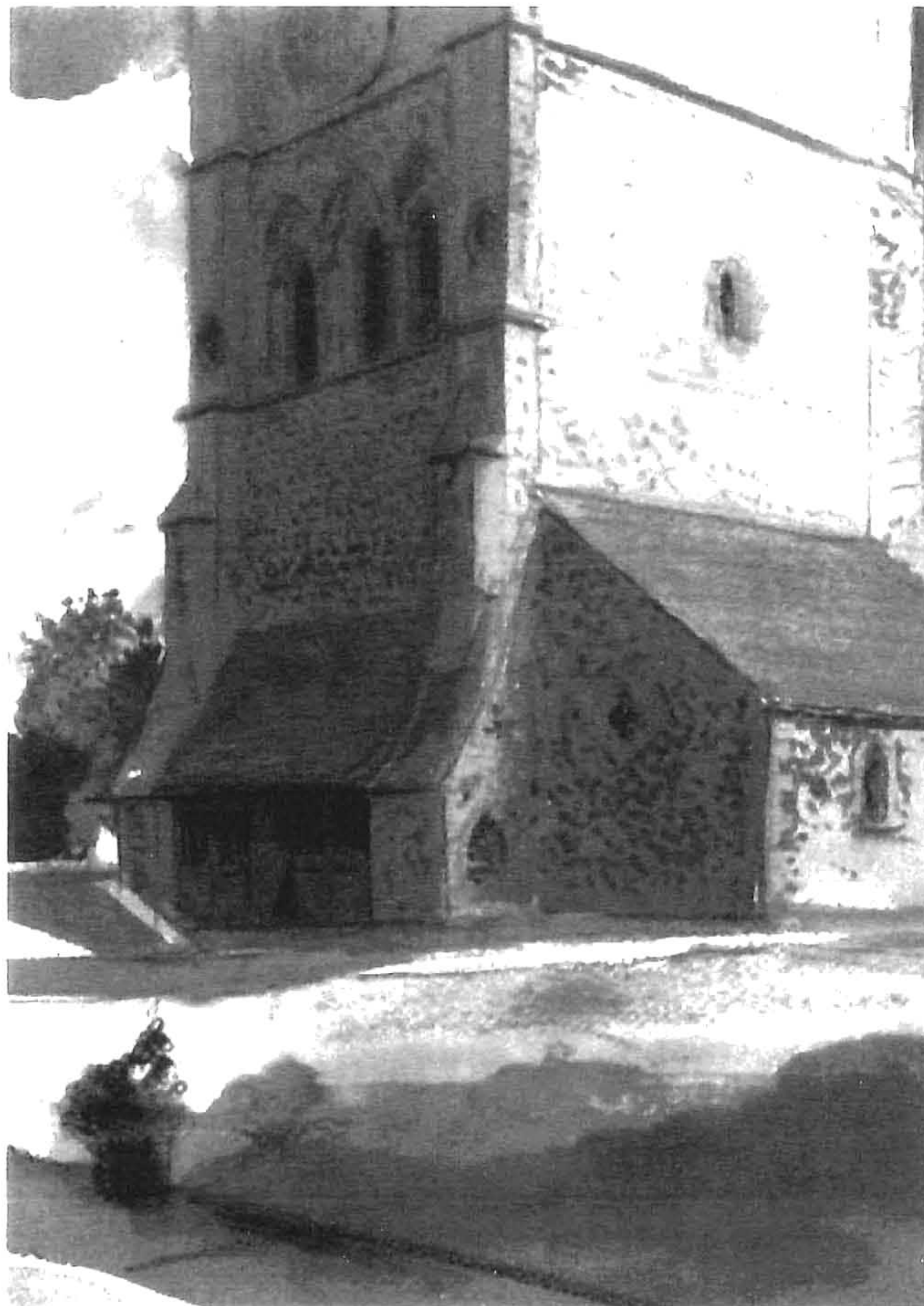


This year's most enjoyable summer tour, to Liverpool and Manchester, provided considerable thought provoking material on the role of A.W.N. Pugin and his family in shaping nineteenth-century thought and attitude. This was seen both in the monumental churches of Catholic emancipation of the North and in the gentle mediæval style architecture of the social engineering of Lord Leverhulme at Port Sunlight. It also brought strongly into focus the problems that today beset inner city churches, most notably highlighted by the profound structural problems found at the Church of the Most Holy Name Manchester, and the depressingly total and, one suspected avoidable, desecration of St Francis Gorton.

It also provided a gentler insight into the way that E.W. Pugin evolved the work of his father and created a style which was

very much his own. Not only at Scarisbrick Hall, where the son seemed determined to outdo the father, but also at Oswaldcroft, Bishop Eaton, where Edward sympathetically extended and embellished Augustus' work of some twenty years before. It is, I am sure, an example to be born in mind when considering the Landmark Trust's proposals for the Grange which are expected to be the subject of a Planning Application in the near future.

Nick Dermott



Watercolour of the West end of Eastry Church by Peter Campbell – a product of last season's sketching day.





# Clive Wainwright

The Society was shocked and saddened to hear of the sudden death of Professor Clive Wainwright, a most distinguished figure in Pugin studies; he wrote, amongst many other things, the introduction to the Scholar Press 1978 reprint of Ferrey's *Recollections of A.N. Welby Pugin and his father, Augustus Pugin*, and contributed four fine articles to *Pugin: a Gothic Passion* (1994) which he edited with Paul Atterbury. His affection for Pugin could be felt in his writing, and his knowledge in particular of Pugin's work in furniture design, and interiors generally, was outstanding. In addition to his scholarship, Clive Wainwright was a member of this Society, and always helpful, approachable, friendly and ready to further any worthwhile Pugin project. A full appreciation will appear in our next issue of *True Principles*.

## ST SWITHUN'S LEADENHAM

*True Principles* has received a cry for help from the Lincolnshire church of St Swithun's; this church which readers may remember having read about some time back, when it was even then engaged upon fund raising activities, and about which Rosemary Hill gave a talk, is desperately in need of £12,000. Heritage Lottery money has not been forthcoming, and so all suggestions and contributions would be warmly welcomed.

This church is particularly interesting to Pugin admirers since A.W.N.P. painted the chancel roof in the church when staying at the rectory in 1841 with his friend the then Anglican vicar, the Revd. Bernard Smith, who assisted Pugin with the text of his *Glossary of Ecclesiastical Ornament and Costume* (1844). The chancel ceiling, which Pugin described as "a revival of polychromatic decoration after two hundred years of whitewash" now needs to be professionally cleaned and restored, so please contact Churchwarden Miss Daphne Page, 38 High Street, Leadenham, Lincs, tel. 01400 273020, if you can help in any way.



The Revd. Clifford Knight points to Pugin's painted ceiling in St Swithun's Church, Leadenham, Lincs.



High Gothic drinks: a Burges house in Cardiff finds a new use.





# PUGIN AND SIR GILBERT SCOTT

We are very grateful to **Gavin Stamp** for sending us, unbidden, this piece about Pugin, Sir Gilbert Scott, and the great Memorial, this last now happily in such a fine state again. Scott's moving and generous defence of his hero, in particular, makes revealing reading.

**A**t the north-west corner of the great frieze which runs around the podium of the Albert Memorial, the figure of Pugin, wearing a smock, looks out into Hyde Park and away from all his distinguished neighbours. Next to him, on John Birnie Philip's magnificent frieze of architects, is Charles Robert Cockerell, who is busy talking to Pugin's sometime employer and collaborator, Sir Charles Barry. Pugin and Cockerell, standing back to back, ignoring each other, nicely symbolise the "Battle of the Styles" of the mid-19th century in which the Gothic Revival battled with the Classical establishment; here is Gothic versus Greek – which perhaps is appropriate on a memorial in which the form of a Mediæval shrine was enriched with sculpture in the Classical tradition.

However, placed discreetly behind the two antipathetic architects is the head of the designer of the Memorial, George Gilbert Scott. Naturally, as the most successful Gothic Revivalist of his day – except when forced by Lord Palmerston to design the Foreign Office in the Italianate manner – he is looking to the left, towards Pugin, rather than towards Cockerell. Scott, at first, declined the suggestion that he should appear at all in the frieze of architects, but he acquiesced at the request of no less a person than Queen Victoria herself.

Now Scott's admiration for and debt to Pugin is well known. "Pugin's articles excited me almost to fury," he recorded in his *Personal and Professional Recollections*. "and I suddenly

found myself like a person awakened from a long feverish dream, which had rendered him unconscious of what was going on about him." And, in another often quoted passage, Scott claimed that Pugin effected a sort of Damascene conversion on him. "I was awakened from my slumbers by the thunder of Pugin's writings. I well remember the enthusiasm to which one of them excited me, one night when travelling by railway, in the first years of their existence. I was from that moment a new man. Old things (in my practice) had passed away, and, behold, all things had become new, or rather modernism had passed away from me and every aspiration of my heart had become mediæval."

However, what is less well known is another heartfelt tribute to Pugin by Scott which is preserved in the Royal Archives at Windsor Castle. This is a letter [RA Vic/Add. H2/2867] written to General Sir Charles Grey, an important figure in the advisory committee supervising the Prince Consort Memorial project. A few phrases in this letter were quoted by Stephen Bayley in his 1981 book on the Albert Memorial, but not the whole text. As this letter is so revealing about Pugin's achievement and reputation as well as about the generous character of Sir Gilbert Scott, and also suggests what contemporaries thought about E.W. Pugin's intemperate and obsessive claims about his father's role in the design of the New Palace of Westminster, we are pleased to be able (by the gracious permission of Her Majesty The Queen) to quote it here in full.



Pugin on the Albert Memorial: engraving by G. Stodart after John Birnie Philip's sympathetic sculpture (he knew Pugin)





Rook's Nest Godstone  
December 20th 1869

My dear Sir,

Absence from home has delayed unduly my expression of thanks for your most kind and flattering letter, expressing the wish of the executive committee that I should take a more prominent position in the series of sculptural portraits illustrating my own art in the Podium of the Prince Consort Memorial. I sincerely thank them for the honour which they so kindly award me.

In the first instance, when it was proposed to me by the sculptor that I should take a place among those to be commemorated, I most decidedly objected on the ground of its being presumptuous to consent to be thus honoured in my own work, even had I been worthy of it; and also because we were going on the principle of only commemorating deceased artists.

These objections were subsequently overruled by the kind and condescending command of the Queen.

I have however, when the sculptor has spoken to me on the subject, chosen an unobtrusive position behind the figure of Pugin to whom I desire to do all honour as the head of the revival of Mediæval architecture and in many respects the greatest genius in architectural art which our age has produced; though circumstances and early death have prevented his reaping the laurels which he had virtually won. He was our leader and

our most able pioneer in every branch of architectural work and decorative art and had it not been for his labours it would have been impossible to have produced such a work as this memorial: not to mention that his writings have been the one great guide to the return to truthful, generous and real principles in our art, which up to his time had been almost forgotten. My ambition, then, would be to appear as his disciple, and to do him all the honour he deserves and which there is a strong tendency to deny him.

If I may be permitted to associate myself with him in any way among the [sic] professing our art I shall esteem it both a favour and an honour.

With sincere thanks and a very big appreciation of the honour done to me I have the honour to remain

My dear Sir

your very faithful servant

Geo: Gilbert Scott

To General

The Honorable Charles Grey

&c &c &c

I think it right to say that in what I have said respecting the late Mr Pugin I in no degree refer to the claims put forward recently on his behalf by his son from which I dissent, as I am certain that he would himself.

## Michael Fisher, *Alton Towers: A Gothic Wonderland*. Stafford: M. J. Fisher, 35 Newland Avenue, Stafford, ST16 1NL, 1999. £14.95.

'I am nowhere so happy' as at Alton, Pugin assures Lord Shrewsbury in a letter; and one senses from reading this book that the author of it shares Pugin's sentiment. Members of the Pugin Society will be happy too, it can safely be predicted, as they come to appreciate what a large and valuable contribution this study makes to Pugin scholarship.

Alton Towers in Staffordshire, home of Pugin's principal patron, the sixteenth earl of Shrewsbury, was said in its heyday to be the largest privately owned residence in Europe, yet next to nothing has been written about the evolution and habitation of this great dwelling that now in its ruined state forms merely a romantic but unsafe backdrop to one of England's most successful places of popular amusement. Now, however, by his thorough research, especially in the Shrewsbury papers, Michael Fisher has provided a comprehensive and detailed survey of the growth of this princely house. Arranged chronologically in the main, his chapters chart the transformation of a simple farmhouse into a setting fit for the reception of royalty. Additions began under the fifteenth earl, who is rather remembered for laying out the famous gardens, and were put in the hands of various architects, but it is to the collaboration of the sixteenth earl and Pugin that the short-lived magnificence was due. Their co-operation is the main focus of this book, and one of its virtues is the revelation of how much more work Pugin did at Alton Towers than has previously been realized. Drawing particularly on Pugin's letters, Fisher is sensitive and accurate in his presentation of the relationship between Lord Shrewsbury and his architect. Whatever differences the two men may occasionally have had, notably over the construction of Pugin's great dining room, they could agree in the purpose of the improvements they were making: Alton Towers was to represent the importance of recently emancipated Roman Catholicism as it resumed its place in the life of the nation. Rightly, Fisher devotes a whole chapter to the chapel.

One of the most attractive features of this well written book is its recreation of the life that was led at Alton Towers; there is imagination to animate the learning in Fisher's power of combining social with architectural history. Far from being a dry record of one room after another, this is a vivid and entertaining account of a house and its people, written from an unprecedented investigation of its archives and a thoughtful study, partly conducted at dangerously close quarters, of its surviving remains. Ground-plans are supplied of the successive stages of development, the most frequently needed one being printed inside the front cover where it can immediately be found. The text always feels reliable; the style is easy and engaging; and the generous illustrations, some in colour, are a delight, often a witty one when Fisher follows Pugin's practice and contrasts the present desolation with the glory of the past. He has seen a need in Pugin studies and met it with energy, enthusiasm, dedication and success; he deserves gratitude as well as commendation.

**Margaret Belcher.**





# PUGIN AS BUSINESSMAN

True Principles is delighted that **Jim Thunder**, a great great grandson of Augustus Pugin and Jane Knill, has contributed to this issue. He has done much missionary work in the USA and Canada on behalf of his great forebear in the form of lectures etc, and, like A.W.N.P., is a person of multi-faceted talents. Here, his experiences as a business consultant lead him to look at Pugin as entrepreneur. His contemporary approach to analysis and methodology have led him to come up with some clear and interesting conclusions.



here are many ways to examine the life and work of Augustus Welby Pugin (1812–1852). I see him as an artist, as a family man and ancestor,<sup>1</sup> as a man of faith, and, in this article, I will review<sup>2</sup> his role as a man of business. We begin with his training and then proceed to review his work as a man of business.

## I. TRAINING

In the 19th century, much more so than today, it was typically the case that a young man was trained by his father in his father's work. So it was with Augustus, the only child of Augustus Charles Pugin. A.C. had started a school of architectural draftsmanship in order to collaborate with Edward J. Willson on their *Specimens of Gothic Architecture* (vol. I, 1821; vol. II, 1823).<sup>3</sup> Augustus was one of his father's students, along with much older boys and young men. We can see one place where this teaching and learning occurred because in 1821 father and son drew the interior of the studio on Store Street, occupied from 1821 to 1823.<sup>4</sup> In addition to the work in the studio, the father took his wife and all of his pupils, including his son Augustus, on tours in England and to France where they closely examined objects and buildings, made detailed drawings of them, and collected materials.<sup>5</sup> As early as 1825, Pugin, age 13, helped draw plates for his father's books.<sup>6</sup>

Pugin saw his father relate to the pupils and to a large number of adults. These people included:

- the aforementioned Edward J. Willson,<sup>7</sup>
- John Nash, who had first employed A.C. and who remained A.C.'s colleague,<sup>8</sup>
- Joseph Nash, a fellow pupil and later an artist,<sup>9</sup>
- Decimus Burton, a fellow pupil and later an architect,<sup>10</sup>
- James D'Egville, a fellow pupil and "son of the ballet master at the Italian Opera,"<sup>11</sup>
- Charles James Matthews, a fellow pupil and son of Charles Matthews,
- Charles Matthews, a friend of A.C. and "the finest light comic actor of his time who had formed a famous collection of theatrical paintings,"<sup>12</sup>
- Benjamin Ferrey, a fellow pupil who became "an important gothic revival architect" and author of an 1861 biography of Pugin,<sup>13</sup>
- E.W. Cooke, a fellow pupil who became a "celebrated marine painter,"<sup>14</sup>
- George Shaw, a fellow pupil whose drowning Augustus noted in an autobiographical sketch,<sup>15</sup>
- J.T. Smith, the keeper of paints and drawings at the British Museum some 50 to 100 yards from his home,<sup>16</sup>
- publishers Rudolph Ackermann, publisher of *The Repository of the Arts*,<sup>17</sup> Taylor of Holborn, and John Britton,<sup>18</sup>
- lithographers and engravers Harding,<sup>19</sup> Le Keux, and Hullmandel,<sup>20</sup>
- portrait artists such as his uncle, Louis Lafitte,<sup>21</sup> and A.J. Oliver,<sup>22</sup> and
- neighbours such as the literary figures Carlyle, Dickens, and Henry Crabb Robinson, and the art collectors Francis Douce and Charles Aders.<sup>23</sup>

So, from the earliest times in his life, Pugin was meeting, travelling with, working alongside, and living in the same neighbourhood as, serious students of, and men established in, the businesses of art, architecture, theatre, publishing, and literature.

- 1 Mr. Thunder is one of over 115 living descendants of Pugin in the United States. Pugin and his third wife, Jane Knill, had two children. The elder, Margaret, after surviving the death of her first husband Judge Purcell, married George Francis Thunder and had two children. The younger of the two died in WWI without marrying and without issue. The elder, James Augustus, was a classmate of James Joyce at Clongowes Wood and the University College of Dublin. (Mr. Thunder gives talks on Joyce's, and James Augustus', schooldays and education.) James Augustus T. emigrated to the United States in 1904 and married Gertrude Buckley of San Francisco. James Augustus and Gertrude T. had five children, three of whom survive and are in their 80s and 90s (One of them, Ivan Dalton T., the father of Mr. Thunder, has loaned to the Smithe Museum of the University of Notre Dame, South Bend, Indiana, silver spoons and a Minton plate designed by Pugin.) After Gertrude's death in 1938, James Augustus T. remarried – in 1949 to the widow Mabel Svendsen John. She is likely the closest living relative of A.W. – being his granddaughter-in-law – now 101 years of age and living in Australia. The five children of James Augustus and Gertrude T., great-grandchildren of Pugin, had 31 children (including the author), now ages 30 to 68. Most of these 31 live in California and Illinois, the two states James Augustus and Gertrude T. and their five children made their home, but a few live in Washington State, Wyoming, Colorado, Maryland, North Carolina, and Virginia, and two or three currently reside in Europe. These 31 have had over 65 children, with the eldest of these 65 being 48 years old and more still being born. These 31 now have over 15 grandchildren with the eldest of these about age 12. As will be seen, this is a review of readily available research; I have undertaken no original research.
- 2 Alexandra Wedgwood, *A.W.N. Pugin and the Pugin Family: Catalogues of Architectural Drawings in the Victoria and Albert Museum* (London: Victoria and Albert Museum, 1985) (hereafter "Wedgwood 1985"), p. 29, n. 2.
- 3 Paul Atterbury ed., *A.W.N. Pugin: Master of Gothic Revival* (London: Yale University Press, 1995) (published in conjunction with the 1995 – 1996 exhibition at The Bard Graduate Center for Studies in the Decorative Arts, New York City) (hereafter "New York Catalogue"), p. 241.
- 4 New York Catalogue, p. 37; Wedgwood 1985, p. 29, n. 6.
- 5 Wedgwood 1985, p. 24 (citing Pugin's autobiographical sketch).
- 6 Willson later played a role in Pugin's conversion to Catholicism. Wedgwood 1985, p. 29, n. 20.
- 7 A.C. illustrated his *The Royal Pavilion at Brighton* (1826). Wedgwood 1985, p. 29, n. 21.
- 8 Paul Atterbury & Clive Wainwright, ed., *Pugin: A Gothic Passion* (London: Yale University Press, 1994) (published in conjunction with the 1994 exhibition at the Victoria & Albert Museum) (hereafter "London Catalogue"), p. 35.
- 9 *ibid.*
- 10 *ibid.* He later abandoned architecture in favour of light comedy in the footsteps of his father.
- 11 *ibid.*
- 12 Wedgwood 1985, p. 30, n. 61. Ferry lived in the Pugin home from 1826 to 1832. London Catalogue, p. 28.
- 13 London Catalogue, p. 10.





From age 15 to 21, as every youth must, Pugin tried to sort out what to do with his talent. He worked in two areas, furniture design and theatre, simultaneously:

**Furniture Design & Manufacture:** In 1827, the firm of Morel & Seddon asked A.C. to design new apartments at Windsor Castle (principally furniture for the Great Dining Room); A.C. gave the work to his son.<sup>24</sup> Also in 1827, the royal goldsmiths, Rundell & Bridge, retained Augustus to design a cup.<sup>25</sup> In September of 1829, Augustus started to design (principally fittings) for Gillespie Graham, an established architect from Scotland; (this relationship continued into the 1840s).<sup>26</sup> These successes led him to start his own business in 1829 designing and making furniture. When this business failed in 1831, he was nearly jailed and his goods were sold for nonpayment of rent.<sup>27</sup> He never again made furniture, but did continue to design furniture.<sup>28</sup>

**Theatre:** From 1829 to 1831, he was employed in the theatre, first at the English Opera House as a super flyman (manipulating curtains and scenery), then at Covent Garden Opera House as a stage carpenter, and then as a designer of stage scenery.<sup>29</sup>

In 1832 and 1833, Pugin's first wife and parents died. By February 26, 1833, he had decided to give up theatre and devote himself to the self-study of Gothic architecture.<sup>30</sup> Among other things in 1833, he completed his late father's *Examples of Gothic Architecture*.<sup>31</sup>

## II. BUSINESS PRACTICES

Pugin's formal schooling was next to nil. Nonetheless, he eventually succeeded because, in modern business terminology, he (a) partnered with the people who would execute his designs, (b) constantly and deftly marketed his work, and (c) continuously reduced costs.

### A. Partnering:

Pugin's "partnering" consisted of:

- working closely with one reliable man (and his firm) in each craft,
- training individual craftsmen employed by these companies to improve quality, and
- ensuring that the most modern methods were used.

Pugin worked in a number of crafts. The table below summarizes Pugin's partnering in each craft:

**Note A:** As early as age 11,<sup>56</sup> Pugin began collecting materials. He accompanied his father on local and Continental expeditions, as it were.<sup>57</sup> He brought the materials home for his use and, later, to show craftsmen and his pupil John Hardman Powell at Ramsgate.<sup>58</sup> The materials included embroidery, tiles, metalwork,

CRAFT <sup>32</sup>	FIRMS	TRAINING (see note A)	MODERN METHODS
buildings	George Myers <sup>33</sup>		red brick <sup>34</sup>
wallpaper	John Gregory Grace <sup>35</sup>		
furniture	Gillow & Holland, Webb, Grace, Myers <sup>36</sup>		
ceramics	an instance of Derby Porcelain Works; <sup>37</sup> Herbert Minton <sup>38</sup>		1840 patent by Wright for making inlaid, encaustic (coloured) floor tiles; <sup>39</sup> 1848 patent by Collins & Reynolds for coloured wall tiles <sup>40</sup>
bookbinding & printing	Ackermann; Archibald Leighton; John Weale; Owen Jones; Charles Dolman; Henry Bohn; John Wright; Josiah Westley; Runtig & Jeffcoat; Henry Maguire of M. & N. Hanhart <sup>41</sup>		trade cloth binding first used in 1823 by Leighton; 1832 technique of Leighton to gold-block motifs on cloth by machine and later to emboss leather bindings by machine; <sup>42</sup> chromolithography pioneered by Jones <sup>43</sup>
jewellery	John Hardman, Jr		
metalwork	Thomlinson & Davis; <sup>44</sup> George Frederick Pinnel; from 1838 John Hardman, Jr.	Pugin supervised on site at Hardman's facilities; <sup>45</sup> Pugin would inform Hardman of locations of specimens by which to model his work <sup>46</sup>	tinned or polychromatic ironwork (rather than matt black); <sup>47</sup> 1840 patent by Elkington & Co. for electroplating <sup>48</sup>
monuments & brasses <sup>49</sup>	John Hardman, Jr., for metal, who subcontracted with John Heath for engraving or William Cook for small stonework; George Myers for major masonry, stonecarving <sup>50</sup>		
stained glass	William Warrington; then Thomas Willement; then William Wailes; from 1845, limited to John Hardman, Jr. <sup>51</sup>	Pugin made preliminary sketches and oversaw production of "cartoons" at Ramsgate, then shipped these to Hardman's Birmingham shop; <sup>52</sup> and later, Hardman's nephew, John Hardman Powell, became a go-between <sup>53</sup>	
textiles	Mrs Lucy Powell (sister of John Hardman, Jr., and mother of John Hardman Powell); Lucy & Winifred Brown; Lonsdale & Tyler; J.G. Grace' J.W. Ward; Daniel Keith & Co. <sup>54</sup>		revived woven braids (in lieu of embroidery) <sup>55</sup>

- 15 Wedgwood 1985, pp. 24, 29, n. 12.
- 16 London Catalogue, p. 2; Wedgwood 1985, p. 31, n. 71.
- 17 New York Catalogue, p. 36. (A.C.'s plates appeared in the *Repository* and were later published separately as A.C.'s, *Pugin's Gothic Furniture*.) Pugin later collaborated with Ackermann, who published in 1836 Pugin's *Designs for Iron and Brass Work in the style of the XV and XVI centuries* and *Designs for Gold and Silversmiths*. Wedgwood 1985, p. 74, n. 20; London Catalogue, p. 31.
- 18 London Catalogue, p. 154. A.C. drew for volume 5 of Britton's *Architectural Antiquities*. Wedgwood 1985, p. 29, n. 2.
- 19 As early as 1824, age 9, Pugin experimented with the new art of lithography, copying a leading artist in lithography, J.D. Harding, who made plates for AC Pugin's series of *Gothic ornaments*. Wedgwood 1985, p. 122
- 20 London Catalogue, p. 154.
- 21 New York Catalogue, p. 30 (showing portrait at age 2). The drawing is by Louis' daughter, a child at the time. New York City Catalogue, p. 43, n. 20 (citing Wedgwood 1985, p. 16).
- 22 London Catalogue, p. 2 (showing portrait at age 7).
- 23 London Catalogue, pp. 2, 94-5.
- 24 London Catalogue, pp. 24-5.
- 25 London Catalogue, pp. 25-6.
- 26 London Catalogue, pp. 26-7.
- 27 David Meara, "The Death of AWN Pugin," *True Principles*, vol. 1, no. 3, at n. 3. See also London Catalogue, pp. 129-30.
- 28 As of 1973, there were over 1,100 pieces of furniture still in use in the House of Lords. London Catalogue, p. 138.
- 29 Lionel Lambourne, "Pugin and the Theatre," in London Catalogue, pp. 35-41. Lambourne maintains that Pugin's theatrical experience (1) helped Pugin acquire the "discipline necessary for achieving pragmatic solutions for the difficult design problems inherent in working to theatrical deadlines" as he worked on simultaneous projects through the rest of his career; (2) influenced Pugin's drawings of the imaginary *The Chest* and *The Shrine* as well as *Contrasts*; (3) affected his prose style in his ten books, and (4) stimulated his passion for the rood screen.
- 30 London Catalogue, p. 32 (citing letter to E.J. Willson).
- 31 The book was finally published with E.J. Willson's contribution in 1836. London Catalogue, p. 30.
- 32 The crafts are listed in the order in which they appear in the London Catalogue.
- 33 Pugin found Myers to be "a rough diamond but a real diamond, for he is thoroughly acquainted with every branch of ancient construction and detail and a most honourable person in his transactions." London Catalogue, p. 188. For Pugin, Myers built 36 churches, The Grange, exhibits for the Great Exhibition of 1851, woodwork, carving, and sculpture. There is a biography of Myers that highlights his relationship with Pugin, P. Spencer-Silver, *Pugin's Builder: The Life and Work of George Myers* (1993).
- 34 Red brick was a great novelty. Pugin used it for, among others, his first building, his own house, St. Marie's Grange, Alderbury, Wiltshire, London Catalogue, p. 43; a school at Spetchley, Worcestershire, p. 53, a presbytery at St. Mary, Brewood, Staffordshire, p. 58; St. Chad's Cathedral and Bishop's House, New York Catalogue, pp. 95-6.
- 35 London Catalogue, p. 121. Pugin "had complete confidence in Grace's ability to interpret and





stained glass, woodwork, and paintings.<sup>59</sup> They demonstrated, beyond words or drawings, the mediæval methods and techniques used to create the effects Pugin wished to replicate or improve on.

## B. Marketing

Pugin was competing on several levels at once. First, what Pugin called his “true [Gothic] principles” competed against the false principles of the early Gothic Revival.<sup>60</sup> Second, in an emancipated Catholic Church, his Gothic style competed against classical Roman.<sup>61</sup> Finally, as demand for Gothic grew, he competed with those who could design and implement the designs cheaper or faster.<sup>62</sup>

Pugin’s marketing efforts consisted of:

- influencing opinion leaders about Gothic design,
- publishing his views and advertising his accomplishments, and
- exhibiting his wares at trade shows and through other means.

### 1 Influencing Opinion Leaders

Of course, much of what Pugin designed was visible to the public, including six cathedrals, over 100 churches, the Houses of Parliament,<sup>63</sup> and more. What I wish to emphasize here is the conscious awareness by Pugin of the utility of influencing those who would mold church and public opinion. Pugin said, “Building, without teaching and explaining, is useless.”<sup>64</sup> Thus, he:

- designed Catholic presbyteries<sup>65</sup> and bishop’s houses,
- designed four Catholic seminaries:<sup>66</sup>
  - St. Mary’s College, Oscott,<sup>67</sup>
  - St. Peter’s College, Wexford,<sup>68</sup>
  - St. Edmund’s College, Ware,<sup>69</sup>
  - St. Patrick’s College, Maynooth, Ireland<sup>70</sup>
- placed some of his collection of antiquities at St. Mary’s College, Oscott,<sup>71</sup>
- taught at the Catholic seminary of St. Mary’s as a professor of ecclesiastical antiquities,<sup>72</sup> and
- designed Catholic convents for religious sisters, six for the Sisters of Mercy, a teaching order.<sup>73</sup>

### 2 Publishing & Advertising

Pugin published a great deal, including ten books, numerous articles, and letters to the editor. Some of the publishing was on his own. For example, he:

- published on his own *Apology for the Revival of Christian Architecture in England* (1843), with a frontispiece showing 24 of the 35 churches he had designed in the previous six years,<sup>74</sup>
- placed articles (and illustrations naturally) in the *Dublin Review*, *Catholic Magazine*, *Catholic Directory* and *Tablet*,<sup>75</sup>
- published pieces on ecclesiastical textiles in the *Orthodox Journal*,<sup>76</sup>
- encouraged Crace to advertise Pugin’s wallpapers in *The Builder* in the hope that a wider audience would purchase them,<sup>77</sup> and
- published some of his lectures at St. Mary’s as *True Principles of Pointed or Christian Architecture*.<sup>78</sup>

### 3 Exhibiting His Wares

Pugin used his own house at Ramsgate as a showroom.<sup>79</sup> He participated in the Birmingham Exhibition of 1849.<sup>80</sup> And, of course, as is well known, he created the Mediæval Court at the Great Exhibition of the Works of Industry of All Nations in London, 1851.<sup>81</sup> For American readers who are not as familiar as British readers with this exhibition, it is worthwhile to note that it had displays by 15,000 exhibitors and had six million visitors! For Pugin it was a grand success; it made Gothic a universally accepted style.

## C. Reducing Costs

Pugin was constantly looking for ways to reduce costs. The table below, using the same order as the table above, attempts to summarize some of them:

elaborate his ideas and he was also, at times, asked to select the colours and to furnish details of the heraldic emblems.” Crace contracted the work out to companies with whom Pugin did not directly deal. These included Samuel Scott & Co. and its successors, and apparently also William Woollams and John Woollams & Co. p. 122.

36 Pugin examined finished pieces, but all of these firms were up to his standards in craftsmanship. London Catalogue, p. 128. Recall that Pugin was himself familiar with construction methods since he had been in the business himself, pp. 129-30.

37 New York Catalogue, p. 313.

38 It does not appear that Pugin worked with any other ceramics manufacturer. London Catalogue, pp. 147, 152.

39 London Catalogue, p. 144.

40 London Catalogue, pp. 148-9. In fact, it was Pugin himself who encouraged Collins and Reynolds to consider applying lithographic methods to ceramics. New York Catalogue, p. 174.

41 London Catalogue, pp. 153 ff.

42 London Catalogue, p. 156.

43 London Catalogue, p. 162.

44 New York Catalogue, p. 285.

45 London Catalogue, p. 177.

46 London Catalogue, p. 178.

47 Ibid

48 New York Catalogue, p. 298.

49 Pugin revived this entire field. London Catalogue, pp. 185-94.

50 London Catalogue, p. 188.

51 London Catalogue, p. 195. Pugin prompted Hardman to start making stained glass, p. 197.

52 London Catalogue, p. 197.

53 Ibid

54 London Catalogue, pp. 210-11, 213.

55 London Catalogue, pp. 214-6.

56 New York Catalogue, p. 63.

57 London Catalogue, p. 91.

58 Ibid, pp. 101-2.

59 Ibid, pp. 91-103.

60 New York Catalogue, pp. 13-28.

61 Ibid, pp. 56-9.

62 For example, Pugin visited Chartres specifically to examine the successful work in stained glass of Henri Gerente. London Catalogue, p. 201.

63 Pugin recognized the marketing value of his work on the House of Commons even if he did not receive full recompense. London Catalogue, p. 205.

64 London Catalogue, p. 116.

65 The American term is rectories.

66 London Catalogue, p. 79.

67 Ibid

68 Ibid, p. 80.

69 Ibid, p. 81.

70 Ibid, p. 83.

71 Ibid, pp. 79-80.

72 Ibid, p. 79.

73 Ibid, p. 81.

74 Ibid, pp. 65-6.

75 Ibid, pp. 65, 174.

76 Ibid, pp. 208-9.

77 Ibid, p. 125.

78 Ibid, p. 79.

79 Ibid, p. 125.

80 Ibid, pp. 151-2.

81 London Catalogue, pp. 237-45. Pugin extended his influence in yet another way. Pugin was on the Exhibition committee charged with the purchase of objects for a new museum. New York Catalogue, pp. 173-4.

82 For example, St. Osmund’s, Salisbury, built 1847-8, achieves mediæval asymmetry successful for small town churches and uses local building materials, London Catalogue, p. 69; Rampisham Rectory, Dorset, built 1846-8, uses local materials, New York Catalogue, p. 92; St. Lawrence Church, Tubney, Berkshire, built 1845-47, uses local building materials, New York Catalogue, p. 91.

83 London Catalogue, p. 67; St.





# Additional Considerations

In order to more fully evaluate Pugin's success as a businessman, we would need to evaluate Pugin's

- money management
- how well he provided for his family
- his plans for succession, and
- his ability to attract and maintain benefactors. We can touch on each here.

With respect to money management, we know he had a lifelong concern about finances. His early diaries note bankruptcy filings,<sup>91</sup> his father did not die well off,<sup>92</sup> and, as mentioned above, his furniture making business failed miserably. We know he paid over £14,000 to build and furnish St. Augustine's Abbey<sup>93</sup> – but did so on a "pay as you go" basis.<sup>94</sup> And we know he was concerned about the costs he was incurring for the Mediæval Court.<sup>95</sup> But it would be difficult to assess fully his money management skills since his account books have not survived.<sup>96</sup>

With respect to his provision for his family, he had built his own house, The Grange at Ramsgate, and a church (St Augustine's) with burial vaults. While Pugin was ill and not working, Parliament awarded his wife a £100 pension. His 25-year-old widow and eight children moved out of the home (but returned years later),<sup>97</sup> and his widow auctioned off a large number of his possessions.<sup>98</sup> To what degree were her acts based on financial necessity or convenience?

As to his plans for succession – in the business sense, he had taught his son Edward, who became a well-known architect in his own right, and John Hardman Powell who lived with Pugin for eight years prior to Pugin's death (and married Pugin's eldest daughter). As stated above, Pugin worked closely with a number of craftsmen and women, training them in correct methods and techniques.

Pugin's relations with his benefactors are well beyond the scope of this piece. They included: Gillespie Graham, cited above;<sup>99</sup> Charles Scarisbrick;<sup>100</sup> Bishop Thomas Walsh; Lord Shrewsbury,<sup>101</sup> Ambrose Phillipps de Lisle;<sup>102</sup> and Mrs. Bowden.<sup>103</sup>

## Conclusion

Did Pugin succeed as a businessman? This brief review certainly demonstrates that he possessed, not only artistic ability, but also the wherewithal to succeed by partnering with the people who would execute his designs, constantly and deftly marketing his work, and continuously reducing costs. No human being is perfectly successful. None of us is perfect and, in any case, success is a relative term. It is easier to describe someone's failures and shortcomings. Pugin had his share of these, but all in all, he was an excellent businessman.

*\* James Thunder is a principal of The Thunder Group, consultants to the (U. S.) National Conference of Catholic Bishops and the authors and publishers of The Young CathQlics Collection (philosophy, Latin, classics, biography, philosophy, environmental science, and Scripture for curriculum enrichment). In addition, he is a lawyer and management consultant. He has advised, among others, Motorola, Johnson Controls, the Chemical Manufacturers Association, the Institute for the Study of the Public Sector, and the Speaker of the House. He holds a certificate in International Business Management for Executives from Georgetown University, is the coauthor of the treatise Federal Chemical Regulation (BNA Books, 1997), and the author of articles in such U.S. periodicals as the National Law Journal, the Journal of Commerce, International Environment Reporter, and Vital Speeches of the Day. He is a member of the Pugin Society, a descendant of Pugin (see note 1), and addresses audiences throughout the United States and Canada about Pugin. He can be reached at 6805 Market Square, McLean, VA 22101.*

Patrick's, Colebrook, Tasmania, Australia, built 1855-60 ("an extreme example of his efforts to produce the simplest, cheapest possible, yet capacious church"), London Catalogue, p. 249. About St. Thomas of Canterbury, Fulham, built 1848, it is written: "The donor, Mrs Bowden, paid for the church, school and master's house as well as the presbytery and so there was no money for frills. The plan of a neat rectangle clearly shows Pugin's ability to design a compact, efficient and appropriate house, well built and well organised but cheap. It is attractive, with good proportions but minimum decoration." London Catalogue, p. 59.

84 London Catalogue, pp. 51-2.

85 New York Catalogue, p. 195; London Catalogue, p. 141.

86- London Catalogue, pp. 142.

87 Ibid, p. 163.

88 Ibid, p. 182.

89 Ibid, p. 197.

90 Ibid, p. 216.

91 Wedgwood 1985, p. 25 (age 14 in 1826).

92 London Catalogue, p. 138.

93 Wedgwood 1985, p. 121.

94 John Hardman Powell's *Pugin in His Home* (Alexandra Wedgwood, ed. 1988), p. 26.

95 He decided to use only stained glass windows that had already been contracted for. London Catalogue, p. 204, n.59.

96 Wedgwood 1985, p. 121.

97 London Catalogue, p. 259.

98 Ibid, p. 96.

99 Ibid, p. 49.

100 See London Catalogue, p. 46, New York Catalogue, p. 186.

101 New York Catalogue, p. 8 (citing Gwynn's book), London Catalogue, p. 54.

102 See Pawley's work, cited in the New York Catalogue; The Squire de Lisle, "The Pugins and the de Lisles," *True Principles*, vol. 1, no. 5 (Winter 1997-8).

103 London Catalogue, p. 59.

CRAFT	EFFORTS TO REDUCE COSTS
buildings	<ul style="list-style-type: none"> <li>• local materials, rather than imported stone or marble, were used,<sup>82</sup></li> <li>• many of the churches were of a simple design,<sup>83</sup></li> <li>• designs for domestic buildings included projecting chimneystacks<sup>84</sup></li> </ul>
wallpaper	
furniture	Pugin attempted to persuade Crace of the market for "plain furniture," <sup>85</sup> and succeeded in persuading Holland & Gillow and Webb <sup>86</sup>
ceramics	
bookbinding & printing	Pugin never relied on just one book maker; he consistently strove to keep the costs of his books low <sup>87</sup>
jewellery	
metalwork	Pugin made adjustments in the metalwork to keep the price of metalworks reasonable <sup>88</sup> and, as noted above, the use of plating precious metals to base metal rendered the metalwork less expensive than the use of 100% precious metals
monuments & brasses	
stained glass	Pugin lowered costs 60% when he transferred his work from Willement to Wallis <sup>89</sup>
textiles	woven braids were cheaper than embroidery <sup>90</sup>





# Edward Pugin and St Augustine's Grange, Ramsgate

At a time when discussion with the Landmark Trust over the future of The Grange is reaching a crucial point, **Dr Roderick O'Donnell** discusses Edward Pugin's architectural input to the house and related buildings, and his social and family connections with it.



his article addresses the question of the importance of E.W. Pugin's contribution not only to the history of the Grange, but also to St Augustine's church, and to Ramsgate and is offered as a response to the Landmark Trust's Conservation Plan, (October 1998) and the article in *True Principles* (Winter 1998). It does not necessarily represent policy of English Heritage, Conservation South East.

Edward Welby Pugin (1843–1875), eldest son of Augustus Welby Northmore Pugin, and his second wife, Louisa Burton, was born 11 March 1834 and baptised at St Lawrence's church (Anglican), Ramsgate, 15 June 1834. He moved into the new house in 1844 with his parents, and is recorded as a child in the stained glass window in the chapel, in references in his father's letters and diary, and in J.H. Powell's memoir. Like his father, he trained at the drawing board, and the 1851 census describes him as an "artist", and at the time of his father's fatal illness he was perhaps already associated with Hardman and Co: he was certainly "at Birmingham" (Ferrey *Recollections* 269–270). He found himself at the age of 18 in charge of the architectural side of his father's business, and in retrospect perhaps found himself somewhat overwhelmed, as his later claim that Sir Charles Barry refused to give him a pupilship suggests. His family moved to Birmingham, under the wing of John Hardman, but in 1856 to London and in 1862 finally back to Ramsgate. E.W. Pugin practised from various London addresses, from Liverpool and the Grange, having many pupils and various partnerships. (See R.O'Donnell 'The Later Pugins' in P. Atterbury and C. Wainwright (eds) *Pugin: a Gothic Passion* (London and New Haven 1994), pp.258–271, and entry on E.W.P. in the forthcoming *New Dictionary of National Biography*, Oxford University Press.)

Pugin was anxious to succeed to his father's commanding architectural position in the Catholic Church in the British Isles. He claimed to have been commissioned to design a cathedral for Cardinal Wiseman (and certainly did his tomb) but he pointedly received no commissions from Cardinal Manning. In fact his claim to succeed his father was taken more seriously in Ireland, and in Belgium, where his enormous pilgrimage church of Our Lady, Dadizele (designed 1857, built 1857–1867 in partnership with Baron Jean-Baptiste Bethune) earned him a papal knighthood in 1858. The major part of Edward Pugin's architectural practice was for the Roman Catholic Church; he had few Anglican commissions

and little chance to restore mediæval buildings. He also failed to keep up his father's close working relationship with J.G. Grace, and George Myers.

E.W. Pugin quickly built up a successful and lucrative practice. It was on this basis that the Pugin family returned to Ramsgate in 1862, where he made extensive additions to the Grange. He designed his father's tomb (executed by Myers) and completed the Pugin Chantry (1853), with for example the Minton floor tiles; he added the Digby Chantry and the north cloister (1857), the west cloister (1859), and fitted out the Lady Chapel (1862), paid for by the Pugin Memorial Committee. He also built the monastery (1859–1860) for the Benedictines. All of these were in a sense direct claims to continuity with his father, although no longer designed in his father's preferred Decorated style which E.W. Pugin forsook after 1856. Seen from the attics and tower of the Grange, the church cloisters and monastery take on a significance which belies the idea that noteworthy history of the site stopped in 1852.

His alterations to the Grange should be read in this light, as a statement of family, professional and religious, rather than stylistic, continuity. They range from high style additions and alterations to the reception rooms, to the improvement of the services, to the merely utilitarian such as the kitchen additions and covered way. Some are satisfactory in themselves (for example the west addition to the drawing room known as his business room: the extensive north glazed porch) others, such as the rearrangement of bedrooms above the kitchen wing do result in awkward and unsatisfactory spaces, even if they are evidence of the way the house developed. A distinction needs to be made between on the one hand Landmark's perceived need to reduce the scale of the house (at least in its services) to make it suitable for letting, and an aesthetic preference for the 1852 state of the house. (See English Heritage letter, 23 March 1998; background papers by R.O'Donnell' and by Susie Barson for Conservation South East).

Hints of how the family used the house can be surmised from the census returns, investigated by Donald Insall Associates and from A. Wedgwood's edition of Pugin's *Diary Catalogue of the Drawings Collection of the V&A Museum*, 1985). The Census on 30 March 1851 records A.W. Pugin and his third wife Jane, whom he had married in 1848. Also present were Edward (1834–1875) aged 17, described as "artist"; Agnes (1836–1895) aged 14, Catherine (1841–1927 who married in





1871) aged 9; Mary 8 (b.1844, married 1856 to George Ashlin); and Margaret (1849–1884; married Henry Francis Purcell died 1877). There were only three female servants. The younger children and the girls probably shared rooms. Cuthbert (1840–1928) was evidently away at school; Peter Paul Pugin was to be born 29 June 1851. John Hardman Powell and his wife Anne, Pugin's eldest daughter, were living fairly nearby, at 4 Southwood, St Lawrence, with one female servant.

The 1861 census (when E.W.P. was living in London) recorded Alfred Luck, who took the Grange on from 1853 to 1861; his "chaplain," an Irish priest, two visiting "students" (possibly for the priesthood) and four female servants. In the presbytery were the priest James Alcock and two assistant priests (perhaps the beginnings of the Benedictine monastic community) and two servants. The April 1871 census shows the full *floruit* of E.W.P.'s household with its three architect members; Edward himself, Cuthbert aged 30 and Peter Paul aged 18. The widowed Jane Pugin (aged a mere 42) presided over the three unmarried sons, with two married servants, a cook, a parlourmaid, a housemaid, a "page" aged 13 and even a coachman, sure evidence of E.W.P.'s extravagance compared to the "Catholic" simplicity of his father's regime, as recorded by Ferrey and J.H. Powell. Although the daughters had now all left, the three adults clearly required separate bedrooms, and the young Peter Paul somewhere apart from the servants.

Edward Pugin did not marry. He died of syncope of the heart, aged 40. Few of his personal papers survive, and almost none through direct family sources; much more was preserved by

two of his partners, James Murray and Ashlin. It should be remembered that E.W.P., unlike his father, intended to cut a social figure in Ramsgate, where he became a promoter and entrepreneur of the seaside resort, firstly in the development of the Mount Albion Estate and then in the luxurious Granville Hotel (1869–1873) which caused his bankruptcy in 1873. (He was saved by a local man, Edmund Davis, who memorialised E.W.P. in the bust on the Victoria Parade). Edward Pugin was a considerable figure in Ramsgate and his funeral in June 1875 saw half the shops closed and flags at half-mast. His style of life at the Grange was in marked contrast to the "almost monastic regularity" of A.W. Pugin's (Ferrey *Recollections*, pp. 77–8); Edward evidently inherited his dandyism and love of fine living from his grandfather A.C. Pugin: Ferrey says he had the "refinement" of A.C.P.

In the census of 1891 Mrs Pugin is described as head of the household for the first time, her stepson Cuthbert as the architect. Peter Paul was by this time married, to Agnes Mary Bird. As evidence of Mrs Pugin's role as matriarch, her four Purcell grand-children whose father had died in 1877 were staying, including the young Charles Henry C. Purcell (1874–1958) who became the last family member of the Pugin and Pugin practice, through whose family the V&A Pugin holdings came. There were now only two female servants. But the 1881 census records no Pugin at all: evidently the house was let, not as one might expect to the monastery or to Catholic connections, but to the family of a retired merchant and his daughters and two female servants. Perhaps this was another Pugin family retrenchment after E.W.P.'s death in 1875, and if so adding further significance to the re-occupation of the Grange again by the family in 1891.

## An Australian Pugin Church Restored

**Brian Andrews** has some encouraging news about a delightful small Pugin church in Brisbane



On Sunday 7 February 1999, the historic St. Stephen's Church in the heart of the city of Brisbane, Queensland, was re-opened after a complete restoration costing A\$1.5 million (£600,000), which was made possible by the generosity of over 1,000 donors.

Commenced in November 1848 and completed by May 1850, St Stephen's was the first Catholic church to be erected in the settlement of Brisbane Town and was constructed from plans sent to Bishop Polding of Sydney by Pugin in early December 1842.<sup>1</sup> One of several designs provided to Polding by Pugin,<sup>2</sup> the church was a simple buttressed two-compartment structure with a five-bay nave, separately expressed two-bay chancel, south porch, sacristy against the chancel north wall and a bellcote surmounting the nave west gable.

Although predominantly in the Early English style, the church had a five-light Perpendicular window in its façade in a composition reminiscent of that for his slightly earlier chapel

of St John's Hospital, Alton. A singular aspect of the tracery in this window was a cusped lozenge in the central light, a detail traceable to a sketching tour by Pugin in October 1842, taking in a number of the Scottish Border abbeys. On 20 October his itinerary included Melrose Abbey<sup>3</sup> whose great chancel east window has a similarly placed lozenge. Also, Melrose's north transept north wall may well have provided the inspiration for the Brisbane chancel east wall composition with its traceried wheel widow over three lancets.<sup>4</sup> The chancel fittings of St Stephen's faithfully followed Pugin's prescriptions for "forming a complete Catholic parish church for the due celebration of the divine office and administration of the sacraments, both as regards architectural arrangement and furniture",<sup>5</sup> including a piscina, sedilia and a rood screen.<sup>6</sup>

Constructed of inferior sandstone quarried at Goodna a few miles up the Brisbane River, St Stephen's fabric started to deteriorate immediately and by the 1870s the bellcote had





already been removed. By the 1990s, much of the dressed stonework had disintegrated, and the west and east windows sported crude wooden replicas of their original stone tracery. Added to this St Stephen's had descended from its apex between 1859 and 1874, when it had a brief role as the cathedral church for the first Bishop of Brisbane, Matthew Quinn, being consecutively used as a school, store room, administrative offices and premises for the Cathedral boys choir, suffering in the consequent change and neglect much mutilation. Indeed in latter years it seemed doomed to demolition.<sup>7</sup>

Although some urgent conservation work was done on the building in 1977, the full restoration only began in 1997, being undertaken by the Brisbane firm of Roy Gibson and Partners, Architects. Substantial archival research was carried out to ensure the most accurate restoration of the church to its original condition, including the re-instatement of a hardwood shingle roof and the re-erection of the western bellcote. This latter proved a challenge, as all that distant photographic views of the building from the 1860s could yield was the fact that it had a single opening. In the end a new design was prepared based on a conflation of the belfries on St Francis Xavier's, Berrima, and St Paul's, Oatlands, but closer to the former.<sup>8</sup>

Now this historic building is once more in use as place of worship. With the churches at Berrima, Oatlands and Colebrook, it forms an exquisite quartet of intact Australian examples of Pugin's ideals for the revival of the small mediæval village church type. Not for nothing did he exclaim, "It is quite delightful to start in the good style at the antipodes. It is quite an honour."<sup>9</sup>



East end of St Stephen's, Brisbane, today (Photo: courtesy Carolyn Dodds)

## Notes

- 1 Pugin's diary for 10 December 1842 recorded "Mr. Haponstall had drawings for Sydney", in Alexandra Wedgwood, *Catalogue of Architectural Drawings in the Victoria and Albert Museum: A.W.N. Pugin and the Pugin Family*, Victoria and Albert Museum, London, 1985, p 53. Fr Thomas Paulinus Heptonstall OSB was Polding's London agent.
- 2 For an account of Pugin's designs for Polding see my essay "Pugin in Australia" in Paul Atterbury & Clive Wainwright (Eds), *Pugin: a Gothic Passion*, Yale University Press, London, 1994, and my "St. Patrick's, Parramatta, another Pugin Australian Design", *True Principles*, Vol 1, No 5, Winter 1997/8.
- 3 Wedgwood, *op cit*, p 52.
- 4 Admittedly St Wilfrid's, Hulme, designed in 1839 had a similar composition, but St Stephen's more closely approached the Melrose arrangement.
- 5 A.W. Pugin, "On the Present State of Ecclesiastical Architecture in England", *Dublin Review*, Vol X, May 1841, p 312.
- 6 The contractor Alexander Goold's costs for constructing St Stephens included a figure of £9-10-0 for the rood screen. See Denis W. Martin, *The Foundation of the Catholic Church in Queensland*, Church Archivists' Press, Virginia, 1998, p 184.
- 7 *Ibid*, pp 160-164.
- 8 I am indebted to Colin Christ of Robin Gibson and Partners for this information. Pugin's Berrima plans were part of the parcel of designs sent to Polding in December 1842. The Oatlands design for Robert William Willson, first Bishop of Hobart Town, dated from late 1843.
- 9 Pugin to Shrewsbury, 30 January 1844, in Wedgwood, *op cit*, p 108.



West end of St Stephen's, Brisbane, today  
(Photo: courtesy *The Catholic Leader*)





# PUGIN AT THE D'ORSAY

## Gothic Revival: Architecture et arts décoratifs de L'Angleterre Victorienne

**Sarah Houle**, the great great granddaughter of Augustus Pugin and Anne Garnet, and already known to readers of *True Principles*, acts here as our on the spot reporter on the recent 'Gothic Revival', a fine exhibition in France. As she says, "Any excuse for a trip to Paris is always welcome and a Pugin exhibition seemed better than most."

**I**t was decided some months back that it would be a good idea to put on a small show in Paris, as an offshoot to the major Burne-Jones exhibition, which went from Birmingham to Paris, in order to inform the French more fully about our English Gothic Revival; I had been asked by Clive Wainwright about six months previously to lend Pugin's Ramsgate watercolour and one other to this exhibition and couldn't say no, especially with the enticement of a reception and a good party. They were duly packed up again and at the beginning of March we set off by Eurostar to spend three days in Paris.

We were part of a huge queue of guests waiting outside the D'Orsay to help get the exhibition off the mark. The Victorian Gothic was in some side rooms, upstairs and a really splendid little exhibition it was. Pugin was given a whole room containing a range of examples of his drawing, furniture, metalwork, tiles, vestments etc. Notable items were furniture from the Palace of Westminster and *Les quatre panneaux de porte* from the D'Orsay; vestments from the V&A, architectural drawings of Scarisbrick with a charming drawing for a prospective kitchen; *The Aerial View of Ramsgate*, and copies of the *Glossary* and *Floriated Ornament*.

Pugin's influence was emphasised by moving to the next room dedicated to William Burges, showing his versatility and ranging from drawings for Cardiff Castle to an elaborate 'pichet à vin'. Other designers included Barry, with designs for elevations of the Palace of Westminster and Gilbert Scott with some beautiful drawings for the Law Courts and Foreign Office; a charming 'coffret à bijoux' for Jane Morris by Rossetti and Siddall; a true gothic clock by B.J. Talbot; and some fascinating note books of Ruskin designs. William

Morris was represented by furniture and Burne-Jones by a tapestry.

This exhibition was an extremely good lead up to the splendid Burne-Jones display on the other side of the great building.

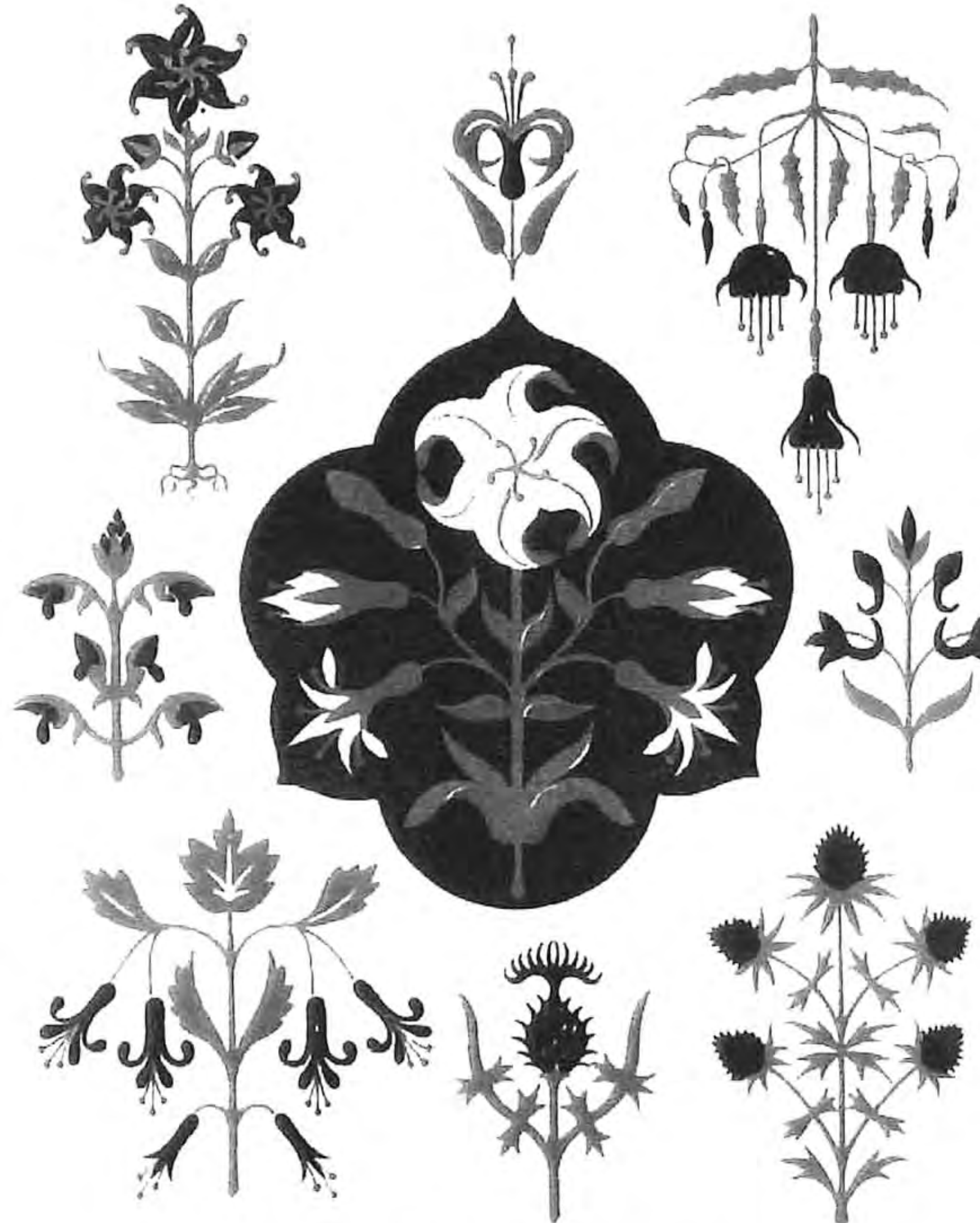
It was beautifully hung, and most enjoyable to be amongst those magnificent Victorian paintings again.

Adjoining rooms were devoted to early Victorian photography under the heading 'Fantaisies photographiques Victorienne (1840-1880)', and largely of scenes from classical and well known plays. The photographs showed famous people and their friends apparently indulging in amateur theatricals or just enjoying dressing up. There were also sections devoted to Lewis Carroll's photographs of young children and to Julia Margaret Cameron.

Being lenders to this exhibition, we were then ushered into the old restaurant of the station, now beautifully restored, and entertained to a champagne reception and then to a delicious lunch. We met great

great grandchildren of Burne-Jones, who were fascinated to hear of my same relationship to Pugin, Marc Bascou who had organised the exhibition with Clive Wainwright, together with our ambassador in Paris and other great collectors and dealers who had lent things. They gave us a great party.

That left us a day to explore Paris. Amongst other places we went to the church of St Gervais which is thought 'officially' to be the subject of the other watercolour which we lent. We were not entirely happy with this opinion, and will have to visit Bruges, where my great uncle Bat thought the watercolour may have been done. Any excuse for another pilgrimage!



Design from *Floriated Ornament*, 1849





# WEST CLIFF LODGE

## Or: An Architectural Wooing

**Rosemary Hill** *tells the poignant story of a very unusual porch*



ugin, that 'extraordinary Genius...that unrivalled man', as Henry Weedall remembered him, was a prophet without honour in Ramsgate. A Roman Catholic in a town that was predominantly low church, Pugin was outspoken and unclubbable. He was not the architect to whom the Town Commissioners turned when a new public building was required. Indeed apart from his own house and church, he was thought, until recently, to have built nothing in Ramsgate.

In fact he did receive one commission, which survives, in the form of an entrance hall for West Cliff Lodge. This was the home of his friend and neighbour Henry Benson. When Pugin bought his own land in 1843 the Bensons' house was the only other building on the west cliff, built the previous year and known then as Royal Villa. It was the kind of pattern-book Classical house that Pugin particularly despised. Nevertheless he was on friendly terms with the inhabitants.

Some time in 1846, when Pugin was for the second time a widower, he met Mrs Benson's niece, Helen Lumsdaine. He fell in love with her. The story of their love affair, of Helen's reception into the Catholic church and her ultimate retraction has been well told. Their courtship was, from the beginning, fraught with difficulty for Mrs Benson was a Broad-Church Anglican, strongly anti-Catholic and an admirer of Pugin's *bête noire*, Edward Hoare, the vicar of Christ Church, Vale Square.

Henry Benson and Pugin remained friends however, and in October 1847 Pugin told Helen that he was building 'a new entrance' for her aunt's house. 'It is not Gothic' he explained 'but it will be a great improvement I assure you I took great pains for your sake.'<sup>1</sup> It was indeed a sign of his devotion that Pugin should sacrifice his true principles to extend a Grecian building.

The 'entrance' is a hallway that runs along the East side of the Lodge. It makes a fair stylistic compromise, with its round-topped windows and chamfered door, between house and architect. Functionally, however, it is difficult to defend. It is too large for the villa and disrupts its symmetry to no practical



Front door of Pugin's porch showing his characteristically chamfered woodwork

purpose. It seems that Pugin's prime interest in building it was to make his presence felt with Helen's family and that Henry Benson, who can hardly have felt the need for such a large hallway, let him do it out of friendship.

Pugin was pleased with the job all the same and seems to have seen it as a sprat to catch a mackerel. In February of 1848 he told Helen that the finished porch looked 'so much better than the rest' of the Lodge that he had been asked to alter 'all the back of the house.'<sup>2</sup> It is difficult to imagine what the result might have been. In the event, however, the job came to nothing for his engagement to Helen was broken off in April.

In the ensuing family row Henry Benson defended his friend against his wife and the Lumsdaines. As an act of gratitude Pugin had a silver bowl made for Benson. There is also, in the Victoria &

Albert Museum, a design for a mirror frame for West Cliff Lodge for which Pugin asks Grace to 'send the bill to me.'<sup>3</sup>

It is ironic that Ramsgate should possess two examples of Pugin's work which, though they stand within a hundred yards of one another, represent opposite extremes of his achievement. The Grange and the buildings round it comprise one of the most important examples of nineteenth-century architecture in Europe. Mr Benson's porch is a modest structure and comes as close to self-effacement as Pugin ever could. Yet its rediscovery tells us something about him, both as an architect and as a man.

### NOTES

- 1 Correspondence copied on microfilm in the House of Lords HOLRO 339/137. Permission to quote is gratefully acknowledged
- 2 HOLRO 339/132
- 3 See: *Catalogues of Architectural Drawings in the Victoria and Albert Museum, A.W.N. Pugin and the Pugin Family* edited by Alexandra Wedgwood, p234 [cat. no 592]

I am most grateful to Ken Wake and his family for their help. West Cliff Lodge is a private house but it can be seen from the Ramsgate Model Village, situated in the garden. The models include a miniature version of the Lodge and the Pugin porch.





## SOCIETY NEWS: A ROUNDUP

In January members enjoyed a gathering at Falkner House, by kind permission of Mrs Jacina Bird, a descendant of A.W.N.P's. Paul Atterbury gave us an excellent and interesting talk on his curatorship of the great 1994 Victoria & Albert Pugin Exhibition. Amongst other things he told us that one of his aims behind mounting this show had been particularly to draw attention to the plight of The Grange and to raise public awareness of its very uncertain future. He has certainly succeeded. The later exhibition 'Pugin in Kent' – a small jewel of a show – held in Ramsgate, brought the debate well and truly home. It was also in the wake of these exhibitions that the Pugin Society commenced and we do feel that the question "What is a Pugin?" is now asked significantly less. For all this, we have much to thank Paul Atterbury.

## GROTTOES, GROTESQUERIE AND GOTHICK

A curtain raiser for this year's Ramsgate Spring Festival (the theme of which was 'Hidden Treasures') was an afternoon tour in a coach to look at picturesque Gothick in Thanet. The outing, devised with excellent notes and amusing voiceovers by Chairman Nick Dermott, certainly did reveal hidden treasures. In Thanet, Gothick (and Gothic) means flint, and we saw some delightful buildings (part of the Ranelagh Pleasure Gardens) in St Peter's village, where pointed arches and even quatrefoils were charmingly composed of this – as you might suppose – rather inflexible material. Our tour was nothing if not of the moment, since the Shell Grotto, discovered by a schoolboy in 1835 in Margate, which we also saw, reached the national newspapers the following day; it is for sale for £200,000. If interested, please contact ... Also, we went to Kingsgate, a place of follies made famous, and built by, the first Lord Holland (1705–1774), who has now become familiar to us through BBC1's 'Aristocrats'. William Gilpin, so our notes informed us, remarked severely of Kingsgate and its castle and follies that "Among all the crude conceptions of depraved taste we scarce ever meet with anything more completely absurd". It is a most interesting area, however, and it is revealing that even in the late eighteenth century it was known as a tourist spot. Refreshment could be had at one of the castellated follies, now known as 'The Captain Digby'.

Port Regis, now a home for old people, was built by Lord Holland originally for an Anglican order of nuns, but in lieu of them, for retired retainers; it too, with additions by Norman Shaw and a Holland folly in the garden, was enjoyable. Finally we went to Quex Park and walked through sylvan meadows to the Waterloo Tower, built by John Powell Powell in 1819, and topped with a remarkable cast iron spire based on that of Faversham parish church. We concluded with a lecture by Andrew Plumridge of the Folly Fellowship (a splendid organisation) and went home with a store of enjoyable architectural images, and, in particular, the thought "What

would Pugin have made of this?". And indeed, one of the main aims of the occasion was to look at these sorts of buildings in context with Pugin's own much more serious 'authentic' Gothic; after all, he must have seen all the places we saw.

## PUGIN SOCIETY AT THE CHALKFACE

Earlier this year, and specifically fulfilling our expressed Charitable aims, Nick Dermott, Catriona Blaker and Victoria Farrow went to Hartsdown Technology School to set up an exhibition in the school foyer on Pugin and the Society. The hangings, which Vice-Chairman Judith Crocker had been given after 'Pugin in Ramsgate' finished, in 1995, made an excellent backing for the various photos, extracts, cuttings, etc which comprised the display. Subsequently two of the committee talked in the classroom, and Nick Dermott gave a slide show. Pupils then came to see St Augustine's and showed a sensible, and in some cases enthusiastic, interest in the building and Pugin. This was the start of something good, we feel, and we must develop skills in this area further. Pugin and his work are subjects which should, and could, be sympathetic to the young, who would probably relate well to Pugin's larger than life personality. It is vital that knowledge goes through to the next generation.

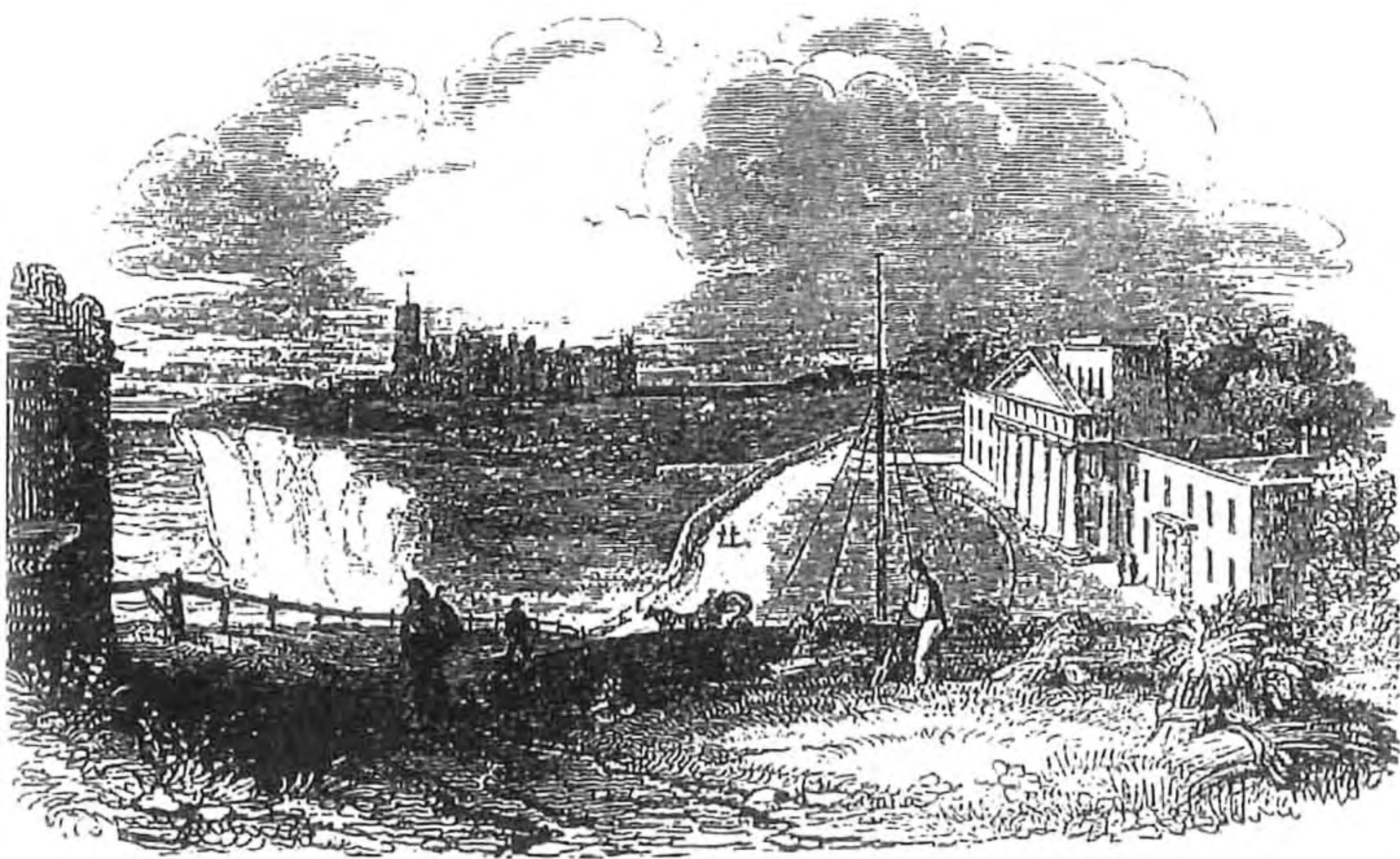
## ENGLISH HERITAGE HONOURS A MASTER BUILDER

The Pugin Society is delighted that George Myers, a great builder in his own right and also a good and loyal friend of Pugin's, has been assigned a Blue Plaque. This has been affixed to No. 131 St George's Road, then Laurie Place, where Myers lived from 1842 to 1852, and where he also had Pugin to stay during his last illness in 1852. Although Myers is famed for his association with Pugin, he was independently a builder, and craftsman of great standing, working, during the course of a much longer professional life than that of Pugin, for other architects such as Paxton, Salvin and Smirke, and being involved with the Tower of London, building the army camp at Aldershot and Mentmore for the Rothschilds in addition to churches and even lunatic asylums – countless, and important, jobs.

It was pleasant to see the knot of excited people clustering outside what is now architect and member Austin Winkley's house in St George's Road waiting for architectural historian Hermione Hobhouse to unveil the plaque. It was also a tribute to the ongoing and dedicated work of Patricia Spencer-Silver, author of *Pugin's Builder*, and descendant of Myers, whose research has expanded a fascinating area of study, perhaps hitherto less focussed upon, and who has now seen her ancestor rightly acclaimed and her labour justified. A happy occasion.







Old print showing Kingsgate Castle and Holland House



There's a long trail a-winding...



...to the Waterloo tower, Quex Park, Birchington.



Pugin website creator Victoria Farrow talks to Andy Malcom, art teacher at Hartsdown Technology College, in front of one of the Pugin hangings.



Putting up the Pugin display at Hartsdown Technology College, Margate. Chairman Nick Dermott rolls up his sleeves; Hon. Sec. Catriona Blaker knows her place



Hermione Hobhouse unveils the Myers plaque



Paul Atterbury cuts the Pugin Society New Year cake





## NEW MEMBERS at time of going to press

Keith & Rita Andrews  
Sister Mary Cecily, Convent of Mercy,  
Weymouth  
Leo P. Chatterton  
Mr & Mrs F.M. Dineley  
Ian V. Fearn  
Eldon George  
Robin Hart  
Mrs G. Hunter  
Charles P. Mackey  
Linda Osband  
Robert A. Pugin  
Helene Roberts  
Rosemary Thompson  
Joan Valbonesi

## ACKNOWLEDGMENTS

As is its custom, *True Principles* would as usual like to thank all those people who have in any assisted the Society in the past six months, especially our Patron Alexandra Wedgwood, and to all who have given their time or expertise in any way to help us. This is much valued. We are, again, grateful to Lord Irvine and to Diana Hulin of the Lord Chancellor's office for some more excellent visits to the Apartments this year. We are particularly grateful also, more locally, to Father John Seddon OSB and Brother David Powell, likewise OSB, for their support and enthusiasm re our tours at St Augustine's Abbey church, and we look forward to working with them on the proposed new guide book for the church. We would also like to thank George Garbutt for his splendid photographs for the same project, and for going ahead with them, in faith, as he has done. Mention too should be made of Derek Palmer Brown and Neil McCollum who have given up valuable time to advise on grant application forms – aid much needed. Thanks too to Stephen Howell, who has helpfully assisted us re our AGM, to which PLEASE COME!

## SUBSCRIPTIONS

These were due on 1st JULY. Please write us a cheque if you have not already done so. Our new membership form, which will be ready soon, will stress the advantage of using a Banker's Order. More of this anon.

## Membership (renewable 1st July)

*Annual Membership UK: £10 or £12 Joint*  
*Annual Overseas Membership: £14. U.K. or £17 Joint*  
*Cheques/Money orders (Sterling only, please) payable to: The Pugin Society.*

*Subscriptions should be sent to:*  
*Hon. Membership Secretary: Pat McVicker*  
*10 Mill Cottages*  
*Grange Road*  
*Ramsgate*  
*Kent CT11 9NE*

*Chairman: Nick Dermott Dip. Arch., IHBC*  
*Vice-Chairman: Judith Elland Crocker*  
*Hon. Secretary: Catriona Blaker*  
*Hon. Treasurer: Oonagh Robertson*

*Details of the Society can also be found on Victoria Farrow's associated Pugin Website: [pugin.com](http://pugin.com)*

*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

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