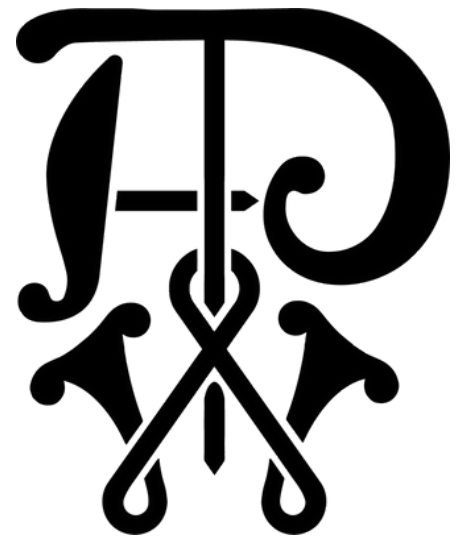


The Pugin Society e-newsletter

Issue 32

Summer 2025



FROM THE EDITOR

Welcome to our summer Society e-newsletter in the thirtieth year of the Pugin Society's existence. The e-newsletter was the inspired creation of its first editor, John Elliott, who thought that it would help to dispel the tedium and long hours of isolation during the Covid-19 pandemic. The newsletter has continued post pandemic, and we hope that you will find this issue, in which we bring you some special features and various news items, enjoyable. Perhaps you may wish to contribute something yourself to a future issue? Any recent Pugin discoveries, however small, or relevant comments, will be of interest and remember that the e-newsletter can only continue with support from you, our valued members.

• *Catriona Blaker*

DEALING IN PUGIN: SOME REMINISCENCES

*We are delighted that our Chair, **Martin Levy FSA**, has contributed to this issue, with an account of how he and his distinguished firm, the dealers H. Blairman & Sons, established in 1884, have over the years been connected with a considerable number of fine Pugin pieces.*



Three generations of my family have handled work by three generations of the Pugin family.

Like so much 'Victorian' design and manufacture, the Gothic Revival remained out of favour throughout much of the first half of the twentieth century. A critical moment of reappraisal was the 1952 'Exhibition of Victorian and Edwardian Decorative Arts', mounted at the Victoria and Albert Museum. Included were thirty-nine well-provenanced examples of furniture, metalwork, jewellery, ceramics, textiles and wallpapers – by Augustus Welby Northmore Pugin (1812-1852). The first Pugin exhibit was a 'CHAIR... mahogany, carved and gilt with cast brass fittings. Made by Morel and Seddon about 1828-30.' From an original set of twenty-four, supplied in 1828 for Windsor Castle, this pattern is now given jointly to Augustus Charles Pugin (1762-1832) and his son Augustus Welby.

Less than a decade after the V&A exhibition, some chairs from the set were disposed of from Windsor Castle and were acquired by my grandfather, Philip Blairman. In 1972, two of the (rosewood, not mahogany) chairs were acquired from my father, George Levy, by Temple Newsam House and Lotherton Hall, Leeds (23/72). Pugin father and son were also responsible for gothic furniture designs published in Rudolph Ackermann's *The Repository of Arts* between 1825 and 1828; these were included in a complete reprint of the Ackermann furniture designs, published in 1984 to mark Blairman's centenary.

It was not until the early 1980s that Pugin and his contemporaries became a regular feature of our firm's stock. Of some thirty catalogues published since 1994, no fewer than eighteen include work designed by A.W.N. and his son Edward Welby Pugin (1834-1875).



Fig.1. Hall chair designed by A.W.N. Pugin, and probably made by George Myers, for The Grange, Ramsgate, circa 1840. Photo: H.Blairman & Sons.

From Clive Wainwright and Michael Whiteway, this contributor learned how to distinguish Pugin-designed furniture from near-contemporary commercial production. Critical pointers were the 'thumb moulding' on tabletops, the use of functional pegs holding frames together, and the cross-braced chair legs, made of intersecting elements, not more fragile joints, and of course, provenance.

In the first of our near-annual catalogues (1994) was a pair carved and gilded X-frame chairs thought to have been designed for the House of Lords, where they now form part of the collection. One was exhibited in 'Pugin: A Gothic Passion', V&A (1994). Later highlights include a long refectory table (1997) from the Convent of Our Lady of Mercy, Handsworth.

Having missed out to Christopher Gibbs when one of Pugin's own hall chairs first appeared at Christie's South Kensington, we were subsequently able to acquire it (fig.1) from the sale of his collection. Later, our firm handled two more of these chairs, at the request of Pugin descendants; one is now at the National Museum of Scotland and the other at the National Museum of Wales.

Metalwork has included silver beakers, such as the one with the Pugin martlet enamelled on one side and the initials of Elizabeth Knill on the other (2007) and a pair of pokers for James Watt, probably circa 1852/53, after Pugin designs, which has returned to Abney Hall (2009).

A personal favourite of mine is the ten-foot-high brass chandelier (2010) ordered by Henrietta Pole for Aldenham Abbey [now known as Wall Hall] – fully documented in the Hardman Archive (fig. 2). Research included my daughter reporting to me in detail on the chandelier hanging in the Pugin Room at the House of Lords, where she was then working. The Aldenham Abbey chandelier was acquired by Christopher Monkhouse for the Art Institute of Chicago. Christopher's successor, Ellenor Alcorn, has recently repositioned it so that it can be properly appreciated as a key part of the collection.



Fig.2. Augustus Welby Northmore Pugin (English 1812-1852). Manufactured by John Hardman and Co. (Birmingham England, founded 1838). Chandelier, 1852. *The Art Institute of Chicago*.

Pugin's prie-dieu from Ramsgate, acquired in partnership with Michael Whiteway from Canterbury Auction Galleries, May 28, 1996, lot 451, passed to the great collector John Scott and now forms part of the collection at the Metropolitan Museum of Art (2015.639).

Walks to my place of work over the past five years meant passing the Palace of Westminster. Over the years, before better curatorial control was in place, furniture was disposed of from the Palace. Some ended up with us, including a bed and a chest of drawers, now both appropriately cared for and enjoyed. More recently, we tracked down an escaped House of Commons chair for a retiring Member; soon after we were asked to find one from the Lords too! Pugin's own drawing table was acquired in 2023 from us by the Palace of Westminster, together with other Westminster-related objects, with the generous encouragement of Jane Wainwright, from whose collection, together with the late Clive Wainwright, it had come.

Furniture originally designed for Edward Welby's Granville Hotel, Ramsgate is widely appreciated, in particular the much-admired 'Granville Chair', designed in 1870.

As John Dando Sedding (1838-91) declared: 'We should have no Morris, no Street, no Burges, no Shaw, no Webb, no Bodley, no Rossetti, no Burne-Jones, no Crane, but for Pugin.' And, but for Pugin, my dealing career might have taken a different route.

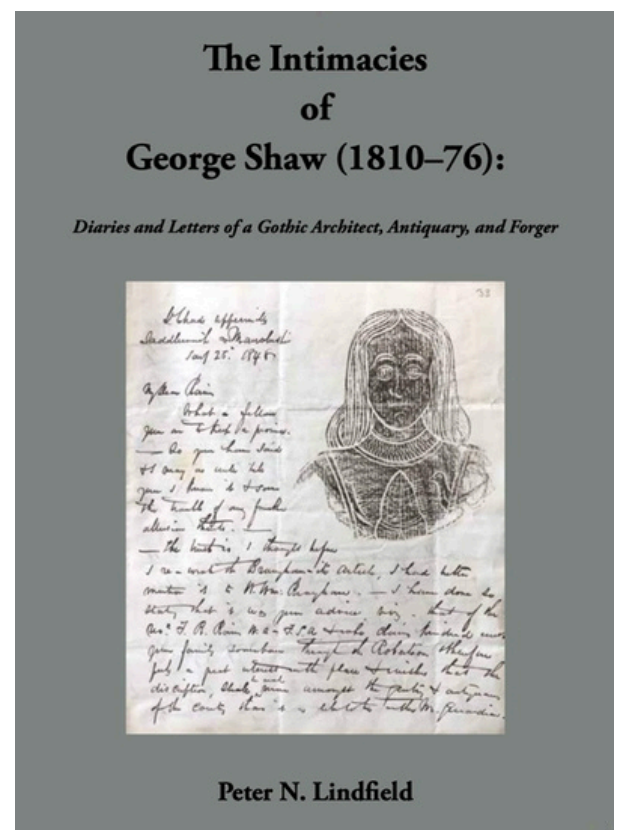
• *Martin Levy*

THE INTIMACIES OF GEORGE SHAW

Dr Peter Lindfield, architectural historian and lecturer at Cardiff University, and also the Society's Treasurer and Events Organiser, has recently written a book on the eccentric but interesting antiquarian, architect and more (forger) figure of George Shaw. Here he tells us something more about Shaw.

Besotted with the rarefied world of antiquarianism, George Shaw applied his assiduous knowledge of medieval architecture to create homes and churches that satisfied the appetite for Gothic design in Victorian England. A self-taught contemporary of A.W.N. Pugin, Shaw cultivated an insatiable passion for the past whilst working as a teenage salesman for his family's woollen mills before determinedly pivoting away from the cloth industry in the 1840s.

Overseeing a substantial workforce, his architectural practice offered a complete service fashioning bespoke architectural visions of the medieval world replete with furniture, painted glass, and ironwork tailored to the historicising interests of nineteenth-



Lindfield's book, priced at £39.95, is available from <https://www.chethamsociety.org.uk/publication/the-intimacies-of-george-shaw-1810-76-diaries-and-letters-of-a-gothic-architect-antiquary-and-forger/>

century clients in the North. Daringly, he also took to blurring the boundary between fact and fiction by producing ‘new-old’ Tudor furniture that he peddled to aristocrats as genuine family relics, a deception which riffed on his fixation with the ‘lapsed’ pedigree of his own ancestors.

At the outset, Shaw’s architectural career was far from certain. Born into a family that operated woollen mills in northern England, an eighteen-year-old Shaw wrote in his earliest diary (1829) of working in the mill and travelling across Britain selling the family’s wares. This mercantile endeavour was, it appears, only a means to an end; his passions lay in medieval Gothic architecture, genealogy, antique material culture, and the related trappings of aristocratic families who bore coats of arms (the armigerous).

These elevated subjects captivated Shaw and place him firmly within the circles of late-Georgian antiquarianism. Even heraldry—a ‘dry’ subject to most—could offer amusement given his knowledge and aesthetic discernment. Shaw’s diary entry for 14 March 1829 records, for example, how Joseph Raines, brother of Shaw’s closest friend, Francis Raines (1805–78), had an ‘ugly’ black rook entered in the College of Arms’ register as the family crest when a far more handsome one had been granted far earlier. Perhaps a cautionary tale against desire and slapdash research, the event was recorded with a hint of amusement.

Shaw’s early diaries published in *Intimacies* reveal how he acquired the skills and knowledge to catalogue and interpret historical subjects. The later journals and correspondence demonstrate how he turned this knowledge to practical ends by designing, creating, and advising on buildings and interiors, and they also chart his developing side-line in forgery, including a suite of modern production sold to the fourth Duke of Northumberland as genuine Tudor ancestral relics.

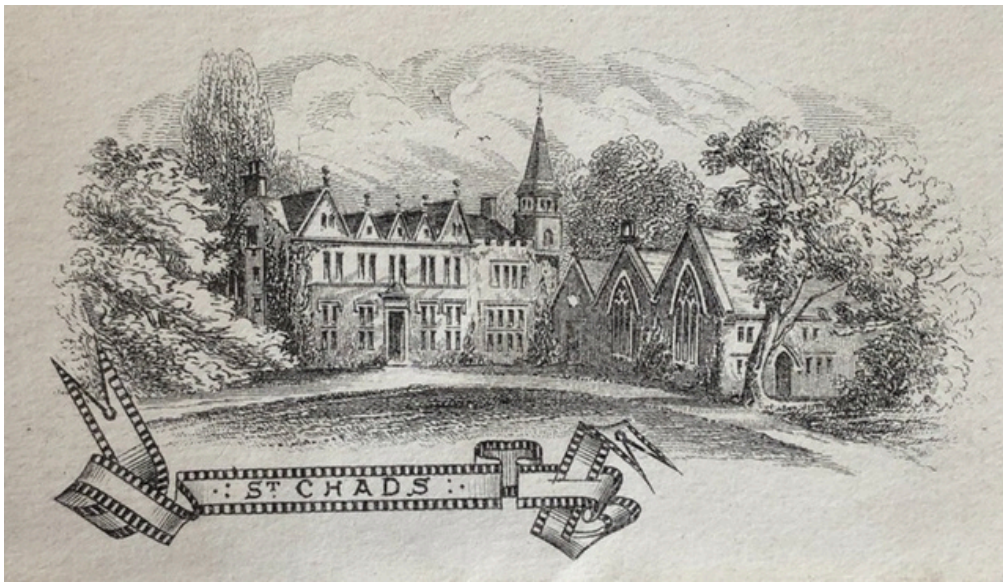
Attracted to medieval buildings, woodwork, arms, armour, and armorials, Shaw sits well within the broader context of the Gothic Revival. Not only did he study and collect old furniture and spolia [historic fragments, which could be re-used], but he also employed this material to fabricate ancient-style furniture and woodwork. His manuscripts transcribed in this book show how his knowledge of ancient woodwork developed as a teenager, that he collected fragments and visited collections of put-together antique-style furniture, and that he passed off his work as genuinely medieval, or even in the manner of a particular century.



One of Shaw’s fake Tudor chests-on-stand sold to the fourth Duke of Northumberland as a genuine ancestral relic. Warkworth Castle, Northumberland.

Photograph: © Peter N. Lindfield.

Overall, these manuscripts show that Shaw’s love of the Gothic past was insatiable and drove his antiquarian and architectural pursuits. Even as a teenager, Shaw had begun ‘building’, and by 1830 he was working with wood to transform interiors of his family home, renamed ‘St Chad’s’ after the local saint, into visions of the past.



St Chad's, Uppermill,
after Shaw reworked and
extended the house.
Chetham's Library, E.5.7
No.178.

The reality of Shaw's modern, mercantile occupation contrasted with that of the ancient, privileged families whose physical trappings appealed to him. Very much aware of this dichotomy, and especially that he had to work for a living, Shaw's peripatetic role for the family firm nevertheless provided him with a ready-made antiquarian itinerary. His diaries in *Intimacies* reveal how he harnessed his travels to discover and record materials, which, in turn, fuelled his passion for the antique yet further.

For Shaw, the aristocratic value of romantically furnished houses was epitomised by Sir Walter Scott's country pile, Abbotsford, in Roxburghshire. Abbotsford served, at least in part, as the model for his refashioning of St Chad's as an ancient ancestral seat filled with articles speaking of genealogy and social sophistication.

• *Peter Lindfield*



The Hall at St
Chad's, Uppermill,
from the 1920
auction catalogue.
Image in the Public
Domain.

EDWARD PUGIN IN CLIFTONVILLE, MARGATE?

Estate agents describing a flat for sale in Clarendon Road, Cliftonville, have been referring to it as being part of a house 'designed by the renowned architect, Edward Pugin'. This property is part of a most imposing terrace, stylistically quite unlike most other buildings in the area, or Margate generally. The terrace, which appears on the 1873 Ordnance Survey map, is attractively sited, looking down on to what was then farmland, but which later became a public park. Even today there is a pleasantly select feeling to this section of Clarendon Road. The terrace does indeed bear every sign of being by Edward Pugin and has the grandiose quality which is associated with him. However, no written evidence that this is the case has yet come to light. Estate agents get excited, understandably, at the name



Pugin and, as we have previously discovered, are sometimes rather over ready to attach it to a property which only has a word of mouth attribution. But by any standards, this is an impressive row of houses, clearly constructed before EWP's death in 1875. We would like to have your opinion on them. Looking at the photographs, what do you think? It would be particularly pleasant to get



firm evidence on these houses, since this year, 2025, is the 150th anniversary of Edward's demise.

• *Catriona Blaker*

Photos: Catriona Blaker

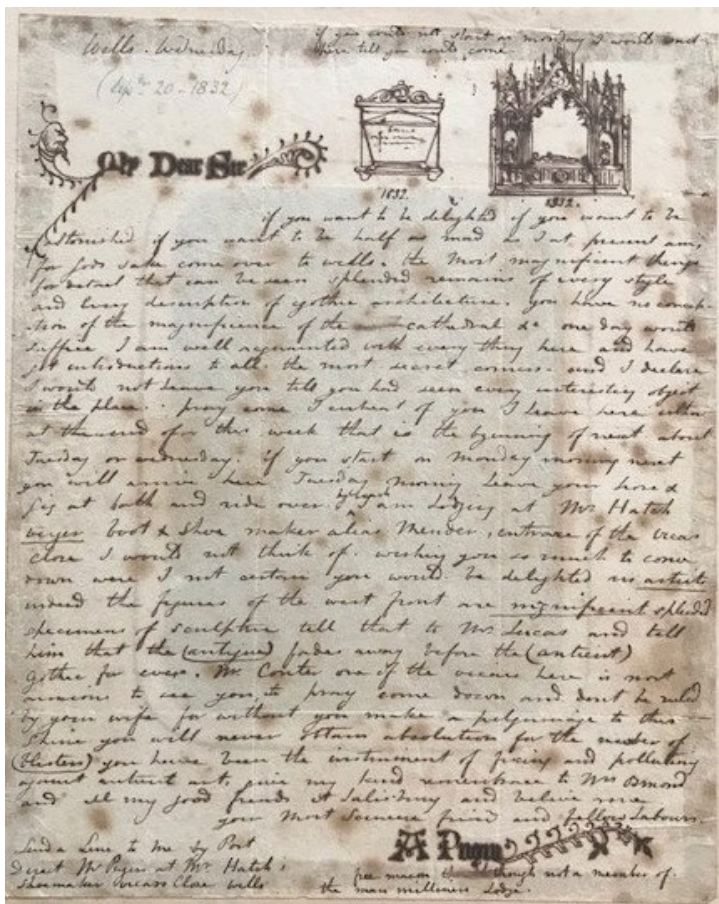
THE IMPACT OF MEDIEVAL WELLS ON PUGIN

Member and Pugin descendant **James Thunder** writes on a significant and formative early architectural influence on Pugin, and also requests some possible assistance for an interesting project on which he is working.

In September 1832, Augustus Welby Pugin, aged twenty, was in Wells with his father's school for illustrators. The school was visiting Wells for the first time. Pugin was no longer a student in the school but he came once his father agreed to compensate him for making drawings for a book his father was illustrating, *Examples of Gothic Architecture*, the first volume of which had been published the previous year.



Detail from the 1832 Letter.
This image, and the larger one below,
both courtesy Salisbury Museum



In a letter now held by the Salisbury Museum, Salisbury, Pugin wrote on September 20 to his friend William Osmond of Salisbury, "Come over to Wells!" He was adamant that Osmond travel for some twenty-four hours, from a Monday morning to a Tuesday morning, the forty or so miles from his home in Salisbury to Bath and then the twenty miles from Bath to Wells. Osmond did not come, but Pugin's stay was momentous. In the letter - using Pugin's own erratic grammar and spelling - he begins: "If you want to be delighted if you want to be astonished if you want to be half as mad as I at present am, for Gods sake come over to wells." He was overcome by what he saw: a complete ensemble of a medieval village, virtually unchanged from the time it was built.

In Wells, Pugin conversed with his mother about the wonders that he saw and their meaning. His mother encouraged him to articulate his thoughts. These are the beginnings of the small book Pugin self-published after his parents' deaths in December 1832 and April, 1833: *Contrasts* (1836, 2d ed. 1841). Remarkably, you can see Pugin's mind at work on his vision in the sketches he made in the letter to Osmond which includes the following illustration of a scene from 1832 contrasted with a scene from 1532. A student of Pugin's, Benjamin Ferrey, described in 1861 the pictorials as "a clever sketch, contrasting a modern marble tablet stuck against a wall with a beautiful canopied tomb and recumbent figure."

During this 1832 trip to Wells, Pugin made the sketches and measurements of buildings in Wells that were later included in Volumes II and III of *Examples of Gothic Architecture*. Pugin listed 18 of these drawings in a letter of February 26, 1833, to E.J. Willson, a friend of Pugin's father. (Belcher, vol. 1, pp. 14-16.) There was a causal connection between Pugin's drawings and Pugin stating in the same letter that he intended to become a Gothic architect.

Finally, I am creating an online pamphlet for people to compare current photographs of Wells alongside Pugin's drawings, and the text which accompanied them when published in 1833-1836. If you know of someone who would be able to take such photographs and review the 200-year old text for accuracy, I would be very grateful if you could let me know. (*Contact the editor, Catriona Blaker, if you can help.*)

• *James Thunder*

SOCIETY VISIT 8TH APRIL

*Member **Joseph Mirwitch** reports on 'Makers of Modern Gothic: AWN Pugin and John Hardman Jnr' at the V&A Museum's Julia & Robert Breckman Galleries*

This is a laudable entry-without-charge exhibition, entirely funded from V&A departmental annual revenue budgets. Upon arrival it was quickly apparent that notwithstanding the absence of specific project funding and sponsorship, considerable effort, professional expertise, and discerning taste has been applied in devising a highly sympathetic scheme for the decoration of the Galleries' two rooms, and for the attractive and appropriate display of the exhibits.

The Pugin Society's party was taken on two helpfully informative tours around the exhibition, conducted by Max Donnelly (Curator of Furniture, V&A,) and by Angus Patterson (Curator of Metalwork, V&A,) respectively. A main feature of the exhibition is the display of a selection of AWN Pugin's designs prepared for various projects. Some of these exhibited designs have been selected from the important trove of over 700 of AWN Pugin's working drawings prepared for John Hardman & Co, recently acquired by the V&A. Also shown are some of the designs which Pugin included in albums for use by George Myers, master builder. Exhibited with these and other drawings are a selection of important and distinctive metalwork pieces designed by AWN Pugin, including both works from the V&A permanent collection and loaned items.

After viewing the exhibition our party was led to a meeting room where we were provided with bright mauve inspection gloves, before being given the delightful opportunity to handle some examples of Hardman made metalwork.

• *Joseph Mirwitch*



*Photo © Peter N.
Lindfield*

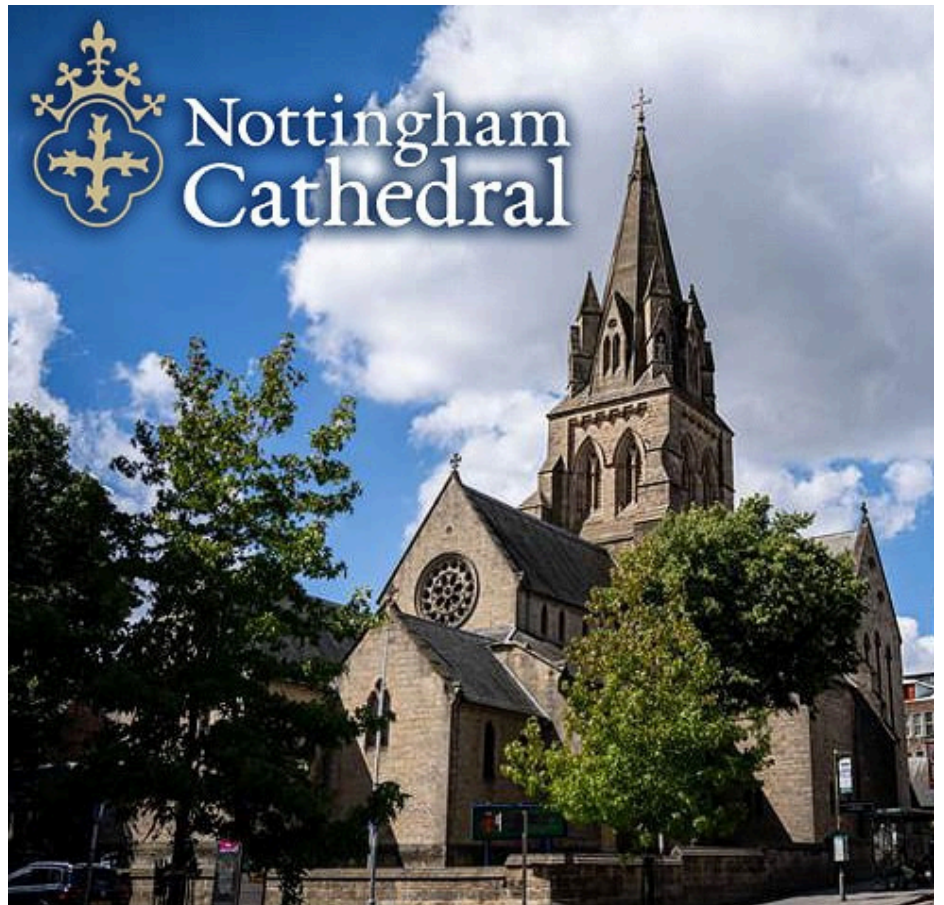


Photo © Peter N. Lindfield



TRIUMPH AT ST BARNABAS CATHEDRAL, NOTTINGHAM

The Pugin Society offers warm congratulations to all at Pugin's listed Grade II* St Barnabas Cathedral for a grant from the National Lottery Heritage Fund of 1.69 million pounds towards its 2.3 million pound *Restoring Pugin* project. This further grant is a tribute to the long term dedication, commitment and hard work of all those involved, and shows the increasing understanding and appreciation of Pugin's significance amongst the public. This ambitious and imaginative project will uncover and restore Pugin's rich decorative schemes in the Cathedral's chapels and engage schools and many other groups in Nottingham in learning about the skills of restoration, about the architect and about the Gothic Revival generally. A video game, 'Pugin's Revival', is planned, a virtual reality experience, and much more to help interpret the project in a way relevant to today's visitors. To find out more go to the Cathedral website stbarnabascathedral.org.uk



St Barnabas Cathedral, Nottingham. Photo: Joe Martin

CHAPEL OF ST MARGARET'S CONVENT (THE GILLIS CENTRE) EDINBURGH

The Society is pleased to note that the chapel which, although commenced in 1835 by James Gillespie Graham, has connections with Pugin, has recently received a small grant of £10,000 from the National Churches Conservation Trust to help fund roof repairs. Pugin almost certainly assisted Gillespie Graham, and also later designed windows for this Romanesque looking chapel, a reliquary and possibly more, under the aegis of his friend there, Bishop Gillis.

RESTORED LYCHGATE IN WORCESTERSHIRE

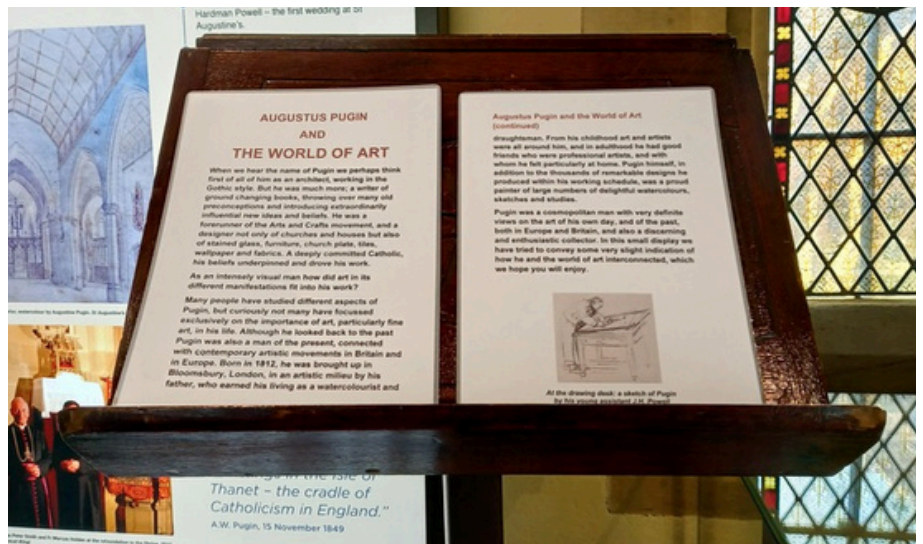
The Grade II listed lychgate at the church of Our Lady and St Alphonsus, Hanley Swan, which is attributed to Pugin, has now been fully restored and looks magnificent. The church itself (1846) is by the architect Charles Hansom, but many of the high quality fittings in it are to the designs of Augustus Pugin. Looking at the lychgate, it is hard to imagine that anyone other than he could have conceived it. It shows his originality and interest in structural woodwork, drawing on medieval forms, and is exceedingly striking. All the timbers have been replaced and repainted and the overall effect is something to be proud of. The Pugin Society contributed to this restoration, and we are delighted that it has now been completed. The photograph of it (by Oliver Kane) shows it as it now is, and we have also, for comparison, included an image from Volume 1 of Stephen Ayling's book of photographs from Pugin's sketches, of a study of a freestanding belfry in Godesburg, Germany, demonstrating Pugin's close interest in, and observation of, historic wooden structures.



Photograph: Oliver Kane

ACTIVITIES AT ST AUGUSTINE'S CHURCH, RAMSGATE

This may be a small church physically, but its status, as we know, is immense and the activities of the volunteers here aim to support it in as meaningful a way as possible. The Education, Research and Visitor Centre, created with Lottery Fund funding ten years or so ago, is committed to the task of introducing Pugin and all that he stands for to a wider audience, and to this end, over the last year and a half, three displays have been mounted, involving the museum standard exhibition cases acquired for this purpose. The first display, 'Timeless Design', the brainchild of volunteer and member Jayne Evelyn, focused on the theme of Pugin's *Floriated Ornament* of 1849 and introduced in ingenious and accessible ways the concept of flat pattern in Pugin's designs. The second one, *Thirty Years On*, used archival material, donated to the Society by Paul Atterbury, to explain the significance and consequences of the 1994 *Pugin: a Gothic Passion* exhibition, which Paul curated, at the Victoria & Albert Museum. The third display, *Pugin and the World of Art*, currently on view, references Pugin's artist friends, his own work as an artist, his collections, and his stylistic preferences. The photograph shows the introduction to the display; interestingly, the lectern used for this purpose reminds one somewhat of the fact that the artist Ford Madox Brown 'consulted Pugin on furniture' when executing his painting of John Wycliffe in 1848.



Photograph: Catriona Blaker

FURTHER NEWS ITEMS

COMMENT ON ST AUGUSTINE'S FUTURE

Returning once again to the subject of St Augustine's church, Ramsgate, the Society greatly regrets that Andrew Kelly, until recently the official paid Manager of the Education, Research and Visitor Centre at the church, has left and that apparently he will not be replaced. Andrew's duties also included the essential task of fund raising for repairs to the church; who will undertake this now? Whilst nearly all churches face funding problems, it does seem exceedingly short sighted that after the mighty efforts led by Father Marcus Holden and his team to restore the church, raise its profile and create the Visitor Centre, the post of Manager will not continue, and without such a person the volunteers may lack direction and motivation. It may be felt that this aspect of the church's life is secondary to its primary function of worship, but surely increasing visitor numbers and raising public awareness of the outstanding heritage here all helps to support St Augustine's long term

relevance and future. We very much hope that some way can be found out of this impasse, and we wish the able and convivial Andrew Kelly every success.

RAMSGATE'S PULLING POWER

Ramsgate is really learning to appreciate Pugin and his pulling power. In the rather unlovely underpass at Ramsgate station (otherwise a fine building of 1924-6, designed by E Maxwell Fry) we can see a detail of his heraldic wallpaper from The Grange, the second of the two lighthouses he would have known, a snip of a Van Gogh, who was resident for a short period in the town, and a swing boat. Let's hope these images, in particular the wallpaper detail, all contribute to Ramsgate's growing status.



EDWARD PUGIN AGAIN

We are delighted to hear that next year, due to the persistent lobbying of Thanet District Council of Councillor Corinna Huxley, the bust of Edward Pugin by Owen Hale on Ramsgate's East Cliff Promenade and the two stone Granville lions, also sited on the East Cliff Promenade, are to be restored as part of the Council's programme of works.

ST CHAD'S CHURCH, LEEDS

Our justification for including the Grade II* St Chad's (1868) here is that Edmund Beckett Denison, 1st Baron Grimthorpe, who was joint architect, or so he claimed, of this imposing Gothic Revival church along with W.H. Crossland, was also a renowned horologist. He worked closely on the creation of the mechanism of the clock in the Elizabeth Tower, Westminster, and on the bell, Big Ben, itself, thus providing us with a link of sorts with Pugin. Lord Grimthorpe was renowned for



his very difficult temperament, famously claiming 'I am the only architect with whom I have never quarrelled'. The Beckett family were big in Leeds in the nineteenth century, very wealthy, and enthusiastic church builders.

St Chad's parish church, which lies grandly above the Otley Road in Far Headingley, Leeds, and has a fine East window by M. E. Aldrich Rope, is currently fundraising to repair its leaking spire, a noticeable landmark in Far Headingley, to the tune of £218,612. It is hoped to raise £120,000 of this through grant applications, but the remaining amount must be found through donations and various fundraising activities. If you would like to find out more, or help, go to <https://stchads.co.uk>

PUGIN WITH A DIFFERENCE

For an enterprising and rather alternative take on Pugin, his world and activities, go to Louie Young's lively and imaginative website www.puginafterdark.com. Louie's website and her activities programme are dedicated to the memory of Staffordshire based Pugin scholar, Michael Fisher, who first inspired her. We wish her every success.

GAVIN STAMP

It is a pleasure to be able to report that the late architectural historian Gavin Stamp's last book, *Interwar: British Architecture 1919-1939*, edited and completed by his wife Rosemary Hill, so well known to us all, has now gone into paperback, published by Profile Books Ltd. The *New York Review of Books* says of it: 'Unfailingly erudite, articulate, provocative, entertaining and above all independently minded'.

PUGIN SOCIETY SUMMER EVENTS 2025

- **VISIT TO MANCHESTER - MONDAY/TUESDAY 18th/19th AUGUST**

Visit to the great industrial city of Manchester, with one night's stayover. The highlights of this trip will undoubtedly be Edward Pugin's vast and unforgettable Gorton Monastery for the Franciscans, rescued and restored within the last twenty years, and on the following day, Scarisbrick Hall at Ormskirk, where AWN Pugin's memorable early decorative schemes can be seen and discussed. Other interesting sites, and a guided walk in Manchester, with its rich heritage of Victorian

architecture, much of it Gothic Revival, are also included.

Led by Dr Peter Lindfield

Cost: £125, including private coach transport in Manchester, but not including accommodation (approx. £80 with recommended hotel), meals, or travel to Manchester.

- **VISIT TO OXFORD - MONDAY 25TH AUGUST 11.00 -15.00**

Visit to Oxford, focusing on Magdalen College, where we will consider Pugin's designs for a new entrance gateway there, remember his friendship with Fellow of the college J R Bloxam, and discuss his connections with the college in the light of the Oxford Movement and the Battle of the Styles. After lunch, we will visit William Butterfield's sensational (Anglican) polychromatic Keble College chapel and associated buildings, commenced in 1867.

Led by Dr Peter Lindfield.

Cost: £20 (lunch and travel to Oxford not included).

To express interest for both or either events, please contact Peter Lindfield at puginsocietyevents@outlook.com asap for all further particulars, timings and costings.

- **ALSO, DON'T FORGET THE AGM - SATURDAY 29TH NOVEMBER**

Pugin Society AGM, Art Workers' Guild, Queen Square, WC1N 3AT, with guest speaker gallery owner and dealer Rupert Maas, of Roadshow fame, in conversation with collector and member Nicholas Williams.

NON PUGIN SOCIETY EVENTS

- **OPEN DAYS AT THE GRANGE - FRIDAY TO SUNDAY INCLUSIVE 12-14TH SEPTEMBER**

Open Days at The Grange, and St Edward's Presbytery, Ramsgate 10-4 each day.

- **PUGIN LECTURE AT ST AUGUSTINE'S - SATURDAY 13TH SEPTEMBER**

Talk in St Augustine's church Ramsgate 4 -5.30 by art historian and accomplished speaker Jacqui Ansell on aspects of AWN Pugin. No charge, but donations for this key site gratefully accepted.

- **A STAY IN EASTNOR CASTLE - 29 SEPT-2 OCT**

Visit Nicholas Merchant's exciting website www.aspectevents.co.uk for the chance of a very special break in glorious Herefordshire and Worcestershire, staying at Eastnor Castle, with its splendid Pugin fittings, and also visiting the not far distant and romantic Madresfield Court and its exquisite Arts and Crafts chapel. Other intriguing sites are also included. Not many places, so book asap if interested.

THE PUGIN SOCIETY E-NEWSLETTER

Editor: Catriona Blaker

Design, layout, and general assistance: Dr Jamie Jacobs

All material for future editions and comments on the current edition, should be sent to our e-newsletter Editor. Please note that it is the responsibility of contributors to ensure that there is no infringement of copyright in their contributions and that any permissions and credits required are obtained before submission of their contributions which should be submitted in Microsoft Word, with accompanying images sent as JPGs, to the Society's new e-newsletter editor Catriona Blaker at blakermarion@gmail.com

The copy deadline for the next edition of the e-newsletter is 6th September 2025. All contributions welcomed!

