

Included in this edition:

- *Two Pugin Steeples*
- *Bishop Willson's Hobart House Design*
- *Pugin's Cathedral, Church and Chapel Designs: a Chronology*

Welcome to the eighty-second Friends Newsletter.

With this Winter 2013 issue we have changed to our new quarterly format with proportionally larger content and, for us, a much diminished workload. We will still retain our wide variety of subject matter but the greater length of each issue means that we can present many articles entirely in the one issue rather than having to break them up into series sometimes stretching over many months.

In coming issues we will be examining a number of Pugin's buildings in detail as well as major categories of his furnishings. We plan to introduce overviews of the Australian and English works of several of his key followers whose buildings are to be found in both countries and we will also analyse the church designs of a fascinating character, William Munro, who ascended from builder to architect on the back of the Pugin plans sent out to Australia for Archbishop John Bede Polding of Sydney.

If your Friends membership is due for renewal you will be receiving a renewal form by mail shortly.

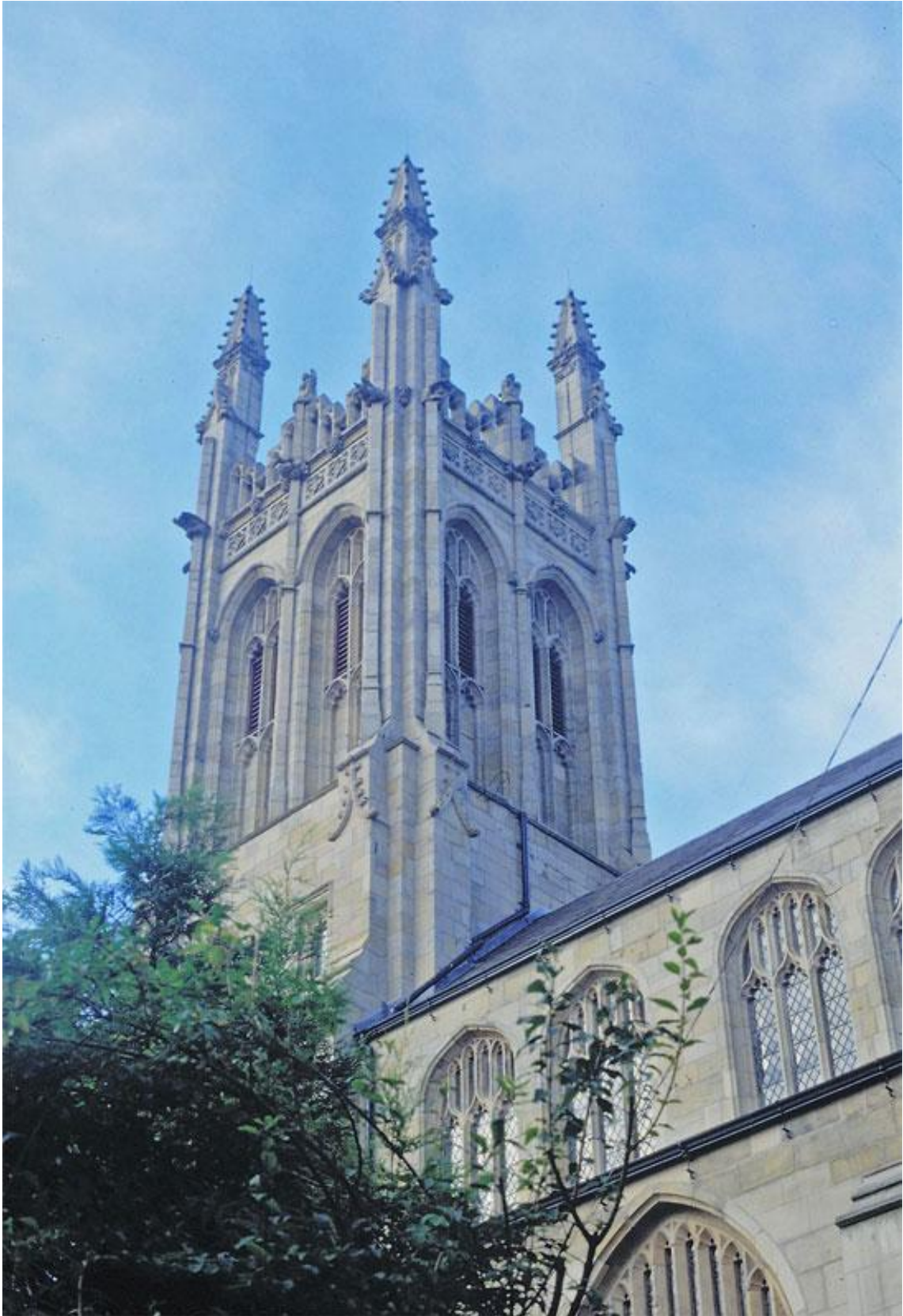
With kind regards,

Jude Andrews
Administrative Officer



In January 1868 the Presentation Convent, Hobart, designed by local architect Henry Hunter was opened. In a niche above the main entrance he placed the Virgin and Child statue which had been intended for the tower façade of Pugin's unexecuted design for St Mary's Church, Hobart (Image: Brian Andrews)

Two Pugin Steeples



We present examples from the beginning and the middle of Pugin's career. Above is the tower of St Mary's Derby, designed in 1838 and lacking its

planned spire. Opposite is the crossing spire on St Barnabas' Cathedral, Nottingham, designed in 1841. Both demonstrate his strengths in bold composition and powerful detail.



Bishop Willson's Hobart House Design

In our Newsletters 73 through 75 we described and analysed the surviving sheet of a set of 1847 plans by Pugin for a Hobart church for Bishop Willson, promising in due course to treat the plans for a house which was designed for him at the same time. This latter material is also appearing in *True Principles*, the organ of the Pugin Society.¹ It is presented here for the benefit of our Friends of Pugin.

On 25 January 1847 Willson arrived back in England armed with almost three years' experience of life in Tasmania, including the nature of its climate and the sophistication of its colonial architecture, the latter proof that builders and artisans there were perfectly capable of reading conventional architectural drawings. His visit to Europe was 'for the purpose of procuring more priests for his Diocese, and of promoting at headquarters the cause of the free and bond in the island'.² Towards the end of his time away Willson travelled down to Pugin in Ramsgate. On 14 November 1847 Pugin wrote to John Hardman setting out a long list of items which he intended to provide for Willson. He started the letter with the news that: 'Bishop Willson is here & is much delighted with all here. I am very anxious about his Diocese—he is so anxious to do all right ...', and concluded it by telling Hardman that: 'I am very anxious to establish a regular correspondence with Bishop Willson—so as to keep him supplied with such things as he may require.'³ Writing again to Hardman the following day he finished with the exhortation: 'think of everything you can for Bishop Willson. it is a good work in which he is engaged.'⁴ On 16 November Pugin wrote to Hardman with further thoughts on Willson: 'I have a great mind to give him the annunciation in glass we were going to send to Barn town & make

another—but even in that case I should like the *heads* repainted. what do you say to this?'⁵ Two days later Pugin again wrote to him, saying: 'I will give him the glass—so repaint the heads—it will be considered a treasure over there.'⁶ The Annunciation lights sent to Barntown in 1847 were similar to those sent instead to Hobart, but not identical.



The Annunciation in the chancel east window of St Alphonsus', Barntown, County Wexford (Image: Brian Andrews)

On 10 December Pugin again wrote to Hardman regarding the window for Willson: 'I want the size of the window that was done for ushaw which I have given to Bishop Willson—as Myers is to make a stone window to put it in & I think there should be a bit of tracery for the top.'⁷ He included a thumbnail sketch of the tracery in the letter. The building referred to was St Cuthbert's College Chapel, Ushaw, which Pugin had designed, and the window was a south window in the Lady Chapel.

¹ Brian Andrews, 'A House for Bishop Willson', *True Principles*, Vol. 4, No. 4, pp. 289–300.

² Willson to Fitzpatrick, Shrove Tuesday [1859], Melbourne Diocesan Historical Commission.

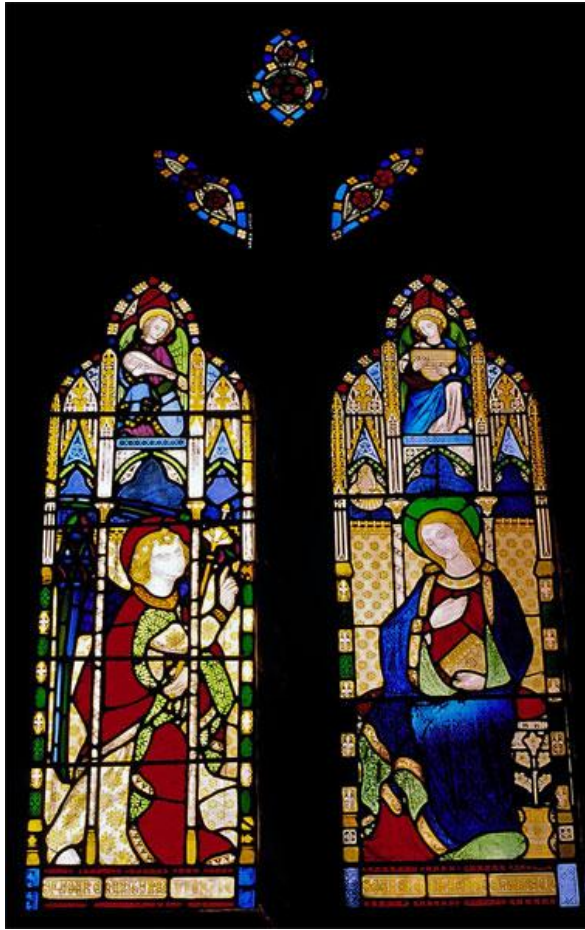
³ Pugin to Hardman, 14 November 1847, in Margaret Belcher (ed.), *The Collected Letters of A.W.N. Pugin*, OUP, Oxford, 2009, vol. 3, 1846–1848, pp. 310–11.

⁴ Pugin to Hardman, 15 November 1847, in Belcher, op. cit., p. 313.

⁵ Pugin to Hardman, 16 November 1847, in Belcher, op. cit., p. 314.

⁶ Pugin to Hardman, 18 November 1847, in Belcher, op. cit., p. 315.

⁷ Pugin to Hardman, 10 December 1847, in Belcher, op. cit., p. 333.



*The Annunciation in the Lady Chapel of St Cuthbert's College Chapel, Usham, with its distinctive tracery head
(Image: Brian Andrews)*

Three days later Pugin was able to inform Hardman: 'I send you the tracery for Dr Willsons window, you will do it in no time.'⁸ And so it was.⁹ The Annunciation glass and Myers' stone window setting, along with vestments, carved stonework, church metalwork, brass rubbings, stencils and much more, were carried on the same vessel as Willson, departing England on 9 January 1848 and arriving in Hobart Town just over fourteen weeks later on 19 April. This two-light window had a unique entreaty across its base: '*Orate pro bono statu Augusti Welby de Pugin*' (Pray for the good estate of Augustus Welby de Pugin), and Pugin intended that this entreaty would literally be before Willson's eyes each day for the rest of his life.

⁸ Pugin to Hardman, 13 December 1847, in Belcher, op. cit., p. 345.

⁹ Birmingham City Archive, Hardman Archive, Glass Day Book 1845-54, Hobart Town, 1845-21: 'Bishop Willson Dec 13 [1847] A window for church of 2 lights with figures 3 small tracery pieces'. The only price recorded is 5/- for the case and packing.



The Hobart Annunciation (Source: Private collection)

Pugin's intentions for the Annunciation window were spelled out in a set of plans with an accompanying letter which he sent to Willson towards the end of December 1847.¹⁰ The first part of that letter reads as follows:

My dear Lord Bishop

I send you the working drawings of the house & church.

I think you will find it perfectly convenient & suitable for your purpose. I have kept tracings of the drawings so as to be able to send you the fixtures for doors locks hinges &c.

I am very anxious to have this sort of church adopted which I send you. it will be very

¹⁰ Copies of the plans, letter and supporting provenance documentation were supplied to me by Peter Cheney, custodian of the material for around forty years. He kindly gave permission for their publication.

useful & not costly. & as your Lordship takes out parts worked by Myers of my Patern. I fully expect it will be easily erected. I have referred to the different parts worked by writing on the drawing.

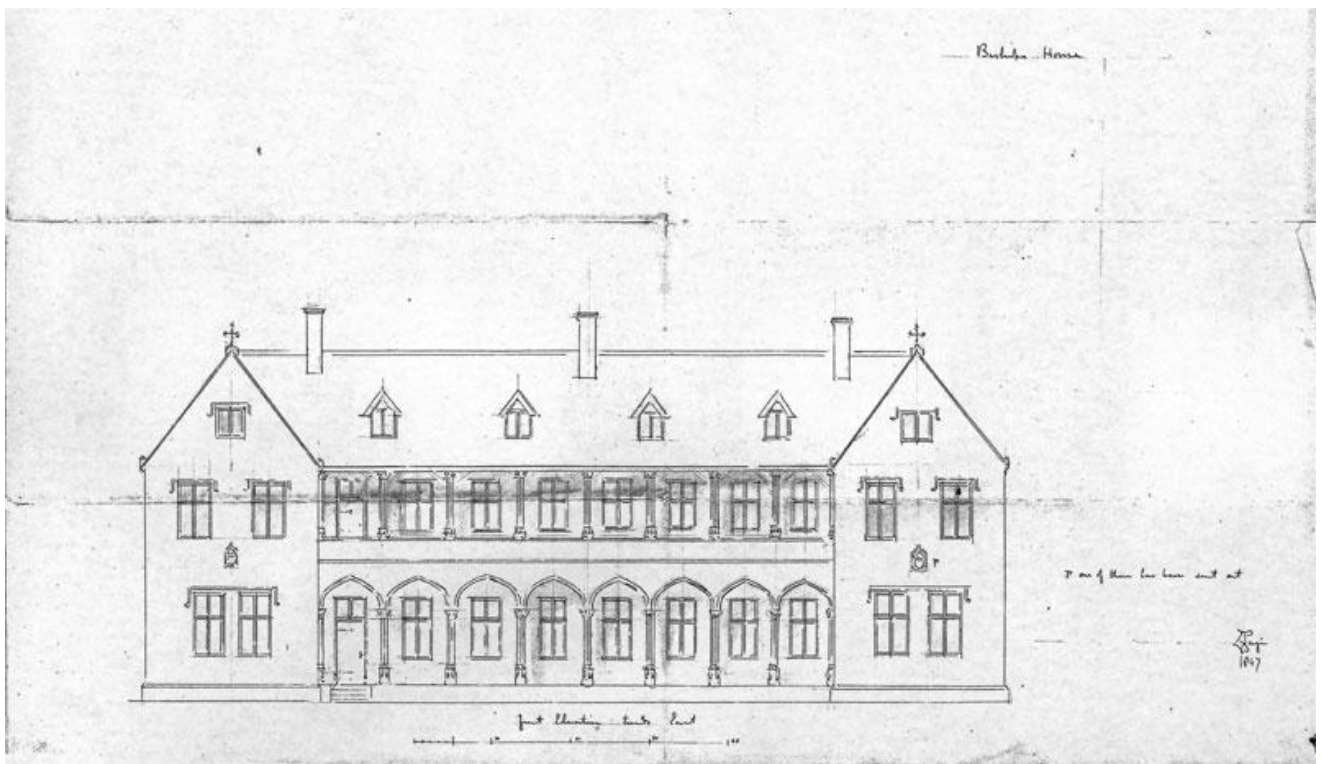
- Mr. Hardman will send up the stained glass window & I have introduced it in the *oratory* in the house – there will be folding doors opening into it from the upper corridor so many persons would have access there if necessary I have also made a door opening from your Lordships bed Room into the oratory. which will be both a comfort & convenience. I hope and trust to get up to town & see your Lordship before you sail. & I would explain everything more perfectly but the drawings are very clear & I have taken great pains with them.¹¹

The complete set of six sheets of drawings for Bishop Willson's house have passed through eight hands in the 166 years since they left Pugin, miraculously surviving with all their associated documentation, and are now in the custody of the Tasmanian Archive and Heritage Office, Hobart. Their remarkable provenance trail is set out at the end of this article.

Four of the sheets are labelled 'Bishops House', one is labelled '+ Bishops house' and one is unlabelled. All have the familiar '+ AWPugin' monogram/signature over the date '1847' in the lower right-hand corner. On sheets measuring 325mm by 530mm the designs are executed in pencil and pen with some wash as follows, the sheet titles being Pugin's:

- 'front Elevation towards East'
- 'Plan of Ground floor'
- 'Plan of upper story'
- 'plan of attics & roofs'
- No title, sections and details
- No title, sections and details

One is immediately struck by the near-complete symmetry of the facade, the only exception being the entrance door at the left-hand end of the central section. It is clear from the plans of the ground and first floors that this location would give Bishop Willson the most direct access to his living quarters. But the most significant aspect of this composition was Pugin's insertion of verandahs—or, as he labelled them, an 'open gallery' over an 'open cloister'—between the projecting gabled end elements.



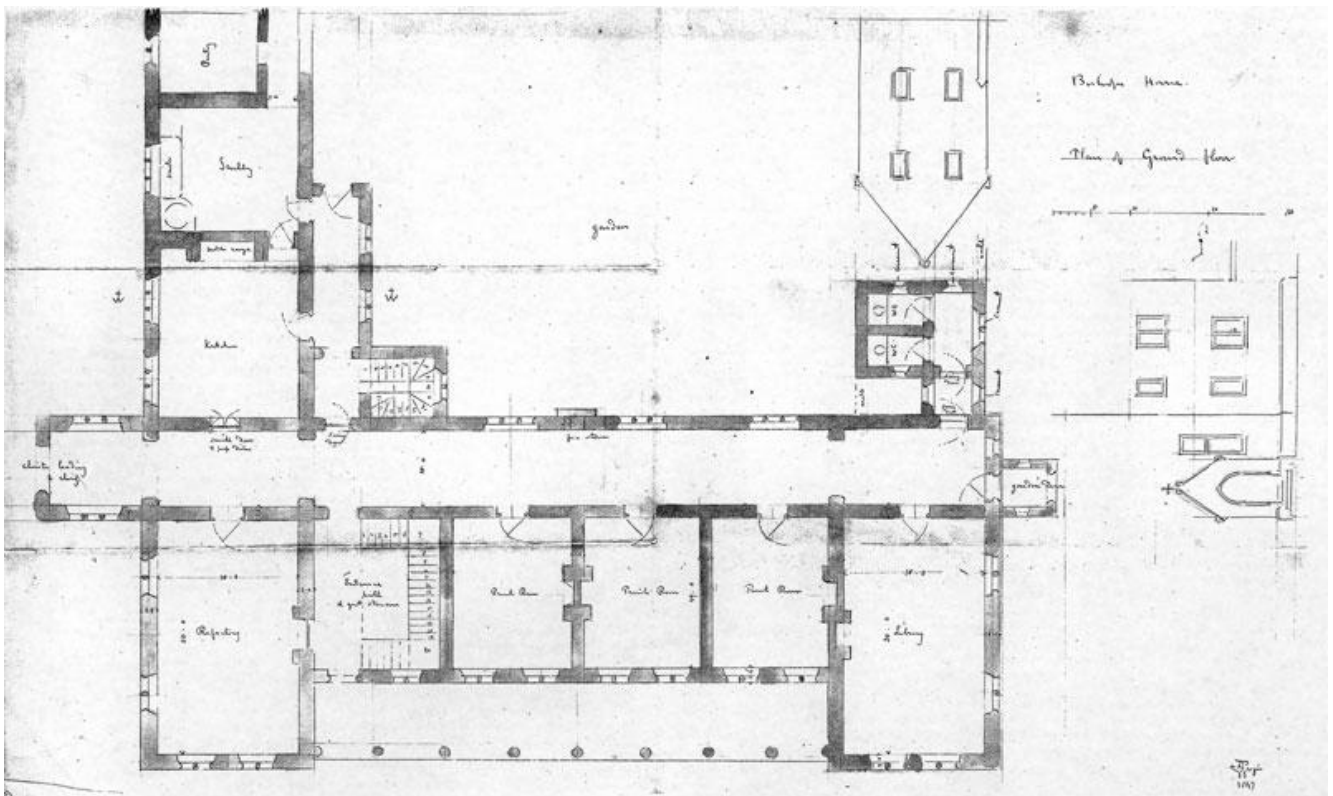
¹¹ Pugin to Willson, [late] 1847, Peter Cheney.

There is, to the author's knowledge, no other instance where he designed verandahs, indeed 'there is some evidence that he disapproved of them'.¹² The most likely reason for their inclusion is that 'he must have had quite precise instructions from Willson',¹³ and that must surely have been the result of his friend's three-years' experience of the Tasmanian climate. At the centres of the gabled ends were inset carved stone elements labelled 'P' for which Pugin had written the note, 'P one of these has been sent out [to Hobart]'. This referred to a pattern stone-carving produced by Myers' men, similar to one comprising a mitre over a monogrammed shield (see opposite) which he had designed for the facade of the Nottingham house abutting his St Barnabas' Church (later Cathedral) for Bishop Walsh, Vicar Apostolic of the Central District. The detail to the plain facade was very late, with four-centred arches to the ground floor veranda and square-headed inwards-opening casement windows with mullions and transoms, dripstones being only applied to those windows directly exposed to the weather, and hence not for decorative effect. In the roof space were no less than ten attics.



Detail on the Nottingham Cathedral presbytery (Image: Nicholas Callinan)

The ground plan did not adhere to the facade's symmetry, being dictated by a thoughtful disposition of the functional elements. Its spine was a broad transverse corridor at the rear of the principal rooms.



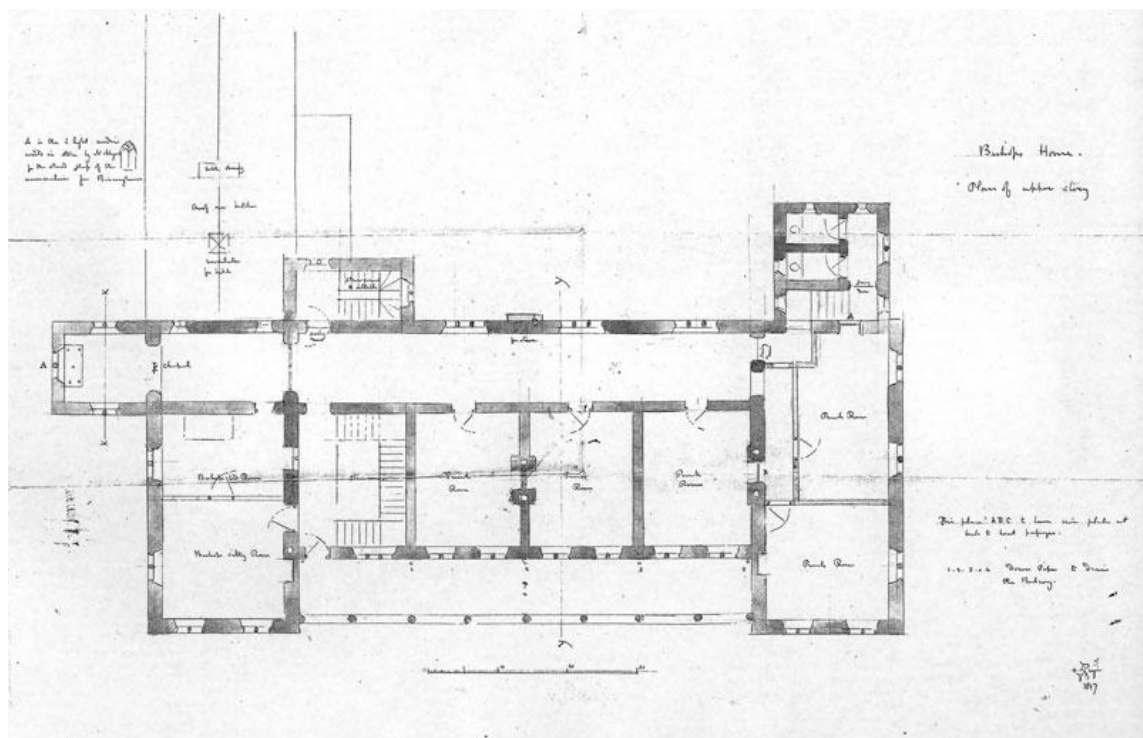
¹² Private communication from Timothy Brittain-Catlin.

¹³ I am indebted to Sandra Wedgwood for this observation.

The refectory occupied the long left-hand room, its fireplace having an iron back giving directly onto the 'Entrance hall & great staircase'. Pugin followed this practice throughout the house for spaces without fireplaces, explaining it in a note on the first-floor plan: 'Fire place A B C to have iron plates at back to heat passages'. For the same reason he made provision 'for a stove' midway along the ground and first-floor corridors. Pugin's practical concern for warming stone houses was recalled in later years by John Hardman Powell when, in describing the oratory in *The Grange*, he mentioned 'a small stove always burning in cold weather' and Pugin's reason: "most people pray better when warm".¹⁴ Across the corridor from the refectory lay a single-storey range comprising kitchen, scullery and pantry with two 'small doors to pass dishes' to and from the kitchen. Access to these areas was via a pent-roof passage on their right flank, reached through a swing door and the ground floor of a stairwell reaching up to the attic spaces in the roof. This latter was set in a rectangular tower with pyramidal roof, the main vertical element in the house's composition. The central section of the ground floor had three priests' rooms and the long right-hand room was the library.

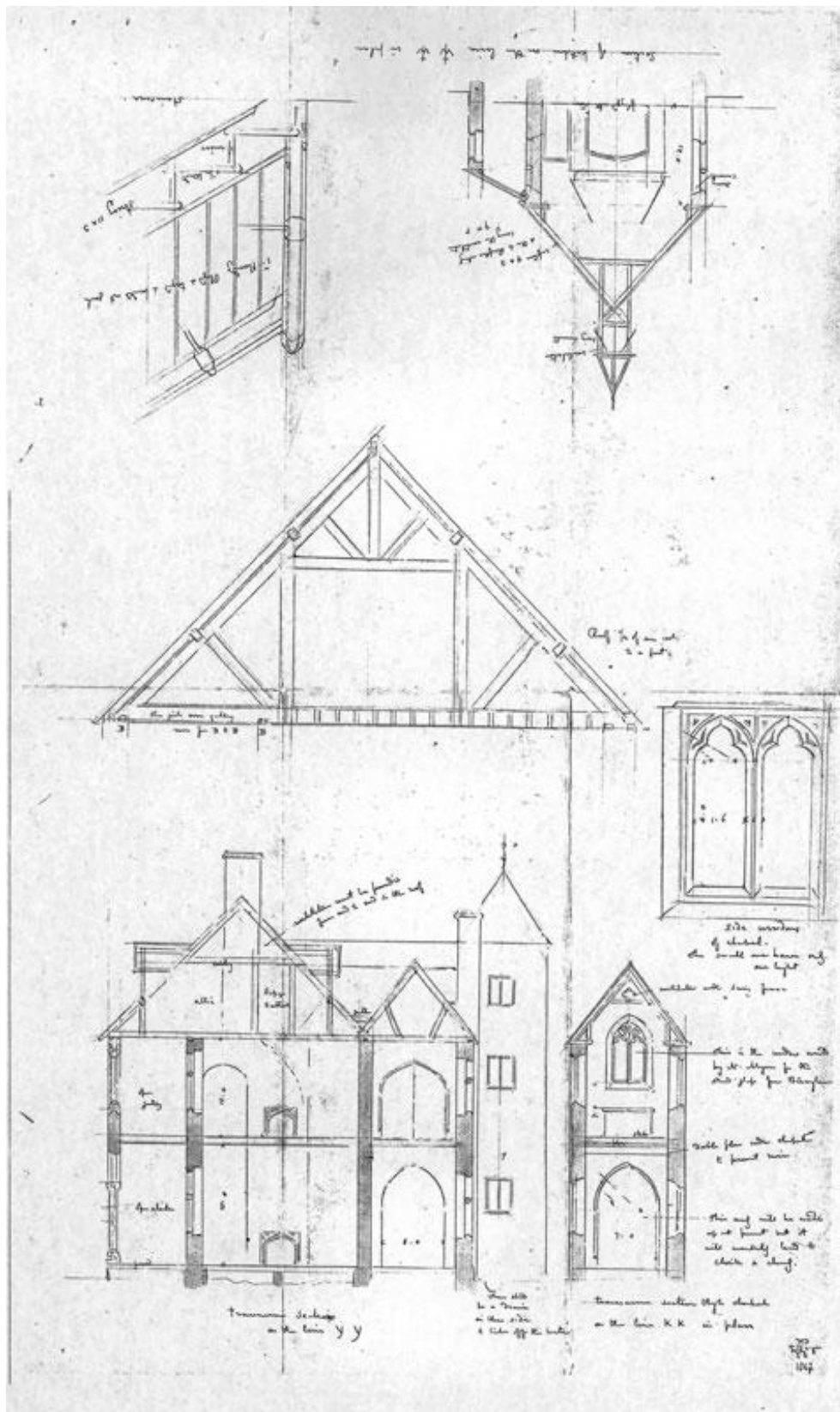
Opening off the corridor at this end, and thus furthest from the kitchen, was a gabled two-storey projection entered via swing doors and housing two WCs on each level. The right-hand end of the corridor was accessible from outside via a gabled porch labelled 'garden door' while the left-hand end abutted the first bay of a projected 'cloister leading to church'. Pugin noted on a sectional elevation on another sheet that: 'This arch [opening onto the cloister] will be walled up at present but it will eventually lead to cloister & church'.

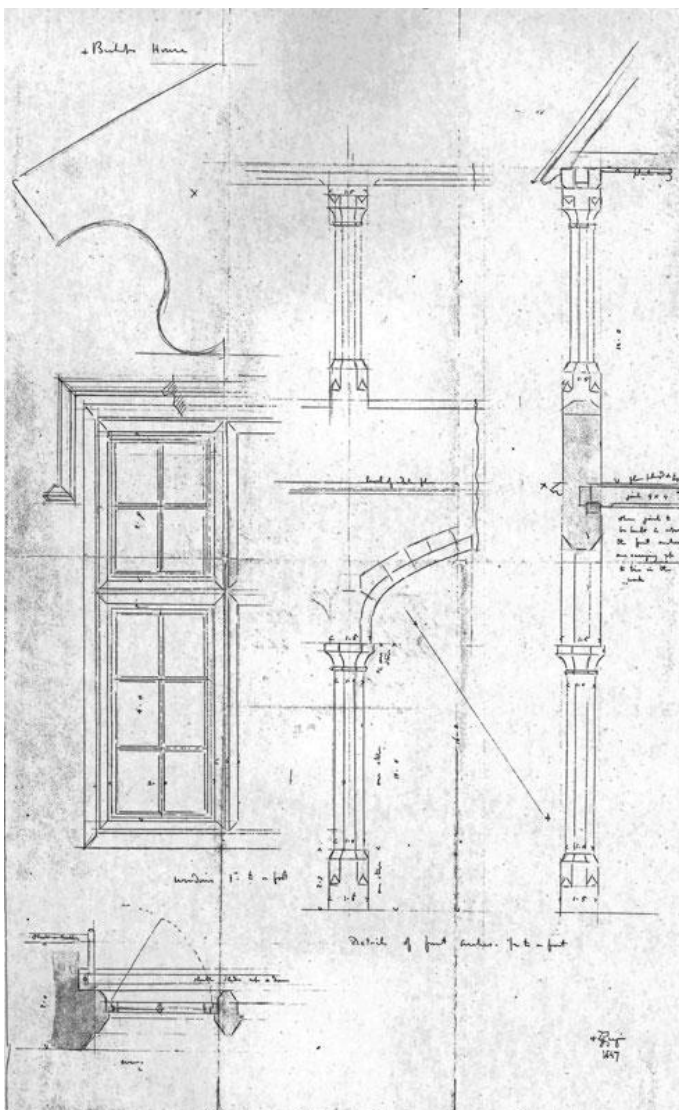
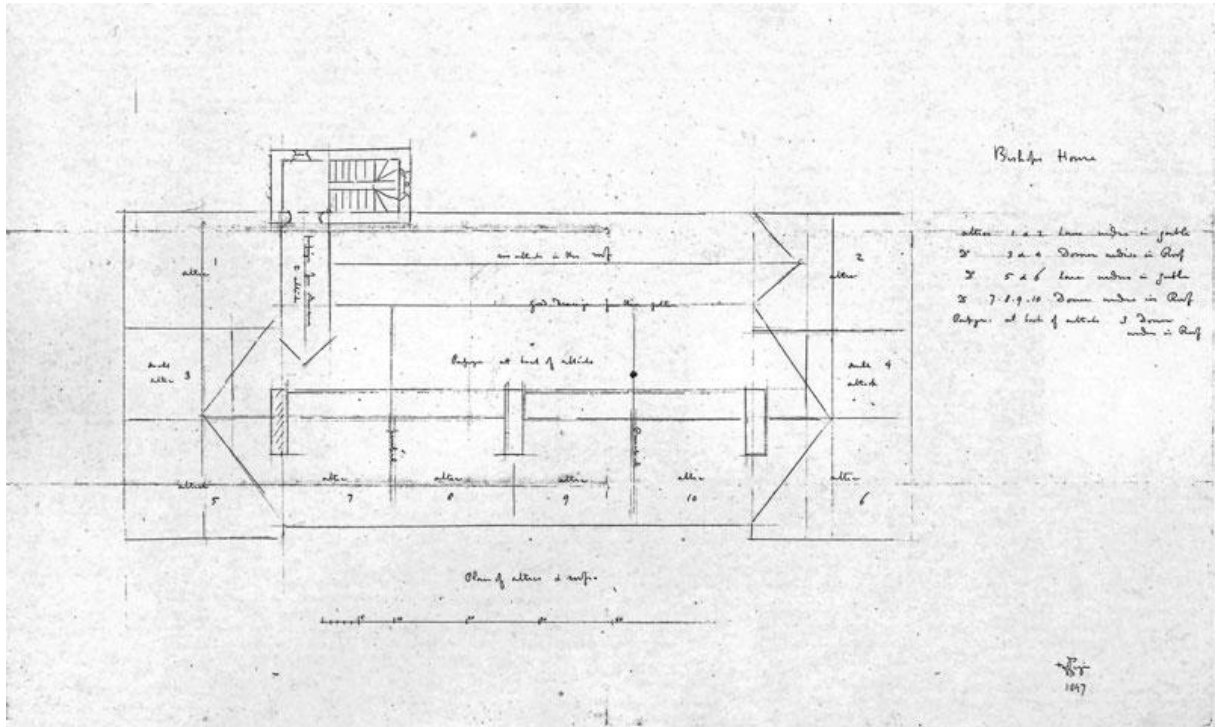
On the first floor were five priests' rooms and Bishop Willson's suite comprising 'Bishops sitting Room', 'Bishops bed Room' and 'Chapel'. The sitting room was entered via a door opening off the first-floor stair landing, conveniently adjacent to a door giving onto the verandah. The chapel, situated above the left-hand end of the ground floor corridor, was closed off from the upper corridor by folding doors so that, as Pugin described in his accompanying letter, 'many persons would have access there if necessary'. The letter 'A' beside the chapel east window referred to a note on this sheet: 'A is the 2 light window worked in stone by Mr Myers for the stained glass of the annunciation from Birmingham', just as described in the letter,



¹⁴ Alexandra Wedgwood (ed.), 'Pugin in his home': A memoir of J.H. Powell', reprint from *Architectural History*, Vol. 31, 1988, p. 8.

and there was a thumbnail sketch of the window's elevation. Pugin's aforementioned entreaty was thus a little above eye level and Willson would face it every day as he celebrated his Mass. Further proof of Pugin's thoughtful planning can be seen in a note beside the sectional elevation of the chapel and corridor below it: 'Double floor under chapel to prevent noise'.





From the time of his arrival in Hobart in 1844 Willson had designated the 1841 Gothic St Joseph's Church, Macquarie Street, as his pro-cathedral.¹⁵ By 1856, with no funds available to erect either a cathedral or a residence, he arranged for the chancel of St Joseph's to be renovated in accordance with Pugin's and his ecclesiological ideals, and largely at his own expense. The Annunciation window was built into the chancel south wall facing Willson's episcopal chair against the north wall.¹⁶ Despite this, Willson did not abandon his intention of having the house built. In 1860 he forwarded Pugin's plans to the Melbourne architect William Wardell, recently engaged to design a cathedral for him following a financial windfall, and sought his professional opinion of them.¹⁷

¹⁵ Willson's Tasmanian experience and his relationship with Pugin are comprehensively addressed in Brian Andrews, *Creating a Gothic Paradise: Pugin at the Antipodes*, Tasmanian Museum and Art Gallery, Hobart, 2002, pp. 38–141.

¹⁶ In 1877 the window was moved to the nave north wall in consequence of an archway being opened in the chancel south wall from a side chapel for the Sisters of Charity in the adjacent convent.

¹⁷ William Wilkinson Wardell (1823–1899) was a leading early follower of Pugin in England, migrating to Australia in 1858 for health reasons. Pugin designed furnishings for his Church of Our Lady Star of the Sea, Greenwich (1846–51). For his Australian career see Brian Andrews, *Australian Gothic: The Gothic Revival in Australian Architecture from the 1840s to the 1950s*, The Miegunyah Press, Melbourne University Press, Melbourne, 2001, pp 76–83.

Wardell's interesting response, dated 21 April 1860, is reproduced below:

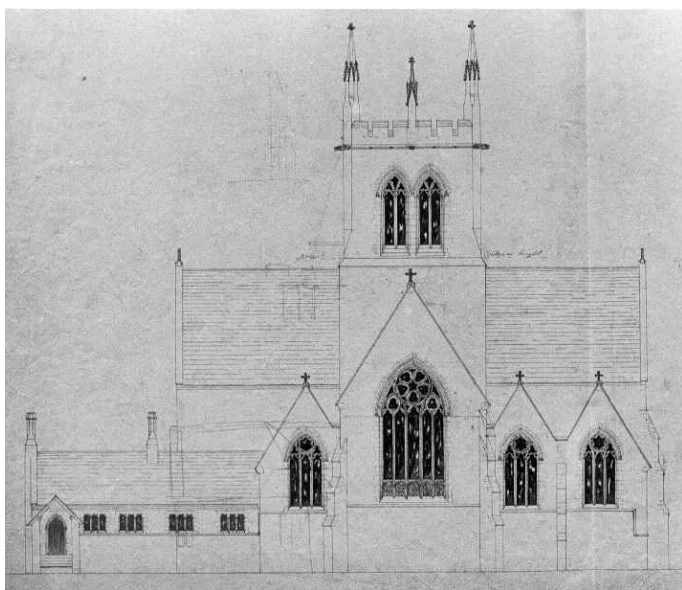
My dear Lord

I have looked through Mr Pugin's plans for your Lordships House – which I think will be very convenient but I am not quite sure about the Rooms in the Roof – here they would be uninhabitable – but perhaps with you the heat is not sufficient. The arrangement also for the Bp's Bed Room seems to be a little undesirable. It is a small room & no fire place – I would recommend that yr lordship should appropriate as a Bed Room one of the adjoining Rooms & so let these two be thrown into one.

In all other respects it seems everything you could desire – but I would suggest that the Floor of the Upper Verandah should be made watertight, and well drained.

I return your Lordship by Post – the Plans for the House – How characteristic they are of their gifted author – the Letter which accompanied them I enclose¹⁸

Wardell's 1860 working drawings for St Mary's Cathedral, Hobart, bear further evidence of Willson's undiminished desire to have Pugin's house built. The east elevation, reproduced below, shows a door at the south end of the sacristy east wall, opening onto a covered way shown in section, surely intended to lead to the house.¹⁹



¹⁸ Wardell to Willson, 21 March 1860, Peter Cheney.

¹⁹ The principal entry to the sacristy was in its west wall.

On 27 February 1865 Willson left Hobart on what was planned to be his last trip to England, having entrusted the Pugin plans and associated documents to his protégé architect Henry Hunter.²⁰ On the large envelope containing all this the bishop had written: 'It is my hope / and desire, that / this plan may be / carried out / + RW Willson / Bp of Hobart / 3 Feb 1865'. But this was not to be. Ten days out on the voyage he suffered a severe stroke, lingered on in England and died in Nottingham on 30 June 1866, just one day before the first stage of Wardell's Hobart cathedral was opened.

Yet, in some ways the house design did take root in Tasmanian soil through the agency of Hunter, a devoted disciple of Pugin 'of whom he was a great admirer, and of whom he was ever fond of talking'.²¹ He had copies of the pattern mitre and shield carving bearing Willson's 'W' monogram built into the sacristy south walls of three little Puginesque churches built under his bishop's watchful eye: St Michael's, Campbelltown (1856–7), St John's, Glenorchy (1858–9) and St Thomas', Sorell (1863–4), the last-named illustrated below.



²⁰ For Hunter's career as a church architect under Willson's patronage see Andrews, *Creating a Gothic Paradise*, op. cit., pp 142–59.

²¹ Alan Walker, 'Henry Hunter and his work', *Proceedings of the Australasian Association for the Advancement of Science*, Vol. 19, 1928, pp. 419–25.

Then, when tasked in 1866 with designing a convent for a community of Presentation Sisters on the same site as Wardell's St Mary's Cathedral and just a few paces from its east end, he turned to the Willson house plans and produced a building which in its overall composition and much of its plan form followed Pugin's design. By moving the main roof back he was able to cover the entire central section without the need for Pugin's double roof with valley gutter, and having eliminated the verandahs he placed a simple gabled porch over the main entrance. Beyond this, the principal elements of Pugin's layout were retained.

Thus, a transverse corridor was situated against the rear wall of the ground and first floors, and the refectory and kitchen block remained as per Pugin. So did the two staircases; 'a handsome massive staircase' in the entrance hall and a rear one in an offset rectangular tower giving access to the attic rooms.²² Hunter added one final touch of Pugin's house design by installing another mitre and shield carving, in this case on the gable of a porch at the left-hand end of the ground floor corridor, but now it bore a detail from the arms of the new bishop, Daniel Murphy, and his episcopal motto.



The main elevation of Henry Hunter's Presentation Convent building, Harrington Street, Hobart. The entrance porch with its Pugin statue in the niche is illustrated on the front page of this issue (Image: Brian Andrews)

²² C. Verrier (ed.), *St Mary's College founded 1868, celebrating 125 years*, Hobart, 1993, p 6, here quoting from an 1868 account describing the new convent. The 'handsome massive staircase' was later removed in one of many alterations to the building's interior.



New Friends of Pugin

We welcome:

Ms Elizabeth Richards *Orange, New South Wales*

The Bishop Murphy shield and mitre over a side porch entrance to the former St Mary's Convent (Image: Brian Andrews)



The south elevation of Pugin's St Stephen's Church (later Chapel), Brisbane, with the nave of St Stephen's Cathedral behind it. In evidence is the new stonework which replaced decayed fabric as well as blocking up doors and other intrusions, the former resulting from the poor quality of the stone originally used and the latter from alterations to the use of the building over the decades. The comprehensive restoration program was completed by the end of 1998. (Image: Brian Andrews)



Pugin's Cathedral, Church and Chapel

Designs: a Chronology

The following table sets out some eighty of Pugin's works according to their year of design but not in order of design within a particular year. It also lists the predominant style of each building. Where two styles are listed the former is for the bulk of the building and the latter is for the chancel, mostly following Pugin's theory of propriety whereby '*the external and internal appearance of an edifice should be illustrative of, and in accordance with, the purpose for which it is destined*'. Here it is an expression of Pugin's view that the chancel should be the most highly elaborated part of the church because it was, in his view, the most solemn and sacred part of the edifice. The major exception to this reason for two styles in one edifice is St Chad's Cathedral, Birmingham, where the crypt is Norman and the fabric Decorated Gothic. Here, perhaps, Pugin was suggesting an organic historical development of the building, something lost to Catholic church buildings following the English Reformation. The style abbreviations are: Early English (EE), Decorated Gothic (Dec) and Perpendicular Gothic (Perp). This terminology originated in England so we have chosen to give the style of other buildings as according to the historical period in which that style predominated there. Clearly Australia is the exception and follows English convention.

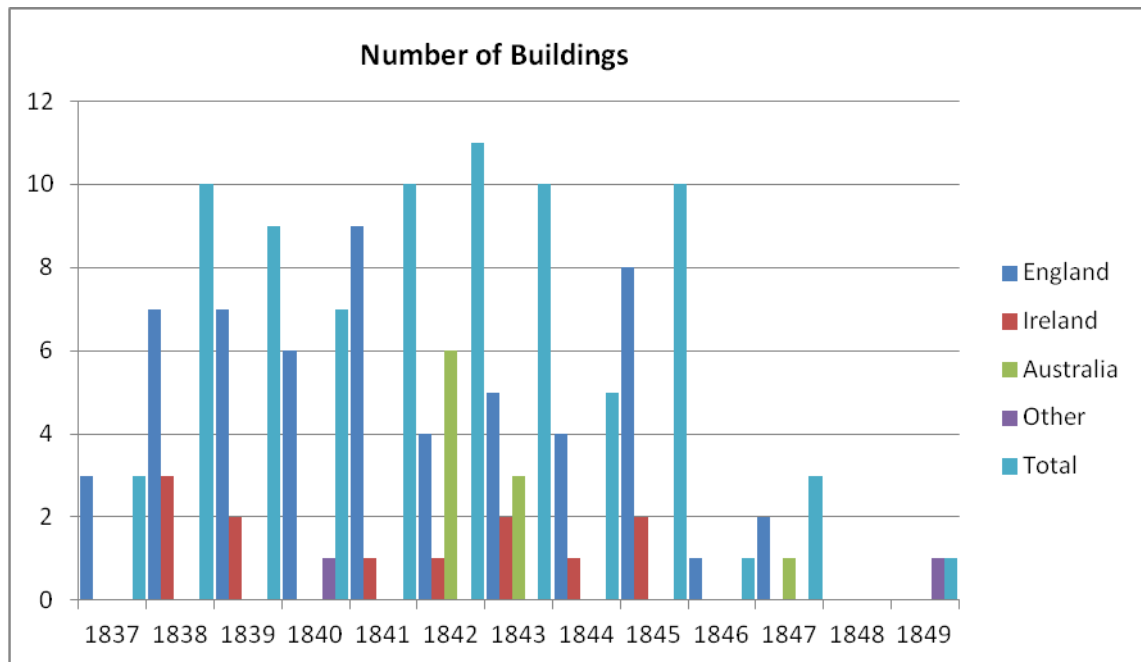
YEAR	BUILDING	COUNTRY	STYLE
1837	Reading, St James	England	Norman
	Birmingham, Church (unexecuted)	England	Dec
	Derby, St Mary	England	Perp
1838	Uttoxeter, St Mary	England	EE
	Southport, St Marie on the Sands	England	EE/Dec
	Keighley, St Anne	England	EE/Dec
	Solihull, St Augustine	England	EE/Perp
	Manchester, St Marie (unexecuted)	England	Dec
	Macclesfield, St Alban	England	Perp
	Whitby, St Hilda	England	not known
	Wexford, St Peter's College Chapel	Ireland	c.13
	Bree, the Assumption	Ireland	c.13
	Ramsgrange, St James	Ireland	c.13
1839	Radford, Holy Trinity	England	EE
	Dudley, Our Blessed Lady and St Thomas of Canterbury	England	EE
	Hulme, St Wilfrid	England	EE
	Downside Priory Church (unexecuted)	England	EE
	Birmingham, St Chad's Cathedral	England	Dec/Norman
	Southwark, St George's Cathedral (unexecuted 1st design)	England	Dec
	Alton, St John's Hospital Chapel	England	Perp
	Gorey, St Michael the Archangel	Ireland	Romanesque
	Rathfarnham, Loreto Abbey Chapel (partly executed)	Ireland	Perp
	Warwick Bridge, Our Lady and St Wilfrid	England	EE
1840	Mount St Bernard's Priory Church	England	EE
	Ushaw, St Cuthbert's College Chapel	England	Dec
	Southwark, St George's Cathedral, 2nd design	England	Dec
	Cheadle, St Giles	England	Dec
	Liverpool, St Oswald	England	Dec
	Douai, St Edmund's College Chapel	France	c.13
	Nottingham, St Barnabas (unexecuted 1st design)	England	EE
1841	Cambridge, St Andrew	England	EE





	Shepshed, St Winefride	England	EE
	Stockton-on-Tees, St Mary	England	EE
	Pontefract, Jesus Chapel, Ackworth Grange	England	Dec
	Newcastle upon Tyne, St Mary's Cathedral	England	Dec
	Kenilworth, St Austin of England	England	Dec/Perp
	London, Cadogan Street Cemetery Chapel	England	Perp
	Waterford, Presentation Convent Chapel	Ireland	EE
	Nottingham, St Barnabas, second design	England	EE
1842	Brewood, St Mary	England	Dec
	Liverpool, St Mary	England	Dec
	Kirkham, St John the Evangelist	England	Dec
	Woolwich, St Peter	England	Dec
	Killarney, St Mary's Cathedral	Ireland	c.13
	Berrima, St Francis Xavier, & Balmain, St Augustine of Hippo	Australia	EE
	Ryde, St Charles Borromeo	Australia	EE/Dec
	Broadway, St Benedict	Australia	EE/Dec
	Sydney, St Mary's Cathedral	Australia	EE/Dec
	Parramatta, St Patrick	Australia	EE/Dec
	Brisbane, St Stephen	Australia	Perp/EE
1843	Stone, St Anne church/school	England	Dec
	Ratcliffe on the Wreake, Ratcliffe College Chapel	England	Dec
	Oxford, Balliol College Chapel (unexecuted)	England	Dec
	Ratcliffe on the Wreake, Ratcliffe College Chapel (unexecuted)	England	Dec
	King's Lynn, St Mary	England	Dec
	Tagoat, St Mary	Ireland	c.13
	Enniscorthy, St Aidan's Cathedral	Ireland	c.14
	Richmond, St John the Evangelist	Australia	EE/Dec
	Oatlands, St Paul	Australia	EE/Dec
	Colebrook, St Patrick	Australia	Dec
1844	Cotton, College Chapel	England	Dec
	Alton Castle Chapel	England	Dec
	Northampton, Our Lady and St Thomas	England	not known
	Barntown, St Alphonsus	Ireland	Dec
	Tubney, St Lawrence	England	Dec
1845	Nottingham, Convent of Mercy Chapel	England	Dec
	St Peter Port, St Joseph and St Mary (unexecuted 1st design)	England	Dec
	Marlow, St Peter	England	Dec
	Rugby, St Marie	England	Dec
	St Peter Port, Guernsey, St Joseph and St Mary, 2nd design	England	Dec
	Birmingham, Handsworth Convent of Mercy Church	England	Dec
	Ramsgate, St Augustine	England	Dec
	Bishop Eton, Our Lady of the Annunciation	England	not known
	Maynooth, College Chapel (unexecuted)	Ireland	Dec
	Birr, Convent of Mercy Chapel	Ireland	Dec
1846	Old Hall Green, St Edmund's College Chapel	England	Dec
1847	Fulham, St Thomas of Canterbury	England	Dec
	Salisbury, St Osmund	England	Dec
	Hobart, St Mary	Australia	Dec
1849	Edinburgh Cathedral (unexecuted)	Scotland	c.14





In considering the material presented here it is important to bear in mind that Pugin designed many more buildings, including monasteries, convents, schools, colleges, gate-houses, barns, presbyteries/rectories and houses as well as additions to existing structures. And this in addition to his thousands of designs for metalwork, textiles, stained glass, wallpaper, ceramics, flat decoration, book illustrations, furniture and much more. But we might affirm in management-speak that the design of the buildings listed was his ‘core business’.

The chart above shows how after 1837, his initial year as a practising architect, Pugin’s design load rose rapidly to encompass between five and eleven buildings per annum through to the end of 1845. Then followed a steep decline for the remainder of his short life, perhaps attributable to a couple of factors. Firstly, there was the immense burden imposed on him in designing the interior fittings and furnishings for the Palace of Westminster, and secondly, this period saw the entry into the ecclesiastical design field of a number of Pugin followers, educated and galvanised by this revolutionary writings. These offered an alternative and often less expensive option for church design.

