



Present State

the newsletter of The Pugin Society



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Patron: Lady Wedgwood

WELCOME to our eighth *Present State*. New members may like to know that this title is a reference to Pugin's *The Present State of Ecclesiastical Architecture in England* of 1843, and that the monogram 'AWP' is taken from the title page designed by him for his *True Principles of Pointed or Christian Architecture*, first edition 1841. *Present State* will be followed in the summer by our Journal, *True Principles*, edited by Dr Timothy Brittain-Catlin.

RESIDENT'S NEWS

Big Ben Celebrates its 150th Anniversary

Sarah Houle

With all thanks to Rory O'Donnell, I have had two visits to Westminster for the celebrations of the 150th Anniversary of Big Ben. The first was to the **Speaker's House**, invited by Michael Martin. It was wonderful to be in those rooms again, to see the bed found by the late Clive Wainwright and the magnificent Hardman brass chandeliers – particularly in the stairway. China from the Grange was in a cabinet display.

On the way in I met Lord Grimthorpe, who was a descendant of the clock designer Edmund Becket Denison, a gifted amateur clockmaker as well as a barrister and MP, who was chosen to design the clock. In 1852 Edward John Dent, a clockmaker, was appointed to build the clock to Denison's design. There were lots of delays due to the Clock Tower being behind schedule, plus various technical problems, such as the minute hands being too heavy. The clock's accuracy was monitored to ensure its pendulum was unaffected by external factors, such as wind pressure on the hands. The clock was eventually installed in 1859.

For this anniversary there had been a competition for children to draw and paint their impressions of Big Ben. The winner, a little girl of eight, had the honour of her



2) Winner of the competition: Lucy Bunker, aged 8.

design (P2) being used for the MPs' Christmas card this year. I couldn't resist going up to her and explaining that the person who drew the design for the tower was Pugin. On this occasion Pugin and the Hardmans were sadly neglected. Without them the tower and clock face would not exist. Nevertheless, I had a most enjoyable time talking to the guides and eminent people who worked in the Palace.

Exhibition in Portcullis House

The second visit was a reception to open a small exhibition on the ground floor of Portcullis house. Frank Dolan MP was the main speaker, followed by a very amusing Stephen Fry, who pointed out that Big Ben is one of the most celebrated clock towers in the world. I was later introduced to him and he regretted that he had not mentioned Pugin. A group of farmers were in attendance and thoroughly

Editor's Foreword

Judith Al-Seffar

I feel very honoured to be invited to edit *Present State* – a daunting task, having to take over from Catriona Blaker, a founder member who edited our journal, *True Principles* (TP), for seven years before setting up and editing *Present State* (PS) for another seven years. On behalf of all members I would like to thank Catriona for her sterling work over the years and, indeed, for her ongoing support and contributions to this issue.

At the handover I was asked to update the style and redesign *PS* in colour. I will also be widening the range of contents, somewhat, by introducing articles from other societies with similar interests to contribute their perspectives on Pugin's influence. An important part of *PS* is news from the regions – if yours is not represented, perhaps you would consider sending in local 'Pugin News' for the next issue of *PS*, copy deadline 30th September 2010!

One of the tasks of an editor is to address the differing needs of readers, treading a middle path between new members, who may only recently have developed an interest in Pugin and the Gothic Revival, and experts... I hope to get the balance right with the help of the Editorial Team.

enjoying themselves! They had built a 'Big Ben' out of straw bales and fitted a complete working clock; this news made it into the press and also onto the internet (various sites), where further details and pictures are currently available. The exhibition had some interesting portraits, and standing in front of one of them were descendants of the Dent family. My visits had been completed by having met the descendants of all these great families.



James Jago

Former RC Church of the Immaculate Conception, Barnstaple, Devon (completed R.D. Gould, 1855)

This derelict two-cell Norman church has been brought to the Society's attention by James Bate, Conservation Officer to North Devon Council, who has suggested that AWP could be the architect. Whilst the exact details of its construction still require investigation, it is known that Sir Bouchier Palk-Wrey, of Tawstock Court, purchased the site in 1843 and funded the project throughout. Gideon Boyce, of Tiverton, is named as the architect in *The Tablet* (19 October 1846). However, when it was completed under R.D. Gould in 1855 the *North Devon Journal* (1 November 1855) attributes the design to 'the late Mr Pugin'. If the design is of AWP's authorship, it would be a remarkable departure from his usual stylistic trend after he adopted fourteenth-century Decorated Gothic in the early 1840s. Such early churches, as St James, Reading (1837-40) and St Michael, Gorey (1839-42), used the Norman style out of deference to the historical significance on their locations; St James, Reading is adjacent to the site of a twelfth-century abbey. Closer in date to Barnstaple is AWP's retention of the elaborate twelfth-century chancel arch when restoring the church of St Nicholas, Peper Harrow in 1844.

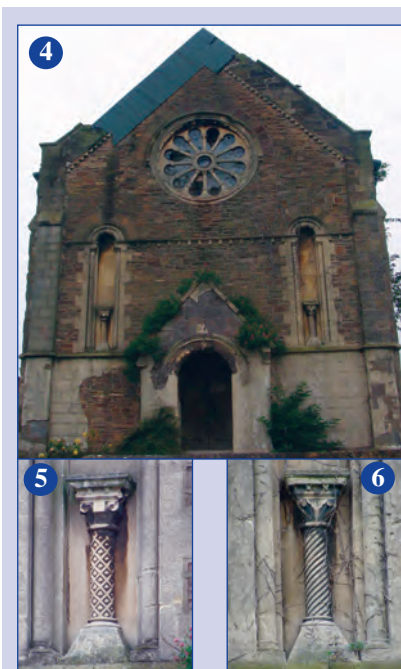
The building consists of a three-bay nave with distinct chancel ending in a semi-circular apse (P3), with rubble-walling punctuated with stone dressings. The west façade (P4) is

composed around a delicate wheel window set between two niches (P5-6), below which is the west door. The now damaged gable once carried a belfry, and the interior contained a west gallery, font and pulpit in the same Norman Style. Indeed, the prevalence of neo-Norman designs in this decade is often overlooked, and offers a valuable counterfoil



3) East end.

to the supposed monopoly of Gothic designs. Worship transferred to a new church on an adjacent site in 1986, when the former church was already in a general state of disrepair. The Diocese of Plymouth failed to dispose of the building and it has gradually deteriorated in the intervening period. It is currently leased to the Barnstaple Buildings Preservation Trust, and whilst there are currently no plans for redevelopment, local opinion is divided as to whether the church should be demolished or rehabilitated. A



4) West end. 5 & 6) Details of the two niches.

recent report claimed that stabilising repairs alone would cost £564,500, although some of this total could be covered by grant funding. English Heritage has previously refused an application for de-listing, and a proven attribution to AWP would undoubtedly aid in securing the future of this long-neglected church.

Former RC Church of Mount St Mary, Richmond Hill, Leeds, West Yorkshire (E.W. Pugin, 1864-6)

The proposals put forward by DLA Architecture for redeveloping the Mount St Mary's site were supported by the Department for Culture, Media and Sport, despite opposition from the Victorian Society. Under the current scheme, the EWP transepts and sanctuary will be conserved and serve as an imposing atrium for the residential new-build on the site of the existing nave. The separately-listed presbytery, by William Wardell, will also be demolished, and a ring of low-rise apartments built along the northern perimeter of the site. Whilst the loss of so much historic fabric is deeply regrettable, this vast church has not been maintained for two decades and is suffering from sustained problems of water ingress through the valley gutters of the aisle roofs. Given current adverse market conditions, the development firm Rushbond Plc is currently securing third-party funding for this scheme. It is to be hoped that this scheme, whilst radical in its approach to a listed building, can proceed to secure the future of the EWP elements of this church.

RC Church of St Thomas of Canterbury and the English Martyrs, Preston, Lancashire (E.W. Pugin, 1863-7)

Concern has been raised over the future of this imposing EWP church (P7) in light of the Diocese of Lancaster's *Fit for Mission* survey, the final proposals of which were published in June 2008. This was undertaken in response to the projected decline in clergy numbers over the next decade. It sets out a reconstruction of parochial administration, including the unification of parishes, which would make several churches superfluous. In the case of English Martyrs, it is proposed to unify the parish with that of St Ignatius, Preston – the latter being the historical parish from which English Martyrs was created in 1863. The review notes that both churches are listed and costly to maintain, categorising these factors as a 'problem ... to be addressed by the Bishop and the Trustees'. The decision for closure will be taken between 2015 and 2020, fortunately providing ample opportunity for consultation with amenity societies over the architectural value of both churches. The review's remit did not consider the future use of churches made redundant by this parochial consolidation, and the spectre of redundancies in the inner-Preston area has been much reported in the local press. However, the review considers the potential of English Martyrs to become a Catholic Centre for the proposed Deanery of Preston; a facility which would accommodate various Catholic organisations in a single, central location. It is to be hoped that whatever the decision, it will be one which takes the architectural significance of both churches into consideration.

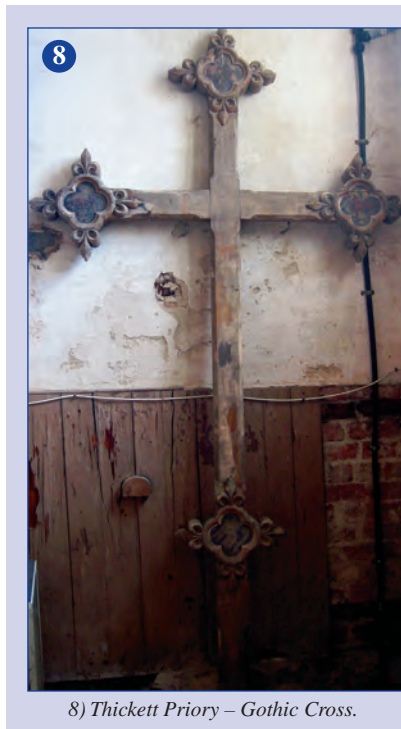


7) Church of English Martyrs, Preston.

Thickett Priory, Thorganby, North Yorkshire (Edward Blore, 1844-7)

For the past fifty years, this large country parsonage has been home to a community of Carmelite nuns, who have now moved to a purpose-built convent within the grounds of the house. The site has a long history of occupation, and was the site of a monastery prior to the Dissolution, of which the fish ponds still survive. The current house was designed by Edward Blore for the Rev'd Dunnington-Jefferson, and replaces an earlier house which dated from the second half of the seventeenth century. Blore was celebrated for keeping to his estimates, often by economising on the utilitarian aspects of his commissions. AWP rounded on him for this in his restoration of Lambeth Palace (1829-38) where, at the turn of a corner, mullioned windows give way to plain sash frames.

The house is now in private ownership, and whilst examining the outbuildings, the new owners discovered a large Gothic cross (P8) in the hayloft. It is carved from softwood and



stands ten feet high, with the arms terminating in quatrefoil lobes painted with the symbols of the four evangelists.

There is no evidence that it carried a *crucifixus* figure. This is a startlingly Puginian piece, though there is currently no evidence of its pedigree, or when it arrived at the house. It is not thought to have belonged to the community and does not appear to have come from the domestic chapel in the house. One potential source is AWP's Jesus Chapel, at Ackworth Grange, which was demolished in the 1960s. Glass from its windows was salvaged by the architect George Pace for re-use in the Galilee chapel at Durham cathedral, although no other survivals are recorded. Illustrated amongst his works in *Present State*, this was a private commission by Miss Anna Maria Tempest, whose solid Decorated manner was deliberately juxtaposed with the adjacent Regency villa. It is hoped that further research will throw more light on this intriguing discovery.

REGIONAL REPORTS

News from Ramsgate

Catriona Blaker

The Monastery: The Benedictine monks of St Augustine's Abbey, currently headed by Abbot Paulinus Greenwood, announced in October that they are to leave the monastery at Ramsgate. It is no longer practical for them to live in, being now much too big, and in need of a great amount of costly repair and conservation. This is sad, indeed, both for the monks, who have resided in the monastery, built for them by Edward Pugin, since 1861, for all those attending St Augustine's church, and others, whose good friends they were. It is also more than sad for the future of the monastic buildings, listed Grade II; what will become of the fine library, not to mention its contents and important archives, the refectory, and other parts of the complex? Across the road, Augustus Pugin's presbytery, St Edward's, 1850 (despite the date 1849 carved at the entrance), is also now for sale, since it, too, is owned by the monks.

On a lighter note... The monks are actively fundraising to facilitate their move, and have a shop, currently to be found in a room off the courtyard of the Grange, which stocks products made by the community. There is also a particularly good and well-run second-hand book section, which is well worth a visit. A limited range of their items can be purchased on-line while stocks last:

www.ramsgatebenedictines.com

St Augustine's Church: Importantly, the Benedictines traditionally provided a parish priest for St Augustine's, and ran the church for public worship. Their withdrawal, therefore, has a serious knock-on effect on the future of Pugin's hugely important Grade 1 listed St Augustine's, since the present parish priest,

Father Steven Fisher, whose main care is the church of St Ethelbert and St Gertrude's (Peter Paul Pugin, 1902), and under whose jurisdiction St Augustine's now falls, can only just fulfil his already numerous commitments. So, after Christmas, there will be no services at St Augustine's, except a Tridentine Mass at 8.30 am on Sundays, and there is currently a Friday Mass also, although it is not known how long these will continue. It is not known, either, what the Trustees of the indenture, by which Pugin gifted the church to what is now the Archdiocese of Southwark, will have to say about its future in January, when it is understood that they will make a statement. Members need to be aware of the gravity of this situation.

Access: The Society warmly welcomes the much improved access to St Augustine's for those wishing to look round. A caretaker has been appointed and the church (at the time of writing) is open every Sunday afternoon between 2pm - 4pm. This is a wonderful opportunity to see this building, so do make the most of it.

Please note: This was the state of play for the aforementioned sites at the time of going to press, but it should be understood that events are moving fast down here, in Ramsgate, and that the situation is almost certainly subject to further change.

New glass for St Augustine's Abbey Church

In a remarkable instance of historic continuity, the Hardman firm, now known as Pugin, Hardman & Powell, have restored and replaced the vandalised glass in the East window of the Digby Chantry, or Chapel of St John the Evangelist, at Ramsgate. The



9) Angel with flaming sword



9



10

10) The Damned

same firm installed the original glass, c.1858, designed by Pugin's son-in-law John Hardman Powell, chief designer for Hardman's. It is a Doom window, full of action and colour (P9-10), from Abraham receiving the Souls of the Blessed at the top, to St Michael with his scales at the bottom. Pugin, Hardman & Powell have done a fine job in matching the existing lights with new ones, showing a sensitive understanding of the original drawing style and colours.

The Pugin Society visit to St Augustine's Church

Society members and friends spent an enjoyable and remarkably clement day in Ramsgate, on Sunday 18th October, lunching first at an Italian restaurant and then proceeding to St Augustine's church, where they were conducted round by Robin Fleet and assistant, looking principally at the remarkable range of stained glass windows, which date from 1846 to 1893. This was a theme the Society had not considered in any detail here before, and made a very interesting afternoon. Father Steven Fisher addressed members beforehand.

The Grange: The figures for the Open Days for 2009 were as follows: June 1,671, September 1,125. The house continues to be open every Wednesday afternoon for tours, by appointment between 2 and 4 o'clock (Tel: 01843 596401). Visitors include all sorts, embracing such groups as the William Morris Society, The Friends of Red House, Friends of The Historic Houses Association, various branches of members of the University of the Third Age (U3A), Kent Archaeological Society, local history societies, and private individuals. We are often joined also by enthusiastic visitors who are staying in the house. A rather special addition to the visiting list this season was an assembly of Mayors from various places in Kent, looking very grand in their chains of office, all interested and, we like to think, impressed. As guides, Penny Perrott and I have a remarkable job, meeting a wide range of people who ask all sorts of questions, and including also some visitors who can contribute their own specialist knowledge, which is most helpful to us. We are always kept on our toes Pugin-wise, and this is as it should be. The Society is grateful to Landmark for letting us sell some Society publications in the Cartoon Room – this is a very fruitful outlet.

Ramsgate Library: This building, listed Grade II, S.D. Adshead, 1904, was mostly destroyed by fire in 2004, apart from its fine neo-classical façade (Pugin forgive us), as some readers will remember. It is now, once again, in use and the Society, local members in particular, should know that the Pugin section in the

Local Studies area of the library has been generously reinforced and extended by Alexandra Wedgwood, to whom we should extend warm thanks. Although not all gifts are yet on the shelves, Pugin studies will now be much better catered for, in fact, than they were before the fire. This is largely due to our Patron.

News from Salisbury

Peter Blacklock

RC Church of St Osmund, Salisbury (A.W. Pugin): The extensive £400,000 refurbishment was successfully finished in October. Most of the work was to correct neglected maintenance to roof, water pipes, crumbling stone etc. Sadly, the inside paintwork was largely whitewashed in the sixties, then partially reinstated with stencils created from

Pugin's decoration of 1848. This has now been cleaned and treated, to stop flaking, or re-painted, the colours vivid once more. The floor has been relaid and the electric lights, previously installed in the arches, have now been replaced with lights mounted in the roof rafters. The church, closed throughout the summer, was re-opened on November 1st and crowded for All Saints' Day masses. The result was a delight to all church-lovers. The church twinkled with candles throughout and Pugin's candlesticks, mounted below the consecration crosses, were re-used.

All the recent work was confined to necessary maintenance, and approved by English Heritage. It included refurbishment and additions to the parish hall (by Edward Pugin) and an extensive refit of the nearby former convent (sometimes attributed to Peter Paul Pugin), which is currently in use as the parish rooms. An appeal for donations has been launched by the parish priest, Canon Michael Fitzpatrick, as the parish has a long-term plan to restore the church to Pugin's original design, including a screen and stone pulpit.

News from Birmingham:

Pugin, Hardman & Powell – en avant!

Michael Fisher

As reported in True Principles (2009), the Hardman firm is now back in Birmingham's Jewellery Quarter under the name of Pugin, Hardman & Powell (PH&P), and operating from Frederick Street, close to where Hardman's Newhall Hill studio stood, until 1972 when, following a fire, they moved to Lightwoods Park, three miles away. Forming part of a terrace dating from around 1825-30, No. 26 Frederick Street (P11) was built as a private residence, and in



11) No. 26, Frederick Street.



1854 it was occupied by a Mr Joseph Blakeman, with Mrs. Jane Pugin as a near-neighbour at No. 44, directly opposite. No. 26 has an Italianate ground floor, the result of remodelling carried out around 1860 when it was bought by a goldsmith, Simon Goldberg, who ran his business from there. The building has been in commercial use ever since, accommodating as many as seven individual jewellers' and silversmiths' workshops. It is now occupied solely by Pugin, Hardman & Powell, who continue to make and restore stained-glass windows using the same skills and techniques that were developed in the 1840s by Pugin and John Hardman. Even in this time of recession, the firm has an expanding order book.

From the 1890s onwards Hardman's became established suppliers of stained glass to large Catholic churches in the USA, and Hardman windows are still very much in demand for a growing number of new buildings. Recent American commissions have included many large windows for the church of St. Peter Chanel, Atlanta (Georgia), and for St. Mark's and St. John's, Boise (Idaho). Within the United Kingdom, the restoration of important medieval glass at Tong (Shropshire) was completed in the autumn of 2009, and five new windows have been made for St. Mary's Church, Louth (Lincolnshire), to complement those designed in 1905 by Pugin's grandson, Dunstan Powell (1861-1932). A new rose window is to be installed at St. Peter's Catholic Church, Bromsgrove (Worcs.) which, since about 1860, has been the home of the magnificent Pugin altarpiece, formerly in the chapel at Alton Towers.

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More news from Birmingham: Aston Hall by Candlelight, 1858

Matthew Hunter, Historical Consultant

Aston Hall, a beautiful Jacobean mansion, was built in the early 17th century as the home of Sir Thomas Holte. The rich and varied history of the Hall is brought to life by a team of historical

actors for a special event 'Aston Hall by Candlelight', which takes place every two years. The audience and the drama flow through one another, and the whole house is illuminated by hundreds of candles. In previous years the drama has always been based on the life of Sir Thomas Holte but, this year, we realized that something new and exciting was required, as the Hall and park had only recently re-opened, following a two-year closure for major refurbishment. After re-reading the history of the Hall, one episode leaped from the pages and demanded to be seen – the occasion, in 1858, when Queen Victoria opened Aston Hall as a public museum.

Taking this event as a starting point, members for the cast were chosen and a plot written to bring this to life. This was relatively straightforward, as the opening was accurately reported in *The Illustrated London News*. A few individuals in attendance at that opening were selected, including the Lord Lieutenant of Warwickshire, Lord Leigh, and the interim manager, Sir Francis Scott. Taking great care to represent all levels of society, and show how they related and interacted, an ensemble of maids, porters, soldiers, and Victorian tourists, was also included. However, it was a great challenge to choose who would represent those persons in between: the merchant and industrial classes of 1850s Birmingham, from the many prosperous industrialists of the age.

One name stood out above all others: John Hardman Powell (JHP), who not only was right for the event, but who unified the whole cast and made a connection with the newly created Victorian Christmas. The tie-in to Victoria and Albert was obvious, with Hardman and Pugin being fundamental to the creating of the Palace of Westminster, and with their significant displays at the Great Exhibition. This also linked JHP to the Victorian reinvention of Christmas, since the instigator of the Great Exhibition, Henry Cole, was also inventor of the Christmas card, and was closely associated with the creation of the Penny Post. JHP was, additionally, connected to Aston, where there is fine Hardman stained glass in the parish church, opposite Aston Hall.

It was all very well casting JHP and his wife Anne, but to merely have a gentleman in Victorian clothing standing in a room in a Jacobean mansion was not enough. As part of the opening celebrations of 1858, several other well-known local firms had



12) JHP and Anne in their parlour, by candlelight.



13) JHP and Anne with Queen Victoria (and ensemble)

exhibited at the Hall, including Chance and Elkington. So the plan evolved to have JHP promoting his own company and skills – as he may well have done at the opening. Unfortunately the Hardman archives at Birmingham Museum were not currently accessible, so The Pugin Society came to the rescue, and Pugin, Hardman & Powell loaned a display of candelabras and monstrances. They were arranged in the parlour as if JHP had placed them on display for Her Majesty. The parlour is quite a gloomy room, having been ‘restored’ to the Victorian ideal of Jacobean, i.e. dark oak panelling and furniture, totally devoid of colour. This dour backdrop was perfect for the beautiful candelabras and they glowed like jewels in the candlelight (P12). JHP was dressed in an original Victorian frock coat, which still had the original Firmin buttons. Anne was dressed in a specially-made, and complementary, blue silk gown (P13).

I would like to express my immense gratitude to the Pugin Society, and especially Fr Michael Fisher and Mr Neil Phillips, for making all this possible.

Other news from Birmingham: St Chad’s Cathedral

Judith Al-Seffar

- The new RC Archbishop of Birmingham, Archbishop Bernard Longley, was installed during a special mass in St Chad’s Cathedral on Tuesday 8th December 2009. This was given good coverage on the local television news, with cameras inside the cathedral, showing St Chad’s in all its splendour. Although St Chad’s is included in the Civic Society’s pictorial ‘Birmingham Heritage Trail’, it still seems to retain its title of a ‘hidden jewel in the city’ and is not as widely appreciated as it deserves.
- There are plans for the large crypt of St Chad’s Cathedral to be developed into a Visitor and Heritage Centre, in which permanent and temporary exhibitions will be housed. A major fundraising scheme is in place. Further information is available on the web site: <http://stchadscathedral.org.uk>

News from Staffordshire: Alton Towers

Michael Fisher

Conservation work at Alton Towers during 2009 included a detailed photographic survey by Pugin, Hardman & Powell of the huge twenty-seven-light oriel window in the great dining room. The window was planned by Pugin as part of his overall strategy

for Lord Shrewsbury’s new dining room, but the designs were completed only after his death by John Hardman Powell, whose watercolour scheme is among the Hardman archive collection still held by the firm. The window consists entirely of heraldry relating to the Talbots and associated families, and it is arguably the most significant expanse of Hardman’s heraldic glass outside the Palace of Westminster. Having survived – almost miraculously – the stripping of Alton Towers by its immediate post-War owners, the glass has nonetheless deteriorated through age and weathering, and is in need of complete re-leading and conservation to bring it back to its original condition. Alton Towers Resort Ltd. have accepted the scheme submitted by Pugin, Hardman & Powell, and the work should be completed well ahead of the bicentenary of Pugin’s birth in 2012. Plans for the celebration of this event in Alton and Cheadle are already taking shape.

News from Lancashire

Catriona Blaker

Our Lady and St Hubert’s Church, Great Harwood, Lancashire 1859-2009: Members may like to know that an enterprising parishioner of this fine Edward Pugin church has just produced a lively ‘Celebration of Catholic History’ of Our Lady and St Hubert’s. This covers its past and present, parishioners old and new, information about Edward Pugin’s role and the Lomax family, founders of this church, plus more besides. The book(let) celebrates the 150th anniversary of Our Lady and St Hubert’s. To purchase a copy, or to find out more about fund raising to conserve this church, with its particularly impressive glass by John Hardman Powell, contact either the author, Mr Bernard Phelan, 26 Park Lane, Great Harwood, Blackburn, Lancs BB6 7RF, or Father Anthony Clarke, parish priest:
e-mail: clarke632@btinternet.com Tel: 01254 884211

ABBREVIATIONS

AWP	Augustus Welby Pugin
EWP	Edward Welby Pugin
C	Crace & Co
PH&P	Pugin, Hardman & Powell
JH	John Hardman & Co
JHP	John Hardman Powell
M	Minton & Co

RECENT EVENTS AND MEETINGS

The 2009 AGM was held at the Artworker’s Guild, Queen Square, London, on Saturday 21st November at 12.00. The afternoon speaker was Matthew Saunders, Hon. Director of Friends of Friendless Churches (FFC), who gave a most informative illustrated talk on the work of the FFC, and showed how churches no longer in use are being utilised for other purposes after consultation with FCC to advise on sensitive conversions.



The 2009 Christmas Lunch was held at Hampton Court on Saturday 12th December, followed by a guided tour. It was well attended. The buildings looked wonderful, and historically exciting – the silhouette of the chimneys and the long ranges of buildings looked particularly good as the light started to go.



THE LANDMARK TRUST

Caroline Stanford, Historian

The future of St Augustine's Church site, Ramsgate

Landmark is very keen to be involved with the future of St Edward's Presbytery, as a building that is of a domestic scale suitable for our form of end-use, and especially intimately associated with The Grange. We have contacted the monks a couple of times since the news that the 'parish' role of the church was to come to an end. They know the door is open for further discussions on St Edward's, but have yet to take up the offer.

Oxenford Gatehouse, Peper Harow, Surrey

The Landmark Trust has taken over the running and restoration of Pugin's lovely Picturesque yet robust gatehouse (P14), commenced in 1842 for Lord Midleton of the adjacent Peper Harow estate – one of Pugin's best created Gothic landscapes – and to which this building was once an entrance. The gatehouse is closely associated with the group of nearby farm buildings, designed for Lord Midleton at that time, which show what strong, convincing and functional structures Pugin could produce in this genre. The gatehouse has been in quiet private ownership until now, and so this is a welcome increase in possibilities for public access. Members can check progress on the Landmark Trust's website (see below).



14) Oxenford Gatehouse, Peper Harow.

The Gatehouse opened in the New Year and access for interested members can be arranged on changeover days, strictly by appointment, through the Landmark Booking Office – though of course we also hope members will choose to book it! The gatehouse will accommodate up to four people, see the Landmark Trust's website www.landmarktrust.org.uk for details, or ring 01628 825925, for a truly Puginesque break in lovely surroundings.

AUCTIONS

'Pugin and the Gothic Revival' – July 2009 Bonhams Knightsbridge, London

Judith Al-Seffar

Having pre-purchased the catalogue (with a discount of £5 to Pugin Society members!) and attended one of three viewing days, I was delighted to see such a treasure trove of 184 lots, including attributions to A.W. Pugin (62), E.W. Pugin (6), Hardman (37), Crace (30), and Minton (5). The catalogue included an introduction and other notes by Michael Fisher. The published list prices ranged from £100 to £15,000, the most expensive items being lot 98, a corona ceiling light (AWP for JH), from the Bishop's House in Birmingham (which did not sell) and once owned by Cher; and lot 166, an oak locker cupboard (AWP for C) from the House of Lords, which sold for £12,600 (the highest sale price). An interesting dome top casket (AWP for JH), lot 145 (P15), was made from a design based on a 15th century casket, believed to have been

owned by Pugin, with a list price of £2,000 - £4,000 (which did not sell). One item, from Scarisbrick Hall (AWP and EWP for C), lot 73 (P16), was

described as 'a pair of Gothic Revival oak rectangular doors' with a list price £500-£800, which sold for £1,440. There were items of metalwork (lots 49-55, 139-144) 'similar' to those executed for the House of Lords, each priced between £300-£800, but not all sold. Rolls of 'Gothic Lily' wallpaper were on display, lots 132-135, priced between £400-£700 a roll – only one roll sold, for £540.

Photographs and details of most lots (sale 17611) can be viewed on the Bonhams web site, where information from past auctions is archived:

www.bonhams.com



16) Doors from Scarisbrick Hall



15) Casket – Bonhams Auction



Members' e-mail addresses

Pam Cole, Hon. Secretary: pamcole@madasafish.com

If members would like early notification sent quickly and directly when pertinent issues arise between publications, it would be appreciated if those members could send me their e-mail addresses. This is entirely optional, but a useful facility for members who use electronic media.

Gift Aid Declaration

Ralph Bowmaker, Hon. Treasurer

Many members have not yet submitted a Gift Aid Declaration form, and the Society may be losing valuable income. This facility is at no extra cost to members. To expedite this process, where applicable, a form has been enclosed with this mailing, and I would be very grateful if you could spend a few moments to complete and return it to the address on the form.

Oxford University Press

Vicky Evernden

The OUP website has recently been re-launched and it now has many new features. The promotional offer previously made to Pugin Society members is still valid on the existing web address (see below). Anyone who follows this link will be redirected automatically to the new OUP website, where eligible new purchases will be reduced by 20%. As well as redirecting members to the new website, this link triggers the promotion code which will automatically apply the discount. However, the discount may not be triggered if navigation to the page is by other routes, such as following a 'bookmark' or 'favourite'. When eligible books are added to the shopping basket, the discount should show – if not, it can be claimed by entering the promotion code for this offer: **websocpug**. The OUP website link for members: <http://www.oup.com/uk/sale/websocpug>

Spire Books

Linda Hone

Pugin Society members wishing to receive pre-publication discounts are advised to put their names onto the mailing list, which will ensure early notification, as these discounts run for a limited time only. There are currently two such books of potential interest with discounted prices available until 30th April 2010: 'R.D. Chantrell (1793-1872) and the architecture of a lost generation' by Christopher Webster, RRP £30, Pre-Publication offer £22.50; and 'Into the Belly of the Beast – Exploring London's Victorian Sewers' by Paul Dobraszczyk, RRP £34.95, P-PO £24.95. Both offers include free P&P on all UK orders, which should be sent to Spire Books Ltd., PO Box 2336, Reading, RG4 5WJ, cheques made payable to Spire Books Ltd. Further information can be obtained by telephone: **01189 471525** or from the web site: www.spirebooks.com

Pugin's influence – reflections from other societies...

Judith Al-Seffar

Members from other societies have been invited to submit their thoughts on Pugin's influence on the work of their 'key figures'. The first to come in was from the Kempe Society, giving a brief background to the formation of the society, in 1987, the work of Charles Eamer Kempe (1837-1907) and his studio, and the influence of Pugin on their work. This was a most interesting article but rather too large for this (already expanded) issue of PS. To reduce its size would be to devalue the contents, especially the comments about both Kempe and Pugin having a passion for rood screens and endeavouring, where removed, to re-instate them to their original design. This was most pertinent, following the proposal, discussion and vote at our recent AGM regarding the desirable re-instatement of the rood screen in its original location at St Augustine's, Ramsgate. It is hoped, therefore, that this article will, in due course, be available on the website.

PICTURE GALLERY



17) Montage: The Pugin Museum

18) Tablecloth with floriated designs. Private collection

**Copy deadline for the next issue is
30th September 2010.**

Articles should be sent to the address or email below:

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• *All articles were correct at the time of going to press, but events may have moved on since then.*

• *With thanks to all contributors, and especially our President, Sarah Houle, for her wonderful support with this, my first issue*

• *Photo credits: Page 1 'Gothic Lily' wallpaper, and photo (1) of A.W. Pugin: Private collection; Picture (P)2, 14, 18: private collections; P3-6) James Bate, August 2009; P7) George D. Thompson/Flickr, April 2009; P8) James Jago, September 2009; P9-10) Catriona Blaker, October 2009; P12-13) Matthew Hunter, December 2009; P15 –16) Courtesy of Bonhams, 2009; P17) montage: The Pugin Museum, with permission from Judith Champ; others are from the editor*

• *The photomontage (below) is a photographic glimpse of the Pugins in Ramsgate*

