



# Present State

## the newsletter of The Pugin Society



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**W**ELCOME to our ninth *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 autumn by our Journal, *True Principles*, edited by Dr Timothy Brittain-Catlin.

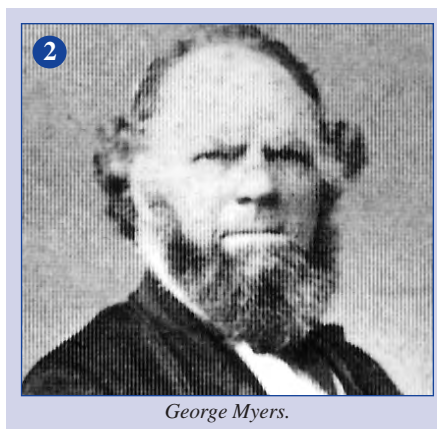
## THEME FOR THIS ISSUE:

**George Myers, Pugin's Rock**

*Patricia Spencer-Silver, Descendant*

One of the most remarkable things about Pugin was his ability to gather round him such an extraordinary group of craftsmen. Minton and Crace were well established when they came to work for him and the firm of Crace, in particular, had worked for the Prince Regent, decorating Brighton Pavilion. However, John Hardman, a button maker, changed his craft at Pugin's wish, and relinquished his buttons to make the wonderful stained glass windows and much of the metal work that adorns Pugin's churches and other buildings. A fact often overlooked is that it was Myers' craftsmen who carried out the very demanding work of making models or patterns for casting Hardman's metal work. Pugin sent his drawings to Myers, and Myers' craftsmen carved 'patterns' in wood, usually pine or mahogany, which were sent to Hardman in Birmingham.

The beauty of the final object depended to a large extent on the skill of Myers' craftsmen. There are many letters in the Hardman archive concerning these patterns. One, written by Myers to Hardman on 7th March 1851, records that: '...2 birds, 2 shields, 2 acorns and the Crown for Mr Pugin's B.V. [Blessed Virgin] had been dispatched to Birmingham...' Other letters record mishaps: patterns were broken and



George Myers.

drawings lost. On at least one occasion mice had eaten the drawings!

Myers had served an apprenticeship under William Comins, the master-mason at Beverley Minster, and he had also worked at Holy Trinity, Hull, both very beautiful Mediaeval churches. He was an experienced builder and stonemason but, until he met Pugin, he had only worked in the north of England, where his skills and competence were well known. He came to London in 1841 to undertake a very large Pugin contract, the building of St George's Catholic Cathedral and associated buildings in Southwark. Myers was much in demand. He worked for most of the leading architects of the day, but during Pugin's lifetime, Pugin came first. Myers

## Editor's Foreword

*Judith Al-Seffar*

This is the first of a planned series of themed issues, looking at the work of Pugin's colleagues who, today, are frequently taken for granted ('a given'), and not always credited for their significant contributions to the end products of Pugin's designs. In Victorian times there was a rigid hierarchy of roles, with architects and designers receiving (some) acknowledgment while the craftsmen and women of the day were often ignored, making it more difficult to find documentary evidence of their individual work. George Myers is the theme for this issue, his work painstakingly researched over several years by his great grand-daughter, Patricia Spencer-Silver, enabling her to write an authoritative book, with a revised second edition recently published (reviewed in *True Principles* Vol.4 No.2). In a quest to complement this single article, other items were sought and, through the year, more work by George Myers was identified (even via other projects); some linked directly to the Pugins, others not. This newsletter is dedicated to George Myers and his descendants, as a tribute to, and acknowledgment of, the vital role he played not only in helping Pugin bring his ideas to fruition, but also Myers' own major contributions to the Gothic Revival and beyond.

carried out well over fifty large contracts for Pugin – he was indeed 'Pugin's Builder'. He was also often referred to in the Press, as the 'Great Builder'.

Most of the carving and sculpting in Pugin's buildings came from Myers' Ordnance Wharf workshops, in London. As with the metal work designs, working drawings were sent to Myers. The beautiful drawings, with which we are familiar, were for the benefit of clients.

*Continued on page 2*





## George Myers, Pugin's Rock *continued*



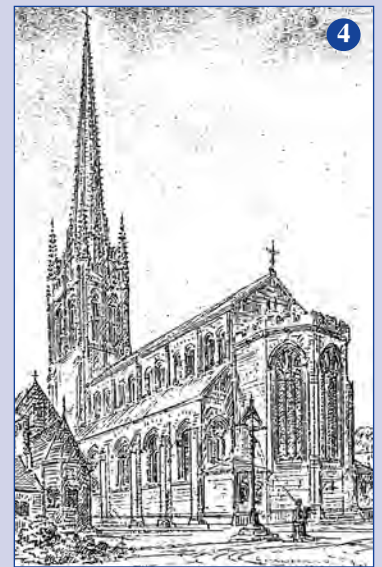
P3) Annotated sketches by AWP for Nottingham Cathedral, to be interpreted by Myers.

The drawings handed to Myer were mere scribbles (P3). His craftsmen converted them into the works of art that we admire. Sometimes Myers travelled to Ramsgate and spent a few days at the Grange discussing plans. Sometimes Pugin visited the Wharf. Pugin did not have an office full of clerks, he depended on Myers. Pugin travelled widely, often abroad, but he knew his work was safe in Myers' hands. Planning was complicated, building materials were required and transport to the site

had to be arranged. Much of the stone for the buildings came from Myers' quarries in Wiltshire. Timing was vital. It was no good the stained glass windows arriving before the walls were built,

and workers had to be catered for. Craftsmen in London lived in their own homes but labourers, working on building sites across the land, had to be housed and fed. All this was Myers' responsibility.

Myers, too, travelled extensively, visiting his building sites and he frequently had to deal with Pugin's, often irascible, clients. One gets the impression that he was better at this than Pugin but perhaps it was just that he minded less. Of course there were times when Pugin was exasperated by Myers, but it was on him that Pugin depended above all others. Pugin could not have accomplished so much without Myers and his remarkable craftsmen. It was they who turned Pugin's concepts into the beautiful buildings and works of art that we admire today (P4).



P4) St Mary's Church, Derby.

## Childhood at Horsted Place<sup>1</sup>

*Elizabeth Scott née Barchard<sup>2</sup>*

Horsted Place was built for Francis Barchard, my great, great grandfather, by George Myers in 1850 (P5). In 1964, when my grandmother died, my sister Jane and I were left with 114 years of effects to clear, and a bit more! However, I am glad to have kept the Pugin hall table – a tangible memory of happy times spent in the house.



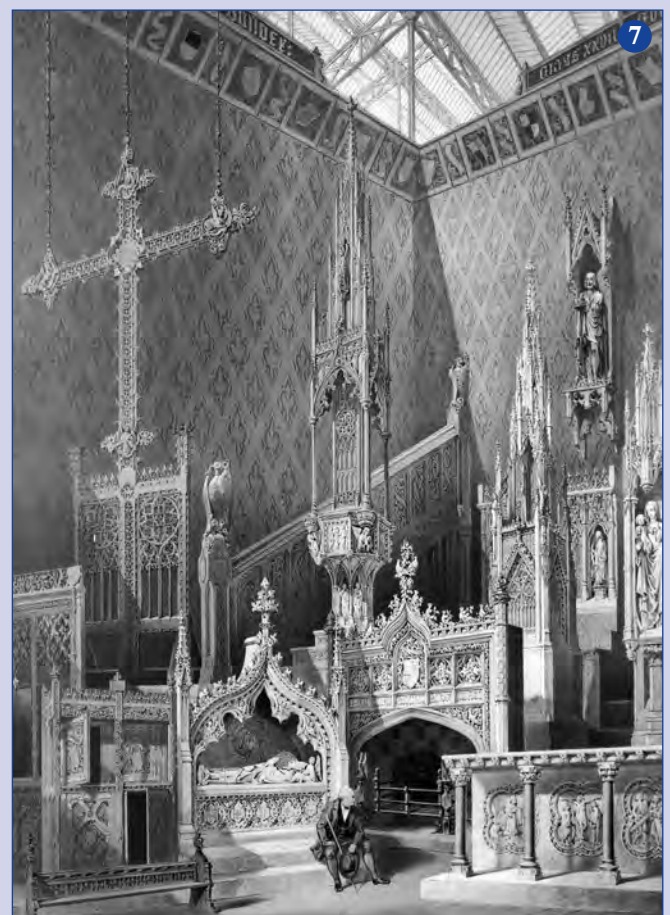
P5) Horsted Place.

Horsted was my second home; my grandfather had died in 1933, my father in 1941 – when his ship HMS Barham was sunk in the Mediterranean. My grandmother ruled supreme! During the war we did not visit because it was in the direct line of the “doodle-bugs”, or V-1s, as they were also known, and any possible invasion.



P6) Jane and Elizabeth.

After the war, when I was six, we resumed regular visits to Horsted (P6). There were now bomb craters in the grounds ready to be explored, although fortunately there had been no casualties.



P7) Mediaeval Court, Great Exhibition, 1851, showing part of Pugin's Staircase.







P8) Pugin's Staircase, Horsted Place.

©Country Life

Looking back, Horsted was something of a time warp in spite of post war shortages. Life still carried on in an "upstairs/downstairs" way. There was a household of much loved ageing staff and likewise three gardeners, and also a cow, plenty of chickens, a multitude of wild rabbits and a thriving walled garden full of vegetables, fruit and flowers.

The house glowed with the warmth of the oak linen-fold panelling in the long corridors and the principal rooms, each room with a Pugin-style fireplace and Pugin furniture from the manufacturer, John Webb. There was an impressive Pugin oak staircase which had been exhibited in the Mediaeval Court at the 1851 Great Exhibition (P7).



P8) detail.

The staircase (P8)<sup>3</sup>, initialled and with the family crest on the balustrade, was further adorned with carved heraldic birds sitting on the newels (P8 detail), which I caressed when descending the stairs (I still mourn the way the staircase was coated with white paint by our successors). There was also an impressive family coat of arms over the front door (P9) – the first thing we saw when arriving for our frequent visits, and a massive key to the front door, not the sort you could put in your handbag, but then there was always someone to open the door.

To the left of the entrance hall, outside the dining room, was an enormous

gong suspended on elephant tusks, not Puginesque but great fun when one was allowed to sound it. The long corridor, stretching the full length of the house from west to east, had once been laid out for a luncheon (P10) celebrating the restoration of



P9) Coat of Arms over the front door.

the Little Horsted church. For me, several decades later, it was a good exercising ground, as were the corridors on the first and top floors (where one guest used to practise his putting shots!). The drawing room, for high days and holidays, was off the corridor and led through to a billiard room which had been converted to a sitting room. At the end of the corridor was a library complete with Pugin bookshelves. The original dining room furniture was also pure Pugin. From the far end of the downstairs corridor there was access to the garden which presented one with endless fun, balancing on the terrace walls (P6), creating dens in the shrubberies and, when one grew more brave, raiding the walled garden when the gardeners' backs were turned.

Pugin was not fashionable when I was surrounded by his work, and I had little knowledge of Myers' link with Pugin until I was introduced to Patricia Spencer-Silver – a childhood friend of a Barchard cousin. George Myers was responsible for the superb craftsmanship which makes the house so special, and Patricia's book about her great grandfather<sup>4</sup> opened my eyes. Myers is described as being "...in every way the man the young Pugin needed. He [Myers] was an artist and craftsman of considerable skill".<sup>5</sup> It is thought that Samuel Daukes, the architect of Horsted, would have drawn extensively on Myers experience with Pugin, to create a house which so much echoes Pugin's work and benefits from Myers creative and exquisite workmanship.

#### Notes

1 Horsted Place, Uckfield, East Sussex.

2 Descendant of original owner.

3 Country Life: 07 August 1958.

4 'Pugin's Builder: the Life and Work of George Myers' by Patricia Spencer-Silver (University of Hull Press): 1993.

5 'George Myers, Pugin's Builder' – 2nd revised edition, by Patricia Spencer-Silver (Gracewing): 2010 p14.



P10) Looking east: luncheon in the long corridor, 1863.



## RELATED NEWS ITEMS

### Master Builder in Search of a Tombstone

*Timothy McCann, Descendant*

George Myers died on 25 January 1875 and was buried at West Norwood Cemetery. Also in the grave are his second wife Judith, the two sons of his first marriage and six other members of his family. The original stone was destroyed and the grave is not easy to find. Following the publication of the second edition of Patricia Spencer-Silver's biography, *George Myers: Pugin's Builder* (Gracewing, 2010), it has been proposed that a suitable tombstone should be erected on the grave. Accordingly a flat stone in slate, inscribed with the names of the members of the family buried there, has been designed and will be inscribed as soon as funds permit. If you wish to support this project, please send a donation, made payable to 'The George Myers Tomb Appeal' to Patricia Spencer-Silver at 26 Muncaster Road, London. SW11 6NT, or to Timothy J. McCann at 18 Oaklands Road, Havant, Hants PO9 2RN. All donations will be gratefully received and acknowledged.

### What's in a road name?

While reading a book on street names, local history started coming alive. Who were these people? Why were their names used? Who made the decisions... In Birmingham city centre there is a 'Gothic Subway' off St Chad's Circus (probably so named as there was once a 'Gothic Arcade', off Snow Hill, not far from this site); also 'Pugin Subway'.<sup>1</sup> A look in the local street atlas<sup>2</sup> revealed neither, as they are not roads! However, within the index: Pugin Close, WV6; Pugin Gardens, B23; Myers Rd, CV21; Minton Close, WV1; Minton Mews, B60 and Minton Road, B32 (no mention of Crace or Hardman). The only other street atlas to hand was London<sup>3</sup> which offered: Pugin Close, N1; Myers House, SE5; Myers Lane, SE14; Minton House, SE11; Minton Mews, NW6; Crace St., NW1; Hardman Road, KT2. Who decided on these names and why? Are they the same people with whom we are familiar? Are there any such street names in a place near you and, if so, why? Please send in your observations as it might be of interest to run another item in the next issue.

#### Notes

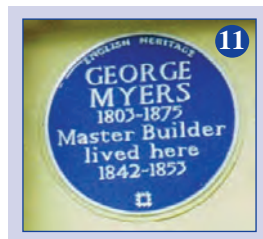
1 'Streetwise – Street names in and around Birmingham' by Vivian Bird, Meridian Books: 1991, p37.

2 West Midlands Street Atlas A-Z, 2005: Index.

3 London A-Z 2007: Index.

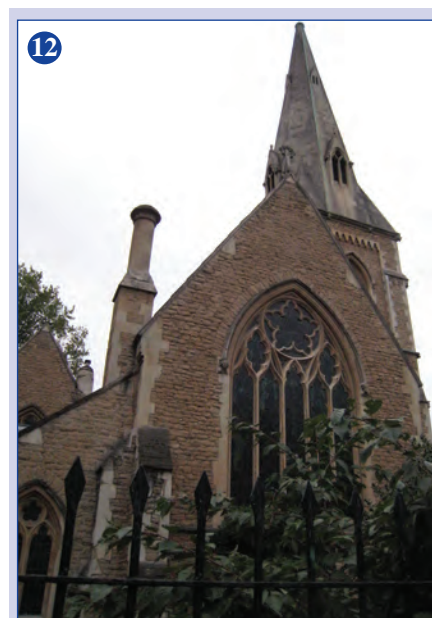
### Blue Plaque for George Myers

The English Heritage blue plaque (**P11**) was put up in 1999, on the site of George Myers home, 131 St George's Road, Southwark, (originally 9, Laurie Terrace). Hermione Hobhouse, architectural historian of note, unveiled it. This house was the home of the Myers family from 1842-1853. The unveiling ceremony was reported at the time in True Principles Vol.1 No.8, summer 1999, under the heading 'English Heritage honours a Master Builder', by Catriona Blaker, the Editor at that time.



### ...And around the corner...

When staying in London it is always interesting to wander around the streets behind hotels – one never knows what gems may be found. On a recent visit to Kensington a lovely little Victorian church was seen (**P12**), Christ Church, surrounded by an attractive, well kept small garden, tucked away behind a residential mews. A noticeboard was located, with some history: '... The architect was



(P12) Christ Church, Victoria Road, Kensington.



(P13) Christ Church notice board.

Benjamin Ferrey, a pupil of the elder Pugin [ACP]...' (**P13**). On checking the George Myers book, this was yet another of his buildings (Contract No.50, dated 1851). Again, it was saddening to note the absence of his name and lack of acknowledgment on the board.

### ABBREVIATIONS

ACP	Auguste Charles Pugin	SPP	Sebastian Pugin Powell	JGC	John Gregory Crace
AWP	Augustus Welby Pugin	PH&P	Pugin, Hardman & Powell	HM	Herbert Minton
EWP	Edward Welby Pugin	JH&Co	John Hardman & Co	GM	George Myers
PPP	Peter Paul Pugin	JHP	John Hardman Powell	BF	Benjamin Ferrey





# BUILDING NEWS

Compiled and Edited by James Jago

## RC Church of St Augustine, The Grange and Former Presbytery (St Edward's), (A.W.N. Pugin, 1843-52), and St Augustine's Monastery (E.W. Pugin, 1860-61), Ramsgate, Kent

Nick Dermott

Nowhere else is the presence of the Pugin family so immediately felt than in this house and church, looking out across the channel towards the French coast. Begun in 1843, and built by George Myers, the site and its crucial significance within AWP's *oeuvre* will require little introduction to Pugin experts and enthusiasts alike. English Heritage has received a "sizeable" grant application from the Archdiocese of Southwark for funds towards repairs to the Grade I listed St Augustine's church (P16). A spokesperson for English Heritage has stated that the application will be treated with the "utmost priority", given the international importance of the Ramsgate site. At the same time, the Archdiocese is working with English Heritage to produce a Conservation Plan for the entire site, including St Edward's Presbytery and St Augustine's Monastery, which is currently for sale. This parallels the similar and widely praised Plan produced for The Grange, and the Pugin Society hopes to be able to contribute to it.

## RC Church of St Augustine

Father Marcus Holden

Catholic Parish Priest for Ramsgate and Minster

The Cloister Garth has been cleared of weeds and has once again become a lovely place to sit and view the architecture of the site. The various leaks in the roof have been stopped and many of the drains and gutters cleared. Electricity and heat have been restored, which has pleased regular worshippers and visitors. Masses at the church are at 9.30am on Fridays (followed by Benediction) and 8.30am on Sundays. The church is open for visits between 2pm and 4pm every Sunday (and for longer periods during our Open Days in conjunction with the Grange). We are hoping



P16) St Augustine's church.

(and praying) for a first restoration grant from English Heritage this year [see Nick Dermott's report, above], and we intend, in the New Year, to establish a Friends of St Augustine's for further fundraising and publicity.

It is the intention of the Parish and the Archdiocese that (1) the church will continue to hold parish masses, sacraments and devotions for the Catholics of Ramsgate, (2) it will be a focus of diocesan and national Catholic interest/catechesis/pilgrimage as the monument to St Augustine's Thanet landing in 597AD (this being, of course, why Pugin established the site), and as an historic link in the nineteenth-century Catholic revival narrative, and 3) it will be opened to all those interested in the cultural, historical and architectural merits of the site, particularly with regard to Pugin's extensive and original work and to the significance of the Gothic Revival as represented in the building.

*"I am very appreciative of the help and support of the Pugin Society and, in particular, of those who help with guided tours on Sundays. I look forward to much collaboration in the future in making St Augustine's Church and Pugin's legacy better known and loved".*

*We are delighted that Father Marcus has contributed to this number of Present State and by the heartening tone of his report.*

## The Grange

Catriona Blaker

Amongst the Pugin sites in Ramsgate, The Grange (P17) now acts reassuringly as a constant, a building whose conservation problems and future have, thankfully, been resolved. A feather in its cap has been that in October it was announced that it had become the South of England winner of the *Country Life* Restoration



P17) The Grange.





of the Century Award, sponsored by the estate agents Jackson-Stops & Staff. The Grange continues to attract many appreciative residents, and, on Wednesday afternoons, visitors of all sorts from a wide range of different places, and from both home and abroad.

We have also welcomed groups of foreign students on courses in Ramsgate – an interesting challenge for us guides in terms of conveying information, and a valuable exercise in how to tell, in simple English, a complex tale in a concise and understandable way. This December we welcomed, as residents in the Grange, with some overflow to a nearby bed and breakfast, a group of Architectural History students from Carleton College, Minnesota, with their leader, Doctor Baird Jarman. For them this was the culmination of a fortnight's trip to Britain, studying the Gothic Revival, and the list of places they had visited was comprehensive indeed. The Open Days in 2010 at The Grange were held in April and September. Numbers of those attending for April were 399, and for September, 1067.

### The Former Presbytery (St Edward's)

*Katherine Oakes, The Landmark Trust*

The future of the former AWP presbytery, St Edward's (P18) adjacent to the Grange, has been safeguarded through its recent purchase by the building preservation charity, the Landmark Trust. This will protect the house from unsuitable development, and maintain the integrity of the entire site. Completed to AWP's design in 1851, it was intended to house the parish priest for St Augustine's. With the family's return to Ramsgate in 1861, St Edward's accommodated EWP's architectural office. After his bankruptcy in 1872, the family moved into St Edward's and let the Grange; AWP's long-lived son Cuthbert dying at St Edward's in 1928. In 1997 the Landmark Trust purchased The Grange, then in a poor state of repair. The Trust's Director, Peter Pearce, commented on their latest purchase:

*"As a charity we are only exceptionally able to purchase buildings outright but this was a once-in-a-lifetime opportunity to acquire a very significant building immediately adjacent to The Grange, complementary to its history and important in its setting. We plan to make a start on assessing the building's history and its condition over the coming months and are considering future plans."*



P18) The Former Presbytery (St Edward's).



P19) St. Nicholas's Church: detail of the smoke damage on chancel arch.

### Parish Church of St Nicholas, Peper Harow, Surrey (restored A.W.N. Pugin, 1844-47)

*Nick Dermott*

Members may recall news of the accidental fire that engulfed this church on Christmas Eve 2007. Dating from the twelfth century, the church was restored by AWP and George Myers in a campaign funded by Lord Middleton, who had previously employed AWP to design the characterful gatehouse and barn on his estate at nearby Oxenford. A north aisle and chapel were added to the existing nave, the elaborate late-twelfth century chancel arch was renewed (1844-7), and the chancel and Middleton chapel furnished and decorated with stencilling and stained glass. The completed ensemble is valuable not only as an example of AWP adapting his liturgical design for Anglican sensibilities, but also of his attitudes towards restoration, a topic which afflicted the consciousness of the architectural profession throughout the following decades.

The fire of four years ago destroyed the roofs and furnishings of the nave and north aisle, leaving the chapel and chancel severely smoke-damaged (P19). The heat of the fire was so great that it melted the roof lead and bells, and left the nave arcade stonework structurally unsound.

The current reconstruction is being overseen by Jane Kennedy of Purcell Miller Tritton, with Marc Wiese acting as project architect. Our Society's Chairman was invited to a site visit last September, to inspect the progress of the restoration. To date, the damaged arcade stonework has been replaced and a concrete screed laid in the nave and aisles. This will be covered with stone slabs to be level with the chancel floor and accommodate a solar-powered heating system. The heat pump and panels for this will be concealed on the new tower roof. The nave and aisle roofs have been reconstructed in softwood with internal coffering, a choice of material questionable for a Grade II\* building. The surviving stencilled roofs and furnishings at the eastern end are in the process of being cleaned. Whilst the damage is extremely severe, it is fortunate that the entire structure was not lost. The north porch is to contain amenity facilities. Although the work throughout is of a very high quality, it will undoubtedly alter the character of the church.



**Former Abbey and Church of Our Lady of Consolation,  
Stanbrook, Powick, Worcestershire  
(E.W. Pugin, 1869-71; P.P. Pugin, 1878)**

*Stewart Moore, Clarendo*

In April 2009, the religious community moved to a purpose-built monastery near Wass in North Yorkshire, designed by Feilden Clegg Brady Studios (see *Church Building* Issue 120, November-December 2009, pp. 62-9). The EWP complex of monastic church and accommodation (P20 & 21) has been purchased by the business enterprise Clarendo LLP. The imposing church is notable for its attenuated western tower, punctuated with bands of red and white brick, and a prominent stair turret (P22). The choir and sanctuary, under a continuous roof, are a bold and distinctive design (P23 & 24), clearly differentiated from EWP's urban churches to suit the demands of a conventual community. The figurative carvings of angels by RL Boulton were awarded EWP's special acclaim, and the elaborately tiled floor (P25) was designed in collaboration with JHP (1869). The sanctuary was divided from the choir by a metalwork screen to Powell's design, over which was a hanging rood. PPP expanded the ancillary structures in an L-plan range, added to the original 1838 structure, and designed

the Holy Thorn chapel. The church's interior underwent successive reordering campaigns of 1936-7 and 1971, with their inevitably destructive results.

A subsidiary of Clarendo is *Amazing Retreats* which maintains various historic properties, including a fifteenth-century Highland castle and an Elizabethan moated manor house, and which will be responsible for the redevelopment of Stanbrook. The company philosophy aspires to act in the interests of conservation as much as redevelopment. Executive Chairman Mike Clare, speaking on the purchase of Stanbrook, stated:

***"Our work at this early stage is very fluid. We will carry out many studies as well as consulting the local planning team to develop the correct strategy for the Abbey."***

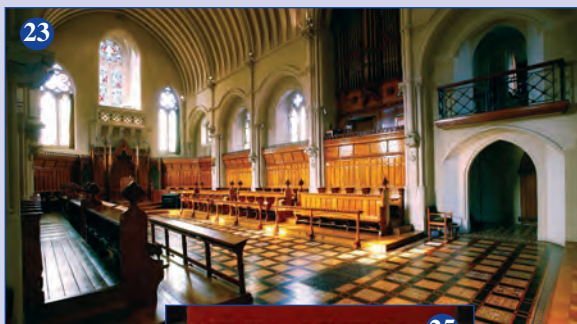
Various events are proposed over the coming months to provide access to the site for the local community and public. More information on *Amazing Retreats* is available on the company's website: [www.amazingretreats.com](http://www.amazingretreats.com).



P20) Stanbrook Abbey: Ariel view.



P21) Stanbrook Abbey: Quadrangle.



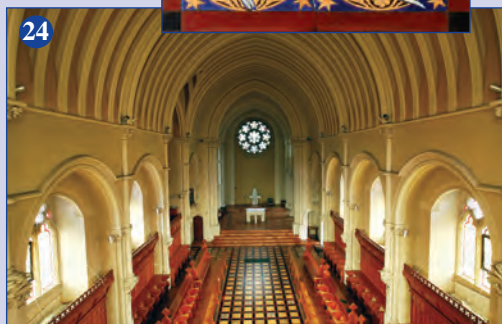
P22) Stanbrook Abbey: Church tower.



P23) Stanbrook Abbey: Church interior, to the north west.



P25) Stanbrook Abbey: Detail of the nave tiles by EWP and JHP.



P24) Stanbrook Abbey: Church interior, to the east end.



P26) Stanbrook Abbey: Internal view of cloister.



## Roman Catholic Church of St Wilfrid, Cotton, Staffordshire (A.W.N. Pugin, 1846-48)

James Jago

The origins of this imposing late work by AWP lie in the Earl of Shrewsbury's gift of Cotton Hall to the Society of Wilfridians, under the leadership of Frederick Faber, in 1846.

Built by Myers, and completed in 1848, the church (P27) consisted of a five-bay nave and south aisle with a projecting sanctuary. Designed in a restrained and mature Decorated idiom, AWP singled out the east window for praise as an "east window to die for".



P27) St. Wilfred's Church:  
the original gable and east window by AWP.

The church offers an aesthetic counter-note to the polychromatic richness of the nearby St Giles, Cheadle. It was here that the Rood Screen controversy began as Faber's liturgical tastes gravitated towards Italian practices, rather than to the revived mediaevalism of AWP and his patron. With the departure of Faber's community for London in 1849, the church and the adjacent school were taken over by the Passionists. Fragments of the original Pugin/Hardman glazing survive, relocated to the west window and in one Lady chapel window, the latter depicting Faber as a kneeling donor. The church was sympathetically extended eastward in 1936-7 by George Drysdale, preserving the original east window and testifying to the regard with which AWP was held.

Since the closure of the adjacent Cotton College in 1987, followed by the lamentable decay of its buildings, the church has served the local community. It is with regret that the Society notes the closure of this significant work by AWP on 24th October 2010. This move was necessitated by the discovery of dry rot in the nave roof, which has a history of seasonal leaks. Concern has been raised that this could pre-empt the permanent closure of the church for worship, which only has a small congregation. The current closure follows advice given by English Heritage, and has been reported by the local media. The parish has organised profile-raising events and plans to establish a Friends' Group to safeguard the future of this church. The Society will continue to closely monitor future developments.

## Oswaldcroft, Childwall, Liverpool (A.W.N. Pugin, 1844-48; E.W. Pugin, 1866)

Timothy Brittain-Catlin

This house is a rare example of AWP's domestic architecture which has survived in an almost unaltered condition to the present day (P28). The original furnishings were also designed by AWP and carved by George Myers. It is therefore of major architectural importance, particularly given the post-war demolition of AWP buildings in Merseyside, including the Convent of Mercy, Mount Vernon Street, and the Catholic Girls' Orphanage, Catherine Street. Following the loss of comparable houses by George Gilbert Scott and Richard Norman Shaw, Oswaldcroft is also a rare survival of an urban mercantile house by a leading architect. Pugin designed the house as a residence for Henry Sharples, a prosperous ship-owner and timber merchant, and the leading patron of Pugin's complex at St Oswald, Old Swan.

Oswaldcroft is designed on a 'pinwheel' plan, and shares common features with AWP's own house, The Grange (for the latest news on which, see above). The layout is revolutionary for the 1840s by having the main rooms ranged around a central staircase hall, a groundplan which became the model for Gothic Revival houses well into the later nineteenth century and beyond. Externally, the windows on the entrance facade give a clear indication of the separate rooms within. These design features mark a sea-change in Victorian domestic architecture, and as such the house is an early manifestation of ideas AWP first promulgated in his 1841 book, *The True Principles of Pointed or Christian Architecture*. This is also the only occasion when both the lodge and main house were built to AWP's design. The interior retains several original fittings of high quality, including an encaustic tiled floor and stained glass in the entrance hall, and Hardman & Co. door fittings. In 1866 EWP extended the house by adding a large dining room and offices in his characteristic mature style, thereby making a classic juxtaposition of Pugin father and son work, similar to EWP's work nearby at Scarisbrick Hall. This is doubly valuable given the poor survival rate for EWP's own domestic projects. Further extensions by Weightman & Bullen were undertaken in the 1960s, thankfully leaving the core of the house unaltered.

For all these reasons, the Society stated its "profound opposition" to the proposed redevelopment of Oswaldcroft. A scheme prepared by Doyle Properties Limited would have irrevocably mutilated the main rooms subdividing them into shower rooms and corridors. These proposals lacked any supporting conservation plan, and there was little evidence of professional architectural involvement in the scheme. The whole demonstrated a total apathy towards the architectural significance and quality of the house. The Society recommended that Oswaldcroft be upgraded to Grade I from its present Grade II\* status. This would place the house on a par with The Grange and the AWP's rectory in Rampisham, Dorset. As a revolutionary domestic design and a monument to the Catholic and mercantile history of Liverpool, it is with relief that we record Liverpool City Council's rejection of the latter application for redevelopment last December.



P28) Oswaldcroft, Liverpool:  
The entrance facade, AWP's revolutionary and pragmatic exterior.



29



P29) Ushaw College chapel:

Dunn and Hansom's interior with PPP's high altar and benediction canopy.

**Roman Catholic College of St Cuthbert, Ushaw, County Durham (A.W.N. Pugin, 1840-52; E.W. Pugin, 1852-59; P.P. Pugin, 1890-1900; S.P. Powell, 1905-32)**

*James Jago*

It is with a deep sense of regret and apprehension that we record the decision of the Trustees of Ushaw College to close this pre-eminent institution at the end of the current academic year (2010-11). A consultation period of thirty days was undertaken last October during which the Society raised concerns that the cultural and religious heritage enshrined at the college was not

given due prominence in the Trustees' announcement. The cataloguing of the collections and the on-going maintenance of the college buildings are matters of the utmost importance, and the Society has written to the Head of the Trustees, Archbishop Patrick Kelly, for further assurance that this irreplaceable legacy will be safeguarded. It is to be hoped that the cumulative planning advice issued by English Heritage over the past decade will be considered, and that the current plan for conservation management, prepared by Simpson & Brown Architects, will be funded to its conclusion.

It is difficult to overstate the importance of Ushaw within the history of Catholicism in nineteenth-century England. There is no other single building where the leading Catholic architects of the nineteenth century are so richly represented. Aside from works by J.F. Bentley, J.A. Hansom, C.F. Hansom and Dunn & Hansom, three successive generations of the Pugin dynasty are represented. The college, the oldest seminary for training secular clergy in England, was established in 1808 as the successor to the English College at Douai. The earliest building on the site is the core quadrangle, simple and classical in style, which was completed by 1820. This was heightened in a consistent sub-Gibbs style in 1905-8 by SPP, who also added the entrance portal.

The architectural development of the college bears full testament to the Gothic Revival, and was championed by Mgr. Charles Newsham, Ushaw's president from 1837. Three years later AWP was invited to prepare designs for a new chapel, but these were deemed too small for the projected expansion of the college. The new chapel (P29 & 30) was built by George Myers from 1844-8 to a revised design which comprised a quire and sanctuary terminated by a transeptal antechapel. This was divided from the quire by a stone jubé screen of three arches (P31).

Hardman & Co. supplied the brasswork, including the monumental Paschal candlestand, and stained glass (P32). The glazing was an elaborate iconographic scheme of typological comparisons devised by Mgr. Newsham, climaxing in an east window depicting the Church Triumphant. The salient features and furnishings of AWP's chapel were incorporated into Dunn & Hansom's larger chapel of 1882-4, a remarkable act of reverential

30



P30) Ushaw College chapel:

AWP's original high altar in the south transept, carved by George Myers.

31



P31) Ushaw College chapel:

AWP's jubé screen with internal subsidiary altars and decoration by J.F. Bentley.



32



P32) Ushaw College chapel:  
Pugin/Hardman Annunciation window in  
the Lady chapel.

retention. The current high altar and reredos were designed by PPP in 1890; its idiom and prominent benediction canopy marking the distance between first and second-generation Pugin liturgical design. A western extension to the antechapel was built to SPP's designs from 1925-8, in a Perpendicular style, complete with fan vaults. AWP also extended and gothicised the refectory, and prepared designs for the chapel corridor with an over-ambitious steeple which, like the chapel, emulated the mediaeval Oxford colleges.

The sequence of smaller chapels marks the transition from AWP (P33) to EWP (P34) who, from 1852, carried out and developed his father's proposals into the ensuing decade. To AWP's designs are the Chapel of St Joseph and the Oratory of the Holy Family, completed in 1854. The chapels of St Carlo Borromeo (1857-9) and St Michael and the Holy Souls (1858-9) are rich architectural ensembles, making lavish use of figurative and foliate detailing, ascribed to EWP's favourite sculptor, R.L. Boulton (P34). The infirmary and museum corridor are also EWP's work, as is the now abandoned Junior Seminary, with its Chapel of St Aloysius, furnished with an elaborately carved altar and reredos (1856-9). Further additions to the academic and domestic ranges were made

33



P33) Ushaw College chapel: Contrasted altars:  
AWP's Lady chapel altar, later repainted by J.F. Bentley.

by PPP and SPP, the latest dating from 1931-2. In all, the site has twenty-two separately listed structures; from the main chapel to the turnip chute of J.A. Hansom's model farm (1851-2). From this brief synopsis, the architectural importance of Ushaw College is self-evident. It is to be hoped that our justifiable concerns for the preservation of the buildings and their irreplaceable contents will be duly acted upon by the Trustees.

34



P34) Ushaw College chapel: Contrasted altars:  
EWP's monochrome Holy Souls altar, carved by R.L. Boulton.

## Buildings of potential interest: Victorian Hotels

### Horsted Place Hotel, Uckfield, East Sussex

See earlier article (pp2-3). The original building was converted into a hotel in the 1980s. The Norman family church is nearby.  
[www.horstedplace.co.uk](http://www.horstedplace.co.uk)

### Dunston Hall, Norfolk

An Elizabethan-style mansion built in 1859. Members of the Talbot family are buried in the nearby church, although their relationship to the Staffordshire Talbots has not yet been ascertained. Access to the church by appointment.  
[www.devere.co.uk/our-locations.html](http://www.devere.co.uk/our-locations.html)

### Horsley Towers, East Horsley, Surrey

The original building was designed by Charles Barry and built between 1820-1834, with later alterations. An unusual church, with a 'gothic' cloister, was added on the first floor but was never consecrated. Limited access.  
[www.devere.co.uk/our-locations.html](http://www.devere.co.uk/our-locations.html)

*NB. There is limited historical information on these websites, but restaurants are usually open to non-residents who may wish to visit.*

## Directory of Web Sites

For the benefit of new members who may like to learn more about societies with similar interests. More are available on our website:

[www.pugin-society.org](http://www.pugin-society.org)

Society for the Preservation of Ancient Buildings (SPAB):  
[www.spab.org.uk](http://www.spab.org.uk)

Churches Conservation Trust (CCT):  
[www.visitchurches.org.uk](http://www.visitchurches.org.uk)

Friends of Friendless Churches (FFC):  
[www.friendsoffriendlesschurches.org.uk](http://www.friendsoffriendlesschurches.org.uk)

Ancient Monument Society (AMS):  
[www.ancientmonumentsociety.org.uk](http://www.ancientmonumentsociety.org.uk)

Wallpaper History Society (WHS):  
[www.wallpaperhistorysociety.org.uk](http://www.wallpaperhistorysociety.org.uk)

Strawberry Hill:  
[www.strawberryhillhouse.org.uk](http://www.strawberryhillhouse.org.uk)





# REGIONAL REPORTS

## NEWS FROM BIRMINGHAM

### King Edward's School: New Street Remembered

Exhibition – February 2011

*Alison Wheatley, Archivist KES*



On the last day of term in December 1935 the staff and pupils of King Edward's School, Birmingham, said a final farewell to the school building in New Street as they prepared to move to a greener, less polluted site three miles away in leafy Edgbaston.

Founded in 1552, the school had stood in New Street for almost four hundred years and generations of boys had been educated in three successive buildings on the historic site: a mediaeval Gild Hall (which originally belonged to the Gild of the Holy Cross); an elegant Georgian building; and, most famously of all, the Victorian Gothic gem designed by Charles Barry in collaboration with AWN Pugin. Some of Pugin's most notable pieces of furniture designed for the school are still in use today, including 'Sapientia' the imposing Headmaster's throne and beautiful octagonal table.

Tragically, in what could be described as an act of cultural vandalism, the Barry building was demolished in 1936 to make way for Oscar Deutsch's new ODEON cinema and other modern developments. There is, however, one link between the old school and the new. Before the demolition team moved in, the upper corridor of Barry's building, with its lovely fan-vaulted roof, was carefully measured and each stone numbered. The stones were then moved one by one to Edgbaston and the upper corridor was rebuilt as a fitting Memorial Chapel to old boys who had lost their lives in the two world wars.

To mark the 75th anniversary of the school's move from New Street, King Edward's School is putting on an exhibition in the Chapel which will run throughout February. The three King Edward's School buildings in New Street, in particular Charles Barry's design, are explored in this exhibition using documents, photographs, plans, furniture (including Sapientia) (P35&36) and

a stunning set of 3D stereoscopic slides of the interior of the Barry building, recently discovered in the school's archive. Interviews with Old Edwardians who attended the school during the New Street years also provide a fascinating insight into school life in the 1920s and 1930s.

*The exhibition will be open on the following days during February 2011:*

**TUESDAYS 2-3pm**

**THURSDAYS 6-7pm**  
(except Thurs 3rd February)

**SUNDAYS 2-3pm.**

**A 'slot' online can be booked at**  
**[www.oldereds.kes.org.uk/newstreet](http://www.oldereds.kes.org.uk/newstreet)**

*For further information, please contact*  
*the Old Edwardians' Association:*

**Telephone: 0121 415 6050**

**E-mail: [oldereds@kes.org.uk](mailto:oldereds@kes.org.uk)**

**Website: [www.oldereds.kes.org.uk](http://www.oldereds.kes.org.uk)**



## MORE NEWS FROM BIRMINGHAM

### St Chad's Cathedral celebrates Pugin in 2012 and will launch a major fundraising appeal

Anne Symonds

Chair of the St Chad's Cathedral Association



P37) St Edwards Chapel, St Chad's Cathedral.

St Chad's is planning a year of events at the Cathedral, including a large Pugin display in both the crypt and Cathedral itself. In liaison with the City community, the Archdiocese and the Pugin Society, the Cathedral hopes to take a major role in the Bicentenary events and the Birmingham Pugin Trail.

In addition to plans for the redevelopment of the large crypt in St Chad's Cathedral (reported in the last newsletter), there are also schemes for redecoration and relighting of the nave, which would involve associated fabric repairs. These works, together with the crypt, would form one major appeal. Consequently, this fundraising initiative is to be linked to the bicentenary of Pugin in 2012. The new Dean of St Chad's Cathedral, Canon Gerald Breen, thinks it vital to launch a well planned appeal.

Why not help us by joining the St. Chad's Cathedral Association? Members have the opportunity to enjoy the secrets of St Chad's by attending special events which offer further access. The Association was established in 1993, following an appeal to raise funds to restore the roof and windows. It also helped finance the magnificent new organ which was installed over the west door in a purpose-made gallery which also accommodates the choir. This is where Pugin had originally decreed that they should be. The Association has funded many other projects including restoration of the tabernacle, a new lectern, new railings and restoration of the font. The latest purchase was a chamber organ for the choir. Members receive the *Basilican* magazine twice a year, copies of the Cathedral diary and music list, an invitation to the Civic Mass and the annual dinner in the Canons' Dining Room. Membership is as little as £15 for individuals and £25 for joint members.

For more information please contact:

**The Honorary Secretary**  
**St Chad's Cathedral Association, Cathedral House**  
**St Chad's Queensway, Birmingham B4 6EU**

**Telephone: 0121 230 6201**

**E-mail: [reception@rc-birmingham.org](mailto:reception@rc-birmingham.org)**

**Web site: [www.stchadscathedral.org.uk](http://www.stchadscathedral.org.uk)**

## OTHER NEWS FROM BIRMINGHAM:

### Spotlight on Hardman & Co

**Hardman Archive now on-line:**  
**[www.birmingham.gov.uk/archivesandheritage](http://www.birmingham.gov.uk/archivesandheritage)**

*Judith Al-Seffar*

Further to the report on the cataloguing of the Hardman archive in *Present State No.7* (January 2009), the work has now been completed, and in July 2010 the city library ran a small, attractively presented exhibition: 'A Window onto the World – the Hardman Archive'. With an introduction and brief history of the work of the Hardman studios, each themed and illustrated display panel then focussed on a specific area of work: Pugin and St. Chad's Cathedral; the Palace of Westminster, Glasswork, and Metalwork. Other panels displayed a brief history of the work carried out in various locations: Birmingham and the West Midlands; UK and Europe; North and South America, and also Africa, Asia and Australia. Alongside the panels were colourful images of Hardman's work, and a panel which described how to access the archive. One of the display cabinets contained the first glass daybook, 1845-1854, showing entries relating to Charles Barry and the Palace of Westminster. It was quite amazing how much was included in the exhibition, considering the limited space available, so it is to be hoped that the exhibition might come out of storage for 2012. The month-long exhibition was concluded with a talk by Michael Fisher, arranged by FOBAH – the Friends of Birmingham Archives and Heritage.

In May 2010, Birmingham University ran a study day on the stained glass companies of the West Midlands including Hardman's, and in the Autumn/Winter issue of the Civic Society's magazine, there was another colourful display of Hardman's work in a 2-page spread by Michael Fisher: 'Made in Birmingham'. A full page photograph of the House of Lords on the front cover showed windows and metalwork made by Hardman. This issue of 'Perspectives' is now online, and can be downloaded from the Civic Society's website:

**[www.birminghamcivicsociety.org.uk](http://www.birminghamcivicsociety.org.uk)**

### ...STOP PRESS...

#### Bicentenary of the birth of John Hardman Jr, 2011

Are there any planned celebrations? If there are, they seem not to have been publicised and may be missed! With over 10 months yet to go, there is still time to make some arrangements...

John Hardman Jr will be the theme for the next issue of *Present State*. If you would like to contribute articles please send them in.



# RECENT RESEARCH

## The Stained Glass Windows of John Hardman Powell

*Mathé Shephard*

Work prepared for an M Phil by Mathé, and submitted to Birmingham City University, has been modified for presentation on line. With so many of the windows by JHP still in situ in many parts of the country, over 500 windows in 150 churches were

photographed, and the text includes over 200, to illustrate his work. A sample of this work is illustrated below. (Designed by AWP or JHP, as noted). Full instructions for use are included on the website: <http://www.powys-lannion.net/Shephard/Hardman.htm>.



P38) AWP: Mary welcomed by Elizabeth: Convent of Mercy, Nottingham.



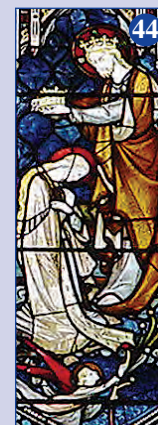
P39) JHP: Mary on the way to Elizabeth: St. Chad's Cathedral, Birmingham.



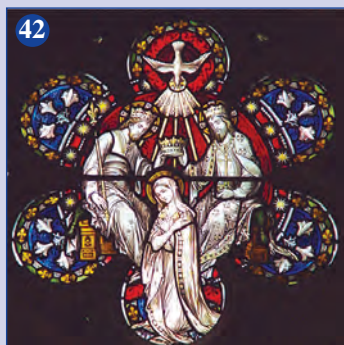
P40) JHP: Annunciation: St. Chad's Cathedral, Birmingham.



P41) AWP: Coronation of the Virgin: Convent of Mercy, Nottingham.



P44) JHP: Coronation: St. Chad's Cathedral, Birmingham.



P42) JHP: Coronation of the Virgin: St. Wulstan's Church, Little Malvern, Worcs.



P45) JHP: Virgin and Child: All Saints Church, Kirby Underdale, Yorkshire.



P43) JHP: Annunciation: St. Mary's Church, St. Neots, Cambs.



P47) JHP: East Window: St. Thomas à Becket Church, Burton Coggles, Lincs.



P46) JHP: Abraham and Isaac: House of Mercy, Clewer, Windsor, Berks.



## Parks and Gardens UK, the Pugins and George Myers

Judith Al-Seffar

Based at York University, the Parks and Gardens UK Data Service (PGUK)<sup>1</sup> was set up to develop a database for use by both scholars and the general public. Over 2000 biographic entries and 6500 parks and gardens of historic interest, and their buildings, are listed, such as Kew and Chatsworth<sup>2</sup> and include not only privately owned sites, but also properties owned by the National Trust (Chirk Castle), municipal parks and gardens, and urban

green spaces such as cemeteries. Over 2000 sites were already listed on the 'English Heritage Register of Parks and Gardens of Special Historic Interest', and descriptions from this register have been included on the PGUK database, plus Ordinance Survey references and local authority records. The entries may not be wholly accurate, and sites need to be checked, updated, expanded, and more references added, as appropriate.

The National Association of Decorative and Fine Arts Societies (NADFAS)<sup>3</sup> has recently set up a national project, to help with data collection for the PGUK. A Birmingham team of Heritage Volunteers is now working on the oldest municipal cemetery in the city, Key Hill (KHC),<sup>1</sup> which was opened in 1836, and is situated in the Jewellery Quarter of Birmingham. The main requirements are to check the current entry for accuracy, add pertinent information, particularly about the original architects, builders, landscapers, and gardeners; the cemetery's ongoing development, subsequent decay, and recent restoration projects. Much of the work is archival, plus some photography of the site. The Friends<sup>4</sup> of the cemetery had already assembled an impressive archive, housed in the Birmingham Pen Museum.<sup>5</sup> The ongoing support from both organisations has facilitated good progress.

Some people linked with cemeteries may be worthy of inclusion on the PGUK database. The remains of many 'notables', some with worldwide fame, can be found in KHC, such as Alfred Bird (custard powder), Thomas Avery (scales), Joseph Gillott (pen manufacture), and the Chamberlains (political and civic office).

Of particular interest, although less well known today, are those families whose companies created the Crystal Palace for the Great Exhibition of 1851. Fox, Henderson & Co supplied the ironwork and constructed the building in Hyde Park; Robert Lucas Chance II manufactured the glass, and the Oslers not only designed and constructed the great central fountain for the exhibition but also had candelabras, owned by Queen Victoria, on display. These notables may well have met Pugin, Myers and colleagues in their Mediaeval Court. After the exhibition the Crystal Palace



P48) Highgate Cemetery (East)  
Gate piers and wall by George Myers.

was dismantled by Fox, Henderson & Co, and re-erected at Crystal Palace Park, Sydenham,<sup>1</sup> where Myers was responsible for the construction of the masonry and roads (Contract 6, 1855).<sup>6</sup>

The PGUK web site database has a search facility by site and person, and three members of the Pugin family<sup>7</sup> have biography pages, currently with a total of 25 site entries. Those reviewed so far show: ACP: 2, AWP: 11, EWP: 5 (including Stanbrook Abbey, see

Building News, page 7); plus Benjamin Ferrey: 4 (with a biography page), Crace: 1 (no biography page), but George Myers has none.<sup>1,8</sup> However, Horsted Place is listed<sup>1,6</sup> (see earlier article), as is Crystal Palace Park, Sydenham,<sup>1,6</sup> and Highgate Cemetery<sup>1</sup> has a wall and gate piers (P48) constructed by GM (Contract No. 11, 1854).<sup>6</sup> However, both AWP and GM worked on one site, Chirk Castle (Contract 238, 1846-8 and 1852),<sup>6</sup> and neither are mentioned in the PGUK database entry.<sup>1</sup>

Already several sites have been identified for updating, and more such sites are anticipated. From this preliminary review, of the 14 (Pugin) sites so far checked, George Myers built, or contributed to no less than 8, where the relevant Pugin is named, but GM is not.

The PGUK project is open ended as more historic sites are identified as being suitable for inclusion, and new information comes to light on existing entries. Contributors are needed across the country to keep updating the listings. Many biographical pages need updating and expanding as some, including the Pugin entries, contain little or no information, offering an opportunity for the Pugin Society to contribute its expert knowledge. George Myers, who is not listed,<sup>1,8</sup> and with no acknowledgment of his work yet found, has now been identified for a biographic page, and descriptions of his work will be entered on the various relevant site entries. Also, churchyards of historic interest can also be considered for inclusion on the PGUK database, such as St Augustine's, Ramsgate, and possibly several other Pugin/Myers sites.

## Notes

1 [www.parksandgardens.ac.uk](http://www.parksandgardens.ac.uk)

2 Entries for all sites noted can be accessed on PGUK web site

3 [www.nadfas.org.uk](http://www.nadfas.org.uk)

4 [www.fkwc.org](http://www.fkwc.org)

5 [www.penroom.co.uk](http://www.penroom.co.uk)

6 Patricia Spencer-Silver: George Myers, Pugin's Builder.

Gracewing: 2010, Appendix I: List of Contracts 1-247, pp234-271.

7 For full names see abbreviations on page 4

8 Although a George Myers is listed, he is not Pugin's Builder.





## MARTIN WEDGWOOD



It is with much sadness that we have to record the death of Sir Martin Wedgwood, Bt., husband of the Society's Patron, Lady Wedgwood, on 12th October 2010, aged 76. Martin always supported his wife's interests to the full, and since the time the Pugin Society started, in 1995, was often with us, accompanying Sandra, as we know her, and always showing an interest in, and enthusiasm for, our pursuits. Martin could be relied upon to add liveliness and comment to any topic of conversation that was uppermost and always engaged wholeheartedly with Pugin Society projects that were going forward.

In particular, what everyone commented on with regard to Martin, was his unfailing courtesy, absolute lack of side, as it is sometimes called – despite his immensely distinguished connections with Wedgwoods and Darwins – and his true gentlemanliness. As Pugin Society members, we only saw one facet of him, but there were many more, and we know that, in addition to being very much a family man, he contributed a great deal to all the other organisations with which he was involved, such as the Dorking and District Museum and the Society of the Architectural Historians of Great Britain, to mention but two.

He will be missed by very many people, and we will always remember with affection his happy relationship with our Society. We send our deepest sympathy to Sandra and to all her family.

## RACHEL MOSS



Rachel Moss (1932-2010) was born into a distinguished academic and radical family. She trained as a chemist at University College, London, where she met her husband, with whom she had a profoundly happy marriage, cut short by his untimely death in his fifties. Having at length become art dealers, they moved from Cumbria and the Lake District to London in the early 1980s, by which time Rachel had already identified several of her various specialist areas, notably British stained glass and its cartoons and preparatory studies of the 19th and early 20th centuries, and also English art of the same period.

Rachel regularly showed her stock at Olympia and was in touch with many a scholar and dealer in her fields as well as publishing several distinguished short studies herself. Most characteristic were her wide-ranging friendships with collectors and experts in various fields, from Victorian and Arts and Crafts architecture to William Morris himself. She also enjoyed the company of many scholars involved in the applied and decorative fine arts of the period, as well as savouring the relevant associated publications, memories and books. She was as attentive to the minor as well as to the major figures of the period. Rachel also especially enjoyed, as a very active and tireless participant, the specialist trips to look at art and architecture; not least those of the Pugin Society, but also of the Decorative Arts Society, the Victorian Society and those organised by Simon Reynolds.

Rachel loved and was intensely proud of her family and their achievements and extended her interest generously to her friends. She shared her knowledge, enthusiasms and scholarship, and this was reflected in the variety of interlocking circles that came to bid farewell to a remarkable and original person, never afraid to speak her mind. Rachel enhanced the lives of all who knew her.

*This obituary is a shortened version of one very kindly written for us by Marina Vaizey, to whom we are most grateful. Rachel was a loyal member of our Society and is fondly remembered by many of us.*



## Gazetteer of the works of Edward Welby Pugin

*Author: Gerard Hyland*

The updated, much expanded, and copiously illustrated Gazetteer of the works of EWP will be published, hopefully soon after Easter 2011, on the Pugin Society website. A preliminary version appeared in three parts in *True Principles*, between 2007-9. Further information can be obtained from: [puewgin@talktalk.net](mailto:puewgin@talktalk.net)

## A new Hardman publication

*Author: Sr Barbara Jeffery, RSM*

Following extensive research on the Hardman family, this is now available in the form of a written family history, including many photographs, some not seen before. This long awaited book: 'Living for the Church before everything else – the Hardman Family Story' has recently been published, and will be reviewed in the next issue of *True Principles*. Further information can be obtained by E-mail: [j.barbara@live.co.uk](mailto:j.barbara@live.co.uk) or by post: **The Sisters of Mercy, Cemetery Road, Yeadon, Leeds, LS19 7UR.**

## 'Pugin-Land'

*Author: Fr Michael Fisher*

A new, revised, enlarged edition of this book is currently being prepared for publication and is scheduled to be out by Christmas 2011, in good time for the Bicentenary. It is hoped that flyers will be available in the autumn for distribution with the next issue of *True Principles*. Further information can be obtained from Spire Books, by telephone: **01189 471525** or from the web site: [www.spirebooks.com](http://www.spirebooks.com)

## Plans for Pugin's Bicentenary year 2012

The committee is aware of events for 2012 being planned in Ramsgate, Canterbury, London, Birmingham, Alton and Cheadle, Staffs. If events are being organised in your locality, the committee would be very pleased to hear. The next issue of *Present State* is due out in early spring 2012 and, if members send information on local events, a calendar of national events could be included. Please send details to: [judithal-seffar@talktalk.net](mailto:judithal-seffar@talktalk.net)

## Members' e-mail addresses

*Pam Cole, Hon. Secretary: [pamcole@madasafish.com](mailto: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.

## Time to step down

After a number of years of excellent work, always undertaken with patience and good-humour, Pam Cole, our Hon. Sec., has decided that the time has now come for her to step down. The Committee would like to hear from any member who might be interested in taking up this challenging and interesting role (e-mail address above!).

## Future Events

*Julia Twigg*

Discussions are taking place with other societies having similar interests, to see if we might find mutual benefit in organising joint visits. On some occasions this might facilitate viability, and offer our members a wider range of activities.

## RECENT EVENTS

### Friday 24th September 2010

Private visit to see the interiors of the Houses of Parliament, including the Pugin Room, led by Dr Mark Collins, Estates Archivist and Historian.

☆☆☆☆☆

### Tuesday 7th December 2010

Public lecture at the University of Kent, Canterbury: 'Creating a Great Victorian City: William Wardell and 19th century Melbourne' by Dr Ursula de Jong, Deakin University, Geelong, Australia.

☆☆☆☆☆

### Saturday 11th December 2010

Christmas lunch at Denise's French Restaurant, Holborn, preceded by the AGM at the Art Workers Guild, London, and guest lecture: 'Wardell's St John's College – A rare realization of Pugin's ideal Catholic College' by Dr Ursula de Jong.

**Copy deadline for the next issue is  
30th September 2011.**

**Articles should be sent to the address or email below:**

**Editor: Judith Al-Seffar  
Carbis, 55 Tennal Road, Harborne, Birmingham B32 2JD  
email: [judithal-seffar@talktalk.net](mailto:judithal-seffar@talktalk.net)**

### Disclaimer

The opinions expressed by individual authors are not necessarily the views of the Society.

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

### Acknowledgments

• *With thanks to all contributors, and especially Patricia Spencer-Silver for her advice and help with this themed issue.*

• *With thanks, also, to Andrew Grant, Estate Agent, Worcester, for generously supplying the Stanbrook Abbey photos (P)20-26 and donating the elegant and colourful brochure to the Society's archive; to Country Life for supplying photo 8: Pugin's staircase at Horsted Place; The Landmark Trust for photo 18: Former presbytery (St Edward's), and King Edward's Foundation for images 35 and 36.*

• *Other photo credits: Page 1 'Gothic Lily' wallpaper and photo 1 of AW Pugin: private collection; 2-4, 5-7, 9-10, with thanks to the authors; 11, Catriona Blaker, the obituaries, 14 and 15, private collections; 19 and 27 from the internet; 28, Timothy Brittain-Catlin; 29-34 James Jago; 38-47, the author; all others are from the editor.*

• *The photomontage (below) is a photographic glimpse of the interior of St Chad's Cathedral, Birmingham, the original building was designed by A.W. Pugin and built by George Myers.*

