



Present State

the newsletter of The Pugin Society



No. 10: Autumn 2012

Registered Charity No. 1074766

ISSN 2042-8596

Patron: Lady Wedgwood

WELCOME to our tenth *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 spring by our Journal, *True Principles*, edited by Dr Timothy Brittain-Catlin.

Bicentenary Issue:

News from America 2012

Augustus Pugin: A Bicentennial Portrait of the Artist as a Young Man

James M. Thunder, Descendant

The BBC one-hour special in January observed that Pugin was far from being a household name in the UK, even though the UK is "Pugin Country" – where the landscape is filled with buildings of his design: Big Ben, the Houses of Parliament, nine cathedrals, 100 Anglican and Catholic churches, monasteries, hospitals, barns, homes, railroad stations, and so on. Not just the buildings, but everything inside the buildings: dinnerware, silverware, wallpaper, furniture, floor tiles, jewellery, woodwork, stained glass windows. The Victoria and Albert Museum of London possesses hundreds of such artifacts and many of them can be seen online.

Born two hundred years ago, March 1, 1812, he died at age 40 just after his triumphal achievement at the first world's fair, London's Great Exhibition of 1851, visited by six million people, which made Gothic welcome throughout the world. Wherever there is Gothic Revival after 1840 Pugin's influence can be seen, even in America: St. Patrick's Cathedral in New York (cornerstone 1858), the National Episcopal Cathedral in Washington, D.C. (foundation 1907), collegiate gothic at



P2) Frontispiece for *Contrasts* (1836),
Pugin age 24

about 40 colleges and universities, including Duke, Pitt's Cathedral of Learning, Washington University, Notre Dame, Princeton, etc. An illustrated talk on Pugin was given (by the author) on March 29, at the historic Octagon Museum, Washington, D.C., at the invitation of the American Institute of Architects.

Pugin was the only child of an émigré from the French Revolution, Auguste Charles Pugin, and his well-read English wife, Catherine Welby. They had married

Editor's Foreword

Judith Al-Seffar

This very belated newsletter follows an amazing Bicentenary year of events, including exhibitions and lectures, an international conference, services, concerts, television programmes, magazine articles, design competitions, community activities, and it's not over yet . . . As well as the Olympics having a 2012 world stage, *Present State* also celebrates at an international level with reports, events and articles from around the world. Sharing Pugin's enjoyment of travelling, we also will go on a journey, taking us from America to the Isle of Wight, on to Ramsgate and Canterbury in Kent, London, Birmingham, plus Cheadle and Alton in Staffordshire. With too many articles even for an enlarged edition of the newsletter, our journey will continue in the next issue! On the following pages are two articles from America and a puzzle has been included (pages 2-4), which the younger Pugins may have enjoyed: identifying 10 images, mostly tiles, and the locations from where they originate. Similarly, with the images in the photomontage at the bottom of page 20. The answers will be published in the next edition.

in 1802 when they were in their early 30s. Pugin was born 10 years later, after unsuccessful pregnancies, when they were in their early 40s.

A few words about 1812, the year of Pugin's birth: Although it was the year the second war with America began, it does not merit mention in biographies of Pugin. 1812 was 11 years after John Henry Newman was born; a year after Thackeray was born; the year Charles Dickens and Robert Browning were born, and the year before explorer Livingstone was born.

Continued on page 2



It was during Pugin's lifetime that two inventions changed forever humankind's experience of space and time: the steam engine for ships (from about 1820) and railroads (1830), and the telegraph (1830s). Before these inventions, all news required human travel (except for smoke, flags and carrier pigeons!) and the fastest human travel was by horse or sailboat.



Pugin was six when his parents brought him to France for the first time, the first of many annual trips to the Continent. Pugin became bilingual. His father, Auguste, earned his livelihood as an illustrator – daguerreotype, the early form of photography, would not be invented until 1839. In 1819, Auguste opened a drawing school in his London home and seven year old Pugin became the youngest pupil. Pugin kept the same hours as the older students – hours that were not unusual for the young people of his day, rising at 6 a.m. and still working after sundown. It was a practice he kept throughout his life.

In the ensuing years, Auguste illustrated a large number of works that helped develop the public's interest in authentic Gothic design, and he trained his pupils to help him execute drawings for them:

Specimens of Gothic Architecture (vol. I, 1821; vol. II, 1823), *The Royal Pavilion at Brighton* (1826), *Architectural Antiquities of Great Britain* (1826), *Specimens of the Architectural Antiquities of Normandy* (1827-28), *Illustrations of the Public Buildings of London* (1825-28), *Pugin's Gothic Furniture* (c. 1827), *Paris and Its Environs* (1829-31), *Examples of Gothic Architecture* (vol. I, 1831), *Gothic Ornaments from Ancient Buildings in England and France* (1831), and *A Series of Ornamental Timber Gables, from Existing Examples in England and Wales* (1st ed., 1831).

The son's drawing was precocious, his juvenilia from 1821, age 9, are breathtaking.



On his 1824 trip to Normandy, Pugin, age 12, commenced his lifelong work in collecting antiquities. His parents encouraged this activity that required careful storage and transport, including finding a place for them in their home.

You might say some children have pets but Pugin had gargoyles. Pugin's interest in collectibles stemmed from Auguste's method of teaching his pupils to learn through direct observation, such as by being lowered into vaults. Pugin learned this method well. He was always "hands-on." He wanted to know the mechanics of how things worked – this included, as we will see, the foundations of buildings and theatrical sets, and later in life he would work closely with craftsmen to execute his designs whether in metalwork, woodwork, stonework, ceramics, stained glass, or whatever.

When Pugin was ill in the fall of 1825, his mother took him to the country to rest and recover. They visited the 12th century Augustinian Priory in Christchurch and the 13th century Salisbury Cathedral, both Gothic structures. Pugin was mightily impressed. These places and structures reappear in his life more than once. Two ideas come to mind at this point: first, our passions in life frequently originate in our youth; and, second, although many of us depart from the interests we have about age 13, many return to these same interests later in life.

In 1826, Pugin, age 14, travelled the 27 miles from his London home to 12th century Rochester Castle. Why? Because he had a

strong interest in writing (and illustrating) a book on castles! On this excursion he arranged for a trench to be dug so he could see its foundation. A few minutes after he came out of the trench, it collapsed.

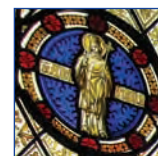
From the earliest times of his life, Pugin was meeting, travelling with, working alongside, and living in the same neighborhood as, serious students of, and men established in, the businesses of art, portraiture, architecture, theatre, publishing, bookbinding, lithography and literature. At age 15, Pugin stopped participating in his father's school and explored London, although some of his explorations did not take him far from home. He spent a great deal of time in the British Museum, just 50 yards from his home, both located on Great Russell Street.

One day, a fellow from the royal goldsmiths, the firm of Rundell, Bridge and Rundell, saw him drawing in the Museum and recognized his ability. Pugin thereafter received a royal commission through the firm to design what is now called the Coronation Cup. It was inspired by a cup of Albrecht Dürer, an artist whom Pugin had been studying at the British Museum. Separately, his father had been asked to design some furniture for King George IV for Windsor Castle, work that his father turned over to Pugin. Heady stuff for a 15 year old.

In the next couple of years, Pugin's father had personal and financial difficulties. His brother-in-law died; a magazine for which he had illustrated closed; he had not yet obtained any return on the investments he had made in two books; his work on *Examples of Gothic Architecture* was going slow – and Pugin was not helping him on this last project. Instead, Pugin had gotten into theatrical life, with people, from his parents' view, who had a reputation for loose morals. Moreover, Pugin left "legitimate" drawing to work in stage design and, as a muscular fellow who liked physical activity, to work as a "super-flyman" doing special effects – a Hollywood/Broadway stuntman of his day. What's more, Pugin removed some of the roof from the top floor of his parents' rented office-home to create enough height for a model stage so he could experiment!



By October 1829, not yet 18, Pugin was producing a large quantity of authentic designs for objects and scenery and had learned how to produce stage furniture without glue or nails. And he had learned much about creating "space-within-a-space". In November, he decided to apply this knowledge by opening a second line of work in designing and building chairs, tables and stools, metalwork, and interior fittings. He hired two woodcarvers. Within a year, he had done well enough that he needed to expand his rented workspace. Full of success, he made plans to buy land in Christchurch. As a minor (until age 21), he needed his father's permission which was denied. Pugin took some of his money and designed and built an altar table which he donated to Christchurch Priory.



Eighteen months later, in May, 1831, he bought a sailboat. He sailed regularly to Flanders and Holland to buy antiquities. On one such trip, he was shipwrecked and driven ashore. He and his crew were saved in the nick of time. Pugin loved sailing and took to wearing nautical dress – for the rest of his life – on public streets. His parents noted, with additional dismay, that he had lost his refinement and that he was using salty language.



Despite his apparent financial success, Pugin was routinely unable to estimate his costs. Thus, he eventually accumulated debt he could not pay. He was arrested and jailed. His father, himself without the funds to pay his son's debts, borrowed money from friends in order to have Pugin released. Pugin, to his credit, determined to pay off the debt assumed by his father.



Before he was jailed, Pugin had fallen in love with Anne Garnet, a sister of a theatrical friend. At 22, she was three years older than Pugin. (To share his Gothic passion with her, he took her to visit Christchurch.) After his release from jail, he learned that she had become pregnant. To his

credit, again, he decided to marry her, but he was underage. Although he decided not to seek his parents' permission, the law required that public announcements, "banns," of their intent be made. They went to a poor, out of the way church, lied about his age, nervously waited while the banns were published, and then married on January 12, 1832, with him just shy of age 20.

Then they told his parents. Although Auguste and Catherine were in their early 30s when Auguste proposed, Catherine's parents had objected. And, despite that rocky start, Auguste and Catherine moved in with her parents. With those antecedents, Auguste and Catherine welcomed Pugin and his bride to live in their home-office. A couple weeks later, the newlyweds went on a six-week trip that combined work and honeymoon. On the boat trip from London to Edinburgh, their boat was in a storm so severe that it lost four sails. After arriving in Edinburgh, they were forbidden from leaving since the city was under quarantine on account of an outbreak of cholera.

After eventually leaving Edinburgh, Pugin made drawings in Newcastle, Durham, York, Beverly, Hull and Lincoln. In Lincoln's Cathedral, "hands-on" Pugin drew from a perch near the ceiling, á la Michelangelo in the Sistine Chapel (What was Anne doing while Pugin drew?). The young couple returned to London on February 26 and Anne gave birth on May 20, 1832. Seven days later, the new mother died from childbirth. Before she died, she



made a highly unusual request in those days, namely, to be buried in a distant place, 78 miles away. But it showed her love of Pugin. She asked to be buried at Christchurch Priory. And she was. The child was named Anne after her mother.

So, 1832 had been a roller coaster of emotions for Pugin: love, business failure, jail, elopement, reconciliation with parents, honeymoon, storm at sea, quarantine, birth, death. There was much to come. The young widower left the infant with his mother and went to see her sister, his beloved Aunt Selina, in Ramsgate, 77 miles southeast of London. Despite his travails, his creativity continued to erupt. He drew the first of what he termed "The Ideal Schemes." The first set, designed in Ramsgate, was "The Chest" consisting of drawings of the medieval chest and its contents.

After he returned to his parents' home, he accompanied them and his father's pupils on a tour of western UK. They began in Salisbury. He visited Wells for the first time and experienced tremendous euphoria when he saw an entire, living, medieval town. His mother encouraged him to reflect on what he was seeing compared to other places he had been. Consequently, he made two drawings that commenced his first book, *Contrasts* (1st ed. 1836, 2d ed. 1841), in which he contrasted contemporary,

ugly, dirty, industrial Britain with the beauty, nobility, integrity, harmony, and order of the medieval world.

Before their trip to Salisbury and Wells, Auguste's hands had started shaking. He could no longer draw. As his health grew progressively worse, he was anxious about Catherine and Pugin – worried he had too little money for Catherine and worried that what little he might have for Pugin would be squandered by him. Auguste died December 19, 1832, at age 64.

Three months later, Pugin wrote to a friend that he was giving up his theatrical pursuits and would become an architect, wholly specializing in Gothic architecture. Pugin had had the chance to apprentice himself in October, 1830, to architect Gillespie Graham. Would Pugin in fact become an architect or would this be another short-lived enthusiasm like a book on castles, stage design, custom-designed furniture? How would he become an architect? And would he succeed to support his wife and child?

Filled with self-confidence, Pugin traveled extensively and studied Gothic architecture for the next two years, 1833 and 1834. The home-schooled young man would study architecture on his own.

But tragedy struck that could have altered his plans. Catherine, who had cared for the infant, and for her ailing husband, expired on April 28, 1833, after a brief illness, at age 64. It was four months after her husband had died, two months after Pugin had reached his majority, and one month after he had decided to become an architect.

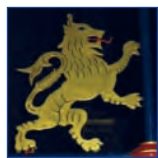
Fearing being alone and being a single father of a one-year old, Pugin married Louisa Button, five weeks later, on June 4. She was age 21 or 22 and an actress or a dancer whom he had met, like Anne, through the theatre. They would eventually have five children before her death 11 years later in 1844. She became pregnant with their first later that summer of 1833 (and Edward would be born March 11, 1834). With money from his parents' estates, they moved to Ramsgate to be near Aunt Selina. Pugin, again to his credit, was intent on enhancing his late father's reputation and worked to complete the drawings his father had left unfinished. (He would publish the second volume of his father's *Examples of Gothic Architecture* in 1836 and would publish a revised edition of his father's *A Series of Ornamental Timber Gables, from Existing Examples in England and Wales* in 1839). Leaving his wife and child behind, Pugin travelled solo through the Wye Valley looking, as he wrote a friend, for 'the beautiful'. He went where others had gone – to Tintern Abbey. He didn't find the Beautiful amidst its ruins, and he didn't find it in Hereford or Worcester or Birmingham. He found it when he reached Oxford in July, 1833, coincidentally a few months after the Oxford Movement was born, in its Gothic buildings.



Selina died September 4, 1834. In about two and one-half years, from age 20 to 22, Pugin had been shipwrecked, jailed, widowed, orphaned, and had lost his favorite aunt. Two events, one just before, and one just after, Selina's death, were of signal importance to Pugin's future. From May to August, 1834, he examined Gothic architecture in France, the Netherlands and Germany. Upon entering the church of St. Lawrence, Lorenzkirche, in Nuremberg, he found the Beautiful. He saw proper worship on a proper stage. He wrote, "[W]ith what delight did I trace



the fitness of each portion of those glorious edifices to the rites for whose celebration they had been erected!" When later asked about his conversion (June 6, 1835), Pugin would refer to this experience. His parents would not have been pleased. A later biographer described becoming a Catholic at that time in England "social suicide." The second event occurred when Pugin was in London on business on October 16, 1834. The Houses of Parliament burned down. When the competition to rebuild them was announced some months later, the name



Pugin was on the prospective bidders' lips as the man who knew Gothic through and through.

We leave now the portrait of this artist as a young man. Age 22. Married. Two children. A credit to his late wife, father and mother and his aunt. There would be some bad times during the next 18 years – the death of Louisa, the loss of some commissions, some wrangling with building committees who would not raise enough funds to build what Pugin deemed a proper church, blindness at age 29, objections by the parents of a fiancée, Catholics who did not like some of his views and the manner with which he expressed them, non-Catholics who disparaged his Catholicism – but how could any of these compare to those with which he had already dealt at such a young age? And the future was so bright. Augustus Welby Pugin would become one of the greatest artists and architects of all time.



In addition to the professional achievements summarized in the opening paragraph, Pugin would start a drawing school like his father. One of his pupils would marry his firstborn. All three sons would become architects. After his death, the craftsmen with whom Pugin worked, the builder, the metalworker, the stained-glass window-maker, all felt the loss of Pugin's creative input and direction and his contracts, but they would flourish nonetheless. Pugin's third wife, Jane Knill, widowed after four years of marriage at age 27, would care for their two children, and the six he had by his prior two wives, all of whom survived to adulthood. Although after his death, she left their home for nine years, she returned to it in 1861 and remained there as the grand matriarch until her death at age 84 in 1909. Pugin called her his "true gothic woman" since she so shared his Gothic passion. She spent the 57 years after his death keeping the family together and his memory alive. She was my great-great-grandmother.

More News From America: The Parks Collection

Building a Pugin library and finding it a new home. . .

Stephen Parks

The author began collecting the works of Augustus Welby Pugin while a Yale undergraduate (B.A. 1961). He continued during his years as a research student at King's College, Cambridge (Ph.D. 1965) and three years as a Post-Doctoral Fellow at Edinburgh University. He returned to Yale University in 1967 to become Curator of the J.M. and M.-L. Osborn Collection, a major gathering of 17th and 18th century English literary and historical manuscripts in the Beinecke Rare Book and Manuscript Library, where he

remained for thirty-eight years. It took 45 years for him to complete a gathering of 100% of AWP's separate publications, and he continues to seek out scarce translations of his works, and the elusive devotional publications which contain illustrations by AWP.

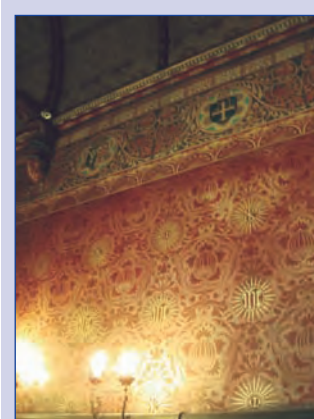
The Parks Collection is probably a more complete gathering of AWP's publications than exists elsewhere and, firmly believing in the importance of keeping it together, the author asked Maggs Bros., the venerable antiquarian booksellers in Berkeley Square, London, to offer it privately to a very few institutions. He is very pleased that it has found a home at Johns Hopkins University, an appropriate place for it as Phoebe Stanton, the primary American art historian whose work was principally devoted to AWP studies, was a long-time professor there. Johns Hopkins already houses a major collection in architectural history, and the Parks Collection brings the strength of their architectural holdings into the nineteenth century. Baltimore is also an appropriate destination for the collection in its Catholic context, being the seat of the first Roman Catholic bishop in the United States, John Carroll, and the site of the great Basilica of the Assumption, which Carroll constructed.

Isle of Wight 2012

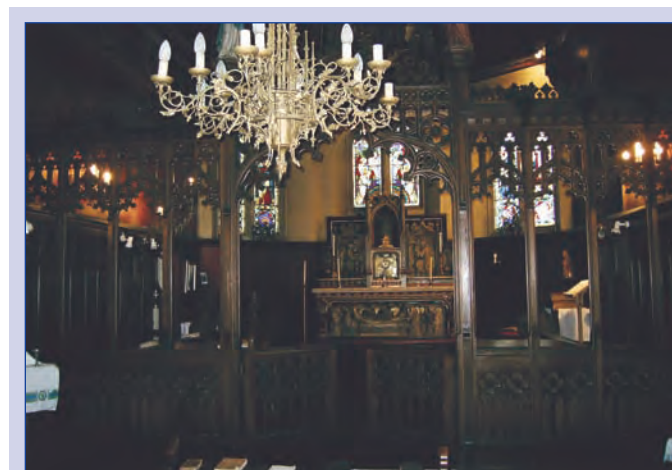
Weston Manor Chapel, Totland Bay

*Pat Benham shares with Society members an unexpected
and happy discovery*

A possible Pugin chapel was not a consideration. My prior purpose in making a brief visit to the Isle of Wight was to meet a fairly distant cousin for the first time. It just happened that the most reasonable charge I could find for a couple of nights B&B was at Weston Manor, Moons Hill, Totland Bay, on the southwest corner of the island. With other things on my mind, I did little homework beforehand, on the background to the place where I was going to stay, save to note that it was a smallish Victorian Gothic mansion having a chapel variously described as being 'by Pugin' or 'in the style of Pugin'.



P3) Wall decoration



P4) Rood screen and chancel





P5) Altar

Half an hour after alighting from the Lymington to Yarmouth ferry, and taking a few wrong turns on the way, I arrived at the Manor in the early afternoon of a fairly bright and dry mid-August day. I received a very friendly welcome which boded well for the rest of my stay. There was quite a bit displayed in the hallway on the history of the place and the family who owned it. A colourful book of children's work from the local Roman Catholic primary school lay on the table. It soon transpired that the local parish church was Catholic too. The very particular story of Weston Manor was beginning to unfold. One name loomed large behind all of this, that of the academic mathematician and theologian William George Ward (1812-1882). Mine hosts were the current lessees of the Manor, Mike and Vicki Sparey, who were pleased to try to help me build a picture of what once went on in the house and the local community surrounding it. Ward, it seems, bore the mark of the super-zealous convert to Rome writ large upon everything he touched. He allowed only Catholics, or those willing to take instruction and change, to work for him. The upshot of this was that the whole vicinity became very Catholic. The house itself was not completed until 1871 so we must rest content that its chapel was 'in the style of' and not directly by Pugin himself.

Having explored some of the neighbourhood on that first day I returned to the house and made it known that I wished to take up the offer of a conducted visit to the chapel. To fit in with the daily routine, this usually takes place shortly after breakfast. However, as I was there for two nights I did not mind being asked if I could

A retired Brother still remains living there, probably a right reserved for him somewhere in the conditions of the lease.

The second day came, and after breakfast all seven of the guests opted to view the chapel. We were led from the dining room by Vicki Sparey, past a store of building materials and through the chapel door.

What I saw when I entered far surpassed my somewhat vague expectations. The chapel was larger than I had imagined, for a start, well cared for and well lit. A celebration of the best of the Gothic Revival in all its aspects. I was awe-struck. A cathedral in miniature, everything was there: a high painted ceiling; walls rich in intricate design and colour (P3) a finely worked rood screen (P4, P7); the bold carving of the altar (P5) and reredos, and the leaded glass (P6).

The gallery at the back could have once housed an organ but I forgot to ask. Certainly Ward would have used the chapel for his family devotions for the eleven years or so before his death, and the various resident religious orders and their charges would have had it as the centrepiece of their life at Weston Manor since that time.



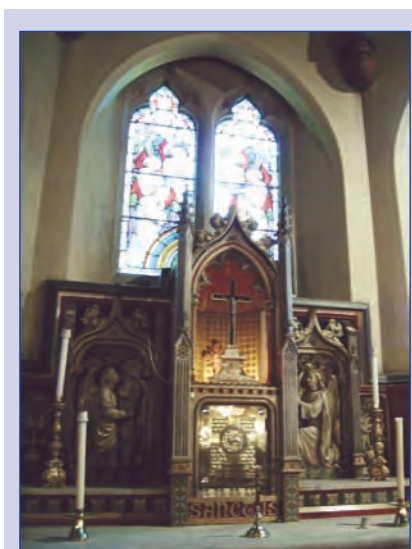
P7) Rood screen and west end

Today the Church authorities have removed the right for Mass to be said there and it is preserved primarily for its architectural and cultural attributes. It is not open to the public apart from those staying at the guest house. Why not give it a try?

Endnote: William George Ward, a colourful character, was a leading member of the Oxford Movement, but eventually became a Catholic. It was he, with others, who in 1843 suggested that Pugin should create new buildings at Balliol College, Oxford, an ill-fated project which never came to fruition. Pugin, who designed a house for Ward at St Edmund's College, Ware, at first thought Ward 'a glorious man', but their views later diverged, particularly over the subject of Rood screens. Ironically, there seems to be a fine example at Weston. The Manor and chapel were built by George Goldie (1828-1887) and the chapel later refurbished by Edward Goldie and Peter Paul Pugin.

For further details see:

<http://www.britishlistedbuildings.co.uk/en-393237-weston-manor-totland->



P6) Reredos and window

wait until the second day to see it, as there would be others by then who could form a larger group. Meanwhile I gleaned more about the house and its story. For most of the twentieth century it had been given over to the care of the handicapped or needy, administered at various times by nuns or Dominican Brothers. It even sheltered Basque children during the Spanish Civil War.

Pugin's Bicentenary in Ramsgate

Catriona Blaker

This year's Bicentenary events down in Thanet got off to an impressive start on St David's Day, 1st March, with a special, beautifully sung, Mass, commemorating Pugin on the day of his birth and organised by celebrant Father Marcus Holden, Parish Priest of Ramsgate and Minster, and the Friends of St Augustine. Robert Pugin Purcell, a direct descendant of Pugin, laid a wreath on his ancestor's tomb. Afterwards, a reception was held in the Cartoon Room at The Grange, organised jointly by the Friends and the Pugin Society, at which Sandra Wedgwood, our Patron, gave a short address, as did also Lord Deben (John Selwyn Gummer). A warm thank you to both of them.



P8) Invitation to Pugin's party

Our indefatigable Events organiser, Julia Twigg, was staying in the Grange at the same time, and this helped to make a happy and convivial occasion even more so. In the evening of the same day members of the Society and many others all trooped off to attend the Pugin Birthday Party (P8), organised by Clive Holland of Mischievous Theatre, as a lively introduction to his forthcoming Pugin play *The Man in the Wide-Awake Hat*, on which he is currently working hard. Rosemary Hill, summoned to the stage at short notice on this occasion, kindly gave a supportive and impromptu speech.



P9) St Augustine's new Notice Board

In May St Augustine's became an official shrine to St Augustine of England (P9), a very important event for the church, and one which we feel certain would have pleased Pugin greatly. Also in May, from 21st-27th, an excellent and varied selection of talks and events were organised by Father Marcus Holden and team, to celebrate St Augustine's Week, now becoming an annual event. Society members were involved; Tim Brittain-Catlin gave a talk on

St Augustine's church and Pugin, in their wider context, and the author led a guided walk round important Pugin sites in the town, ending up, on an extraordinarily hot day, with ice creams at a café on the front, near the Grange.

On 6th and 7th June the Society put on a Pugin Art Workshop, led by artists Dawn Cole and Tony Roche; the first day involved drawing and study of Pugin detail, and the second, applying what had been learnt and recorded through creating simple relief prints and stencilled wallpaper designs (P10), in the Cartoon Room, surely an inspirational space for the event. This was a truly rewarding, if challenging, exercise and some very attractive work was forthcoming.

Later in the same month Nick Dermott led the very successful Pugin Society East Kent Tour, with a well-crammed coach, involving buildings both medieval and nineteenth-century. The medieval sites included the churches of St Laurence in Ramsgate and St John's in Margate, and, slightly later in date, a sixteenth-century barn. Advancing to the 1800s, it was delightful to see Edward Pugin's church again, at Kingsdown near Faversham, in its wonderfully rural surroundings, and perhaps the most cheering site of all was the one we ended with – the church of the Sacred Heart, Walmer, by Peter Paul Pugin, all that remains of the convent that once stood there. Now it has been fully restored, by the firm of Society member Austin Winkley. After a previous rather depressing visit some years ago, it was uplifting to see this building looking so pristine and cared for, not to mention being given a most sustaining tea. NB – there is still a question mark hanging over who was the designer of the stained glass in this church. If anyone can help supply the answer we would be pleased to know.

July 12th was the day leading up to the conference organised by Tim Brittain-Catlin at the University of Kent, 'New Directions in Gothic Revival Studies Worldwide'. The Grange and St Augustine's church were both open for visits by conference delegates, who came from across the globe, and some of whom had never



P10) Example of wallpaper design at workshop

seen these sites before. In the evening Rosemary Hill got the conference off to a memorable start at Chatham House, the Gothic Revival-style Grammar School in Ramsgate, with an excellent and very well constructed and illustrated talk: 'Pugin: a Life for our Time'. We were so pleased that Rosemary was happy to give this talk for us, in Ramsgate itself, a place so central to Pugin and Pugin studies. This event was very well attended and, with supper afterwards, made for a truly sociable evening at which delegates to the conference could meet, discuss and commence the conference activities in a relaxed environment. On the following days the scene of the conference action shifted to Canterbury; the conference was hugely interesting and stimulating, but this short piece, already too long, is restricting itself to Thanet.

On the 27th August the author gave a two-part talk comparing the churches of St Laurence and St Augustine, as part of Ramsgate's enterprising Arts Festival, *A Summer Squall*. The aim was to show what Pugin had derived from the medieval detail of St Laurence, close to which he had lived at one time, to look at features which might be considered common to both churches and to think about how Pugin had selected the many medieval references with which his own church is infused. This was a before and after lunch job, which seemed to gather extra listeners as it progressed!

Every Wednesday throughout the year both St Augustine's and the Grange are opened and manned for tours. St Augustine's is also open on Saturday and Sunday afternoons. In addition there have been, as usual, two lots of Open Days run by Landmark Trust this year. Over 1000 visitors attended the September Days. The organisation in both sites has needed to be tight, constant and ongoing. I think everyone involved in these activities feels how worthwhile they are and how extensively they inform and engage the public; helpers and staff are becoming used to the gasps from



visitors entering the Grange and the church for the first time. This is truly gratifying. Another pleasant aspect of Pugin activities in Ramsgate has been the constructive interaction of three organisations – The Pugin Society, the Landmark Trust, and the Friends of St Augustine. The Society would like to express its thanks for the assistance and support of Landmark, and the ready camaraderie and co-operation of Father Marcus and the Friends in all Pugin activities. To cap it all, the Society has now been awarded funding from the Heritage Lottery Fund to the tune of £18,700 to advance, in various ways, greater knowledge of Pugin and his work in the Thanet area. This really has been, and is being, an exceptional year down here for AWP.

London 2012

CAMAC Student Wallpaper Design Competition

Caroline McNamara

To celebrate the bicentenary of AWN Pugin's birth, students from four colleges across the country have taken inspiration from the extensive body of his work, and created a wonderfully diverse range of contemporary wallpaper designs as part of the 4th Annual Student Wallpaper Design Competition. Originally created and managed by the author for the Wallpaper History Society, this competition has evolved under her direction at the newly founded CAMAC Design. This year the competition was open to surface design undergraduates from Leeds College of Art, Norwich University College of the Arts, University of East London and London College of Communication (LCC), University of The Arts.

Judith Al-Seffar and Ralph Bowmaker were invited to London to take part in the student design competition judging day (P11), in order to select who they felt deserved to win the Pugin Society prizes. Out of a short list of 30 students, from the original 80+ entries, three were selected – with an additional 'special mention'.

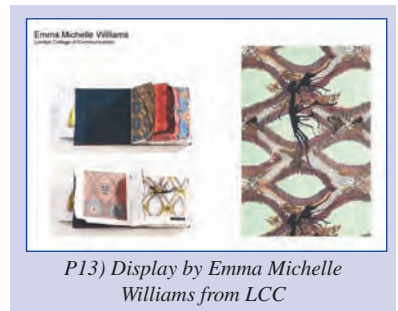


P11) Ralph and Judith judging at LCC in July (Wallpaper by Li Shan Chong, LCC)

the cutting edge centre for fashion and textiles founded by Zandra Rhodes, and the second at Ramsgate Library (P12, P14), in Pugin's hometown. With limited space, just one sample of student's work is shown here (P13).

The September Exhibition – which forms part of the London Design Festival, is one of the key elements of the

Student Wallpaper Design Competition, as it enables the students to engage with trade buyers, interior designers and manufacturers, as well as the general public. It also offers the opportunity for students to participate in a series of talks and presentations with experts from all sectors of the wallpaper world.



P13) Display by Emma Michelle Williams from LCC

The 2012 Exhibition has been curated by Mark Amura, the 2009 competition winner, and the author. Several of the exhibiting students will be awarded work experience placements within the design industry, with Zoffany, Graham & Brown, Anstey and Timorous Beasties – a valuable opportunity for both students and colleges. In addition, some of the companies will arrange for selected students to tour their factories and meet professional designers. Winners of the Pugin Society prizes were announced at the Private View, and further details will be forthcoming in the next newsletter.

Design work in mixed media by other invited emerging and established designers was also on show, with new work inspired by this year's brief. The Exhibition included 2011's winning students Louise Tiler and Emily Charman, plus lecturers and practitioners Duncan Harrison from Leeds College of Art, Les Bicknell from Norwich University College of the Arts, Emma Carey from University of East London and Sue Westergaard & Esther Smith from London College of Communication, University of the Arts.

Visitors to the Exhibition were treated to a rare opportunity to see an original Pugin block ('Rose & Portcullis') and its associated wallpaper, courtesy of Cole & Son. This wallpaper is one of almost a hundred papers to be designed by Pugin especially for the Palace of Westminster. The pattern incorporates references to its purpose: the crowned portcullis is the symbol for the Palace, and the crowned flower is the Tudor rose, a Royal emblem. The letters 'V' and 'R' stand for Victoria Regina – Queen Victoria. The design was intended to symbolise the authority of Crown and Parliament.

In October, a selection of students, including those students who have been awarded the work placements prizes at the Exhibition, will be invited, along with representatives from their colleges, industry sponsors and VIP guests, to an evening reception at the House of Lords, where they will be able to see Pugin's work at first-hand.



P14) Display at Ramsgate Library, July & August 2012

For those who were unable to get to Ramsgate Library, a selection from the display of work will be available to see at our AGM on the 1st December at the Art Workers Guild, London. During the summer of 2013 Lotherton Hall, Leeds will also host a selection of the students' Pugin-inspired work from the competition exhibition – further details will be circulated nearer the time.



Pugin on Mastermind

Gareth Kingston

When I told people that Pugin was to be my specialist subject on BBC2's Mastermind, the usual response was just a blank look, or maybe "Who's Pugin?" or even "Oh, he's the Houses of Parliament guy isn't he?" Then the next question: "What made you choose him?"

Why Pugin? Stepping back a few years, I competed in the 2008/9 series of Mastermind and reached the semi-finals. The first round had seen me devour everything there was to read about the Great Fire of London. The semi-final had seen me consume vast quantities of information about Northampton Town Football Club. But having narrowly missed out on a place in the final that was all over, and I needed something new to read.

I don't know where I saw Rosemary Hill's 'God's Architect' or quite why I decided to buy it. Like any quizzier worth his salt I knew that Charles Barry had designed the Houses of Parliament and that Pugin was responsible for the décor. Beyond that I knew little about Pugin, his work or his life. So it was with a mix of incredulity and joy that I read Hill's excellent book. How could I have known so little about this amazingly productive and influential person? I made a mental note that Pugin's life would make a great Mastermind specialist subject, but then set him to one side.

Then, in Spring 2011 I was competing at a Quiz Grand Prix in Derbyshire when the Mastermind production team came to audition people for the new series. After 3 years I felt a little better equipped to deal with the show and decided to put myself forward again. I flew through the audition quiz and, when asked to select my three specialist subjects, I proffered: A.W.N. Pugin, Herbert Chapman, and the Tower of London. About three weeks later I received a call from Mastermind's producer. They wanted me on the show and they were happy with my subjects. So the life and works of Augustus Pugin were to be my focus for the next 3 months. I could realistically expect to be asked up to 18 questions and they could be about anything to do with Pugin's life and career. I knew where to start: it was back to "God's Architect".

Reading again about Pugin's life but with a different focus from before, I started to become uneasy about the subject I had chosen. He did so much in such a short time, he came into contact with a colourful array of characters, and the historical context of his life all led me to conclude that this was a much bigger subject than I had thought. Nonetheless I ploughed on, noting down every vaguely interesting or significant fact and then turning them into questions. By the time that I had read books by Hill, Stanton, Harries, Fisher plus Atterbury/Wainwright I was in Pugin overload. By the time Mastermind was filmed I had written 1001 questions and could have written several hundred more.

Going over the questions time and again until they were fixed in my mind was a tried and trusted method. A tad Pavlovian, perhaps, but speed is of the essence on Mastermind, and your specialist subject is the only part of the show over which you have any control. So if I could get to a point where the answers came to me automatically, and I could answer quickly, I knew I would give myself a chance.

The Pugin Tour: Reading books was only one part of the preparation. I am someone who learns contextually, and so it was one thing to read about his works but I knew that I had to go out and see Pugin's handiwork for myself. So the Houses of Parliament, The Grange and St Augustine's in Ramsgate, St Barnabas in Nottingham, St Mary's in Derby, Alton Towers and Alton Castle, St Mary's in Uttoxeter and St Chad's in Birmingham all received visits from me. I was brought up a Methodist, and before this odyssey began I did not know my sedilla from my piscina. The experience was enriching my appreciation of the world in so many ways. At Rochester Cathedral I could see medieval architectural and decorative details that can also be seen in Pugin's work. I could also see 19th century features by George Gilbert Scott that were clearly influenced by Pugin.

Then of course there was St Giles Cheadle. Could 'perfect Cheadle' live up to the hype? Well, yes. Cheadle is a fantastic achievement, perfectly showcasing the value of bold colours and strong designs in low light conditions. It is hard now to appreciate the impact of Cheadle on people 160 years or so ago, but for me it left a profound impression.

I was fortunate enough to receive help and advice from a number of corners during the course of my research. Meeting Rosemary Hill was a delight, and I couldn't have asked for a better guide to The Grange than Catriona. At every step, Pugin enthusiasts were keen to help me and I am grateful to everyone.

When the show was over I felt a little bereft. I had lived and breathed Pugin for 3 months. Studying this great man's work had changed how I viewed ecclesiastical, civic and domestic architecture for ever. I wasn't quite prepared to let him go, and so I joined the Pugin Society!

Postscript

The questions are available at <http://tinyurl.com/pugin> as flash cards if you wish to quiz yourself. I hope you will find them of interest.

Birmingham 2012

Pugin, Dürer and the Gothic: The Barber Institute's Tribute to Pugin

*Tamsin Foulkes, Collections Assistant
The Barber Institute of Fine Arts
University of Birmingham B15 2TT*

"The peeps into different coloured bedrooms, with their mullioned windows, quaintly carved fireplaces and furniture, all hung with old paintings, choice impressions of etchings and engravings, Dürer being prominent, was a treat for Artists."

"Pugin in his home"

A memoir by J. H. Powell' in *Architectural History* xxxi (1988)

The Barber Institute of Fine Arts is delighted to be part of the celebrations that mark the bicentenary of Pugin's birth this year. Although at first glance the Barber appeared not to possess any holdings that could contribute to the Birmingham Pugin Trail, there are in fact some fascinating connections to be made between Pugin and objects in the permanent collection.



In addition to a small but significant group of works on paper by Albrecht Dürer (1471-1528) (on display until 24th June 2012), whose works decorated Pugin's drawing room at his home in Ramsgate, other treasures in the collection include an Early Netherlandish Triptych by a follower of Roger van der Weyden (P15) which was owned by Pugin and is thought to have been displayed alongside his Dürer prints. A later medieval wood carving of Joachim and Anna (P16) belonged to the son of John Hardman, a close friend of Pugin and the leading Gothic revival metal work and stained-glass manufacturer.



P15) Early Netherlandish Triptych

artists and the classicist style. Pugin avidly collected Dürer's prints and paintings (along with Dutch genre scenes and Italian Renaissance paintings) and is known to have spent time in the British Museum sketching the Dürer print collection whilst working on his designs for the interior of Windsor Castle during the late 1820s. Pugin also studied Dürer's treatises on architectural perspective and bodily proportion, seeing these as important sources for developing his skills as a craftsman.

Dürer established his reputation as a master printmaker whilst still in his early twenties; his work being heavily reproduced and circulated across Northern Europe. On his return from Venice, around 1500, Dürer set up his own workshop and, over the next decade, produced his most popular series of prints. Between 1503 and 1505 Dürer designed seventeen woodcuts for the 'Life of the Virgin' series, adding two further prints *The Death of the Virgin* (P17) and *The Assumption and Coronation of the Virgin* (P18) in 1510, examples of which are in the Barber's collection.

This popular series displays Dürer's skills in perspective and his characteristic cross-hatching technique to create depth and tone. It is possible that Pugin viewed this series during his visits to the British Museum, the works appealing to him because of the variety of architectural and landscape backgrounds, figure types and gestures which add to the emotional intensity of the scene. Dürer's way of depicting angular and sculptural folds in the figure's drapery using heavy and strong lines associated with the woodcut technique would have interested Pugin because of the comparison to be made with his designs for figures of saints and the holy family for the exterior of cathedral doorways and stained-glass windows.



P18) The Assumption and Coronation of the Virgin

Whilst many of the gallery's visitors are familiar with the work of Dürer, they were less aware of Pugin's extensive contribution to nineteenth-century interior and architectural design, and the connection between these two individuals. From an early age Pugin was intrigued by the life and career of the sixteenth-century artist. Whilst on his travels around Europe Pugin spent much of his time in Dürer's



P16) Joachim and Anna

home town of Nuremburg sketching the architecture and paying homage to the artist by visiting his tomb. Pugin's fascination with this artist certainly reflected his wish to revive medieval society and religion, placing these values within a modern setting. Although Pugin may have not directly used Dürer's motifs for his own designs he was drawn to the precision and intricate detail of Dürer's woodcuts as well as the innovative treatment of religious themes which characterised the late Gothic period in which Dürer lived. Pugin, along with other nineteenth-century Romantics, saw Dürer as the first northern artist to engage and compete with the achievements of the Italian Renaissance



P17) The Death of the Virgin

Further research is still needed to determine the extent to which Pugin used Dürer's work as inspiration for his own designs and to learn more about his collecting practices of objects and prints. Pugin drew from a wide range of sources as inspiration for his texts and illustrations but I believe that his preoccupation with Dürer, the man and his art, enabled him to immerse himself in medieval culture and artistic practices.

Pugin books in the Cadbury Research Library

Martin Killeen

Rare Books Librarian

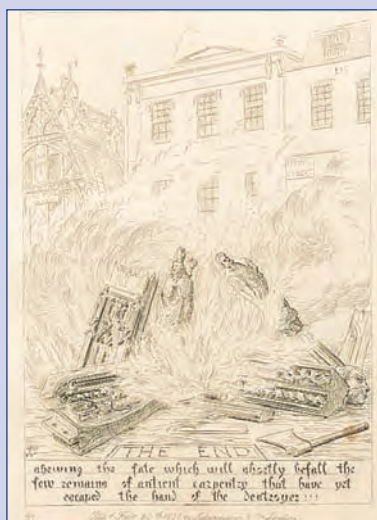
Special Collections Academic Services, University of Birmingham B15 2TT

By 1838 Augustus Welby Pugin (1812–52) was established as the leading architect of the Catholic revival in Britain. He worked hard as an architect, artist, author and promoter of Roman Catholic religion and Gothic style, which he viewed as being inseparably united. During his brief but prolific career his writings were as effective as his buildings in introducing the radical changes in design which he advocated. Editions of all his important books are available in the Cadbury Research Library at the University of Birmingham.



P19) 1835 Gothic Furniture

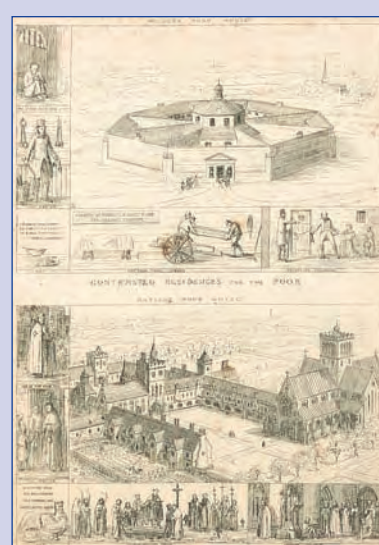
Our earliest Pugin holdings are four companion collections of designs: *Gothic furniture*, *Designs for gold & silversmiths*, *Designs for iron & brass work* and *Details of antient timber houses of the 15th & 16th centuries* (Ackermann, 1835–1837) (P19, P20), each with an engraved title-page and 21 etched plates. Pugin's talents are well represented here in designs for everything from a prie dieu to epergnes and escutcheons for keyholes. Despite the fact that the books are presented entirely without letterpress, together they amount to a revolutionary manifesto to challenge the prevailing orthodoxies of the day. Pugin's feelings are most vividly expressed in the last plate of the final volume which allegorically depicts a Gothic-style church being demolished while its precious statues and decorations are burned in the street in front of new buildings. The caption reads: 'The End, shewing the fate which will shortly befall the few remains of antient carpentry that have yet escaped the hand of the destroyer!'



P20) 1837 Antient Carpentry

The ethical dimensions of architecture are further explored in the controversial *Contrasts* (1836) (P21), in which Pugin gives full expression to his admiration for the medieval ethos, even claiming that Gothic architecture is the product of a purer society. The book is essentially a polemic arguing against contemporary regency architecture and for the revival of medieval

Gothic style and a return to the faith of the Middle Ages. Each plate presents a contemporary urban building alongside its 15th-century equivalent. For example a medieval monastic foundation, where monks fed and clothed the needy and gave the dead a decent burial is contrasted with a panopticon workhouse (a Benthamite design to allow secret observation of inmates) where the poor were maltreated and dispatched after death for dissection. The images and the discourse together produce a powerful rhetoric to support Pugin's case that architecture is a battleground of Christian versus Utilitarian values. The final satirical plate in which buildings from the two periods are weighed on the scales of Truth in favour of the medieval ones summed up Pugin's attitude.



P21) 1836 Contrasts

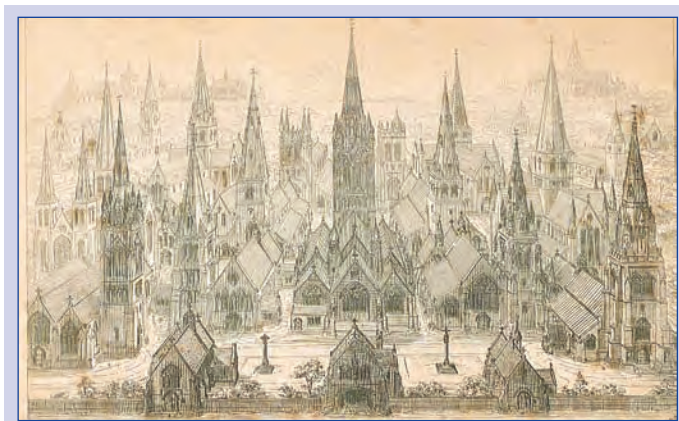
From 1821 Pugin's father had published two series of volumes of architectural drawings: *Specimens of Gothic Architecture* and *Examples of Gothic Architecture*. These became the standard reference works for Gothic revivalists for at least the next century. The text was by E J Willson, a well-known antiquary and friend of the Pugins, while the engravings by both father and son were based on studies made on site by their pupils. Following his father's death in 1832, Pugin assumed responsibility for finishing the second volume and then completed the project with a third volume from remaining material.



P22) 1841 True Principles

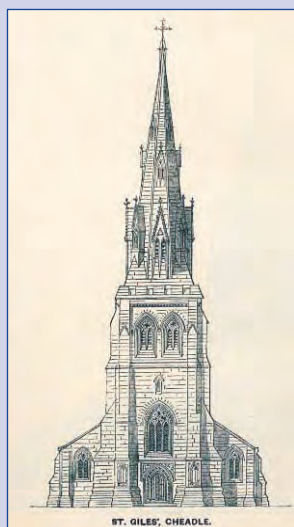
Pugin resumed his propaganda mission with another key text of the Gothic revival, *The True Principles of Pointed or Christian Architecture* (1841) (P22). Here he recommends that modern craftsmen should emulate the style and the methods of medieval workmanship. In Pugin's view the pluralism and degeneracy of contemporary industrialized design must be replaced by the 'two great rules for design: first, that there should be no features about a building which are not necessary for convenience, construction, or propriety; second, that all ornament

be consistent with the beauty of the style, and that all ornament be consistent with the beauty of the style, and that all ornament be consistent with the beauty of the style.



P23) 1843 Apology

should consist of enrichment of the essential construction of the building.' *True Principles* convincingly argued for honest, natural design, the revival of forgotten crafts and the symbolic value of every detail of construction.

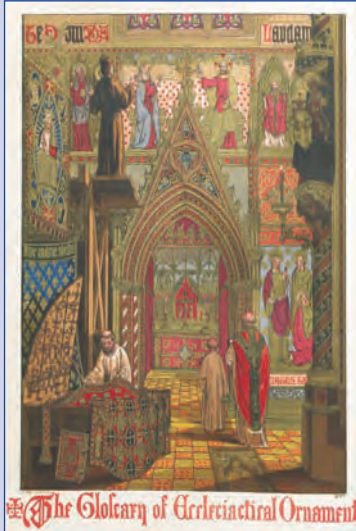


P24) 1843 Present State

In *Apology for the Revival of Christian Architecture in England* (1843) (P23), Pugin added nationalism to justify using Gothic forms, which he considered to be 'the only correct expression of the faith, wants, and climate of our country.' Also published in the same year *The Present State of Ecclesiastical Architecture in England* (1843) (P24), reprinted from two illustrated *Dublin Review* articles, included detailed accounts of his own church designs. The first paper considered the needs of a small Catholic parish, while the

second examined the influence of the Cambridge Camden Society's journal *The Ecclesiologist* on church architecture. The articles also included important autobiographical observations on his own architecture, not available elsewhere.

Glossary of Ecclesiastical Ornament and Costume (1844) (P25), showcased Pugin's skills as an ecclesiastical designer. The spectacular color plates present a rich display of



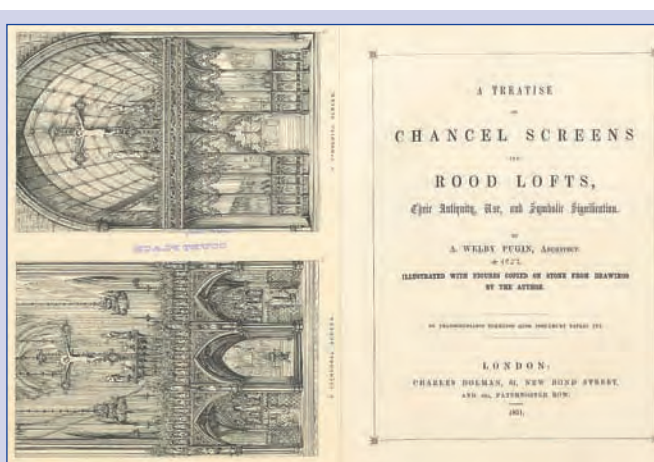
P25) 1844 Glossary

religious motifs revealing a masterful sense of pattern, colour and ornamentation in hundreds of designs for altar cloths, crosses and church vestments. Pugin followed this with *Floriated Ornament* (1849) (P26), which explored the union between art, craftsmanship and technique. Pugin's philosophy that designers should abandon classical forms and be led by nature, especially through the close study of the structure of plants, was one of the many ways in which his



P26) 1849 Floriated Ornament

work powerfully influenced the later Arts and Crafts movement. In his last book *A Treatise On Chancel Screens and Rood Lofts* (1851) (P27), Pugin defends the rationale for rood screens in new Catholic churches. With a lithographic frontispiece and 13 plates the book combines architectural and liturgical scholarship with a deep disdain for contemporary trends in worship that would eliminate the divisions between naves and chancels.



P27) 1851 Chancel Screens

Finally, the Cadbury Research Library holds a rare copy of *Photographs from sketches by Augustus Welby N Pugin by Stephen Ayling* (1865) (P28), which was privately published by his son Edward Welby Pugin. According to the prospectus for this set of

500 photographs of 1,700 drawings 'in this work sketches are introduced of the principal objects of interest and beauty in the chief cities of France, Belgium, Italy and Southern Germany.' The drawings include cathedrals, ecclesiastical interiors, metalwork, furniture and architectural details sketched by Pugin on his European travels.



P28) An 1865 Ayling Photograph of a Pugin drawing

The whole collection is available on Flickr:
<http://www.flickr.com/people/cadburyresearchlibrary/special-collections@bham.ac.uk>
<http://www.special-coll.bham.ac.uk/>
<http://twitter.com/#!/CadburyRL>



Andrew Davies

School of Philosophy, Theology and Religion
European Research Institute
University of Birmingham B15 2TT

Birmingham offers a unique and distinctive permutation of religious traditions which have a long history of civic and cultural engagement, creative production and (recently at least) harmonious relationships and mutual interdependence. We are putting together a consortium which we hope might include representation from these faith groups, various departments and research centres from the University of Birmingham (including particularly its Departments of Philosophy, Theology & Religion and History of Art and its Heritage and Cultural Learning Hub), the City Council, the Library of Birmingham, Birmingham Museums and Art Gallery, arts and voluntary groups and other agencies, all working together to build an interactive, multimedia resource which would map and illustrate the diversity of expressions of faith in the city both historically and in the present day.

This resource would build on the current Faith Map of Birmingham (www.birminghamfaithmap.org.uk), and supplement this primarily statistical information source with the addition of photography, audio and video clips, text and multimedia commentaries and augmented reality scenarios. The data would be packaged in various ways for open public access as a website, an application for smartphones and tablets, and an application for the multi-touch interactive tables which will be located in the new Library and Birmingham Museums Trust, as well as in the University itself. Textual, audio and visual content will be both commissioned from creative professionals and crowd-sourced, with submissions being invited in particular from the people who attend the various places of worship (subject to formal briefing and training and under appropriate editorial control), and this material will be supplemented by historical resources drawn from the City's archives.

This 3-4 year project would therefore deliver the most comprehensive survey of the religious life of a city ever undertaken, drawing on the very latest technology for dissemination and pursuing an unprecedented level of community engagement and interagency cooperation in its data collection. The project could inform research, education and social policy in the city for years to come and the multimedia outputs are likely to become flagship, 'killer apps' for the new technologies.

We have had initial conversations with a number of key agencies within the city and have found a considerable level of enthusiasm for and excitement about the project. A team of four academics is leading the programme, and we are exploring funding streams for further development. Volunteers are also coming forward to see what contributions they might make and one of the elements will be a focus on individuals who have made significant contributions to the spiritual and cultural life of the city. A biographical entry on Augustus Welby Pugin would be very welcome, with a focus on his work in Birmingham.

Nick Corbett

A new historical novel, *Palace of Pugin*, has been written in Pugin's bicentenary year as part of the ongoing celebrations to mark the significance of Pugin's work, and to demonstrate that his views and values are of as much relevance today as during his own lifetime.

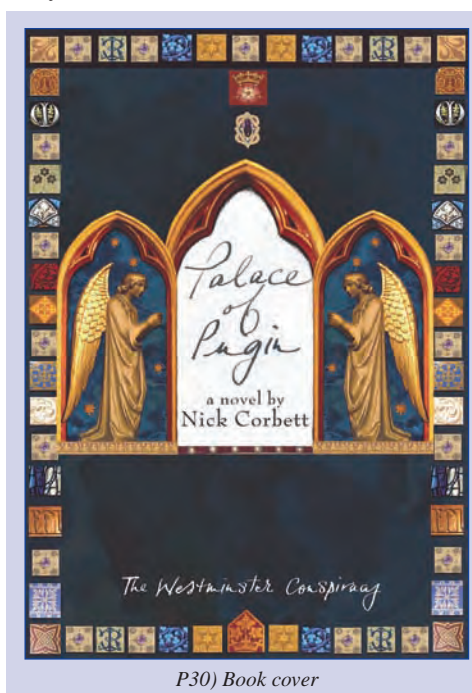


P29) The author

The novel is based upon real events, and shows how Pugin shared a vision with Prince Albert, and a group of young industrialists, for the transformation of society. One of their most important and lasting missions was to not only rebuild the Houses of Parliament, to the glory of God, but also to boost British manufacturing and craftsmanship. However, it goes on to explain how Pugin, even though he was one of the most significant men of the nineteenth century, was to become the focus of a conspiracy to silence him.

During the writing of the novel, the author (P29) helped a community in North Birmingham to scoop a Heritage Lottery Fund (HLF) win of £36,000 for *The Big Story of Pugin*. Describing the project, to celebrate the bicentenary of one of the world's greatest designers, the author said, 'It's going to be exciting, working with local charity Urban Devotion Birmingham (UDB), and around 130 school children in four schools, who will be collecting audio interviews, designing web pages, writing e-story books, and producing a travelling exhibition, all to celebrate the legacy of Augustus Pugin in Birmingham.'

When funding for *The Big Story of Pugin* was announced, Sir Albert Bore, Leader of Birmingham City Council, said: 'Pugin had strong connections with our city. He showed how the industrial revolution didn't just have to be about mass production, it could also be about truth and beauty. I am delighted to announce the New Library of Birmingham will be showcasing this project's findings, including an oral history archive of the interviews undertaken.'



P30) Book cover

The *Palace of Pugin* novel (P30) and *The Big Story of Pugin* project both focus upon Pugin's first visit to Birmingham's Oscott College, on 27th March 1837, when he was twenty-five years old. This visit marked an important step in his career as an architect when he designed the chapel's stunning interiors and stained glass windows (P31). Pugin lived at Oscott College for a time and taught the students as the Professor of Ecclesiastical Art and Architecture. He established the Oscott College Museum to inspire appreciation of medieval architecture, arts, and crafts. It is this remarkable museum that will be the main resource for *The Big Story of Pugin* project.



P31) Oscott chapel

Children in Kingstanding, where the project will run, may well have to face difficult issues in life. In the Government's Index of Multiple Deprivation, the local ward is ranked as being one of the most challenging in England. After learning about the impact of Pugin's life and how he overcame great obstacles, the children will be encouraged to consider how they can overcome difficulties and make things better for their family, school, and community.

Monsignor Mark Crisp, Rector of Oscott College, said, 'The College is delighted to be a part of this inspiring project. Through learning about Pugin and his legacy at Oscott, young people will develop an awareness of their local heritage, especially in relation to the design of the built environment.'

Sam Miller, team leader at Urban Devotion Birmingham, added, 'From discussions with the local community in the Kingstanding area, including with school head teachers, it was considered that the legacy of Pugin at Oscott College could assist in young people learning about the connections between heritage, faith, community cohesion, and an inclusive society.' *The Big Story of Pugin* will culminate with a major celebration and community dinner at Oscott College in March 2013.

Sandra Wedgwood, our Patron, commented: 'This project provides an exceptional opportunity for young people to learn about the legacy of Augustus Pugin in Birmingham, and the new book, *Palace of Pugin*, is a compelling historical novel about a remarkable man.'

On his inspiration for writing *Palace of Pugin*, the author said, 'Opposite the Birmingham council estate on which I grew up stood the magnificent Oscott gatehouse designed by Pugin in 1837. This building spoke to me of a more excellent world. It inspired me to study urban design at university and to write about Pugin's vision. He lived a tumultuous life. It is a story that needs to be told.'

Sarah Houle, our President, commented that the Pugin Society will take a very keen interest in this project. She felt that Pugin

would be so pleased to know that 200 years after his birth, he is helping young people in Birmingham to develop a coherent sense of place for where they live.

The *Palace of Pugin* will be launched at Saint Chad's Cathedral, Birmingham, on the 8th November 2012 (P32). The author will give a talk at the Cathedral Association's Annual Dinner, and will be signing copies of his new book *The Palace of Pugin*. *Arden*, the sequel to *Palace of Pugin*, continues the story and reveals the influence of Pugin in contemporary British society.

Further information about the three lead organisations of the Big Project can be found on their websites:

www.urbandevotion.org www.hlf.org.uk
www.transformingcities.co.uk

Staffordshire 2012

Pugin Society weekend in Cheadle

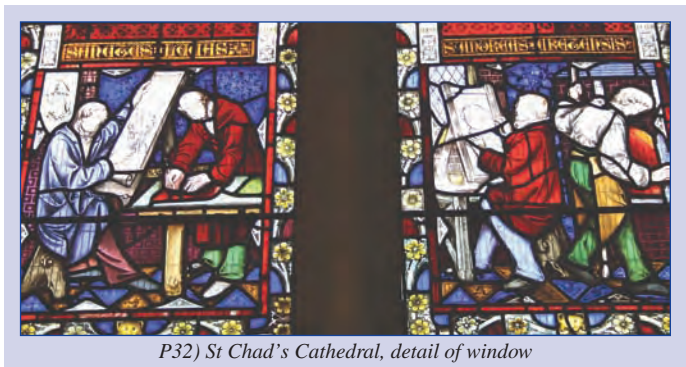
Peter Burnett

Society members were recently hosted by Urban Vision North Staffordshire (UVNS) for a weekend, based in Cheadle, on a 'Grand Tour' of Pugin-land. Beginning at the Pugin Centre in Cheadle, members were treated to a private view of the RIBA Exhibition which includes drawings for the now demolished church in Longton, watercolour proofs of stained glass designs as well metalwork from the Hardman archive, chairs from St Barnabas' Cathedral, Nottingham and stained glass panels from Cotton College. Pride of place must, however, go to the effigy of Pugin, known to local schoolchildren as 'The Ghost', normally residing at Alton Towers it is on loan for this exhibition. Meeting up with our guide for the weekend, Fr Michael Fisher, we first visited Pugin's Gem – St Giles RC Church (P33) in the town (not to be confused with the nearby Anglican church of the same name).



P33) St Giles Church

Whilst there a talk was given on the history of the Church, and the close association between Pugin and the 16th Earl of Shrewsbury – which was to be a common theme through-out the buildings visited over the weekend. As this visit was on St Giles' Day, and the 166th Anniversary of the Consecration of the Church, a mass was to be held later in the day by the Archbishop of Birmingham. While there, members viewed a vestment (P34) used at the



P32) St Chad's Cathedral, detail of window



P34) Vestment

Consecration, as well as a missal (P35), a chalice (P36) and other products of the Hardman work-shops. An added bonus was that the adjacent convent cloisters were opened by the owner allowing a different view of the church to be gained (see article below). The owner also makes mugs with Pugin designs on them, which were on display. This weekend was the flower festival, with lovely displays inside and out (P37). The local Fair Trade group were serving hot drinks, homemade cakes and other items from a tent alongside the South Porch, giving the Church a welcoming and vibrant atmosphere.

The afternoon, in glorious sunshine, saw the group visiting Alton Towers (P38) where we were able to view some of the restoration that has been undertaken and explanations of some of the on-going work, including the repairs being carried out to the window from the Great Hall.

Works prevented visits being made to some areas but arrangements had been made to have the Chapel opened for viewing, it is still incredible to think what this may have once looked like. Michael then took us around part of the landscape gardens which includes three buildings by Pugin. Whilst members of the Society may see the preservation of the buildings as important, it is impressive to see the enthusiasm of Merlin Entertainments, the current owners, for spending money on activities that are not part of their core business.

Further details on the work can be found at www.altontowersheritage.com

On Sunday the group took a ride on the Churnet Valley Railway (P39), which currently runs from Cheddleton to Kingsley and Froghall but there are plans to reconnect to the main line at Stoke and run trains through to Alton once again. Much of the route

follows the River Churnet and the Caldon Canal, reminders of the industrial nature of this area.

After lunch, taken at the Star Inn in Cotton, we went to view the rather forlorn sight of St Wilfred's Church at Cotton, now closed to the public and, despite work being carried out by the archdiocese to tackle the problem of dry rot, the long term future is unclear. The crumbling remains of Cotton College are now more reminiscent of Gothic fiction than Gothic Revival but were an impressive suite of buildings, viewable only from the road.

From this rather dour part of the trip we went on to visit the thriving site of the Hospital of St John and Alton Castle (P40), which has found use as a place of retreat and spiritual development for young people across the Midlands. The complex of buildings are virtually as designed by AWP and, standing outside St John's Church, with its Chapel and School-Room, it is possible to see the Castle surmounted with its roof of coloured tiles, almost 'growing' from the rock.

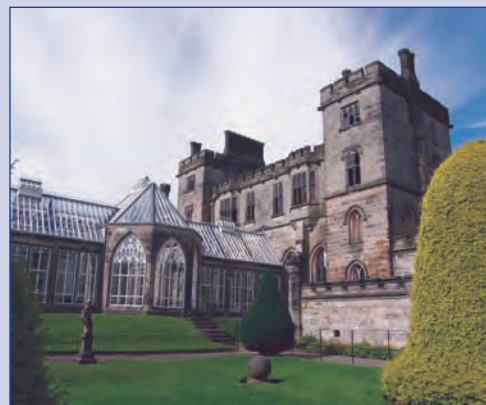
On behalf of the group, the Society would like to extend their sincere thanks to Father Michael Fisher for his expert guiding around the buildings and personalities involved, and for his patient answering of the many questions which were raised throughout the weekend. Another person who deserves a hearty congratulation is Hannah Barter of Urban Vision North Staffordshire, for both organising what was a fascinating and varied weekend, and for the Pugin Centre in the High Street of Cheadle. It is a place that is both informative and welcoming and recommended visiting for any Society members when in the area. It is hoped that the Centre will carry on beyond the project at the end of this year and combine local history alongside the Pugin Heritage, which UVNS have been so keenly promoting through their varied programme of events with the local community.



P35) Missal



P36) Chalice



P38) Alton Towers



P37) Bicentenary flower arrangement



P39) Leaving the train at Consall Forge



P40) Alton Castle

Saint Joseph's Convent, Cheadle

Julian Shaw

With my wife, Barbara, and three children I moved to Cheadle in the Staffordshire Moorlands to the A.W.N. Pugin designed ex Convent of Saint Joseph. We are the third family to have lived in the old Convent since its sale by the parish in 1975/6. Although both well-travelled, Barbara having been born in Mexico City, moving with her family (her father, a British Council representative) to Jamaica, Finland, Sweden and Germany, my roots were sunk deep in the area; born only three miles away at Cresswell, I still have extended family farming and working in the area.

The Convent on the morning after our arrival (P41), on the 1st December 2010: a beautiful scene which belies the angst and stress of the move the day before – with my broken wrist, huge snow falls, frozen removal lorries and a winter virus to come! But we were not the first to endure testing times moving to the Convent.



P41) The Convent

the church. It has an area designed as a side chapel along with a very rich and beautiful stained glass window. During the second world war nuns were evacuated to the Convent from London; this influx may be the reason bedrooms on the first and second floors were partitioned, to double the amount of private rooms. The second floor rooms are still divided to this day.

The previous owners of the Convent worked hard to counter previous neglect to the property, and this task has to continue with our custodianship. The same neglect had occurred in an industry close to my family's heart, Stoke-on-Trent ceramics. It struck me that what was once a thriving and world renowned industry had dwindled to a fraction of its former size. Cheap and inferior imports flooding the market were partly to blame. What better time to fight back and promote the best of British than this year? If we were going to do this, it had to be done right, so I joined forces with Six Towns Ceramics, a company specialising in creating bespoke ceramics, to produce a range of mugs (P42) made in the heart of the Potteries and inspired by, and to celebrate, the bicentenary of Augustus Pugin's birth.

The journey of discovery continues: I meet people who remember Mass on the Convent lawn, a grey-haired man talks of being an altar boy, his eyes light up with the memory of skipping class and getting paid! The ex-scrumpers, or the Bee-keeper who thinks the orchard would be an ideal spot for a hive. They all add to the richness of our life here in the Old Convent and show us that it is a place best shared.



P42) The Pugin Mugs

The annals of Saint Leo's College, Carlow note the details of the Convent's first occupiers, a foundation of the Sisters of Mercy, on June 18th, 1849. Having all reached Liverpool safely on the 15th, the good community of Saint Ethelburga entertained them for two days, then on

the 18th the party reached Cheadle. However, Bishop Ullathorne had forgotten to inform Father Gubbin, the Pastor of the Catholic congregation, of the Sisters' plans and so he was not prepared for their arrival. It is noted that although the Pastor had them dine at his home and that the Earl and Countess of Shrewsbury called to see them and paid polite attention, the hearty welcome and encouraging blessings – so familiar amongst the Irish, were wanting. Within one year three sisters (including Sr M Rose Strange, the Superioress of the new branch and first Headmistress of St Giles's School) were removed from Cheadle due to ill health, Sr Strange's lungs being seriously attacked.

The Convent sits very modestly next to St Giles Church. Together with the primary school they form a trilogy, symbolism that seems to be lost now but which I believe was very important to Pugin at the time. His vision was both micro and macro and the sense of kinship between the three buildings is strongly noted by Pugin by the gilded Talbot Lions on the gable end of both the Convent and school, which link with the west doors of St Giles. The Convent has a Chapel on the first floor, the room below this being the refectory. Pugin had adapted an earlier Georgian building and I believe further buildings behind it to work with and form the Convent. A three-sided cloister runs from the Convent around to

Pugin Heritage Centre, Cheadle

Hannah Barter

The Pugin Heritage Centre (P43, P44) was set up by the Heritage Lottery Fund West Midlands and Communities Mean Business LEADER funding (part of the Rural Development Programme for England), to celebrate the bicentenary year of Pugin. This dynamic creative hub, in the historic town of Cheadle, is at the heart of North Staffordshire's Pugin Land. With a small team of staff and enthusiastic volunteers it has been hosting the Pugin Bicentenary Celebrations 2012 in Cheadle. Events include exclusive Hardman & RIBA exhibitions (P45), heritage walks, creative workshops and much more.



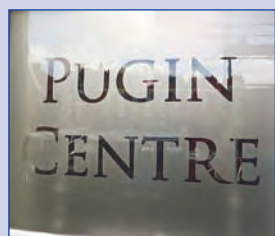
P43) The Heritage Centre



As an example of the on-going celebra-tions, and which forms part of the funding programme, Urban Vision North Staffordshire (UVNS) – the architecture and urban design centre, is launching a free photographic competition entitled ‘Pugin in the Landscape’. This competition and exhibition aims to celebrate the buildings including ‘Pugin’s Gem’ St Giles Church, Cheadle; Alton Towers; Cotton College; Alton Castle, and the Hospital of St John.

We are inviting the communities of North Staffordshire to seize the opportunity to capture these magnificent buildings in this bicentenary year, forming a community photographic collection of Pugin’s work in the area. This is an exciting opportunity

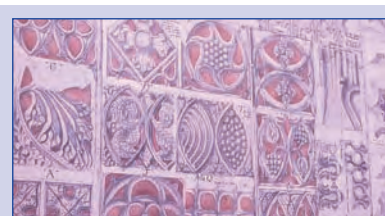
to observe different people’s perspectives of Pugin’s work in North Staffordshire. There are fantastic views of Pugin’s work set in the beautiful Staffordshire countryside as well as detailed images of the pattern work in places such as St Giles, Cheadle. The opportunity for variety and inspiration is enormous.



P44) The Heritage Centre – detail

We encourage people to explore these buildings indoors, outdoors, from a distance and close-up. Exhibition entries will be exhibited in the Pugin Centre from the 29th November 2012 and awards for the best photograph in each category will be presented

at the exhibition launch event on that date. The deadline for entries is 3pm on Thursday 8th November 2012. Further details including guidelines and rules are included on the entry forms, which can be collected from Cheadle Library or the Pugin Centre.



P45) Exhibits

A campaign is now underway to try and keep this Heritage Centre open on a more permanent basis. Cheadle itself could then share in the statement which describes St Giles RC Church, ‘Pugin’s Gem’, as ‘Perfect Cheadle’. This would be a wonderful conclusion to 2012, and ‘En Avant’ into 2013.

Pugin Centre Venue: Pugin Centre, Lulworth House, 51 High Street, Cheadle, ST10 1AR. www.uvns.org

Opening Times & Dates: March to December 2012

Monday to Friday: 10:00am – 17:00

Saturdays: 1st & 3rd of the month 10:00am – 16:00

RIBA & Hardman Collection:

A changing exhibition throughout 2012 showcasing Pugin and Hardman’s work, locally and nationally including drawings, plans, sketches, stained-glass, furniture and architectural pieces.

Alton Towers

Michael Fisher

The on-going restoration work at Alton Towers progresses steadily. Her Ladyship’s Oratory (P46), which is on the edge of the gardens, is almost finished.

The building repairs have been completed, and all we are waiting for now is a small window to replace the original which ‘disappeared’ many years ago. The company of Pugin, Hardman, & Powell (of course!) is making it.

Work on the house conservatory (P47) has been finished, and is now weatherproofed. In the process some Minton floor tiles were uncovered (P48), also some wall stencilling (P49).

Part of the conservatory corridor has been planted (P50), to show today’s visitors how it may have looked in the Earl’s day.

The chapel, while still an empty shell, enthrals visitors by its sheer size, and with the restoration work done so far – ie the ceiling decoration and a frieze (P51), helps to portray how it once looked. The east window, while colourful, does not represent the work of Pugin.

The large Banqueting Hall window is still under restoration (P52) – and should be finished by the end of the year.



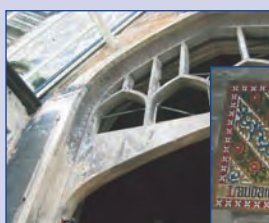
P46) Her Ladyship’s Oratory



P47) House conservatory



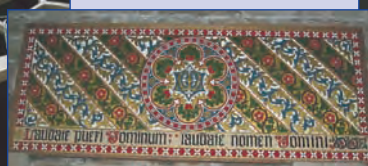
P48) Minton floor tiles



P49) Wall stencilling



P50) Planting in conservatory



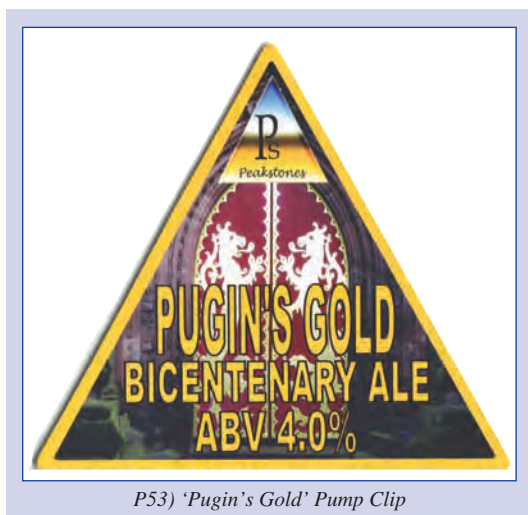
P51) Chapel frieze



P52) Banqueting Hall window

One of the more unusual additions to this year's celebrations is Peakstones Brewery's Pugin's Gold (**P53**), by brewer David Edwards. This Ale is 4% ABV, brewed with lager malt, giving a refreshing, citrus flavour.

The Peakstones Brewery was founded in 2005 after a discussion over a pint, when it was realised that a micro-brewery was needed and the first ale, Nemesis, appeared in May of that year. Taking their names from the local area, they now produce six regular ales supplemented by two seasonal brews. Available in a selection of local outlets giving you another reason to visit the Cheadle area. To find out more, their website is: www.peakstonerocks.co.uk



P53) 'Pugin's Gold' Pump Clip

FORTHCOMING EVENTS

Birmingham:

St Chad's Cathedral Crypt: Ongoing exhibition

King Edwards School:

Not open to the public but its Pugin collection has been photographed and is available on the website: www.kes.org.uk/gallery/other/Pugin

Pen Museum: Exhibition until 30th November 2012

Museum and Art Gallery: until January 2013

Museum of Jewellery Quarter: until 26th January

Oscott College:

Guided tours ongoing, booking essential

St Mary's Convent:

Guided tours ongoing, booking essential

London:

Guided tours of Palace of Westminster

Cheadle:

Pugin Centre opened formally on 1st March and has ongoing events throughout 2012 (and maybe beyond!)

Touring Play: The Man in the Wide-Awake Hat

Coming to venues around the UK, tour starting late spring, dates to be confirmed. Keep an eye on our website for updates.

PAST 2012 EVENTS

There are too many events to mention here, but the committee is collecting a detailed record of Pugin-related activities and publications worldwide throughout 2012.

Canterbury:

Conference: Gothic Revival Worldwide 12-14th July

London:

Various receptions in Palace of Westminster

Birmingham:

St Chad's Cathedral: The bicentenary celebrations formally opened on 1st March; 3-day Flower Festival June; garden party, talks, concerts and other events

Erdington Abbey: exhibition mornings

St Joseph's Church, Nechells:

Open days in May, 2012

University of Birmingham:

Barber Institute:

'Pugin, Dürer and the Gothic' Exhibition January to June, with related talks

Cadbury Research Library:

Pugin exhibition in July, with talk and handling session

Centre for Local History:

Pugin included in annual Local History Day

Winterbourne House and Gardens:

Small changing Pugin/Hardman display through the year

Australia:

Celebrations in March 2012 and a bicentenary organ appeal

Ireland:

Maynooth:

Conference and Exhibition, St Patrick's College

Enniscorthy:

Exhibition, St. Aidan's Cathedral

Some of these events will be reported in part two of the Bicentenary in the next issue of Present State

ABBREVIATIONS

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

In the last issue of *Present State* a new column was introduced on *recent research*. The article about the Parks and Gardens website flagged up the need for expanding the entries on the Pugin biographies but, thus far, little seems to have been added. The actual biographical entry on George Myers was missing, and he was not mentioned on the sites where he had worked. Hopefully there will be more time in the coming months for these entries to be updated.

Another project is being set up for the Parks and Gardens (P&GUK) database, this time on Georgian Pleasure Gardens. Today mostly forgotten, with many sites neglected or demolished by the end of Pugin's life but, hopefully, with data to be found buried in local archives.

Although there were many such gardens, the only entry so far identified on the P&GUK database is the Vauxhall Garden in Manchester. Surprisingly, the famous Vauxhall Gardens of London, with documented history going back to 1662 (Pepys diary), is not listed, even though this was the original Vauxhall garden in the UK and a world trendsetter. Of interest is the front sleeve of a new publication¹ – the picture 'Vauxhall Garden' (1809) by A.C. Pugin and J. Bluck (P54).



P54) A. C. Pugin and J. Bluck after T. Rowlandson, 'Vauxhall Garden' (1809), aquatint from Ackermann's 'Microcosm of London' III, pl.88.

If ACP visited these gardens in Vauxhall, one wonders if AWP was taken as a child, for a blow of fresh air in a pleasant green environment? Other features of interest are the 'gothic' buildings and their designers. These themes will be explored, initially for the three Vauxhall Gardens so far identified – in London, Birmingham and Manchester. It would seem there is little awareness of them today because most sites have been lost, sold off in the Victorian era for suburban housing as the towns and cities expanded.

¹ D. Coke and A. Borg: Vauxhall Gardens, A History. Yale University Press, 2011.

For your attention!!

The Editors of *Present State* and *True Principles* apologise for the delays with both publications. 2012 has been an exceptional year and with already busy schedules editorial duties have inevitably been affected. We are reviewing our workloads but offers of help from the membership would be greatly appreciated

Also following on from the last issue of *Present State*, the idea of having themed issues on each of Pugin's special craftsmen hasn't materialised as no other relevant articles have yet come in, apart from the one so kindly written some months ago by Patricia Spencer-Silver, shortly before she died. This article, entitled 'Four Craftsmen' (below), and therefore sits alone in this issue. It is published to honour the author for her valiant effort, and also the Myers family from whom she is descended.

George Myers became Pugin's favourite builder, as described by Patricia so succinctly in the last issue of *Present State* (pages 1-2), and in the other related articles on the work of George Myers.

FOUR CRAFTSMEN

Patricia Spencer-Silver

Pugin's craftsmen John Crace, John Hardman Jr, Herbert Minton and George Myers worked together to reproduce Pugin's designs. The results of their craftsmanship are wonderful, so one would like to think that their relationships were equally wonderful. Alas, this was not always so.

Minton, with his well-established firm, received orders for his tiles and one hoped that they arrived at the allotted time. Apart from that, he did not have much direct contact with the other three. Crace and Myers frequently worked together. They were from very different backgrounds, and often found each other's behaviour irritating. Crace's rather superior stance irritated Myers with his very down to earth attitude to life.

But Hardman's many letters to Myers and Myers' to Hardman, which are stored in the Hardman archive in Birmingham city library, disclose a very close relationship. They were quite obviously 'pals'. In their correspondence they did not stick strictly to business. Myers used Hardman to unburden his woes – he described the dreadful packers at the Wharf, who were often so drunk, that the precious carvings were broken. They discussed Pugin's health. On one occasion Myers assured Hardman that 'the Governor' had returned from his travels abroad 'as fat as a seal'. And at the time of Pugin's death, Hardman came to London to sort out 'accounts' with Myers. These were obviously Pugin's accounts as Myers told Hardman that 'every line brings up poor Mr Pugin to my feelings'.

During Pugin's lifetime almost every Pugin contract employed both Hardman and Myers. But, after Pugin's death, Myers contracts were mostly secular, and it was only on rare occasions that they worked together. The last of Myers' spectacular contracts, before he retired, was the building of Arundel Cathedral (1869-73) for the young Duke of Norfolk. Hardmans made the stained glass windows. By that time Myers' old friend John Hardman was dead, but the firm carries on to the present day.

The collection of Hardman/Myers letters in the Birmingham City Archives,¹ are some of the most fascinating of the many hundreds of 'Pugin' letters. They give a very different slant to the activities of these extraordinary men, describing the day to day work and organization that resulted in the buildings we know.

¹ Birmingham city library can be accessed on:
www.birmingham.gov.uk
Ref: Hardman Archive MS 175



PATRICIA SPENCER-SILVER

1920 - 2012

(Great grand-daughter of George Myers, Pugin's Builder)



Patricia Spencer-Silver, who has died aged 91, was one of the main contributors to our understanding of the world of the master craftsmen in the second half of the 19th century. By examining the lives and businesses of her builder-craftsman great-grandfather, George Myers (1803-1875), and of her contractor grandfather, Sir John Jackson (1851-1919), she cast light on the builder's trade and methods. Sir John Summerson, writing in 1973, famously described the great builders operating at the time of Myers as "a lost tribe, their biographies and business methods having by now become almost impenetrably obscure". In the case of Myers, particularly, Patricia penetrated the barriers of time and, like openings cut in the hoarding of a building site, enabled us to observe the workings of Messrs Myers & Sons of Ordnance Wharf, Lambeth.

Patricia was born in 1920, the daughter of Col. JAF Cuffe CMG DSO. Patricia's father was a Dubliner, from a family of cattle auctioneers. As an infant, she lived in Paris where her father had been seconded to the staff of Marshal Foch, at the Allied Military Committee of Versailles. Sir George Macdonogh, a cousin, was director of British military intelligence during WWI (1916-1918). Patricia remembered well being taken on occasions to tea with her father's uncle, James Reynolds VC, who had been the army doctor at Rorke's Drift (location of the famous 1879 battle in the Anglo-Zulu war).

The builders were on her mother's side of the family. Patricia first became aware of the work of Myers as a very young child. She, her sister and her brother used to play within the triangulated stretchers beneath a table, made by Myers, in her father's smoking room. The table is now in the collection of the Victoria and Albert Museum. With a carving of St. George killing the dragon, where the stretchers met, it made "a first-rate Gothic" Wendy house.

Aged 19, Patricia was staying with cousins in Canada when war broke out in 1939 and, although her cousins offered to look after her until the war ended, she caught the last ship home which offered berths to fare-paying civilians, travelling by convoy to England in the spring of 1940. She became a Voluntary Aid Detachment (VAD), after which, and on advice from her mother, she then trained and qualified as a nurse and mid-wife. After the war her life was occupied with her family, and bringing up three children.

Sixty years were to pass after her Wendy house days before Patricia found out much more about her great-grandfather. After moving to Clapham Common, she noticed that some family cutlery had been bought in Clapham and, curious to find out which relation had lived nearby, her search began, leading eventually, with the important initial encouragement of Hermione Hobhouse (architectural historian), to her writing her books on Myers and Jackson.

Patricia began her researches at a time of life when most are beginning to do less. Due to her family relationship with the subjects of both books, she was able to track down family papers and recollections and then branch outwards to archives and records, discovering cousins and making friends in the process.

George Myers became a crucial member of Pugin's team of craftsmen, and Pugin became dependant on him, often refusing commissions unless Myers was appointed as the builder. Such was his skill and ability that he became known as "Pugin's Builder". Patricia was a longstanding member of the Pugin Society, and, for a number of years, she was on the committee of the Construction History Society for whom she wrote a number of articles, including one about the cash book of William Jackson (1829-1882), who had been apprenticed to Myers. He recorded the provenance and destination of every penny he received, spent or borrowed during his apprenticeship – you would not think a cash book could be so fascinating!

Patricia travelled widely in England and Ireland to view buildings and research archives, always accompanied by her husband, Peter, emeritus professor of anatomy. As she acknowledged, Peter's support was extremely important, contributing academic rigour and an equally interested companionship. Around the time of the publication of the first edition of GM, Peter applied to change his entry in Who's Who so that his recreation was no longer listed as simply "music" but "music and George Myers". He received a telephone call from the editor, who asked, slightly nervously, "Who is George Myers?" Patricia's work has gone a long way to make that question redundant.

John Spencer-Silver

New committee appointment

Joanna Lyall, Honorary Secretary:

Joanna took up her new post at the AGM 2011 and can be contacted on: j.lyall@ision.co.uk

Members' e-mail addresses

Joanna Lyall, Hon. Secretary:

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 in their e-mail addresses, to the e-mail address above. This is entirely optional, but a useful facility for members who use electronic media.

Future Society Events

AGM 2012 at the Artworkers' Guild, London on 1st December at 12.00, followed by a talk and buffet lunch (details in previous mailing).

BOOKS PUBLISHED IN 2012

'Gothic Forever'

Author: Fr Michael Fisher

Launched on 1st March 2012 in Birmingham and Cheadle. Further information can be obtained from Spire Books, by telephone: **01189 471525** or from the web site: www.spirebooks.com

Contrasts & The True Principles of Pointed or Christian Architecture

A.W.N. Pugin

Facsimiles of 1841 editions reprinted as one book. Further information can be obtained from Spire Books, as above.

The Present State of Ecclesiastical Architecture in England

A.W.N. Pugin

Facsimile of 1843 edition reprinted. Further information can be obtained from Spire Books, as above.

Arden

Author: Nick Corbett

Further information can be obtained from: www.transformingcities.co.uk

BOOKS COMING LATER IN 2012:

Palace of Pugin

Author: Nick Corbett

Further information can be obtained from: www.transformingcities.co.uk

The Glossary of Ecclesiastical Ornament and Costume

A.W.N. Pugin

Facsimile of 1846 edition. Further information can be obtained from Spire Books, as above.

PUGIN'S BICENTENARY EVENTS 2012

Information on Forthcoming Events (page 17) can be obtained from local websites and/or links from: www.pugin-society.org

or local reps in the main centres:

Catriona Blaker, Ramsgate:
catrona@tiscali.co.uk

Hannah Barter, Cheadle:
hannah.barter@uvns.org

Judith Al-Seffar, Birmingham:
judith.pugin@gmail.com

Further information on Pugin-related events in your locality will be welcome for inclusion in the next issue.

Copy deadline for the next issue is
31st January, 2013.

Articles should be sent to the address or email below:

Editor: Judith Al-Seffar
Carbis, 55 Tennal Road, Harborne, Birmingham B32 2JD
email: judith.pugin@gmail.com

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 photographers.

• Photo credits: Page 1 'Gothic Lily' wallpaper and Photo 1 of AW Pugin: private collection; Photo 2 Catriona Baker; 8: Clive Holland, Mischievous Theatre; 11-14 Ben Taylor; 15-18 Barber Institute of Fine Arts, University of Birmingham; 19-28 Special Collections, University of Birmingham; 54: Collection of David Coke; 3-7, 9-10, 29-32, 34, 36-40, 41-42, 43-45, 46, 53, 55: with thanks to the authors; all other images are from the editor. With thanks, also, to ICP Media for supplying the May 16th 2012 issue of Country Life. The review of the article on Ushaw College will be in the next edition.

• Pugin's puzzles part II: The photomontage (below) is a photographic glimpse of some of Pugin's work. Can you identify the locations from where they came?

