



# Present State

## the newsletter of The Pugin Society



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**W**ELCOME to our twelfth *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*.

## News from the Landmark Trust

### St Edward's Presbytery

Caroline Stanford

Landmark Historian

Following its restoration of The Grange, A.W. Pugin's home in Ramsgate, the Landmark Trust has launched a £671,000 fundraising appeal to restore the Grade I listed St. Edward's Presbytery. This is an integral part of Pugin's vision for the St. Augustine's site, right at the gates of The Grange. The Presbytery is of great value in its own right, and the final piece in Landmark's involvement at this incredibly important site.

Landmark Trust acquired the near-derelict St Edward's Presbytery in 2010 when it was put on the open market by the monks of the monastery founded by Pugin. This rare purchase by the charity, funded by a generous financial legacy, recognised the building's importance in this exceptional Gothic Revival landscape. The Presbytery, a pretty, twin gabled house of brick and flint (P2), is in need of major repairs (P3, 4, 5).

Since acquiring the house, the Landmark Trust has carried out essential maintenance and done exhaustive building analysis to determine the best conservation approach and end use. It has now decided to restore and sensitively adapt the Presbytery as a self-catering holiday let for up to four people. Building on the success of The Grange in this use, the Presbytery will enable smaller groups to appreciate the Pugin family legacy. Landmark's restoration will see the Pugin fireplaces, joinery



P2) The Presbytery, view from the road

and other features carefully retained or reinstated. 20th-century additions put up when the building was a school will be removed. Oriel windows added by Pugin's son Edward will be carefully repaired, to complete the restoration of the north courtyard at The Grange to its appearance in Edward's day. The interiors of The Presbytery will be

## Editor's Foreword

Judith Al-Seffar

After the two bicentenary special editions, for which plenty of articles came in, it has been quite a challenge to prepare this issue. Hopefully the range of articles will be of interest. With two family trees and an article on Pugin's physician and friend, 'Family and Friends' has become the theme for this issue. It is hoped that family trees of other branches of the Pugin family will be sent in for future issues, as well as those of Pugin's close colleagues - the Myers, Hardman, Minton and Crace families. People are always fascinating and, similarly, with the article on 'Images of Pugin' - why were the lithographs commissioned? By and for whom? When? How many? Who engraved and printed them? Where were they reproduced?

However, at the heart of our Society's interests are the buildings, particularly those that have survived turbulent times and changing fashions. I'm delighted that we can bring some good news from France, and there are three other campaigns to restore each of Pugin's buildings - funds permitting: The Landmark Trust's campaign to save St Edward's, Ramsgate; progress at Warwick Bridge, and Pugin's church, Dudley.

furnished to evoke how they might have looked in Pugin's day, which investigation has shown to have been simple, without the richness of those at The Grange.

To support the restoration, please visit: [www.landmarktrust.org.uk/donate](http://www.landmarktrust.org.uk/donate) or call: 01628 512124.







P3) View from the tower

### Plea for Pugin books

Landmark has tried to ensure that the bookcase at The Grange contains all the key works that any Pugin scholar staying there could possibly want to consult, and will aim, in a smaller way, to do the same at St Edward's Presbytery.

Margaret Belcher's four volumes of *Collected Letters* are essential – but priced far beyond Landmark's means as a charity, even on the second hand market. We need Volumes one to four for The Presbytery and Volume four for The Grange. Does anyone have a spare copy of any of these that they are willing to donate for the pleasure of Puginites staying at these two Landmark properties?



P4) The scaffolding now in place



P5) Rear courtyard

In addition, David Parry's account of the history St Augustine's Monastery, *Monastic Century* (1965) is especially appropriate for The Presbytery, which sheltered Fr Wilfred Alcock, first leader of the Ramsgate Benedictines, from 1856 until the completion of the monastic buildings in 1861. It can't be found on the second hand market, but this too would be a most welcome donation for the pleasure of future visitors to The Presbytery. (We have already managed to acquire a copy of its companion volume, *Scholastic Century*). If you can help, please contact Landmark's Historian: Caroline Stanford: E-mail: [cstanford@landmarktrust.org.uk](mailto:cstanford@landmarktrust.org.uk) Tel: **01628 512144**

<http://www.landmarktrust.org.uk/Properties-list/st-edwards-presbytery/History1/>

## An Unexpected Discovery

*Catriona Blaker*

We have recently received a significant deposit of archives, donated by our President, Sarah Houle, to the proposed Pugin and St Augustine Research, Visitor and Education Centre, in Ramsgate (see page 10). Whilst looking through these materials, I found an unusual drawing (P6). It seemed to be a design for a church window, and I was rather surprised, therefore, to see a mountainous vista depicted in the centre of it, plus a pick axe and a rope motif, indicative of climbing activities. It was then that I recalled reading in Michael Fisher's excellent book<sup>1</sup> about Thomas Stuart Kennedy (1842-94), of Edward Pugin's Meanwood Towers in Leeds, a building in which I have always been interested.



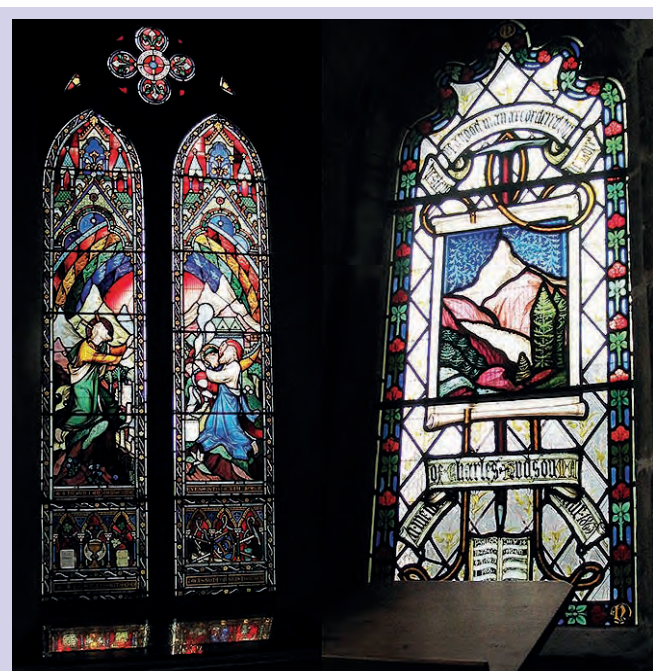


P6) Design (probably by JHP) for the smaller of the two memorial windows to the Revd Charles Hudson, St James's Church, Skillington.

In addition to commissioning Edward Pugin to build the Towers, and ordering a large number of objects and glass, from the Hardman firm, Kennedy, as Michael Fisher recounts, was a mountaineer and a friend of Edward Whymper, the famous climber who reached the top of the Matterhorn in 1865. Fortunately, Kennedy himself was not on this expedition which, when one member of the team slipped, and a rope gave way, proved fatal for four of the participants (P7). One of these was the Revd Charles Hudson, also a

friend of Kennedy's and a well-known and skilled amateur mountaineer. The Revd Hudson had been vicar of St James's church, Skillington, near Grantham, Lincolnshire, and Kennedy, Whymper and Mrs Hudson, along with further subscribers, decided, in honour of his memory, to commission Hardman's to create an elaborate and appropriately designed two-light window to him in 1867 (P8a).

The drawing we have discovered in Ramsgate, however, appears to be for the second, smaller, window, showing the Matterhorn in the centre panel, at St James's (P8b) - which was also commissioned from Hardman's, but by the Revd Andrew Wood, Hudson's successor. In a footnote, Michael Fisher mentions that Andrew Wood also had 100 prints made of the window design, by the 'anastatic' process. It is just conceivable that what we have found is one of these, but one would hope, coming from this source, that it is the original drawing. For more details about these windows, read Fisher's account.<sup>2</sup>



P8) The two windows in St James's, Skillington.

P8a) left: The earlier of the two is considerably more complex, and vibrant in tone.

P8b) right: The rather simpler one, to which the Ramsgate design relates.



P7) The accident on the Matterhorn: lithograph by Gustave Doré

It was most satisfying to find this little design and to be able to relate it to an actual window. Thanks are due to Michael Fisher for having first drawn my attention to this tragic episode of nineteenth century mountaineering, and its connection with the Hardman firm. Perhaps members living in the Grantham area will be able to go and have a look at St James's, and these two poignant reminders of Charles Hudson.

We wonder down here at St Augustine's what treasures we will turn up next in this collection. Possibly this short report will be the first of a series.

### Acknowledgements

I am grateful to Rod Collins and Tim Heaton for their help.

### Endnotes

<sup>1</sup> M. Fisher (2008) *Hardman of Birmingham: Goldsmith and Glasspainter*. Landmark Publishing.

<sup>2</sup> *ibid* pp 119-120.



# Letter from New Zealand

## Pugin's Plates

Nick Beveridge

In a somewhat eclectic collection of Pugin-designed items, I have three different tableware pattern plates. This obsession began with tiles (both encaustic and glazed), as the more common patterns were produced in such numbers that they are quite easy to pick up, but less so in the Antipodes. Plates, however, are not so plentiful - possibly due to a high casualty rate in the kitchen! The plates are: a 'Gothic' pattern dinner plate (P9), a 'Medieval' pattern breakfast plate (P10) and a 'Motto' (or 'Proverb') plate (P11). All three plates in the collection were made by Minton & Co.



P9) Gothic pattern dinner plate

The Gothic pattern is the first known design of Pugin-Minton tableware, and is listed in the Minton Archives as 'Pugin's Gothic', pattern 8659. It exists in a number of versions ranging from the simplest blue-printed style to ones with additional decoration such as red (as in this example), gold or other colours, and the pattern was applied to a wide variety of tablewares. The plate is impressed with the initials BB standing for 'best body' c1830-50.

The so-called Medieval pattern is probably the least commonly found of the three. It was listed as 'Pugin's dinner-ware pattern 2486 'Medieval'', block-printed in cerise, turquoise and buff in the Minton Museum, which corresponds with Pugin's designs in the Archives. This was produced in at least nine different [colour] combinations dated between November 27th and December 1st 1855, three years after Pugin's death.<sup>1</sup>

The breakfast plate shown here (P10) is listed in the Archive as A2648, in cobalt, turquoise and buff. It carries the impressed mark for 1880.

The popular table-ware range known in the Minton records as the *Motto Dinner Service* was a block-printed series decorated



P10) Medieval pattern breakfast plate



P11) Motto (or Proverb) plate

with moralising borders in Gothic script, each piece having a different motto or proverb. The range of proverbs was considerable and my plate has 'Who deceives me once shame on him, if he deceive me twice shame on me'. Unfortunately this pattern is not supported by any Pugin drawings and, according to Atterbury, 'the Pugin attribution for this pattern cannot be proven, even though the spirit and the style both point to him'.<sup>2</sup> According to the Minton Archives, this pattern was reproduced in several wares by Mintons, in 1993, as 'Pugin's Proverbs'.<sup>3</sup>

### Endnotes

- <sup>1</sup> Paul Atterbury (1994) in *A Gothic Passion*, (Yale University Press and V&A Museum): pp 143-152.
- <sup>2</sup> Atterbury & Batkin (1990) *The Dictionary of Minton* (Antique Collectors' Club, Woodbridge).
- <sup>3</sup> Joan Jones (1993) *Minton the first two hundred years of design & production* (Swan Hill Press).

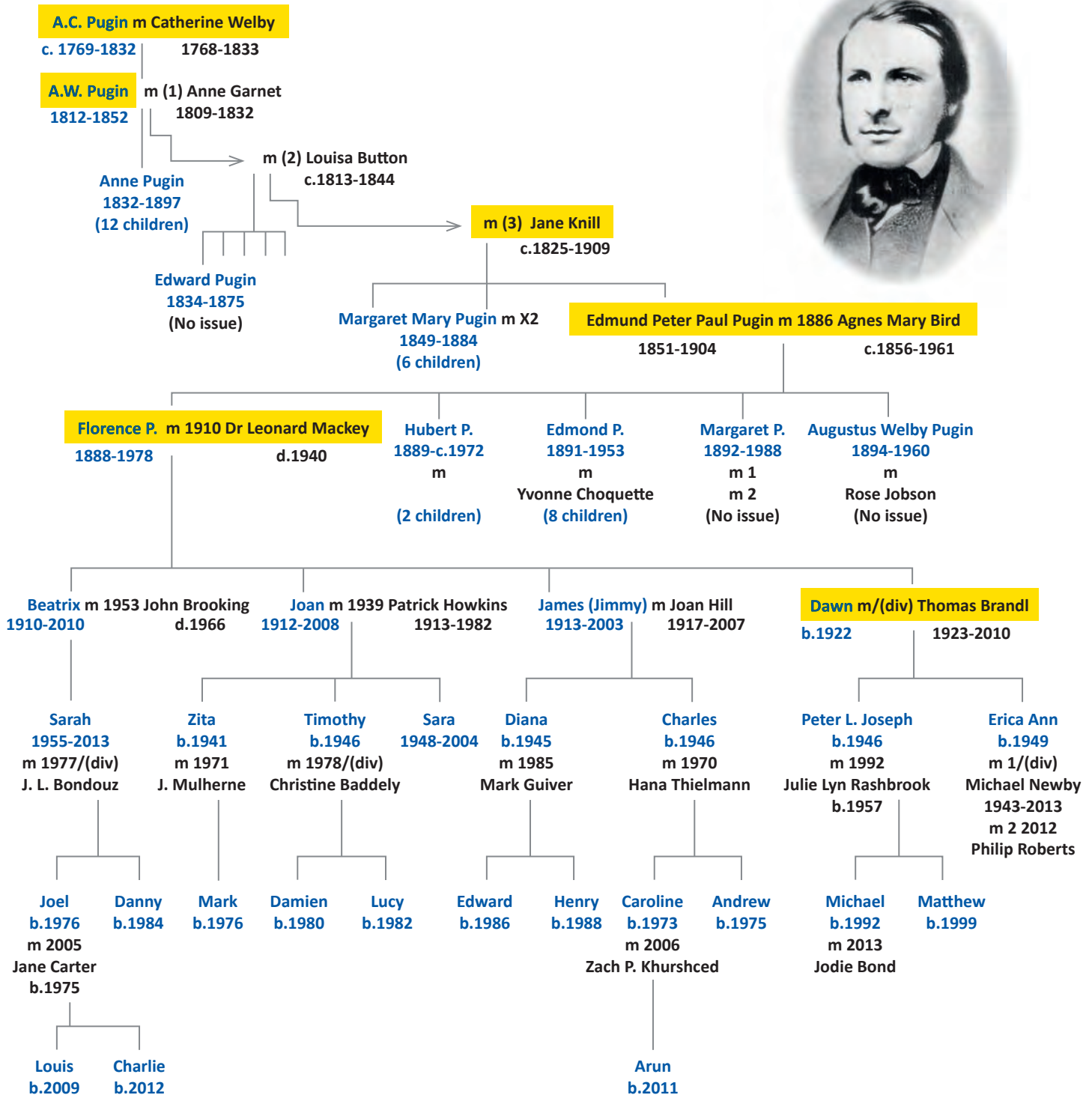




# Pugin's Descendants: Part 1

Compiled by Dawn Brandl – Pugin's Great Grand-daughter

People often ask 'what happened to the Pugin's?' There is considerable information in the literature about three generations – Pugin's father, Pugin, and his eight children, with his three sons: Edward, Cuthbert and Peter Paul following in their father's footsteps to become architects in their own right. Also well-known is John Hardman Powell, who married Pugin's daughter Anne. Pugin's other children and the younger generations are less well known. With only one of Pugin's sons having children, my grand-father Peter Paul, the name lives on through his two sons and we hope to provide information on these branches of the family in future editions of the newsletter.



## Editor's Notes

<sup>1</sup> Key: Blue: Pugin direct family line; Black: Spouses; Yellow highlight: Line of descent from ACP to author

<sup>2</sup> Using various sources, there is some variation between dates, as denoted by 'c'.

Corrections would be welcomed and can be published in a future issue, if sent with documentary evidence.

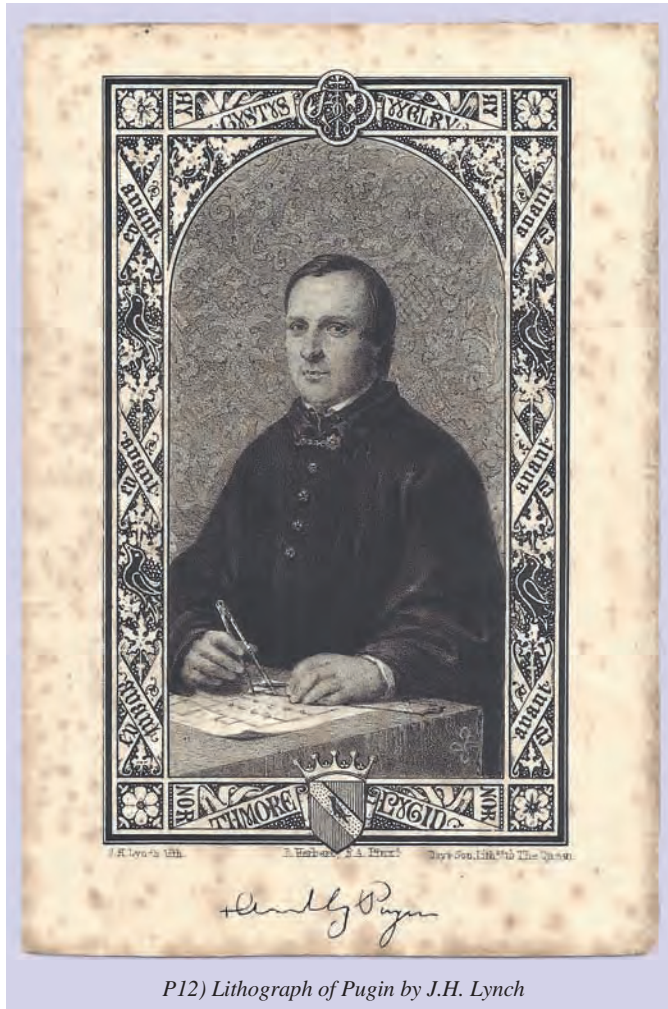




# Images of Pugin

Judith Al-Seffar

## Compare and Contrast or 'Spot the Difference'



P12) Lithograph of Pugin by J.H. Lynch

The text beneath the image states:  
J.H. Lynch lith. R. Herbert, R.A. Pinx.  
Day & Son, Lith. To The Queen

### A Charity Shop Bargain

Tucked inside a dusty old book was a picture (P12). The 'dusty old book' was a copy of Pugin's *Glossary of Ecclesiastical Ornament and Costume*, enlarged and revised by the Revd. Bernard Smith M.A. of St Marie's College, Oscott, 3rd edition, dated 1868. This was purchased by a friend, from a charity shop in Erdington, a suburb of Birmingham, just down the road from Oscott College. The cost? A mere £10.00.

On the front inside cover was an inscription:

*For my beloved little E  
From her loving mother  
Xmas 1897*

Also, attached beneath, was an adhesive label:

Ex libris prioratus  
Sanctæ scholasticæ  
De  
Fort Augusto

Unfortunately the shop closed soon after the purchase, so it was not possible to try and track down the previous owner, in an attempt to glean some of its history, and that of the picture.

The picture found inside the book is a lithograph of a design based on the oil painting, of 1845, by J.R. Herbert (P13), which now hangs in the Pugin Room, Palace of Westminster.<sup>1</sup> The original text beneath the image (P12) tells us that a) the lithographer was J.H. Lynch; b) this image is based on the original painting by Herbert, and c) it was printed by Day and Son. There are other known lithographs of the painting, examples such as (P14), which has a closer likeness to the original oil painting, and also (P16 & P18).

Although at first glance the lithograph (P12) looks very similar to the painting (P13), it differs in the detail: Here (P12), we can see the top of the shirt collar, jacket and tie, with four cloak buttons beneath; Both the oil painting (P13) and lithograph (P14) have less detail, just a narrow slit in the cloak, with a glimpse of the white shirt beneath. The wall-covering behind Pugin in both lithographs, while similar to that in the painting, is not the same.

In all three images, Pugin's left hand is holding a pencil, a ruler lies beneath, and in his right hand he is holding a pair of dividers. However, in the painting (P13) his right hand is at a distance from the left and at a different angle to that in (P12). Pugin's coat-of-arms with martlet and other decorative details seen within (P13) are missing from (P12), as is Herbert's monogram and date, 1845. However, both are visible in (P14). Pugin's face in (P12) is more naturalistic and relaxed, perhaps looking more youthful, and the cut of his hair differs slightly.

The picture frames are shown in (P12 & P13). The frame of the oil painting was designed by Pugin and made by J.G. Crace. It has eight quatrefoils, six containing martlets surrounded by natural foliage, the top containing Pugin's characteristic shield with martlet (in colour), and the eighth, at



P13) A.W.N. Pugin, oil painting by John Rogers Herbert, 1845  
© Palace of Westminster, WOA 2586

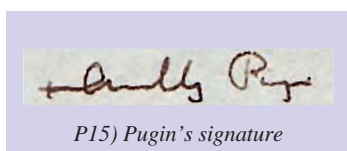


the bottom of the frame, Pugin's monogram, with flowers entwined. The borders of the frame (P12) are somewhat different to those of the painting, containing only one quatrefoil with Pugin's monogram, with a simpler background, less floriation, and at the top rather than the bottom. The decoration of the borders is more fussy in (P12), although the text at the sides is the same, but in less abundance, perhaps due to the difference in their sizes.<sup>2</sup>



P14) Herbert's lithograph of Pugin

The only photographic reprint found so far of the less well known image (P12), is in the book by Fr. Brian Doolan<sup>3</sup> and the original of this photograph hangs in Oscott College. Perhaps there is a geographical link between the two, considering the recently acquired image was found in a shop near Oscott!



P15) Pugin's signature

One of the most fascinating features of (P12) is the handwritten signature beneath the image: "+Welby Pugin". This looks remarkably like Pugin's signature (P15), which would date the lithograph at no later than 1852, the year of Pugin's death. On the original lithograph of (P12), the ink is dark blue and appears authentic. So, who commissioned the work, and when was it produced? The right-sided edge is rather jagged, so has it been removed from a book? If so, which one? Or, could the signature be by EWP? Various suggestions have been put forward.<sup>4</sup> I wonder if any of our members have come across this lithograph (P12)? If so, I would be very interested to hear.

## Comments on 'Spot the Difference!'

Michael Fisher

The image of Pugin (P12) presents something of a puzzle. The lithograph is clearly taken from the famous portrait by J.R. Herbert (P13), who completed it early in 1845, and it was exhibited at the Royal Academy in the summer of that year. Herbert's work is confirmed by the acknowledgement to him at the bottom of the print. The lithographer is given as J.H. Lynch, and the printer as Day & Son. Pugin's signature is evidently authentic, as can be seen when compared with his signature on a letter (P15), but is it original or - as I suspect - a facsimile? It is possible that Pugin had a quantity of these lithographs printed for distribution to friends etc., but I have seen no record of this. You will notice, however, that Pugin appears rather fuller in the face (P12) than he does in the painting and lithograph (P13 & P14); also that his white shirt collar is visible, and his architect's gown has buttons and a clasp (P12), which it does not have in either the painting or the second lithograph (P13 & P14). You will also notice that in the Herbert painting and lithograph (P13 & P14) the architect's gown is somewhat shapeless and without any detail. Lynch (P12) supplies the missing bits. He also gives more detail of the drawing that Pugin is making. Why did Lynch make these alterations? We know that Herbert had to finish his portrait in a hurry. Pugin famously allowed him only a twenty-minute sitting.

Another puzzle in your engraving is the earl's coronet above Pugin's coat-of-arms. This seems to have been taken from the full cresting shown in the background of Herbert's portrait and lithograph (P13 & P14), and placed above the shield in the lower border of (P12).

Yet another puzzle is this: an engraving of the Herbert portrait was made by Herbert himself 'for distribution' in mid-1846, according to *The Builder*, 4, (6 June 1846), but this one (P14) was published by Hering & Remington, of Regent Street, not by Day & Son. *The Builder* does not show the lithograph, only a brief report of it.

We do know from the end-papers in Pugin's diaries for 1839 and 1840 that he used Day & Son (or Day and Hague as they were also known) for printing some unspecified items, usually amounting to no more than £6 or so. However, the diary for 1846 is missing - such a pity! For the moment this puzzle remains unsolved.

### Postscript

Since the original article was prepared, two more lithographs of the Herbert painting have been sent in. Image (P16) can be seen on our website<sup>5</sup>, with Pugin looking rather sombre! Again, while closely resembling the Herbert painting, there are differences in the detail. This image was published in the *Illustrated London News* (ILN),<sup>6</sup> as can be seen in the obituary of Pugin (P17). It has not yet been ascertained whether it was etched specifically for this article, or produced earlier.

One explanation is that the portrait, as published, would have been printed from a plate engraved by one of ILN's own artists/engravers (using the Herbert engraving as a guide), hence the differences. In 1852 there were no means of copying images photographically, everything had to be hand-drawn/engraved from material supplied to the artist.





P16) Second lithograph of Pugin by J.R. Herbert, as displayed on website

The text beneath the image states:  
**The Late A. Welby Pugin, Architect. – From the portrait painted and engraved by J.R. Herbert, R.A.; The print published by Messrs. Hering and Remington, 137, Regent-Street, London.**



P18) Third lithograph of Pugin by J.R. Herbert, as displayed in The Grange

The text beneath the image states:  
**A.W.N. Pugin, Archt  
 Painted and engraved by J.R. Herbert, RA elect.  
 Published 1846 by Hering & Remington,  
 137, Regent Street.**

The final lithograph (P18) is the version hanging in The Grange. This appeared in 'The Tablet' of 1846, 25th April, according to Margaret Belcher.<sup>7a</sup> This must be the one produced to back up the exhibition of the portrait in the RA (see earlier comments by Michael).

## PPS

The story continues: as the newsletter was about to go to print a further reference was found, reporting that the lithograph by J.H. Lynch was, in fact, the frontispiece of the *Metropolitan & provincial Catholic almanac... for... 1853*.<sup>7b</sup> (What started as a little news item in the spring became a rolling stone through the summer ending up as this 3-page article).

## Acknowledgements

With thanks to Malcolm Caston, volunteer at the Pen Museum, Birmingham, for narrating his tale of the acquisition of the Lynch lithograph (P12) and book, and loan of both. Thanks also to the Palace of Westminster for supplying the image of the painting (P13); to Michael Fisher for his advice, for supplying the images (P14, P15), and his contribution to this article; to Jamie Jacobs for (P16, P17); to Catriona Blaker and the Landmark Trust for (P18), and to the Pugin Society committee for sharing their thoughts.

## Endnotes

1. **M. Hay and J. Riding** (1996) *Art in Parliament*: Jarrold Publishing, p.20.
2. The original lithograph (including the page borders) measures 175mm by 120mm, the actual painting is considerably larger.
3. **B. Doolan** (2004) *The Pugins and the Hardmans*: Archdiocese of Birmingham Historical Commission p.3.
4. **M. Fisher** (2014) personal correspondence.
5. [www.puginsociety.co.uk/awn.html](http://www.puginsociety.co.uk/awn.html)
6. The Late Mr. Pugin. *Illustrated London News* [London, England] 2 Oct. 1852: pp. 281-282.
7. **M. Belcher** (1987): *A.W.N. Pugin: An annotated critical bibliography*, Mansall Publishing Ltd. pp. 242,<sup>a</sup> 294.<sup>b</sup>



P17) The article showing the photograph in the *Illustrated London News* dated 2nd October 1852

Other instances of inaccuracies and variations such as these have been observed elsewhere. The artists just had to rely on the material supplied to them, and to use their own discretion/licence in preparing an image suitable for reproduction (the mid-19th-century equivalent of air-brushing, enhancing and touching-up!). There were the usual pressures of time to get illustrations done ahead of copy date. Eventually of course the camera took over.



# The Pugins, the Hardmans and the Wainwrights

Brian Perkes

The artist William John Wainwright (1855-1931) was a talented young man from an artistic family, who started his apprenticeship at the Hardman studio. His talent was recognised and, in 1880, with funding from the firm, he was sent by John Hardman Powell and John Bernard Hardman to Antwerp for further training, where he studied at the Royal Academy.<sup>1</sup> He went on to become an accomplished painter, returning to Birmingham in 1885, where he lived for the rest of his life.<sup>2</sup>

The Royal Birmingham Society of Artists (RBSA) held its first exhibition in 1814 and commissioned a purpose built gallery in New Street, which opened in 1829. This was not far from the existing King Edward's school, where the new Barry-Pugin building was soon to be built (1838). Pugin may have known the gallery, also Edward and other relatives, as they lived in Birmingham after Pugin's death. Some may even have known Wainwright, perhaps during his training at the Hardman studio (late 1870s), although no evidence has yet been found to confirm this.

Wainwright and his grand-daughter, Gillian, are related to the Pugin family by marriage. Below are three linked family trees, simplified to highlight the connections.<sup>3</sup>

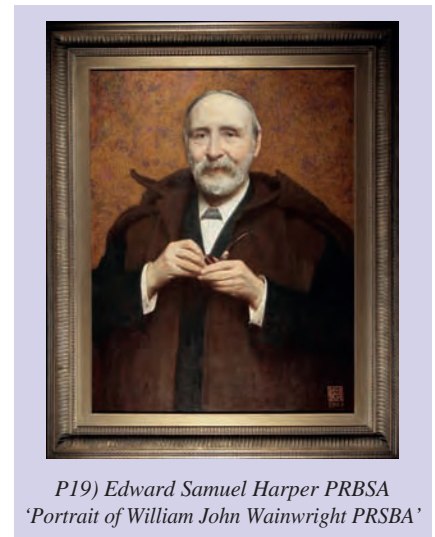
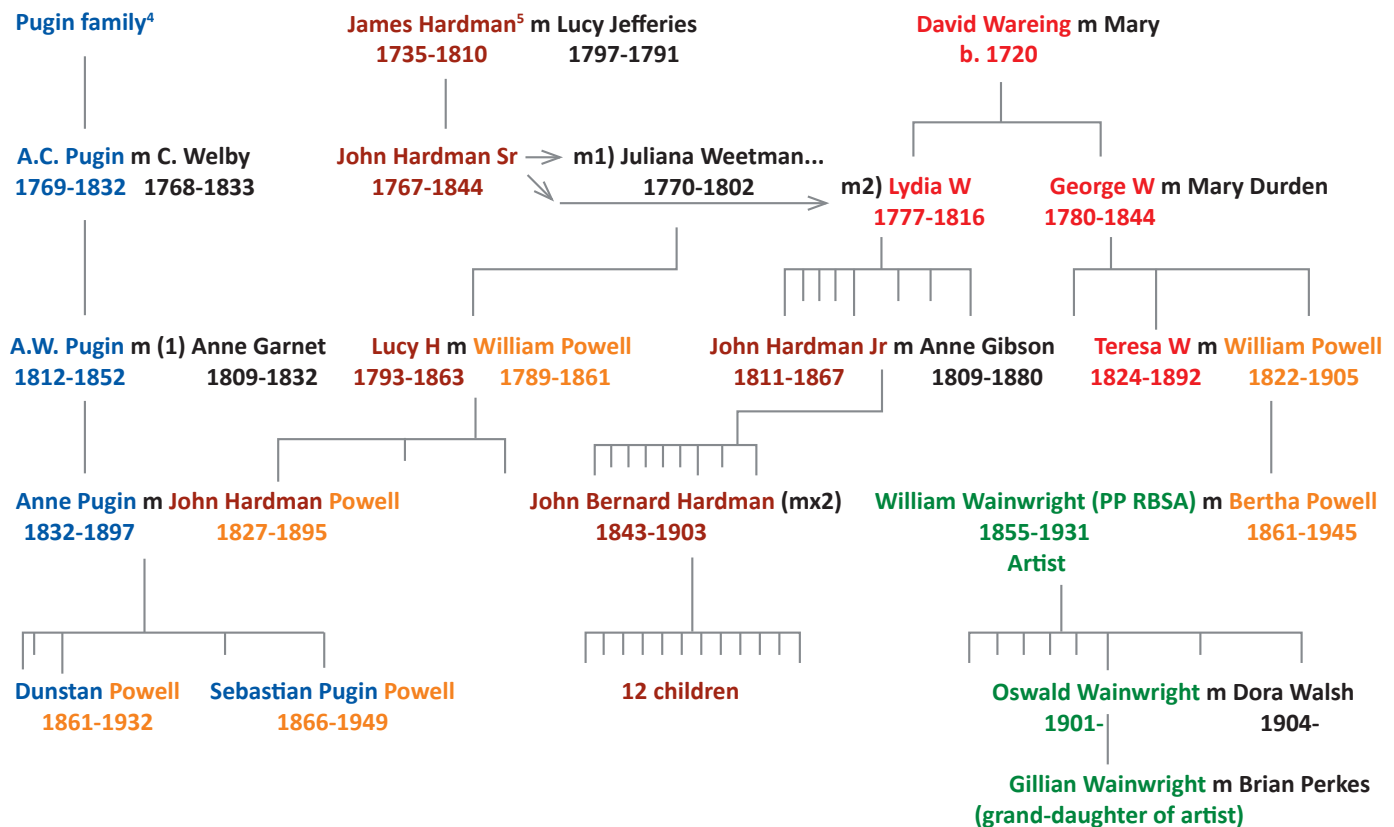


Image provided courtesy of the RBSA. Photograph by James White



## KEY

Families denoted by colour: **Pugin** **Hardman** **Wareing** **Powell** **Wainwright** Others by marriage

Amidst an illustrious list of nationally famous predecessors, including leading members of the Royal Academy,<sup>2</sup> Wainwright went on to become the first Member of the RBSA to be elected President, in 1927, and the first to have a solo exhibition there in his lifetime, in 1928. Two of his paintings now reside in the Archbishop's House, St Chad's Cathedral, Birmingham.

## Notes

<sup>1</sup> B. Doolan (2004): *The Pugins and the Hardmans*. (Archdiocese of Birmingham Historical Commission): p29.

<sup>2</sup> RBSA (2011): *Exhibition Catalogue and Essays: Birmingham Artist W.J. Wainwright*.  
Downloadable pdf: <http://www.rbsa.org.uk/collection-archive/projects/william-wainwright-prbsa/>

<sup>3</sup> Editor's note: for clarity, only family members considered of relevance have been included.

<sup>4</sup> Pugin Society website (2014): [www.thepuginsociety.co.uk](http://www.thepuginsociety.co.uk)

<sup>5</sup> B. Jeffery (2010): *Living for the Church before everything else – The Hardman Family Story*.







P20) Book signing in the Cartoon Room:  
Gerard Hyland at the launch of his book  
in Ramsgate on 7th June

Down here in Ramsgate the triumvirate of Pugin-linked organisations - the Pugin Society, the Landmark Trust and the Friends of St Augustine - have all been, and continue to be, very busy. For the Society, an important event in particular, in early June, was the enjoyable launch (P20) of Gerard Hyland's book *The Architectural Works of A.W.N. Pugin: a Catalogue*, published by Spire Books. This was celebrated with a reception in the Cartoon Room (courtesy of Landmark Trust), preceded by a talk by Gerard in the church. It was good to celebrate this fine and much-needed book, and to meet old friends again, in particular Sarah and David Houle and Michael and Isobel Fisher.

Just before the launch the annual St Augustine's Week took place, a celebration of Catholic history and culture. This was organised by the parish and the Friends of St Augustine, and included a talk on stained glass by Father Marcus Holden, which one could truthfully call illuminating. Another talk, on Pugin's relationship to industrial design, was given by our own Jamie Jacobs, committee member, PhD student and invaluable Society website designer. The writer of this piece led a Pugin Ramble around the town, as has now become the tradition. During the year St Augustine's hosted various fundraising concerts. Also, throughout August, in the west cloister of the church, a small but charming exhibition was on display, all items relating to Pugin and St Augustine's, by the talented members of architectural firm Thomas Ford & Partners. This firm is working closely with the Friends of St Augustine, and also next door at St Edward's, for the Landmark Trust (see Caroline Stanford's article on pages 1-2).

Phase Three of the restoration work at St Augustine's has started. The second round bid for the Pugin and St Augustine Research, Education and Visitor Centre, for which a good deal of carefully considered groundwork has already been prepared, will be sent off to the Heritage Lottery in spring 2015. Three cheers for Father Marcus Holden and team! It is wonderful to have the church open every day from 10am to 4pm, manned by committed volunteers. Visitors have included, inter alia, Andrew Lloyd Webber, an enthusiastic fan of Victorian art and architecture. Quite recently, and at the invitation of the Landmark Trust, he enjoyed seeing both the Grange and St Edward's, and also St Augustine's, where he noted in the Visitors' Book that the church is 'a feast'.

In relation to the Research aspect of the proposed Visitor Centre, and in particular to the archive which we hope to build for the Centre, the Society, on behalf of the Visitor Centre team, would like to record, with grateful thanks, the gift to St Augustine's of a number of substantial portfolios of drawings, prints and papers from our always supportive President, Sarah Houle. These are being sorted and catalogued and are yielding some interesting finds (see pages 2-3).

Moving over to another site, the avant-garde Updown Gallery in Ramsgate, wallpaper designer Tony Roche has recently had a lively exhibition there – wallpapers as you've never seen them before, as someone said – including an interesting work, based on Pugin and his three wives and their importance to him (P21). Tony is a great admirer of Pugin and his designs and, having been brought up in Ireland, had early exposure to Pugin and Puginesque churches. He pointed out, in a talk he gave at the Gallery, that in this design the shadow of the iron bar, which appears to pass through the head of Pugin, could perhaps be said to reflect the darker aspects of his often troubled life. Careful observers will not find it hard to work out where these heads come from.

A new and interesting venture down here is the organisation of a pilgrimage trail, from St Augustine's church to Canterbury



P21) Tony Roche, Pugin wallpaper



cathedral, with the assistance of the Green Pilgrimage Network, supported by United Nations, and Explore Kent. St Augustine's and the Cathedral have worked together to achieve this and the inaugural walk, on October 3rd, started from Ramsgate. The walk, in perfect weather, was much enjoyed, and ended with the Ramsgate participants joining up with other pilgrims at the Eastbridge Hospital in Canterbury for the launch of the Green Pilgrimage Network Canterbury Partnership.

**Website:** <http://greenpilgrimage.net>

In September there were the ever popular Open Days at the Grange and these happily coincided, to the benefit of all parties, with the first Pugin Week down here, organised by the parish, the Friends of St Augustine and the Society. The programme commenced with an excellent talk by Paul Atterbury, curator, with the late Clive Wainwright, of the important 1994 Pugin exhibition at the Victoria and Albert Museum. There was also a concert given by the Victoria Consort, a special sung Mass for Pugin on Sunday 14th, the day of his death, and finally a further, also very instructive, talk given by Father Marcus Holden with the grand title 'Ramsgate 1843-1852: the Epicentre of Pugin's Gothic Revival'. That says it all!

Most recently, we have had a rather special party. This was for the parish and Society to say good-bye (au revoir rather, for some of us), to the well-liked Oonagh Robertson, one of the founder members of the Society, our first Treasurer and a sterling supporter for many years of all things Pugin and of St Augustine's church in particular. She is now moving to Tunbridge Wells, but as Fr Marcus observed, we should perhaps regard her move not as an ending but more as a pushing forward of the Pugin mission into West Kent ...

We have recently had a talk from Bishop Geoffrey Jarrett, a friend and colleague of Brian Andrews - the Australian Pugin expert known to many readers - from New South Wales, on Pugin in the Antipodes. Finally, some of us are attending Father Marcus's Pugin reading group and are working our way through Pugin's *Contrasts*. The Ramsgate parish volunteers will soon be some of the best informed in the country, Pugin-wise, and are becoming proud keepers of their heritage.

## News from West Midlands

### St. Chad's Cathedral, Birmingham

*Anne Symonds*

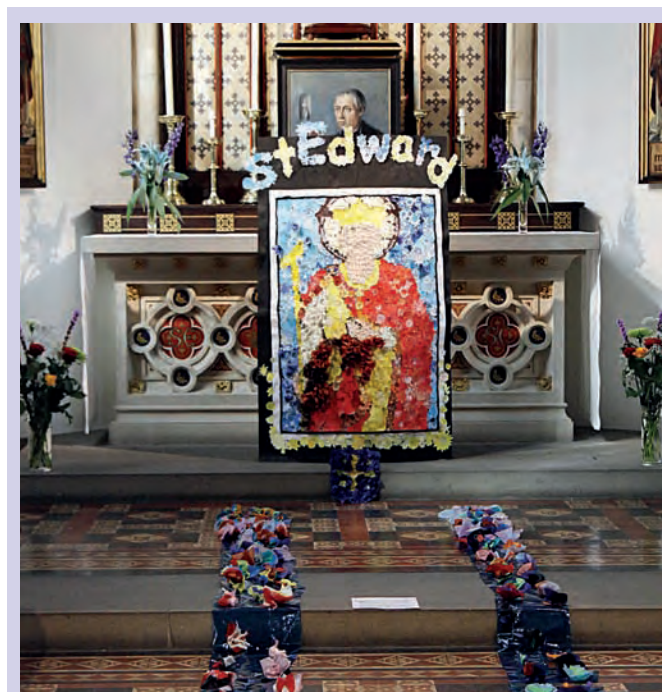
The three day annual flower festival, held in June, is becoming more popular each year, and for 2014 there were over 30 displays from all around the Diocese and beyond. It was a particular pleasure to welcome the Sikhs from the Nishkam Centre, Handsworth, who made a display representing 'One Supreme Reality' (P22). This was done by a husband and wife team Ranjit Singh and Hardip Kaur, who own a flower shop in the Nishkam village. Hardip commented: "It was an honour and privilege to be invited to take part in such a wonderful event".



P22) Sant Puran Singh Ji - One Supreme Reality

More schools and colleges took part this year. It was a delight to see the primary school children from St Edward's, Selly Park, lying on their tummies in St Edward's Chapel, completing their illustration of St Edward in coloured paper, to represent a stained glass window (P23). They actually won the trophy for the Primary Schools category.

Bishop Walsh Catholic school, Sutton Coldfield won the Secondary Schools category, with their wonderful copy, in quilting and jewel bedecked embroidery (P24), of the mitre worn by Bishop Walsh at his ordination - which is on display in the crypt of St Chad's Cathedral.



P23) St Edward





*P24) The Bishop's Mitre*



*P25) St Elizabeth of Hungary*

Of the main prizes, in third place was Angela Whelan, from St Elizabeth's Church, Coventry, who based her display on St Elizabeth of Hungary (P25) - one of the patron Saints of this church. The miracle story recalls that whilst Elizabeth was taking bread and food to the poor in secret, she was met by her husband, Ludwig, on a hunting party who, in order to quell the suspicions of the gentry that she was stealing treasure from the castle, asked her to reveal what was under her cloak. In that moment, her cloak fell open and out fell white and red roses from her basket. This proved to Ludwig that God's work was at hand. The three baskets in Angela's floral display visualised this story. Third prize: two bottles of champagne.

attended the Flower Festival. This was a stunning and vibrant display, made mainly out of blue and white Agapanthus lilies. It was arranged by Kathleen McCarty, from Christ the King church, Kingstanding, who is a very experienced flower arranger. Her display was based on St John the Baptist (P28), reminding us that Jesus was baptised by him in the water of the River Jordan. This display was placed on and around the baptismal font. Kathleen's prize was a special framed certificate signed by Canon Gerry Breen and Anne Symonds, along with notelets made from Kathleen's display at the 2013 Flower Festival.

In second place were Mary and Catherine McManus, from the Sacred Heart and St Margaret Mary Church, Aston, who were first timers to flower arranging. Their chosen saint from the diocese was St Margaret Mary, who was a member of the Order of Visitation Nuns. She had a devotion to Our Lord in the Blessed Sacrament and He showed her, through visions, His Sacred Heart. The flames that came from His Heart were a sign of His burning love for us (P26) and the crown of thorns around His Heart a sign of the sacrifice he made for us. This was a beautiful display in mainly red and white. Second prize: a case of wine.

In first place was Minh Lane, who works at the Cathedral, and she produced a display called 'Will these dry bones live?' (P27). It was a display set up on a sand base representing the desert, with drift wood as the dry bones. It had two snakes made of fir cones, and the seeds of the cones represented new life. The miniature green chrysanthemums represented the beginning of new life. Her idea came from the biblical book of Ezekiel. First prize: an enormous box of fresh fruit.

This year a new prize category was introduced, chosen by 'the voice of the people', i.e. a vote by those who had



*P26) A Vision of Love*





P27) Can these dry bones live?



P29) Closing Concert



P28) St John the Baptist

## More News from West Midlands

### Our Lady and St Thomas Church, Dudley

*Father Emmanuel Gili-Hammett*



P30) Our Lady and St Thomas Church, Dudley.

Refreshments were available throughout each day. On the Saturday evening we had a wonderful concert given by St Mary's Church of England choir, Moseley, directed by Michael Perrier, their Director of Music, with John Pryer at the organ. The festival closed on Sunday evening with a final concert, performed by the Birmingham Schools Wind Orchestra, conducted by Adrian Taylor (P29), the soloist was Professor David Saint, the Organist and Director of Music at St Chad's.

Words and photographs cannot adequately portray the beauty of these flower arrangements set within Pugin's magnificent cathedral. For those of you who haven't yet been to one of our Flower Festivals, we do hope you will come and see for yourselves next June – a warm welcome awaits.

For further information, on events and news from St Chad's, please visit our website: [www.stchadscathedral.org.uk/](http://www.stchadscathedral.org.uk/)

The Roman Catholic church of Our Blessed Lady and St Thomas of Canterbury, to give it its full name (P30), is one of Pugin's earliest churches. Situated on St Joseph's Street, Dudley, it was built of local stone between 1839-1840, and consecrated, in the presence of Pugin, in 1842.<sup>1</sup> It is an English Heritage Grade II listed building.

Simply planned, in imitation of the traditional Early English style parish church, it has lean-to aisles each side of a five-bay nave with clerestory, a lady chapel and a single-bay sanctuary (P31). The original stepped sedilia and piscina in the south wall of the sanctuary can be seen in (P31), whereas in the current building they have been removed (P32).





*P31) Chancel to the south east (and east end of the south aisle), before structural alterations.*

The church was built to accommodate 600 people, and “The whole cost of this building, including all... ornaments... and every expense, was £3,165.”<sup>2</sup> This was considered very reasonable at the time. Original features included a rood screen across the chancel arch, screens at the end of each side aisle, and wall paintings. The original stained glass windows were made by the three firms of Hardman, Wailes and Warrington.

The church never got a tower and, like so many others, was much altered in the 1960s after Vatican II, losing most of its internal fittings.<sup>1</sup> Subsequent alterations included the installation of a low ceiling, the addition of some extensions, e.g. to the north and south walls of the sanctuary (P31), and a south porch.



*P32) High altar & sanctuary*

The lady chapel, with its modern decoration, can be seen in (P33). Its east window is identical to that which survives in St Marie on the Sands, Southport. Both are by William Warrington, made in a fourteenth-century style to AWP’s design.<sup>3,4,5</sup>

Repairs and replacements are needed, including the electrical and heating systems, damp proofing, replacing the floor, the benches re-varnished, and new kneelers made. Following the repairs we then hope to start on the redecoration. The total estimated cost will be around £85,000 and, when funds become available, it is planned to re-instate the original colour scheme, hopefully creating a similar effect to that seen in St Thomas of Canterbury, Fulham, London.<sup>6</sup>

We are seeking any available advice and support, to enable us to sustain and restore this beautiful historic church. Contributions to our fundraising efforts would be very much appreciated (sent to Our Blessed Lady & St. Thomas Church, St Joseph’s Street, Dudley DY2 7AX).



*P33) Lady chapel*

### Acknowledgements

With thanks to James Jago for his additional information.

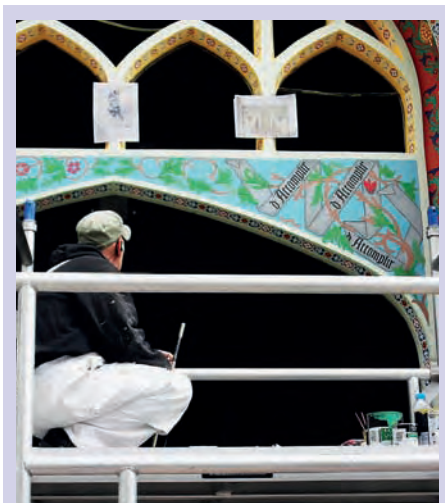
### Endnotes

1. **R. O'Donnell:** *The Pugins and the Catholic Midlands* (2002), Gracewing and the Archdiocese of Birmingham: pp 86-87.
2. **AWP:** *Present State* (1843), facsimile (2012), Spire books: pp 7 (Introduction, M. Fisher); 29-30; plate VII.
3. **S. Shepherd:** *The Stained Glass of AWP* (2009), Spire Books: pp 306, 366.
4. **G. Hyland:** *Architectural Works of AWP* (2014), Spire: pp62-63.
5. [www.stmariessouthport.org.uk/index\\_files/ChurchHistory.htm](http://www.stmariessouthport.org.uk/index_files/ChurchHistory.htm)
6. [http://www.puginfoundation.org/fulham\\_gallery/?item=669](http://www.puginfoundation.org/fulham_gallery/?item=669)



## News from Staffs

Michael Fisher



P34) Work in progress on the restoration of the wall stencils

### Alton Castle: Residential Youth Centre, Archdiocese of Birmingham

The Centre has now taken over the former Guildhall (a part of Pugin's Hospital of St John the Baptist, opposite the castle) and undertaken extensive restoration work. The upper floor will be used for performing arts, while the ground floor has been converted into residential accommodation for visitors.



P35) Detail of the painting scheme

### Alton Towers

The Banqueting Hall window is still under restoration; completion is due autumn 2014. Restoration of the house conservatory is now complete (Pugin re-roofed it and added Minton floors and decorative work c.1849). The latest phase - the re-opening of the entrance from the conservatory into the Great Drawing Room, and restoration of the Pugin stencilling and other painted decoration around the doorway (P34 & P35) was completed in June 2014.

### Cheadle Heritage and Visitor Centre

This still has a Pugin dimension, but not exclusively so. The Centre is run by local volunteers.

Open Saturdays 10 a.m. - 4 p.m.

Telephone: 01538 754157

<http://www.thepuginsociety.co.uk/news.html>

## News from Cumbria

### The Church of Our Lady & St Wilfrid, Warwick Bridge

Simon Strickland



P36) The church of Our Lady & St Wilfred

### The Church Restoration Project:

*'the aim is to restore the church building and decoration; further to put in place a maintenance regime to ensure the church's long term future'.*

Following on from the article in the previous newsletter (PS11 pages 2-3), quite a lot has been happening in Warwick Bridge. This is the only church by Augustus Pugin in Cumbria, and one of only a handful that have been altered so little from the original Pugin designs, and we are determined to restore it to its former glory.

The parishioners have set up a 'Repairs and Fabric' Committee, to facilitate and oversee the restoration process. Also, a 'Friends of the Church' group has been set up, which will function independently, with a wider remit.

Our church is an important part of the local community and its history, and its interior decoration is uniquely splendid. The church has many educational aspects; the organ predates the church and is one of a few remaining long-compass types; some of the stained glass windows are by Harrison of London.

The Heritage Lottery Fund first round application was submitted by the August deadline. We should hear by November if this has been awarded.

We had two successful open days in July and August. We welcomed around 100 visitors over the two days, and £120 was raised for the restoration fund. A piano recital evening was held in the Presbytery which raised a further £500.

For the future we need to consider how we can most effectively meet the HLF requirement to keep the church open for over 40 days a year, and services do not count! Inevitably, this may mean the church being unattended while open. If others, in a similar situation, have any advice on security arrangements - we would be very pleased to hear.





We need to keep building up our Friends group. Please support the process by joining us - just ring the Rectory at Warwick Square:

Rectory Tel: **01228 521509**  
Or email: **[ourladyofeden@gmail.com](mailto:ourladyofeden@gmail.com)**  
Or by post to: **Friends of the Church,  
The Rectory,  
Warwick Square,  
Carlisle CA1 1LB**

Also, if you can, please help us by increasing the catchment to others - your family members and friends, and interested people and groups, wherever they may live in the world. Please let us know if you have any further suggestions or comments:

Simon Strickland Tel: **01228 560933**  
Hugh Lawson Tel: **01228 560437**

Related websites: **[www.ourladyofeden.eu](http://www.ourladyofeden.eu)**  
**<http://www.visitcumbria.com/car/warwick-bridge-our-lady-and-st-wilfrids-church/>**

## News from France

### Clovis Normand

*Professor Peter Blundell Jones  
Sheffield University*



*P37) Derelict chapel of the Hospital of St John*



*P38) Restored chapel*

Following on from the report in the last newsletter (PS11, page 11), which showed a photograph of the derelict exterior of Clovis Normand's Hospital Chapel of St. John, in the Rue de l'Ancien Temple (**P37**). The chapel has now been restored (**P38**). However, as yet there has been no progress on his parents' house, which is still in jeopardy and still up for sale.



# Pugin Trails continued...

## Designing a Pugin Trail

Following on from the article in PS11, pp 16-17, five Pugin trails had been identified worldwide during 2012.<sup>1</sup> Defining the criteria for a site to be included (or not) is interesting, and can pose challenges for the designers of such trails. From a purist's point of view only buildings actually designed by one of the Pugin dynasty, with documentary evidence, might be the deciding factor; or maybe a building by another architect but with an extension or windows, vestments, metalwork etc designed by a Pugin. Then there are the sites with Pugin archives, books or artifacts... or connected by shared events, linked people, or buildings in the style of the Pugins... so maybe a Gothic Revival continuum could be considered, with purists at one end and minor links at the other. How much 'Pugin' does there need to be, to 'qualify', and how many sites are needed to call it a Pugin Trail? A key factor is the reason why such a trail is being prepared and would, perhaps, explain why three suddenly appeared in 2012, Pugin's bicentenary year.

Planning the Birmingham Pugin Trail commenced in 2010, and it was prepared and printed for its launch date on 1st March 2012. Of the thirteen sites on the original trail there were six main ones, where Pugin had a direct input, the other seven sites either held Pugin archives, books or artefacts, or had some other links. An updated reprint of the trail was produced earlier this year.<sup>2</sup> However, most of the demolished Pugin buildings were excluded from the trail, on the grounds that visitors would have nothing to see! A 'virtual trail' is being developed, to include these lost sites, most of which were designed by EWP. The sites of the old Hardman workshops will also be included, as none of the original buildings have survived, and they are all part of the Pugin legacy.

### Pugin in County Wexford

Whilst checking the facts about the currently available Pugin trails, in readiness for this newsletter, the online County Wexford Pugin Trail was no longer available. Enquiries were made, and eventually a Wexford tour guide was located.<sup>3</sup> A variety of tours are currently available, and include one Pugin tour,<sup>4</sup> and bespoke tours can be arranged. Through further enquiries, contact was then made with the founder of the Enniscorthy Pugin Society, and the author of the County Wexford Pugin Trail.<sup>5</sup> Guided tours of Enniscorthy Cathedral can also be arranged.

### Another trail comes to light

Recently, while browsing in a shop, a book was found entitled '*The Pre-Raphaelite Trail in Kent*'.<sup>6</sup> In part one, the history of the Pre-Raphaelite movement is briefly described, along with some specific events which occurred in Kent. Part two is a gazetteer, with ten trails - number five, entitled *By the sea*,<sup>7</sup> starts in Ramsgate at The Grange, and ends in Pegwell Bay. However, in the introductory paragraphs to this route, the author gives a brief resumé of Pugin's life and work, and paid tribute to The Grange as Pugin's masterpiece, a blueprint for domestic houses in the Gothic and Arts and Crafts styles to follow. Also mentioned was the development of the site at the

Grange, and Edward completing the work his father had started. The author then takes us on a journey from The Grange across to Ellington Cottage, where Pugin had once lived; then to St Marie's Grange in Alderbury; King Edward's School in Birmingham; on to London and the building of the Houses of Parliament with Charles Barry; then returning to The Grange to explore the *By the Sea* trail.

It was encouraging to read, in this Pre-Raphaelite context, about Pugin's role in the evolution of domestic architectural design, and his ideas being utilised for the Red House, twenty-five years later. Also mentioned were the links Pugin had with individual Pre-Raphaelites.

### Endnotes

- <sup>1</sup> The Pugin trails can now be accessed on our website: [www.thepuginsociety.co.uk/pugin-trail.html](http://www.thepuginsociety.co.uk/pugin-trail.html)
- <sup>2</sup> [www.birminghamheritage.org.uk/pugin](http://www.birminghamheritage.org.uk/pugin)
- <sup>3</sup> [www.bualadhbuseabs.com/page5.htm](http://www.bualadhbuseabs.com/page5.htm)
- <sup>4</sup> The Pugin Trail - An exploration of Pugin's churches across County Wexford.
- <sup>5</sup> [www.ruinsofthemorning.com](http://www.ruinsofthemorning.com)
- <sup>6</sup> Peter Wise (2009) *The Pre-Raphaelite Trail in Kent*. S.B. Publications.
- <sup>7</sup> *ibid*, pp 87-95.

## Reviews of other societies

### The Pre-Raphaelite Society (PRS)

This national society, with an international membership, was founded in 1988 by the Provost of Birmingham Anglican cathedral, the Very Reverend Peter Berry, M.A. The PRS has a well-planned programme of monthly meetings, events or visits, with members attending from around the UK (including some Pugin Society members!). It has a flourishing journal, *The Review of the PRS*, which is published three times a year. The Society has recently expanded its activities; already with a significant American following, and an American newsletter PRSUS (circulated to all members), more recently it has set up regional branches which organise their own meetings: London and the South, the South West, and a North of England branch is imminent.

Of interest is the increasing frequency of references made to Pugin, his ideas and publications, and to his work. At the recent annual Founder's Day Lecture, Dr John Holmes, Associate Professor in English Literature at the University of Reading, gave an erudite presentation entitled 'In Search of Pre-Raphaelite Architecture'. He described the work of several Gothic Revival architects, including Street, Bodley, the Gilbert Scotts, and Alfred Waterhouse. Three key buildings were discussed: The Law Courts (1882) by Street, Manchester Town Hall (1877) by Waterhouse, and Oxford University's Museum of Natural History (1860) by Benjamin Woodward, which Dr Holmes identified as the first Pre-Raphaelite building. His lecture stimulated much debate, and whether or not such buildings, more usually identified as being in the Gothic Revival style, could indeed be re-labelled as Pre-Raphaelite architecture. No doubt this discussion will continue, as it raises many interesting points.

[www.pre-raphaelitesociety.org](http://www.pre-raphaelitesociety.org)





# Magazine and Book Reviews

## About Ramsgate

The quarterly magazine of the Ramsgate Society.  
[www.ramsgate-society.org.uk](http://www.ramsgate-society.org.uk)

## James Stock Daniel

### Portrait of a Ramsgate Physician

#### Spring 2014: pp 5-6

Catriona Blaker describes the Daniel family, which has lived in Ramsgate for over 200 years. The well-established family firm of Solicitors was founded by Edward Daniel (1769-1834), the father of James (1804-1884), who became a doctor. James became Pugin's family physician and friend, and is mentioned in several of Pugin's letters. When Pugin rescued shipwrecked sailors, James helped Pugin look after them. James looked after Pugin in the last few days of his life, and continued to look after the family after Pugin's death.

### St Augustine's Church: A Vital Part of Ramsgate's Heritage. Spring 2014: pp 11-13

Alastair Stewart OBE explains how he became involved with St Augustine's church: from his early years as a pupil of St Augustine's Abbey School (part of which was housed in The Grange), to an Old Boy, and then to become a Patron of the Friends. A committed supporter of the restoration programme, he asked readers of the magazine to help with more fundraising for St Augustine's, a condition of the HLF, and with limited time to achieve this.

## West Midlands History:

### People of ideas, innovation and enterprise

This independent quarterly magazine, with themed issues, is produced by academics, and linked to the Centre for West Midlands History at the University of Birmingham. The informative website, which is updated regularly, offers a wealth of local history, on-line videos and some downloadable (free) materials, although entries on the Pugin heritage within the West Midlands (covering six counties) is still rather sparse. The Birmingham Pugin trail, which was reviewed in Vol.1 No.2 (2013), p33, is still not directly downloadable from this site, although readers are referred to the Birmingham Heritage Forum site for access.

[www.historywm.com](http://www.historywm.com)

## Hardman & Co - Pugin's Glassmakers

### Vol. 2 No. 1. Spring 2014: pp38-39

This issue is devoted to glass and glassmaking. Michael Fisher gives an overview of the work of the Hardman company, with colourful images of two stained glass windows designed by Pugin: the sparkling west window at Erdington Abbey and the Banqueting Hall window, Alton Towers. This article (and others) can be downloaded, free of charge:

<http://historywm.com/issue4/>

## Newsletter of the Ancient Monuments Society / Friends of Friendless Churches (AMS/FFC) Summer 2014: p33

This newsletter is published three times a year and is crammed with interesting news and events. Of particular

interest is the news that English Heritage is aware '...that the listing of Roman Catholic churches had until recently been inexact and inadequate.' This has resulted in a series of 'Taking Stock' projects through which recent listings have occurred, including The Archbishop's House and Cathedral House, Southwark, the 1886-7 building which incorporated parts of AWP's original clergy house and school, designed to serve Southwark RC cathedral. The Cathedral and Cathedral House are now Grade II listed buildings.

## NADFAS Review

The quarterly magazine of the National Association of Decorative & Fine Arts Societies.

[www.nadfas.org.uk](http://www.nadfas.org.uk) Tel: 020 7430 0730

## Christmas comes early for Wrekin Heritage Volunteers (HVs): Summer 2014: p61

The Jackfield Tile Museum in Ironbridge received a donation of a unique collection of 1,300 tiles and panels, from John Scott. This was transported from London to the Tile Museum. HVs from the Wrekin, Wolverhampton and Shrewsbury Societies have unwrapped and cleaned the tiles, and catalogued the collection. Included are original tiles made by Minton and designed by Pugin. Also endowed by Scott was the means to refurbish a gallery to house his collection, which opened on 22nd October 2014.

**NB** There are local Decorative and Fine Arts Societies all over the country. Many have teams of Heritage Volunteers and Church Recorders. If local Pugin sites are in need of volunteers it might be worth contacting NADFAS House to see if a local team could be recruited to help you.



P39) St Chad's Flower Festival 2014  
Our Lady's Catholic Primary School display



## Palace of Pugin: e-audiobook

The paperback, *Palace of Pugin – the Westminster Conspiracy*, by Nick Corbett, was published in 2012, and reported in **PS10**, pp12-13. This audiobook<sup>1,2</sup> has recently been produced by the online company, audible.co.uk, and is eloquently narrated by Catherine O'Brien. The running time is just over eight hours.



P40) Palace of Pugin

This new audiobook can be purchased as a Kindle (on newer Kindles with audio output), or heard online using a Mac computer, i-pad, i-phones or other modern mobile phones. However, at the time of this review, the 'Microsoft Windows' version was not reliable, although the publisher, by now, may have resolved this.

### Endnotes

- <sup>1</sup> Traditional audiobooks were produced as cassettes, then CDs, for purchase in shops, for use with speakers or earphones. More recently, digital books have provided us with Kindle reading material. Now we have digital audiobooks that can be purchased and listened to a) online and/or b) offline, by downloading onto a computer.
- <sup>2</sup> More audiobook reviewers would be welcomed for future publications.

[www.transformingcities.co.uk](http://www.transformingcities.co.uk)

## Other News

### The Royal Birmingham Society of Artists (RBSA)

Following on from the article on page 9, and the William Wainwright link to the Pugin family. In anticipation of more links being found (now that we've started looking!), I'm flagging up the 200th anniversary of the RBSA. The bicentenary exhibition *A Place for Art: The Story of the Royal Birmingham Society of Artists* runs from 8th October – 15th November 2014. The exhibition catalogue (same title), may be of interest to our readers, and can be purchased online from the RBSA website, below (discounted for the duration of the exhibition).

[www.rbsa.org.uk](http://www.rbsa.org.uk)

The RBSA Gallery is located at 4, Brook Street, just off the historic Georgian St Paul's Square, and en route from the city centre to Pugin's Convent in Hunter's Road, Handsworth, opposite the Hardman family home. Just a few minutes' walk from the Gallery is a) the site of the Hardman studio in Newhall Hill (as seen in the Picture Gallery, PS11 p.19), and which was severely damaged by fire c.1970, and b) a little further on – 44, Frederick Street, the site of the Pugin family home after Pugin's death in 1852 (original house demolished). Both sites form part of the 'virtual trail' (see p17) and there are also four nearby sites which are on the 'actual' Trail: the Pen Museum, Key Hill Cemetery, the Museum of the Jewellery Quarter, and Pugin's Convent. For those interested in walking to these trail sites, the RBSA Gallery is at the heart, an extant and delightful venue.

## NOTICES

### RECENTLY PUBLISHED BOOKS 2013 - 2014

#### The Architectural Works of A.W.N. Pugin

Author: Gerard Hyland

Spire Books Ltd: [www.spirebooks.com](http://www.spirebooks.com)

#### Presenting Pugin: A Short Introduction to the Life and Work of A.W.N. Pugin for Visitors to Thanet

Author: Robin Fleet

Available from the on-line shop. Further information from Catriona Blaker, email: [catrona@tiscali.co.uk](mailto:catrona@tiscali.co.uk)

#### From Small Beginnings: The 150th Anniversary of The Church of Our Lady and All Saints, Stourbridge

Produced by the Parish History Committee

Our Lady and All Saints, Stourbridge:

[www.olas1.co.uk/News\\_6.html](http://www.olas1.co.uk/News_6.html)

### COMING SOON:

#### The Collected Letters of A.W.N. Pugin Vol.5: 1851-1852

Author: Margaret Belcher

Oxford University Press: [www.oup.com](http://www.oup.com)

### Links from The Pugin Society website

**Friends of St. Augustine's Church**

[www.augustinefriends.co.uk](http://www.augustinefriends.co.uk)

**The Victorian Web**

[www.victorianweb.org](http://www.victorianweb.org)

**The Rectory Society**

[www.rectorysociety.org.uk](http://www.rectorysociety.org.uk)

**The Birmingham Heritage Forum**

[www.birminghamheritage.org.uk](http://www.birminghamheritage.org.uk)

**Cheadle Discovery and Visitor Centre**

[www.discovercheadle.co.uk](http://www.discovercheadle.co.uk)

**The Pugin Foundation**

[www.puginfoundation.org](http://www.puginfoundation.org)

**Historic Religious Buildings Alliance**

[www.hrballiance.org.uk](http://www.hrballiance.org.uk)

**The Eighth Lamp: Ruskin Studies Today**

[TheEighthLampRuskinStudiesToday.blogspot.co.uk](http://TheEighthLampRuskinStudiesToday.blogspot.co.uk)

**The Ecclesiological Society**

[www.ecclsoc.org](http://www.ecclsoc.org)

**The Victorian Society**

[www.victoriansociety.org.uk](http://www.victoriansociety.org.uk)

**The Heritage Alliance**

[www.heritagelink.org.uk/making-the-most-of-our-heritage](http://www.heritagelink.org.uk/making-the-most-of-our-heritage)

**The Landmark Trust**

[www.landmarktrust.co.uk](http://www.landmarktrust.co.uk)

**Images of England**

[www.imagesofengland.org.uk](http://www.imagesofengland.org.uk)

**Stained Glass Museum at Ely Cathedral**

[www.stainedglassmuseum.com](http://www.stainedglassmuseum.com)





## NOTICES

### New Pugin Society Website:

[www.thepuginsociety.co.uk](http://www.thepuginsociety.co.uk)

This went live in the autumn of 2013. The old website is no longer available. If you have any suggestions or items to be added please send them to Catriona Blaker:

[catrona@tiscali.co.uk](mailto:catrona@tiscali.co.uk)

### New Pugin Society on-line shop

This is now open for business 24 hours a day, 7 days a week. Currently on sale are back issues of our journal *True Principles*, other Pugin Society publications, and a small selection of other items.

### Paypal

This facility is now available for membership subscriptions and purchases from the online shop: [www.thepuginsociety.co.uk](http://www.thepuginsociety.co.uk)

For further information please contact:

[fionanewton321@btinternet.com](mailto:fionanewton321@btinternet.com)

### New Editor of True Principles

David Lewis: [editor.true.principles@gmail.com](mailto:editor.true.principles@gmail.com)

### New Membership Secretary

Fiona Newton: [fionanewton321@btinternet.com](mailto:fionanewton321@btinternet.com)

### New Membership Database

This was set up last year, and offers members a 'group email' facility for news between printed publications. However, only 57% of members have sent in their email addresses and, thus far, several continue to bounce. Please send your current email address to: [fionanewton321@btinternet.com](mailto:fionanewton321@btinternet.com)

## Future Society Events

**13 December 2014 at 12.00: AGM**

Venue: the Artworkers' Guild, London.

A talk follows, by Dr Jasmine Allen, and a buffet lunch

**Tickets from Professor Julia Twigg**

[j.m.twigg@kent.ac.uk](mailto:j.m.twigg@kent.ac.uk)

## ABBREVIATIONS

ACP	Auguste Charles Pugin
AWP/Pugin	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
PS	Present State (newsletter)
TP	True Principles (journal)

Copy deadline for the next issue is  
30 June 2015.

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](mailto:judith.pugin@gmail.com)

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### References

Items of news included in this issue may be from websites, newspapers, e-circulars, personal reports or other sources. Due to limited space, not all references or links have been included, but are available from the editor if required.

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

### Acknowledgements

• With thanks to all contributors and photographers.

• Photo credits:

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• The photomontage (below) is a photographic glimpse of displays at St Chad's Cathedral Flower Festival, Birmingham, June 2014.

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