



# Present State

## the newsletter of The Pugin Society



No. 13: Winter 2015-16

Registered Charity No. 1074766

ISSN 2042-8596

Patron: Lady Wedgwood

**W**ELCOME to our thirteenth *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 by our *Journal*, *True Principles*.

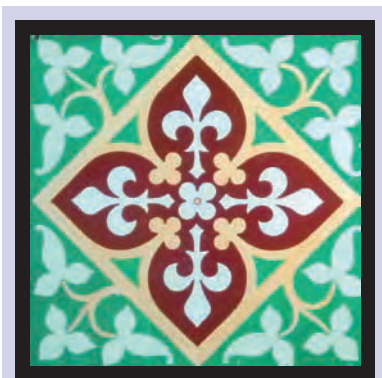
### The John Scott Collection

John Scott is regarded as one of the finest private collectors of decorative and fine arts of his generation. Indeed, very few individuals have amassed such an extraordinary personal collection. It was gradually accumulated over a period of more than 40 years, and included items across a range of the fine and applied arts.

Some years ago the Pugin Society was invited to visit John Scott's London home to see his collection, which was housed there. More recently the Scott collection was put up for sale at the Fine Art Society in London, which occurred over several months and no less than seven sales, through 2014-15. The Pugin Society attended a private evening viewing, in June 2015, of the seventh and final sale, entitled *Architect-designers from Pugin to Voysey*.

Many items from the Scott collection have been exhibited over the years, with many highlighted in various publications. This includes the current issue of our newsletter (see next article),

and in no less than eight accompanying sales catalogues. Of these, two are of particular interest (see book list on page 23). These delightful and informative catalogues are beautifully produced and with stunning photography. With limited print runs they, themselves, will no doubt become collector's items in the future!



P2) Tile from the John Scott collection, Jackfield Tile Museum

There was a report in the last issue of *Present State*, about the Jackfield Tile Museum in Ironbridge, to which John Scott had donated his tile collection. He also provided the funds needed to create a dedicated gallery for his collection. It contains many tiles designed by Pugin and manufactured by Minton, also by other Victorian designers of interest such as William Morris and William de Morgan. The museum is well worth a visit. The collection has been photographed and the museum now has a splendid digital archive.

<http://www.ironbridge.org.uk/our-attractions/jackfield-tile-museum/john-scott-gallery/>

### Editor's Foreword

Judith Al-Seffar

Since 2012, Pugin's bicentenary year, three enlarged editions of the newsletter have been produced, each with 20 pages. This issue tops them all, with a page count of 24 and an even wider range of articles, some needing to be held back for the next edition.

Without an index, there are too many items to mention all here, so a few will be highlighted. However, this in no way devalues the contribution of each, the sum of the whole being greater than the individual entries.

The theme for this issue is the famous John Scott collection. This is briefly reported on page one, followed by an article on one of his items of furniture, now in the V&A. Sales catalogues are listed (p23), and the photomontage on the final page shows some examples of his tiles in the Jackfield Tile Museum, Shropshire.

On page four there is a news item from Australia, followed by two articles from New Zealand, ironically both about sites in England. One of these authors questioned whether the article was actually 'news'. Such articles are deemed to be news for our readers and, in the absence of readers' comments, will continue. Also in this issue are reports from a couple of Society visits (pp11-12), including a photomontage of the Thames river trip last June, which celebrated our 20th anniversary.

A new section has been introduced: 'Links to Pugin' (pp21-22), which identifies fascinating 'takes' on what might otherwise appear to be unrelated topics. It is quite amazing how such differing interests can overlap!





# Important Pugin acquisition for the V&A

Max Donnelly FSA

Curator of Nineteenth-Century Furniture

mk.donnelly@vam.ac.uk



P3) Cabinet, designed by A.W.N. Pugin, c.1845.  
V&A: W.2-2015; h. 229.5, w. 151.5, d. 60.5 cm

The Victoria and Albert Museum recently acquired an imposing carved, painted and gilded oak cabinet with brass hinges, designed by Pugin for the dining room of The Grange in about 1845 (P3). The cabinet's function is reflected in its design, which Pugin based on early sixteenth-century cupboards used for storing food: the carved foliage of the upper door panels is pierced to allow air to circulate. Overall, carving is kept within clearly defined areas, thus following Pugin's tenet of architectural design, espoused on page one of *The True Principles of Pointed or Christian Architecture* (1841), 'that all ornament should consist of enrichment of the essential construction of the building.' Given the dining room's configuration, this cabinet must have stood against the north-east wall, opposite the fireplace.

As those familiar with The Grange know, the dining room, although altered to some extent, retains much of its original appearance – such features as the fireplace, panelling, stencilled ceiling and stained glass remaining largely intact. References to Pugin's ancestry and family resonate there, as throughout The Grange. The ornately carved fireplace, for example, is surmounted by a carved and painted beam bearing

his family's coats of arms. Fitting in with this scheme, the cabinet is embellished with symbols of personal significance: Pugin's monogram appears on the shields of the upper panels (P4), while those below are emblazoned with the arms of the Welby (P5) and Pugin (P6) families (Pugin's mother was from the Welby family of Lincolnshire).



P4) A.W.N. Pugin's monogram surmounted by a scroll with the lettering: 'manners maketh man'

Identical Pugin and Welby family shields appear on two stained-glass panels in the dining room, above plate-glass windows which afford views towards the sea.



P5) Welby family shield  
on lower left door



P6) Pugin family shield  
on lower right door

Besides these family allusions, the cabinet also encapsulates Pugin's character and sense of humour. Above his painted monograms on the upper doors (P4), are the carved inscriptions: 'manners maketh man', a quotation from William Horman (c.1440–1535), headmaster of Eton and Winchester. This quotation not only references the original location of the object at The Grange, but also relates to Pugin's occasional use of moralizing mottoes on his objects, as on the encaustic bread



plates manufactured to his design by Minton & Co., Stoke-on-Trent (an example, made about 1850, is in the V&A, museum number C.46-1972) (P7), which bear the lettering: 'waste not / want not.' In the case of 'manners maketh man', the words may well have been aimed at his children.



P7) Bread plate, designed by A.W.N. Pugin, c.1850.  
V&A: C.46-1972; diam. 33.4 cm

The exceptionally rich carving on the cabinet (P8), reflects Pugin's activities as a collector and the methods by which he strove to attain the highest standards from the craftsmen who realised his designs.



P8) Detail of upper right section of front

Pugin believed that the study of ancient objects was essential to any real understanding of the principles of medieval craftsmanship – later a central tenet of the Arts and Crafts movement – and to this end he searched out and purchased medieval carvings to use as models and examples to instruct and inspire craftsmen. Ninety-six medieval carvings from Pugin's collection, which also served as models for the construction of the New Palace of Westminster, were transferred to the South Kensington Museum (now the V&A) from H.M. Office of Works in 1863 (Museum numbers: 8129 to 8224-1863).

The superb quality of the carving (P9) suggests that the firm of George Myers (1803–1875) made this cabinet. Myers, whose firm also built many of Pugin's buildings (including The Grange), made furniture at his works at Ordnance Wharf, Lambeth.



P9) Detail of upper left section of front

A carved monogram appears on both of the upper side sections of the cabinet (P10), apparently consisting of a large Gothic 'M' enclosing 'd' and 'b' – perhaps a reference to Myers, who made at least two related cabinets. One, designed about 1847 for Henry Sharples of Oswald Croft, Bishop Eton, near Liverpool, is now in the Indianapolis Museum of Art, IN (museum number 1999.74). A second cabinet (untraced) was exhibited by Myers in the Medieval Court at the Great Exhibition in 1851 and illustrated in *The Art Journal Illustrated Catalogue of the Industry of All Nations* (1851; p.319).



P10) Monogram

The ornate brass strap hinges (P11) and escutcheons (P12), were made by another firm with whom Pugin was closely connected, John Hardman & Co. of Birmingham.

In the twentieth century, the V&A cabinet was purchased in Dublin by a prominent architect and Pugin enthusiast, W. Percy Le Clerc (1914–2002). When Mr Le Clerc, who was of Huguenot descent, decided to retire to France in 1984, the cabinet was among his possessions auctioned by James Adam & Sons of Dublin. It was purchased by the London collector John S.M. Scott, who lent it to the V&A from 1991.



Since 2001 the cabinet has been a key element of the Gothic Revival display in room 122 of the British Galleries. When Mr Scott began to sell his collection through The Fine Art Society in London in 2014, the opportunity arose to acquire it.



*P11) Detail of strap hinges on right doors*

Exactly when and how the cabinet reached Ireland remains a matter of conjecture. Following Pugin's death at The Grange in 1852, his family let out the house until his third wife Jane and children returned in 1861. At this time Pugin's son Edward (1834–1875) made alterations, including the removal of the wall against which the cabinet must have stood.

The cabinet may have been taken to Ireland about 1867, following the marriage of the Dublin architect George Coppinger Ashlin (1837–1921) to Edward's sister Mary (Polly, 1843–1933). Another possibility is that the cabinet was taken to Ireland by Pugin's daughter Katharine (1841–1927) who, in 1871, became the second wife of a successful Dublin doctor, Austin Meldon (1843–1904).

Research into the cabinet is ongoing, and while I am already indebted to Catriona Blaker and others – including several of Pugin's descendants – for their assistance, I would be very grateful for any further information that fellow Pugin Society members may be able to offer.



*P12) Escutcheon on lower left door*

V&A: W.2-2015. Purchase funded by the Barrie and Deedee Wigmore Foundation, the Art Fund and the Friends of the V&A. Further information and images can be found on the V&A website: <http://collections.vam.ac.uk/item/O78389/cabinet-pugin-augustus-welby/>

## News from Australia



The Pugin Foundation was set up by Brian Andrews, who also produced monthly newsletters, the first of which came out in July 2006. He also ran a very user-friendly website, with many interesting essays, photographs and descriptions of Pugin buildings (not only in Australia but also of several in Britain). In 2009 he wrote the Pugin Trail for Tasmania, linking the 3 Pugin churches, and downloadable from the website. His online resources have made a wonderful contribution to the available materials on Pugin, freely available to all.

Sadly, as with many good things in life, the Foundation has had to close its doors, but not before transferring some of its wealth of materials to our Pugin Society website, so all is not lost! We currently have the complete set of 90 issues of the newsletter, in the form of downloadable pdf files. This page of our web site has been attractively arranged, with the main contents of each newsletter displayed, along with photographs from each issue (these appear to be quite small, and some incomplete, but by clicking on any image of one issue, it will enlarge, and the set can be scrolled with the full view displayed). The Pugin Trail of Tasmania has also been included on our website, alongside the other Pugin trails. More materials will, hopefully, be uploaded in due course.

The Foundation's web address: [puginfoundation.org](http://puginfoundation.org) will remain on line for a few more months, and direct enquirers to the Pugin Foundation's page on our website.

The Pugin Society (UK) acknowledges with grateful thanks the wonderful work of Brian over the years and, along with his publications, his scholarly contributions to the body of Pugin knowledge that, today, we take for granted. Thanks, also, to his wife Jude, who has administered the website and, with quiet efficiency, distributed the newsletters over the years to the Foundation's many Friends.

Thanks must also be given to Jamie Jacobs, our website designer, for arranging the transfer of data so efficiently, and with such a thoughtful and attractive presentation.

<http://www.thepuginsociety.co.uk/friends-of-pugin-newsletters.html>

## A Good Start to the Year

Congratulations to our Chairman Nick Dermott, RIBA, IHBC, who was awarded the British Empire Medal (BEM) in the New Year's Honours List, for services to heritage and conservation in Thanet.



## News from New Zealand

### 'the Brass for Mr. Leigh'

Margaret Belcher



P13) The memorial brass to Joseph and Margaret Leigh

If you are driving in Cheshire, you might like to turn your wheels in the direction of the village of Great Budworth, not far from Northwich. There in the High Street, in addition to an attractive pub that offers parking as well as good lunches, you will find in the parish church of St Mary and All Saints a monumental brass designed by Pugin (P13).

A peripheral inscription set into a black marble slab records that the brass commemorates Joseph Leigh and his wife, Margaret. Joseph had been a merchant in Liverpool, dealing in salt, derived from a mine at Winsford in Cheshire of which he was part-owner, and in goods imported from America, chiefly tobacco; he also had interests in coal and in shipping. He prospered sufficiently to buy a house to retire to in the country, Belmont, near Great Budworth. Thus, when he died, no debate was needed about where to place the memorial his children wished to erect. His life had followed a typical nineteenth-century social trajectory and the brass to Joseph Leigh 'Esquire' reflects that.

Better educated than their father, Joseph's sons were sent to Eton and then to university. James Heath Leigh (1796-1848) went up to Trinity College, Cambridge, before becoming a barrister of Lincoln's Inn in London, while John (d. 1856), who was about two years younger, entered Brasenose College, Oxford, to prepare for ordination and a rectory in Derbyshire.

They could have become acquainted with Pugin's work as they grew up in Liverpool; or they might have come to know about it through any one of a number of professional connections formed in their adult careers; but the most likely channel of information is their cousin William Leigh, only three or four years John's junior and entered at the same college in Oxford. In the spring of 1844 William Leigh ordered precious articles, a chalice and a monstrance, from the metalworker John Hardman in Birmingham for St Peter's church in Leamington, where he had just been received into the Catholic Church. The priest of that mission was Henry Weedall, who had known Pugin for many years and engaged him again in this case. Evidently William acquired a high opinion of Pugin's abilities for, besides various small items, he soon commissioned grand designs, in the event disappointingly not realized by Pugin, for a large house and a monastery on his property of Woodchester in Gloucestershire.

Before that, Pugin complied with the modest request of James and John Leigh. One of the brothers - it is not clear which one - approached Hardman, who as usual referred the matter to Pugin. On 13 April 1845 Pugin responded, telling Hardman: 'I enclose you a sketch for the Brass for Mr. Leigh which will be I expect just what they want.' (*Letters*, vol. 2, p. 376) It was not, though, quite what they had in mind, as correspondence preserved among the letters from clients in the Hardman archive discloses. John rather wanted the Christian symbol of the pelican in her piety incorporated in the design and on another occasion wondered about the heraldic lozenge, while James, although pleased by a rubbing sent to him, considered nevertheless that the base of the cross should be larger than at first proposed. It was at least June and perhaps later in 1845 before Pugin was in a position to send Hardman the drawing for the brass. The job of engraving the metal was given to J.J. Heath, the Birmingham tradesman to whom Hardman regularly entrusted such tasks; for the cross in the middle (P14), a coat of arms to either side, the symbols of the four evangelists at the corners (P15), and the inscription enclosing the whole, Heath's charge, submitted at the beginning of November, was nearly £25. The metal was fixed in its slab by William Cook, another workman Hardman relied on. The memorial was ready in January 1846 and the cost was £55.



P14) The central motif of the Leigh brass

The inscription set round the edge reads 'In memory of Joseph Leigh Esquire of / Belmont in this county who died the xxi day of January in the year of our Lord mdcccxl / aged lxxi

years and of Margaret his wife / who died the xv day of March in the year of our Lord mdcccxxviii aged lxvi years'. The device at the junction of the stem and the arms of the cross is very pretty, made of the intertwined initials of Joseph and Margaret and their surname, with her L reversed to face his (P14). The Leigh arms are described in Burke's *General Armory* of 1884 as gules a cross engrailed argent in the first quarter a lion rampant or, and in the second a lozenge of the second; as far as the loss of colour allows a judgement, Pugin's design appears to conform exactly, even to the engrailed, or scalloped, edges of the cross. The crest, which features a unicorn's severed head, is omitted but the family's motto, 'Leges juraque servo', *I preserve the laws and rights*, is worked into an encircling inscription. These Latin words are an adaptation of a clause in an epistle of the poet Horace, a clause which forms part of the answer to the question 'Who is the good man?' As for Margaret, she is given a shield of simple chevrons, apparently alternating gold and red, or and gules, and she has an M surmounting her shield but no further distinction. Her maiden name was Sherlock and she was married in Warrington in 1794. Burke lists no family of Sherlock of that town but does record that the pelican in her piety is included in the arms of Sherlock at a number of other places.



P15) The symbol of St Luke

The brass was laid towards the eastern end of the middle aisle of the nave of St Mary's, precisely the path of greatest traffic, and it is plain that it has suffered from wear and tear. The coloured tape now securing a trefoil in place mars its appearance and, while better than nothing, can offer little protection; close inspection reveals a number of screws inserted to keep the brass fastened to its bed. Although traces of the red and the blue remain, most of the coloured material

has been lost - a fate suffered by other brasses in Pugin's *œuvre* - and there are signs of scratching and scraping on the metal.

The condition of the brass may, however, speak of more than the passage of generations of human feet. It is recorded that during 1868 and 1869 a significant change was made to the fabric of the church when the floor was lowered and any crypts underneath were broken in and flattened. Whether or not this was the fate of the burial place of Joseph and Margaret Leigh is not clear but documents in the Hardman archive imply that the black marble slab of their memorial was itself to be inserted in a larger slab of grey York stone intended to cover a crypt. Whatever the case, the brass was dug up soon after it was first put down, and then relaid with a brick surround in the new floor, which was built of wood. The purpose of the alteration to the building was to improve the view of the altar from the nave. How disgusted Pugin would have been by such an aim!

Yet, despite these vicissitudes, this fine brass - 'the Brass for Mr. Leigh' of Belmont - is still worth going to Great Budworth to see.

### Acknowledgements

For help of various kinds, I am grateful to Robin Bond, Liz Davenport, archivist at Woodchester, Sarah Houle, and Robert Steele, historian at the church.

### Editor's endnote

It is a great privilege to have received this article from our illustrious colleague in New Zealand. New members may like to know of the five volumes of *The Collected Letters of A.W.N. Pugin*, published by Oxford University Press, edited by Margaret over several years:

Volume 1: 1830-1842	published 2001
Volume 2: 1843-1845	published 2003
Volume 3: 1846-1848	published 2009
Volume 4: 1849-1850	published 2012
Volume 5: 1851-1852	published 2015*

\*The latest volume has a preliminary review on page 20.

## Recent news items on our website

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

### Latest news (April 2016)

- Great news for Pugin's Woolwich Church – HLF supports renewal of 170 year-old roof and stonework
- The Pugin Foundation finds a new home (see page 4).
- The Church of St John the Baptist, Melton Mowbray, Leics.
- A good start to the year (see page 4)

### 2015

- V&A to offer short course on Victorian Art and Design
- Marvellous news from St Augustine's Church, Ramsgate
- Save the Granville Hall (Ramsgate)

For members who do not use the internet, these are recent news items posted on our website, and include colour photos. If you have a kind friend who uses the internet, the above topics could be printed on four pages. Brief reviews could be included in our newsletter if a volunteer comes forward.



## More News from New Zealand

### Pugin's work in Jesus College Chapel, Cambridge, UK

Nick Beveridge



P16) Altar frontal

Pugin designed several items for the chapel of Jesus College, Cambridge, and two volumes of 'Letters'<sup>1,2</sup> offer a wealth of information, as will be revealed. However, some background to Pugin's involvement with this chapel is also of interest.

It was through the influence of John Sutton (1820-1873, later Sir John, third baronet) that Pugin became involved with the restoration and redecoration of the chapel. Sutton arrived at Jesus College in 1840 and eventually came under the influence of the Cambridge Camden Society.<sup>3</sup> He would become acquainted with Pugin through the latter's involvement at West Tofts, Norfolk.<sup>4</sup>

Upon Sutton's recommendation, Pugin was employed on work to strengthen the north-east piers of the chapel (the previous architect, Anthony Salvin, having been dismissed).<sup>5</sup> At Sutton's personal expense, Pugin designed not only the organ case but also the decoration of the chancel roof, east windows, pavement, and the fittings of screen, lectern, communion table, dossal and altar frontal (P16).<sup>6</sup> It is the latter that is the subject of this article.

The first reference to Pugin's involvement with the design of the frontal is in a letter, dated 12 November 1848?, to John Gregory Crace: "...2. I am anxious about Mr Sutton's work for Cambridge as though it is a small thing Yet he is such a glorious man that I wish to take every pains & I told him you would be sure to make a good job... & especially about the decoration of the green velvet altar covering."<sup>7</sup>

Further information is revealed<sup>7</sup> in note 2: "In a letter of 13 March 1849 Sutton asks Hardman the price of an altar frontal

of 'A proper Church Green velvet', with the initials 'IHS' worked on it and with a binding."

In another letter (in the metalwork letters), on 19 March 1849 Sutton sends the dimensions of the altar, requires a sketch and an estimate, and adds that the symbols of the evangelists are to be worked in the corners of the cloth (P16, P17, P18). Sutton, who has been out of England, writes on 20 July 1849 to enquire what is happening about his altar cloth; on 3 August he tells Hardman that he wants it for the first

week in September; on 15 August he thanks Hardman for the pattern and instructs him to proceed with making the cloth, which is now wanted by the first week in October. The frontal appears to have been delivered at that time, for an entry in the metalwork daybook notes that it is 'for October 2nd. 1849'; the entry itself is dated 31 December 1850: 'A Rich Velvet Antependium, with Embroidery Work, Evangelists in corners & Fringe &c', for which Sutton is charged £60."<sup>8</sup>

A bill submitted by Pugin to Sutton, in 1849, reveals that £5 was paid for the design of the Communion table, £5 for patterns for the ceiling, and a guinea for the design of the altar cloth.<sup>9</sup>

This altar frontal was first noticed (more recently) in an interior view of the chapel on the Jesus College website. The college was subsequently contacted about the possibility of obtaining a good close-up image. The staff couldn't have been more helpful, sending several images (which had been specially photographed), including those reproduced here.

As can be seen from the accompanying images, the frontal is of green silk velvet with orphrey and narrow edging braids in red, light and dark blue (the same designs in other colourways were used on some of Pugin's vestments); a large, elaborately embroidered cross, enclosing the sacred monogram IHC, at the centre; embroideries of the four evangelists at the outer corners, and fringes to the bottom of both the frontal and superfrontal. It appears to be in its original condition and, as would be expected, the velvet looks quite faded.

This frontal is not unlike the ‘antient examples’ illustrated in Pugin’s Glossary.<sup>10</sup> Thus far, the only other known surviving textile altar frontal by Pugin is the one from St Augustine’s Church, Ramsgate. This is now in the Victoria & Albert Museum, London.

### Acknowledgements

With thanks to Nikki Williams of Jesus College, Cambridge.



P17) Altar frontal detail



P18) Altar frontal detail

### Endnotes

- <sup>1</sup> **M Belcher** (1996) *The Collected letters of AWN Pugin, Volume 3* (2009), Oxford University Press
- <sup>2</sup> **M Belcher** (1996) *The Collected letters of AWN Pugin, Volume 4* (2012), Oxford University Press
- <sup>3</sup> **CH Davidson** *Sir John Sutton, A Study in True Principles* (1992), Positif Press: p18
- <sup>4</sup> *Ibid*, p21
- <sup>5</sup> *Ibid*, p24
- <sup>6</sup> *Ibid*, p23
- <sup>7</sup> **M. Belcher** op cit, Vol 3: pp85-86
- <sup>8</sup> **M. Belcher** op cit, Vol 4: pp640-41
- <sup>9</sup> **CH Davidson** op cit, p124
- <sup>10</sup> **AWN Pugin** *Glossary of Ecclesiastical Ornament and Costume*, 2nd edition (1846) London

## News from America

### Speroforum

Spero News is a Catholic news website, launched in 2005. ‘Spero’ translates from the Latin as ‘I hope’. James Thunder, a descendant of Pugin and a life member of the Pugin Society, is a regular Spero News writer. He was also the author of the front page article in our bicentenary issue (Part 1, 2012).<sup>1</sup>

Another article of interest is *Pugin and the Future of Land Use Development: Love of God and Love of Neighbor*.<sup>2</sup> James has other on-line articles which may be of interest to our readers. They can be accessed on the Speroforum website by using the search facility.

### Endnotes

- <sup>1</sup> **James Thunder** *News from America - Augustus Pugin: A bicentennial portrait of the artist as a young man* (PS10, 2012), pp1-4.
- <sup>2</sup> <http://www.speroforum.com/a/HFFLOSBYGJ50/74377-Augustus-Welby-Pugin-The-Future-of-Land-Use-Development#.VuVvIILD 8A>

## News from Europe

### Pugin in Spain

The Society would like to congratulate our only Spanish member, Leticia Bermejo de Rueda, on recently achieving her doctorate at the Autonomous University of Madrid. We are delighted that Leticia is taking Pugin studies to Spain and the Spaniards for, as far as we know, the first time. The title of her thesis is ‘La figura de A. W. N. Pugin: la obra teórica y su trascendencia en la recuperación de modelos medievales en las Artes Suntuarias del siglo XIX’, or, in English, ‘A. W. N. Pugin: the theoretical work and its importance in recovery of medieval models in the Nineteenth Century Decorative Arts’.

Leticia, who has focused particularly on metalwork in her thesis, has now started an Instagram page to help promote Pugin and his world. This can be seen on: <http://www.imgrum.com/user/awnpugin/3030673681>

## News by email

We currently have email addresses for 50% of our members, and will increasingly be using this facility as postage costs continue to rise. We are also aiming to improve the distribution schedules so that our events programmes can be posted with our publications, to reduce postage costs. However, the timings of these arrangements don’t always coincide, as happened with this recent mail: the events listing needed to go out quickly but had to wait for the printing and packing of this newsletter. The members who had already provided their email addresses received early notification of the upcoming events.

**We would like to encourage ALL members to send in their email addresses to help us develop the email service.**

Please send your email addresses to:  
**Fiona Newton, Membership Secretary:**  
**[mem.puginsoc@gmail.com](mailto:mem.puginsoc@gmail.com)**





# The Ramsgate Archive:

## Another discovery

*Catriona Blaker*



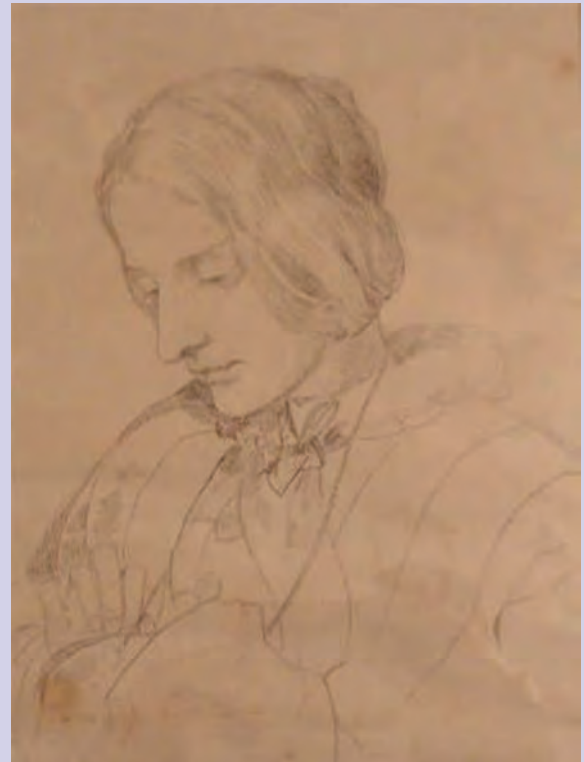
*P19) Study of a woman, probably Anne Hardman Powell*

A substantial amount of the Ramsgate Archive was donated to the Pugin and St Augustine Education, Research and Visitor Centre by our President, Mrs Sarah Houle. A report on an unexpected find from this collection was published in the Autumn 2014 edition of *Present State*. With further sifting, another discovery has come to light (**P19**) - a drawing, which is very likely to be of Anne Pugin, Augustus Pugin's first child, who lived from 1832 to 1897. Her mother was Anne Garnett (or Garnet).

In October 1850 Anne married John Hardman Powell (1827-1895), who had come from Birmingham to Pugin's Ramsgate home, The Grange, in 1844, to assist him with his ever increasing work load. Powell was a talented draughtsman and designer, producing fine metalwork and stained glass. He owed his education as an artist-craftsman to Pugin, and after his great teacher died, he became the chief designer of the Hardman firm, the company in Birmingham which Pugin had put so firmly on the map as the maker of all his metalwork and stained glass. Powell was the nephew of John Hardman Junior, Pugin's great ally and colleague, who was the head of the firm during Pugin's lifetime.

Powell acknowledged with affection and gratitude his debt to Pugin, writing that his 'example was noble and every word instruction'. Although Powell owed his professional success to Pugin, he had always had his own, individual, concept of what art was about. He always had a sneaking desire to become an 'easel painter', ie, a fine artist, whose ideas were his own, as opposed to having to be a designer restricted to

working within the confines and conventions which his teacher and mentor Pugin thought necessary, when seeking to revive the styles and symbolism of the Middle Ages. Many drawings and designs by Powell, which evidence this other side of his work, still exist in a private collection.



*P20) Drawing of Anne Hardman Powell*

In depicting 'Annie', as he fondly called her, he could work more in the manner of the kind of artist he sometimes wished he could have been, and it is that which makes this delicate little study interesting.

It makes a companion piece to another, rather more elaborated, drawing of her by him, which is also reproduced here (**P20**), and the careful and thoughtful observation shown in both make a revealing comment on this more realistic, personal and unhampered side of Powell's approach as an artist.

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## Pugin and packaging

*Catriona Blaker*

St Edward's Presbytery was built by Pugin between his church and house in Ramsgate. The workmen involved on the Landmark Trust's restoration in 2015 made an exciting find. To discover such an object as the packing case label (**P21 & P22**, shown overleaf) brings the past vividly into focus; it acts as a reminder of Pugin's needs to maintain efficient links with his colleagues, none of whom were based in Ramsgate. For example, John Hardman's workshops were sited in Birmingham, and Pugin's letters, artefacts and designs flew ceaselessly to and fro. Postage and packing were therefore of tantamount importance in Pugin's working life. Many letters<sup>1</sup> from Pugin mention the cost of transmitting goods, and the



necessity for careful packing. On one occasion a crown for an image of the Blessed Virgin, ordered by Pugin's friend and supporter Alfred Luck, was nearly thrown away. It was concealed in straw at the bottom of a crate and only just discovered in time.

arrangement was not just specific to one firm, as one might have thought. It is informative to see tangible evidence of something of the practical details that underpinned Pugin's working procedures.



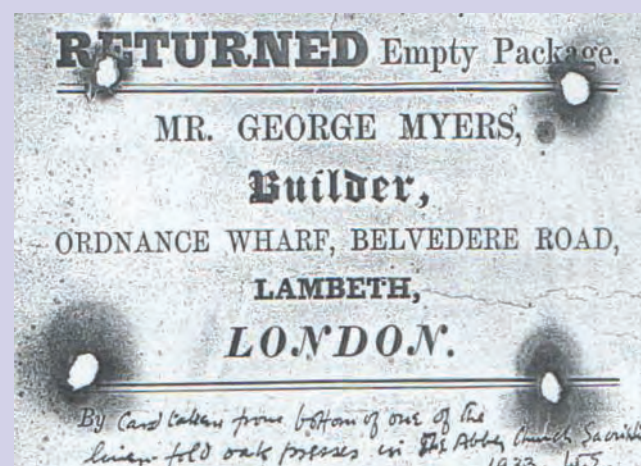
P21) Pugin/Hardman Label - front



P23) Pugin/Myers label - front



P22) Pugin/Hardman Label - back



P24) Pugin/Myers label - back

On being told of Landmark's discovery, Dr Margaret Belcher kindly sent photocopies of a similar label,<sup>2</sup> from and to George Myers, Pugin's favourite builder, sculptor and friend (P23 & P24) which had, at some point, been given to her. It is most interesting to see these, and also the handwritten note on the return side of the label (P24) (presumably written by George Myers, himself). Reversible labels are both sensible and economic.

In 1933, the schoolroom, attached to the east cloister of St Augustine's church, was re-arranged as a sacristy to mark the jubilee of the Abbot of the day, Abbot Egan.<sup>3</sup> It is likely that it was at this moment of reorganisation that the label was discovered by one of the Benedictines in the fine Pugin cupboards. The note 'W.E.' (P24) may have been Father Wilfrid Emery, another of the Benedictines at Ramsgate. The word 'Reserve' on the front of the Pugin/Myers label (P23) should surely be 'Reverse', as on the label to the Hardman firm (P21).

This Myers label (P23 & P24) makes a pleasing parallel to the Hardman one (P21 & P22), proving that this sort of

These objects remind us that the man who had, in his own words, 'revolutionized the taste of England' and whom John Dibblee Crace (the son of Pugin's collaborator John Gregory Crace), described as 'the prophet who revived architecture, and lifted design out of the ash-heap' was yet dependent on such easily overlooked but essential items.

#### Endnotes

- <sup>1</sup> See Margaret Belcher *The Collected Letters of A.W.N. Pugin, volume four, 1849-50*, p.299.
- <sup>2</sup> This label was also reproduced in the second edition of *George Myers: Pugin's Builder*, Patricia Spencer-Silver, 2010, p.108.
- <sup>3</sup> Libby Horner and Gill Hunter *A Flint Seaside Church: St Augustine's Abbey Church, Ramsgate*, 2000.

#### Correction to PS12

In the previous newsletter, on page 9, there was a typing error in the Wainwright family tree: The dates for Lucy Jefferies were given as 1797-1791, reading as if she was born after she had died! In fact she was born in 1737 and died aged 53.





## Recent Visits

Not all Society visits are reported in our publications (*True Principles*, *Present State*, and the website). Traditionally, reports on the annual study visits go into TP and onto our website, others may vary. It would be useful if all were posted on our website so potential new members can read about what we do; Reports on Society day visits and lectures could go into PS. We need volunteers to write them up and liaise with the appropriate editors, so that we have documentary evidence in our archives, for future reference:

**True Principals: David Lewis**

**Email:** [editor.true.principles@gmail.com](mailto:editor.true.principles@gmail.com)

**Website:** [Catriona Blaker](http://CatrionaBlaker.com)

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

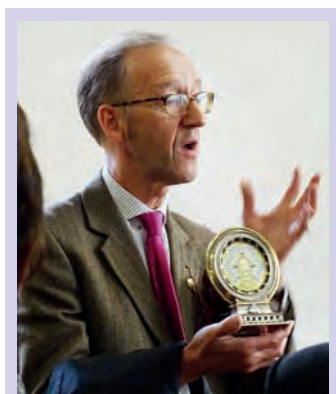
**Present State: Judith Al-Seffar**

**Email:** [judith.pugin@gmail.com](mailto:judith.pugin@gmail.com)

### St George's Cathedral and Lambeth Palace

*Peter Burnett*

Members enjoyed a visit to the Catholic Cathedral in Southwark, where Roderick O'Donnell (P25) gave an interesting and often humorous account of Pugin and his interactions with the building committee. Some of the correspondence survives (P26).



P25) Roderick O'Donnell's talk

In this remarkable building Roderick O'Donnell demonstrated that much more of the Pugin work survives than was previously thought (the building suffered significant damage from bombing during the Second World War). He suggested that there should be a greater emphasis on its importance. Canon O'Toole made available the Pugin pieces of church plate (P27) with examples from AWP and EWP, where the differences in style were highlighted.

This was followed by a visit to the Priest's House to view a drawing by AWP, showing the original plans for the spire. The aerial view he presented was reminiscent of that which he later produced for Ramsgate.



P26) Sample of correspondence

In the afternoon a visit was made to Lambeth Palace, the official residence of the Archbishop of Canterbury. The tour encompassed the state rooms, the crypt chapel, the guard room and the main chapel. Unfortunately a visit to view the library and its magnificent hammerbeam roof was not possible due to work being carried out.



P27) Members viewing the church plate

The Society would like to extend its thanks for the time, knowledge and enthusiasm to all those who made this visit possible, especially to Canon O'Toole and his team at St George's.

### The 20th Anniversary River Trip

Our Society was founded in 1995, following the successful Pugin exhibition at the V&A in 1994. In June 2015, on a mild but breezy day, a Thames riverboat had been hired for our exclusive use, to celebrate our twentieth anniversary. We paused by the Palace of Westminster for toasts to Pugin and our Society, and to enjoy the view from the river. We lingered a while before lunch, then continued our journey to the accompaniment of a selection of music, and readings from the works of Pugin, in which members present participated.

A selection of photographs (P28-P47) is included on the following page, as a record of that delightful and memorable trip.<sup>1</sup>

#### Endnote

<sup>1</sup> Here's a quiz for our readers: can you identify our members? Please send in your answers and they can be included in the next issue.





# The 20th Anniversary of the Pugin Society: A river trip along the Thames, June 2015



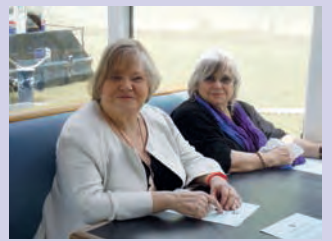
P28



P29



P30



P31



P32



P33



P34



P35



P36



P37



P38



P39



P40



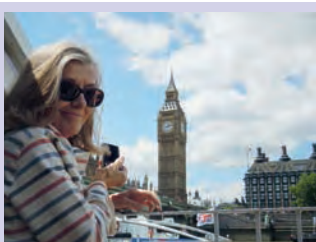
P41



P42



P43



P44



P45



P46



P47





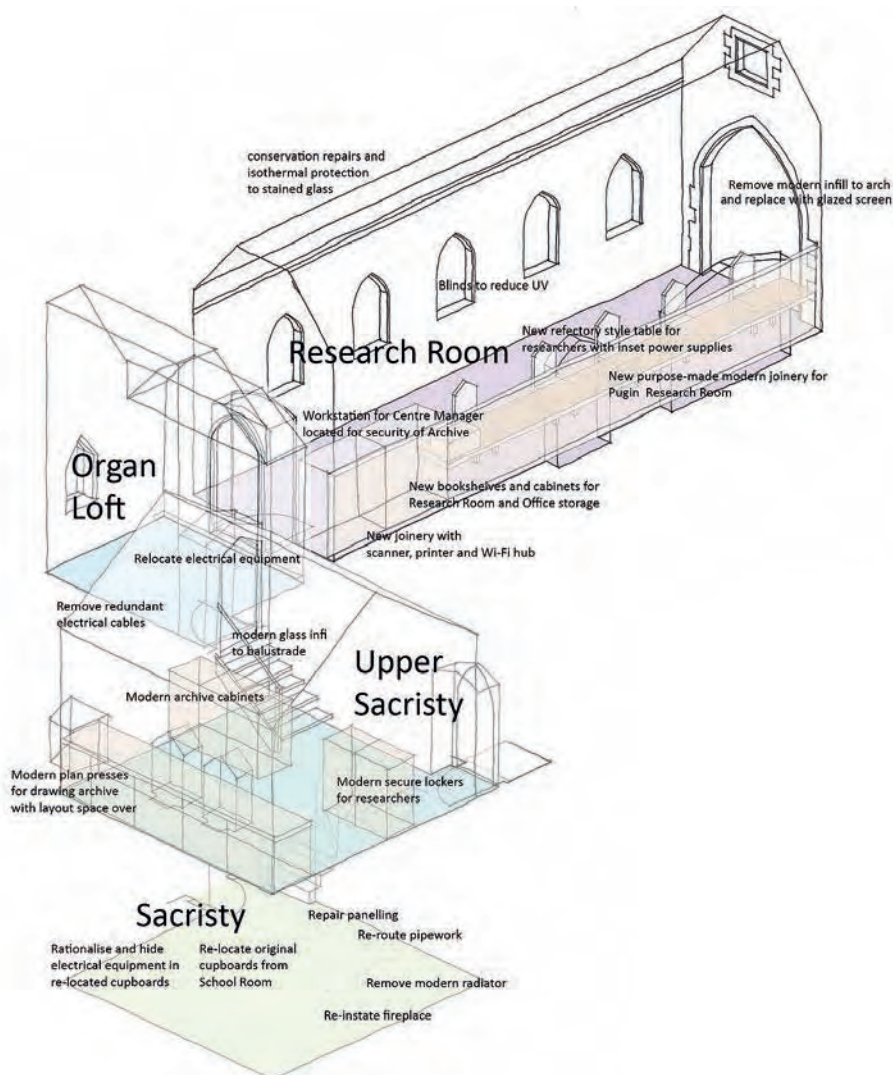
P48) The Big Sing Community Choir at the Grange

During 2015 Ramsgate saw the customary round of May's St Augustine's Week and Open Days at the Grange; and September's Pugin Week. These events contained much of interest, St Augustine's Week in particular, which included,

inter alia, an excellent talk by Dr Eleanor Parker (well known for her entertaining and scholarly blog, *A Clerk of Oxford*), on the Norman Conquest and St Augustine – though not Pugin, it is true, but St Augustine is also of growing importance to us as we move towards the creation of the Pugin and St Augustine Visitor Centre.

The May Open Days at the Grange included a new use of the courtyard: hearty singing by the Big Sing Community choir (P48), imparting a unique flavour to this set of open days. The programme included a specially commissioned anthem, celebrating the Landmark Trust's 50th anniversary. Laura Sandys, our MP at the time, was responsible for presenting St Augustine's with some fine Pugin designed Minton tiles from St Stephen's Hall, Palace of Westminster, thus giving Ramsgate's Pugin sites tangible evidence of their link with the seat of government.

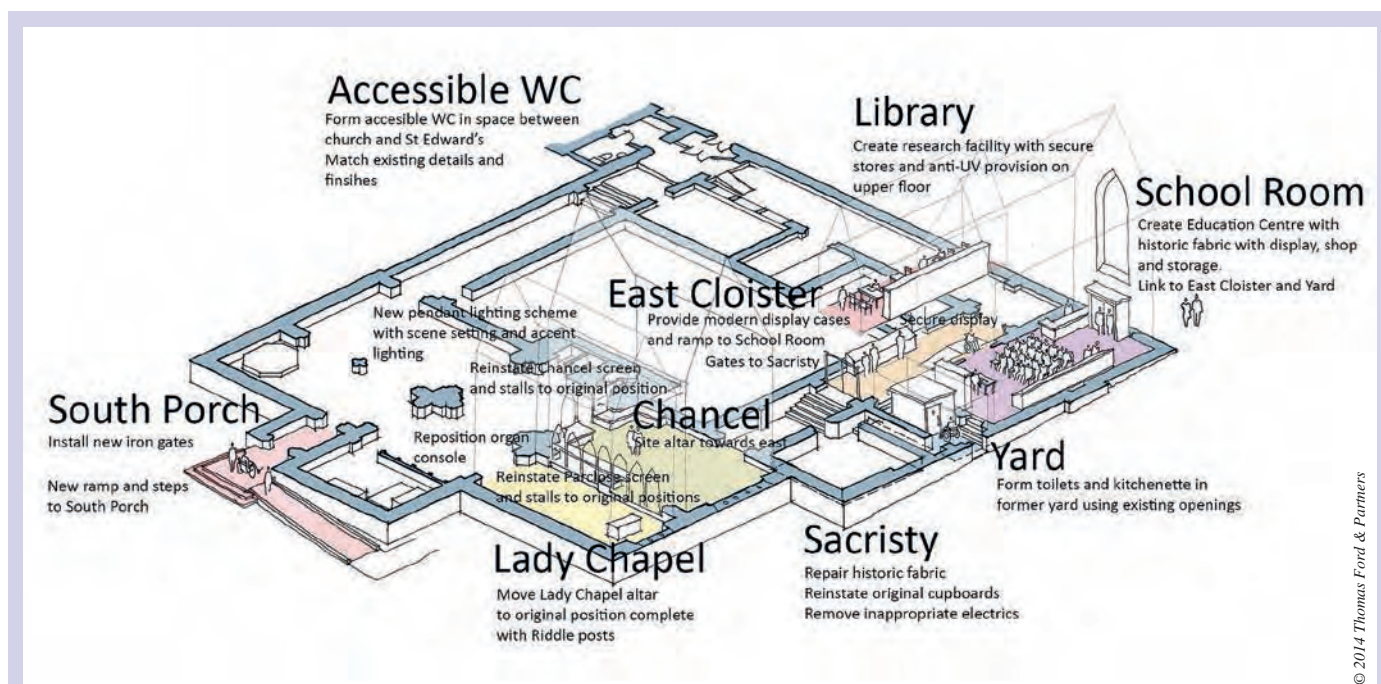
Cardinal Burke visited St Augustine's, in March, accompanied by the Knights of Malta in full regalia. He spoke to a packed church with many references to Pugin and his Catholicism - all great publicity for St Augustine's. Also at St Augustine's, the Schola Augustini has been formed, under the direction of in-house musical director Thomas Neal. This is a voluntary choir created to sing Gregorian chant - something which would have greatly pleased Pugin.



© 2014 Thomas Ford & Partners

P49) The Pugin and St Augustine Visitor Centre, by architects Thomas Ford & Partners, showing the upper levels of the centre





P50) The Pugin and St Augustine Visitor Centre, by architects Thomas Ford & Partners, showing an overall view of the centre

The Landmark Trust's restoration of St Edward's (the presbytery built by Pugin between The Grange and St Augustine's Church, and completed in 1851), has now been finished, and is available to let. It has been a joy to watch the restoration progressing and to see St Edward's put back to use.

St Augustine's Church is now open every day and, last August, hosted the Victorian Society's travelling exhibition *Saving a Century*, which was on display in the cloisters. Created by Gavin Stamp, this show was thoughtfully put together and for many it was possibly the first time they were introduced to this respected Society. Echoing the words of Pugin, this 'revolutionized the taste of England' after WWII, and saved so many nineteenth century buildings. Also featured were some grievous cases which did not survive, for example: Pugin's rood screen from St Chad's Cathedral, Birmingham (removed, but ultimately retained, although in Reading rather than Birmingham), and his nearby Bishop's House (demolished 1960). Pugin is, more happily, commemorated on the Albert Memorial in London (also displayed), the glorious restoration of which was, in great part, due to the Victorian Society's influence.

The most important recent news is the Heritage Lottery funding to the tune of nearly £600,000, ie 74% of £810,000, awarded to St Augustine's for the creation of the Pugin and St Augustine Visitor Centre at the church (P49 & P50). Funding will also allow for some reordering in St Augustine's, including the restoration of the rood screen (currently in the Lady Chapel), to its rightful position, and other works may follow. It is anticipated that the Centre will inform countless people about Pugin and pair him constructively with St Augustine, whose landing in Thanet was so important. It will be a tremendous resource for lovers of Pugin, complementing The Grange - the adjacent achievement of the Landmark Trust - bringing yet more visitors to Ramsgate, to this internationally important site. For the developments down here we can indeed, with Pugin, say 'Laus Deo'.

## Dates for your diary:

### Ramsgate

#### Open Days at The Grange

Friday 20th May to Sunday 23rd May 10-4; Monday 24th May 10-1. A chance to see Pugin's own house in Ramsgate.  
[www.landmarktrust.org.uk](http://www.landmarktrust.org.uk)

#### St Augustine's Week

27th May - 4th June. A full programme of lectures, music, art, walks, centred on St Augustine's Church in Ramsgate, designed and built by Pugin.  
[www.augustinefriends.co.uk](http://www.augustinefriends.co.uk)

#### Pugin Week

11th - 19th September: for a full programme of events see:  
[www.augustinefriends.co.uk](http://www.augustinefriends.co.uk)

### Birmingham

#### St Chad's Cathedral: Annual Flower Festival

17-19 June: cathedral open all day, refreshments served  
18 June 7.30: Concert: Birmingham's two cathedral choirs  
19 June 5.00: Concert: Birmingham Schools Wind Orchestra

#### St Chad's Cathedral: Organ Recitals

11 May 7.30: organist: David Saint, St Chad's  
22 June 7.30: organist: Henry Fairs, Conservatoire  
8 July 7.30: organist: Colin Andrews, USA  
10 October 7.30: organist: John Kitchen, Edinburgh

#### St Chad's Cathedral: Heritage Open Days (HODs)

8-11 September: free guided tours  
[www.stchadscathedral.org.uk](http://www.stchadscathedral.org.uk)

Michael Fisher

### Cheadle Discovery Centre

#### Lulworth House, 51 High Street, Cheadle

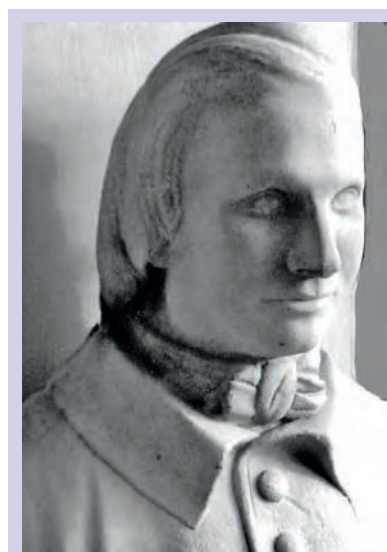
The future of the Discovery Centre seems fairly secure at the moment, especially as the owner of the property is very sympathetic to its current use. Exhibitions change from time to time, not only in the main room, but also in the back room (which has first-rate views of St Giles'), which is now a dedicated Pugin-Hardman area. On loan for display are some of my Alton Towers material, drawings and artefacts from the Hardman collection, and the replica of Pugin's tomb-effigy at Ramsgate (see below). Current opening hours are from 10am to 4pm on Thursdays, Fridays and Saturdays; it can also be opened at other times by arrangement: **telephone 01538 753519**.

### St Giles' Church

The momentum in Cheadle has kept going since 2012. St Giles' Church still attracts a lot of visitors (open every day between 10am and 3pm).

### The replica of Pugin's tomb-effigy

After the close of the 1994 Pugin exhibition at the V&A there was the question of what to do with some of the specially-made items. The sponsors, Pearson plc, who owned Alton Towers at that time, requested that the replica tomb-effigy should go to the Towers.



P51) Replica tomb-effigy of Pugin

There may have been some notion of displaying it in the chapel which had just had its ceiling restored by Pearson. So to the Towers it went, and then it 'disappeared'. Back in 1999-2000 when I was carrying out my survey of the Towers buildings, I obtained the key to a locked cellar room in the west wing. Inside was an odd assortment of stonework, and a large object covered over with a tarpaulin.

On removing this to

see what was underneath, I came face-to-face with the tomb-effigy. It had been damaged in places, and someone had sprayed paint across the forehead. However, once it had been identified, it was removed to the on-site art workshops, cleaned and repaired. There was a suggestion that it be used as a 'prop' in the annual 'Hallowee'n spooktacular'. I considered this to be inappropriate, and so, instead, it was removed to the Board Room where the company hold their meetings. At least it would be safe there.

When the Cheadle Discovery Centre was opened in 2012, the effigy was loaned by the Towers, and so is on permanent

display. It is probably in a better location than if it were to return to the Towers, and certainly more people will see it.

### Alton Towers

About one-third of the panels have been restored for Pugin's great north window of the banqueting hall, and the company remain committed to the full restoration. The missing pieces of heraldry have been identified, and a revised schedule of work is to be put forward soon.

### Hardman

The firm of Hardman (or Pugin, Hardman & Powell as it was latterly called) has, to all intents and purposes, come to an end. Some of the collection remains with the Director's family, some is on display at the Heritage Centre, and other items from the collection are on display in the crypt of St Chad's cathedral, Birmingham.

## News from Cumbria

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

Simon Strickland



Since the last article<sup>1</sup> I am delighted to report that we were awarded a Heritage Lottery Fund (HLF) stage 1 development grant of £38,000, which meant we could start on some of the repairs. These included the stained

glass windows, effective drainage around the walls, and moving the cremation plots from along the north wall. Preparation of the application for the stage 2 delivery phase, a grant of £239,000, was also carried out.

During phase 1 we needed to prepare for the delivery phase by working up the following documents: cost breakdown, cash-flow, works programme, community consultation, activity and fundraising plans. We also needed to carry out certain preparatory works such as a full electrical survey, checking the wainscoting for problems, removal of unwanted plants near the church walls, removal of four trees which ingressed on the foundations, and reorganise the administrative office in the stables. Further to this we needed to appoint a Quantity Surveyor through a tendering process, produce detailed architectural drawings and identify the contractors. The stage 1 grant enabled us to appoint a part-time staff member to assist with the administration of the project. This included some community liaison tasks, access and development of the interpretation of the site, and the organisation of events to promote the church.<sup>2</sup>





The project has, inevitably, had some effect on access to and in the church, and church services. The aim has been to continue all services at the site but perhaps, on occasions, not inside the church.

We had a number of well attended and successful open days last summer but, due to some practical problems, the HLF timetable has slipped behind schedule. However, we have been successful with a separate HLF grant, to repair and restore the organ, which will be removed temporarily from the church after Easter, and returned after the main restructuring work has been completed.

New Friends are always welcome, wherever they live and, to help with fundraising, we are asking for a modest, one-off, subscription charge of £5. Friends receive occasional newsletters and invitations to our events and open days.

#### Contact details:

Rectory Tel: **01228 521509**

Email: [ourladyofeden@gmail.com](mailto:ourladyofeden@gmail.com)

#### Endnotes

<sup>1</sup> Simon Strickland, News from Cumbria, PS12: 2014, p15-16

<sup>2</sup> <http://ourladyofeden.eu/interesting-stuff>

## News from Durham

### Ushaw College

*Claire Marsland  
Ushaw College Curator*



*P52) Pugin's original chapel (1847)*

Four miles from the historic city of Durham lies a hidden gem of Catholic heritage, with a history and collections that date back to the English Reformation. Ushaw College was the former principal seminary for the north of England, training students to enter the priesthood. Ushaw was established before Catholic emancipation; the buildings consist of an original Georgian house surrounded by expansive neo-gothic additions

designed by architects, Dunn and Hansom (D&H) and three generations of the Pugin family. Closing in 2011, due to the drop in numbers of seminarians, the College is now seeking a different future and is currently opening its doors to the public to visit its historic buildings and collections.



*P53) College Refectory - AWP (1846)*

Like many Catholic seminaries and convents in England, Ushaw College's roots are embedded in the English Reformation and the subsequent establishment of seminaries on the continent. In 1568, Cardinal Allen, an Oxford don prominent under the reign of Mary I, fled England and established Douai College in the Spanish Netherlands, today northern France. English families sent their sons to Douai for a Catholic education and to train for the priesthood, an act which, in England, would have resulted in imprisonment and even execution. Around 160 English martyrs came from Douai College until the events of the French Revolution forced the students to flee. By the end of the 18th century the penal laws against Catholics were relaxing, enabling the Seminary to return to England. Dividing between St. Edmund's College, Ware, in the south of England, and Durham in the north, the student body settled in small institutions in Tudhoe and Crook Hall until, in 1808, Ushaw College was built on land provided by the Catholic Smythe family, of Acton Burnell. The main house was designed, in a quadrangle, by architect, James Taylor of Islington, with the west range being finally completed in 1817.

In 1837, the succession of a new Ushaw President led to a grand vision for the College. Mgr Charles Newsham (President 1837-1863) began a vast building programme in order that Ushaw had the facilities and resources to rival the best university colleges. Despite Ushaw's classical Georgian architecture, Newsham favoured the neo-gothic style, reflecting the pre-reformation English Church. He therefore employed the rising young architect Augustus Welby Pugin. Initially employed to build washrooms, in 1843 Pugin's designs were chosen for a spectacular new chapel (**P52**), to replace James Taylor's simple church. Completed in 1847, the new chapel was built on to the west side of the main house. Under the supervision of George Myers, and using tiles by Minton, plus stained glass and metalwork by Hardman, the new chapel was arranged on the plan of the college chapels at Oxford and Cambridge, in accordance with Newsham's vision of Ushaw as a Catholic university. *'In beauty and completeness the new church was everything that the most ardent lover of the old Collegiate Chapels of Oxford and Cambridge could desire'*.<sup>1</sup>





In 1846, Augustus Pugin (AWP) refashioned the college refectory (P53), raising the roof and installing a large stone fireplace, with a statue of St. Cuthbert, patron Saint of the College. In 1852, AWP also set out designs for a beautiful complex of smaller chapels, leading off the cloister from the main St. Cuthbert's Chapel. However, his premature death, in 1852, left his son, Edward, to complete his father's work. The Oratory of the Holy Family was finished in 1853, with an altarpiece by Nazarene artist, Franz von Rohden. Designed in an octagonal form, the small chapel became home to the college's vast collection of relics, which arrived from Naples in 1860. At the end of the cloister the elder Pugin had laid out plans for the chapel of St. Joseph the Worker, to be used by the college's numerous domestic staff. The 17-year old Edward (EWP) designed the reredos and silver tabernacle, in what must have been one of his earliest solo projects.

In later years EWP was commissioned for a number of works at the college. Between 1856-1859 he built a chemical laboratory, infirmary, museum wing, junior seminary for boys aged eleven to fourteen, the mortuary chapel of St. Michael and a chapel dedicated to St. Charles Borromeo. In 1856, he also re-modelled the professors' parlour (P54), including a finely carved oak dining table, window surrounds and a richly decorated fireplace of Caen stone.



P54) Professor's parlour - EWP (1856)

With the addition of the junior seminary and the growing number of students, it became evident by the 1870s that AWP's chapel was no longer adequate. With much regret it was taken down in 1882, and rebuilt to twice its size, to the designs of Newcastle architects Dunn and Hansom (D&H) (P55). They chose to build in the French Gothic style, whereas AWP had adopted the English decorated style. However, key features of Pugin's original church were re-installed, including his rood screen, pews, lectern and cantor's chair. The large sanctuary window was moved to the west end and the choir windows of AWP's church were fitted double tiered into Hansom's new sanctuary. The original altar was moved to a new chapel in the west end, dedicated to the Sacred Heart and, continuing the tradition of employing the Pugin family, Peter Paul Pugin was commissioned to build a new High Altar. The next generation of the Pugin dynasty also worked at Ushaw. In 1928, Sebastian Pugin Powell completed two memorial chapels as an extension at the west end of St. Cuthbert's Chapel. One of these commemorates the 79 Ushaw men who died in WWI.



P55) Main Chapel D&H (c.1882)

Other architects were also employed by Newsham during the years of Ushaw's expansion. In 1853, Joseph Hansom (predecessor to the company D&H), converted the old Georgian chapel into a gothic exhibition hall, with a hammer beam roof modelled on Westminster Hall. Joseph also won the contract to build the new college library in 1849-51; AWP had entered a plan but it was considered too small. After the completion of D&H's chapel, it was decorated by JF Bentley in 1909, and is a wonderful example of the arts & crafts movement at Ushaw. Although the paintwork in the chapel was damaged by gas-lighting and has since been re-decorated, examples of Bentley's work can still be seen on the rood screen and Lady Chapel.

As a result of the significant involvement of the Pugin family at Ushaw, the college contains numerous objects and archives of particular interest. The archives hold plans and drawings by AWP, EWP and SPP, including a beautifully detailed sketch for the paintwork of the Lady Chapel and a design by EWP for a reliquary for St. Cuthbert's Ring, a treasured relic of the college. Also in the archives, an interesting section of the correspondence includes a number of letters between Newsham, AWP and Francis Sloane, a former student of Ushaw. Sloane intended to send a beautiful set of French 18th century High Mass vestments for use at the opening of Pugin's new chapel. However, the letters describe Pugin's outrage that vestments of a Roman form dared be used in his church. He argued: *'This stuff and this style of vestment will not suit the new church at Ushaw, and if sent there all my ideas will be deranged, and the unity of my plans will be destroyed'*.

AWP obviously concerned himself with all aspects of church decoration and liturgical objects; the College therefore owns fine examples of Hardman church plate, and vestments created by Mistress Powell and her daughters. The most noteworthy piece of Pugin metalwork at Ushaw is the paschal candlestick (P56), considered to be one of AWP's master-pieces. Exhibited as part of his Medieval Court at the Great Exhibition, in 1851, it stands at fifteen feet high, and was the gift of Revd. Thomas Wilkinson, founder of the college library.

Since the closure of the college as a seminary, in 2011, talks have been on-going, with Durham University, about possible future uses of the buildings. University Heritage Collections staff, including myself, were brought in to start cataloguing the historic objects, library and archive, with the aim of making the





P56) Paschal Candlestick AWP (1851)

collections available for academic and public research. Ushaw has maintained a relationship with Durham University, including temporary occupation by the Business School, and continuing management of the Library. Post-graduate students have recently been accommodated here. Ushaw will independently continue to offer such facilities to students in the coming academic years.

The Trustees of Ushaw have endorsed further consideration of future uses of the buildings and the broader estate towards determining a sustainable future, which will, hopefully, include significant partnerships relating to various elements of the complex of buildings. Recognising the significance of the heritage of the Ushaw site and collections, Ushaw has embarked on a cultural engagement programme, opening up the college to the public for tours, concerts and further events.

To find out more, visit [www.ushaw.org](http://www.ushaw.org) and to arrange a tour, please email [tickets@ushaw.org](mailto:tickets@ushaw.org)

#### Endnote

<sup>1</sup> Ushaw College Centenary Memorial, 1894. p108.

## A new life for historic buildings

Some historic buildings are no longer used for their original purposes, their owners having sold the sites and moved away. Buildings, such as convents and monasteries are being converted for other use, such as venues for events, and now offer public access. Similarly with domestic buildings, some of which have become hotels or schools. Websites give us glimpses of the buildings and their current use, and may include something of their history. Four such buildings are noted below:

Stanbrook Abbey, near Malvern, Worcs (EWP):  
<https://www.stanbrookabbey.com>

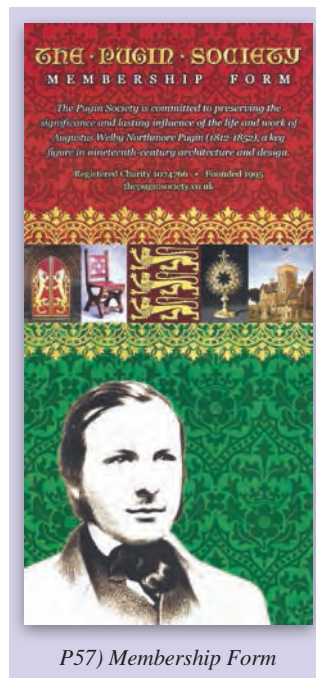
The Monastery, Gorton, Manchester (EWP):  
<http://www.themonastery.co.uk/index.html>

Horsted Place Hotel, East Sussex (S. Daukes & AWP):  
[www.horstedplace.co.uk](http://www.horstedplace.co.uk)

Scarisbrick Hall School, Lancs (AWP & EWP):  
<http://www.scarisbrickhallschool.co.uk/index.html>

## Reprints

The Pugin Society membership form has recently been redesigned, updated and printed; similarly the Pugin Ramsgate Town Trail, now in its 4th edition (2015). The colourful front covers are reproduced below for all to enjoy!



P57) Membership Form



P58) Ramsgate Trail

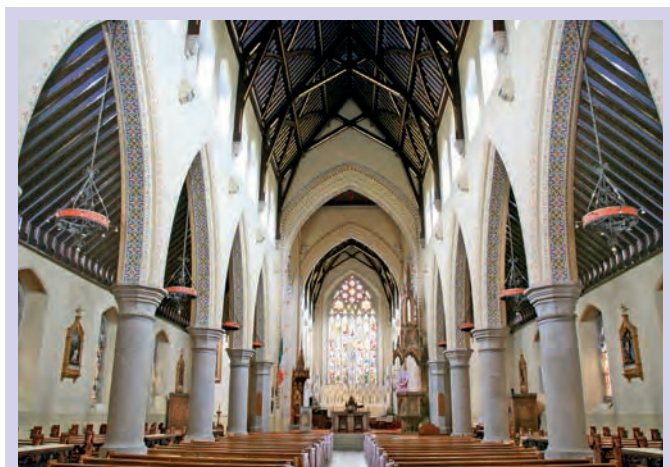
## Editor's News

Our newsletter distribution tends to run late due to the extra time required to prepare large editions (the original pre-2010 size was four pages). Future issues will revert to a smaller and more manageable size, which will help to streamline our postal delivery service.

# News from Ireland

## Pugin in County Wexford

Aidan Ryan



P59) St Aidan's Cathedral, Enniscorthy

The surge in church building, which saw showcase architecture proliferate in Ireland after the granting of Catholic Emancipation in 1829, found added impetus for expression in County Wexford. It was here that the suppression of the '98 Rebellion had seen more than half the churches destroyed in the Diocese of Ferns.

Providentially, the need to replace mud-walled places of worship with edifices proclaiming religious equality coincided with the advent of the Gothic Revival style of architecture, and the rise to prominence of AWN Pugin, its greatest exponent.

Pugin's patron John Talbot, the 16th Earl of Shrewsbury, was one of the most influential catholic laymen in England in the early 19th century. He was, fortunately for Wexford, also the Earl of Wexford and Waterford.

Talbot married his second cousin, Wexford woman Maria Theresa Talbot, a sister-in-law of Sir James Power, the whiskey distiller (another influential Catholic), who lived close to Enniscorthy. This relationship, and the ensuing friendship between the Talbot connections, Power and Pugin, led to commissions to design nine churches in the county.

St. Michael's in Gorey was a watershed in Pugin's stylistic development, because of its Norman appearance, and a departure from his earlier dramatically unrestrained work. A crucial influence on the style of his later Irish church designs resulted from a visit to the centuries old Dunbrody Abbey in South Wexford. Its cruciform layout, with lean-to aisles relieved Pugin of his strenuous obligation to High Gothic, and his subsequent Wexford designs reflected the architectural features of the Dunbrody ruin. This is most notable in St. Aidan's Cathedral in Enniscorthy, his largest Irish church, and the benchmark design which was to be replicated throughout the diocese and beyond.

In 1839 Pugin was commissioned to design a new Cathedral to replace a fast deteriorating church, which occupied the footprint of the nave of the present St. Aidan's. The steeply sloping site,

given rent free forever by the landlord, the Earl of Portsmouth, imposed limitations which necessitated the erection of the new building over the old, which had to remain in use until replaced by the new cathedral. Work commenced in 1843, the nave and transepts were completed, the original building removed, and Mass celebrated for the first time in the partially completed structure in 1846. The total cost was £8000.

Work continued as funds became available in difficult and straitened times. The central tower became unstable and had to be rebuilt; dry rot necessitated re-roofing in 1936. St. Aidan's was finally declared debt free and solemnly consecrated in 1946, one hundred years to the day after Mass was first celebrated in the partially completed structure.

Though not a large Cathedral, of all his Irish works, in its proportion, soaring spaces and use of colour it is an exemplary embodiment of the Pugin ideal – the unification of style, purpose, structure and decoration.

Years later, the sweeping changes brought about by Vatican II saw most of its lavish stencilling overpainted in white, the encaustic floor tiles covered with bland vinyl tiles, and the removal of its richly carved pulpit and bishop's throne.

In 1994 St. Aidan's was restored to its original Pugin style. The bishop's throne, pulpit and baptismal font were returned to positions of prominence; stained glass windows were re-leaded, and the original floor tiles uncovered. Stencilling was faithfully reproduced by scrutinising old photographs and analysing paint scrapings taken from the pillars. Paints were compounded specifically to match the originals. In a programme of restoration lasting almost a year, teams of specialist stonemasons, steeplejacks, woodcarvers, upholsterers, art and stained glass restorers, wrought iron workers and joiners plied their trades replacing, decorating and enhancing the handiwork of 19th century artisans. Craftsmen's tools may have developed over the intervening years, but the work demanded the same keenness of eye, trueness of touch and patience of temper that characterised the work of their forbears.

Finally, in keeping with Pugin's ideal that "All ornament should consist of the enrichment of the essential construction of the building," a myriad of internal decorative and structural features in wood, stone, wrought iron, glass and plaster shone forth for the first time in decades in the Architect's trademark primary colours. It became, as Pugin intended: "A setting of devotion, majesty and repose."

The restoration of St. Aidan's cost £1,000,000.

### Other website of potential interest

#### The Kempe Trust:

<http://thekempetrust.co.uk/>

#### The William Morris Society:

<http://williammorrisociety.org/>

#### Friends of Friendless Churches:

<http://www.friendsoffriendlesschurches.org.uk/>

#### Churches Conservation Trust:

<http://www.visitchurches.org.uk/>





## Reviews

### The Collected Letters of A.W.N. Pugin, Volume 5, 1851 to 1852.

ISBN 978-0-19-87391-3, Price £150

Margaret Belcher, Oxford: OUP 2015

The concluding 5th volume of letters in the series covers the last twenty-one months of Pugin's life, seven of which he was either partially or completely incapacitated. One might, therefore, have expected it to be the slimmest of the set, but in fact it runs to 728 pages, making it the second largest.

The Great Exhibition and furnishings for the New Palace of Westminster were Pugin's foremost concerns for much of this time, with the popularity of the Mediaeval Court decoration or décor generating a great many orders for goods from the rapidly-expanding 'Mediaeval Art Manufactory' established by Pugin and John Hardman back in 1838: 'Articles that are within reach of the middling classes', Pugin had reportedly told Crace in 1849.

Unsurprisingly, therefore, the bulk of the letters are addressed to Hardman, who was also Pugin's closest friend and confidant. In these letters we are taken on a roller-coaster ride through his bouts of 'nervous fever', violent mood-swings and often alarming physical symptoms, making one wonder just how he managed to achieve so much in the last few months of his life. Writing as well as drawing while living with a wife and large family (including a toddler and a new-born baby, whose shrieks and squeals so disturbed his work that life at The Grange was 'Like living in a Pig market').

Included in this volume are letters which have come to light since the publication of the earlier 4 volumes, plus others which cannot now be accurately dated.

As in volumes 1-4, the letters are illuminated by Margaret Belcher's meticulous and detailed editing, with copious footnotes gleaned from every conceivable source. Were it possible to award a special issue of the RIBA Pugin Medal, *honoris causa*, she would most certainly deserve it for having completed this monumental work.

Michael Fisher

## Comments on 'Images of Pugin'

I would just like to add a few words to the 'Images of Pugin' piece in the last issue.<sup>1</sup>

- It would be nice to say a bit more about the 'famed compasses'<sup>2</sup> that Pugin is holding, with their inscription. They were given to Pugin by James Gillespie Graham and are engraved with JGG's name and the date 1830, Edinburgh.

Ferrey says that he used them always. I am not clear about the distinction between the Victorian use of the words compasses and dividers, but Ferrey calls them compasses.

- I am certain that the name is 'A Welby Pugin'. I do not think that he ever signed himself 'WP'. I also feel certain that the signature is a facsimile. I am sure that I can see an A in the first round bit at the beginning of the signature and I can just make out welby in the ensuing squiggles. But Margaret would give you a definitive answer.



- I suggest that the **frame** indicates that it is the work of EWP. It is a much more agitated piece than anything AWP would do. Also, I think the Count's coronet suits EWP's pretensions.

### Endnotes

- <sup>1</sup> Judith Al-Seffar, Images of Pugin, PS12 Autumn 2014, pp6-8. The image above is reproduced from the original article, labelled P12.
- <sup>2</sup> see Benjamin Ferrey, Recollections of Pugin, 1861, p.63.

Sandra Wedgwood

I think Sandra is right - that the signature copied below the portrait in (P60) should be read as:

✠Awelby Pugin

with the distinctive cross before it. Also, it is not uncommon for Pugin not to bother with a capital letter for 'Welby' when signing his name. I hesitate to say that he never signed himself 'Welby Pugin' but it would certainly be rare.

Margaret Belcher

# Links to Pugin

## Graham Greene and Nottingham Cathedral

Joanna Lyall



P61) Graham Greene

In November 1925, unable to find work on a London newspaper, Graham Greene (P61) took an unpaid job as a sub-editor on the *Nottingham Journal*. Aged 21, and recently down from Oxford, he knew no one in the city and his initial impression was not favourable. “The focal point of failure, a place undisturbed by ambition, a place to be resigned to,” he wrote in his autobiography *A Sort of Life*.

“When I read Dickens on Victorian London, I think of Nottingham in the thirties” he said. Alone, apart from his dog, Paddy, he finds cheap lodgings run by “a thin complaining widow” who served dismal food. “My high tea before work consisted almost invariably of tinned salmon which I shared with Paddy...” he remembers.

But he also recalls kind colleagues at the office with its “narrow stone Gothic door, stained with soot, which resembled the portal of a Pugin chapel.” Engaged to a Catholic he had met at Oxford, Vivien Dayrell-Browning, he decides to learn more about her belief and drops an inquiry into St Barnabas: “One day I took Paddy for a walk to the sooty neo-Gothic Cathedral (P62) – it possessed for me a certain gloomy power because it represented the inconceivable and the incredible”.

“I had no intention of being received into the Church. For such a thing to happen I would need to be convinced of its truth and that was not even a remote possibility” he would write 47 years later in *A Sort of Life*.

Meeting Father George Trollope, administrator of the cathedral, a week later he is more convinced than ever in that impossibility “at first sight he was all that I detested most in my private image of the Church” putting Greene in mind of “monks and cardinals enjoying their Friday abstinence by dismembering enormous lobsters and great goblets of wine.”

But in the course of his twice-weekly sessions, sometimes conducted on buses or in the convent parlour, Greene realises

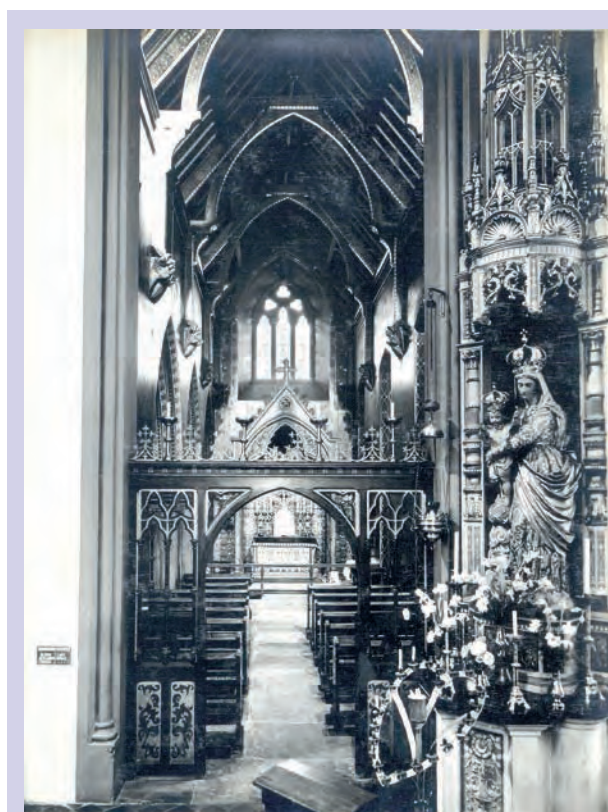
that his first impression was totally false “and that I was facing the challenge of an inexplicable goodness.”

Greene is received into the Church at St Barnabas’ in February 1926 “the only witness of my baptism was a woman who had been dusting the chairs”. He takes the name of Thomas – after St Thomas the doubter, and then goes to work at the *Nottingham Journal* “and the football results and the evening of potato chips”.

Designed by AWN Pugin with the pledge that it would be “far the richest thing attempted.....3 times the solemnity of St George’s – or Birmingham,”. St Barnabas’ was completed in 1844, at a cost of £20,000, of which £7,000 was provided by the Earl of Shrewsbury.

The two-day consecration ceremony took place on August 27th and 28th and was attended by 15 bishops and 100 priests. But Pugin was unable to be there as he was arranging the funeral of his second wife, Louisa who had died on August 22nd.

The event attracted a detailed report in the *Illustrated London News* which described “this admirably designed edifice” as “the largest Catholic church yet completed in this country since the reformation”. It considered the event to be “on a scale of unusual magnificence” and noted that tickets were issued for the ceremony and a special train laid on to convey people from Birmingham.



P62) St Barnabas, Nottingham’s RC Cathedral

This was in marked contrast to the report carried in the *Nottingham Journal*, the paper Greene would later work for. Under the headline, **Solemn Opening of the new Romish meeting house, Derby Road, Nottingham**, the report judged that the “new erection” had “undoubtedly many good features.” However it cannot be denied that it is far from satisfactory.”



And the opening of the church was not admired: “The business of consecration seems to be a laborious affair, very much overburdened with ceremony... sadly overlaid with much that is puerile and ridiculous,” the report noted.

We cannot know what, if anything, Greene knew of the “sooty neo-Gothic” cathedral’s genesis as he walked away that gloomy February afternoon. It remains unnamed in his autobiography.

Greene left Nottingham soon after his conversion, after only four months in the city, to become a sub-editor on *The Times* and then full-time novelist – and doubter. He married Vivien Dayrell-Browning in October 1927.

Father Trollope, who was himself a convert, renowned for bringing people into the Catholic church, left Nottingham in 1926 to join the Redemptorist order. “To my mind the least attractive of any... with an obligation to dwell in all their sermons and retreats on the reality of hell,” Greene wrote.

The writer David Lodge, in Nottingham in 2006, was invited to give the first Graham Greene memorial lecture, discovered St Barnabas with pleasure. “Visiting the cathedral, I am struck by its similarity to the Catholic cathedral of St Chad in Birmingham, where I live, and I am not surprised to discover that, like St Chad’s, it was the work of Pugin, or that the architect considered it one of his finest buildings,” he wrote in the *New Statesman*. “It is a gem, and beautifully maintained.”

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

## More Pugin Links...

### Pugin & Lancelot ‘Capability’ Brown

The tercentenary of Lancelot ‘Capability’ Brown’s birth is being celebrated through 2016 with a major national festival.<sup>1</sup> An unexpected link was found between Pugin (1812-1852) and Brown (1716-1783), the famous landscape designer. Referring back to the article on Mr Leigh, in which Woodchester Park was mentioned (p.5). This park was checked on the P&GUK online database (ID 3564),<sup>2</sup> through which Pugin, William Leigh and Brown are linked.

Brown’s presence was also apparent during the Pugin Society’s visit to Alnwick Castle in Durham. The site is owned by the Percy family, the Dukes of Northumberland, and Brown was invited to redesign the park by the 1st Duke c.1769. Tracking back through the family tree<sup>3</sup> there was a marriage between the Percy and Talbot families (the 6th Earl of Northumberland married the daughter of the 4th Earl of Shrewsbury - an ancestor of the 16th Earl, Pugin’s wealthy patron). Similarly, Henry Drummond, of Albury Park (where AWP had worked), was also linked to the Percy family through his daughter Louise’s marriage to A.G. Percy, the 6th Duke. Brown used Drummond’s bank (taken over later by the RBS) where his accounts are held.

On a preliminary search of the P&GUK database even more links were found. Brown has attributions to over 250 sites; of these, 13 CB sites had AWP listed on 2, ACP on 1; Charles

Barry on 7, George G Scott on 2, not to mention other familiar Gothic Revival names.

## Endnotes

<sup>1</sup> [www.capabilitybrown.org](http://www.capabilitybrown.org)

<sup>2</sup> [www.parksandgardens.org](http://www.parksandgardens.org)

<sup>3</sup> Guide book: *Alnwick Castle – where history lives* (c.2015) p.63

## Old Palace of Westminster & Laskett Gardens

The Laskett gardens,<sup>1</sup> near Ross on Wye in Herefordshire, are owned by Sir Roy Strong, the retired Director of the V&A. A most unexpected feature was seen on a recent visit, a statue from the old Palace of Westminster: King Henry III (P63). In fact three other such items were found: statues of King Henry II, a Lion, and the Arms of Edward I (P64).<sup>2</sup>



P63) King Henry III



P64) the Arms of Edward

If readers know of any other sites housing artefacts from the old Palace of Westminster, it would be interesting for us to collect this information and add it to our Society’s archives, for reference and, potentially, for access by researchers, (with appropriate permissions).

## Endnotes

<sup>1</sup> [www.thelaskettgardens.co.uk](http://www.thelaskettgardens.co.uk) – group visits only

<sup>2</sup> Guide map and notes 2015

## Jim Nancarrow

The Society was very sorry to hear of the death in August 2015 of Jim Nancarrow, whom our more long standing members will remember as participating, along with his wife Freda, in many of our events. Jim was outstandingly friendly and good humoured, enthusiastic about all things Puginesque and Victorian, and was also a very skilled photographer.

## Roy Adsett

We were also saddened to hear of the death slightly later in 2015 of another member, Roy Adsett, who joined us in the early days of the Society. He was a Ramsgate resident, much interested in and knowledgeable about local history and a long standing member of the congregation of Peter Paul Pugin's SS Ethelbert and St Gertrude church in the town.

## Mick Roberts

More recently, in January 2016, we learnt of the death of Mick Roberts, also a Ramsgate-based member of the Society. Mick was closely associated with the Friends of St Augustine and notable for his support of the Pugin Society and its activities.

Our warm sympathies go to Freda Nancarrow, Viv Adsett and Kay Roberts, and to the members of their families.

## NOTICES

### Recently Published Books

#### **The Collected Letters of AWN Pugin Vol. 5: 1851-1852**

*Author: Margaret Belcher*

Oxford University Press, 2015: [www.oup.com](http://www.oup.com)

#### **The John Scott Collection, Volume 8: Architect-Designers from Pugin to Voysey**

Fine Art Society, 2015: [www.faslondon.com](http://www.faslondon.com)

#### **The John Scott Collection, Volume 2: 'Modern English' Design from the 1860s and 1870s**

Fine Art Society, 2014: [www.faslondon.com](http://www.faslondon.com)

#### **AWN Pugin Guides: St Giles' Church Cheadle**

*Author: Michael Fisher*

2012; reprinted 2015

#### **AWN Pugin Guides: Alton Towers**

*Author: Michael Fisher*

2012; reprinted 2015

#### **Treasures of Ushaw College – Durham's Hidden Gem**

*Editor: James E. Kelly*

Scala, 2015: [www.scalapublishers.com](http://www.scalapublishers.com)

### Previously Published Books

#### **Ushaw College 1808 – 2008, a Celebration**

*Compiler & Editor: W.J. Campbell, St Cuthbert's Society*

PBK Publishing, 2008: [www.pbkennedy.co.uk](http://www.pbkennedy.co.uk)

### Coming Soon

#### **Guarding the Pugin Flame: John H. Powell, 1827-1895**

*Author: Michael Fisher*

Spires Books

### Links from The Pugin Society website

**Friends of St. Augustine**  
[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 Pre-Raphaelite Society**  
[www.pre-raphaelitesociety.org](http://www.pre-raphaelitesociety.org)

**Historic Religious Buildings Alliance**  
[www.hrballiance.org.uk](http://www.hrballiance.org.uk)

**The Eighth Lamp: Ruskin Studies Today**  
<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.theheritagealliance.org.uk](http://www.theheritagealliance.org.uk)

**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**  
<http://stainedglassmuseum.com>



## Future Society Events (2016)

**Friday 13 May at 11.30**  
Three churches in Chelsea

**Thursday 18 – Sunday 21 August**  
The Annual Summer Study Tour  
Based in Salisbury

**10 December at 12.00: AGM**  
Venue: the Artworkers' Guild, London.  
A talk will be followed by a buffet lunch

**Details and 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)

### New Treasurer

Mike Galloway was elected into post at the 2015 AGM  
[puginsocietytreasurer@outlook.com](mailto:puginsocietytreasurer@outlook.com)

**Pugin Society Website:** [www.thepuginsociety.co.uk](http://www.thepuginsociety.co.uk)

If you have any items to be added please send them to:  
Catriona Blaker: [catrona@tiscali.co.uk](mailto:catrona@tiscali.co.uk)

### Pugin Society on-line shop

Back issues of our journal, *True Principles*, are currently available, and *Present State* will soon be going on sale.

## Vacancies

Members are invited to help with the newsletter, and various roles could be developed:

### Event Reporters

### Website and Newsletter Reviewers

### Proofreaders

For further information please contact:

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

**Copy deadline for the next issue is**  
**31 July 2016.**

**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:*

*Page 1 'Gothic Lily' wallpaper and Photo (P1) of AW Pugin: private collection; P3-12: © Victoria and Albert Museum, London; P13-15: Margaret Belcher; P16-18: courtesy of Jesus College, Cambridge; P19: courtesy of the Pugin and St Augustine Visitor Centre Archive, Ramsgate; P20: private collection; P21-22: courtesy of Landmark Trust; P23-24: courtesy of Margaret Belcher; P25-27: Peter Burnett; P28-47: Rosemary Hill; P48: Catriona Blaker; P49-50: © 2014 Thomas Ford & Partners; P51: Michael Fisher; P52-56: Claire Marsland; P59: Aidan Ryan; P60: Malcolm Caston; P61: © Corbis; P62: Brian Andrews, Pugin Foundation; The remaining images (P2, 57, 58, 63, 64) are from the editor*

• *The photomontage (below) is a photographic glimpse of some tiles in the John Scott collection, displayed at the Jackfield Tile Museum, Shropshire.*

