



# Present State

## the newsletter of The Pugin Society



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**W**ELCOME to our fourteenth *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*.

## Pugin in Calcutta

Gavin Stamp

Travellers to and from Kolkata's Netaji Subhas Chandra Bose International Airport have recently been astonished by the sudden apparition of the clock tower of the Palace of Westminster by the side of the road (P2,3,4). A most unlikely tribute to Augustus Pugin and Charles Barry, it is the brainchild of Mamata Banarjee, the Chief Minister of West Bengal, whose All India Trinamool Congress party ended 34 years of Communist government in Kolkata in 2011. Now, amongst other reforms and improvements (including the playing of songs by Rabindranath Tagore at traffic lights), she is promoting the building of new monuments in the city and thinks that Kolkata can learn from London.

This Calcutta "Big Ben" is a powerful symbol of parliamentary democracy. It was erected in co-operation with the South Dum Dum Municipality. At 30 metres, it only rises to about a third of the height of the Westminster original. Nor is it an exact replica: details are slightly different, and the mansard roof above the clock stage is not as high,

having only one tier of dormers rather than two, but the resemblance and the meaning are clear enough. Below the clock face, in Gothic letters, it announces 'Kolkata Time Zone'.

There is precedent for this, perhaps, in Calcutta, where Government House was inspired by Kedleston Hall and Walter Granville's High Court building is a truncated version of Ypres Cloth Hall, while Lord Curzon's tremendous Victoria Memorial - the British Taj - may well be compared with Belfast City Hall.

On the whole, Calcutta is a Classical city: for the Gothic Revival you

go to Bombay. But, in addition to the High Court, there is St Paul's Anglican Cathedral, completed in 1846 and designed by Colonel Forbes of the Bengal Engineers. It may be an essay in the sort of "incorrect" Gothic Pugin satirised, but it contains a monument to a Viceroy, Lord Elgin, designed by Pugin's disciple Gilbert Scott, who was also responsible for a magnificent monument to Lady Canning, Vicereine, outside old St John's Church.



P2) Big Ben's clock face, Kolkata

## Editor's Foreword

Judith Al-Seffar

Our international approach to Pugin news continues in this issue with an item on Pugin in Calcutta (pp1-2). We have members who live in other countries, and their news on Gothic Revival topics would be very welcome.

Having recently introduced a new section *Links to Pugin*, some interesting articles have come in, as can be seen on the following pages. We have another article on a remnant of the old Palace of Westminster, donated to St Peter's College, Oxford (pp2-3), and a report from- Shipston-on-Stour, where the church acquired some Pugin items (pp6-7).

*The Archives* continue to provide not only interesting discoveries but also some debate (pp4-5), and we continue to receive regular news items from some of Pugin's sites (pp10-14). These are followed by a book review (p15).

On a more controversial note, an item has been included on the work of some of Pugin's competitors/plagiarists, which has certainly sparked some discussion (pp7-9).

It is with great sadness that we report the recent death of Margaret Belcher, and so soon after her article from New Zealand was published in the last issue of *Present State*. It was such a privilege to work with her, and she will be greatly missed. Another recent death is also reported, that of Peter Blundell-Jones, who had also written items for *Present State*.





How pleased one hopes Pugin and Barry might be at this belated Asian tribute to their success in creating the first and most famous secular Gothic clock tower. As successive Mayors of London succeed in making our capital a sort of dismal Dubai-on-Thames, it is cheering to find that there is at least one other great city that wants to be more like London. Next, apparently, is to be a version of the London Eye on the bank of the river Hooghly...

## Pugin at St Peter's College, Oxford

*Dr Richard Allen*

*College Archivist*



*P3) Upper view of clock tower*



*P4) Street view, Kolkata*



*P5) Old Palace of Westminster masonry block c.2016*

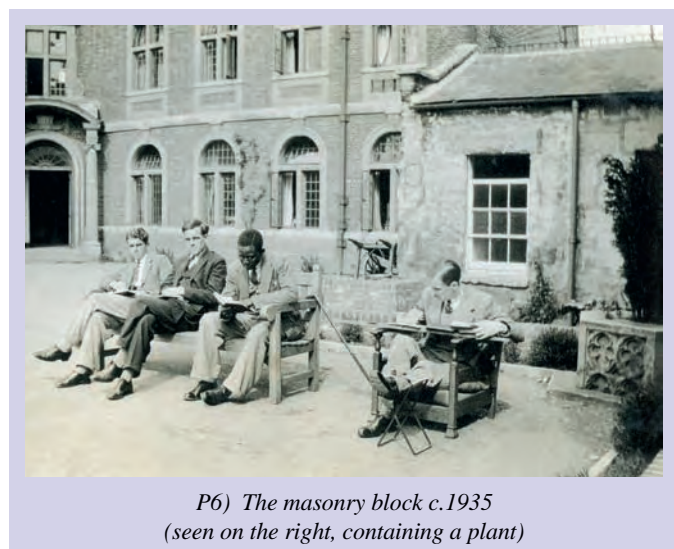
Oxford colleges are known for being home to some rather unusual objects. Merton College, for example, is the proud owner of a large vase of Siberian jasper given as a gift by Tsar Alexander I in thanks after lodging there on the night of 14 June 1814, while the library at St John's is home to a 17th-century cannon ball that was supposedly fired at the College during the Siege of Oxford at the height of the Civil War.

Although St Peter's College cannot lay claim to the illustrious history of many of its neighbours, it too has been the beneficiary of various gifts, some stranger than others. Founded by Francis James Chavasse, former bishop of Liverpool (1900-1923), and his son, Christopher, who served as its first Master (1929-1939), the College (or Hall, as it then was) quickly acquired a reputation as a centre of opportunity for those of limited means and with evangelical leanings, an area in which the name Chavasse was (and is) rightly famous.<sup>1</sup>

But it was in relation to his religious work that Christopher Chavasse came to know one of St Peter's most generous, but also most unconventional, early benefactors: Christian Dorothea Sladen. The wife of Douglas Brooke Sladen (1856-1947), the Australian author, academic and editor of *Who's Who*, she and her husband were great admirers of Francis Chavasse, and became close friends of Christopher and his wife, Itza. The Sladens were among St Peter's early supporters, and were responsible for convincing the celebrated artist, Philip de László (1869-1937), to paint the portrait, that currently hangs in the dining hall, of Lord Nuffield (1877-1963), whose generosity saved the college from almost certain closure in the 1930s.

It was at this same time that St Peter's acquired, from Mrs Sladen, one of its more unusual treasures.

Generations of recent Peterites and visitors will have walked past the block of neo-gothic masonry that currently sits on the lawn in Mulberry Quad (P5), but few will have been aware that it was given to the College by Christian Dorothea Sladen. Even fewer would have guessed that, rather than something unearthed during one of the many building works to have taken place on site since the 1920s, it is in fact a piece of the old Palace of Westminster. Given to St Peter's sometime in the year 1934-35, and originally placed outside a long-since-demolished Wesleyan chapel (P6),<sup>2</sup> converted into student rooms, the piece has been a constant feature of St Peter's life for most of its history. Without any identifying plaque, and with the inevitable passing of those involved in its bequest, its origins had essentially all but faded from memory.



P6) The masonry block c.1935  
(seen on the right, containing a plant)

It was not until conducting research into another of Mrs Sladen's gifts<sup>3</sup> that the provenance of the block once again came to light. Unfortunately, the circumstances in which Mrs Sladen acquired the block remain unknown. It is most likely that it was purchased during restoration work on the Palace of Westminster, with the proceeds going to help fund this work. Why Mrs Sladen decided to give the piece to St Peter's is also seemingly lost to history. Besides being recorded in the Annual Report for 1934/5, where it is rather comically listed as a 'garden ornament', the next mention of the block in the College Archives dates from October 1947, when Christopher Chavassee, who was then Bishop of Rochester, wrote to his successor about the recently-widowed Mrs Sladen. According to this letter, the block had become obscured by an overgrowth of lavender, which had been left unattended during World War II, when St Peter's was occupied by Westfield College, London. It was moved onto the grass of the quad in the 1960s during construction work, and has remained there ever since.

The block has been identified by Dr Mark Collins, Estates Archivist and Historian for the Palace of Westminster, as a segment of turret with a ventilation duct in the centre. With the block's identity and origins now established, plans are afoot to give it greater prominence on site. Rather appropriately, and in keeping with a college whose architectural heritage has constantly expanded and evolved over the course of its history, St Peter's is once again a construction site. It is hoped that the block might somehow

be showcased as part of the new development and associated renovations that will soon transform a nearby quad.

In the meantime, visitors to St Peter's are welcome to inspect the block for themselves, although as news of its provenance has still not reached all corners, they should be prepared to be occasionally confronted with a look of disbelief followed by, "Wait – the block of what?"!

### Endnotes

- <sup>1</sup> The Chavassee name is also best known in military circles – Christopher's identical twin brother, Noel, was the only man to win the Victoria Cross twice during World War I, while the family as a whole were awarded 21 medals for their actions during the conflict, on permanent display in the chapel.
- <sup>2</sup> An early photograph in which the block appears. This was taken sometime in 1934 by P.B. Willmot, who was at St Peter's between 1933 and 1937.
- <sup>3</sup> A collection of Napoleonic artefacts inherited by her late husband.

## News from Surrey

### Albury Park

Following on from the item in the last newsletter about the changing use of historic buildings, Albury Park is yet another that has undergone various transformations and ownership in recent decades. With a history spanning centuries, the estate was purchased in 1819 by Henry Drummond (1786-1860), banker, MP and co-founder of the Catholic Apostolic Church in 1826.

Drummond engaged Pugin to build a mortuary chapel, remodelled from the south transept of the grade 1 listed ancient church of SS Peter and Paul (now managed by the Churches Conservation Trust). Pugin was also invited to convert the house into a Gothic mansion. Pugin worked on the house from c.1846 until his death in 1852, when his eldest son Edward continued the work until 1857. George Myers was employed from 1846-1856 to carry out the work.

The Albury Estate passed to the Percy Family (Dukes of Northumberland), whose family still own most of the grade 1 listed 150 acre historic parkland. The stately home is listed grade 2\* on Historic England's register.

The building was sold in 1969, along with 3 acres of land around the house. The building was converted into flats and, eventually, changed hands again. Most recently it has had a major refurbishment and the mansion is now divided into 12 luxury apartments, the last two being sold in July 2016. These lavish and ultra-modern homes have retained some of the original features, including the individually designed "forest of sixty three Elizabethan chimneys" by Pugin.

Stunning images of this historic mansion, as well as the modern apartments and roof-top patios, can be viewed on the website:

<http://alburyparkmansions.com/gallery>



# From the Archives

## An intriguing follow up

Catriona Blaker

Michael commented that: *'The artist John Rogers Herbert [1810-1890] was a close friend of Pugin who visited The Grange from time to time, and of course painted the celebrated portrait of AWP'*. It is known that Herbert made a sketch, but not of Anne (as far as we know), but certainly of Jane, Pugin's third wife.



P7) Study of a woman, probably Anne Hardman Powell, by John Hardman Powell



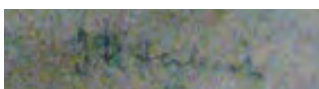
P8) Drawing of a young woman, signed and dated

In the last issue, I wrote a piece called 'The Ramsgate Archive: Another Discovery'. In it I showed a drawing of a female head in profile which, for various reasons, I suggested was of Anne Hardman Powell (née Pugin), daughter of Augustus, and executed by her husband, John Hardman Powell (P7). Since then there have been some interesting responses from readers, prompted by this drawing. First of all, Mrs Franklin, a descendant of Augustus and Jane Pugin, wrote in, saying: *We were particularly interested in the article by Catriona Blaker... exemplified by reproductions of drawings allegedly of Anne Hardman Powell. We have a similar drawing that would appear to be of the same person. It is signed by J R(?) Hardman, and dated 1st September 1850. She attached this drawing (P8) to her email.*

Pugin expert Michael Fisher was then consulted, and had a very close look at the signature. Much to everybody's excitement he discovered that instead of reading 'J R Hardman' the signature almost certainly read 'J.R. Herbert' (P9a & P9b).<sup>1</sup>

On thinking further about Mrs Franklin's drawing, a photograph of Jane Pugin and her daughter Margaret (P10), reproduced on the Society website, came to mind (courtesy of Jim Thunder, another descendant of Jane Pugin). On studying this alongside Mrs Franklin's drawing (P8), it appeared that the drawing resembled Jane, rather than Anne. Indeed, because of Mrs Franklin's descent, it was more likely that she would own likenesses of Jane, rather than images of Pugin's offspring by his previous wives.

Michael agreed that it seemed likely to be of Jane, then went on to point out<sup>2</sup> that: *the letters show that Pugin ordered two frames, one from Crace and the other from Hardman. On 20 April 1851 he writes to Crace, '...I also enclose a drawing of a frame I want after the row is over [The Great Exhibition] for a sketch Herbert made of my wife'.<sup>3</sup> The sketch [of the frame] is described in the 'Identified drawings' section, no. 589, of the 1985 Alexandra Wedgwood catalogue of drawings.<sup>4</sup> It is to be decorated with an inscription and cresting, the date 1850, and the dimensions are given as 509 x 280mm. The dimensions of the Franklin drawing are 308 x 255mm, but if the frame was to be similar to the one he had made earlier for Louisa's portrait<sup>5</sup> that would be about right, allowing for cresting above and the inscription below.*



P9a) J. R. Herbert's signature



P9b) Date



P10) Photograph of Jane Pugin and Margaret, c.1854

*Pugin then changed his mind. In a second letter to Crace, 9 May<sup>6</sup> he says that the frame had better be 'quite plain - as I fear the colours & inscription will kill the sketch which is only in pencil..... leave out Heraldry & lettering'. He tells Crace that 'it need only be done 'at your Leisure'. They were, after all, busy with the Exhibition at this time.*

Michael Fisher also commented that: *There's more evidence in a letter from AWP to John Hardman, 6 January 1852.<sup>7</sup> 'I send you a small plain oak frame I want for Janes Portrait sketched by Herbert. pray get this done for me. it is very simple & the ornamental work we will do here.'* The word 'sketched' is intriguing. *Did it ever progress beyond the pencil sketch, and if so, where is the finished portrait? Hardman passed the order on to Edward Chivers of Church Street, Birmingham, who regularly carried out woodwork for him, and Hardman was charged 8s 6d for it. Hardman added the metal trimmings as promised, but the frame was not invoiced to Pugin until 14 June: a charge of 8s 6d for 'Framing Portrait of Mrs Pugin in Oak frame with brass plate for cord'. Michael adds that one shilling was added for embellishments, so in fact the final invoice was 9s 6d.*

So, here we have a drawing by Herbert, almost certainly of Jane, dated 1st September 1850. In Pugin's diaries and letters for that year there is, it must be said, no mention of Herbert staying at the Grange. Perhaps the frame for this sketch was never made; after all, 6th January 1852, when Pugin wrote to Hardman about it, was only very shortly before his final collapse. Did this mean that as a result of all that ensued, the frame was overlooked? Is it possible that we may have discovered the image, still unframed, referred to, as Michael Fisher mentions above, in the Wedgwood catalogue of

drawings at the V&A, in which the last sentence of the description reads 'The whereabouts of this picture is not known to the cataloguer'? Comments please.

### Acknowledgements

Many thanks to Jane Franklin for her interest and support, and for making this drawing available to us, and to Michael Fisher for his constructive comments.

### Endnotes

- <sup>1</sup> This rather fuzzy image has been included to show the difficulty and challenge of reading the signature and date, as this is the key to the interpretation and discussion.
- <sup>2</sup> Where quotations from Pugin occur they have adhered to his own punctuation and grammar.
- <sup>3</sup> **M. Belcher (ed):** *Collected Letters of A.W.N. Pugin*, Vol 5, (2015), p.211.
- <sup>4</sup> **A. Wedgwood:** *A.W.N. Pugin and the Pugin Family, at the V&A*, (1985) p.234.
- <sup>5</sup> **Atterbury & Wainwright:** *Pugin: a Gothic Passion*, (1994), p.6.
- <sup>6</sup> **M. Belcher:** op.cit. p.218.
- <sup>7</sup> **M. Belcher:** op.cit. p.520.

## Links to Pugin

### County Garden Trusts

Although Pugin is not usually associated with gardens, his work can be seen in some, where he has worked on the buildings of the historic site. This recently came into focus through the Capability Brown festival (2016) and Pugin's links with Woodchester Park, as reported in the last newsletter.

County Garden Trusts (CGTs) are autonomous organisations, and run their own programmes of events, usually having lectures in the winter months and garden visits in the summer. Warwickshire GT recently did a survey of its visits and two were of note: Bilton Grange, where Pugin did some work, and Arbury Hall, visited by the Pugin Society a few years ago. However, the Society's primary interest was to see the buildings, not the gardens. Some gardens are not open to the general public, so by liaising with our local CGTs, we may be able to book tickets and join their visit. Looking at earlier editions of PS, articles about sites with historic gardens include Alton Towers, Peper Harow (PS8); Horsted Place, Ushaw (PS9); Vauxhall Gardens (PS10) and Laskett Gardens (PS13).

If members would like to inform us of Pugin sites where the gardens are also of interest (or historic gardens that have a Pugin building or link), we may be able to arrange joint visits to see both. Alternatively, your local CGTs may have visits to such sites already arranged, and they often welcome non-members, so their websites may be worth checking.

The Gardens Trust's website lists all the CGTs:

<http://thegardenstrust.org/conservation/find-local-cgts/>



## A Link to Pugin

### Our Lady and St Michaels Church, Shipston-on-Stour

*Father Brian Doolan*



P11) Our Lady and St Michael's church

The small Catholic Church of Our Lady and St Michael in Shipston-on-Stour, in south Warwickshire (P11), was built in 1845 as the Anglican chapel for Shipston Workhouse. The chapel is a solid, well buttressed building in local brick, with extensive dressings in the browner variety of Cotswold limestone. It consists of a nave and chancel, with a small bellcote at the west end. It is in the style of the 13th century, and bears a striking resemblance to Augustus Welby Pugin's pioneering Catholic church of St Mary at Uttoxeter, in Staffordshire, which he built in 1839. Pugin stated that 'it may truly be described as the first Catholic structure erected in this country in strict accordance with the rules of ancient ecclesiastical architecture since the days of the pretended Reformation'.<sup>1</sup>

'St Mary's was the prototype of Pugin's basic parish church, consisting of a simple nave and chancel without aisles or tower, which could be built inexpensively to serve the needs of a small congregation' (P12).<sup>2</sup> It is both interesting and remarkable that such a distinctive Catholic design should have been adopted by the Workhouse Guardians for their new Protestant chapel.

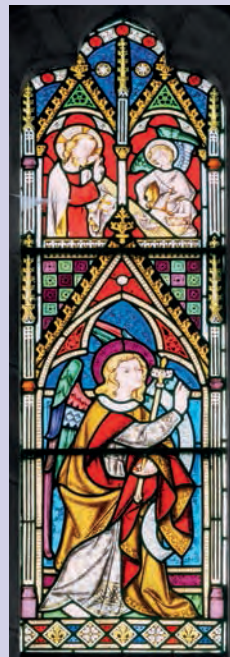
They were impressively prophetic as, 130 years later, the chapel needed little adaptation to serve as a Catholic Church. It was bought in a derelict state for use as a Catholic Church in 1978, and restored with voluntary labour by a group of parishioners and volunteers from a parish in Coventry.

In 2013 the Catholic Church of St Philip in Ilmington, from which Shipston had been served, was closed. After consultation with the Committee for Art and Architecture of the Archdiocese of Birmingham, it was agreed that many of the furnishings from Ilmington should be transferred to Shipston. They are of considerable historic and artistic significance in their own right, and an important historical legacy for the parish.

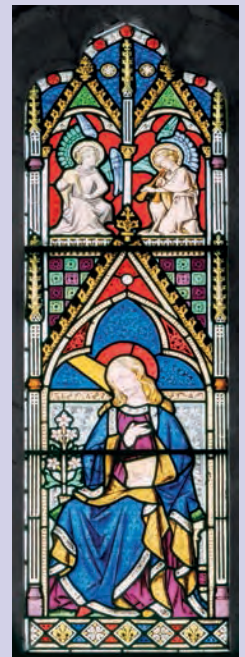


P12) Interior of church

When St Philip's was established in 1935,<sup>3</sup> the Earl of Gainsborough offered the parish the fittings from the chapel of Our Lady of the Annunciation at Campden House, Chipping Campden,<sup>4</sup> which was about to be sold. Campden House was designed, complete with a small chapel, by R.C. Carpenter, and completed in 1848 for Viscount Campden, the eldest son of the 3rd Earl, on the occasion of his marriage.



P13) The Annunciation:  
Archangel Gabriel



P14) The Annunciation:  
Our Lady

Soon after their marriage, Lord and Lady Campden went on an extensive tour of Europe, during which they each decided (separately and independently) to become Catholics. They were received into the Church by Blessed Pope Pius IX, in Rome, on 1st January 1850. On their return to Chipping Campden, they adapted the chapel for Catholic worship. They commissioned stained glass windows (P13, P14), depicting the Annunciation to Our Lady by the Archangel Gabriel, from Augustus Welby Pugin. The cartoons were drawn by John Hardman Powell, Pugin's son in law, and the windows were made at John Hardman and Co.'s workshops, in Birmingham, at a cost of £24.

In 1853 Charles Hansom, a leading Catholic architect, was employed to undertake further works in the chapel, including a carved stone reredos with tabernacle (also by Hardman) and a holy water stoup in the form of a kneeling angel. The chapel was blessed on 25th March 1853 (Feast of the Annunciation) by Father Bernard O'Loughlin CP, from St Saviour's Passionist Monastery at Broadway.

All these items came to Ilmington and were incorporated into the new church. After St Philip's closed, they were removed from there and installed at Shipston. The Pugin windows were cleaned and restored by Pendle Stained Glass of Padiham, in Lancashire, and placed in the lancets at the east end of the north wall. The lancets at Shipston are the same size as those at Ilmington and the windows fitted their new location exactly. The reredos was carefully dismantled and re-erected in the chancel at Shipston, where again it fits well. The angel holy water stoup was placed on a new plinth in the porch. Hansom was a worthy successor of Pugin and his work complements the Puginesque style of the building perfectly. So now the church is furnished much as Pugin would have done had it been a Catholic church from the outset.

In 2015 Our Lady and St Michael's was given Grade II listing by Historic England,<sup>5</sup> and the description highlights the influence of Pugin on the design, and significance of the Pugin and Hansom furnishings which have been incorporated into it.

#### Endnotes

<sup>1</sup> M. Fisher, *Gothic Forever* (2012) Spires, p109.

<sup>2</sup> M. Fisher, *ibid*, p109.

<sup>3</sup> replacing a chapel at Foxcote, the home of the Canning-Howard family, which had been sold.

<sup>4</sup> a dower house of the Noel family.

<sup>5</sup> <https://historicengland.org.uk> ID: 1432200.

## In Tribute to Pugin

### Cleanings regarding the company of Thomas Thomason (active 1850-1901)

Joyce Dean

Preston

#### Introduction

The Oxford Movement started to rise with developing momentum, in the 1830s, with a desire to return to the moral precepts of the middle ages and its architectural style. There was a growing need for ceremonial artefacts not only with the expansion of the Catholic Church but also by Anglican Churches.

Augustus Pugin (1812-1852) was the first of the great Gothic Revivalists and he formed a lasting friendship with John Hardman Junior (1811-1867). Hardman ran a button-making company in Birmingham, and Pugin convinced Hardman that he should produce ecclesiastical metalwork to Pugin's designs, which he did from 1838. Through

Pugin's many commissions and Hardman's fine workmanship the company became very successful and far reaching, setting up a stained glass studio in 1845, with further expansion into textiles, wood and stone carving. The company continued and thrived long after Pugin's death.

#### Competing companies

Over time much has been discovered and written about the firm of John Hardman and Company.<sup>1</sup> However, there were quite a few others who walked alongside them or followed in their footsteps. Such a one of these was Thomas Thomason but with an added advantage. Up to the late 1840s Thomason had close dealings with the designs of Augustus Pugin as overseer of John Hardman's silver workshop. In this situation he would have been familiar with the work of Walter Swift Evans who was employed as a metalworker. This connection subsequently led to the formation of a partnership with Walter Evans and also Thomas Brawn, who worked for Hardman in a similar capacity.

In 1850 Evans, Thomason and Brawn advertised themselves as "Manufacturers of Ecclesiastical and Domestic Work of 30 St. Paul's Square, Birmingham", siting agents in London at 52 Wigmore Street, Cavendish Square and at 9 Park Street, Bristol. It was noted in this advertisement that "C. Hansom architect would superintend any work not professionally directed by themselves".

Charles Frederick Hansom (1817-1888) was the younger brother of Joseph Aloysius Hansom (1803-1882), and both were architects who designed many Gothic Revival Catholic churches. Perhaps for Thomason's fledgling firm this may have been thought a very advantageous association. It would be interesting to ascertain for how long this lasted. Also, it would seem odd if Thomason had not known of any rivalry between the Hansoms and Pugin.

Many company incarnations followed, registering themselves variously as church furnishers and silversmiths. In 1857 the firm, advertising in the Catholic Directory,<sup>2</sup> illustrates designs very much in the Pugin style if not out and out copies. Now the company is known as just Brawn and Thomason. Walter Evans was subsequently known as a designer of church furniture and, possibly, this had been his role with Thomason.

Advertising in 1860 and 1861 in the same publication, the company now states that they are "Medieval Metalworkers in Gold, Silver, Brass and Iron". Their new title in the Catholic Directory was just J. Thomason. The J. refers to John Thomason as, around 1855, Thomas Brawn set up in business for himself with Joses W. Downing. Listed as working from 64 Clements street, Birmingham, they [Brawn and Downing] advertised themselves as "Bronzed Article Manufacturers". By 1868 however, the advertisement in Laxtons Building Price Book<sup>3</sup> stated that the firm was to be known "heretofore as Thomas Brawn". Still at the same address the directory listings were as "Art Metal Workers and Carvers in Wood and Stone". The advertisement in The Irish Builder<sup>4</sup> in 1891 states that Thomas Brawn had been established for thirty six years. The company continued until about 1913 lasting longer than Thomas Thomason.





### An award for Thomason

Returning to Thomason & Co, the 1863 advertisement in the Catholic Directory boasts a prize medal awarded to Thomas Thomason at the 1862 International Exhibition “for beauty of design and excellent workmanship in church furniture.” Further to this there is an announcement that the company is removing from St. Paul’s Square to 29 and 30 Graham Street, Birmingham. Having perused the 1862 exhibition catalogue, published in the Art Union Journal,<sup>5</sup> there is, sadly, not a single illustration of any of their work (although there may have been in other publications, but as yet none have been found). Obviously making the most of a good thing, even in 1864 the advertisement is a very florid affair - the prize medal [of 1862] still being much lauded! However, by 1866 the entry is in a much more sober vein. Also in this advertisement is a note stating that there is now a depot in Manchester, at 124 Deansgate (although the library seems to have no record of this).

### Churches and their holdings

In 1867 work was completed on the Catholic church of St. Thomas of Canterbury and the English Martyrs in Preston, designed by Edward Pugin. It was not quite finished to the original plan, due to a lack of funds, but by 1888 it had been much enlarged. This work was undertaken by Peter Paul Pugin and the church was furnished by Pugin and Pugin.

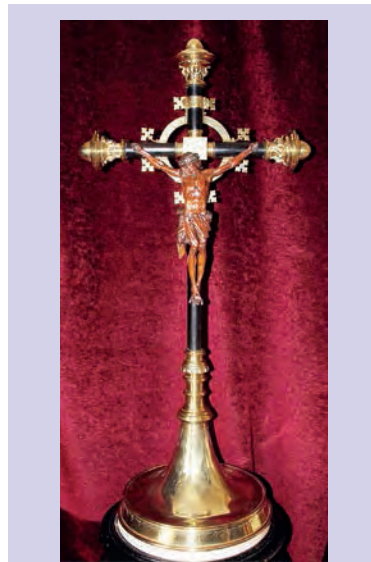
In the 2012 sale of artefacts from this church, the altar crucifix (P15), along with matching candlesticks, was amongst the items sold. Stamped T. Thomason, it is very much in the reformed gothic style of the 1860s and 70s, but has little resemblance to the work of Augustus Pugin. Could this be a Thomason “in house” design, or copied from another source?

From the same sale, in total contrast stylistically, the altar crucifix (P16) is elegant in line with a very finely carved Corpus Christi. Sadly there is no clue to its origin, other than it came from St. Thomas’s, as it bears no stamp. It can only be speculation, in the absence of records, whether or not specific items such as the two crucifixes were provided, through the auspices of the Pugin and Pugin firm, by Thomasons. It may be that they were donated by wealthy and pious parishioners. Their marble statues were sculpted by John A. Hanlon of Chester who, it is reported, served his time with A.W. Pugin. Perhaps he received this commission because of a long association with the firm.

It is believed that Thomas Thomason used his knowledge of the Pugin designs to his best advantage although, as is shown in (P15), many other



P15) Altar Crucifix from St Thomas of Canterbury and the English Martyrs, Preston



P16) Altar Crucifix from St Thomas of Canterbury and the English Martyrs, Preston



P17) Altar cross from St John’s church, Rawtenstall

styles would have been produced. However, of interest is a third item, an altar cross (P17), not only regarding the “Puginesque” enamels, but in the continuance of the company in its Manchester outpost.

### A bereaved family in Rawtenstall

Mrs Worswick was the wife of the mayor of Rawtenstall in Lancashire. After her death, the local newspaper reported her funeral service, and this altar cross (P17) was described as “made of polished brass and enriched with jewels. The circle symbolical of eternity and the enamels with devices of the four evangelists and the Agnus Dei. The cross was designed and manufactured by R. Thomason and Company of Manchester.” It is a possibility that these enamels could have been bought in from Hardman’s.

The altar cross was dedicated to Mrs

Worswick by her children in 1894. For many years this cross stood on the altar of St. John’s Church, Cloughfold, Rawtenstall. After the departure of the final incumbent, in 1972, the church eventually closed in 1977.

### In conclusion

By 1893, according to the Birmingham Assay Office, the members trading under Thomas Thomason and Company were: George Alfred Thomason, John Frederick Thomason and Thomas Henry Thomason. The company continued to advertise in the Catholic Directory up to 1899, now giving the address in Manchester as 78 Cross Street. This was no longer described as a depot so presumably, by then, it was a showroom and a place of manufacture.

Very few pieces of Thomason’s work seem to have come to light or to have been recorded, although a production period of over fifty years should have produced a huge quantity of goods, not only in metal-ware, but also in wood. The 1899 advertisement describes the firm as “Ecclesiastical Metal and Wood Workers”.



The firm was listed over the years in Kelly's Directories<sup>6</sup> and other similar publications.<sup>7</sup> It appears the final demise came about in 1901, as the last listings are for that date. Thomas Thomason died in 1879 but the family firm continued for another twenty two years.

#### Editor's Endnotes

This article was accepted for publication in the spirit of 'copying is the highest form of flattery' ... and is being published as a tribute to Pugin. It also brings into focus the work of others who emulated his style.

Although publishing this in PS may be considered inappropriate by some Pugin enthusiasts, the plagiarists were part of the world in which Pugin lived, and therefore part of the history of Gothic Revival. Comments about such activities, including the company of Thomason, Evans and Brawn, are documented by Fisher<sup>8</sup> and even Pugin himself.<sup>9</sup>

If readers have any further information on these craftsmen, their firms or artefacts we would be very pleased to hear.

#### Sources

- <sup>1</sup> **M. Fisher:** *Hardman of Birmingham*, Landmark Publishing (2008)
- <sup>2</sup> Catholic Directory (1857, 1860, 1861, 1863, 1864, 1866, 1899)
- <sup>3</sup> Laxtons Building Price Book (1868)
- <sup>4</sup> The Irish Builder (1891)
- <sup>5</sup> Art Union Journal (1862)
- <sup>6</sup> Kelly's Directory (1901)
- <sup>7</sup> <http://sculpture.gla.ac.uk/>
- <sup>8</sup> **M. Fisher**, op. cit. p29.
- <sup>9</sup> **M. Belcher:** *The Collected Letters of A.W.N. Pugin, Volume. 5: 1851-1852*. Oxford University Press (2015).

Although Pugin could be quite philosophical about his imitators ('They can afford to sell cheap because they steal their brooms ready-made'), and was pleased that his True Principles were being followed by other architects, these remarks applied to buildings and architectural style rather than to furnishings and fittings. Evans, Thomason and Brawn were shamelessly setting up in competition, using material pirated from Hardman's Great Charles Street studio. As if the first advert in the *Tablet* were not enough (4th January 1851), the 'vagabonds' (as Pugin called them) compounded it in mid-October with another advert in which they claimed to have produced many of the articles displayed in the Medieval Court at the Great Exhibition, and 'a greater part of the Brass work in the House of Lords'. This, of course, refers to work they did while still at Hardman's, but to claim it retrospectively this way in order to advertise a rival firm was the final straw as far as Pugin was concerned. Pugin told Hardman, 'it is infamous, in your advertisement you better warn the Public of some impudent pretenders who were workmen in your factory and that they worked in a mechanical position and that no other architect but myself ever made designs working drawings or superintended in your factories but myself.... I really think it is time to attack or say something about their infamous Lies & pretensions.' (vol.5, p.426) 'It is monstrous.... such people could not make a design to save their lives.' (vol.5, p.430). 'I hope we shall do something at Last - to smash the beasts. I long to shoot the man That drew those 3 articles in the Tablet advertisement.... they are out & out finished blackguards,' (vol.5, p.460). You couldn't have it much clearer than that!

## Comments on 'Gleanings' and the plagiarism of Pugin's work

Michael Fisher

This article concerns three Hardman foremen-craftsmen who - for whatever reason - left the firm and set up a rival establishment, only a short distance from the Hardman works, and took patterns and drawings with them. Pugin was not slow to voice his anger at what he clearly saw as treachery. Describing them as 'rascals' and 'robbers', he told Hardman that he should not take them back if their enterprise failed (Pugin Letters vol.5, p.6). 'I do not think there is anything like honourable feelings or even honesty left (vol.5, p.9). He told Hardman to put a guard on the drawings and to sack anyone caught copying. Pugin was particularly enraged that the three dishonestly advertised themselves as working to Pugin's designs, when he designed solely and exclusively for Hardman, and so he published a disclaimer (vol.5, p.433).

The three photographs largely speak for themselves. There is a vague Puginesque feeling to the two crosses, but close examination shows that they relied very heavily on castings where one might expect chasing or repoussé, and one can well understand Pugin's outrage at the appearance of cheap imitations. It's interesting that Hansom continued to use Hardman's for quality projects in his major churches.

## 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 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.org.uk](http://www.landmarktrust.org.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)





P18) Constructing a kitchenette, and more... between the sacristy (now the Visitor Centre) and the original sacristy

The most important news from Ramsgate is that, as your correspondent writes (January 2017) contractors Colman's of Canterbury, specialists in historic buildings, and fresh from having worked for the Landmark Trust at St Edward's next door, have now been on site at St Augustine's for some months. Under the supervision of Paul Sharrock and Karen Butti, of architects Thomas Ford and Partners, Colman's, working with great discretion (and behind closed doors, so that the day to day business of the main church can continue undisturbed), are already well advanced with the construction of the new Visitor Centre. The Centre celebrates the significance of both Pugin and St Augustine, the saint to whom Pugin dedicated his church. The building at the north-east of the site, opening onto St Augustine's Road, (which Pugin used as the first temporary church and later as a schoolroom), is now being transformed into the Centre. On a more mundane but necessary level, two WCs and a kitchenette (P18) are being skilfully inserted between the main visitor centre area and the sacristy. Additionally, up above the east cloister, in the intriguing upstairs rooms, a research room and archive storage areas are being created (P19).



P19) Working on the Research Room above the east cloister

The area where the Centre itself is sited will soon be completed, and after this the main part of the church will be closed for an interlude, so that the rood screen can be moved back to its original position, and a new high altar, closely based on Pugin's own designs, can be placed at the east end of the church. The Lady chapel will regain its original form, and the Lady altar returned to its initial position. New and carefully considered lighting will also be installed. With separate funding, a new organ is being built. Down in Ramsgate, the Pugin world is highly keyed! The Visitor Centre should be open to the public from the beginning of June onwards. Look at the Friends of St Augustine website on [www.augustinefriends.co.uk](http://www.augustinefriends.co.uk) or contact **01843 592071** to keep up to date with precise information on this wonderful project, and to visit.

**Pugin Week 7th-14th September 2016** was, as ever, full of interesting events, including a most informative illustrated talk on rood screens, their appearance, history and function, by Centre Manager John Coverdale; a presentation of readings from Pugin's letters, which aimed to illustrate a few of the many facets of his colourful life and work; and a talk on Pugin and the Great Exhibition, given by St Augustine's volunteer and ex-teacher Jayne Evelyn. There was also a talk and walk round by your own correspondent, the subject being the stained glass of St Augustine's, both for itself alone, and with the aim of putting it in context of the nineteenth century stained glass revival more generally.

Father Marcus Holden gave an excellent presentation, entitled 'Faith and Architecture', which gave a broadly-based overview of many different kinds and periods of architecture and the liturgical requirements of places of worship. There was a special Mass for Pugin, on the anniversary of the day of his death (September 14th), and also a Gothic workshop for children. A new aspect of Pugin studies came from musical director and musicologist Tom Neal. He has become fascinated by the subject of Pugin's musical taste and opinions, and is thinking of working on a PhD on this subject. To write and present a paper, and then to direct a concert with a repertoire that illustrated the points made, gave this event a rather special dimension.

On the Margate Road here, Harriss Property Ltd, developers, along with architects GPM2 Design Ltd, are creating what appears to be a very successful transformation for residential purposes, with considerable phased additional new build, of **Edward Pugin's Isle of Thanet Steam Flour Mill**, of 1865, formerly owned by Rank Hovis. In particular, all the polychromatic brickwork of the main building has been cleaned, and brings out successfully the rugged but attractive Gothic functionalism of the mill elevations. It is good to see this rather different example of the Pugins' work in Ramsgate highlighted in this way. There are currently in Ramsgate manifestations also of a renewed interest in the great hall in what was *Granville Hotel*, now called Granville House, the work of Edward Pugin, commenced in 1868. An (as yet) unofficial Friends of the Granville has been formed, and its leader, Brian Daubney, has been successful in securing a visit from advisory group BRICK, which is part of the Prince's Regeneration Trust, to think further about how to proceed with the possible restoration and new use of the Hall.



Since the beginning of 2016 **Pugin's St Edward's Presbytery**, between the Grange and St Augustine's church, has been available for lets. The Landmark Trust has every reason to be proud of the St Edward's restoration, which has resulted in a most cosy Landmark, now probably much more comfortable than at any other time in its history. It is very popular and, since it opened, has been let almost continually. Open Days at the Grange and St Edward's (a first time for the latter) in the Spring, and then again in September, brought in 923 visitors on the first opening and 841 on the second. It is interesting, incidentally, to note that Landmark has now acquired the somewhat Gothick Dairy in the lovely grounds of Cobham Hall near Rochester, and will be restoring it. It was designed by James Wyatt (1746 - 1813) – 'the villain Wyatt had been there!' as Pugin remarked at one time, although of Hereford Cathedral, not of the Dairy – but the latter is nevertheless all part of the broader history of the Revival, a sequence which one can, indeed, trace through various Landmark buildings alone.

## News from Birmingham

### King Edwards School

*Alison Wheatley, Archivist*



*P20) Upper Corridor KES New Street*

The original location of King Edward VI school was in New Street, Birmingham, from 1552 until it closed in 1935 and moved onto the Edgbaston site. The third New Street building, of 1838, was designed by the architect Charles Barry, with contributions by Pugin, some of whose work can still be seen today.<sup>1</sup>

The inside walls of the school chapel,

built in 1952, were constructed from the upper corridor of the old school (**P20**); Pugin's octagonal table is still in daily use in the Chief Master's study, and Sapientia, the Chief Master's throne, is in the main school hall. The huge boardroom table and chairs are in regular use in the Foundation's current board room, and some small artefacts such as a door knob and wall plate are housed in a display cabinet. An original book case is in store in Birmingham Museum, as it is too tall to fit into the current building.

The school archive had been scheduled to move to the new library of Birmingham, after its completion.<sup>2</sup> Due to various practicalities it did not move, and is currently housed in upgraded facilities near the Foundation office on the Edgbaston site. The archives from the other Foundation schools are also stored here.



*P21) Clock*



*P22) The clock face*

As the school is not normally open to the public, photographs of Pugin items were put onto the school website for the celebrations of Pugin's bicentenary in 2012.<sup>3,4</sup>

More recently, there was great excitement when, in the autumn of 2016, a Victorian Gothic clock (**P21**) was discovered on Ebay and then purchased by the Old Edwardians' Association. Etched across the clock face are the words "King Edward VI School, New Street Birmingham" (**P22**).

There is a letter in the school archive, dated 17th August 1943. This refers to earlier enquiries about a school clock, with tantalising dates - mentioning that the clock would have been made between 1817 and 1842. However, we simply don't know whether it refers to the same clock.

### The big question is: Did Pugin design this clock?

Expert advice was sought from the Pugin Society. Based upon the contents of the letter, photographs of the clock, and subsequent discussions, our President, Sandra Wedgwood, concluded, sadly, that it was not designed by Pugin.

However, it has left us wondering who might have designed and made this clock. If any readers can shed further light we would be very interested to hear.

### Endnotes

<sup>1</sup> A. Wheatley (2011) PS No.9, p11.

<sup>2</sup> A. Wheatley (2013) PS No.11, p7.

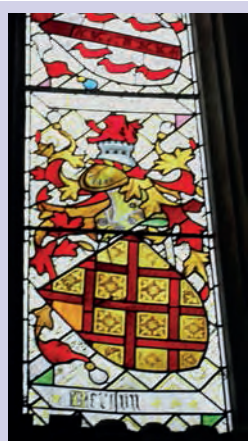
<sup>3</sup> [www.kes.org/uk/gallery/Other/](http://www.kes.org/uk/gallery/Other/)

<sup>4</sup> The gallery offers several image options including: /Pugin; /Pugin and more; /Chapel; /Foundation office, and each section has several historic images.



Michael Fisher

### Update on restoration projects



P23) Panel of the great north window

The large 27-light oriel window (AWP) (P23) in the banqueting hall at **Alton Towers**, filled with heraldic glass relating to the Talbot earls of Shrewsbury, was one of the last of Pugin's stained-glass designs, completed by John Hardman Powell after Pugin's death. Though it survived the stripping-out of the buildings in 1951, age, weathering and sheer neglect have taken their toll.

The Alton Towers company have now committed to a full restoration of the window, and this has been placed in the hands of Messrs.

Williams & Byrne. Both David Williams and Stephen Byrne were trained at Hardmans, before setting up their own stained-glass studio at Stanton Lacy, near Ludlow. The first sections of the window are now in the process of restoration, and others will follow over the next three years.

Many of Pugin's decorative schemes were obliterated in the 1960s and '70s in the reordering of churches post-Vatican II. More recently, attempts have been – and are being – made to re-create some of them, albeit in a modified form. A notable example is the Lady Chapel (EWP) of **St. Mary's, Derby** (AWP). New stencilling (AWP-style) has been applied to the lower walls, the original having been painted-out in the 1960s. Schemes are in hand at **St John's, Alton** (AWP) (P24), and **St Mary's, Brewwood** (AWP).

**St Wilfrid's church, Cotton**, closed some time ago. The Pugin glass from the west window has now been removed to **St Peter's, Bromsgrove**, where it complements the Pugin reredos and altar formerly in the chapel at Alton Towers.



P24) St John's with original decoration and rood screen

### Our Lady & St Wilfrid's Church

Simon Strickland

Church Repairs and Fabric Committee



P25) External view before restoration

Following on from the report in the last issue, the delivery (stage 2) grant of £214,000 was awarded, with 86% from the Heritage Lottery Fund (HLF) and 14% from fund-raising and volunteer time. To enable the work to be carried out we needed to move out of the church (P25, P26) and into the stables for Mass and other services. The lead contractor was Lambert Walker Ltd of Preston, and the main contract for the structural repairs has been completed. The church is now looking superb, in fact almost like new!

However, this phase will actually continue until October 2017 (concluding a period of 12 months), when there will be a final check by the architect with the main contractor. During this time we will continue to have the assistance of the HLF team, and we will also continue to build up our community links. Of importance will be a programme of open days, starting at Easter, for which the assistance of volunteers will be essential.



P26) Work in progress



We were only able to repair the structure of our church with the support and funding from the HLF, for which we are immensely grateful. Without this it would not have been possible to restore our unique Augustus Pugin church, which was a mere dream four years ago. It is now sound for another 100 years.

The organ is now fully restored and will be returning to the church in the New Year. It seemed sensible to wait until the new plaster had settled and the humidity down, given its wooden structure and age.

The structural repairs were merely the first phase. We now need to finish the project by restoring the beautiful original internal Pugin decoration. These views (P27 & P28) are before restoration. Having won the first battle - the next phase of the campaign is being planned.

## News from Ushaw

*Mike Galloway*



P29) St Cuthbert's Chapel



P27) Internal view



P28) Sedilia

In the Spring 2011 edition of *Present State*, James Jago reported on the decision of the Trustees of Ushaw College to close the seminary in 2011. At that time the Society had raised concerns over the future plans for Ushaw. Last year, in the winter 2015 edition, the curator at Ushaw, Claire Marsland, outlined early plans for the reopening of Ushaw to the public for tours and cultural events. This article provides an update of progress as Ushaw comes to the end of its second full year in the new era.

It was predicted that by the end of 2016, 21,049 visitors would have been to Ushaw, compared to 7,500 in 2015. Ushaw was open every Saturday afternoon from March 2016 and every fourth Sunday afternoon, and pre-booked tours and other events have been accommodated Monday to Friday. Visitor attractions have included concerts, tours and special exhibitions.

The programme for 2016 was led by Roger Kelly, Director for Cultural Development. Over ninety events were held, with a variety of concerts including a folk festival and jazz festival. This latter event was held over the August bank holiday and attracted 600 visitors. The Northern Sinfonia Orchestra also held a very successful concert in September in the Exhibition Hall.

Volunteers have been running regular tours of the main building, including the thirteen chapels and side chapels. In addition, and on a monthly basis, Claire Marsland ran a 'behind the scenes' look at the collection of Ushaw's treasures and artefacts. Similarly, the librarians from Durham University have given tours of the Big Library with a look at some of its manuscripts. One of the most interesting of these tours was organised by Dr. Sheila Hingley. She managed to recreate, at Ushaw, one section of the Durham priory library. During the dissolution of the monasteries the library at the Durham Priory (now Durham Cathedral) was partially dispersed. Two monks who were brothers at the priory did not take the Oath of Allegiance and left the priory taking their books with them. There is a complete provenance of the books from the time they left the priory until they were

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donated to Ushaw. To date just over 50 of these books have been catalogued, and were on display for the tour (P30), on the top shelf.

The librarians are in the process of cataloguing, to modern standards, the 50,000 books in the Big Library; they are about half way through the process. The catalogue and archives are being put on-line, and the use of the library has been increasing.



P30) Library

Members of the Society who have previously visited the “Dickensian” reading room will be pleased to learn that, with support from Durham University, this section of the library wing is to be updated.

A trial run of a ‘Hidden Ushaw’ tour was undertaken during the Heritage Open Days weekend in September. This tour visited parts of the College that are not normally open to the public, and included rooms in Tip Top (the top floor where seminarians lived), the west dormitories and the cemetery (P31). These tours were very popular and will be run on a regular basis in 2017. Similarly, a trial run of a Pugin-themed tour was undertaken. This looked at the work of Augustus Welby Pugin, Edward Pugin, Peter Paul Pugin and Sebastian Pugin Powell. The tour was enhanced by a small exhibition of Pugin-designed work from the collections at Ushaw, made by the artisans who worked with him.



P31) Cemetery

In addition to the opening of the College to the public, other parts of the buildings are being put to good use. Rooms around the quadrangle of the main building have been brought back to life. Two of these rooms have been re-opened for exhibitions. Currently these are showing a) life at Ushaw from the point of view of students and staff and b) an exhibition on Ushaw and the First World War, funded by a National Lottery Grant. The Durham Schools Music Service has moved into the east wing of the main building. Musical instruments are now stored in the refurbished Edward Pugin laundry. The west dormitory and museum were recently used for filming the TV series *Vera* (played by Brenda Blethyn, who was born in Ramsgate!).

Looking further ahead, 2018 will be the 450th anniversary of the founding of the English College at Douai by Willian Allen, of which Ushaw is the successor college. The trustees have given the go ahead for plans to convert Edward Pugin’s school museum into a modern exhibition space. This will give a huge opportunity to display many of the treasures of Ushaw that are currently in storage. Outline plans are being discussed for other major events for the anniversary.

The ‘Friends of Ushaw’ was set up in 2016, and is about to be formally launched, with Fra’ Mathew Festing, Grand Master of the Sovereign Order of Malta, as the patron. He is only the second Englishman to hold the office of Grand Master since the order was established in 1113. The reopening of Ushaw has been supported by an enthusiastic group of volunteers. In addition to the regular tours the volunteers have also helped with welcoming, the Ushaw gift shop, redevelopment of the gardens and cataloguing and archiving in the library.

Lastly, the University of Durham has recently agreed, with the trustees of Ushaw, a ten-year lease of the east wing. One of the departments from the University will be moving out to Ushaw in May 2017. This agreement is linked to further options on the use of the main building. The funding for Ushaw is now secured for the next ten years and this gives a solid foundation on which to move forward with the developments outlined above.

The Ushaw website advertises events, and includes news items, a brief history, photographs, and a short aerial video of the buildings and gardens. E-news is also available and on-line registration is very easy: [www.ushaw.org](http://www.ushaw.org)

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## Editor’s News

Many of our members have email addresses and are likely to use the internet. On this basis, and where available, articles include website addresses. Postal addresses and telephone numbers are less frequently available.

Hopefully our readers who don’t use the internet will have local friends who do, and could look up any required information. If not, members requiring further information can write to me (postal address on back page). However, I’ve had no such requests to date, so I’ve assumed our readers have obtained what they need.



**Treasures of Ushaw College, Durham's hidden gem**  
(Scala Arts & Heritage 2015, ISBN 978-85799-934-3)  
*Edited by James E Kelly.*

'Treasures' is a colourful handbook, publishing much new research as catalogue entries, a format already used for Durham University Library. It is a key in to open up 'Durham's hidden gem.'

St Cuthbert's College Ushaw, visited by the Pugin Society in 2002 and 2015, has indeed been hidden. Difficult of access and, once entered, it had a somewhat *Marie-Celeste*-like atmosphere. Where was everybody? Why this fugitive atmosphere, and was it endemic to an exiled Catholicism? Founded c.1568 at Douai, in Flanders, the college flourished until the French Revolution brought imprisonment and flight. Half the refugees settled at Ushaw in 1804. Buildings and collections to rival those of an Oxbridge college resulted, with much work by a full century of Pugins, and a separate Junior seminary by EW Pugin (1856-1859). The former closed in 1973 and the whole college in 2011. Today's refugees are now to be found at St Mary's College, Oscott.

This is a Northern (-eastern) book, with the editor and eighteen other contributors from the staff of Durham University - seven from the Department of Theology and Religion - against a mere ten from elsewhere. One former St Cuthbert's College staffer appears (Fr Michael Sharratt, heroic as the Librarian during the *Marie-Celeste* years) and one Old Boy of the St Cuthbert's Society. Distinguished American contributors are from the Catholic Universities of Notre Dame and Fordham, New York. Tessa Murdoch, from the Victoria and Albert Museum, writes authoritatively on recusant and Continental silver, Frances Pritchard of the Whitworth Art Gallery, Manchester, on medieval textiles. Two notable contributors, Prof Eamon Duffy (Cambridge), and Sophie Andreae, secretary of the Patrimony Committee of the Bishops Conference of England and Wales, respectively provide the 'Introduction: historical' and '...architectural'. There are no contributors from Europe.

The thrust of all this expertise is curatorial and donnish: material culture and books dominate. Durham University-lead research into the archives and the library is to the fore, and splendid discoveries are being made. Architectural archives, always more difficult to disseminate, are side-lined: there is no mention of the large but uncatalogued collection of architectural drawings, examples of which I published in 1995<sup>1</sup>. Pugin's drawings (1840) for his first scheme for a chapel, housed in a bound presentation volume, would surely have qualified. Nor is this collection limited to architecture: the decorative arts abound, as in EW Pugin's drawings for shrines and reliquaries, and JH Powell's for the prize medal, but given, instead, to a Rome-based medal maker (Stefano Cracolici, 'The Karl Voigt medal 1863') at the insistence of Cardinal Wiseman, the most famous Old Boy.

The Romantic, medievalising architectural culture of Ushaw, as conceived by Pugin, surprisingly housed much art from Rome, where the (second generation) of Nazarene artists, such as the painter von Rhoden and the sculptor Karl Hoffman, were much to the Wiseman's taste for the ideal and the Italianate. They are lavishly described in four separate catalogue entries by Stefano

Cracolici, who coyly avoids the story of Hoffman's conversion from Judaism while carving his Virgin. Their prominence in the catalogue, however, gives an unbalanced view, particularly as its antidote - Pugin's stained glass and sculpture, both figurative and architectural - is not noticed. This reviewer wrote up the *Liber Vitae*, a chasuble and the Pascal Candlestick as 'AW Pugin at Ushaw' (pp.136-9), (appearing in the list of contents as 'the Pugin collection 1842-1851', p [10]).

The 'Introduction: Architectural' (pp.32-46) is by Sophie Andreae. While strong on the High Victorian phases - Joseph Hansom, EW Pugin - it skimps others. We are told that 'little is known' about James Taylor, architect of the original quadrangle begun in 1804 (p.33) and that AW Pugin's chapel was commissioned in 1843 but built without its tower and spire (p.36). This latter, however, was part of Pugin's 1840 scheme - that of the bound drawings - a quite different project. The distinctive form of this chapel, as a T-plan of narthex opening through a jube screen into a choir - an 'Oxbridge' type - is not explained. It fares better in Duffy's 'Introduction: historical' as 'small in scale... highly decorated gothic jewel box' (p.23) and some moveable fittings, such as the lectern and Pascal candlestick, are illustrated. But here the only photograph of Pugin's chapel interior is unhelpfully captioned as '...c1860-1880' and (worse) the exterior of Dunn and Hansom's chapel is captioned as 'the Pugin chapel' (p.38). 'Dunn and Hansom of Newcastle' were not 'successors to Joseph and Charles [Hansom]' (p.44). EJ Hansom of the Newcastle practice had been refused positions by his father Charles and his uncle Joseph, becoming their rival, not successor.

The explanation of the role of the 'chapel cloister' is divided between p.40, p.41 and p.46. While his father began its major feature, the St Joseph or the Servants' chapel, its fittings and thereafter each chapel - Holy Family, St Charles Borromeo, and St Michael - was by EW Pugin<sup>2</sup>. Clearly a plan is required. Other chapels are described as part of the Dunn and Hansom rebuilding, and reuse of Pugin's fittings, notably the screen, named for the first time (p.44). The exquisite decorative work of 'GF Bentley' (p.44, p.45) is of course that of JF Bentley, the future architect of Westminster Cathedral, a risible mistake. Sebastian Pugin Powell's First World War memorial chapels are noted. PP Pugin's magnificent high altar is illustrated (in a shockingly parallax version) but this commission, as a gift from an Old Boy priest and its 'Benediction altar' form (as we in the Pugin Society have come to call them) is not explained; indeed there is no explanation of the devotional and liturgical practices that gave rise to all these chapels and their art.

My last visit to Ushaw was in June 2011, within days of the closure: I left in tears. This beautiful and authoritative catalogue should return our smiles.

*Reviewed by Roderick O'Donnell*

## Endnotes

- <sup>1</sup> **Roderick O'Donnell**, Catalogue entry 82, *Drawings and Designs for Saint Cuthbert's College, Ushaw*, pp 318-321, in **Paul Atterbury** (ed), *AWN Pugin, Master of the Gothic Revival*, Yale University Press, New Haven and London (1995).
- <sup>2</sup> **Roderick O'Donnell**, *EW Pugin at Ushaw: the HT Brewer birds-eye of 1856 in True principles*, vol iii no v (Autumn 2008) pp.32-5.



## Margaret Belcher

18th September 1936 – 29th November 2016

### A Tribute from the Pugin Society

Catriona Blaker

Pugin Society Committee



P32) Margaret at work, Woodchester Park

The Pugin Society was formed in 1995, with high expectations. For those of us founders who were admirers of Pugin but not in the world of academe, where could we look for nourishing information and guidance? One source was *Pugin: a Gothic Passion*, the publication produced by the Victoria & Albert Museum in 1994 to complement the major and influential Pugin exhibition there in that year. All the big names in the Pugin world at that time had contributed to this work, and one of them was Margaret's. It was from reading her article 'Pugin Writing' in this publication that I first became aware of her as a Pugin scholar. I found the article immensely interesting and beautifully written. It became clear that the author understood Pugin perfectly and sympathetically from a literary point of view. In her final paragraph she wrote of his published work: 'Typically Victorian in their earnest desire for social and spiritual amelioration, his publications are passionate, polemical propaganda, provocative and tendentious; they may be naïve, illogical or prejudiced upon occasion but they purvey the finest thing of all that Pugin thought of, a timeless and compelling ideal'. Many of these characteristics appear in his letters also, and it was Margaret's innate empathy with Pugin's vision, as expressed in this quotation, that surely made her the perfect person to undertake the massive task of editing his letters.

Her professional, or 'other', life, as a university lecturer of nineteenth century English literature, gave her a very special understanding of the Pugin world, different to, but usefully complementing, the work of the art and architectural historians and others who make up the larger number of Pugin scholars. Indeed, Alexandra Wedgwood reports that Margaret said, in the first letter she ever received from her, 'It is in Pugin as a writer that I am interested and it is in relation to the mediaevalist literature of the Victorian period that I see him. I think he has been rather overlooked by literary historians and critics and deserves more of a place in the story of social criticism in the nineteenth century than he is usually given.'

As a preliminary to her magnum opus though, in addition to an article by her in 1982 about Pugin, in the Australian journal *Southern Review*, Margaret produced *A.W.N. Pugin: an annotated critical bibliography*, in 1987. All known publications by, and about, Pugin up to 1987 were catalogued by her in this book. It was far more than a catalogue, however. Each entry mentioned was summarized and commented upon in considerable detail, in pithy and insightful fashion. Indeed, the comments were such that this was a work one could just read for pure interest and entertainment. It was hugely helpful at that time for anyone wanting guidelines to find their way around the dauntingly extensive and diverse world of Pugin. I remember falling on this book with joy, its purple jacket standing out on the shelves, in a second hand bookshop in the beautiful town of Stamford, in Lincolnshire, and immediately buying it. Already it was becoming clear that Margaret was well on the way to making outstanding contributions to Pugin studies, although this was nothing compared with what was to come.

In the Introduction to the *Bibliography*, Margaret refers to the historian Macaulay's vision, penned in a review of 1840, of a New Zealander sitting on London Bridge, with the city in ruins and sketching what was left of St Paul's Cathedral. She goes on: '... there was a day, about 140 years later, when a New Zealander came and found that another cathedral, Pugin's St George's in Southwark, had been ruined. Across the river again, however, at Westminster, she saw the finest concentration of Pugin's work in existence, shown her by England's leading Pugin scholar [this was Alexandra Wedgwood], who stood by silent and smiling at the speechless Antipodean delight'. This moment, so vividly recorded, was perhaps a sort of Pugin epiphany for Margaret.

The first of the five volumes of every single known letter written by Pugin, edited by Margaret, appeared in 2001, and the last, as we probably all know, only recently, in 2015. Although the first volume came out in 2001, she had in fact been engaged upon this Herculean task from 1987 onwards, just after the publication of the *Bibliography*. No one could possibly rate her dedication, her meticulousness, her scholarship, and not least her ability to actually read Pugin's handwriting, any higher. She has illuminated for all Pugin scholars and admirers not only the man himself but also the world and times of her subject. Her editing is beautifully and consistently organised. Each letter is footnoted where necessary, and quite often the footnotes alone take the reader off on a whole new line of discovery, which greatly enriches the texts. The volumes of letters take Pugin through from buoyant youth, triumphs and extraordinary achievements to, ultimately, disillusion, physical and mental illness, and death. Here are revealed, in luxurious quantity, his turbulent emotional life, his humour, his heartiness, his frustrations, his friends, his enemies, his anger, his mood swings, in short all the sunshine and shadow of his wholly remarkable and unique personality. The letters are compulsive reading, and they and the editing of them are surely the definitive underpinning of Pugin studies. There is a wealth of reference here for others to draw on, concerning not only Pugin, but such subjects as, in particular, the state of the Catholic (and Anglican) church in his day, and also the art and design of the times, political and social issues, new technology ('I am such a locomotive, being always flying about' as Pugin said) and much more. It is possible that Margaret was not a



'believer' in any formal sense of the word, but it is abundantly clear from her writing that she had a most sympathetic and knowledgeable understanding of Pugin's Catholicism and of the complex, often confused, and at times turbulent, issues within the Anglican and Catholic churches during his lifetime.

Of course there are other most distinguished scholars who have also made huge contributions to Pugin studies, but it is not those with whom we are concerned on this occasion. Suffice it to say that all those who study Pugin owe a massive debt to Margaret. Her comprehensive work is now the primary point of reference for all those entering the field.

The job of tracing and collating all the known letters involved Margaret in many trips to Britain, although by no means all the letters are in the UK, some being in the USA, some in Ireland and a few even in Italy. The fact that Margaret was living as far away as New Zealand made her achievements all the more impressive. It is amazing that, despite major earthquakes, not to mention sometimes uncertain health, the great work has been accomplished. Although computers, transcripts and microfilm helped in putting the letters together, perhaps nothing could replace the thrill of seeing the sites from whence the letters emanated, or the actual letters themselves, some beautifully, and in some cases humorously, embellished by Pugin. Margaret was enormously assisted in England in particular by the generous repeated hospitality in Worcestershire of Sarah Houle, the great great granddaughter of Pugin, and also by her London-based friend, Miss Van Noorden. The visits to England were of course for work, but they were also occasions for fun and laughter, and for adventures and expeditions (referred to as 'vagabonding' by the participants) shared with other great scholars and with Sarah Houle, as the latter has herself told me.

I first met Margaret in 1999 on the Pugin Society Liverpool tour. It was exciting to encounter this unassuming and naturally friendly seeming person, who entered so happily into all our excursions on that occasion, but it would not take anyone long to see that behind her disarming appearance was a razor-sharp mind and a remarkable and accurate memory for facts. She was always a strong supporter of the Pugin Society, generously supplying, without any prompting, short and pertinent articles which she knew by instinct to be just right in pitch and length for our Society journal, *True Principles*. What was morale boosting for us was that she appeared to feel that our organisation had real scholastic value and standing, and by her involvement with us, and her support of us, helped to make us believe that what we were doing was really worthwhile. She would always answer queries, or aid in any way she could scholars and students at all levels. Only recently, indeed, she was advising Michael Fisher, Pugin expert, and commenting on the drafts of his imminent book, which will be dedicated to her, on Pugin's assistant and son-in-law, John Hardman Powell.

I met Margaret again in 2006, when Pugin's house, The Grange, in Ramsgate, Kent, had just opened, having been restored by the Landmark Trust. The house could be rented, and Sarah Houle had hastened to be one of the first to take it, revelling in all its Puginesque qualities. Characteristically, she generously shared her stay with other Pugin people

including Margaret, whose 70th birthday was made a celebration there on that occasion - a very special treat.

Perhaps Margaret's apotheosis could be said to have been the time when, in 2012, she was over for the international Pugin bicentennial conference, 'New Directions in Gothic Revival Studies Worldwide' at the University of Kent, organised by the University and supported by the Pugin Society. She was one of the keynote speakers, and it was my feeling that the sight of a whole auditorium filled with scholars and students whose overweening interest was Pugin and his influence, worldwide, was exhilarating to her. I think that seeing such a large audience must have made her feel justified indeed. Here was tangible proof that her labours were truly appreciated. She must have felt that she had come home. The small figure appearing on the podium showed no apprehension, only enjoyment at engaging with such an appreciative audience. She delivered a wonderfully entertaining and lively talk on Pugin's letters, which has appeared since in somewhat modified form in our Winter 2015 Journal. The talk concluded with a moving description, all based upon the material in the letters, of Pugin at the Grange, opening the boxes containing the treasures he had designed for his Medieval Court in the Crystal Palace for the 1851 Great Exhibition. The treasures were now being returned to their owners. Margaret painted a most evocative picture of the hall at the Grange, and the awe of the servants as these remarkable objects from the Exhibition were unwrapped and displayed to view. Reporting from material in the letters, Margaret pointed out that Pugin's wife, Jane, told him that his cook had explained, in answer to a dazed query from an onlooking servant, 'Oh, he is one of the greatest men of England'. He certainly found one of the greatest scholars and editors to record his letters. It is good to know that the book of that Conference which is being published shortly by the University of Leuven, edited by Tim Brittain-Catlin and Jan de Maeyer, with the title *Gothic Revival Worldwide*, is going to be dedicated to Margaret (and also to Alexandra Wedgwood, another great Pugin scholar and Patron of the Pugin Society). Indeed Margaret had been hard at work until very recently, with two articles appearing in the most recent number of the Society's *True Principles* (Spring 2016, Vol 5, No1).

There will doubtless be many obituaries of Margaret appearing in distinguished periodicals. This account, which comes with every sympathy for members of Margaret's family is, however, the Pugin Society's own tribute to her work. Her achievements were immense, and we thank her a thousand times, and more, for such outstanding, and safely accomplished, work.

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## Peter Blundell Jones

1949 – 2016

It is with great sadness that we also report the death of Peter, Professor of architecture at Sheffield University. Peter had been a staunch supporter of our Society, was on the editorial board of *True Principles*, and had sent in two articles on Clovis Normand for earlier issues of *Present State*. A full obituary will appear in the next issue of *True Principles*.

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## NOTICES

### Dates for your diary

#### Ramsgate

*St Augustine's Church: open daily 10am to 4pm*

**1st March:** Mass for Pugin's birthday (time tbc)

**14th - 16th April:** Easter Triduum services

**12th - 15th May:** Open days (in conjunction with The Grange)

**3rd June:** 5pm Grand Opening with Archbishop Peter

Various other 'opening' events (dates tbc):

a) Consecration of the new altar

b) Unveiling of the restored organ

c) Civic opening of the Visitor Centre

**July - September:** Pugin-based art exhibition

**7th - 10th September:** Heritage Open Days

**24th - 25th December:** Christmas services

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

#### *Kent Big Weekend Open Days*

**1st - 2nd April** (see website for details and venues)

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

#### *Open Days at the Grange*

**12th - 14th May:** 10am - 4pm each day;

**15th May:** 10am - 1pm

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

#### *St Augustine Week*

**26th May - 4th June:** (programme tbc)

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

#### *Heritage Open Days at The Grange and St Edward's*

**7th - 10th September**

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

#### *Pugin Week*

**10th - 17th September:** (programme tbc)

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

#### Birmingham

*St Chad's Cathedral: open daily*

#### *Monthly Organ Recitals*

Now a regular feature on the **1st Thursday of the month** (except December), usually at lunchtime, starting at 1.15pm. *Please check the website for current details.*

**2nd March:** organist Paul Carr

**6th April:** organist David Saint

**4th May:** organist Paul Carr

**1st June:** organist Paul Carr

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

#### *Annual Flower Festival*

**9th - 11th June:** cathedral open 9am to 6pm, refreshments served all day.

**10th June:** Concert after 4.30pm Mass

**11th June:** 5pm closing concert by Birmingham Schools Wind Orchestra, followed by cheese and wine reception

#### *Other annual events*

**11th June:** 11am Mass for St Chad's Cathedral Association

**November:** Friday date tbc, fundraising dinner

**26th November:** 11am Civic Mass

#### *King Edward's School*

Changing World War I exhibitions running to 2018, in the chapel, with interiors from the New Street building

<http://www.kes.org.uk/great-war-exhibition>

#### *St Mary's Convent, Handsworth*

Regular guided tours, advance booking required

[www.mercyhandsworth.co.uk/events-2017](http://www.mercyhandsworth.co.uk/events-2017)

#### *Oscott College*

Regular guided tours, advance booking required

[www.oscott.net/visitors---guided-tours](http://www.oscott.net/visitors---guided-tours)

#### Warwick Bridge, Cumbria

#### *Our Lady & St Wilfred's Church*

April onwards: Open days and guided tours

<http://ourladyofeden.eu/>

#### Ushaw College, Co. Durham

#### *Ongoing activities*

Regular guided tours, concerts and other events

advance booking required

#### *National Gardens Scheme (NGS)*

**10th June:** Open day with guided tours

**12th August:** Open day with guided tours

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

#### Cheadle, Staffs

#### *Cheadle Discovery and Visitor Centre*

See website for summer season opening times.

Local guided tours available of St Giles Church, Cheadle; St John's Church, Alton and other venues

<http://www.discovercheadle.co.uk/>

#### London - Palace of Westminster

#### *Public Access*

Various dates: Events, exhibitions and guided tours

<http://www.parliament.uk/visiting>

## Pugin Trails

Ramsgate

Staffs

County Wexford

Birmingham

Cheadle (town)

Tasmania

+ The Pre-Raphaelite Trail in Kent (not on website), see PS12 (2014) p.17

See website to access available trails:

<http://www.thepuginociety.co.uk/pugin-trails.html>





## Heritage Open Days (HODs)

7-10 September 2017

- An annual celebration of our rich national heritage
- More volunteers are signing up each year to join the HODs 'extended family'
- Have YOU considered running/helping with events for HODs in your local Pugin /Gothic Revival buildings?
- Free advice, support and advertising available
- <https://www.heritageopendays.org.uk/>

## Websites of potential interest

### Strawberry Hill:

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

### Tiles and Architectural Ceramics Society (TACS):

<http://tilesoc.org.uk/>

### Wallpaper History Society:

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

## Stanbrook Abbey Hotel

This one-time convent at Callow End, near Malvern, Worcs, was designed by EWP. It was vacated a few years ago, and purchased by Clarendon, who developed it into an events venue and, last year, into an Amazing Retreats hotel. Individuals now have access to stay, use the restaurants and bars, or book events. The website has some interesting photographs of the original buildings and also a brief history (amidst the commercial listings).

<https://www.stanbrookabbey.com/>

## Friends of... Pugin Sites

If a 'Friends' group has been set up at your local Pugin site, we would like to hear; also the range of activities undertaken, and whether members of the public can attend?

### These are the current known sites with Friends:

Ramsgate:	St Augustine's Church
Birmingham:	St Chad's Cathedral
Warwick Bridge:	Our Lady & St Wilfred's Church
Co. Durham	Ushaw College

## Guidelines for Authors

Articles need to be submitted in unlocked Word files. To enhance the text, photographs are welcomed. To expedite publication, high resolution images need to be submitted, 1Mb or larger, with appropriate captions. Where needed, written permission to publish these images to be sent in.

## Recently Published Books

### Mr Barry's War

*Author: Caroline Shenton*

(2016) Oxford University Press

### The British Almshouse:

#### New Perspectives on philanthropy ca 1400-1914

*Editors: Nigel Goose, Helen Caffrey & Anne Langley*

(2016) Family And Community Historical Research Society

### The Story of St Mary's Catholic Church Derby

*Author: Fran Wickes*

(2016) From: St Mary's Church, or Derby Cathedral shop

Email: [stmaryoffice@talktalkbusiness.net](mailto:stmaryoffice@talktalkbusiness.net)

Tel: 07951-143648

## Books coming soon

### Guarding the Pugin Flame:

#### John Hardman Powell, 1827-1895

*Author: Michael Fisher*

(2017) Spires Books

### Gothic Revival Worldwide:

#### AWN Pugin's Global Influence

*Editors: Timothy Brittain-Catlin,*

*Jan de Maeyer & Martin Bressani*

(2017) University of Leuven

## Recent news on our website

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

### Some of the latest news items

(not mentioned elsewhere in newsletter)

- New membership drive starting in 2017
- The Pugin Society is now on Facebook
- The 2016 Christmas Midnight Mass was broadcast by the BBC from St Chad's cathedral, Birmingham
- A new look at the life of Jane Pugin
- Reminiscing on this year's study tour (2016): exploring the Gothic Revival in Hampshire and Wiltshire. The itinerary and a review can be downloaded as pdfs from the website

These news items (January 2017) include colour photographs, and are noted here for members who do not use the internet. Brief reviews could be included in our newsletter if a volunteer reviewer comes forward.

## Vacancies

Volunteers are sought to help with the newsletter:

### Website and Newsletter Reviewers, Event Reporters, Proofreaders

For further information please contact:

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



## Membership renewal by Standing Order

Please note that your annual subscription is due on the 1st July. The rates have **increased** so if you pay by Standing Order could you please alter the Standing Order and use your membership number as the Payee Reference.

UK Single membership	<b>£20</b>
UK Joint membership	<b>£24</b>
UK Corporate membership	<b>£33</b>

Overseas Single membership	<b>£32</b>
Overseas Joint membership	<b>£39</b>
Overseas Corporate membership	<b>£50</b>

### Society bank account details:

HSBC:	Pugin Society
Sort Code:	40-38-02
Account Number:	51218689

**A reminder letter with your membership number will be posted out in the first quarter of 2017.**

**Mike Galloway, Honorary Treasurer**  
puginocietytreasurer@outlook.com

## 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)

## Future Society Events (2017)

**16 December at 12.00: AGM**

Venue: the Artworkers' Guild, London.  
A talk will be followed by a buffet lunch

**Tickets from Professor Julia Twigg**

**j.m.twigg@kent.ac.uk**

**Copy deadline for the next issue is  
30 September 2017**

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

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

### Disclaimer

The opinions expressed by individual authors are not necessarily the views of the Society. Appropriate permissions for photographs and content are the responsibility of the author.

### 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; P6: St Peter's college archive; P7, P18, P19: Courtesy, Pugin & St Augustine Visitor Centre; P8: Courtesy, Jane Franklin; P9: Courtesy, Jane Franklin & Michael Fisher; P10: Courtesy, Jim Thunder; P20: King Edward's Foundation; P26-P28: Ged Acton; P32: private collection; and with thanks to the authors: P2-P4; P5; P11-14; P15-17; P21-P22; P23-P24; P25; P29-P31.*

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

**En Avant**

