



Present State

the newsletter of The Pugin Society



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WELCOME to our fifteenth *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*.

Theme for this issue:

Links to Pugin

Statue of Saint Peter

In a quiet corner of Buckinghamshire a statue of St Peter adorns the gardens of Bledlow Manor, the home of Lord Carrington. The pale golden statue stands alone in a corner of the small semi-circular parterre, surrounded by a tall hedge of lush, dark green foliage, a well-chosen backdrop creating a stunning image. The visitor's leaflet mentions that this statue once hung on the South East Tower of the Houses of Parliament.¹

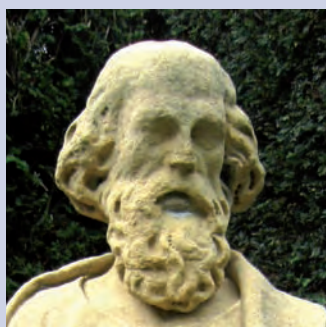
In its original location, on the tower of the parliament building, it would have been difficult to see details of the statue. Although somewhat weathered over the years, we can now see a close up view of the features, such as the head of St Peter (P2). The full statue (P3) can be seen overleaf, as well as other sections: his hands holding the keys to the gates of heaven (P3a), and folds of his clothes (P3b).

In the following extract from an old newspaper article,² there is mention of the statue:

'Where the usual garden gnome stands in most small residences, the Carringtons have a statue of St Peter

– taken from the roof of the Houses of Parliament. Lady Carrington said: "When they renovated the roof, they replaced the statues and we obtained this one." Round the corner, in another area, is an elegant sun dial. "We picked that up in a junk shop," explained Lady Carrington'.

This article has come about after one of our Society members made contact, in response to the original report on fragments from the Houses of Parliament, in an earlier issue of our newsletter.³ He had visited the gardens of Bledlow Manor some years ago, and sent a photograph of St Peter taken at that time (P4). He also mentioned the possibility of a second fragment from the



P2) Head of St Peter

Houses of Parliament being displayed in the gardens. However, he was uncertain of this and had not taken a photograph. He suggested further information might be available from Lord Carrington. Having been invited to see the statue, the second fragment was then sought. Although several interesting sculptures were displayed in the gardens, they were mostly of modern design.^{4a}

Editor's Foreword

Judith Al-Seffar

Having recently introduced the section *Links to Pugin*, more articles and ideas are coming in, not least regarding the new homes for masonry fragments from the Houses of Parliament. It gives me great pleasure to introduce the third article in the series which describes the statue of St Peter (pp1-3).

Other *Links to Pugin* have also appeared through the year, in the form of works by lesser known Gothic Revival architects: John Randall and Samuel Pountney Smith, with a re-used fragment from a church in Shrewsbury (pp3-4); Robert Lugar, a Georgian Gothic Revival architect (pp4-5), plus a prominent stonemason Michael Kirwan, working in Dublin from the 1830s (p5). If members have any further information on these, or other less well-known names, please let me know, they may well be suitable for development into articles for future issues. Another strand in our *Links* series is an article from a one-time neighbour of Alton Towers (p7).

A rediscovered AWP drawing (p5), is followed by the roundup of news from Ramsgate, Staffs, Ushaw and Cumbria (pp6-11), plus we have an article, just in, from Tasmania (pp11-12). This is followed by two book reviews (pp13-15), and other news in brief (p16) including the restoration of the Houses of Parliament.

An unusual topic is included in this issue: the opening of the Pugin family vault in St Augustine's church, Ramsgate. This was carried out to check on the structural integrity of the building (pp17-19).

It is with great sadness that we report the recent deaths of four of our members (pp20-21): Gavin Stamp, Jack Kleinet, Pamla Bowmaker and Hugh Greenhalf.

The final pages (22-24) contain a variety of notices, including dates for your diaries. As always, I hope there is something of interest for all readers.





P3) Statue of St Peter (recent photo)



P4) Statue of St Peter (older photo)

After further exploration it seemed the most likely item referred to by our member was a pedestal (**P5**), currently supporting the 'elegant sun dial', as mentioned in the newspaper article (on the previous page).

As well as the earlier reference to the statue of St Peter in the visitor's guide, it is also mentioned in a recent garden survey.^{4b}

Although made of different materials, and not in such good condition as the statue of St Peter, this pedestal looked quite old. The only decorative feature was the carved rim near the top. No documentary evidence has yet been found, other than a photograph in the newspaper article previously mentioned, showing the top of the pedestal supporting the sun dial.

However, whether or not this pedestal is originally from the parliament building, it looks suitably at home on its current site. An aerial view shows the location of both items.^{5a}

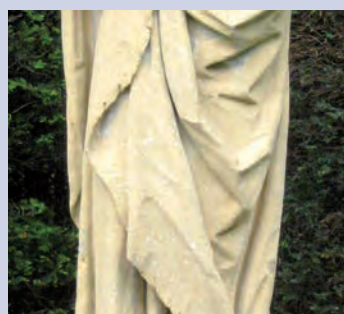
Bledlow Manor is occasionally open to the public to raise funds for the National Garden Scheme.^{5b}

Editor's comments

This article is the third in a series of reports on items of masonry, removed from the Houses of Parliament, which have since found new homes. It is quite amazing what turns up when starting to look for further information! Following the publication of the first two articles,^{3,6} discussions have been developing as we try to piece together this rather enigmatic puzzle.



P3a) detail: hands



P3b) detail: garment



P5) Pedestal

Links to Pugin continued

The Church of St Giles and the Belle Vue Connection

Advolly Richmond



P6) Lord Carrington



P7) Stone tracery in drive

Enquiries are ongoing, especially relating to the age of the fragments reported in these articles: Are they from the old Houses of Parliament, removed after the fire of 1834? Are they from the Barry building following repairs and restoration in the early and middle years of the 20th century?⁷ Hopefully we will be able to obtain more information from the parliamentary archives in due course. It is hoped that reports on more fragments of masonry from the Houses of Parliament will be sent in. Also, that evidence on the history of these items will come to light.

Lord Carrington (P6) has his own personal link to Pugin, when sitting in the House of Lords.

Acknowledgements

With thanks to Lord Carrington for his invitation to see the statue, and his hospitality; to Angie Nuttall for arranging the visit and providing access to the estate archives. Thanks also to Rex Kidd for his suggestions for the article and sending the original photograph (P4).

Endnotes

- ¹ Anon: The Gardens of Bledlow Manor (un-dated).
- ² Anon: *How the other half lives: Lord and Lady Carrington* (un-named and undated newspaper article).
- ³ *Old Palace of Westminster & Laskett Gardens*. Present State No. 13 (2015-16) p.22.
- ^{4a,b} http://www.bucksgardenstrust.org.uk/wp-content/uploads/2016/10/The_Manor_House_Bledlow.pdf
- ^{5a,b} <http://www.carrington.co.uk/gardens/manor-house-gardens/>
- ⁶ Dr Richard Allen: *Pugin at St Peter's College, Oxford*. Present State No. 14 (2017) p.2-3.
- ⁷ <https://www.parliament.uk/about/living-heritage/building/palace/architecture/palacestructure/the-stonework/>

Since moving to Holly House, in the Victorian suburb of Belle Vue, Shrewsbury, fifteen years ago, I have often found myself studying the remains of the medieval stone tracery in our drive (P7). This curiosity has been described as being 'part of a perpendicular style window'.

Holly House is a semi-detached three storeys dwelling with most unusual louvred towers, quaintly referred to as one of Shrewsbury's suburban curiosities. One of our first tasks was to renovate the gardens. As we formed borders and planted trees we constantly came across large pieces of carved stone and these were duly placed advantageously about the garden.



P8) Stone cross on its base

When a very large and rather beautiful triangular stone with a square opening on the top came to light it also found a place with the other stonework and I put a potted plant in it, and thought no more of it for perhaps nine years. In 2013, as we prepared for a new drive, we made a rather unsettling discovery, a large stone cross. To our eternal shame it took us a further month to realise that the cross and the triangular stone were a perfect fit (P8).

Historically, according to *The Buildings of England Shropshire*, Holly House has been attributed to a minor architect John Randall (d.1890). However, it is possible that another better known Shrewsbury architect Samuel Pountney Smith (1812 – 1883) may have been involved. According to the authors of *Buildings of England*, Pountney Smith's work was strongly influenced by A.W.N. Pugin, whose son Edward took over the design of Shrewsbury's cathedral, completed in 1856.

Pountney Smith was a hoarder and frequently recycled parts of buildings in and around his work, as well as placing unusual salvaged ecclesiastical architecture in his gardens. For instance, his own homes (the Limes and Oakley Manor - both a stone's throw from Holly house) were constructed using a variety of material salvaged from churches and country houses which he refurbished. In the garden of the Limes, now part of a primary school playground, is an enormous three arch stone arcade from Battlefield church, Shrewsbury.

Randall and Pountney Smith were active in the Belle Vue area although the latter's work is more in evidence today. Both were ecclesiastical architects and much in demand during the rise in church building and restorations in the years between 1856 and 1874. The tiny church of St Giles on the opposite side of town was extensively remodelled in the mid-19th century and it transpired that the two architects were independently commissioned to carry out work on the church.

St Giles is said to date back to the turn of the 11th century. It hovers in and out of the history books with long and undocumented periods of time. Certainly by 1155 the church was the chapel of a leper hospital, and for those who are familiar with the works of Ellis Peter's *Brother Cadfael* mysteries; clearly the inspiration for *The Leper of St Giles*, which was published in 1981.

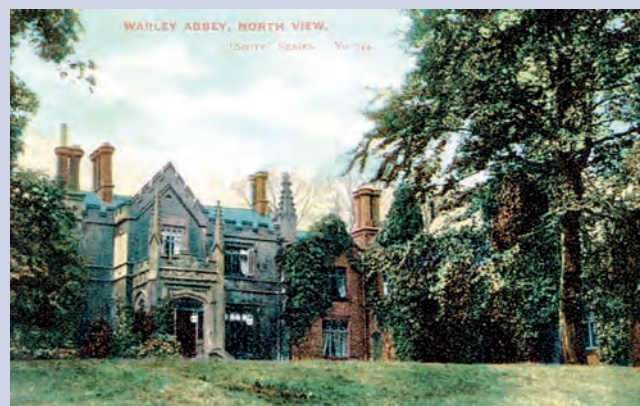


P9) The original location of the window

Our mystery was finally resolved when I found a small engraving in the archives (P9) which confirmed that the relic in our drive had indeed come from St Giles.

More Links to Pugin

Robert Lugar



P10) Warley Abbey

In an urban conurbation just outside the Birmingham city boundary, a local green space can be visited, the picturesque Warley Woods. The site was once owned by Samuel Galton Jr FRS (1753-1832), a local gun manufacturer and quaker, and a member of the Lunar Society. In 1792 he called in the landscape designer, Humphry Repton (1752-1818), to redesign the parkland - the remains of which can be seen today. The site is now owned by Birmingham City Council and leased by Warley Woods Community Trust, which manages the site.

On walking through the park, large information boards are sited near the entrances, and a brief history is provided, with photographs. The main house (P10) was commissioned by Samuel Galton's son Hubert, and designed by Robert Lugar (c.1773-1855) in a 'castellated Gothic' design. It was completed in 1820 and Warley Abbey became Hubert Galton's family home for the next 20 years. Lugar also designed three gate lodges for the estate, but none of Lugar's buildings have survived. Photographs can be seen on the park's website.¹

Robert Lugar is of interest as he has been described as a Gothic architect, although starting his practice in the Georgian era. He was born in Colchester, in 1772/3, moving to London in 1799 where, from this date, he regularly exhibited at the Royal Academy. He developed a widespread architectural practice, working in England, Wales and Scotland. He was considered to be a notable architect in his lifetime, and is listed in both the Oxford Dictionary of National Biography and the Dictionary of Scottish Architects. In 1812, the year of Pugin's birth, Lugar became a freeman of Colchester, and was county surveyor for Essex from 1812 to 1816. He published several books, including drawings, which occasionally come up for auction. One book was recently estimated to sell for up to \$5,000, and another sold for 112% above the asking price, so obviously very collectable.

Lugar's work will be further explored. It will be interesting to hear if readers have more information on Lugar's Gothic designs.²

Endnotes

¹ <http://www.warleywoods.org.uk/about-the-park/17-2/warley-abbey-photographs/>

² This is another example of where projects overlap, coming across Lugar the architect whilst researching Humphry Repton, landscape designer and artist, for the 2018 national festival.

Michael Kirwan

A Dublin-based stone carver and marble mason, Kirwan was active from around 1839, probably until his death in 1867. His work was highly regarded during his lifetime.¹ Michael was in partnership with Andrew Kirwan (although their relationship was not specified), and the business had been operating from three identified addresses in Dublin.^{2,3}

If, during Pugin's era, skilled craftsmen were well known in their lifetimes, it would seem likely that Pugin knew of their work. Indeed, original altars made by Kirwan have been identified in two of Pugin's Irish churches: St Aidan's, Enniscorthy⁴ and St Michael's, Gorey.⁵

Endnotes

¹ Kirwan was featured in a recent television programme *Who Do You Think You Are*, an ancestor of Emma Willis, TV presenter.

² Dictionary of Irish Architects 1720-1940: [www.dia.ie/architects/Michael Kirwan](http://www.dia.ie/architects/Michael_Kirwan)

³ Mapping the Practice and Profession of Sculpture in Britain and Ireland 1851-1951 <http://sculpture.gla.ac.uk/>

⁴ G.J. Hyland: *The Architectural Works of A.W.N. Pugin*, Spires Books Ltd. Reading, 2014, p.45.

⁵ www.buildingsofireland.ie Reg. No. 15601096.

Inaugural EW Pugin Lecture, 2018

St Stephen's R C Church, Blairgowrie, Perth

Celebrating the restoration of the church, the first of four designed by EWP in Scotland

<https://www.st-stephens-blairgowrie.org.uk/pugin-lecture/>

Date to be confirmed. Expressions of interest to: m.c.duffy@crathiebridge.demon.co.uk

The Chance Glass Works Heritage Trust

<http://www.cgwht.org/>

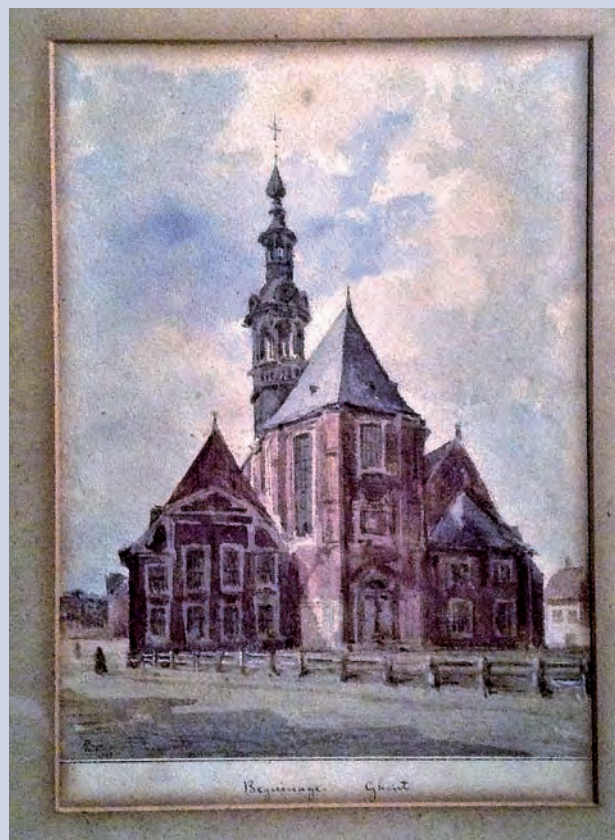
The glass for Crystal Palace, home of the Great Exhibition, 1851, was made here

Occasional open days

A Rediscovered Image

By A.W. Pugin

Michael Fisher



P11) Church of the Beguinage in Ghent (1837)

I was recently contacted by a gentleman who has a watercolour drawing by A.W. Pugin, of the church of the Beguinage (a community of lay religious women) in Ghent (P11). He wondered if I could shed any light on it. I checked Pugin's diaries, and found that he was in Ghent at the beginning of July 1837, as part of a month's sketching tour of the Low Countries, so that dates it precisely.

The drawing is listed as no. 474 in volume 2 of Stephen Ayling's *Photographs from sketches by Augustus Welby N. Pugin*, 1865.¹ How this drawing came to be detached from the original collection is unknown, but quite a few did after the volumes were divided amongst Edward's siblings, following his death in 1875.² The church shown was demolished in the 1870s.

Endnotes

¹ <https://www.flickr.com/photos/cadburyresearchlibrary/7202833666/in/photostream/>

² Michael Fisher, *Guarding the Pugin Flame: John Hardman Powell 1827-1895*. Spires Books, 2017 pp175-6.

Heritage Open Days

<https://www.heritageopendays.org.uk/>





P12) Rood screen, back where it belongs

Undoubtedly the most important news from Thanet, since the appearance of the last *Present State*, is the completion of the St Augustine and Pugin Visitor Centre at St Augustine's, and the restoration of the church itself. The impact of entering the church is now hugely different; walking in at the west end, visitors will look eastward and see the rood screen and rood, or crucifix, in the position where Pugin intended them to be – across the chancel arch (P12). This re-ordering has entirely changed the aesthetic and liturgical feel of the interior. The Lady Chapel is now revealed as far larger than before, having been previously divided by the rood screen (which had been moved there in 1970) and the proportions of the various areas of the church have a balance and harmony which could not be appreciated until now.

The new and elegant lighting has also helped to transform the appearance of the building. All the work, by Thomas Ford and Partners, has been done with thoughtful and loving attention to detail. New (facsimile) tiles, needed in some areas where more of the floor has been exposed, were made by Craven Dunnill Jackfield at Ironbridge, and new gates, based on those designed by John Hardman Powell for the Lady Chapel, have been created to go in the east cloister. Further gates have also been added as an extra protection at the entry to the south porch.

In the south aisle a striking new shrine has been designed, in traditional mode, to house the relic of St Augustine. This is based on medieval precedent, also following, somewhat, the example of the shrine of St Thomas at Hereford Cathedral. The Visitor Centre itself, created out of the first part of the

complex to be built by Pugin, has made an ideal headquarters and small shop for the volunteers who daily man the site, and for educational purposes. Upstairs, above the east cloister, are three rooms which provide storage for archives, a study area and an office for the Centre Manager. The long study room is a particularly beautiful space, very conducive to reading and contemplation of all things Puginian.

Although what has been achieved is outstanding, more remains to be completed. This includes the installation of the newly reconditioned organ, the pipes complete with Puginesque decoration. The chancel awaits the new High Altar, which is to be as close to Pugin's original as possible. Works of art owned by St Augustine's need to be restored; the archives and collections require further cataloguing and care, and the condition of much of the stained glass is still a cause for concern and will need attention. Not all the funding for these projects can come out of Lottery money, so all help from the Friends and any other interested parties is welcome.

The annual Pugin Week, in September 2017, was as enjoyable ever, and it was a particular pleasure to be able to use the exciting new facilities of the Visitor Centre. Excellent talks were given by Michael Fisher, on John Hardman Powell, and Dr Gerard Hyland on Pugin and his developing approach, in terms of church building, to matters liturgical. The Manager of the Centre, John Coverdale, also spoke, his subject being the 'before and after' aspects of the redevelopment at St Augustine's. A lively walk-round talk and tour, on various details within the church itself, was given by able and enthusiastic volunteer and guide Jane Evelyn. Open Days at the Grange in spring and autumn (when St Edward's presbytery was also on view) all helped to publicise Pugin.



P13) Stained glass showing Thanet churches

Last year saw the publication of a new book by Leuven University Press, edited by Timothy Brittain-Catlin, Jan de Maeyer and Martin Bressani, entitled *Gothic Revival Worldwide: A.W.N. Pugin's Global Influence*. This important addition to Pugin studies, which is dedicated to leading scholars Margaret Belcher and Alexandra Wedgwood, was the result of the Pugin conference held at the University of Kent back in 2012. This book launch took place in the Cartoon Room, at the Grange, Ramsgate in April 2017. We wish this impressive publication every success.

In May, a tour of the churches in Thanet was ably led by the Chair of the Pugin Society, Nick Dermott. All these churches appear in the ancient map of the Isle of Thanet, which Pugin famously displayed in the form of a stained glass roundel in his library at the Grange (P13). Included in the tour were the churches of St Mary's Minster, Minster Abbey, St Mary Magdalene at Monkton, St Nicholas at Wade, All Saints, Birchington, St John's Margate, St Peter's Broadstairs and St Laurence, Ramsgate. It was, indeed, at the Anglican St Laurence church that Edward Pugin was baptised on 11th March 1834, his father not yet having become a Catholic. The rich variety and built history of these churches, as manifested by their architectural features and fittings, showed how much there is of interest to enjoy and study, even within a relatively small area. Truly, there is always more to discover about the historic and Christian past of Thanet, as Pugin himself well knew.

In early October there was a visit from the Victorian Society to see three Pugin sites in Ramsgate – Grange, St Augustine's and the monastery. This was an action-packed day, led by Dr Roderick O'Donnell, with efficient support from the Victorian Society's Maya Donelan, and down here from Jayne Evelyn and others. The day was enjoyed by all participants. Early November saw an intriguing presentation, under the aegis of the University of Kent's School of Architecture, from visiting architectural historian Professor Martin Bressani (see above) of McGill University, Montreal. He talked about his own personal involvement with Pugin, and about Pugin's wider, international, significance. The evening also included a digital presentation, projected onto a section of the interior of St Augustine's church, by Howard Griffin, from the same university department, creatively highlighting and interpreting aspects of a section of the church, plus some additional music. Christmas, of course, offered even more events of interest to Pugin enthusiasts.

Finally, here in Ramsgate, we were sorry to say good-bye to Society member John Coverdale, the Pugin and St Augustine Visitor Centre Manager. Working with Father Marcus Holden, John had been in Ramsgate for three years, constructively and enthusiastically pushing the St Augustine's project on its way. We shall miss him, but we are delighted to hear that he has now joined the Catholic Bishops Conference, where, as Historic Churches Adviser, he will be closely involved with the care and restoration of Catholic historic churches in England and Wales. We are also very pleased to welcome our new Manager, Father Simon Heans, with whom the volunteers at St Augustine's look forward to working.

News from Staffs

Alton Towers

Michael Fisher



P14) Window (pre-restoration)

Good progress is being made with the restoration of the banqueting hall window (P14). Williams and Byrne hope to have completed four more panels over the winter.

A portion of the chapel frieze is presently rolled up like a length of carpet. This needs to be opened up and examined, with a view to possible restoration.

A neighbour of Alton Towers

Jenny Lumley

Farley, the smallest of villages, is just minutes away from Alton Towers (P15), and set in idyllic countryside overlooking the beautiful Churnet Valley. This could be described as an ideal residential area... but not for a teenager living in an isolated house with no telephone or car!! I escaped, but now look back with affection and nostalgia, regularly travelling back to this lovely area.

The 15th and 16th Earls of Shrewsbury certainly "made the desert smile" with their major projects; in particular the 16th Earl, when he commissioned Pugin to re-design his home, as well as continuing to develop the most beautiful gardens, the work having been started by his uncle, the 15th Earl.

As a child I played hide and seek in those gardens: a friend's father being the gardener who lived in the "Gardener's Cottage" in the grounds.

A few years later the same gardens became wonderful secret meeting places with boyfriends, particularly as we could creep through gaps in the perimeter fence and gain entry to the gardens! The "Towers" then was a peaceful place, the main building had deteriorated but the gardens were beautifully maintained. There was a small fun fair, boating on the lake and the odd burger/snack stall where I worked as a student. The only noise was the occasional motor bike race held near the present main entrance a few times a year.

How I wish I knew more about my great-grandfather, whose surname was Kendrick and who, I believe, was the paymaster for employees at the Towers at the end of the 19th century. This warrants further research - when opportunities arise.

Meanwhile, time passes... I now live in London but still own a cottage in Cheadle, not far from Alton Towers. I regularly show friends around Pugin's magnificent St Giles' church, visible through my cottage window.



P15) Alton Towers

More recently I became excited at the prospect of visiting the *Towers* again, in August 2017, as arranged by the Warwickshire Gardens Trust in conjunction with the Pugin Society. Michael Fisher gave a talk and guided tour of the house; Sarah Ashmead did similar for the gardens. They sit on the Heritage committee of Alton Towers and each advises on their areas of expertise. Walking around the decaying buildings (being prepared for their spooky Gothic Halloween opening), I was to hear about plans to restore more of the buildings. The gardens are, however, a different matter. Our garden guide was full of enthusiasm, and passionate in her wish to restore these lovely gardens but, alas, this seems to be her own private wish, and much of her work is done on a voluntary basis. The gardens seem to be of little interest to the thousands of visitors who come to see the theme park and, therefore, do not seem to warrant any great expenditure.

So, I came away with lots of wonderful past memories, but also a little disheartened that this once beautiful place, with such an interesting history, is being somewhat neglected, as are a number of other Pugin buildings in the area - particularly the fine church and college in nearby Cotton. Thank goodness for the efforts of The Pugin Society and County Gardens Trusts, who fight for the preservation of these and other similar sites. Long may their work continue and succeed.

News from Cheadle

John Smith



P16) Visitor centre (2012)

The Discovery and Visitor Centre here in Cheadle is now in its fifth year, having been established for the Pugin bicentenary year (**P16**). It serves both the local people of Cheadle and visitors on the 'Pugin Trail' here in North Staffordshire's 'Puginland' where there is, arguably, the greatest concentration of Pugin's architectural works anywhere in Britain.

In terms of Pugin exhibits in the Visitor centre, we have a copy of the figure of AWN Pugin, designed by his son Edward for AWN's tomb in St Augustine's church, Ramsgate; original Minton tiles designed by Pugin; several original drawings; Hardman altar cranes and processional candle holders; plus brass screen work and linenfold wooden panels from the Palace of Westminster. We also possess two original Hardman volumes of photos of the Hardman glass cameos for churches in Britain and abroad which, by request, may be consulted by members of the Pugin Society.

Our rolling programme of exhibitions in 2017 included one on Gothic horror and Gothic Heaven. This exhibition briefly examined the various meanings of the word Gothic and contrasted these with the beauty of the cathedrals of Salisbury, Amiens and Washington, and that of our St Giles church, here in Cheadle - tiny in comparison yet perfectly formed for the liturgy. The sample of moon dust in a window and the gargoyle of Darth Vader, both in Washington National Cathedral, drew many comments of interest from visitors.



P17) Cockerel from the spire (c.1950)

News from Ushaw

Mike Galloway

The photographs from the archives are of a) the cockerel from the spire of St Giles (P17) - it seems that long gone are the days when it was securely fixed to the spire; b) the *for sale* notice of the site, purchased for the church (P18), and c) the church interior, with the original Pugin candelabra (P19), which was allegedly sold off for scrap in the 1930s - during the time when a Father McDonald was the parish priest.



P18) Notice of sale

Our hours of opening from March to December are: 10.00 to 16.00 on Thursday and Saturday. Winter opening hours are from 10.00 to 15.00 Saturdays only during January and February.



P19) Original Pugin candelabra



P20) *St Cuthbert's chapel*

This is now the fourth year that Ushaw (P20) has been open as a cultural and historic centre. Visitor numbers have continued to increase from 7,500 in 2015, 21,049 in 2016 and 25,000 by the end of September 2017. This year the opening hours have been extended to four days per week (Wednesday to Saturday).

Once again, the cultural programme has been led by Roger Kelly, Development Director. As in previous years, a wide variety of musical events have been held. Highlights have been the jazz festival over the August bank holiday and a sold-out performance by the Northern Symphonia Orchestra. This year there have been a number of major art exhibitions. Currently there are six tapestries by the American artist Chuck Close on display in St. Cuthbert's chapel. The tapestries are eight feet high and are based on black and white photographs of distinguished people including Barack Obama. It is the first time that they have been exhibited in a religious setting. This is one of seven exhibitions that were on show at the time, so there is plenty to keep the visitor occupied, as well as the architecture. Other new developments include the establishment of the Ushaw Choir and the re-establishment of an Ushaw Drama Group. The choir had their first public performance before Christmas.



P21) The new exhibition gallery



P22) Pugin's altar, originally in St Cuthbert's chapel

Perhaps of most interest to the Society is the re-opening of the Edward Pugin-designed school museum as a stunning new exhibition gallery (P21). The first exhibition was held in conjunction with Durham University, and showed part of the University's permanent collection with an exhibition of the work by Fay Pomerance. In addition, funding has been obtained to restore the 1848 A.W.N. Pugin-designed altar that was in the original St. Cuthbert's chapel (P22). Approval has been received, from the Historic Churches Committee of Hexham and Newcastle, to proceed with the restoration of the altar. The chapel was re-built in the 1880s, when the altar was moved to its current location in the Sacred Heart Chapel.

The 'Friends of Ushaw' was established last November. One of the projects to be supported by the Friends is the installation of new lighting in the cloister chapels.

During 2017 Durham University completed the agreement that resulted in one of their departments (Centre for Evaluation and Monitoring) moving into what was the conference centre wing. In addition, the Durham Schools Music services are now located in the east wing of the main building, with the musical instruments in the refurbished Edward Pugin-designed laundry.

With the increase in on-site staff, a full catering facility is now on hand Monday to Saturday. As part of the plan to develop conference activities fifty en-suite bedrooms have been refreshed and they can be booked directly with the office at Ushaw.

The gardens continue to be restored. Funding was obtained from Durham County Council to create paths around what was the old lake (known locally as the pond). Also, a local artist was commissioned to carve a number of animal sculptures from a sweet chestnut tree that was blown down by storm Desmond. In 2017, for the first time, Ushaw gardens were part of the National Garden Scheme's open days - on the 10th June and 12th August.

Guided tours have proved to be popular, with a variety of organisations booking additional mid-week visits. A wide range of tours are now available including the chapels, library, dormitories and the cemetery, as well as a Pugin-themed tour.

Ushaw has received a grant of £9,900 from the Heritage Lottery Fund to conduct an oral history project, recording the memories of those who taught, were educated, or employed at Ushaw College. This will lead to the creation of a website which will make the recordings accessible to the public.

Durham University librarians continue to re-catalogue the 40,000 books in the Big Library, and are about half way through their task. Amazingly they continue to make new discoveries, as there are items in the library that have not been previously catalogued. The librarians have also recently started to catalogue the collection from the English College in Lisbon. This collection was deposited at Ushaw when Lisbon college closed in the mid-1970s.

The founding, by William Allen, of the English College at Douai, took place in 1568. Ushaw is the successor college, and the 450th anniversary will be celebrated through 2018, with a wide range of events planned for the year. Some of these will be unique e.g. the silver plate that was rescued from the English College at Douai will be collated from collections at Ushaw, St. Edmund's College and the Royal Navy - to be on display together for the first time since the French Revolution. The programme will also include a Pugin Society-run study day at Ushaw on Friday 1st June. The events page on the Ushaw web site will have full details of the anniversary programme: www.ushaw.org For further information on visiting Ushaw, members can contact me on: michael.galloway@btinternet.com

News from Cumbria

Our Lady & St. Wilfrid's Church, Warwick Bridge

Simon Strickland



P23) Church (pre-restoration)

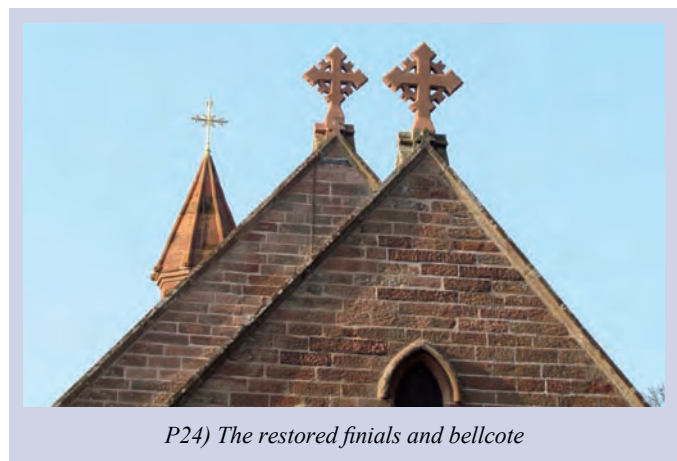
External Structure

The first phase of the project to restore the Augustus Pugin church at Warwick Bridge (P23) has been successfully and magnificently completed, thanks to a generous grant from the Heritage Lottery Fund (HLF) and the National Lottery (NL). However, this has still to be formally completed and awaits the twelve-month check with David Nimmo, the architect, for the final snagging, with the contractor Lambert Walker. An example of the restoration work can be seen in (P24), the restored finials and bellcote.

Separately, we have now completed some other important tasks such as the website, the permanent interpretation boards and a new edition of the Rafferty guide book. Once we have the architect's signing-off, we can then submit the formal 'completion' report to the HLF.

The Organ

The organ has been quite splendidly restored by Harrison & Harrison of Durham, once again thanks to a generous grant from the HLF and the NL. The organ sounds rather different, but I think all agree that it is a sweet and true sound. We are privileged to have it in our church. This HLF project is now closed.



P24) The restored finials and bellcote

Internal Decoration

In many ways, the fame of our church is due to its Augustus Pugin internal decoration, and we have always seen this as the final part of the project. This is a separate task and quite distinct from the external structure, so all the hurdles for fundraising have to be processed again; in this regard our case to the HLF for a grant is a new application. We had hoped to start this process with an application by September 2017, but the HLF have advised that we cannot apply until we have closed the external structure grant.

The redecoration will see the interior of the church repaired, cleaned or restored. Parts, such as the ceiling and walls, will be returned to their original colours; others, such as the Howard sepulchre and the Sedilia, will be cleaned. However, much will depend upon the initial detailed works survey - it is not our intention to remove the Victorian-era additions, such as the panels around the pulpit and the Sacred Heart.

The Cumbrian tourist board has included *AWN Pugin in Cumbria* (brief items on AWP and EWP) on its website: www.visitcumbria.com/a-w-n-pugin/

National Garden Scheme (NGS)

Open Days on sites with Gothic Revival buildings
and attractive gardens

Ushaw NGS open day: June 2 2018

<https://www.ngs.org.uk/>

News from Tasmania

Brian Andrews



P25) St Patrick's Church, Colebrook

Pugin's delightful small Church of St Patrick, Colebrook, Tasmania (P25), which was designed in 1843, and constructed in 1855–56, has had a significant new lease of life since late 2017. The little settlement of Jerusalem (later re-named Colebrook) was selected for a church by Pugin's friend Robert William Willson, first Bishop of Hobart Town, because, at the time, it was expected to grow in size, being on one of two routes between Hobart in the south of the island and Launceston in the north. In the event, the route via Colebrook never saw the envisaged traffic growth and the village has remained somewhat of a backwater.



P26) Christmas Matins 2017

By 2006 the congregation for the monthly Mass had dwindled to just two, and the church was closed, pending its possible sale for conversion to a house. At this stage, the Australian Pugin Foundation intervened, and embarked upon a major program of restoration and refurbishment, including the reconstruction of the triple bellcote, which had been destroyed in an 1895 mini-tornado and never replaced. Between 2007 and 2017 the church was used for Mass twice a year and for occasional special celebrations such as its 150th anniversary on 21 January 2007 and the bi-centenary of Pugin's birth in March 2012.



P27) Midnight Mass, 2017

February 22 2017 saw the foundation of a traditional Benedictine community, Notre Dame Priory, in Tasmania. Based initially in Lindisfarne, a suburb of Hobart, the community moved in December 2017 to a rural property at Rhyndaston, 7km north of Colebrook, where it is in the process of establishing a permanent monastery.¹ Presently, the buildings comprise a collection of sheds and caravans, with provision for a suitable monastic church some way off in the future. In the meantime, the community's daily Mass, along with some of its liturgical offices, are conveniently based in St Patrick's, just down the road. All of Notre Dame Priory's liturgy is traditional, being in Latin with Gregorian chant. As such, it works perfectly in a church whose layout and furnishings were designed by Pugin for that very purpose. The only modification has been the re-configuration of the nave front benches (P26) into an antiphonal arrangement for the monastic community.

This use of a Pugin-designed secular church by a Benedictine monastic community, parallels the situation at St Augustine's, Ramsgate, from 1856 to 2011. Pugin was an ardent advocate of plainchant in the Catholic liturgy,² and an equally strong proponent of traditional monastic life, as exemplified by his design for Mount St Bernard's Priory (later Abbey), Leicestershire, and his unexecuted Downside Priory, Somerset.³ Both these facets of his life and ideals have come together at St Patrick's, Colebrook, where Mass, in the form he knew and cherished (P27), is celebrated daily beyond his rood screen amidst clouds of incense.

Endnotes

¹ <https://www.notredamemonastery.org/news/>

² A. Welby Pugin, *An earnest Appeal for the Revival of the Ancient Plain Song*, Charles Dolman, London, 1850.

³ A. Welby Pugin, *The Present State of Ecclesiastical Architecture in England*, Charles Dolman, London, 1843, pp. 91–6, 105–7.

Editor's Comments

The interesting website mentioned above¹ is well worth a look, as it provides more detail, with pictures, of these inspiring developments. Also, having read right through the news section, I was delighted to read about another of our members and PS author, Nick Beveridge from New Zealand who, along with Brian, has also supported the monks. He was unable to provide an article for this issue of PS but, instead, has himself become news! As a Pugin/Gothic Revival collector, he has generously donated a Puginesque chasuble from his collection for the monks to use at St Patrick's church. This news item *A Valued Gift* is dated 22 September 2017 and has a picture (P28) of its first use in the church, on September 21 2017.⁴



P28) Chasuble

Nick very kindly sent me a picture of this lovely chasuble in 2013, soon after its purchase. It would be interesting to hear of its provenance, if available – perhaps a topic for a future article?

Endnote

⁴ Having looked at the News section in 'print mode' on my computer, this news item, on the day I looked (18/1/18) appeared on page 19 of 37, the page count increasing as news items are entered at the top of the page!

St Augustine's Week, Ramsgate

May 25 to June 3 2018

Daily guided tours of church 3pm

St Augustine and Pugin boat trip

Thursday 31 May, 11.00 – 14.30

www.visitthanet.co.uk/events/228931/

Book Reviews

The British Almshouse: new perspectives on philanthropy ca 1400 - 1914

Edited by Nigel Goose, Helen Caffrey,
and Anne Langley. Hook, Hants.
FACHRS (Family & Community Historical
Research Society Ltd.), 2016.
ISBN 978-0-9548180-2-9, RRP £12,
or £16 inc. p&p.

Reviewed by James Stevens Curl

The Henrician Dissolution of the monasteries and colleges (1536, 1539, 1540, 1545)¹ and the slightly later (1547, 1549) Edwardine continuation of confiscation of religious fraternities, some hospitals, and chantries,² left a huge hole in welfare provision in England, for about half the hospitals and endowed almshouses were closed down.

Almshouses in early-mediaeval England, usually attached to monastic foundations, appear to have been originally intended for travellers and for monks, but from the twelfth century they increasingly provided succour for lay persons who were sick or enfeebled, usually in separate establishments run by monks and lay brethren. In addition, special places termed 'lazar-houses' were built for lepers: some 250 of these were founded in the early-mediaeval period. Throughout their history, almshouses tended to cater for the 'respectable' poor: those who had fallen on hard times through age or infirmity. They were, and are, therefore, residential charities.

'Hospitals' were also established by non-monastic benefactors—the Crown, the clergy, the aristocracy, the landed gentry, individual merchants, and, of course, the 'mysteries'³ of urban livery companies or guilds, of which the richest and most powerful survivors are the London Livery Companies that still govern the City of London. It is often forgotten that these, too, were not merely connected with trade and money, but had their origins in the religious beliefs and practices of pre-Reformation times.⁴

From around the middle of the fifteenth century the almshouse, intended to accommodate elderly people who were poor or ill, or both, was increasingly the result of endowments associated with chantries, that is money paid that was associated with the welfare of the souls of benefactors after death. Inmates of such charitable establishments were obliged to pray for the souls of the founders as part of their duties for the privilege of living there. Later in that century the parishes started to play a greater part in the relief of the poor, and later still, parishes had to carry heavier responsibilities in that regard.

Dissolution of the monasteries and colleges and what was effectively the theft of chantries were parts of the campaign to stamp out the widespread practice of praying for the souls of the departed, as Protestant doctrine denied the

efficacy of human intervention in any influence over what happened in the Hereafter, but the impact on the treatment of the poor and infirm must have been colossal, and the overall results were inevitable weakening of the close relationship between the Church and the people. Private donors and the Elizabethan Poor Law began to attempt to fill the gap in the first moves to provide the beginnings of a national framework for welfare, and by the end of Elizabeth's reign legislation had been passed to deal with beggars, vagabonds, the impotent poor, apprenticing of children, and punishment of vagrants, all centred on the levying of a property-based Poor Rate, but this was a massive sundering of centuries-old custom, leading to an inevitable estrangement of the poor from religion, and, eventually, the secularisation of society and marginalisation of the Church.

Establishments attached to religious houses were among the most numerous casualties of the Dissolution and later enactments. Almshouses that stood alone, independent of a religious house, had a slightly better chance of survival: a splendid example is St Cross, in Winchester, Hampshire, which was really a combination of a hospital and an almshouse, which shared the same magnificent Romanesque church (Holy Cross - sensitively restored [1864-5] by William Butterfield [1814-1900], no less). With its gate-tower, communal hall, and accommodation for the brethren, it was spared because, as the 'almshouse of Noble Poverty', it fell outside the strict definitions of what might have led to its destruction. Another Winchester foundation, St John's Hospital, still exists, mostly through a re-foundation by a prominent local citizen and the intervention of the city corporation in gaining a new Charter. Other Winchester establishments, such as the Sustain Spittal and Hyde Abbey, were not so lucky, and were destroyed.

One remarkable survival is at Ewelme, Oxfordshire, founded in the fifteenth century: not only is the almshouse designed on a collegiate plan around a quad, but the chapel of St John the Baptist (which serves the almshouse to this day) contains the superb tomb with effigy of Alice, Duchess of Suffolk (d. 1475), with a *gisant memento mori* cadaver below. It seems that both Royal and highly placed relatives ensured this wonderful place can still be enjoyed, for it is still, to this day, supported by the original endowments.

This book is a mine of information, and, as far as it goes, is an admirable addition to the literature. It contains valuable stuff on benefits, a few buildings, clothing, community, almshouse gardens (with twelfth-century suggestions of what might be grown in them), possessions, rules and regulations, scandals, and much else, but it is selective, and the subject awaits a major gazetteer with illustrations of many more buildings. It does, however, mention almshouses associated with fishermen, miners, and widows of the clergy, and there is material on the provision of almshouses for Roman Catholics in London, but the reader wishes there could be much more, a really comprehensive coverage of a fascinating building type and its associated social history.

The delicious Trinity Almshouse, Mile End, London (1695), for example, merits only one very poor photograph



(this one should have been rejected, as far better are available), and very little about the charming buildings themselves, so the volume is a taster only. Readers of this newsletter will be familiar with Pugin's famous image of the mediaeval 'Antient Poor House' (which suggests St Cross in Winchester) juxtaposed with the 'Modern Poor House', a Benthamite prison from which all empathy had fled, in his *Contrasts*. However, as the nineteenth century, with its Evangelical Conscience and religious revivals, moved on, numerous very attractive almshouses were erected, one of the finest being the Beauchamp, Newland, Worcestershire (1862-4), by P.C. Hardwick (1822-92), and including the church of St Leonard, with an exceptionally rich polychrome interior that would be hard to imagine without Puginian precedents. Such wonderful things are conspicuous by their absence from this worthy tome, the geographical spread of which is confined to London, Berkshire, Buckinghamshire, Derbyshire, Hampshire, Somerset, Surrey, Warwickshire, and some exemplars in parts of Scotland and Wales.

Victorian philanthropy, extended to providing decent housing for the working classes, was not unmindful of basic facts of finance that seem to have been completely forgotten in an age when the gap between rich and poor grows ever wider, and obscenely expensive architectural bling (mis-called 'iconic' by thoughtless commentators who have no idea what an icon might be) by 'star' architects is stratospherically remote from anything relevant to solving the ever-growing problems of a dystopian world. Victorian reformers, pioneers of housing for the labouring classes, knew that rents that exceeded one fifth of a family's income spelled poverty, crime, deprivation, and disaster, and warned against going down the ownership/mortgage road, as that would only inflate the *prices* of houses beyond the reach of the deserving poor.⁵ Those very simple principles have been completely forgotten in an age of corporate greed, Modernist posturings, political incompetence, and widespread corruption. The times when almshouses were thoughtfully provided in an atmosphere of Christian charity and piety seem infinitely remote today.

This book, crammed with well-researched material based on documentary sources, is a commendable publication, and covers a lot of ground. FACHRS is to be congratulated. As Nigel Goose observes, however, 'developments in philanthropy in the early modern period ... remain open to debate, both through lack of research and the intransigence of available resources'. Inevitably, despite the efforts of the editors, this book, packed with useful information, does not quite hang together as a convincing whole within one coherent structure, and so reads as a series of essays. It would be very useful and fascinating to have a major national study of almshouses and 'hospitals' (in the sense of charitable institutions for the old, destitute, sick or injured, and needy young, covering every aspect, including architecture, gardens, furnishings, inmates, and the religious and philanthropic origins, especially in relation to the considerable provision of such places before the Break with Rome, and how matters changed afterwards). Many illustrations would be required to do justice to some of the buildings, among which the exemplars at Ewelme, Newland, Winchester, and marvellous survivals such as Browne's Hospital, Stamford, Lincolnshire (1475-6 — part

of which was rebuilt in 1870 to designs by James Fowler [1828-92]) might be mentioned, but there are very many more, some tiny, some middling, and some large.

It is a wonderful, fecund topic, and needs further exploration.

Endnotes

- ¹ 27 Hen. 8 c.28; numerous Assurances and Exchanges of Lands under enactments in 28 Hen. 8; 31 Hen. 8 c.6 & 13; 32 Hen.8 c.20; 33 Hen. 8 c.29; 37 Hen.8 c.4 & 20
- ² 1 Edw. 6 c.14; 2 & 3 Edw. 6 c.7; 15 & 6 Edw.6 c.13
- ³ From the mediaeval Latin *misterius* or *ministerium*, meaning occupation, craft, trade, service, profession, calling, or skill.
- ⁴ See **James Stevens Curl** (2000): *The Honourable The Irish Society and the Plantation of Ulster, 1608-2000: The City of London and the Colonisation of County Londonderry in the Province of Ulster in Ireland. A History and Critique* (Chichester: Phillimore & Co. Ltd.), pp.38-40 and *passim*.
- ⁵ **James Stevens Curl** (1983): *The Life and Work of Henry Roberts, 1803-1876, Architect: The Evangelical Conscience and the Campaign for Model Housing and Healthy Nations* (Chichester: Phillimore & Co. Ltd.), *passim*.

James Stevens Curl is Emeritus Professor of Architectural History, De Montfort University Leicester, and Visiting Professor, Ulster University. Among his many books are *The Oxford Dictionary of Architecture* (2015, with Susan Wilson), and *Victorian Architecture: Diversity & Invention* (2007). His new book, *Making Dystopia: The Strange Rise and Survival of Architectural Barbarism* is to be published by Oxford University Press in August 2018.

Links from The Pugin Society website

Friends of St. Augustine

www.augustinefriends.co.uk

The Victorian Web

www.victorianweb.org

The Rectory Society

www.rectorysociety.org.uk

The Birmingham Heritage Forum

www.birminghamheritage.org.uk

Cheadle Discovery and Visitor Centre

www.discovercheadle.co.uk

The Pre-Raphaelite Society

www.pre-raphaelitesociety.org

Historic Religious Buildings Alliance

www.hrballiance.org.uk

The Eighth Lamp: Ruskin Studies Today

TheEighthLampRuskinStudiesToday.blogspot.co.uk

The Ecclesiological Society

www.ecclsoc.org

The Victorian Society

www.victoriansociety.org.uk

The Heritage Alliance

www.heritagelink.org.uk/making-the-most-of-our-heritage

The Landmark Trust

www.landmarktrust.org.uk

Images of England

www.imagesofengland.org.uk

Stained Glass Museum at Ely Cathedral

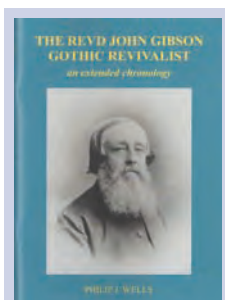
www.stainedglassmuseum.com

Book Reviews continued

The Revd John Gibson, Gothic Revivalist: an extended chronology

Written and published by Philip J. Wells
Gloucs GL13 9DE, 2017
ISBN 978-0-9933650-1-0
RRP £5 or £6.50 by post

Reviewed by Judith Al-Seffar



P29) Front cover

A notice of this scholarly book, including the cover picture (P29) and description, was added to our website in 2017. It is an illustrated A5-sized paperback book of 52 pages, well-researched and clearly written, with 176 footnotes. It is indexed by decade, from 1810 through to the 1900s.

Gibson (1815-1892) was a mathematics student at Jesus College, Cambridge. He worked there after graduation, was ordained in 1843, and later became Dean of the college. He was interested in, and involved with, the rise of Gothic Revival, and Pugin's restoration of the college chapel, which started in 1846. Of interest, was the saga of the chapel windows, which Pugin wanted to exhibit in his Medieval Court in the great Exhibition of 1851, but the college refused, on the grounds that a) they shouldn't be displayed in a secular setting, and b) Hardman was to deliver them without delay (the college politics becomes rather visible!).

Pugin's death, in 1852, was noted, also that plans for Pugin's involvement with further restoration of the chapel was no longer possible, thus providing an opportunity for Bodley to continue with the work in 1862.

Gibson also had early discussions with Bodley about the new church of All Saints that was to be built in Jesus Lane. Gibson knew several other leading Gothic Revival architects and designers of the era, including Gilbert Scott.

Revd Gibson became vicar of St George's church, King's Stanley in 1857, and worked tirelessly to have the church restored to his designs and standards. He was reported as being adept at fundraising, maintaining diplomacy to avoid upsetting his benefactors.

It had become obvious by now that Revd Gibson was not only a scholar, but a very talented artist/designer/architect, able to recognise the practical requirements of his various projects, to ensure successful outcomes.

On reading the book it is easy to see how the author developed an interest in this rather reserved Gothic Revivalist, and explored several archives before writing this book, which can now bring Revd Gibson to the attention of a wider audience. There were rich pickings, and

of particular interest to readers will be the links to Pugin (pp12-17), John Hardman Powell, and publications with which we are familiar. A most pleasing quote by JH Powell appeared on page one:

*'Caring Mr Gibson of Cambridge comes.
It is always a treat to hear him talk so sensibly
and yet so full of poetic thought'*

With nineteen monochrome images spread throughout the book, the stunning photograph of this beautifully decorated organ (P30), on the back inside cover (full page size), took my breath away! It has whetted my appetite to learn more about them. Often only visible at a distance, and sometimes poorly lit, organs have not been my first port-of-call when entering a church. Revd Gibson, eloquently portrayed by the author, has now changed that! The author, one of our members, has a particular interest in organs and Revd Gibson designed several, including the one shown in (P30), in Kiedrick Pfarrkirche, Germany.



P30) The organ gallery designed by Gibson

© Nigel Allcoat

Books can be purchased directly from the author and proceeds from these sales will directly support St George's Church, King's Stanley, Gloucs. The attractive website has some lovely colour photographs: <http://stgeorgeskingstanley.uk/index.html>

Setting up a Midlands Pugin Group

If you are interested please contact:

judith.pugin@gmail.com



Palace of Westminster restoration

As reported widely in the national media, restoration work on Big Ben has now started, and it is encased in scaffolding. It became silent in August 2017, with an estimated closure for 4 years, until 2021. However, chimes rang out on New Year's Eve, as promised, and it is planned to chime on selected occasional dates.

Also reported widely were the major concerns about the fabric of the whole building, and the risk of fire, or other untoward incidents. Parliament has been delaying making a decision to start urgent maintenance and restoration, as the estimated current cost of £3.5 billion is rising with time and deteriorating conditions. The dithering has also been related to the need for ongoing work around the MPs, if they stay in the building versus vacating the building for the duration. A vote was taken on 7 February, after a long debate, to vacate the building by 2025, with an estimated 6 years of ongoing work. The vote was narrow, with a majority of only sixteen. The proceedings can be viewed online from our website.

<https://restorationandrenewal.parliament.uk/mps-vote-to-leave-palace-of-westminster.html>

In the shop

There are items that might be of interest to our members, such as some of the original Minton tiles which have been replaced in recent restoration work. The best examples are on sale in a presentation box, for £200.

Visits

Details about visits, afternoon teas and a virtual tour can be found online, as well as some history.

<https://www.parliament.uk/>

County Garden Trust Visits

An item in the last newsletter stated that there is scope for joint visits to historic sites to view both the buildings and gardens, which might be of interest to both sets of members.¹ Warwickshire Gardens Trust, in liaison with the Pugin Society, arranged such a visit to Alton Towers in August 2017 (this was briefly reported on p8).

Warks GT has a report on the Alton Towers visit in its latest (2017) journal, written by a garden historian, but also covering the buildings. Copies of the journal are available (details available upon request).

Alton Towers has, for some years, had a heritage section on its website.^{2,3} There are two sections, one about the development of the house, in three parts (Alverton Lodge, Alton Abbey and Alton Towers), each having its own subsections. The sixth item listed under Alton Towers, was of particular interest, with a short virtual tour of the conservatory, filled with interesting flowers, sun shining in through the windows, and a look at the structure of the building. The second section was about the garden, with six entries from 1810 to the present day.

Endnotes

¹ Links to Pugin: County Garden Trusts. PS14 2017, p5.

² The heritage section of the website is quite difficult to access, crashes, or the ticket box superimposes itself on top!

³ <https://www.altontowers.com/useful-info/who-we-are/our-mission/#heritage> [Viewed February 2018]

⁴ <https://www.youtube.com/watch?v=Gc1zecxJN2w>

Internet News

Embroidery

The Royal School of Needlework runs masterclasses on a variety of themes which can be booked on line. A two-day event was held in Glasgow, in June 2017: *Design Masterclass: Inspired by the Designs of Pugin*.

<http://www.royal-needlework.org.uk/> [Viewed January 2018]

Textiles and Fabrics

This rather interesting website has various categories, available either by period (Gothic revival) or by designer (AWP), with 18 images displayed (June 2017). However, websites are updated and the previously designated AWP listing was no longer present (January 2018), although several of the designs were picked up through looking at other categories (which overlap).

<https://www.loomefabrics.co.uk/> [Viewed January 2018]

Tiles

The Tiles and Architectural Ceramics Society (TACS) was founded in 1981 and has two publications: a magazine *Glazed Expressions* produced twice a year and its journal once a year. It has events, visits and conferences, and details are available online. In recent years it has been running an annual antiques tile fair in Nottingham each autumn.

<http://www.tilesoc.org.uk/tacs/> [Viewed January 2018]

Auction Houses and Antiquarian bookshops

Various items of potential interest to Pugin enthusiasts can be found online, seemingly with more frequency since the 2012 Pugin bicentenary, and with prices increasing. An interesting example was of a letter from AWP to Henry Ridgard Bagshawe from Ramsgate, dated 19 January 1841. This was listed at £12,500.

<http://www.peterharrington.co.uk> [Viewed January 2018]

Bilton Grange, Warks

This property was purchased by Washington Hibbert in 1846, and Pugin was then called in to extend the original Georgian house. Bilton Grange was set up as an independent school in 1873, moving onto this site in 1887. There is a brief history on the website.

The Foundation of the school is planning a restoration project, and is currently seeking funds. Of note was the direct link from 'Pugin' on their website to ours!

<https://www.biltongrango.co.uk/our-community/the-foundation/support-the-foundation/pugin-restoration/> [Viewed January 2018]

The Victorian Society: events

<http://www.victoriansociety.org.uk/events/>

The burial vault of the Pugin family

Saint Augustine's Abbey Church, Ramsgate

David Meara

John Hardman Powell in his memoir "Pugin in His Home" describes the final days in the life of AWN Pugin:

"The sad end was approaching. As the mind mists cleared, bodily prostration set in: he reached St. Augustine's alive, but in a few days faded away into the sleep of death, on the Feast of the Exaltation of the Holy Cross (planted within sight by his Patron Saint within the Island), Sept 14th A.D. 1852. The solemn requiem he had so often sung in trumpet tones over others, was now sung over himself, by lovers of it and dear friends, and he was the first to lie in the Chantry he had with pious forethought built for his family resting place."¹

The Builder magazine carried a full obituary notice, which began with an account of the funeral rites on Tuesday 21st September 1852:

"Saturday September 25th 1852:

Mr Welby Pugin was buried in the church he had founded at Ramsgate, St. Augustine's, on Tuesday last. Part of the service was performed on Monday evening, with all the ceremonials of the Romish Church, and in the morning his body was placed in a vault beneath the south transept. Besides the members of his family and the priesthood, Sir Charles Barry, RA; Mr Herbert RA; Mr T. Bury, Mr Hardman, Mr Crace, Mr Myers, Mr Scott Murray, Mr Knill, the father of Mrs Pugin, and some other friends, took part in the ceremony. The crowd of strangers in the church in the morning was very great, and the mourners we have named, who carried candles, must have found the pressure for two hours a serious infliction."²

Pugin had prepared for this moment with great care and attention to detail in his lifetime. He had created the family Chantry chapel, fitted out with Encaustic tiles, stained glass, woodwork and screens, and beneath its floor the family vault. He had written in a letter to John Hardman of 24th October 1849:

"The great stone was lowered on the entrance of our vault this afternoon to remain until it is required as Pepys would say a sad and solemn consideration..."³

The stone covering the vault had two iron rings let into it for the purpose of lifting the stone. These were covered with brass roundels ornamented with the Pugin arms, on Pugin's instructions.⁴

In all, twelve members of the Pugin family are buried in the vault below the Chantry Chapel:

1. Augustus Welby Northmore Pugin, died September 14th 1852, buried September 21st 1852.
2. Augustus Lewis Edward John Peniston, aged 6 months, died August 30th 1869, buried 1st September 1869 (Son of Agnes Peniston nee Pugin).
3. Augusta Annette Emma Peniston, aged 4 months, died August 17th 1872, buried 21st August 1872 (Daughter of Agnes Peniston nee Pugin).
4. Louis Frederick Peniston, aged 38, died 19th November 1872, buried 26th November 1872.
5. Edward Welby Pugin, aged 41, died 5th June 1875, buried 10th June 1875.
6. Margaret Mary Thunder (nee Pugin), aged 34, died 26th July 1884, buried 31st July 1884.
7. John Hardman Powell, aged 67, died 2nd March 1895, buried 6th March 1895.
8. Agnes Mary Peniston (nee Pugin), aged 57, died 12th May 1895, buried 16th May 1895.
9. Anne Powell (nee Pugin), aged 64, died 16th January 1897, buried 22nd January 1897.
10. Peter Paul Pugin, aged 52, died 10th March 1904, buried 15th March 1904.
11. Jane Welby Pugin, aged 83, died 15th February 1909, buried 20th February 1909.
12. Cuthbert Welby Pugin, aged 87, died 25th March 1928, buried 28th March 1928.

The vault also contains the remains of Edmund Sullivan, OSB, who died on 30th October 1865, and was buried on an unknown date in November 1865.⁵

The last burial was that of Cuthbert Welby Pugin, after which the vault remained unopened until 1992, when concern about some structural movement in the south wall of the church behind Pugin's tomb led the church architect, Mrs A. Stocker, to believe that subsidence in the vault might be the cause. It was accordingly decided to lift the vault cover so that the interior could be examined.





P31) Invited guests surround the vault

The building contractors W.W. Martin were engaged to lift the heavy stone, and the date of the opening of the vault was fixed for Thursday 29th October 1992. A large gathering of invited guests assembled that morning at St. Augustine's Ramsgate, including representatives from the Victoria and Albert Museum, English Heritage, the Kent Archaeological Society, Thanet District Council and the local press, as well as Pugin Scholars, members of the Pugin family, and members of St. Augustine's Abbey (P31).

After a brief service of prayer led by the Abbot, Dom Bernard Waldron, the contractors slowly raised the stone lid of the vault to reveal the space beneath. A ladder was let down into the vault space (P32), and it was then possible to descend and inspect the burial vault. The vault measures 4.6 metres north to south, 4.3 metres east to west, and is 1.9 metres high, with a brick arched ceiling.

Within the vault there are thirteen lead-lined coffins belonging to the Pugin family, and the Abbey. They rest both on the floor and on shelves above (P33), and can be identified from a plan of the vault made by W.P. Blackburn and Son Ltd., "Funeral Furnishers", of 69, 71 & 73 King Street, Ramsgate, and drawn up in 1928, the last time the vault was used for burial.



P32) A ladder has been lowered into the vault

The plan shows that the coffin of A.W.N. Pugin lies opposite the entrance in the bottom right hand corner. It still retains most of the brass fittings made by Hardmans. The coffin itself is a gable topped trapezium with gilt brass handles and a floriated enamelled cross running along the top. Due to the deterioration of the woodwork at the head end (P34) it was possible to measure the lead case. This measures 25" across by 18" at the highest point of the gable, and is 66" in length. These measurements were calculated by estimating the thicknesses of the inner coffin, the upholstery and the lead, taking account of the head and the foot of the coffin, and subtracting this amount (15") from the total length of the coffin, which was 81".

If one then measures the effigy of A.W.N. Pugin in the Pugin Chantry above, designed by Edward Welby Pugin, it is approximately 65" in length, and the width at the shoulders is 17".⁶ The effigy of Pugin on his tomb would therefore fit the coffin neatly, suggesting that it was closely modelled on Pugin's actual body size.⁷



P33) The coffins are arranged on two levels

The other coffins are neatly arranged on the floor and the stone shelves, many with their original coffin furniture intact (P35). Dom Bede Millard, in an article in the Tablet, described what he saw in 1992:

"The surprise was the magnificent quality of the coffin furniture.... The handles and corner pieces were beautifully made in gilded brass, the handles locking ingeniously at 45 degrees so that the bearers' knuckles would not be crushed against the coffin sides. Pugin and his wife Jane had particularly fine gilded floriated enamelled crosses running the whole length of the lids."⁸

The Hardman archives contain designs for some of this furniture, such as that for the coffin of John Hardman Powell, for which there are designs for a shield and memorial plate with a cross, and the inscription:

JOHN HARDMAN POWELL
Gave up his soul to God
On the Feast of St. Chad
March 2nd A.D. 1895
Aged 68 R.I.P.



P34) Pugin's coffin with the lead case exposed

A design for Anne Powell's coffin shows a Fleur de lys cross ornamented with martlets between the Pugin arms. The inscription reads:

Anne Powell
Born May 20 1832
Died January 16th 1897
R.I.P.

When Peter Paul Pugin died in 1904, Hardmans again designed a Fleur de lys coffin cross with an armorial shield, and a memorial plate with his initials in brass on a red ground, and other capitals and dates in red. His inscription reads:

PETER PAUL PUGIN KS
Third son of the late
Augustus Welby Pugin
Died March 10th 1904
Requiescat in Pace ⁹



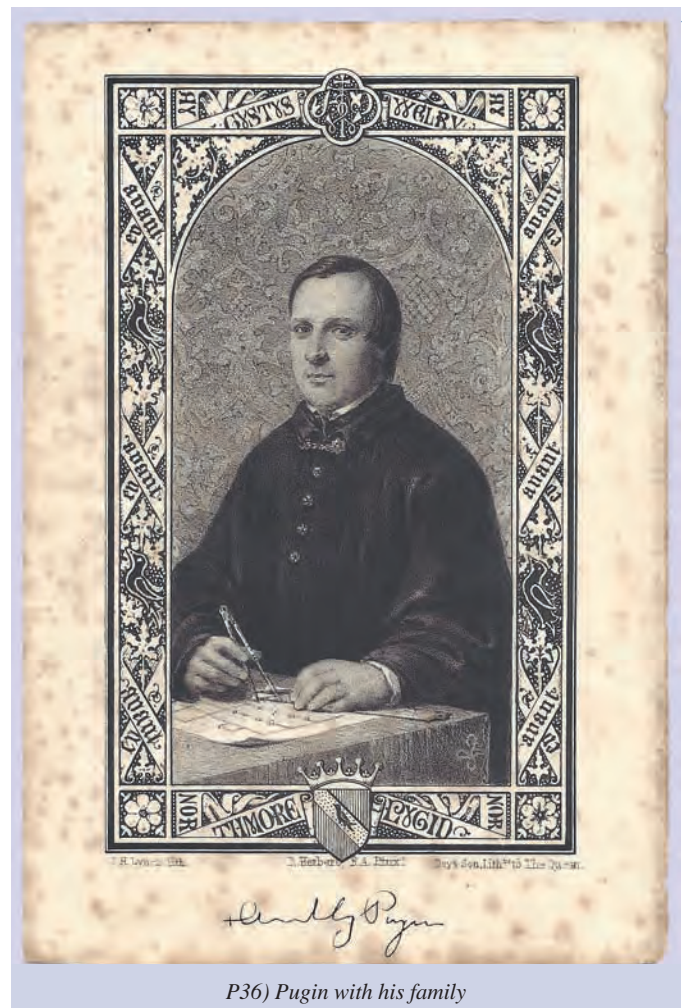
P35) The coffins retain their original fittings

After a full inspection by the experts present on 29th October 1992, the vault was sealed up again with the stone slab covering the entrance. The occasion afforded a unique opportunity to see the burial arrangements which Pugin had so carefully organised for his own church. But it is really the whole church, and especially the Pugin Chantry, which is the memorial place of the great architect. His son-in-law John Hardman Powell described St. Augustines as "Pugins" [sic] church-tomb. "There in stone, oak, iron and glass the

inner spirit of this genius lives – Faith and Truth"^{10,11} Thankfully, once the inspection had taken place, there was no subsidence in the vault, and the structure was deemed to be sound.

Endnotes

- ¹ **Alexandra Wedgwood (Ed):** *Pugin in his home: Memoir by John Hardman Powell*: Pugin Society: 2006: p36.
- ² The Builder: Saturday September 25th 1852: p67.
- ³ **Margaret Belcher (Ed):** *Collected letters of AWN Pugin Vol 4*: OUP: 2012: p254.
- ⁴ **Margaret Belcher (Ed):** op cit, p275. Note to John Hardman in a letter dated 4th November 1849: The Hardman Metalwork Day Book in the Hardman archive, Birmingham Central Library, enters to Pugin at 18 December 1849 "2 Brass Plates for Tomb Cover, engraved with arms at a price of £1-1s"
- ⁵ This information is taken from a list transcribed from the Church Burial Register by the late Dom Bede Millard, OSB, of St. Augustine's Abbey.
- ⁶ As the feet are at an angle on the effigy, the distance measured is from the crown of the head of the effigy to the mid sole of the foot.
- ⁷ These measurements and calculations were made by the late Dom Bede Millard when he inspected the coffins in 1992, when the vault was opened.
- ⁸ The Tablet, 30th January 1993, p137.
- ⁹ These drawings are amongst the metalwork designs in the Hardman Archive in Birmingham Museum and Art Gallery Accession No 1970 M 237/1123, 1126, 1128 and are in the Warehouse Books for 1895, 1896-7 p31, and 1904 p5.
- ¹⁰ **Alexandra Wedgwood (Ed):** *Pugin in His Home: Memoir by John Hardman Powell*: Pugin Society 2006: p38.
- ¹¹ **Paul Atterbury and Clive Wainwright (Eds):** *Pugin: A Gothic Passion*: Yale UP and V&A Museum: 1994 p283. The author included a short description of the opening of the Pugin vault, as an epilogue to the book of essays, produced at the time of the 1994 exhibition: *Pugin: A Gothic Passion* at the V&A, in London.



P36) Pugin with his family



P37) Gavin Stamp

Gavin Stamp

1948 - 2017

A Tribute

The Society was shocked and saddened to hear of the death on 30th December, of Gavin Stamp, former Professor of the History of Architecture, Hon FRIBA, Hon FRIAS, FSA. Gavin was for many people in the world of architectural history and conservation a hero and a role model. Some knew of him as the Chair of the Twentieth Century Society, others through his long standing allegiance to, and involvement with, the Victorian Society and we, of course, through his loyal support of our own Society, and his zeal and enthusiasm for Pugin and the Gothic Revival generally. In particular, Gavin was an expert - *the* expert - on the Scott family, that is to say Sir (George) Gilbert Scott, a great admirer and follower of Pugin, who was a major influence on him, his son George Gilbert Scott junior (known as 'middle Scott') and also Giles, grandson of Sir Gilbert and famous, for designing, inter alia, Battersea Power Station and the celebrated K2 red telephone kiosks. Gavin's doctorate was on George Gilbert Scott junior, and resulted in a biography and study, *An Architect of Promise*, of this architect in 2002. *Gothic for the Steam Age*, a more recent book, covered the work of the great Sir Gilbert himself. There were many other publications also, not all on the Victorians.

Gavin wrote various pieces for the Pugin Society's journal/newsletter *True Principles* over the years and, memorably, proposed the toast of the Society, on the happy day in 2015

when the organisation celebrated its twentieth anniversary on shipboard, on the Thames. He also, with the historian and writer Rosemary Hill, Pugin's biographer, assisted in leading the Pugin Society summer tour in Scotland of 2004, entitled 'The Romance of Facts'. Earlier, just after the Society had sprung into being, he was instrumental in 1996 in organising another splendid conference and tour, 'Caledonia Gothica', north of the border, for the Architectural Heritage Society of Scotland (AHSS), 'in conjunction with the newly-founded Pugin Society', as he wrote in the Preface to the resulting AHSS Journal, again with Rosemary Hill. This event particularly emphasised Pugin's connections and work in Scotland. I personally remember the thrill of going north for this by train, crossing the great bridges of the Forth and the Tay, and arriving in an atmospheric Dundee, where the conference was based. I recall too the romance and splendour of Taymouth Castle, with its Pugin fittings; a real eye opener.

After a varied freelance career in London, publishing, proselytising and campaigning, notably for the great Arts and Crafts church of Holy Trinity, Sloane Street, amongst other important buildings, Gavin was appointed Professor of Architectural History at Glasgow's Mackintosh School of Art in 1990, where he inspired many students. Amongst his many other activities in support of architecture in Scotland while based in Glasgow, he founded the Alexander Thomson Society in 1991, celebrating Alexander 'Greek' Thomson. Although Thomson was no Puginian, as we can see from the appellation 'Greek', he was still an important and original Scottish nineteenth-century architect, and one whom Gavin felt had been underappreciated in his home city.

In addition to being a writer and television presenter, Gavin was, as some readers may perhaps know, 'Piloti', of the Nooks and Corners Column in *Private Eye*. This was just right for him. He was the voice of conscience in matters architectural and where planning proposals were concerned. Here (and elsewhere) he could speak out, something he was never afraid to do, and, "boldly to the attack" as Pugin once wrote, comment freely. Like Pugin, he had the ability to write with vigour, wit, and heartfelt commitment on issues he felt strongly about, however provocative. It was this integrity which earned him so much respect.

In these comments about Gavin Stamp we have concentrated most on the Gothic Revival aspect of his interests, as is fitting in this context. But these were only part, albeit a very significant one, of what engaged him. Through his work in the Twentieth Century Society, for example, he reached a very large number of people and opened up new worlds of architectural and social history for them, particularly through his legendary tours to different parts of Europe and beyond. As Professor Julia Twigg, Events Organiser for the Pugin Society, writes:

I personally have wonderful memories of the tours Gavin led in Europe and North America for the Twentieth Century Society and the Victorian Society – insightful, fascinating, stimulating, original. I only wish I had gone on more.

(continued)



She goes on to say:

Gavin was a generous and warm supporter of the Pugin Society, giving freely of his time, advice, enthusiasm and - sometimes – sense of outrage. Only last summer he led a memorable walking tour of the work of Sir Gilbert Scott, traversing London from St Mary Abbots in the west, via numerous Scott masterpieces, to a final climax at the St Pancras Midland Grand Hotel. It is a measure of his generosity and commitment to the cause of architectural appreciation that he undertook this, despite increasing health difficulties.

By 2014 Gavin had been back in London for some time, and in that year married Rosemary Hill, a very happy union. He continued his freelance activities and work, but very sadly nemesis, in the form of prostate cancer, struck. As an architectural historian and conservationist he adhered firmly to his principles at all times, and, as Pugin had done, nailed his colours to the mast unswervingly. He will be greatly missed, but he has left a fine legacy and enthused and informed so many. The Society sends Rosemary sincere condolences.

Catriona Blaker
Committee Member



P38) Jack relaxing in St Augustine's churchyard, Ramsgate

Jack Kleinot

1931 - 2017

Jack was a longstanding member of the Pugin Society, having joined in its early days, after seeing the wonderful Pugin exhibition at the V&A in 1994. He served on the committee as Membership Secretary for many years, a role he enjoyed. He was always thorough in ensuring members were up to date and paying the correct amount. The membership records were set up in a card format by Catriona Blaker, one of the founder members. I found it amusing when he checked the records and found that some members had

not paid up for some time and he used to say 'they will be struck off'. Eventually the time came to get members' records onto the computer system. Jack and I used to struggle with the computer and had some heated discussions on the best way to set up the mail merge, but we got there in the end.

Jack was born on 16th February 1931 in The Bronx, New York, of Jewish parents, whose families originated from various parts of Poland. He graduated at City University and obtained his MA at Columbia University. An intrepid traveller, he decided to visit Europe and the UK, but before doing so he toured the USA extensively, visiting places that he had not previously seen.

In 1962 Jack arrived in the UK and made his home in London and, apart from the dank weather, he loved it. He found the Britain of that period low key - the opposite of the USA. He loved the culture here and enjoyed life in London. He travelled widely across the UK and was impressed by the diversity of each county.

During the sixties Jack married and had one daughter. He eventually went to work in the Civil Service and set up the first statistics department. He continued working there until his retirement.

Jack always looked forward to the Society's social gatherings on the annual lecture tours, especially enjoying Rory O'Donnell's jokes in an Irish accent. Another event he enjoyed was our Christmas AGM and the buffet lunch, when he could chat to members and match up names to faces.

We will miss Jack, an ardent supporter of all things Pugin, attending meetings until quite recently, even though his health was starting to fail. We send our condolences to Jack's family and friends, and will remember him with affection.

Pam Cole
Committee Member

Obituary Notices

Pamla Bowmaker

Pamla, from London, was the wife of Ralph - our previous Treasurer and committee member. Over the years, Pamla attended various Society events and, with Ralph, hosted some of our committee meetings. She died unexpectedly in November. We send our condolences to Ralph, their family and friends.

Hugh Greenhalf

Hugh, from Cheltenham, was an early member and loyal supporter of the Pugin Society, who died in August. We send our condolences to Hugh's family and friends.

Annual calendar of events at Pugin locations around the UK

The Pugin Society: <http://www.thepuginociety.co.uk/>

NB It is advised that individual venues and events are checked before travelling, to confirm details

DATE (2018)	LOCATION	EVENT
January	Birmingham: St Chad's Cathedral http://www.stchadscathedral.org.uk/	Monthly lunchtime organ recitals (13.15) (1st Thursday each month)
March 1	Various locations	Celebrating Pugin's birthday (1812)
Spring to Autumn	Various locations Staffs: Cheadle Visitor Centre http://www.discovercheadle.co.uk/ Cumbria, Warwick Bridge: The Church of our Lady & St Wilfred http://www.ourladyofeden.eu	Summer season open days/guided tours Open for summer season (specified days) (reduced hours in January/February) Open days on specifed dates
May 25 - June 3	Ramsgate: St Augustine's Church http://augustineshrine.co.uk/	St Augustine's week http://augustinefriends.co.uk/
June 2	Durham: Ushaw http://www.ushaw.org/	National Garden Scheme open day https://www.ngs.org.uk/
June 15-17	Birmingham: St Chad's Cathedral	Annual 3-day Flower Festival (Fri/Sat/Sun) Festival's closing orchestral concert (Sun)
June 15-18	The Grange & St Edward's Presbytery The Landmark Trust:	Open days http://www.landmarktrust.org.uk/
September 6-9 and 13-16	Events around the UK	Annual: Heritage Open Days (HODs) https://www.heritageopendays.org.uk/
September	Ramsgate	Pugin week
Sept 14	Various locations	Remembering Pugin's death (1852)
November	Birmingham: St Chad's Cathedral	Civic Mass followed by refreshments Annual fundraising dinner
December 15	London: The Pugin Society http://www.thepuginociety.co.uk	AGM, guest speaker and buffet lunch
December	Various locations, dates and events	Christmas celebrations
OTHER EVENTS	London: Palace of Westminster http://www.parliament.uk/visiting/	Events, exhibitions and guided tours Afternoon teas (various timed sittings)

Pugin sites usually open daily throughout the year (check websites for confirmation and opening times):
Birmingham: St Chad's Cathedral, Ramsgate: St Augustine's church

Sites offering public tours, group visits by appointment, or other events: see websites for details:

Birmingham: Oscott College	http://www.oscott.net/visitors---guided-tours.html
Bham: St Mary's Convent, Handsworth	http://www.mercyhandsworth.co.uk/events-2018.html
Lancashire: Stonyhurst College	https://www.stonyhurst.ac.uk/contact-admissions/visiting-stonyhurst/
Manchester: Gorton Monastery	https://www.themonastery.co.uk/events/
Staffs: St Giles' Church, Cheadle	http://www.stgilescheadle.org.uk



NOTICES

Recently Published Books

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

Author: Michael Fisher

Spires Books: 2017

Gothic Revival Worldwide: AWN Pugin's Global Influence

Editors: T. Brittain-Catlin, Jan de Maeyer & M. Bressani

University of Leuven: 2017

**The Revd John Gibson Gothic Revivalist
an extended chronology**

Author: Philip J. Wells

Published by Philip J Wells, Gloucs GL13 9DE: 2017

Woodchester A Gothic Vision:

**The Story of William Leigh, Benjamin Bucknall
and the Building of Woodchester Mansion**

Author: Liz Davenport

Kindle Edition: 2017

Previously Published Books

The Oxford Dictionary of Architecture (3rd Edition)

Authors: James Stevens Curl and Susan Wilson

Oxford University Press: 2015

Guide books to buildings by the Pugins

Many buildings by the Pugins will already have site guide books. Indeed, some of those recently written have already been listed in previous issues of our newsletter,^{1,2,3} but others have not. It would be of interest, and useful, to have a central reference point of what is available. Newly written guides can be flagged up on our website, Facebook and Twitter pages.

The most famous sites may already have more than one guide book, e.g. the Palace of Westminster has a separate guide book about Big Ben and the clock tower. Other guides may look at different aspects of a site, such as windows or furnishings. Some may be glossy productions in full colour, others may be smaller and less colourful, probably where available funds are limited; some will even be 'homemade' leaflets, but all are welcome when visiting a new site.

If readers send in the titles of guide books they have, or about which they know, we could include them in a future issue of PS. Some of the smaller cities have Catholic cathedrals designed by a Pugin, such as Nottingham (AWP), with a guide book (2007), and Shrewsbury (EWP), with a guide book (2011). Where buildings do not yet have their own guide books, if it is a listed heritage site, further information can be found on the website of Historic England.⁴

Endnotes

¹ Our Lady and All Saints church Stourbridge, (EWP), PS11, p19.

² Guide books for a) St Giles, Cheadle, b) Alton Towers.
Originals published in 2012, reprinted in 2015: PS13, p23.

³ St Mary's Church, Derby (AWP), PS14, p19.

⁴ St Joseph's Church: Historic England List No. 1276230.

Treasurer's update

Members will have received notification that the membership rates increased for 2017. Fifty three members who pay by standing order have not updated the payment to reflect the new rates. Therefore, could these members please contact their banks to ensure that the correct rates are paid this year:

UK Single membership	£20
UK Joint membership	£24
UK Corporate membership	£33
Overseas Single membership	£32
Overseas Joint membership	£39
Overseas Corporate membership	£50

Have you made a will?

Please consider including a legacy for the Pugin Society. Legacies would help the Society continue to develop our activities, including our ability to further support academic research into the work of A.W.N. Pugin and his family. For further information please contact:

Mike Galloway, Honorary Treasurer
puginsocietytreasurer@outlook.com

...\$TOP PRESS... Coming soon...

First children's book about Pugin

More dates for your diaries

Other sites and societies have events that may be of interest to our readers:

Ushaw has its 450th anniversary this year (as mentioned on page 10), the launch will be on **Tuesday 20 March at 12.00**.

Pre-Raphaelite Society holds monthly lectures in Birmingham, at the Birmingham and Midland Institute (BMI), in the city centre. Michael Fisher will be giving a lecture on his book *Guarding the Pugin Flame* on **Saturday 26 May at 11.00**. For interested readers wishing to attend, it is advisable to book a place in advance, to be sure of a seat. Booking details can be sent upon request.

Gainsborough House is running a series of lectures on the history of churches, at 18, Purnell St, DN21 2NB. The Gothic Revival and how it impacted on Gainsborough and District will be held on **Wednesday 28 March at 19.30**.



Future Society Events (2018)

Friday 27 April: 17.30-18.30
Private visit to Sir John Soane's Museum, London

Friday 1 June: 10.00-16.00
Study Day at Ushaw: *The Pugin's at Ushaw*

Tuesday 31 July to Friday 3 August
Summer Study Tour
The Gothic Revival in Liverpool and the Wirral

Saturday 15 December at 12.00: AGM
followed by a talk and buffet lunch
Venue: the Artworkers' Guild, London.

Details and tickets from Professor Julia Twigg
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)

Pugin Society Website: www.thepuginsociety.co.uk
If you have any items to be added please send them to:
Catriona Blaker c.blaker@thepuginsociety.co.uk

Pugin Society on-line shop

Books and back issues of *True Principles* and *Present State* are available for purchase.

Pugin Society Facebook and Twitter accounts

To set up an account, go to:

<https://www.facebook.com/ThePuginSociety>
<https://twitter.com/hashtag/thepuginsociety>

Vacancies

To increase the range of news and maintain quality, members are invited to help with the newsletter:

Website and Newsletter Reviewers
Events Reporters
Proofreaders

For further information please contact:

judith.pugin@gmail.com

Copy deadline for the next issue is
30 September 2018

Articles should be sent to the address or email below:

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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; P4: Rex Kidd; P6: Lord Carrington; P7-9: Advolly Richmond; P10: Viv Cole and Warley Woods Archives, Smethwick; P11: private collection; P12-13: Catriona Blaker; P14: Michael Fisher; P17-19: John Smith and Cheadle Discovery and Visitor Centre Archives; P20-22: Mike Galloway; P23-24: Simon Strickland; P25-27: Brian Andrews; P28: Nick Beveridge and Dom Pius Mary Noonan OSB; P29: Philip Wells; P30: Philip Wells and © Nigel Allcoat; P31-35: David Meara; P36: Malcolm Caston; P37: Rosemary Hill; P38: Pam Cole. The remaining images are from the editor.

• *The photomontage (below) is a photographic glimpse of some of Pugin's work from various sites*

En Avant

