



Present State

the newsletter of The Pugin Society



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Patron: Lady Wedgwood

WELCOME to our sixteenth *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: Pugin's legacy for children

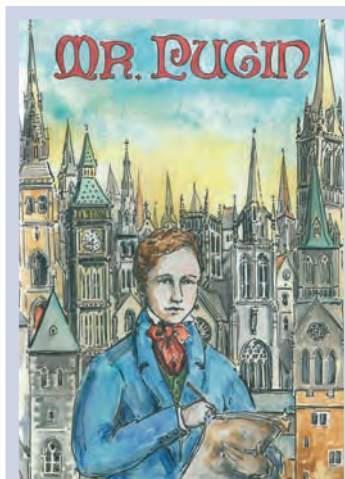
Historically, the focus of our Society's work has been on activities for adults and, until the bicentenary year of Pugin's birth, in 2012, we had produced virtually no materials for children. The importance of Pugin's legacy needs to be constantly flagged up, especially at times of reduced funding for heritage sites. As current enthusiasts get older, we may need to start thinking about handing over to the younger generations. At what age should we introduce such topics to children?

With the massive number of children's books published each year, locating heritage books written for children has not been easy, perhaps there are not many to be found! This prompted a search for any children's heritage materials relating to architecture in general and Pugin in particular. So it was very timely that two such books were produced last year: *Mr. Pugin* (P2) and *The Story of St Augustine*. The former was reviewed on our website and both in this issue of *Present State* (pp.22-23). These two illustrated books are considered suitable for children over the age of seven years. So what about

younger children? With Pugin's vast design output and many images published, there is considerable scope for developing ideas to illustrate books for the youngest of readers.

As well as books, Pugin-related children's activities are another way of engagement. At the Palace of Westminster the children's painting competition for Big Ben's 150th anniversary was won by a little girl, aged 8. Her winning entry was made into the MPs Christmas card for 2009 (P40). Meanwhile, our Heritage Lottery-funded bicentenary activities facilitated children's projects at Pugin centres in Ramsgate, Cheadle and Birmingham, which were reported in previous issues of *Present State*. Each has left a legacy – either in local archives or online.

If members know of any other Pugin-themed children's activities, perhaps in or about local Pugin, Gothic or Gothic Revival buildings, please let me know, as I'm compiling an index of Pugin-related children's activities, for future use.



P2) Mr. Pugin

Editor's Foreword

Judith Al-Seffar

This is the largest ever issue of *PS* with thirty two pages – to my delight, articles just kept trickling in! The first children's book about Pugin was produced last year. I was so inspired by such an unexpected development that this issue is dedicated to children and young people (pp.1, 22-24), our future architects, architectural historians, heritage site managers, conservators, curators, archivists, enthusiasts, volunteers...

Some recent research is reported in the next article (pp.2-4), followed by part two on Revd Gibson's organs, with more stunning photographs (pp.5-7). The news roundup includes items from Ramsgate, London, Worcs, Birmingham, Staffs, Liverpool, Durham, Cumbria and Ireland (pp.9-16).

The last issue of *TP* was dedicated to the Pugin/Barry letters, so book reviews have been included here (pp.17-23), including two children's books and a children's trail. Following on, we have a report on a visit to Soane's museum - with more *Links to Pugin* (p.24), then brief news items (p.25).

We have *Pugin's Descendants Part 2: the Purcell line*, with some family photographs (pp.26-27). The following article is in response to the item in *PS15* on the opening of the Pugin family vault; members asked for details of the layout of the coffins (pp.28-29).

It is with great sadness that we report the recent deaths of two of our members. First, Michael Blaker, who was a Society member from its earliest days. We send our condolences to Catriona, a founder member, and to their family (p.30), and also the news of Rex Kidd (p.31), with our condolences to his family.

Then the final pages (pp.31-32), which contain a variety of notices. As always, I hope there is something of interest for all readers.



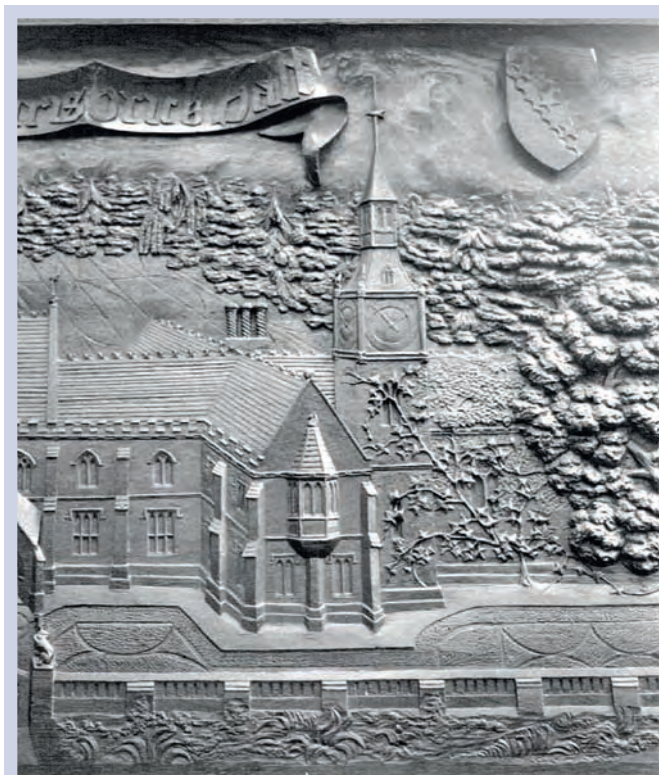
New light on an old mystery: The Scarisbrick Clock-tower

GJ Hyland

Precisely how much of AWN Pugin's projected scheme for Charles Scarisbrick of Scarisbrick Hall in Lancashire, dating from 1836, was ever realised has exercised architectural historians for many years. Opinion is divided, in particular, as to whether the clock-tower that featured in the scheme was ever built. The matter is of some interest since its design is generally considered to have been a prototype for that later realised at the Palace of Westminster¹. Examples of opposing opinions concerning the clock-tower can be found in the literature.^{2,3} The problem is complicated by the later work there of Pugin's eldest son Edward, between 1861 and c.1868. This included the erection of a 160ft tower in almost exactly the *same* position as that which his father's clock-tower would have occupied. The purpose of this communication is to present, for the first time, hard evidence that proves that building work on AWN Pugin's clock-tower had definitely commenced by November 1839.

In the RIBA Drawings Collection at the V&A⁴ is a perspective of the front elevation of the Hall from the south-east (P3), dated 1836. It shows a clock-tower in the angle between the east side of the original east wing and an adjoining range running approximately east, the fenestration of which suggests a chapel.

Two wooden relief carvings on the west staircase of the Hall,^{5,6} and also a small painting in the over-mantle in the Red Drawing Room in the west wing,⁷ show (P4) a clock-tower in this position (but with a more projecting clock face and a termination closer to that of the Westminster tower than that shown in (P3); the painting and one of the carvings show the wall of the 'chapel' extending eastward as far as the stable court.



P4) One of the two wood-cuts showing the clock-tower

Until now, the most reliable source claiming that the clock-tower once existed is Ferrey's account in his biography⁸ of AWN Pugin, published in 1860; the date is significant in that it is just one year *after* the Westminster clock-tower (Elizabeth

Tower) was completed, and one year *before* the commencement of Edward Pugin's work⁹ at Scarisbrick Hall, in the course of which his father's clock-tower was demolished (*see below*). After commenting that Pugin's work at Scarisbrick Hall 'is very much in the style of the present Houses of Parliament', he goes on to say that 'the clock tower bears an undeniable resemblance to the present graceful structure at Westminster. The plans fill six large folios, one of which contains exquisitely finished perspective sketches of various parts of the building'. As Alexandra Wedgwood points out in her response¹⁰ to Hill's 2002 article, these plans and drawings remained at the Hall until 1964, when they were acquired by the RIBA; accordingly, in order to have been able to consult them, Ferrey would have had to have visited the Hall, and it would have been highly disingenuous of him to have written as he did, if, on arriving there, the only clock-tower to be found was one on paper!



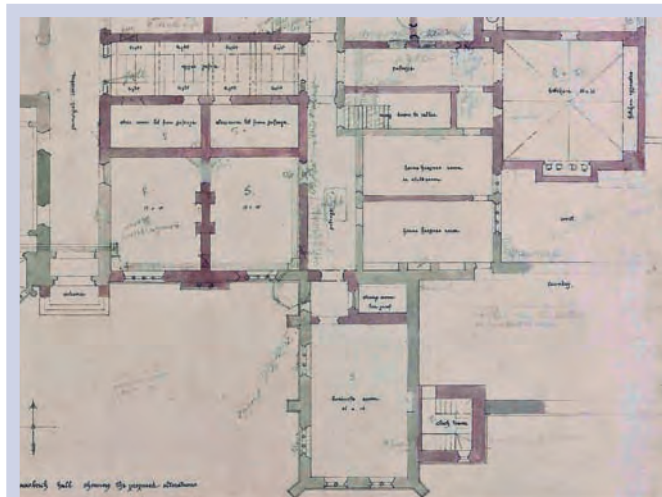
P3) Perspective drawing of 1836 showing the projected clock-tower

RIBA Drawings Collection

The building footprint shown on the Tithe Map of 2nd Nov 1839,¹¹ (P5), conforms exactly to what is shown in (P3) and (P4), in that it shows not only the existence of a range running east at right angles to the east wing of the Hall, but most significantly that its junction with the east wing is *staggered* in a way that is consistent with the partial 'in-fill' being the outline of the base of the clock-tower shown in these two figures at precisely this location.¹² This substantiates Ferrey's claim that the clock-tower was in existence in 1860, and proves that its construction had commenced¹³ by 1839, although it is, of course, impossible to ascertain the extent to which it had by then progressed.



P5) Detail from the Tithe Map of 1839, showing the footprint of the base of the clock-tower (encircled) & the adjoining wall.



P6) Pugin's 1837 ground-plan of the Hall

RIBA Drawings Collection



P7a) 1847 Ordnance Survey of the Hall
(6in:1 mile 1st Edition, Sheet 83)

Lancashire Archives and Record Office

The Tithe map (P5) also indicates that the range adjoining the clock-tower extended as far east as the stable court (shown in lighter hatching), just as depicted in the wooden carvings and painting mentioned above. That this range actually *predated* Pugin's work at the Hall, is clear from a site plan he drew in 1837 (P6) on which the pre-existing parts of the Hall that he intended to leave unaltered are shown in a greenish-grey wash, in contrast to his proposed alterations and additions (in particular, the clock-tower), which are shown in reddish-purple wash. The wall of the range under discussion (shown in the bottom RH corner) is clearly coloured greenish-grey, indicating that it was already there at the time Pugin commenced work¹⁴.

It should be noted that this ground-plan (P6) is not totally consistent with the perspective drawing (P3) made the previous year. For on the ground-plan, the area behind the south wall that runs east from the clock-tower is marked 'Laundry', whilst the fenestration shown in (P3) (and in the over-mantle painting) suggests a chapel,¹⁵ as already remarked.

The existence of this easterly range is corroborated by the earliest Ordnance Survey map dating from 1847 (P7a), based on surveys made between 1845 and 1846 (*i.e.* just after AWN Pugin's final visit to the Hall), although the footprint of the clock-tower 'infill' itself is *not* shown – but neither are certain other relatively small-scale features, such as the north porch.

Comparison with the next survey published in 1894 (which *post-dates* EW Pugin's building campaign of 1861-c.68) reveals that by this date the range was no longer there (P7b).



P7b) 1894 Ordnance Survey of the Hall
(25 in:1 mile, 1st Edition, Sheet 83-88)

Lancashire Archives and Record Office

The absence of this range is most naturally accounted for by assuming it was victim of the demolition of AWN Pugin's clock-tower (which was keyed into the south wall of the range, as shown in (P3) and (P6) in order to permit the erection of EW Pugin's 160ft tower in almost the *same* position. This tower was an integral part of his complete remodelling of the original east wing for Lady Scarisbrick who, in 1860, acceded to the estate on the death of her brother Charles.

Acknowledgements

It is a pleasure to thank Rosemary Hill for making available the photograph reproduced in (P4), and to acknowledge the invaluable archival assistance of Carole Knight and Jude O'Gorman (*House Historians North West*, Fulwood, Lancs.), and of the Lancashire Archives and Record Office in connection with the provision of Ordinance Survey maps for 1847 and 1894. (P3) and (P6) are from the RIBA Drawings Collection and are reproduced here with permission.

Sources

Ferrey, B. 1860, *Recollections of Pugin*, reprinted, with an introduction by Clive and Jane Wainwright, Scholar Press, London (1978).

Girouard, M. 1958, 'Scarisbrick Hall, Lancashire', *Country Life* (13, 20 March).

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Trappes-Lomax, M. 1932, *Pugin – a Mediaeval Victorian*, Sheed & Ward, London.

Twycross, E. 1847, *The Mansions of England & Wales*, Vol.III, Ackermann & Co, London.

Wedgwood, A. 1977, *Catalogue of the Drawings Collection of the Royal Institute of British Architects – the Pugin Family*, Gregg International.

Wedgwood, A. 2002, 'AWN Pugin at Scarisbrick', *Country Life* (7 November).

Endnotes

¹ e.g. [Trappes-Lomax 1932, p. 91, Footnote 3; Hill 2007, p. 481].

² Girouard 1958, p. 506.

³ Hill 2002, p. 44; Hill bases her conviction that the clock-tower was never built on what is *not* said in *The Mansions of England & Wales* [Twycross 1847, p. 37], published two years after Pugin's final visit to Scarisbrick, wherein mention is made only of some work of his predecessors, but nothing about his *own* contributions, either to the external appearance of the Hall or its internal decoration. This, given his national eminence by this date, Hill takes to be indicative that 'much of Pugin's scheme remained unrealised, even though working drawings had been prepared. This was certainly true of his clock-tower.' Given Ferrey's first-hand account of the clock-tower in his biography of AWN Pugin (see Endnote 8), it is puzzling why Twycross' (non) account should have been deemed the more credible.

⁴ Wedgwood 1977, Fig. 36.

⁵ Girouard 1958, p. 580.

⁶ Hill 2007, pl. 58.

⁷ Girouard 1979, p. 115.

⁸ Ferrey 1860, p. 101.

⁹ Gladstone's remark in a letter to EW Pugin [*The Building News* (1868, 7 Feb) p. 99], following a visit to the Hall in 1867, that he 'thought it impossible not to recognise the relation of the Scarisbrick Tower and the [Westminster] Clock Tower', is sometimes cited in support of the existence of AWN Pugin's clock-tower [Girouard 1958, p. 581] – but, in fact, it carries no weight, since by the time of the visit (late 1867) it was his *son's* tower that would have been in place, which bears absolutely no resemblance to the Westminster clock-tower, and only reveals a certain lack of architectural discernment on Gladstone's part. Gladstone's remark was undoubtedly intended as a gesture of support for EW Pugin (perhaps in reciprocation for the electioneering campaigning he had done on Gladstone's behalf) during his acrimonious dispute with the sons of Sir Charles Barry concerning the extent of his father's contribution to the Palace of Westminster.

¹⁰ Wedgwood 2002; I am grateful to Catriona Blaker for informing me of this article.

¹¹ Lancashire Record Office, DDX 844.1/Scarisbrick Estate Copy

¹² This is corroborated by the Tithe Map of the Scarisbrick Estate in the National Archives at Kew [Ref: IR29/18/279]

¹³ Consistent with this is the existence of numerous working drawings dated 1839.

¹⁴ The existence of two crucially distinguishing colours in the original of the ground-plan is not apparent in its black and white reproduction in Fig.35 of Wedgwood 1977.

¹⁵ Evidently, by 1837, Pugin had not succeeded in persuading Mr Scarisbrick to convert this part of the building into a chapel. Charles Scarisbrick's interests and priorities lay elsewhere, however, and the only chapel that was ever built at the Hall was that for Lady Scarisbrick, which was located in the base of EW Pugin's tower.

Other websites of potential interest

Liturgical Arts Journal:

<http://www.liturgicalartsjournal.com>

Institute for Sacred Architecture:

<http://www.sacredarchitecture.org>

Ancient Monuments Society (AMS):

www.ancientmonumentsociety.org.uk

Follies Society:

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

The Kempe Trust:

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

The William Morris Society:

<http://williammorrisociety.org/>

Strawberry Hill House:

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

Friends of Friendless Churches:

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

Churches Conservation Trust:

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

Tiles and Architectural Ceramics Society (TACS):

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

Wallpaper History Society (WHS):

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

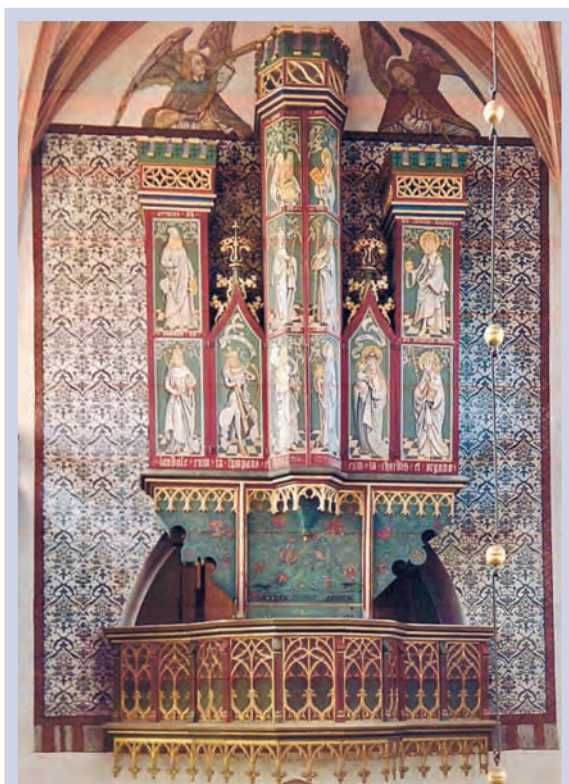
Pugin Fabrics:

<https://www.loomefabrics.co.uk/shop/augustus-pugin-curtain-upholstery-fabric-textiles.html>

Follow-up article

The Revd John Gibson's organ cases

Philip J. Wells



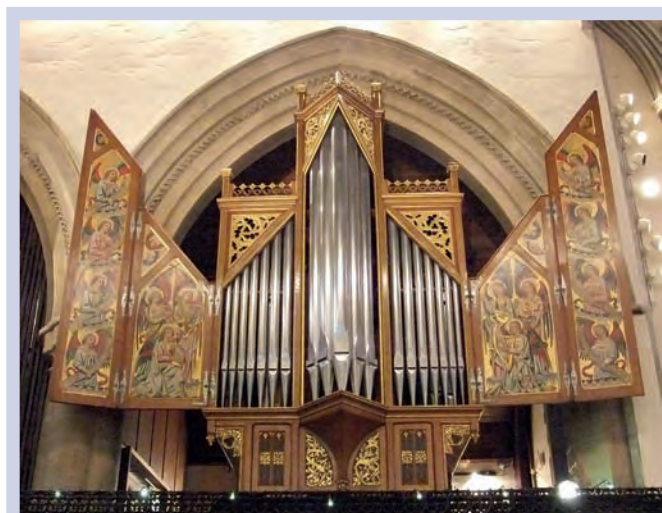
P8) The organ and Gibson gallery in the Kiedrich Pfarrkirche, Germany

© Picture Orgelbau Kuhn AG, CH-Männedorf

This article follows on from the item in the previous issue. In 2013 the Society's Rhine study tour ended at Kiedrich where, from 1857, Sir John Sutton (1820-1873)¹ had the Pfarrkirche of St Valentine and St Dionysius restored and also the medieval organ of c.1500, often described as the oldest in Germany. It had been silent from about 1800 and was deemed as being irreparable but Sir John used his knowledge together with advice from his long-standing friend the Revd John Gibson (1815-1892).² The instrumental parts were restored by Louis-Benoit Hooghuys from Brügge, and the finish on the case and the new painted shutters of 1861 were by August Martin from Fürth who did most of Sutton's decorative work (P8). Shown here when closed, the shutters incorporate several red frames, with a little blue, and twelve grey figures on a dull green ground with faces and hands in flesh colour.

A new west end gallery to house the organ was constructed, designed by Gibson (probably when he visited Sir John during one of his summer holidays). In 1859 Sutton wrote to the Belgian architect and designer Baron de Bethune that 'Gibson and I have been very busy with the Kiedrich organ gallery, and I think it will turn out a satisfactory job'. This was followed, in 1860, by 'The Gibson gallery is now all you could wish now it is coloured and has quite lost that heavy look we all disliked when it was first done and was in oak colour'.³ The organ was restored, respecting Sutton's earlier approach, by Orgelbau Th. Kuhn of Männedorf between 1985 and 1987.

The two Gothic Revivalists, Sutton and Gibson, had met whilst at Jesus College, Cambridge, before the major restoration of the chapel began in 1846. It was Sutton who had sought Pugin's advice when the chapel tower was found to be unsafe. Pugin was then employed by the College for the tower strengthening work, and by Sutton for designs for the altar and its frontal, the chancel screen, brass lectern, floor, a new high pitched roof and its decoration, east end cinquefoil window and lancet glass, and organ case decoration (P9). The design of the organ case with its painted shutters (believed to be the first British organ to have such shutters since the Restoration in 1660) has been attributed to Pugin but is possibly based on a sketch by Sutton. It seems that unless prompted by Sutton, Pugin may have preferred to hide his pipes behind lattice work as (with the exception of the unrealised sketch for the case at Ushaw College Chapel), pertains at The Grange, Ramsgate⁴ and St Giles' Catholic Church, Cheadle. The organ case and contents may well have been discussed with Gibson, by then Dean of the College, and Fisher, the Chaplain, who were both responsible, with the assistance of J. Rattee (Rattee and Kett of Cambridge from 1848), for the design of the new Gothic choir stalls. The case was so well received that a reviewer of Pugin's Mediaeval Court at the 1851 Great Exhibition expressed both surprise and regret that Mr Pugin did not display an organ case in his Mediaeval Court. 'The organ erected by him in Jesus College... is so original in conception and so graceful in its colouring that we are sure he could have produced something which would have surpassed his other church furniture, had he but included an organ in his... mediaeval display'.⁵



P9) Sutton's organ in Jesus College, Cambridge

Constructed by the London organ builder J.C. Bishop, with a case most likely by J. Rattee, it was all finished in 1849 for the re-opening of the Chapel. Pugin was presumably in agreement with Sutton's general views that 'the pipes being left the natural colour [of tin] (which is frequently seen on the Continent) have a much better appearance than the immense mass of gilding on our organ pipes, which forms a curious contrast to the meanness of the [English] Cases'.⁶ The organ was re-constructed in 2012 during which the two flats, of seven pipes each, separated by a V-tower containing five larger pipes was returned to its original appearance.

St Andrew the Less, Barnwell, Cambridge, had fallen into disrepair and closed in 1846. It was restored under the supervision of the Cambridge Architectural Society, represented by their Vice-President John Gibson (P10).⁷ It was later noted that 'We would now invite attention to the woodwork, and above all to the organ [completed in 1856] designed by one of our vice presidents, the Rev. J. Gibson. The latter deserves especial notice, as being the fruit of several years' study devoted to one of the most important, and at the same time neglected departments of ecclesiology; and as an attempt to replace by Gothic forms the tasteless boxes which too often disfigure our churches.'⁸ The front pipes of plain metal are arranged in three compartments; a central semi-circular tower and two side flats which can all be enclosed by the two hinged shutters, each bearing a painted inscription. Gibson adopted the same continental historical approach as Sutton (and Pugin) in leaving his pipes plain, not gilded or diapered.

Gibson also took this opportunity to re-introduce embossed organ pipes to Britain. A flat sheet of pipe metal is stamped out with patterns in relief before being formed into the circular pipe shape. When made of polished tin the faceted surfaces give jewel like reflections (not so impressive when covered in gilt in the early English fashion) but pipes like this were not made in Britain after the seventeenth century. The central pipe is the first surviving modern example,⁹ making Barnwell an important case of distinction.



P10) St Andrew the Less, Barnwell, Cambridge

Wooden coving supports the overhanging case, which is above the choir stalls on the north side of the chancel. The casework was constructed by Rattee and Kett, with closely carved impost and pipe shades, and a cresting of pinnacles at the top. It is painted dark green and dark brown with carving partly red, but mostly gilded, probably by Frederick Leach, the Cambridge decorator.¹⁰ The organ 'was the munificent gift of a gentleman of Cambridge University',¹¹ most likely

Sir John Sutton. Gibson may have based the case on an old Dutch instrument, which was again the source of inspiration for an organ c. 1866, with Sutton connections, at Vijvekapelle, near Bruges. The early 13th century Grade II listed Cambridge church has not been used for some time and both building and organ are on the Risk registers of Historic England and the British Institute of Organ Studies (BIOS).

In 1858 Gibson was instituted as Rector to the Jesus College living of King's Stanley, Gloucestershire, and commissioned Bodley to design a new church at Stanley End, now called Selsley. The local, prosperous, nonconformist, woollen cloth manufacturer S.S. Marling gave the site, and made up the shortfall in funding. A preliminary sketch and three alternative designs survive, mainly detailing the changing position of the tower. It was noted that 'the organ is well managed...



P11) All Saints, Selsley organ

the organ front, which projects slightly from the chancel wall, is enclosed by triptych-like shutters'.¹² However, in 1860 the Incorporated Church Building Society (ICBS) reported that 'with the exception of the organ chamber which appears very confined the design is very satisfactory'.¹³ Bodley then noted that 'The instrument will be planned by the Rev. J. Gibson who understands such matters well & I have no doubt will be found satisfactory'.

When opened in 1862 the John Nicholson organ did project over the chancel seats but there is no sign of the casework with shutters such as Gibson had provided at Barnwell. Instead, a large group of seventeen exposed plain metal front pipes are arranged from large to small in order on each side, giving a pyramidal outline to the whole (P11). They are supported by a couple of thin posts with a wooden cross-rail and two side returns containing pipes of equal length; a Victorian 'pipe rack'! Whilst such an arrangement had been propounded in January 1845 by the Ecclesiologist, it comes as a complete contrast to Gibson's other two cases.

Maybe there were economic attractions of a simpler case, or was it that Bodley wished to implement ecclesiologically correct design principles believed to be 'mediaeval'? In 1888 Bodley added to the casework the text 'Let everything that hath breath praise the Lord' carved, painted and gilded on the impost. The brackets of the organ were also enriched with moulded panels. Gibson, who had retired to Hove by then, was corresponding with Sir W.H. Marling about this, and other church alterations,¹⁴ so presumably was in agreement with these improvements.

Although Bodley is commonly listed as the architect for the 1876 restoration of Gibson's own church at King's Stanley, Gibson had begun plans of his own as early as 1862 (later shown to Burges) and had discussed the provision of an organ with Sutton. The Parish Magazine records that the organ 'was planned and constructed by the Rector and Mr Liddiatt and is an excellent example of what is seldom seen nowadays - a Gothic Organ'.¹⁵

The organ (P12) was initially built in the hayloft of the Rectory, turned into a carpenter's shop. Kelly's Directory of 1879 described it as 'an organ built in imitation of mediaeval ones remaining in Germany'. The case is corbelled out from the North Chancel wall, with the organ chamber behind and above the console. The mahogany casework is painted in green, blue, red, black, gold and white. The polished tin pipes are arranged into three V shaped towers and two flats and have heavy embossing on the central pipe body of each tower, whilst the rest are plain, except for a small amount of embossing just above and below the other pipe mouths (P13).

It is unusual in English cases to find a space left between the tops of the display pipes and the pipe shades, a gothic tradition giving a lighter feel to the design. No daylight comes from the chamber behind, in accordance with the best

design practice. The 25 front pipes, rather than sitting on a solid impost, stand on a carved and coloured gothic frieze of eight panels, each with small brass plates attached naming people all associated in some way with biblical texts and plainchant. The white coving with black and red ribs gives way under the frieze to gold gothic arcading, partially covering the pendants below each of the three towers. On the top cornice another frieze, with ogee arches and crocketed pinnacles crowned with finials, provides framing for the alcoves over the flats where two gold figures of angels stand (P12). Originally planned to be angels blowing the trumpets of judgement, the alcoves were not filled until 1990. In 1989 the painting of the case was refreshed by the local organ builder E.A. Cawston.

Gibson was responsible for the design (and cost) of all the chancel furnishings but aside from the iron sanctuary corona it is the organ case that surely stands as his memorial.



P13) Gibson's embossed organ pipes at King's Stanley



P12) The Gothic organ at St George's Church, King's Stanley

Endnotes

- ¹ C.H. Davidson 1992, *Sir John Sutton*, Oxford: Positif Press.
- ² P.J. Wells 2017, *The Revd John Gibson Gothic Revivalist*.
- ³ Bethune Archive, Kasteel Marke, Belgium.
- ⁴ C. Brooks 1999, *The Gothic Revival*, Phaidon Press Ltd. p. 245.
- ⁵ The Great Exhibition, *The Morning Chronicle*, 30 October 1851.
- ⁶ Sir John Sutton 1847, *A Short Account of Organs Built in England*, (re-printed Oxford: Positif Press, 1979), p. 106.
- ⁷ The photograph (P10) was taken by the Revd Andrew Freeman in 1908 and has been slightly cropped to enhance the case.
- ⁸ 'Cambridge Architectural Society', *The Ecclesiologist*, (Volume 19 [February 1858]), pp. 64-67, 65.
- ⁹ Completed a year before Sir John Sutton's organ at West Tofts, Norfolk, which was finished in May 1857 - now at South Pickenham.
- ¹⁰ Gibson may have introduced Bodley to Leach who was to work for Morris under Bodley supervision c.1866 to paint the ceiling in Jesus College Chapel. See also Leach at davidparrhouse.org.
- ¹¹ The Ecclesiologist February 1859
- ¹² *Cambridge Chronicle and Journal*, 31 May 1856, p.4.
- ¹³ From the records of the ICBS at Lambeth Palace Library, London.
- ¹⁴ Gloucestershire Archives, D873, Marling papers.
- ¹⁵ Gloucestershire Archives, 'The Parish Magazine for... King-Stanley...', August 1876.

Review of the Pugin Society

Future goals and activities

Founded in 1995, the Pugin Society will be celebrating its 25th anniversary in 2020, so we have been reflecting on past achievements and the exciting opportunities which lie ahead!! Having recently reviewed the constitution, your committee felt we had achieved most of the original objectives including: an ongoing educational role; a steady level of membership; member's events; printed publications twice a year; a dedicated society website; Facebook and Twitter accounts; considerable success with the developments in Ramsgate, now the National Pugin Centre; new Pugin books; various HLF projects which included the development of some Pugin-themed children's activities, some of which can be accessed on line...

Celebrations: We had the wonderful bicentenary year in 2012, with events around the country; HLF-funded projects in Ramsgate, Birmingham and Cheadle; three new Pugin trails to add to the existing two, a flurry of new publications and the successful international Pugin conference at the University of Kent in Canterbury, which culminated in the publication of a new book: **Gothic Revival worldwide: AWN Pugin's Global Influence**. Edited by T. Brittain-Catlin, Jan de Maeyer & M. Bressani, University of Leuven 2017.

The annual Pugin week in Ramsgate in September, is usually timed around 14th, the anniversary of Pugin's death. The idea has been floated that we might like to consider including a **National Pugin Weekend**, with celebratory events around the country. Hopefully we would get some media coverage and maybe even some new members. Please let us know if you would like to participate, so that we can advertise your events.

An annual Pugin Society bursary will be offered to suitable applicants, the details are currently being devised. When ready, application forms will be available on the Society's website:
<http://www.thepuginsociety.co.uk>

Slim publications about Pugin, his family, his work seem to go down well with the general public and so more would be very welcome. More Pugin site guidebooks are also to be encouraged.

Regional Pugin groups: Recently we set up our first regional group in the Midlands. This covers ten geographical counties and we have a network for occasional e-newsletters. We hope to arrange events, to which other members would be welcome. Should we aim to set up other regional groups to enable more local activities for our members? Are there any volunteers to help?

Recruitment Drive: Historically our membership base has been strongest in the south-east of England, focussed in Ramsgate and Kent, plus Greater London. Enthusiasts in other localities have facilitated or led events and visits. Last year we decided to start a recruitment drive. We would also welcome members who live near a Pugin site to consider

holding a stock of membership forms and arrange for some to be on display – they are colourful, informative and free!

Youthful enthusiasm: One of the ideas for the future is to encourage the development of more projects and materials for children and young people – the future of Pugin's legacy will ultimately be in their hands, so we need to harness and develop their interest. We will be looking at what other similar societies do for children (if anything). Very few children's books on heritage or architecture have yet been found. Please send in your suggestions on how we might develop these ideas.

So, where do we go from here? What exciting developments will the next 25 years bring? What do you, the members want? What are our future goals?

Events

A full programme of events is being planned for 2019. Notice of these will be sent out later in the spring when details of the planned National Pugin Week become available.

Meanwhile, are you, the members, interested in arranging or helping with events? If so, do please contact our Events Organiser, Julia, who will be delighted to hear from you. New ideas for places to visit or people to approach would be very welcome, as would be any general offers of help.

Julia Twigg contact details:

Tel: 01227 766879 Email: j.m.twigg@kent.ac.uk

A new life for historic buildings

As reported in previous issues, some historic buildings are no longer used for their original purposes. Convents, monasteries and churches are being converted for other use, and some now offer access to the public which, in some instances, was not previously available. Similarly with domestic buildings, some of which become hotels or schools. Their websites give us glimpses of the buildings and their current use, and may include something of their history. Five such buildings are noted below:

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

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

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

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

Albury Park, Surrey (AWP & EWP):
<http://alburyparkmansions.com/gallery>

If you know of any recent change of use of other relevant buildings, please send in updates and, where available, websites, for us to share with members in future issues.

News from Ramsgate

Catriona Blaker



P14) Cake for Fr Holden's leaving party

This bulletin is written at a time of change. For eight years Father Marcus Holden has been rector of the shrine of St Augustine's, and parish priest of Ramsgate and Minster. He is now moving on (P14). Under his direction the profile of St Augustine's church has been raised to unprecedented levels, both as a building of outstanding significance and also as a place of worship.

The Heritage Lottery Fund project has been finally delivered *in toto*, and we enjoyed Pugin Week, from September 10th - 16th. The week kicked off with a talk by Professor Michael Alexander, based around the new paperback version of his book *Medievalism: the Middle Ages in Modern England*. It was good to consider Pugin as Professor Alexander sees him, through a more philanthropic and literary lens, putting him in a wider context with other Revivalists - not necessarily just architectural ones - of his era and beyond.

The Pugin Week included a Requiem Mass for Pugin, and also an engaging and entertaining talk by Father Holden on his time here. This has already been covered on our website by Hon. Secretary Joanna Lyall, describing the challenges, and enjoyment, of working with the Heritage Lottery Fund and so many other people to turn around the fortunes of St Augustine's.

A talk on 'Pugin, Ramsgate and the Sea', a subject about which there is no shortage of colourful material, was presented by your correspondent. Joanna also covered this in her website report.

Martin Renshaw, musician and musicologist has an encyclopaedic knowledge of organs of all eras. He has a particular interest in medieval churches, their music, and how they functioned. He also gave, together with colleague Dr Vicki Harding, an enlightening exposition on their recent joint research in these subject areas.

A new and enthusiastic musical director, Benjamin Scott, has been appointed at St Augustine's. This able and well qualified young man is determined to raise the standard of music at all

levels. He writes: 'I am committed to making the music at St Augustine's, including the splendid new organ [please note] the centre of Gregorian chant in Kent'. Pugin would be pleased indeed. And Mr Scott does not want to stop at Gregorian either, but also to include pre-Baroque, French 19th/20th century and contemporary sacred music, with several choirs, one professional.

St Augustine's have now also produced 'Mr Pugin', the first children's book on the subject (P2). Lavishly and carefully illustrated in full colour by James Robinson with a clear and informative story line by Suzanne Robinson, this should do well. Please see pages 22-23 for further details.

Edward, as opposed to Augustus, Pugin has also been highlighted somewhat in Ramsgate recently. The Heritage Lab, a community interest group (connected loosely with other organisations emerging from the fact that Ramsgate has become a Heritage Action Zone), has come up with an imaginative scheme. This is, to develop the great dining hall, the surrounding bar areas and extensive basement at Edward Pugin's Granville House, into spaces for community use (we Puginites naturally refer to this building as 'The Granville', meaning the hotel). These are very early days for this scheme, which will seek Lottery and other funding, but it is cheering to see proposed action, at last, for such fine yet woefully neglected spaces.

It goes without saying that Father Marcus Holden will be hugely missed. He has left an impressive legacy, raised immeasurably the level of Pugin expertise within his flock and created a strong foundation. This is now in the capable hands of Father Simon Heans, Visitor Centre Manager, for further exciting developments here. A new phase begins - En Avant, again.

News from London

Hardman Metalwork at the Palace of Westminster

Emily Spary

A small selection of metalwork items produced by generations of the Hardman family for the Palace of Westminster are currently being exhibited by the Historic Furniture and Decorative Arts team at the Houses of Parliament. Two Hardman-designed candlesticks are on display for the first time (P15), offering an opportunity to explore the production of metalwork for the New Palace of Westminster in the nineteenth century.

The Historic Furniture and Decorative Arts team cares for approximately 11,000 objects across the Parliamentary Estate. As a working collection, many of the objects are in use every day in offices, restaurants and the Chambers of both Houses. The collection includes historic furniture, clocks, silver and ceramics mostly designed by A.W.N. Pugin for the rebuilding of the New Palace of Westminster after the fire of 1834. It also contains several items designed by Sir Giles Gilbert Scott for the House of Commons in the 1940s after the Second World War bombings.



P15) The candlesticks on display

© Parliamentary Historic Furniture

Most of the metalwork produced for the New Palace of Westminster was the work of A.W.N. Pugin in collaboration with the Birmingham-based Hardman family, who originally manufactured buttons, tokens and medals. With Pugin's encouragement in the late 1830s, John Hardman Jr (1811-67) established his own metalworking business. John Hardman & Co. supplied candlesticks, book clasps, door plates, locks, keys, balustrades and railings for the Palace to Pugin's designs. The company soon expanded its remit to include stained glass and produced windows for Parliament. This partnership continued to design and manufacture metalwork for the Palace for decades after Pugin's death, as later generations took over the family business.



P16) The base of the candlestick with the Hardman, Powell & Co. stamp and the company's Portcullis trademark

© Parliamentary Historic Furniture

The brass candlesticks currently on display at Parliament are the work of Hardman, Powell & Co. In 1883, the production of stained glass and metalwork was separated, with the latter under the name of Hardman, Powell & Co. Both candlesticks have bands of floral engraving on the stem, a leaf pattern on the base and a drip tray with scrolled edges at the top. There are subtle differences between the candlesticks and the base of one is stamped with the company's trademark (P16) – a Portcullis symbol – and the 'HP & C' stamp. Their decoration certainly retains the spirit of Pugin's original designs, combined with Hardman, Powell & Co.'s modern interpretations of Gothic Revivalism.

Visitors are welcome to view the free display in Portcullis House until December 2019. For further details see the Pugin Society's website.

Curated by Emily Spary, Documentation Assistant.

Exhibition design by Nicky Lacourse, Documentation Assistant.

News from Worcestershire

Stanbrook Abbey

Sarah Houle



P17) Stanbrook Abbey

We were interested to know what had happened to Edward Pugin's Stanbrook Abbey since it had become a hotel, so when we saw a "special offer" we booked in for the night. The hotel is targeted for weddings and large private parties rather than individuals and this is reflected in the alterations that have been made. The new entrance is at the rear, with modern additions for reception, bar and lifts etc, landscaped drives and car parks with the original buildings behind these. There has been no attempt to ape Pugin's style.

Internally the integration is excellent, the chapel untouched (except for the disastrous 1960s nuns' alterations), and good for weddings. All the corridors, staircases with statues still in their niches, the huge doors and all the original woodwork are still the same. The bedrooms, previously the nuns' cells, have been tastefully altered but with the fireplaces and their little cupboards retained. Beautiful modern en-suite bathrooms have been added. Downstairs, there are plenty of

rooms available for large parties and the Mouse Thompson wall panels have been retained in what was the old refectory (it is fun looking for the mice!).

My aunt, Dame Monica Watts (1888-1970), entered the convent in about 1910. While the nuns were in residence visitors were only allowed to visit a very small area, but after they left more access was offered. I got to know the building well, but it was badly in need of repairs.

There are 141 nuns buried in the cemetery and a lovely garden of remembrance has been created, planted with lavender. It is close to the chapel and enclosed by high hedges.

While there I still felt an atmosphere of spirituality. A nun could easily have passed me silently in the corridors. I was so pleased to see it all in such good repair and with excellent building materials used.

News from Birmingham

Judith Al-Seffar

Library of Birmingham

Archive of Hardman's glass plates

This glass plate negatives archive came up for auction in July 2018.¹ After rapid emailing between Society members and potential buyers, the library archivist put in a successful bid.

The library now owns this archive, which consists of over one thousand glass plates of stained glass window designs. Some were for the Palace of Westminster, others for churches in both the UK and abroad, and secular buildings, such as Birmingham's Queen Elizabeth Hospital.

There are another eight hundred glass plate negatives of Hardman's designs for ecclesiastical fittings and related metalwork and glassware.

Endnotes

¹ The online sales catalogue is currently available as a downloadable pdf file, and lot 184 is on page 75 of 180 pages:

https://www.dominicwinter.co.uk/catalogues/91_dw_1819_july_art_low_res.pdf

Midlands Pugin Group

A Midlands group has been set up, with the view to meeting local members and arranging some local events. An occasional e-newsletter will be circulated, so if you would like to be included, please get in touch: judith.pugin@gmail.com

Pugin in Handsworth

A new Pugin trail has been written, *Pugin in Handsworth*, along with three other trail categories. All start at Soho House, Matthew Boulton's home, and all celebrate aspects of Handsworth, now home to a diverse and vibrant community. The 'soft' launch took place in June 2018 and, after revisions, the printed trails will be produced in spring 2019.



P18) Hardman family home

A guided Pugin walk takes in some of the surviving Georgian and Victorian architecture. Both are deemed relevant as many more of the original Georgian buildings would have been standing at the time Pugin visited Handsworth, en route to the Hardman family home (P18), opposite St Mary's convent (P19). The walk ended at the convent, where the guide elaborated on the significance and contribution of the Hardman family to Pugin's work and to the local community. For further information, please contact:

Rachel West, Email: rachel@legacy-wm.org



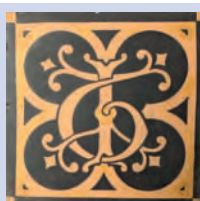
P19) St Mary's Convent

Sale of Pugin's Convent tiles

St Mary's convent was commissioned by Catherine McAuley, the founder of the Sisters of Mercy. It was designed by Pugin and opened in 1841. The convent church was built behind the convent in 1846 and, almost one hundred years later, was bombed in 1942, and virtually destroyed. However, many of the Pugin/Minton tiles from the church were salvaged and stored. Now, after more than seventy years, the nuns are putting some of the tiles up for sale, offering them to Pugin enthusiasts and, hopefully, sending them to appreciative homes.



P20) Verdun knot



P21) 'JT' tile



P22) diaper

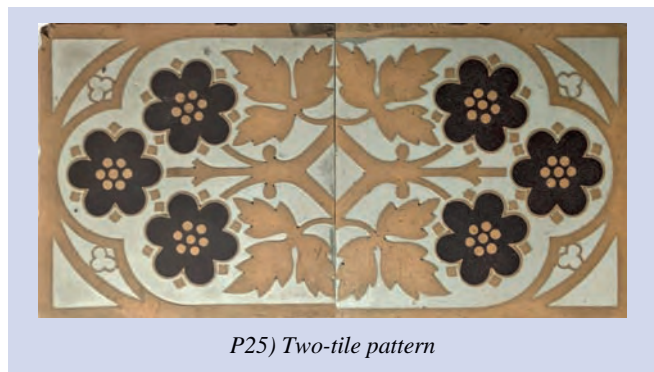
The collection has been photographed and various designs are available, including several single tiles, three examples are shown above (P20, P21, P22); two with four tile patterns (P23 and P24), and one with two tiles (P25). There are 137 tiles in total to be sold, the largest quantity of 83 being 'JT' tiles, using the initials of John Talbot, the 16th Earl of Shrewsbury, Pugin's patron and friend, who collaborated on many of Pugin's projects, including financial contributions.



P23) Four-tile pattern



P24) Four-tile pattern



P25) Two-tile pattern

Prices will vary depending on the age and condition, and images will be sent before purchase. More designs can be seen in the photomontage on the back page. Further information can be obtained from Nick Williams:

Email: nddwilliams@btinternet.com

News from Staffs

Michael Fisher

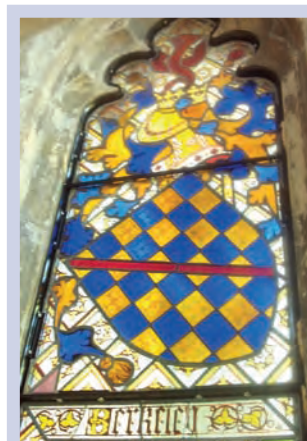
Alton Towers

Good progress has been made with the restoration of the Banqueting Hall window at Alton Towers. The work is being done by Williams and Byrne of Stanton Lacy, near Ludlow. Both David Williams and Stephen Byrne were trained at Hardman's, so they are well qualified to do the work. We had an on-site meeting at the end of September. David and Stephen had set six completed panels in a group in the window so that the Committee could inspect them *in situ*. Two of these panels are shown here (P26 & P27).

As well as our Heritage England member, we had Leoni Seliger from Canterbury cathedral, and there was unanimous approval of the restoration/conservation method, so the work will now continue steadily. There are twelve full panels left to be done, plus the nine tracery heads in the lowest tier.



P26) Restored window



P27) Restored window

Cheadle Discovery and Visitor Centre

The news that the Cheadle Visitor Centre (P28) has closed permanently is very saddening, after the huge amount of work that has been ongoing there from before 2012 until 2018. All the Pugin-related materials have been moved out and returned to their owners.



P28) Pugin Centre (2012)

The Cheadle Discovery Group is looking for alternative premises, and still offers visitors Pugin-themed guided tours. <http://www.discovercheadle.co.uk>

News from Liverpool

Oswaldcroft

Michael Fisher

Oswaldcroft (P29) is the house that Pugin built for Liverpool timber merchant and Catholic benefactor, Henry Sharples. The house dates from 1844 (AWP) with additions in 1866 (EWP). There are many similarities in its design, plan and internal features to The Grange, Pugin's house in Ramsgate. Brian Price, the Managing Director of Golding Estates, Liverpool, is in the process of restoring the house, which was near-derelect before he took it over. Some of the surviving original materials include stained glass and Minton tiles.

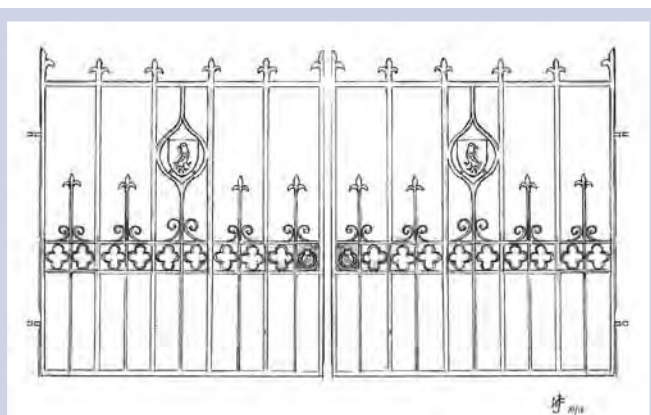


P29) Oswaldcroft (c.2018)

Only authentic materials and skilled craftsmen are being used to re-create lost features. They are carefully conserving surviving original features as they are re-discovered beneath post-19th-century accretions, for example some of the ceiling decorations.

I was asked to come up with some Puginian designs for a new pair of entrance gates (P30). These are awaiting Listed Building consent.

The house was re-named St Joseph's when it formed part of a nursing home. For the future it is to be known, once again, as Oswaldcroft.



P30) Design of Puginian gates

News from Co Durham

Ushaw

Mike Galloway



P31) St Cuthbert's chapel, Ushaw

The 450th anniversary of the founding of the English College in Douai, of which Ushaw is the successor college, took place in 2018. The year opened with a mass led by Archbishop Edward Joseph Adams, Apostolic Nuncio, on St Cuthbert's Day – March 20th. As part of the day, the Edward Pugin-designed school museum was renamed the *William Allen Gallery* and opened by Archbishop Malcolm McMahon, Chair of the Ushaw Trustees, and Archbishop Adams.



P32) Part of the Douai silver collection

The first exhibition in the new gallery was Faith in Exile. This covered the founding of the English College in Douai, by William Allen in 1568, during the early reformation, through the flight from France during the French Revolution, to the arrival in Ushaw in 1808. The highlight for me was the exhibition of the Douai silver (P32). At the time of the French revolution much of the silver at Douai was lost. However, one box of silver items from the refectory was buried under the floor of a classroom in the college, in 1792, for safe keeping.

The box remained undiscovered until 1863, when priests from Ushaw used notes from the last student at Douai, Thomas Penswick, to locate and recover the silver. The collection was then divided between Ushaw, St. Edmund's,

Ware and Oscott College. This was the first time the silver had ever been exhibited together.

Prior to the exhibition the curator at Ushaw, Claire Marsland, had recruited a number of volunteers to help clean the silver. What was a surprise, when we arrived for our training session, was that she brought in a chalice (P33) from the collection of the Royal Navy. She had found a letter from Charles Oman, from the V&A, recording a previously unknown chalice from Douai that he had recognised when he was asked to review the silver collection of the Royal Navy in Portsmouth in the 1950s. This chalice has an even more extraordinary history. The chalice seems to have been removed from Douai before the French Revolution, and an inscription on the base indicates that it was moved to the church of St. Peter and St Paul in Elverdinghe, Belgium. Unfortunately, this is a short distance from Ypres and the church was destroyed in the autumn of 1914, at the start of the World War. The chalice then disappeared from history.



P33) The Douai chalice

A hand-written note accompanying the chalice indicated that it re-emerged in Gibraltar, in 1944, when it was a gift from an anonymous officer in the Rifles. This was on the dedication of St Barbara's chapel, which was part of the military chaplaincy in Gibraltar. It was his wish that should the chapel close (which it did in the 1970s), then it should go to St. Barbara's chapel in Whale Island, which is part of the Royal Naval establishment in Portsmouth. So, as part of the exhibition at Ushaw, the chalice eventually reached its spiritual home some 226 years after leaving Douai.

On the 1st May, His Eminence Gianfranco Cardinal Ravassi, President of the Pontifical Council, officially opened Durham University's Residential Library Fellowships that are to be based at Ushaw. The aim of the fellowships is to foster



P34) Flower festival, St Cuthbert's chapel

research across the historic collections in Durham including those held by Ushaw, Durham Cathedral, the Durham University collections at Palace Green Library, and the Oriental Museum.

Another highlight of the year was the flower festival (P34), held over four days in June. Local parish groups devised some spectacular displays, against a brief that they were given, to illustrate the history of Douai and Ushaw. The photograph shows one of the displays in front of the Peter Paul Pugin-designed altar in St. Cuthbert's chapel.

A two-day conference for the 450th Anniversary was held in May. As well as lectures on the history of Douai and Ushaw, a former student, Chris Seddon, led a practical session on the unique games that were played at Ushaw, including cat (impossible), battledore (very difficult) and hand ball (good fun). The final event for the 450th anniversary was a mass on Douai Martyrs Day, on 3rd November, led by the Archbishop of Westminster, Cardinal Vincent Nichols.

Of direct interest to Pugin Society members is the restoration work, which has started on the AWN Pugin high altar (P35) that was in St. Cuthbert's chapel, before the chapel was rebuilt in the 1880s. The cleaning has made a remarkable difference to the appearance of the altar. Preparatory work has also started on the Edward Pugin-designed Junior House. This has been in a poor state of repair for many years.



P35) Restoration of the AWN Pugin altar

Over the last six months, contractors and the volunteer gardeners have worked to clear the overgrown vegetation from the site so that it is more visible. Following on from the receipt of a grant last summer of £100,000 from the Heritage Lottery Fund, a year-long study is taking place regarding the future feasibility of potential uses of the building. This will include an architectural proposal leading to the submission of a bid for further HLF funding. It is expected that this will include a business case for the restoration of this important building, Edward Pugin's first large commercial contract.

A successful study day in June, on the Pugin's at Ushaw, was organised by the Society. The day looked at the domestic and ecclesiastical architecture of the Pugins, the collection of church plate and vestments held at Ushaw, the extensive archive of Pugin drawings, letters and books held in the Big Library, and we also toured the dormitories and cemetery. For the first time we also organised a few events for *Pugin Week* that included a small exhibition, a Pugin architectural tour and a Pugin stained glass tour. Continuing the Pugin theme, Rosemary Hill gave an excellent presentation on Pugin and the Revival of Gothic Art as part of a two day *Art and Christianity* conference, held jointly at Ushaw and Durham Cathedral.

As for the previous three years that Ushaw has been open to the public, a series of musical events were held that included concerts, organ recitals and a jazz festival organised by Roger Kelly, the Director of Development. Ushaw was also part of the National Garden Scheme Open days. Although the date fitted in exactly with peak rhododendron season, it also coincided with one of the few days of rain! In December, there was a *Christmas Tree* festival, located throughout the main building and chapel complex, which followed on from the highly successful flower festival. Also in December, there was a trial run of the previously very popular Ushaw Sunday lunches.

For the future, Ushaw is also developing as a hub for small businesses. The first businesses have moved in to the rooms on the first floor of the main building. Another plan is to try to make Ushaw more attractive for young families. A play area for children possibly located on the playing field is at the planning phase.

Work is also about to start to refurbish the Edward Pugin Infirmary as a music, educational and retreat centre. So, over the last twelve months there have been significant developments across much of the site at Ushaw, as previously disused buildings come back into use. For further information on visiting Ushaw, members can contact me at:

michael.galloway@btinternet.com

News from Warwick Bridge Church of Our Lady & St Wilfrid

Simon Strickland



P36) External restoration of church completed

Sadly, this year, we have a disappointing story to relate. In July 2018 the Heritage Lottery Fund decided not to award us a second grant, which was needed to complete the internal repairs and decorations. This was such a shame, as we thought, as much as could be, that the HLF understood the need to complete the project. However, this should probably be seen against the recent reorganisation of the HLF and their move away from having a dedicated church grant system. Indeed, we had to bid against all applications of every sort. Certainly the original HLF team were very helpful, during the first external phase but there was clearly a change at some point. We were particularly upset that the HLF staff were not forthcoming about this. Their refusal letter was full of inconsistencies and seemed to have been written by someone who had little understanding of the project. Meanwhile, we have been offered a meeting to discuss the application but, to date, this has not been forthcoming.

We have continued to seek other funding possibilities but, so far, all our efforts have been in vain. We have had special briefings, a fundraising day and applications to several Trusts and Grant Providers but, to date, have had no substantial offers. We will try to be positive and keep on going.

Guidelines for authors

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

WARWICK BRIDGE RESTORATION

Further information is available from:

Simon Strickland: simon1mandy@btinternet.com

or Canon Christopher Loughran:
ourladyofeden@gmail.com



News from Ireland Midleton, East Cork

Pugin's Pub

Judith Al-Seffar

Pugin was commissioned by Lord Midleton to design various buildings. Perhaps the best known, today, is the Oxenford gatehouse, Peper Harow, in Surrey, now managed by the Landmark Trust as a holiday let.¹

Lord Midleton, who owned considerable land around Midleton, in Ireland, invited Pugin to design two town houses in Main Street, in c.1847. The original two buildings were designed with shops on the ground floor. A later conversion combined the two properties into the Midleton Arms hotel.^{2a} The most recent conversion has seen some of the external structures restored but internally it has been modified for current use. It is sometimes referred to as the 'Pugin building', but is now named *JJ Coppinger's*.^{3a} This is a specialist pub, selling a range of whiskeys (as well as other refreshments) in this whisky-producing town.

A further Pugin link in Midleton is the work of George Coppinger Ashlin (1837-1921),^{4a} Pugin's son-in-law, who married Mary (1843-1933), Pugin's sixth child. Ashlin designed the nearby Catholic church of the Holy Rosary, c.1894, and the Munster and Leinster bank (now the Allied Irish Bank) c.1902.

Also of interest is the name shared between locally born John Joseph Coppinger (1834-1909), after whom the pub is named, and George Coppinger Ashlin, the architect, who was also born in County Cork. The Coppingers and Ashlins were notable local families, the Coppingers being the wealthiest Catholic family in Midleton. The interesting exploits of JJ can be found on the pub's website,^{3b} and brief biographical notes on GC Ashlin are also available.^{4b} The two men were of similar ages, but no evidence has been found to show that they knew each other. (The family links have not been further explored, perhaps the subject for an article for a future issue of *PS?*).

Ashlin's life followed a pathway that brought him, almost inevitably, to the Pugin family and a career in architecture. He studied at Oscott college in Birmingham, and he would have had access to Pugin's museum. While there, he continued to develop his love of drawing. Edward Pugin

(1834-1875) was working in Birmingham for a while after his father's death, and in 1856 Ashlin, aged 18, became Edward's pupil. Ashlin moved to London, and studied at the Royal Academy (1858-60).^{4c} In 1860 Ashlin became a partner in the firm, and was asked to set up the Irish branch.

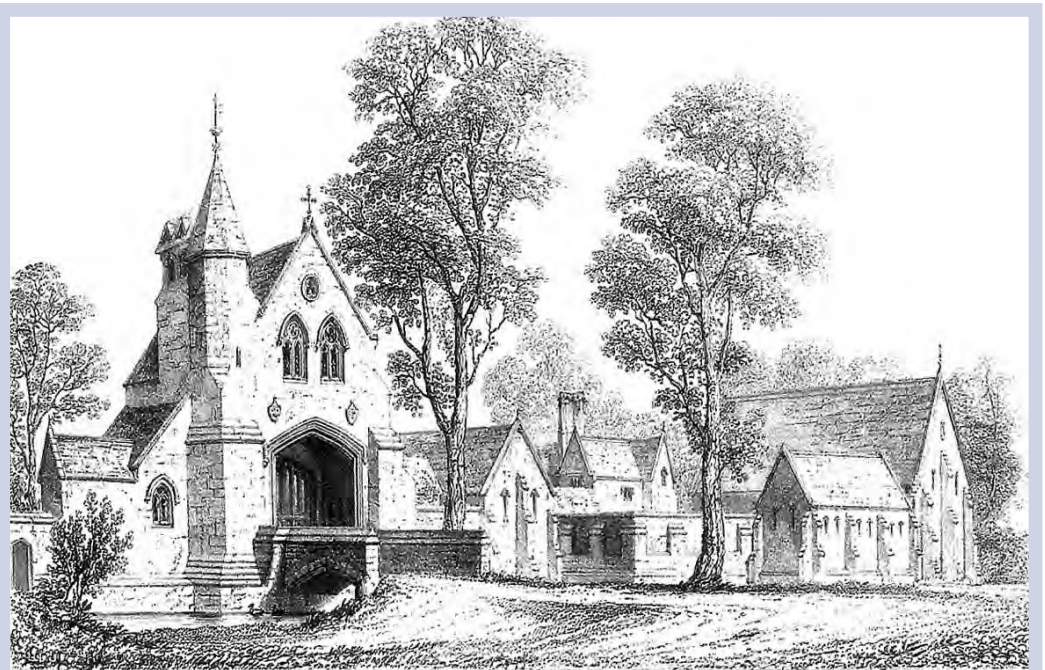
Pugin's Potato House

A *Potato House*, was apparently designed by Pugin for Lord Midleton, as part of a commission for local farm buildings, near Midleton, although there is no evidence of it having been built.^{2b} However, Pugin did design other farm buildings at Peper Harow, on Lord Midleton's Surrey estate (P37). In a letter from Pugin to Lord Midleton, dated 7 December 1844,⁵ Pugin complained about the excessive amount of time he was needing to spend on this Irish farm commission '... writing about potato sheds...' so although designs may have been prepared, it would seem that the Irish farm buildings were never executed.

The Society led a very successful visit to Ireland in 2009.⁶ Perhaps another is due soon, with a visit to Midleton and Pugin's pub?

Acknowledgements

With thanks to Joanna Lyall, our Hon. Secretary, for sending the guidebook *'Midleton, The Heart of East Cork'*, which refers to Pugin's buildings; thanks also to Caroline Stanford of the Landmark Trust, for permission to use the photograph.



P37) Oxenford Gatehouse and farm buildings, Surrey

Landmark Trust Collection

Endnotes

- ¹ <https://www.landmarktrust.org.uk/search-and-book/properties/oxenford-gatehouse-11185>
- ^{2a,b} <https://midletonwith1d.wordpress.com/tag/midleton-arms-hotel/>
- ^{3a,b} <https://www.jjcoppingers.ie/>
- ^{4a,b,c} <https://www.dia.ie/architects/view/72/ashlin-georgecoppinger>
- ⁵ **Caroline Stanford 2009**, *Oxenford Gatehouse History Album*, The Landmark Trust, pp. 28-29.
- ⁶ **Jack Kleinot 2009**, *The Pugin Society trip to Ireland, True Principles* Vol. iv No. i pp. 82-85.

Book Reviews

The Future of the Past: A Conservation Ethic for Architecture, Urbanism, and Historic Preservation

By Steven W. Semes in assn. with The Institute of
Classical Architecture and Classical America:
W.W. Norton & Co., 2009. ISBN 978-0-393-73244-3,
272 pp., numerous b&w and col. illus.,

RRP \$60.00 USA \$75.00 CAN.

Reviewed by James Stevens Curl

Modernism, as the late Roderick Gradidge (1929-2000) sagely observed, never sold a pint of bitter. It did not do the appearance of the urban fabric of the street, the town, or the city much good either, for it demanded the *tabula rasa*, despised context, history, and scholarship, and *removed choice*. That it created Dystopia is now painfully obvious, yet its humourless, earnest, uneducated (but brainwashed) enthusiasts and protagonists still insist on forcing it on the rest of us even though its failures are legion. This important book has the temerity to point out that context actually matters, and that new buildings and additions to old buildings should respect what exists, otherwise the results are visually unacceptable, except, it should be said, to those who look with their ears.

A.W.N. Pugin wrote of the 'Babel of confusion' where private judgement ran 'riot' and every architect had 'a theory of his own, a beau ideal' he had 'himself created; a disguise with which to invest the building' he erected ... 'Styles' were '*adopted* instead of *generated*, and ornament and design *adapted* to, instead of *originated by*, the edifices themselves', all of which could only lead to a veritable '*carnival of architecture*'.¹ He used the 'moral' argument to promote his vision of what architecture should be, as well as his concept of the 'True Picturesque' by which three-dimensional forms grew naturally and unforced from plans.² In 1954 Reyner Banham, doubtless drawing on Pugin's notion of the elevations growing from the plan, proclaimed that 'façade treatments do not form part of the common theory of the Modern Movement ... the problem of the façade does not exist; form follows function, and when the problems of the interior have been correctly resolved, the exterior form will be found to have crystallized into an unarguable solution'.³ Such breathtaking arrogance and stupidity would be hard to beat. Summerson declared that the chief contribution of Modern architecture was 'social', and that the source of its unified approach lay in the architect's 'programme', which he defined as the 'description of spatial dimensions, spatial relationships and other physical conditions required for the convenient performance of specific functions ... and the resultant unity ... is the unity of a process'.⁴ Any possibility that a work of architecture might have any emotional or aesthetic impact was ignored: the Movement insisted all that was required was 'designing' a building from the inside out.

These factors go a long way to explaining why the Modern Movement failed to present anything like an agreeable face to the world, let alone to the street.⁵ It is absolutely clear, looking at the mess created of virtually every city, town, and street in these islands, that 'the problem of the façade' DOES exist, and that the philistine dogmas of the Modern Movement have been responsible for that very 'problem'.

Pugin's claims for what was 'true' or 'false', morally depraved or uplifting, and 'honest' or 'dishonest' included statements that '*there should be no features about a building which are not necessary for convenience, construction, or propriety*';⁶ that '*all ornament should consist of enrichment of the essential construction of the building*';⁷ that '*the smallest detail should have a meaning or serve a purpose*';⁸ that '*the construction itself should vary with the material employed*';⁹ that designs '*should be adapted to the material in which they are executed*'.¹⁰ Pugin's 'convenience', 'construction', and 'propriety' obviously owe debts to the paraphrases 'commodity', 'firmness', and 'delight' of Sir Henry Wotton,¹¹ 'durability [soundness or strength], convenience [utility], and beauty [attractiveness]'¹² (*firmitas, utilitas, venustas*) of Vitruvius,¹³ and 'beauty', 'firmness', and 'convenience' of Sir Christopher Wren.¹⁴ It is significant that Pugin replaced 'delight' and 'beauty' with 'propriety', thus moving from a world of Picturesque sensation to a new (and dangerous) realm of moral judgement whereby the 'propriety' of the architecture depends upon whether or not it is 'proper' or appropriate for the use to which a building is put. Pugin's message was loud and clear.

He abhorred Classical architecture, not least because it was 'pagan', and the jettisoning of Classicism's infinitely adaptable language suited Modernism, which rejected the need for any coherent language of architecture at all, apart from a few poverty-stricken *clichés*. The 'finest temple of the Greeks is constructed on the *same principle* as a large wooden cabin ... but as for [it] being held up as the standard of architectural excellence, ... it is a monstrous absurdity'.¹⁵ All of which is somewhat different from the inaccuracies¹⁶ later spouted by that fascist charlatan, 'Le Corbusier' (e.g. on the *guttae* below the frieze of the Athenian Parthenon: 'this plastic machinery is realized in marble with the rigour that we have learned to apply in the machine. The impression is of naked polished steel',¹⁷ which, to anyone who has studied the Greek Doric entablature,¹⁸ is a strangely perverse, even absurd, interpretation).

There can be no doubting the enormous influence Pugin had, for better or for worse, but one of the downsides was his suggestion to later generations that there might be a possibility of building something that was not marked by human imperfections, and which represented some sort of 'inescapable reality'.¹⁹ Pugin stated that 'the severity of Christian architecture is opposed to all deception. We should never make a building erected to God appear better than it really is by artificial means',²⁰ but what he failed to note is that *all* buildings, without exception, *are* artificial. *The Architectural Review*, taking its cue from Pevsner and others, promoted Pugin as a founding-father of the Modern Movement; but Pugin, the Romantic, the champion of craftsmanship, the Gothic revivalist, the deeply religious Roman Catholic, the hardworking, scholarly designer

steeped in history, and the enemy of falsehoods, simply cannot have been a founder or 'pioneer' of twentieth-century materialistic Modernism, with its insistence on the *tabula rasa*, its contempt for the *genius loci*, and its *indifference* to religion.

Many much-praised works of the Modern Movement in architecture were designed and built for clients who became multi-national corporations. All the claims for 'social responsibility' in architecture trumpeted by Modernists in the 1920s lie uneasily with the realities of how architects of the Modern Movement served vast corporations and imposed huge CIAM- and Corbusier-inspired mass-housing blocks on the hapless 'proletariat'. Gropius's enormous PanAm Building (1958) added to the congestion of one of the busiest parts of New York: it might seem to be a contradiction of the aims of 'rational' Modernism.²¹ On the other hand, true to form, he supported the demolition (1963-5) of Pennsylvania railway-terminus, New York, one of the greatest buildings designed by McKim, Mead, & White (1902-11). It had a gigantic hall based on the Baths of Caracalla (known as the *Thermae Antoninianae*, Rome [begun c.AD211]). It was described as a design that dramatised 'the whole majestic symbolism of Classical Architecture', with a 'Roman theme', but resulting in a work that was 'splendidly American'.²² This superb building not only functioned rather better than anything Gropius claimed to have designed, but was one of the most Sublime works of architecture in the USA, a master-work of ennobled architecture, engineering, and organisation that put products of the Modern Movement to shame. This is probably why Gropius was keen for what he described as a 'monument to a particularly insignificant period in American architectural history, ... a case of pseudotradition'²³ to be removed, because it showed up the illiterate shoddiness and spiritual shallowness of much of Modernism to a painful degree. Its demolition was certainly a particularly low point in American cultural life.²⁴

Semes' book contains some beautiful examples of modern buildings designed by architects capable of drawing on traditional formal architectural languages: a good example is the Paul Cushman Financial Center, Dupont Circle, Washington DC, by John Blatteau Associates (1989-97), but he also shows some real stinkers. Those include the huge glazed tower by the ubiquitous Foster & Partners, completed 2005, overwhelming the gutted shell of the Hearst Building, New York, originally designed by Joseph Urban, 1929; the entrance-pavilion designed by Polshek & Partners (2000-4) disfiguring McKim, Mead, & White's splendid Greek Ionic Brooklyn Museum, of 1895; and what Semes appositely describes as a monstrous 'train-wreck' designed by Wood & Zapata, of 2003, insensitively dwarfing Holabird & Roche's splendid Greek Doric Soldier Field, Chicago (1924-6). The last intervention illustrates 'Andrés Duany's²⁵ characterization of modernist buildings in historic settings as parasitic', for the designers 'took particular pleasure in 'violating the formal order of the original stadium and its classical setting' so that the historical and architectural significance of the earlier work was 'effectively nullified'.

Semes quite rightly criticises the crass, loutish interlopers that have done so much to wreck our towns and cities, but he also persuasively shows us successful architectural

interventions that enhance rather than destroy urban character and have proved to be good neighbours of existing buildings. The addition (2002-3) to Horace Trumbauer's Carhart Mansion, 3 East 95th Street, New York (1913-16), by Zivkovic Connolly Associates with our own John Simpson & Partners is a particularly fine example of architectural intelligence. He discusses new and old architecture together, either as a success or a disaster; the principles of traditional architecture and how it works; the Modernist paradigm; the philosophy of preservation; historicism and the search for 'an architecture of our time'; preservation after historicism; literal replication; invention within a style (with a great language, such as that of Classicism, the possibilities of invention are endless: they are severely limited if the language consists of monosyllabic grunts and a few empty, meaningless *motifs*, which was all International Modernism could offer); abstraction; so-called 'intentional opposition', i.e. insulting what is there by overwhelming it; and the ethics of conservation.

Architecture is far too important to be entrusted to ignorant bullies: Semes has made an eloquent case for scholarship, intelligent use of rich architectural languages, and above all, sensitivity to context and the *genius loci*. For far too long, frauds, sophisters, and calculators have got away with wrecking our habitat. We have had enough.²⁶

Endnotes

- ¹ **A. Welby Pugin 1843**, *An Apology for The Revival of Christian Architecture in England*, London: John Weale, pp.1-2.
- ² **James Stevens Curl 2007**, *Victorian Architecture: Diversity & Invention*, London: Spire Books, pp. 91-113.
- ³ *The Architectural Review*, **cxvi/695**, **November 1954**, p.303.
- ⁴ *RIBA Journal*, 3rd Series, **lxiv/8**, **June 1957**, pp.307-13.
- ⁵ **Susannah Charlton, Elaine Harwood, & Alan Powers [eds] 2007**, *British Modern: Architecture and Design in the 1930s*, London: Twentieth Century Society, p.102.
- ⁶ **A. Welby Pugin 1853**, *The True Principles of Pointed or Christian Architecture: set forth in Two Lectures delivered at St. Marie's, Oscott*, London: Henry G. Bohn, p.1.
- ⁷ *Ibid.*
- ⁸ *Ibid.*
- ⁹ *Ibid.*
- ¹⁰ *Ibid.*
- ¹¹ **Sir Henry Wotton 1624**, *The Elements of Architecture, Collected from the Best Authors and Examples*, London: I. Bill, part i.
- ¹² For words in square brackets see **Marcus Vitruvius Pollio, 1999**, *Ten Books on Architecture*, **Ingrid D. Rowland [tr.] & Thomas Noble Howe [commentary and illus.]**, Cambridge: Cambridge University Press, p.26, although he was referring to the principles of those, so the words appear in the genitive in his original.
- ¹³ **Vitruvius Pollio**, *De Architectura*, i, 3, sect. 2.
- ¹⁴ **Sir Christopher Wren, 1942**, *The City Churches...., etc., ...and the Five Tracts on Architecture in Publications of The Wren Society*, **xix**, Oxford: Oxford University Press for The Wren Society, p.126. See also **Stephen Wren [ed] 1750**, *Parentalia: or Memoirs of the Family of the Wrens*, London: S. Wren & J. Ames.
- ¹⁵ **Pugin 1853**, pp.2-3
- ¹⁶ **Le Corbusier 1946**, *Towards a New Architecture*, **Frederick Etchells [tr.]**, London: The Architectural Press, pp.185-207. First published in England 1927. See also the c.1930 edn., New York: Brewer, Warren, & Putnam.
- ¹⁷ *Ibid.* 201
- ¹⁸ **James Stevens Curl 2003**, *Classical Architecture: An Introduction to its Vocabulary and Essentials, with a Select Glossary of Terms*, New York & London: W.W. Norton & Co., pp.17-24, 188-9.

- ¹⁹ **David John Watkin 2001**, *Morality and Architecture Revisited*, Chicago: University of Chicago Press, pp.24-5
- ²⁰ **Pugin 1853**, p.38.
- ²¹ **Charles Jencks 2002**, *The New Paradigm in Architecture: The Language of Post-Modernism*, New Haven & London: Yale University Press, p.21
- ²² **Albert Edward Richardson & Hector Othon Corfiato 1952**, *The Art of Architecture*, London: English Universities Press Ltd., pp.163, 230.
- ²³ **Nikos Salingaros et al. 2006**, *A Theory of Architecture*, Solingen: Umbau-Verlag, p.186
- ²⁴ **David John Watkin 2005**, *A History of Western Architecture*, London: Laurence King Publishing, p.530.
- ²⁵ **Andrés Duany 2005**, 'Modernist Buildings out of Place' in *Charleston Post-Courier*, 8 November, *passim*.
- ²⁶ **James Stevens Curl 2018**, *Making Dystopia: The Strange Rise and Survival of Architectural Barbarism*, Oxford: Oxford University Press, *passim*.

Medievalism: the Middle Ages in Modern England

By Michael Alexander,
Yale University Press, New Haven and London
2017 ISBN 978-0-300-22730-7 RRP £14.99

Reviewed by Catriona Blaker

This book first appeared in a handsome hardback edition in 2007. Now it is back, with a few slight modifications, and a rather more modest range of illustrations, in paperback. Professor Alexander's particular expertise lies in the field of literature, rather than in art or architectural history, as he says himself and, in this area alone, he covers an impressively wide range. Beginning with the likes of Thomas Gray and Horace Walpole, he proceeds onwards, via Sir Walter Scott (in particular) and Disraeli, to such poets and novelists as WH Auden, TS Eliot, David Jones, Evelyn Waugh, and JRR Tolkien. Indeed, he takes the concept of medievalism – in the context of this book so frequently interchangeable with the term 'Gothic' – and the varying ways it has been assimilated right up to the present day, with fiction, as in the tales of JK Rowling ('kiddie Gothic' in his words), and also in film, with, for example, Robin Hood, so famously riding through the glen on TV in the late 1950s, and on to Blackadder and even Monty Python.

Naturally, though, given the subject of the book, Michael Alexander also focuses on artists, such as the Pre-Raphaelites, and architects, giving a whole chapter, along with plentiful references elsewhere as well, to AWN Pugin. He also discusses Ruskin, Newman, the Oxford Movement, Gerard Manley Hopkins, GK Chesterton and much much more. Throughout, he makes interesting and unexpected connections between medieval art, thought and poetry, and works from the eighteenth century onwards that were inspired by them, sometimes injecting a pleasing vein of understated humour and personal comment.

For Puginites, however, the sections about Pugin and his influence are those that we most need to consider. Professor Alexander pays due tribute to Pugin the designer but mainly

focuses on him as a social commentator, highlighting the importance of *Contrasts*, in particular the famous plates of the 1841 edition, which are such forceful and telling statements on what Pugin considered to be wrong with society in Britain in the late 1830s and early 1840s. The author dwells with feeling on the significance of the new Palace of Westminster, taking issue with other historians who he considers have not fully comprehended the real meaning of Gothic – as the word was understood at the time – in relation to the style of the Palace and its associations. For him, and I think for us, the Palace of Westminster is a mighty statement with a deliberately intended choice of style, particularly in the interior, which was not just due to romanticism and nostalgia, as has been suggested by some, but also to the fact that historically Gothic represented the ancient rights and freedom of the people. It symbolised and enshrined everything that was thought at the time of its building to best represent the great traditions of Britain, its monarchy and its constitution. Further, the Palace was indeed, as Pugin commented, 'the morning star of the great revival of national architecture and art'.

Professor Alexander also refers to Pugin's Mediaeval Court at the Great Exhibition, as a measure of how far the acceptance of Gothic had come, and how Pugin had by then, in the penultimate year of his life, moved into the mainstream of cutting edge design, producing items not just for churches but for the home as well; the work he exhibited there, in addition to his writing, was to influence countless other designers and architects thereafter.

The semantics of Gothic are complex indeed; over the centuries it meant so many different things to so many different sorts of people. Medievalism, and all that this implied, was the trigger for such varied applications by writers and artists. History, romance (these not to be confused if possible), Arthurian legends, Catholicism and architecture were just some of the features of those earlier times that were avidly and sometimes eccentrically seized upon by artists, writers, architects and other of later generations. Michael Alexander has succeeded in interweaving together a whole medley of themes, showing, I think, how those persons who want to assimilate and revive concepts of medievalism and/or Gothic reflect, in their interpretations, their own times. Professor Alexander has made me want to search out many of the poets and writers, amongst others, whom he cites, particularly those of the twentieth century, and re-read them in the light of having learnt so much from this book about how significant the past will always be, and needs to be, in the creation of new work.

Friends of... Pugin sites

These are the current known sites with Friends:

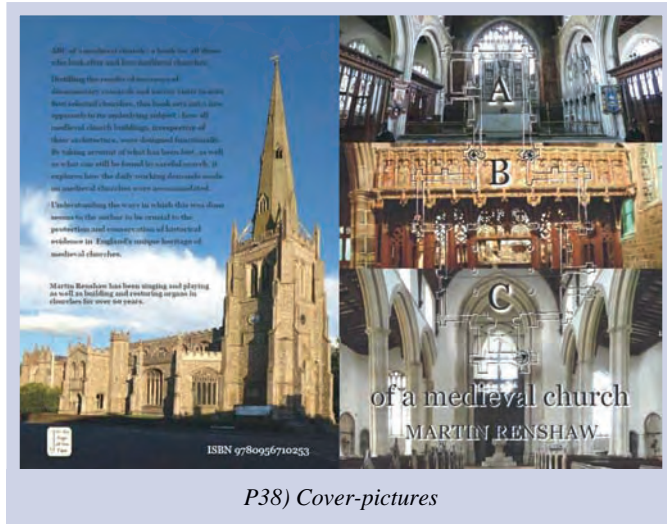
Ramsgate:	St Augustine's Church
Birmingham:	St Chad's Cathedral
Warwick Bridge:	Our Lady & St Wilfred's Church
Co. Durham:	Ushaw College



The ABC of a Medieval Church

by Martin Renshaw
ISBN 9780956710253
2018, price £8.00 (+ P&PUK £1.50)

Reviewed by Michael Fisher



P38) Cover-pictures

Anyone who revisits a medieval church after having read this book will see it in a different light. Though the title suggests that this might be an A to Z glossary of architectural terms and church furnishings, it is anything but that. The cleverly-designed cover-picture (P38) tells you as much. In Martin Renshaw's analysis, A B and C relate to what he argues were the three fundamental components of a medieval parish church. C is for 'church' meaning what we usually refer to as the nave, which, according to Renshaw, is how the medievals would have understood it: the people's part of the building, under the jurisdiction of the wardens, and multi-functional. 'A' stands for altar, meaning not just the structure itself, but its complete architectural setting eastward of the nave; while 'B' is for 'barrier', i.e. screens marking the dividing-line between A and C. Within these parameters, the author trains our eyes to look for the surviving evidence of how these buildings were actually used prior to the upheavals and depredations of the 16th and 17th centuries.

As a boy chorister in an old parish church, I was often puzzled by a projecting band of moulded stonework (which I later learned was called a string course) on the north side of the chancel opposite the stall where I sat. Starting just east of the chancel arch, it ran horizontally for a few feet, then for no apparent reason turned a 90-degree angle and rose vertically before resuming its original direction, arching over the vestry door, dipping under the north window of the sanctuary and finally disappearing into the east wall close to the altar reredos. At long last, and thanks to Martin Renshaw's meticulous researches, I now have the answer. Such string courses, he informs us, were symbolic rather than structural; symbolic of the girdle of Christ binding the Christian community together. I also learned that 'reredos' as applied to an altarpiece is a misnomer. A reredos is properly – and literally – a wooden backing at the rear of choir stalls (*rere-dos*), and makes no sense when applied to an altarpiece or retable.

More surprises are in store for those who embark on this adventure into the long-lost world of the Sarum Rite. 'An old English parish church, as originally used for the ancient worship, was one of the most beautiful and appropriate buildings that the mind of man could conceive...' so wrote Pugin in 1843 (*The True Principles of Pointed or Christian Architecture*). Though they had ceased to fulfil that purpose in the 16th century, their plan, elevations and even some survivals of furnishings and decorations carried strong echoes of what had once been, and so these English churches were Pugin's principal source of 'authorities', as he called them, for his revived Gothic designs. He was particularly delighted with surviving rood-screens in East Anglia, some with their original painting and gilding intact, though minus, of course, their lofts and roods. Had Pugin lived long enough to have done a second survey some forty years later he might have been horrified to see how many of these survivals had been obscured or swept away by over-zealous restorers many of whom had – ironically – taken up Pugin's battle-cry, 'Gothic For Ever!' Martin Renshaw points out that rood-screens were a particular target for the Tractarians for whom 'any obstruction of a good view of their newly-raised neo-counter-reformation altar was to be deplored' (p. 75), so about half of England's surviving screens disappeared, while others lost their colouring and gilding through the indiscriminate use of a commercially-produced cleaning fluid recommended by none other than the Cambridge Camden Society!

Martin Renshaw is an accomplished musician, organist and organ-builder, but this is not the only reason why much space is given to organs, bellows-lofts, choir-stalls, acoustics and other music-related features. The destructive side of the Reformation was as much aural as visual, in that whereas large parts of the Sarum Rite and the daily offices had everywhere been sung, requiring well-trained voices, music all but disappeared from our parish churches between 1550 and 1850.

Lest anyone should think that such depredations are a thing of the past, and that we know better in the 21st century, as Renshaw draws attention to what he calls 'the relentless driving out of choirs' by ignorant clergy (p.111), and faculty applications by modern-day philistines for the disposal of crucifixes, candlesticks and organs. 'all items which had previously been targeted in the 16th century' (p.33). Positively, Renshaw has some interesting suggestions as to how our churches and their 'community treasures' might be sustained and better understood by present and future generations.

Eight pages of nicely-produced colour plates augment the black-and-white illustrations in the text relating to features as they are described and explained. It's an easy book to handle and to carry around on 'church crawls', illuminating in every sense. Anyone who buys it at a mere £8 – and I hope that many will do so – will have invested wisely and well.

**Copies can be obtained directly from the author,
paid by cheque, and sent to: Martin Renshaw,
Garden Flat, 19 Frognal Lane, London NW3 7DB**

Woodchester: A Gothic Vision

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

By Liz Davenport
Kindle eBook 2017 £7.50

Reviewed by Catriona Blaker

This informative publication regales the reader with an account not only of the history and construction of Woodchester Mansion itself but also of the building of the Catholic Church of the Annunciation, and the Dominican Priory at South Woodchester, all part of the vision of the Catholic convert owner of the estate, William Leigh. We, in the Pugin Society, are only too familiar with tales of ambitious projects such as this, undertaken by highly motivated, devout and wealthy (at the time) Catholics and converts, and of their often melancholy endings. Examples such as Alton Towers, for the sixteenth Earl of Shrewsbury, Croston Hall in Lancashire for the de Trafford family, and Garendon in Leicestershire for Ambrose March Phillips de Lisle spring to mind. Perhaps a major difference in this instance is that whilst the aforesaid buildings are either now demolished, or much reduced, Woodchester Mansion has only ever existed as an unfinished building. This, as author Liz Davenport suggests, has perhaps helped to make its continued existence possible. Its significance is indeed in its bare and incomplete state, and it is in this haunting and now lovingly conserved condition that visitors can see it. This was made possible by the serving of a compulsory purchase order on the house by Stroud District Council in 1987, and the formation of the Woodchester Mansion Trust in the following year.

Two architects worked for Leigh at Woodchester, C F Hansom and, in particular, the young Benjamin Bucknall, but a third architect was also temporarily involved – Augustus Pugin, and it is his connection with William Leigh that makes this book of particular interest to readers of *Present State*. Ultimately, Pugin cried off, having produced a plan of the new proposed residence, which was to replace the existing Spring Park Mansion, and two elevations, plus, also, external and internal drawings of the Church of the Annunciation. However, problems regarding the proposed site for the church and the ambitious size of the Dominican Priory which Leigh wanted, and the difficulties of keeping the commission to a budget that was possible for him, became too much for Pugin. He was extremely busy elsewhere also, and in 1846 his personal life was in a state of disarray. The Catholic architect C F Hansom, for professional reasons not one of Pugin's favourite people, took over and also started work on Woodchester Mansion itself, but not for long. Hansom's youthful assistant Benjamin Bucknall who, like Leigh, had a great admiration for the great French revivalist Viollet-le-Duc, soon assumed control, designing an outstanding mansion and chapel, a fine example of Victorian Gothic with references to the style of Viollet here and there, both structurally and in some of the detail. Because Leigh's money ran out and his family, despite various efforts on their part,

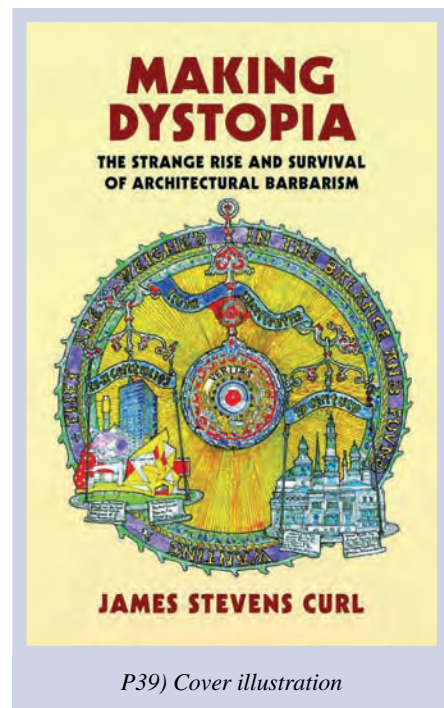
never really managed to improve satisfactorily upon this situation, the great house remained unfinished; after 1873 when William Leigh died, work came to a standstill. It is this which gives Woodchester its allure, and which it makes possible today to study the raw bones of its original and skilled design, as indeed members of the Pugin Society did when they visited in summer 2010.

The book also covers the history of William Leigh's antecedents and those of his wife, and the reasons for his initial wealth, and goes on to recount the problems of his son Willie and others who inherited Woodchester. The family retained the estate until 1939, after which it went through some difficult periods, until as, mentioned above, the enterprising and energetic Woodchester Mansion Trust was formed. Author Liz Davenport, who has dedicated this book to her co-volunteers at Woodchester, is the Trust's archivist, and they are lucky to have her. Helped particularly by a rich archive, discovered in Brighton in 2004, and other local sources, she has done a thorough and professional job here, with much careful research, referencing and illustrations.

This is a fascinating account. Buy it online – all proceeds go the Woodchester Mansion Trust – and, if you can, visit the mansion, see it in its unspoilt and verdant park setting: www.woodchestermansion.org.uk

NB This review is also on our website

Review coming soon



*They are Weighed in the Balance and Found Wanting:
with respectful apologies to A.W.N. Pugin
(from a drawing of 2004, © JSC, after Pugin)*

The Frontispiece of this new book (see p.31)

Review of DVD

En Avant

An introduction to AWPugin (1812-1852)

Narrated by Alastair Stewart, OBE

Produced by the Shrine of St Augustine and the
National Pugin Centre, *¹ Ramsgate 2018

<https://www.augustine-pugin.org.uk/shop/> *²

order forms available for downloading *³

Cost: £6.00 (+ UK P&P £1.00)

This short film lasts a mere 15 minutes but is very informative, balanced and well structured, being divided into five sections: *Introducing Pugin; Pugin the man; Pugin's key ideas; Pugin and Ramsgate*; ending with *Pugin's greatest achievements*. In the background is some quiet and peaceful music, giving the film a rather timeless quality. The speakers are familiar faces to us Puginites, including Pugin's great great grandson, Robert Pugin Purcell who, in recent years, seems to represent the family on programmes about Pugin. He spoke warmly about Pugin the family man who loved and inspired his children.

This lovely video is a good purchase (or present) for people with an interest in heritage, architecture and their influences on human values. It offers whistlestop views of some of Pugin's buildings and those that inspired and influenced him.

Children's Book Reviews

The story of Saint Augustine Apostle of England

Retold by James and Suzanne Robinson

Illustrated by James Robinson

Published by SoSANPC*^{1,2,3} Ramsgate 2018

Cost: RRP £3.50 (+ UK P&P £4 for up to 2 copies)

This 29-page A4-sized illustrated paperback book (available spring 2018) has been written for a younger audience, with colourful images on most pages. The pictures clearly depict the story and offer points for discussion with young children; to read it themselves, the text is probably more suitable for over sevens.

This historical adventure story explores people's lives which are so very different from most of ours. It starts in Italy, depicting life before Augustine and his band of forty monks came to England, where he landed in the year 597AD, in Ebbsfleet, near Ramsgate - a colourful map portrays the journey. Some of the challenges he and his monks had to face as well as the support they received are described.

St Augustine died in 604AD, just seven years after arriving in England. He had planned for the succession and continuation of his work; the expansion around the country and the eventual building of so many impressive medieval cathedrals – no wonder Pugin was so inspired!

The story spans more than fourteen centuries, covering the dramatic events of the reformation, the destruction of beautiful monasteries and the stripping of religious art from most of the catholic establishments. We gradually arrive in the nineteenth century, and then meet Pugin and the era of the Gothic Revival, with the building of Pugin's St Augustine's church in Ramsgate, through to the recent restoration and its dedication, in 2012, as St Augustine's shrine. What an awe-inspiring journey we have made...!

Mr. Pugin

*Illustrated and written by
James and Suzanne Robinson*

Published by SoSANPC*^{1,2,3} Ramsgate 2018

Cost: RRP £5.00 (+ UK P&P £4 for up to 2 copies)



This, the second 2018 publication for children produced by the Centre, was not available until late summer, so awaited with great impatience! Similar in design and format to *The story of St Augustine*, and delightfully illustrated, it is written as a biography of Pugin's life (and what a lot needed to be filtered and then crammed in to twenty nine pages!). The colourful pictures, with many familiar

images, convey the storyline well, which younger children will enjoy. It is no surprise that there is quite a lot of text, so more appropriate to be read by children over seven. The initial review of *Mr. Pugin* was written by Hon. Secretary Joanna Lyall, and posted on our website in the autumn of 2018. It has now been archived, but is easily accessed.

Evolving ideas and comments

As St Augustine lived several centuries before Pugin's birth, it seems appropriate that it was the first of the two books to be produced. *The Story of St Augustine* complements that of *Mr. Pugin* and gives a little more background into Pugin's admiration of St Augustine, and the choice of Ramsgate as the location for Pugin's home.

Inspired by these two publications, what can we do next, to continue to develop more children's materials? Trying to look at the world through the eyes of young children, and re-interpret some of the 'grown-ups' ideas into digestible and exciting soundbites, is a fascinating and sometimes challenging pastime. Colourful pictures with an interesting

story (and a hint of dramatics) usually work well, and both books do that effectively. The story of Pugin's life has plenty to offer, and various themes could be pursued for future publications (dare I suggest even a series of short illustrated stories?).

A useful 'add on' to these two books might be a colouring book for each, using the outline of these existing pictures to be coloured in, an activity loved by most young children. The 'grandparent' generation may have more available time than busy parents, so could discuss the stories while the children paint... However, resources would be needed to professionally produce such materials, so might we consider setting up a 'Children's Heritage Book Fund'? As we have no ring-fenced funding at the moment for this 'new' activity, perhaps enthusiasts could consider producing some A4 sheets on their home computers for local use? Members suggestions or offers of help would be very welcome. Are there any artists out there who might be willing to have a go at the illustrations?

*All three *SoSANPC items reviewed by Judith Al-Seffar*

Children's Trail Review

Shrewsbury Catholic Cathedral

*The Church Trail Group
The Arts Society, Shrewsbury*

Individually designed Children's Trails have been produced, around the country, by heritage volunteers from The Arts Society (formerly NADFAS), for the last ten years or so. Numbers produced have been growing year on year, with over forty new trails produced in 2017. Designed for children of 8+ years (with an accompanying adult or teacher to help), the trail usually consists of an illustrated double-sided A4 sheet, with questions relating to what the children can see around them. A double-sided A4 sheet of answers is also provided (later), which offers points for discussion (these trails are also appreciated by many adults!).

With our diverse communities and a variety of religions (or none), many children today have little knowledge of churches; similarly, Christian children may have no experience of the buildings of other faiths. So TAS has diversified and now produces trails in a variety of faith buildings.

Shrewsbury cathedral's *Church Trail for children (and adults!)* was produced in 2013, the first for a cathedral and also a Catholic church. It was designed by Pugin, and Edward took over after his father's death; it was opened in 1856. Of the many available features, fourteen were selected for the trail. The answers are highlighted (on the answer sheet) and a little background information is provided for clarity. Church Trails can be of great interest and benefit to visitors, especially if there is no available guide book (Shrewsbury Cathedral has both).

SPECIAL OFFER FOR THE CHILDREN'S BOOKS:

50% DISCOUNT
FOR PUGIN SOCIETY MEMBERS

Mr. Pugin

RRP ~~£5.00~~ **£2.50 each** (+ UK P&P £4.00)

and

The story of St Augustine

RRP ~~£3.50~~ **£1.75 each** (+ UK P&P £4.00)

Orders by post from: Fr Simon Heans,
Centre Manager

c/o 72, Hereson Road, Ramsgate CT11 7DS

Cheques made payable to:
St Augustine's Church, Ramsgate

Links from The Pugin Society website

Friends of St. Augustine
<https://www.augustine-pugin.org.uk/>

The Victorian Web
<http://www.victorianweb.org/>

The Rectory Society
<http://www.rectorysociety.org.uk/>

The Birmingham Heritage Forum
<http://birminghamheritage.org.uk/>

Cheadle Discovery Group
<http://www.discovercheadle.co.uk/>

Pre-Raphaelite Society
<https://pre-raphaelitesociety.org/>

Historic Religious Buildings Alliance
<http://www.hrballiance.org.uk/>

The Eighth Lamp: Ruskin Studies Today
<http://theeighthlampruskinstudiestoday.blogspot.com/>

The Ecclesiological Society
<http://ecclsoc.org/>

The Victorian Society
<https://www.victoriansociety.org.uk/>

Heritage Links
<http://www.heritagelink.org.uk/>

The Landmark Trust
<https://www.landmarktrust.org.uk>

Images of England
<http://www.imagesofengland.org.uk/>

Stained Glass Museum at Ely Cathedral
<https://stainedglassmuseum.com/>



P40) Prizewinning painting by Lucy Bunker, aged 8

Following on from the page one article *Pugin's Legacy for Children*, in recent years there have been occasional Pugin-related children's activities. One example is the Big Ben painting competition (already mentioned) (P40).

Another successful project was the (national) wallpaper design competition for students from four art colleges. This was part of the many celebrations for Pugin's bicentenary in 2012. Of the eighty participating students, thirty were shortlisted and four won prizes (the Pugin Society having provided one). Four exhibitions were held in various locations around the UK, and the winning entries were exhibited at the Pugin Society AGM in 2012.

Projects funded by the Heritage Lottery usually require some community engagement and educational element. Various HLF-funded children's activities were devised for the 2012 bicentenary at the three Pugin hub sites:

- **Ramsgate:** A Pugin Creative Arts pack for schools was prepared, and named by the children as *Operation Pugin*. This pack can be downloaded from our website.
- **Birmingham:** A schools project 'The Big Story of Pugin', was based at Oscott College. The results were exhibited in Birmingham library before being archived. A dedicated website is available.
- **Cheadle:** A 'Happy Snappers' photographic tribute to Pugin: a competition which included categories for children. Plus, in December 2012, the 'Pugin Festival of Light' parade took place ahead of the switching on ceremony for the Christmas lights, ending with carol singing, led by a school choir.

Some of these activities have been archived and/or uploaded to websites, leaving a visible legacy which is available to inspire children in the future. The above projects were all reported in previous issues of *PS*.

There are commercially available children's jigsaws, kits to build models of Big Ben or the parliament building, books and even a teddy bear, all available from the Houses of Parliament online shop:

<https://www.shop.parliament.uk/collections/toysandgames/>

A spring visit to the John Soane's museum in London was led by Dr James Jago who, at the time, was a member of their staff. On arrival, at 5.30pm, James gave us a brief overview of our planned visit, and some of his ideas for the relevance of our Society visiting the museum, when Pugin and Soane seemed so different in their tastes... or were they? James suggested that there were many similarities in their ideas and approaches to work, such as their use of space, perspective and lighting, to bring a theatricality to their buildings. James pointed out examples on the guided tour e.g. Soane's use of alleys; his top window lighting for spaces beneath, with specifically designed locations for selected exhibits. This ensured they had a suitable level of light and shadow, space and depth, to create the intended effect on his visitors. In some spaces the glass above was painted yellow to create the impression of sunlight. James compared this approach by Soane with Pugin's dramatic crypt at St Chad's cathedral Birmingham, just one of the expressions of Pugin's theatricality.

Of particular interest was the *Monk's Parlour*, with a 'Gothic' atmosphere, and various artefacts from the old Palace of Westminster (PofW), as well as some lookalikes! At times a torch was needed to explore nooks and crannies and to see some of the detail on individual items (so a good idea to take a small torch when visiting). Outside was the Monk's Yard, with rather large fragments from the old PofW in the form of two gothic arches with some decoration still visible although, as James explained, considerably eroded by exposure to the elements for almost 200 years. As we were a private party we were able to go out into this tiny courtyard to examine these arches.

It was delightful to see various remnants from the old PofW, far too many to include in my 'Links to Pugin' column. However, the museum's website has several downloadable trails, which include photographs of some of these items, plus individual records, many with images. The trail selected for the visit was *London in the Soane*, an informative 8 pages with 38 photographs, 3 floor plans with descriptions and locations of 35 numbered exhibits (the trail was written in 2010, so slightly out of date). Having read it before the visit, this enabled me to target specific items of interest, such as a) item 14: *Coat of Arms from the Court of the King's Bench*, c.1318, removed when Soane did his alterations of 1824; item 17: *Wooden panel from the ceiling of the Painted Chamber*, which '...probably dates from the 1260s.' and item 18: *Westminster ruins* (outside in the Monk's Yard, mentioned above).

Having not been back to the Museum for some years, and without a Gothic focus at that time, this was a wonderful opportunity to revisit and further explore this unusual collection, and some of the inspiration behind it. James was an excellent guide, it was a memorable event and left me wanting more. Thank you, James.

Report by Judith Al-Seffar

Other News

Exhibitions with links to Pugin

Wellcome Collection, London

Living with Buildings: Health and Architecture

On now until 3 March 2019

"We're surrounded by buildings all the time, but how do they affect our physical and mental health?"

<https://wellcomecollection.org/whats-on>

Portcullis House, Palace of Westminster

Hardman metalwork

On now until December 2019 (see article, pp.9-10)

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

Monet & Architecture: Review in brief

Jonathan Jones, **Guardian report, 5 April 2018**

"glorious pleas for humanity show Monet in a new light"

"...Architecture was a moral force in the C19. In a rapidly industrialising world, old buildings were cherished in a new way. Medieval survivors, such as the C13 church at Varengeville, were seen as remnants of a communal past..."

Ruskin is mentioned, no sign of Pugin in this article!

Would anyone with the exhibition catalogue like to send in a critical review for the next issue of PS?

(past exhibition at the National Gallery 9/4/18-29/7/18)

<https://www.theguardian.com/artanddesign/2018/apr/05/monet-architecture-national-gallery-review-glorious-visions-that-gave-the-world-back-its-heart>

Internet News

Prince Albert's papers to be published online

Caroline Davies, **Guardian Report, 4 April 2018**

This 3-year project, digitising 23,500 documents, which include the Great Exhibition of 1851, should be completed in 2020, with earlier access to some items.

<https://www.theguardian.com/uk-news/2018/apr/04/prince-albert-private-papers-collections-published-online-victorian>

Palace of Westminster

Online information about these heritage buildings, also Pugin and the Parliamentary art collections

<https://www.parliament.uk/about/living-heritage/building/>

Brief report with film on the restoration programme

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

Pugin test:

183 questions and answers

<https://quizlet.com/81803280/pugin-and-the-gothic-revival-flash-cards/>

Pugin at the royal wedding, May 2018

Two chairs, c.1828, and designed by Pugin, were used at the ceremony. Listed as CAP, but AWP is also given credit

<https://www.rct.uk/collection/29881/chair>

Taylor Review

Report commissioned by the Department for Digital, Culture, Media and Sport, published 20/12/2017.

downloadable pdf

<https://www.gov.uk/government/publications/the-taylor-review-sustainability-of-english-churches-and-cathedrals>

New look NLHF (formerly HLF)

National Lottery Heritage Fund launches 5 year plan (2019-2024) with a 'new look' brand and site, opened 1/2/2019

"We will stand up for the enormous good that heritage delivers for society" said CEO Ros Kerslake.

<https://ihbconline.co.uk/newsarchive/?p=21535>

Other Articles of Interest

The Church's Built Heritage

Gems that enrich the entire community

The importance of local Catholic church communities to plan for restoration and maintenance funding and increased use of their spaces is highlighted, now that the *Grant's for Places of Worship* scheme has been abolished. This was replaced with an 'open' system.

The Tablet: 11 August 2018

Heritage in Peril

Faith set in stone by Elena Curti

An example of aiming to develop a robust financial survival strategy by *"...looking beyond the garden fence, beyond our own organisations..."* and this includes adapting the usage of churches, within the current rules.

The Tablet: 11 August 2018

Living Victorians

Saving Manchester's Monastery by Elaine Griffiths

Gorton Monastery (EWP) was a derelict building in 1996, when the author first visited the site. This heartwarming report describes the journey, the disappointments and ultimate success in saving it for the community, re-opening over a decade (of hard work) later, in 2007. An HLF award was eventually achieved at the third application, by which time the project had been named *The Pugin Centre* and the three 'Cs' strategy had been born: Corporate, Cultural and Community, which seemed to tick the boxes for the HLF.

The Victorian: March 2018

Editor's Note

Here's a request for HELP, please

To further develop and diversify this section of *PS*, Reviewers are needed. Some of these news items have been sent in by members, so a big THANK YOU to them. I hope more will be sent in through the coming year, for our 'annual review'.



Pugin Purcell family photographs

Margaret Mary (née Pugin) and Henry Purcell



*P41) Margaret Mary Pugin (1849-1884)
and Henry Francis Purcell (1829-1877)
married in Ramsgate 1870, photograph c.1872-3*



*P42) Charles Henry Cuthbert Purcell (1874-1958), aged 12
and Uncle Cuthbert Pugin (1840-1928)
photograph c.1886*



P43) PUGIN FAMILY GROUP:

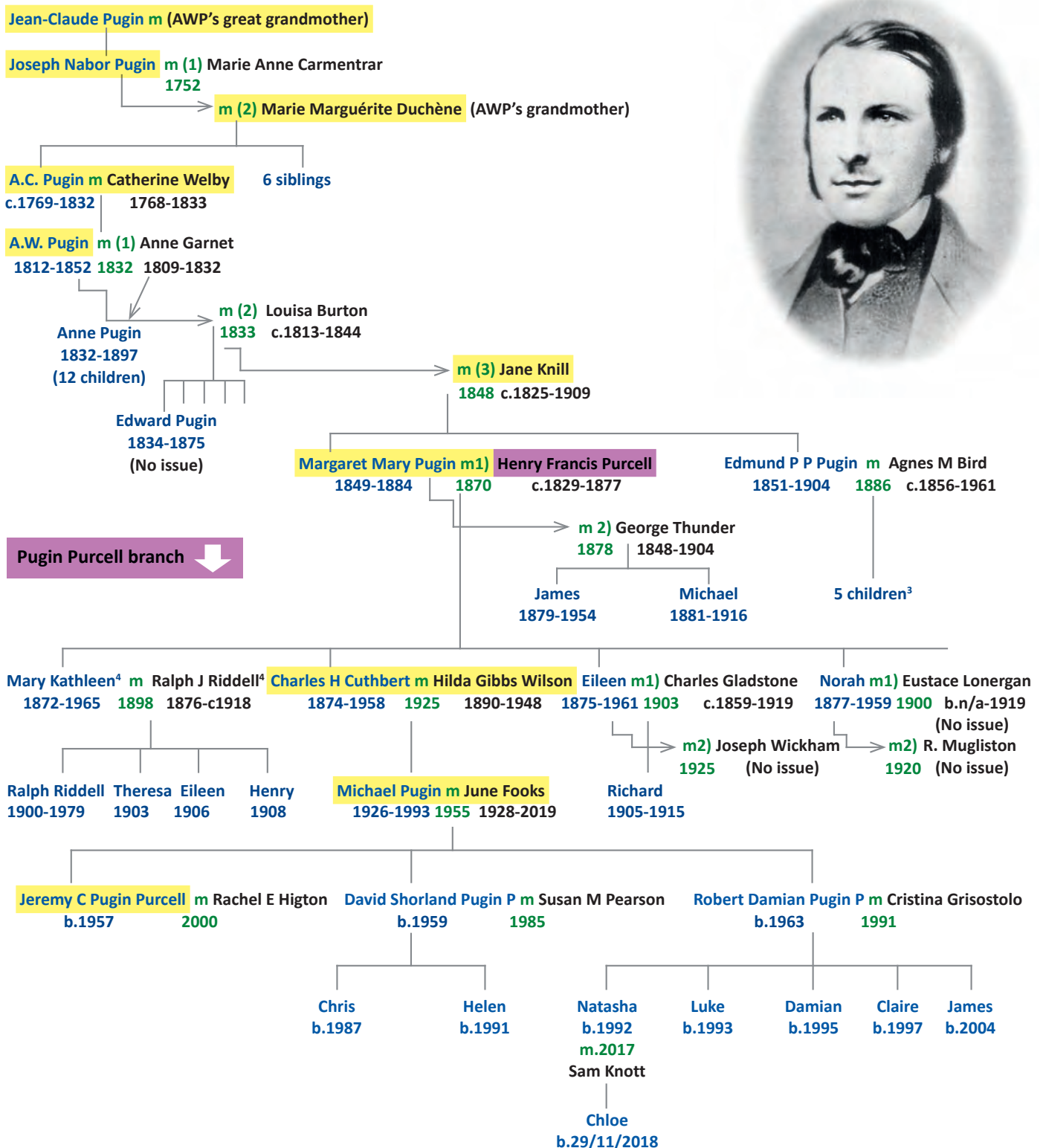
*top row (3 men): James Thunder, Ralph (Joe) Riddell, Capt. Charles Gladstone, RN
middle row (4 adults): Florence Mackey,¹ Mary Kathleen, Norah, Eileen
middle row (3 children): Henry, Eileen, Theresa
front row (2 boys): Richard Gladstone, Ralph (Rafe) Riddell
photograph c.1913*

Endnotes

¹ Florence Mackey (née Pugin) is not on the adjacent page, she is in the previously published family tree (daughter of Edmund P P Pugin)

Pugin's Descendants Part 2: Purcell line

Compiled by Jeremy Charles Pugin Purcell – Pugin's Great Great Grandson



Editor's Notes

¹ Key: Blue: Pugin direct family line; Green: marriage & date; Black: Spouses; Yellow highlight: Line of Pugin descent to author

Purple highlight: Pugin Purcell Branch

² Using various sources, there is some variation between dates, as denoted by 'c'. Corrections would be welcomed and can be published in a future issue, if sent with documentary evidence.

³ Previous family tree: *Pugin's Descendants Part 1* in *PS12 (2014)* p.5.

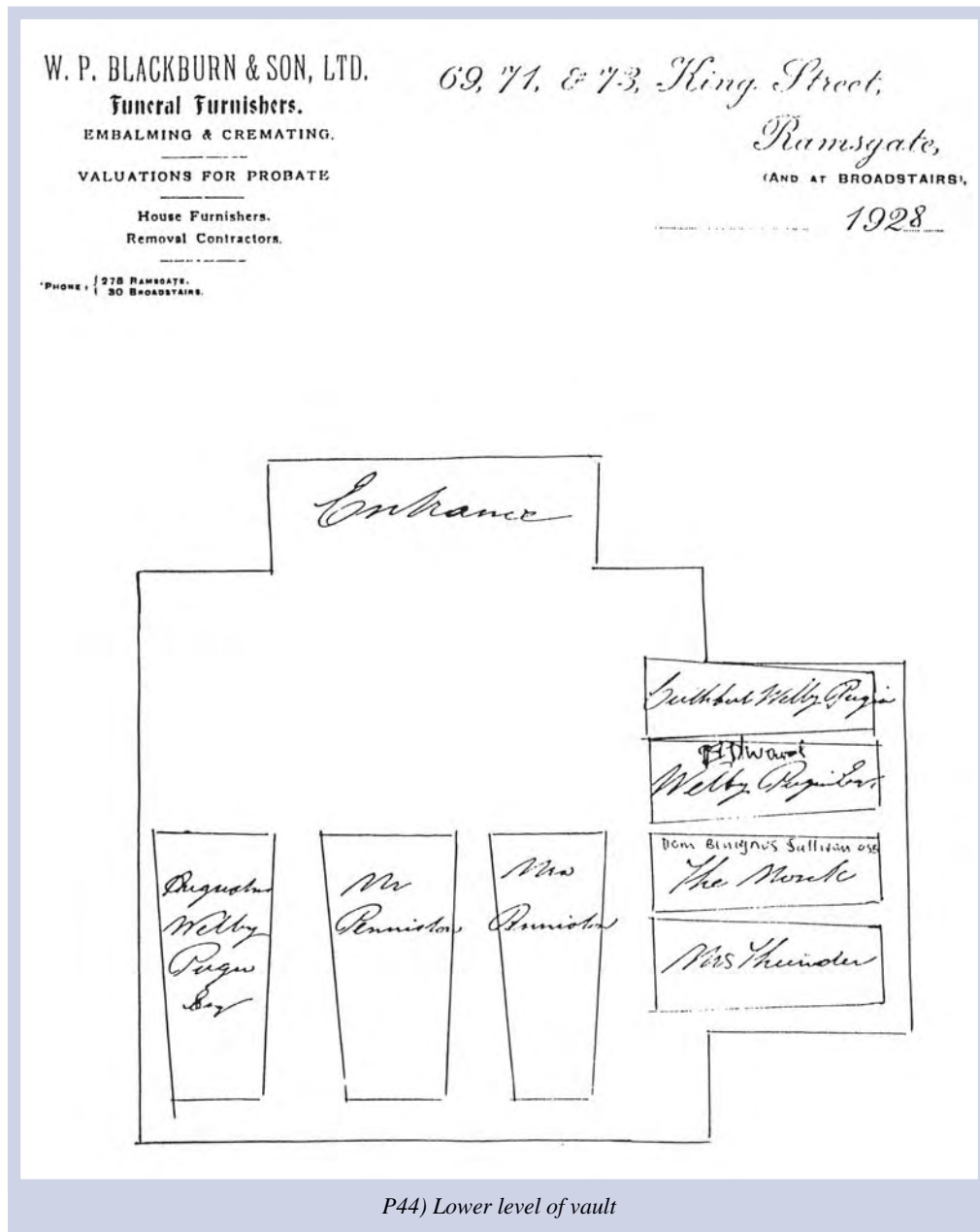
⁴ *Pugin's Descendants Part 3: Riddell line* will be in the next issue of *PS*.



The Burial Vault of the Pugin Family – Part 2

David Meara

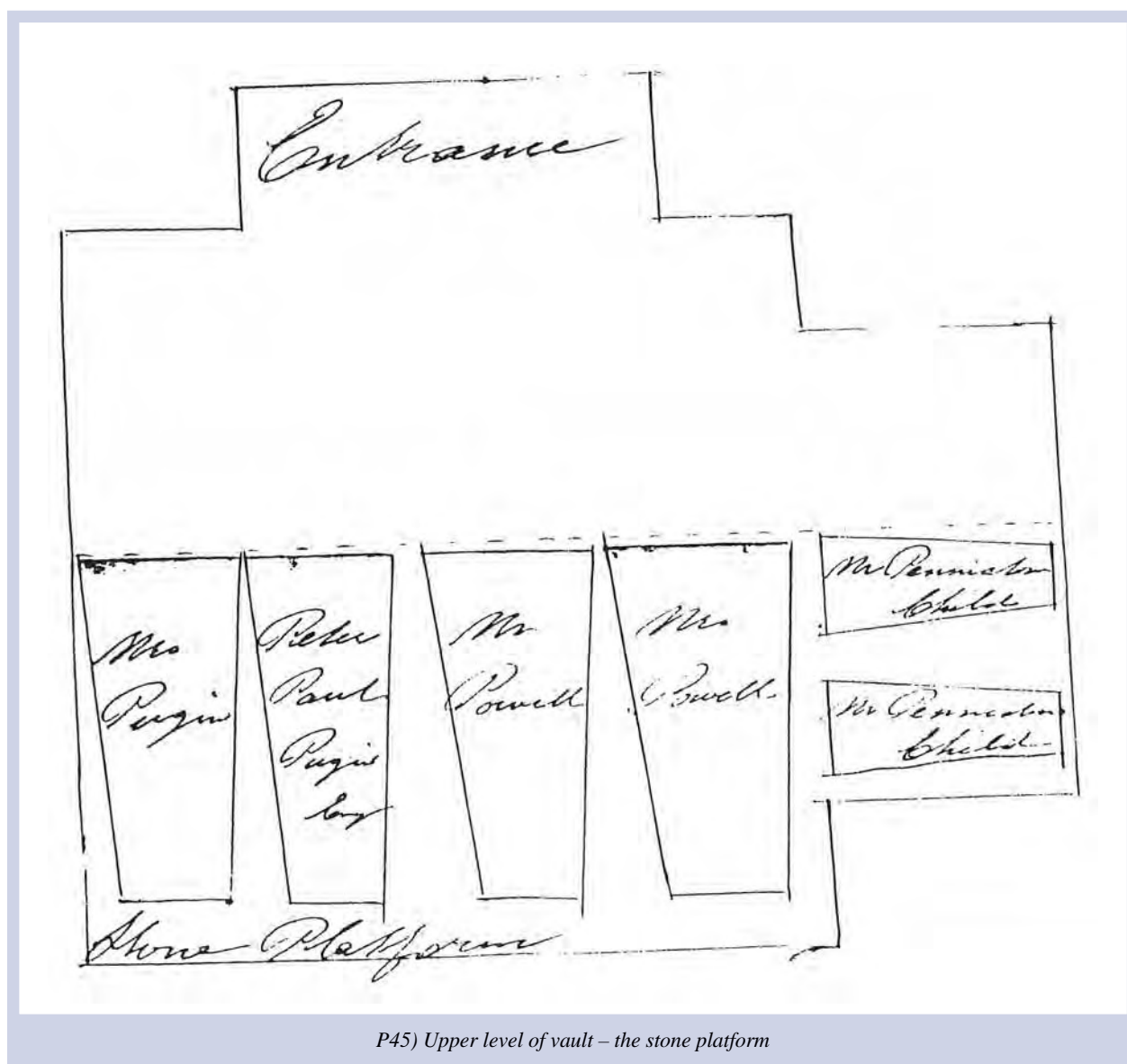
In the last issue of *Present State*, my article described the opening of the Pugin family vault at St. Augustine's, Ramsgate in October 1992, which gave those present a unique opportunity to view the inside of the vault and the coffins placed there. The last time the vault had been opened was for the burial of Cuthbert Welby Pugin in March 1928 and, at that time, the undertakers, W. P. Blackburn and Son Ltd., of King Street, Ramsgate, had made a plan of the position of the coffins within the vault. The plan is hand drawn in black ink on two pages, one showing the coffins on the floor (P44), and the other showing those on the stone shelves (P45). The entrance is marked clearly. The plan raises the interesting question, of how the individual coffins came to be placed in the positions in which we found them in 1992.



A.W.N. Pugin's coffin is placed on the floor in the right-hand corner immediately opposite the entrance which, incidentally, has no steps: coffins would have had to be lowered on ropes, and then placed in position by the undertakers' men or the family bearers. Why the founder of the church and chantry was placed on the floor rather than in the more obvious position on the shelf is not clear. The coffin immediately next to Pugin is that of Louis Frederick Peniston, who died aged thirty-eight in 1872. The undertakers have spelt the family name incorrectly, with two 'ns' instead of one. The Peniston family had been architects and surveyors in Wiltshire for three generations, and Pugin was introduced to them when he was in Salisbury, where they were leading lights in the Catholic community. Louis Peniston married Agnes, Pugin's daughter by his second wife Louisa, in 1862. They had one son and four daughters, two of whom died in babyhood, Augustus and Augusta. Both babies were buried in the vault, and their small coffins lie on the stone platform.

The next coffin is that of Mrs Peniston, who outlived her husband and died in May 1895. Was a space deliberately left for her, in which case why was one not reserved for Pugin's third wife Jane, so that she could eventually lie beside her husband? The fifth family member to die, in chronological order, was Edward Welby Pugin, in June 1875, and he was also placed on the floor to the left of the entrance, followed in July 1884 by Margaret Mary, Pugin's daughter by Jane, who married as her second husband Major George Thunder.

John Hardman Powell, Pugin's only apprentice who married Anne, Pugin's daughter from his first marriage to Anne Garnet, died in March 1895 and his coffin lies on the main stone platform, with his wife's coffin beside him. The two other coffins on this shelf are those of Peter Paul Pugin, Jane's son, who died in March 1904, and of Jane Pugin herself, who outlived almost all the family and died in February 1909 at the age of eighty-four, living in St. Edward's, the house Pugin had built as a presbytery for St. Augustine's. Her coffin sits on the platform directly above that of her husband.



Other burial places of Pugin's family members:

St Augustine's churchyard, Ramsgate

Three of Anne Hardman Powell's children:
James Powell (d. 1924)
Cecilia Powell (d. 1925)
Dunstan Powell (d. 1932)

Christchurch Priory, Dorset

Anne (d. 1832) Pugin's first wife

St Chad's crypt, Birmingham: The Hardman chantry

Louisa (d. 1844) Pugin's second wife

Michael Blaker (1928 – 2018)

Artist, Author and Early Member of the Pugin Society



P46) Michael Blaker, Margate

Michael Blaker stands out as a true polymath. Although he was an art college-trained painter and print maker, he also had a fascination with the natural world and with the endless variety of human appearance and behaviour. This led him to being, at various times, a taxidermist, gallery owner, professional musician, film maker, editor, cartoonist and sculptor. He was also the author of novels and technical handbooks, the painter of inn signs and an exponent and creator of that truest of folk arts, fairground signage.

Michael's early life was spent in Brighton, surrounded by Victoriana, and these nineteenth century influences are evident throughout his work. He was later to attend Brighton Art School. He was truly in the vanguard of taste in the 1940s when he championed the important cultural value of the Pre-Raphaelite School, which was dismissed, at that time, as being shallow and mawkish.



P47) Dogs on the beach, Broadstairs

One of the jazz bands that he formed, in the late 1950s, was called the *Eminent Victorians*, and its members would perform in period dress. This, interestingly, coincided with the foundation of the Victorian Society, which was formed in 1958. With this background in Victoriana, Michael was, perhaps, a 'natural' for the Pugin Society, with which he was always enthusiastically involved.

Brighton was also the birthplace of Eric Gill, and historic 'Arts and Crafts' Ditchling is ten miles away. Michael's independence, and his championing of the artist as a man in charge of his own destiny, must spring from such Arts and Crafts Movement influences.

Moving to London, in the early 1950s, Michael opened a contemporary art gallery in Avery Row, New Bond Street, with the ambition of promoting young and under-appreciated artists. The gallery led to his first publication, the periodical *Art Gazette*, and to a London group-exhibition of the works of artists under thirty. The precariousness of this ambitious life led to his return to Brighton, after which he increasingly concentrated on his 'signature' medium, etching, which was, at that time, thought of as a distinctly old-fashioned technique in printing. There then followed many years of Michael oscillating between Brighton and London. He was, for ten years, the editor and designer of the *Printmakers Journal*, the publication of the Royal Society of Painter-Printmakers. Michael transformed the journal into a lively, entertaining and thought-provoking publication.

Catriona and Michael were married in 1977, and they moved from St John's Wood to a Victorian house in Rochester, called Beresford House. This lent its name to the *Beresford House Press*, the imprint of Michael's self-published, illustrated books. They moved to Ramsgate in 1987.



P48) Dunkirk Veteran

In April 2018, Michael held a ninetieth birthday, retrospective exhibition of paintings and etchings at the *Pie Factory Gallery* in Margate. The show not only spanned seventy years of work but also covered a wide variety of subject matters, techniques and styles including portraits, landscapes, religious and allegorical works, animal paintings, still life and marine paintings. His output was prodigious, and his style deeply personal and immediately identifiable. Examples of his work are shown in (P47) and (P48).

Michael once told me of one winter's night, in the 1950s, when he was walking back to his Brighton studio in a snowstorm. Standing in the middle of the road was an escaped beach donkey with its head down and nose into the wind. Michael took it home and bedded it down in front of the glowing studio stove. Michael was a man of great humour and humanity.

Nick Dermott, Chairman

In Memorium

Rex Kidd

Rex died on 30 December, 2017. The Society was notified some time later, after the last issue of *Present State* had been distributed. Although I had never met Rex, I was particularly saddened as Rex had sent in the original photograph of St Peter, in the garden of Bledlow Manor, which inspired the article in the last issue of *PS*. I had corresponded with Rex just a few months earlier and he knew the article was going into the upcoming issue, but died just a few weeks before it came out. We send our condolences to Rex's family and friends.

Other notices

Sale of the Pugin/Minton tiles

Some of the tiles can be seen on page 12 and also in the photomontage on the back page. For further information please contact:

Nick Williams Email: nddwilliams@btinternet.com

Recent Publications

Beyond Puginism

Author: Gerard Hyland

Spires Books and the Pugin Society: 2018; RRP £14.99

Making Dystopia: The Strange Rise and Survival of Architectural Barbarism

Author: James Stevens Curl

ISBN 978-019-8753-698

Oxford University Press: 2018; RRP £45.00

Books coming soon

'Out of the Noise':

A postwar childhood in a Moorlands Town

Author: Michael Fisher

ISBN: 978-191-2881-383, June 2019; RRP £9.99

The Book Guild Ltd, 9, Priory Business Park,
Wistow Road, Kibworth, Leics. LE8 0RX

Freephone: 0800-999-2982

Pugin Trails

Ramsgate
Staffs
County Wexford

Birmingham
Cheadle (town)
Tasmania

See website to access available trails:

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

Picture gallery

Tiles

The photograph below (P49) shows the Pugin/Minton tiles on the floor of the chapel in St Mary's convent, Handsworth. When the tiles are in position the pattern formations can be seen. Some of the tiles that will be going on sale are of the same design.



P49) Tiles in the chapel, St Mary's convent, Handsworth (2008)

Guidebooks

Shrewsbury Cathedral

Shrewsbury Cathedral Publications
updated and reprinted in 2016

www.shrewsburycathedral.org

By post from:

Cathedral House, 11, Belmont, Shrewsbury,
Shrops SY1 1TE

The Origins of a Parish

Author: Kevin Rafferty

Kailpot press: 2nd edition 2016; £10 + P&P £4.45

ISBN 978-095-5686-016

Church of Our Lady & St Wilfred, Warwick Bridge

www.ourladypuginchurch.co.uk

By post from:

The Rectory, Warwick Square, Carlisle, Cumbria CA1 1LB

Cheques payable to:

Our Lady & St Wilfred Restoration account

Or by bank transfer:

Sort Code 40-27-02 A/C No: 41799452

Events for 2019

Details to be posted to members in the spring

AGM

Saturday 7 December at 12.00: AGM
followed by a talk and buffet lunch
Venue: the Artworkers' Guild, London.

**Tickets will be available later in the spring
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:

Catrina 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:

<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:

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

For further information please contact:

judith.pugin@gmail.com

**Copy deadline for the next issue is
30 September 2019**

Articles should be sent to the address or email below:

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

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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; P2,14,46-48: Catrina Blaker; P3&6: RIBA Drawings Collection, reproduced here with permission; P4: Gavin Stamp; P5: Lancashire Record Office, DDX 844.1/Scarlsbrick Estate Copy; P7a&7b: Lancashire Archives and Records Office; P8: © Picture Orgelbau Kuhn AG, CH-Männedorf, with permission to use; P9,11-13: Philip Wells; P10: Andrew Freeman Photographic Plates reproduced by permission of the British Institute of Organ Studies from the British Organ Archive housed in Special Collections, the Cadbury Research Library, University of Birmingham; P15-16: Emily Spary, Nicky Lacourse and the Parliamentary Historic Furniture & Decorative Arts Collection; P17: private collection; P20-25: Nick Williams; P26-27, 29-30: Michael Fisher; P31-35: Mike Galloway; P36: Simon Strickland; P37: Caroline Stanford and the Landmark Trust; P38: Martin Renshaw; P39: Kate Shepherd and the Oxford University Press; P40-43: private collections; P44-45: David Meara.

The remaining images are from the editor.

• *The photomontage (below) is a photographic glimpse of St Mary's convent tiles, by Pugin/Minton*

En Avant

