



Present State

the newsletter of The Pugin Society



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WELCOME to our seventeenth *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:

Medieval Crosses

Various lines of enquiry have come together to provide a focus on the fascinating histories of medieval crosses, their Gothic Revival restorations and some of the designers and sculptors of Pugin's era. Walking down the Strand in London, some years ago, was the starting point of this journey, examining the large edifice outside Charing Cross station.



P2) Bristol High Cross (detail)

Twelve Eleanor Crosses were built in the late thirteenth century, one being the original Charing Cross. This was demolished in 1647 and the current one is a Victorian replacement, of c.1865. A brief history is provided on a plaque near the cross (a transcription is available on page 16). Many other medieval crosses were restored in Victorian times by Gothic Revivalists.

Another such Victorian cross can be found in Bristol (P2) The sculptor, John

Thomas, was also responsible for the statues on the external façade of the Palace of Westminster (PofW). Many of these Victorian statues have been replaced, and are of interest, providing the basis for our published series on *Fragments*. This will contribute to the data collection on the history of the PofW. In this issue of *PS*, John

Thomas has become the link between two themes in the *Links to Pugin* series: *Fragments from the PofW* and *Medieval crosses*.

Items for inclusion on this topic (which continues on page 17) have gradually increased, and might even warrant a themed future study tour! If members have information on other such crosses in their locality, this could, perhaps, be incorporated into future articles.

Editor's Foreword

Judith Al-Seffar

This issue comes out at the start of a milestone year in our Pugin world, with celebrations being planned for the Pugin Society's 25th anniversary. As well as on our social media and website, we hope to include some reports on these events in the next issue of *PS*, to share with members unable to attend (and who prefer to read hardcopy!).

Meanwhile, the theme for this issue is medieval crosses (p1), which includes Gothic Revival restorations and the people of Pugin's era who carried them out (pp.17-18). This links in with articles on fragments from the Palace of Westminster (pp.13-16).

Articles include an interesting restoration project (pp.2-3); *A Mystery Solved*, a committee vacancy (pp.4-5), and a follow up article on the Handsworth tiles (pp.6-7). One of our members has shone a light on Pugin in Herefordshire (pp.8-11), and we have some reflections on a Tractarian poet (pp.12-13). Regional news items have come in from Ramsgate, Staffs, Ushaw and Cumbria (pp.18-23). Following on are book reviews and children's activities (pp.24-27).

We have *Pugin's Descendants Part 3: the Riddell line*, with some family photographs (pp.28-29), more information on the Pugin burials in Ramsgate and *Another Mystery* (pp.30-32).

Sadly, the final pages contain obituaries of some of our members and supporters (pp.33-35).

As always, we conclude with some notices, and I hope there is something of interest for all members. Readers' comments, suggestions and updates are always welcome although, these days, there is Pugin news throughout the year from a variety of sources.



Restoration project

St Mary's Church, Brewood

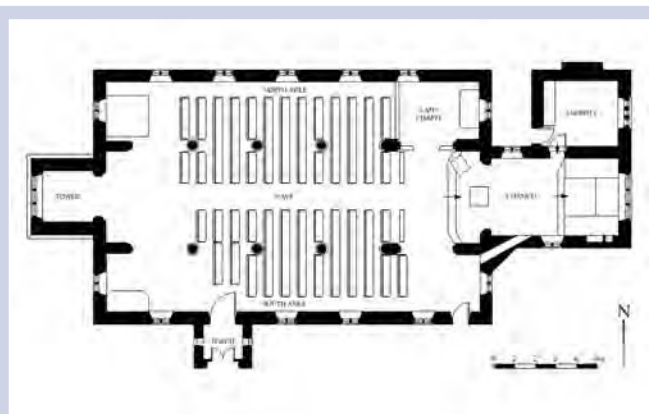
Stephen Oliver



P3) General view

A recent programme of repair to the tower to AWN Pugin's church of St. Mary at Brewood (P3) has shone a little light on the construction of the church, which may be of interest to members.

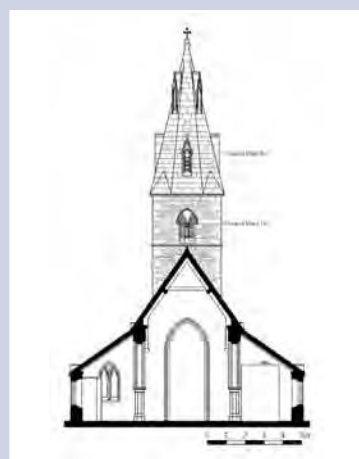
The history of the church is fully described in Michael Fisher's book.^{1a} Pugin was approached by Revd. Robert Richmond, whom he had known from Oscott, in 1843, when he first visited the site in April. Things moved at a great pace, as a contract was signed with George Myers, the builder, at the end of April, for a cost of £1,345, and a drawing of the church is included in the frontispiece of Pugin's 1843 *Apology for the Revival of Christian Architecture in England*. The building was almost complete at the time of Pugin's visit on 1st March 1844 and it was consecrated on 13th June. John Hardman jnr. and Wailes of Newcastle provided some of the fittings.^{1b}



P4) Plan

The church has a small western tower, unbuttressed, with a broach spire, all in the local red sandstone (P4, P5), with squared walling stone and ashlar dressings – the availability of local materials was mentioned in Pugin's letter to Lord

Shrewsbury, in 1843. However, a rusting iron tie at the level of all four belfry windows was evident, and this had caused the capitals of the window colonettes to burst apart (P6, P7). We drew up a specification for the repair work, and Stone Edge Ltd. were the masons responsible for the work, which was carried out in 2016-17.



P5) Sectional elevation looking west

On erecting the scaffold it became apparent that the ties to the windows were the visible parts of a continuous line of wrought iron ties binding the tower. They had damaged not only the window surrounds but also the quoins into which they were set (P8). A decision was taken to remove the ties and replace them with a stainless steel band, bolted to the inside of the belfry walls.



P6) Belfry window prior to repair



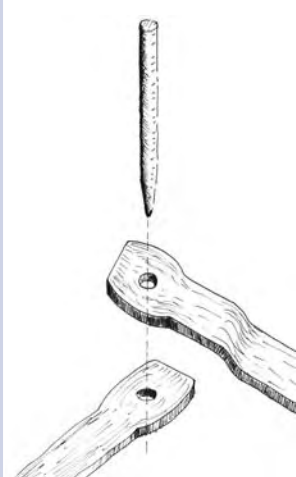
P7) Rust damage to Belfry window springing



P8) Wrought iron tie junction at quoin

The four wrought iron bars were secured at the corners with a pin (P9) set into the stone quoins, and were thus confirmed as part of the original build. It is presumed that the unbuttressed tower design needed to be strengthened, so the ties were introduced during construction, as towers are subject to considerable lateral movement from bells. There are, of course, numerous precedents for wrought iron ties within medieval Gothic, but the concealment of the ties at Brewood seems to conflict with Pugin's principles for the honest expression of construction. The completed repairs are shown in (P10 & P11).

A further line of wrought iron ties is visible at the level of the lower lucarnes to the spire, but these were less severely damaged and so we painted where visible and pointed up.



P9) Wrought iron tie junction detail

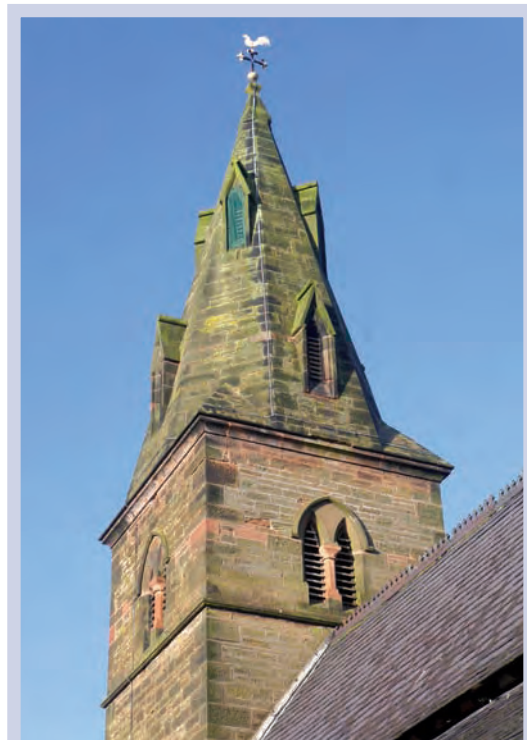


P10) New Belfry window colonette

Part of one pin was found to have been stamped with indistinct lettering "BANKS ...", which is taken to say "BANKSIDE", presumably the area south of the Thames in London. Myers had only moved to London from Hull at the end of 1842,² and he did not establish his works at Ordnance Wharf, Lambeth until the Spring of 1845,³ but he was living in Southwark, and this part of London was well known as the home of building contractors and merchants, as well as

smaller sub-contractors. It therefore seems likely that Myers sourced the wrought iron ties for Brewood from his south London supply chain. Interestingly, when he did set up at Ordnance Wharf, Myers included a smithy in his works, unfortunately the cause of a devastating fire in 1850. St. Mary's, Brewood, is located adjacent to the Birmingham and Liverpool Junction Canal (conveniently opened in 1843), so there would have been minimal difficulties in transporting materials to the site, such as the wrought iron from London or the Welsh slates on the roof.

There is only a single bell within an oak frame in the belfry at Brewood. This has a cast inscription "A ET G MEARS FECERUNT LUNDIT MDCCCXLV / SANCTA MARIA ORA PRO NOBIS", as well as numerous stamps on the frame stating "M+P" (presumably either Mears or Myers). The Mears firm of bellfounders, later the Whitechapel Bell Foundry, had been established in London since the 16th century, and worked on numerous high profile commissions in the 19th century, such as Big Ben.



P11) Tower and spire on completion of repairs

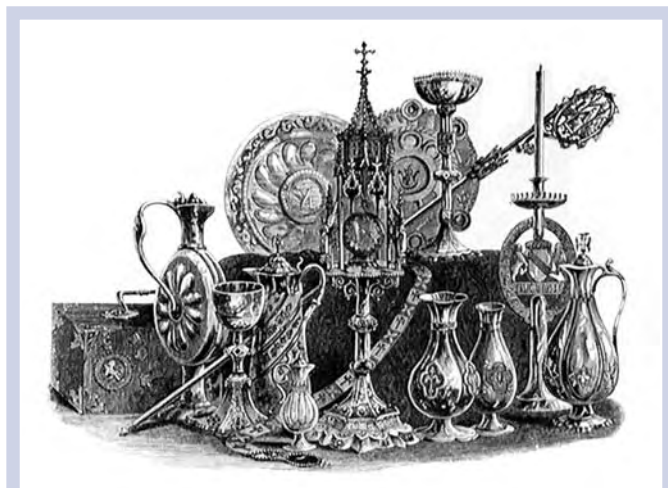
The full scope of Pugin and Myers work included not only the church but a new presbytery and school. The total cost was therefore greater than the original contract at £2,010.⁴ Interestingly, red bricks were used for these, showing Pugin's concern for the correct hierarchy of materials in the context of a group of buildings, stone being reserved for the most important structure.

Endnotes

- ^{1a,b} Michael Fisher (2012), 'Gothic For Ever': A.W.N. Pugin, Lord Shrewsbury, and the Rebuilding of Catholic England, pp.243-57.
- ² Patricia Spencer-Silver (2010), Pugin's Builder: The Life and Work of George Myers, 2nd edition, p.18.
- ³ Spencer-Silver, op.cit. p.24.
- ⁴ Spencer-Silver, op.cit. p.264.

A Mystery Solved?

Nick Beveridge
New Zealand



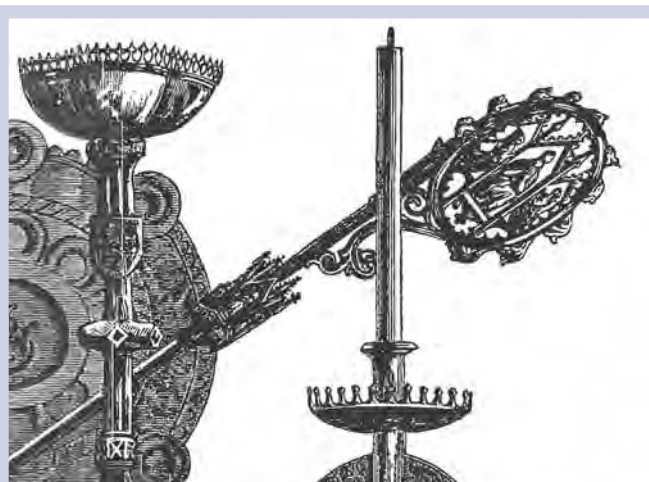
P12) Display in the Medieval Court, 1851

Background

A pastoral staff was displayed in the Medieval Court at the Great Exhibition of 1851. It was part of a group of objects shown in the Art-Journal Illustrated Catalogue of the Exhibition, reproduced above (P12).

This was accompanied by the following description:

The group of Ecclesiastical Vessels etc, are selected from a large variety of those quaint and beautiful works, designed by Mr Pugin, and executed by Messrs. J Hardman & Co., Birmingham. They fully realise the style and artistic feeling of the best works of the middle ages.



P13) Detail of Medieval Court display

The Ecclesiologist of 12 June 1851 (p. 185) described the execution of the objects as:

'very delicate', especially in the pastoral staff, and the enamelling is 'of a particularly minute and finished character'.

I have often wondered about the fate of the pastoral staff. The first reference to it, of which I am aware, is for 8 October 1851, when Rev. John Morris (1826-93) wrote from Marlow to John Hardman about the price of the pastoral staff, but nothing seems to have come of it.¹

Then, in 'February 1852?', Pugin wrote to John Hardman, asking him to give the pastoral staff to Bishop Thomas Grant of Southwark:

*You must send that pastoral staff to our Bishop Dr Grant from me that was in the exhibition immedialy (sic) but the arms should be changed.*²

Goss pastoral staff

Alexander Goss became Coadjutor Bishop of Liverpool, in September 1853, and Bishop Grant (Goss's 'dear Friend') was one of the co-consecrators. Goss's pastoral staff, now at Liverpool Metropolitan Cathedral, is shown below (P14).

On its stem is the inscription:

*Alexandro Goss Episcopo
Joannes Henricus Canonicus Fisher offert*

John Henry Fisher (1812-1889) was a canon of Liverpool from 1851, and President of St Edward's College when Goss was Vice-President there. It is a matter of conjecture as to how Canon Fisher came by the pastoral staff. However, the reason why he gave it to Goss is suggested in an extract from a letter (dated 9 Nov. 1855) from the latter to the Bishop of Liverpool, George Hillary Brown, asking for financial support:

*Fortunately I do not require from your Lordship anything for the exercise of Pontificalia, as the munificence of private friends has supplied me, as your Lordship was originally supplied by the Lancashire Clergy.*³



P14) Goss's pastoral staff

Comparison

In comparing the pastoral staves (P13, P14), several points of similarity can be ascertained. These are:

1. The hexagonal architectural knot with gables and pinnacles
2. Identical foliated crockets around the outside of the volute (head)
3. The typically Pugin brattishing around the inside edge of the circle of the volute
4. The volute encircles what appears to be a seated bishop under a gabled and pinnacled canopy, with an adoring angel to either side

Any differences, including the attenuated appearance of the staff which is shared by the other known items in the Medieval Court illustration, could be due to artistic licence. I have made enquiries with the Archdiocese of Southwark and I have not been able to find any evidence that the staff was given to Bishop Grant, or that it was ever in the possession of the Diocese/Archdiocese of Southwark.

Conclusion

There are so many points of similarity between the images of the two pastoral staves that I believe that they are to the same Pugin design. Also, because I have not been able to find any evidence that the Medieval Court pastoral staff was ever given to Bishop Grant, I am of the opinion that it and the Goss pastoral staff are one and the same object.

Acknowledgement

I would like to thank Neil Sayer, Archdiocesan Archivist, Archdiocese of Liverpool, for his kind permission to use the image of the Goss pastoral staff.

References

- Margaret Belcher (2015)**, *The Collected Letters of AWN Pugin*, Vol. 5, 1851-52, OUP.
- Peter Doyle (ed) (2014)**, *The Correspondence of Alexander Goss*, Bishop of Liverpool 1856-72 (Catholic Record Society).

Endnotes

- ¹ **Margaret Belcher**, personal communication.
- ² **Margaret Belcher**, *Pugin's Letters*, Vol. 5, p.590.
- ³ Pontificalia include the pastoral staff, ring, pectoral cross and mitre.

Committee Vacancy

Help shape the Pugin Society



THE · PUGIN
SOCIETY

Would you like to join other members in shaping the direction of the Pugin Society?

A vacancy has arisen on the committee for a new secretary, as Joanna Lyall is standing down this year, after almost a decade in the role. This is a chance to become more involved as the Society celebrates its 25th year and have a say on events, publications and membership.

A friendly group of some dozen members, the committee meets four times a year, usually in London, on a Saturday, and travelling expenses are reimbursed.

The role, which is voluntary, involves organising meetings, circulating the agenda and taking minutes. The secretary also acts as the first point of contact for inquiries from the website. The secretary is responsible for the running of the AGM, liaising with caterers and speakers.

The Society has had only three secretaries in its quarter of a century and this is a chance to steer it forward at an important stage of development.

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or

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News

**A glimmer of hope for churches at risk
In the shadow of the wrecking ball** by Elena Curti

Listed churches in need of funding to carry out essential repairs are being invited to take part in the Taylor Review Pilot. The programme will offer advice and support to develop a sustainable future. One church has been singled out as a case study: EWP's grade I listed 'masterpiece' of 1868, All Saints, Barton-Upon-Irwell.

The Tablet: 8 February 2020, pp.8-9

News

**Pick of the week:
Handsworth Convent tile sale**

A short item about the sale of the tiles, as reported in the last issue of *PS*, was selected for this weekly slot in *Country Life*. A little of the convent's history was provided and the Pugin Society got a mention, our members having had 'first pick' of the tiles through the article in *PS*. The tiles were then being offered for sale to the wider public.

Country Life: 24 April 2019, p.99



An early Pugin-Minton collaboration at Handsworth

Nicholas Williams



P15) St Mary's Convent

Readers of *Present State* will know that surplus encaustic tiles¹ from the Convent of the Sisters of Mercy at Handsworth (P15) have recently been available for sale (the majority have been sold, but a few are still available from the convent). Although undocumented as far as I am aware, there can be little doubt that the tiles were designed by AWN Pugin and made by Herbert Minton. Some of them are particularly significant, representing as they do probably the earliest fruit of the collaboration between Pugin and Minton, a collaboration that led ultimately to the spectacular floors of many of Pugin's most important buildings, both secular and ecclesiastical. On top of that, two of the designs make reference to Pugin's most important patron, the 16th Earl of Shrewsbury, who helped finance the building of the convent on land donated by John Hardman senior. This brief article seeks to justify the assertion made above, to explain the heraldic references to Lord Shrewsbury and to distinguish the early examples from the later Minton tiles that are still in the chapel floor at Handsworth.

The surplus tiles are thought to have come from the chapel (re-ordered at least once in the 19th century and damaged in 1942) and/or the church (destroyed in 1942); they had been stored in the convent's cellar for many decades. The convent was built in four phases between 1840 and 1850. The chapel was part of the first phase, which started in April 1840 and was opened in August 1841. The church was the third phase, built in 1846/47.

Pugin had already designed a convent at Bermondsey for the Sisters of Mercy; it had opened in 1839, but its design had not been popular with the foundress of the order Catherine McAuley. When John Hardman senior offered the land for a convent of the same order to be built at Handsworth, Pugin was the natural choice of architect but this time Mother McAuley gave very specific instructions as to what was required and Pugin followed them closely.

On 30 March 1840, just as building work at Handsworth was beginning, Pugin wrote to Dr Daniel Rock saying Rock would be 'delighted to hear that I have at Length Succeeded [sic] in reestablishing [sic] the manufacture of church paving tiles & shall have a capital specimen to shew you when I come down'.² This must surely be a reference to Herbert Minton, who had been manufacturing encaustic tiles under a patent acquired from Samuel Wright in about 1836 and who had shown great persistence to overcome the difficulties that the process entailed. Pugin had been using encaustic tiles from another manufacturer prior to 1840, but Minton's address appears at the back of Pugin's diary for that year and in April 1841 Pugin wrote to Minton asking him to send the tiles for 'the Hospital chapel at Birmingham as soon as you possibly can', going on to say that they would then be able to 'perform divine service in the course of a few days'.³ From these exchanges we can deduce that the tiles were designed by Pugin and made by Minton, notwithstanding the lack of any other evidence and the absence of any maker's mark.

The surplus Handsworth tiles that relate directly to Lord Shrewsbury are these:



P16) JT tile



P17) Verdun knot



P18) Diaper tile

(P16) bears a monogram of Lord Shrewsbury's initials 'JT' in a Gothic script, buff clay inlaid in black. (P17) represents the arms ('or, a fret gules', also known as the 'Verdun knot') of the de Verdun family, who had lived at Alton in Staffordshire since the 12th century, with buff clay inlaid in red. In both cases the buff clay has been glazed yellow.

Examples of these tiles are in the collection of the Victoria & Albert Museum (C.227-1993 and C.228-1993); both apparently came from Lord Shrewsbury's seat at Alton Towers. Also in the collection of the V&A (C.226-1993) is a third design found at Handsworth, consisting of a red and buff diaper pattern of small quatrefoils (P18).



Some Verdun knot tiles are still in the floor of a post-war extension to the chapel at Handsworth, now an oratory dedicated to Catherine McAuley, where they are laid with two other heraldic tiles representing Lord Shrewsbury, namely the Shrewsbury arms of a lion rampant and the three garbs (i.e. sheaves) of his ancestors the Comyn family (P19).

In the same floor are other, non-representational, red and buff tiles, a few examples of which were among the surplus tiles. A similar arrangement of Shrewsbury tiles can be seen in the side chapel at St John's Hospital, Alton. All these red and buff tiles have distinctive features which differentiate them from other, later, tiles that are found at Handsworth: (i) the canted sides, (ii) the lack of any maker's mark and (iii) the irregular stab holes in their backs, rather than the neat matrix of holes to be found in later Minton tiles, which also have straight sides and Minton's mark. Most of the surplus 'JT' tiles had the same features. It appears to be generally accepted that irregular stab marks indicate a date of 1845 or earlier.⁴

Sadly, no records survive to show where and in what combinations these early tiles were originally laid at Handsworth, but they were almost certainly in either the chapel or another part of the first (1840/41) phase of building. It seems unlikely that the black and buff 'JT' tiles would have been laid in conjunction with the red and buff designs and one may speculate that they would have been laid in a grid interspersed with plain black or red tiles.

Apart from those now in the oratory, there are no other Shrewsbury tiles in the convent; the chapel floor was relaid in the late 1880s and again after the last war and it is possible that at one of these stages it was decided to dispense with the references to the long-dead Shrewsbury in the main part of the chapel – perhaps replacing them with the later 'MR' monogram tiles in blue and buff that make reference to the convent's patron saint and which are still to be seen in the aisle. Tiles with the 'JT' monogram were, however, clearly produced again after the 1840/41 phase, because some 20 of them – with regular keying holes, straight sides and 'Minton' marks – were among the surplus ones in storage. They made an interesting comparison with the original 'JT' tiles, having a much more regular finish and being inlaid with a coloured clay which did not require the yellow glaze used on the earlier ones. The other surplus tiles were all of a later date and of patterns that are still in the chapel floor; our best guess is that they date either from the building of the church in 1846/47 or from a later re-ordering of the chapel, or perhaps a combination of both.

Acknowledgements

With thanks to Father Michael Fisher and Jenny Smith, Archivist of the Sisters of Mercy.

Endnotes

- ¹ Encaustic tiles were originally made in the middle ages. The process involves moulding a tile with a pattern into which a liquid clay of a different colour is poured. It is not an easy process, largely because the clays tend to crack as they dry at different rates.
- ² Margaret Belcher (2001), *The Collected Letters of A.W.N. Pugin*, Vol. 1, p.135.
- ³ Margaret Belcher (2015), *The Collected Letters of A.W.N. Pugin*, Vol. 5, p. 620. Although tentatively dated by Belcher to 18 April 1840, I believe the letter was in fact written on 11 April 1841.
- ⁴ Hans van Lemmen (1984), 'Encaustic Tiles' in *Minton Tiles 1835-1935*, City Museum and Art Gallery, Stoke-on-Trent.

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 and St Wilfred's Church
Co. Durham:	Ushaw College

Pugin Trails

Ramsgate	Birmingham
Staffs	Cheadle (town)
County Wexford	Tasmania



Some Thoughts on the Pugins at Belmont, Eastnor and Warham House in Herefordshire

By David Whitehead



P20) Belmont house sketched by James Wathen c.1800¹

The work of E. W. Pugin for Francis Wegg-Prosser (1824-1911) at Belmont Abbey and Belmont House in Herefordshire has been well publicised in recent literature on the Pugins. Less well explored is the relationship between Wegg-Prosser and the 2nd Earl Somers of Eastnor Castle, a late patron of A.W.N. Pugin. Moreover, there is another house on the Belmont estate, on the opposite side of the river Wye, at Warham, which carries the date 1854 on its drain head and appears to have come out of the Pugin office.

The Revd Dr Richard Prosser, a prebend of Durham Cathedral, bought the Belmont estate (P20) in 1826 from Dr John Matthews, a local banker, whose wealth suddenly disappeared with the run on the provincial banks in 1825.² The Revd Doctor died in 1839 leaving his extensive estate to his niece Lucy Haggitt née Parry. In the event, it was her infant son Francis Richard Haggitt who became Dr Prosser's designated heir but for a decade after his death, Belmont remained in the hands of trustees until Francis Richard, now Wegg-Prosser, came of age.

The next step for the young man was marriage and, in 1846, he moved his mother out of Belmont House – built by Dr Matthews, to the designs of James Wyatt, in 1790 – across the Wye to Warham House.³ According to a sketch of 1791 this was a six-bay brick house, with a steeply pitched roof, probably dating from the early 18th century.⁴ Dr Richard Prosser's will stated explicitly that his niece (Lucy) and son were to live at Belmont and maintain a large household 'the better to enable her to receive the friends of and keep up the connections of the family for the benefit of her said son'. This was achieved to the letter when Francis Richard married Lady Harriet Somers Cocks, the 2nd daughter of Earl Somers of Eastnor Castle in April 1850.⁵

Remarkably, something of the courtship is revealed, in a perfunctory way, in the 2nd earl's diary for 1849.⁶ On the 11th September he took his daughters Harriet ('Hatty') and Emily to the Three Choirs Festival in Hereford. As Lord

Lieutenant and a county magistrate, accommodation was found for him at the Judges' Lodgings in High Town. After the concert they drove over to Belmont with Mr. Prosser. Further concerts were attended in the following two days. Something was clearly in the air when the diary notices a visit by 'Mr. Watts (the artist George Frederick, 1817-90) who takes a very good likeness of Hatty in pencil' – perhaps a preparatory sketch for a marriage portrait.⁷ On the 10th November Earl Somers notes in his diary that 'the affair is settled between Prosser and my daughter Harriet'. During the next week Hatty and Prosser are twice recorded riding alone in Eastnor Park. On the 27th November a large party is organised, attended by many members of Prosser's family, including his mother, presumably to announce the engagement. The marriage took place in London in the following April.

This pretty liaison occurred against the background of the redecoration of the Drawing Room at Eastnor, for which undertaking the 2nd earl had engaged A. W. N. Pugin, or at least his associate, the decorator John Gregory Crace, who persuaded Pugin to design an armorial fireplace for the room. Pugin was misinformed about the thickness of the walls, believing Eastnor to be a medieval castle. A week after Watts had sketched the likeness of Harriet the fireplace arrived and, much to Pugin's disgust, turned out to be too big for its position. Two weeks later and four days before the engagement of Harriet and Prosser, Crace arrived to sort out the problem and is followed on the 20th November, a week before the engagement party, by Pugin's contractor, George Myers who also 'comes from London about the chimney piece'. In the event, Lord Somers was persuaded to have it 'brought forward' i.e. to project further into the room than was intended.

Eventually, this flaw in the design was nicely disguised by Crace's decorative setting and, the following year, Pugin makes his one and only visit to Eastnor and finds his client well-pleased with his new Drawing Room⁸ (P21). Most enthusiastic of all was the future Mrs. Wegg-Prosser, Harriet Somers, who wrote to her father, having been left in charge of the project near its completion, that 'the Drawing Room is progressing splendidly' and 'everyone admires the room excessively' so much so that 'the fame of it in the neighbourhood has spread far and wide and at Malvern the report is that the Queen is coming'.⁹

Harriet's enthusiasm for Pugin's work was infectious and, within a month of their marriage, Prosser was employing the architect to design the glass for a new east window in his parish church at Clehonger, supplanting William Butterfield, who carried out the restoration work.^{10,11} This may also have been due to the direct influence of Harriet's father, the 2nd earl who, on a social visit to Belmont in December 1849, indicated in his diary that he visited Clehonger church where, no doubt, he discussed with Prosser the virtues of Pugin. In addition, it should be noted that Earl Somers took an active interest in the on-going restoration of Hereford Cathedral. The restoration fund was managed by Biddulph's Bank of Charing Cross, originally jointly owned by members of the Somers family. In March 1850, during a hiatus in the work upon the cathedral, the 2nd earl records in his diary a visit to the bank to discuss the Hereford Cathedral restoration fund. The following year finds the earl in Chichester where he



P21) The Pugin Room at Eastnor Castle, 1849-50

visits the cathedral, reporting that it 'is a pretty building and in good keeping, unlike our cathedrals in general'.¹²

Ecclesiological interests were running very strong in the Somers family, which led directly to Pugin. Charles, Harriet's brother, and the son and heir of Earl Somers, married Virginia Pattle, a society beauty, a few months later in October 1850. Lady Harriet and her new husband commissioned Pugin, in association with John Hardman of Birmingham and Crace, to make a gothic work-table as a wedding present for the happy couple.¹³ It remains today in the Drawing Room that Pugin had helped design around it. The couple's patronage of Pugin went hand in hand with their High Church tendencies which, in 1852, led Prosser to embrace Catholicism. Significantly, Earl Somers was called upon to publically defend his son-in-law's character, in December 1850, which embarrassed his daughter.¹⁴ Nevertheless, similar feelings were apparent among other members of the younger generation of the Somer's family, although Harriet, herself, never seems to have converted.

To mark his conversion, Prosser decided to build a modest school-chapel for the nascent catholic community of West Herefordshire. This was on the high-road from Hereford to South Wales, about a kilometre to the east of Belmont House. The death of A.W.N. Pugin in September 1852 presumably caused some consternation in the Prosser household, but the architect's son, Edward, took up the commission and, presumably, the building was virtually complete by January 1853, when Hardman produced some metalwork for the chapel.¹⁵ The building, no doubt, drew attention to Prosser's conversion and in the same month the *Worcester Journal* publicly announced the fact under the headline 'Another Pervert'!¹⁶ The following year Edward Pugin began working on the western parts of the great abbey church at Belmont, exhibiting the full scheme for the building at the Royal Academy, in 1855. A recent commentator has noticed how 'close is the west part of the church to his father's style', suggesting that the younger Pugin 'might have been working from re-used drawings'. Moreover, 'the nave arcades, the tracery details and the trussed roof are a definite homage to A.W. Pugin's St Augustine's at Ramsgate'.¹⁷ Elsewhere the same author remarks that the 18 year-old Pugin seamlessly took over his father's style as well as his practice. It is possible, perhaps, that this is evident in another commission Prosser had in mind - the rebuilding of Warham House as a dower establishment for his mother in 1854.¹⁸

Warham House

On first glimpsing Warham House, which is virtually impossible to see from the public road, the picturesque composition of high gables, soaring chimneys and mullion windows dressed with limestone brings to mind A.W.N. Pugin's own house, in Ramsgate, and the recently listed Wilburton Manor, Cambridgeshire (1848-9). Once the date, 1854, is noticed on the drain heads and with the knowledge that this was the year Edward Pugin commenced his work upon the neighbouring Belmont Abbey, the Pugins' association is reinforced.

It is clear on looking closely at the east façade (P22), that some of the early eighteenth century brickwork has been re-used, and it soon becomes apparent that this is also the case on the north and west fronts. Similarly, the interior is planned in the classic Georgian fashion, with a central hall and flanking rooms. However, the east (entrance) front and the south have been given a full make-over with copious limestone dressings (or quoining) around window openings and all extruded features. The style is loosely late fifteenth century or early Tudor in date: a time when A.W.N. Pugin believed 'domestic architecture was carried to a high state of perfection' before the reign of Elizabeth, when classical influence created the 'very worst kind of English architecture' and brought the Middle Ages to a 'stop short'. Brick was the new material of the Tudor age and, as Pugin recognised in *An Apology for the Revival of Christian Architecture* (1843), it was the most useful material available in his century, notwithstanding its rejection by the fashionable architects of the day. Moreover, as a natural material, if used 'without disguise or concealment [it] cannot fail to look well'.



P22) the entrance-front to Warham House

We can assume that the recently converted Francis Wegg-Prosser, and his mother, Lucy, would be fully aware of the ideological implications of the stylistic choices made by Augustus or Edward Pugin. They were getting a building transformed from a sub-classical pagan house into a late gothic mansion of the last age on English Catholicism. The east and south fronts of the old house were reconfigured with high parapets and English gables, adding another storey to the house where previously there had only been attics. The new even textured orange brick was laid in a regular Flemish bond and its high quality suggests that it was carried to Hereford from the south of the country by the railway, which reached the city in 1853.

The south front (P23) is the *pièce de résistance*. By annexing part of the early stone wing to the north, an extended show front was produced, with a regular rhythm of gables and mullion windows. As on the east frontage, the higher central bay is set forward and signed with quoins. It is also given a two storey bay to signify the principal rooms – the drawing room and the master bedroom above. The whole composition, which has a vertical thrust typical of Pugin's gothic, is held together by the rising and falling of the stone parapet, complemented by a more disciplined stone course dividing the parapet from the first floor. On the ground, but now masked by herbaceous planting, is another stone string, marking the plinth. The cast iron square sectioned down pipes – two for each façade – have hoppers with the date 1854 cast in them.



P23) The south front to Warham House

One feature which is missing today is the polychrome roof, produced by selecting tiles of similar colour and laying them in bands. This is depicted on the late 19th century photographs of Warham and was still apparent, but faded, on an air photograph of the house taken in c.1980. It can be seen today on Edward Pugin's Burton Manor, near Stafford (1855-6), which is usually regarded as the young Pugin's first domestic commission. Where the south front wraps itself around the earlier stone building, at the west end of the house, there are a massive pair of quoined chimney stacks with turreted tops, linked by a gothic arch. Seen from the west, this feature is reminiscent of the fragment of a dissolved monastery – a calculated, yet unexpected piece of theatre.

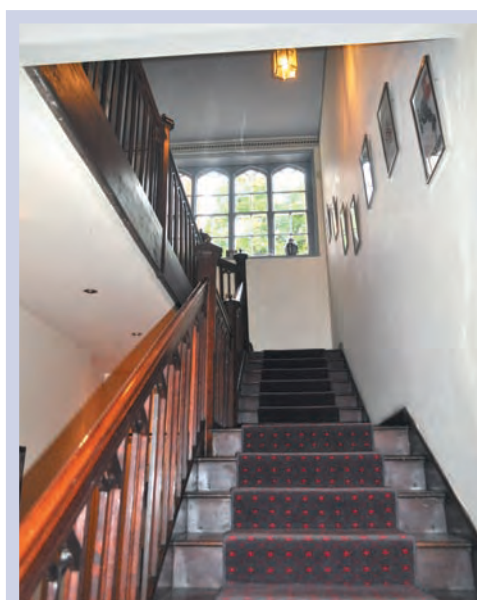
The Interior

The interior of Warham House has suffered from subdivision and multiple-occupancy in the 20th century, but enough survives to confirm its stylish character. On passing through the original front door, the observant visitor will notice the original lock with a brass escutcheon referring to the maker as Joseph Bates, Scarboro Works, Temple Street, Wolverhampton. Further research may show that this was a company patronised by John Hardman but, of course, most door furniture in this period came from Birmingham and the Black Country. More evidence of a metropolitan connexion comes from the extensive tessellated pavement made with Minton encaustic tiles (P24). The yellow slip on an orange body is most effective. The repeated pattern is of diamond squares enclosing a quatrefoil motif, bordered with a vine trail frieze. Clearly, the late medieval theme of the exterior has thoughtfully been transferred into the house and, no doubt, the pattern could be located in the Minton archive.



P24) The entrance hall at Warham House

The encaustic tiles continue for the full length of the hall, terminating at the entrance to the old kitchen. For most of its length it is accompanied by a wooden stair case, possibly stained oak, which rises in three stages to the landing. This is undoubtedly the finest feature in the house (P25). It has hexagonal newel posts, with moulded caps topped with a small ball, standing on an enlarged base, which engage with the open string. The newel posts are repeated at intervals up the stairs and along the first floor landing. The balustrade is made of square sectioned bars, formed to imitate a gothic arch with a trefoiled head. This is a most inventive design, almost modernist in its articulation, and surmounted by a heavy moulded hand rail. In style it compares with the bolder balustrade at The Grange, which Alexandra Wedgwood refers to as 'timber framing'. J.H. Powell also describes it as a 'cunningly designed staircase rail that formed a fence'.^{19,20} The staircase at Warham is certainly its clone. On the landing we meet a four light gothic window, which has the slender gothic tracery echoed in the balustrade.



P25) The staircase at Warham House

Continuing on the ground floor – the drawing room enjoys the bay window and connects with the morning room via a pair of double doors, utilising the same pattern observed in the hall. The room has lost its original fireplace, which is illustrated in a late 19th century photograph as a shouldered stone piece with a gothic aperture. On either side of the window are plaster alcoves for statues; on the ceiling there is a reeded frieze with classical patera at the corners. This feature clashes with the gothic theme so rigorously pursued in the hall, suggesting that local decorators were engaged to finish the rooms in 1854. The windows in the drawing room – and throughout the house – are provided with sturdy shutters, which fold away into the window apertures. Beyond the drawing room, on the south side of the hall, is the dining room, which is without enrichment but, in a late 19th century photograph, has a gothic recess with a low profiled arch for a serving table.

On the north side of the house, approached by a separate service corridor, are two rooms in a single storey stone-built annex, one of which is a small oratory (chapel) and adjoining it is a priest's vestry or bedroom. The chapel is distinguished by a door with gothic panels on the inside and a west facing window with a reeded architrave. In the adjoining room there is a matching window and a reeded door case. Again, this detail, albeit contemporary with the re-build, was probably provided by a local firm. The chapel and bedroom are entered from the kitchen courtyard, through a door with a gothic arch.

Conclusion

Given Francis Wegg Prosser's involvement with the Pugins from at least 1849 – when he was courting his wife at Eastnor Castle – to 1880, when Peter Paul Pugin added an infirmary range to Belmont Abbey, it seems very unlikely that when he came to rebuild Warham House in 1854 he would commission another local architect. Notwithstanding that the Wegg-Prosser archive is split between Belmont Library and the Hereford Archive and Record Centre, there is little material relating to Warham. A few boxes of deeds and other material kept at Warham are also rather uninformative about the building process and its context.

However, the local newspapers follow the Wegg-Prossers fairly closely, in part because Lord Somers was often to be found in the company of his daughter, Harriet, and his grandson. The *Hereford Journal* notices, in July 1855, that two felons on trial for stealing wheat had in their possession, when arrested, four sash windows and a grindstone. Subsequent inquiries proved that the sashes 'were taken from the new seat of Mrs. Haggitt at Warham' in November 1854. Subsequently, at the trial in August 1855, the sashes are recorded as the property of George Pearson (1792-1874), builder of Ross-on-Wye.²¹ Pearson, and his son, also George, were prominent contractors, busy on small projects throughout Herefordshire in the 19th century, especially schools, non-conformist chapels, minor church repairs and the occasional parsonage.²² It seems likely that a good deal of this work was carried-out without an architect. It is, therefore, possible that this was the case at Warham but, given the many features described above that Warham shares with the domestic work of A.W.N and E. W. Pugin, the latter working just across the river for the same client, some involvement still seems very likely.

Endnotes

- ¹ Belmont House sketched by James Wathen c.1800 – as bought by Dr Richard Prosser in 1826; architect: James Wyatt; landscape: Humphry Repton.
- ² **David Whitehead (1995-6)**, 'Belmont Herefordshire: the Development of a Picturesque Estate, 1788-1827' in *The Picturesque* 13, pp.21-2.
- ³ **Brenda Warde (2012)**, 'The Foundation of Belmont Abbey' in **Andrew Berry (ed.)**, *Belmont Abbey: Celebrating 150 Years*, pp.47-8.
- ⁴ A watercolour sketch kept in an album at Warham.
- ⁵ **Richard Stephen (2011)**, Warham House: Draft family history – based in part upon the Wegg-Prosser collection in the Hereford Record Office (HARC), C38. This collection is essentially a solicitor's deposit and, apart from details about its purchase, nothing about the building of Warham House.
- ⁶ Eastnor Castle Archives, 2nd earl, box 1.
- ⁷ Two portraits exist to-day – one at Warham and another at Eastnor Castle.
- ⁸ *Ibid.*, see also **Rosemary Hill (2007)**, *God's Architect*, pp.428, 527.
- ⁹ Eastnor Archives, Letters to Virginia Pattle Somers Cocks (3rd countess), box 54 – the letter has been misplaced and is dated 20th August 1849.
- ¹⁰ **Stanley A. Shepherd (2009)**, *The Stained Glass of A.W.N. Pugin*, pp.269-70.
- ¹¹ **Paul Thomson (1971)**, *William Butterfield*, pp.442, 469.
- ¹² Eastnor Archives, 2nd earl's diary, box 1 - 20 December 1849, 26 March 1850; 13th December 1851.
- ¹³ **Clive Wainwright**, 'Eastnor Castle, Herefordshire II' in *Country Life*, 20 May 1893, p.92.
- ¹⁴ Eastnor Archives, Letters of the 2nd earl, box 1. The earl's family regularly quarrelled with the vicar of Eastnor about the tone of church services – see letter from Harriet 9 December 1841 – 3rd earl's correspondence, box 1.
- ¹⁵ **Roderick O' Donnell (2002)**, *The Pugins and the Catholic Midlands*, p.52.
- ¹⁶ *Worcester Journal*, 20 January 1853.
- ¹⁷ **Roderick O' Donnell (2002)**, *The Pugins and the Catholic Midlands*, pp. 52-7.
- ¹⁸ **Roderick O' Donnell (1994)**, 'The Later Pugins' in **Paul Attenbury & Clive Wainwright (eds)**, *Pugin: A Gothic Passion*, pp.257-60.
- ¹⁹ **Wedgwood**, 'Pugin' in **Attenbury & Wainwright**, p.61.
- ²⁰ **Wedgwood**, 'Pugin at Home' in *Arch. History* p.184.
- ²¹ *Hereford Journal*, 18 July 1855, 1 August 1855.
- ²² **Alan Brooks & Nikolaus Pevsner Pevsner (2012)**, *The Buildings of England: Herefordshire*, passim.

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Isaac Williams and A.W.N. Pugin: some thoughts

Catriona Blaker

*Where shall we find that widow's treasured mite,
Saved for the temple's service, heavenly wise?
Or where blest Mary's costlier sacrifice?
As down Time's stream we sail, first rise to sight,
The shrines of ancient faith; with ample might,
'Mid humbler homes of men, they pierce the skies.
Then thick the domes of human pride arise,
Rich-peopled hives, and numerous, large, and bright,
But few, and far between, decay'd and old,
While Avarice gathers up what Time impairs,
Or mark'd with tasteless art and thrifty cares,
Lest they o'er man's possessions stretch too bold,
'Mid growing flocks, which seek another fold,
Stand houses of our God, while Mammon spares.*

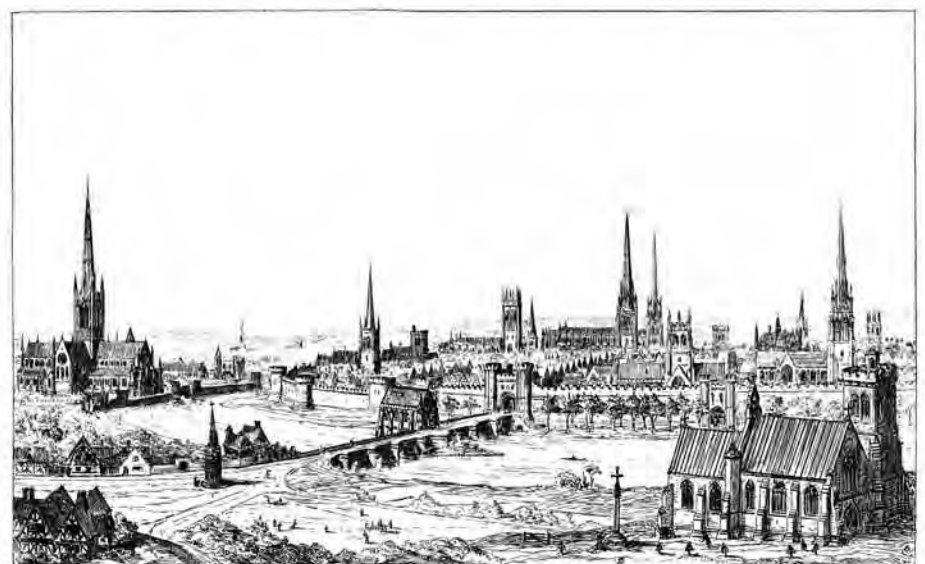
This sonnet, *The Ancient and Modern Town*, was written by the Tractarian and devotional poet Isaac Williams (1802 -1865), who was closely involved at the outset with the Oxford Movement. Those espousing the Oxford Movement, such as John Keble, Edward Bouverie Pusey, John Henry Newman (in his pre-Catholic phase) and Williams, stressed, whilst remaining within the Church of England, its pre-Reformation Catholic origins. They expounded their theology by publishing a series of tracts, known as the 'Tracts for the Times'. Isaac Williams was celebrated, in particular, for writing the controversial Tract 80, 'On Reserve in Communicating Religious Knowledge'.

In 1838 Williams, as poet, wrote 'The Cathedral' and 'Thoughts in Past Years'. This last title consisted of six separate parts, one of which was 'The Country Pastor', in which *The Ancient and Modern Town* is included. This sonnet's particular interest to us, as first pointed out by the literary scholar G.B. Tennyson,¹ is that it describes in words an approach very similar to that adopted by A.W.N. Pugin in his famous etching, contrasting a Catholic town of 1440 with the same town in 1840, in the revised edition of *Contrasts* of 1841 (P26). Tennyson assumes that this plate was published before

Williams' sonnet, i.e., in the first edition of *Contrasts*, of 1836, suggesting that Williams could have been influenced by it. If anything, though, the influence is the other way round, since Pugin only added this particular plate in the second edition, of 1841. Isaac Williams' poetic voice was inseparable from his theological viewpoint. As Pugin used art to convey his message, so Williams used poetry. Both Pugin and Williams wanted to illustrate and contrast, in their different ways, the loss of the spiritually and architecturally elevated communities of the middle ages and their sorry replacement by those of the nineteenth century, governed only by commercial greed and a harsh social system. It is possible that Pugin may have come across this sonnet; it appears that he had read some of Williams' work² and obviously applauded and sympathised with the leaders of the Oxford Movement, since their interpretation of what Anglicanism meant, or should be, was related to his hopes, as a Catholic, to evangelise England. He hoped for much from 'The Oxford Men', as he called them, and had various friends amongst them.



1. St. Michael's Tower inside in 1350. 2. New Parsonage House & Pleasure Grounds. 3. The New Jail. 4. Saw Works. 5. University of Arts. 6. Iron Works. 7. Ruins of St. Martin's Abbey. 8. St. Martin's Church. 9. St. Martin's Chapel. 10. St. Martin's Chapel. 11. New Church. 12. New Town Hall & General Rooms. 13. Wesleyan, Congregational Chapel. 14. New Division House. 15. Quakers Meeting. 16. Socialist Hall of Science.



1. St. Michael's on the Hill. 2. Queen's Drift. 3. St. Thomas's Chapel. 4. St. Martin's Abbey. 5. St. Martin's. 6. St. John's. 7. St. Peter's. 8. St. Edmund's. 9. St. Martin's. 10. St. Edmund's. 11. St. Peter's. 12. St. John's. 13. St. Martin's. 14. St. Edmund's. 15. St. Peter's. 16. St. John's. 17. St. Martin's. 18. St. Edmund's. 19. St. Peter's. 20. St. John's. 21. St. Martin's. 22. St. Edmund's. 23. St. Peter's. 24. St. John's. 25. St. Martin's. 26. St. Edmund's. 27. St. Peter's. 28. St. John's. 29. St. Martin's. 30. St. Edmund's. 31. St. Peter's. 32. St. John's. 33. St. Martin's. 34. St. Edmund's. 35. St. Peter's. 36. St. John's. 37. St. Martin's. 38. St. Edmund's. 39. St. Peter's. 40. St. John's. 41. St. Martin's. 42. St. Edmund's. 43. St. Peter's. 44. St. John's. 45. St. Martin's. 46. St. Edmund's. 47. St. Peter's. 48. St. John's. 49. St. Martin's. 50. St. Edmund's. 51. St. Peter's. 52. St. John's. 53. St. Martin's. 54. St. Edmund's. 55. St. Peter's. 56. St. John's. 57. 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P27) PofW undergoing refurbishment

Victorian architecture and technology

The ongoing refurbishment (P27) of the Palace of Westminster (PofW) has led to new research projects, including the historic ventilation system of the House of Commons.^{1,2} Dr Schoenefeldt explores the technology, which offers valuable insights into environmental strategies for today.

A film was launched at the London office of RIBA,^{3a} in December 2019, on sustainable architecture.... Can Victorian architecture be sustained? Some Society members attended and the film is available on YouTube.⁴

Historic Houses Association (HHA)

The HHA holds an annual exhibition at its AGM, with many companies and societies having a stand. This year staff from the PofW's Restoration and Renewal team had a stand, with tiles and decorative panels on display. Several colourful and interesting leaflets were available.

Hardman's technology

A 'pop up' event was arranged at the Palace of Westminster on October 4th. Speakers presented aspects of the work of the John Hardman studios, from Pugin's era and beyond. At the end we were invited to take a guided tour to see some of Hardman's windows and metalwork. A more detailed report is available on our website.^{3b}

References

- ¹ **Henrik Schoenefeldt (2018)**, The Historic Ventilation System of the House of Commons, 1840-52: re-visiting David Boswell Reid's Environmental legacy. *The Antiquaries Journal*, 98, pp.245-295.
- ² https://www.cambridge.org/core/services/aop-cambridge-core/content/view/68B8DCE8E4B23DE507E014B019762A2A/S0003581518000549a.pdf/historic_ventilation_system_of_the_house_of_commons_184052_revisiting_david_boswell_reids_environmental_legacy.pdf
- ^{3a,b} <http://www.thepuginsociety.co.uk/news.html>
- ⁴ <https://www.youtube.com/watch?v=NQOeXWi3s3o&feature=youtu.be>

Palace of Westminster
<https://restorationandrenewal.parliament.uk/>

Pugin was certainly aware of Isaac Williams, and had other indirect links with him. In 1844 he (Pugin) was approached by Henry Champernowne of Dartington Hall, in Devon with a view to restoring and adding to the property. It is possible that this proposal came about through Williams, who had married Champernowne's sister, Caroline, in 1842, a marriage about which Pugin wrote, rather unsympathetically, but characteristically 'I am quite distressed at Williams' Marrying, it is too bad. I thought he had the real ecclesiastical spirit'.³ In the event, probably owing to the considerable expense of Pugin's proposals for Dartington, very little of the work there was ever carried out.

Pugin might also have approved of 'The Cathedral' - a unique work, which certainly entitles Williams to be thought of as the poet of the Gothic Revival. In 'The Cathedral' he writes poems for all sections of a Gothic cathedral, with a keyed floor plan of the building included for the reader. In this volume, and in the two which followed, 'The Baptistery' and 'The Altar', he includes copious engravings, from other sources, both contemporary and earlier, and prose as well as poetry. His love and sympathy for the Christian symbolism of Gothic architecture, in particular for the rood screen, show how, like Pugin, and with the same commitment and earnestness, he sought to relate (with undertones somewhat of the seventeenth century poet and priest George Herbert) the tangible with the intangible.

Ultimately, however, whether or not Pugin was consciously influenced by Williams, aspects of their work, taken together, represent perhaps just one small window into an intense early Victorian world, where questions of faith, and the form it should take, were paramount, where they were hotly debated and written about, and where so many idealists and visionaries were simultaneously grappling with these immensely problematic issues.

Endnotes

- ¹ In **G.B. Tennyson (1981)**, *Victorian Devotional Poetry: the Tractarian Mode*, Cambridge Massachusetts.
- ² **Margaret Belcher (ed) (2001)**, *The Collected Letters of A.W.N. Pugin*, Oxford University Press, vol 1, p.340.
- ³ *The Collected Letters of A.W.N. Pugin*, op.cit, vol. 1, p.351.
NB Much of Isaac Williams' work, including Tract 80, can be found on line. Also recommended is O.W. Jones, Isaac Williams and his Circle, London, 1971.

Vacancies

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

Website and Newsletter Reviewers
Events Reporters
Proofreaders

For further information please contact:
judith.pugin@gmail.com

Links to Pugin

Fragments from the Palace of Westminster

Terry Jardine

*Retired Conservation Architect,
Palace of Westminster, London*



P28) Pinnacle on the south façade

Following on from the article on the fragment of stone from one of the air vents on the Palace of Westminster (PofW), which is situated in St Peter's College gardens, Oxford.¹ There are many such pinnacles/air vents on the external walls of the PofW building, and a recent photograph shows a similar item in situ on the south façade (P28).

Another much larger fragment, which became available in the 1930s, has been located, being the whole top of one of the air vents. Sir William Brass, the then local MP, arranged for it to be re-erected in the grounds of Clitheroe Castle, Lancs.^{2,3}

From time to time various pieces of eroded stonework, including statues, have been replaced, and the original items disposed of. There are several files dealing with the subject of the disposal of fragments of stone from the PofW in the National Archives.

Following some earlier correspondence with staff at Fulham Palace, London, records show that there were fragments

from the PofW used in the palace gardens, just before the start of WWII. Council minutes, dated 5 April 1939, record 'by courtesy of the Office of Works, received a quantity of old stone from the Houses of Parliament'. The stone was to be used to construct 'a new Rockery Garden facing the Bishop's Avenue entrance to Bishop's Park'. Designed to include water cascades falling into a pool at the foot 'a very pleasing addition to the amenities in this part of the park'. There is a further reference in the Council Minutes of 20 July 1960 about the 'rockery feature'. It was 'attracting too much attention from children playing on it, especially the grass slope facing the river' a 'dwarf wall about 18" high' was to be erected 'on the river side only'.⁴ However, as the garden design has changed over the years, their current location is unknown. A recent visit to the site did not reveal any evidence of the presence of the old stonework. There are, however, a few grassed mounds, and who knows what may be under them?

In the early 1970s there was a rekindling of interest in Pugin's contribution to the PofW. At that time I was a Principal Architect with the Department of the Environment and was responsible for Major New Works at the PofW. One of my projects was the Peers' Dining Room Extension and it was at this time that Clive Wainwright, of the Victoria and Albert Museum, discovered there a large scrapbook containing samples of the Pugin wallpapers, some of them flock, which had originally been used in the various rooms of the PofW. Not only were the samples available, showing their original locations and colours, but a wallpaper company in north London still had many of the original wooden printing blocks.

Armed with this new information, we were able to convince the House of Lords authorities that the original decorative scheme of the Dining Room should be reinstated. This was not as simple as it might sound, as the original paper had quite a bright yellow background and it was not to everybody's taste! At the same time, the wallpaper in the Moses Room was replaced with the original flock design. This was the start of a programme, which has continued since, of replacing the wallpaper in the principal rooms with that of the original Pugin design.

The wallpapers, along with the current programme of replacing the encaustic tile pavements, are ensuring that Pugin's visual contribution to the interiors of the PofW is being maintained. Some of the replaced tiles are on sale in the PofW souvenir shops, with three options (at the time of writing), and costing from £95 to £200 each.⁵

Items designed by Pugin come up at auction from time to time. It would be of interest to hear of any fragments from the PofW passing through auction houses – they are obviously very collectable.

Endnotes

¹ Richard Allen (2017), *Pugin at St Peter's College, Oxford*, PS14, pp.2-3.

² R Martin Seddon (2017), *A Weather Eye*, SPAB (Winter issue) pp.70-72.

³ https://commons.wikimedia.org/wiki/File:Clitheroe_Park.jpg

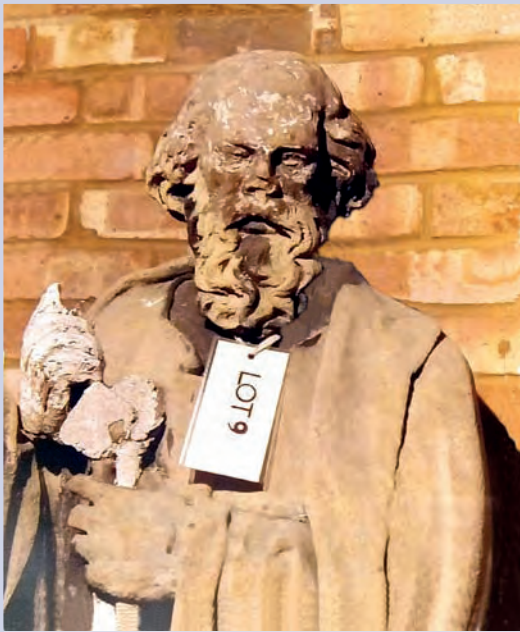
⁴ Personal correspondence.

⁵ <https://www.shop.parliament.uk/search?page=1&q=Tiles>

Links to Pugin (cont'd)

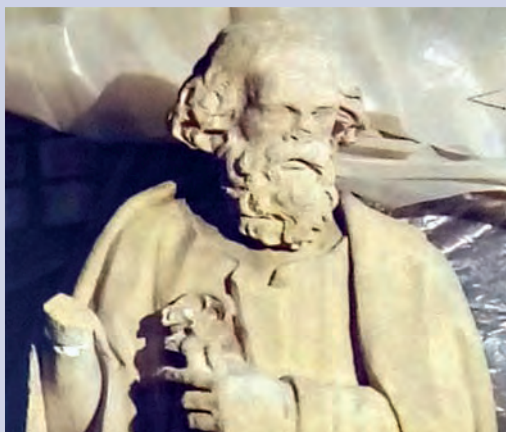
Statue of St Peter, Bledlow Manor

Sarah Charlton
Archivist



P29) St Peter ('lot 9') before restoration

Further to the article on the statue of St Peter in Bledlow Manor gardens,¹ I have recently been listing various estate papers from the Manor. Among these is a scrapbook which has photographs (P29, P30, P31 & P32) and a description of St Peter's statue being taken down from the Palace of Westminster in 1977.



P30) St Peter before restoration

The label underneath the image of 'lot 9' (P29) states: *St Peter before he was restored and brought from Westminster to Bledlow*. As can be seen, the statue showed considerable degradation, having to withstand weathering and pollution for many decades. Other statues can be seen alongside St Peter (P31) although there is no further information available on these.



P31) St Peter and other statues before restoration

The quality of the restoration can be appreciated when comparing the 'before' (P29 - P31) and 'after' images (P33).



P32) Lady Carrington with St Peter after restoration c.1978

The caption of the undated newspaper cutting² (P32) states: *Lady Carrington, wife of the Foreign Secretary, in the grounds yesterday of their 300-year old Buckinghamshire home at Bledlow... The statue of St Peter was acquired by Lord Carrington when it was replaced at the Palace of Westminster because of erosion.*



P33) St Peter after restoration

Endnotes

¹ Links to Pugin: Statue of St Peter (2018), PS15, pp.1-3.

² Local newspaper staff were not able to provide further information.

Links to Pugin (cont'd)

Fragments from the Palace of Westminster

Mark Collins

*Estates Archivist and Historian
Houses of Parliament*



P34) Damage to the stonework c.1925

Following on from the series of published articles on 'fragments' in recent issues of *Present State*, a little more information on the people behind the external façade of the Palace of Westminster may be of interest.¹ Pugin's contribution to the stonework was the design of numerous decorative segments and small detail, whereas the stone statues were by John Thomas (1813-1862).² In the collections of the V&A are sketches by Thomas and his studio.

Barry's son officially reported on the deterioration of the external decorative stonework as early as 1861. Then, in the early twentieth century, it was found necessary to do further checks. This was carried out by His Majesty's Office of Works (HMO), in order to write their memorandum (John Markham, architect) on the condition of the stone. Hand-picking of stone between 1913 and 1925 removed about 175 tons altogether, with another 25 tons ready for removal in 1926. This early 20C photograph (P34) may show the sum total of removal, at that time, from one particular portion of the building. One recorded item from the 1930s noted that an original angel statue, for which 10 guineas had been paid, was transported from the PofW by boat. The statue appeared to have come from the river front at parapet level.

The first phase of repairs began in 1928 and had to finish in 1939 because of the outbreak of WWII. During repairs, old sculpture was sold-off from stalls set up in Old and New Palace Yard. During the war, after bomb damage to the building itself during the Blitz, money was raised for the Red Cross by carving trinkets from stone and lead taken from the rubble. In 1945, after the end of the war, the repair work was restarted, and continued until 1956, when the new chamber and repairs to the Victoria Tower and Clock Tower were finished.

In 1971, pioneering trials, in methods of cleaning and repair of the stonework, were undertaken by John Ashurst and the newly formed Department of the Environment (DoE). These trials were carried out on two bays on the front of the Black Rod's Garden. A report was subsequently produced in 1973. The main phase of repairs began in 1981, in New Palace Yard, and continued until the completion of repairs to the Victoria Tower, in 1994. Again, much stone sculpture was acquired for garden ornaments, etc.

I cannot say how many statues will need to be replaced as part of the planned Restoration and Renewal project. This now has an estimated start date of around 2028; we would be more likely to keep the sculpture, as part of the Architectural Fabric Collection, to include in displays.

It would certainly be an excellent idea to collect the information together on these items. With help from Society members around the country, could we, perhaps, join forces and build up a list of the sculpture in private and public collections?

Endnotes

¹ Sir Robert Cooke (1987), *The Palace of Westminster*, Macmillan London, pp. 283-4.

² Ian Blatchford (2011), *John Thomas and his 'wonderful facility of invention': Revisiting a neglected sculptor*.
<http://www.vam.ac.uk/content/journals/research-journal/issue-03/john-thomas-and-his-wonderful-facility-of-invention-revisiting-a-neglected-sculptor-1/>

Charing Cross Transcription

A brief history from the nearby plaque

Charing Cross

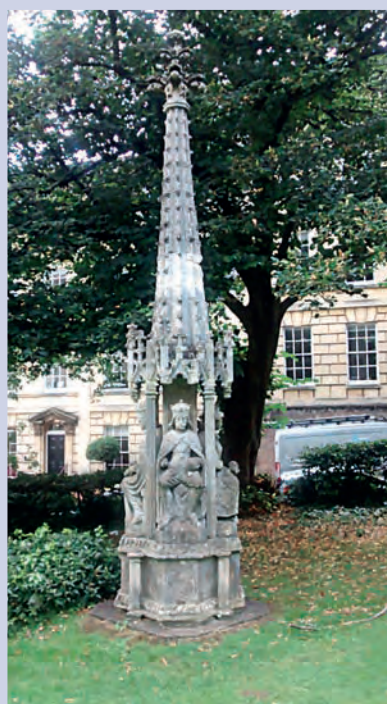
The Charing Cross monument is modelled on an early medieval commemorative cross erected by King Edward I for his Queen, Eleanor of Castile (1246-90). Twelve crosses marked the journey of her funeral cortege from Harby near Lincoln where she died, to this last stop before Westminster Abbey where she is buried. A cross was built at every place where the procession rested overnight.

The original cross, from which all distances from London were once measured, was probably at the top of Whitehall and was demolished in 1647. In 1863 the new Charing Cross monument was built here as a meeting place for Charing Cross station. It was designed by E.M. Barry (the architect of the hotel behind) and carved by T. Earp. Barry also designed giant stone piers and railings to the forecourt which were removed in 1958 to widen the Strand...

(text minus the last four lines)

Medieval Crosses (cont'd)

Judith Al-Seffar



P35) Bristol High Cross

Following on from page 1, there were various reasons for building medieval crosses, usually as a focal point in each locality. They were often designed as market crosses or preaching crosses; to celebrate a significant event, or as a memorial for a deceased notable. Over the centuries many have been lost, eroded or damaged. The Victorian era restorations and replacements are of particular interest, as these Gothic Revival architects and stone carvers (P35) were contemporaries of Pugin.

Of the twelve medieval Eleanor crosses, only three remain in their original locations. Over the centuries the designs of many crosses built subsequently were based upon these originals.

John Thomas, Master Sculptor

As previously mentioned, John Thomas (1813-1862) was the sculptor responsible for the statues which have adorned the external walls of the Palace of Westminster (PofW), since it was rebuilt in the Victorian era. He was appointed by Charles Barry, after he met Thomas in Birmingham while working on King Edward's School. Barry recognized Thomas's talent and engaged him to work on the PofW. Thomas became the superintendent of the sculpture workshops at the age of 33, and was much sought after by private patrons. Many of his sculptures survive, including his replica of the medieval Bristol High Cross.

Bristol High Cross

The original Bristol High cross dates from 1373, when it was built, in Decorated Gothic style, to commemorate the granting of a royal charter. It was moved to Stourhead, Wiltshire c.1765, where it remains – now too fragile to be moved. Sometime later, the Bristol residents decided to commission a replica, which was designed by John Norton (1823-1904), based on detailed drawings of the original. John Thomas was responsible for its construction (P35, P36). It was originally erected on College Green, c.1851 but, some years later, was moved to Berkeley Square, where it remains.



P36) Bristol High Cross (detail)

Charing Cross

This tall, imposing, grade II* listed monument (P37, P38) is quite easy to miss (!), as it is situated in the forecourt of the railway station, to the side of the footpath. The design of this Victorian replacement, by E.M. Barry (1830-1880), is based on the medieval Eleanor crosses, rather than a replica of the original.



P37) Charing Cross

Regional Reports

News from Ramsgate

Jayne Evelyn



P38) Charing Cross (detail)

Blackfriars Preaching Cross

Dating from 1322, this important cross is the only surviving friars' preaching cross in England. It is situated near the centre of Hereford in what is now a tranquil rose garden, with the ruins of Blackfriars monastery on one side, and almshouses on the other. The latter were built, in part, using stone from the destroyed monastery.

The cross had fallen into disrepair and was restored by George Gilbert Scott in 1864, assisted by his Clerk of Works, William Chick, who set up his own architectural practice in Hereford. A painting by JMW Turner shows the cross as it appeared c.1793. A more recent image (P39), is shown below.



P39) Blackfriars Preaching cross

Victorian Gothic

Examples of Gothic Revival memorials include the Martyrs Memorial, Oxford (1841), and the Albert Memorial, Kensington, London (1864); both were designed by George Gilbert Scott.



P40) Pugin in Ramsgate

It has been another busy year at Pugin's seaward complex on the Westcliff promenade. Sterling work by dedicated staff at the Pugin Dynasty's former home, presbytery, church and monastery, has enabled thousands of discerning visitors to enjoy an extensive range of Pugin-related experiences.

AWP's Grange (P40) and St Edward's Presbytery continue to provide residential short stays, weekly guided tours, twice yearly Heritage Open House and a delightful function space, the Cartoon Room, for private hire. Last February this latter venue was chosen by Society co-founder, Catriona, for an upbeat fond farewell to her deceased, multi-talented husband Michael Blaker, Royal Etcher, artist, print-maker, writer, musician, gentleman extraordinaire and active Society member.

Michael is greatly missed and hugely appreciated for his unstinting support of Catriona and her Pugin work. She recently returned to the Grange to dine with transient resident, Dr Laurent Pugin, who lives near the Swiss town of Corbières, from whence the Pugin martlet may derive. Laurent's father is busily researching their family ancestry and hoping to find a connection to AWP.

Neighbouring St Augustine's Shrine, AWP's personal church and the National Pugin Centre, provide a richly varied liturgical and cultural programme on a daily basis. The midday Mass, at the heart of parish worship, is supplemented by countless additional services led by local and visiting clergy of all ranks. An active Music Department, under the direction of organist Ben Scott, incidentally a descendant of Victorian Revivalist G. G. Scott, provides regular enrichment, with organ and choral music, including AWP's beloved Gregorian chant, as well as concerts and recitals from accomplished guest musicians and singers.

Visitor Centre Manager, Father Simon Heans, continues to develop a yearlong calendar of events, with many major and minor highlights. Trained volunteers greet, assess needs and direct visitors seven days a week. St Augustine's is now an established dual Shrine, with pilgrims coming to venerate Augustine, Apostle to the English, and Pugin, leader of the 19C Gothic Revival. Two annual weeklong festivals in May and September celebrate their remarkable lives and enduring legacies.



P41) Altar Frontal

A forward-looking, local educational project is currently making good progress. Masterminded by Town Promoter, Rebekah Smith, with funding in place and supported by our Society, this new initiative brought fifty Key Stage 3 students, from Ramsgate's Grammar and Academy Schools, to undertake guided study tours of AWP's house and church.¹ Students were particularly interested in Pugin's encaustic floor tiles. Their remit was to design decorative tiles to adorn the risers of Ramsgate's Kent Steps. These form a public stairway and connect the upper Eastcliff promenade, close to EWP's Granville House, with the lower harbour basin where AWP previously moored his boat, and there now stands a wealth of 19C and early 20C architecture.

Tiles will be produced from the most interesting designs and set into the steps. A nearby Visitor Information Board will promote the project and AWP's legacy. The Pugin Town Trail brochure is due to be updated to include the newly tiled staircase. We look forward to the completion of this project in 2020.

Ambitious developments are planned for unused, well preserved upper and lower ground areas of EWP's aforementioned Granville House and have been endorsed by our Society's recently retired Chair, Nick Dermott.² Close to Ramsgate's Train Station, with its high-speed link to London, a complementary apartment complex is rising to enhance the converted EWP's former flour mill, now contemporary residential accommodation, retitled The Bread Factory, Millers Hill. The Pugin Dynasty's architectural legacy in Ramsgate is gaining ever greater recognition, appreciation and importance.³

Last summer, St Augustine's received the first of two delightful Pugin items, an AWP High Altar frontal, replicated in fibreglass (P41). Its handsome tableau illustrates sacrifice in the Old and New Testaments, and presents Abel, Noah,

Melchizedek and Abraham, with interspersed angels and a central crucified Christ. St Augustine's original High Altar having been lost and still awaiting replacement, this gift from the Jesuit Church of the Immaculate Conception, popularly known as Farm Street Church, Mayfair, is a welcome temporary frontal, and has been carefully installed in the Chancel. AWP's original and integral High Altar, comprising sculpted stone frontal and reredos, can be seen by following this link.⁴

Nicholas Beveridge, Society member since 1998 and New Zealand correspondent, recently brought the second item, an original Pugin cope (P42) discovered online. Nicholas has a particular passion for AWP's textile designs and artefacts, altar frontals, priests' vestments etc. He knew that his latest acquisition closely resembles three originals from St Augustine's, entrusted in 1984 to the V&A.⁵ He decided to present it on long-term loan to AWP's church, which he considers its rightful home. It is now proudly displayed in our latest East Cloister exhibition⁶ of AWP's designs for altars, sacred vessels and priestly vestments.

All four copes were made in AWP's favoured Gothic tapestry pattern fabric and in two different colourways, dark red and gold on a light red, and light red and gold on white. All have the same red silk braid edging on the orphrey and gold tape around the hem. Ours is a composite of the two, with a lighter patterned robe complemented by a dark red silk velvet orphrey and matching covered buttons to attach a hood.



P42) Cope (from New Zealand)

Pugin Week 2019 was full of Gothic Revival passion and interest. It began on September 8 with the unveiling in the Chancel of the newly installed High Altar frontal, and Fr Dominic Robinson SJ, Farm Street parish priest, spoke in detail about this unique fibreglass replica and its history. A programme of illustrated evening lectures followed in the multi-purpose Visitor Centre.

Jeremy Tomlinson, Lancing College Chapel Steward, gave a well-researched presentation which revealed AWP's unmistakable influence on the Grade I listed chapel, designed by R. H. Carpenter, the 'Anglican Pugin'. Fr Simon Heans gave a riveting talk on the pre- and post-Emancipation Catholic Church, AWP's 1835 conversion and the liturgical catholic practices which shaped his ecclesiastic designs. Society co-founder, Catriona Blaker, gave a lively, scholarly talk on AWP's favoured ceramicist and tile manufacturer, Herbert Minton, with authentic samples available for close inspection.

Fine dry weather prevailed for a local boat trip, which reflected AWP's passion for seafaring. Alas, to the disappointment of some sailors and the relief of others, conditions proved unfavourable for a sighting of the treacherous Goodwin Sands. However, landward views of Pugin's cliff-top house and church, the Grange and St Augustine's, were as spectacular as ever. The one hundred and sixty-seventh anniversary of AWP's passing was marked reverentially on September 14 with a Requiem Mass in the Pugin Chantry Chapel, bringing the festival and this newsletter to a close.

En avant

Endnotes

- ¹ <https://www.youtube.com/watch?v=v7AspOFVn0Q>
- ² <https://theisleofthetnews.com/2019/11/19/ambitious-project-to-bring-new-life-to-pugins-grade-ii-listed-granville-hotel-in-ramsgate/>
- ³ <https://www.google.com/search?q=Images+for+E+W+Pugin+Bread+Factory+Conversion+Ramsgate&oeq=Images+for+E+W+Pugin+Bread+Factory+Conversion+Ramsgate&aqs=chrome..69i57.29143j0j7&sourceid=chrome&ie=UTF-8>
- ⁴ <https://www.jesuit.org.uk/farm-street-church-restoration>
- ⁵ <http://collections.vam.ac.uk/item/O320627/cope-and-hood-aw-pugin/>
- ⁶ This exhibition will be running throughout 2020.

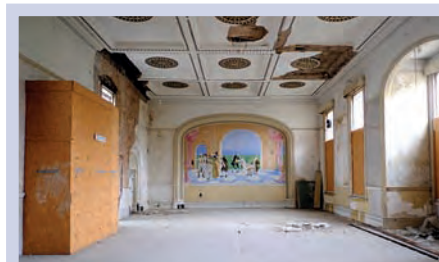


P43) Granville Hotel - then

...**Stop press...**

Crowdfunding campaign launch to save Edward Pugin's masterpiece

Rob Kenyon



P44) Granville Hotel - now

"The formerly palatial Granville Hotel represents an extremely rare example of Edward Pugin working in the commercial sphere. The remaining spaces still clearly express Pugin's grand ambitions and his architectural panache".¹ This 1867 Grade II listed masterpiece (P43, P44)² could be saved from obscurity – but only if backers can raise £485,000 within a year, to complete the deal and kick start their plans.

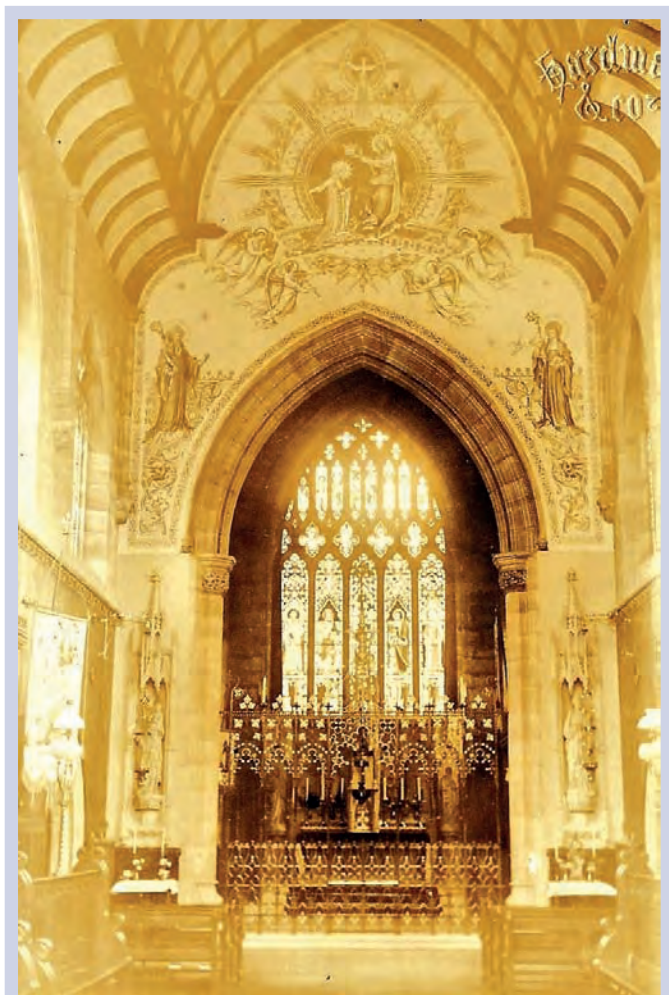
Heritage Lab CIC is a new community interest company, established in 2018, with a vision to find new and sustainable use for Ramsgate's historic buildings and community assets, which would otherwise not be commercially viable. The public rooms of the Granville Hotel, exquisitely designed by EWP, could re-open to the public, for the first time in 30 years, as a thriving creative hub and world-class performance and events space. Heritage Lab has a legal agreement with the owner to buy the 999-year leasehold to the seafront rooms, known as the Granville Bars.

A crowdfunding campaign, to raise £85K towards the total, will launch this spring.³ If successful, Pugin's Chambers (as it will be known), will bring life and light back into this architectural gem. In its heyday, the Granville Hotel guest list represented a "who's who" of the late 19th and early 20th centuries, drawn to its 26 spas and baths, marble skating rink, theatre and ballroom. This building was once home to some of the finest musicians and performers in the country. Later in the 20th century it was more widely known as a ballroom dancing venue and, later still, the Cave jazz club. Its public bar closed for the final time in 1991. "We now know that this incredible Pugin building can be saved for ever, have a productive future and once again be the focal point for the community," said Rob Kenyon, CEO and founder of Heritage Lab CIC, *which aims to reconnect the future of this iconic building with its glorious past.*

Endnotes

- ¹ As quoted by Nick Dermott, past Society Chairman
- ² Image from the London Illustrated News, 25 October 1879
- ³ Those wanting to donate, or find out more about this ambitious scheme, can register via <http://heritagelab.org.uk/join/> or email hello@heritagelab.org.uk

Michael Fisher



P45) Oulton Abbey interior c.1890

Oulton Abbey, Stone (EWP)

The two remaining Benedictine sisters have been relocated, the church is now parochial, and a new priest has been appointed. He is deeply appreciative of the abbey's heritage and determined to preserve the interior of the church - a rare EWP complete survival (P45). There are plans to develop the church as a resource for study/community use, in addition to its primary function as a parish centre. The furnishings were being cleared from the old convent buildings, with the view to disposing of the contents prior to the redevelopment of the buildings as private residences. The clearance was halted, and a number of auctioneers came to look at what was left. Consequently, some items were put up for sale (P46). Other pieces have been retained for use in the church, and are currently stored in the cloister and former refectory. The abbey's records have been taken to the central repository at Douai, where records will be examined for further information relating to the early history of the abbey.

The Hardman archive, in Birmingham, contains records of furnishings supplied, stained glass etc. from the 1850s onwards. The splendid west window was given by Hardmans, and was designed by J.H. Powell, whose eldest daughter, Millie, was educated at the boarding school there.

Hardman cartoons in the MCC

It has been possible, at long last, to take a look at the Hardman cartoons collection in the Museum Collections Centre (MCC) in Nechells, Birmingham, where the cartoons were unrolled and examined. Most of the rolls seem to be stored in sequence by year, from 1866 to the early 1970s. Unfortunately we spotted nothing from the crucial 1845-1865 period (the Alton window was completed in 1856). The missing cartoons correspond precisely with the First Glass Daybook (1845-53) and volume 1 of the Index of Stained Glass (1853-1866). There are some unsorted boxes, and it would be possible to look through these at a later date, but they alone wouldn't account for 20 years' worth of drawings. The stained glass indexes for that period show over 1,000 commissions. So, if they are not in the MCC, where are they? Is it possible that the whole lot perished in the fire at Newhall Hill in the 1970s? I don't think so. Who might know?

Alton Towers

The bad news (at the time of writing) is that public access to the Towers buildings is now severely restricted. The main state rooms are permanently blacked out, with windows boarded up, for the week-long Halloween 'Scarefest'. Previously they were removed over the winter period and reinstated the following autumn, so as to allow viewing of the rooms, but this is no longer the case. The Great Drawing Room, Long Gallery and family dining room are now in total darkness. Moreover, access to the west wing state rooms (Music Room, north library and Poet's Bay) has been blocked off by the insertion of a locked door at the west end of the drawing room, so they are no longer accessible. The Pugin ceiling in the chapel is no longer illuminated and, sadly, the buildings look dirty and neglected. There is a want of signage/interpretation boards in the state rooms.

The original ethos and purpose of these buildings which, in both their Georgian and Victorian stages, were all about light and beauty, splendour and magnificence. Instead, 'Gothic' is portrayed as being all to do with darkness, ghosts and monsters - the whole 'Halloween thing', built around some totally spurious legends connected with the Talbot family.



P46) Stool from the convent

The good news is that restoration work on the banqueting hall window is progressing well. Close examination of the 27 lights in the studio (Williams & Byrne, Stanton Lacy) revealed the superb draughtsmanship of John Hardman Powell in executing the work already planned by Pugin, and his skill as a colourist.

News from Ushaw

Mike Galloway



P47) St Cuthbert's chapel

The news this year was dominated by the sudden death of Roger Kelly, Director of Development. Over the last four years Roger had developed a highly regarded music and cultural programme. In addition, he had been instrumental in obtaining grants to further develop both the cultural programme and other initiatives at Ushaw. During the year a memorial event was held at Ushaw to celebrate the life and work of Roger that reflected his love of music.

As reported last year, Ushaw had been awarded a grant of £100,000 from the Heritage Lottery Fund (HLF), for a yearlong feasibility study to develop options for the restoration of the Edward Pugin designed Junior House. As part of this study, a public consultation was held to seek views on the future use of the Junior House. Ideas included options for holiday apartments, offices and exhibition space. The proposal for the main HLF funding is due to be submitted at the time of writing.

The restoration work of the A.W.N. Pugin high altar (P48) that was in the original St. Cuthbert's chapel, is complete. As a result of the cleaning, the original colours have been revealed and this has made a dramatic difference to the appearance of the altar.



P48) Restored AWP high altar

Work has also been completed on the restoration of the Edward Pugin-designed Infirmary and it has re-opened as a

Music, Education and Retreat Centre, which includes the original chapel. This was restored thanks to a grant from a Convent in Scotland and, at their request, is now known as the chapel of Our Lady of the Angels. The Friends of Ushaw have paid for two large Angels for the chapel (P49). These are made from oak and date from the 1890s. They were originally housed in an Arts and Crafts church in Leeds that was demolished. The tabernacle on the altar is thought to be original.



P49) Restored infirmary chapel

One of the highlights over the last year was the exhibition of previously unseen paintings, textiles, drawings and prints created by Dame Werberg Welch, a Benedictine Nun from Stanbrook Abbey, who had formerly attended art school (P50). Her work was inspired by Eric Gill and is in the art deco style.



P50) Dame Werberg Welch exhibition

This exhibition was curated by Claire Marsland, from Ushaw, who is hoping to make this a touring exhibition, so that the work can be seen by a wider audience. Another project that concluded over the last year was the oral history project. This has culminated in an exhibition focusing on life at Ushaw when it was a school and seminary.

The current exhibitions include the Nerve Rack (P51), a work of art by Matt Collishaw that was commissioned by Ushaw. He has used the inspiration of the A.W.N. Pugin-designed Eagle Lectern and Richard Topcliffe's personal copy of William Allen's Defence of Catholicism to create an alternative Eagle. Richard Topcliffe was the chief priest-

catcher for Elizabeth I and his main enemy was William Allen, the founder of the English College in Douai. Collishaw's eagle is a skeletal version of Pugin's, and is an automaton that moves in response to movement. Both Eagles are set within a barrier, facing each other, representing the opposing sides in the English Reformation. It is a very striking work of art.



P51) The AWP eagle and the Nerve Rack

A second exhibition during 2019 featured a number of paintings from the collection at Ushaw, most of which had not been on public display. They included two paintings by Franz von Rohden, a member of the Nazarene art group. One of the founders of the group was Johann Friedrich Overbeck, whom A.W.N. Pugin met while in Rome and whose work he greatly admired.

Work has also continued in the grounds and gardens. The most recent project was funded by the St Cuthbert's Society and allowed the gardeners to restore the paths in the College cemetery (P52). The cemetery and the cloisters were designed by Joseph Hansom in 1852, although the first burials had taken place in 1809.



P52) Restored cemetery paths

Ushaw also hosted the National Garden Scheme open day in 2019 and the plan is to repeat it this year, on Saturday 13th June. The curatorial team are currently working on an exhibition of the work of the Pugin family at Ushaw. This will open at Easter.

For further information members can contact me at:
michael.galloway@btinternet.com

News from Cumbria

Warwick Bridge - Our Lady & St Wilfrid Church

Simon Strickland



P53) Warwick Bridge

Sadly, the news is bad in that the National Heritage Lottery Fund (NHLF) has turned down our application for the second time. After our success at restoring the exterior, this application was aimed at the funds required to restore the beautifully decorated interior of our 1841 Augustus Pugin church. Due to water penetration to the interior, and the use of oil-based paints, much needs to be done to bring the church back to its original glory. Unfortunately, as many of you will know, the NHLF changed its criteria in January 2019, which included the stopping of the churches fund. The effect of this was that our application had to compete with all applications and was turned down on the grounds of not meeting the new NHLF 'outcomes' standards. These outcomes are mainly directed at showing the project's worth to the local community, schools, minority groups and including the use of the church. No account is taken of the Catholic ethos and the sacredness of the church to its congregation, and thus why many of the outcomes cannot apply.

We move on, and are doubling our efforts to raise the funds elsewhere. We have applied to foundations and trusts, including wealthy individuals, but so far without success. We recognise that now we will probably not be able to complete the project in one go but must tackle it piecemeal. Our first target is to restore the nave walls, which have been left dappled and in a patchy state, after work from the first project successfully stopped the damp. Our campaign for applying for funds is continuing apace.

WARWICK BRIDGE RESTORATION

Further information is available from:
Simon Strickland: **simon1mandy@btinternet.com**
or
Canon Christopher Loughran
ourladyofeden@gmail.com



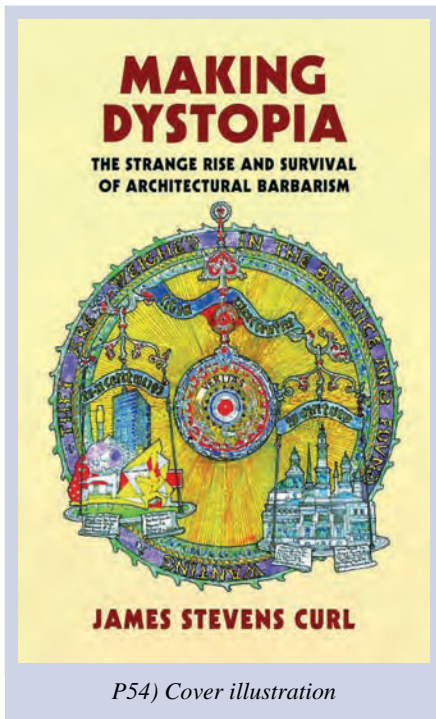
Book Reviews

Making Dystopia: The Strange Rise and Survival of Architectural Barbarism

Oxford University Press 2018 £45

ISBN 9780198753698

By James Stevens Curl



P54) Cover illustration

Professor James Stevens Curl is a noted polemicist who here, and with evangelical fervour, makes a long commination against the International Modern Movement in architecture. In the tradition of the *Ecclesiologist* (1841-1869), with its lists of 'architects condemned', he lambasts Modernism's practitioners and propagandists. The condemned are the *Architectural Review* (c1934-1977), Charles Jeanneret ('Le Corbusier'), the Bauhaus (1918-1933), Gropius, the Harvard Architecture School from 1937, Ludwig Mies ('Mies van de Rohe'), and amongst critics, Philip Johnson (USA) and Pevsner. Under 'architects approved' are the *Architectural Review* post-1977, the church architects Dom Bellot, Dykes Bower, and Comper, and the classical revival architect John Simpson, and amongst critics - a stronger field - Jane Jacobs (USA), P Jencks, Leon Krier, Henry Hope Read (USA), Roger Scruton and Gavin Stamp. One such critic is the late Prof. David Watkin, whose own short polemic 'Morality and Architecture' (1977) might be said to be the wicked godmother of this book.

Where Watkin used a rapier, Curl blasts from a blunderbuss. His *causus belli* is the development of 'Modernism' after the First World War. He is at home with the German architectural and philosophical tradition, and revels in ponderous titles and quotations in italics. This culture is seen as vibrant before 1918, but subverted by the Bauhaus as it turned its

back on history. As design reformers they are given few accolades: Herbert Bayer's influential lower-case sans-serif alphabet 'has stood the test of time' (p.108) and 'German industrial design [was] "years ahead of the rest of the world" c.1930 (p.173).

The migration of its members after 1933 to England and the USA was master-minded by figures such as Johnson and by P Morton Shand at *Architectural Review* who, however, deliberately underestimated the role of the talented Eric Mendelssohn on clear anti-semitic grounds. Nor were all Bauhausers heroes: as late as 1937 Gropius was still trying to save his German career, but here even the exiled Pevsner could be deceived over the nature of the Nazism, as Susie Harries's biography shows. Certain others were instrumental in the Holocaust: one of the most tasteless asides posits the Auschwitz-Birkenau death camp as a 'perverse realization of the Temple... in Jerusalem' (p.176).

The second *causus belli* is the totalitarian hold the exiles exerted through the architecture schools - Harvard under Gropius, and Mies at Chicago - and then through their pupils on post-war housing and planning departments. Much of the book is about the architectural and social failure of the mass public housing from Cumbernauld to St Louis Mo., the 'dystopia' of the title.

Pugin was of course a design reformer, but his role as such is hardly analysed; oddly, his seminal 'True Principles' is given not as 1843 but 1853, the date of an early reprint. Nor is modernist church architecture mentioned, as it might be in with Domenikus Bohm in Germany or with Marcel Breuer, architect of noted churches in America. The disturbing figure of Fr Coughlin - he of the 'America First' movement - is mentioned, and we are assured that the University of Notre Dame, Indiana - 'a Roman Catholic foundation' (p.447) - now has an architecture school to be approved.

The scale of the book is certainly Germanic: 388 pages of text, just fewer than 60 pages of notes, 50 of bibliography, and 40 of index. Tim Brittain-Catlin writes a 3 page Prolegomenon.

Reviewed by Roderick O'Donnell

A new archive for Birmingham

The papers of Dr Stanley A. Shepherd's research, thesis and correspondence on Pugin's stained glass, as well as his Pugin books, have been deposited at Birmingham Central Library. This joins the existing Hardman archive and a growing collection of Pugin books.

Accession number 2020/004

Collection Reference MS 4988

Book Reviews (cont'd)

A visit to St David's Church, Pantasaph

Capuchin Province of Great Britain

60 pages 2019 £7.50

ISBN 9781916010307

By *Stephen Innes OFM Cap*



St David's had a curious beginning. Rudolph Viscount Feilding (later 8th Earl of Denbigh) and his wife Louisa built it as a thank-offering for their marriage. As great-granddaughter of the topographer Thomas Pennant, she had inherited the family home at Downing Hall. Thomas Henry Wyatt had already worked for both families, and he was asked to design the church. The foundation stone was laid on August 9th 1849, but on August 28th 1850, following the Gorham Judgment, the Feildings were received into the Catholic Church. Their decision to make the new church Catholic led to a legal dispute with the Bishop of St Asaph over its ownership. When this was settled in Feilding's favour, the Anglicans were so annoyed that money was collected to build two churches in the area at Brynford and Gorsedd, also to Wyatt's design.

Feilding then called in A.W.N. Pugin to fit out the interior, with the aid of George Myers, Herbert Minton, Michael O'Connor, and John Hardman. This book describes the results in full detail, with plentiful illustrations, especially of the stained glass. Pugin's work here is of special importance because the high altar and its reredos, the crucifix and candlesticks, the statues of St Asaph and St David which flank it, the rood, the pulpit, the font, and the statue of the Madonna and Child were shown in the Medieval Court of the Great Exhibition. Pugin told Feilding that they included 'the finest works we have produced in stone carving'. The reredos would not fit beneath the east window, and so was erected over the Lady Chapel altar.

In 1869 the screen was removed, although the rood survives. The pulpit went in 1966. The altar rails and most of the baptistery screen have also gone, as well as the stencil decoration of the walls which Pugin designed. The Minton tiles and the Hardman glass in the chancel, for which Pugin made sketches shortly before his final breakdown, survive. The book also describes the later fittings, including more glass by Hardman, windows by Mayer, and two by the Harry Clarke Studio. The elaborate tomb of the Earl of Denbigh,

with recumbent effigy, of 1893, was designed by A.E. Purdie, who also designed the spire, 20 feet high, over the high altar, as a memorial to him. This was removed in 1966.

The church was opened in 1852. Pugin pointed out that the Wyatt vicarage would not be big enough for the community of reformed Benedictines Feilding hoped to establish, and the church was handed over to the Capuchin Franciscans, who still serve it. They built a Friary to the design of Benjamin Bucknall in 1856-65. Fr Innes is a former member of the community, and he has done the church proud.

Reviewed by Peter Howell



AWN Pugin, Sketch of the interior of St David's Church, 1851, pen and ink on blue writing paper, 248 x 430mm. Image courtesy of Drawing Matter Collections.

Copies can be purchased from:
The Bookshop, Franciscan Friary, Pantasaph,
Holywell, Flintshire CH8 8PE
Cheques made payable to:
OFM Capuchin trading limited

Editor's endnote

A few typos were found within the text and will, hopefully, be corrected in an addendum.

Guidelines for authors

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

Cathedral: The Story of Its Construction

Houghton Mifflin, 1973;
Sandpiper paperback, 1981
By David Macauley

This is a book, about architecture, for children. David Macauley began work on this account of building a Gothic cathedral with rough sketches that he felt 'began to hint at the courage and faith required of the mediaeval builders.' Then, he visited Amiens cathedral, mentally dismantling the stonework before making his detailed pen-and-ink sketches that depict every stage in the process of construction. Next, he drew the completed façade of a cathedral in the fictional French city of Chureaux, surrounding it with houses and a city wall to give proper scale.

The meticulous illustrations accompanying the text progress from the clergy deciding to build, craftsmen working at many trades, to the master designer's drawings. Clearing the site, quarrying the stone, and transporting timbers up to 60 feet long were under way before laying the foundation, then erecting the piers and walls – all activities clearly shown and explained. Detailed sketches show mediaeval methods of scaffolding, flying buttresses, and hoisting loads of timber and stones high up to the roof by means of a windlass and a great wheel. Next to be shown is work on vaulting, first lagging in wood, then webbing in stone.

Once the building was nearly complete, the glass makers, plasterers, and masons laying the floor began their work. Reflecting history, work was delayed up to five years to raise money to pay the workers. Finally, the bells were cast, tracery of the rose window cut, and the spire put up. Carpenters and blacksmiths are shown making the great doors. Every stage in construction having been shown, the book ends with the people inside the cathedral celebrating its completion with a service of thanksgiving.

Each year, the Caldecott honours the best illustrated children's books in the United States. Cathedral was named a Caldecott Honor Book in 1974, and won him the first of three Caldecott awards. Macauley has written, 'I've never thought about the age of my readers.' The book is as appealing to adults as it is to children and timeless in its coverage. Other architectural titles for children by Macauley include Castle and Mosque.

Reviewed by Anne Harbour

Caldecott Awards

The American Library Services for Children (ALSC) offers these awards for children's books
<http://www.ala.org/alsc/awardsgrants/bookmedia/caldecottmedal/caldecottmedal>

Wordsearch no. 1: for older children...

Can you find the 24 words hidden in the grid?

All letters are used at least once. Words can run forwards, backwards, vertically or diagonally, but always in a straight, unbroken line.

P	R	C	L	I	P	B	N	R	A
L	A	N	R	I	M	U	E	U	E
A	M	N	E	O	P	T	G	L	N
N	S	E	T	W	S	U	M	I	D
O	G	G	L	A	S	S	P	N	N
I	A	M	E	T	S	I	L	K	O
G	T	F	U	S	H	A	W	S	T
E	E	S	S	T	E	E	P	L	E
R	B	R	E	W	O	O	D	H	S
M	U	I	R	O	M	E	M	N	I

Clues

- 10 Letter word:** In-Memorium;
9: Pantasaph;
8: Augustus, Endnotes, Ramsgate, Regional;
7: Brewood, Steeple;
6: Easter;
5: Cross, Feast, Glass, Links, Pugin, Pupil, Ushaw;
4: Clip, News, Silk, Stem, Tomb;
3: Nun, Set, Sum

🔍 Spy...

Can you find any Medieval or Victorian crosses in your local town, or maybe a little bit further away?

Can you find out:

- Why it was built?
- When it was built?
- Who designed it?
- Who was the sculptor?

Please send your answers by email to
judith.pugin@gmail.com
or to the postal address on the back page.

Update on children's activities

A new Pugin novel is on the horizon...

Louie Young



P57) Great Dining Hall, Alton Towers

It was the excitement and exhilaration of the roller coasters that first called me to Alton Towers, but it was the history and architecture of the house that stole my heart. Exploring the Towers for the first time, I soon fell under its spell. I wanted to learn all I could about the house and understand what fate had befallen it. Fortunately, in the gift shop, I found a book: *A Gothic Wonderland* by Michael Fisher. With every page I became increasingly captivated and, by the end, the seed of a story had formed.

I was in my early twenties when I began to write this story but, due to the demands of everyday life, the idea was put on hold for several years. There were many times I feared it may never happen but, in hindsight, I am glad the first incarnation was not completed. Over the years the story has evolved from a single children's book into a young adult series of novels which tell the story of the Towers, incorporating local legends and elements of fantasy.

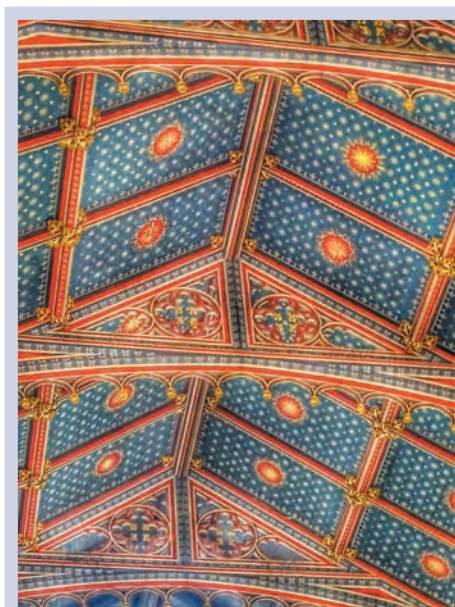
The series begins in 1851 and follows the tale of fifteen-year-old Charlotte Talbot, the fictional niece of the 16th Earl of Shrewsbury. Recently orphaned, Charlotte is sent to live at Alton Towers, and await the return of her uncle and family from their residence in Italy. Left to her own devices, with only a few members of staff for company, it's not long before she begins to discover the mysterious enchantments of her new home. Along the way, she forms an unlikely friendship with her uncle's architect, Augustus Pugin. Bonding over their shared experiences of loss, Augustus takes her under his wing and shows her the true wonder of Gothic architecture. But, when a local boy goes missing, Charlotte overhears the villagers' hushed whispers of a curse and soon comes to learn there is a dark side to her family history....

I am a first-time writer who has always had a love of stories, especially those concerning local legends and tales of the unexplained. While still at school, my friends and I often exchanged such stories and, more often than not, they

involved a haunted grave or a spooky forest. I delighted in retelling such tales, sometimes even adding my own. Inspired by these stories I could often be found exploring local churchyards, and so began an early appreciation of Gothic architecture. I was struck by the beauty of these old churches, with ivy growing over crumbling gravestones.

These childhood experiences enabled me to see the magic in places that others might overlook. The Towers, for example, may appear somewhat barren but it has many clues that reveal its grand past. Nowhere is this more prevalent than in the Great Dining Hall (**P57**) - you can almost hear the merriment radiating to the rafters. For this is where Pugin had once envisaged the Earl and his family entertaining their guests, on a scale only rivalled by their medieval ancestors.

During my last visit to the Towers, I spent some time making notes in the chapel. Sitting on the step where the altar had once been, I observed the regular stream of people drifting in from the ride exit nearby. On passing under the arches they would instinctively look up in awe at the pattern of gold stars in a sea of forget-me-not blue (**P58**). Witnessing the delight and surprise on their faces made me smile, and left me in no doubt that Pugin's work can still capture the imagination of both adults and children. Whilst it was a joy to see, it also made me ponder how many people walk by and do not venture inside, not knowing what they are missing. I feel, therefore, that it is so important to tell this story and engage younger generations to invest in the legacy of both the Towers and Pugin.



P58) Chapel ceiling

In writing these novels I aim to encourage curiosity and inspire future generations to treasure the legacies that will one day be in their charge. I hope they will feel as impassioned as we do, and for them to hear the story of the Towers over the roar of the roller coasters. For without Pugin, this remarkable man who left his mark on this great house, so much would never have come to be.

For more information and updates on this project, please visit www.louieyoung.com

Pugin Purcell Riddell family photographs



P59) Mary Kathleen Riddell (c.1900)



P60) Ralph Joseph Riddell (c.1900)



P61) L to R: Ralph Riddell, Teresa Riddell, Richard Gladstone, Eileen Riddell, Henry Riddell (1911)



P62) L to R: Riddell family: Teresa, Henry, Eileen, Ralph (c.1914)



P63) Ralph Anthony and Margaret Leighton Riddell (1930)

Amendments

As mentioned in the Editor's note beneath the family tree:

²Using various sources, there may be some variation between dates and the spelling of names

On the next page, the differences between the information provided here and the family tree in the previous issue of *PS* have been indicated with an asterisk.

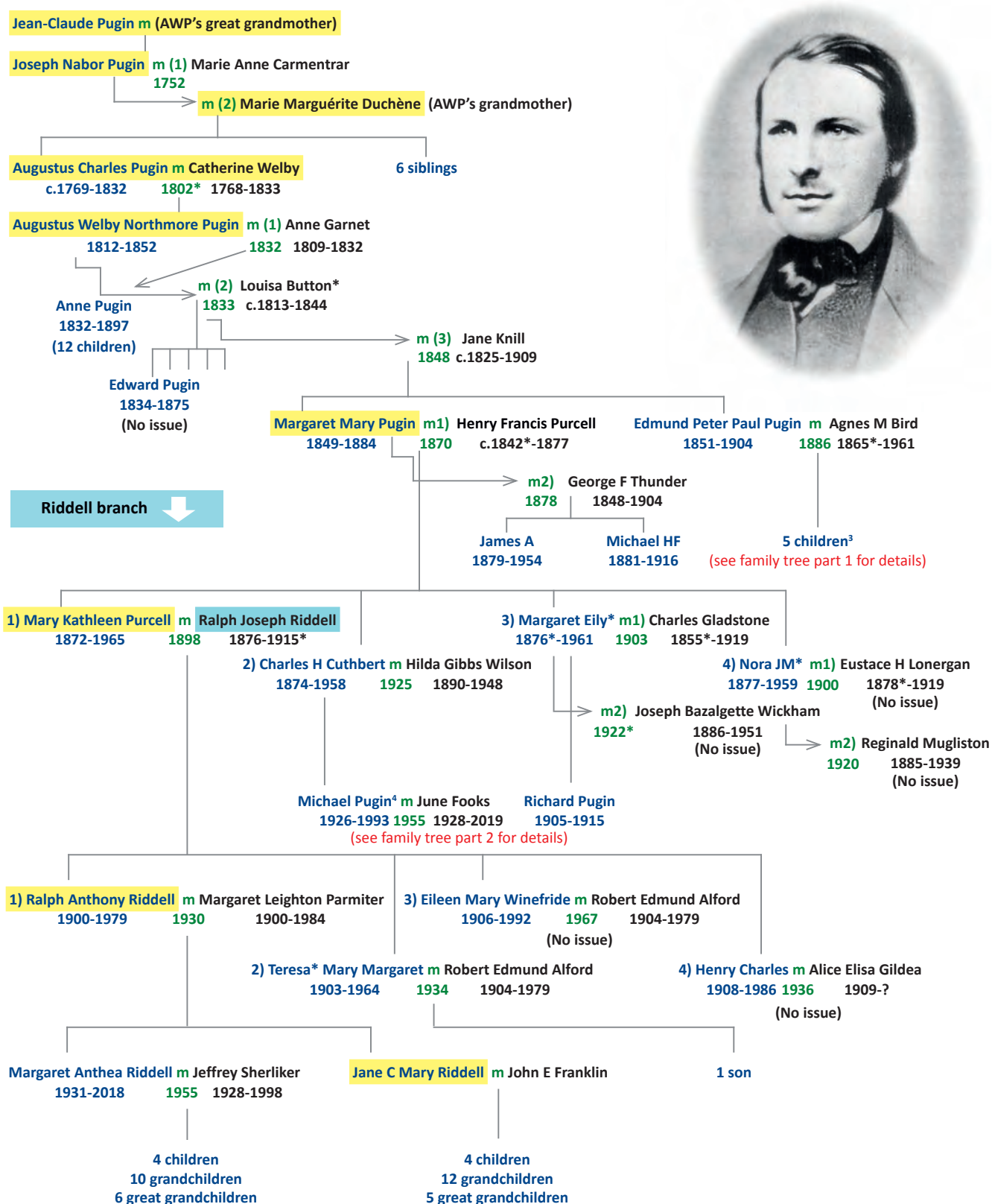
Some of the photograph labels on page 26 in the previous issue have also been amended:

P41) Caption row 2: Henry Francis Purcell (1842-1877).

P43) Dated 1911. Caption row 3: Florence Mackey replaced with Margaret Eily; row 3: Norah, spelt Nora; row 4: Theresa spelt Teresa; row 5: Ralph (pronounced Rafe).

Pugin's Descendants Part 3: Riddell line

Compiled by Jane Franklin – Pugin's Great Great Grand-daughter



Editor's Notes

¹ Key: Blue: Pugin direct family line; Green: marriage & date; Black: Spouses;

Yellow highlight: Line of Pugin descent to author; Turquoise highlight: Riddell Branch

² Using various sources, there may be some variation between dates and the spelling of names.

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

⁴ Previous family tree: *Pugin's Descendants Part 2: Pugin Purcell Line* in *PS16 (2019)* p.27, with amendments added above.*

⁵ Further details of living descendants have not been included, to maintain their privacy.

⁶ More information on the family, with biographical notes and photographs, visit our website: www.thepuginsociety.co.uk/family-tree.html



The Memorial Brasses in St. Augustine's Church, Ramsgate

David Meara



P65) St Augustine's church, Ramsgate

When Pugin established his very own church (P65) on the West Cliff at Ramsgate, "close to the spot where blessed Austin [Augustine] landed", he intended it as a place of worship for his family and for the Catholics of the area. He explained to Bishop Thomas Griffiths of the London District in a letter dated October 27 1844:

*"... on the south side I purpose a chantry chapel serving at the same time for that of our blessed Ladye which may be the burying place of my family (sic) and to which I purpose removing the body of my Late dear wife as soon as completed."*¹



P66) Pugin Chantry

In the end Louisa Pugin's body was not moved to Ramsgate, and two chapels were erected on the south side of St. Augustine's, the Lady Chapel, and the Chapel of St. Laurence and St. Stephen, or the Pugin Chantry (P66). When Pugin died on 14th September 1852 he was buried with full Catholic ceremony in the vault beneath the chapel which he had designed specially for himself and his family. This was reported in two recent articles,^{2,3} describing the establishment of this burial place and those who were buried there.

Pugin believed strongly in the importance of commemoration of the dead and, in his writings, promoted the use of memorial brasses as the most appropriate and Catholic way of doing so. In an article in the London and Dublin Orthodox Journal for 12th May 1838 Pugin briefly sets out the history of brasses, and ends: "most fervently is it to be hoped that the brass effigy and the orate pro anima [prayer for the soul] will again distinguish the graves of the faithful..." Later, when writing his book "An Apology for the Revival of Pointed or Christian Architecture in England" (published in 1843), he included a section on "Sepulchral Memorials" which is illustrated with examples of modern brasses which he had designed.



P67) Brass roundel

Because of his preference for memorial brasses, produced in partnership with his friend John Hardman of Birmingham, it is not surprising that there are a number of brasses in St. Augustine's, although only two were designed by Pugin in his lifetime. He mentions in a letter to John Hardman of 24th October 1849 that the great stone over the family vault was lowered into place that afternoon. This stone had two iron rings set into it for the purpose of lifting it to access the vault. They were covered with brass roundels ornamented with the Pugin arms on his instructions (P67). The Hardman Metalwork Daybook in the Hardman Archive at Birmingham Central Library shows an entry at 18 December 1849: "2 Brass Plates for Tomb cover, engraved with arms at a price of £1-1-0d."⁴

The other brass which Pugin designed is in the Chantry Chapel on the wall, and commemorates Marie Bernhard, Pugin's aunt, who died in 1851 (P68).

Writing to John Hardman from Ramsgate on Monday 12th January 1852, in a letter full of his ailments, Pugin says:-

*"My aunt Bernard is Dead 78 a Catholic R.I.P. I must have a small brass for her of which I will send you a drawing".*⁵



P68) Pugin's Aunt Marie

In a subsequent letter dated 15th January he adds:-

“tomorrow a mass of requiem for my aunt Bernhardt Olim Pugin who died this winter in Paris. I shall want a short (?) brass for her”.⁶

The brass is a modest rectangular plate with fixing holes for screws. In the top left corner is a lozenge with the Pugin arms – Gules, a bend or with a martlet thereon and the motto “En Avant”, and then four lines of Black letter script:-

+ “Pray for ye soul of Marie Bernhard Olim Pugin who departed this life at Paris AD MDCCCLI aged LXXVII years. She was the last Aunt of the founder of this church.”

A letter from Pugin to John Hardman from Ramsgate, dated January 1852 includes the note:-

“My father’s brass will have his Arms large in one end. I will send you all this very soon ...”⁷

There is, sadly, no evidence that this brass was ever completed, and shortly after this Pugin’s health deteriorated, and he succumbed to the illness from which he eventually died.

There are a number of other small inscription plates to members of the family, some of whom are buried in the Pugin vault.⁸ These memorials are located in the chantry chapel and commemorate:-

1. Annette and Lewis Peniston (d. 1872 & 1869)

Two small inscription plates (P69) made to look like scrolls wrapped around a spray of lilies in memory of two children, aged 4 and 7 months, of Agnes (Pugin) and Lewis F. Peniston. Pugin first met the Peniston family while living in Salisbury in 1834.

2. John and Anne H. Powell (d. 1895 & 1897)

A rectangular inscription plate. Powell was Pugin’s first and only pupil, who married Pugin’s eldest daughter Anne in October 1850. After Pugin’s death he became the chief stained-glass designer for John Hardman & Co. of Birmingham, and wrote a delightful memoir of life at The Grange “Pugin in His Home”.⁹

3. Louisa Pugin (1813-1844)

Pugin’s second wife, whose body was buried in the crypt of St. Chad’s Cathedral, Birmingham, is remembered here with a modest brass plate. Pugin had intended to move her body to Ramsgate, but nothing was done, and this simple rectangular inscription plate was placed on the Chantry wall instead.

4. Peter Paul Pugin (1851-1904)

A simple rectangular plate to Pugin’s third son, and Jane Pugin’s second child. He became an architect and designed many churches in the Archdiocese of Glasgow.

5. Lewis Frederick Peniston (1834-1872)

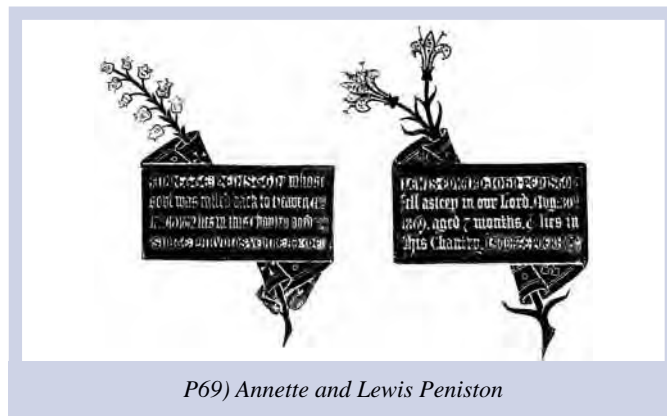
A long rectangular plate with quatrefoils at either end engraved with figures of St. Louis and St. Agnes.

6. Charlotte, Viscountess Southwell

A dedication plate for the altar in the Chapel of St. Joseph, off the North Cloister, 1893.

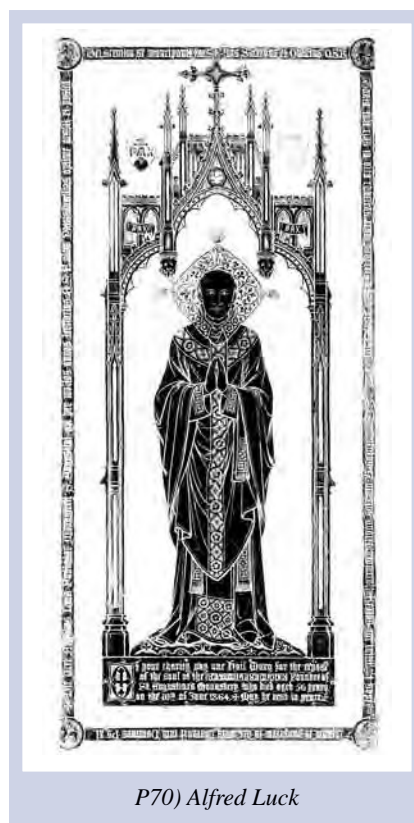
7. Edmund Sullivan OSB (d. 1865)

He was a member of the community of Benedictine monks, who was buried in the Pugin vault. This brass, in the style of the Peniston brasses, is “In thanksgiving for a Favour received Asked for at this Altar” (initials E.S.).



P69) Annette and Lewis Peniston

The other two brasses in St. Augustine’s are the largest and most spectacular. The first commemorates The Revd. Alfred Luck, d. 1864 (P70), which lies just outside the entrance to the church. Luck became a convert to Catholicism in 1842 and moved to Ramsgate where he met Pugin and they became firm friends, both sharing a strong interest in the sea. He became Pugin’s partner in the ownership of a deal lugger, “The Caroline” which was used to rescue sailors and cargo from ships wrecked on the Goodwin Sands. After Pugin’s death Luck lived at The Grange, and later commissioned Edward Pugin to build him a house “St. Gregory’s” across the road. The brass, showing him in mass vestments under a canopy, was designed by John Hardman Powell.



P70) Alfred Luck

The second large brass figure is that to Abbot Wilfred Alcock (d.1882) (P71), which lies in the North Cloister in front of the altar - which is a memorial to him. Alcock joined the Benedictines of Subiaco, Italy, and was eventually sent back to England as Superior of the newly founded monastery at St. Augustine's Ramsgate. He became Abbot, but resigned through ill health and died in New Zealand in 1882. His brass shows him standing in abbatial vestments, with mitre and crozier, under a single canopy with coats of arms and a marginal inscription.

This extensive series of brasses, both large and small, shows that Pugin's desire that "the brass effigy and the orate pro anima will again distinguish the graves of the faithful", was amply fulfilled within the church he built on the West Cliff at Ramsgate.



Endnotes

- ¹ Margaret Belcher (2003), *Collected Letters of AWN Pugin*, OUP, Vol 2: pp.265-6.
- ² David Meara (2018), The burial vault of the Pugin family, Part 1: *Present State*, No. 15 pp.17-19.
- ³ David Meara (2019), The burial vault of the Pugin family, Part 2: *Present State*, No.16 pp.28-29.
- ⁴ Belcher (2012), *Collected Letters*, Vol. 4: p.275.
- ⁵ Belcher (2015), *Collected Letters*, Vol. 5: p.535.
- ⁶ Belcher (2015), *Ibid* p.542.
- ⁷ Belcher (2015), *Ibid* p.566.
- ⁸ Meara (2018), *Ibid* pp.17-19.
- ⁹ Sandra Wedgwood (Ed) (2006), *Pugin in his home, Two memoirs by John Hardman Powell*, The Pugin Society & Thanet Council.

Another Mysterly?

Can you identify these three images and the relevance of including them in past issues of *PS*?



Photo A (P72):



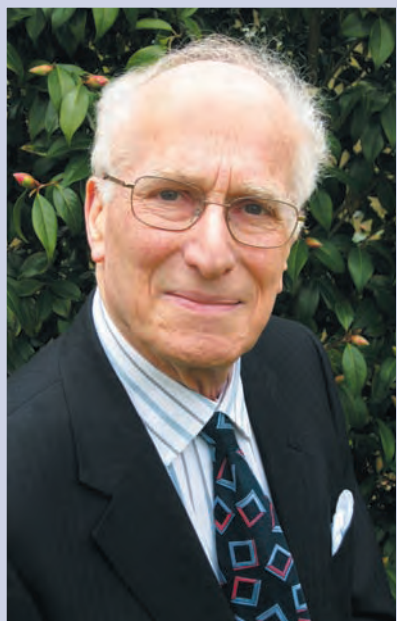
Photo B (P73):



Photo C (P74):

Stanley Shepherd

1930-2019



P75) Stanley Shepherd

It is with great sadness that I write to inform The Pugin Society of the death of the Pugin scholar Dr Stanley A. Shepherd. He died on the 4th of November 2019, sadly before seeing the publication of our two volumes on Pugin stained glass.

Stanley was born in Cardiff on the 19th of February 1930 and was educated at King Edwards Grammar School, Five Ways, Birmingham. He achieved a degree in Civil Engineering at Birmingham University but quickly realised that this was not the career for him. He was articled to a firm of chartered accountants, qualifying in three years, and worked initially in Fort Dunlop before moving to Gateshead and then to Garrards, the jewellers, in London. Whilst in London he became very interested in the history of art and took a night school diploma.

This eventually led to him, at the age of 59, taking a degree in The History of Art at Manchester University. His thesis was on *The Stained Glass of Chance Brothers & Co., near Birmingham, c.1835-1867*. He moved back to Birmingham, living with his brother Arnold, and decided to take his PhD at Birmingham University, with his thesis being on *The Stained Glass of A. W. N. Pugin*. For the rest of his life he researched Pugin's glass, becoming the world's foremost authority. In 2009 Spire Books Ltd published *The Stained Glass of A. W. N. Pugin* featuring his superbly researched text and my photographs. He also wrote numerous articles and lectured on such subjects as *A. W. N. Pugin & The Making of Medieval Type Glass* and *The Pugin/Hardman Stained Glass at St. Paul's Church, Brighton*.

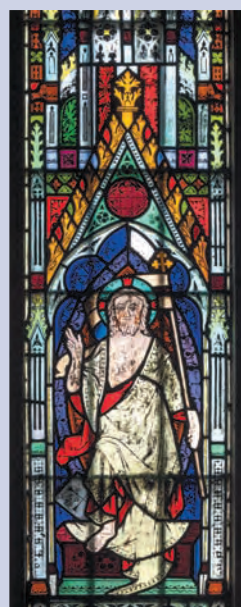
Stanley contributed to *The Oxford Dictionary Of National Biography*, writing the entries for William Warrington, Charles Winston and Thomas Willement. The reviews of his 2009 book were excellent with Rosemary Hill, writing in *The Times*, calling it 'A monumental work of scholarship'. Stanley, however, was never happy with the book and spent the last ten years re-writing, as new information came to light, and adding all references to stained glass from Margaret Belcher's five volume series *The Collected Letters of A. W. N. Pugin*. His production of a new Gazetteer, as yet unpublished, with detailed descriptions of every Pugin window, is probably his finest achievement. He commissioned me to take additional photographs for the new Gazetteer, encompassing the majority of Pugin's glass. Our final meeting, before artwork started on the two 300 page volumes, was scheduled for the day he died. I still hope that the books will be published sometime in the future [P76-P79 are unpublished photographs for his new book].



P76)
St Helen, c1844,
St John the Evangelist,
Kirkham



P77)
Virgin & Child, c1844,
St John the Evangelist,
Kirkham



P78)
The Resurrection, 1852,
Bicton Mausoleum,
Budleigh Salterton



P79)
Raising of Jairus's
Daughter?, 1852,
Bicton Mausoleum

Arnold Shepherd has kindly donated Stanley's relevant papers to the Hardman Archive, in Birmingham Central Library, for future scholars to access. These include his thesis, copies of his essays, many books on Pugin and all his correspondence with numerous vicars, Lady Wedgwood and others.

Being a cat lover, like Stanley, on first meeting his cat I asked what his name was. He told me and then, slightly annoyed with himself, said that he should have asked me to guess. I am sure that readers of this obituary will know the answer.

Alastair Carew-Cox

Canon Gerald Breen and Fr Brian Doolan

1957-2019

1943-2019

A Tribute



P80) Fr Doolan

Canon Gerald (Gerry) Breen and Fr Brian Doolan died within a few hours of each other on 22-23 December 2019. Both had held the office of Administrator/Dean of St Chad's Cathedral, Birmingham, Fr Doolan from 1999 to 2007, and Canon Breen from 2010 to 2018. Each had made significant contributions to the care and enhancement of St Chad's, both as a working cathedral and as a significant part of the Pugin heritage. It was a great privilege for me, as an Anglican, to be invited by Fr Doolan to join the cathedral's fabric committee.

Fr Doolan's knowledge and appreciation of Pugin's work made him ideally suited to the post of Administrator, and he approached the task with great energy and enthusiasm, and with a sense of humour which the 'Master' himself would have appreciated. Amongst the treasures of St Chad's is the extensive collection of vestments and fabrics, many of which were designed by Pugin himself. Fr Doolan found them in a largely uncared-for state, and they had never been properly catalogued. He therefore called in Stafford-based Jane Dew, a skilled needle-worker and conservator who, in conjunction with sacristan Frances Crockett, undertook a systematic programme of repair and conservation. In addition, a Birmingham NADFAS group of heritage volunteers carried out a detailed photographic survey and detailed description of each piece.

Fr Doolan's historical researches led to a number of publications, including *The Catholic Bishops of Birmingham* (2003) and *The Pugins and the Hardmans* (2004), both published by the Archdiocese of Birmingham Historical Commission. The second of these examines the close relationship between the two families over several generations, and their continued support of the cathedral. This is reflected, for example, in their generous contributions to the fabric and ornaments which extended well into the twentieth century.

To commemorate the 150th anniversary of Pugin's death, an exhibition was held at St Chad's, for which Fr Brian wrote a commemorative booklet and guide leaflet. Following his retirement from St Chad's in 2007, Fr Doolan took charge of the parishes of Brailes, Ilmington and Shipston in the southern part of the archdiocese, where he remained until 2018 when he retired to St Joseph's in Banbury.

The construction of Birmingham's inner ring road in the 1960s involved the demolition of the Bishop's house, designed by Pugin, opposite the cathedral. Though this section was named St Chad's Queensway, it had the effect of cutting off the cathedral and its environs from the city centre. It was a source of irritation to some that the title 'Birmingham cathedral' seemed automatically to refer to the Anglican St Philip's which had achieved cathedral status only in 1905, while St Chad's – a cathedral from its outset – seemed to be sidelined. Canon Gerry Breen aimed to re-integrate St Chad's, and to raise its profile locally and nationally. The approach to the cathedral was improved through the landscaping of the area to the north-west, on the corner of Shadwell Street, and through the provision of inner glass doors and new signage at the west end, so that when the outer doors were open there was a view down the nave to the altar to attract passers-by. Canon Gerry was also involved in discussions with the city authorities about the revitalisation of the whole area north-west of the ring road, with the cathedral having a prominent place in the general scheme of things. Links with the city were reinforced through an annual Civic Mass on the Feast of Christ the King (November) attended by the mayor and other civic dignitaries, and high court judges.

Under Canon Gerry significant structural repairs to the cathedral fabric were carried out, largely through a grant of £227,000 obtained in 2014 from the government-sponsored Cathedral Repair Fund. The internal appearance of the building was improved through redecoration, and attempts were made to re-discover some of the original Pugin stencilling which had been

painted-out in the 1960s. The cubic working altar, favoured by former archbishop Maurice Couve de Murville (dubbed ‘the Maurician Cube’) was replaced with a rectangular one with open Gothic tracery more in keeping with its environment, and a new and more appropriate canopy was designed for the archiepiscopal throne. The preparations for the hoped-for canonisation of Blessed John Henry Newman (realised in 2019) included the provision of a shrine within St Chad’s consisting of a glazed Gothic reliquary cabinet (donated by Hardman & Co.) to contain items pertaining to Newman who had preached regularly at St Chad’s. On the ecumenical front, Canon Gerry established firm links with Lichfield Cathedral and, in 2015, he was installed as an ecumenical canon of Lichfield. A well-advanced scheme to return one of the bones of St Chad to Lichfield, in a specially-designed reliquary, has yet to be completed.

The crypt of St Chad’s occupies a space almost equal to that of the cathedral above, yet it had been a largely unused space. Norman in style – a rare thing for Pugin, but a tilt to historicism and, specifically, the Norman crypt of Worcester Cathedral. Canon Gerry was aware of its potential as a venue for educational activities, exhibitions and for worship. This was demonstrated in 2012 by an exhibition of some of the cathedral’s treasures, supplemented by a wide range of items from the then still extant firm of John Hardman & Co., and disabled access was provided. Sadly, serious illness intervened, and Canon Gerry was obliged to retire before he had fulfilled all of his aims.



P81) Canon Gerry

The vision and dedication of Frs Doolan and Breen have left the cathedral looking more glorious than ever, and that will be their lasting memorial. May they rest in peace.

Fr Michael Fisher

Member of St Chad’s Cathedral Fabric Committee, 2007-2019

In Memorium

**Eileen Gertrude
Thunder Allen**

**29 September 1917 –
14 March 2018**

Eileen, who lived to celebrate her 100th birthday, was the great grand-daughter of AW Pugin and Jane, his third wife. Eileen married Richard Allen in 1941 and they had eight children, sixteen grandchildren and ten great grandchildren. Eileen’s grand-daughter, Hyo, contacted our Society some months ago, to inform us of her grandmother’s death. We send our belated condolences and best wishes to Hyo and her family.



In Memorium

**June Pugin Purcell née Fooks
1928-2019**

Sadly, while the last issue of *Present State* was being prepared, June died, aged 91. Jeremy, her son, is the author of the Purcell line of the family tree, included in that issue. The Fooks family originated in Dorset, moved to Brighton and Hove in 1880 and opened a stationers shop. This was in family ownership for 99 years, only closing in 1979. June was one of two sisters and both were very sporty. June was featured in the *Evening Argus* (local Sussex newspaper) as ‘fighting fit June Fooks’ for going on the first Anglo-Norwegian Ski Trek after the war (probably January 1950). June married Michael Pugin Purcell in 1955 and they had three sons. Eventually seven grandchildren arrived but Michael only lived to see four, he died in 1993. June lived to see her first great-grandchild, born on 29 November 2018, but died just a matter of weeks later. We send our condolences to Jeremy and his family.

In Memorium

**Sister Ita
St Mary’s Convent
Handsworth
Birmingham**

Sister Ita Keane was tragically killed in a road traffic accident on 25 April 2019.

Sister Ita and the nuns were very supportive of our local Pugin activities and were actively involved in preparations for the Handsworth Pugin Trail, which was launched in June 2018.

Our condolences have been conveyed to the nuns.



Events for 2020

AGM

FRIDAY 4 December at 12.00

AGM, followed by a talk and buffet lunch

Venue: the Artworkers' Guild, London.

**The speaker will be Society Member
Miss Jamie Jacobs, talking about her PhD
research on Pugin**

*Tickets and the title of the talk 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)
PofW	Palace of Westminster

Other notices for your attention:

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New archive in Birmingham library	page 24
Another mystery...?	page 32

Children's activities:

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Children's Books	pages 26-27

**Copy deadline for the next issue is
30 September 2020**

Articles should be sent to the address or email below:

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References

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

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

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• Photo credits:

Page 1 'Gothic Lily' wallpaper and Photos (P1 & P64) of AW Pugin: private collection; P3-11: Stephen Oliver; P12-13, P42: Nick Beveridge; P14: Neil Sayer, Archdiocesan Archivist, Archdiocese of Liverpool; P16-18: Nick Williams; P19: Jenny Smith, Archivist of the Sisters of Mercy; P20-25: David Whitehead; P26, P74: Catriona Blaker; P27: Henrik Schoenefeldt, University of Kent; P28: Terry Jardine; P29-32: Sarah Charlton, Estate Archivist, courtesy of Lord Carrington; P34: Mark Collins; P41: Jayne Evelyn; P43-44: Rob Kenyon; P45-46, P72, P80-81: Michael Fisher; P47-52 and the photomontage: Mike Galloway; P53: Simon Strickland; P54: Kate Shepherd and the Oxford University Press; P55: Peter Howell; P56: Image courtesy of Drawing Matter Collections; P57-58: Louie Young; P59-63: Jane Franklin; P67-71: David Meara; P73: Angela Padgett; P75-79: Alastair Carew-Cox; the remaining images (P2, P15, P33, P35-40, P65-66) are from the editor.

• The photomontage (below) is a photographic glimpse of a selection of Pugin/Minton tiles from Ushaw, Durham

