



# Present State

## the newsletter of The Pugin Society



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**W**ELCOME to our eighteenth *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. The monogram 'AWP' is taken from the title page designed by him for his *True Principles of Pointed or Christian Architecture*, first edition 1841, from which the name of our journal *True Principles* has been adopted.

### Theme for this issue:

## The Pugin Society at 25

Nick Dermott

Past Chairman

It is a great pleasure to be able to celebrate the 25th anniversary of the founding of the Pugin Society, a milestone only achieved through the knowledge and enthusiasm of its members. The Society has done much to raise the profile of the Pugin family, to the extent that, today, it seems that anything vaguely Gothic Revival is attributed to 'A Pugin'.

At an early Society event, Gavin Stamp observed that societies dedicated solely to a single architect are rare. Indeed, the implication of this remark being, perhaps, that there is normally insufficient breadth and depth in the work of just one designer to sustain such a group in the long term.

This is not the case as regards the architect, Augustus Welby Northmore Pugin (1812-1852), whose creative genius was so broad, whose insights



P2) Pugin's martlet

were so perceptive and whose influence was so profound, that there is enough material in his life, as well as his work, to inspire many societies. For example, a review of *Pugin: A Gothic Passion* (Yale University Press 1996) observed that of the book's 21 chapters on Pugin's career, only five dealt specifically

with his architectural work. Maybe what is more surprising is that a Pugin Society was not created earlier.

Part of the inspiration for the Society's creation was, undoubtedly, the Victoria and Albert Museum's Pugin exhibition of 1994. The exhibition showcased the multiple talents of an artist who one might be tempted to call a Renaissance Man, were this not a highly inappropriate term to use of a man as steeped in the Gothic as AWN Pugin. The exhibition was an eye-opener to many.

*continued*

### Editor's Foreword

Judith Al-Seffar

What a pleasure it has been to prepare this special edition of *PS* for our Society's 25th Anniversary – this year's theme. Although the pandemic necessitated the cancellation of our celebratory events through 2020, we have much upon which to reflect, reminisce, and in which to take pride.

Several articles have been sent in by long-standing members (pp.1-10). These are followed by five original items, ranging from AWP's St James Church, Reading, (pp.10-13); an article on Pugin's grandson Charles Purcell, showing some of his work (pp.14-16); a recent auction (p.17); a review of Ayling's photographs (pp.18-19), and an update on an earlier article on *Images of Pugin* (pp.20-22).

The *Pugin Links* section has more fragments from the Palace of Westminster (pp.22-24), followed by Crosses and Memorials (pp.24-29). Regional news items have come in from Ramsgate, Reading, Ushaw and Cumbria (pp.30-32), followed by various reviews (pp.33-35).

Towards the end we have *Pugin's Descendants Part 4: the Thunder Allen line*, with some family photographs (pp.36-37), followed by an unusual activity of one of our members (p.38). Sadly, we have one obituary, Jane Ades (p.39), and some notices conclude this issue (p.39-40), the largest to date.

We currently have one live event booked, the 2021 AGM (p.40), fingers crossed it will go ahead. As always, I hope there is something of interest for all members.



What was so striking about the show was not only how one man could totally 'create his own universe', but also that the bulk of Pugin's *oeuvre* was brought into being in just fifteen short years. It was also a happy juxtaposition that the exhibition was designed by John Outram, an architect who, himself, has overturned the conventions of his time and who, like the subject of the show, is an audacious user of colour. The exhibition was a major cultural event and, in its own way, a sensation; the shock of the old.

Pugin was an artist whose light shone brightly during his lifetime but who, inexplicably, soon became a forgotten figure in the eyes of the general public. Perhaps he was just too complex to grasp. The publication of Phoebe Stanton's book 'Pugin', in 1971, did something to rekindle the flame, and, by the last decade of the 20th century, scholars and architectural historians were reconsidering his significance and legacy. Simultaneously, in Ramsgate, Fr Dom Bede Millard (1949-1993), a member of the Benedictine Community of St Augustine's Abbey, was stressing Pugin's relevance today at the site of his home, the Grange, and his church of St Augustine's. Dom Bede was the Society's second inspiration. In the early 1990s it seems that this solitary monk was a lone voice in Ramsgate.

The Ramsgate Pugin site, so rich and complex on the inside, is mostly hidden from the outside world by blank façades and high walls. From the road-facing side it is inward-looking, and it is only towards the sea-facing elevation that the observer can appreciate the robustness of its massing and the grandeur, scale and ambition of its composition. This dual character of the St Augustine's site reflects the nature of the man who created it, particularly his love of the sea and of Gothic architecture. It also reflects the times in which he lived; notably, a period of anti-Catholic riots in Ramsgate. The massive and much-bolted front door of the Grange reflects not just its designer's medievalism but also his wariness of the local population.

In the early 1860s, St Augustine's Abbey was built opposite Augustus Pugin's church of St Augustine, on the other side of the main road. Pugin's church came to be used by the Benedictine community, with the two sites linked by a tunnel under the road. The Abbey was, of course, itself within a walled enclosure and, although the church was one of the two Ramsgate Catholic parish churches, the whole St Augustine's complex took on a rather hidden character. For the casual architectural scholar, the Ramsgate church of St Augustine was notoriously difficult to access. By the mid-1990s, the profile of AWN Pugin in his 'hometown' was at a very low ebb.

The Pugin Society was founded in mid-1995 by two Ramsgate residents, Catriona Blaker and Judith Crocker, to *Celebrate the life and work of Augustus Welby Northmore Pugin and his family and close contacts*, to quote from the Society's aims. In doing so, Catriona and Judith have greatly raised the profile of Ramsgate's most illustrious resident, and brought him from darkness into light.

The Pugin Society soon gained momentum, uniting diverse figures who shared a mutual admiration of the great man. It embraced, from the start, anyone with an interest in the

Pugin family and mid-nineteenth century art and culture. The Pugin Society has long been referred to as the most friendly of all the historical societies.

One of the Society's first acts was to open St Augustine's church regularly to the public, and to provide guides. This was no enviable task in the winter, since the heating system proved to be unreliable, or non-existent, and the roof had multiple leaks. At the same time, the adjacent St. Edward's Presbytery had deteriorated into a similarly poor condition and was on the verge of becoming uninhabitable. The great house, the Grange, had a highly eccentric owner who made everybody nervous as to what she might do next - although, contrary to the folk myth, it was never intended to convert the house into flats. The site's fortunes started to change when the Grange was acquired by the Landmark Trust, which greatly raised the profile of this unique group of cliff-top Grade I listed buildings. The Trust's plans were controversial, in that they proposed to demolish some of the later alterations to the house while retaining others, thereby creating an arrangement which had never before existed in time.

The low point at the Ramsgate site happened in 2009 when the Archdiocese of Southwark announced their intention to close and deconsecrate St Augustine's church. This radical proposal was only narrowly averted, in a great part through the huge efforts of Fr Marcus Holden.

After that time, things began to improve on the Ramsgate 'Pugin Estate'. The Grange had already opened as a Landmark in 2006, and had proved to be an enormous success, attracting visitors from all around the world. The Trust went on to restore St Edward's, demolishing the 1950s extensions in an act which nobody regretted. St Edward's opened as a Landmark in 2015, and the house includes the beautifully restored, exquisite, aerial drawing office, designed by Edward Pugin for his own use. St Augustine's Church is now the Shrine Church of St Augustine of Canterbury, and it houses the National Pugin Centre which, together with the Church, is open every day of the year (in 'normal circumstances').

The Society's publication for its members, *True Principles*, initially a newsletter but latterly a journal, has been published continuously from the start, and is joined by this newsletter *Present State*. Along the way, there have been many publications, lectures, social events and 'behind the scenes' visits to historic sites. Most memorable for me have been the superbly organised study tours, such as those to Staffordshire (sometimes referred to as 'Pugin Land'), Edinburgh, Liverpool, the West Country, Germany, Belgium and the Republic of Ireland. The conference held at the University of Kent in 2012 to mark the bi-centenary of Pugin's birth, entitled *New Directions in Gothic Revival Studies*, particularly stands out in my mind for Margaret Belcher's hugely entertaining lecture on AWN Pugin's letters.

The next few years will be a challenging time for the Society while it fights Pugin's corner during the restoration and modernisation of the Palace of Westminster. I wish it well.



## Twenty-Five Years of Events

*Catriona Blaker and Julia Twigg*



*P3) Hardman's studio in Birmingham in 2008: Fr Michael Fisher discussing design for stained glass; Neil Phillips, Director of Hardman's on the right*

‘Certainly, we thought, there are English Puginites abed who will rue the day they were not with us at Cheadle’. Michael Blaker’s words, summing up the first ever Pugin Society expedition in 1996, could well be echoed for all the outings the Society has had since then - no-one would want to miss them, surely. This first excursion was enjoyed only by very few of us, and we went by minibus, starting out in the pouring rain from just outside the (then unrestored) Grange, and ending up at the suitably Gothic Denstone College, a Woodard Foundation school up in Staffordshire. Seeing the silhouette of Alton Towers for the first time under a menacing sky was perfect, as was attending Mass in Pugin’s St Giles church, glowing with colour and with all the candles lit right across the rood screen. The whole visit was a revelation for me, and I am sure it was for others, too. It was also the first time we met Pugin expert Dr Rory O’Donnell, who led the tour with knowledge, humour and panache.

In those early years it fell to me to organise our trips, but after the fourth of these Julia Twigg very kindly offered her services to assist, and soon after took over the responsibility. She has, ever since, run a fantastic range of visits, and I and the Society owe her an immense debt. We have had so much pleasure, and learnt so much about a rare and wonderful world. Without Julia’s skill and knowledge in putting these trips together and finding us such outstanding leaders this would never have been possible. Also, the almost (but not quite) camping out facilities of the first tours under my aegis, have been streamlined and upgraded so that no longer are we in bunk beds or minibuses. It is for Julia herself to continue the tale here...

**CB**

Catriona set very high standards of both scholarship and conviviality, and I have tried to live up to them. Looking back over the past twenty-five years, I have been struck by how extraordinarily fortunate we have been in the people who have been willing to lead our events and visits. We are only a small society, but despite this we have had some of the foremost scholars and experts sharing their knowledge with us through study tours, lectures, walks. We have also enjoyed ourselves enormously.

The study tours have always been our biggest events; and over the years, there have been twenty of these: Cheadle, Birmingham (twice), Malvern, Loughborough, Liverpool (twice), Bruges, York, Exeter, Edinburgh, Carlisle, Leuven (twice), Chester, Dublin, Cheltenham, Southport, Durham, Salisbury (**P6 & P7**). As Catriona mentioned, the early tours were led by Dr Rory O’Donnell. In subsequent years, we have had a further impressive range of scholarly guides. Fr Michael Fisher has generously shared his incomparable knowledge of Pugin and Hardman in the Midlands, leading us on numerous visits to the territory he has named Pugin-Land. With Dr James Jago, we ranged across Lancashire and Durham, as well as Wiltshire. We have examined the Gothic Revival in Gloucestershire, under the tutelage of Alan Brooks, who revised the *Buildings of England* volume for the county.

Led by Rosemary Hill and based in Edinburgh, we explored the heady mixture of romantic fact and fiction that swirled around nineteenth century Scotland - and still does - exploring Pugin’s own responses to the world of Sir Walter Scott, Gillespie Graham and others.

In the following year, based in Carlisle, and accompanied by Gavin Stamp (P4), we continued to explore the links between romantic writing and the Gothic Revival with a tour of the Lakes and the Borders.



P4) Gavin Stamp in Ramsgate Cemetery

On four occasions we have ventured abroad. The first was the study tour to Bruges, that incomparable jewel of the late middle ages, refashioned by nineteenth century imaginings. As part of this, we visited Edward Pugin's castle of Loppem, which he designed in conjunction with that great figure of the Continental Gothic Revival, Baron Béthune. In 2006, we made links with the incomparable Professor Jan De Maeyer of KADOC at the University of Leuven, for a visit to Ghent and Brussels, exploring the differing schools of thought in relation to the Gothic Revival and their links to the complexities of church and national politics in the Low Countries (P5). Six years later, once again in Professor Maeyer's company, we embarked on an unforgettable trip up the Rhine, exploring the impact of the Gothic Revival on Germany, in pursuit of the fascinating story of the English romantic exile, Sir John Sutton, who created a Puginian dream at Kiedrich on the Rhine, complete with a celebrated choir school.

For our trip to Ireland, we were wonderfully led by the doyen of Irish architectural studies, Professor Alistair Rowan, the General Editor of the *Buildings of Ireland*, and Rory O'Donnell; together they formed a memorable duo. Based in Dublin and then in the far west in Cork, we saw nearly all of AWN Pugin's major works, together with a number of important buildings by his son Edward and his son-in-law George Coppinger Ashlin.

We have been particularly fortunate in having a number of notable Pugin scholars on the committee; and they have been generous in their willingness to lead events. Lady Wedgwood, for example, showed us round Pugin's beautiful

work at Albury in Surrey, as well as documents and objects in the V&A. Dr Gerard Hyland has led us on visits to Lancashire, focussing on the churches of Edward Pugin, known and loved from his childhood. Dr James Jago, who first joined the society as a teenager, has led numerous visits, including a private visit to the Soane Museum where he then worked, exploring Soane's fascination with the Gothic. Dr Tim Brittain-Catlin showed us around Cambridge.

In particular I should mention in this context, the generosity of Rosemary Hill, whose biography of Pugin transformed our understanding of the man and the period. As well as serving on the committee, she has led numerous study tours and events, bringing to them a breadth of reading and scholarship that is unmatched.

Sometimes we have been shown round by the distinctively titled as well as the distinguished. John Martin Robinson is Librarian of Arundel Castle, but also Maltravers Herald Extraordinary. David Beevers, who generously showed us round Brighton, was also Keeper of the Royal Pavilion. Sir Hugh Roberts was Director of the Royal Collection and Surveyor of the Queen's Works of Art, and with Lady Roberts, Librarian at Windsor, led us in a private visit to the Castle and its collections, memorably allowing us to step over the rope barriers to enter the private realm of the Castle. Dr Mark Collins is Archivist and Historian of the Parliamentary Estates, and has led us many times round the Palace of Westminster and its material treasures. Dr Tristram Hunt, Director of the V&A, addressed the Society in the Palace of Westminster.



P5) Fr Thierry de Béthune, great-grandson of Baron Béthune, with Sarah Houle, descendant of Pugin, at the Abbey of Maredsous in Belgium, on the 2006 study tour

Often, we have been privileged to be led by *the* expert in the field. Canon David Meara, for example, showed us the superb nineteenth-century memorial brasses in Westminster Abbey. Linda Parry of the V&A brought out





*P6) St Marie's Grange,  
the first house Pugin built for himself, near Salisbury*

for us the magnificent Pugin textiles and vestments in the museum's study collection, some of which were made for St Augustine's, Ramsgate. Michael Kerney showed us stained glass in the oeuvre of Pugin. We have looked at work by Sir Ninian Comper under the expert tutelage of Fr Antony Symondson. Dr Paul Thompson, the expert on Butterfield, showed us round his masterpiece, All Saints, Margaret Street.

We are particularly grateful to many pioneers and stalwarts of our sister society, the Victorian Society. Peter Howell, its former chair, has led us round gems of church architecture in Oxford and London, including the focus of his own work, Bentley's masterpiece, Westminster Cathedral. Paul Atterbury, the author and broadcaster who, with Clive Wainwright, curated the defining Pugin exhibition at the Victoria and Albert Museum 1994, has been a particularly supportive friend to the society.

Our particular gratitude is due to the late Gavin Stamp who was an incomparable champion of Victorian and other architecture over many decades. Gavin led a number of trips for us, including the joint Study Tour with Rosemary Hill to Carlisle and the Lakes. In 2017, though in considerable ill health, he led us on a memorable, last tour of Scott Across London.

With Pugin's own church and house sited in Ramsgate, Kent has naturally featured often in our events. Nick Dermott, our Chair of many years and former Conservation Officer for Thanet, generously led us round the unexpected architectural byways of Thanet, which, under his guidance and sharp eye, proved richer than many realised. Robin Fleet showed us some of the treasures of stained glass in Kent. The conservation architect Roger Turner led us round Kentish churches in search of Bodley, Street and Beresford Hope, essaying as far as Essex in pursuit of links with Nesfield.

We have also been privileged to visit a number of private homes and collections. John Scott showed us his superb collection of nineteenth-century design, encompassing ceramics, glass, furniture, metalwork, with many Pugin inspired pieces. Christopher Wood, the writer on nineteenth century painting, generously welcomed us to his home in Wiltshire. Ivor Braka allowed us to wander freely around his astonishing collection of nineteenth and twentieth century art with its Picassos, Spencers, Hockneys, Kitajs. We have visited dealers like H. Blairman and Sons, Mayfair, now of Queen Ann's Gate, specialists in nineteenth century furniture and art, who include works by Pugin and followers in their collection. Watts and Co, founded in 1874 by Bodley, Garner and GG Scott to produce textiles, vestments and fittings to beautify the new and restored churches that proliferated in the period, welcomed us to their workshop and showrooms in Westminster.

Hardman's of Birmingham, of course, has a special place in our hearts (P3). The picture shows our visit in 2008 to the wonderfully rich interiors of Lightwoods House, with its stained glass workshop and extensive archival collections, all now sadly closed.

Some of our most memorable private visits have been to our Patron, Sarah Houle, a direct descendant of Pugin, with her incomparable collection of family letters and artefacts, which we revisited on our recent trip to Worcester (P8). I shall never forget the heart stopping moment when she opened the plain, dark box that Pugin always kept at the foot of his desk to reveal the chalk-white death mask of his first wife, Ann Garnet.



*P7) Study tour group in Salisbury 2016,  
led by Dr James Jago*

Intermingled with all this, have been parties, plays, songs and receptions, some in the grandest of settings, like the River Room of the Palace of Westminster; others more modest, such as a Victorian Christmas party and miniature toy theatre show in Canterbury. There has even been a trip on shipboard, down the Thames, saluting the Palace of Westminster and toasting the twentieth anniversary of the Society.



P8) Catriona Blaker leading a visit to Worcester Cathedral 2019

In 2020, until the virus hit, we had a full programme planned, with a Study Tour to Staffordshire focussed on Pugin's work with Minton, and the Leek school of embroidery, to be led by Fr Michael Fisher and Catriona Blaker. We were also celebrating our Twenty Fifth anniversary with a grand reception in the Palace of Westminster. Sadly, all such events are in abeyance. But as soon as it becomes possible to venture forth, we will - *En Avant!*

JT

## Guide books to buildings by the Pugins

### Second request

Many buildings by the Pugins will already have site guide books and it would be useful to have a central reference point of what is available. Famous sites may already have more than one guide book, e.g. the Palace of Westminster has a separate guide book about Big Ben. Other guide books may look at different aspects of a site, such as windows or furnishings. Some may be glossy productions in full colour, others may be smaller and less colourful, probably where available funds are limited; some will even be 'homemade' leaflets, but all are welcome when visiting a new site.

If readers could send in the titles of guide books or leaflets that they have, or about which they know, we could include them in future updates. Where buildings do not yet have their own guide books, if it is a listed heritage site, further information can be found on the website of Historic England.

## Twenty-five years of the Pugin Society

David Meara

I first became really involved with Pugin through my interest in monumental brasses, when I was researching the nineteenth century revival of memorial brasses which Pugin initiated. From the late 1970s I began to discover more about this fascinating and mercurial character, and I wrote two books about Victorian brasses, published in 1983 and 1991, the second book being a detailed study of the brasses which Pugin designed and John Hardman of Birmingham made. I visited Ramsgate and got to know Dom Bede Millard from the Benedictine Monastery, a great Pugin enthusiast who sadly died in 1993, just before the seminal exhibition at the Victoria and Albert Museum, *Pugin – A Gothic Passion*, which ran from 15th June to 11th September 1994.

During the first half of the twentieth century Pugin was a neglected figure, rescued from oblivion by Kenneth Clark in his youthful essay *The Gothic Revival* (1928) and unfashionably appreciated by John Betjeman, John Piper, and a few others, until the foundation of the Victorian Society in 1958. This marked the turning of the tide in favour of a better appreciation of Victorian and Edwardian art and architecture.

From the beginning of the second half of the twentieth century scholars such as Phoebe Stanton and Alexandra Wedgwood began the detailed study of Pugin's work. With the publication of Stanton's monograph in 1971 and the RIBA Pugin Family catalogue by Alexandra Wedgwood in 1977, a new wave of interest began to form, culminating in the Victoria and Albert exhibition, which became the catalyst for the founding of the Pugin Society. I contributed an essay on Pugin's Monuments and Brasses to the Victoria and Albert companion volume, and joined the Society at its foundation. There were about one hundred of us at first, a number which doubled in the first year.

Ramsgate has very much been the spiritual home of the Society, with Judith Crocker as the first Chairman, Catriona Blaker as the first Secretary, and Oonagh Robertson as the first Treasurer. This link to Pugin's own church and home has been important to the way in which the Society has developed.

At the time of the Society's foundation, the future of the Grange and its associated buildings was in doubt. St Augustine's Church, while being looked after by the Abbey, was in need of more attention than they could give. Over the past twenty years, with the support of the Society, the site is now secure and the future is promising.

As well as alerting members to other Pugin buildings at risk, and raising the profile of the Pugin family's architectural legacy, the Society has issued several publications and acted as a forum for encouraging wider Pugin scholarship. Its magazine, *True Principles*, has turned into a scholarly journal, and a separate newsletter, *Present State* was started,

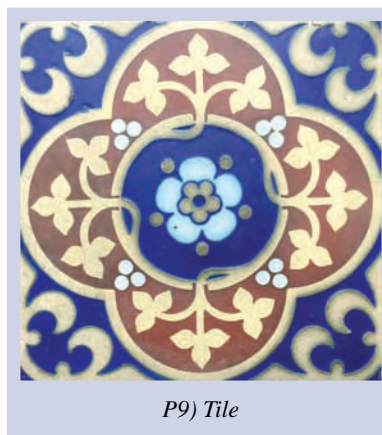


now printed on glossy paper in full colour. The scope of articles and news items is all-embracing as research has spread to other members of the Pugin family and beyond the British Isles across the world. Lectures, concerts, visits, study tours and social events have all extended our knowledge and brought fellow enthusiasts together, while the Society's website, and other online platforms have broadened our reach and made new connections.

One of the Society's aims is "to educate the public in the life and work of Augustus Welby Pugin", and in that we have had considerable success, but as the world changes, so must we. In a world learning to live with Covid-19 we cannot rely on physical gatherings, meetings, and outings to encourage new interest and keep up our profile. Our website and publications, and the newly-established on-line newsletter, become even more important. But I wonder whether, in the future, there will be enough original research to fill future editions of *True Principles*, particularly as *Present State* is such a vibrant and more regular means of communication, backed up by the on-line newsletter? I'm not sure of the answer, but I do know that there is much to celebrate, and much to look forward to, as we move into our second quarter-century.

## The Pugin Society: a New Zealand Perspective

Nick Beveridge



P9) Tile

I joined the Pugin Society in 1998 because of my particular interest in AWN Pugin's influence in, and links with, Aotearoa/New Zealand, where I live. Since then a whole new world has opened up to me and I have learnt so much about Pugin; but the real joy has been to meet and get to know other like-minded people.

The Constitution states that the Society exists "to further the advancement of the education of the public in the life and work of AWN Pugin and the other architects and designers in his family". I believe that the Society has achieved this admirably well over the past 25 years and I will elaborate on this below, with examples from my own knowledge and experience.

The Society's website provides good evidence of its educational and public awareness-raising role. There are several publications for sale (all of which I think I have) and tantalizing talks, outings and events of which, unfortunately, I am unable to partake. Nevertheless, I was fortunate enough to attend the 2007 tour 'History and Mystery on the Welsh Borders', which I enjoyed immensely, a highlight for me being the visit to the largely intact St Alban's Church in Macclesfield. We also visited Abney Hall in Greater Manchester where I was delighted to see the array of Minton tiles. I have since obtained an encaustic tile (P9), which is identical to those laid in one of the fireplace hearths.

Also, the annual Pugin Week in Ramsgate is a real drawcard for members and the public alike. However, due to the lockdown last year it was replaced by some really interesting online talks, which provided a level playing field for us non-UK members, and a welcome addition to the range of Society activities.

As a Pugin hobbyist I have had to rely on the wealth of scholarship represented within the Society to inspire and guide me. I want to make specific mention here of two fellow antipodeans: Brian Andrews in Tasmania and the late Margaret Belcher, who lived in Christchurch, NZ, just around the corner from where I grew up!

### Links from The Pugin Society website

**Friends of St. Augustine**  
<http://www.augustinefriends.co.uk>  
**The Victorian Web**  
<http://www.victorianweb.org>  
**Society of Old Augustinians**  
<https://www.oldauginians.org.uk>  
**The Rectory Society**  
<http://www.rectorysociety.org.uk>  
**The Birmingham Heritage Forum**  
<http://www.birminghamheritage.org.uk>  
**Cheadle Discovery Group**  
<http://www.discovercheadle.co.uk>  
**Pre-Raphaelite Society**  
<http://www.pre-raphaelitesociety.org>  
**Historic Religious Buildings Alliance**  
<http://www.hrballiance.org.uk>  
**The Eighth Lamp: Ruskin Studies Today**  
<http://TheEighthLampRuskinStudiesToday.blogspot.co.uk>  
**The Ecclesiological Society**  
<http://www.ecclsoc.org>  
**The Victorian Society**  
<http://www.victoriansociety.org.uk>  
**The Heritage Alliance**  
<http://www.heritagelink.org.uk>  
**The Landmark Trust**  
<http://www.landmarktrust.org.uk>  
**Images of England**  
<http://www.imagesofengland.org.uk>  
**Stained Glass Museum at Ely Cathedral**  
<http://www.stainedglassmuseum.com>



The Tasmanian Pugin exhibition of 2004, curated by Brian Andrews, had a profound influence on me. I visited it every day for a week and each time I learnt more about Pugin. I visited it again later, when it was in Sydney. Brian has been extremely helpful in answering my questions over the years. An example of his enthusiastic support was when I sent him some images I found of what I thought might be a Pugin rose chasuble and he was very quick to respond by setting up a FaceTime call! He confirmed that it was, indeed, by Pugin but that it had been lately ‘vandalised’. Even so, it is now in my collection, which nicely complements my set of three rose maniples, one of which is in completely original condition (P10).

Margaret was instrumental in the writing of my first article for *True Principles* (Volume 2, Number 5). I had been thinking of writing one about Abbot Wilfred Alcock OSB, founder of the Benedictine monastery of St Augustine’s, Ramsgate, and who died in Auckland, where I live at present, and is buried here. Margaret thought I should write instead about the fourth Catholic Bishop of Auckland, John Edmund Luck OSB, who was a son of Alfred Luck, co-owner with Pugin of the lugger ‘Caroline’ and who, with his family, moved into the Grange following Pugin’s death.

Margaret’s five volumes of *The Collected Letters of AWN Pugin* have been an absolute mine of information (and I am the privileged recipient of her personal copies). An example of their usefulness and her support for me was when I was reading Volume 3, and came across a letter from Pugin to John Hardman about a cross that included a tortoise in the central shield. I twigged that the description reminded me of a drawing I had bought online some years previously and which had been attributed to John Hardman Powell. Once I had checked this out it was so wonderful to share the excitement of the discovery with Margaret, who was able to confirm that the handwriting on the drawing was in fact Pugin’s! This was the subject of another article in *True Principles*, Volume 5, Number 1 (Spring 2016), with the title ‘Another Pugin Discovery’.

I look forward to having many more such experiences in the future. I wish the Society every success over the next 25 years.



P10) Maniple

## Recollections for our Anniversary

### Some thoughts on Fellowship

*Jeremy Charles Pugin Purcell*

In the tradition of Pugin, and looking back to medieval times, we could reflect on the craftsmen’s guilds which offered fellowship to their members. These qualified craftsmen were then, in turn, able to share their experiences and train apprentices, so that they could all move forward together. Indeed, they saw life as a pilgrimage towards heaven. We could also consider, in the world of literature, authors such as C.S. Lewis and J.R.R. Tolkien, who studied medieval culture and languages. Some of their books describe the fellowship between companions going on adventures, championing good over evil on their journeys, leading towards a better future – just as Pugin strived to do through his writings, art and architecture.

Pugin and his small team of loyal colleagues (George Myers, John Hardman junior, Herbert Minton and John Crace) also formed a fellowship in their quest to find artistic perfection, through developing their skills and re-introducing medieval designs and methods of production. Their work, and the quality upon which Pugin insisted, enabled Pugin’s vision for the future to reach fruition – as we can still see today, over 160 years later, not only in his work and publications but also in the surviving archives.

The pioneers of the Pugin Society started their special journey together 25 years ago. The Society became a fellowship where we share our love of Pugin’s work, viewed within the wider context of gothic and gothic revival art, architecture and literature. Pugin scholars and enthusiasts alike share their findings of Pugin’s vision with Society members. Over these 25 years more people have come to know about Augustus Pugin and his work, as witnessed by the increasing popularity of his famous buildings, such as St Giles church, Cheadle, known as Pugin’s hidden gem, and the interiors of the Palace of Westminster. The Society has helped develop this awareness within the general population. Indeed, it could be argued that even the Royal Mail has joined the wider Pugin Fellowship with its decision to print a Pugin stamp, depicting the interiors of the House of Lords, to celebrate the bicentenary of Pugin’s birth in 2012.

The Landmark Trust, another member of the Pugin Fellowship, bought and restored three of Pugin’s buildings, The Gatehouse at Peper Harow, Surrey, plus The Grange and St Edwards in Ramsgate, Kent. All offer residential accommodation to the public and, due to their popularity, may need to be booked well ahead.

Fellowship has been seen in wonderful ways throughout the 2020 pandemic, where the kindness and generosity of the public, in times of such great need, have shown humanity at its best, ‘good triumphing over evil’ with the fellowship of local communities challenging the spread of the Covid-19 virus. This was personified by Captain Tom, with his modest goal of raising £1000 for NHS charities. Watching this frail,



elderly man walk up and down in his garden in his endeavour to complete 100 laps (one for each year of his life) touched the heart of the world, and money poured in... something Pugin would have applauded and supported.

In nearly all TV programmes such as Antiques Road Trip, I hear someone say 'onwards and upwards'. It could be said that Pugin's motto *En Avant* has led the Pugin Society forwards, onwards, upwards and outwards, with its quest for more knowledge of Pugin, meetings and events, publications and support for scholars and their Pugin research. Pugin on the world stage was highlighted in 2012 by the international conference held in Canterbury, supported by the Society, celebrating the bicentenary of Pugin's birth. We have members in several countries, from USA in the west, through European countries to Australia and New Zealand in the east. Indeed, the Pugin Society offers worldwide fellowship to anyone and everyone with an interest in Pugin and we hope this will continue to flourish.

...*En Avant*...

(*et ascendant au Ciel ou Paradis*)

## Websites of potential interest

### Liturgical Arts Journal

<http://www.liturgicalartsjournal.com>

### Institute for Sacred Architecture

<https://www.sacredarchitecture.org>

### Ancient Monuments Society (AMS)

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

### Follies Fellowship

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

### Follies Trust

<https://follies-trust.org>

### The Kempe Trust

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

### The William Morris Society

<https://williammorrissociety.org/>

### Strawberry Hill House

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

### Friends of Friendless Churches

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

### Churches Conservation Trust

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

### Tiles and Architectural Ceramics Society (TACS)

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

### Wallpaper History Society (WHS)

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

### Pugin Fabrics

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

## The Pugin Society Celebrates 25 years in print

Judith Al-Seffar



P11) Cover page of the first issue of *True Principles* (1996)

Browsing through our earliest serial publications, *True Principles* (TP) started life as 'The Newsletter of the Pugin Society' with Volume 1 Number 1 coming out in the winter of 1995-1996 (P11). This in itself was an achievement, only a few months after the Society's launch. These early issues of TP were A4-sized illustrated publications with black print on cream paper, and came out twice a year. This first issue had 12 pages, and cost £1.50 per issue (where sold). The emblem on each page was the Pugin/Minton plate with the words 'Waste Not Want Not'.

The original four committee posts and post-holder's names were published: Chairman: Judith Crocker, Vice-Chairman: Nick Dermott, Secretary: Catriona Blaker and Treasurer: Oonagh Robertson. All are still active in the Society.

An eye-catching article (No.1 p.6) was entitled *What is a Pugin?* This question was asked by a Ramsgate resident back in the day, and a second part was written in the next issue! Now, 25 years later, and with much help from the Pugin Society's local members, most residents hopefully know that Pugin was Ramsgate's most famous son. Pilgrims and visitors from all over the world flock to St Augustine's shrine, in Pugin's own church.

Near the end of this first issue (p.11), names of the 99 original members were listed, an impressive number of joiners for those early months. However, due to administrative errors, the list was incomplete and in TP No.2 the members



numbered 196, with many of them still active today. During the Society's first year it even produced its own Christmas card!

Some of the many interesting articles in Vol.1 (1996-2000) include 'Pugin on the internet'; 'Pugin's boats'; a limited-edition etching of the Grange (No.2); a Society sketching day in Kent (No.5); a history of the Grange, with the Landmark Trust considering its future; the discovery of Anne Pugin's death mask (No.6); Pugin as a businessman (No.8); and 'Was George Myers a Cradle Catholic?' (No.10).

By 2003 *TP* was called 'The voice of the Pugin Society' and had grown to 48 pages, with a stiff cover, costing £3.00 per issue (where sold). In 2004 Tim Brittain-Catlin took over the editorship and launched the new look *TP* with Vol.3 No.1. It had 72 pages, 2-colour text, and is now called *The Journal of The Pugin Society*. This smaller size (24.5x17.5cm) production continues to this day. The ISSN number 1747-9371 was introduced with Vol.3 No.2 (2005).

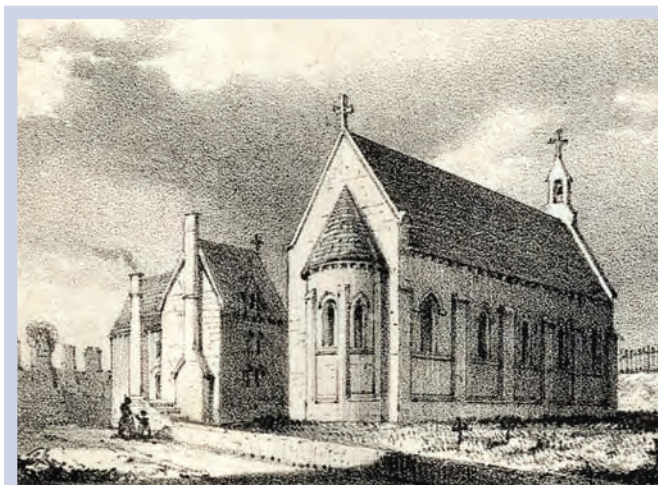
Over the years themed editions have been published, such as the three issues with the gazetteer of Edward Pugin's work (Vols.3-4, 3-5, 4-1); a series of papers from Canada (Vol.4-2), and preparing for the bicentenary of Pugin's birth in 2012 (Vol.4-3). More recently, two special issues have included *Letters from Pugin to Charles Barry* (Vol.5-3), and *The Life and Work of Edward Pugin* (Vol.5-4).

The first issue of *Present State* (*PS*) was designated 'the news sheet of the Pugin Society', dated January 2003 (P12). This was an A4-sized illustrated black and white publication on a smaller scale, usually with 4 pages. It was planned from 2003 that each would be published annually, *TP* in the summer and *PS* in the spring.

The redesigned, glossy, full colour newsletter was launched in 2010, with issue No.8, and the number of pages doubled to eight. Over the years the range of articles, and the number of pages, have gradually increased, and now include regular themed sections.

# St James' Church, Reading

John Mullaney



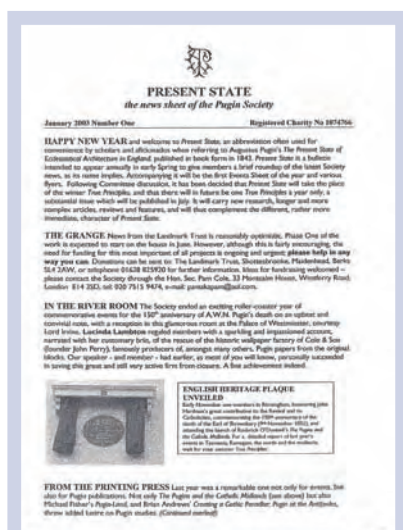
P13) The first illustration of St James' - east end (Spring 1838)

## Introduction

As Rosemary Hill writes, St James' Reading was the first church designed by Pugin. It opened its doors in August 1840, so it was not his first completed church.<sup>1</sup> It is almost unique among Pugin's church designs, as it is built in a Romanesque style.<sup>2</sup> In August 1840 the *Tablet* reported that Pugin made a conscious decision to emulate the architecture of Reading Abbey.<sup>3</sup> This was contrary to his thesis that the pointed style was that best suited for Christian worship.



P14) West end, with part of presbytery



P12) Cover of the first issue of *Present State* (2003)

## A history of Reading Abbey site

Until its dissolution in 1539, Reading Abbey had been one of the greatest Benedictine monasteries in England. It had been founded by Henry I in 1121 as a Cluniac community, becoming an independent Royal Abbey in 1123. It retained its connection with Cluny for some time: one of its abbots, Hugh of Anjou, even became the Abbot of Cluny in 1199. By the time of the *Valor Ecclesiasticus* of 1535, Reading Abbey's annual income was c.£2,000, making it one of the richest monasteries in England.<sup>4</sup>

Continued on page 33





Following its dissolution, the monastery was largely destroyed. This began in the reign of Edward VI. Even under Catholic Queen Mary, dressed stones were taken from the Abbey and transported to Windsor Castle to help build the Poor Knights' Lodgings. Much of the rest of the Abbey vanished during the Parliamentary Civil War. All that remain today are the inner flint-core of the south transept, a fraction of the north transept, parts of the chapter house and sections of the dormitory and refectory.



P15) West end with presbytery, 50 years later

In the early 1830s, a wealthy local Catholic, James Wheble, who was related by marriage to the 16th Earl of Shrewsbury, and a friend of Dr Rock,<sup>5</sup> bought much of what remained of the ruins. This included the area where the chancel and north transept had once stood: where Henry I was buried.

### Building St James' church and presbytery

Financed entirely by Wheble, building began in early 1838. The earliest image of the church appears in a book published in the spring of that year.<sup>6</sup> Although there are subtle differences, the illustration (P13), is remarkably similar to its final appearance.

The Great Western Railway arrived in Reading in 1840. The station complex was only across the way from the site of the church. The railway brought with it many Irish Catholic labourers and their families, swelling the numbers of the congregation.



P16) Sanctuary windows

Alongside the church Pugin built a presbytery. We are fortunate to have a sketch of the original west-end of St James', showing part of the presbytery (P14). This was drawn by a teenage girl, Marianah (sic) Frederica Cowslade, whose family lived in a newly built house overlooking the church.<sup>7</sup> She was the daughter of Frederic Cowslade, owner of the *Reading Mercury*. This newspaper had been owned by the Catholic Smart-Cowslade family since the mid-18th century. Although Frederic was not a Catholic, Marianah, as a girl, was brought up in her mother's faith and so would have attended Mass at St James'. She went on to marry into the clockmakers Dent, responsible for Big Ben: another Pugin connection. A late 19th century photograph shows the area fifty years later (P15).



P17) Sanctuary arch

The stained-glass windows in the sanctuary date to the opening of the church.<sup>8</sup> The central panel depicts the crucifixion and the dedication of the church to St James. The two side panels tell the story of the church's building, including the coat of arms of the Wheble family, along with those of the Earl of Shrewsbury. Another roundel consists of the royal arms. This is an unusual feature in a Catholic church, especially placed, as it is, over the high altar (P16).



P18) Colonnade

### The church is extended

By 1926, the congregation had grown to such an extent that it was decided to build an extension. The architect chosen was Wilfred Mangan. He followed Pugin's Romanesque theme, so much so that today visitors frequently mistake his workmanship for that of Pugin. For instance, he imitated the scalloping on the capitals of Pugin's great sanctuary arch (P17), incorporating them into the colonnade which



separates the new south aisle from the nave (P18). The most radical change was that the original west end (P19) was brought forward, creating a more spacious narthex (P20).



P19) Original west end

In 1835, Wheble, whilst excavating the ancient Abbey, had discovered a large piece of intricately carved limestone which may have been a pillar capital. It is the largest piece of carved stone to have been found on the Abbey site and was converted into a font when the church was built. It became known as *The Reading Abbey Stone* (P21).<sup>9</sup>

It was originally placed in the centre of the nave at the back of St James'. When the extension was built in 1926, it was moved to a purpose-built baptistery to the right of the new narthex. In the 1960s a north aisle was added to the church. The font was moved, once again, this time to its current position at the east end of this north aisle.



P21) The font

It has to be said that this extension is totally at odds with Pugin's architectural principles. The pillars separating the north aisle from the nave do not support rounded arches and the roof has a flat ceiling. In fact, it breaks just about every rule espoused by Pugin.

In contrast, the roof of the nave is clearly Pugin. Apart from the remnants of fixtures for 19th century electric lighting, when candelabras were hung from the beams, the roof is as designed in 1840 (P22).

In *True Principles*, Pugin stated that *the principal tie beams, rafters, purloins (sic), and braces ... are ... very ornamental features and this essential portion of a building becomes its greatest beauty*.<sup>10</sup> Along with the great Romanesque sanctuary arch, this is most certainly true of St James' church.



P20) Narthex



P22) The roof (1840)





P23) New Crucifix



P24) St James' Cross

### The current debate

In the early part of the 21st century, the church was redecorated. A new crucifix (P23) was commissioned and placed over the sanctuary. It was designed by the Brazilian artist Guilherme Marques, and reflects the 12th century pilgrim cross of St James of Compostela (P24), with its finial-like arms and long pointed base, showing both the suffering of Christ and the halo of glory, demonstrating

triumph over death. When installed, this caused quite a bit of debate and still divides opinion. The crucifix is unlike anything that would have been found in a Romanesque church.

The latest additions, in early 2020, are screens on either side of the chancel (P25). Following discussion with Historic England, these consist of two retractable wrought-iron stays from which banners are lowered and onto which words and pictures are displayed (P26) from projectors discreetly mounted on nearby walls. These can be seen in the side-window recesses (P25).

Although the technology is modern, it may be argued that the concept fits well with Pugin's *two great rules for design*. *1st that there should be no features ... which are not necessary for convenience, construction, or propriety; 2nd, that all ornament should consist of enrichment of the essential construction of the building.*<sup>11</sup>

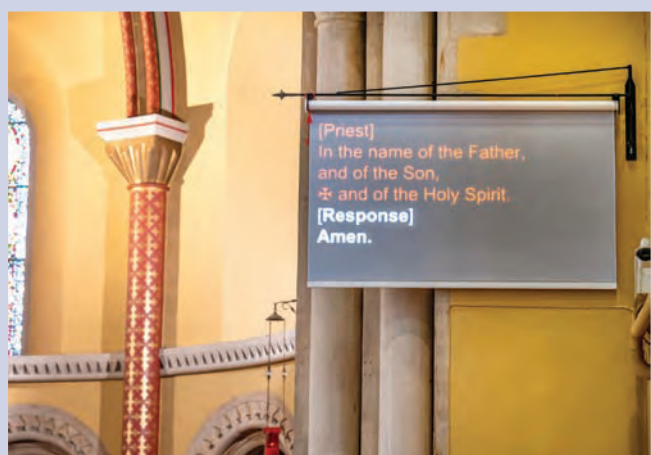
I leave it for readers to reach their own conclusions.<sup>12</sup>

### Endnotes

- <sup>1</sup> Rosemary Hill (2007), *God's Architect*, Ch 18.
- <sup>2</sup> Pugin built only one other complete church in this style: St Michael's, Gorey, Co. Wexford. He also used the Romanesque style in the crypt of St Chad's Church, now Cathedral, Birmingham. *Contrasts* was first published in 1836, one year before building started on St James'. *True Principles*, formulating Pugin's ideas, was based on his series of lectures at Oscott in 1839, and was published along with a second edition of *Contrasts*.
- <sup>3</sup> *The Tablet*, August 1840. 'Every external part of the edifice is in strict accordance with the spirit and style of the architecture of the age to which it refers'.
- <sup>4</sup> Following the 'Act of Supremacy', Henry VIII ordered a valuation of the religious houses in England, Wales and parts of Ireland. Commissioners were sent out to 'value' their accounts and reported back to the Treasury.
- <sup>5</sup> Dr Rock became the priest in charge of St James in July 1840, shortly before the official opening of the church in August. He stayed only one month.
- <sup>6</sup> W. Fletcher (1838), *Reading, Past and Present*. The wording is: *A Welby Pugin is the Architect, and we have been favoured with the opportunity of supplying our readers with a sketch of the Church, by James Wheble Esq. of Woodley Lodge.*
- <sup>7</sup> The illustration is one of several scenes around Reading in a sketch book by the young Marianah Cowslade, now held by Reading Central Library.
- <sup>8</sup> John Mullaney (2014), *The Stained Glass Windows of St James' Church, Reading*.
- <sup>9</sup> John Mullaney (2016), *The Reading Abbey Stone*.
- <sup>10</sup> AWN Pugin (1841), *True Principles*, lecture ii, p34.
- <sup>11</sup> AWN Pugin (1841), *True Principles*, lecture i, p1.
- <sup>12</sup> John and Lindsay Mullaney (2012), *Reformation, Revolution and Rebirth*, provides a detailed study of St James' history and architecture.



P25) Two screens installed (2020)



P26) Detail of one screen

### Pugin on YouTube

A Google search identified several films on Pugin and his work. These range from some of those already televised, 2012 onwards, including the BBC's *Songs of Praise*, to short introductions to AWP's work (including one in Spanish), and two short recordings on the Restoration and Renewal of the PofW.

## Pugin's Descendants

### Charles Henry Cuthbert Purcell An introduction to his life and work

By Jeremy Charles Pugin Purcell



P27) Charles H.C. Purcell (c.1916)

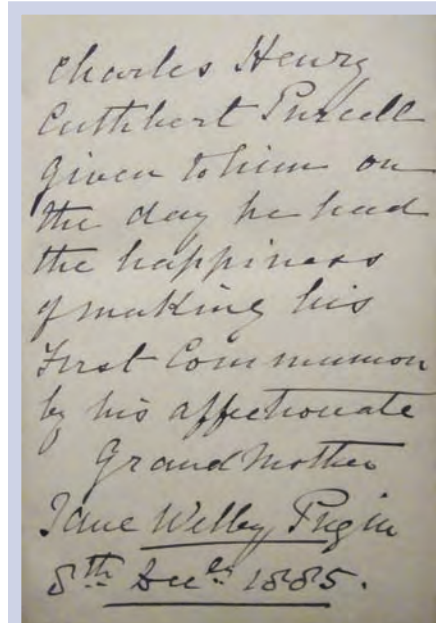
My grandfather, Charles (P27), was born in 1874, the second child of Pugin's daughter Margaret and Henry Francis Purcell.<sup>1,2,3</sup> Charles probably did not remember his barrister father, who had been travelling - researching legal claims in Panama, Australia and the Bombay Area, but who died when Charles was only three (P28).



P28) LtoR: Charles aged c.3, Jane, and Mary aged 5 (c.1877)

Margaret, the widowed mother of Charles, later married Major George Thunder, and they had two children – James and Michael, half-brothers to Charles. Their mother died when she was only 35 (1884), and Charles barely ten.

Grandmother Jane Welby Pugin to the rescue! She helped Pugin's many children and grandchildren in a variety of ways. She supported Charles at St. Augustine's school, Ramsgate, and Jane's affection for Charles is documented in the Missal she gave him for his first communion (P29). He was good at sport, especially cricket (P30),<sup>4</sup> tennis and hockey.



P29) Inner front page of Missal (1885)

Charles finished his education at St. Augustine's school in Ramsgate, and then spent seven years in Dublin, training as an architect under the Ashlins, whose practice was in Merrion Square.<sup>5</sup> His training was probably completed in 1897, when he was about 23.



P30) Charles's cricket balls (1888-93)

By 1909 Charles was in London to see the new Lord Mayor, Sir John Knill, Bart, who was the first Catholic to hold this post for 400 years. Sir John was his grandmother Jane's nephew. In 1911 Charles won his first architectural competition, with an exciting trip on a 'Castle Line' ship around Africa! The highlight of this trip was seeing the Royal tour, following King George V and Queen May (Mary of Teck). The procession passed under a Norman-style triumphal arch over St. George Street, Cape Town, which Charles had designed.<sup>6</sup>

During the first world war, Charles was second lieutenant in the Welch Regiment, mostly on garrison duties in India from 1917-1919. He took many photographs on his long journeys. In the 1920s Charles travelled around the Swiss German



area, sketching and painting topographical images, just as his grandfather, Augustus, had some 90 years earlier. On Pugin's return from his travels he arranged his watercolours and drawings in albums, some of which are now housed in the V&A. It is believed that some of the pages with Pugin's work were so admired by Charles that he removed these and had them framed. They were much loved and admired by the Pugin Purcells and were hanging on the walls of the family home for decades. It was assumed that the image below (P31) was one of those removed. Charles was an enthusiastic watercolourist and, influenced by Pugin's work, also produced a variety of topographical pictures, thus maintaining the family tradition. The old bridge, Lucerne (P32), is a copy of a Pugin watercolour,<sup>7,8,9</sup> which can be seen in the Ayling photographic collection.



P31) Watch tower at Zug (1838)  
Augustus Pugin



P32) Old bridge at Lucerne (c.1923)  
Charles Purcell

Charles met his future wife, Hilda Gibbs Wilson, while ice-skating in Switzerland in 1922. They married in 1925 in St. Peter's church, Partick, Glasgow.



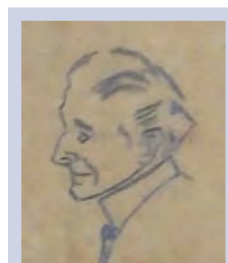
P33) 'The Singer' (c.1910)

Records show that Charles enjoyed sketching and doodling in light-hearted moments. Some sketches tell a story, such as a cartoon of 'The Singer', who is performing on stage (P33). Beneath the image are the words:

Singer "*O would I had a window in my heart*"

Voice from the gallery "*would a pane in your little Mary be of any use to you*"

The sketch is signed *C Purcell* but not dated. Unfortunately we don't have any further details to give context and meaning to this charming little image.<sup>10</sup> Sketches of several heads<sup>11</sup> were produced on a sheet of paper and one example is shown below (P34).



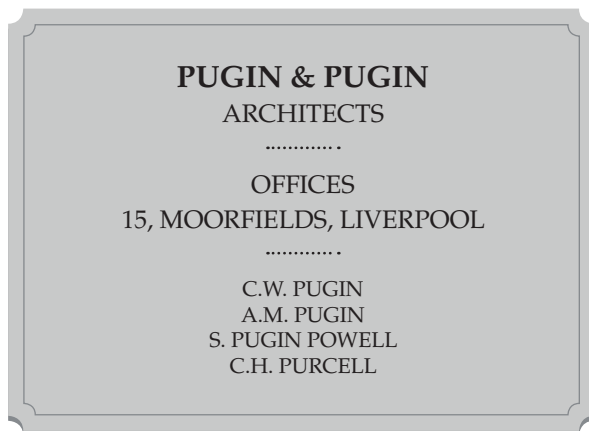
P34) Sketch (c.1909)



P35) Ramsgate Harbour

As well as paintings and sketches, Charles also designed the black and white cover of the publication (P35). We haven't yet found evidence to confirm whether he founded this, whether or not he contributed to the contents, or for how long it continued to be produced.

Charles worked in Liverpool, based in the offices of Pugin and Pugin.<sup>12</sup> He continued working into his 80s. Holy Cross church, in Liverpool, was designed by Edward Pugin and opened in 1860. This was destroyed in 1940 by WWII bombs.<sup>13</sup> The firm of Pugin and Pugin, headed by Mr Charles Purcell, was commissioned to design the new building (P36), which was opened in 1954.<sup>14,15</sup>



It was reported by the family that Charles, aged 80, climbed a ladder to see the last brick being put in. He went on to design two more churches in Glasgow, St Robert Bellarmine in 1955 and St Ninians in 1956 (see listings below). Charles died in 1958, at the grand old age of 84.



P36) Rebuilt Church of the Holy Cross (1954)

### Some examples of designs by Charles

- **Mary Star of the Sea, Leith, Edinburgh**  
Charles may have had a role in the finishing, and furnishing, of the chancel, sacristy and side chapels (1911)
- **St. Patrick, Dumbarton**  
The belfry tower and mortuary chapel (1926); the organ casing (1927), and the new sanctuary (1935)
- **Upholland college, near Wigan (c.1921-28)**  
Charles was the lead architect for extra buildings. The college closed c.1992. This large site was on the Victorian Society's endangered buildings list of 2016
- **St. Thomas More, Seaford (early 1930s)**<sup>16</sup>

- **St. Anne, Rock Ferry, Birkenhead**  
The side aisles (1934)
- **Church for the Convent of the Good Shepherd, Staplehurst (on the Kent/Sussex border)**  
Charles designed the church (1936/7)
- **St Robert Bellarmine, Glasgow**  
Designed by Charles (1955)
- **St Ninians, Knightswood, Glasgow**  
Designed by Charles (1956)

Further research on the life and work of Charles is needed, including his architectural practice and paintings. Also of interest are the interconnections between the families related by marriage. Another article is being prepared for publication in a later issue.

### Endnotes

- <sup>1</sup> The information and images in this article have been collected from a variety of sources, including archives and private collections.
- <sup>2</sup> Henry was the son of John Francis Purcell, Doctor of Carrick on Suir, and Medical Inspector for most of Tipperary and Waterford County.
- <sup>3</sup> Further details on the Purcell branch of the Pugin family and more family photographs can be found in PS16 (2019) pp.26-27.
- <sup>4</sup> Charles's cricket balls all date from 1888-93 (the 4th ball, not shown, was presented to Charles by Viscountess Southall, for the furthest throw of the cricket ball, believed to be 110 yards). Charles became a member of 3 sports groups while living in Formby.
- <sup>5</sup> Dr Austin Meldon, a cousin of Charles, also had offices in Merrion Square, Dublin.
- <sup>6</sup> Documentary evidence includes a newspaper report of the event, also a sketch of the triumphal arch.
- <sup>7</sup> The old bridge in Lucerne, Switzerland (P32), is no longer there. It is believed to have been destroyed by fire c.1940.
- <sup>8</sup> The similarity in style of some works by Augustus and Charles sometimes makes it difficult to determine who created the picture, if the date and location are missing.
- <sup>9</sup> An article about the paintings of both Augustus and Charles is being planned for a future edition of PS.
- <sup>10</sup> This cartoon character (P33) might have been the Master of Ceremonies at a Review, announcing a musical, a drama or the performance by a band. It was probably sketched between 1910-1930.
- <sup>11</sup> This sketch (P34) is one of several studies that could have been carried out on one of Charles's sea journeys, such as on a Dublin ferry (c.1909) or the Castle Line trip around Africa (1911), and could be of Prime Minister Asquith.
- <sup>12</sup> Charles lived in Freshfield, Formby, from 1922; initially at 2, Old Mill Lane, and had moved to Olicena, Barkfield Lane by 1926.
- <sup>13</sup> Holy Cross church was located at Great Crosshall Street, Liverpool, L3 2AP. It seated a congregation of 700 and the area had a large Irish population. The main bombing of the church was on 21 December 1940, followed by more bombing in March and again in May 1941. 200 lives were lost. There were also fires in the offices of Pugin and Pugin and drawings were destroyed. The church was closed in 2001.
- <sup>14</sup> This photograph (P36) is from an un-named and undated newspaper article, presumed to be 1954.
- <sup>15</sup> There is an interesting social history of the church: <https://www.omiworld.org/lemma/liverpool-holy-cross-parish-1850-2001/>
- <sup>16</sup> My brother David and I were confirmed here, late 1969.

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



## Auction news

### A drawing from Pugin's continental tour of 1838

Nicholas Williams

This drawing (P37) appeared at auction some weeks before Christmas, minimally catalogued as 'Pencil drawing A W Pugin 1837'. No dimensions were given and the attribution to Pugin and the date simply repeated the lettering on the gilt mount, which looked to be early 20th century. There was no estimate.

My immediate thoughts were (i) that the drawing felt 'right' and (ii) that Pugin was so little known at the beginning of the 20th century that there would have been little reason for someone to have put his name to the drawing unless it were known to be by him. Examples of Pugin's topographical drawings can be found in the online collections of both the V&A and the Beinecke Library at Yale, and it was in the latter that I found two pencil drawings that satisfied me that this one was indeed by Pugin. The auctioneer provided a photograph of the back of the frame, which bore the label of a Liverpool picture framer and was inscribed 'Freybourg'. A more recent label on the back (perhaps written by the seller) said the picture had been a present to 'my father' from 'Mr Purcell – Freshfield – Formby', and that sealed it for me.

I bought the drawing against some competition, so clearly others were also satisfied that it was Pugin's work. It turned out to be 6¾ by 5 inches and I set about trying to identify the view depicted in it. I was pretty sure that the 'Freybourg' on the frame would have been copied by the framer from

an inscription on the drawing, but sadly the mount has been stuck over the inscription. Pugin's spelling was notoriously erratic and a look at his diaries revealed that he visited Fribourg, Switzerland, between 27th and 29th August 1838 (not 1837 as the mount says) and several drawings of Fribourg in the V&A are similarly mis-inscribed.

The view was obviously the east end of a church, with two small bell towers on the ridge of the roof, so I started with Fribourg's cathedral of St Nicholas. However, the rooflines didn't match so I looked for other churches and found a likely candidate through an old aerial view of the city. The church depicted in the drawing is, appropriately enough, Saint-Maurice-des-Augustins, and I found a modern photograph (P38) from almost exactly the same spot, thanks to Google Images.

Pugin's tour of 1838 lasted some seven weeks, sailing from London to Rotterdam on 25th July and taking in the Netherlands, Germany, Switzerland and France, before returning to Portsmouth from Le Havre on 10th September. His visit to Fribourg was particularly significant, for that was where the family origins lay, claiming descent from a 15th century nobleman. A sketchbook from this tour in the V&A (L.5186-1969, given by Michael Purcell in 1969) contains a list of people called Pugin in Fribourg and it seems that Pugin went there to trace his ancestors. The Augustinian origins of the church depicted here may have been what attracted him to it.

This is one of a number of drawings that were removed – probably by Charles Purcell – from the albums in which Pugin had mounted many drawings of his continental tours. The album from which this one came is in the V&A (L.5200-1969, given by Michael Purcell in 1970). It is hoped that other drawings from the same album will be featured in a future edition of *Present State*.



P37) Fribourg (1838) Pencil drawing by AWP



P38) Fribourg (recent view)

Photo credit: Sylvie Bazzanella, [www.notrehistoire.ch](http://www.notrehistoire.ch)

# Pugin's sketches fading from view

David Meara



P39) Two morocco-bound Ayling volumes

An item of interest for Pugin scholars is the two-volume collection by Stephen Ayling of *Photographs from sketches by Augustus Welby N. Pugin*, published in 1865 (P39).<sup>1</sup> Margaret Belcher, in her *Annotated Bibliography of A.W.N. Pugin* (Mansell: 1987), remarks that the volumes “are rare. The R.I.B.A. Library has a copy: the British Library copy is missing.” I was able to purchase a copy of this two-volume work from Henry Sotheran of Sackville Street, Piccadilly. More recently I saw a set for sale from AbeBooks for £1850, reflecting the rarity value of this work. My copy is bound in contemporary half-brown morocco, with the front cover gilt-blocked with Pugin’s monogram. Each volume contains a chromolithograph title-page, a contents page, and 250 mounted albumen prints on 125 card sheets, each photograph numbered and titled in ink.

The sketches were selected by Edward Welby Pugin and dedicated to the memory of his father, although in my copy the photographic frontispiece and dedication leaf were never bound in. There appears to have been only one edition, although Paul Waterhouse, in his seven-part series on “The life and work of Welby Pugin” in *The Architectural Review* (December 1897–May 1898, June–November 1898), states that the two volumes of photographs were subsequently re-issued from the same negatives by Bedford Lemere, a prominent firm of architectural photographers active in the late 19th and early 20th centuries.

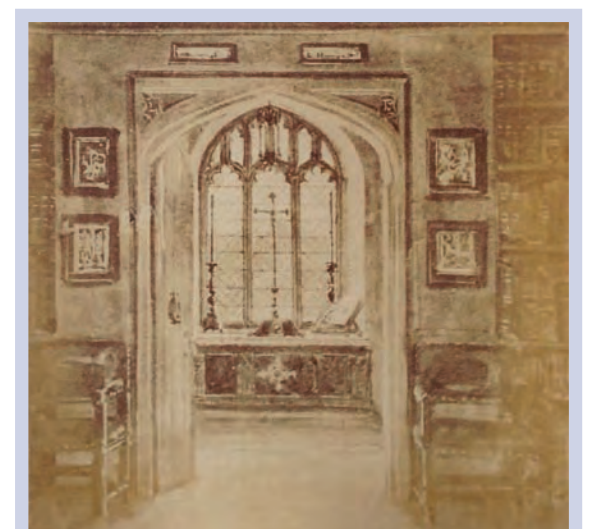
Each page has two small photographs and the two volumes cover 500 subjects: 1–29 Nuremberg; 30–92 Germany,



P40) Cloisters at Salisbury Cathedral

Flanders, Paris; 93–127 Switzerland; 128–171 Cologne, Mayence, Munich, Augsburg, Ulm; 172–213 Paris, Amiens, Beauvais, Gisors; 214–274 Chartres, Evreux, Caen, Lisieux, Bayeux, Coutances; 275–374 Avignon, Florence, Venice, Milan; 375–379 Salisbury (P40 & P41);<sup>2,3</sup> 380–433 Rouen; 434–500 Bruges, Antwerp, Ghent (P42),<sup>4</sup> Mechlin, Brussels, Louvain, Liège. These destinations reflect Pugin’s frequent continental expeditions, first begun with his father Auguste.

In May 1834 Pugin set off on his own for the continent, remarking to his friend William Osmond, “I shall soon be up to my ears in dilapidated chateaus Ruined abbeys ancient libraries venerable Cathedrals ancient towns and splendid remains of every description.” Such trips abroad punctuated the rest of Pugin’s life, and from them he brought back antiquarian treasures and many hundreds of topographical sketches, which he subsequently made up into bound volumes. Some of these drawings are described and catalogued by Christopher Wilson in the *Catalogue of the Pugin Family* in the *Drawings Collection of the Royal Institute of British Architects*, edited by Alexandra Wedgwood (1977, pp. 89–109). In her *Catalogue of the Pugin Family Drawings in*



P41) ‘View from Library into Chapel Salisbury’



the Victoria and Albert Museum (1985) Sandra Wedgwood notes, under Manuscripts, “Seven lists” (on 7 folded sheets) of topographical drawings compiled from A.W.N. Pugin’s bound volumes of sketches.... These lists may have been made during preparations for the publication by Stephen Ayling in 1865 of *Photographs from sketches by A.W.N. Pugin*. The numbers of the plates in Ayling’s books have been added to some of the lists.” (p. 321).



P42) ‘House at Ghent (Maison de Bateliers)’

Stephen Ayling, in a contemporary advertisement (P43), described himself as an “Architects’, Engineers’, and General Photographer and Photo-Lithographer.” His studio was at 493, Oxford Street, London from 1860 to 1870, and then at 6, Augustus Square, London from 1862 to 1876. He specialised in copying plans, drawings and models, and exhibited widely, including at the London Photographic Society Exhibition. His work is to be found in the Royal Academy Collection, the National Portrait Gallery and the J. Paul Getty Museum in Los Angeles.

xciii.

**STEPHEN AYLING,**

Architects', Engineers', and General Photographer

AND

**PHOTO-LITHOGRAPHER,**

No. 493, OXFORD STREET, LONDON, W.C.

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S. AYLING begs to thank Gentlemen of the ARCHITECTURAL and ENGINEERING Professions, for the large share of their favours bestowed upon him for many years past, and to solicit a continuance of the same.

S. AYLING'S unusual facilities for executing out-door Photography, and copying Drawings, Models, Machinery, enables him to offer his services at very moderate charges, and to promise the best possible results, with expedition.

His Patrons are assured that where privacy is essential, as in the case of competition, Drawings, or Models, no eyes but those of his own assistants will have opportunity of examining works committed to his care.

S. AYLING has the means of taking Photographs of all sizes up to 30-inch plates. Estimates given for quantities.

Considerable success having attended S. AYLING'S practice of Photo-Lithography, he is enabled to undertake the copying of Plans and Drawings *in line*, and producing these in printer's ink by the ordinary method of Lithographic printing, still procuring the truthfulness of Photographs, and that at very moderate cost.

P43) Contemporary advertisement  
for Stephen Ayling c.1868

For his photographic work he used the Albumen process begun by William Henry Fox Talbot and perfected by Louis Désiré Blanquart-Evrard about 1850. This was the main positive photographic printing process of the nineteenth century. It used the albumen of egg whites to bind the photographic chemicals to the paper, which was then dipped in silver nitrate and water, dried, and in contact with the negative exposed to light. The resulting image was then fixed in a bath of sodium thiosulfate. Unfortunately, most albumen prints suffer from staining and fading with a consequent loss of highlight detail, either because the fixer has broken down, or because of poor mounting and atmospheric pollution. As a result many albumen prints do not survive in anything like their original condition.

Paul Waterhouse (*The Architectural Review* Volume 4, June–November 1898,) in Part 5 of his account of the work of A.W.N. Pugin, refers to Ayling’s volumes, and comments: “The methods of photographic printing employed thirty years ago were not what they are now, and age, unfortunately, is having its effect even on the best preserved copies of this not very common collection.” So even then the weaknesses of the albumen process were apparent, and in the years since then the photographs have continued to degrade. In the volumes I possess I reckon that about one fifth of the plates in each volume have faded to such an extent that they are unrecognisable.

Nevertheless, many remain quite clear, showing the delicate and accurate interpretation of detail which Waterhouse praises, and revealing Pugin as a master both of detail and of composition. Waterhouse praises watercolours of Nuremberg, Rouen and Bruges as “triumphs of architectural impressionism”, and singles out “The Skipper’s House” at Ghent for particular mention, for Pugin’s “candid appreciation that grudges none of the merits of the building, but sets it forth in all the picturesqueness of its hybrid bravery.”

Even in their present condition these two volumes reveal the breadth of Pugin’s artistic ability, and in many cases record sketches whose present whereabouts are currently unknown.

## Endnotes

- <sup>1</sup> (P39) The two morocco-bound volumes, showing the Pugin monogram and gilt edges.
- <sup>2</sup> (P40) Plate 375, showing the Cloisters at Salisbury Cathedral. Photograph size: 8.5 x 9cm.
- <sup>3</sup> (P41) Plate 376, showing the “View from Library into Chapel Salisbury”, Pugin’s first home at St. Marie’s Grange. Photograph size: 10 x 7cm.
- <sup>4</sup> (P42) Plate 470, titled “House at Ghent (Maison de Bateliers)”, described by Paul Waterhouse as “a somewhat wanton building, far dearer to our modern heart than to the purist Goth of half a century ago...”. Photograph size: 10 x 6.5cm.

## History of photography

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





# Images of Pugin reviewed

Nicholas Williams

© Parliamentary Art Collection, WOA 2586, www.parliament.uk/art



P44) Augustus Welby Northmore Pugin, 1812-52,  
Oil painting by John Rogers Herbert

In *Present State* No. 12 (Autumn 2014), Judith Al-Seffar and Michael Fisher discussed various printed images of Pugin derived from the well-known portrait by his friend John Rogers Herbert (1810-1890), exhibited at the Royal Academy in 1845 and now hanging in the Palace of Westminster (P44). The purpose of the present article is to look in more detail at those images and to contrast the different techniques used to produce them.

By far the most important and sophisticated of the three prints mentioned in the previous article is J. R. Herbert's own mixed-method engraving, published in 1846 by Hering and Remington of Regent Street, London (P45). Its production involved the use of no less than five different methods of working a single copper plate so that it would hold ink and print an image, namely line and stipple engraving, etching, mezzotint and aquatint. The mezzotint is particularly important for the rich appearance of Pugin's gown.

The image measures 10.7 by 8.5 inches and it incorporates Herbert's initials in monogram in the upper right-hand corner, under Pugin's coat of arms. An artist's proof (price two guineas)<sup>1</sup> bears only the publishers' blind stamp below the image, while more run-of-the-mill impressions (price one guinea) are lettered below the image with Pugin's, Herbert's and the publishers' names. The artist's proofs would have been printed first, when the copper plate was

fresh and producing the best impressions, which is why they were twice as expensive as the later impressions. The print hanging in The Grange is one of the latter.

The engraving was favourably reviewed in *The Tablet* of 25th April 1846, when it was described as 'a wonderfully faithful reproduction of the picture' and 'almost unique' in that the painter himself had engraved it: 'a rare combination of abilities'. *The Atlas* of 30th May 1846 puts it slightly differently: 'Altogether it is effective, looks as if it were a good portrait, and is antiquated enough to satisfy the most ardent members of the Camden Society'.<sup>2</sup> *The Builder* of 6 June 1846<sup>3</sup> erroneously stated that the print had been engraved by Pugin himself; while Pugin certainly etched plates for his books and other publications, I doubt he tackled mezzotint and aquatint as well.

This is the print (P46) that originally prompted the 2014 article. It is a lithograph by James Henry Lynch (1802/03-1868), printed by Day & Son and published by Charles Dolman. The latter's name has been cropped from this example, probably so that it would fit the publication from which it was taken, the *Metropolitan & Provincial Catholic Almanac ... for ... 1853*. This was published by T. Booker in late 1852 and it contained a 'Memoir of the late Augustus Welby Northmore Pugin, Esq., Architect'; the lithograph was used as a frontispiece.

Lithography is a very different process to copper engraving, the image being printed from a stone on which the lithographer will first have drawn with a wax or oil-based medium; after treatment with a solution of gum Arabic and nitric acid, the drawn (positive) area of the stone will hold ink and the blank (negative) areas will not. The image produced



P45) Engraving by JR Herbert





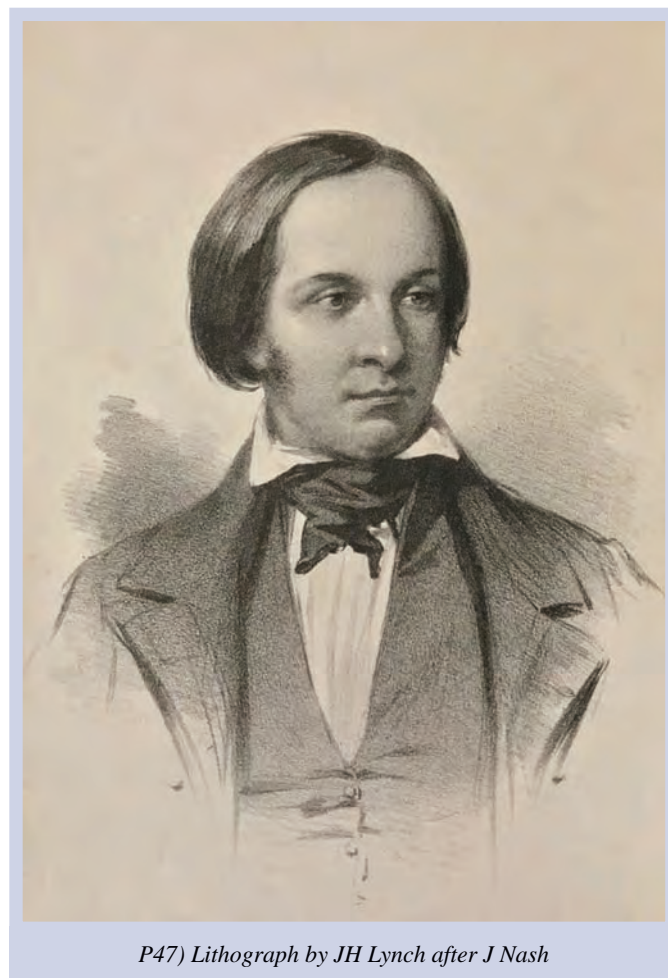
Finally, of the Herbert versions, we have the print that accompanied Pugin's obituary in the *Illustrated London News* of 2nd October 1852 (P48), overleaf. This is a standard woodblock print of the type used throughout the magazine and it was engraved by Frederick James Smyth (active 1841-1867), one of *ILN*'s in-house engravers, whose signature is just visible in the lower right corner. Wood engravings are easier and cheaper to produce than copper engravings or lithographs – as would have to be the case when illustrating a weekly magazine – but they do not allow as much finesse. Although Smyth has followed Herbert's engraving very closely, he has managed to make Pugin's face look noticeably narrower. Smyth worked prolifically for the *ILN* and his output extended from small scale portraits such as this to a large panorama of the River Thames which was issued in several parts in 1845.

Although other periodicals may have produced their own images for illustrative purposes, I am not aware of any other printed images of Pugin. Herbert's engraving and Lynch's two lithographs are not as widely held by institutions as one might expect. The Victoria and Albert Museum does not seem to have any of them. As mentioned above, the British Museum holds two copies of Lynch's 1853 lithograph. The National Portrait Gallery has a copy of Herbert's engraving, but I have not been able to establish whether it is an artist's proof or a lettered version because the online catalogue currently mis-describes it as a lithograph by J. H. Lynch. The RIBA has a copy of Lynch's 1853 lithograph; its online image library also contains a confusing reference to an engraving by F. Hill after Herbert, but the image seems to be a straightforward copy in oil.

is flat, whereas one produced by an engraved copper plate will (a) show a distinct edge where the plate is pressed into the paper during printing and (b) leave the ink very slightly proud of the paper.

Although ultimately based on Herbert's portrait, Lynch has chosen to give the image an integral frame decorated with Pugin's name, monogram and coat of arms, the motto 'en avant' and the familiar martlet. Pugin's gown is fastened with a clasp and buttons, perhaps added by Lynch in order to break up what would otherwise be a large expanse of black. Measuring only 5.6 by 3.4 inches, the image is considerably smaller than Herbert's engraving. I can find no reference to the date of its publication; it may have been produced primarily for the *Almanac*, but the fact that two copies in the British Museum are both on *chine collée* (a very fine paper backed with a heavier one) indicates that it was also intended to be sold on its own. All impressions seem to bear Pugin's signature in facsimile.

This is not Lynch's only lithographed portrait of Pugin. Another image, unrelated to Herbert's portrait, is after a drawing 'from memory' by Joseph Nash (1808/09-1878), and was the frontispiece to Benjamin Ferrey's *Recollections of A. N. Welby Pugin, and his Father Augustus Pugin*, published in 1861 by Edward Stanford (P47). Measuring 5.8 by 4 inches and stylistically rather more typical of Lynch's lithographed portraits, the lithograph was printed by M & N Hanhart. I do not know if it was also sold separately, but it is a good deal smaller than Hanhart's usual portrait lithographs so I suspect it was produced specifically for Ferrey's book.







P48) Woodblock by FJ Smyth after JR Herbert (for the ILN)

Readers who would like to know more about the methods of print making mentioned above – particularly the different techniques used to work copper plates – can consult the Tate's online glossary of art terms: [www.tate.org.uk/art/art-terms/p/print](http://www.tate.org.uk/art/art-terms/p/print)

#### Endnotes

- <sup>1</sup> Publishers' advertisement in *Cambridge General Advertiser*, 22nd April 1846
- <sup>2</sup> The Camden Society were historical publishers, founded in 1838, many of whose members were Fellows of the Society of Antiquaries of London
- <sup>3</sup> **M. Belcher (1987)** *A.W.N. Pugin: An annotated critical bibliography*, Mansell Publishing Ltd, p. 244 (D258)

### Some Pugin Guide Books

- St Giles' church, Cheadle (AWP)
- St Mary's, Derby (AWP)
- St Alban's, Macclesfield (AWP)
- St Augustine's, Ramsgate (AWP)
- St James, Reading (AWP)
- Our Lady & St Wilfred's, Warwick Bridge, (AWP)
- Our Lady and All Saints, Stourbridge (EWP)
- St Chad's Cathedral, Birmingham (AWP)
- Nottingham RC Cathedral (AWP)
- Shrewsbury RC Cathedral (EWP)

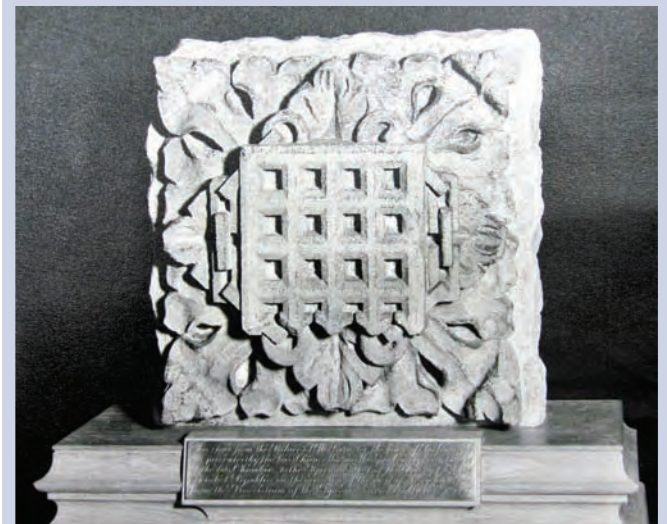
NB Other Pugin's also worked on some of these sites

## Links to Pugin

### Fragments from the Palace of Westminster

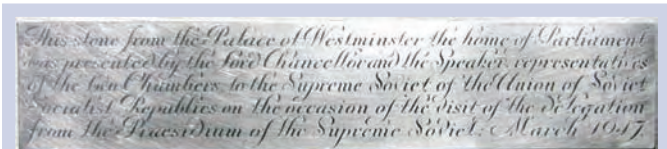
*Terry Jardine*

*Retired Conservation Architect,  
Palace of Westminster, London*



P49) Stone ornament

While continuing to search for more fragments from the Palace of Westminster, I came across a photograph of this rather unusual item (P49) in the National Archives. This mounted stone fragment has an inscription (P50) and the photograph is referenced.<sup>1</sup>



P50) The inscription

#### Transcription

This stone from the Palace of Westminster the home of Parliament was presented by the Lord Chancellor and the Speaker, representatives of the two Chambers, to the Supreme Soviet of the Union of Soviet Socialist Republics on the occasion of the visit of the delegation from the Praesidium of the Supreme Soviet: March 1947.

#### Acknowledgement

With thanks to Paul Johnson at the National Archives for permission to use the photographs.

#### Endnotes

- <sup>1</sup> The photograph is referenced as 'Ministry of Works, Photograph No. G211/3, Date taken 31 Mar 1947, Crown Copyright Reserved'



# Links to Pugin

## The Palace of Westminster in my garden

Peter West



P51) Sundial

Reading Mark Collins article in *Present State* No 17 (Spring 2020) has prompted me to relate some family links to the Pugin dynasty. In 1980 my parents-in-law moved into a house in Eastbury, West Berkshire. They set about improving the garden, and one of the items they installed on the lawn was a stone pedestal with a sundial (P51), the stone having come from the external façade of the Palace of Westminster. Unfortunately the receipt could not be found, so we had no information on exactly when or from where it was purchased, or the price paid. So, a family conference was held to see if more light could be shed on the matter.

Eventually a photograph was located, taken in 1964, at the Camberley home of my wife's grandparents (P52). This shows a sundial in the background (on the left side), the same sundial that now sits in our garden. The grandparents apparently acquired three items: the aforementioned sundial, a bird bath and a pair of stone bookends. It is believed that all the stones were from fragments of war damage sustained by the Houses of Parliament, and that they were purchased, in the late 1940s - early 1950s.



P52) The sundial in 1964

In 2006, when family circumstances changed, we took over the property and, since then, I have manoeuvred the lawnmower around the sundial. A medallion placed on the base reads:

*This stone comes from the Houses of Parliament (P53).*



P53) The Medallion

The stone is now extremely weathered and the round slab supporting the sundial appears to have been plonked on top of the parliamentary pinnacle. The grey resinous fixing substance can be seen running down from the top of the pinnacle. I wonder if this is how it would have been supplied? Or, had the top fallen off at some point and been stuck back on? It is certainly not up to Pugin's standard!



P54) The bookends

My wife's brother now has the bookends (P54). They are in remarkably good condition, no doubt due to being kept indoors - note the two medallion types (P54a & P54b). We have the sundial but there is now no trace of the bird bath.



P54a) Detail: portcullis



P54b) Detail: tudor rose

## And More Links...

Peter West

On further reflection it was quite amazing to discover more Pugin connections. The little village of Eastbury has a church (1851-3) and school, with the headmaster's house attached, all grade II listed.<sup>1</sup> These were designed by the notable Victorian Gothic Revival architect George Edmund Street (1824-1881), who was trained by George Gilbert Scott (1811-1878). One of Street's most famous buildings is the Royal Courts of Justice in the Strand. Street's architectural practice was based in Wantage from 1850-52, a mere six miles away from Eastbury. Street employed Philip Webb in 1856-7 and William Morris was an apprentice; Webb and Morris became great friends.

My daughter and family recently moved to a village not far away, East Hendred, where St Mary's Catholic church, built in 1865,<sup>2</sup> had Thomas Luck as the first Parish Priest. Thomas was the son of Pugin's great friend, Alfred Luck. The history of the church includes details of the stained glass windows, and most were designed by Hardman. A screen was presented to the church by Alfred Luck.<sup>3</sup> It was interesting to note that the presbytery at St Mary's has an uncanny resemblance to the rear of the Grange, Ramsgate, particularly the bay window.

Looking back, there was my time at St Augustine's Abbey School in Ramsgate where, in the sixties, the importance of Pugin was not recognised. At the time, my given recollection of Pugin was as the original owner of The Grange, a depressive, who would spend his darker moments in the rooms and tunnels built into the chalk cliffs under The Grange. Secret tunnels, that you were not meant to explore, did have that schoolboy fascination and, in 1967, I have to admit that I did manage to open the secret door under the stairs in The Grange to take a look. I didn't get too far down the stairs as they had become covered by a chalk fall. Then there was the woodwork shop, now called the Cartoon Room, where I learnt practical skills. The model railway club was housed in what had previously been the kitchen area of The Grange.

Eventually I became involved with The Friends of St Augustine's Church; a little later I joined the Pugin Society. It was not until then that I realised the significance of all these things, and the various links I've had to Pugin for much of my life.

### Endnotes

<sup>1</sup> Historic England list entry number: 1321845

<sup>2</sup> Historic England list entry number: 1048148

<sup>3</sup> *St Mary's Church East Hendred: The First Centenary 1865-1965*. Church souvenir booklet, downloadable from the church website: <https://www.hendredcatholicparish.org.uk/history>

Palace of Westminster

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

## Pugin's Cross Brasses

### "The Most Appropriate Emblem"

David Meara

Rosemary Hill, in her biography of A.W.N. Pugin, comments that we know nothing about his interior spiritual life: all we have is the outworking of his faith in the works of art and architecture he designed.<sup>1</sup> But we do get given occasional clues to what he felt lay at the heart of his Christian beliefs, and undoubtedly the cross was central to his spiritual understanding and practice. In his manifesto publication *Contrasts*, written when he was twenty-four years old, he begins by writing about the feelings which produced the great edifices of the Middle Ages, and states that in "Pointed or Christian Architecture" alone we find the faith of Christianity embodied. He mentions firstly "the doctrine of the redemption of man by the sacrifice of our Lord upon the cross", "which is not only the very plan and form of a Catholic church, but it terminates each spire and gable ..."<sup>2</sup>

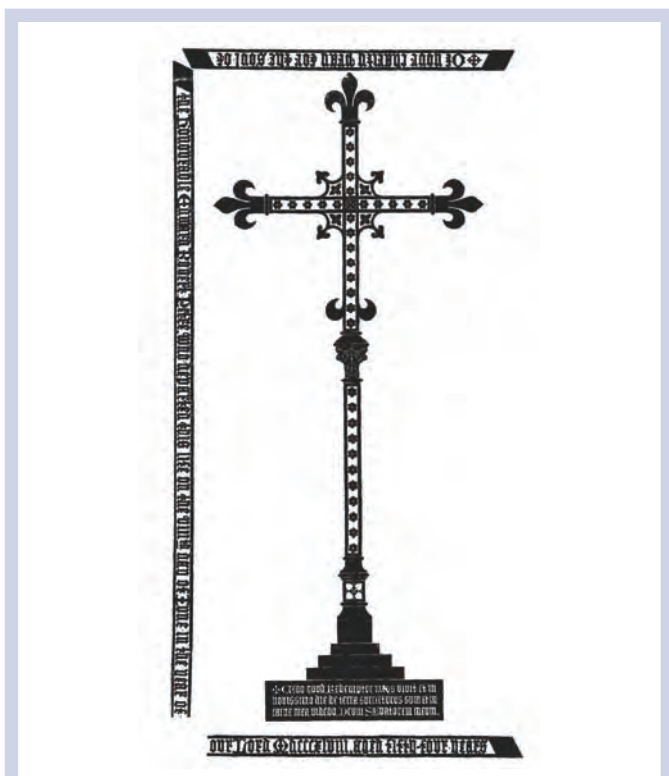


P55) 'Revived Sepulchral Brasses'

Plate 6 from *An Apology for the Revival of Christian Architecture in England*, 1843

And when Pugin, in his later publication *An Apology for the Revival of Christian Architecture in England*, published in 1843, includes a section on Sepulchral Memorials, and the revival of engraved memorial brasses, he ends the section with the words:- "Surely the cross must be the most appropriate emblem on the tombs of those who profess to believe in God crucified for the redemption of man".<sup>3</sup> He goes on to criticise the prevailing fashion for pagan urns, pillars, and sarcophagi, and includes an illustration of memorial brasses "that have been lately revived", which Pugin himself had





P56) *The Hon. Edward Robert Petre (d. 1848).  
The Petre Chantry, St George's R.C. Cathedral, Southwark.*



P57) *George Case (d. 1836), St Mary's Prescott, Lancs.  
Rubbing in the Hardman Archive,  
Birmingham Museum and Art Gallery (BMAG)*

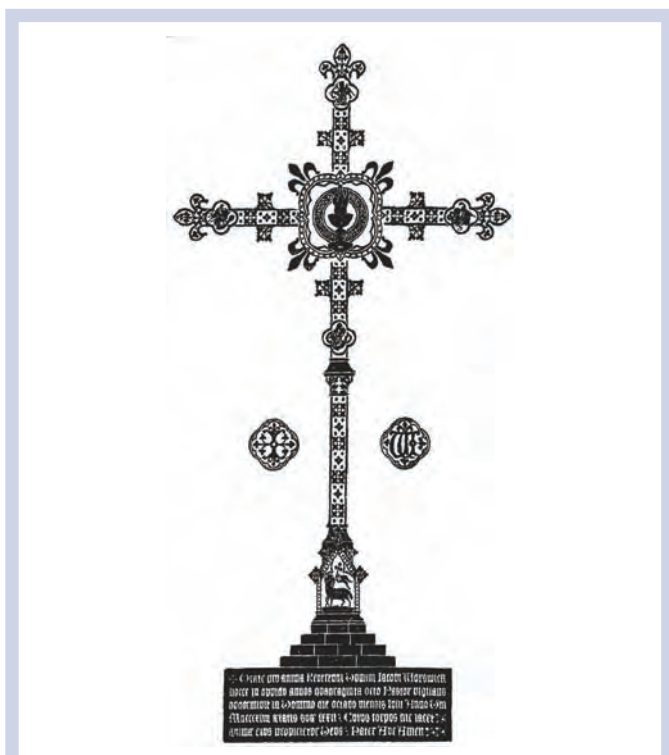
designed (P55). These were for those of Lady Gertrude Fitzpatrick, at Grafton Underwood, Northamptonshire (1842), and of Dame Margaretta Sarah Morris, at All Saints church, Great Marlow, Buckinghamshire (1842), both of which incorporate the symbol of the cross as a prominent feature.

As a devout catholic convert, the cross was clearly a central feature of Pugin's religious life. When designing the memorial brasses, which he was busy reviving in collaboration with John Hardman of Birmingham, he followed his own advice and frequently used the cross as the central design feature.<sup>4</sup> Apart from the centrality of the cross within Christian faith and practice, Pugin's other reason for using it on memorial brasses was because he was anxious to follow medieval precedent, and revive medieval patterns and prototypes. The design of the Morris brass at Great Marlow is based on the fine floriated octofoil cross at Holy Trinity, Hildersham, to Robert Parys and wife, 1408, which features a representation of the Holy Trinity in the cross-head. Pugin was proud to feel that his designs were based on "the real thing". As he famously stated, "I strive to revive not invent."<sup>5</sup>

Of over two hundred brasses which he had a hand in designing during his lifetime, sixty are cross brasses, showing how important this Christian symbol was to him. They are sometimes enclosed in a marginal inscription, and sometimes have an inscription plate at the base of the stem of the cross. Many include evangelistic symbols at each corner, as well as heraldic shields, badges and monograms. These cross brasses range from a simple Latin cross with trefoil ends and inscription to the Hon. Edward Robert Petre (d. 1848), in the Petre Chantry in St George's Cathedral, Southwark, which Pugin designed in 1850 (P56), to an elaborate octofoil cross enclosing a figure in medieval

civilian dress, with associated inscriptions and shields in memory of George Case (d. 1836), at St Mary's, Prescott, Lancashire (P57).

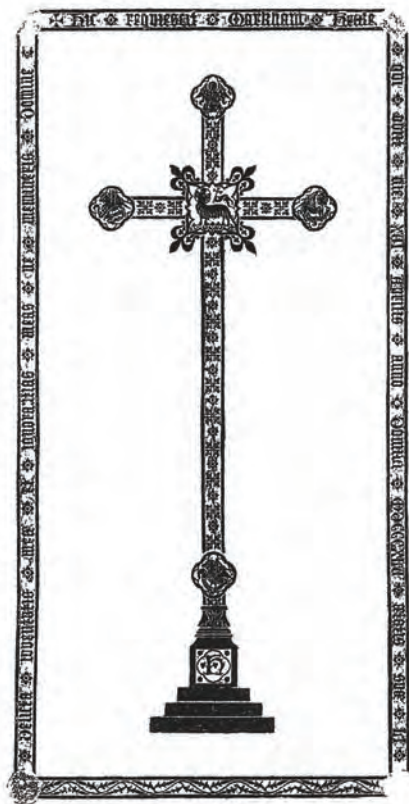
This latter brass takes its inspiration from medieval examples such as Robert de Tring, 1351, Merton College, Oxford, a civilian c.1400, St Michael's, St Alban's, Hertfordshire, and Nicholas Aumberdene, c.1350, Taplow, Buckinghamshire.



P58) *James Worswick (d. 1843).  
St Mary's Cathedral, Newcastle-upon-Tyne.*

Other interesting examples of Pugin's cross brasses are:-

1. **James Worswick (d. 1843)**, St Mary's Cathedral, Newcastle-upon-Tyne (**P58**). Worswick was ordained priest in 1795 and appointed to Newcastle, where he remained until his death in 1843. He was a leading spirit in the project to build St Mary's. The brass has an Agnus Dei at the base and in the centre of the cross a hand raised in blessing with a chalice and host. The design is one which Pugin used frequently in the early 1840s. Similar examples can be found at Kenilworth, Warks., Albury, Surrey, and Alton, Staffs.
2. **Markham Heale (d. 1845)**, St Mary's church, Calne, Wiltshire (**P59**). Heale, who died at the age of 51, is commemorated by a cross with Evangelistic symbols at the end of each arm, and an Agnus Dei in the centre. There is the letter 'H' at the base, and a marginal inscription. According to the Hardman records the brass cost £32-10-0d.



*P59) Markham Heale (d. 1845),  
St Mary's church, Calne, Wilts.*

3. **Charles, 15th Earl of Shrewsbury**, who died in April 1827, is commemorated by a brass laid down in 1844 in the cloister of the Hospital of St John, Alton, Staffordshire (**P60**). The 16th Earl was Pugin's generous and long-suffering Patron, so Pugin took trouble over his predecessor's memorial. A large and elaborate floriated cross enclosing the Talbot arms and motto with the letter 'S' repeated, two monogrammed shields and scrolls with the family motto 'Prest D'Accomplie', are surrounded by a marginal inscription with Evangelistic symbols at the corners. This more elaborate cross design cost £60-1-0d.



*P60) Charles, 15th Earl of Shrewsbury (d. 1827),  
Hospital of St. John, Alton, Staffs.  
Rubbing in the Hardman Archive, BMAG*



*Good christian people of your charity pray for the  
soul of Thomas Roddis who carved the entailing  
of this Church he departed this transitory life on the xv  
day of October A.D. MDCCLV, aged forth seven years.*

*P61) Thomas Roddis (d. 1845), St Giles Cheadle, Staffs.  
Rubbing in the Hardman Archive, BMAG.*



4. **Thomas Roddis, (d. 1845)**, St Giles church, Cheadle, Staffs (**P61**). This delightful floriated cross is the memorial to Thomas Roddis of Sutton Coldfield, a stonemason who worked on the carving for Alton Towers and St Giles, Cheadle, and of whose skill Pugin thought very highly. Lord Shrewsbury paid for the brass, but only the inscription remains in the South Porch of St Giles. In the centre of the cross are the symbols of the stonemason's trade, set square, dividers and hammers.

Pugin was able to produce many variations on the cross design, and incorporate symbols, heraldry and figures to make the design personal to each client. A factor that made cross brasses particularly attractive to the client was that cross brasses were cheaper than a full figure brass. In his *Present State of Ecclesiastical Architecture in England*, published in 1843, Pugin refers to "appropriate and truly Catholic tombs, slabs and brasses", and gives a list of the average cost of erecting them.<sup>6</sup> While a full figure brass under a canopy cost between £100 and £200, a cross fleury with inscription and effigy in the centre was £25 to £50, and a simple cross and inscription only £10 to £15, thus bringing these memorials within the price range of those of more modest means.

The design of these cross brasses, drawing on the rich repertoire of medieval prototypes which Pugin had so carefully studied, seems to have given him particular satisfaction. The trouble Pugin took over the design of these cross brasses shows how appropriate he felt this symbol was for commemorating the dead, and how important the cross was to him as the central devotional element of his own faith and practice.

### Endnotes

- <sup>1</sup> **Rosemary Hill (2007)** *God's Architect*: Allen Lane, p.121.  
<sup>2</sup> **Timothy Brittain-Catlin (Ed) (2003)**: *Contrasts*, Spire Books, p.3.  
<sup>3</sup> **Pugin (1843)** *An Apology for the Revival of Christian Architecture in England*: John Weale, London, p.37.  
<sup>4</sup> **David Meara (1991)** *A.W.N. Pugin and the Revival of Memorial Brasses*: Mansell: passim.  
<sup>5</sup> **Margaret Belcher (2001)** *The Collected Letters of A.W.N. Pugin*, Vol. 1, OUP: Pugin to John Rouse Bloxham, 13th September 1840. p.144.  
<sup>6</sup> **Pugin (1843)** *The Present State of Ecclesiastical Architecture in England*, Charles Dolman, p.59.

### Advance notice

Gerard Hyland's long-awaited 'Life and Works of EW Pugin, Architect, 1834-75' will be published by the Pugin Society in the near future. The book will cost £35, including Packing & Postage within the UK, and £45 elsewhere. Please place orders at:

[puginsocietychair@outlook.com](mailto:puginsocietychair@outlook.com)

The book will be accompanied by a pdf containing detailed architectural descriptions together with sources, downloadable free of charge from the Pugin Society website at:

<http://www.thepuginsociety.co.uk/society-publications.html>



P62) The cross, looking towards the south and east faces of the shaft

Since our Editor, in the last issue of *Present State*, introduced the theme of early and Gothic Revival memorial crosses, this seems a fitting moment to invoke a further one, St Augustine's Cross (**P62**), in Cottington Road, Cliffsend, near Ramsgate. This is now administered and cared for by English Heritage (Historic England). The cross was erected in 1884 by the Liberal politician Lord Granville (1815-1891), Lord Warden of the Cinque Ports (**P63**), and therefore sometimes resident in East Kent, with an interest in local matters. The cross, sited adjacent to what was, until recently, a quiet country lane between Cliffsend and Minster in Thanet, was intended to commemorate the spot where it was considered that St Augustine might have had his celebrated meeting with King Ethelbert of Kent, having landed nearby with his forty monks.

Lord Granville owned the land in the vicinity of the cross, and his interest was first triggered by his reading of local history, plus word of the felling of an ancient and giant oak tree about fifty years earlier, near the site which local lore believed to be a successor to an earlier one under which Ethelbert and Augustine met in 597. Although the oak tree has crept into various depictions of the scene, it is not mentioned in the Venerable Bede's early eighth century account of the meeting, nor by the Canterbury monk and historian, Goscelin, c.1100, although it is referred to in Lewis's *History and Antiquities ...of the Isle of Tenet* [sic] in Kent, 1736. It is difficult, and would also have been in



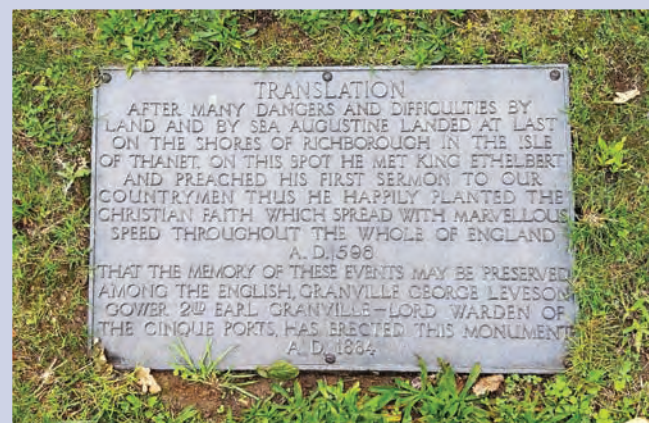
1884, to pinpoint precisely the actual spot of the meeting. The coastline has of course changed over time, and although local tradition regarding both the oak tree and a nearby spring, known as St Augustine's Well, is strong, we have to regard it as legend rather than fact, compelling though it is. These factors have all helped, over the centuries, to fuel debate. This will no doubt continue, about the exact site of the encounter, which surely must have occurred if not at this spot not very far away.

'A work of much historical interest is now being executed by Mr John Roddis, sculptor, in his studio in the Aston Road, Birmingham' reported the *Birmingham Daily Post* of 22 July 1884. This account goes on to say that it was decided to base the cross on one of the two famous Saxon crosses at Sandbach, in Cheshire. These were inspected but, owing to the deterioration of some of the carving, it became necessary to develop a new and distinct interpretation for the subjects for the Augustine cross. Roddis, 'having consulted Messrs Hardman and Powell, who are high authorities on subjects of mediaeval and ecclesiastical Art ... prepared for Lord Granville's inspection, four cartoons, showing the designs which he considered appropriate representations of the sculpture on the four faces of the original monument'. These were approved and include, on the west face, depictions of the Annunciation, the Virgin and Child, the Crucifixion and the Transfiguration, and on the north face, the twelve apostles. The south face shows the fourteen early Christian martyrs, and the east, runic patterning with below, St Alban, St Augustine, and King Ethelbert of Kent. The stone came from the Doultling quarries, in the Mendips. Although based on a Saxon cross, there are also Celtic undertones to Roddis's finished work, exemplified for example by its circular apex and carving thereon.

Dover Collections. Art UK. Public Domain



P63) 2nd Earl Granville, as Lord Warden of the Cinque Ports. Henry Jamyn Brooks, 1891



P64) Translation of Dean Liddell's inscription on the base of the cross

At the base of the cross are inscriptions describing the event it commemorates and recording the part played by Lord Granville. The elegant Latin text on opposite faces of the monument was composed by Dr Liddell, Dean of Christchurch, Oxford. Nearby, a translation can be found (P64). The cross was a focal point of the elaborate 1,300th celebration of Augustine's landing in 1897, and then again in 1997, and has always been a powerfully emotive site although, sadly, building is encroaching upon the surrounding area.

#### St Augustine's cross: Transcription

##### Translation

After many dangers and difficulties by land and by sea Augustine landed at last on the shores of Richborough in the Isle of Thanet. On this spot he met King Ethelbert and preached his first sermon to our countrymen thus he happily planted the Christian faith which spread with marvellous speed throughout the whole of England.

A.D. 596

That the memory of these events may be preserved among the English, Granville George Leveson Gower 2nd Earl of Granville - Lord Warden of the Cinque Ports, has erected this monument.

A.D. 1884

Pugin, with his love and knowledge of early East Kent Christian history, and his identification with the Isle of Thanet, would have surely welcomed this commemoration of St Augustine, 'Blessed Austen' as he referred to him, and to whom he dedicated his own church in nearby Ramsgate. He could, too, only have been pleased to know that 'Messrs Hardman and Powell' had been especially consulted and particularly that the Birmingham sculptor selected was John Roddis, son of Thomas Roddis, who had worked for him (Pugin) so skilfully at St Giles, Cheadle. Pugin had greatly admired his craftsmanship and had furthermore designed a memorial brass to him when he died in 1845. So, in addition to the general significance of this cross, there is also continuity with Pugin and his vision.



## Article Review

### Pugin's Cross

Pugin's churchyard cross<sup>1a</sup> sits in front of St John's church, Wigan, a neo-Classical Catholic church built in 1818-19, with the cross listed grade II<sup>2</sup> and the church II\*<sup>3</sup>. The cross was erected as a memorial to the leading patron of the church, Charles Walmesley (1781-1833) and his wife, Elizabeth, and was commissioned by some of their children.

The focus of this publication was on the heraldic designs,<sup>1b</sup> with heraldic shields on each of the four faces of the cross. These represented and honoured the ancestors of Charles, who had remained loyal to the old religion in the turbulent years following the reformation.

The cross was made by George Myers (1803-1875) and erected in 1852.<sup>4,5</sup> It was constructed of sandstone and the base includes the 1852 date. Myers described the cross in an article in *The Builder*:

*... A quadrangular shaft, rising from a flight of steps... and bears under a crocketed canopy the figure of the crucified Saviour... The shields at the base are fitted with the armorial bearings of the family who have erected the cross...<sup>6</sup>*

A photograph of the cross is included in the article, as well as of the four shields. However, the cross has somewhat eroded over the years; the canopy at the top and the crucifix are no longer there, and the existing top is hidden by a leafy tree. The heraldic detail on the shields is difficult to make out although:

*... They exemplify the mid-Victorian triumph of the neo-Gothic style, Pugin's heraldic design, and Myers's craft...<sup>1c</sup>*

#### Acknowledgements

With thanks to Tony Hilton for sending in his article to contribute to this series on crosses.

#### Endnotes

<sup>1 a,b,c</sup> **Tony Hilton (2017)**, 'Pugin's Cross' in *The Heraldic Craftsman* No.94. [www.heraldic-arts.com](http://www.heraldic-arts.com)

<sup>2</sup> Historic England: list-entry 1384524

<sup>3</sup> Historic England: list-entry 1384523

<sup>4</sup> **Gerard Hyland (2014)**, *The Architectural Works of A.W.N. Pugin*, Spire Books Ltd., Reading: Cat. No. [I(Ia)-ix] p.277.

<sup>5</sup> **Patricia Spencer-Silver (2010)** 2nd edition, *George Myers Pugin's Builder*, Gracewing, Herefordshire: Contract 180, p.260.

<sup>6</sup> **Anon (1852)**, *The Builder*, p.323.

*Reviewed by Judith Al-Seffar*

### Present State Indexes

Back issues of *Present State* are listed on our website and by clicking on the relevant edition the index pops up.

<http://www.thepuginsociety.co.uk/present-state.html>

## Links to Pugin Victorian Memorials

*Judith Al-Seffar*



P65) Buxton Memorial Fountain

The grade II\* listed Buxton Memorial (**P65**) is situated in Victoria Tower Gardens, Westminster. It was commissioned by Charles Buxton (1822-1871) to commemorate the work of his father, Sir Thomas Fowell Buxton (1786-1845), who drove the legislation through parliament in 1843 to abolish the slave trade, which became law in 1834.<sup>1</sup> The memorial was designed by Samuel Sanders Teulon (1812-1873), a contemporary of Pugin, in a Gothic style, and was erected in Parliament Square in 1865-6. It was removed in 1949 for redevelopment and was installed in Victoria Tower Gardens in 1957, where it has since remained.

The current siting of the Buxton Memorial was carefully planned. Near to the UNESCO world heritage site, it provides a rather exuberant and lighthearted Gothic pavilion as a companion for the giant of Victorian Gothic architecture, the grade I listed Palace of Westminster.

Another link to Pugin comes in the form of a second memorial for the abolition of the slave trade. Located in Kingston upon Hull, the Wilberforce Monument<sup>2</sup> was constructed by George Myers and paid for by the townspeople, to honour their most illustrious son. It was erected in 1834, in Queen Victoria Square, but was moved to its current location in Wilberforce Drive in 1935.<sup>3</sup>

#### Endnotes

<sup>1</sup> Historic England: List entry 1066151

<sup>2</sup> **Patricia Spencer-Silver (2010)** 2nd edition, *George Myers Pugin's Builder*, Gracewing, Herefordshire: Contract No.224, p.267, photograph p.9

<sup>3</sup> Historic England: List entry 1283041 (plus photographs)



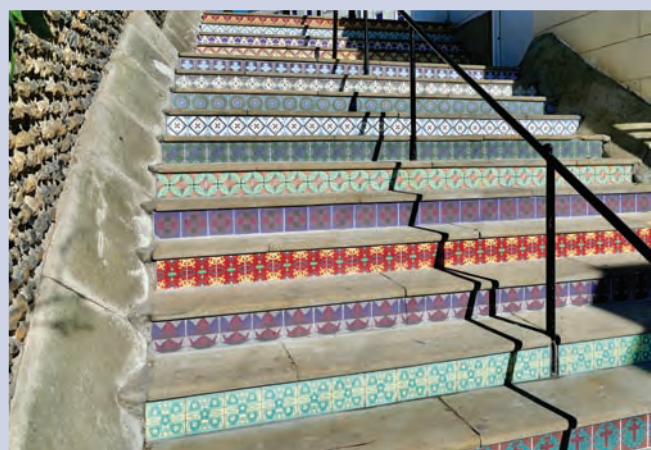
## Regional Reports

### News from Ramsgate

Catriona Blaker

Ramsgate correspondent

(standing in for your usual reporter, Jayne Evelyn)



P66) New Pugin-inspired tiles in Ramsgate

What has happened during this bizarre year that has been positive? Certainly the triumphant completion of the tile scheme whereby Kent Steps on Ramsgate's East Cliff, hitherto somewhat drab, have been colourfully embellished by new tiles based on designs by Pugin here, at St Augustine's church (P66). They are the imaginative, creative work of children from two local schools who have learnt much more about AWN Pugin through this project, and can be proud of their finished product.

A new and excellent book has appeared, giving due attention to the Pugins inter alia, from Historic England: *Ramsgate: the town and its seaside heritage*, by Geraint Franklin, with an additional chapter by Nick Dermott and Alan Brodie, published by Liverpool University Press.<sup>1</sup> The Society has published the fifth edition of the very popular *The Pugins: a Ramsgate Town Trail* with new inserts, some of these based on Geraint Franklin's interesting new discoveries. This is all good news.

The less good news is that the Society event 'The Pugin Dynasty and Architectural Heritage in Ramsgate' which had been thoughtfully prepared by member Jayne Evelyn and Ramsgate supporter and resident Terry Prue, could not take place in July owing to the Covid-19 lockdown. It was sad that such an interesting sounding tour could not take place, but hopefully it can be re-scheduled in due course.

This year's Pugin Week clearly could not be the same as usual, for example it was not possible to perform a play about Pugin, *Forgotten Genius*, which had been written by Sue Cole, retired teacher and energetic U3A organiser and producer. However, instead of the usual style of programme for this special week, various online talks were given in September by the home team. Accomplished Benjamin Scott, musical director and organist at St Augustine's, read from

Pugin's *An Earnest Appeal for the Revival of the Ancient Plain Song* and, with choir member James Harman, followed this up by singing some plainchant himself. Manager of the Visitor Centre, Father Simon Heans, spoke on Pugin and Newman and their sometimes difficult relationship.<sup>2</sup> A further talk was given on aspects of the large painting in the Visitor Centre by the Rome-based artist Ferdinand Platner,<sup>3</sup> and Father Simon interviewed Judith Crocker and Catriona Blaker on the subject of the founding and early days of the Pugin Society which, amazingly, has now been in existence for twenty-five years.<sup>4</sup> This was a first for all of us, and we did our best. However, in my mind at least, it could be the start of a whole new type of Pugin Week, with online talks by various experts and scholars who might like to speak but who may not be able to get to Ramsgate. We could attract potentially unlimited audiences too. These are all points to consider.

The Grange, like other Landmarks, has remained open throughout for guests to stay but, sadly, the Wednesday tours, enjoyed both by those who give them and the participants, have had to be curtailed. Roll on the day when all these activities recommence. At St Augustine's, the church has been open to the public from 1-3pm from Mondays through to Thursdays, and also on Saturdays 1-3pm. Masses have continued, although numbers have been restricted.

The local regenerative and conservation based organisation Heritage Lab CIC, led by Ramsgate resident Rob Kenyon, had some exciting plans for the renovation of the public areas of Granville House, i.e. Edward Pugin's listed Grade II Granville Hotel. Unfortunately, for the moment, it has had to pull back, owing to lack of funding as a result of the economic climate created by Covid-19.

No-one knew better than Pugin the ups and downs of life. For now, like him, we must just hold on and continue steadfastly to steer our rocky barque through these rough waters. Let's look forward to the rest of 2021 being much more upbeat.

#### Endnotes

<sup>1</sup> Reviewed in e-news no. 3, June 2020.

<sup>2</sup> <https://youtu.be/MdgqaedQFPk>

<sup>3</sup> <https://youtu.be/sD5r7rN66qI>

<sup>4</sup> <https://youtu.be/CmJg3uMifv8>

## Recent Publications

### **Ramsgate: The town and its seaside heritage**

by Geraint Franklin, with Nick Dermott and Alan Brodie

ISBN 978-1-78962-189-1 2020

Historic England £14.99

Reviewed in the e-newsletter No.3 June 2020

### **Fifty Catholic churches to see before you die**

by Elena Curti

ISBN 978-0-85244-962-2 2020

Gracewing £14.99

Reviewed in the e-newsletter No.8 November 2020



# Regional Reports

## Reading

John Mullaney

### Life under Lockdown

Here, at St James' Reading, lock-down caused serious problems. At weekends we normally have over 700 people attending Masses. During the week about fifty people regularly come to our midday Mass. In addition, there are various groups who meet during the day and most evenings. Each group has anywhere between a dozen to fifty or sixty people. In short, the church is a busy place, serving many needs of the local community.

Immediately on lock-down the Parish leadership team had several zoom meetings to discuss what to do. We were split into smaller groups, then had plenary sessions. Our main concern was to maintain the spirit of community and ensure no-one should feel isolated or forgotten, even if 'isolation' was the order of the day.

Fortunately, we have an expert team of professionals who were able to direct means of recording and, when the regulations changed, eventually live-streaming Mass. This involved highly skilled techniques of bringing the music together 'virtually'. As the regulations changed a small team worked out the logistics of allowing people to come into the church. This entailed how to maintain social distancing, ways of sanitising and cleaning after each service, but most important of all how to let people know when and how to arrive. We devised an online ticketing system, as numbers had to be limited, but also kept in touch with those without computers. For anyone with a computer now reading this, you may wish to try the YouTube link.<sup>1</sup>

### Development and expansion of activities at St James

Ten years ago we had a new priest appointed to the Parish, Canon John O'Shea, known to us as Father John. Though in his mid-sixties, he was very dynamic and also interested in the history of the church. Many years ago, when I was still teaching, I had researched and written about the history of St James'. One of Fr John's first acts was to ask me to update the work. My wife, Lindsay, and I produced a book looking at the history of Catholicism in Reading from the Reformation, finishing with the building of St James and an architectural commentary on Pugin's design for the building.

All this coincided with the closure of Reading Abbey ruins, due to further dilapidation and the danger of falling masonry. The Abbey ruins lie adjacent to St James and, in fact, some of the ruins are within its grounds. As a result, there was a renewed interest in all things Abbey-related in Reading. The Council launched a campaign to get Heritage Lottery Fund money to conserve the ruins.

This was a protracted affair but there was an increased awareness of, and interest in, the whole site among Reading people. Interest was further stimulated when Reading Gaol (designed by Gilbert Scott, and famous for Oscar Wilde),

was closed. Rumours spread that it was to be sold for private development. The Gaol stands adjacent to St James and also covers part of the ancient abbey site.

This was also the time that the remains of Richard III were discovered and Philippa Langley, who spearheaded the campaign to look for Richard's remains, got in touch with me to ask about Henry I. Henry had been buried at Reading. In fact later research indicated that he was probably buried in that part of the ruins now owned by St James'. Along with Reading Borough Council, we initiated the Hidden Abbey Project and commissioned a Ground Penetrating Radar (GPR) survey of the Abbey church area. This was carried out by Stratascan-Sumo, the largest provider of archaeological geophysics in the UK. The survey revealed some interesting, previously unknown features.

All this coincided with the two-hundredth anniversary of Pugin's birth, so I found myself giving talks, tours and writing about Pugin and St James'. This is when we first joined the Society. We also started opening St James' on Heritage Open Days. We arranged lectures and other events for those days. In 2019 the theme was music connected with the Abbey area. We had a live choir singing music from the time of the Abbey, right up to the present times, whilst Lindsay and I gave a running 'historical' commentary in-between each song. Reading is famous for *Sumer is icumen in*.

During last year the ruins within St James' grounds were conserved by the same group who restored the main ruins. An online summary of this is available.<sup>2</sup>

With regards to the use of the church before lockdown, one interesting annual event is the International Pentecostal Mass. This year Fr John recalled last year's Mass, the flavour of which can be found 22-25 minutes into a YouTube recording. The pre-recorded weekly Masses in lockdown are similarly presented.<sup>3</sup>

One final piece of news is that Fr John, who is 76, retired recently, and has returned to his home in Cork. He will be sadly missed. Meanwhile, we are all coming to terms with the new normal and adapting to new ways of living.

### Endnotes

<sup>1</sup> <https://www.youtube.com/c/StJamesandStWilliamofYork>

<sup>2</sup> <https://www.readingabbeyhistory.com/the-abbey-s-art-architecture-and-mu>

<sup>3</sup> <https://www.youtube.com/watch?v=kw0NZoT6GeQ&t=328s>

### Links to Pugin's Churches

St Augustine, Ramsgate

<http://www.ramsgateandminster.com>

St Chad's Cathedral, Birmingham

<http://stchadscathedral.org.uk>

St Alban's Macclesfield

<http://www.stalbanmacc.org.uk/heritageproject>



## News from Durham

### Ushaw

*Mike Galloway*



*P67) St Cuthbert's chapel*

As reported previously, Ushaw (P67) had been awarded a grant of £100,000 from the Heritage Lottery Fund. This was for a year-long feasibility study to develop options for the restoration of the Edward Pugin designed Junior House. Unfortunately, the submission did not get through the first round of bids for 2019/20.

Ushaw had been due to reopen after the winter break, during the week that lockdown commenced. As a result, all events and exhibitions were either cancelled or postponed. The small businesses and artists that rent rooms at Ushaw did however manage to get back into the buildings during July.

The grounds and gardens remained open throughout the year. One of the most striking features of the lockdown was that many families had started to come to Ushaw as part of their daily exercise, so the gardens were well used over the summer. In July, an outdoor café was opened next to what were the old playing fields.

Priority has now been given to developing the outdoor spaces to make them more attractive for families with small children. Several play areas for children are to be built. As part of this development a new team of outdoor volunteers has been recruited.

Visitors will now be greeted by the volunteers in a new visitors' reception on the east drive. In addition, a series of outdoor events was organised for the rest of the summer season. A new outdoor architectural and garden tour is also to be developed. For the first time there will be a charge for parking for visitors using the grounds and gardens.

The chapels and buildings opened for the first time in 2020 on Saturday 12th September. As part of the reopening,

a new exhibition was launched – *Mark Fairington: Relics*. Thirty six painting by the artist were on display alongside important items from the Ushaw collection of relics.

For further information on visiting Ushaw members can contact me at:

[michael.galloway@btinternet.com](mailto:michael.galloway@btinternet.com)

## News from Cumbria

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

*Simon Strickland*



*P68) Our Lady and St Wilfred church*

The successful phases of the church's restoration project (P68), working on the outside of the building, have been reported in previous editions of *Present State* until last year, when our funding application was turned down. Since then, all our attempts to raise funds have failed and we have tried everybody. It is clear that sources that might have helped have turned their attention to Covid assistance.

A number of applications remain dormant, such as with the Heritage Lottery Fund, until the Covid situation is clearer. However a number of others came forward and we had applications with the Co-op Community Fund; Culture Recovery Fund for Heritage; Historic England's New Major Works Fund and, more recently, two government grants. Sadly, we were unsuccessful, so it looks we will have to pursue the alternative option of restoring the church interiors in phases, as funding for each becomes available.

### Warwick Bridge Restoration

Further information is available from:  
Simon Strickland: [simon1mandy@btinternet.com](mailto:simon1mandy@btinternet.com)

or

Canon Christopher Loughran  
[ourladyofeden@gmail.com](mailto:ourladyofeden@gmail.com)



Louie Young



P69) Cover of the first issue of the e-news (2020)

It was reported in *PS* No.1 'from the printing press' that 5 new books of interest had recently been published; the Pugin's were 'going to the dogs' - two of AWP's descendants had greyhounds which they were racing; plus, for sale to members was a set of Pugin and Hardman family photographs which had been reproduced and laminated.

A third publication, the monthly e-newsletter, was introduced in April 2020 (P69), in response to the pandemic and subsequent cancellation of Society events. It started off with 4 pages and grew to 13 as members' articles steadily trickled in. To date it has been published regularly every month (apart from January 2021), and is proving very popular with our members. Social media is not yet used by all members, so a significant benefit, and not offered before in our publications, is the latest news and events, sent monthly, which may be out of date by the time our annual publications arrive through members' letterboxes.

It has been such a joy to revisit some of our early publications and reflect on the progress we have made over the last 25 years. The indexes of back issues of both *TP* and *PS* are available on our website. Now, at 25, we consider that we have a history worthy of review, so may occasionally republish appropriately selected articles from our older journals in the *PS* section *From the Archives*.

In the *Chairman's Letter* (pp1-2) of *TP* Vol.1 No.1, (1996), there was a pertinent comment:

*... We feel that there are two strands in the Society: one, Pugin scholars and specialists and two, those who are very interested amateurs. We hope that the Newsletter will reflect both these elements.*

As the current newsletter editor, I hope that this original aim has been maintained – it is as valid today as it was 25 years ago.

Once upon a time, much of the area we now know as Westminster was in fact an island called Thorney Island. The name was derived from the thorny vegetation that once grew prolifically all over the isle and was only made hospitable when the Abbey monks cleared and cultivated the land. In doing so, the monks created the Abbey's college garden, which still exists today some 900 years later, making it one of the country's oldest gardens.

The Thorney Island Society (TIS) was formed in 1985 for the purpose of saving London's first public library, which was under threat of demolition. The Society has since gone on to not only help protect and promote the area's historic buildings and open spaces but also to educate and instill in the local community a pride for this unique part of London. This whole area, which also includes St. James's Park and Green Park, is now safeguarded by the Society.

Dealing with planning issues is an important part of the Society's work and they are an official planning consultee for Westminster City Council. Currently, their most pressing concern is saving Victoria Tower Gardens, a wonderful green space along the side of the river. The gardens have some significant memorials, a children's playground and stunning views of the Palace of Westminster.

The Society has a varied and active calendar of events including talks, tours and exclusive access to some of the area's historic buildings. In the past they have been treated to a tour of the Palace of Westminster's Jewel Tower and also the Speakers House, where they were able to take in the full splendor of the state rooms, designed by Pugin.

The Society's website has a number of interesting articles that are free to all, but Society members are also able to access an archive of books, artefacts, prints and postcards. Society membership also includes a twice-yearly newsletter and e-newsletters, as well as the opportunity to attend their exclusive events and tours.

For further information see:

Website: [www.thethorneyislandsociety.org.uk](http://www.thethorneyislandsociety.org.uk)

Twitter: @ThorneyIslandSo

Instagram: @thethorneyislandsociety

## Friends of... Pugin sites

These are the current known sites with Friends:

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

## Book Review

### Victoria Tower Gardens

by Dorian Gerhold

A4, 64 pages, numerous black & white and colour illustrations, 2020, £12 + P&P £3.00<sup>1</sup>

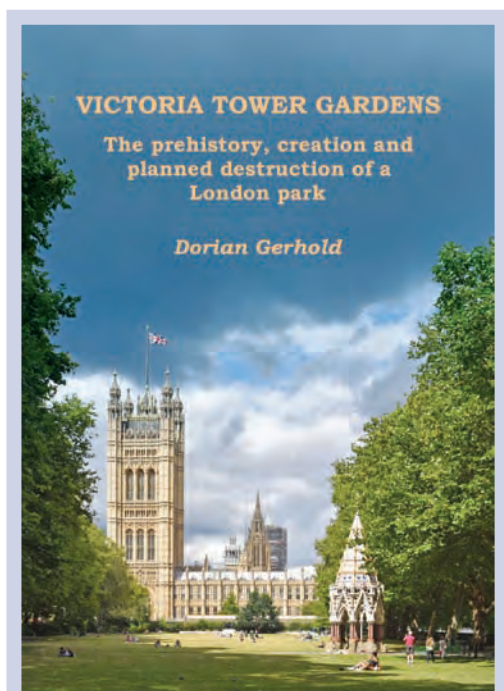


Photo credit: Dorian Gerhold

P70) Book cover

Dr Dorian Gerhold, historian and London resident, presents a fascinating overview of the history of this part of London, with a focus on the land which was eventually developed into the park, and its immediate surroundings. The 2020 cover photograph (P70) shows the view through the gardens to the Palace of Westminster (PofW), with the Victoria Tower to the left, the Buxton Memorial Fountain to the right, and London Plane trees on either side. These extend along both sides of the park and many are now over 100 years old.

Within this very well illustrated book are several old paintings, photographs and maps, with descriptions of the site over the centuries, including the PofW. Dr Gerhold goes into some detail on the land ownership and usage, the various layouts over the years, the reclamation of land once under the River Thames and the building of the embankment.

The second half of the book is devoted to the Victoria Tower Gardens (VTG). The land to be used was bought by the government under the Houses of Parliament Act 1867. This land was eventually cleared but it was not until a donation of £1,000 was made in 1879, by W.H. Smith MP, the newspaper retailer, that the planning commenced. His contribution was towards:

*'...laying out the ground for the use of the inhabitants... as a recreation ground for this part of the metropolis...'*

W.H. Smith had his wishes for the gardens documented, and it was noted that *he had a 'morbid desire' to prevent open spaces being built on*. The Government pledged, by an agreement required by W.H. Smith, to maintain VTG as a recreation ground. The gardens were laid out in 1880-81; later, more land was bought, the gardens enlarged and then re-opened to the public in 1914. Three monuments<sup>2</sup> were installed and some background to each was provided, explaining why they had been selected for location within VTG. Over the years there seems to have been considerable debate about this land and its use but, although slightly altered from time to time, it has retained its use as a public park and is well used.

The final section of the book covers the 'planned destruction' of the Gardens by the proposed building of the Holocaust Memorial and Learning Centre (HM&LC) within this small park.<sup>3</sup> The architect's design shows the severely restricted views to the PofW (p.46), beneath a photograph of the same view taken recently. The proposal to use VTG was announced by the then Prime Minister David Cameron in January 2016, followed by considerable controversy. The book concludes with a timeline from 27 January 2015 (pre-announcement), through to 6 October 2020, the opening of a 5-week planning enquiry.

Dr Gerhard eloquently covers a range of topics in this interesting book which concludes with extensive notes and references. He presents a compelling case for the VTG to be maintained as a public park, and for the HM&LC to be located on a more suitable site elsewhere.

#### Endnotes

<sup>1</sup> Copies available from The Thorney Island Society, 10 Old Pye Street, London SW1P 2DG with your name and address included. Cheques made payable to 'The Thorney Island Society'. Digital payment facilities are available via the TIS website.

<sup>2</sup> the Burghers of Calais, 1914; Emmeline Pankhurst 1929; the Buxton Memorial Fountain, 1957.

<sup>3</sup> <https://londongardenstrust.org/campaigns/victoria-tower-gardens/>

*Reviewed by Judith Al-Seffar*

#### Editor's comments

This publication was timed to coincide with the 5-week planning enquiry in the autumn of 2020. A decision on the fate of VTG is expected in April 2021 although, if needed, a further legal challenge may be pursued. This proposal is controversial for many reasons and there has been much opposition to the siting of the HM&LC within this park (the debate about the need for such a facility and its educational effectiveness is a separate matter).

To erect a building on this site would be acting against the wishes of the original donor, as the government of the day made an agreement to maintain the site as a recreation ground, which is much used and loved. The Pugin Society committee objected to this location for the HM&LC, due to the impaired setting and views to the Palace of Westminster and the Victoria Tower.



## More Views of Pugin's work

### Pugin in the Landscape

Judith Al-Seffar

The Gardens Trust (GT) is running a campaign on Unforgettable Gardens<sup>1</sup> through 2021-22 and several sites come to mind, with Pugin or his colleagues at their heart. Examples include Scarisbrick Hall in Lancashire, which is surrounded by a Humphry Repton landscape; Trentham Gardens near Stoke-on-Trent has a mansion designed by Charles Barry which is set within a large Capability Brown landscape; Alton Towers in Staffordshire had a magnificent garden, and some of the historic garden buildings have recently been restored, although there is insufficient funding to fully restore the garden to its former glory.

Then there are the cemeteries which surround Pugin's churches, some are quite unforgettable: St Augustine's in Ramsgate, St Giles', Cheadle, St John's, Alton and St Joseph's in Birmingham. Even non-conformist cemeteries have their links to Pugin, such as Key Hill in Birmingham (1836), where some of the families of the industrialists who built Crystal Palace are buried. In Victorian times there was a *Garden Cemetery* movement, and these were designed landscapes in their own right, becoming quite fashionable in Victorian England. Many people appreciate the beauty and tranquillity of these historic places, and some of these old cemeteries now have their own Friends' groups to help look after them (Highgate Cemetery, London), or have been developed into parks, especially in urban areas (St George's Gardens, Bloomsbury).



P71) A.C. Pugin and J. Bluck after T. Rowlandson, Vauxhall Garden (1809), from Ackermann's 'Microcosm of London' III, pl. 88.



SAVE OUR HERITAGE WITH  
THE  
GARDENS  
TRUST

Unforgettable Gardens that are no more also have their links to the Pugins. In the Georgian era the Vauxhall Garden movement, which began in London, spread not only around the country but around the world.<sup>2</sup> The site in London was impressively captured by ACP and colleagues in the Microcosm of London (P71). In Birmingham the location of the Vauxhall Gardens was found to be suitable for the first (temporary) railway station.<sup>3</sup> Pugin was a busy and enterprising person, and utilised the railways as a faster means of travel at that time. The saying that he 'built a church at the end of each line' is reflected here as, in the Nechells area of Birmingham, St Joseph's mortuary chapel (1850) wasn't far from Vauxhall Station. Pugin would have known these gardens, which survived until 1850.

Many of Pugin's designs featured floral motifs and his interest followed the medieval traditions. In some of his books, including *Floriated Ornament*,<sup>4</sup> his botanical knowledge is evident, and yet his own garden remains elusive - the design and planting of the grounds at The Grange, Ramsgate. Pugin refers to the garden in some of his letters,<sup>5</sup> although his main comments about the fruit trees, honeysuckle and roses are related to the storms which wreaked havoc!

Our focus on Pugin's architecture and design may not always take into account the surroundings in which the buildings sit. This has been brought into sharp focus with the threat to the Victoria Tower Gardens and the possibility that the views to the PofW would be significantly impaired if the proposed building project goes ahead. Maybe we don't always appreciate what we have until there is a risk of losing it.

#### Acknowledgements

With thanks to the Gardens Trust for permission to use their logo and to David Coke for permission to use his photograph of Vauxhall Gardens.

#### Endnotes

<sup>1</sup> <https://thegardenstrust.org/campaigns/unforgettable-gardens-saving-our-garden-heritage/>

<sup>2</sup> David Coke and Alan Borg (2011), *Vauxhall Gardens – a History*, Yale University Press, New Haven and London.

<sup>3</sup> The main terminus in Curzon Street wasn't ready in time for the first scheduled train journeys.

<sup>4</sup> AW Pugin (1849), *Floriated ornament*, H.G. Bohn, London.

<sup>5</sup> Margaret Belcher (2012), *Letters* Vol.4, OUP, Oxford.

#### Great exhibition 1851

<https://www.royalparksofuk.org.uk/whats-on/the-great-exhibition-virtual-tour>



## Thunder Allen family photographs



P72) George F. Thunder  
1848-1904



P73) James A. Thunder  
1879-1954



P74) Michael H. Thunder  
1881-1916



P75) Agnes Mulhall  
(Gertrude Buckley's mother)



P76) Gertrude Buckley  
1876-1938



P77) Eileen Thunder  
1917-2018



P78) L to R: Thunder siblings  
Grace, Joseph, Richard, Ivan (c.1914)

### The Pugins in America

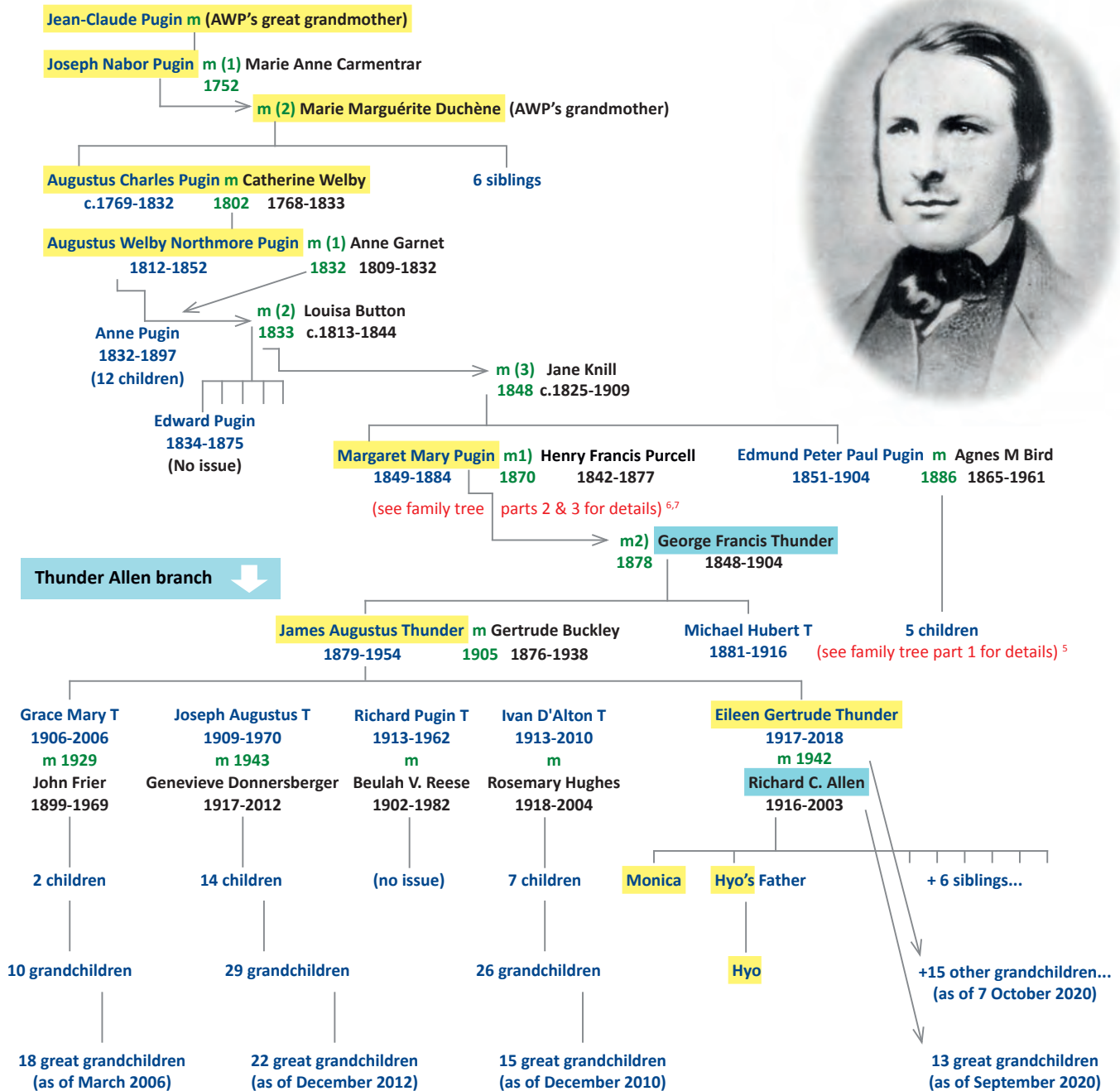
James Thunder settled in America and married Gertrude Buckley in 1905, in San Francisco.

They had 5 children  
31 grandchildren  
81 great grandchildren  
68 great great grandchildren  
Totalling 185 descendants  
(as of 7 October 2020)



# Pugin's Descendants Part 4: Pugin Thunder Allen line

Compiled by Monica Kenneally – Pugin's Great Great Grand-daughter  
and  
Hyo Allen – Pugin's Great Great Great Grand-daughter  
Writing from USA



## Editor's Notes

<sup>1</sup> **Key:** Blue: Pugin direct family line; Green: marriage & date; Black: Spouses;

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

<sup>2</sup> Using various sources, there may be some variations between dates and the spelling of names, and amendments in subsequent articles.

<sup>3</sup> Corrections would be welcomed and can be published in a future issue, if sent with documentary evidence.

<sup>4</sup> Further details of living descendants have not been included, to maintain their privacy.

## Previous family trees:

<sup>5</sup> Pugin's Descendants Part 1: **Edmund Peter Paul Pugin line**, by Dawn Brandl, in *PS12* (2014) p.5.

<sup>6</sup> Pugin's Descendants Part 2: **Pugin Purcell Line**, by Jeremy C Pugin Purcell, in *PS16* (2019) pp.26-27.

<sup>7</sup> Pugin's Descendants Part 3: **Pugin Purcell Riddell Line**, by Jane Franklin, in *PS17* (2020) pp.28-29.

<sup>8</sup> More information on the family, with biographical notes and photographs, is available on our website:

[www.thepuginsociety.co.uk/family-tree.html](http://www.thepuginsociety.co.uk/family-tree.html)



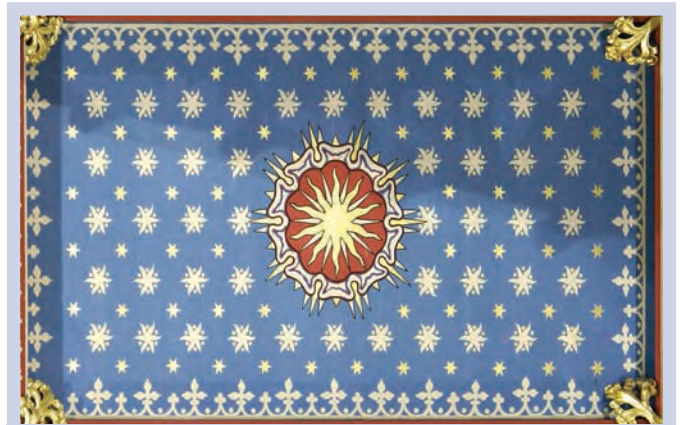
## A Pugin summer house

*Louie Young*



*P80) Decorated ceiling in summer house*

As I worked, I reflected on how Pugin might have felt in his time of grief and how he, too, had thrown himself into his work. Was his increased desire to create also his way of dealing with all he had lost?



*P81) Decorated ceiling in Alton Towers chapel*

The unprecedented events over the last year have touched everyone's lives. In hindsight, perhaps we should have seen it coming, but for a time it was easy to believe it only affected other people in far off places. Pugin himself foresaw the loss of his second wife, Louisa, dreaming of her passing before her death. Whilst it could be said that we, along with Pugin, may have anticipated what was to come, none of us truly believed our greatest fears would actually be realised.

I still vividly remember the shock, as the reality sank in, of how the world was being turned upside down. I felt an overwhelming urge to do something that would make me feel less helpless. So, I took to my little summer house at the bottom of the garden where I could channel my feelings into something positive.

I had just cancelled an upcoming trip to Staffordshire and decided that if I could not go to Alton Towers, then I would bring a little piece of it to Norfolk, by attempting to recreate Pugin's glorious chapel ceiling (P81). It wasn't an easy process. Firstly, I had to scale down the pattern to fit the ceiling panels of the summerhouse. I then drew out each piece of the design on paper, trying to be as faithful as possible to the original. From these drawings I figured out how to convert them into workable stencils. The centre piece was the most complicated, requiring a number of different elements to create it. I made the stencils from sheets of mylar plastic, which I placed over my drawings before carefully cutting out each design. It was quite a fiddly task, despite the robustness of the mylar. I can, therefore, only imagine how difficult it must have been in the 19th century using only paper or card, which would not only have been less forgiving but also much more fragile.

It took a few attempts to get the hang of applying the paint, as it had a tendency to creep up under the stencils. After a bit of practice, I found that the best technique was to make sure the brush was as dry as possible by dabbing off the excess paint on a cloth. Although I soon mastered the application, it wasn't long before my neck was stiff, giving me a whole new respect for the craftsmen who implemented Pugin's designs, sometimes in the most awkward of places.

For me, art and creation have always been a way of expressing myself and channeling my feelings. Now, as I sit and drink tea in my summerhouse, and look up at the finished ceiling (P80), it is a reminder of how, sometimes, something beautiful can emerge from the darkest of times.

A few months after lockdown, I was able to reschedule my trip to Staffordshire. Whilst it was wonderful to have a change of scene, there were constant reminders of how much things had changed. As I stood outside the padlocked gates of St Giles (P82), they seemed to personify the current state of the world, kept away from those we love, what we hold most dear and things that raise our spirits.



*P82) St Giles, Cheadle, in lockdown*

Pugin, in his darkest moments, was able to find solace in St Giles and, although at the height of the pandemic the doors were closed, the chains were eventually removed and the doors opened. And whilst we may not have returned in the same way as before, we, like Pugin, can find hope in always remembering to look forward - *En Avant*.



## Jane Ades (1943-2020)

*Friend and fellow Society member Veronica Pratt writes:*



P83) Jane Ades

When Jane Ades first came to visit Ramsgate I lived next door to St Augustine's - at that time, rarely open. But, as always, Jane had done her research and her notebook contained considerably more than I knew about A.W.N. Pugin. In her career as a researcher and picture researcher for documentaries, she had worked in Birmingham for Central TV, and knew St Chad's and the exuberant Victorian architecture all around. After that first visit to Ramsgate she became an early member of the Pugin Society. Member Catriona Blaker recalls her loyalty, enthusiasm and support generally for the Society.

Born in Surrey, she spent part of her childhood in Alexandria. After education in England and Switzerland, she did a degree in French and Italian, and went to live in London. Early jobs included working on the *Illustrated London News*. In the early 70s Jane was employed by the BBC on a landmark series *The Mighty Continent*, with Peter Ustinov, and she later worked for Thames Television on *The World at War* and at TV Times. After retraining as a librarian/archivist, she joined the staff at Windsor Castle. Once she received permission to use the royal box at the Albert Hall, for a concert which included her nephew, composer Thomas Ades, conducting his own work.

Jane was a skilled photographer with a keen eye, and friends were always pleased to receive her home-made postcards, often of details from a church window, or flowers from her charming Fulham garden which she created over many years. She was a great and generous organiser of outings: theatre, picnics, follies, special events. I remember a splendid *fête champêtre* in the grounds of Rousham House to celebrate a milestone birthday. It is thanks to her that I was introduced to holidays in Landmark Trust properties. Jane is greatly missed by family and friends, and all those who remember her from the earlier days of the Society will also think affectionately of her.

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## otices

### reasurer's reminder:

#### Old Standing Orders

Twenty-four members continue to pay their memberships at the old rates of £15 single and £18 joint membership.

Please contact your bank to update the Standing Order to the current rates of £20 single and £24 joint membership.

Susan Brennan

Hon Treasurer

[puginsocietytreasurer@outlook.com](mailto:puginsocietytreasurer@outlook.com)

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## n-line lectures

Our events programme is currently in abeyance, waiting for the return of travel and sociability. Meanwhile we have instituted a series of lectures on line, available to all members of the society via Zoom. You will already have had the announcements and invitation emails for the first two of these, given by Rosemary Hill and Jamie Jacobs. The take-up of these has been most encouraging, with members tuning in from around the globe. They have given a marvellous opportunity for us to be in contact with so many members.

We are currently discussing whether to continue the series in the autumn. Meanwhile the next lecture will be given by Dr Rory O'Donnell on 9 March. It will be on the subject of *Catholic Cathedrals: A Century of Emancipation*.

You will receive an invitation to register for this Zoom event via email. If you are uncertain how to access Zoom or would like some help in doing so...

please contact Julia Twigg on:

[j.m.twigg@kent.ac.uk](mailto:j.m.twigg@kent.ac.uk)

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## ugin Trails

- Ramsgate
- Staffs
- County Wexford
- Birmingham
- Cheadle (town)
- Tasmania

## Events for 2021

### AGM

**SATURDAY 4 December at 12.00**

AGM, followed by a talk and buffet lunch

Venue: The Art Workers' Guild, London.

Venue booked but we are awaiting confirmation about lockdown restrictions.

**The speaker: Caroline Stanford**

**Topic: To be announced**

*Details will follow 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

## Pugin Society Website:

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

If you have any items to be added please send them to:

Catrina Blaker: [c.blaker@thepuginsociety.co.uk](mailto:c.blaker@thepuginsociety.co.uk)

## Pugin Society Online Shop:

<http://www.thepuginsociety.co.uk/bookshop.html>

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

**Copy deadline for the next issue is  
30 September 2021**

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

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

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### References

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

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

### Acknowledgements

*With thanks to the editorial team, all contributors, authors and photographers.*

### • Photo credits:

*Page 1 'Gothic Lily' wallpaper and Photo P1 of AW Pugin: private collection; P2: The Pugin Society; P3-P8: Julia Twigg; P9-10, P27-P37, P39-43, P45, P47, P79 private collections; P13-26: John Mullaney; P38: Sylvie Bazzanella, [www.notrehistoire.ch](http://www.notrehistoire.ch); P44: © Parliamentary Art Collection, WOA 2586. [www.parliament.uk/art](http://www.parliament.uk/art); P46: Malcolm Caston; P48: Jamie Jacobs; P49-50: Terry Jardine and the Ministry of Works, Crown Copyright Reserved, © the National Archive; P51-54: Peter West; P55-61: David Meara; P62, P64: Catrina Blaker; P63: Dover Collections. Art UK, in the public domain; P66: Brian Whitehead; P67: Mike Galloway; P68: Simon Strickland; P70: Dorian Gerhold; P71: David Coke; P72-P78: Hyo Allen; P80-82: Louie Young; P83: Rosemary Hill; the remaining images (P11, P12, P65, P69) are from the editor.*

• *The photomontage (below) is a photographic glimpse of a selection of Pugin/Minton tiles from a private collection.*

En Avant

