



Present State

the newsletter of The Pugin Society



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Patron: Lady Wedgwood

WELCOME to our nineteenth *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.

This issue is dedicated to Father Michael Fisher

Memorials at Alton

Judith Al-Seffar

Following on from previous articles in this series on memorials, an article on the churchyard crosses at St John's church, Alton, had already been scheduled for this issue. St John's was one of Michael's favourite churches. His eyes would light up while explaining its history, within the context of the Hospital of St John, and its many interesting features, including the fine memorial brass for the sixteenth Earl of Shrewsbury. On Michael's guided tours (usually with other local venues to visit on the same day), less time was spent outside - and yet there are some fascinating memorials in the churchyard. Some are by AW Pugin, including those in memory of the skilled craftsmen who worked on Pugin's buildings.

There are two large crosses outside St John's: the tall stone cross, opposite the west door of the church (P2),



P2) Stone cross

and the Calvary (P3), which is situated in a prominent position in the churchyard. This was only the second of its kind to be erected in England since the Reformation.

The churchyard is in a beautiful location, adjacent to the ravine, and opposite Alton Castle. It is not large

and, by following the path along the north side of the church, it widens out around the east end. Michael had written about some of these memorials and included photographs in his publications, with similar designs to those overleaf (P4-5).

To celebrate the bicentenary of Pugin's birth, in 2012, Michael wrote four delightful guide books on some of his beloved Staffordshire sites. These were written for the visiting general public, one being on the *Hospital of St John and Alton Castle* (P6).

continued

Editor's Foreword

Judith Al-Seffar

This issue is dedicated to Fr Michael Fisher, as a tribute to and in thanks for his major contributions to Pugin studies over many years. He has been a loyal supporter and contributor throughout my editorship of *PS*, with an article in almost every edition. *The Pugin Links* section on memorials has, for this issue, moved to the first page.

Although this edition was scheduled for a February distribution, it was held back to avoid our annual publications coming out at the same time. Several articles have been sent in over the last 12 months and this issue has grown into another large edition. A new theme is being developed - *From our Collections* (pp.2-3) and it is hoped that more of our curator members may consider sending in articles, especially on items not on public display.

Following on, we have more images from AWP's *Continental Tour of 1838* (pp.4-5); *From the archives*: the location of the marriage certificate of AWP's parents (pp.5-6); pastoral staffs (pp.7-8); *The Metalwork in St James' Church, Reading* (pp.9-11), and a Victorian medal (pp.12-13).

A rather unusual but fascinating topic follows, entitled *Pugin's Tunnels* (pp.14-16), followed by *Contrasts*, and news on *Victoria Tower Gardens* (p.17); then *Fragments* (p.18); *Regional News* from Ramsgate, Alton, Durham and Cumbria (pp.18-25); *Reviews* (pp.26-30); and articles for our *Children's Corner* series (pp.30-31). *That Wretched Slab* (pp.32-34) is followed by *In Memoriam* - an editorial tribute to Fr Michael Fisher (p.35). Notices are positioned throughout and, as always, conclude this issue (p.36).





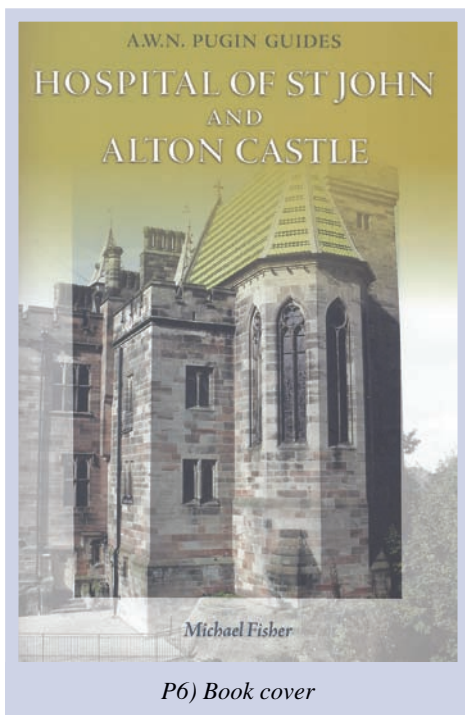
P3) Calvary



P4) Small memorial



P5) Small memorial



P6) Book cover

From our Collections

Pugin at the New Palace of Westminster

Emily Spary



P7) Umbrella stand by Augustus Welby Northmore Pugin and John Hardman & Co.

© UK Parliament POW 03984

The Historic Furniture & Decorative Arts Collection at the Palace of Westminster contains over 10,000 objects. It is predominantly made up of furniture and decorative arts designed for the New Palace of Westminster (NPoW) by A.W.N. Pugin after fire destroyed the Old Palace in 1834.

Some parts of the collection are not seen on the usual visitor route, such as Pugin-designed umbrella stands and silver letter racks, both manufactured by John Hardman & Co for the NPoW. These umbrella stands (P7) can be found in the cloakrooms at Parliament and were made for the NPoW in 1850. They are made of iron and painted black, although may have originally been dark green.



P8) Letter rack by A.W.N. Pugin and John Hardman & Co.

© UK Parliament POW 10231

This letter rack (P8) is an example of the various stationery objects Pugin designed for the NPoW, made by John Hardman & Co c.1852. It was made for the House of Commons Library, with a Portcullis engraving and 'HCL' cypher on both ends.

The Heritage Collections Team has recently launched a new website, where works can be viewed from the Parliamentary Art Collection, Historic Furniture & Decorative Arts items, and objects from the Architectural Fabric Collection. The team continually update the site as more of the collections are photographed. To explore the collections visit:

www.heritagecollections.parliament.uk

Exhibition news

GOTH – Designing Darkness

Palace of Westminster objects loaned to the Design Museum Den Bosch, Netherlands



P9) X-frame chair by AWN Pugin and John Webb

© UK Parliament POW 06570

Four objects from Parliament's Heritage Collections have been on loan to the Design Museum Den Bosch, Netherlands, for their exhibition, *GOTH – Designing Darkness*. The exhibition ran from 16th October 2021 to 18th April 2022.



P10) Plate by Minton & Co and AWN Pugin

© UK Parliament POW 00306



P11) Weathervane

© UK Parliament AFC 002210

Designing Darkness explored everything Gothic – from the origins of Gothic design in traditional European art, to today's modern sub-culture. From our Architectural Fabric Collection and Historic Furniture & Decorative Arts Collection, we loaned a small set of objects showcasing the gothic design that can be found throughout the Palace of Westminster.

Three objects designed by AWN Pugin were on display. These included an X-frame chair (P9) made by John Webb in c.1846 for the Princes Chamber in the House of Lords; a Minton & Co plate (P10) designed by Pugin in 1851, and a weathervane (P11) from the exterior of the Palace.



P12) Inkstand designed by Sir Giles Gilbert Scott

© UK Parliament POW 03180

The exhibition also displayed an inkstand (P12) designed by Sir Giles Gilbert Scott, the architect responsible for the interior of the House of Commons following its destruction during the Second World War.

New Palace of Westminster

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

Further drawings from Pugin's continental tour of 1838

Nicholas Williams



P13) Berne

This article follows on from the one in the last issue of *Present State*, about a pencil drawing of the church of Saint-Maurice-des-Augustins in the Swiss city of Fribourg, drawn by Pugin in August 1838. It was entirely coincidental that David Meara should have written in the same issue about Stephen Ayling's *Photographs from sketches by Augustus Welby N. Pugin* (hereafter *Ayling*), and how pleasing it was to read about Paul Waterhouse's positive comments - on Pugin's topographical drawings and his mastery of detail and composition - as revealed by those photographs - in *The Life and Work of Welby Pugin*.¹

Other drawings from Pugin's 1838 tour, outside the institutional collections, have subsequently come to light, which are worthy of closer examination, and three have been selected for this article. These drawings were sufficiently admired by members of the Purcell family for them to have been removed from Pugin's albums for framing and display. The first drawing (P13) is a view of Berne (using Pugin's spelling) in sepia wash; measuring 9¾ by 6½ inches, it is illustrated as no. 98 in Volume I of *Ayling*. It shows the 14th century Christoffelturm on the Spitalgasse, which was demolished in 1865, coincidentally the year of *Ayling*'s publication.

The monument in the left foreground is the 16th century Pfeiferbrunnen fountain, recognisable despite having been drawn - like the massive statue of St Christopher in the tower beyond - with just a few strokes of a fine brush. Even less brushwork is used to show a large wagon in the arch below the tower. From the shadows on the buildings to the left we can deduce that the view is looking due west. Pugin was in Berne from 25th to 27th August 1838. He later laid the drawing into an album with a simple ink framing line and the inscription 'Berne'.

Second (P14) is a group of three small watercolours of roughly the same size (3 by 6 inches), mounted together and each inscribed in Pugin's hand 'on the Lake of Constance' (P14a), one with the addition of 'evening' (P14b) and the other 'morning' (P14c). Although essentially depicting the same buildings, they are taken from different angles and, more importantly, at different times of day. The twin-towered building visible in all three watercolours is the Schlosskirche at Friedrichshafen, on the eastern side of Lake Constance (*Bodensee* in German).



P14) On the Lake of Constance

a) Upper: general view, b) middle: evening, c) lower: morning

All three watercolours are taken at a distance over the lake; one is a more general view of the area around the Schlosskirche (P14a), while the two that focus on the Schlosskirche itself ('evening' and 'morning') are concerned less with topographical detail than with the different effects of light on what is essentially the same view (P14b&c).

Pugin arrived at Friedrichshafen from Ulm on 18th August, leaving by boat on the morning of the 20th for Rorschach on the Swiss side of the lake. These watercolours are not reproduced in *Ayling*.

From the Archives

The Marriage of Auguste Charles Pugin and Catherine Welby

Roman Catholic Refugees from the French Revolution (1789-1799) in England, illegality of Roman Catholicism under English Law (1534-1829) and the Catholic Family History Society project to digitise the genealogical data from the Registers of the French Chapel Royal in England.

Sylvia Dibbs

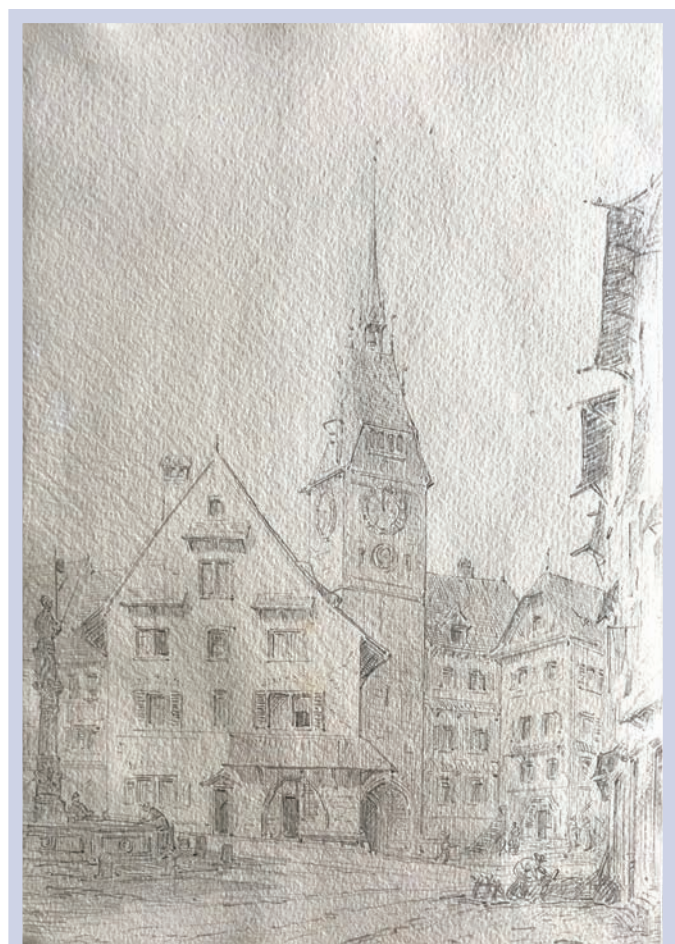
Chairman of the Catholic Family History Society

During the extreme political and economic change in France and the resulting enormous unrest in society that became known as the French Revolution, the Catholic Monarchy was abolished and a French Republic was proclaimed. In 1790 *The Civil Constitution of the Clergy* made priests state employees. Pope Pius VI and French Catholics felt this took away the authority of the Pope and resistance grew against state control over the practice of Catholicism. Catholics were seen as a threat to the new order and were in danger of their lives. This was most keenly felt in the traditionally strongly Catholic areas of Normandy and Brittany. Large numbers of Catholics, with their parish priests, fled persecution to the Channel Islands and the south-eastern ports of England and of course to London. By this time the Government in England was less harsh towards Catholics and the French Catholics were safer here than in France. Many English Catholics who had in earlier times fled to Catholic France to escape the English Reformation returned to England. This was particularly true of Catholic religious orders that had established schools for boys and for girls, because all but basic education was denied Catholics living in England. These schools were able, with some resolve and determination, to re-establish themselves in quieter and supportive parts of England.

The originals of the *Registers of the French Chapel Royal in England* are at the Ministère de l'Europe et des Affaires étrangères,¹ in Nantes, France. There are 1148 entries of baptisms, from 1792 to 1841; 487 marriages, from 1792 to 1846; but only 65 registered burials. Death and burial records are few as death is not sacramental.

The Archivist of the Portsmouth Roman Catholic Diocese was presented with a copy in filmstrip format, which was passed to the Portsmouth City Archives in the Portsmouth History Centre,² to give wider access to this important resource and to ensure its safe long term storage. The Catholic Family History Society (CFHS)³ was allowed by the Archivist to have paper photocopies of the images, so that volunteers could translate genealogical information and compile it into digital format. This was put onto a CD, *The Registers of the French Chapel Royal, London 1792-1846*, published by the Society in 2013.⁴

The registers are written in French handwriting, by different clerks, mainly in the French language, with some in Latin.



P15) Zug

The third drawing (P15) is in pencil and of Zug, which Pugin visited on 23rd August before spending the night on Mount Rigi. Measuring 9¼ by 6½ inches, it is No. 117 in *Ayling* and it depicts the city's Kolinplatz, with the Zytturm clock tower and the Kolinbrunnen fountain. Understandably, Pugin's drawings in pencil tend to be tighter and less impressionistic than those in wash or watercolour. Once again, this drawing was mounted by Pugin within a single ink line and with the inscription 'Zug'.

Paul Waterhouse² had only the benefit of seeing very small photographs of Pugin's drawings in *Ayling*, but in concluding this brief article I can do no better than quote his words: '*That they are rich in the delicate and accurate interpretation of detail goes without saying; but many of them exhibit an appreciation on the part of the artist of general pictorial effect, of the disposition of mass, of grouping, and of light and shade unsuspected by those who would brand Pugin as a master rather of component parts than of composition.*'

Endnotes

¹ Paul Waterhouse, 'The Life and Work of Welby Pugin' *The Architectural Review*, seven parts, Volumes 3 & 4, December 1897-November 1898.

² *op. cit.*, Vol. 4, p.69.

It took some effort by the English speaking volunteer team to complete the task.

Many of the parish priests, keen to emphasise their authority to record events in the registers, noted their names, the location of their parish in France, their diocese and the name of their bishop. The French refugees assumed that the upheaval, which caused their exile, would pass and allow their return to France. The recorded information may have proved legally important when they returned to their homes in France and so there is detail which is unusual in such records. Important positions held by the groom, his father, and perhaps his grandfather and by the father of the new-born, the father and grandfather and others involved. The important positions held by some of the witnesses were also recorded. Women from significant families also have detailed records. Because of the legal implications when these families returned to France, baptismal entries record that the parents were legally married and that the mother is the wife of the man named as the father.

The London address of the French Chapel Royal is variously given as *Little George Street*, *King Street* or *Portman Square*, the most detailed being², *King Street, Portman Square*. In fact it was located a few streets to the north of Portman Square itself, seemingly with access from Little George Street and King Street, and between the main north-south thoroughfares of Gloucester Place and Baker Street, so 'Portman Square' is identifying the district.⁵

Marriage being an important legal contract, the Government became increasingly concerned at the inconsistency and unreliability of records of marriage services performed in a variety of venues. To standardise the records the *Hardwicke Marriage Act of 1754* was enacted. This ensured that only marriage ceremonies performed by the rites of the Anglican Church in the Anglican parish church had legal status. Exceptions to this were the ceremonies performed by the Jews and the Society of Friends, who kept meticulous records with plenty of suitable witnesses.

Many Catholics, right up to 1837 when civil registration started, did not like this but married reluctantly in the Anglican Church to ensure legal status, especially to protect the legitimacy of their children and the inheritance and settlement rights of them and their mother. Many researchers assume that if their ancestors appear in the marriage records of an Anglican Church, the family was therefore Anglican. Further research in Catholic records, where they exist, may show another ceremony performed by the rites of the Roman Catholic Church. In this way the couple was married in the eyes of the State and, more importantly to them, in the eyes of God.

For those Catholics married in the King Street Chapel, St Marylebone was the nearest London church and this is indeed where Augustus Pugin's parents were married just round the corner from their marriage in the Catholic ceremony at the French Chapel. The Anglican entry was easily found by Pugin researchers, but the original French Catholic records are in Nantes in France, not an obvious place to look once an Anglican marriage had been located. The couple married on 2 February 1802 in Saint Marylebone Anglican Church in London. They also married in the French Chapel on *l'an mil*

huit cent deux, le deux de fevrier. A few of the other couples were sampled,⁶ and several more were also in the Anglican church register, not always on the same day as their Catholic ceremony.

A team of about six people from around the country did the transcriptions, translation and checking of each other's work, and entered information onto a spread sheet.⁷ Luckily one of the team spotted the Pugin entry.⁸

Other French registers were authorised by the French hierarchy in locations around London and where large French populations had settled, for example Jersey, Southampton and Winchester. These were all collected together as the French Chapel Royal database. Details about this complex of French chapels are given on the CD mentioned above.

Acknowledgements

With thanks to the team of volunteers who prepared the database and the Catholic Family History Society.

Endnotes

- ¹ France Diplomatie - Ministère de l'Europe et des Affaires...
<https://www.diplomatie.gouv.fr/fr>
- ² Portsmouth History Centre, Portsmouth Central Library, Guildhall Square, Portsmouth PO1 2DX
T: 0044*/023 9268 8046 (* from outside UK)
E: portsmouthhistorycentre@portsmouthcc.gov.uk
- ³ Catholic Family History Society
<https://catholicfhs.online>
- ⁴ The CD can be purchased from the Society online through its website <https://catholic.fhsonline>. A copy was given to the Portsmouth Archives. The notes accompanying the CD give very much more detail about the registers and their compilation.
- ⁵ The location can be seen online in the Map of London 1868 by Edward Weller: <https://london1868.com>
- ⁶ Sampled by the author who was one of the team of researchers
- ⁷ The whole project was co-ordinated by Pamela Fontana from Portsmouth.
- ⁸ The author has a family link with Augustus Pugin through her ancestral aunt Juliana Weetman who married John Hardman in 1782, both Roman Catholic. Their grandson, John Hardman Powell, married AWP's daughter, Anne.

Websites of potential interest

St Giles church, Cheadle (AWP):
<https://www.stgilescheadle.org.uk/>

Nottingham Cathedral (AWP):
<https://www.stbarnabascathedral.org.uk/>

St Mary's Church, Derby (AWP):
<https://www.stmarysparish.co.uk/>

Our Lady and All Saints Church, Stourbridge (EWP):
<https://www.olas.org.uk/>

Catholic Historic Churches:
<https://www.catholic-historic-churches.org.uk/>

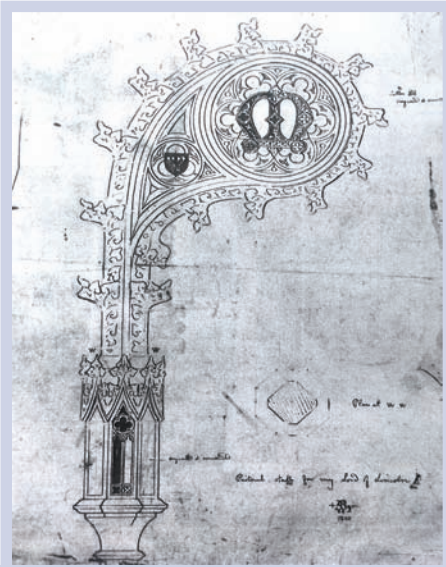
Liturgical Arts Journal:
<http://www.liturgicalartsjournal.com>

Institute for Sacred Architecture:
<https://www.sacredarchitecture.org>

From Fantasy to Reality

Nick Beveridge

The amazing range of AWN Pugin's output included the design of episcopal insignia (sometimes referred to as pontifical ornaments or pontificalia), one of which was the pastoral staff that was used to signify the jurisdiction of its bearer.



P16) AWP drawing of head of pastoral staff

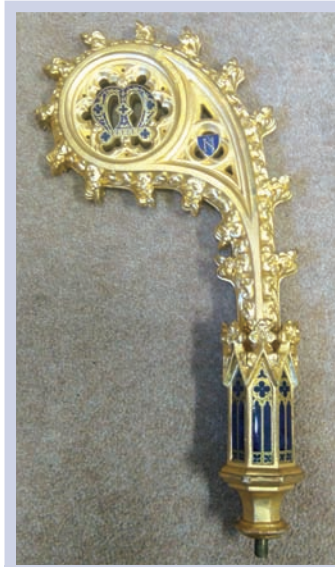
A beautiful design for the head of a pastoral staff (P16) was reproduced (Fig. 77) in the *Catalogue of the Drawings Collection of the Royal Institute of British Architects: The Pugin Family* (Wedgwood, 1977). It was inscribed: *Pastoral staff for my Lord of Lincoln* and was signed and dated: +AWPugin 1840 (in monogram).¹ Furthermore, the accompanying entry for it (number 100, page 88) described it as "Design for the head of a pastoral staff, intended for the Bishop of Lincoln." Also, "The crook is crocketed and encloses a large roundel with a letter M and a smaller roundel with a letter W, both letters to be enamelled. The octagonal knot has a traceried panel to each side under a gabled head." The next sentence is noteworthy as it states that "Mrs Shirley Bury considers that this design was a fantasy, not a serious commission".²

In April 2017 I contacted the Catholic Diocese of Northampton about a very Puginesque pastoral staff that had been seen in two images in a publication about the history of the Diocese.³ After making a search of the Cathedral sacristy and Bishop's House in Northampton, the Information Manager was unable to find this particular object. While searching the latter building, however, he did find the head of another staff (P17) in a box in a vestment storeroom.

The head is made of carved wood, gilded and set with blue enamels, including the Marian monogram 'M' and the letter 'N', and the shaft (not shown) is ebonised wood with gilt fittings. In comparing both images, even though of different sides, they appear to be identical apart from the replacement

of the letter 'W' in the drawing by the letter 'N' on the head. This needs explaining as does the reference in the drawing to 'my Lord of Lincoln'.

As stated in the entry in Wedgwood, the pastoral staff was 'intended for the Bishop of Lincoln'. However, the office holder at that time was John Kaye who was bishop of the Diocese of Lincoln from 1827 to 1853. He belonged to the Evangelical party in the Church of England and was suspicious of the Oxford Movement, as well as having been opposed to Catholic emancipation.⁴ It would have been



P17) Head of pastoral staff

unusual for Pugin to be carrying out a commission for such a person and its explicit Marian symbolism would have made it even more unlikely.

A possible explanation for the reference is that Pugin was cleverly alluding to the historic origins of the newly created Eastern District of England which was in the area under the jurisdiction of the Bishop of Lincoln since 1072 when Remigius, the last Bishop of Dorchester-on-Thames, was translated to Lincoln.⁵

Prior to the Restoration of the Catholic Hierarchy in 1850, England and Wales were divided into ecclesiastical districts, each governed by a Vicar Apostolic (VA) in episcopal orders. In 1840 the former four districts were increased to eight and the Reverend William Wareing became Titular Bishop of Areopolis and VA of the new Eastern District (which included Lincolnshire). It was at this time that he moved to Northampton and so, in effect, was Bishop of Northampton in all but name.⁶

I assume that it was for this reason that the letter 'W' to signify Wareing was changed on implementation to 'N' for Northampton, even though he didn't become first Bishop of Northampton until 1850 (and close examination has ruled out it having been changed at that time).⁷

The Hardman Metalwork Day Book (MWDB) is not available for as early as 1840.⁸ However, evidence that Pugin provided a pastoral staff for Wareing can be found in a letter

to Thomas Joseph Brown OSB (at that time VA-designate of the Western District) about the commission for the latter's pastoral staff and dated 27 October 1840, advising him "to have a Leather case Like Dr Wareings over your wooden box".⁹

Further evidence that Pugin was involved with providing pontificalia for Wareing is found in 'Catholic Chapel, Boston'. *Orthodox Journal* 15 (1 October 1842): 219-20 "At a recent confirmation the bishop, Wareing, wore 'his splendid pontificals (designed by the celebrated Catholic artist, W.A. [sic] Pugin Esq.)'"¹⁰ [Also of possible relevance is the fact that Pugin was present at Wareing's consecration in Birmingham on 21 September 1840^{11a}].

To complicate matters even further, in 1850 another pastoral staff was made for Wareing and is described in the Hardman MWDB entry at 5 December 1850: a charge of £20 to Bishop Wareing of Bishop's House, Northampton, for 'A richly Gilt Pastoral Staff, engraved &c with Staff of Plated & Parcel Gilt.'^{11b} This could be the one that I was originally pursuing and which I subsequently found in recent online images of it being held by bishops visiting the Catholic Shrine of Our Lady of Walsingham in Norfolk (which was within the Diocese of Northampton until 1976 when it came within the newly created Diocese of East Anglia) and could be the subject of a future article.

It would appear, therefore, that the 'fantasy' was indeed a serious commission and that it was for Bishop Wareing, Vicar Apostolic of the Eastern District of England and who was based at Northampton from 1840.

Acknowledgements

Grateful thanks to Brin Dunsire, Information Manager for the Diocese of Northampton, for locating and photographing the pastoral staff and for permission to use the image.

References

- Belcher, Margaret (1987)**, *A.W.N. Pugin An annotated critical bibliography*, London
- Belcher, Margaret (2001)**, *The Collected Letters of A.W.N. Pugin*, Vol. 1 1830-1842, OUP, Oxford
- Lance, Derek (2000)**, *The Returning Tide, Northampton Diocese 1850-2000*, Diocese of Northampton
- Wedgwood, Alexandra (1977)**, *Catalogue of the Drawings Collection of the Royal Institute of British Architects: The Pugin Family*, Farnborough

Endnotes

- ¹ Presented on loan to the RIBA in 1946 by Mrs F. Mackey who was a daughter of Pugin's youngest son, Peter Paul.
- ² The late Shirley Bury was deputy keeper of the metalwork department at the V&A Museum.
- ³ **Lance, D. (2000)**, p.73, p.76.
- ⁴ Wikipedia entry.
- ⁵ **Lance, D. (2000)**, p.4.
- ⁶ *ibid.*, p.2, p.4.
- ⁷ **Dunsire, B.** via email 8 May 2017.
- ⁸ **Belcher, M.** via email 25 August 2016.
- ⁹ **Belcher, M. (2001)**, p.159.
- ¹⁰ **Belcher, M. (1987)**, p.201.
- ^{11a,b} **Belcher, M.** via email 25 August 2016.

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.oldaugustinians.org.uk>
- The Rectory Society**
<http://www.rectorysociety.org.uk>
- The Birmingham Heritage Forum**
<http://www.birminghamheritage.org.uk>
- Cheadle Discovery Group**
<http://www.discoverheadle.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>

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>

From the shop in the Palace of Westminster

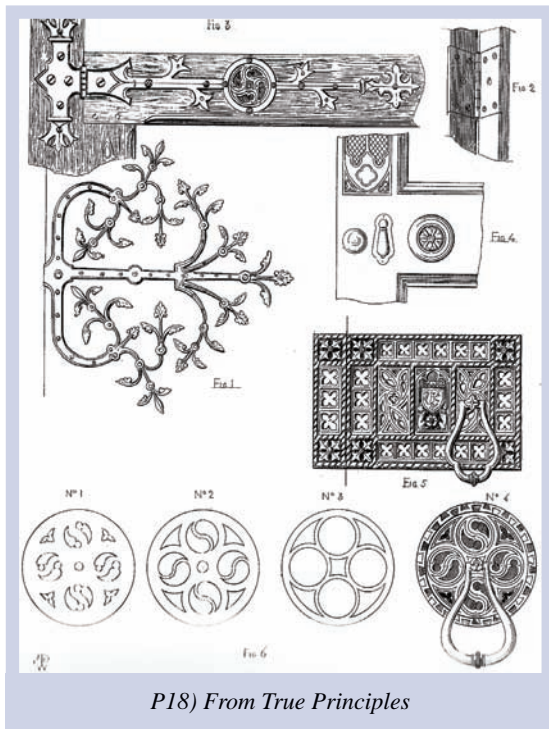
A new *Lion Tile Collection* has been produced, based on the designs of the encaustic floor tiles by Pugin. Features include a rampant lion and the crowned portcullis. Images of each are displayed and further details are available online.

<https://www.shop.parliament.uk/collections/lion-tile-collection>



The Metalwork in St James' Church, Reading

John Mullaney



P18) From True Principles

Locks, hinges, bolts, nails etc. should not be hidden and this is what we find in St James'. Notice the similarity between the hinge from *True Principles* (P18) and that at St James' (P19).



P19) Door hinge

The pair of west doors - one shown in (P21) - appear to be original, dating back to the Pugin frontage. The inset hinges (P20) are designed to support a heavy studded door (P21).



P20) Inset door hinges

Following on from the article in the last issue with an overview of the history of St James', the first church designed by Pugin,¹ this article will focus on how Pugin's principles are applied to the metalwork. St James' is unusual in that he employed the rounded Romanesque style and, at first sight, appears to contradict his assertion that *it is in pointed architecture alone that these great principles have been carried out.*² The principles to which Pugin refers are 1st, that there should be no features about a building which are not necessary for convenience, construction or propriety; 2nd, that all ornament should consist of enrichment of the essential construction of the building.³

In *True Principles*, Pugin treated each element of church design in order. He writes that *construction must be subdivided and treated under three distinct heads, - stone, timber and metal.*⁴ He begins by looking at stone, in which he includes brickwork. However, he leaves 'timber' until lecture ii,⁵ and in his first lecture moves immediately from stone to what he calls *consideration of works in metal.*⁶

As a preamble, he claims that *the same principles of suiting the design to the material and decorating construction were strictly adhered to by the artists of the middle ages in all their productions in metal, whether precious or common.*⁷

The West Door of St James' Church

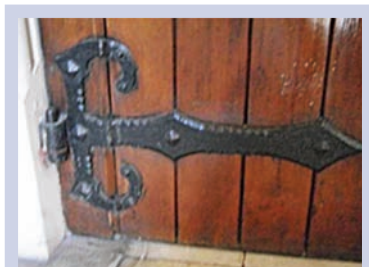
Pugin supplies his reader with copious examples and, as ever, lays down strict guidelines or 'principles' suiting, as he puts it, *the design to the material and decorating construction.*⁸ In other words, his same initial three principles are to be applied as much to metalwork as to any other part of the building.

Shown in (P20) is the method used for hanging the great hinges. This places the hanging mechanism on the inside when the doors are closed and behind the doors when they are open, a design that offers practical security combined with 'beauty'. As Pugin writes - *hinges of this kind are not only beautiful in design but they are practically good.*⁹



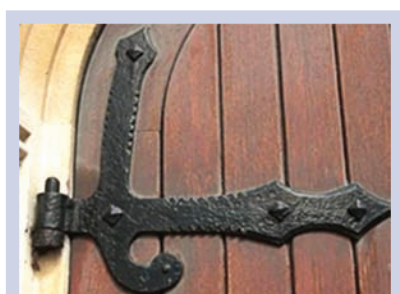
P21) Heavy, studded door

The internal doors are clearly shown in (P21). These date from the 1926 extension, leading from the narthex to the nave. There have been two periods of major changes to the Church. The interior doors and ironwork that we see today date from the alterations made by Mangan in 1926.



P22) Mangan doors

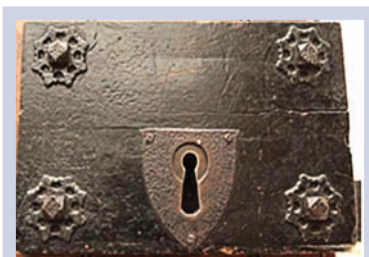
Contrast the Pugin hinges (P19&P20) with those on the interior doors designed by Mangan (P22&P23). These are much coarser, lacking the delicacy and ornamentation of the earlier ironwork.



P23) Mangan doors

The Main West Door Lock and Key

The main west-door lock, studs (P24), and key (P25), appear to date from the original Pugin church. The lock mechanism is bolted to the door, and, as Pugin writes: *so far from being unsightly [there] are beautiful studs and busy enrichments*.¹⁰ However, possibly in keeping with the greater simplicity of the Norman style, the lock itself is not decorated, but the studs are interesting.



P24) West door lock and studs

Close examination of the bottom right stud appears to show what may be Pugin's "martlet" or stylised bird. This is, however, very speculative. Pugin had just begun using this now famous heraldic device in his new house, St Marie's Grange, Salisbury, in the late 1830s. Certainly all the studs show their 170 or so years of wear and details are difficult to discern. Neither the key nor the lock is as ornate as those

Pugin portrays in his various books of designs. On the other hand, he may have considered this simpler style more in keeping with that of Norman architecture.



P25) West door key

The Sacristy Door

We now encounter a conundrum: namely the existing door (P26), leading from the South aisle into the Sacristy. Is it the original door that led from the Church into the original Sacristy?



P26) Sacristy door

The large metalwork hinges (P27) look genuine, and their quality is certainly superior to those we have just seen for Mangan's inner doors of the porch. Likewise, the handle (P28) is well worked and fulfils all Pugin's criteria of propriety and ornamentation. It shows some similarities to that in (P18), the illustration from *True Principles*.



P27) Sacristy door hinges



P28) Sacristy door handle

(P29) shows one of the pair of Baldwin hinges on the door between the sanctuary and the sacristy. The Baldwin company was established in the late 18th century. It was a family firm based at Stourport (Stanley Baldwin, the politician and Prime Minister, was descended from the founder). Having moved to Stourport from Shrewsbury, the firm was certainly operating at the time Pugin designed St James' Church. One query is whether the connection with Shrewsbury meant that they were known to the Talbot family, and so to James Wheble, who had funded the church and engaged Pugin, or even to Pugin himself.



P29) Baldwin door hinge

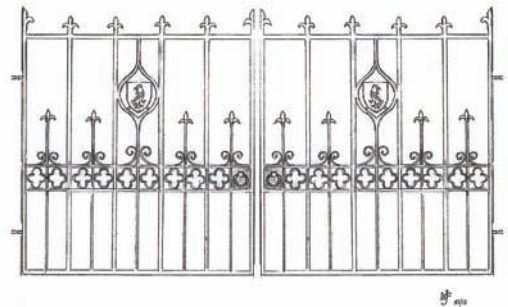
I am very doubtful that these Baldwin-marked hinges were taken from any of the original doors. They completely contradict Pugin's assertion that hinges should be seen and not hidden. Their style and quality just do not match with the other metal work we see around the church. However, the firm was still in business, specialising in hinges, in the 1920s, so it is possible that the hinges were supplied then, during the Mangan alterations. In summary, though sparse, the metalwork in St James' appears to conform to the principles Pugin was to write about and espouse later, when he published *True Principles* in 1841.

Endnotes

- ¹ Hill R (2007), *God's Architect*, Ch. 18.
- ² Pugin AWP (1841), *True Principles*, lecture i, p.1.
- ³ *ibid*, lecture i, p.1.
- ⁴ *ibid*, lecture i, p.2.
- ⁵ *ibid*, lecture ii, p.34.
- ⁶ *ibid*, lecture i, p.20.
- ⁷ *ibid*, lecture i, p.20.
- ⁸ *ibid*, lecture i, p.20.
- ⁹ *ibid*, lecture i, p.20.
- ¹⁰ *ibid*, lecture i, p.21.



P30) St John's church, Alton with original decoration and rood screen



P31) Michael's design of Puginian entrance gates for Oswaldcroft, Liverpool (AWP 1844)



P32) Oulton Abbey, Stone: interior c.1890

from Michael's articles in a) PS No.14 (2017) p.12 (P30);
b) PS No.16 (2019) p.13 (P31) and c) PS No.17 (2020) p.21 (P32)

Pugin-Related Medals

A medal of appreciation

GJ Hyland

The 5th AGM of the St Mary's Society was held 16 days before the opening, on 19 August 1845, of AWN Pugin's church of St Mary in Liverpool. At that AGM it was reported¹ that since 1841, when it was resolved by members of the Society 'to erect a church on the site of the then existing chapel in Edmund St, commodious enough to accommodate the increasing wants of that populous neighbourhood', the weekly collectors had, to date, collected £2150 mainly from the poor in pennies in halfpennies. This amount represented about 15% of the total cost of the church (including the necessary additional land). The meeting was reminded of a resolution passed at the 2nd AGM in 1842 that 'each person who has served three years as a collector will be presented with a silver medal, as a token of his services'. The *Liverpool Mercury* went on to report that 'in a few days, thirty of these zealous and praiseworthy individuals will receive this mark of the Society's regard' and that 'at the dedication solemnities, a portion of the church [will] be set apart for their especial accommodation'.

One of the 30 recipients of a silver medal was **Michael McCarthy** whose great-great grandson, Rev Michael Harwood, recently sent me the photographs (P33a&b) of the bespokely engraved medal in his possession.

Michael McCarthy was an Irish immigrant born in Tipperary about 1800, and census and marriage records testify that he was a tea dealer. The family believe he was 'an able and prosperous businessman' who ran a small shop in the immediate vicinity of the church, serving the immigrant Irish population of this densely populated district of the town.

The reverse side of the medal (P33b) has a view of the interior of the church looking east which, in consequence of a slight concavity, exhibits a 3D effect. The view is based

Text on the front of medal:

PRESENTED BY THE SOCIETY FOR ERECTING
THE CATHOLIC CHURCH AND SCHOOLS OF
ST MARY LIVERPOOL
TO

Mr Michael McCarthy
IN GRATITUDE FOR HIS SERVICES AS
A COLLECTOR
A.D. 1845

CHURCH OPENED 19 AUGUST 1845
SCHOOLS OPENED 12 FEBRUARY 1844

Text on reverse of medal:

Interior view of St Mary's Catholic Church Liverpool

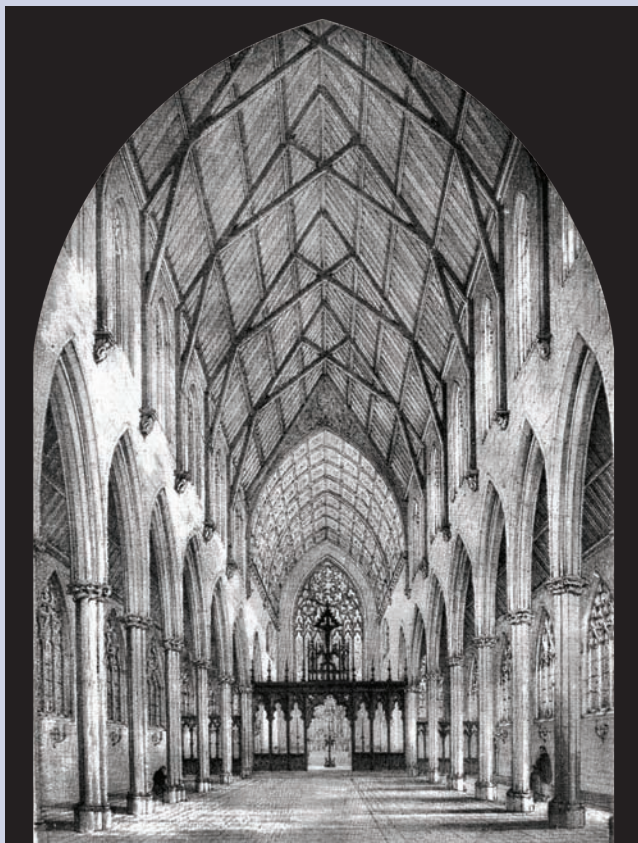
on that shown in the (P34) lithograph (most likely by Pugin, and dated 1845, the year the medal was issued), facing p.63 of *Old Catholic Lancashire*.² The Rood-screen shown in the images (P33b & P34) was never installed, which drew the following comment from Pugin, in a letter to an unidentified correspondent (possibly Dom Austin Wilkinson OSB, Missionary Rector 1846-50): 'Your church is ruined for want of screens – it is quite grievous to see it so naked'.³ Neither built was the projected angle-turreted spire shown in Fig.90 of Phoebe Stanton's *Pugin*.⁴



P33) medal a) front

b) reverse

The foundation stone of the church was laid on 1st May 1844 on a site in Edmund Street, near that of the first post-Reformation Catholic place of worship in Liverpool. This had been destroyed in 1746 by a 'No Popery' mob, in an orgy of rejoicing at the defeat of the Jacobites at the Battle of Culloden. It was soon rebuilt further east along Edmund Street to look like a two-story warehouse,⁵ with an external teagle rope, block and pulley. The clandestine chapel was on the upper floor. Despite this attempt to disguise its true purpose, the building was again attacked in 1759 but, being so sturdily built, survived destruction. By 1765 it was being openly identified as 'Romish chapel' on a street plan of Liverpool. It was served by the Jesuits until 1783 when the Benedictines (ex-Downside) took over the mission. The congregation comprised both some recusant Catholic families and a poor Irish community that numbered many thousands, even before the great influx during and after the Famine: Michael McCarthy was one such early established immigrant. It was on the site of this ware-house chapel that the Pugin church was built, 1844-45.



P34) the projected interior of A.W.N. Pugin's church of 1845



P35) Pugin & Pugin's 1883-85 church rebuild

The last Mass in this church was said on 11 November 1883, after which, by arrangement with the Lancashire & Yorkshire Railway (in connection with their development of Exchange railway station) the church was dismantled stone by stone and rebuilt⁶ nearby in Highfield St. The work, which commenced in 1883, was entrusted to P.P. Pugin of *Pugin & Pugin*, and the church opened on 9th July 1885 – 40 years after A.W.N. Pugin's church in Edmund Street had been dedicated. The Highfield Street church was destroyed by bombing 56 years later, in May 1941. It was replaced (1950-53) with one on the same site to a brutalist neo-romanesque design of A.J. Bullen (of *Weightman & Bullen*), which was demolished in 2001.

The projected interior of A.W.N. Pugin's church of 1845 (as shown on the medal (P33b) and in the lithograph (P34), mentioned earlier) is compared in (P35) with that of the church as rebuilt by *Pugin & Pugin* in 1883-85.

This is the first time I have seen a medal of this kind, issued to individuals in recognition of their fundraising efforts.

I would be most interested to learn if any readers know of other instances. I can be contacted at: puewgin@pluche.uk

Acknowledgements

I wish to thank Michael O'Neill of Liverpool who, knowing of my maternal ancestors' connection with St Mary's, put me in contact with Rev Michael Harwood to whom I am indebted for the images of his great-great grandfather's medal and for information relating to it.

Endnotes

- ¹ *The Liverpool Mercury* of 8 August, 1845.
- ² Dom FO Blundell OSB (1925), *Old Catholic Lancashire*, Vol.1, Burns Oates & Washbourne.
- ³ Belcher, M. (2009), *The Collected Letters of A.W.N. Pugin* OUP, Vol.3, p.7.
- ⁴ Stanton, P. (1971), *Pugin*, Thames & Hudson, London.
- ⁵ Possibly fearing further violence, the Mayor and Corporation refused permission to rebuild the chapel, but did allow the building of a warehouse that could be used 'for any purpose'.
- ⁶ The exterior differed somewhat from that of the 1845 church.



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 Pugins also worked on some of these sites

Friends of... Pugin sites

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

If members know of any other Pugin sites where Friends groups have been set up we would be very pleased to hear



Pugin's Tunnels

From St Augustine's School Papers:

The Cave Passages at the Grange, Ramsgate

Author and date unknown



P36) Long Passage

It is on record that Augustus Welby Pugin dug an underground access from the Grange to the foreshore under the cliff, involving a long passage and a staircase. He kept a dinghy at the bottom entrance, which he used to get to and from his yacht in the Royal Harbour (a 1933 aerial photograph shows a kiosk or hut at this point, on the low seawall against the foot of the cliff).

The entrance to this is under the main staircase, and has a set of modern concrete stairs running NE, immediately turning SE into a commodious chalk-cut passage reinforced by transverse brick arches. To the E, still under the house, there is a blind passage with brick walls (but chalk roof) and ending in a rough-cut semi-circular headed niche. The south wall of this passage has two brick niches. It looks like a wine cellar.

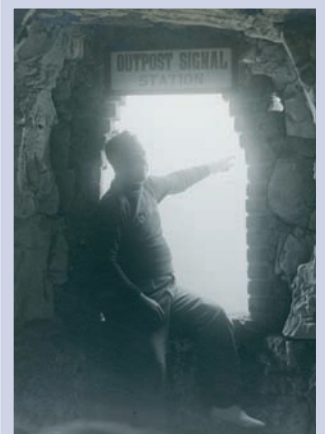
The main passage continues in a straight line through the ghost of a door-frame, ceases to have brick arches and becomes slightly smaller (the "Long Passage" in the surviving set of six cave photos) (P36). It runs to a modern blocking wall, to the right of which is a backfilled staircase (the "Smugglers' Stairs") (P37). Before reaching this, a short blind passage runs E, and another short one off this to the N.

This is the sum total of the extant and accessible passages. The 1849 map of the town shows the properties on the south side of what is now St Augustine's Road with lines of ownership extending to the cliff edge. However, the present cliff-side boundary was already established, leaving a vacant tract between this and the cliff. Just before the 1874 OS map, the "Westcliff Promenade" was built from the Paragon to the cliff end of Screaming Alley along this tract. Part of this scheme involved building an open brick cliff revetment at the bottom of the Grange garden, like a viaduct pushed sideways, and the four arches at the top were bricked up to form chambers. The outer two had balconies across their full width, while the middle two had front walls facing to sea with windows. One of these contained a greenhouse. The "Long Passage" originally joined a chalk-cut corridor running behind the chambers for access. During the First World War the revetment apparently formed part of a signal station perhaps based at Government Acre. The "Outpost Signal Station" in the photo (P38) was apparently a rock-cut lookout below the chambers (with entry downwards by stairs?). The access passage is the "Outpost Signal Quarters" (to the east) (P39) and the "Six Way Passage" (to the west) (P40), as shown in the photographs. The best photo of the revetment is from the "Westminster Gazette", 1924, which shows openings in the cliff below the arched chambers (P43). It seems that the entire revetment comprised a "cliff house". Edward Pugin was still alive when the promenade was built (he died in 1875), so it seems that this architectural feature formed part of the amenities of the Grange while he was in residence.

The Ramsgate Borough Engineers' map of 1939 showing the tunnels in the town proposed as air-raid shelters indicates that there was a passage accessing these chambers from a lost entrance somewhere in the southeast corner of Government Acre. A wartime edition of the same map shows an air-raid shelter actually under the latter. Is there any record of this shelter having been dug, or of other caves there (such as



P37) Smugglers Stairs



P38) Outpost Signal Station



P39) Outpost Signal Quarters

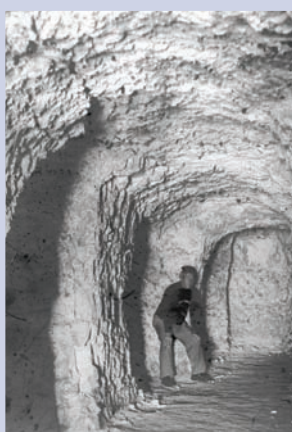


P40) Six Way Passage

powder magazines for when Government Acre was a gun battery during the Napoleonic Wars)?

The man who features in three of the photos was Paddy O'Brien. After St Augustine's Abbey purchased the Grange in 1930, the monastic community ran the caves as a minor tourist attraction ("Ramsgate Caves" or "Sea Caves"; the latter is on Mr O'Brien's jersey). According to the testimony of Jim Flynn (d.1952, reproduced in the "Ramsgate Millennium Book"), Mr O'Brien gave conducted tours of the caves, starting at an entrance in the south-east corner of the extant Grange garden. Visitors' access was by the gate in the wall at this point. The exact location of this entrance, and the route of its passage to the caves, is unknown. However, the 1874 OS map shows what looks like a set of stairs with a glass porch here, heading south. The passage seems to have led to the easternmost chamber; there was no direct connection to the "Long Passage" (P36). Mr O'Brien was also a groundsman at the monastery, and the Abbot's "butler" or helper (the abbot at the time was elderly and infirm). Also according to Mr Flynn, the "Lower Cave Entrance" at the bottom of the "Smugglers' Stairs" (P37) was protected by an iron grating. It was thought that visitors also accessed here at times, but this is uncertain. The staircase had a window in the cliff half way up.

The locations of the photos entitled "Haunted Passage" (P41) and "Haunted Well" (P42) are unknown. In 1947 (not the late 1950's, as alleged by rumour), the four-arched brick revetment suffered a catastrophic failure and the two



P41) Haunted Passage



P42) Haunted Well

westernmost chambers fell to the foot of the cliff. Repairs started in 1948 (a photo survives) (P44?), and entailed the building of a concrete revetment which destroyed the remaining chambers, their access corridor and any caves below them.

Soon after the end of the war, the monastery converted the Grange to a pre-preparatory school. The headmaster in the Fifties became concerned about boys getting into the passage, and ordered the Grange stairwell to be blocked by the pouring of concrete. (After the sale of the property to Dr West, this was removed.) The school subsequently passed on rumours of a palatial underground bath-house, but these derived from a Victorian cast-iron enamel bath that was in one of the arched rooms before the collapse. The rumours concerning an underground ballroom derive from an elderly member of the Pugin family misremembering the "Westcliff Concert Hall" (which was built in 1914 and subsequently became the Motor Museum).

There are other passages under the graveyard. In 1988 a grave that was being dug broke into a passage and pieces of crockery with the Pugin crest were found (and subsequently lost). The 1933 and 1948 photos show four entrances in the cliff east of the revetment not accounted for by the main cave system. One is bricked-up, just east of the modern revetment, one is open but halfway up the cliff and hence a target for serious exploration. One group has accessed recently, and posted photos on the Web. Two further small openings near the top of the cliff are concealed by vegetation.

The article above was submitted by Peter West, Keeper of the papers for the Old Augustinians

Editor's comments

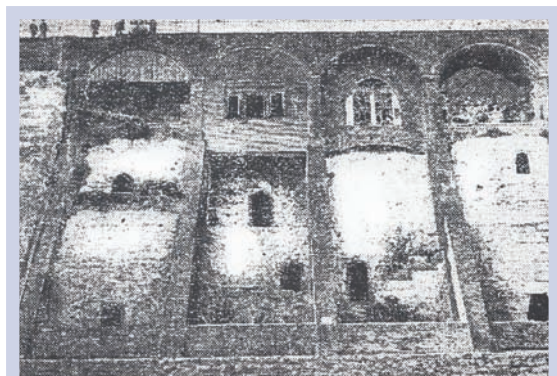
The text above has been reproduced verbatim from the original, with the photographs then inserted. The author is unknown and it was not dated but the year 1988 and also the internet were mentioned in the final paragraph. It has been estimated that it was likely to have been written in the early 1990s, when the internet became more widely available to the general public. The photographs (P36-P42) were taken in the 1930s.¹

An old newspaper article dated 1923 includes a photograph² (P43), and some pertinent excerpts are noted below:

"... High up the cliff face one sees open casements, verandahs overgrown with fig trees, shrubs, and rock flowers, the mouths of tunnels – all scooped out of the solid chalk and fortified by brick bastions. This romantic eyrie can be reached only by underground tunnels leading from the Grange, an old house on the cliff top behind..."

"... The late Mr Welby Pugin, a studious man and lover of solitude, who lived at the Grange... had the cliff tunnelled. At the end of the tunnel a large chamber was excavated, and beautifully furnished, with windows opening onto the sea – then verandahs, where, owing to the equable climate, he raised fig trees and subtropical flowers..."

"... Mr Pugin appears to have developed a passion for underground passages. The cliff is catacombed with them..."



P43) An eerie “haunt below the cliff”



P44) After the collapse of the cliff in 1947

It would seem, from the limited information available, that one tunnel originated under the stairs in the Grange.^{3a,3b} It has been reported that Pugin dug this tunnel himself. Another tunnel was said to be located in the south-east corner of the garden, and yet another in the cemetery. No documentary evidence (to verify the initial statement ‘it is on record’ in the first paragraph) has yet come to light to confirm Pugin’s involvement in the creation of these tunnels, or that of his descendants (other than anecdotal). However, there is a tunnel, once used by the monks, to link St Augustine’s church with the monastery across the road, although its date of construction has not yet been identified.^{3c}

The tunnels were surveyed for the Landmark Trust during their restoration of The Grange but their records add nothing to the account above.^{4a,4b}

The famous Ramsgate Tunnels, which are now a popular tourist attraction, date from 1863 when a railway tunnel was constructed.⁵ Researchers of the Ramsgate Tunnels have been consulted,⁶ and they have photographs of the collapse of the cliff face on 7th March 1947.⁷ A photograph of the repairs being undertaken shows the surviving chambers and revetment (P44). Tunnels connecting the Grange, cemetery or monastery to those of the railway, which are on the other side of Ramsgate, do not seem to have existed.

How much of the information in the above two articles is mythology surrounding the Pugin family? If members of the Pugin family developed these tunnels, which ones and when, and who used them? Local historians and archivists have been consulted and it has been reported that they know of people who explored the available tunnels. Further research is needed. If our readers can shed further light on this enigmatic story we would be very pleased to hear, possibly running a second article on this topic.

Acknowledgements

With thanks to Peter West, Caroline Stanford, Rose Broadley, Phil Spain and Catriona Blaker for their advice and contributions.

Endnotes and sources

¹ Seven photographs were sent in with the original article, including the six mentioned in the text.

² Anon. (1923) *Mystery Tunnels at Ramsgate, An eerie “haunt below the cliff”* in The Isle of Thanet Gazette and Thanet Times, dated (by hand) 18 August 1923. This article, including the photograph, had been reproduced from the Westminster Gazette, 13 August 1923. Whether this is the same photograph as the one mentioned in the article above, dated 1924, has yet to be ascertained.

^{3a} Rose Broadley (2021), Kent Historic Environment Record (HER) Officer, personal correspondence

^{3b} HER No: TR 36 SE 335: Passage in the cellar of a Victorian house... accessed under the stairs a WWI air raid shelter, Ramsgate; The tunnels would probably have surfaced in the garden, which has since been blocked.

^{3c} HER No: TR 36 SE 673: Church of St Augustine

^{4a} Caroline Stanford (2021), Personal Correspondence

^{4b} For the safety of those staying in The Grange, this entrance has been sealed with an iron grille and no access to this tunnel is possible.

⁵ <https://www.ramsgatetunnels.org>

⁶ Phil Spain (2021), Personal correspondence

⁷ <http://www.michaelsbookshop.com/tdc/id35.htm>

⁸ Further information on the Ramsgate Tunnels can be found on: <https://historicengland.org.uk/research/heritage-counts/2018-heritage-in-commercial-use/case-studies/ramsgate-tunnels/>

A new life for historic buildings

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

Stanbrook Abbey, near Malvern, Wores (EWP):

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

The Monastery, Gorton, Manchester (EWP):

<http://www.themonastery.co.uk/index.html>

Horsted Place Hotel, East Sussex

(S. Daukes & AWP)

www.horstedplace.co.uk

Scarisbrick Hall School, Lancs (AWP & EWP):

<http://www.scarisbrickhallschool.co.uk/index.html>

Albury Park, Surrey (AWP & EWP)

<http://alburyparkmansions.com/gallery>

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

Contrasts:

TJ Buxton and AWN Pugin

Joyce Fannon

Education Officer

Thomas Fowell Buxton Society

Is Samuel Sanders Teulon's Gothic inspired confection, the Buxton Fountain in Victoria Tower Gardens, the only tenuous point of contact between the lives of Thomas Fowell Buxton and AWN Pugin? They were both born Georgians and died Victorians but that is about it.

Thomas Fowell Buxton was born in 1786 at Castle Hedingham, Essex. From the age of six Buxton and his four siblings were brought up by their widowed Quaker mother. By 1812, the birth year of Pugin, Buxton had gained a degree at Trinity College, Dublin, married Hannah Gurney, become a partner in the Black Eagle Brewery of Truman, Hanbury and Buxton in Spitalfields and had lost an infant daughter, Susannah.

Four years later he spoke in support of the poor silk weavers of Spitalfields and attracted the notice of William Wilberforce. Buxton entered Parliament in 1818 as MP for Weymouth and Melcombe Regis, Dorset. His interests were prison reform (his sister-in-law was Elizabeth Fry) and criminal law reform. By 1823 Wilberforce had passed on his mantle of leader of abolitionists in Parliament to Buxton. A ten year struggle to bring about the abolition of slavery in the British possessions was achieved in 1833, coming into effect a year later. Buxton also championed the rights of indigenous peoples in South Africa and later in the new colony of South Australia.

1832 and 1833 had been important years for Buxton in Parliament with the passing of the Reform Act and the Abolition of Slavery Act. For Pugin these were the grief years of familial loss. Buxton had faced grievous loss in 1820 when, within a two-month period, four of his young children died. They were buried in the Hoare family vault at St Mary's, Hendon.

Pugin was received into the Catholic Church in 1835 but it was Buxton who had a Papal audience in Rome in 1840. In 1829 Buxton had voted for Catholic Emancipation "for the good of Ireland", despite the strong opposition of his constituents back in Dorset. Gregory XVI received Buxton, an Evangelical Anglican who, on his own admission, was "half a Quaker", on the common ground of being against global slavery. In a letter to family Buxton had quipped that he was in Rome to convert the Pope. Buxton played chess with the Jesuits in Rome, picking their brains on missionary work. Buxton was a supporter of Protestant missionary work in the realms of faith and education. Missionaries were part of the failed Niger Expedition of 1841-42, which incorporated Buxton's principles of *Commerce, Civilization and Christianity* as a foil to the continuing trade in slaves in West Africa by countries such as Brazil and Cuba.

Buxton died in 1845 and was buried in the half ruined medieval St Martin's Church in Overstrand, Norfolk. Only part of the church could be used for services. His teenaged son Harry and Buxton's sister Sarah had already been buried there. In 1867 a simple new church was built alongside the old and named, Christ's Church. This was demolished just over thirty years later. The original medieval church was then reconstructed within its original shell between 1911 and 1914 by architects Cecil Upcher and A J Lacey. I hope Pugin would have approved.

www.thomasfowellbuxton.org.uk

News update:

Victoria Tower Gardens



P45) Buxton memorial

Further to the article in the last issue of *PS* and updates on our website, the fate of Victoria Tower Gardens (VTG) is still uncertain. The results of the autumn 2020 public enquiry ruled against the park, in favour of building the Holocaust memorial in VTG. This was appealed and the Judicial Review ruled in favour of VTG, on the Grounds that the

London County Council (Improvements) Act 1900 had been broken. The judge ruled that an appeal would not be allowed. However, the procedural rules allow for this to be challenged, providing there is a substantial enough reason. An appeal was lodged on the final permissible day and, if a ruling in favour of an appeal is granted, the case will then go to the Court of Appeal. This is the latest news, at the time of writing, and we await the outcome.

There have been various reports on VTG in recent months in a range of publications, some of which can be accessed on line. Although members may not have visited this little park, adjacent to Black Rod's garden, views of the Victoria Tower, the Buxton Memorial (P45) and VTG can regularly be seen on the television news, where many interviews with MPs take place.

www.SaveVictoriaTowerGardens.co.uk

Fragments from the Palace of Westminster

Terry Jardine

Retired Conservation Architect,
Palace of Westminster, London



P46) Stone bookends

It was interesting to see the stone bookends from the Palace of Westminster (P46) in the last issue of *Present State*.¹ Following the destruction of the House of Commons during the World War II bombing, a whole host of items were made for sale from salvaged material by The London Stonecraft Company to raise money for nominated charities. Stone bookends, similar to those in the image above, are in the collections of the Imperial War Museum.²

Searches on the internet for *stone souvenirs from the Houses of Parliament*, often locate items for sale, some with images and their history. One pair of stone bookends were recently on sale for £295, another had an authentication certificate, see wording below. These items usually have a metal roundel attached, often depicting the Big Ben Clock Tower; some are dated 1941, others include the letters LS (London Stonecraft). A range of stone objects included inkwells, letter racks, paperweights, pen holders, ashtrays, serviette rings and small metal statues. Prices, where displayed, varied between £100-£450.

From Sir Vincent Baddeley K.C.B.

to whom the material recovered from the damaged House of Commons following the air-raid on London in 1941 has been supplied by H.M. Ministry of Works and Buildings to be disposed of for certain charitable purposes

13th May 1942

I hereby certify that this Stone was part of the structure of the Houses of Parliament, damaged by enemy air raids on 10th May, 1941.

(signed by V.B.)

Endnotes

¹ Peter West (2021), *Links to Pugin, The Palace of Westminster in my garden* PS18, p.23.

² In the Souvenirs and Ephemera category (Cat. No. EPH 7814).

Catriona Blaker



P47) The Grange and St Augustine's church

Over the last year there has been a change of personnel at the Visitor Centre at the Shrine church of St Augustine's, as it is now known. Andrew Kelly (P48) – a secular appointment – has become Manager of the Pugin Education, Research and Visitor Centre and Father Simon Heans, the previous Manager, is now the official chaplain to the Shrine. The church has just about weathered the Covid storm, but it is a huge relief to see opening times at the Visitor Centre resume again and note visitors returning.



P48) Andrew Kelly

Andrew has been plunged straight away into the important financial aspects of his post – he wrote earlier: *As part of the Government's Culture Recovery Fund, the Catholic Bishop's Conference of England and Wales has secured funding for renovations to heritage churches including St Augustine's in Ramsgate. The project amounts to approximately £250k which must be mostly spent by next April [that is, in 2022]. The money will be used for urgent repairs to the roofs of the North Cloister, Bell Tower, North Porch and St John's Chapel as well as remedial work to water damaged decorations in St John's. Tenders have already been sent out with work due to begin before Christmas. Apart from leaks, the main problems are with slipped tiles and lead. Original*

tiles will be used where possible and replacements made where required with the goal of a like for like restoration. The Friends of St Augustine's and the Visitor Centre are responsible for £40k of the funding, £27k of which we need to raise from donors.

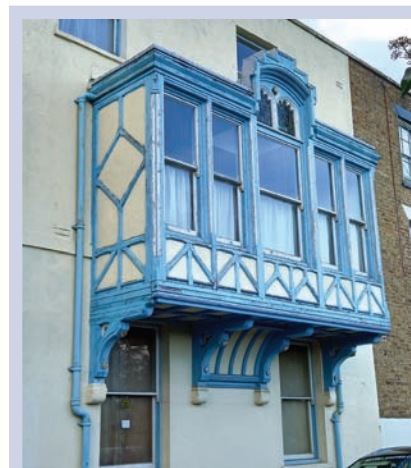
Now, at a more recent date, St Augustine's is still £20k short of the required sum, and although a last ditch application has been made to the Churches Conservation Trust, the result is by no means certain and even if favourable might be too late. However, it is anticipated that this phase of the work on the fabric will be finished in early July. As we know, the work of conservation is never done, however vigilant those responsible for a building are. If any of our members can be of assistance with funding this vital work, do please get in touch at the email address office@augustineshrine.co.uk - words are one thing, donations are another.

Whilst still on the subject of St Augustine's, the Pugin coat of arms, or hatchment (**P49**), the restoration of which we have covered in some of our e-newsletters, has now been re-hung, on the west wall of the Pugin Chantry, adding to the Romantic and heraldic richness of the hallowed burial place of Augustus Pugin. Whilst recently re-reading Caroline Stanford's useful *History Album*, Vol 2, for The Grange, my attention was drawn to the quote from John Hardman Powell that she includes; describing the dining room in the house he mentions that over the fireplace hung 'the Arms and Supporters of his father, the elder Count de Pugin'. I was struck by her suggestion that this might be the very coat of arms that is now in the church, perhaps moved there by the Benedictines when they bought The Grange in 1930 and when they also moved the altar in the Grange chapel into the Pugin Chantry. So, it may possibly not be a funeral hatchment at all, but simply a proud assertion of the Pugin family arms, as Sandra Wedgwood has suggested.



P49) the Pugin Coat of Arms (or Hatchment)

Along the road from St Augustine's, Landmark's The Grange (**P47**) and St Edward's have been soldiering on; guests have been staying in both establishments throughout, but it has not been possible to run tours for the public as always happened before the pandemic, although an exception was made for one weekend for the Heritage Open Days in September last. We understand that there will be Open Days at the Grange in June; good news. To book your slot, go to the Landmark's website: <https://www.landmarktrust.co.uk>



P50) 35 Chapel Place, Ramsgate

The Society's *The Pugins: a Ramsgate Town Trail*, now in its fifth edition, has been published within the last year, and in addition to some updating also contains three new entries, somehow magically squeezed into the existing space, thanks to design assistant Jamie Jacobs. These entries, discoveries of Historic England's Geraint Franklin and cited in his highly informative *Ramsgate: the Town and its Seaside Heritage*, include a sophisticated and characterful Pugin & Pugin building of 1886, designed as a club house (**P51**), and also a remarkable Pugin & Pugin addition of the same year to a much earlier (1820) house (**P50**), which led to considerable comment at the time. One certainly feels the influence of EW Pugin here.

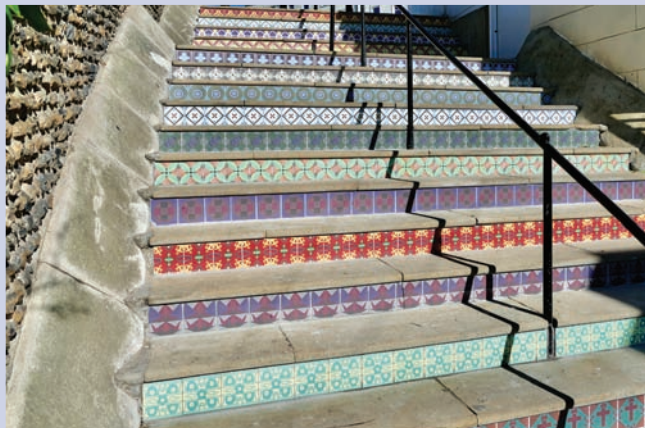


P51) 2 West Cliff Mansions

On the East side of town, the Kent Steps (**P52**), are also included, with risers displaying colourful tile designs based on visits to St Augustine's church by Thanet schoolchildren. The Trail exists in hard copy, and also on our website www.thepuginsociety.co.uk and can be found, too, on www.visitthanet.co.uk and elsewhere.

Pugin Week in September 2021 was notable in particular for a fine talk by Gerard Hyland, celebrating his new book on Edward Pugin and the latter's many connections with Ramsgate, both architectural and personal. There was also a walk, led by your correspondent, reviewing both Augustus and Edward's links with the town, proceeding from East to West Cliff. Both these events were gratifyingly well attended, partly thanks to good publicity boosts from the Ramsgate Society and also to excellent reportage by Dan Thompson of the online *Isle of Thanet News*. We do need all the coverage we can get to make these events viable and to spread the Pugin word.

The next Pugin Week will take place in the 170th year after Pugin's death, as our editor has reminded us; something worth thinking about – suggestions for events are welcomed!



P52) The Kent steps

Interesting and imaginative proposals to renovate the public sections of Granville House (Edward Pugin's Granville Hotel) unfortunately stalled somewhat over the pandemic period. We gather that plans may still be in the pipeline, masterminded by the local Rob Kenyon of Heritage Lab CIC. Fingers crossed on this one.

Finally, we hope that as many members as possible will visit lovely Ramsgate on the Society tour on 13th July, led by Jayne Evelyn with assistance from your correspondent, Andrew Kelly, and Terry Prue (Ramsgate Society).

Special Events for the Queen's Jubilee

Were there any Pugin-related celebrations taking place for the Queen's Jubilee bank holiday weekend in June, at a Pugin site near you? To date we only know of one, in St John's Hospital grounds, Alton, Staffs.

It would be lovely if we could include such events in our news roundup in the next issue.

Please send your local news, if available, to the email address on the back page.

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

Campaign back on track to save Edward Pugin's masterpiece

Rob Kenyon

Founder & CEO Heritage Lab CIC



P53) Granville Hotel - now

Following on from an earlier report,¹ the pandemic stopped progress on the crowdfunding needed to help save and restore the sea-facing rooms of the once famous Granville hotel. A generous grant has recently been awarded from the Government's Community Ownership Fund. This £300,000 investment will give fresh impetus to plans by Ramsgate's Heritage Lab Community Interest Company (CIC).

The plan is to create refurbished spaces for exhibitions, community events and conferences within this 1867 Grade II listed masterpiece (P53). Parts of the building are currently unused. The site forms part of the Historic England at Risk Conservation area and forms part of the Heritage Action Zone. Bernie Morgan, Chair of Heritage Lab CIC said:

"We are delighted to get this fabulous project back on track and can't wait to get this architectural gem reopen and back to having a productive future and once again be the focal point for the community."

Heritage Lab CIC was established in 2018, with a vision to find new and sustainable use for Ramsgate's historic buildings and community assets. Widely loved throughout the community and the subject of two local books, this building has a community history going back generations. In its heyday it was the country's premier health spa hotel and serviced by its own private train. With a successful completion, this project will provide support for up to 100 jobs and apprenticeships, and provide a low cost and, where possible, zero cost venue for dozens of local community groups.

Endnotes

¹ Kenyon, Rob (2020), *Crowdfunding campaign launch to save Edward Pugin's masterpiece*. Present State No.17, p.20.

² Those wanting to donate, or find out more about this ambitious scheme, can register via <http://heritagelab.org.uk/join/>

Letters from Alton, Staffs

Living with Pugin

Louie Young



P54) Alton castle on a snowy day

Setting out in the bitter cold today, I fought against the biting wind and frozen footpaths with the sole purpose of fulfilling a long-held ambition to not only see but also photograph Alton Castle in the snow (P54). Perched high on the rocks of the Churnet Valley, I have always found the castle to be one of Pugin's most captivating buildings. In fact, when I first moved to Alton at the beginning of 2021 and the nights were still drawn in, I would wander down the bank to just look back up at the Castle illuminated against the starry sky. With its fairy-tale turrets and romantic facades, it's easy to understand how it gave rise to the valley's nickname of Little Switzerland. In the daylight the castle is enchanting but, in the moonlight, it becomes ethereal.



P56) Roof tiles



P55) Alton Castle Roof

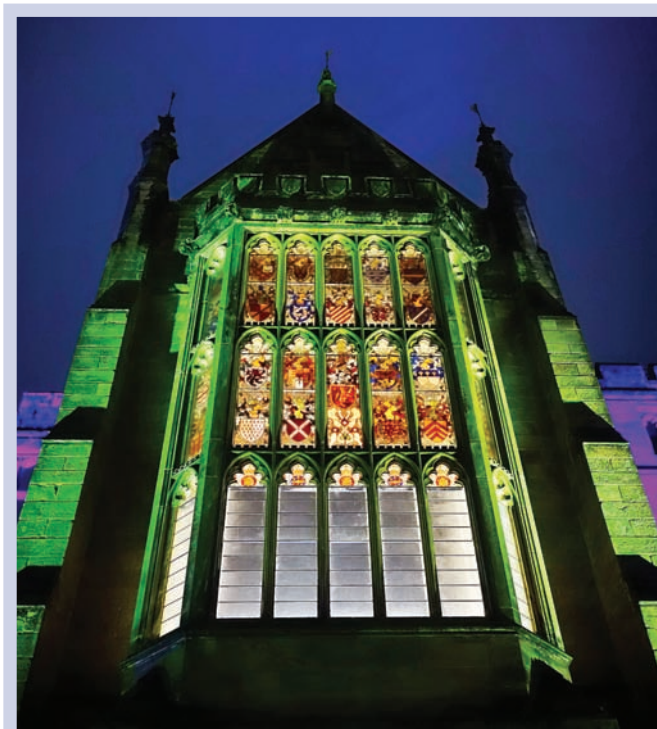
Examples of Pugin's work can be found in abundance throughout the village and, whilst buildings such as Station Lodge and the castle are well known, there are also many other less obvious elements. These are what I like to think of as the real hidden gems of the village, little secrets that are a joy to discover. For example, I remember my excitement on learning that the finely carved wooden panelling, which encases the organ at St Peter's (Anglican) church, had once adorned the walls of the Towers grand banqueting hall.

In the time I have been a resident in Alton, rather than a regular visitor, I have become profoundly aware of how Pugin's work and legacy have become an integral part of the village and help bring the community together. Covid may have delayed the Castle's annual garden party over the summer (2021), but it couldn't stop the villagers from reuniting later in the year and enjoying a whole host of festivities in the surrounding grounds. As well as tours inside the castle, access to the roof (P55) was made available for the first time, where guests were treated to unprecedented and up-close views of the stunning snakeskin tiled roof (P56). In November the castle also provided the perfect vantage point to watch three consecutive nights of firework displays at nearby Alton Towers. It was a truly spectacular sight and something I shall now very much look forward to every year.

And so, as I finally take that much anticipated shot of the castle, its rooftops dusted in snow, I stop and pray that I never take any of this for granted, nor fail to appreciate the beauty and wonder I have on my doorstep. I want to smile every time I walk down the steps from my house and see the castle beyond the high street and remember how very lucky I am to call this fair Pugin land my home.

Banqueting Hall Window

Louie Young



(P57) Banqueting Hall, external view

Over the last ten years, I have stood many a time in the banqueting hall of Alton Towers (P57), gazing through the vast panes of plain glass over the lake and distant Weaver Hills. But standing there more recently, I was not only greeted by the beautiful view but also by a wondrous riot of colour and light.

When I stepped into the hall and saw the fully restored window for the first time, I shed a tear. Not only was I overwhelmed by its beauty but also a sense of how bittersweet its completion was, for I so wished my mentor, Michael Fisher, was standing there with me.

In his final email, Michael attached images of the panels being worked on at the Williams & Byrne studios and it was clear from his correspondence how excited he was to witness the process. And whilst I will always feel a great sadness that, like Pugin, Michael never got to see the window in its full glory, I will be eternally grateful that I did.

Also, I will always appreciate how fortunate I was to get an up-close view of the window before the internal scaffolding was removed (P58-P62). It felt such a privilege to see it so intimately, and the level of detail in the glass truly left me in awe. Many of these details are so minute and intricate they would never be seen from down in the hall, including the stunning fabric of the Turks' turban (P58) that has the shine of real silk. But that was the perfection Pugin strove for and, once again, it is as he had envisioned. It seems fair to say that not only Michael and I but also everyone involved in the window's restoration, have been deeply moved by it, including Warren Critchley,

Head of Estates and Facilities at Alton Towers, who oversaw the project. He commented:

"Overseeing the reinstatement of Pugin's restored window is probably the highlight of the restoration projects that I have been involved with over the last 30 years. The window is so colourful and detailed that looking at it closely is like being surrounded by illuminated art. Every time I return to the banqueting hall, I see even more detail that I had not seen before. Its scale and beauty is not wanting in anyway. It has been emotional and a privilege to work on something so unique and beautiful and such a shame Father Fisher was unable to see it completed".

Although I only knew Michael for a relatively short time, I shall be forever thankful for the time I had and will always appreciate how very lucky I was to have had his support. His passion for the Towers and Pugin's work continue to inspire me and, no doubt, without Michael's influence I would not be standing before the great window as I do today.

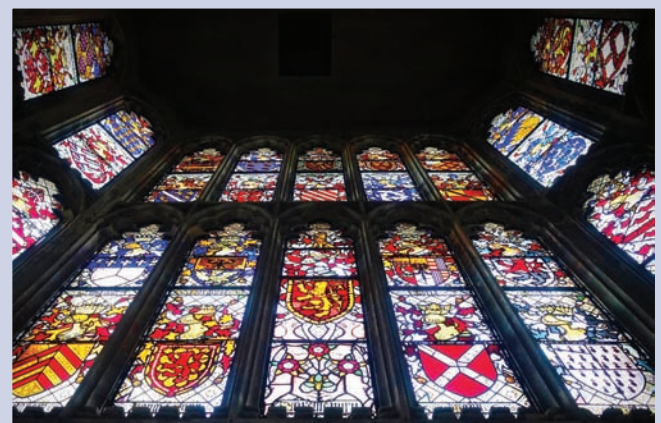
No one can deny that the last couple of years have been difficult for us all, but the restoration and return of Pugin's glorious Banqueting Hall window feels like a symbol of hope amongst the ruins.



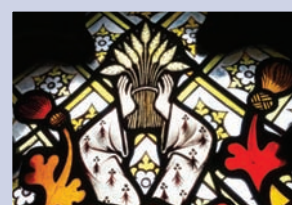
(P58) Turban



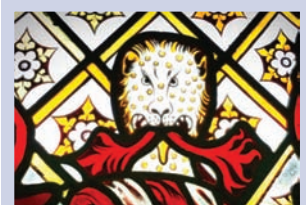
P59) Ship



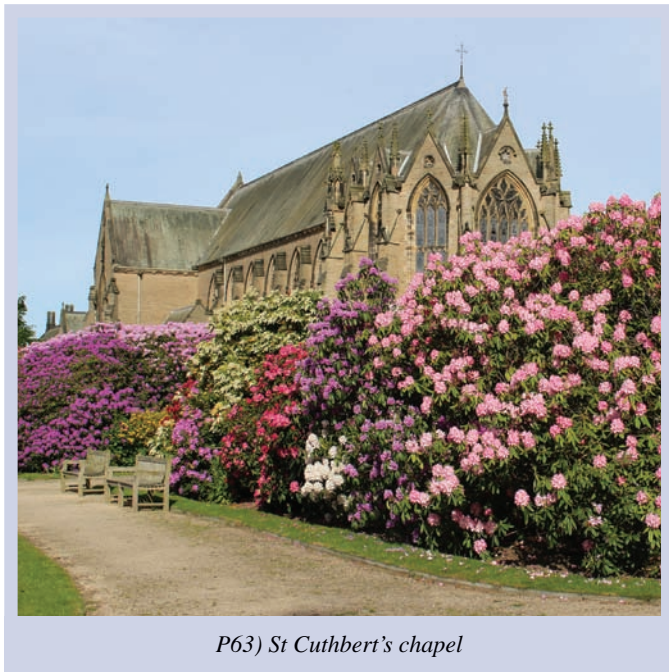
P60) Window, internal view



P61) Wheatsheaf



P62) Lion



P63) St Cuthbert's chapel

Following the winter pandemic restrictions, Ushaw re-opened in March 2021. Initially this was for outside events only. As described in last year's report, one of the striking features of 2020 was the number of families that started coming to visit the grounds at Ushaw for their daily exercise during lockdown. As a result, a new focus had been placed on developing the gardens and grounds for outside events.



P64) Exhibition of Ushaw's beasts

There were three outdoor photography exhibitions in 2021. The first, International Garden Photographer of the Year, had rotated from Kew Gardens to Ushaw. The second (P64) was an exhibition of beasts that feature in various parts of our buildings. The third was an exhibition of a series of portraits of staff, volunteers and artists who are based at Ushaw.

Other outdoor events that have taken place included two music festivals (held on what was the College golf course, now parkland); a Halloween illuminated trail, and in December 2021 there was a second run of the Illuminating Ushaw outdoor Christmas trail. This had previously been very successful. However, the paths had wilted under the strain of the number of visitors and became very muddy. As a result, all the main paths in the gardens have been re-laid with a hardcore base.

The focus on the outdoor events meant that the planned exhibition of the work of the Pugins at Ushaw was delayed until June 2022. Meanwhile, the exhibition room has been decorated and this includes a wallpaper to a design by AWN Pugin provided by Watts & Co (P65).



P65) Reproduction of AWP's Wallpaper design

Gerard Hyland gave a very successful talk to the Friends of Ushaw on Edward Pugin. In preparation for this talk we had another look at the Edward Pugin plans for the kitchen that was rebuilt in 1859. It seems that the original bread oven is still intact and has all the original utensils in place for baking bread (P66). Apparently, the oven was in continual use until the mid-1980s. Are there any other Edward Pugin ovens still in existence?



P66) Original EWP oven and utensils



P67) Cemetery gates



P69) Detail: college chapel

Another initiative that developed over the last year was the creation of a team of volunteers to help with the maintenance of the estate. The first task was the restoration and repainting of the woodwork in the Joseph Hansom-designed cemetery (**P67**). This work has almost been completed, and they are now working on repainting the Edward Pugin-designed buildings along College Road at the back of the main building.

The volunteer gardeners have also been active in continuing to develop the grounds. One of the main projects last year was to cut back and reduce the height of the rhododendrons in front of the main terrace. As a result, there is now a good view of the main building and also St. Cuthbert's chapel (**P68**) from the garden, so that visitors now get a better appreciation of the scale of the buildings at Ushaw.



P68) Garden view of the main building

One striking feature is the huge flag (? a Red Ensign) that is flying in the middle of the Bounds games field (**P70**, and **top right P71**). This needs further research but perhaps it was part of the 50th year celebrations that were marked in Grand Week which were held in July of that year.

On Thursday 18th August 2022 the Pugin Society will be holding a joint study day with the Friends of Ushaw. The day will be led by Gerard Hyland and will look at the work of the Pugins at Ushaw.

The programme of the study day will include: (i) an introduction by Gerard, followed by a visit to the library to look at a selection of Pugin drawings and books that are held in the archive; (ii) a session led by Claire Marsland, curator, who will select a number of Pugin-related objects from the Ushaw collection and then (iii) a tour of the chapels and areas of the building that are not open to the public, including the Edward Pugin-designed bake house, the maids' dormitory and the students' dormitory designed by Pugin & Pugin.



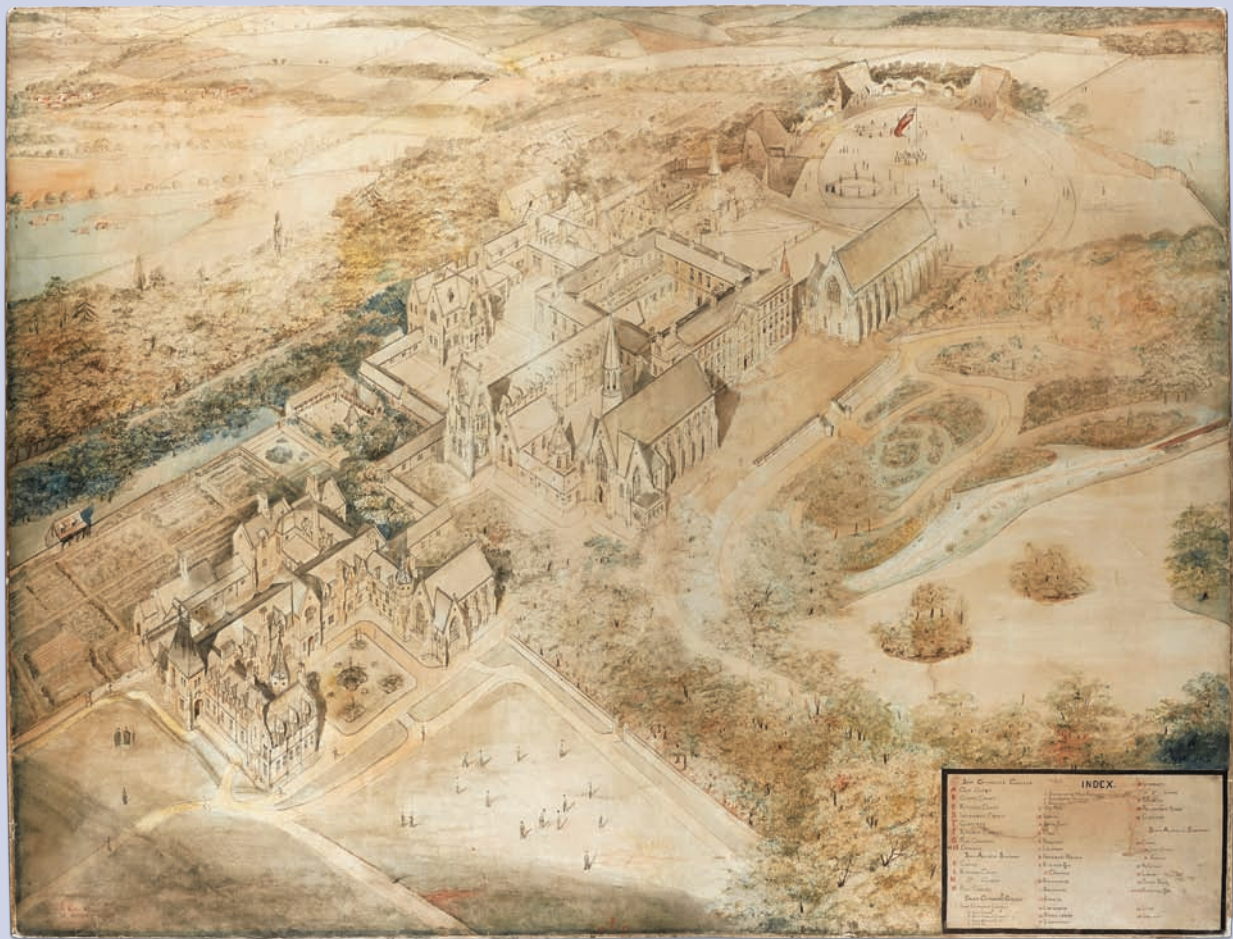
P70) Detail: Red Ensign

Rory O'Donnell was successful in pulling together the required funding to restore Henry Brewer's bird's eye view of Ushaw, dated 1858 (**P71**). This included a grant from the Pugin Society. The results are quite dramatic and, following the cleaning, the details of the chapels can now be seen clearly (**P69**).

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

michael.galloway@btinternet.com

<https://ushaw.org/>



P71) Birds eye view of Ushaw

News from Cumbria

Our Lady & St Wilfrid Church, Warwick Bridge

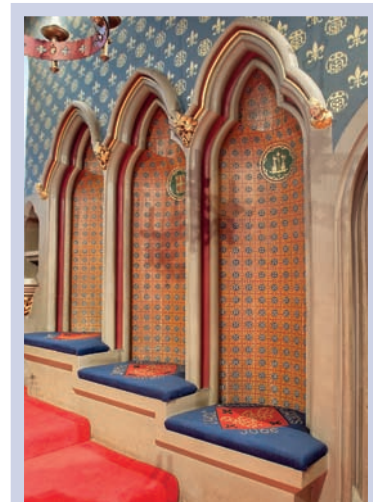
Simon Strickland

As previously reported, we had been successful in securing funds for the external restoration of the church, which was completed (P72). However, sufficient funding to return the Pugin internal decorations to their full glory has still not been achieved (P73). Much effort has gone into grant applications through the National Heritage Lottery Fund and by approaching numerous trusts and charities, so far to little avail. The campaign goes on.



P72) Our Lady and St Wilfred church

The church of Our Lady & St Wilfrid at Warwick Bridge continues to be open six days a week with two weekly masses. However, the parish based on Warwick Square, Carlisle, has been further reorganised and is now called the Parish of Our Lady of Perpetual Help.



P73) Sedilia awaiting restoration

Reviews

The Latin Mass Society

John Fannon

Member of the LMS since 1988

The Latin Mass Society (LMS) is an association of Catholic faithful dedicated to the promotion of the traditional Latin liturgy of the Catholic Church, the teachings and practices integral to it, the musical tradition which serves it, and the Latin language in which it is celebrated.

The Latin Mass is the result of incremental and organic development from the time of Pope Gelasius (d. 496) and Pope Gregory the Great (d. 604), so it is sometimes called the 'Gregorian Rite'. It is sometimes called the 'Tridentine Mass' as it was carefully revised by Pope St Pius V in 1570 after the Council of Trent, paying due care of the tradition. Some years ago at Christmas, Radio 3 broadcast a series of liturgical reconstructions dating back at least 1000 years and all them were recognisable to a Catholic brought up with the Latin Mass in the 1950s.

In 1959 Pope John XXIII called an Ecumenical Council, now known as Vatican 2, which met between 1962-65 under the auspices of Pope John and later Pope Paul VI. The outcome of the Council led to many changes in the Catholic Church, including how the Mass was to be celebrated. This led to the formation of the Latin Mass Society in 1965, when it became clear that in this aftermath of the Council, the Latin Mass, the Mass of Ages stretching back over 1500 years, was being set aside in favour of a 'Novus Ordo' sometimes celebrated in Latin, but mostly in local languages.

The English Catholic Church played a large part in ensuring that the Latin Mass was not confined to history. In 1971 a petition was drawn up signed by many in the UK, including the Duke of Norfolk, Anglican Bishops, Members of Parliament including Jo Grimond, members of the British Cultural Establishment, for example Kenneth Clark, William Rees-Mogg, Agatha Christie, Malcolm Muggeridge, Dame Iris Murdoch, Compton Mackenzie, Robert Graves, Osbert Lancaster and so many others including two non-Britons Yehudi Menuhin and Vladimir Ashkenazy. The late Cardinal Heenan ensured that the petition was handed personally to Pope Paul VI (and not lost in the Vatican bureaucracy). The Pope gave permission (an indult) for a limited number of Latin Masses to be said in England and Wales. This was extended by Pope John Paul II in 1974. The intrinsic value and continuing importance of the Church's 'earlier liturgical traditions' were affirmed by Pope Benedict XVI in 2007. He ruled that the Roman Missal of 1962 had never been abrogated.

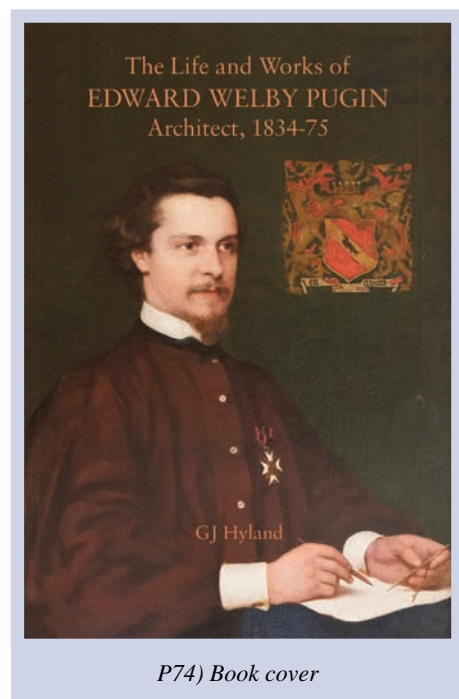
Today the Latin Mass continues to be celebrated around the world. The Latin Mass Society is a member of the International Federation Una Voce (FIUV) and is one of 22 member associations from North and South America, Africa, Asia and Europe.

The LMS produces a quarterly magazine, *Mass of Ages*, which is free to members. It is beautifully produced, with up to 48 pages, and published 4 times a year. It contains reports on the growth of the Latin Mass from representatives around the country, plus the dates, times and churches where it is celebrated. On the website some issues of the magazine are available to non-members.

Paul Waddington has written several articles on church architecture over the past 4 years or so, including: *St Thomas of Canterbury and the English Martyrs*, Spring 2018 (Edward Pugin); *The Abbey Church of St Michael and All Angels, Belmont* (Edward Pugin), Spring 2020; *The Catholic Cathedral Church of St John the Baptist in Norwich* (Gilbert Scott), Summer 2020; *The Irish Churches of George Goldie*, Summer 2021; *The Cathedrals of Edward Welby Pugin*, Winter 2021.

The website of the Latin Mass Society
www.lms.org.uk

Book News



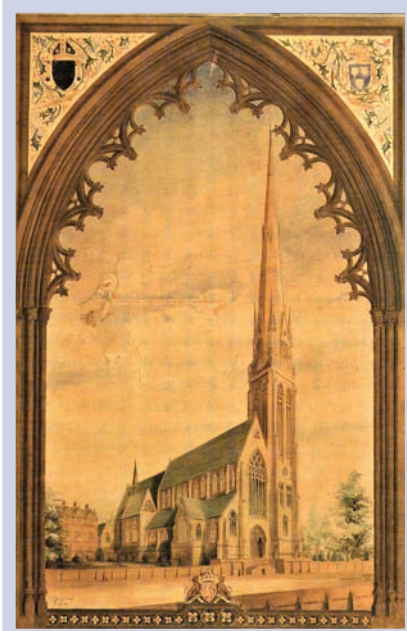
Gerard Hyland's recently published book *The Life and Works of EW Pugin, Architect, 1834-75* has sold very well and is now in its second print run. Copies, including packing and postage, cost £35 in the UK, and £45 to be posted elsewhere. Please place orders at: puginocietychair@outlook.com

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.thepuginociety.co.uk/society-publications.html>

Review

Mass of Ages: Winter 2021: The Cathedrals of Edward Welby Pugin

Paul Waddington



P75) Shrewsbury Cathedral unrealised

This recent issue (No. 210) of the Latin Mass Society's magazine, *Mass of Ages*, contains an insightful article by Paul Waddington on Edward Welby Pugin's (EWP) cathedrals (pp.32-33). He describes the three realised cathedrals by EWP (Shrewsbury, Northampton and Cobh) and the three that were never realised (Liverpool, Birkenhead and Nenagh).



P76) Shrewsbury Cathedral before re-ordering

For this short review the opportunity has been taken to provide some illustrations of the buildings described in the original article. In each case, Waddington gives pithy summaries of the associated architecture and the history of their foundation, noting that in two cases (Shrewsbury and Northampton) what was actually realised was, for the reasons stated, very different from that originally projected (P75&P78).



P77) Shrewsbury Cathedral as realised

It is gratifying that Waddington mentions the initiative of the current Bishop of Shrewsbury, Rt. Rev. Mark Davies, to reverse the damage done to the interior (P76) of his cathedral in the savage 're-ordering' sanctioned by a predecessor in the 1980s.

In the case of Northampton (P79), the internal layout was actually reversed in 1959 when a new chancel and shallow transepts were added at the original West end, EWP's original East end chancel becoming the new 'West' end into which a gallery was installed.



P78) Northampton Cathedral unrealised



P79) Northampton Cathedral, the gallery

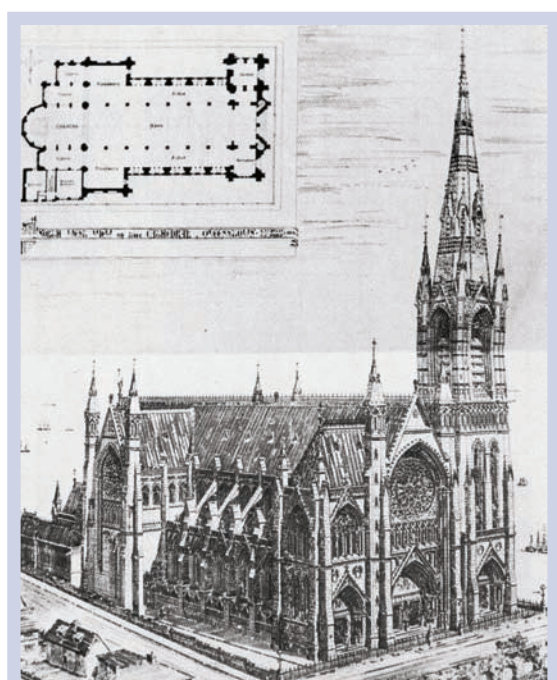


P81) Cobh Cathedral as realised

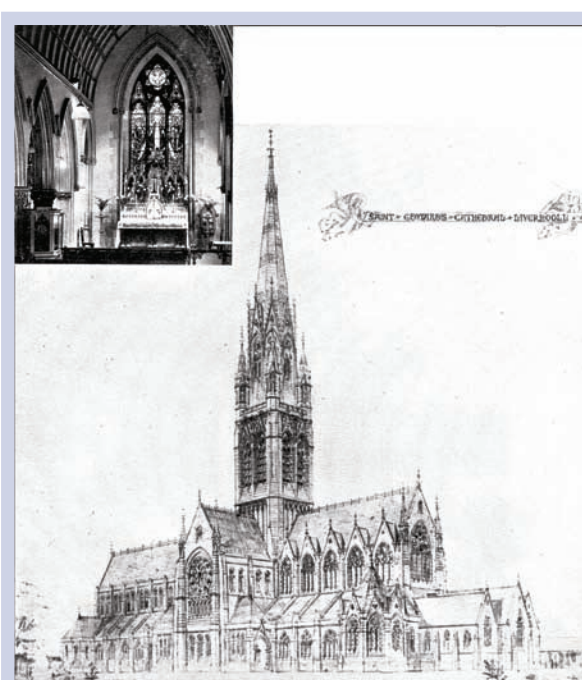
Interestingly, a re-orientation of this kind happened also at EWP's parish church in Harwich (now demolished) and AWP's church at Leith, near Edinburgh, which was completed by EWP in association with JA Hansom.

As Waddington stresses, '*arguably Edward Pugin's finest work is the Cathedral of St Colman for the Diocese of Cloyne in Ireland*'. This was commenced in 1868, just before the dissolution of his partnership with GC Ashlin (a former pupil who later married one of Edward's sisters). In Waddington's article there were just two images, Cobh Cathedral's interior and exterior.

Although not mentioned, it must be noted that, even here, Edward's original vision was not realised (P80). His design for the spire was replaced by another by *Ashlin & Coleman* (P81) which, in my view, is inferior. Its pinnacled angle turrets are insufficiently prominent, having been much reduced in height in order to accommodate a second, higher set. Interiorly, however, as Waddington remarked, this cathedral has so far escaped the despoilation that has been visited not only upon the other two cathedrals mentioned but also many Catholic parish churches, in the wake of the Second Vatican Council in the 1960s – *they create a wilderness and call it renewal!* (Tacitus adapted).



P80) Cobh Cathedral as intended



P82) Liverpool Cathedral (unrealised)



P83) Liverpool Cathedral Lady chapel

Waddington concludes his article with three cathedrals that EW Pugin was commissioned to design, but which for various reasons were never actually realised. However, in one case, namely Liverpool Cathedral (P82), the Lady Chapel (P83) was actually built, and served as a parish church for over 127 years.

As explained, the site that had already been acquired for one of the other two projected cathedrals, Birkenhead (P84), was used for a large parish church, whilst in the case of the third cathedral, Nenagh (P85), nothing materialised on account of the American Civil War, which prevented the necessary fundraising from being undertaken. As is remarked, the design was unusual for EW Pugin in that the detailing was Romanesque – possibly to blend with the Round Tower of the neighbouring castle, which was to have served as the belfry.

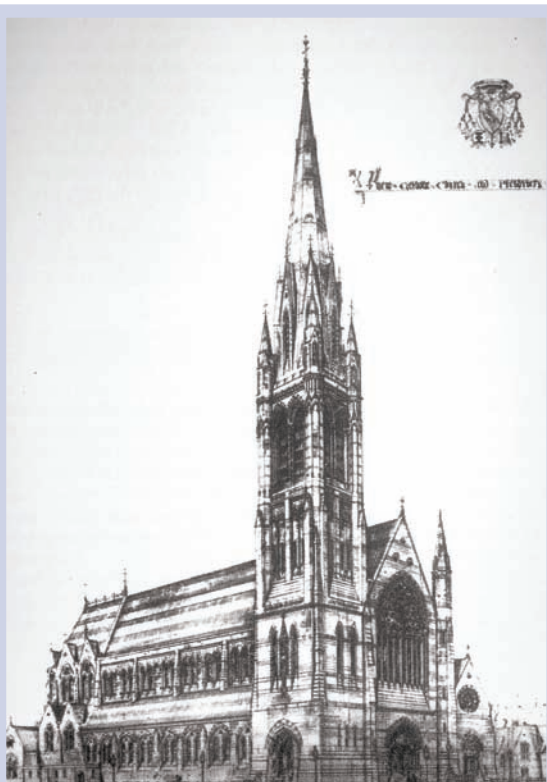


P85) Nenagh Cathedral

Waddington's article provides a useful summary of EW Pugin's developing essays in cathedral design, spanning the first 16 years of his professional life. This will surely act as an appetiser and starting point for readers wishing to undertake a more in-depth study of this fascinating subject.

Endnotes

- ¹ Hyland, GJ (2021), *The Life and Works of Edward Welby Pugin, Architect, 1834-75*, The Pugin Society.
- ² Images not in Hyland's book are P77, P79, P81, P83 and P84.



P84) Birkenhead Cathedral

Websites of potential interest

Ancient Monuments Society (AMS):
www.ancientmonumentsociety.org.uk

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

The Kempe Trust:
<http://thekempetrust.co.uk/>

The William Morris Society:
<http://williammorrissociety.org/>

Strawberry Hill House:
<http://www.strawberryhillhouse.org.uk/>

Friends of Friendless Churches:
<http://www.friendsoffriendlesschurches.org.uk/>

Churches Conservation Trust:
<http://www.visitchurches.org.uk/>

Tiles and Architectural Ceramics Society (TACS):
<http://tilesoc.org.uk/>

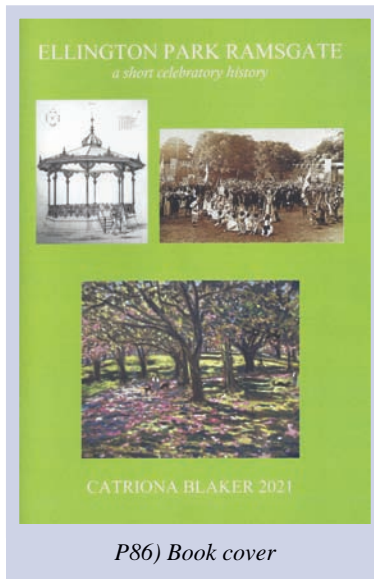
Wallpaper History Society (WHS):
<http://www.wallpaperhistorysociety.org.uk/>

Book Review

Ellington Park, Ramsgate A short celebratory history

Potmetal Press, 2021 £5.00

Catriona Blaker



P86) Book cover

This well illustrated, 52 page A5 book gives a concise overview of the history of the park. The grounds and house were purchased by the local council in 1892 and the 12 acre park opened in 1893.

Since the 1970s the park showed increasing signs of neglect, and in 2010 the Friends of Ellington Park was set up. Volunteers were recruited to help look after the park and a programme of fundraising activities and social events was developed. From 2013 significant grants applications were successful (around £1.8m) and established a planned restoration programme, including funding for an ongoing five year development plan. This is an amazing achievement by a local team of volunteers, and an inspiring model for other community projects, especially within so short a space of time.

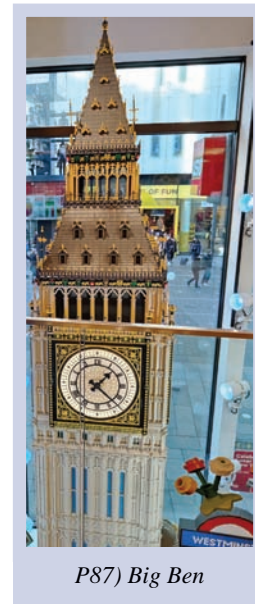
Many Pugin Society members may feel that Ramsgate and the Pugin family are entwined and, although the site was privately owned during AWP's lifetime, he may well have strolled around the grounds (p.49). The history of this park enhances the perception of Pugin's life in Ramsgate and he is mentioned on various pages: AWP and Louisa living in Ellington Cottage in 1834 (p.7); remnants of the C14 chapel in his garden (p.8); a villa of 1869, with photo, perhaps modelled on the Grange (p.15). Copies available from Catriona Blaker:

catrona@tiscali.co.uk

Reviewed by Judith Al-Seffar

Children's Corner

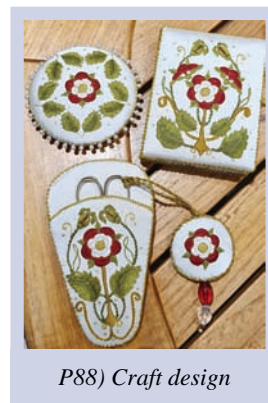
Model Making



P87) Big Ben

This Lego model of Big Ben is two storeys high. It is currently installed and on view (at the time of writing, January 2022) in the Lego shop, Leicester Square, London. The recommended age for an available kit is 12+ years, but of a very much smaller and less attractive model. Also in the shop is another Lego kit of the Palace of Westminster (PofW), with models of the London Eye and other nearby features which are on display alongside the Thames. The PofW kit is recommended for the 16+ age group. Images of the Lego models of Big Ben and the PofW are available on the shop's website.

Craft Time



P88) Craft design

This sewing kit (scissor holder, pin cushion and needle case) has hints of Pugin's designs and colour schemes. Would the Hardman embroiderers in Birmingham (from 1842 onwards) have made such attractive kits for use in their workshops? Information about the designer's inspiration is awaited.

Pugin-related Children's Activities & News items

Following on from the children's theme in a previous issue of *Present State* (No.16, 2019), references below provide a snapshot of articles relating to children and young people in past issues of *PS* (No. 8-16):

Painting competition for Big Ben's 150th Anniversary
PS8, 2010: page 1; PS16, 2019: pages 1&24

Childhood at Horsted Place, East Sussex
PS9, 2011: pp2-3

King Edward's School: New Street Remembered
PS9, 2011: p11

Pugin's Bicentenary 2012, special issue part 1:

A Portrait of the Artist (AWP) as a Young Man
PS10, 2012: pp1-4

Pugin Puzzles
PS10, 2012: pp1, 2-4, 20

CAMAC Student Wallpaper Design Competition
PS10, 2012: p7; PS11, 2013: p8-9; PS16, 2019: p24

<https://www.thinktank.org.uk/blog/675-camac-s-student-wallpaper-design-competition.php>

Birmingham: The Big Story of Augustus Pugin
PS10, 2012: pp12-13; PS16, 2019: p24
<https://pugin.org/>

<https://www.transformingcities.co.uk/the-big-story-of-pugin-family-celebration-event/>

Pugin's Bicentenary 2012, special issue part 2:

Cheadle: Festival of Light; Christmas Lanterns inspired by Pugin; Christmas carols performed by school choir
PS11, 2013: p3

Cheadle: Happy Snappers Tribute to Pugin
PS11, 2013: p4

Birmingham: St Chad's Flower Festival 2013 – School entry: photo P24 'In praise of St Chad'; Closing concert by Birmingham Schools Wind Orchestra
PS11, 2013: pp4-6

Ramsgate: 'Operation Pugin' schools pack
PS11, 2013: p10; PS16, 2019: p24

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

Book Review: *Arden* (teenage story)
PS11, 2013: p18

continued

Pugin-related Children's Activities (cont'd)

Birmingham: St Chad's Flower Festival 2014:
School entries photos P23, P24, P29;
Closing concert by Birmingham Schools
Wind Orchestra
PS12, 2014: pp11-12

Pugin Week in Ramsgate:
Gothic Workshop for children
PS14, 2017: p10

Theme for this issue: Pugin's Legacy for Children
PS16, 2019: pp1, 22-23

Youthful Enthusiasm
PS16, 2019: p8

Ushaw: Play area for children being planned
PS16, 2019: p15

Children's Book Reviews:
The Story of St Augustine, Apostle of England
PS16, 2019: p22

Mr Pugin
PS16, 2019: pp9, 22-23

<http://www.thepuginsociety.co.uk/news-archive.html>

Children's Pugin book sale
PS16, 2019: p23

Children's Trail Review:
Shrewsbury Catholic Cathedral
PS16, 2019: p23

Pugin activities for young people
PS16, 2019: p24

Children's items for purchase
PS16, 2019: p24

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

St Chad's Annual Flower Festival with school entries;
Closing concert by Birmingham Schools Wind
Orchestra

<https://www.stchadscathedral.org.uk/2019/06/flower-festival-2019/>

<https://www.flickr.com/photos/155145153@N08/albums/72157709077353207>

If readers have any other information on Pugin-related children's activities I would be very pleased to hear:

Email: judith.pugin@gmail.com



“That wretched slab”: A Commission never completed

David Meara



P89) The Brass to Edward Wallis,
St John's Wood RC Church, London

Anyone who has dipped into the five volumes of the *Collected Letters of A.W.N. Pugin*,¹ meticulously edited by Margaret Belcher, will know that they reveal his enthusiasms, his anxieties and his frustrations, and offer a fascinating insight into his character, personality, and working methods. It is not surprising that, particularly in his letters to his friend and business partner John Hardman, he often gives full expression to his frustrations with his clients, because it is interesting to see how often commissions go wrong and mistakes are made. This is entirely understandable because requests, particularly for smaller items such as chalices, altar crosses, candlesticks or flagons, could be received verbally or by letter and from a variety of sources, either direct to Pugin, or to Hardman or to another of the close circle of craftsmen whom Pugin knew and relied upon to interpret his designs correctly. He rarely created whole design drawings, but preferred to produce outline sketches backed up by detailed drawings of particular elements of the design. This is particularly true of the memorial brasses he designed, as he tended to rely on recurring designs modified for individual clients. A good example is the series of brasses for the Drummond family in the mortuary chapel at St. Peter & St. Paul, Albury, Surrey, one of which is illustrated in my book.²

So there was ample opportunity for misunderstandings and mistakes to creep in, much to Pugin's frustration. One spectacular example is the commissioning of the brass to Edward Wallis, who died in January 1844, and whose executors wanted commemorated by a brass in St. John's Wood R. C. Church in London, in fact the Church of Our Lady, Lisson Grove, designed by J. J. Scoles.

The design of the Brass was simple and elegant. A fluted crucifix with annulus and four fleur de Lys stands on an inscription plate upon which stand the Blessed Virgin Mary and St. John. Below the cross is the kneeling figure of Wallis under an ogee arch, with underneath a shield bearing his arms. A letter from Peter Kaye, a priest of St. George's, London Road, to Hardman dated 10th March 1845, gives the basic details of the commission:-

*St George's
London Road*

March 10th 1845

Dear Mr Hardman

Pugin will have given you orders for a brass for Edward Wallis Esq. It is to be placed in St John's Wood Church. The inscription is as follows:

"Pray for Edward Wallis Esquire

He died Jan 22 A.D. 1844

aged 70 years

on whose soul may God have mercy"

If you can mend it you may : but let it be short and precise. I also enclose you the arms and I copy of the instructions given to me – "Mr Pugin can make the shield in whatever shape he judges best. The arms are a red field with a silver bar across on which are five ermine tails, or in heraldic style

Gules fess ermine

I hope in a few years we shall see these brasses very common: we are now on the right move...

Yours most sincerely,

P Kaye

Pugin refers to this commission in a letter to Hardman dated 9th March: *"I send you a brass to be sent to Revd. Mr O'Neil St Johns Wood London. Rev. P. Kaye of St George's fields can furnish you with inscription arms etc."* Pugin later adds in another letter to Hardman, dated the 7th August:-

...The price of the brass for St John's Wood is altogether £30 out of this I want £3 for the designs and Myers will want 2 for fixing. I have kept the cross etc. very simple, it is small and I think with £25 clear you will do.

You will perceive that there is very little detail in it and the figures are easily done.

The Revd James O'Neil (not O'Neal as recorded by Belcher) was the priest at the Church of Our Lady, St. John's Wood. He was the first priest appointed to the new mission in 1836, and served for thirty-two years until 1868. Clearly a strong and formidable character, he quickly established schools in the area, built up the congregation, and was a force to be reckoned with, as Pugin was to discover.

The commission, however, proceeded smoothly, and the Hardman *Metalwork Day Book* records on 8th July:-

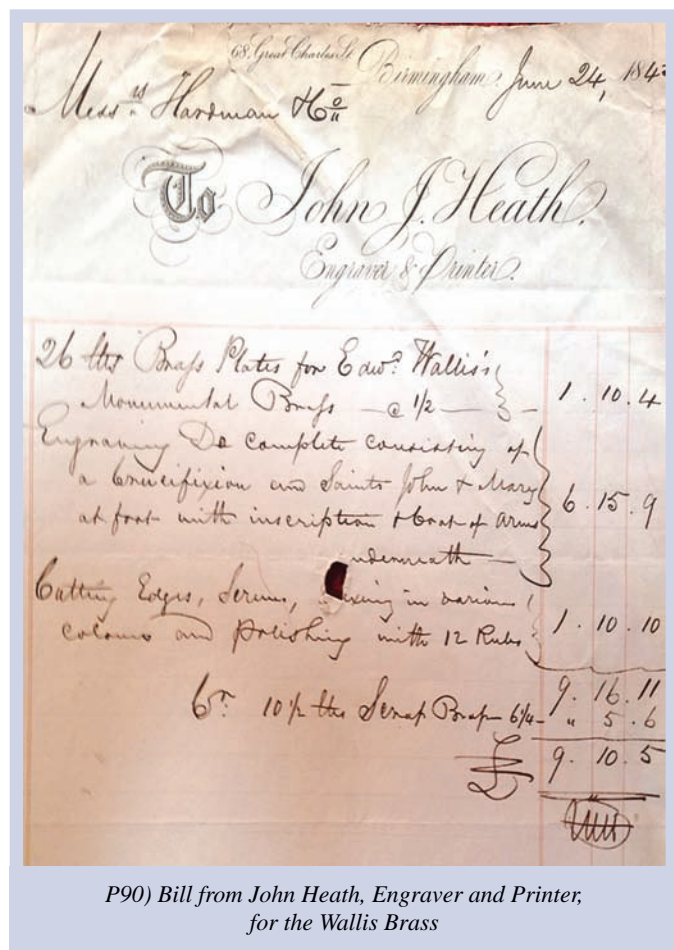
"A Monumental Brass for E. Wallis Esq.
in a Black Marble Slab & Complete £30-0-0

To fixing in St. John's Wood Church, London
Box & Packing 0-12-0"

Lambeth
July 14th 1845

Sir

I was at St John's Wood with a man and unpacked the monument for Mr Wallis – as soon as the Rev O'Neil saw it he said I will not allow that monument to go up – nor will he allow anyone that was Black Marble stone to be fixed in his church – I tried always to get him to allow it to be fixed but all in vain – So we boxd it up safe and left it there – he also says that if it is a white ground he will have a gothic moulding round it – not knowing what I could do further thought it best to acquaint you – as you most likely will see Mr Pugin and Manage Some Plan –



P90) Bill from John Heath, Engraver and Printer, for the Wallis Brass

Peter Kaye wrote to Hardman the next day saying that O'Neil is "one of the uniformity school, & must have all things exactly alike in his church."

Pugin responds to Hardman in October 1845 saying:-

"nothing can be simpler than this brass question. If the Revd Mr O'Neil told Myers before the brass was begun that the slab was to be white and the stone to fit an arch then Myers must be made to pay for letting the brass into a slab of that description. He is the most stupid blundering man in somethings though so clever in others that I ever knew."

And Myers writes somewhat defensively to Hardman on 20th October:-

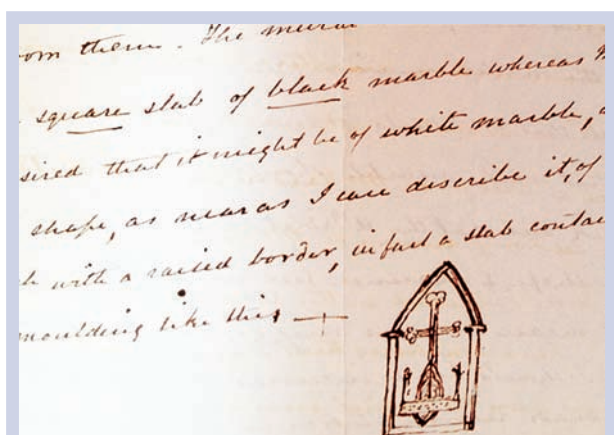
"In answer to your letter I can assure you that Revd O'Neil told me it was to be in white marble – and I assure you that I told Mr Pugin this at the time (Mind) this – all took place before the Brass was designed".

John Heath of Birmingham, whom Hardman used to engrave his brasses, charged £1-10-4 for the brass plate, £6-15-9 for the engraving, and £1-10-10 for cutting, fixing and polishing, with a credit of 0-5-6 for scrap brass, making a total of £9-10-5 (P90).

William Cook supplied the black marble slab for £3-19-0, and the memorial was ready to be installed in the church. This is when the trouble starts. George Myers, the stonemason and builder whom Pugin employed on many commissions, and through whom the order for the brass had originally come, reports to Hardman on July 14th:-

Meanwhile, John E. Wallis of Honeydew, St. Hellier's, Jersey, the son and next of kin of the deceased, had written to Hardman on October 13th, because he had been sent the bill for the brass, and was objecting to being drawn in to what he felt was an issue between Pugin, Hardman, Myers and the Revd. O'Neil. He was clear that until the Brass had been erected in the church, he bore no liability in the matter. John Wallis was so concerned that he also writes to Pugin, repeating that Mr O'Neil had stipulated that the slab should be "white and of a certain form", adding that it should be in the shape of a Gothic arch with a raised border, and including a crude drawing of what he means (P91). He adds:-

"I do not know how far these directions of Mr O'Neil are compatible with either usage or taste, but he is the irresponsible master of his chapel, and between having nothing at all, or having what suits his fancy, there is no via media. I should in any case have written to you, but now that Mr Hardman, whom I must presume to have received his orders from you, applies to me to pay him for a thing which is quite useless to me, which is contrary to Mr O'Neils order, and which Mr O'Neil will not allow to be erected, I am compelled to call on you. In reality I have nothing to do with the matter till a brass having been erected in St John's Wood I become answerable for its cost. All present responsibility I entirely disclaim, but from my natural anxiety to prevent the matter remaining unsettled may I not suggest that Mr O'Neils orders should be complied with, that white marble should be substituted for black, and that the tablet should be made in the shape and manner prescribed."



P91) Letter from John Wallis, St Heliers, Jersey,
Tuesday October 14th 1845

Wallis also expresses his frustration at the way the buck is being passed between those involved in the commission, and repeats his assertion that he only becomes liable to pay the bill "on the complete execution of that commission..."

In a later letter dated November 15th 1845 Wallis reasserts his view that only Mr O'Neil can give permission for the erection of the brass, and therefore it should be set in a slab made "in the shape he likes."

Pugin has by now become thoroughly fed up with the impasse that has been reached. He writes to Hardman on 18th October 1845:-

"I have rec(eived) the enclosed rigmarole about that wretched brass. It appears that that Humbug Myers forgot all about the marble and the shape of the head when he told me about the brass and the only way to do is to get a new slab and let it in & I must share the loss with you – It will be a lesson to me for the future. I am furious. I feel half inclined to kick the thing up and lose the whole"

and in a later letter adds:-

"I also enclose you the size for that wretched slab for St. Johns Wood – the loss on that is most annoying. If I had known about the white marble at first I would have refused the job."

In spite of Pugin's intention to solve the problem, the brass, according to the Hardman Brass Index, languished in Hardman's showroom, and was subsequently broken up. This sad end to the commission was the result of O'Neil's intransigence over the design, Hardman's unwillingness to do any more work unless he was paid, and John Wallis's unwillingness to pay for what he, rightly, considered to be other people's mistakes. Because of the number of agents involved in the whole process confusion crept in, and in the end the Brass was never erected.

There is an interesting coda to this sad story, in that a rubbing of the brass, taken by Hardman's before it left their premises, was included in a collection of rubbings of memorial brasses which Pugin and Hardman had sent out to Bishop Robert William Willson, first Bishop of Hobart Town in Tasmania, Australia so that he could re-create the correct Gothic forms in the Antipodes. These and sample headstones were to be the exemplars for future orders for memorial brasses and stones for the Catholic Churches in that far-off land. So perhaps Pugin's and Hardman's efforts had not been in vain, after all.

Endnotes

- ¹ Belcher M (2003), *The Collected Letters of A.W.N. Pugin*, OUP, Vol.2, contains the correspondence relating to the Wallis brass.
- ² Meara D (1991), *A.W.N. Pugin and the Revival of Memorial Brasses*, Mansell, p.122.
- ³ *ibid*, pp.142-143.
- ⁴ Andrews B (2002), *Creating a Gothic Paradise, Pugin at the Antipodes*: Hobart, p.107.

Tiles from the Palace of Westminster

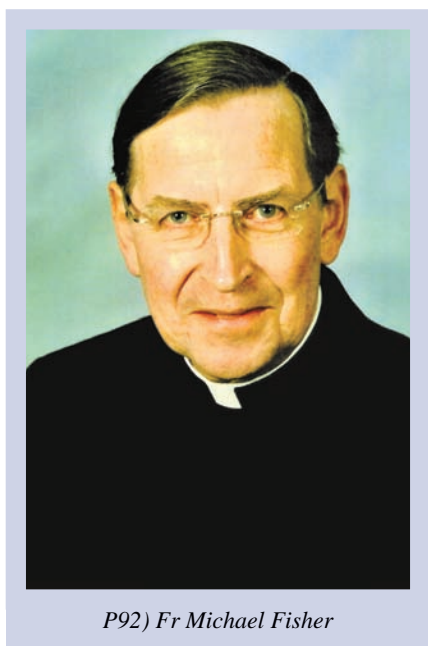
Various tiles, designed by Pugin and made by Minton, are currently on sale, in presentation boxes, priced from £95, up to £1,000 for the special edition larger tiles. Certificates of authenticity are provided with each tile.

Ten designs are available, with two currently out of stock. These are original tiles which have been removed and replaced from various locations around the PofW during the ongoing restoration programme. Images of each tile are displayed on the website and further details are available (by clicking the mouse!).

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

In Memoriam

Father Michael Fisher (1943-2021)



Following the Society's tribute to Michael last year, both on our website and in our e-news (Issue 13, May 2021), I wanted to add my personal tribute as a thank you to his wonderful support, especially through my newsletter editorship years. Michael was a regular contributor to our Society's publications and, in particular, to *Present State* since I took over the editorship in 2009. He was always 'there' for me when I had any queries, and contributed not only to our *Regional News* segment, as the Staffordshire correspondent, but also added his comments to other articles, sometimes with 'tongue in cheek' to my quirkier enquiries.

I first met Michael in the early 2000s, when on local art history visits. The Pugin commemorative exhibition in St Chad's cathedral, held 13-15 September 2002, celebrated the 150th anniversary of Pugin's death. In the programme guide, Michael's recently published book, *Pugin-land* (2002), was listed in the items for sale in the cathedral shop. In 2007 a group of Birmingham volunteers from the National Association of Decorative and Fine Arts Societies (NADFAS) offered to help sort out the archives at Lightwood's House, where John Hardman & Co's studios had been based since 1972. The company dated back to Pugin's time – John Hardman Jr being one of Pugin's closest colleagues. The archiving project took several months and Michael, the Hardman Archivist, took a keen interest in what we discovered in those boxes of dusty old papers. What a privileged group we were, with sessions twice a week and with the collections, plus first editions

of Victorian books to enjoy. Highlights from the dusty boxes included some colourful designs by the Pippet dynasty, which our trained conservation volunteers were able to clean. Pippet designs can be seen in Michael's book *Hardman of Birmingham – Goldsmith and Glasspainter* (2008). Michael's book launches were always memorable occasions, initially at a time when publications about the Pugin family were starting to increase. They were usually held in St Chad's Cathedral locally, where Michael was on the Fabrics Committee for many years. He also contributed to their exhibitions in the crypt and guided tours. The first Birmingham Pugin trail was written for the bicentenary in 2012; Michael made his contribution to this and various celebratory events around the city – an exciting time for us all, especially around 1st March, Pugin's birthday.

Memorable residential Society study tours were led by Michael, including the Birmingham-based visit 2008. Michael was rather carried away with his enthusiasm during one morning session and with a tightly scheduled day we ended up being an hour late for the afternoon visit to the little Pugin church in Kennilworth, where the awaiting priest had become rather flustered! In 2012 we had a wonderful stay in Staffordshire, which was really special, being Pugin's bicentenary year. One of many memorable moments was the visit to the privately owned convent in Cheadle, next to St Giles' church, where specially made Pugin mugs were on sale. The Cheadle Pugin Centre was very well supported by Michael and after the festival ended it remained open for some years. Michael had located (in a store room at Alton Towers) the replica of Pugin's effigy which stood and welcomed visitors throughout the festival and for some years, as Michael continued supporting the volunteers and helping with their exhibitions.

Another memorable visit, in 2017, was to Alton Towers, for a joint study day with Warwickshire Gardens Trust. Access to Alton Towers (other than for theme park activities) had been difficult in recent years but Michael was able to get us in. Local garden historians welcomed this opportunity and Michael arranged for the garden advisor, who worked alongside Michael on the Alton Towers Heritage Committee, to help. Michael ran the morning session, starting with an introductory talk on Pugin at Alton Towers, followed by a guided tour of the building. It was in August, so the preparations were well underway for the Halloween festivities, with skeletons popping out from behind draped curtains as we walked around the available rooms. After lunch we had a talk by the garden historian followed by a guided tour of the grounds. Michael and his wife Isobel joined us and commented afterwards that it had been a most enjoyable day.

When visiting local Pugin sites, especially those in Staffordshire, it will be not only Pugin and the 16th Earl of Shrewsbury who come to mind but also Michael, he has been so much a part of the Pugin world in the Midlands. Teachers often seem unaware of their personal contributions and the effect they have on the lives of their students but we can be sure that Michael has left a wonderful legacy for the generations who follow. I, for one, am indebted to him and will always be grateful for his contributions to my life.

Judith Al-Seffar

AGM 2022

SATURDAY 3 December at 2.30pm

This year the format of the day has changed
The AGM, followed by a talk and afternoon tea

Venue: the Art Workers' Guild, London.

The speaker: Caroline Stanford

**Topic: 'Researching and Presenting
Pugin's Domestic Interiors'.**

Further details 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	<i>Present State</i> (newsletter)
TP	<i>True Principles</i> (journal)
PofW	Palace of Westminster

Pugin Society Website

www.thepuginsociety.co.uk

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

Catriona Blaker: c.blaker@thepuginsociety.co.uk

Correction – Apologies from your editor

Although great care is taken with the proofreading, mistakes do sometimes slip through and there was a date error in *PS* 18 p.29: the abolition of the slave trade 1843 should have read 1833, becoming law in 1834.

**Copy deadline for the next issue is
30 September 2022**

Articles should be sent to the address or email below:

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

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References

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

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

Acknowledgements

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

• Photo credits:

Page 1 'Gothic Lily' wallpaper and Photo P1 of AW Pugin: private collection; P2-5, P54-62: Louie Young; P6, P30-32, P92: The Estate of Michael Fisher; P7-12: Emily Spary and Parliamentary Art Collections; P13-15, 81, 83: Private Collections; P16: Nicholas Beveridge; P17: Brin Dunsire; P18-29: C Widdows; P33a&b: Rev Michael Harwood; P34: FO Blundell; P35: Downside Abbey Archives; P36-42: Peter West and the Old Augustinian's papers; P43, P48-51, P86: Catriona Blaker; P44: Phil Spain; P46: Peter West; P52: Brian Whitehead; P53: Rob Kenyon; P63-71: Mike Galloway; P72-73: Simon Strickland; P74: Gerard Hyland; P75, P77: Shrewsbury Cathedral; P76: Shrewsbury Diocesan Archives; P78: The Builder, 28 July 1860, p.480; P79: Northampton Cathedral Archives; P80: The Building News, 9 Jan 1874, p.49; P82: Archives of the Archdiocese of Liverpool; P84: The Family of the late Michael Pugin Purcell; P85: The O'Byrne Collection; P87: Mark Brocklehurst; P88: Elaine Morton; P89-91: David Meara; the remaining images are from the editor.

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

En Avant

