

The Pugin Society e~newsletter

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AWN Pugin, Detail of a window in St Peter's Church, Great Marlow. *Photo, Catriona Blaker.*

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jasbrazier@talktalk.net

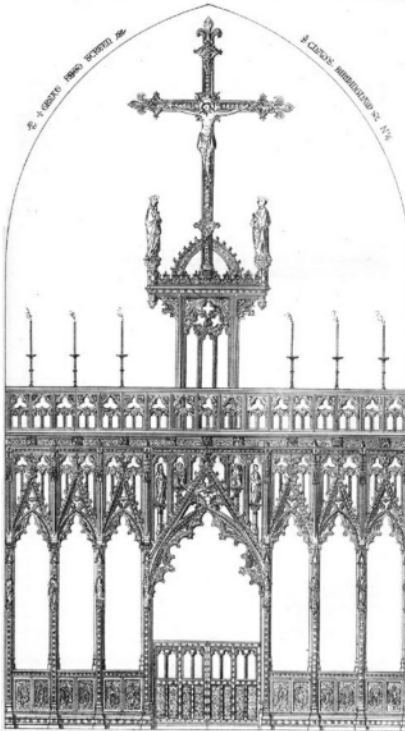
The copy deadline for the next edition of the e-newsletter is Sunday, 14 July 2024 for publication in August

St Chad's Cathedral Rood Screen, now in Holy Trinity Church, Reading

St Chad's Cathedral in Birmingham, the first Roman Catholic cathedral built in England since the Reformation, was designed by A.W.N. Pugin and completed in 1841. The building was "deservedly esteemed for its internal architectural beauty"¹ from its early days. Writing 130 years later, Phoebe Stanton concurred: "The interior of St Chad's was splendid; it still is, although it has lost its handsome screen..."²

The rood screen was removed from St Chad's in a controversial reordering of the Cathedral in 1967. A spokesman for those in favour of the screen's removal stated that the arrangement of the church would then "conform more closely to the liturgical requirements resulting from the recent Vatican Council" by removing the divide between the priest and congregation, and that the "proposed changes would make the cathedral brighter and more attractive".⁴ The leading opponent of the reordering was the Victorian Society. One of its Council members, Nicholas Taylor, believed those changes to be "extremely unsympathetic to the qualities of Pugin's design". The Society especially objected to the removal of the rood screen. Mr Taylor continued: "The rood screen is an excellent example of Pugin's work and incorporates late 15th century German statues collected by Pugin and his patron the Earl of Shrewsbury".⁵

Regardless of opposition, the removal of the rood screen went ahead in June 1967. The Birmingham Branch of the Victorian Society requested to be given



*The original rood screen in St Chad's Cathedral, Birmingham*³

the screen in order to ensure its preservation. However, when in possession of the screen, they discovered that they really had nowhere to store such a large item, which was nearly 30 feet square and weighed more than two tons. They were delighted when Roderick Gradidge, a member of the London branch of the Victorian Society, proposed that it be moved to Holy Trinity, an Anglican church in Oxford Road, Reading.

Gradidge had been put in charge of re-designing the interior of Holy Trinity by its new vicar, Rev Brian Brindley. Holy Trinity had a 70-year tradition of high church worship, and Brindley desired to move it to even greater heights. It was said that when assigning Brindley to Holy Trinity, Harry Carpenter, the Bishop of Oxford, said that he "had put the most



impossible priest in the most impossible parish".⁶ Certainly, Brindley was a "larger than life" character, flamboyant in dress and unconventional. He set about developing the church's liturgy and music, and refurbishing the interior of the building.

Brindley enthusiastically embraced the idea of acquiring the Pugin rood screen, and soon received permission from the relevant authorities – and support from the Victorian Society's vice-chairman, John Betjeman. The rood screen arrived in Reading on 25 June 1968. A local newspaper reported: "The screen arrived in Reading by road on two lorries, and





*Holy Trinity Church, Oxford Road, Reading
(The building is shared by a Romanian Orthodox Church)*



a crane was needed to lift larger sections off the lorry for transportation into the church".⁷ The article was accompanied by a photograph taken from inside the church, showing six men attempting to manhandle one section of the screen

onto trolleys. An appeal raised £500 to pay for the cost of transport and the necessary alterations to the church to accommodate the rood screen. W.H. Ryder & Sons of Randolph Road, Reading, undertook the alterations to the building and erection of the rood screen, completing the work by October 1969.

The rood screen was altered in order to fit inside Holy Trinity Church. The original large crucifix had remained in St Chad's, where it still hangs in the east end, and was replaced with a crucifix that was already hanging in Holy Trinity. The crucifix was lowered to sit on the top of the screen, with the original smaller statues of the Virgin Mary and St John placed on either side.

The original screen had several other carved figures: St Chad, John the Baptist and eight prophets. Their empty plinths remain. The figures had most probably all been removed when the screen was taken apart for storage. Since they were not reinstated in Holy

Trinity, it is likely that they found their way to other places and did not come to Reading as part of the two lorry loads.

The Pugin rood screen was the beginning of a complete overhaul of the interior of the church, and of its coverings, candlesticks, and other contents. However, Holy Trinity Church became a Grade II Listed building in 1978 solely because of the presence of the Pugin rood screen.⁸ Pevsner's Guide states:

*"... Fittings garnered by the late Canon Brian Brindley from redundant or unappreciative churches. The ensemble is altogether the Highest of the High. Spindly timber ROOD SCREEN, an important early work by A.W.N. Pugin, 1840, from his Birmingham R.C. Cathedral. Adapted by R. Gradidge, 1968–9, with gilt reliefs by Anthony Ballantine..."*⁹ □

Malcolm Summers

Photographs © Malcolm Summers

Editor's note: This article makes a helpful follow-up to the one written on the same subject by Gavin Stamp, 'Ambonoclast Redeemed', in *True Principles*, Volume 2, Number Four, in 2002.

Notes:

¹ *The Birmingham Journal* 26 June 1841, p.7, reporting the cathedral's consecration by the Rt Rev Dr Wiseman five days earlier.

² Phoebe Stanton, *Pugin*, (London 1971) p.61.

³ Image from *The Victorian Web* [The Rood Screen by Augustus Welby Northmore Pugin \(1812-1852\) \(victorianweb.org\)](http://www.victorianweb.org) Scanned image by George P. Landow, from *The Present State of Ecclesiastical Architecture in England* A.W.N. Pugin (London 1843), facing p.78.

⁴ Rev Canon Brian Withers, Cathedral Administrator, quoted in *The Birmingham Post* 11 May 1967, p.32, and 15 May 1967, p.12.

⁵ *The Birmingham Post* 15 May 1967, p.12.

⁶ Quoted in *Loose Canon: A Portrait of Brian Brindley* Ed. Damian Thompson (London 2004), p.86.

⁷ *Reading Evening Post* 26 June 1968, p.7. Also see *Loose Canon* p.90

⁸ Historic England, Listing Entry 1113550

⁹ *The Buildings of England: Berkshire* by Geoffrey Tyack, Simon Bradley and Nikolaus Pevsner (Yale 2010), p.447.

Two Georges and a Dragon

It is strange how paths cross, even after 120 years. I had been living in Clapham, London, for several years before I learnt that my great great grandfather, George Myers, had lived at the other end of Clapham Road.

No-one in the family then knew much about him, except that he had been a builder, worked with AWN Pugin and that there was a table [Fig. 1], made by him, given to the V&A¹ by my grandmother, a Myers grand-daughter. Myers' comparative obscurity was to change with the publication of a book about him by my mother Patricia Spencer-Silver² and by the slipstream effect of the *Pugin - A Gothic Passion* exhibition, in 1994.



Image ©Victoria and Albert Museum, London

Fig. 1: Table made by Myers; St George despatching the dragon below

Myers had been one of the inner-circle of craftsmen working with Pugin. Apprenticed to William Comins, master-mason at the Gothic Beverley Minster, near Hull, Myers was employed restoring the Minster's fabric, which had deteriorated and been distorted by Georgianisation, parts of which were normally hidden or inaccessible.

At the earliest stages of his working life, Myers was working on and handling real live Gothic and observing close up how it had been built. His working progression reflected the actuality of Gothic architecture: Gothic came first and neo-Gothic later.

After establishing his business in Hull, Myers moved to London. He became the first-choice builder of Pugin, carrying out most of Pugin's English building projects, including his home at *The Grange*, Ramsgate; all this in addition to a great many other projects for other architects.

Fortunately, it seems that metropolitan custom and practice did not refurbish Myers' gruff exterior and Yorkshire interior. The interaction between Myers and the very different Pugin was idiosyncratic and interesting, especially when set against the usual architect-builder relationship. It shows how substantial differences can sometimes successfully combine, especially when the builder is informed, in sympathy with his instructing architect's overarching



Image ©H. Blairman & Sons, London

Fig. 2: Pugin's drawing table

professional values and, in this case, they share a Catholic faith, less than 10 years or so after Emancipation.

Pugin said of Myers that there was "no greater pig in Christendom... when he takes it into his head nobody can do anything with him" and yet Pugin also described Myers as "a rough diamond, but a real diamond". The real diamond must have won because when Pugin was mortally ill, in 1852, he stayed for a short time at the Myers' family home in Southwark. Pugin was to die later that year and, at his funeral, Myers was a pallbearer and, later, built Pugin's tomb and carved his effigy.

Myers was a carver, furniture maker and sculptor, in addition to being a builder for which he is much better known. The V&A hold five pieces of Myers-made furniture, including a cabinet designed by Pugin for his dining room at *The Grange*.

Over the years, loose furniture can fade from sight and lose its thread of provenance or maker-attribution. For instance, the *Daily Telegraph*³ recently reported the sale of Pugin's drawing table [Fig. 2] by the estate of Clive Wainwright to the Palace of Westminster. Martin Levy acted on the sale and expresses his view that, whilst it is possible that the table may have been made by Myers or by Crace, no evidence survives to allow a firm attribution of its maker.

Built-in furniture, such as staircases, panelling and book-cases, does not present the same difficulties of attribution, especially when it is expressly part of the building contract, as was the case when Middle Temple old library was built by Myers (1858-61). Below [Fig.3] is a photo of the old library, taken in 1917⁴ with built-in bookcases. Also below is a photo [Fig.4] showing the aftermath of WWII bombing taken in 1940⁵ when books appear to have been partially protected by the Myers-built bookcases and alcoves.

belonged above Myers' head would, in fact, have been below his roast beef and Yorkshire pudding. Years later, however, some of Myers' great-grandchildren used the area below the tabletop as a playhouse, each sitting within their own triangular space, observed by St George and his beast.

Two leaves were made at the same time as the table, so that each could be added to a table-end, supported by extending arms. This would have been useful because the unextended table has space for six chairs only.



Image ©The Honourable Society of Middle Temple, 2024
With thanks to The Masters of the Bench of the Honourable Society of the Middle Temple

Fig. 3: Interior of old (Myers-built) Middle Temple Library, 1917 (Arch. H R Abraham)



Image ©The Honourable Society of Middle Temple, 2024
With thanks to The Masters of the Bench of the Honourable Society of the Middle Temple

Fig. 4: Librarian salvaging books and brushing up debris, following bomb damage, December 1940

As for Myers' dining table, ultimately given to the V&A, the focal point is a carving of St George killing the dragon, below decks and positioned at the centre of the structure which supports the tabletop, reminiscent of a Medieval roof support. It is a visual paradox because what would seem normally to have

Making a table of his own choice and taking as long as he liked would have been a rarity for Myers. The initials "GM" and the words "Waste ye not nor spoil the products or the fruits of toil" appear in a roundel at the centre of the tabletop and the carved figure of St George is apt; the dragon slayer being Myers' patron saint. This was truly George Myers' table.

Myers' claim that he designed the table is recorded in his will, by which he left to his eldest son, David, "My dining table designed by me". Myers appears to have foreseen that his dining table's design might become contentious and may have used his will, which must be filed for ever at the Probate Registry, to record his contention that the design was his.

The V&A, however, do not agree with Myers' testamentary departing shot and say that it is "Possibly designed by A.W.N. Pugin".

Myers died in 1875, since when - until recently - his proper place in the Pugin and nineteenth-century building realms was largely unrecognised. Myers' table was removed from display at the V&A at about the time that his building works started to gain recognition as a corpus but, in any case, it seems that his products and fruits of toil have not been wasted. □

John Spencer-Silver

This article is loosely based on one by John which appeared in the Wandsworth Society's Christmas Number (2021)

Notes

¹ V&A ref: CIRC.356-1958

² Spencer-Silver, Patricia, *George Myers Pugin's Builder*, 2nd. Edn, London, 2010

³ *Daily Telegraph*, 3 December 2023

⁴ Middle Temple Library ref: MT19/PHO/5/1/1

⁵ Middle Temple Library ref: MT19/PHO/5/10/4

Pugin's own 'Sigilla'

Sifting through the five volumes of Margaret Belcher's *The Letters of A. W. N. Pugin* (OUP) gives the impression that, along with everything else, Pugin designed many seals. Indeed, in a letter to John Hardman of 'possibly March 1850' he writes 'I have Lots of orders for seals...'.¹

Pugin also designed two seals for his own personal use:

1. That used to seal a letter dated 4 November 1841: 'The words +*Sigillam Augusti Welby de Pugin* are clearly legible on the seal, disposed round Pugin's badge with the martlet. *Sigillum* is the Latin word for seal.'²

2. 'A Silver Gilt seal' entered to Pugin in the Hardman Metalwork daybook at 27 December 1843.³

In addition, the National Pugin Centre at Ramsgate has 'a wax seal from the Pugin family'.⁴ It features the initials *AP* in flowing script below a bird (with actual feet, so not your usual martlet) and looks identical to that used on a handwritten letter by Pugin's father Augustus [Charles] Pugin, dated August 25, 1829, and addressed to F. Webster. The letter was found inside a copy of *Historical and Descriptive Essays*



Wax seal imprints of Pugin's two seals

Accompanying a *Series of Engraved Specimens of the Architectural Antiquities of Normandy* with subjects measured and drawn by Augustus Pugin (London: M. A. Nattali, 1833) being sold online.⁵

Imprints of Pugin's personal seals can be found in the Dawson Turner collection of wax seals at Trinity College, University of Cambridge.⁶ The smaller one, though damaged, shows his monogram *AWP* within a barbed trefoil having a border of diagonally set quatrefoils, all being surrounded by a circle of beads. The larger one has a similar barbed quatrefoil enclosing Pugin's shield of arms below a coronet and the letters *A* and *P* to either side, surrounded by the above-mentioned wording within a circle of beads. The actual seals themselves may be in the possession of Pugin's descendants.

Grateful thanks to Adam Green, Archivist of Trinity College, Cambridge, for permission to use his photograph of the Pugin seals, and to Catriona Blaker for the image of the seal at the National Pugin Centre. □

Nick Beveridge



Pugin family wax seal with the name of seal engraver Halfhide & Co

Footnotes:

¹ Belcher 4, 438

² To John Macray in Belcher 1, 283

³ Information courtesy of Nick Williams

⁴ <https://augustine-pugin.org.uk/national-pugin-centre-archives/>

⁵ <https://www.klinebooks.com/pages/books/41159/>

⁶ Belcher 2, 423

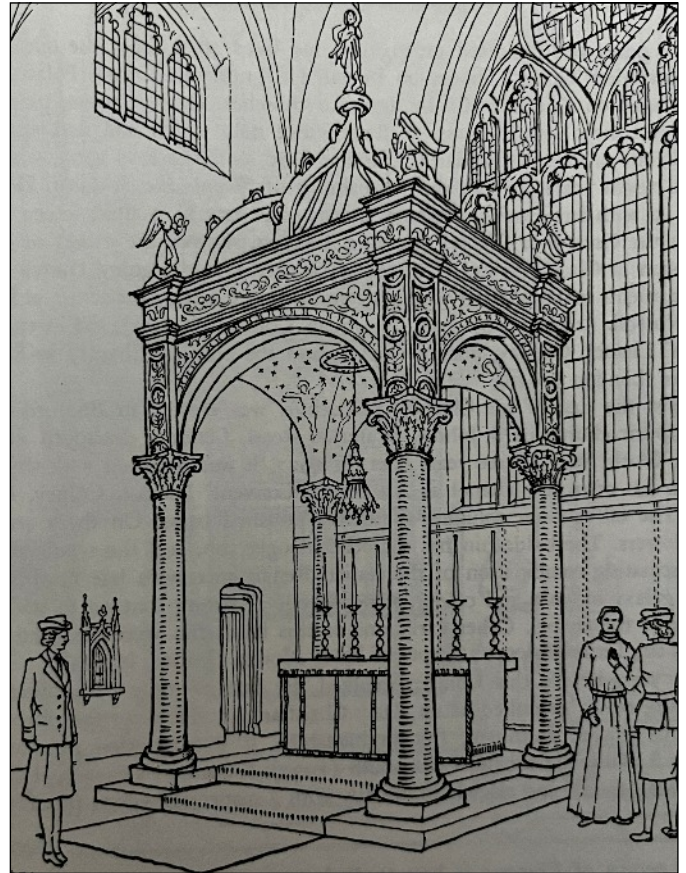
A RATHER SPECIAL DISCOVERY

Fashions in Church Furnishing 1840-1940 by Peter Anson Andrew Kelly

This delightful book, first published in 1960, repays reading and re-reading. It explores the wider context of the Gothic Revival, its influence and ultimate demise. It is great fun, with trenchant opinions and ample illustrations. In the introduction, Anson takes a detached view of the 'chaotic eclecticism' that had overtaken church decoration by the 1930s. However, it is hard to escape a feeling of melancholy at the wreckage of so many hopes and dreams – not least those of Pugin.

Setting the scene before Victoria's reign, Anson reviews the state of church decoration with a sympathetic eye. Sure, we have our preaching boxes with their whitewashed walls and box pews but he sees them as appropriate to the form of worship they supported. Pugin is described as John the Baptist, not just introducing new fashions but also inviting his readers to repent of their old ways. It is a reminder of how extraordinary Pugin's success was. Rather than being ignored as a lonely and half mad voice crying in the wilderness, he was embraced by high society. Gothic was already fashionable, avant-garde even. Catholic Emancipation, the Oxford Movement and Romanticism all played their part in making his ideas acceptable. We are reminded of the books people were reading and the paintings they were buying. Illustrations of church interiors are not complete without a lady or gentlemen in the most fashionable dress of the period.

One of the strengths of the book is the way in which theological, liturgical and sociological influences are woven into the story. Pugin, of course, was famously described as a bigot by John Henry Newman for his insistence on Gothic as the only appropriate style for a Christian church. However, there were plenty of others just as sure of themselves. In the Anglican church the Ecclesiologists, influenced by Pugin, were clearly pushing a liturgical and theological revolution under the guise of architecture. Being good churchmen, they looked for a source of authority for their innovations and found them not only in the medieval church but also in that of Archbishop Laud and Edward VI. In fact, one of the great surprises is the degree of Catholicism extant in the rubrics of this most Protestant king. At the core of the Oxford Movement was a renewed emphasis on the sacraments, and particularly the Eucharist. Architecturally, this led to stone altars at the east end of the church with screened chancels, sanctuary



Comper altar with baldachin, St Andrew's Church, Aberdeen
Illustration by Peter Anson

lamps and tabernacles. Anson unpicks the many difficulties this caused for Anglicans. His discussion of crosses on altars is illuminating. There was resistance to the figure of Christ on the cross and even to having a bare cross on the altar. This was banned by the Anglican bishops. Architects got round this by placing cross designs in the reredos. The results of this struggle can be seen in local churches here in Kent. St Peter and Paul's, Ospringe, has a plain cross in an otherwise elaborate reredos while St Mary and All Saints at Boxley has a plain marble cross in the niche behind the altar. More usually there are simply the ten commandments, as at St Catherine's, Kingsdown by Edward Pugin.

All the Victorian church architects were working at a time of great growth. The population was expanding rapidly, the cities were under-served in terms of churches, and the existing ones required major renovation. This is without counting the Catholic Church, which was starting almost from scratch, and the nonconformists, who were particularly strong in the industrial towns. Many architects couldn't resist the temptation to innovate. Already we had seen Pugin himself move away

from the painted walls of Cheadle to the plain Whitby sandstone of St Augustine's. After his death, and partly under the influence of the Catholic Hierarchy, Edward and Peter Paul Pugin at times employed structural polychromy and French flamboyant Gothic (eg, the Sacred Heart altar at St Augustine's), omitted rood screens, and even introduced west galleries, or balconies (St Ethelbert's, Ramsgate). William Butterfield, the doyen of the Ecclesiological Society, implemented John Ruskin's ideas on Venetian Gothic at All Saints Margaret Street. As the century progressed, every conceivable variety of Gothic was explored. My own favourite is the work of William Burges, who seemed to recognise no boundaries to his art, and the restoration of whose *Maison Dieu* in Dover is nearing completion.

All the major figures are covered in depth and there are some surprises. It would appear that George Gilbert Scott, whose plan for a high pitched roof at St Alban's was excoriated by William Morris, was careful to retain as much of the original rood screen at Rochester Cathedral as possible (his plan for a similar high pitched roof at Rochester was never completed but the incongruous, raised gable ends were). William Butterfield fell out with his patron Alexander Beresford Hope over the decoration of All Saints – which Beresford Hope described as 'with the clown's dress, so spotty and spidery and flimsy'. Also under surprises, I would categorise the neo-Baroque trend amongst Anglo-Catholics between the wars. Walsingham is the place to experience this trend at its most pronounced, with the Anglican Shrine appearing more Catholic than the Slipper Chapel.

I very much enjoyed the whole discussion of the English Altar and its development. The designs of Sir Ninian Comper and Temple Moore stand out here. Equally interesting was the influence of John Francis Bentley's Westminster Cathedral, which he never intended to be in the Byzantine style but which was insisted on by Cardinal Vaughan. It led to a fashion for baldachins [a baldachin being a



Inside Pugin's St Barnabas Cathedral, Nottingham

Illustration by Peter Anson

canopied and arched structure over an altar or throne] which survived in etiolated form into the modern era.

This book has enhanced my appreciation of church furnishings immeasurably. I often lead groups along the Augustine Camino in Kent past sites where many of the leading architects practised. For a Catholic, the many varieties of Anglican sensibility can be confusing from the outside and this has helped elucidate the differences. Even St Augustine's is not without development, with stained glass spanning nearly fifty years and work by Edward and Peter Paul as well Augustus Pugin. As Pugin would say, 'Quam dilecta tabernacula tua Domine' – 'How beautiful is your dwelling place, oh Lord'. □

Andrew Kelly

Andrew Kelly is the Manager of the Visitor Centre at St Augustine's, Ramsgate and Route Director of the Augustine Camino – a long distance walking pilgrimage route through Kent.

Father Anthony Symondson SJ (1940 - 2024)

Father Anthony Symondson, who died on 31st January the age of 83, was a Jesuit priest and a distinguished architectural historian. He was a member of the Victorian Society and the Pugin Society. He had an unrivalled knowledge of the religious context of late Victorian and twentieth-century church architecture.

Born in Wimbledon on 27th May 1940, he did not attend a university. An uncle was an architect, and churchwarden of St Michael's Brighton, a remarkable church by G.F. Bodley and William Burges. This inspired his interest in church architecture, and he was an expert on the churches of Brighton. A visit to Walter Tapper's church of the Annunciation at Marble Arch was later regarded by him as his aesthetic conversion. He first contemplated a conversion to Rome at the age of eighteen, encouraged by Catholic cousins, but he was persuaded against it.

He first worked in the City, which he did not find congenial, and later at the Architectural Press, and then at the Council for the Care of Churches. When he decided to seek ordination as an Anglican priest, he went to Cuddesdon College in 1974. He was ordained deacon in 1976, and priest in 1977. After curacies at St Augustine's, Kilburn, and St Peter's, Hackney, he became priest in charge of St Anne's, Hoxton. The church was of little architectural interest, but he adorned it with fittings from closed churches. After five successful years there, he decided to become a Catholic, as he realised that the ordination of women in the Church of England was inevitable. Received at Farm Street in 1985, he acted as secretary of the Converts Aid Society.

In 1989, he entered the novitiate of the Society of Jesus, as the oldest Jesuit novice in the world. Many had expected him to join a more reactionary order such as the Oratory, but he sympathised with the changes following the Second Vatican Council. He had to undergo a long and arduous training, which included a period in Guyana, which he did not enjoy, not least because he had a horror of snakes, and another in Ireland, which he did enjoy (St Patrick having dealt with the snakes there).

He was ordained priest in 1997, and took his final vows in 2011. It seemed that the Jesuits never quite knew what to do with him. He spent some time as a chaplain at Stonyhurst, where many of the boys appreciated his guidance. Very much a Londoner, he was happier to be posted to Sacred Heart, Wimbledon, but while he was there his health seriously deteriorated. In 2014, he was admitted to the Jesuit care home at Corpus Christi, Boscombe, where he spent



Father Anthony Symondson SJ

that he would produce a substantial monograph on Comper, but it was not to be. This seems to have been mainly because he did not wish to upset the Bucknall family by writing about Comper's infatuation with Arthur Bucknall, son of his partner William (whose sister Comper married). What we did get, in 2006, was a book written with Stephen Bucknall (Arthur's son). Illustrated mainly with old photographs, it includes a list of works, and lengthy descriptions of the buildings.

Anthony contributed book reviews and articles to the Catholic Herald and other publications. He was a member of the Westminster Cathedral Art Committee, and helped to advise on the commissioning of new mosaics. He was a brilliant lecturer on architecture, and could hold an audience spellbound

in a church such as St Cyprrian's, Marylebone, with his fluency and sharpness of analysis.

He had a lively sense of humour, though his wit was often spiced with waspish malice, and he had a notable gift for mimicry. He loved to invent nicknames for those he disliked. Friendship with him was not without its strains, but he cared for people, and the estrangements which resulted particularly from his conversion to Rome were upsetting to him.

Anthony's knowledge of the architecture and liturgy of the Anglican High Church movement

(which he regarded as finished) was unique, and its loss is to be greatly regretted.

A postscript: Comper maintained that Pugin returned to the Church of England before his death. □

Peter Howell

Editor's note: This obituary of Anthony Symondson by Peter Howell also appeared, with some variation, in the Daily Telegraph on Friday, 8th March.

Forthcoming Pugin Society events

We have an exciting list of events this year, starting with a hard-hat visit to the Maison Dieu in Dover (see below) where we will see work going forward restoring the Burges interiors of this historic site. Like The Grange at Ramsgate, the building will become a Landmark Trust venue.

Preparations are under way for our major celebration in September of the Thirtieth anniversary of the great Pugin exhibition at the Victoria & Albert Museum in 1994. Two key figures in that event, and

in subsequent Pugin studies, Rosemary Hill and Paul Atterbury, will reflect on their experiences of the exhibition and of the future direction of work on Pugin. This will be followed by a champagne reception.

Additional events are being planned, including a joint event in August with the Victorian Society, *Pugin in Surrey*, led by Rosemary Hill. For later events, see next page.

Watch this space! □

Julia Twigg



Reawakening the Maison Dieu: Hard-hat tour to see work in progress Friday, 28 June, 2.00pm to 3.30pm

We have been invited to an exclusive behind-the-scenes tour of Dover's historic Maison Dieu to see conservation work in progress on this 800-year-old pilgrimage hospital with its superb William Burges interiors. We will see conservators at work, reinstating the Burges's decorative scheme in the Mayor's Parlour and Connaught Hall, with its superb Victorian stained-glass. Led by the Maison Dieu Engagement Officer, Martin Crowther, we will learn about exciting plans to reawaken the building as an events venue and heritage site.

Cost: £16, code: Dover.

To Book: contact events organiser, Julia Twigg on: j.m.twigg@kent.ac.uk

Once a place has been confirmed, send payment to: The Pugin Society,
HSBC Sort Code: 40-38-02 Account: 51218689, marking your payment with the event code and your name.

If you have difficulty making a bank transfer, please contact our treasurer Dr Peter Lindfield:
puginsocietytreasurer@outlook.com.

Joining details will be sent nearer the date.

Please note: limited availability

The Pugin Society

FUTURE EVENTS

Full details of these will be circulated later in the year, meanwhile keep these dates for your diary:

Wednesday, 11 September: Thirty Years On - Celebrating the Pugin Exhibition

This event marks thirty years on from the game-changing 1994 exhibition Pugin: a Gothic Passion at the Victoria & Albert Museum, with guest speakers Paul Atterbury (curator of the exhibition) and Rosemary Hill, author of the prize winning biography of Pugin, *God's Architect*. Following the talks the event will be open to the floor to discuss how attitudes to Pugin studies have developed since 1994 and to consider ways forward. At St Augustine's Church, Ramsgate, 5.00pm, followed by champagne reception. There will be no charge for the talk or the reception, but you must register for a ticket with events organiser, Julia Twigg

Thursday, 26 September: Strawberry Hill and Georgian Gothic

Private day-visit to Strawberry Hill to explore the pioneering work of Horace Walpole, led by Dr Peter Lindfield, the expert on Georgian Gothic

Thursday, 10 October: Pugin Drawings at the V&A

Private visit to the Victoria & Albert drawings collection to view their new acquisition of Pugin drawings led by Dr Peter Lindfield

Saturday, 14 December: Pugin Society AGM

Lecture and festive tea at the Art Workers Guild, Bloomsbury London
