

# The Landmark Trust

## THE GRANGE

### History Album Volume II:

### The Significance and Restoration of The Grange



**Caroline Stanford**

**May 2006**

Re-presented 2015

Illustration: Watercolour by Donald Insall of the site during the restoration, 2004

The Landmark Trust Shottesbrooke Maidenhead Berkshire SL6 3SW  
Charity registered in England & Wales 243312 and Scotland SC039205

Bookings 01628 825925 Office 01628 825920 Facsimile 01628 825417  
Website [www.landmarktrust.org.uk](http://www.landmarktrust.org.uk)

## BASIC DETAILS

Built:	1843-4
Architect:	Augustus Welby Northmore Pugin
Listed:	Grade I
Acquired by The Landmark Trust:	1997
Tenure:	Freehold
Opened as a Landmark:	2006 (restoration Jan 2004 – May 2006)
<u>Restoration</u>	
Architects:	Donald Insall Associates of Canterbury Thomas Ford & Partners of Sydenham
Building analysis:	Paul Drury
Archaeology:	Canterbury Archaeological Trust
Project manager:	Ron Dawson (1951-2005) of Robertson & Dawson
Quantity surveyor:	Adrian Stenning of Bare Leaning & Bare
Structural engineers:	The Morton Partnership
Main contractor:	R J Barwick Construction Services Ltd of Dover
Stone work:	PAYE Stonework of London
Mechanical Services:	Mechelec of Dover
Electrical contractor:	E. Saunders of Margate
Cartoon Room:	Town Brothers of Ramsgate
Paint analysis:	Catherine Hassall
Paint conservation:	The Wall Paintings Workshop of Faversham
Decorators:	Mackays Decorators Perth Ltd
Specialist paint finishes:	Trish Murray of Tomfoolery of Lapford
Stained glass:	Keith Hill, The Stained Glass Workshop, Rochester
Wallpapers:	Cole & Son Ltd (En Avant and 'Strapwork') Watts of Westminster (Jane's Room)
Carpets:	Ulster Carpets of Hammersmith
Door furniture, brass shields:	John Hardman Studios Ltd of Birmingham
Landscaping & Furnishing:	Landmark Furnishing Team (John Evetts, Ian Boulton, John Brown, Mark Harris, Mark Smitten, Ray Tennant)

## **FUNDING**

Landmark gratefully acknowledges grants and donations towards the restoration of The Grange from the following, without which the building could not have been rescued:

- Architectural Heritage Fund
- The Cayzer Trust Company Limited
- J Paul Getty Jr Charitable Trust
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- English Heritage
- Heritage Lottery Fund
- James Joll
- Patrons of the Landmark Trust
- John Scott
- Thanet District Council
- The Jonathan Vickers Charitable Settlement

and numerous other grant-making trusts, organisations and private individuals.

## **RESEARCH ACKNOWLEDGMENTS**

Landmark gratefully acknowledges the contributions made to our understanding of The Grange by David Alexander, Father Benedict Austin OSB, Catriona Blaker, Tim Brittain-Catlin, Paul Drury, Sarah Houle, Kent Underground Research Group, Maureen O'Connor and Lady Alexandra Wedgwood.

Thanks also to Neil Phillips of the John Hardman Studios Ltd for donating reproduction door furniture, fireplace shields and for help with the wall lights and coroneae.



**The Grange in 2006 during the final days of restoration.**

**‘ not ... a *grecian* villa but a most substantial catholic house  
not very Large but convenient & solid.’  
(A.W.N. Pugin to J. R. Bloxam, Sept. 1843)**



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**Top: Hanover Terrace (1827) overlooking Regent's Park by John Nash.**

**Below: Decimus Burton's United Services Club in London (1828).**

## **WHY THE GRANGE IS IMPORTANT**

The Grange's Grade I designation identifies it as of not just national but international significance. Why should what appears at first glance to be a fairly typical mid 19<sup>th</sup>-century family house be accorded such importance?

To point out that it is a rare example of a highly influential architect designing and furnishing a home for himself is only part of the answer. True, similar surviving examples are few – we may think of Sir John Soane's house in Lincoln's Inn Fields or Ernö Goldfinger's No. 2 Willow Road, or perhaps William Morris's Red House and Kelmscott (though neither of these were designed by Morris) as buildings with similarly close associations with iconic figures. All of these were ground breaking and influential buildings, but none were to be so directly and widely copied as The Grange, as the best known of Augustus Pugin's few domestic houses.

It is a measure of how widely disseminated the basic form and principles of The Grange became that this first glance may fail to take in the radicalism of its design for the 1840s. It would become the model for thousands of substantial and respectable late-Victorian provincial vicarages and middle class homes. The Gothic principles it embodies would become assimilated and diluted into the urban architecture of thousands of terraces and semi-detached houses in the late nineteenth century and beyond, where plot sizes were smaller and speculative developers paid less attention to setting.

The crux lies in The Grange's originality relative to the prevailing Classical style of the eighteenth century and Regency years. Augustus Pugin grew up during the decades when John Nash and Decimus Burton were refashioning the streets of London with their cool and elegant terraces, the final flowering of the principles of external symmetry and interpretation of the firmly defined Orders of Classical architecture. Just as Gothic Revivalism was to do, Classicism had trickled down through society from royal commissions like Inigo Jones's Banqueting House at Whitehall in the early 17<sup>th</sup> century, through grand palaces like Blenheim in the early





**The Royal Crescent, Ramsgate (1827-43)**



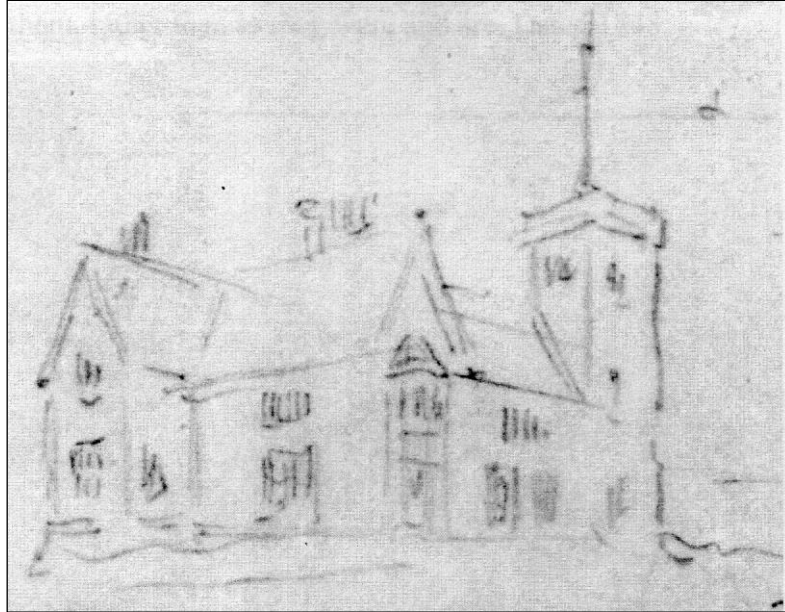
**Spencer Square, Ramsgate (1817)**

18<sup>th</sup> century, through villas, country houses and rectories to the terraces of Regency Bath and London by the 1820s. Such homogeneity would never be to everyone's taste, and from the middle of the 18<sup>th</sup> century, aristocratic builders would begin to toy with the castellations and Gothic tracery of the mediaeval period. As Gothic Revivalism took hold, rivalry sprang up between those whose imaginations were caught by it and those who preferred the discipline and order of the prevailing Classicism, a tension eventually dubbed as the Battle of the Styles.

Ramsgate is as good a place as any to observe this struggle – something in the seaside air seems always to encourage particularly jaunty examples of all architectural styles in villas and terraces alike. The town has quite late examples of both pretty and unimaginative Classicism. It also has early examples (though Augustus Pugin would hate us for pointing it out) of Gothic's assimilation into urban terraces, asymmetry compressed and replicated into a symmetry different from that of the Regency terraces but no less recognisably subduing internal function to external symmetry – Matthew Habershon's Chartham Terrace (1851) next door to St Augustine's is a prime example of this. Pugin's 1849 bird's eye view, *A True Prospect of St Augustine's*, makes the West Cliff look deceptively rural: in fact, the Royal Crescent, Royal Road and Spencer Square were virtually adjacent already.

In the St Augustine's site, Ramsgate also has the purest example of the architecture and principles of Augustus Pugin's work. Untrammelled by the committees he hated, Pugin was building only for himself and his own beliefs here. In the words of Charles Eastlake in 1874, 'in his house and church at Ramsgate one recognises more thorough and genuine examples of Pugin's genius and strongly marked predilections for Mediaeval architecture than anywhere else.'<sup>1</sup> The Grange is not just a house, it is an embodiment of Augustus Pugin's principles and personality applied to domestic architecture. It seems too to have sprung holistically and fully formed from his mind – from his earliest sketches, very little changed and nor were any significant changes of heart apparent from the fabric of the building itself.





**The first known depiction of The Grange, in a letter to John Rouse Bloxam dated September 1843.**

That Augustus Pugin carried the idea in his head does not mean that his plans were ill-considered. He built only a dozen or so small houses and most of these were associated in some way with the Church, as presbyteries or lodges. His truly secular domestic buildings can be counted on the fingers of one hand – the Rectories at Rampisham and Llanteglos and his earlier essay at a home for himself, St. Marie's Grange near Salisbury. Pugin learnt his lessons from St. Marie's – it still survives though much altered, and no wonder, for even Pugin himself soon realised that it was impossible to live in a house with only two bedrooms and no corridors. The Grange is the careful creation of mature reflection and it is on this basis that it became such a durable proforma.

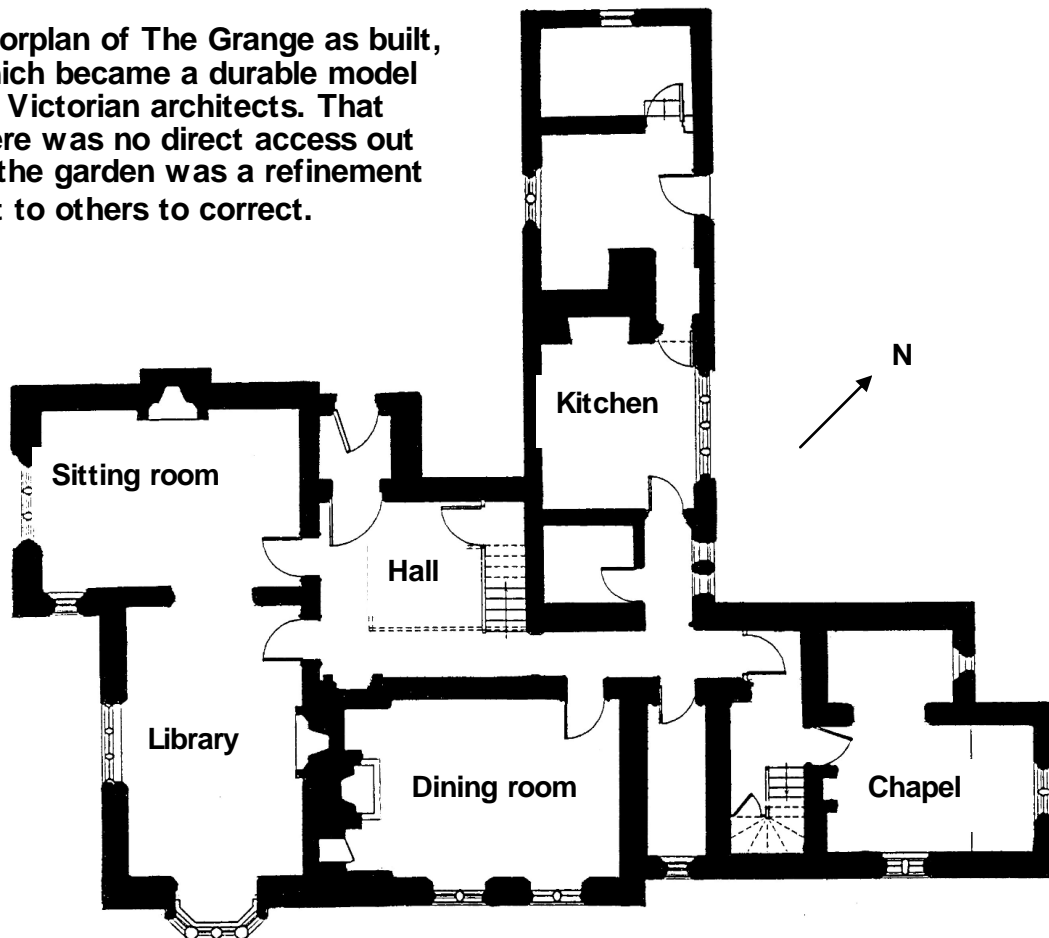
Paul Drury's Conservation Plan (a formal report drawn up to record a building and assist with decisions on its restoration and future care) identifies several facets to the essential and core significance of The Grange:

- Architectural, for the enduring influence of the forms developed on this site
- Aesthetic and spiritual, in expressing Pugin's principles, religion and artistic achievements
- Historical, social and biographical, in illuminating the character of this influential man and influencing him in turn as he worked

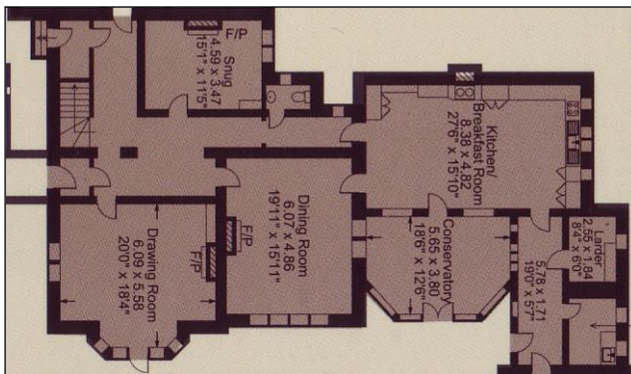
- Religious and contextual, in Pugin's choice of a site partly because of its association with St Augustine, with the express purpose of providing a spiritual and visual focus for a revived Catholic community.

All these aspects are closely integrated into the actuality of The Grange. It is impossible to divorce the architectural significance from Pugin's religious project, and the spirit of the place directly reflects the spirit of its originator, the laboratory in which he perfected his experiment free from the constraints of a client. Its compact floorplan, with the radical inclusion of a double height central hall from which radiated the main rooms and a service corridor, was both practical and convivial.

**Floorplan of The Grange as built, which became a durable model for Victorian architects. That there was no direct access out to the garden was a refinement left to others to correct.**



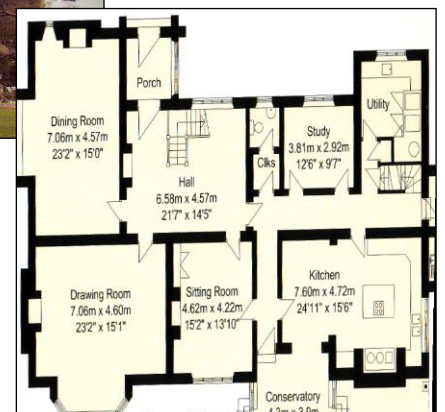
## THE GRANGE AS MODEL – two examples



The Old Rectory, Upton Scudamore in Wiltshire (1852). The building to the right was a chapel and such variations on the theme of The Grange often included secondary buildings to provided the sense of an evolved site (Original floorplan only shown.)



The Old Rectory, Lowick in Northants, commissioned in 1855 from Edward Browning of Stamford. The detached coach house is of the same date. (Primary floor plan only).



It is equally clear that The Grange was always meant to be seen as a part of the group of subsidiary buildings in the north courtyard (Cartoon Room, presbytery, the so-called Dog house and – originally – a gatehouse) as well as the wider setting of church and monastery across the garden wall and road, with which an architecturally symbiotic relationship is established. It is an idealised but perfectly realised recreation of a microcosm of mediaeval Christendom, a fitting architectural setting for worship, artistic endeavour and Christian family life.

Pugin was such a colourful and controversial figure that his home was scrutinised not just by architectural students but also by the wider public, their interest perhaps further stimulated by the dramatic circumstances of his early death. Many friends visited during his lifetime and recorded their impressions. The satirical magazine *Punch* published a description of the house in 1848. The bird's eye view was exhibited at the Royal Academy in 1849. In 1853, *The Builder* carried an engraving of the site. In 1861, Benjamin Ferrey published his reverential *Recollections of A W Pugin*, which also included an engraving. All the while, helped by the success of the Mediaeval Court at the Great Exhibition in 1851, the Gothic Revival was becoming ever more popularised and disseminated in all aspects of design. Small wonder, then, that this cliff top site in Ramsgate should be taken by so many as the fount and origin for those seeking an appropriate model for a Christian home.

## **PHILOSOPHY OF CONSERVATION AT THE GRANGE**

When Landmark took on The Grange, we were presented with a conundrum. Over a hundred and fifty years had passed since Augustus Pugin actualised his dream and in those years, the house had been adapted and changed, especially by his sons Edward (from 1861-75) and Cuthbert (after about 1880). Most of these changes were opportunistic and utilitarian, diluting the integrity and originality of Augustus Pugin's vision. But to remove them would be to challenge prevailing conservation wisdom, that all the phases of a building are equally valid and should therefore be kept. Edward Pugin in particular also has a growing band of admirers.

In 1947, Father Wilfred Emery of St Augustine's Abbey had called in the Society for the Protection of Ancient Buildings, renowned for their conservative approach to historic buildings, for advice on the house. John Macgregor visited on March 27<sup>th</sup> 1947 and expressed the issues succinctly in his report to the SPAB committee:

'[Pugin's] house continued to be lived in by his descendants until about fifty years ago, during which period untidy additions were made by his sons.



The inferior design and quality of these subsequent works is most marked and none can be considered as other than a blemish on the original structure.

As the family's fortunes dwindled but not the desire for ostentatious living, the buildings deteriorated and finally the building has suffered under wartime occupation by troops.

Despite these adverse circumstances, the original building and the majority of its decorations are in remarkably good condition and the quality of construction has resisted both bomb vibration and negligence to an unusual degree and in great contrast to the later work.

Except for the part where dry rot has destroyed the later match boarding in the hall, little reparation is necessary, whereas the later lavatories etc are rampant with it and most dilapidated.

Whatever use is made of the building I strongly recommend stripping it down to the original structure. This will entail removal of the covered way to the front door with the lavatory on the left and the glass extension to the right; the removal of the play room on the north east of the kitchen and the reinstatement of the steep sloping roof to the room over the kitchen.

Relatively little work will then be necessary to put the rest of the building into first rate condition.

If this remaining building is found to give insufficient accommodation it will be far better to build a completely new extension than try and use the badly constructed, untidy additions which will always be giving trouble with upkeep.'<sup>2</sup>

Little had changed in 1997, although partly as a result of MacGregor's advice, the monks had long since removed the conservatory and 'playroom' outside the kitchen, and built what is now the Parish Rooms to provide extra classroom space for the boys' school. The sharp and confident edges of the house remained dulled and blurred by Edward Pugin's additions, few of which reflected the quality of his wider works elsewhere.

The interiors were similarly compromised and provided further problems to the project team – how to untease layers that had never coexisted but happened to survive now and present a coherent picture of a seminal building that could be appreciated and understood by the layperson. The Conservation Plan provided the following framework for assessing these difficulties:



- i) what is the intrinsic significance and historic interest of the contributions of later generations?
- ii) to what extent is it in conflict with understanding, appreciating and revealing the core significance of the site?
- iii) if there is conflict, is their intrinsic value greater or less than the detriment they do to that core or primary significance?

Resolving such questions inevitably involves value judgments, but under the statutory planning framework such judgments must be also consensual, made as objectively as possible and above all based on understanding of the building. At The Grange, matters were further complicated by the fact that key elements of Edward Pugin's additions, such as his conservatory, were already lost while others remained. When Augustus Pugin's sons redecorated, they stripped down thoroughly, leaving few dateable traces of what had gone before. Edward had a tendency to change some, but not all, of given features, such as door architraves or window reveals. The fire in 1904 also represented a watershed, destroying most of the roof and areas of ceiling that were replaced pragmatically without little consideration for the original conception. As research, both archaeological and documentary, progressed, it became clear that we had a far more complete picture of the house, inside and out, for the 1840s than at any other period. Key pieces of information fell into place: the discovery of scraps of wallpaper all over the house of Augustus Pugin's personal design of wallpaper, a watercolour of his own sitting room, the original footprint of the house, the shadows of library bookshelves. There was also the endless stream of letters from Pugin to his suppliers, many of which survive (not the case for his sons). It was clear, for example, that it would be meaningless to superimpose earlier wallpaper against later joinery and structure when they had never co-existed – a fudge of period would mean we could not use the En Avant wallpapers, one of the most exciting discoveries. When the body of objective evidence was added to the potentially more subjective view that the core historical and architectural significance of the house lay in the period of the mind which originally conceived its radical design, it became impossible to resist the conclusion that we should make the case for a full blooded return to a house that Augustus Pugin himself would recognise.

Quite rightly for a Grade I building, the consultation process preceding the permission for such a course of action was protracted and demanding. Eventually, however, Landmark was able to convince English Heritage, Thanet District Council and their various consultees (including the Pugin Society, the SPAB and the Victorian

Society) that in this case it was appropriate to grasp the nettle of core significance and return the house to the form under its original designer.

Only two areas do not fall within this approach, and in themselves give credit and memory to Edward Pugin's time in the house. The north courtyard, with covered walkway, enlarged entrance and gateposts and altered Cartoon Room, overlooked by Edward Pugin's studio in St Edward's Presbytery, exists as remodelled by Edward Pugin. His father's gatehouse is now known only from the 1849 bird's eye view and archaeological investigation of its footings and would be impossible and inappropriate to reinstate without speculation. The courtyard is therefore left much as it would have been in Edward Pugin's day dominating the courtyard and street frontage. The other space is the south-facing bedroom with the bay window known today as Jane's room, after the initials J P in the fireplace. This was the only hearth where no evidence remained of the form of Augustus Pugin's fireplace. There was also an unusually complete survival of Edward Pugin joinery – door architraves, skirting boards, cornice and altered window reveals – and the elaborate and complete chimney piece, similar to ones used at the Granville Hotel. This room has therefore been left structurally as, and also furnished to evoke, an Edward Pugin interior, forming an instructive comparison between the work of father and eldest son. Otherwise, the permission enabled us to take a confident and coherent approach to presenting a fully restored house, expressing the specific vision of Augustus Pugin within a landscape to which all his sons would contribute.



**Augustus**



**Edward**



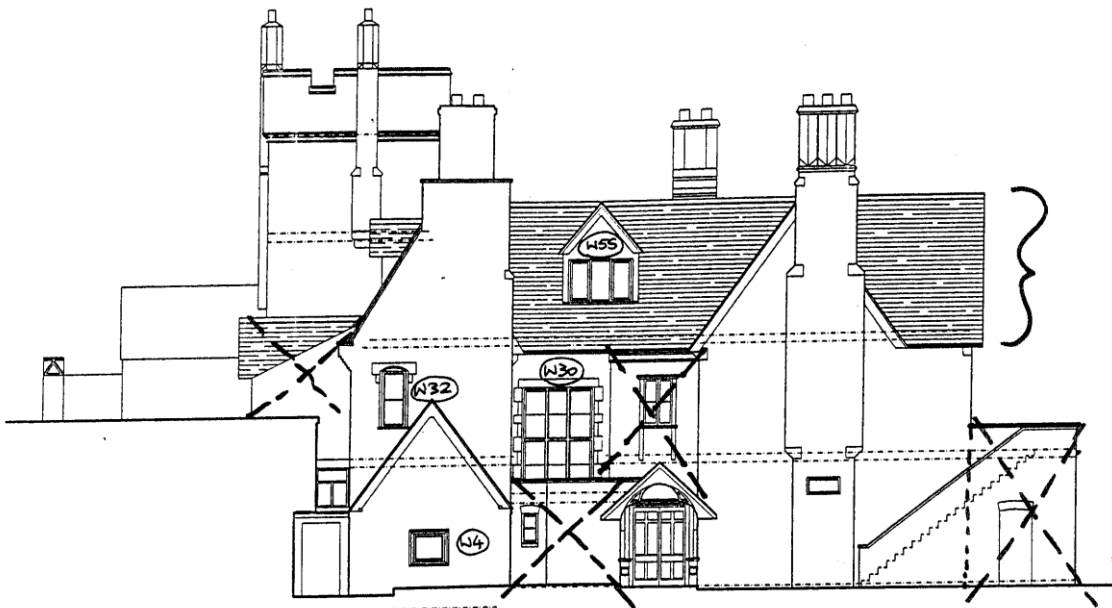
**Peter Paul**



**Cuthbert**

## **ELEVATIONS AND FLOOR PLANS**

The following pages show the Donald Insall Associates 1997 survey drawings of the building before work began, showing the areas since taken down or altered.



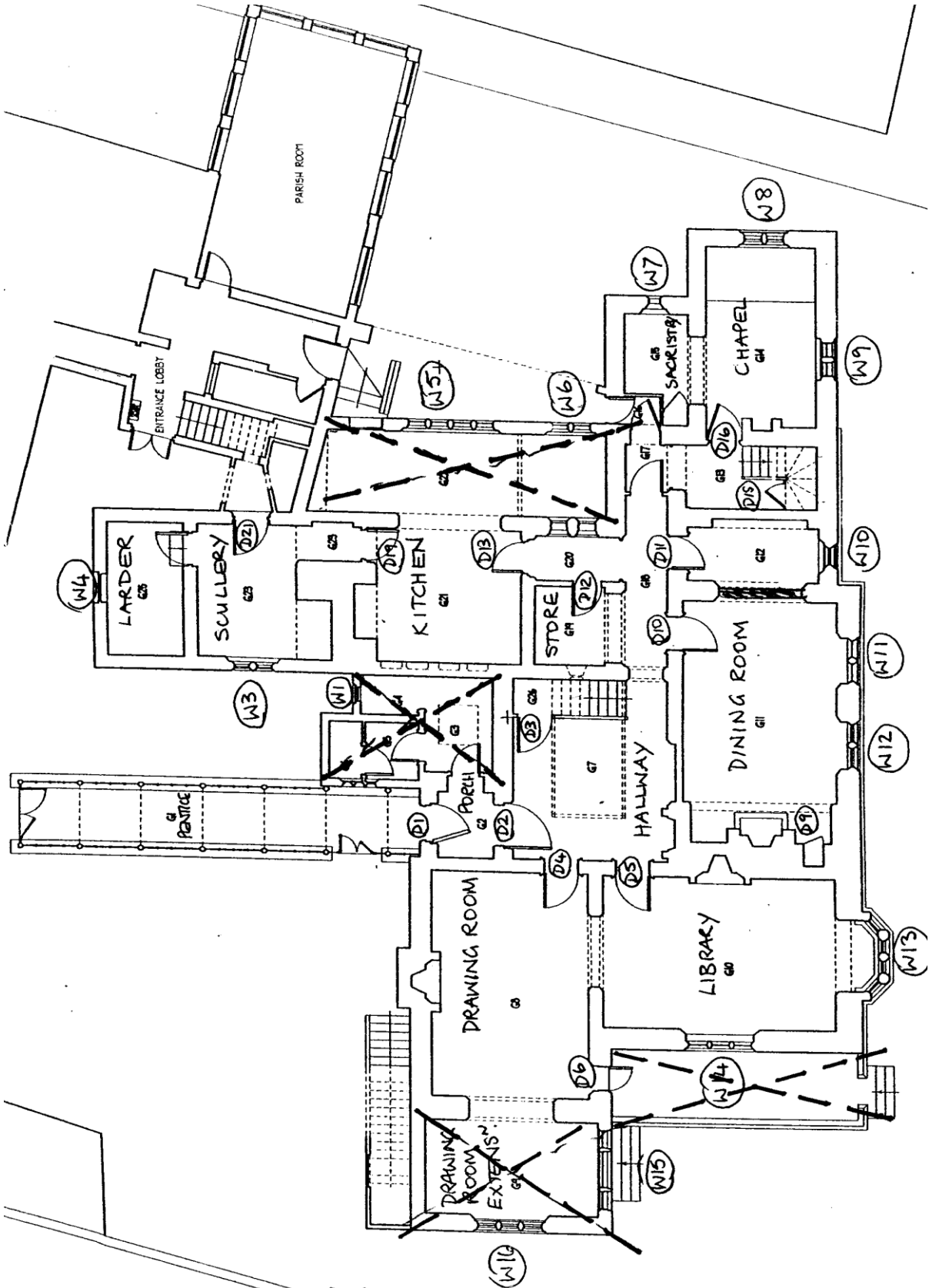
**North elevation**



East (kitchen) elevation

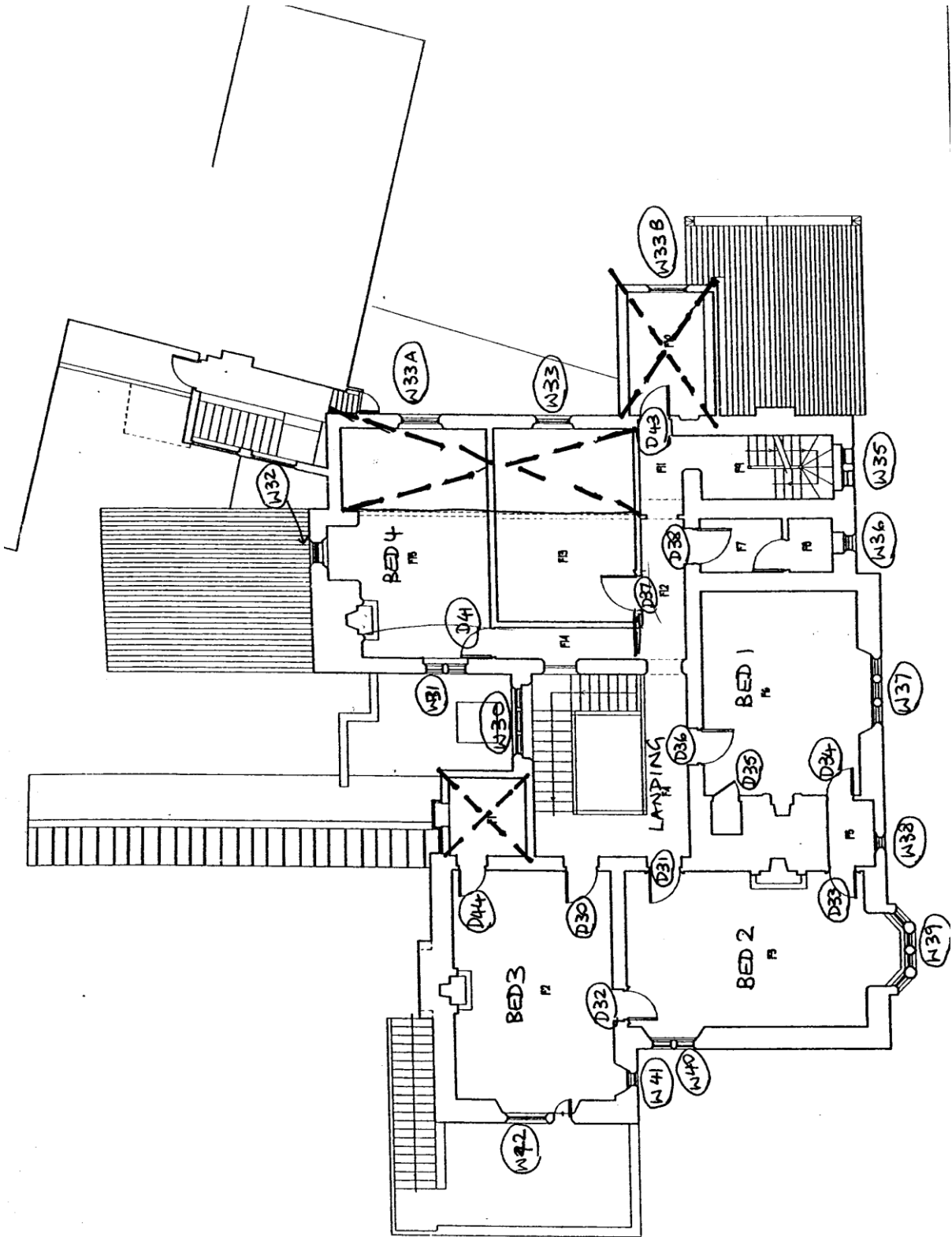


West elevation

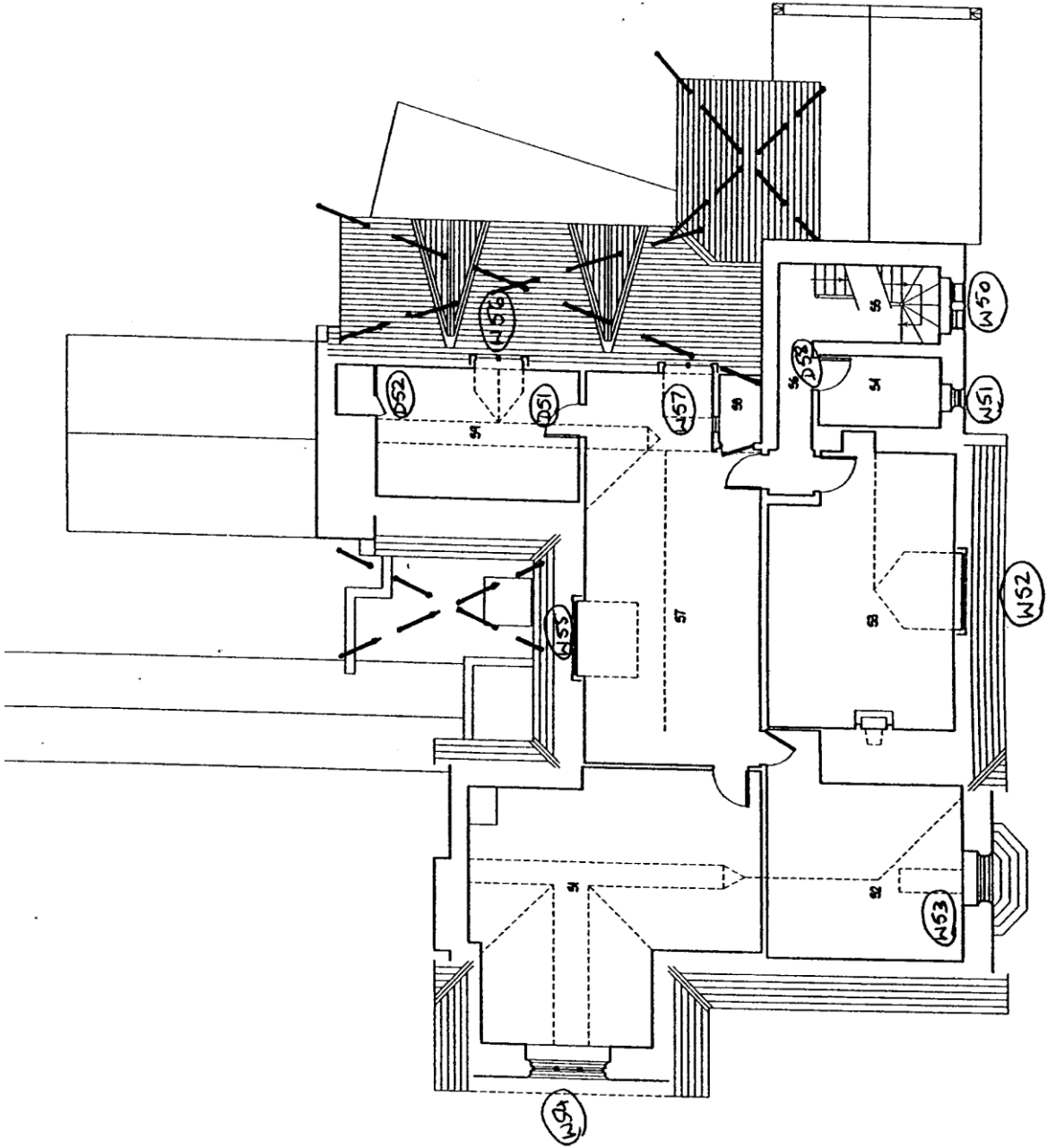


GROUND FLOOR PLAN

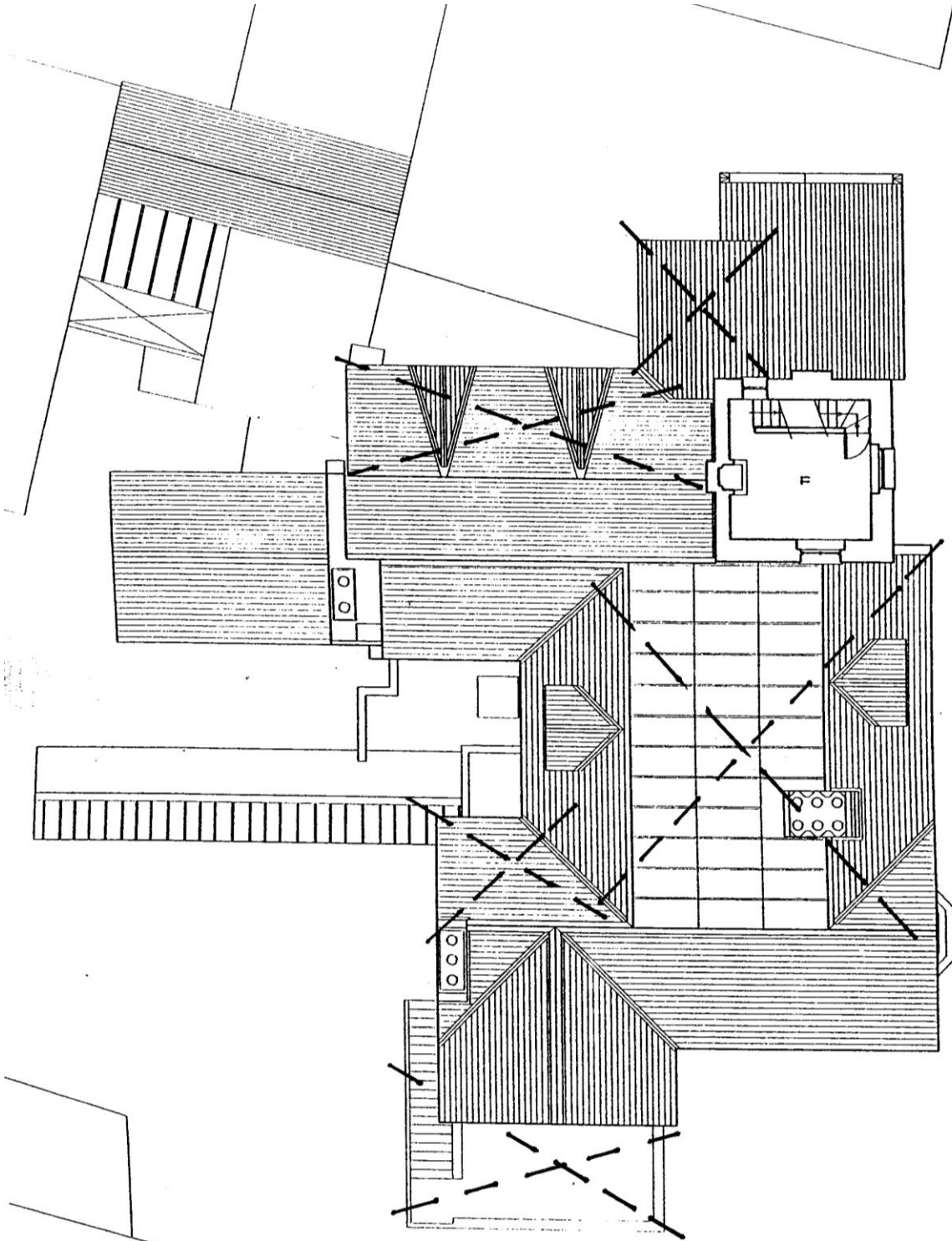




FIRST FLOOR PLAN



ATTIC FLOOR PLAN



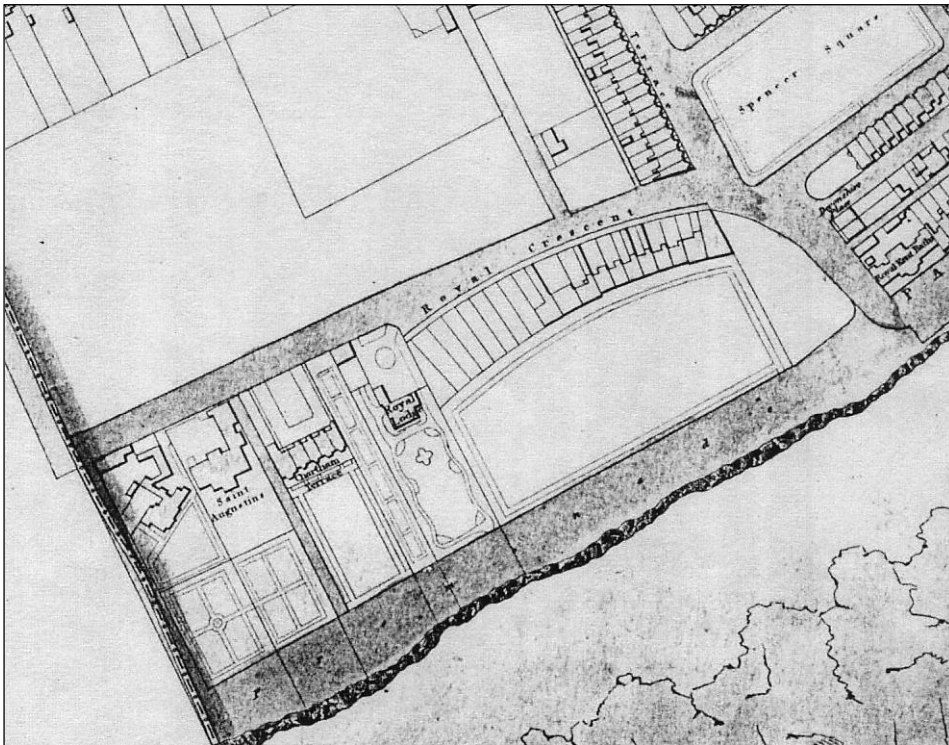
ROOF PLAN AND TOWER FLOOR PLAN

## **RESTORATION OF THE GRANGE**

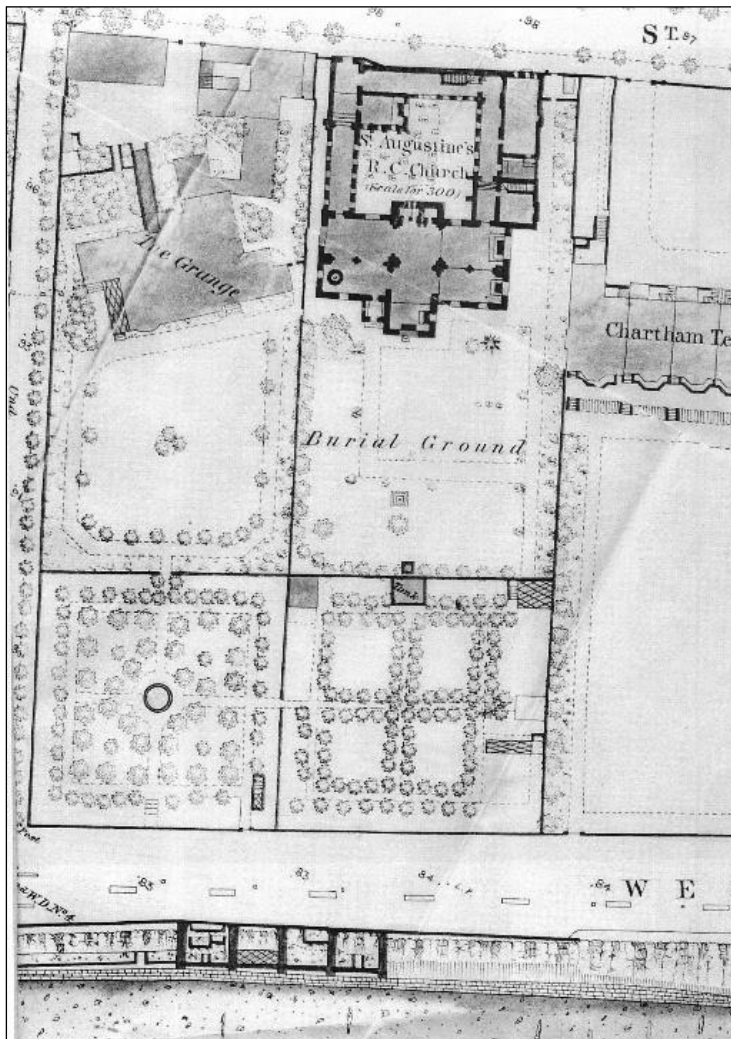
### **LANDSCAPING & GARDEN**

Although archaeological investigation had been one of the first analyses undertaken, the landscaping and recovery of the garden took place at the very end of the restoration process. There were various documentary sources for the garden layout: Pugin's own drawings, a (slightly inaccurate) map of Ramsgate from c. 1850 and Ordnance Survey maps of 1879 and 1896 among them. All concur in showing a garden of two halves: a large lawn near the house bordered by paths and a more formal *parterre* arrangement in the lower half, a grid of paths with a circular pond in the middle, apparently planted with fruit trees. Until the mid-20<sup>th</sup> century, the lower half of today's churchyard was a vegetable garden for the house, John Hardman Powell describing how 'with all his care [Pugin] used to count, grimly, his cauliflowers after circling around their roots, leap over the wall to the sea' [sic, but we can appreciate the gist]. Powell also tells us that 'The Garden was masculine in design, "no harbour for caterpillars [sic] to drop on you" but beds well dug out of the chalk, the best of Kent soil carted there, reservoir in centre, and various novel fences to break great gales.' As well as this pond, a well-built brick cistern was found underground about half way down the eastern side of the garden, which took the overflow rainwater from the roof not swallowed by the slate tanks that supplied the house on the top floor – a typically practical Puginian measure.

Sometime between 1896 and 1931, the SW corner of the garden was sold to the local authority to become part of the promenade, spoiling its strict symmetry. This loss is registered in today's paths. The garden wall was heightened, probably during Edward Pugin's time, and the original garden edging tiles used as part of the decorative bands. By the time of the fire in 1904, and persisting into the 1920s, the level of the lawn in front of the house was lowered to take a grass tennis court. By 1896, a small summerhouse had been built into the angle between the chapel and the churchyard wall. A conservatory had been in place since at least the early 1870s, positioned against the west wall of the library (and so obscuring its west



Detail of map of Ramsgate, dating from about 1851 (Chartham Terrace is shown already constructed). The angle of The Grange is rather exaggerated, but the early form of the N courtyard is clear, with gatehouse, Cartoon Room with privy and covered link from kitchen to St Edward's Presbytery.



1879 OS map showing the house after Edward's time but before the construction of the billiard room. Note conservatory, covered porch, new entrance, extension above kitchen. Note too the 3 covered entrances (hatched) to the tunnels, and the detail given of the chambers in the cliffs, now lost. The church is now in its final state, with EWP's west cloister and Digby chantry.

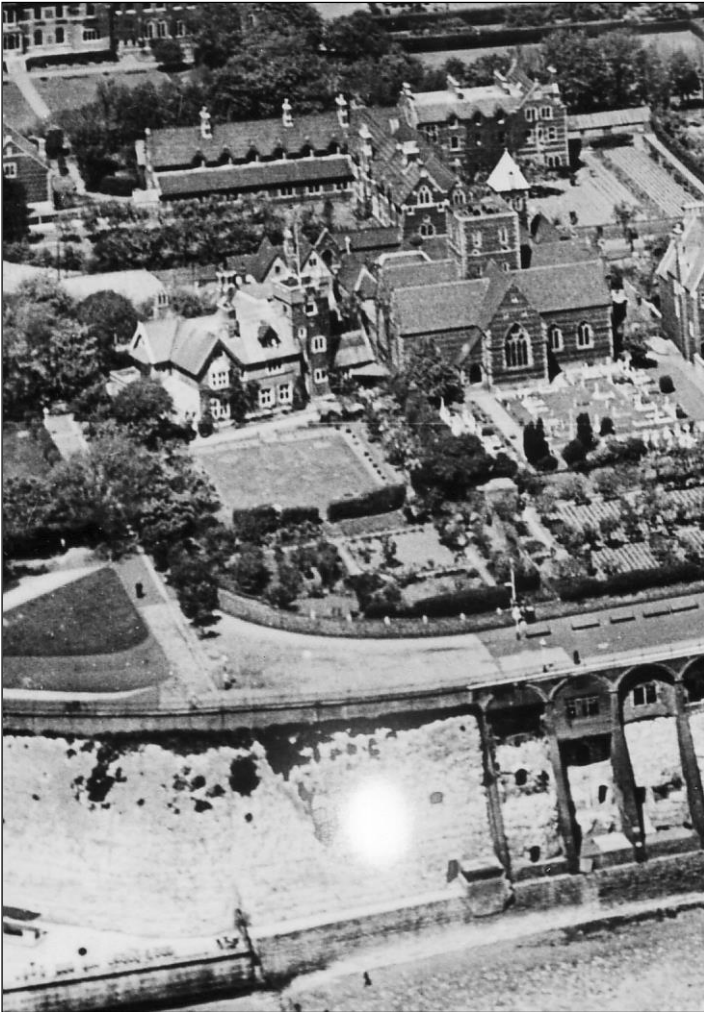


window). In the 1960s, the lower part of the garden was built up and tarmac'ed over to provide a playground for the schoolboys.

Early in the restoration, the Canterbury Archaeological Trust dug exploratory trenches, which confirmed the layout as it appears on the maps. When the mini-digger and dumper trucks moved in in spring 2006, painstakingly scraping away the topsoil, all the paths, pond and viewing mound were all broadly as predicted. The CAT had suggested that the original covering for the paths was flints chips (not surprisingly given the amount of knapping that must have taken place for the church) but no evidence of this or any other covering was found during landscaping, suggesting its removal perhaps during the modifications during use as a school playground. What was found, in all cases exactly where predicted, were the beaten chalk foundations of the paths, now recovered with gravel (flint proved impossible to source locally). Ground levels all around the house had risen in some cases as much as 45cm and their correction made an enormous difference to the presentation of the house.

The mature holm oaks are very old and may even date back to the 19<sup>th</sup> century. The new planting reflects Powell's memory that the garden was 'masculine in design,' which fits well with the necessity of being fairly easy to maintain in its latest use as a Landmark. The apple trees planted in the lower garden are all varieties that pre-date 1850. The view from the viewing mound is discovered to be as much of the house as over the wall, and the reason for setting the house at a slight angle across the plot is finally explained, in the brilliant three-dimensionality of our view of it with the adjoining church.

Landmark's landscaping around the house records in several instances features now lost. The outer edge of the bed to the right of the covered walkway marks the dimension of the lost gatehouse. The edge of the lawn nearest the house in the kitchen courtyard records the extent of Edward Pugin's extension to the kitchen and the total lawn area here matches the plan of Cuthbert Pugin's music/billiards room.



Aerial photo, c. 1931. The corner of the garden has been given up, although the church has yet to assimilate the vegetable garden. The cliff chambers are still in situ.



Exploratory trenches in the garden in 2002.



John Evetts (above) and Ian Bolton (right, working on the retaining wall of the viewing mound) spent weeks and much care recovering and laying out the garden through spring 2006. The original, beaten chalk footings for the paths show clearly through the soil.



## EXTERIOR OF THE HOUSE - BEFORE WORK BEGAN



Left: north elevation: note later additions to left of covered porch and sitting room extension to the right, with modern steps leading up.

Below left: south elevation. Note modern windows in 1904+ dormer and sitting room extension; also plinth and brackets on wall left from the conservatories.

Below: example of stone decay after cement patching in the bay to Jane's room



East (kitchen) elevation, showing the rump of the Music/Billiards Room and Edward Pugin's extension to the kitchen and bedrooms behind. Above: the bathroom added above the sacristy.





**Clockwise from top left: An apprentice working on roof timbers; replacing the window to Pugin's room; one of the new chimney stacks, roof still awaiting the lead flashing; positioning the cross on the chapel roof**

## EXTERIOR OF THE HOUSE

(Compass points: although the main access of the house runs roughly NW to SE, for ease of reference in the following descriptions N is given as the road side, S as the sea, E the chapel and W the sitting room).

Before any work began, the whole building was recorded through exhaustive photography and a video record made by students on Bristol University's MSc course in Archaeology and Media Studies. Building analysis continued as the building was gradually opened up, and all materials taken out were labelled for future identification and re-use wherever possible. The house was then swathed in scaffolding for a year and a half, complete with temporary roof. In winter, it was buffeted like a ship by the sea gales and workers sweltered as if in a greenhouse in high summer.

The first task once the contractors Barwicks moved on site was carefully to take down the extensions for whose removal we had permission: the cloakroom block beside the covered porch that masked the large hall window, the two storey extension above the kitchen, the sitting room extension with modern steps leading up to its roof and the bathrooms above the sacristy and leading off from the west bedroom.



**The kitchen exterior after the taking down of the extension. The footings of the bay were found just beneath the surface. Edward Pugin had re-used the original stone window frame in his extension, so it was set back in its original position and given a pitched roof.**



It was also felt important to return the roof to its original, double ridged profile, lost after the 1904 fire (although the house had been re-roofed in recent years, the slates used were Spanish and rather harsh in finish). The re-roofing was a major undertaking for the joiners, roofers and leadworkers involved, including reproducing where necessary Pugin's massive and characteristic 'tusk tenons' that fix the wall plates and barge boards. Their skill may be appreciated today from the tower room window. Stonework on the chimneystacks was also found to be in a parlous state, several requiring complete rebuilding. The tower roof and parapet were severely weakened, not least due to a cast iron strap that had been introduced as a strengthening measure but had 'blown' or corroded, causing further damage. Pugin's understandable liking for flagpoles had put considerable strain on the tower over the years and so in rebuilding the tower, the opportunity was taken to consult a structural engineer to ensure that a flag could be flown in future without such problems arising.

Much of the brickwork needed repointing, a challenge for today's team to match the fine penny-struck pointing of George Myers' men. The stonework was often badly decayed, especially on the seaward facing windows. This had been crudely patched with cement, with the inevitable result that moisture trapped behind had caused further damage to the stone as it froze and thawed. Wherever possible, so-called plastic repairs were carried out using lime mortar; the next degree of necessity involved patching in new pieces of stone – but in some cases the whole window had to be sacrificed and an entirely new one put in. Where this was the case, the new stone has been left unpainted, but where a window has been patched, a stonecoloured limewash has been applied for evenness of finish (an approach Augustus Pugin also followed once the bare stone became grimy).

Choice of a suitable replacement stone was also a matter of long running debate. Augustus Pugin himself had used Caen stone, the preferred Kentish material since the time of the mediaeval masons at Canterbury (the only local stone is Kentish ragstone, of very variable durability and appearance). However, in our own time Caen stone had been of unreliable quality and supply for decades. Pugin himself also seems to have had doubts – he used more durable Portland stone for the plinth and later features such as the window in the kitchen corridor, and he switched to Whitby stone for the dressings on his church. We began high level work with Bath stone, as the agreed best available alternative. However, a new and better supply of Caen

stone became available during the project and so below eaves this has been used. Most of the windows on the garden elevation had to be completely replaced.

## **INTERIOR**

### **COVERED WALKWAY & PORCH**

This was added by Edward Pugin, who knocked down his father's gatehouse and removed the pitched roof to the small porch by the front door in the process, to create a flatroofed bathroom above it at first floor level. The roof slope at the juncture of walkway and house therefore creates an assemblage that had never co-existed in the past and much thought went into how to accomplish this. The cloakroom block was entered through a door where the window bearing Landmark's initials and date of restoration. The last glazed panels on this side also had to be replaced. The walkway seems to have been glazed from very early on, although the evidence suggests that this was not initially the intention. The floor was originally black and red tiles; the current ones date from Cuthbert Pugin's era, sometime between 1880-1928. The stone coloured paint and gilt rosettes replicate the original scheme, revealed by paint analysis. The brick plinth and stone cills were originally unpainted, but cleaning them back would have caused too much damage.

(Cuthbert added a further walkway to the west gate – the shadow of its lean-to roof is still apparent on the wall. This was taken down in the 1950s).

The stone inscription set in to the wall is dated 1843 (using the mediaeval Arabic 4). It has decayed considerably since the photo below was taken in 1982. It translates as 'Unless the Lord builds the house, he labours in vain that builds it' (Psalm 127:1). The text became a standard Victorian embellishment – also found, for example, above the fireplace in the hall at Landmark's Saddell House, which was refurbished in the 1900s!



Photo: Tim Brittain Catlin, 1982

The heavy oak front door is recognisably Augustus Pugin's work and until taken down for repair was always thought to be primary. In fact, it was found to have been considerably strengthened at some stage, and never to have held door furniture to match the brackets for bolts still in situ. It is a peculiarity that it had no locks or handles and was therefore merely bolted shut from the inside, suggesting that it was rarely used except on ceremonial occasions, consistent with Pugin's near-paranoia about security. The everyday route into the house must have been through the kitchen door, which is why this has been kept as the initial entrance for Landmarkers.

## WALLPAPER AT THE GRANGE

Since the wallpaper is perhaps the most instantly striking feature at The Grange, a word of general explanation is in order before 'entering' the house. The En Avant design was known to exist from Pugin's letters to his decorator J G Crace, and also from drawings held at the V&A. No blocks for it had survived (though many original ones do for Pugin designs) and when we took the building on, none was known to survive in the house itself. Augustus Pugin had automatically entrusted the blocks to Crace ( 'Take great care of my paper blocks for I shall have all the SW walls to do over again in the spring the last 3 days gales have done for it, it is coming off fast,' he wrote to Crace in 1844) but would issue a firm rebuke when he found Crace had produced the paper for someone else:

+ Ramsgate

My Dear Sir

....and now I want you to explain to me how it is you have supplied a gentleman in New castle with my own paper. I fully intended to have paid for the blocks and if I have not done so it is your fault in not charging it. Nothing can amaze me more than to see

a paper which is quite a family thing handed about as a mere pattern & of the possibility of finding its way into a taproom. I now feel so much inclined to repaper my room[s?] in my house or to paint the walls & stencil them or anything unless you can secure the blocks, pray let me know about all this. The posters say you supplied it but I hardly believe it as you know my feelings on the subject & I should never for a moment have thought of having my own motto & crest made a marketable commodity & stuck up everywhere. If any quantity has been sent out pray let me know & I will instantly paint my walls & cut paper forever. I thought if I paid for the blocks they became my own property as much as copper plates. Hoping to hear from you about this,

+ Awelby Pugin<sup>3</sup>

Crace's response does not survive. After this, it is quite likely that Augustus Pugin retrieved the blocks and kept them in the family. In any case, early in 2002 selective investigations were ongoing in the house and one dark January afternoon a piece of panelling was carefully removed from an external wall in the west bedroom. Beneath it, in black and mouldy shreds, was a paper clearly recognisable as the En Avant design. It was a very exciting moment, not least in bringing with it the realisation that a tiny strip of red and ochre found beneath beading around the dining room hearth, must belong to the same design. Things got even better half an hour later when the workmen, carefully concealing their excitement, called us back to see the result of prising back a larger piece of panelling from the east wall – and there was a full expanse of green and yellow En Avant paper, almost as fresh as the day it was hung.

Soon after, the bell frame outside the chapel was taken down. On bare plaster, and so unquestionably primary, was a perfect silhouette of the green and cream paper we later christened Strapwork. This was a complete surprise, not least in its 'Jacobethan' form. It is not known or thought to be a Pugin design, although similar Regency papers are known. It seems to have been an off-the-peg paper used by Pugin for the service or backstairs areas of the house – once we started dismantling later partition walls etc, we found scraps everywhere.



**The expanse of wallpaper on the day it was found beneath the panelling. It has been mostly left in situ. Note too the broken glass set into Roman cement behind the skirting board – an anti-rodent measure used by Myers throughout the house.**





**Where they could not be left in situ, samples of the wallpaper were steamed away and lifted by conservators (here beneath the bay in Jane's room). A full set was accepted by the V&A.**

Regular Landmarkers will know that wallpaper is not a typical wall finish for us, for obvious reasons. Here, it had been clear all along that we should have some wallpaper and so we had allowed for a couple of rooms to be hung with hand-blocked paper. However, we now found ourselves in the position of knowing exactly what the whole house had been hung with in the 1840s. We called in the experts, Cole & Son Ltd, who hold the largest collection of original Pugin blocks, having acquired them from John Perry's company, who in turn had bought up the Craces' paper business. They also produce hand-blocked (and indeed –flocked) papers in the traditional way. Cole & Son did not have the En Avant blocks either, although John Perry's pattern book did include a sample of the blue, and red and green, colourways.

We could not justify the expense of papering the whole house in hand-blocked paper but wanted to be able to present the pzazz of Pugin's original conception, and so finally opted for rollerprinted paper (a technique invented in 1839), which allowed us to paper the whole house with four different colourways of En Avant and Strapwork within budget. Cole & Son were also able to replicate something of the liveliness of hand-blocking by using inks of different thicknesses to capture a slight 'impasto' effect.





**The Parry pattern book of samples of Pugin papers, including No. 174, the blue En Avant pattern.**

There is of course one more paper design in the house, that now hanging in Jane's room. We knew of this design in the house from a very early photo of the hallway and landings, and again, once unpicking began, we found it in upstairs bedrooms, including the dressing room between what are now called Jane and Augustus's bedrooms. Edward Pugin seems to have used this paper much as his father did Strapwork, in the less public spaces. It turned out to be a design called Gothic Trellis - and still in production today, by the other well-known purveyors of Pugin wallpaper, Watts of Westminster. A special colourway was commissioned to replicate the very faded samples we found.

'Now that the paper hanger has done I think it but right to tell you that he has given me every satisfaction, in short I never saw a better educated steadier & more able workman when another job of mine turns up I hope you will let me have him again.'<sup>4</sup>

## ENTRANCE HALL AND STAIRWELL

*'In the Hall was a large figure of the Blessed Virgin niched in oak with folding doors, and a rack of favourite Telescopes, Souwester and Tarpaulins; a tessellated floor, and a most cunningly designed staircase – rail that formed a fence around the corridor above. The peeps into the differently coloured bedrooms, with their mullioned windows, quaintly carved fireplaces and furniture, all hung with old paintings, choice impressions of etchings and engravings, Durer being prominent, was [sic] a treat for Artists.'*

(All following quotations given in italics are from John Hardman Powell's *Pugin in his Home: A Memoir*, reproduced in *Architectural History*, 31, 1988 and in the Reader Volume of the history album, on the bookshelves).

This double-height space overlooked by the landing was an innovation at the heart of a home in the 1840s. We found a half-glazed front door dating from c. 1870, which now forms the inner door into the Cartoon Room. The current door reproduces the simple and more secure close-boarding favoured by Augustus Pugin, as does the door under the stairs to the tunnel that runs under the garden and originally, before later cliff falls, to the beach. The tunnel is no longer considered safe and causes considerable trouble with condensation, and so has been boarded up.

Two later features were removed from the stairwell: a shallow arched recess inserted into the south wall of the hall by Cuthbert Pugin, whose purpose was unclear and Edward Pugin's extension to the first floor landing along the eastern edge of the stairwell, lit by a small balcony, whose purpose was to provide access to the reconfigured nursery.

In Augustus Pugin's day, the hall fireplace held a wood-burning stove, which he lit first thing in the morning, set within a simple stone chimneypiece. Cuthbert replaced

this with a larger, carved stone one that cut uncomfortably into the panelling. This is now on display in the Cartoon Room and the current fireplace is based on archaeological evidence and one of similar date in St Edward's Presbytery. The staircase, for all its air of *chinoiserie*, dates to the 1840s, based probably on the ancient timber framing Pugin observed in northern France. Its bottom finial has been chopped off at some point – according to Dom Bede Millard, a member of the Benedictine community next door whose memories of the house were a valuable source of information, it originally held a lion bearing a shield, although this sounds more of an Edward than Augustus Pugin touch. The staircase was found to be suffering far more badly from dry rot even than we had feared, a combination of condensation from the tunnel and the blocking up of the ventilation grille by the former cloakroom block – it had affected the entire string course. At quite a late stage in the project, the whole staircase had to be dismantled and taken away for repair, although most of the remaining fabric is still primary. We know Pugin had a stair carpet but not its design. The current one was specially commissioned.



**The stairs dismantled and under repair (summer 2005)**



**Choosing the woodstain with John Nevin and foreman Kenny from the decorators, Mackays. All old joinery had to be stripped of later, darker paint and melding old and new wood finishes proved one of the biggest challenges.**

The floor, of Minton tiles bearing the AWP monogram and the family martlet, is in the original pattern apparent in the watercolour of 1849 looking through the sitting room door, but seems to have been relaid at some point. This watercolour also confirmed that the red/green colourway of the En Avant paper, found behind later skirting board in the sitting room, had also been used in the hall. At first, Edward Pugin had his own pink and brown colourway made of the design (a narrow strip

was found behind his enlarged door architrave to the library), although early photos suggest this was soon replaced by the Gothic trellis design, of unknown colourway.

Augustus Pugin's original matchboarded panelling to dado height has been reinstated throughout the hall – some primary pieces remain in the rear corridor and up the stairs and on the landing but in the hall itself it had been replaced by later linenfold panelling, now re-used in the Cartoon Room. Mackays of Perth, who have worked for Landmark on other projects, sent a team down for the decorating, and they stained, painted and wallpapered with great efficiency through Spring 2006.

The doors to the library and sitting room, enlarged and made more elaborate by Edward Pugin, have been returned to their original six-panel design with simple bullnosed surround. The brass door furniture on these and all the doors in the house is a reproduction of a single original set found on the door to the ground floor closet, produced for us as a gesture of involvement by Neil Phillips and the John Hardman Studios. The hall chairs, with their martlets, are faithful reproductions by Landmarker's joiner of surviving originals, painted by Trisha Murray.

'I forgot to ask you in London about my hall Lamp. It is really too bad –for I tumble about in the Dark & the draft is so great I cant Leave a candle alight – now Lord Shrewsbury is really coming here at Last & I shall be dreadfully off. I will pay *ready money* if you Like for it – anything to have it. We had a very good procession to day indeed – from the chapel round the hall before the image of our Lady & back. It seems at any rate to keep up the true principle.'<sup>5</sup>



## SITTING ROOM

*'The Drawing Room had carved oak table and chairs with olive green velvet, curious cabinets, in the drawers of which were kept all old Family miniatures, jewelry [sic], and drawing materials; on either side of the Fireplace hung two large oil paintings by Durer which he had seen in pieces against some picture dealers wall, painted on both sides for triptych purposes. The three-light mullioned windows had plate glass below transoms, as all other windows in the house. "A Sin to block such views", and above in centre a plan of the Isle of Thanet with the several old Churches marked in their sites, interesting as shewing then Pugin's desire to add another.'*



**Left: Augustus Pugin's watercolour of the sitting room as it was in 1849. Right: the same view before restoration began, showing Edward Pugin's enlarged and elaborated doorway, linenfold panelling and archway leading to the extension at the far end. Edward Pugin's doors and architraves to the sitting room and library have been re-used in the Cartoon Room.**





The china closet at Strawberry Hill – an early use of polychrome shields on a Gothic Revival fireplace.

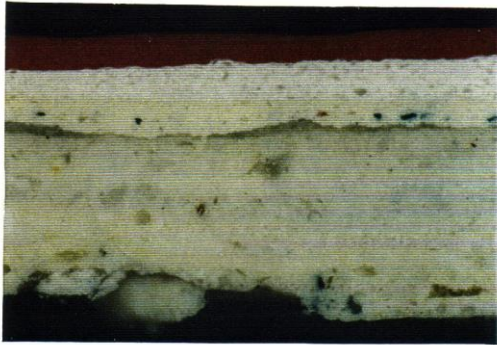


The sitting room fireplace at The Grange before restoration

**SAMPLE Dr.15**  
Red on fireplace shield

The use of colour for the shields appears to be a late 20th c. innovation. Earlier paints found were all stone colours or white.

[x200]




late 20th c. red  
titanium white  
lead-based paint schemes.

**SAMPLE Dr.11**  
Ogee moulding bordering carved symbols

Original stone colours, followed by Edward gilding.

[x200]



gold

An example of Catherine Hassall's paint analysis, of the sitting room fireplace.

Edward Pugin extended this room by pushing the stone window with its stained glass to the west, to create a rather unsatisfactory area which came to be known in recent times as his business room (in fact there is no evidence Edward ever worked in this poorly lit space. Rather, a contemporary newspaper reference suggests his studio was on the first floor in St Edward's Presbytery). Edward also turned the small south facing window into a door leading into the lean-to conservatory. These changes have been reversed. The stained glass shows St Peter, a map of the Isle of Thanet and the Blessed Virgin. The Isle of Thanet with its Kentish churches seems based on an illustration from William Dugdale's *Monasticon Anglicanum* (a survey of ecclesiastical properties commissioned from the antiquarian by Sir Christopher Hatton in 1641 before the despoliation of the Civil War. Pugin is known to have owned a copy.) In the Middle Ages, this part of Kent was entirely separated from the mainland by the River Wantsum, a navigable channel. Monks would ferry travellers across – look for the little boatman at the bottom. Successive land reclamation, not least by the monks of Canterbury, ended the geographical fact of separation, although the name of course remains. The small window is dedicated to St Barbara, patron saint of architects.

The watercolour of 1849 was an important guide for this room, allowing the primary joinery to be reinstated. The ceiling had had its paper medallions scraped off and painted over: luckily the library ceiling survived unharmed to act as a guide in its restoration. The medallions show the Pugin arms and the Knill lion with crosslets of his third wife Jane. The fireplace has had the marble mantelshelf and columns with their neo-Classical capitals removed. Paint analysis confirmed that they were installed by Edward and they would have been anathema to his father. They had also been brightly painted by later generations: Augustus Pugin had left the stone bare at first, but after a layer of grime from the fire had built up, he painted it stone colour, as now. (Wherever we have replaced later paint finishes with earlier ones, we have simply painted the earlier ones over, so that the evidence is left intact). The only colour came from the enamelled brass shields. The originals disappeared to souvenir hunters during the war and in this room their designs are unknown. Given that it was clearly intended as a family room, today's replacements echo the family emblems: the Pugin and Knill arms in the middle, flanked by St Barbara's compasses and the arms of Pugin's mother's family, the Welbys.<sup>6</sup> They were produced for us by the John Hardman Studios in Birmingham, still in business almost two hundred years since they were founded. The kerbstone to the hearth is new but based on the shadow of the original left on the wall.

The motifs set around the fireplace bear close examination. Far from being random decoration, these are expressly intended to amuse and instruct his children, for whose eyes and hands they would be at just the right height. 'Read, mark, learn, digest' across the top is from the Book of Common Prayer. Then each child has their symbol: a Catherine wheel, 'E.P.' with a crown, a lamb for Agnes, a bishop's crozier for Cuthbert, a rose and 'M.P.' for Mary, 'L.P.' for his second wife Louisa....there is also the ubiquitous martlet, a portcullis (for Westminster?) and the white horse of Kent. The whole is executed with gentle humour and great love and it is easy to imagine the family clustered around the fireside together.

The two portraits are copies of the J. R. Herbert portrait of Pugin that hangs today in the Pugin Room at the House of Commons, painted in 1845, and G.A. Freezor's of Jane Knill Pugin, painted in 1859. Both portraits originally hung in this room and appear in an early photograph. Their current frames are reproductions of the original Augustus Pugin frame that now frames the portrait of Edward Pugin in Jane's room; their originals in the Palace of Westminster hang in far grander frames, also designed by Augustus Pugin. As for the carpet, Pugin left many designs for carpets but hardly any survive. He is known to have had 'Turkey rugs' on his floors but new such rugs would have been prohibitively expensive and we were concerned that old carpets would sit uncomfortably with the glitter of the newly restored rooms. The present carpet, like all the new ones in the house, was therefore specially commissioned by Landmark from Ulster Carpets. Designer Philippa Valentine immersed herself in the Pugin designs at the V&A before producing a design that evoked Pugin's work rather than being an identical copy of a single design. Much like Pugin's approach to his wallpaper, the design has been reproduced in four different colourways using the same palette of sixteen shades throughout.

## LIBRARY

*'The Library is the most picturesque room in the house, joined to the Drawing Room by curtained arch "so as to be quiet; a door once made is bound to be opened and slammed". A three-light window on the south side is filled with beautiful roundlets of ancient glass set in foliage and Martlets. At the east end is an Oriel, filled with Pugin's patron Saints, looking over his drawing board. Around the cornice are the names of his special friends; the walls are shelved for his multitude of sketches, and books of reference, "all handy". And here he worked, only interrupted by chapel, food and daily work.....Pugin loved to draw quietly in his library and "make a good day".'*

This was the room where Pugin worked, 'the very engine room of the Gothic Revival' in Paul Drury's evocative phrase. It has quite a masculine, nautical air to it

with its simple matchboarded panelling and functional shelves, almost a ship's state room, bay forming the prow breasting sunshine and storms alike with the sea beyond. Edward Pugin had again altered its proportions by enlarging the arch through to the sitting room. From the cuts to the floorboards, it was clear the arch had originally matched that to the bay and so its original size was reinstated, using falsework to mask the larger one. Forming the head of the arch from a single piece of wood was a challenging task and Landmark's Mark Smitten was brought in to assist Barwick's joiners.

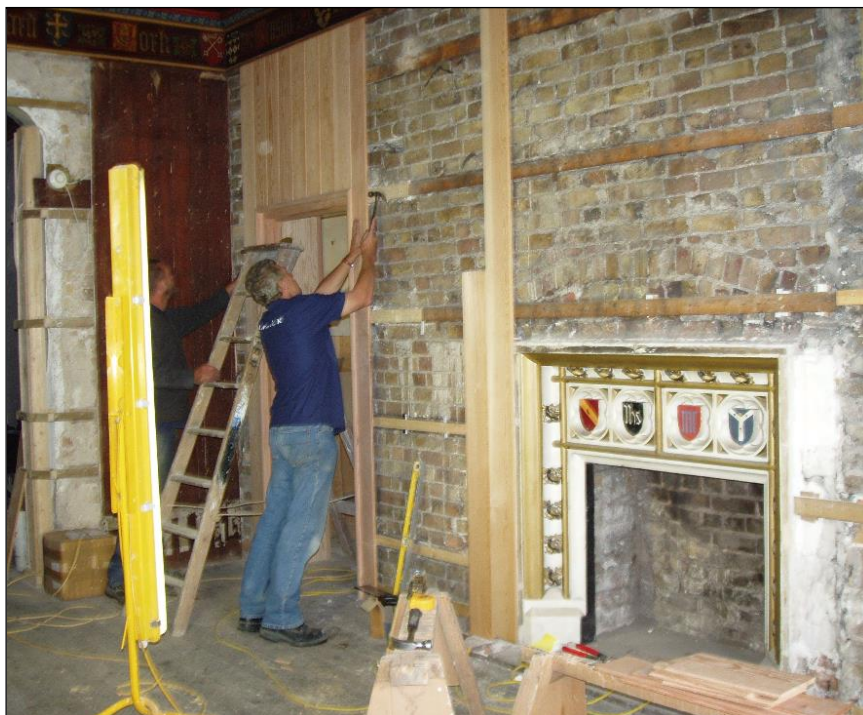
Mark also recreated the shelves, four free standing units that we know from an early photo that Edward Pugin had ripped out soon after returning to The Grange, including the cleverly hinged section in front of the door, which proved particularly difficult to reproduce. The shadow of the shelving and that of their cornice moulding and of the triptych above the fireplace were found on the original matchboarding behind later hessian, pasted on to permit papering. The triptych can have been the only picture in the library – this was very much a working room. The shelves held not just books, but rolls of drawings, plans, letters, architectural references etc. – an architect's office. From Pugin's letters, we also knew that the shelves were covered with baize and his precise intentions for the inscriptions that run around the shelves. Most of the matchboarded panelling behind the shelves is original, although the run along the east, fireplace wall had been so compromised by later cuts and patches that the decision was taken to renew it all sacrificially, so that its salvageable areas could be used to patch in elsewhere around the arch and window.



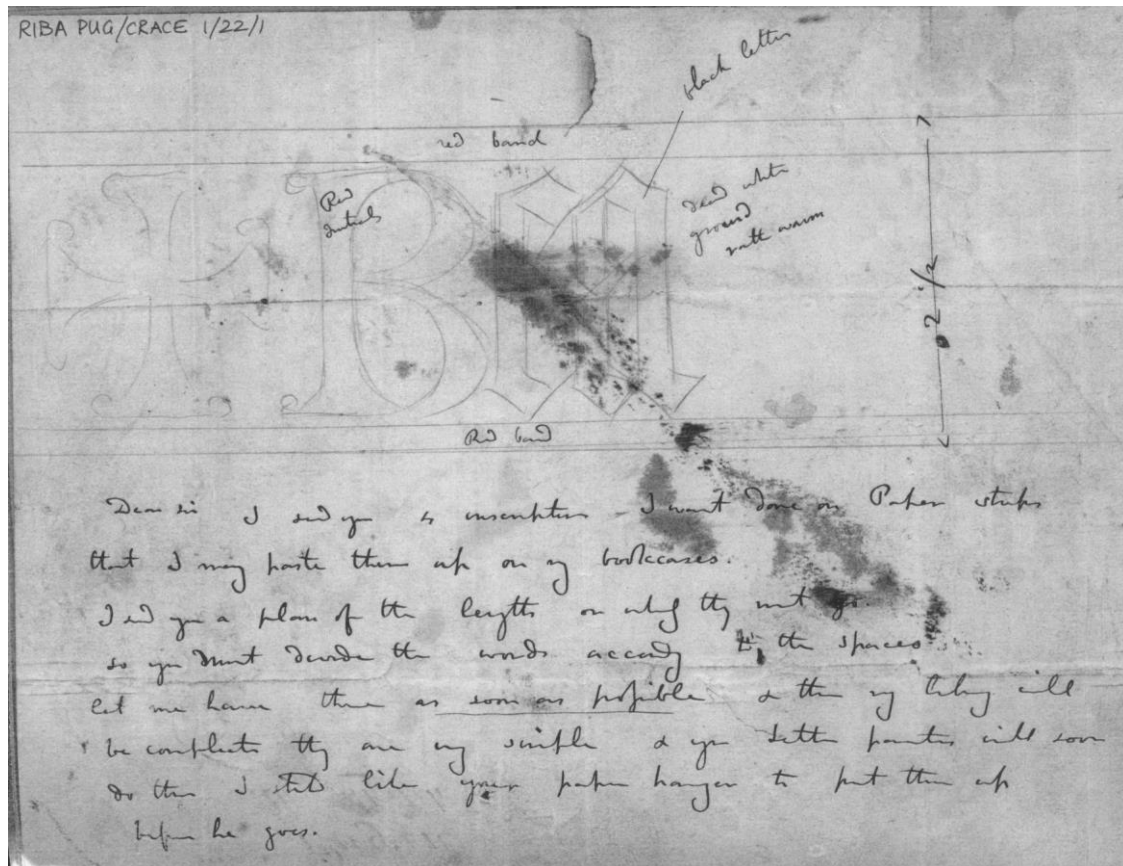


**Left: Landmark's Mark Smitten and the Barwick joiners working on the renewed head of the archway between library and sitting room, a single piece of wood.**

**Below: Replacing the panelling on the east wall of the library.**







**‘Dear Sir, I send you the inscriptions I want done on Paper strips that I may paste them up on my bookcases....’ Pugin also gives the script and instructions on colour (red border and initials, black lettering, ‘dead white ground, rather warm.)**

**RIBA PUG/CRACE 1/22/1**

The same letter goes on to give the texts Pugin wanted reproduced. They are in the Vulgate, which means they are from the translation of the Bible done by St Jerome. Pugin also included where he wanted each text and setting out marks for what is in fact quite a complicated exercise, although the letter is typical of his cavalier instructions to his suppliers, and testimony to their skill in getting the end product right! The texts read, going clockwise round the room from the right of the bay:

1.+ Beatus homo qui invenit sapientiam et qui affluit + prudentia  
 [Proverbs iii, 13: Happy is the man that findeth wisdom and that getteth understanding]

2. + Melior est a[c]quisitio ejus negotiatione argenti + et auri primi et puris[s]imi fructus ejus [should read auro primo]  
 [Proverbs iii, 14: For the merchandise of it is better than the merchandise of silver and the gain thereof than fine gold]

3. + Sapientes abscondunt scientiam + os autem stulti confusioni proximum est  
[Proverbs x, 14: Wise men lay up knowledge and the mouth of the foolish is near destruction]

4. + Da sapienti occasionem + et addetur ei sapientia + doce justum et festinabit accipere  
[Proverbs ix, 9: Give instruction to a wise man and he will get wiser. Teach a just man and he will increase in learning.]

(There is an interesting subtext here. Pugin is using the Vulgate (i.e. very early Latin) Old Testament, translated from early Hebrew texts by St Jerome, patron saint of translators, around AD 405. It represents a separate tradition of biblical translation to that favoured by St Augustine (who preferred a Greek translation of still earlier Hebrew scrolls, since lost). The Vulgate Bible was adopted after the Council of Trent in 1545-63; the Council was attempting to shore up the Roman faith against Lutherism and the Protestant forces of the Reformation, for whom translation of the Bible into the vernacular was an essential tenet. By using the Vulgate version, Pugin is aligning himself with the conservative Counter Reformation and rejecting such 'innovations' as the Book of Common Prayer and King James Bible within the Anglican tradition. Note, however, that in his habitual haste, Pugin makes some grammatical errors in the text he sends to Crace! We have allowed these to stand in the careful reproductions done by Trish Murray).

The painted ceiling and cornice frieze of names and shields are primary. They were painstakingly cleaned by the Wall Paintings Workshop, which brightened their colours considerably. The frieze represents the names of Pugin's favourite people, saints and places, each with their appropriate coat of arms. Starting from the left corner of the south wall, we find:

Ireland; England (royal arms balancing the Virgin and Child above the other arch); St George; Durham (the ground for whose arms should be azure, not red); the City of London (arms only); the Cinque (pr. Sink) Ports (originally, in the 12<sup>th</sup> century, five ports but now fourteen including Ramsgate: these were ports that originally provided the Crown with a mercenary fleet to protect the coastline, in return for certain privileges); the See of Canterbury; Welby (Pugin's mother's family, centred over the west window); Hardman (his good friend and supplier of metalwork and eventually stained glass); Kent with its white horse; Towers (relations on Pugin's mother's side of the family); a possible 'filler' shield; St Chad (assumed arms?); the See of Salisbury (whose arms are the Virgin and Child); St Edward (the Confessor, with correct assumed arms); the See of York; Benson (good friend); Amherst (friend, and

later Bishop of Northampton. Mrs Amherst also became a client and Pugin courted her daughter Mary unsuccessfully); Shrewsbury (16<sup>th</sup> Earl of, owner of Alton Towers, friend, client and patron); Scarisbrick (Charles, friend and client, from an old recusant family); Scott Murray (friend and client); Sutton (Sir John, friend and client) – and finally a couple of shields of unknown provenance, possibly fillers.



**Cleaning the library frieze  
(July 2004)**

Pugin's desk is known from J H Powell's memoirs to have stood in the bay, profiting from the good sea light. Plate glass is perhaps a surprisingly modern touch from such a master of Gothic detail and was still, as a relatively recent production technique, very expensive in the 1840s. However, as Pugin himself said, he sought to 'revive' rather than slavishly copy and was not averse to finding a role for modern inventions within the Gothic idiom. It was perhaps an idea he copied from Beckford's Fonthill. Here and elsewhere in the house, the iron casements are re-cast from surviving originals.

The bay originally seems to have had folding metal shutters that hung on bronze pintles set in lead (of which only one survived). They must have been quite thin shutters to fit the reveal and were probably metal – there is a reference in the building accounts for 1844 to iron shutters. We have not replaced them, being unsure of their original form. The stained glass shows SS Anselm, Augustine, Dunstan and Thomas à Becket of Canterbury. It was made not by John Hardman (who had yet to start stained glass production in 1844) but probably by William Wailes, who supplied the glass for the chapel. The west window includes roundels of early 16<sup>th</sup>-century Flemish glass, showing from left: Abraham's sacrifice of Isaac (with angel hovering to prevent the deed – c.1525, Genesis 22); then blind Isaac blessing his son Jacob (who, with his hairy gloves and the connivance of his mother Rebekah, is deceiving Isaac into thinking he is the firstborn and hirsute Esau, shown coming in from the yard – c.1515, Genesis 27), and last a little seen subject, thought by Keith Hill to show Jacob and Leah climbing the mountain to meet Esau (c.1525, Genesis 33). They are surrounded by Pugin's own ubiquitous monograms, martlets and motto. There are more roundels of similar age and style in St Augustine's church. The fireplace had columns and mantelshelf added by Edward Pugin, much like the one in the sitting room, and these have been removed and stored. Though the original enamelled shields are lost their designs are known here, both from late 19<sup>th</sup>-century photograph and Pugin's original drawing, in the Hardman Collection at the Birmingham Museum & Art Gallery.

The library, then, provides our most detailed insight into the mind of Augustus Pugin and the intricate, codified home he created for himself. It is quite possible we will never completely decode the multiple layers of meaning and signals he devised – devised not, one feels, for us as future generations, but simply as an expression of a lively and creative mind for his own enjoyment. Nor is there any sense of stuffiness: this was a house to be lived in and thanks to J H Powell's vivid descriptions, we can still catch the scenes played out here.



*'He worked fastest when happy, singing during pauses Gregorian hymns and snatches from Operas. He was sensitive, and a bad post spoilt his day, but a good one meant a "Jacks alive day", Viz covering the tables with drawings and an overflow onto the floor, he poured out fifteenth century detail like a conjuror.'*

*'He used to play with his little children at storms, in his library, whistling the wind in capital imitations.'*

## **DINING ROOM**

*'The Dining Room had an arched cove with cosy sea-lockers, on either side of the Fire grate, over which hung the Arms and Supporters of his Father, the elder Count de Pugin; two three-light windows looking Seaward were filled above with transoms [sic] with Arms in Stained glass of the English families related to his Mother, Welby, Towers, etc.,etc., the roof was of stained beams, the walls wainscoted and hung with sea-pieces.'*

*'[Prayers] over, I saw a procession of wooden chairs going from kitchen to dining room, behind each a small child. After a little difficulty and entanglement on account of the size of some of the children not being in fair proportion to the size of their respective seats, all were safely ranged around the table and the blessing asked by Mr. Pugin with a huge sign of the cross. Basins of bread and milk were the rule for the young ones, with a serving of ham on patron saint and feast days; tea and bread and butter for the elders.... The post came in at breakfast time and he read his letters, eating corners of the lump of bread which he cut off after poking a piece of butter into each with his knife, sipping his tea with some noise from out of the spoon between whiles.'*

*'Every year he had a Xmass Tree and on one Twelfth day, in honour of his marriage a huge Cake with St. George and dragon modled [sic] especially, and his many guests took characters, wearing badges drawn by himself; he kept all alive by his wit and evident enjoyment, but at ten-thirty "douse the glims and clear the decks", and not a remnant of festivity was left for morning.'*

The most striking feature in this room is the hearth with its painted bressumer. The chimney piece shows St Augustine as a bishop. The text on the bressumer is the Magnificat, Mary's 'song' to her cousin Elizabeth as she tells her of the Annunciation: 'fecit mihi magna qui potens est et sanctum nomen eius.' (Luke, 1:49: For he that is mighty hath done to me great things and holy is his name'). While there is no reason to doubt that this was the original text, it was painted over and slightly shifted in Edward Pugin's time, still apparent in raking light. Paint analysis by Catherine Hassall showed that the bressumer was originally blue in Augustus Pugin's day and painted red by Edward. This is an inconsistency in the presentation of the house but it was not certain that the original scheme could be successfully recovered and so it was judged better to let the later work stand. Later generations painted the carved stonework, which has now been painted over with a stone coloured paint to match that identified by paint analysis as the primary finish.

The left and centre enamelled shields (AWP monogram and the Pugin martlet and Knill lion impaled) are straight copies from an early photograph, although the third

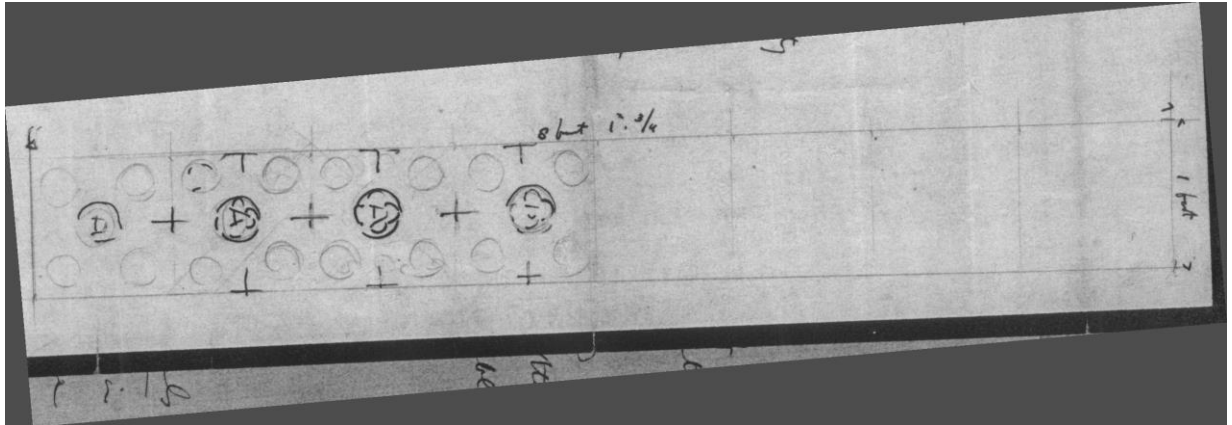
shield was not visible from this source and no drawings have been found. The Welby arms have therefore been used as a reasonable guess (see also endnote 6). The hatchment of A C Pugin referred to by J H Powell above may have been the ones hanging today in the Pugin chantry in St Augustine's Church.

The stencilling on the ceiling is based on a design in a letter sent by Pugin to Crace, which is however ambiguous as to colours other than a reference to a 'blue ground.' Paint analysis did not help, this ceiling apparently having suffered water damage after the 1904 fire. Pugin originally instructed the design to be handblocked on paper medallions, on the grounds that 'they will do better in paper than stencilling as the plaster is very bad.' Having smooth plaster, we have stencilled.

## EVIDENCE FOR THE DINING ROOM CEILING DECORATION

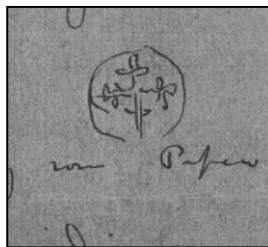
**RIBA PUG/CRACE 1/18, 1844?, Ramsgate**

*'There are 22 panels between the joists of the Dining room ceiling & I want to know if the ceiling paper you have of the ornaments were printed white on a vermilion wont do [?]. If not I should wish you to get a block done & print sufficient quantity as they will do better in paper than stencilling as the plaster is very bad. I send you a ¼ bit [?] full size. You better [sic] keep the width within a foot as the joists may vary & I should not like the pattern cut but a little more or less blue ground will not matter.'*



**RIBA PUG/CRACE 5/10 Feb 6<sup>th</sup> 1848**

1. *'Many thanks for your kind attention to all my little matters. I want about 300 circles like the included drawing [and rough sketch here] put for a block to match the colours of my dining room paper.'*



In the windows, the stained glass shows, from left, arms Pugin may have devised himself for the Towers family who married into the Welbys in the early 18<sup>th</sup> century, with a motto, 'torris fortitudinis' (loosely, 'towers of strength'); the Knill lion with motto 'nil desperandum' ('despair at nothing'); the Pugin shield and motto and the Welby arms with 'per ignem et gladium' (meaning 'through fire and knife,' a possible Vulgate reference to the sacrifice of Isaac, Genesis 22:6. This motto may also have been chosen by Pugin, who delighted in devising bearings for his friends – the choice of Isaac, a theme also found in the west window of the library, is an interesting one from a son for a parent). Here again, plate glass is set in opening casements.

The dining room is also the best place to observe another striking feature of the house: the enormous rising shutters, concealed beneath the hinged sill and in the floor space below. That these were planned from the start is apparent from the surviving foundation plans. Diagonally braced with steel reinforcements, they are beasts. On the west window in the library, for example, the counterbalancing weights are a massive 44kg on each side (now recast to replace the lost originals, using lead salvaged from the roof). Here was one instance where Pugin did not think ahead: when the sash cords broke, as they inevitably would at some point, there was no way to retrieve the weights from the floor space as they were boxed in by retaining walls. These were found to have been breached. It is many years since these shutters worked and it is a triumph of persistence and skill by Landmark's furnishing team these the dining room and library shutters now work again (those to the sitting room window were lost during Edward's interventions, although a badly rotted single shutter to St Barbara's window was retrieved from the floor space). The dining room shutters in fact work the most reliably so only these have been left accessible to Landmarkers.

The panelling on the walls is primary, fixed against bare plaster. The wallpaper reproduces a narrow strip of the original found beneath Edward Pugin's enlarged door architrave, so there can be no doubt about its striking colour scheme. The current door reinstates Augustus Pugin's proportions. The carpet is one of those specially commissioned from Ulster Carpets. Finally, we have reinstated the east wall, which Edward Pugin had knocked through, creating an arch to a servery area in the closet beyond.





**Chasing in electrical cables outside the dining room (August 2004).**



**The massive shutter weights laid out. The large ones took two men to handle. Below: the dining room in January 2006, while the shutters were being mended.**



## **GROUND FLOOR CLOSET**

The form of this room has been recovered by losing Edward Pugin's servery. Under this latter use, Edward gave it painted ceiling joists and half corbels to match those in the main dining room. These have been re-used and are now displayed in the entrance lobby of the Cartoon Room. The restoration of these spaces to their original form as Augustus Pugin's WC and lobby was guided by the discovery by a plumber, fairly late in the project while working in the equivalent space above, of the original ceiling joists intact above Edward Pugin's false ceiling. These showed this space to match that of the kitchen corridor in height and form. Additionally, the varnishing of only some of the joists and shadows in the brickwork revealed that there had been a partition wall between WC and lobby, and that the WC compartment had a lowered ceiling. Finally, an enlarged window was replaced by a pointed one, copy of the unaltered window above on the first floor, its form confirmed by the bird's eye view. This was one of the areas of the house where our increasing knowledge of the original form made us confident of being able to replicate it without speculation.

## **SILVER STORE & KITCHEN CORRIDOR**

The room beside the stairs was the area most badly affected with dry rot and had to be almost entirely renewed. It seems originally to have been a safe room, perhaps used to store silver, without any external windows (the little peep onto the stairs is original). The provision of bathrooms in the house was the cause of much discussion. We were keen to preserve the original, compact floorplan of the house as closely as possible. Augustus Pugin had planned it so that all the services were placed vertically in the tower and in the 1840s had no plumbed bathrooms. The WC compartments did not provide enough space for a bath, but of course visitor expectations of facilities are much higher today. It was therefore decided to create an additional shower room in the silver store.

In the corridor, the black and red tiles are primary though had to be relaid once modern services had been installed. The matchboarded panelling is also all primary in this area. The door through to the kitchen is of interest, as sealing in of the points of access to the outside world. The square-headed stone doorway took a massive door (today's is a later replacement) fitted with bolts to secure the door from the inside. It is another illustration of Augustus Pugin's concern over security in these early days of Catholic Emancipation: the servants could presumably have access to the kitchen range first thing in the morning, but only enter once the family had unbolted the door. The massive bolts and door furniture are reproductions. A similar concern for

security is apparent in the stone window in the corridor, shown by the brickwork to have been inserted after its initial construction but still by Augustus Pugin, and of Portland stone rather than the Caen he used for the rest of the house. The sill shows that there was originally an iron grill set in to it and the solidity of the central mullion would have provided additional strength.

## KITCHEN

*'I entered through a wooden passage into a glowing brilliant kitchen, the firelight dancing on an army of crocks, polished cooking utensils and clean table.'*

*'The brightest of Kitchens.'*

The kitchen, then as now, functioned as much as a breakfast room as working kitchen. It was clearly positioned by Augustus Pugin as an important room for use by the family, in framing a view of the west front of his church in the bay window. One of J H Powell's memories is of the family sitting round the table enjoying their simple breakfasts. By Edward Pugin's day, needs had changed. He pushed out the window eastwards, resetting it into a flat elevation on the line of the edge of today's lawn. He also re-used two stone windows from the floor above, made redundant by his reorganisation and extension of the bedrooms.



**Edward Pugin's kitchen extension before it was taken down.**

Despite this, the extension must have made the room darker, so two high level windows were inserted into the west wall.

The room was made bigger, but less pleasant to be in, and definitely 'back stairs' rather than for family use. Once the Music/Billiards Room was added by Cuthbert Pugin in 1887 (dated by a newspaper found tucked into the lining of a bodged and narrow entry door off the sacristy) the kitchen must have become very dark, but this last addition was taken down in the 1950s.

The original footings for the bay remained just beneath the floor and were re-used. The dresser belongs to Augustus Pugin's day and its position in the room has been deduced from the fact that the right hand end had suffered fire damage, consistent with being close to a range. The original range had long since disappeared, its presence evoked by the current one. The stone chimneypiece had also disappeared and the current one is new, designed after careful thought and review of similar examples by Pugin. The walls are painted with the pinkish shade revealed by paint analysis to have used by Augustus Pugin here and in the reveals to arches in the house. The floor tiles are original, as is the door through to the scullery.

## **SCULLERY & PANTRY**

In the corridor leading through to the scullery the recess of a former doorway is apparent. This originally led to the east garden, but Augustus Pugin seems to have changed his mind and at an early date it was blocked up to be invisible from the outside save for its threshold stone. The floor tiles are primary, if relaid.

The scullery itself is almost a mediaeval kitchen in miniature, with its high and exposed timber ceiling. A range would have stood where today's cooker stands and there was a bread oven to the left of this, with an ash hole at floor level and a flue to take the smoke away, passing in front of the range. The slate surround to today's cooker was found while landscaping the garden and probably came from the pantry originally. The window would originally have looked out over a small courtyard, before the covered walkway was built. It is here that we can imagine the servants doing most of the food preparation for the family. Today's units were made by Landmark's furnishing team, using typical Augustus Pugin details.

The scullery leads through to the pantry, placed traditionally on the northern elevation and here partly below ground. The door is primary and showed no signs of



door furniture other than a lock. As with the scullery, as much care has been taken with the ceiling as in the rest of the house. The pantry had slate shelves, on carefully chamfered wooden brackets.

*'The larder was always well-stocked with fine hams, cheese and butter, home baked bread, and filtered water (of which he drank freely) kept in a big refrigerator in warm weather; no spirit, wine or beer were in the house.'*

## CHAPEL

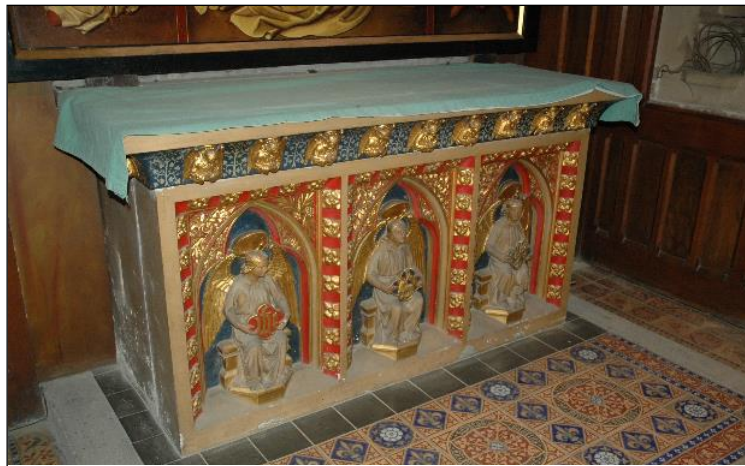
*"The Chapel though small, was complete for Mass, with Organ in Sacristy, ambries of Vestments and Church plate, amongst them, two very fine ancient Chasuble Crosses, one the story of Thomas a Becket, the other a Crucifixion; relics of Saints hung against the walls, the windows were filled with Stained Glass, St George, St Augustine, St Edmund, St, Cuthbert [sic], with the Family kneeling beneath holding petitions. Though simple, everything was of the best, Oak, Encaustic tiles, and a small stove always burning in cold weather: "most people pray better when warm.""*

A Catholic family chapel might have been a standard feature in a mediaeval manor house, but in 1840s Britain it would have represented a radical and modern public expression of faith made possible only by Catholic Emancipation (remember Helen Lumsdaine seems to have broken her engagement with Pugin because her family disapproved of her proposed change of faith).

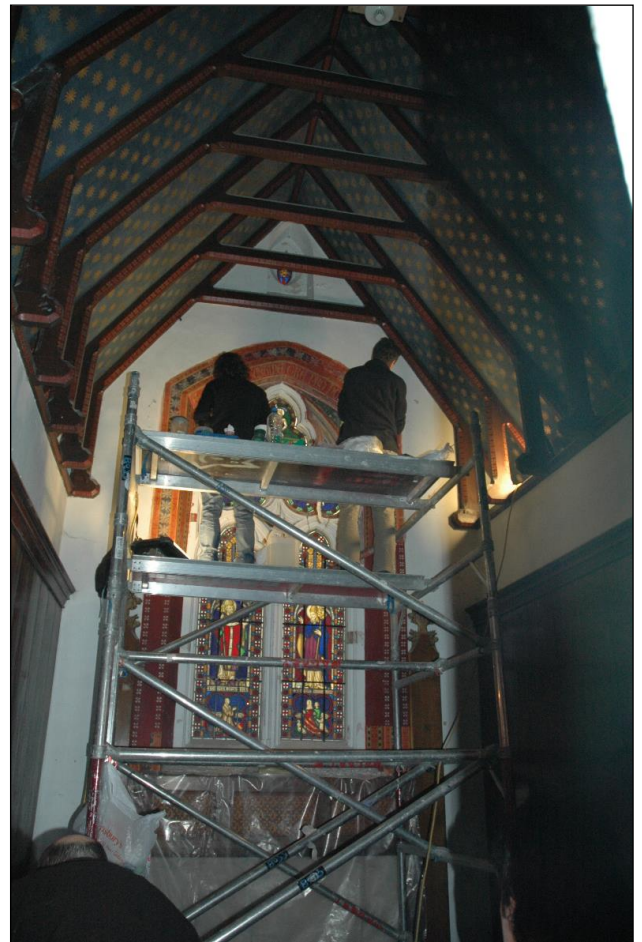
The bell frame outside the door is a reproduction of the original, found in situ but too weakened by age to fulfil its original purpose. The bell too is modern, the original having long since disappeared. The door is a characteristic Pugin design, massive, chequer-braced with diagonal iron struts and studs and fastened on the house side with simple but impressive bolts (for a short time until the church was in use, there was external access to the chapel through the sacristy, so Pugin again seems to have been concerned to secure the house and its inhabitants). The chapel was enlarged eastwards, probably during the first phase of construction but otherwise appears structurally very much as it was in the 1840s. The tiles are original and by Minton although may have been relaid. Those on the raised sanctuary may be later (and are reminiscent of those used at St Giles, Cheadle). The ceiling decoration, gold stencilled stars on a blue ground, remains as done for Augustus Pugin and, apart from a small area where the plaster area had fallen, has not been touched since. The panelling and reredos also date from the 1840s. The wall colour is based on paint analysis. The little hearth originally held a woodstove.

The altar window shows Augustus Pugin in the attitude of mediaeval donor below St Augustine, and Louisa Pugin, with step-daughter Anne and daughters Agnes and

Katherine, below St Lawrence, in what turned out to be a poignant memorial to the wife who died before the family could move into The Grange. Pugin's own depiction also has a poignancy, since it shows him as the older man he never became. The painted decoration around the window had been covered by later paint, removed by the conservators to reveal this original, delicate scheme, surmounted by 'Sancte Augustine ora pro nobis' (Holy Augustine, pray for us). The south window shows sons Edward and Cuthbert as boys, each kneeling beneath their patron saint. All the glass is attributed to William Wailes. The original altar was moved by the monks to the Pugin chantry in 1930. It is of Caen stone and elaborately carved with three angels along the front face. After so long as a devotional focus in a more public setting, it was agreed it would be inappropriate to reinstate it. A timber replica is being made to equivalent size and proportions though not so elaborately carved.



**The altar in the Pugin chantry, which originally stood in the chapel at The Grange.**



The altar window, first with initial paint trials and then under restoration in spring 2006.

## **SACRISTY**

The construction of the sacristy appears to have been a change of mind during the initial construction phase. It would have been used to store vestments, vessels and service books and also housed a small organ. The matchboarding replaces the original, which had been painted. The housing to the window also had to be replaced.

## **WEST BEDROOM**

Climbing the main stairs, we come first to a panelled, west-facing bedroom that was probably a guest room. The panelling dates to the late 1840s and was almost certainly put up when Pugin was refurbishing the house for his intended marriage to Helen Lumsdaine. This would also explain the freshness of the green and yellow En Avant wallpaper it conceals. An early photo shows that Edward Pugin applied a pretty stencilled pattern to the panelling, but unfortunately this was lost in later redecoration except for a fragment discovered beneath the architrave to the door to a bathroom Edward added, leading from the NE corner of the room (now removed). Edward Pugin also altered the large west facing window, cutting the reveals down to floor level and splaying them. This later became a fire escape onto the lead flat of the sitting room extension. He also added a small south facing sash window. These changes to the fenestration have been reversed. The doors in this room were primary and unaltered although the connecting door to Jane's room (which later became a cupboard) is now kept closed. The fireplace is original, later painted decoration now covered over.

## **JANE'S BEDROOM**

This bedroom presented an exception to the philosophy of conservation that applied elsewhere in the house. We did not know what it looked like in Augustus Pugin's time, chiefly because the chimneypiece was an entire replacement by Edward Pugin, rather than just added embellishments to his father's fireplace as in the library and sitting room. It bears the initials 'I. (for J) P.', hence the nickname the room has now acquired (it also seems entirely plausible that Edward should have refurbished the room for the stepmother for whom he had so much affection). Apart from a scar on the wall showing that the original hearth was smaller and with a high hood, we knew nothing about the original fireplace and would make no replacement that involved speculation. The room also presented an unusually complete set of Edward Pugin joinery and alterations - door architraves, picture rail and splayed window reveals. Blue En Avant paper was found behind a run of panelling beneath the bay

only but we had no evidence that this ever coexisted with the chimneypiece. All this led us to the conclusion that the room would be best presented to evoke an Edward Pugin interior. While strictly speaking contrary to the over-arching conservation philosophy, this solution had the added advantage of allowing a voice internally as well as externally (in the north courtyard) to one of the house's, and one of Ramsgate's, most illustrious residents. It also allows Landmarkers to compare and contrast between father and son.

The wallpaper is the Gothic Trellis pattern that early photographs show to have hung through most of the first floor in the early 1870s (in 2006 still in production by Watts of Westminster, though this is a specially commissioned colourway). The portrait of Edward Pugin over the fireplace is by W. B. M. Measor and was exhibited at the Royal Academy in 1862, now on permanent loan from a descendant of Peter Paul Pugin. The decoration Edward wears is that of St Sylvester, awarded to him by Pope Pius IX for designing the pilgrim church of Dadizele in Belgium from 1859. The joinery in this room has been stained with the darker brown that was Edward Pugin's preferred finish. The furniture also evokes the High Victorian Gothic of the 1870s. William Wailes is known to have supplied glass in the late 1840s for 'the blue bedroom', presumably for the upper lights here. As it had not survived, simple, clearly modern stained glass has been inserted.

## **AUGUSTUS PUGIN'S ROOM**

For himself, Augustus Pugin chose the bedroom closest to his tower and chapel, south facing to look out over the Goodwin Sands. The symmetry of the two original doors flanking the fireplace, with its provision for a devotional object, is almost monastic in its simplicity. The door to the left provides communication with Jane's room through a small dressing room, that to the right is a cupboard with a cunningly concealed safe set into the back wall. The position of the door to the landing had shifted to the west, the original becoming a cupboard, but this original opening has now been reinstated. Pugin also had a door through the east wall into his closet, although this had been blocked later. It proved impractical to re-open it given the need to provide shower room facilities in a very limited space, but its previous existence is registered in the washbasin recess in the adjacent shower room. A sketch in the Hardman papers shows that Pugin originally had fitted cupboards along most of the east wall, with a washstand.

There was no evidence left of any original decorative scheme but in all his finishes at The Grange, Augustus Pugin showed a sometimes surprising predilection for blue – for the bressumer in the dining room, the decoration in the chapel, the medallions on



sitting room and library ceilings. The blue En Avant colourway, which otherwise would not have hung in the restored house given the logic of presenting Jane's room as an Edward Pugin interior, therefore seemed the logical choice to hang here.

### **CLOSET (NOW SHOWER ROOM & LOO)**

This space had changed very little (if at all) from Augustus Pugin's time. Extensive survivals of the Strapwork paper were found beneath later matchboarding.

### **NURSERY**

Originally the nursery for Pugin's children, in which we can imagine a line of small beds, this long room above the kitchen had been radically altered by Edward Pugin as part of his extension above the kitchen. The additional floorspace this extension provided had enabled Edward to create two bedrooms in this space, lit by dormers overlooking the church and one accessed by a new corridor he created along the east side of the landing. Its proportions are now those of a nursery again, the original iron bars still set into its west window frame. The east facing window, overlooking the church, was salvaged from Edward Pugin's kitchen extension where it had been re-used. Looking out of this window across the St Augustine's site, it is hard to resist the conclusion that, as with the kitchen bay Augustus Pugin was carefully framing a view to uplift and instruct his children. The fireplace is original, and scraps of the Strapwork paper were found beneath later partitioning. The matchboarding had been retained in the new corridor and it seemed logical that this room once had it throughout – a practical measure for a nursery.

### **TOWER**

It will already have been noticed that Pugin stacked his wet rooms above each other in the tower. These were fed by three large slate rainwater tanks beneath the floor of what is now the second floor bathroom and previously a sort of lobby to the second floor, which provided servants' rooms and probably additional storage for Augustus Pugin's many antiquities. (The original roof spaces were altered by Cuthbert after the 1904 fire destroyed all but the north attic. They have now been restored but are unfinished and unfurnished and therefore kept locked.

At the top of the tower is a small, simple bedroom, where John Hardman Powell slept when he came as Pugin's assistant in the dark days after Louisa Pugin's death. Although this room must have suffered damage during the 1904 fire, the partitioned stairs to the tower roof appear to be original, as does the simple fireplace. There

was a set of Scott's *Waverley* novels in the house and J H Powell was caught reading them in bed by candlelight to Pugin's deep consternation – he jumped to the immediate conclusion that they would all be burnt alive in their beds. Worse was to follow.

'You should have told me & prepared me of John Powells being a Somnambulist. I had no idea of such a dreadful thing in practice. I live in constant alarm. The other night he knocked his head dreadfully in fighting in his room. He is out of bed every night. The other night we heard the doors in the house opening & shutting –I have removed everything that he can injure himself or others with & am going to have the room fastened at night. Edward sleeps in the same room & has been dreadfully frightened. He tells me Now that when in Birmingham he has often found himself shivering with cold in a corner of the room & once threw his window right up & was in the greatest risk of falling out. Luckily the mullions will not admit of that here.'

12 January 1845 to Hardman, *Collected Letters*, Vol. II, p 321.

Luckily too J H Powell was to prove a loyal and competent assistant, who became an 'admirable sacristan' and presumably outgrew his sleepwalking. This is a lovely room offering some of the best views of the site.



**The tower roof and parapet ready for reconstruction (Sept 2004)**

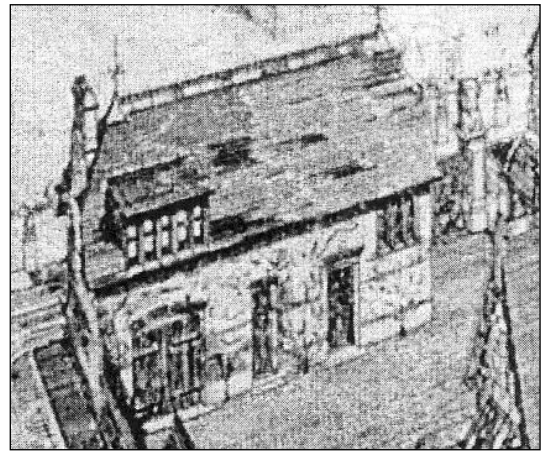


**The original roof spaces restored as re-roofing continued (Oct 2004)**

## CARTOON ROOM



**The Cartoon Room as built by Augustus Pugin in the mid 1840s. (Detail from the bird's eye view, *A True Prospect of St Augustine's*, painted by Pugin in 1849.)**



**The Cartoon Room after Edward Pugin's alterations, in 1873. (Detail from *Bird's Eye View of The Grange*, by Cuthbert Pugin.)**

Pugin built the Cartoon Room as a studio where assistants could work on the large-scale designs (known as cartoons) for stained glass windows. A small privy block was attached to the right. The roof was a simple pitch, with large windows to let in the light. In the late 1860s, Edward Pugin altered the Cartoon Room to be a stable and coach house and inserted accommodation for the coachman at first floor level, introducing the large dormer window and altering the access and window arrangement. A larger entrance to the north courtyard and lion gateposts were added at the same time and the gables of the roof were 'hipped.'

In the mid 20<sup>th</sup> century, the Cartoon Room was altered again, to make two large rooms. Today, the building reflects all these phases. It is once again a single space as in Augustus Pugin's time but is lit by Edward Pugin's dormer and more modern windows. The entrance lobby, kitchen and loo have been inserted during restoration for the Cartoon Room's new function as exhibition space and function room.

Landmark has used its fit-out of the Cartoon Room to evoke the Pugins' Gothic Revival interiors, using material salvaged from the main house. This has been done both as a means to display the materials and to give some sense of the richness of the interiors of the main house for those who may not have access to the house itself when they visit. The entrance lobby ceiling re-uses the painted timbers from the dining room servery Edward Pugin made by using Augustus Pugin's cloakroom

(now reinstated). They replicate those in the dining room. The wallpaper is the reproduction of the pink and red colourway of the En Avant paper used by Augustus Pugin in the dining room. The joists in the kitchen and loo ceilings in the Cartoon Room are re-used from Edward Pugin's extension to the kitchen, now removed. The doors and their surrounds to the kitchen and loo are doors by Edward Pugin, formerly to the library and sitting room and now replaced there by Augustus Pugin's simpler designs. The glass door into the main space was Edward Pugin's front door into the hallway of the main house. Inside the principal room, the panelling is from the hall of the main house and dates from the 1860s. The cornice is made up from various pieces of moulding from Edward Pugin's extension to the sitting room and replicates those of his father in this room. The fireplace comes from the hall of the main house, where it had been inserted by Cuthbert Pugin in the late 19<sup>th</sup> century. The six coroneae (lights) are 19<sup>th</sup>-century Gothic Revival in style. Framed examples of En Avant wallpaper hang on the walls, both original 1840s fragments found in the main house and the artwork by Cole & Son of London to recreate the papers for reproduction.

All further significant material found in or removed from the main house during restoration and not re-used is carefully stored and inventoried in a mezzanine space above the kitchen block.

The little building just south of the Cartoon Room, known today as the Doghouse was added by Edward Pugin in the angle between the outer and original north courtyard walls as a single stable. It was later used as a kennel, then fitted out as a loo for the schoolboys. Today it is used for storage.



## VISIT BY HRH PRINCE CHARLES

In November 2004, we were honoured to receive a visit at The Grange by His Royal Highness the Prince of Wales, who is Patron of the Landmark Trust.



**Clockwise from top: Furnishing Manager John Evetts with Director Peter Pearce welcome HRH Prince Charles to The Grange; talking to an apprentice joiner; inspecting lime mortar; on the scaffolding at roof level.**



## TIME TEAM DOCUMENTARY

Through 2005 and 2006 the Time Team production team followed progress at The Grange through blustery winter days and sweltering summer ones, for an hour long documentary about Augustus Pugin and The Grange, shown on Channel 4 in 2006.



Filming the repair of the kitchen bay, Sept 05.



The crew on the scaffolding, at roof level.



Time Team presenter Tony Robinson.



The first time the flag was raised at The Grange since the Pugins' time, February 2006. The photo belies the fact that it was sheeting with rain and blowing a gale!





**The library, February 2006. The final stages of the completion of The Grange were carried out by Landmark's multi-skilled and dedicated furnishing team under the direction of John Evetts, all of whom camped out in the unfinished building from January to May 2006 to finish joinery and landscaping as well as furnishing. Thanks from us all to John and the boys from Wormington!**

## ENDNOTES

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<sup>1</sup> Charles Eastlake, *A History of the Gothic Revival*, 1874, p. 165.

<sup>2</sup> Letter from John MacGregor to Monica Dance, April 1947, SPAB archives.

<sup>3</sup> RIBA PUG/CRACE 3/14, nd but probably 1846.

<sup>4</sup> RIBA PUG/CRACE 1/32, 1844.

<sup>5</sup> 2 February 1845 to Hardman, *Collected Letters* Vol. II, p. 234.

<sup>6</sup> The Welby shield in the library frieze is shown with a chevron on a black ground, which we have replicated for the sitting room fireplace shield and, for consistency, also for the third dining room fireplace shield. Debrett's, however, records the Welby arms as bearing a horizontal bar rather than a chevron, which is how they are shown in the dining room window stained glass. The library frieze shows no sign of having been overpainted, so confronted with two differing 1840s references, we decided to replicate the one relating to Pugin's own and more personal room, the chevron from the library, in the fireplace shields.