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5 An oak five-hole 'Granville' chair, manufactured after 1870 (Los Angeles County Museum of Art, California).

Identifying Edward Welby Pugin's Furniture for the Granville Hotel: some observations and a theory

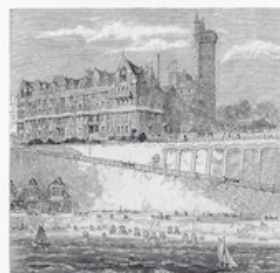
Paul A. Shutler

Following his famous father's untimely death in 1852, Edward Welby Pugin (1834-75) successfully ran the family architectural practice, restoring or designing more than one hundred Catholic churches and a handful of houses in the British Isles, Scandinavia, the United States and Western Europe. The building of the Granville Hotel in Ramsgate, Kent was originally conceived and designed by E. W. Pugin as a terrace of eight symmetrical holiday villas. However, it soon became E. W. Pugin's financial and mental undoing. The furnishing of the hotel complex is the subject of this article. It has been generally assumed that E. W. Pugin manufactured all of his furniture in his own workshop in Ramsgate. Known as the South Eastern Works, it produced furniture to his designs not only for the Granville Hotel, but also for other commissions such as Scarisbrick Hall in Lancashire. However, contemporaneous comment in the local press suggests that the contents of the Granville Hotel were made both in Ramsgate and in London, with specific London firms being mentioned. E. W. Pugin was under financial strain when the hotel finally opened to paying guests in 1870, and he set about trying to capitalise on the new Granville designs. The emergence of two photographs dateable to before 1899 has allowed us to begin to clarify some of these attributions of the Granville furniture for the first time.

Following his father's untimely death in 1852, [1] Edward Welby Pugin (1834-75) successfully ran the family architectural practice, restoring or designing more than one hundred Catholic churches and a handful of houses in the British Isles, Scandinavia, the United States and Western Europe. However, as the son of Augustus Welby Northmore Pugin, he cannot be blamed for attempting to make his mark on his hometown of Ramsgate in Kent. Surrounded by and living in a reminder of his behemoth father's genius, E. W. Pugin (Fig. 1) was perhaps destined to struggle.

The building of the Granville Hotel in Ramsgate (Fig. 2) was originally conceived and designed by E. W. Pugin as a terrace of eight symmetrical holiday villas. However, it soon became E. W. Pugin's financial and mental undoing. Situated on the West Cliff in Ramsgate, ninety feet above the sea, the Granville Hotel opened in October 1869. The hotel's inaugural ball cost £1,000 and was attended by the great and good of both Ramsgate and London. At this date its eighty bedrooms, family apartments, five drawing rooms, dining, reading and smoking rooms were furnished throughout with tables, various chairs upholstered in crimson velvet and gold, cabinets, beds, etc, all designed by Edward Welby Pugin. [2] (Fig. 3)

The year 1870 saw the completion of the sunken garden at the front of the hotel and a tunnel connecting the hotel with the sea below. In December 1870 the baths were opened; with Turkish, ozone, sulphur, iron and slipper baths, and even a steam-powered, ever-flowing saline plunge pool, the services on offer could only be described as the very best in modern health treatments. The tower, designed to house water tanks to feed the hotel's numerous baths, was originally planned to be one-hundred and seventy feet high and topped with a clock face on all four sides. By 1872 the tower was capped. [3] This would ultimately be E. W. Pugin's last financial outlay, as three months later he filed to liquidate his assets, and his bankers Coutts and Co took control. Numerous bitter legal battles followed until his death in 1875 at the age of 41. [4]



1 Photograph of Edward Welby Pugin (1834-75) in fancy dress (private collection).

2 The Granville Hotel in the *Illustrated London News*, 25 May 1889.

3 Large Dining Hall of the Granville Hotel, in the *Illustrated, Sporting and Dramatic News*, 9 Dec. 1876.



4 'The 'Granville Chair,' registered design no. 245877, 17 October 1870 and signed by E.W. Pugin (National Archive, Kew, Greater London).

The furnishing of the hotel complex is the subject of this article. In it, I seek to address issues surrounding attributions of designs for furniture originally conceived for the Granville Hotel. Indeed, a certain amount of confusion, tentative attribution and even misattribution to his younger brother Peter Paul Pugin is often to be seen alongside pieces with the name 'Granville' attached to them. [5] Ultimately, with this article I hope to separate the furniture makers from the wholesalers who were simply selling ready-made stock as a result of E. W. Pugin's bankruptcy in 1872.

For example, regarding the iconic 'Granville Chair', the most accurate available descriptions state that this model was designed for the hotel. Whilst not incorrect, this descriptor is often applied to two different versions of the chair. Some references claim that only chairs following the registered design are the true version of the Granville Chair, and that other chairs are later in manufacture.

The two versions of the Granville Chair at first glance seem identical, the small but significant difference being the number of holes in the sides, or legs. The registered design (Fig. 4) shows five holes and a small, presumably brass, foot, slide or castor. Extant five-hole chairs (Fig. 5; see p. 8) do not have this addition to the foot. However, the largest number of extant Granville Chairs has four holes (Fig. 6), the loss of one hole thereby making room for an elaborate brass foot and, in doing so, departing from the registered design. [6]

Tables have been identified in oak, (Fig. 7) walnut, ebonised and gilt wood, and walnut and partially ebonised versions, all linked with the name 'Granville' on the assumption that they were originally in the hotel. The evidence for this is lacking, however. [7]



6 A dark stained oak four-hole 'Granville' chair, manufactured 1869-70 (Metropolitan Museum of Art, New York).



7 An oak table, manufactured 1869-70, from the collection of John Scott (The Fine Art Society, London).

IDENTIFYING THE MANUFACTURERS

It is generally assumed that E. W. Pugin manufactured all of his furniture in his own workshop in Ramsgate. Known as the South Eastern Works, it produced furniture to his designs not only for the Granville Hotel, but also for other commissions such as Scarisbrick Hall in Lancashire. [8] (Fig. 8) Contemporaneous comment in the local press, however, suggests that the contents of the hotel were made both in Ramsgate and in London, [9] with specific London firms being mentioned. For the pitch pine furniture, Mitchell and Co are cited, (Fig. 9) whereas gothic oak chairs, couches, etc, were linked to Messrs J. W. and M. Jarvis. In addition to these two firms, there are the frequently referenced Cox and Sons and C. and R. Light, both also based in London. We therefore seem to be dealing with at least five different manufacturers of E. W. Pugin-designed furniture.

E. W. Pugin was under financial strain when the hotel finally opened to paying guests, and he set about trying to capitalise on the new Granville designs. On 17 October 1870 he registered the design of the Granville Chair, and from 1870 to 1872 an extensive, nationwide advertising campaign was begun, with near identical advertisements placed in newspapers including the *Pall Mall Gazette*, the *Nottingham Journal*, the *West Somerset Press*, the *Ballymena Observer* [Ireland] and, in London, the *Morning Post* and the *London Illustrated News*.



8 E.W. Pugin, walnut and inlaid table for Scarisbrick Hall, Lancashire, late 1850s and destroyed in 1991 (The Fine Art Society, London).



9 A pitch pine table, the manufacture attributed to Mitchell and Co, manufactured 1869-70 (Fonsie Mealy Auctioneers, Castlecomer, Ireland).

The advertisements, most often entitled 'Welby Pugin's Gothic Furniture', offered for sale upon application to the South Eastern Works furniture 'similar to that supplied to the Granville Hotel'. In one advertisement in the *Pall Mall Gazette* of September 1870, (Fig. 10) the Granville Chair was specifically referred to as 'the greatest novelty of the season' and offered at a price of two guineas in both oak and walnut. In October 1870 estimates were invited for the furnishing of complete houses in the gothic style, with price lists offered for furniture 'such as supplied to the "Granville" Hotel'. (Fig. 11)

Some of the previously mentioned confusion regarding dating and manufacturers stems from the misquoting of a catalogue dateable to just after 1876, [10] when the church furnishing company Cox and Sons of Southampton Street, London, advertised in their catalogue *Extra Designs for Artistic Furniture*, having bought from 'E. Welby Pugin's' workshops a large stock of furniture that is similar to his designs for the Granville Hotel. [11] (Fig. 12) The catalogue listed the items, their prices, and crudely illustrated three designs, [12] one of which was, in fact, the hall chair known to have been designed by E. W. Pugin's father, Augustus Welby Pugin, for their family home in Ramsgate, known as The Grange. [13] It is important to note here that, whilst the primary purpose of this dedicated full page (albeit the inside back page was an addition to Cox's actual stock) was to sell some ready-made furniture, newly-acquired from another workshop, it went on to offer a made-to-order service if different timbers, fabrics or finishes were preferred. Looking at curious extant variants, one could assume that alterations to the basic design were also on offer. (Figs 13 and 14) This service might also explain the curiously un-gothic, ebonised and gilt examples in existence, an effort to transform slightly unfashionable gothic pieces into fashionable 'Art Furniture'. (Fig. 15)

10 Advertisement in the *Pall Mall Gazette*,
21 September 1870.

THE "GRANVILLE" CHAIR (Registered).

DESIGNED BY E. WELBY PUGIN, Esq.
THE GREATEST NOVELTY OF THE YEAR.
Price Two Guineas, in Oak or Walnut.

(Applicants to be made to Mr. MORLEY, S.E. WORKS, RAMSGATE, or the Manager of the
"Granville" Hotel, Ramsgate.)

S. T. LAWRENCE-ON-SEA,
THANET.

The "GRANVILLE" HOTEL, situated on one of the most bracing points of Great Britain. It is pronounced to be the most comfortable and recherché residential family hotel in the kingdom. The cuisine is perfect. Table d'hôte at 6.30. Private band will perform three times a day. Salt, iron, sulphur, and Turkish baths will be opened early next month. Ramsgate is the nearest station on both lines. Autumn boarding terms, Three and Four Guineas per week. Special arrangements made for one, two, or three months.

Price lists of the furniture, such as supplied to the "Granville" Hotel, from designs by E. WELBY PUGIN, Esq., can be obtained on application to Mr. Morley, South Eastern Works, Ramsgate.

The "GRANVILLE" CHAIR, the greatest novelty of the season, price £2 10s.

11 Advertisement in the *Pall Mall Gazette*,
20 October 1870.



GOTHIC ART FURNITURE.

MESSRS. COX & SONS having purchased, at the Sale of the South-Eastern Works, Ramsgate, a large portion of the Stock of Furniture similar to that used at the Granville Hotel, designed by E. WELBY PUGIN, Esq., Architect, as also the Collection of Photographs and Working Patterns, are prepared to supply the Goods at the following moderate prices. A Selection of the Photographs (to be returned) forwarded on application. Three of the Designs are above.

No.	Description	£	s.	d.	Material	£	s.	d.
530	Oak Chair, Utrecht Velvet and Fringe	4	12	0	If Morocco Leather	5	5	0
531	" " without Fringe	3	15	0	"	4	4	0
532	" " without Fringe	4	7	0	"	5	0	0
533	" " If back also stuffed and	3	13	0	"	3	10	0
534	Utrecht Velvet and Fringe	0	10	0	"	0	15	0
535	" " " " " "	3	13	0	"	4	0	0
536	" " " " " "	3	0	0	"	3	5	0
537	" " " " " "	3	3	0	"	3	8	0
538	" " " " " "	4	6	0	"	4	14	0
539	" " " " " "	2	10	0	If Morocco Seat	3	10	0
540	" " " " " "	8	15	6	Leather	8	12	0
541	Utrecht Velvet and Fringe	5	5	0	"	4	7	0
542	" " " " " "	7	15	0	If in Worsted Reps and Fringe	4	4	0
543	" " " " " "	9	9	0	" " " " " "	4	15	0
544	" " " " " "	9	15	0	" " " " " "	6	10	0
545	" " " " " "	1	0	0	Velvet Seat	1	18	0
546	" " " " " "	4	4	0	Ebonized and Oil	4	2	0
547	" " " " " "	2	0	0	If with Carved Monogram	2	7	6
548	" " " " " "	2	7	6	Carved Crest	2	15	0
549	" " " " " "	6	15	0	" " " " " "	12	10	0
550	" " " " " "	15	10	0	Worsted Reps and Fringe	14	0	0
551	" " " " " "	2	0	0	If Morocco Leather	10	10	0
552	" " " " " "	7	7	0	" " " " " "	11	15	0
553	" " " " " "	9	9	0	" " " " " "	7	0	0
554	" " " " " "	8	5	0	If Pitch Pine	5	18	0
555	" " " " " "	9	0	0	" " " " " "	6	12	0
556	" " " " " "	8	8	0	" " " " " "	6	0	0
557	" " " " " "	7	12	0	If Ebonized	6	6	0
558	" " " " " "	5	15	0	If Pitch Pine	4	0	0
559	" " " " " "	3	10	0	" " " " " "	3	0	0
560	" " " " " "	9	15	0	" " " " " "	25	0	0
561	" " " " " "	10	10	0	" " " " " "	36	15	0
562	" " " " " "	31	0	0	" " " " " "	31	10	0
563	" " " " " "	33	12	0	" " " " " "	33	12	0
564	" " " " " "	11	11	0	" " " " " "	11	11	0
565	" " " " " "	8	8	0	If Ebonized and Gold	8	10	0
566	" " " " " "	8	8	0	" " " " " "	8	10	0
567	" " " " " "	90	0	0	If Pitch Pine	63	0	0
568	" " " " " "	94	10	0	" " " " " "	73	10	0
569	" " " " " "	12	12	0	" " " " " "	9	9	0
570	" " " " " "	8	8	0	" " " " " "	6	6	0
571	" " " " " "	1	5	0	" " " " " "	1	1	0
572	" " " " " "	4	10	0	" " " " " "	3	10	0
573	" " " " " "	2	5	0	" " " " " "	2	0	0
574	" " " " " "	5	5	0	" " " " " "	4	0	0
575	" " " " " "	3	0	0	" " " " " "	2	8	0
576	" " " " " "	3	18	0	" " " " " "	2	18	0
577	" " " " " "	10	10	0	" " " " " "	9	0	0
578	" " " " " "	14	10	0	" " " " " "	12	10	0
579	" " " " " "	3	15	0	" " " " " "	3	3	0
580	" " " " " "	4	4	0	" " " " " "	3	13	6
581	" " " " " "	"	"	"	" " " " " "	11	11	0
582	" " " " " "	"	"	"	" " " " " "	12	12	0
583	" " " " " "	"	"	"	" " " " " "	2	5	0
584	" " " " " "	"	"	"	" " " " " "	2	0	0
585	" " " " " "	"	"	"	" " " " " "	2	2	0
586	" " " " " "	"	"	"	" " " " " "	21	0	0

As Furniture is sometimes preferred remaining in its natural state, at others oiled, wax-polished, dead-polished, or French-polished, the above quotations, except in the case of ebonized wood, are exclusive of all these.

The prices of the various articles in walnut would be about the same as in oak, and in ash about the same as in pitch pine. Estimates can be supplied for carrying out the designs in any other wood desired, or for covering the upholstered work in silk, fustian, chintz, or any other material.

SHOW ROOMS: 31, SOUTHAMPTON STREET, STRAND.

12 A notice on the inside back page of Cox and Sons, *Extra Designs for Artistic Furniture*, after 1876.



13 A version of the 'Granville' chair, probably commissioned from Cox and Sons after 1876 (The Country Seat, Llandudno, Wales).

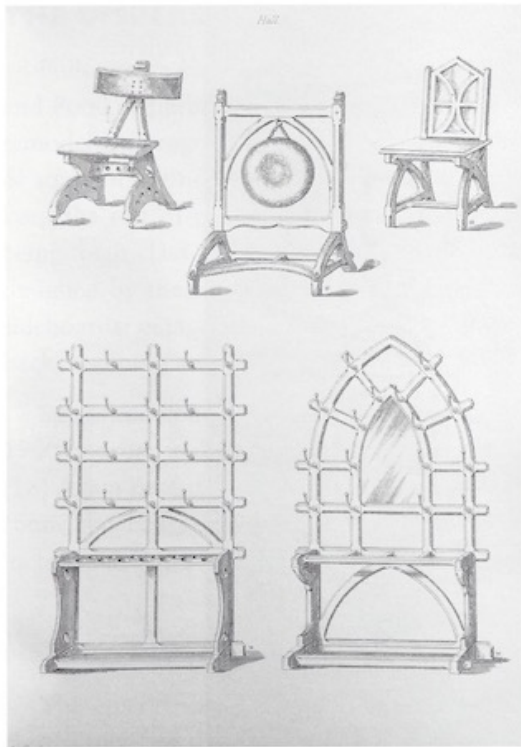


14 A version of the 'Granville' chair, probably commissioned from Cox and Sons, dated 1880 and monogrammed with a 'D' in what appears to read 'I. Drakie' (Paul Reeves London).



15 A walnut table with ebonised chamfers, manufactured 1869-70, with ebonised details post 1870 (Phillips Auctioneers, London).

Later, in 1880, the East London furniture wholesalers Charles and Richard Light (C. and R. Light) included in their catalogue, *Designs and Catalogue of Cabinet and Upholstery Furniture, Looking Glasses etc*, three pages of furniture far removed from their usual output. (Figs 16, 17 and 18) Described as 'Gothic' and 'Mediæval', they all shared construction details that implied they were grouped together for a reason.



16

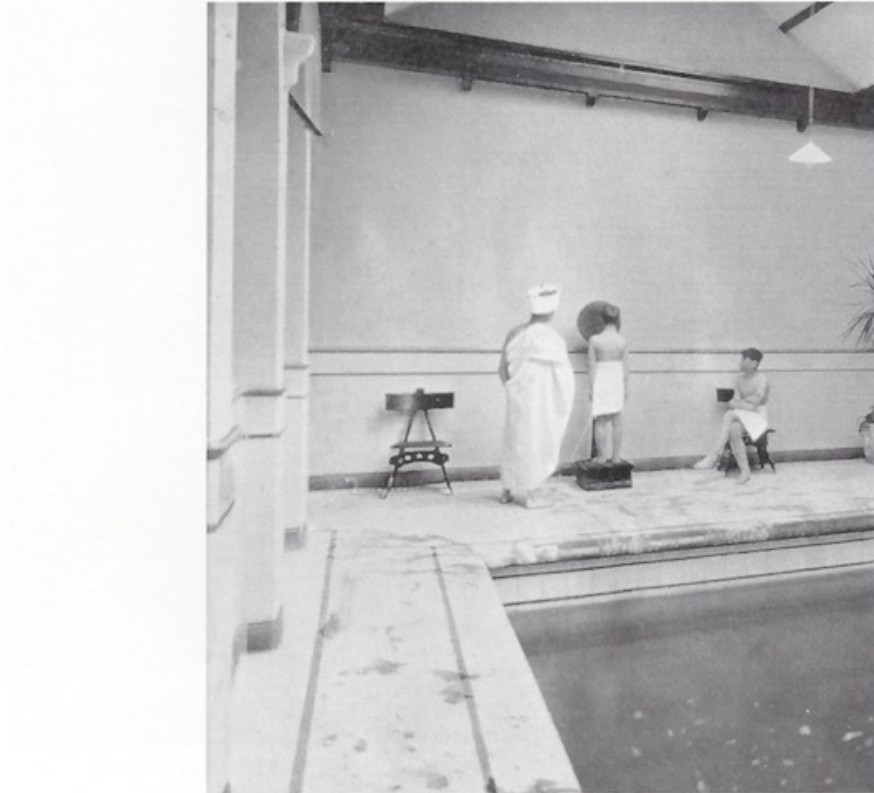


17



18

Given the date of this catalogue was before the sale of the Granville's contents in May 1899, but after the sale of the South Eastern Works' stock in 1872, with no reference made to their famous designer [Edward Welby Pugin], it seems safe to assume these pieces had, as with Cox and Sons' pieces, been acquired ready-made and were simply being offered for sale. It is possible, or perhaps even probable, that these pieces had been acquired as ready-made stock from Messrs Mitchell, who were bankrupted in 1874, [14] or Messrs Jarvis. Both were situated less than a mile from C. and R. Light in Shoreditch and are known to have produced pieces for the Granville Hotel in pitch pine and 'oak Gothic chairs and couches etc', respectively. Among the furniture on the three pages of the Lights' catalogue were designs for gothic chairs, a couch, and many other things including the model of a table seen here in pitch pine, as illustrated in Fig. 9.



19 A photograph of the Saline Plunge Pool, Granville Hotel, Kent, taken before 1899 (Ramsgate Historical Society).



20 A photograph of the Cooling Room, Granville Hotel, Kent, taken 1899 (Ramsgate Historical Society).

THE DISPERSAL OF THE HOTEL'S FURNISHINGS

Following a succession of owners and further modifications, the experienced hoteliers Spiers and Pond acquired the hotel complete with contents in 1898. They embarked on an ambitious remodelling programme and, in May 1899, the hotel was closed and a sale held locally to dispose of some of the now unfashionable hotel furnishings. Spiers and Pond apparently intended to keep the rest of the furnishings for the remodelled hotel. [15] Described in the catalogue as being 'high class and substantially made in oak, ash, walnut and pine' and 'for the most part designed by the late Edward Welby Pugin', individual pieces are listed as plate glass-backed sideboards; octagonal, dining and side tables; chests of drawers and commode; and hall, high back, reclining and dining chairs.

Spiers and Pond apparently had a change of mind, as a second sale was held locally in January 1900 in order to dispose of pieces previously held back for use in the newly refurbished rooms. [16] Again described as 'high class and substantial', this time the listed items included drawing room and bedroom suites and other furniture, and the advertisement specifically mentioned 'octagonal, writing and side tables, settees, sofas and easy and dining chairs'.

NEWLY DISCOVERED PHOTOGRAPHS

The emergence of two photographs dateable to before 1899 has allowed us to begin to clarify some of these attributions of the Granville furniture for the first time. [17] Early in 2018 the Ramsgate Historical Society published two photographs online, one showing the Granville's saline plunge pool and one showing a bath cooling room. [18] (Figs 19 and 20) The picture of the plunge pool clearly shows a pair of Granville Chairs with elaborate brass feet (the four-hole version) and two schoolboys shivering whilst awaiting the use of weighing scales. The view of the cooling room shows chunky – possibly Puginian – beds separated by curtains. Bedside tables can also be seen in the cooling room, the design of which featured, albeit probably at a more commercial occasional table height, in C. and R. Light's catalogue. [19] Fig. 21 illustrates a pair of tables that are unusually petite with a height of twenty-two inches.



21 A pair of oak bedside tables, 1869-70 (collection of the author).

CONCLUSION

When taking the information presented in this article into consideration, it could logically be assumed that furniture attributed to the Granville Hotel was either made at the South Eastern Works – such as the pieces described in Cox and Sons' post-1876 catalogue – or by J. W. and M. Jarvis, as in the pieces illustrated in C. and R. Light's catalogue of 1880, whilst it is known that the pieces in pitch pine were specifically made by Mitchell and Co and also illustrated in C. and R. Light's catalogue.



22 Photograph by Ralph Winwood Robinson of Philip Calderon in his studio, 1892 (National Portrait Gallery, London).

feet combined with the elaborately chamfered back legs seem to terminate the chair's legs more pleasingly. A five-hole version, its legs terminating abruptly without metal feet, can be seen in a photograph dated 1892 of the artist Philip Calderon in his studio. (Fig. 22) Moreover, if the author's theory that C. and R. Light and Cox and Sons were merely selling ready-made, surplus stock is correct, then the illustrations in the respective catalogues give us a hitherto unseen glimpse at the furnishings of the Granville Hotel in Ramsgate, and are therefore far more important than merely being versions of E. W. Pugin's designs reproduced after his death, as previously assumed.

The furnishing of the hotel allowed E. W. Pugin to start from scratch without the need to please a client looking for the 'Pugin' brand. In the Granville range, the pieces followed a timely theme for 1860s furniture design by making use of the cantilevered design found, for example, in the gothic furniture of the leading French architect and designer, Eugène Viollet-le-duc, at Pierrefonds in Picardy, a medieval castle rebuilt beginning in 1855 as a residence for the French Emperor Napoleon III. E. W. Pugin applied the supported cantilever successfully to both

It can be deduced that E. W. Pugin kept a stock of furniture, for Cox and Sons acquired some following his bankruptcy. While this would clearly have been costly to do, it seems he may have had pieces made in anticipation of orders coming in following his extensive advertising campaign. It is, therefore, not a stretch to imagine that E. W. Pugin would have instructed his other manufacturers in London to do the same. Then, when Pugin finally admitted defeat, his creditors were left holding this expensive stock.

The four-hole version of the Granville Chair that has often been thought to be a post Edward Welby Pugin variant (i.e. made and sold by C. and R. Light in 1880) seems in fact to have been the version used in the hotel, whilst the five-hole version appears to be that offered commercially, albeit not exclusively, its lack of elaborate brass feet perhaps being a cost-saving feature given this was a fund-raising exercise. From an aesthetic point of view, the brass front

side chairs (Figs 23 and 24) and tables for the Granville Hotel. On other pieces a cruciform construction offered stable support and, when pared down with a curve and perforated with chamfered holes, such forms offered a lighter and more modern take on gothic design, appearing on tables of various shapes and on hallstands all designed by E. W. Pugin as part of his innovative furniture for the Granville Hotel.

Whilst some features of his furniture looked forward, the scalloping chamfers of the panelled cabinets remind us of the cabinetwork of the gothic revival architect John Pollard Seddon from around 1860. [20] It is, however, easy to see how the Granville Chair became and remains the 'Greatest Novelty', a striking chair displaying his father's love of 'honest' construction alongside the traditional Windsor chair with a thick-dished seat, an ancient Greek tablet back and his own perforated plank supports, all combining to produce a unique chair design.

The Granville Hotel project could have been successfully completed with a more modest group of eight villas, but it is E. W. Pugin's desire to be remembered for his own genius that led him to over-extend himself and die bankrupted, [21] having repeated his father's early commercial failings. Rosemary Hill writes in her biography of Augustus Welby Pugin: 'He would never learn to bend with the financial wind; when money was short he would still extend his operations and his expenses. He learned to cost his materials more accurately, but not his time.' [22] These are words that could easily apply to his eldest son.



23 A walnut side chair, manufactured 1869-70 (collection of the author).



24 An oak side chair, manufactured 1869-70 (collection of the author).

ACKNOWLEDGMENTS

This article would not have been possible without the assistance of Catriona Blaker of the Pugin Society, the independent Ramsgate historian Benedict Kelly, and Terry Wheeler of the Ramsgate Historical Society. In addition I wish to acknowledge Joanne Davenport and Emily Ffion Shutler for their patience, and all the image copyright owners for their kind and generous permissions.

NOTES

- 1 Augustus Welby Pugin (1812-52), the architect, designer, writer and theorist, had an enormous influence upon architecture and design throughout the English-speaking world well into this century. He studied with his father, the French-born architect August-Charles Pugin (1762-1832). See Rosemary Hill, *God's Architect: Pugin and the Building of Romantic Britain* (London: Allen Lane, 2007).
- 2 *Naval and Military Gazette*, 3 November 1869, p. 789, gives a very interesting and detailed description of the interiors when first opened.
- 3 Owing to the strain of the water tanks it held, it was reduced in height in 1899 by two stories, to approximately 105 feet.
- 4 Benedict Kelly, *The Story of the Granville Hotel, 1869-2012* (Ramsgate: Michaels Bookshops, 2012).
- 5 *Victorian and Edwardian Decorative Art: The Handley Read Collection*, exh. cat. (London: Royal Academy of Arts, 1972), p. 28, item B28, an ebonised and gilt table similar to those in Fig. 21 and incorrectly attributed to Peter Paul Pugin.
- 6 The chair illustrated in Fig. 6 might be considered an anomaly as it is the only known example of either version that bears a registration mark (dated 17 October 1870). This is confusing as this is the date of the registered design for the five-hole design, not the four-hole design. So, it is the correct date on the incorrect version of the chair. No other registered designs are held at Kew for 'Granville' chairs. One possible explanation could be that this chair was ordered from Pugin's South Eastern Works following the advertising campaign, but this version (four-hole) was specified or preferred over the version (five-hole) being advertised. Why only this chair seems to have a registration mark is unclear.
- 7 All subsequent attributions seem to refer back to this table (Fig. 7) following its publication with an attribution without evidence in *Victorian and Edwardian Furniture and Interiors* by Jeremy Cooper (London: Thames and Hudson, 1987), p. 54.
- 8 Catriona Blaker, *Edward Pugin and Kent* (Pugin Society, 2003).
- 9 A loose page in the collection of Ramsgate Public Library, KE3.1. 728.5 (2).
- 10 Whilst undated, reference is made to their stand at the 1876 Philadelphia Centennial Exhibition.
- 11 Cox and Sons, *Extra Designs for Artistic Furniture* (n. d., but after 1876), notice on inside back page.
- 12 For Cox and Sons to have acquired this model of chair, E. W. Pugin must have continued to make his father's design available to clients after his father's death.
- 13 Another chair is crudely illustrated on the left. This chair has been dated by some to 1864 with a suggestion that it was designed for the Grange, which would predate its use at the Granville. At the time of writing the author has been unable to find evidence to support this.
- 14 Walter Mitchell and Henry South, of Mitchell and Co, declared bankruptcy in January 1874; they are described as 'Furniture Manufacturer and Auctioneer' at 10 City Road, Middlesex. See *The London Gazette*, 12 December, 1873, p. 5852.

- 15 Front page, *Thanet [Kent] Advertiser*, Saturday, 13 May 1899.
- 16 Front Page, *Thanet [Kent] Advertiser*, Saturday, 23 December 1899.
- 17 The photographs show the E. W. Pugin designed pieces prior to their being dispersed and so must date to before the 1899 sales.
- 18 Facebook.com/ramsgatehistorical, screenshots taken 21 January 2018.
- 19 The standard commercial height of an occasional table is accepted to be around 28 inches; these tables are 22 inches and therefore unusually petite for use as bedside tables, as shown in Fig 19.
- 20 See the archive of drawings from John Pollard Seddon's office held in the Victoria and Albert Museum, in *John Pollard Seddon* by Michael Darby (London: Victoria and Albert Museum, 1983).
- 21 In October 1872 he had unsecured liabilities of £180,000. See Kelly, *The Story of the Granville Hotel*, as note 2, above.
- 22 Hill, *God's Architect*, p. 86.