

The ARTS & CRAFTS MOVEMENT in Surrey

ISSUE 4

E-NEWSLETTER

OCTOBER 2021



Chairman's Editorial by Carolyn Smith

I hope that you have all been able to enjoy the last of the summer weather and make the most of the sunshine. I went to Cornwall and on my return was inspired to read my copy of *Newlyn Copper. Arts & Crafts Copper Work in Newlyn* by Daryl Bennett & Colin Pill. This publication is very well illustrated and looks at the motivation behind the Newlyn Industrial class as well as the techniques, designs and craftsmen. I decided to bring inside, from an outside window ledge, a very tarnished copper tea caddy that had belonged to my grandmother. It was a sunny afternoon and I sat outside polishing it for hours until I had finally restored it to its former slightly misshapen glory! This should not be undertaken lightly. As Bennett & Pill write 'Care and Repair. When in doubt do nowt'. It is important not to remove patination unless you know what you are doing. 'Many (Newlyn) pieces were given patination to give the appearance of age or the finish of old work.' (Bennett & Pill). My caddy is not Newlyn and appears to be a very amateurish piece of arts and crafts work. It has a repousse design of four stylised tulips and a hammered finish. I enjoyed wondering who had made it; when and why and whether the maker was proud of the finished item!



Richard Hennessy sent me an interesting article from *The Times* of 24th September entitled 'Thatchers and stonemasons, Britain needs you'. 'On the critical trades list published annually by the Heritage Crafts Association are bell founding, tinsmithing and Highlands and Islands thatching. On the endangered list are brickmaking, flintknapping, iron founding, lead working and slating. The article encouraged readers to join the Churches Conservation Trust <https://www.nationalchurchestrust.org/churches-conservation-trust> to support its restorations and apprenticeships. I recommend supporting this organisation which also hosts interesting lectures. Their publication *Pinnacle* has many advertisements for such craftsmen. The one that caught my eye was for Hutton and Rostron headed 'Our fastest surveyor has four legs! Meet Pip the Rothound. She's the fastest non-destructive way to detect dry rot in buildings'!

Michael Drakeford kindly prepared extensive study notes for our August society visit to a Trio of Sussex Churches. I am featuring an edited version concentrating on two of them: St Mary's at Clapham and St John the Baptist at Findon.



Forthcoming events for 2021

20th October. 7.30pm for 8.00pm. Autumn Lecture at the Arbuthnot Hall, Shamley Green, Guildford. *Arts and Crafts Village Halls in Surrey* by Sarah Sullivan.

18th November. 7.30pm. Zoom Lecture. *The influence of the Italian Renaissance on Arts and Crafts Gardens* by Carolyn Smith.

5th December. Christmas lunch at The Elvetham, Hartley Wintney, Hampshire.



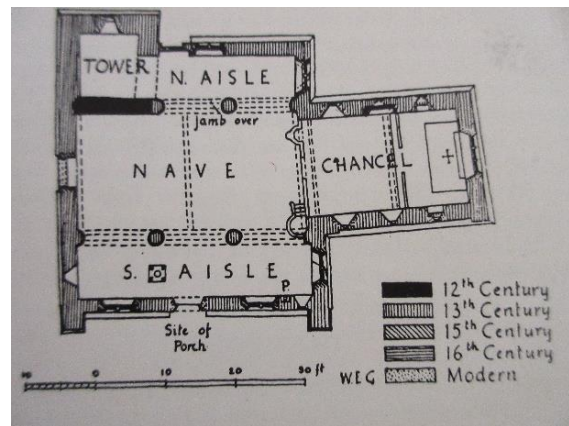
Two Sussex Churches by Michael Drakeford

Three churches now form the parish of Findon, Clapham and Patching, looked after by Helena Buqué, vicar and Colin Cox, associate vicar, and their support teams. The electoral role numbers for each church are 111, 17, and 19 respectively, and the population of the parish is around 2,000 of which about 400 of this number are to be found in the villages of Clapham and Patching.

For this information and some images we thank the Friends of Clapham and Patching, The William Morris Society, the authors of the book entitled *Bricks and Water*, our clergy, Helen Buqué and Colin Cox and our churchwardens, Kath Hutchinson, Maggie Somerset, Siân Fletcher and John Scadgell.

The villages of Clapham and Patching have been linked together through a single benefice since 1875 and shared the same vicar since 1890. It was not until the early 1980s that the then incumbent of Findon, Canon Eric Gillies, additionally took over the 'livings' of both Clapham and Patching until his retirement in 1989. Thereafter, the Rev Zachary Allen, settled in Findon with the three churches to look after.

St Mary the Virgin, Clapham



This unassuming 13th century flint-built church is set in woodland on the South Downs. The tower is now a low pitch type. Around 1790, a shingle spired was removed and not replaced. The church underwent major restoration by Sir George Gilbert Scott at the end of the 19th century at the expense of the Burrell family of Castle Goring. Inside the church, St Mary's has a wall memorial to those eight parishioners killed, and the 23 from the village who served

in and survived the Great War. The latter inclusion appears to be a rare feature for such monuments. The War Graves Commission has recognized the cemetery, as it did for Findon.



St Mary's Church, Clapham, circa 1800

This painting above of St Mary's shows how it was prior to the Victorian restoration. Today, on a cold winter's morning, should we have to wait outside we miss the protection of a covered entrance removed by Scott!

The William Morris Tiles at Clapham

As part of the 1867 Findon restoration, Sir George Gilbert Scott's son, George Gilbert Scott jnr. probably arranged for tiles by William Morris to be included because he was a great admirer of the work of Morris, Marshall, Faulkner & Co. Whereas many churches contain glass windows made by the company, there is no record of it having produced painted tiles for any surviving apart from those at Findon and Clapham. A third reredos commissioned three years earlier for St Peter's Church in, Bournemouth in 1864 had to be removed in 1899 because the tiles were disintegrating because of manufacturing faults.

The following description of the Clapham Morris tiles is provided by Tessa Kelly, from an article written for the William Morris Society, in Spring 2000:

'The tiles at Clapham benefitted from being produced at a time when the firm had conquered the technical problems in glazing the hand-painted tiles and therefore their original colouring is better preserved. Large rust hooks above them bear witness to the fact that they almost certainly spent several years covered by curtains, which may well have helped their preservation. Although the figures, being placed immediately above the altar, are not as tall as the Findon tiles, they shine with authority.

The Morris tiling extends across the full width of the chancel. In the centre, above the altar, is the main painted panel depicting four angels - Gabriel, Michael, Raphael, and Uriel - the four best known in Christian and Jewish literature. Six-inch tiles have been used and the panel is six rows high by fifteen wide. On either side to floor level are alternating rows of tiles showing grapes, leaves, tendrils: this design has become known as the 'Clapham Vine'. Although the tiles show some irregularity and imperfections, they still complement the strength and perfection of the Archangels.

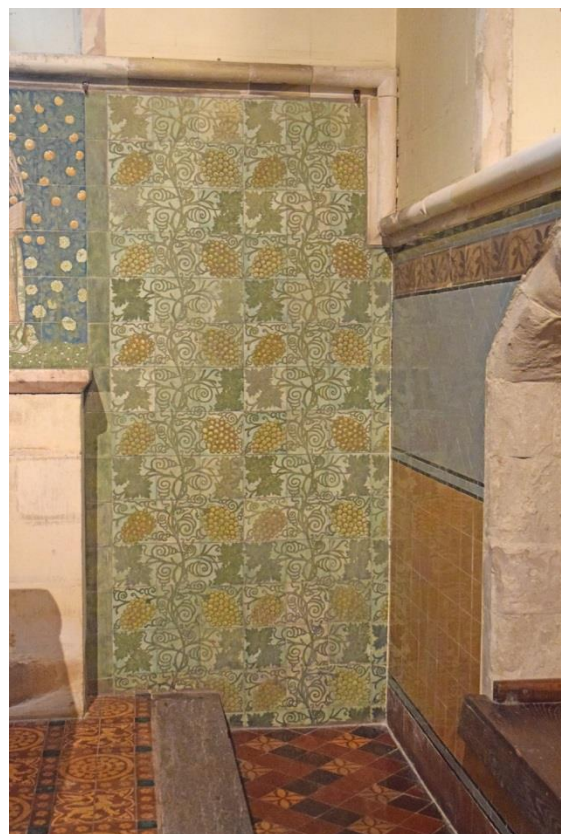
As with the tiles at Findon, the background of this reredos is in keeping with the atmosphere of the building. The colouring is sombre and rich: there are two orange trees and one lemon tree, two willow trees, three white rose bushes, and two white grape vines. Grass with tiny flowers like wood anemones lies beneath the feet of the Archangels.

The fruit and flowers have a raised effect resulting from a thick application of enamel. On the left of the panel stands Gabriel; he is dressed in a surplice and cope. The designs on the cope are both ecclesiastical and are typically Morrisian. The figure has feathered wings and carries a large white lily, symbolizing Mary's Annunciation. The border of the cope and the lily are heavily embossed with paint. Next to Gabriel is Michael in a suit of medieval-inspired armour. His wings are painted like the 'eyes' of peacock feathers. He carries a spear. In his hair is a cross. This cross, the tip of a spear and the flower embellishments on his armour are embossed. Next is Raphael, looking slightly to one side (with swan-like wings), carrying a staff, and wearing a surplice and cope. The cope is rich in Morris designs and its golden border, clasp and collar are embossed. Last, on the right of the panel stands Uriel carrying an elaborate sceptre and an open Bible. His surplice reveals his ankles; his cope forms a train behind him. This too has an elaborate leaf pattern and an embossed border. The sceptre and the illuminated lettering in the Bible are also thick with enamel.

Looking at the reredos in natural light as the sun sets, the raised and embossed areas of the reredos have a wonderful luminosity. Their pale colours shine out through the dusky sky.

William Morris wanted to revolutionise Victorian artistic taste, which he believed had become dull. He passionately wanted ordinary people to enjoy the beauty of his designs. Ironically, during his lifetime only the wealthy could afford to commission his work. Where more appropriate, then, could his painted tiles be sited than in two small rural churches attended by local country people. That Sir Gilbert Scott – or more probably his son – included these fine painted tiles when restoring and conserving these two Sussex churches should be a matter for our considerable celebration.' For a further article by Tessa Kelly see pages 187-190

https://www.academia.edu/2464575/Archaeological_work_at_the_site_of_the_Millennium_Seed_Bank_Wakehurst_Place_Ardingly_West_Sussex



Angel Gabriel and Vines photos by Robin Stannard.

Scott's Restoration

The 19th century restorations by Scott in 1873-74 costing £1,500, stand out. He wanted to recreate as much of the 13th century work as possible and at the same time tried not to lose 'the quiet charm of the local style'.

The work included:

- 1) The renewal of side-lancets. (In the Chancel?)
- 2) The font; there previously had been none.
- 3) Replacement windows, mainly by Clayton and Bell.
- 4) Refurbishment of the exterior flintwork in a regular and uniform manner.
- 5) Replacement the North Aisle roof.
- 6) Rebuilding the 13th century chancel arch, keeping the old materials.
- 7) The wall by the tower was rebuilt.
- 8) The pulpit with alabaster/marble figures and the extensive brass rail with lectern are attributed to Scott, but some comment that they are late Victorian additions.
- 9) The three equal sized lancet windows above the main door are by Scott, recreating the original design in place before a then comparatively modern window as shown in the painting above.
- 10) The replacement of an earlier reredos with the William Morris tiles.

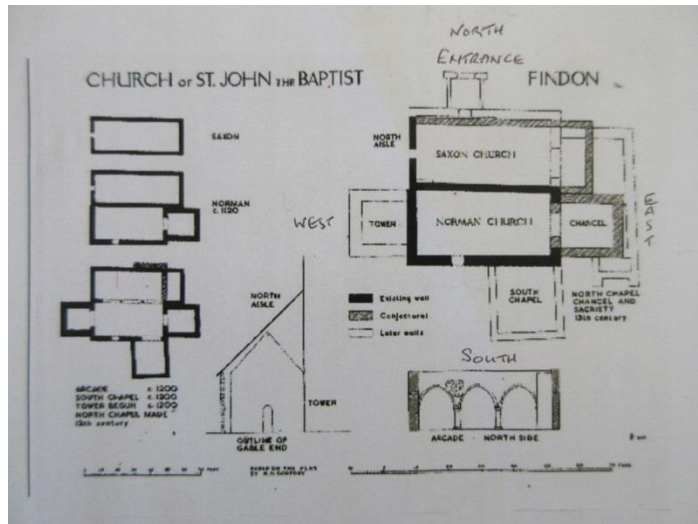
Whilst not specifically mentioned in the source document, it is very likely that Scott provided the current Victorian pews under the title 'most' fittings!

Quite apart from the William Morris tiles in the reredos, we can see tiles covering the chancel walls, all of which until recently were painted over. Also, in the chancel window splays are images of apostles made by a London firm, W.B. Simpson and Sons, each having the firm's motif. Most probably the other tiles, some of which are still painted-over, were by this same London firm, which produced tiles from 1833. Unfortunately, the records for the firm were destroyed during the blitz, and it is not possible to determine when these were installed. A theory, if we can imagine all the tiles being uncovered, is that the William Morris tiles would lose their impact. Thus, the other tiles were covered over. At some point in time the apostles were uncovered, and recently a portion of the other tiles again by W.B. Simpson, were also uncovered.

Noting that Scott renewed the window lancets in the chancel, the tiles must have been inserted at that time or afterwards. The indications are that the wall tiles were of differing colours and qualities and most likely inserted in stages.

Currently the church is appealing for nearly £20,000 to replace damaged stonework to protect the pair of 15th century two light windows in the south wall and the damage to the William Morris tiles caused by structural issues of the building.

St John the Baptist, Findon



A church was first established on the site in the 10th or 11th centuries, and the first recorded reference is dated 1053 appearing as a contract for a supply of timber. The village was then situated in the field to the north of the church down to near the main road. We understand that the poor state of buildings was such that the villagers were ‘persuaded’ to live in the valley. At some point in time the way to the church was through the road off the High Street, where the lodge is situated. Later, traffic was to be directed up School Hill, leaving Findon Place and the church somewhat isolated.

The church was built in three phases, Saxon, Norman and Victorian. The main door to the church gives entry to the Saxon building and includes what is now the Lady Chapel.



A rather unfortunate part of the restoration work has been the reconfiguration and heavy re-pointing of the exterior flint walls, and I expect evidence of the original 15-17th century works has been obliterated. Sir George Gilbert Scott did the same to St Mary’s, Clapham.

Some Sussex churches have wonderful wall paintings telling the mainly illiterate congregation the story of Christianity. We know that our church was the same, but it was not

possible to resurrect these and only on the two sides of the central arcade are the fragments to be seen. Indeed, Scott had a painting of the Last Supper removed.

The stained-glass windows are mid-Victorian, dated mainly 1860 to 1867. These are variously designed by Hardman, N. Westlake, J.F. Barraud, and Henry Hughes.

Restorations by Sir George Gilbert Scott, assisted by his son George Gilbert Scott Jnr., took place in 1867. Records from the time show that the intention of the architect was to preserve as much of the early parts of the church as possible, and at the same time bring it up to date. The best example of this concerns the roof space. In early times there was just a Saxon church. In the 1200s, another building was built next to it, leaving two roofs. Later, in the 15th century, in order to make it a 'greater' building, almost uniquely a single roof was created. There are notes in the parish records suggesting that Scott resisted a request to remove the single spanned roof and return the building to its earlier form of two distinct roofs to the nave and the aisle. He wrote: *'The alteration in the roof was in all probability made early in the 15th century, at a period when Church Architecture was in full vigour and is carried out in a massive and generous manner, quite in accordance with the principles of the middle-ages... it is a very rare and curious arrangement, one which marks your church with an individual character'*. In another letter, this time from his son, it was written *'My father proposes to keep the large roof over the nave and aisle, which is almost unique'*.

In summary, Scott was commissioned to carry out major repair and construction work. He did not make many external alterations, rather he was concerned to put the church into a good state of repair. Evidence suggests that he preserved what he thought was good and removed anything he thought likely to destroy the medieval design. Local landowner H.R.P. Wyatt noted in 1926 that 'the hotch-potch of fixed pews with high divisions and doors were all replaced with a more modern design for the time'.

The William Morris Tiles at Findon

Morris, Marshall, Faulkner & Co. again supplied the tiles. Charles Eamer Kempe (1837-1907), a Sussex decorative artist, painted the pre-Raphaelite style panels for the wooden reredos which stood between the tiles. More of that later. Sadly, this was removed in 1982 and is now in St Mary's House, Bramber. <https://www.stmarysbramber.co.uk/> The remaining reredos consists of two sets of tiles, one each side of the High Altar. Both panels have three Minstrel Angels, each almost a metre high, faces turned toward the altar.

Again, we are grateful to Tessa Kelly for the following description: 'The reredos consists of two tiled panels, one on either side of the south aisle altar. Both panels have three Minstrel Angels each, almost a metre high, with faces turned towards the altar. William Morris designed a series of twelve such figures; they were used many times, on tiles and for stained glass. Sometimes they were reversed, and for secular commissions their wings were omitted. The Minstrel Angels bear the unmistakable William Morris stamp: the strength of line, the feeling of depth, the grace and movement and the layers of intricate pattern. Jane Morris – the artist's wife – was the model for much of this work.'

Of the six Angels, four wear garlands of flowers in their hair; they all have graceful swan-like wings and carry musical instruments; all but one has bare feet peeping from beneath their robes – the remaining one has red flowered slippers. The colouring is delicate, predominantly gold and green but with pale blue on the robes and carpet of flowers at their feet.

Delicate traces of typical Morris design are on their robes and fineries, contributing to the overall flow and movement. From left to right the Angels carry the following instruments: A long flared pipe, a dulcimer, a harp, a second long flared pipe, an organ with pipes and a second harp.

Whilst only the heads, hands and feet of these figures actually appear, we are made to feel that these Angels have bodies. The background, which is lush, consists of six trees, one of which bears lemons, while the fruit of the others are the Morris favourite pomegranates. Beneath the feet of the Angels is a profusion of flowers: Fritillaries, buttercups, anemones, daisies, and a foxglove. Below the angels are four rows of six-inch tiles with designs known as ‘Findon Buttercup’ and ‘Findon Daisy’. These were later used frequently in secular commissions.

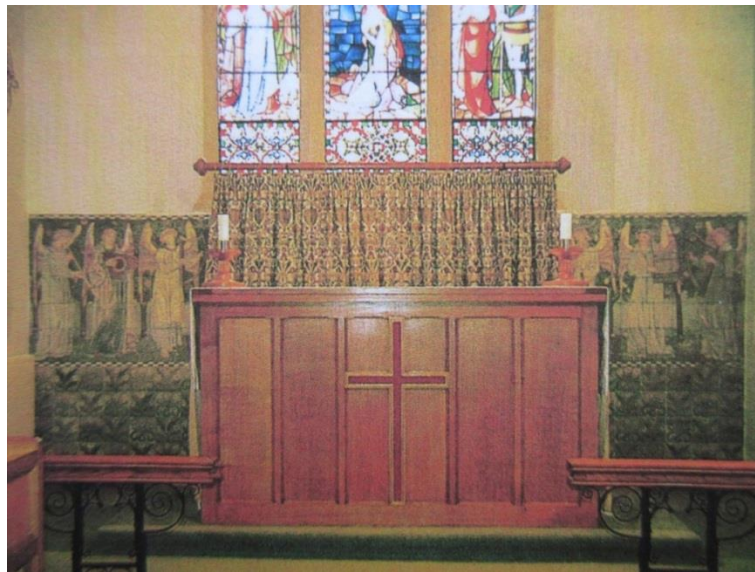


Photo by Robin Stannard

The production of the tiles was not without difficulty. It was noted that at the time of the restoration Morris, Marshall, Faulkner & Co., were experiencing difficulty with the glaze of their tiles, caused by an excess of borax in the glazing process. The difficulties were such that Warrington Taylor appears to have been reluctant to carry out the commission. In one of several letters, he wrote: *‘About this Findon tile reredos – we cannot do it – see this is settled at once. Must Write Lady Bath saying circumstances have compelled us to discontinue the manufacture’*.

However, the problem was solved, and the reredos was put in place. Lady Bath was sponsoring the restorations to the extent of over £2,400, an immense amount of money at the time. The Findon tiles did not develop the Bournemouth problems of flaking and deterioration, but they did discolour and fade to a small extent. The Clapham tiles today look brighter as the later technique of manufacture had clearly improved.

The marriage of the three reredos panels did not last. In 1982, nearly 40 years ago, the decision was taken to remove the central reredos by Kempe. This was at a time when bringing a simplicity to the altar was becoming popular. At Findon, the diocesan architect Leslie Parsons designed the new high altar, made by Dukes of Steyning.



Tessa Kelly further wrote: ‘ The above photograph of the reredos shows that the William Morris tiles do not interact with the later altar. They seem to be two quite separate works of art. In fact, Charles Eamer Kempe, a local Sussex man and another leading Victorian decorative artist, painted the panels for the wooden reredos which stood between the Morris tiles, suggesting that Taylor's fears were not without foundation. Sadly, this was removed in 1982 although it was probably part of Scott's original conception for the church.’

The photograph below is by the late Arthur Ockendon and is part of the Tessa Kelly paper.



The painted reredos at Findon by Charles Eamer Kempe

Kempe was a great designer and producer of ecclesiastical stained-glass windows not just in Sussex but worldwide. His most famous work includes Lichfield Cathedral, St Peter's Brighton, St John's Oxford and nearer to home, St Catherine's School, near Guildford. He first met William Morris as a student at Pembroke College, Oxford when Morris was designing the Debating Chamber for the Oxford Union.

In the knowledge that William Morris and Charles Kempe worked together to create ecclesiastical works of art, we can safely assume that the William Morris tiles were created and placed behind the altar to complement Kempe's paintings on the central reredos.

Recent enquiries at St Mary's House reveal that the Kempe reredos was 'rescued' from a farm building around 1986 and taken to St Mary's House, Bramber where evident damage was repaired. There were pieces broken and missing. But the paintings were mainly undamaged. We have to be thankful that it is still available to be seen by the public, even if it is not where it was intended to be by William Morris and Sir George Gilbert Scott.



Peter Thorogood and Roger Linton, who carried out the restoration, have installed the reredos in the music room at St Mary's House. This entrance leads to a small dining room and the reredos is above the doorway with plinths either side to take the significant weight. The restoration work on the structure by Roger is of such a high standard that it is not apparent to the untrained eye. The paintings show the signs of wear evidencing a patina, suited to a creation some 150 years of age.

A book by Adrian Hughes entitled *The Life, Art and Legacy of Charles Eamer Kempe*, published in 2018, contains an extensive résumé of his works but does not include that at Findon. The links between William Morris and Sir George Gilbert Scott have already been established. In the book, Kempe is clearly shown as an admirer of Morris, and Scott. The architect George Frederick Bodley was a family friend, and his sister married the brother of Gilbert Scott. Bodley had links with William Morris and Phillip Webb, and later became a pupil of Gilbert Scott. Kempe would not become a pupil of Bodley but would work closely with him. Indeed, on large projects they would invariably work with one or another, providing their own style to suit what was required. For example, at St John the Baptist, Tuebrook by Bodley, Kempe worked with Frederick Leach painting the walls, while Morris was responsible for most of the windows. Initially Kempe would be a pure artist and graduate to glass work and have a very successful business. Examination of this tome provides clues that link this reredos to Kempe and an artist who worked out of his studio, Wyndham Hope Hughes. Hughes produced a window from the Kempe studio in 1875 for Southwell Minster, and another at Much Marcle, Herefordshire in 1878. Both show a significant likeness to the Findon reredos by way of the pose of the figures and their colouring. (See *'Espying Heaven: The Stained Glass of Charles Eamer Kempe and his Artists'* by Adrian Barlow on

<https://books.google.co.uk> Hughes' mural of *The Annunciation* in the chapel at Castle Howard painted in 1872-3, is another example and contains a similar likeness.

To support this thesis, it is noted that Hughes worked with Kempe from 1869 to 1878; two years after the Findon reredos had been completed. They were initially introduced to each other when, in June 1869, John Carter mentioned to Kempe that a fellow artist wanted some work to do. After a short trial, at the end of June Hughes was taken on by Kempe at 30 shillings a week with a first task on 5th July in Liverpool.

In 1872, William Morris and Kempe started work together on the decorative programme at Castle Howard lasting from 1871 to 1875. Kempe, Morris, Carter, and Hughes all played a part in this work. This was the last time that Kempe and William Morris would work alongside each other.

In summary, the fact that Kempe is not shown in the book by Barlow to have created a reredos at Findon does not matter. The personal links with Scott and Morris leave no doubt that the reredos at St Mary's House, Bramber is by Charles Eamer Kempe. The question is now, will one day this reredos return to Findon? For the time being, it is well looked after where it is.



Can you help? Surrey Local Heritage Asset Project

The Surrey Local Heritage Asset Project is about to go live. You can find the nomination form and associated notes and guidance on this web page: [Local heritage list project - Surrey County Council \(surreycc.gov.uk\)](http://surreycc.gov.uk) The nominations page will be 'open' from Tuesday, 5th October to Tuesday, 16th November. Please do consider whether there are any buildings that you would like to nominate in Elmbridge, Epsom and Ewell, Mole Valley, Surrey Heath, Tandridge or Woking. You may like to email a copy of nominations to me which would be of interest to our members.



Property for Sale

Norney Grange, Shackleford, Surrey. I featured this important property by Voysey in the March mailing in an article about the film *The Dig* <https://search.savills.com/property-detail/gblhchgus210192>

Quarry Bank, Marlow, Buckinghamshire. This house was built in 1896 on the site of Bisham Quarry, an important medieval source of stone, much of which was used to build Windsor Castle. I have not found out the architect for this property which is now divided. <https://www.hamptons.co.uk/for-sale/property/6-bedroom-semi-detached-house-quarry-wood-sl7-ref-5544004/>



Other organisations – Events of interest

The Lutyens Trust

The latest webinar from the Lutyens Trust America *Restrained Harmony: Edwin Lutyens's creation at Nashdom* <https://lutyenstrustamerica.com/about/webinars/> No charge.

Lecture series: *Memorial Design through the Ages*. Six further zoom lectures on Tuesdays at 6pm. 12th October to 7th December. £8 each for non-members.

<https://www.lutyenstrust.org.uk/portfolio-item/lecture-series-memorial-design-through-the-ages/>

Surrey Heritage

For anyone that missed the ACMS lecture by Michael Page in November 2017:

The Most Wretched Man in the World: The Life and Loves of the 5th Viscount Midleton. Zoom lecture. November 17 from 5.30pm to 6.45pm. Charge £5.

This talk traces the stormy life of George Brodrick (1806-1848), 5th Viscount Midleton, who married scandalously, patronised the great Catholic architect Augustus Pugin at Peper Harrow, near Godalming, saw his Irish estates ravaged by the Irish potato famine, and finally committed suicide. www.surreycc.gov.uk/heritageevents

Mole Valley Arts Alive

Arts and Crafts Houses in Surrey by Dr Anne Anderson. Zoom lecture. October 14 at 7:15pm for 7.30 pm. Voluntary donation.

Anne Anderson will describe how the coming of the railway drew the nouveau-riche to parts of Surrey, the range of architects and designers who influenced the style of the country houses they built and who often designed the gardens which surrounded them. These stunning houses will inspire you! <https://www.eventbrite.co.uk/e/arts-and-crafts-houses-in-surrey-by-dr-anne-anderson-tickets-166029273025?aff=ebdssbeac>

The De Morgan Foundation

Celebrating the Arts & Crafts: Chicago's Glessner House. Zoom lecture. October 15 at 6pm. Voluntary donation.

This lecture by the curator, William Tyre, will explore the home of the Glessner family on Prairie Avenue, Chicago, designed in 1887 by America's leading architect of the time, Henry Hobson Richardson. Frances Glessner was well informed on English decorating trends and the house is still a showcase for Arts and Crafts.

<https://www.eventbrite.co.uk/e/celebrating-the-arts-crafts-chicagos-glessner-house-tickets-179911128027?aff=ebdssbeac>

'Art made by the people for the people' Zoom lecture. October 22 at noon. Voluntary donation. The National Trust's collection holds a huge number of Victorian artefacts. On your visits to houses such as Standen or Wightwick Manor, you will be so bowled over by the immersive decadence that you might not have time to focus on the Pre-Raphaelite artworks

on display. In this talk, Dr Sally Anne Huxtable explores the Pre-Raphaelite, Arts and Crafts and Aesthetic gems in the National Trust's collection.

<https://www.eventbrite.co.uk/e/art-made-by-the-people-for-the-people-tickets-179960756467?aff=ebdssbeac>

As always, we would welcome any ideas for events, visits and lectures that you would like to propose to the Events Committee and any news or articles that you might like to submit for the Society e-newsletter or printed newsletter. Also, if you are aware of any planning applications relating to Arts and Crafts buildings in Surrey we should be pleased if you would bring them to our attention.

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The Arts and Crafts Movement in Surrey website :
www.artsandcraftsmovementinsurrey.org.uk