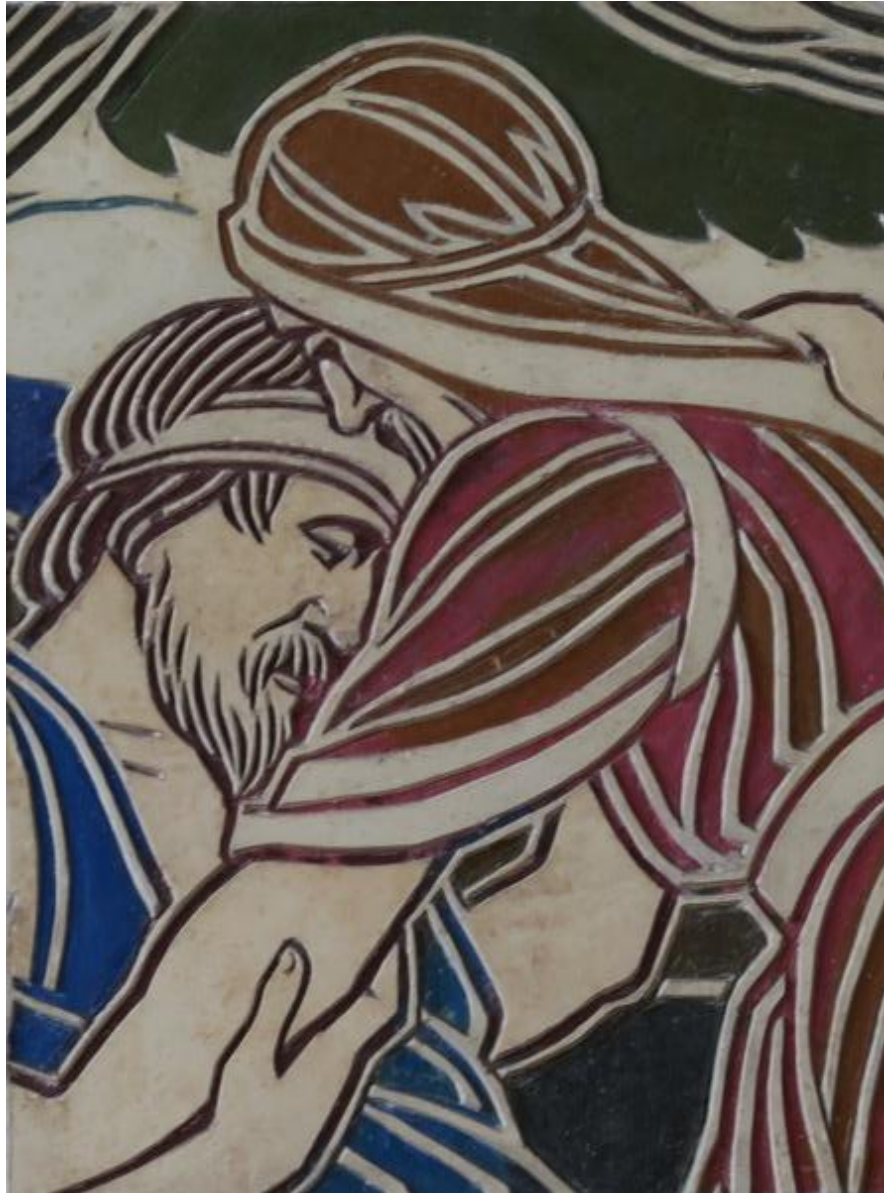


**The Sgraffito of Heywood Sumner
(1853 – 1940)**

Volume 2

CATALOGUE



Malcolm Knight

**The Sgraffito of Heywood Sumner
(1853 – 1940)**

Thesis submitted in accordance with the
requirements of the University of Liverpool for
the degree of Master of Philosophy by
Malcolm Peter Knight
30th April 2021

Volume 2

CATALOGUE

Cover image: The Good Samaritan, St Paul's Church, Winchester

The Sgraffito of Heywood Sumner (1853 – 1940)

Malcolm Peter Knight

Abstract and introduction to study

And impact of Covid pandemic

See Volume 1

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Volume 2

Catalogue raisonné of Sumner's completed schemes and unexecuted designs with notes

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Note:

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CATALOGUE

introduction

The catalogue provides the listed status, brief histories and pictures of the buildings on and within which Sumner carried out sgraffito. Text inscriptions are given and, in some cases, explanatory drawings. Where there is stained glass or gesso this is discussed and illustrated.

The counting of Sumner's executed work and what survives complete or in part is not straightforward as he carried out more than one scheme in some buildings. At the end of the catalogue, therefore, a separate chronology of his sgraffito is given, which lists individual schemes in date order, and identifies which survive, those that are lost, and unexecuted projects.

Thus, 1 the Close, Winchester and St. Agatha's, Portsmouth both contain or contained two schemes executed at different times – these are listed separately in the chronology, as is a third proposed scheme for the nave of St Agatha's, which is treated as an unexecuted design, but they are amalgamated into one entry in the catalogue.

Survival and loss of sgraffito is a matter of degree. Hill House is counted as surviving; approximately half remains. At St. Agatha's only a small fragment of the very large Lady Chapel scheme survives and is counted as lost. The work at St. Paul's, Winchester, remains but is hidden under plaster; this too for the present is counted as lost.

An 1899 'Cartoon for Sgraffito,' and 1906 'Sketch Design for Sgraffito Decoration' do not have catalogue entries but are included in the chronology as possible unexecuted work. The former could be two further illustrations of sgraffito at St Edmund's School, listed separately in the 1899 A&CES catalogue just above these undefined cartoons; the latter could be another illustration for St Paul's church in Winchester or indeed for St John's in Manchester. It has not been possible to determine more about either entry. See volume 1 appendix 2 for Sumner's exhibits at the A&CES shows.

During my research tantalising possibilities of more Sumner sgraffito were found. There is a hint in one of Sumner's letters to Julia Ady of potential work at Guy's Hospital, for which she seems to have provided an introduction. Nothing more has so far been discovered of this and it is not included in the table of sgraffito works. Sumner wrote: *'I have to thank you for a good word as to Guy's hospital chapel, concerning which I had a letter from Frances Fremantle - I wonder who he is - I hope to see him on Thursday.'* (Cartwright (Edgcote) collection, ref. CE121/22a and 22b, 24 July 1898).

Paul Snell in his PhD thesis on Sedding includes a footnote listing where the architect secured commissions for Sumner: *'Sedding was Sumner's principal patron in the later 1880s, securing commissions at Holbeton (stained glass), Wells (1885-8), St Mary's, Llanfair Kilgeddin (1888), St Mary's Henley (c1891), and St Saviour's, Sunbury (1892). See the Studio, 13, (1898), pp. 153-163.'* (Snell, 'The Priest of Form,' 232, n175). Reference to the Studio issue cited and the date 1892 show the Sunbury church should be St Mary the Virgin, but the intriguing item is St Mary's, Henley. Sedding died in April 1891 and it is possible Sumner was never able to carry out any sgraffito at the church, although Alan Crawford in his notes of visits to churches, says of going to St Mary's, *'I remember looking for the sgraffito work by Sumner and I think I found something small - but I don't remember more.'* Enquiries made to the church about this possibility have not so far revealed anything that might be such a piece; further information is awaited (Crawford, Story file, 14).

A final possibility was thought to lie with the external front apex to Sedding's Holy Redeemer Church in Clerkenwell, London. Crawford observed of it: *'It looks as if the decoration of the pediment on the entrance front may be a kind of sgraffito - not done in colours but in relief. And it has a Heywood Sumner feel about it.'* (Crawford, Story file, 13, 3). The character of it does echo Sumner but the Survey of London describes it as 'carved relief,' which seems more probable.

1885 & 1893: 1, The Close, Winchester Sgraffito

Listing grade: 1

List entry Number: 1095513

Sumner appears to have carried out his first sgraffito scheme in this house, with gardens rolling down to a branch of the river Itchen, in late 1885 when his parents moved to Winchester from Alresford (fig. 1). Elizabeth Lewis described the high-level three-foot frieze in the entrance hall in an article about her visit in the early 1980s when parts of the scheme had already been plastered over. She notes that the edges of other sections had been softened and filled in and the whole painted white.¹ She does manage though to unpick, from what is still discernible, the components of the scheme Sumner created. Her summation is:

North wall from left to right

Scene 1: *'appears to show two male figures.'*

Scene 2: *'a bearded figure in a long robe is placing a crown on his head assisted by a female figure on his left. The words "[The] King [is] Strongest" can be made out on a scroll above his head.'*

Scene 3: *'...shows two women, one holding a baby, the other a wreath and the scroll reads "Women are Strongest".'*

Scene 4: *'...stands the skeletal figure of Death holding a scythe with the word "But" above.'*

Interruption: door to a ground floor reception room with *'In the spandrels over the glazed door head a devil with bat's wings is being put to flight by an angel blowing a trumpet.'*

Scene 5: *'...scene showing the Nativity: Joseph and the ass on the left, Mary reclining in the manger with child, lambs in the foreground. Above, the two angels support scrolls with the words "Above all things Truth beareth away Victory".'*

Scene 6: A decorative motif. *'These ...show a stylised ground cut with wavy lines, perhaps to represent plough furrows, a central medallion with lambs – in two*

versions these are shown in front of tombstones in an overgrown churchyard – while above there are birds perched in branches and below, crouching rabbits.'

East wall, flanking an opening

Scene 7: Decorative motifs as above.

South wall from right to left

Scene 8: One decorative motif as above.

Scene 9: '*...three sections representing the triumphant ending of the story of Judith in the Old Testament Apocrypha.*' Sumner illustrates the celebrations after Judith has cut off the head of the Assyrian general Holofernes; a central panel of Judith and her maids with scenes each side of the triumphant procession converging on the central figures.²

It was not possible to visit the house in compiling this catalogue³ but Lewis's article provides a vivid and detailed description of what remains. She refers to a surviving drawing from 1884⁴ of the three Judith panels which show that '*Sumner planned a simple colour scheme with a dark blue background and red lettering,*' with text from the book of Judith (fig. 2). She surmises from the date of the sketch that it could not have been planned specifically for this location, which explains what she refers to as '*the patchy nature*' of the work at No. 1, with the "*ploughed field*" pattern,⁵ occupying awkward spaces into which Sumner could not fit events preceding those shown in the triptych (fig. 8). Lewis considers that Sumner designed the scheme for the north wall with its figures, and nativity scene to suit the location as it is fitted to take account of the door that interrupts the design. There is a possible juxtaposition of north and south in the text of Lewis's article at the bottom of page 26, where she appears to suggest the opposite of this.

Alan Crawford in his chapter on Sumner's sgraffito in the catalogue to the 1986 Winchester exhibition says of this work:

*...the message of the frieze was at once didactic and sentimental. It was just the kind of thing which twentieth-century taste finds objectionable, typically "Victorian", and out of sympathy with its Georgian setting; it is not surprising that it has been painted out.*⁶

One is often aware of this effect in Victorian work – some artists avoid it much better than others; Sumner, perhaps because of the scale of much of his work and the abstracting nature of the technique, tends to be fairly robust in his scenes. One can though see hints of it in the faces in some of his stained glass.⁷

At first glance these panels seem of a different character to his later work, even that which he was then in the process of designing for the Vicars' Close Chapel at Wells Cathedral. The reasons for this lay in the use of colour, or rather the use of two colours only beneath the white top coat, and more particularly in the fact that this would have been largely scratched; in truth it is essentially a drawing in plaster. Despite the difference in execution of this scheme, closer reading shows certain design themes and pictorial devices that will feature in most of Sumner's subsequent sgraffito compositions. Firstly, it is composed symmetrically, an approach carried over from his earlier graphic work on paper. He uses it so skilfully that one is often unaware of the device.

Secondly, the framing use of foliage; frequently big leaves against a dark background surrounding the figures in every frame except the central one, where a small leafed plant is employed for the same purpose.

A third feature is the depiction of plants in the foreground, although those here are scattered rather than densely packed as in later works.⁸

Sumner came back to decorate the garden room or lean-to greenhouse which had been added to the north side of the house by his parents. Lewis dates this to 1893 from the frieze of tulips in the 'Flora' panel that Sumner created, which occur in a wallpaper design by him from that year;⁹ more concretely Sumner exhibited 'Flora' at the Arts & Crafts Exhibition Society show late that year,¹⁰ the catalogue entry clearly indicating that the work has already been carried out. Lewis considers this one of his '*most successful small-scale works, one of the few in a domestic environment*'.¹¹ It is a delicate and graceful piece, and one would endorse Lewis's judgement of it, even if its setting in her 1985 photograph now seems rather forlorn; one is nonetheless glad of its survival.



Fig. 1: 1, The Close, Winchester, garden front, the grounds run down to a tributary of the river Itchen.



Fig. 2: Judith triptych design drawing, dated 1884.

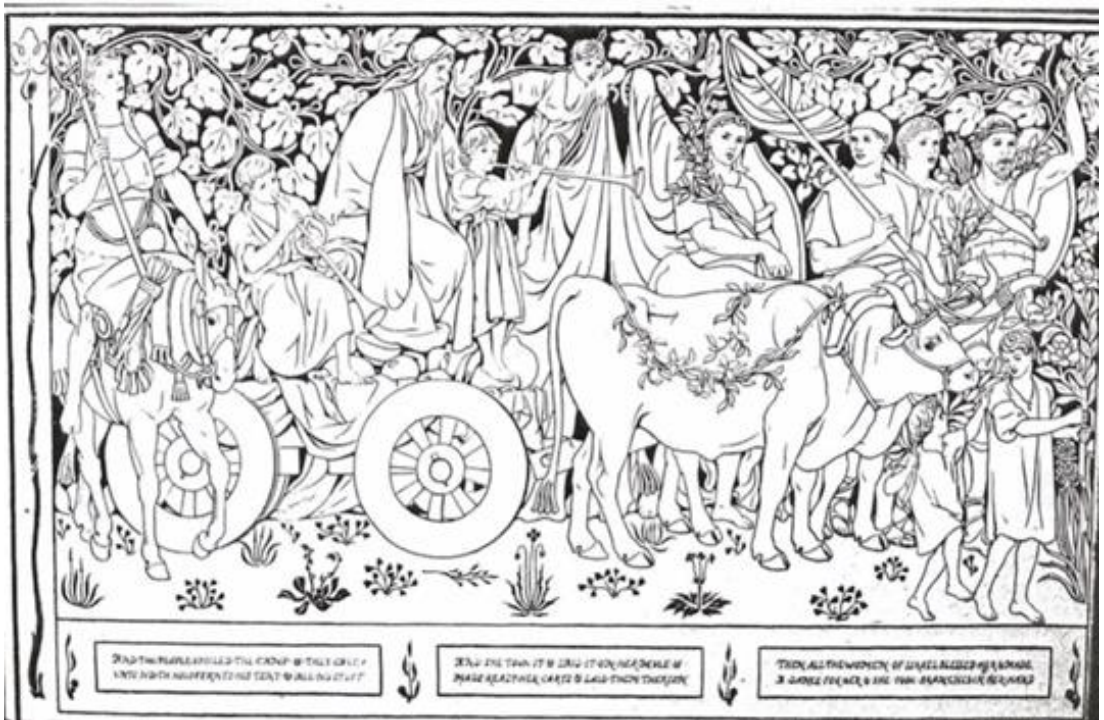


Fig. 3: Left hand panel of Judith scheme. Text from book of Judith, verses 15:11 – 12, reads from left to right:

*And the people spoiled the camp & they gave
Unto Judith Holofernes his tent & all his stuff*

*And she took it & laid it on her mule &
Made ready her carts & laid them thereon*

*Then all the women of Israel blessed her & made
A dance for her & she took branches in her hand.*



Fig. 4: Judith and attendants. All three panels show very limited removal was required of patches of the top plaster coat by scratching.



Fig. 5: Right hand panel of Judith scheme. Text from book of Judith, verses 15:12 – 13, reads from left to right:

*And gave also to the women that were with
Her & they put a garland of (olive) on her &*

*Her maid & she went before all the people
In the dance leading all the women [Word illegible]*

*The men of Israel followed in their armour
With garlands & with songs in their mouths.*



Fig. 6: This photograph of Sumner's parents in the hall at 1, the Close on their Diamond Wedding anniversary in 1908, shows "the ploughed field" infill pattern.



Fig. 7: Flora in situ with tulip frieze, apparently above an alcove seat, described in the text below the picture as in 'the garden corridor of a private house, Winchester.' This picture featured in Sumner's 1902 article about sgraffito; the difference from the Judith suite is quite marked.

Fig. 8: Colour illustration of Flora, taken about 1985.



Fig. 9: Flora in context c1985.



Fig. 10: Detail of Flora, showing the top coat to be a lot thinner than that used at St Mary's five years earlier.



Fig. 11: Detail of frieze to Flora panel. The hit and miss chevron detail recurs in Sumner's designs; see St John the Evangelist in Manchester from 1906.

-
- 1 Elizabeth Lewis, 'Heywood Sumner's Decorations in No. 1, The Close,' *Winchester Cathedral Record*, no. 56 (1987), 23.
- 2 Ibid, 24-25. Lewis's descriptions have been used to create an ordered list of the sequence of scenes Sumner created.
- 3 E mail from the Cathedral authorities to author 12 February 2019 stating that my '*visit would not be welcomed by the current tenants.*' It was thus not possible to obtain a precise location plan and photographs of the work's setting for the catalogue.
- 4 Margot Coatts and Elizabeth Lewis, *Heywood Sumner: Artist and Archaeologist 1853-1940* (Winchester: Winchester City Museum, 1986), 52, no. 33 from the exhibition:
- 'Pencil, pen and blue ink cartoon with watercolour
Judith and Holofernes, 1884.
For sgraffito decoration of hall at *1 The Close, Winchester*
Inscribed on reverse in chalk "Sumner, Deannery"
Signed "1884 H.S." (centre panel)
h 48 x L 209cm, 3 panels (sight)
Lent by Mrs Charles Gibson
Note: H.S.'s parents, George and Mary Sumner, moved to 1, the Close in 1885 and the sgraffito scheme there is H. S.'s earliest example.'
- The "Deanery" appears to refer to the rectory in Alresford Place, where Sumner grew up.
- Lewis, 'Heywood Sumner's Decorations,' 26.
- 6 Alan Crawford, 'Sgraffito and Stained Glass,' in *Heywood Sumner: Artist and Archaeologist 1853 – 1940*, edited by Margot Coatts and Elizabeth Lewis (Winchester: Winchester City Museum, 1986), 16.
- 7 For example, faces in the stained glass in the windows to the west end of the Russian Orthodox Cathedral in London.
- 8 See chapter 3 for fuller discussion of these aspects.
- 9 Lewis 'Heywood Sumner's Decorations,' '*lean-to greenhouse*,' 23; '*garden room*,' 27. The wallpaper was produced by Jeffery's. Lewis notes it is '*difficult to say*' whether sgraffito or wallpaper came first.
- 10 Lewis, 'Heywood Sumner's Decorations,' 28.
- 11 Arts & Crafts Exhibition Society, *Catalogue of the fourth exhibition*, 1893, exhibit 314, 54, where it is noted as '*Executed by Heywood Sumner and George Mallalieu*'. The display panels for an exhibition about Sumner held in

Winchester date the panel to 1885 but stylistically this appears very unlikely and probably arises from the dating of the earlier 'Judith' panels.

1887: Vicars Chapel, Vicars' Close, Wells Cathedral, Wells Sgraffito & Gesso

Listing grade: 1

List entry number: 1383201

Vicars' Close is a long straight medieval street dating to about 1360 and the Chapel, built later around 1424 – 1430, terminates the vista from the entrance arch on the north side of the Cathedral (fig. 1). There is a passage to the right of the Chapel that leads up to the street beyond.

Benjamin Ferrey, cathedral architect until 1880¹ carried out major structural and drainage work, repairing stonework, inserting a flue on the north side and modifying external ground levels to deal with damp. Ferrey appears to have repositioned a screen and taken down a balcony, although it is not possible to be sure if the former is the one in place now, as the contractor to John Dando Sedding, Charles Trask,² also refers to fitting a new screen (figs. 2 and 3).

Sedding's refurbishment between 1885 and 1887 was less extensive, according to the final account from Trask,³ and was confined mainly to internal rearrangement, including fitting gas lamps and the pipework to supply them. He also modified the screen on the north wall to receive Sumner's gesso, referred to as '*painted panels*.' Sedding's recommendation of Sumner to the Cathedral authorities for the decoration in sgraffito and the history of this work in the mid-1880s is covered in detail in chapter 3. Recurrent damp damage may eventually have led to it being covered over, but changing taste probably had more to do with it, as was the case with other examples, although so far no records have been located of what was done and when. The decoration at Vicars' Chapel did survive until at least 1943 as evidenced by a series of photographs from that year in the Historic England archives.⁴ These show the work apparently to have been in good condition with the design legible with no obvious signs of distress. Earlier photographs exist; Edward Elwes included one in his 1923 book on the history of Vicars' Close as did Hugh Parnell in his guide from 1926.⁵

Two other, still earlier, photographs on glass plate negatives also survive, held in the Wells Cathedral archives (figs. 4 and 6).⁶ Modern digitisation makes good

reproduction of these images possible and reveal detail not visible in the images in Elwes' and Parnell's books. Figure 4 is thought to be the earlier image as it does not show the final gesso panels on the left, the last of which is dated 1893. The enlargement from this image in figure 5 shows Sumner's sgraffito in its almost fully developed form; the same detail in figure 7 shows the decay in the sgraffito. The treatment of figures, clothes and wings as well as the vine is typical of the character that emerges the following year in south Wales.

The 1943 photographs are important as one of them is the only known record of the decoration on the entrance passage west wall (figures 8 – 10). The Angel guarding the tree of life can be seen through the doorway of the screen, but the figures in the upper frieze are Adam to the south and Eve to the north and not as Parnell describes the scheme, as in figure 9 Adam's name is discernible, and Cain and Abel are probably the obscured figures in the corner; his account is best quoted complete:

5. *The sgraffito mural decorations, executed by Mr. Heywood Sumner in 1887, shew: On the West Wall, the Angel guarding the Tree of Life surmounted by representations of Adam to the North and of Eve with Cain and Abel to the South. On the North Wall of the Ante-Chapel is Nebuchadnezzar's Dream given in Daniel 4, while the figure of Daniel himself surmounts it. On the same level as this last and working Eastwards come Ezekiel, Jeremiah, and last, Isaiah enunciating the first half of Isaiah 9.6. The remainder of this verse is work[ed] out in the large angelic design immediately beneath. North and South on the East Wall two angels share the representation of the Christian fulfilment of Isaiah 9.2. On the South Wall are the figures of a nesting bird, and of a lamb.⁷*

With this description and modern digitisation it is possible to see more clearly what is on the north wall. Figure 11 shows 'the large angelic design' to which Parnell refers; and it is also possible to identify the figure of Isaiah wearing a crown with text inscription around him, in the upper roundel. In the 1943 photographs one

can see the other two prophets, Ezekiel and Jeremiah, the folds of their robes can be made out but the heads are blurred. Today the chapel has plain white walls. There are though possible hints of the artist's work in indentations on the west wall, as if the work of infilling was never quite completed (fig. 3).

The gesso panels appear to have been an intended part of Sedding's scheme from the outset and to have been carried out over a period of 3 – 4 years, which probably explains the date of 1893 in the right-hand panel. This seems to be confirmed by Julia Ady in her diary for Thursday 24th February 1887, when she writes, recording a visit to the Sumners:

...Heywood entertained me & we had a long talk all over his work. He showed me the Wells Chapel panels – 120£ worth...'

And later in the same entry describes seeing:

...Heywood nursing it (his daughter Dorethea) in one arm & ...his panels in gesso with the other...'⁸

Indeed, as early as October 1885, Sumner had written to Dean Gibson at the College offering a list of contents for the proposed panels:

- 1 *St John the Baptist*
- 2 *St Peter*
- 3 *St Paul*
- 4 *St Augustine, Engl: [England]*
- 5 *St Cuthbert: Scotl[and]*
- 6 *St Patrick, Ireland*
- 7 *St David, Wales*
- 8 *Theodore of Tarsus*
- Parochial*
- System*
- 9 *?⁹*

This underwent major change; only Saints Peter, Paul and Augustine along with Theodorus remain from this original list; Pinder is added in late 1886.¹⁰ The genesis of the other inclusions is not recorded.

The panels were conserved in the mid 1980s following a grant from the C. J. Robertson Trust, set up via Mrs Valerie Smallwood, the mother of a pupil at the Cathedral School, who happened to be secretary of the Trust. The conservation work was carried out by Gartner Petzold Smith Restorers, from Canterbury. Their report given below touches on the sgraffito as well as the gesso, though they only worked on the latter. The report sheds light on Sumner's colour scheme, '*tiny ochre and red traces...*,' and the coatings applied to obliterate it. It is not clear whether the scheme remains, as the one at St Paul's Winchester does, hidden behind these overcoatings, but visiting today one sees bumps and shapes in the plaster, especially on the west wall near the staircase door and at high level on the east end of the north wall, to the left of the altar. Gartner's comments on the lost sgraffito suggest perhaps not; his conclusion is rather poignant, but one does wonder nevertheless whether sample exploration might reveal more than might be imagined of Sumner's lost work.



Fig. 1: Vicars Close from entrance arch, looking north. The chapel is central at the end of the street.

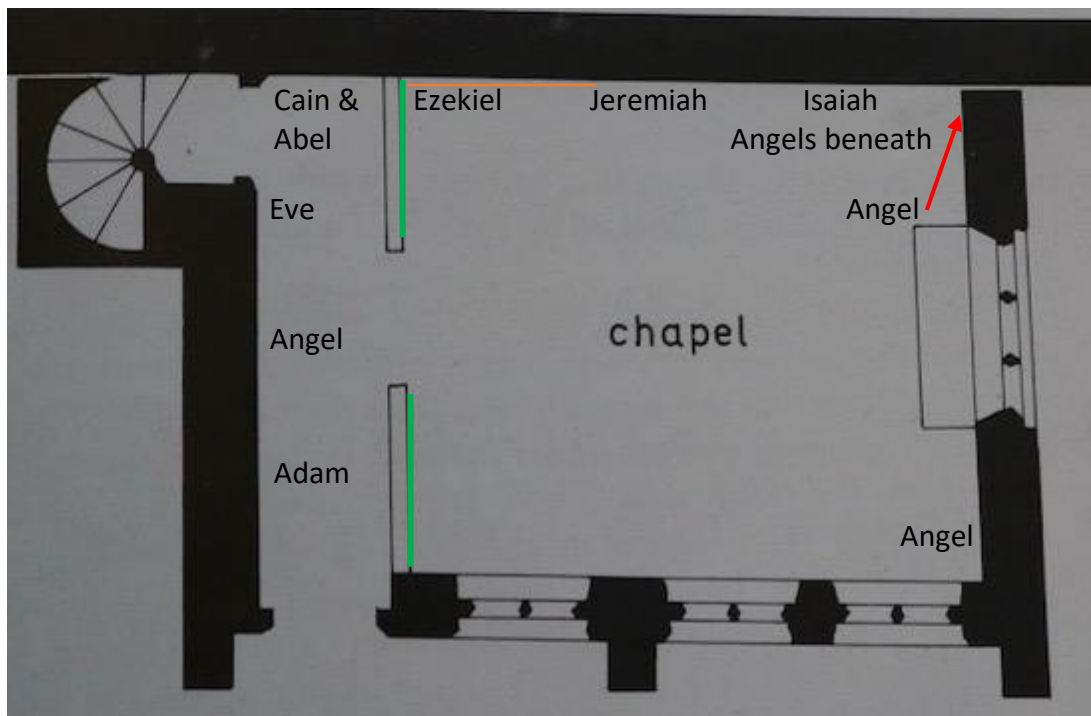


Fig. 2: Plan of chapel. North is at the top. The orange line indicates the position of the gesso panels, the green line is the position of the existing screen. The passage to the right steps up to the street to the north, hence at chapel level the plan correctly shows a wall.



Fig. 3: West wall detail: note irregularities through the screen to the right of the opening. Compare with figure 9.



Fig. 4: Glass plate view looking east from screen position. The absence of the gesso panels in the framing to the left suggests that the photograph was taken before 1893, when the last gesso figure was fitted (Neg. ref. C3-113).



Fig. 5: Detail of right-hand side of east wall in figure 4, showing Sumner's mature style of sgraffito virtually fully developed, (Neg. ref. C3-113). The text is from Isaiah, second half of verse 9.2. The first half was in the panel to left of the altar. The full Latin text reads: 'populus qui ambulabat in tenebris vidit lucem magnam habitantibus in regione umbrae mortis lux orta est eis' (The people walking in darkness have seen a great light; on those living in the land of deep darkness a light has dawned).



Fig. 6: Glass plate view looking east from screen position. Note the presence of the gesso panels in the framing to the left and the loss of definition in the sgraffito to the angel to the right of the altar. The latter is the work that Sumner had to return to rectify. The photograph dates from after 1893, when the last gesso panel was fitted, but possibly before 1896 when Sumner records remedial work he has carried out. (Neg. ref. C3-112).

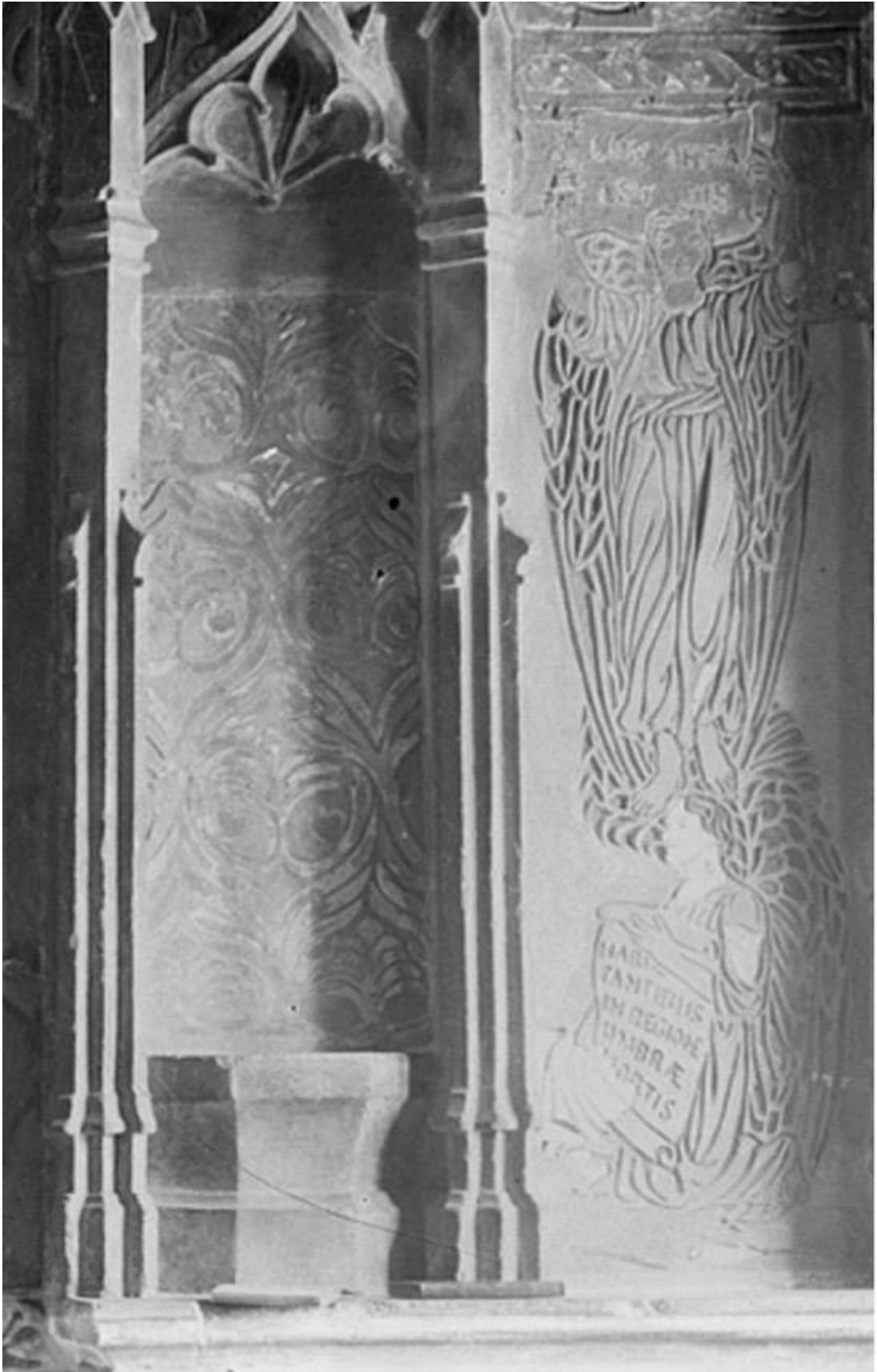


Fig. 7: Detail from figure 6 showing the degradation of the pattern. Compare with figure 5. (Neg. ref. C3-112).



Fig. 8: 1943 interior view looking north-east. This view is similar to figures 4 and 6 but turned so as to show more of the north wall, and the figure of the prophet Jeremiah top left. (Historic England, 5249/2 or 004).



Fig. 9: 1943 interior view looking west and north. This is the only known photograph of this part of Sumner's scheme showing the angel guarding the tree of life and Adam to the left and Eve to the right in the frieze. Cain and Abel are probably the obscured shapes in the corner. The prophet Ezekiel is at top right. (Historic England, 5249/3 or 006).



Fig. 10: Detail from figure 9 in which the faces of the central angel and those of Adam and Eve above can be made out.



Fig. 11: North wall perspective adjusted extract from digital manipulation of glass plate negative ref. C3-112. Isaiah is in the roundel at the top with the edited opening of verse 9.6 around him, 'filius enim nobis natus est.' The rest of the verse is written out in the scrolls held by the angels:

Top row:

Et vocabitur nomen eius Admirabilis consiliarius Deus fortis

Bottom row:

*Parvulus enim natus est nobis
 Pater futuri saeculi Princeps pacis Et factus datus est nobis*

(For to us a child is born, to us a son is given, and the government will be on his shoulders. And he will be called Everlasting Father, Prince of Peace).

The medieval Vicars Chapel has been decorated at the end of the 19th ct. by Heywood Sumner, as shown on an Edwardian drawing and on an early 20th ct. photography.

The inspection on Friday, 6 Dec 1985 concentrated on two main objectives:

- 1) The nine panels, executed by H.Sumner in 1893 and inserted in the earlier Victorian stallwork at the north wall see fig. 1,2
- 2) The plastered part of the north wall and of the east wall, which was once decorated by H.Sumner in sgraffitto technique. 3,4

ad 1):

nine wooden panels (size: 110 x 30 x 2cm)

stratification: - wood

- one layer of canvas
- layers of gesso in varying thickness according to the form of the different motives
- preparation with ochre and red bole
- metal leaf application (silver), burnished
- painted with glazes in different colours green, ochre, brown..

after been inserted in the screen, a brown varnish has been applied (no varnish behind the tracery).

There had been several attempts at repair, cleaning and revarnishing resulting in a rather uneven and unsatisfactory general appearance, three panels stand out particularly.

Whereas the five panels at the western end are well attached, the eastern four are loose, with tracery broken and partly missing.

ad 2):

Tests on various significant areas proved, that the few remaining fragments of the sgraffitto are not sufficient to allow an extensive removal of the overpaint and a reconstruction of the once complete elaborate decoration scheme.

In most places there are only tiny ochre and red traces left from the various pigmented sgraffitto layers.

A raking light inspection along the surface reveals the rather coarse surface left after the destruction of the sgraffitto and the subsequent plaster repairs, integration of light fittings and overpainting which was executed three times:

- thin light grey limewash
- thick grey limewash
- present white (textured) limewash

Fig. 12: Gärtner Petzold Smith, Report on gesso and sgraffitto issued under cover of letter from Wolfgang Gärtner to Captain J. S. Shillingford, 13 December 1985, 1.

9 No. Gesso panels

Described from left to right

1 S·PETRUS (with small twisted 'v' after 'S')

QVOMODO·AVDIENT

Full forward-facing bearded figure dressed in brown robe tied at waist, bare footed
Holding 2 large keys and net with two fish in bottom in right hand.

2 S·PAVLVS

SINE·FRAEDICANTE? (AE jointed letter)

Full forward-facing bearded figure, head half turned to right, dressed in blue robe in toga style. Right hand raised, left hand holding top of long staff, wearing sandals

Stood in front of partly revealed tomb stone (?) with projected base and rounded top on projecting string course with radial marks and circle in semi-circle of top. Circle on main slab with possibly Greek text vertically below 'ΑτΝωSTω.'

3 S·CHRYs-OSTOM

QUOMODO·VERO·PRAE ('E's differs from first two panels, with rounded shape). VE of VERO jointed letter. QU and RA interleaved.

Full forward-facing bearded figure, with Mohican upward tuft, with belted orangey/gold tunic over full length robe, wearing sandals, with serpent wrapped round his feet.



Fig. 13: 1. St Peter

2. St Paul

3. St Chrysostom

4 S-GRE-GORIUS MAGNUS ('I' inside 'U' & 'M' & 'A' on top of each other, 'E's differs from first two panels, with rounded shape).

Seated richly robed full forward-facing bearded figure on throne with headpiece (possibly inscribed but indecipherable), wearing patterned pinkish/orangey cloak, fastened at neck with elaborate golden clasp, over green full length robe. Holds gold bound book in right hand and tall golden staff with three cross pieces at head and short trailing banner.

Wearing shoes with buckles.

5 S-AUGUSTINUS

IN-OMNEM-TERRAM ('E's differs from first two panels, with rounded shape).

Full side facing clean shaven figure to right, head tilted down, bare footed

Wearing white surplice over full length greyish robe, holding with both hands tall staff topped by golden cross.

6 THEO=DORUS

ARCHIEP CANTVAR

EXIVIT·SONVS·EORM ('E's differs from first two panels, with rounded shape).

Full length, clean shaven figure seated on throne with plinth on which his feet rest with head turned to left, wearing a mitre. Dressed in dull orange surplice with decorated collar and down centre front and wide cream cuffs, over blue tiered robe with cream tasselled hems. Tails of a sash projecting just above his feet, which project enough to show some undefinable footwear. Holds the ends of an open white scroll across his lap.



Fig. 14: 4. St Gregorius

5. St Augustine

6. Theodorus

7 THEO:BEK-YNTON EP (with line over top of last two letters, 'E's differs from first two panels, with rounded shape).

ET·IN·FINES·ORBIS

Full length, clean shaven figure slightly turned to right, wearing a mitre and dressed in gold/orange/brown surplice over tiered robe with rich copper green pattern edged in white with tassels showing just above his feet, Main under robe brown. Feet project enough to show some undefinable footwear. Holds a model of a building in his right hand and a crozier in his left.

8 THO::: KEN EP (with line over top of last two letters, 'E's differs from first two panels, with rounded shape).

Full length, clean shaven figure slightly turned to left with head turned to right. Wearing copper coloured sleeveless robe over white sleeved full length under robe. Left hand grasps right wrist. Right hand holds book with finger marking a page. Wears bracelet on left wrist. Wearing dark shoes and standing on a piece of paper/parchment that curls at the ends.

9 JOHAN NES PINDER PRES^B (John Hothersal Pinder, first principal of Wells Theological College, 1840 – 1865).

EORUM·AD 1893.HS ('E's differs from first two panels, with rounded shape. Date in smaller text and wrapped in line starting on leg of 'A' and ending on 'D').

Full length, clean shaven figure wearing priest's full length white surplice with very wide cuffs over blue robe, which shows at neck and above feet, with cream sash round neck and tucked under each arm that reappears lower down. Holds partly open scroll that bears inscription 'SCHOLA SANCTAE THEOLOGIAE WELL^S. 1840.



Fig. 15: 7. Theo.

8. Tho.

9. John Pinder



Fig. 16: The nine panel gesso group.

-
- 1 Benjamin Ferrey (1810-1880) was diocesan architect to Bath and Wells from 1841 until his death according to his entry at Scottish Architects, http://www.scottisharchitects.org.uk/architect_full.php?id=201133. John Dando Sedding succeeded him.
 - 2 Charles Trask and Sons worked with Sedding regularly. See P. M. Snell, 'The Priest of Form - John Dando Sedding and the Languages of Late Victorian Architecture (PhD diss., University of Manchester, 2006), 212 et seq. which details the architect's working relationship with Trask.
 - 3 Charles Trask and Sons, 29 June 1888. A copy of this, countersigned by Sedding, is held at the SW Heritage Trust archives in Taunton, ref. A/BBR/6/3.
 - 4 Historic England, sheets showing the interior are numbers 5249/2 and 5249/3. Each image from these sheets, face and obverse, are separately numbered again, for sheet 2 as 5249.003 and 004; and for sheet 3 as 5249.005 – 007. Website images of the obverse of 5249.006 and 007 also carry references N.B.R A43/5836 and 5937 respectively, dated 6 October 1943. Accessed 15 September 2020: <https://historicengland.org.uk/images-books/photos/englands-places/gallery/10447?place=Wells%2c+SOMERSET+%28Parish%29&terms=wells&searchtype=englandsplaces&i=7&wm=1&bc=3%7C4%7C39%7C42%7C43>.
 - 5 Edward L. Elwes, *History of Wells Theological College* (London: Society for Promoting Christian Knowledge, 1923), 102; and Hugh Parnell, *The College of the New Close of the Vicars within the Liberty of Wells* (London: Society for Promoting Christian Knowledge, 1923), 25. It is possible to distinguish photographs by the position of furniture, books and the altar frontals; although credited to the same photographer, they are different.

These views, shown below, differ from the two glass plate negatives shown in the catalogue.



Photo in Elwes, 1923, 102, credited to Dawkes & Partridge, Wells.



Photo in Parnell, 1926, 25, also credited to Dawkes & Partridge, Wells.

- 6 Wells Cathedral Archives, refs. C3/112 and C3/113. Both glass plate pictures are in need of conservation, although the former is poorer with part of the emulsion delaminating from the glass. I am grateful to Veronica Howe at Wells for allowing me to get digital images made from them.
- 7 Hugh Parnell, *The Chapel of Vicars Close*, page number not visible on the extract provided by the Ecclesiastical Commissioners' Archives at Lambeth Palace. Received via e mail exchange by author with Krzysztof Adamiec, 22 to 23 April 2019. There were four editions of this book between 1926 and 1934; It is assumed this extract comes from an earlier version of Parnell's guide, as it was not included in the 1934 one seen by the author at Wells,

although its omission is curious given that the photograph showing Sumner's work is still included.

The biblical references are given in figures 5 and 11.

Latin text from:

[https://www.biblestudytools.com/vul/passage/?q=isaiah+9:2;+isaiah+9:6-7\)](https://www.biblestudytools.com/vul/passage/?q=isaiah+9:2;+isaiah+9:6-7)

Translations worked out at:

<https://www.biblegateway.com/passage/?search=Isaiah%209%3A2-7&version=NIV> .

- 8 Northamptonshire County Archive, Cartwright (Edgcote) Collection, D. CE 352 – 403 Diaries of Julia Cartwright, Mrs Ady, 1868 – 1919, CE 371, 1887. Ady's writing is often very difficult to decipher, and she often slips in extra pages to entries further on or back from the page in question: this entry is on one such page. She notes also that Sumner had not yet been paid for this work. There is Payment Record book in the SW Heritage Trust archives in Taunton that shows the apparent sequence of payments to Sumner for the nine panels, presumably as he completed them, between 1889 and 1893. The total is £138.15.0

Brown subscription notebook titled:

Theol: coll: Chapel

Decoration Fund

1886

1889

June H Sumner balance due 30.0.0

1890

April 21. H. Sumner. 2 panels 31.10.0

Dec 27 " " 1 panel 15.15.0

1893. H Sumner. 3 panels 47.5.0

April 15 H Sumner 15.5.0

- 9 List in letter from Heywood Sumner to Dean Edgar Gibson, SW Heritage Trust archives in Taunton, 31 October 1885, ref. A/BBR/6/3.
- 10 Letter, Sumner to Gibson, 21 October 1886. *'I understand that John Baptist would be the easternmost figure Mr. (?) Pindar & or whoever you ultimately decide on the westernmost.'*

1888: The Hill House, 1 Gravel Hill, Chalfont St Peter

Sgraffito

Listing grade: 2

List entry Number: 1158508

Sumner seems to have moved to The Hill House early in 1887. It is given as his address in the index to the guide to the first exhibition of the Arts & Crafts Exhibition Society in 1888¹ but by the exhibition of the following year he is listed at '1 Notting Hill Square W.'² *'The Hill House was a substantial, brick-built, two storey Georgian residence with attic rooms.....on an elevated site.'*³ The reason for the move may have been family health, he writes to Julia Ady on 8th April 1888: *'We have thriven here & the chⁿ. [children] & A[gnnes] are remarkably better than they were in London,'*⁴ Perhaps as part of the joy of moving out of London, Sumner commissioned his brother-in-law, W. A. S. Benson, to design an entrance loggia and staircase, an *'artistically-decorated covered way,'*⁵ to deal with the level change between Gravel Hill to the west and the house entrance. Construction seems likely to have started in 1887 and must have finished before 22nd April 1888, when Sumner wrote to Benson quoting praise from Lethaby of the alterations.⁶ The apparent anomaly in this chronology, that Sumner's design drawing for the sgraffito gives his address as designer, at *'1 Notting Hill Square W,'* probably arises because the article publicising the work only appeared in January 1890, although one can imagine that Sumner may have retained a residence in London for work purposes. In fact, the sojourn in the country appears to not have lasted long for later letters, from 1891, give the same London address. Halsey Ricardo apparently also visited Hill House, long afterwards, in February 1899, with Benson, *'admired it extremely and wondered Heywood could have left.'*⁷ Why the family's stay in Chalfont St. Peter was so short is unknown; perhaps it proved inconvenient.

Sumner provided sgraffito decoration on the theme of the seasons down the staircase with Sumner family groups at the bottom. This small, almost whimsical design would have been a great talking point for visitors. It seems reasonable to

assume that it was completed before Sumner left to work on St Mary's at Llanfair Kilgeddin in the spring of 1888.⁸

The sgraffito echoed the arched form of the outer wall of the loggia and staircase with sgraffito pilasters framing the scene on the horizontal section, while up the staircase wall rises an enfilade of flat cream columns with large linked semi-circular heads that contain slender trunks rising to delicate foliage in the semi-circles, all framed by a darker background visible in the design drawings. The latter has gone to leave somewhat floaty remains of a more robust work.

The seasons are represented by four trees, signifying spring, summer, autumn and winter containing respectively a cat and blossom; two long tailed birds, possibly magpies, and flowers; two red squirrels, apples and turning leaves; and two robins, red berries and mistletoe on bare branches. The effect is charming, and sized and detailed to the domestic scale of their location. A difference in colouring is quite noticeable when a photograph of autumn from 1985 is compared with one taken recently, especially in the left-hand squirrel and leaves above the right-hand one, suggestive of recolouring in the intervening years and indeed mismatch of paint to cut line is visible in some of the photographs. In an article for 'The British Architect' the scheme is described as '*executed in red (Indian and Turkey). Golden ochre, lime blue and green (lime blue and golden ochre,*'⁹ which tallies with colours on the surviving parts.

The scene facing the visitor on arrival at the foot of the stairs was of a formal group of two seated adults, Sumner and Agnes presumably, each next to a standing child either side of a flaming brazier in front of a shallow arch above a dado rail. In the spandrels of the arch the word '*welcome*' is inscribed, while in the centre a plaque seems to confirm the identities of the adult sitters with the initials '*H*' (Heywood), '*S*' (Sumner), '*A*' (Agnes) set boldly above the date of 1888 and a Latin inscription, part of which reads, '*Vive ut vivas*' (live that you may live), although the rest is illegible.

To the left of the illustrations of this work a farewell panel is shown, which one suspects would have been on the return wall facing the bottom of the stairs so

seen as one left the house. It appears also to include a schedule of initials and dates of birth of the Sumner children.

The poses are awkward and, although the effect is meant to be one of great welcome there is a discomforting sense of the forced about the scene. This is doubtless a function of sgraffito, but perhaps also of Sumner's still developing skill. What is striking is how small the architecture is, which may also help to explain the stiffness of the figures. Sgraffito can be difficult to cut at small scale, as is seen in some of the decoration in Devon church work of the 1870s. It is perhaps a tribute to Sumner's that the scenes read as well as they did.

The loggia and staircase still exist and can be seen from the street, although, perhaps unsurprisingly, only the four seasons remain. The true colouring of the lost parts could only be established from careful removal of some of the overplastering.

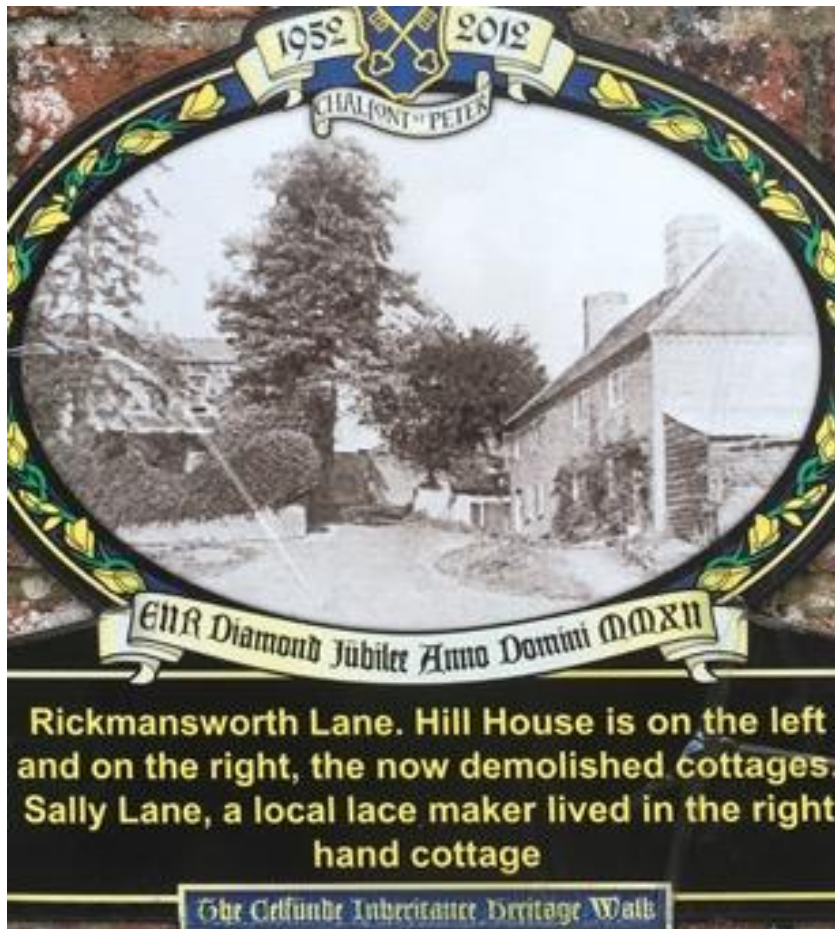


Fig. 1: Commemorative panel showing Hill House as Sumner would have known it. The photograph was taken at the fork in the road, Gravel Hill, with access to the loggia out of sight to the left.



Fig. 2: Hill House, site plan. North is to the left. The house sits on a rise above the fork in the road and the loggia and staircase, circled in red, were evidently to provide easy access from Gravel Hill, the road running below the house. There appears to be alternative access from Rickmansworth Lane to the east.



Fig. 3: Hill House, view of the loggia. The level difference between Gravel Hill and the house is significant. Sumner's sgraffito trees enliven and lighten the architecture.

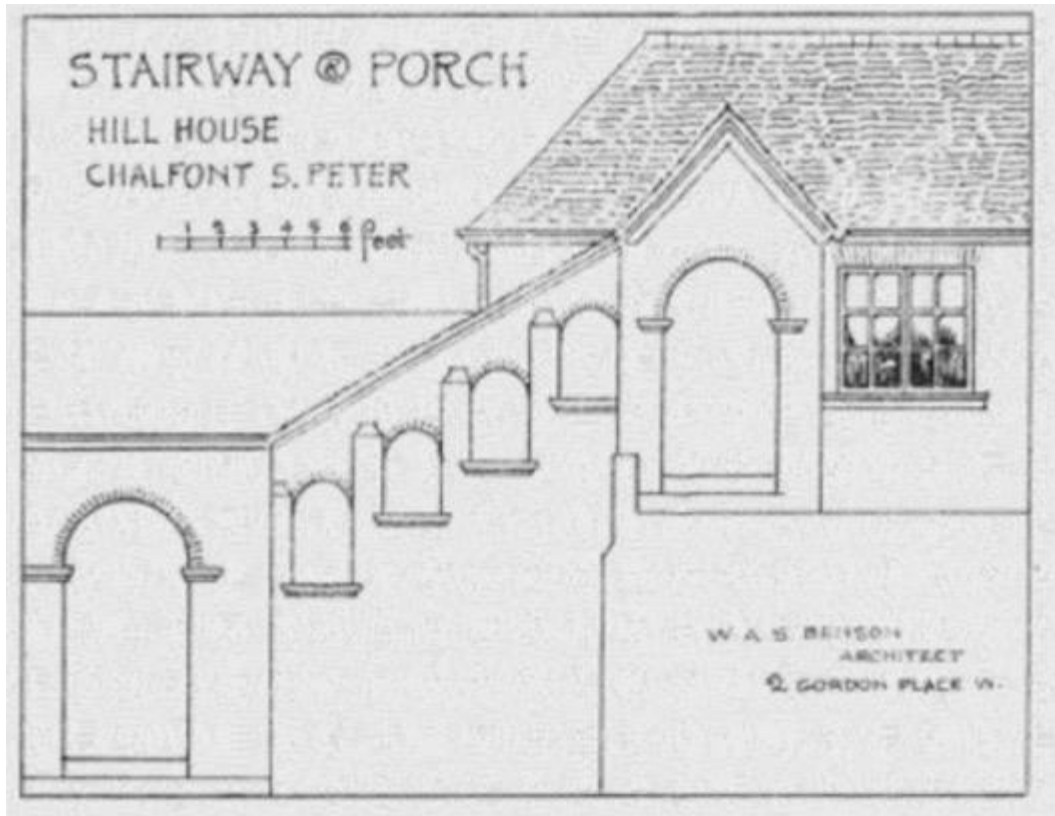


Fig. 4: Hill House. Benson's elevation drawing.

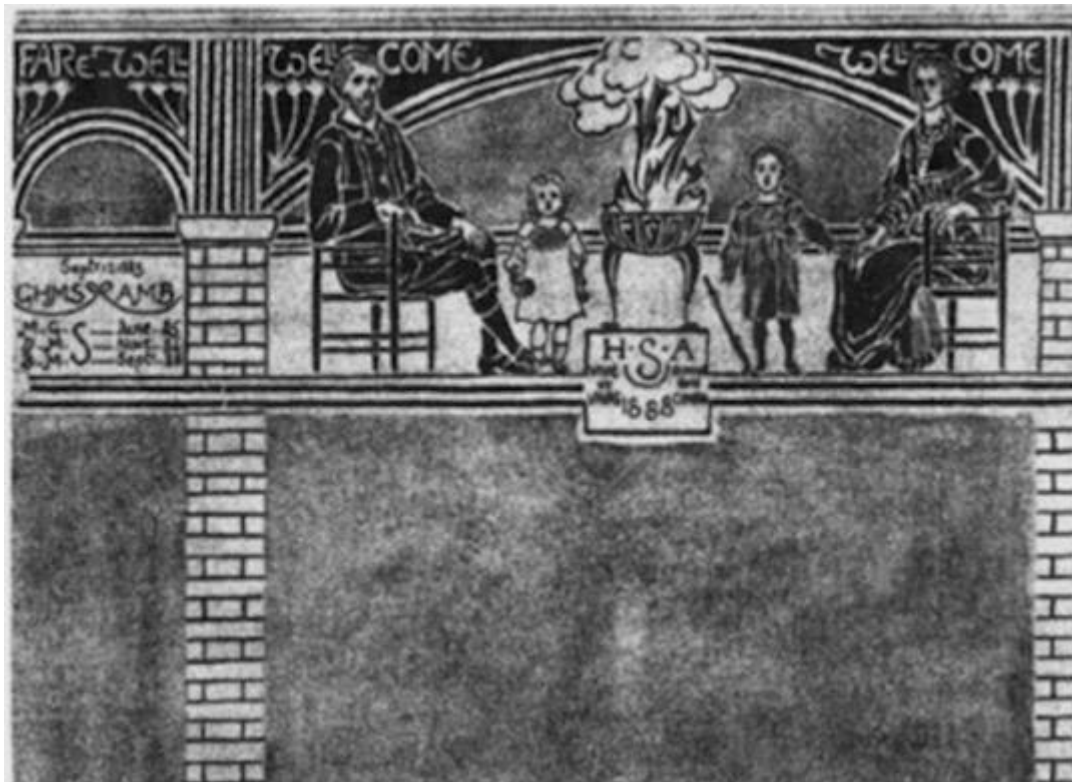


Fig. 5: Hill House. Welcome and farewell panels.

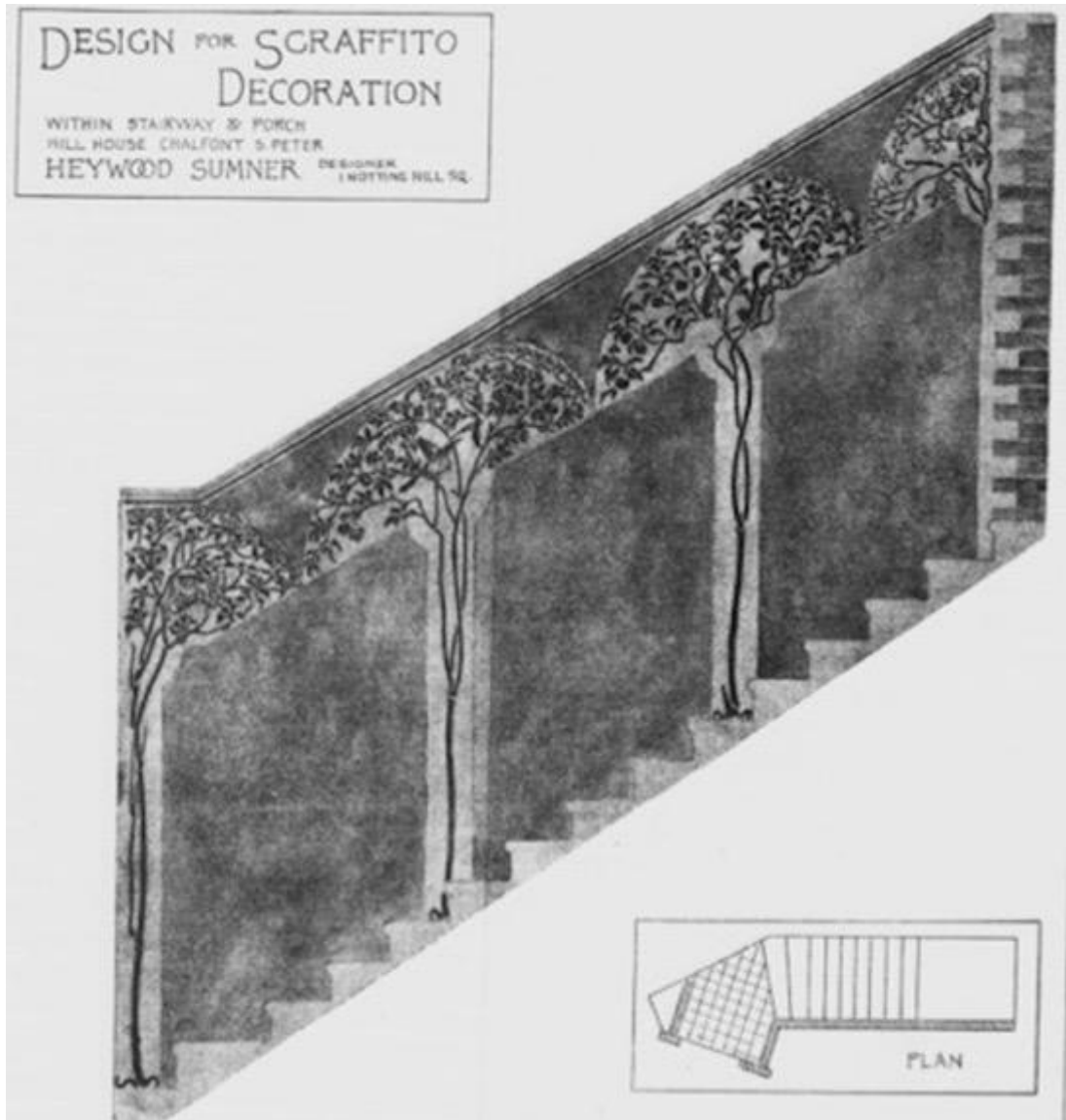


Fig. 6: Hill House. Sumner's design for the Four Seasons.

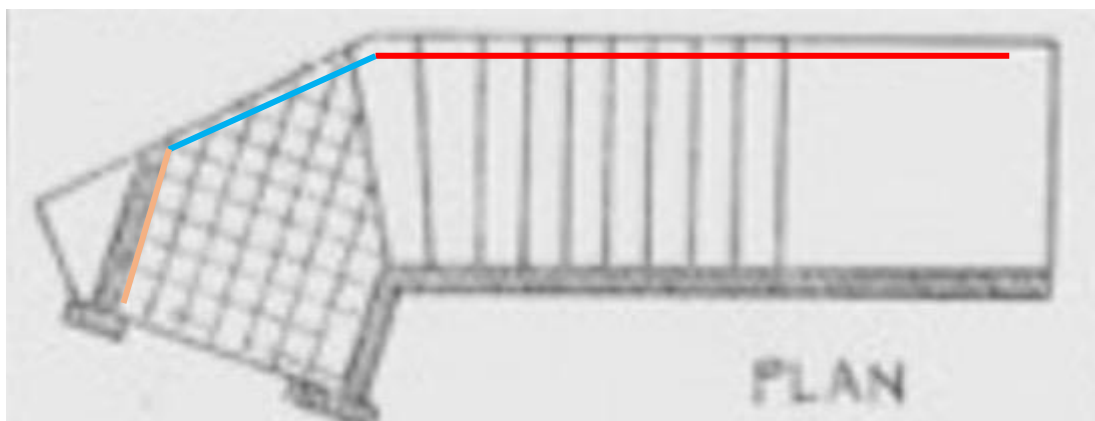


Fig. 7: Enlarged plan from figure 4. Red = Four Seasons; Blue = Welcome; Orange = Farewell. The plan does not tie up with the elevation in figure 3, nor with the way the landing at the foot of the stair was constructed, at right-angles to the flight – see figure 2.



Fig. 8: Hill House. The four seasons seen from top of the staircase.



Fig. 9: Hill House. Four Seasons composite elevation as existing, with comparison photograph from 1985, showing evidence of overpainting.



Fig. 10: Winter. Two robins, red berries and mistletoe, and evidence of overpainting, especially bottom right.



Fig. 11: Autumn. Two red squirrels, apples and leaves turning from green to gold.



Fig. 12: Summer. Two magpies, flowers (roses?) and berries top right.



Fig. 13: Spring. Cat, green leaves and pink blossom.

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- 1 Arts & Crafts Exhibition Society catalogue (1888), 205.
 - 2 Arts & Crafts Exhibition Society catalogue (1889), 285. It was here that Lethaby built a new studio for Sumner in 1888, as described in Godfrey Rubens, *William Richard Lethaby – his life and work 1857 – 1931* (London: The Architectural Press, 1986), 297.
 - 3 Professor Ian Hamerton, *W. A. S. Benson: Arts and Crafts Luminary and Pioneer of Modern Design* (Antique Collectors' Club, 2005), 263. Hamerton gives an extended description of the location of the house and its internal layout.
 - 4 Letter from Heywood Sumner to Julia Ady (née Cartwright), 8 April 1888, Northampton County Archives, Cartwright (Edgcote) Collection, CE121/11, 1.
 - 5 Hamerton, *W.A.S, Benson*, 263. The direct source of this quote is not given by Hamerton, although the implication is that it is a comment by Lethaby.
 - 6 Ibid.
 - 7 Ibid.

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- 8 See the entry for St Mary's, Llanfair Kilgeddin, which began sometime between April and June 1888. Sumner also only exhibited the Hill House sgraffito in 1889, after Llanfair Kilgeddin. Arts & Crafts Exhibition Society catalogue (1888), 242, no. 761: *Design for sgraffito decoration of outside stairs to a house in Chalfont St. Peter. Stairs by W. A. S. BENSON. Sgraffito by HEYWOOD SUMNER.*
- 9 Heywood Sumner, 'Sgraffito Decoration - The way sgraffito work is executed,' *British Architect* 33 (10 Jan 1890), 22-23.

1888 – 1890: Church of St Mary the Virgin, Llanfair Kilgeddin Sgraffito

Listing grade: 1

List entry number: 2782

The present form of St Mary's Church is largely the work of John Dando Sedding between 1873 and 1876. The plan attached to the faculty approval for the works shows that only the nave walls were unaffected by his scheme to more than double the seating capacity for the congregation (fig. 1).¹ The listing notice for St Mary's paints its earlier history succinctly as, *'Simple medieval church, possibly mid to late C14, probably partly re-windowed in the C15, repaired in the C17.'*²

The commission for the sgraffito appears to have come through Sedding, since he had previously been keen to promote Sumner's sgraffito.³ Matthew Saunders reflects that *'Sumner and Sedding were good friends so the reason for the choice of artist may need no further explanation.'* He also records that Sumner's grandfather, Charles Sumner, had been Bishop of Llandaff between 1825 and 1826 and for this brief period rented a house at 'Llansanfraed', possibly meaning Llansantffraed Court, which is only a mile or so from St Mary's indicating an earlier connection to the area. Saunders goes on, *'Charles Sumner made a strong impression in the Diocese, not least because he was the first Bishop for centuries to deign to live within his own diocese. It seems highly likely that the name of Sumner still commanded respect among local clergy fifty years later.'*⁴

Revd. C. K. Smith, rector at the Church in the 1930s, observed that *'The work at Llanvair Church is unique because it is the only church in England and Wales where the artist was given a free hand.'*⁵ If this is so, Sumner deployed the designs for his choice of verses from the Benedicite to striking effect. The balance and order evident in the compositions may appear random but Sumner placed the scenes in the order his selected verses occur in the hymn – with one exception.⁶ He starts with verse 1, *'O all ye works of the Lord...'*, set in relief between the nave walls and the springing of the chancel arch, echoing Christ in Majesty above. Verse 3 *'O ye heavens'* is framed awkwardly around an existing plaque in the north east corner of

the nave and then he runs his panels anticlockwise round the church, finishing up with three separate groups of figures around the east end of the chancel, representing verses 21 and 22, *'O ye holy and humble men of heart.'* His exception is the framing of the west door with verse 2 *'O ye angels of the Lord...'*

The present condition and this brief history of the building give no insight into the more perilous recent story of this beautiful little church and its stunning sgraffito interior, for which *'it is said that the villagers were the models for some of Sumner's figures.'*⁷ The Victorian Society produced a campaigning report on the Church, and the plight of redundant churches in Wales generally, sometime in late 1985 or early 1986. At this time there appeared a real danger that the building could be demolished due to defects identified in structural reports that the Diocese had received, initially in 1971; but a more damaging one came in 1982 from David Fowler Associates, which according to the Victorian Society, *'suggested that the structure and fabric had reached the end of its useful life unless significant cosmetic and structural work is carried out'* with discussion of future need for underpinning work and costs running to *'many tens of thousands of pounds.'* The result of this was loss of most insurance cover and so there was *'no choice but to close the church for public worship and use.'* Redundancy procedures were put in hand.⁸

When the Victorian Society visited the Church in 1978 it had been a going concern. Margot Coatts, who went to the Church in late 1984 or early 1985 was advised that it was in an *'unsafe condition'*⁹ and her notes of the visit say *'Conditions: very wet and water stained, no electric wiring.... It was flooded in 1979...and is likely to be sold and/or destroyed.'* The Victorian Society commissioned a further structural report on the church by Brian Morton and Partners, produced in July 1985, which took a more optimistic view of its condition, finding that most cracking was likely to have to not have been of *'very recent origin'* and that *'The chief cause of the deterioration of the building was "lack of adequate maintenance for some time," leading to damp penetration.'* Victorian Society and local agitation¹⁰ for the preservation of the Church led eventually to its transfer to the Friends of Friendless Churches in 1988 and a programme of repair to maintain the fabric. It's

listed status dates to 1956 but it appears to have received its current Grade 1 listing in 1986.

In 1998 a round of conservation of the sgraffito was started by Strachey and Strachey. A strategy report was followed in 2001 by a trial programme of conservation to the *'O ye Beasts and Cattle'* panel (to the left of the south door – fig. 13 in the catalogue). A subsequent *'assessment of techniques and identification of priority areas was carried out in 2005 and in the summer of 2006 some 60 percent of the murals were treated.'*¹¹

The visitor today will notice signs of damage due to bats and damp staining, as well as fading of south facing panels on the north wall – from *'O ye heavens...'* to *'O ye mountains and hills...'* The best preserved panel is *'O ye servants of the Lord,'* secluded in shadow opposite the organ and protected from illumination by south facing windows. Sally Strachey's vivid account of the restoration work to stabilise the sgraffito describes well the complications of restoration, in which analysis of Sumner's plaster mixes led her to conclude that he had effectively tanked the inside of the building.¹²

The cement plaster beneath the sgraffito panels was removed and the wall recoated with lime plaster to inhibit rising damp by *'providing a porous material at ground level'* allowing the masonry to breathe. Sumner's original coarse coat was resecured *'at points of attachment through a system of ceramic pins set in (NHL)3.5 hydraulic lime pads,'* while *'separation and blistering of the surface and colour coat was consolidated and grouted....'*¹³ These repairs mean that this small masterpiece of late Victorian church art still survives and that the church is used. The author met a woman walking her dogs near the church in 2017 who had recently been married there.

St Mary's is one of the few Sumner schemes where the viewer can get close to the decoration and understand the rusticity of the work and the varied depth of the topcoat of plaster. Standing to one side of the panels gives a curious oblique three-dimensional view of the works, and somehow reinforces the sense that these scenes have grown organically from the wall.

BENEDICITE

Sequence of verses illustrated by Sumner

The Benedicite was a popular thematic choice for Arts and Crafts artists. It provided great scope for the imagination; Louis Davis, for example, created two of his finest stained glass window groups using the canticle verses, one in the west window at St Colmon's Church, Colmonell in south Ayrshire and the other at Dunblane Cathedral. The canticle is the hymn of praise sung by the three friends of Daniel, Shadrach, Meshach and Abednego, after their deliverance from the fiery furnace of Nebuchadnezzar. Sumner uses another form of their names, Ananias, Azarias, and Misael, both being versions of the Babylonian names.¹⁴

The catalogue follows the order of the verses Sumner chose to illustrate, as noted above. The exception is verse 2, which is fitted to the spandrels above the west door. Other illustrations are listed in their positions between the verse panels. Text is important in unifying the diverse subjects in the panels and is given in italics as written beneath each of them, preceded by the verse numbers from the canticle; the panels all include '*praise him and magnify him for ever*' although this is not included in all the verses of the song. In a few cases Sumner has taken only one element from a verse, which is noted below as the 'first or 'second' element of the stanza. A few details are appended at the end to illustrate the variety of the sgraffito techniques used.

Fig. Description

- | | |
|---|--|
| 1 | Sedding's 1874 Faculty plan. |
| 2 | South elevation of church. |
| 3 | 1. <i>O all ye works of the Lord, Bless ye the Lord</i> (left of chancel arch). <i>Praise him and magnify him for ever</i> (right of chancel arch). |
| 4 | 3. <i>O ye heavens, Bless ye the Lord</i> (first) <i>Praise him and magnify him for ever.</i> |

Praise him and magnify him for ever.

- 14 18. *O ye children of men, Bless ye the Lord;*

Praise him and magnify him for ever.

The text borne by the angel in the centre reads: *I heard a voice from Heaven saying blessed are the dead that die in the Lord from henceforth yea saith the spirit that they may rest from their labours & their works do follow them.*

- 15 20. *O ye servants of the Lord, Bless ye the Lord*

Praise him and magnify him for ever.

Banners across the top of panel, defining those portrayed, read from left:

John the Baptist, Isaiah, Samuel, David, Moses, Sarah, Abraham, Eve, Adam

Moses carries a tablet summarising the ten commandments:

Thou shalt 1, 4, 5; Thou shalt not 2, 3, 6, 7, 8, 9, 10.

- 16 21. The inscription is on the north wall of the chancel between the second and third panel illustrating the second part of this verse. The first section is included below the dedication to Rosamund Lindsay by the pulpit, see figure 19:

O ye holy and humble men of heart, Bless ye the Lord, Praise him and magnify him for ever.

Text is illustrated by three panels: part 1:

- 1 South chancel wall from left to right, apostles, above their symbols, each bearing a scroll: *The gospel of St Luke, The gospel of St Mark, the Gospel of St Matthew.*

- 17 21. Parts 2 and 3:

- 2 North chancel wall – east:

The gospel of St John

- 3 North chancel wall – west, from right to left:

The Epistles of Paul the Apostle. The Epistles of Jude, The Epistles of James, The Epistles of Peter.

18 Annunciation on east wall, angel to the left of the window, Virgin to the right.

19 Dedication of work to the memory of Rosamund Emily Lindsay:

To the Glory of God

& in loving memory

of

Rosamund Emily Lindsay

Wife of the Rev^d. William

J C Lindsay Born July 29

1840 Married May 18 1859

Fell asleep March 1 1885

These mural decorations

Are dedicated by her husband.

21. (first)

O ye spirits & souls of

the righteous bless ye

the Lord praise him &

magnify him for ever.

20 Wide angle view of nave looking east.

21 View from chancel looking west.

22 Photo in church of Revd. Coussmaker Lindsay.

23 Sketch plan of church showing positions of sgraffito panels.

24 – 27 Selected details of sgraffito panels.

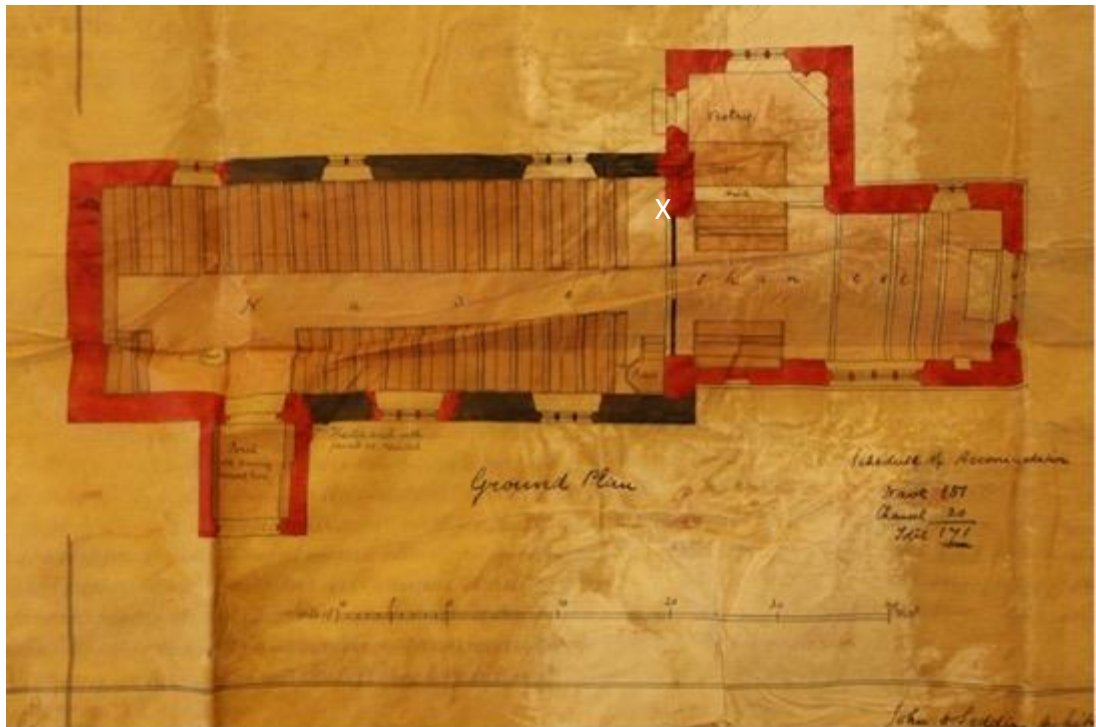


Fig. 1: Sedding's 1874 Faculty plan for the enlargement of the church, which differs slightly from the work as built – see figure 22. The sgraffito starts on the chancel arch and runs anticlockwise from point 'X'.



Fig. 2: St Mary's. South elevation.



Figs. 3.1 and 2: Christ in Majesty top. Pulpit and dedication below. The text of the first part of verse 1 is on the left side of the chancel arch below the floral bands; the second above left of the pulpit in the lower photograph. See figures 28 and 29 for detail. The pulpit is beautifully lit by the two high level windows above the dedication panel; the text is in figure 19.



Fig. 4: 'O ye heavens.' A skilful, if somewhat odd, inclusion of sun, moon and stars in a cloudy sky with depiction of the earth, framing an earlier plaque.



Fig. 5: Verse 7: 'O ye winds of God...' The four winds portrayed in a complex swirl of pattern depicting strain in the limbs of the figures and movement of their clothes from the rain, wind and seas around them. Sumner has inserted tiny pockets of contrasting blue among the wings to create space and depth.

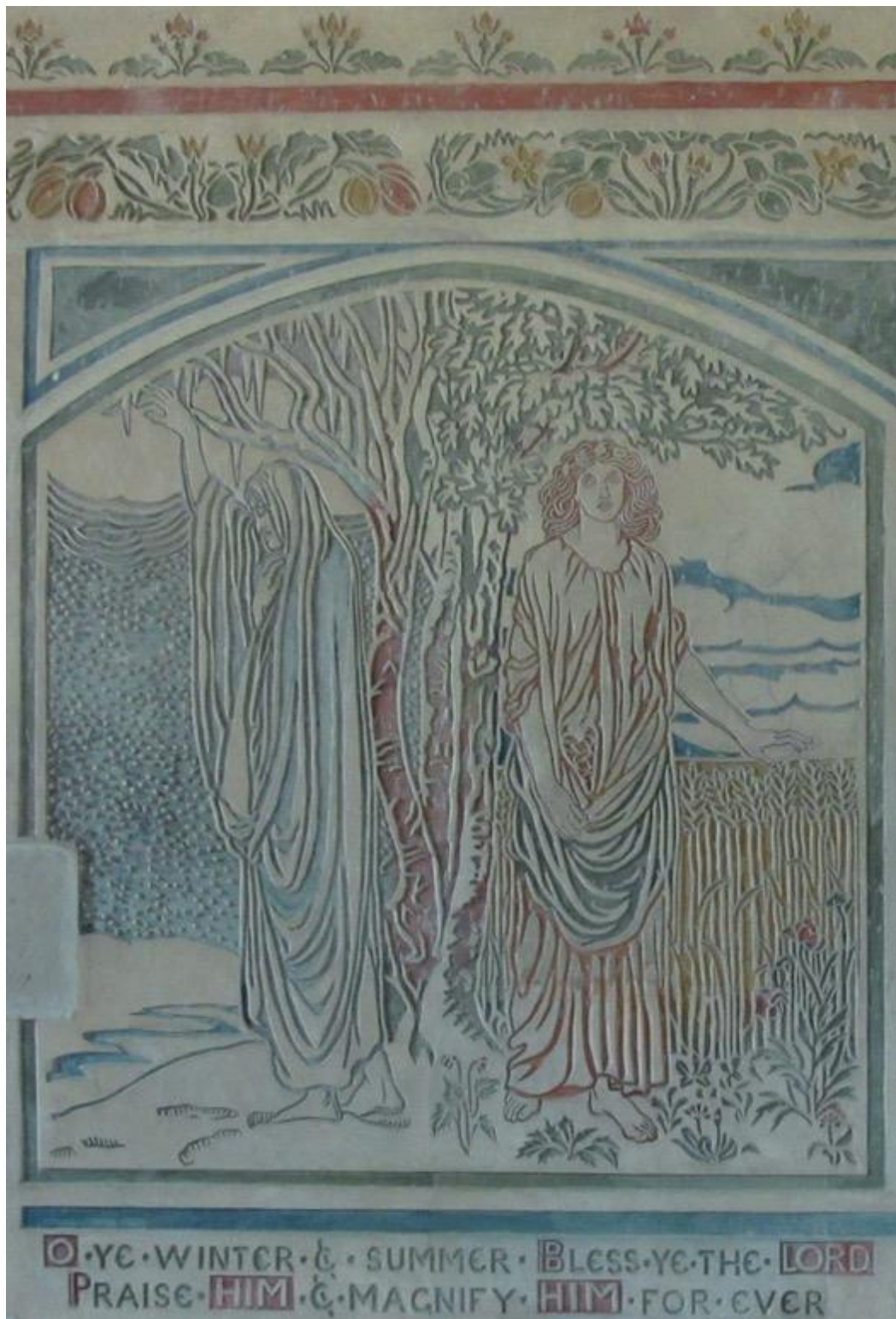


Fig. 6: Verse 8: 'O ye winter & summer...' is a fine juxtaposition of the depths of a snowy winter with the bounty of high summer. The changeover from one season to the other through the form of the tree is beautifully worked although the underlying colour blocks would have been quite simple. Sumner uses a complex range of line and shape allied to careful control of removal of the top white plaster for maximum dramatic effect. The creation of the snow and the stalks of wheat would require careful timing and great skill to avoid loss of material that was to remain.

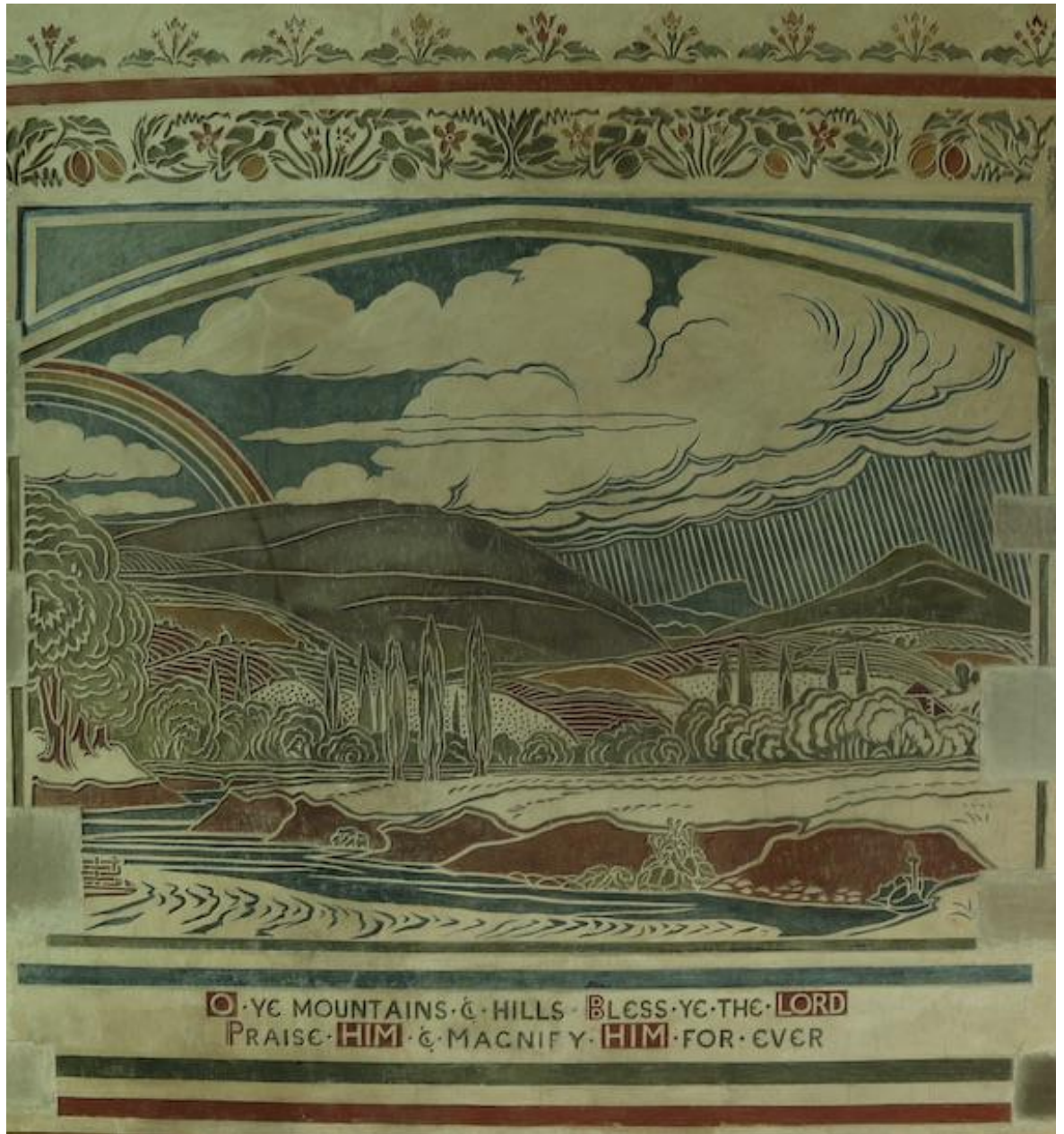


Fig. 7: Verse 13: 'O ye mountains & hills...' This is one of the best known panels from St Mary's, partly for its inclusion of the tower of a local church, at Llanvihangel Gobion, centre right, and the use of local hills, Sugar Loaf Mountain and the Borengie, for the backdrop. The balance across the picture is set up by the right-to-left, then back again diagonals of the river Usk which are echoed in the junction of cultivated fields with the mountains and build-up of cloud towards the right.



Fig. 8: Verse 14: 'O all ye green things upon the earth.....' A bravura piece of cutting to depict recognisable plants.



Fig. 9.1 & 2: Verse 2. Angels fitted into the spandrels of the arch to the west door.



Fig. 10: Left and right hand sides of west door respectively. To the left of the Gloria angel, 'O Ananias, Azarias, Bless ye the Lord; Praise him & magnify.' To the right of the Patri angel, 'Misael, Him for ever. The form of the Fourths, Like a son of the Gods'. Unusually at St. Mary's, these four panels rely for their effect on cutting through to a single colour beneath.



Fig. 11: Verse 16: 'O ye whales & all that move in the waters...' One of the finest and most atmospheric panels in the church with carefully controlled cutting for the effect of recession allied to the juxtaposition of the land mass and the walruses on their haulout. The crossing diagonal of patches of blue sky behind the opposing diagonal of the rising flight of birds enhanced with strong horizontal emphasis in the lower half of the picture create a wholly satisfying composition.



Fig. 12: Verse 17, first part: 'O all ye fowls of the air...'

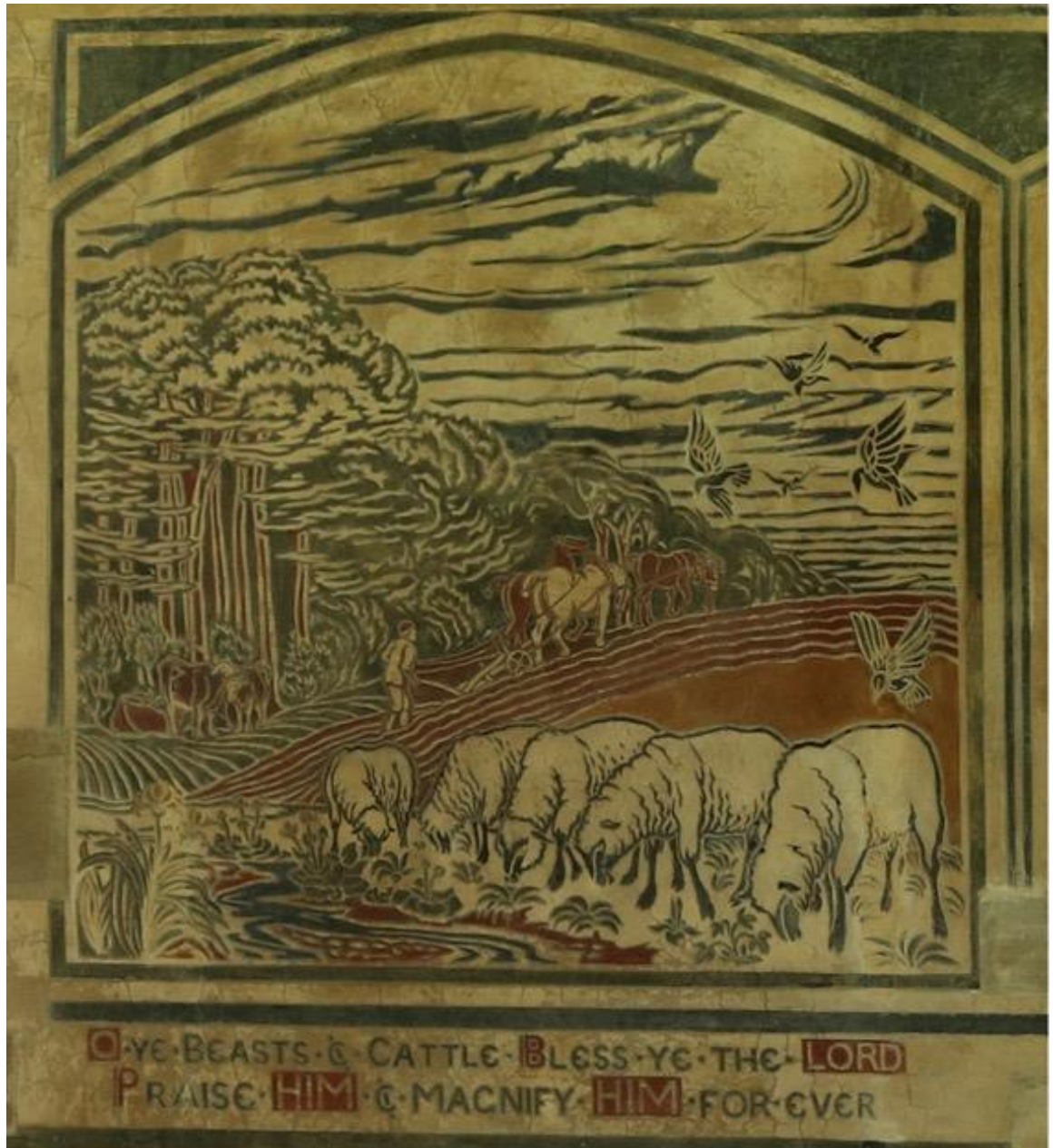


Fig. 13: Verse 17, second part: 'O ye beasts & cattle...' Another example of Sumner's complex and diverse graphic patterns used to characterise the different elements. The varying scale of foreground animals and the ploughing team provide depth within the scene on a flat wall plane.



Fig. 14: Verse 18: 'O ye children of Men...' A complicated scene depicting the stages of the life of man and woman, with a grieving 'country parson kneeling in prayer at the bier carrying the corpse of his dead wife.'¹⁶



Fig. 15: Verse 20: 'O ye servants of the Lord...' This panel appears to have the best preserved colours.



Fig. 16: Verse 21, part 1: 'O ye holy & humble men of heart...' Depicting Luke, Mark and Matthew with their symbols in the predella panels. The cutting of the latter is particularly fine, especially the central lion.

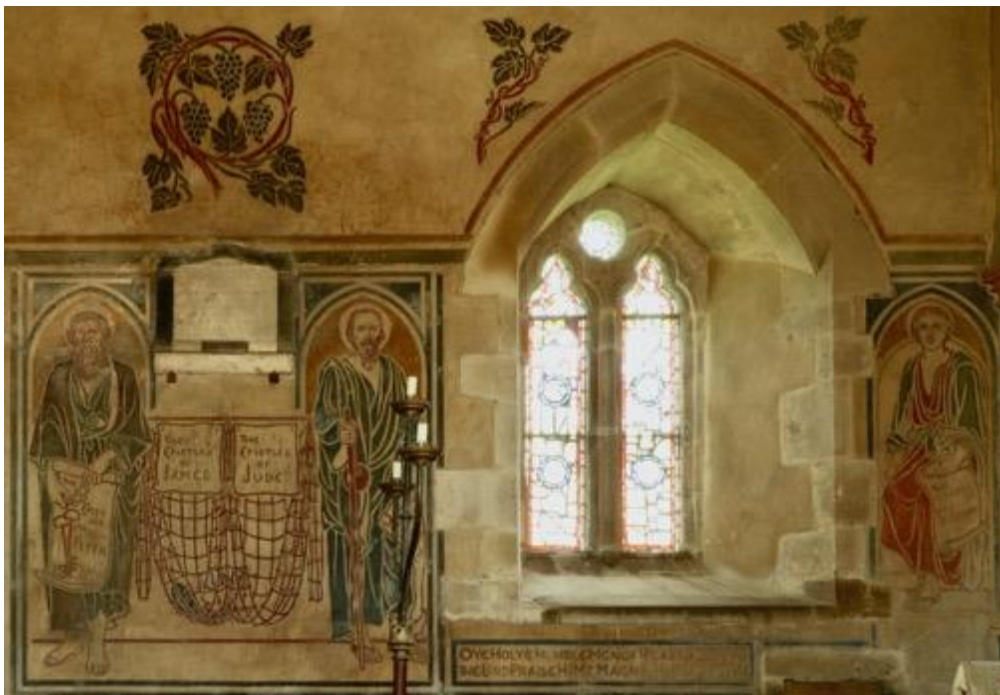


Fig. 17: Verse 21: 'O ye holy & humble men of heart...' The inscription is under the window and amalgamates text from verses 21 and 22. This view also shows the vine and grape pattern that occurs above all the panels in the chancel and on the back of the chancel arch, a perennial feature of Sumner's sgraffito. For the eagle below St. John see chapter 1 and figure 27 below.



Fig. 18: Annunciation. Set around the east window, angel to the left, Virgin to the right linked by swirling vine and bunches of grapes. The poses of the Virgin and angel reappear in later schemes at St Agatha's and Sunbury respectively.

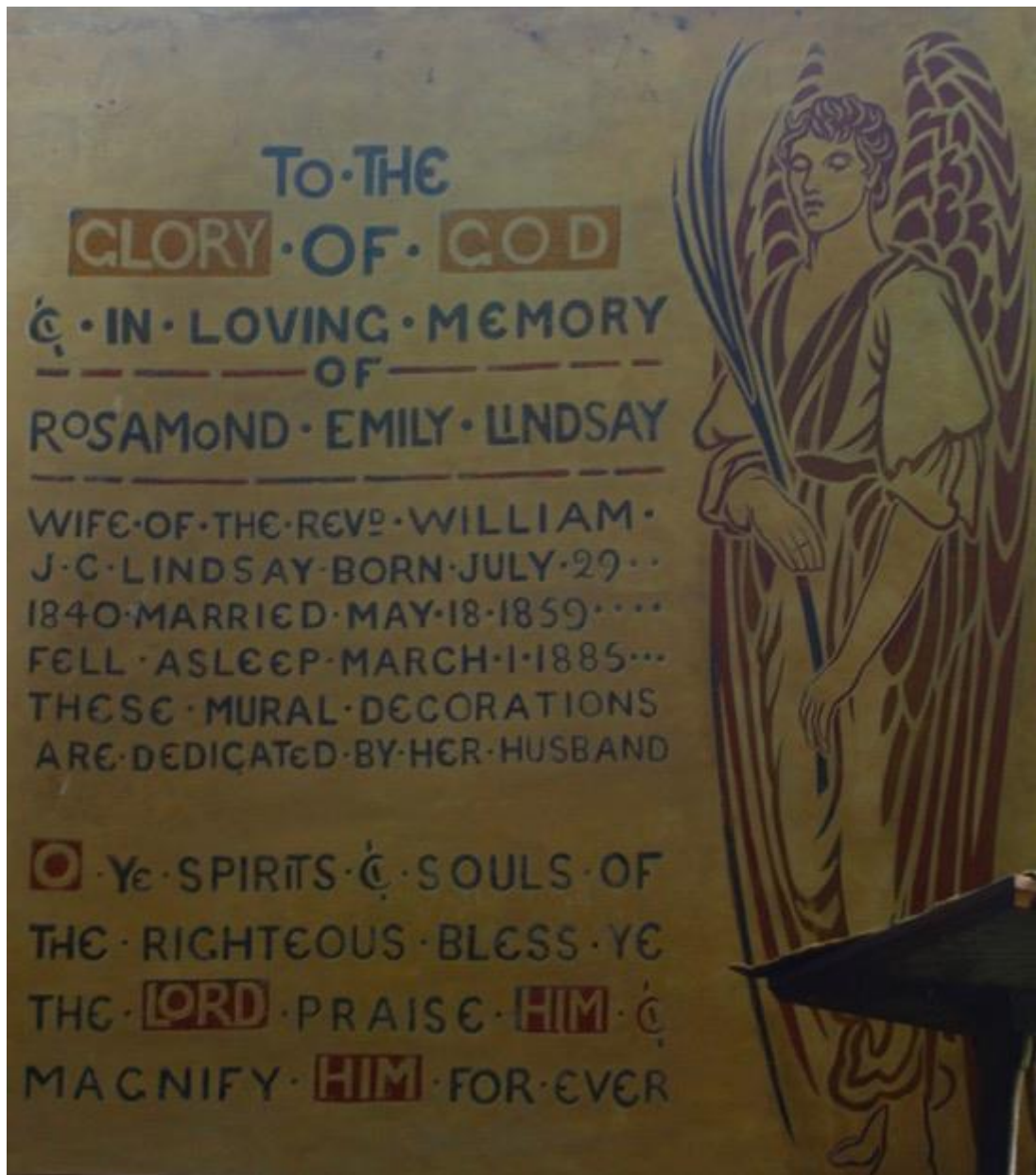


Fig. 19: Dedication to Rosamund Lindsay above the pulpit. The verse at the end is the opening part of verse 21 from the Benedicite.



Fig. 20: Wide angle view of nave from west. The image distorts the proportions; the space is more intimate, but the view shows the extent of Sumner's sgraffito.

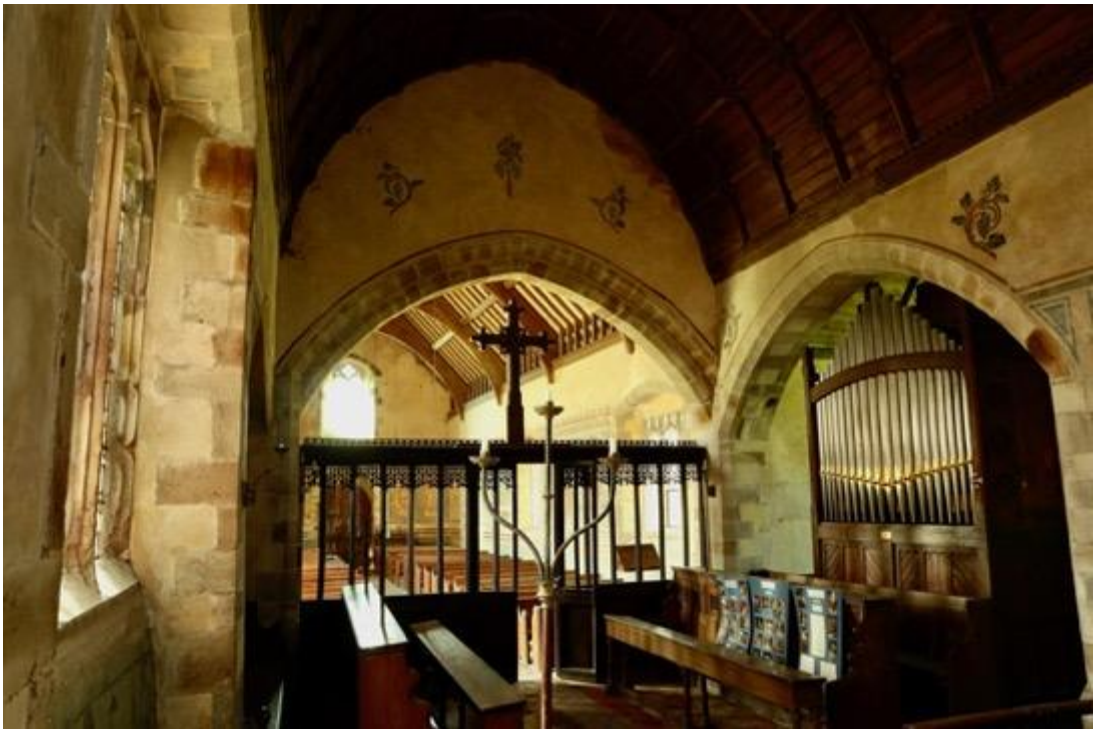


Fig. 21: View from the chancel and nave from the east showing vine and fruit detail above the arches.

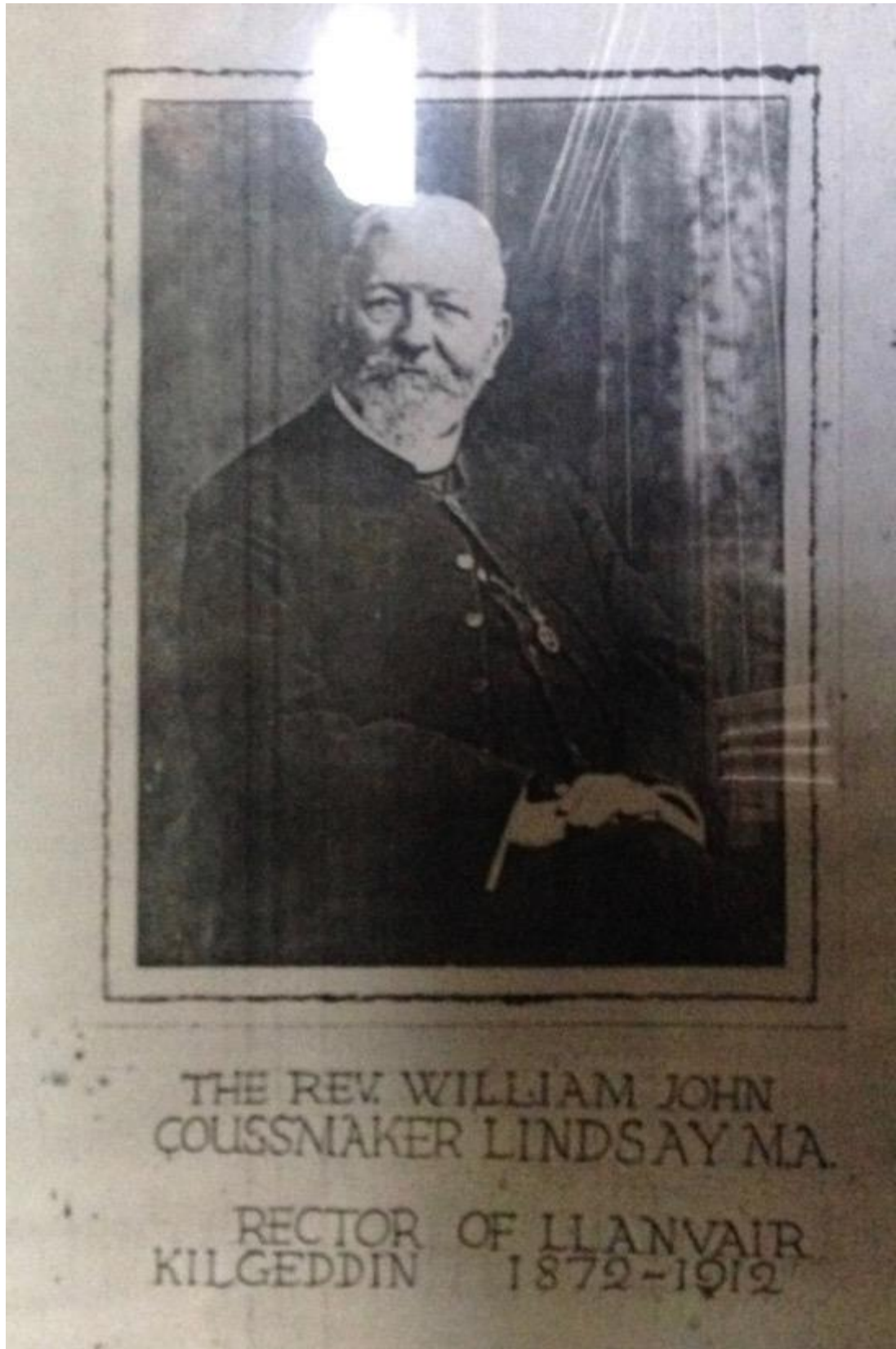


Fig. 22: Revd. W. J. Coussmaker Lindsay. Copy of photograph in the church.



Fig. 24: Christ in Majesty, detail showing use of mosaic.

Fig. 25: Winter & summer panel, detail of fine cutting to achieve plant stalks.



Fig. 26: Winter & summer panel, detail of snow. Loss of small blobs can be seen in colour differences from the surrounding blue where plaster pieces have detached themselves, some at least almost certainly during cutting.

Fig. 27: Eagle of St John, showing the sculptural depth of cutting rather than mere scraping of a thin coating.



Figs. 28 and 29: Chancel arch, left and right sections of verse 1. This text is the only part in relief and shows great skill.

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- 1 The plan differs in detail slightly from the church as it now exists but the extent of rebuilding, shown in red, is evident. There are no pews behind the font, and the external door and fireplace in the vestry are reversed in the church as built. Plan attached to Faculty Notice ref. DPA108/26 dated 25 February 1874, held at Gwent Archives, Ebbw Vale.
 - 2 CADW listing <https://cadwpublic-api.azurewebsites.net/reports/listedbuilding/FullReport?lang=en&id=2782> .
 - 3 P. M. Snell, 'The Priest of Form – John Dando Sedding and the Languages of Late Victorian Architecture' (PhD diss., University of Manchester, 2006), 232, '*...Sedding negotiated further commissions for his friend Sumner*' and note 175 on the same page describes Sedding as Sumner's '*principal patron.*' This matter is examined in more detail in chapter 3.
 - 4 Matthew Saunders 'The Friends of Friendless Churches: St Mary the Virgin. Llanfair Kilgeddin, Gwent.' *The Ancient Monuments Society: Transactions* 40 (1996): 108. See also chapter 3 for probable connections between Sedding and Cousmaker Lindsay.
 - 5 Revd. C. K. Smith, *The Sgraffito Work of Heywood Sumner* (RCAHMW, Accession Number NA/MM/90/1e, Catalogue Number C433359, undated but thought to be a guide to the church from the 1930s, 3. Revd. Smith's further comments on Sumner's sgraffito are discussed in chapter 1.
 - 6 The verse numbers used for the catalogue illustrations are taken from https://hymnary.org/text/o_all_ye_works_of_the_lord_bless_ye_chan, '*Benedicte, omnia opera Domini,*' and tally with Sumner's order; but do not match the verse order in the Book of Common Prayer 1662, which is also available on line at: <https://www.churchofengland.org/sites/default/files/2019-10/The%20Book%20of%20Common%20Prayer%201662.pdf>. It seems likely

that Sumner ordered his cycle from a published source, but this has not been identified.

- 7 Margot Coatts, 'Reports on architectural visits – December/January, 1985.' Archive, Hampshire Cultural Trust, Winchester, item 1. St Mary the Virgin. Notes from archive of preparatory material for 1986 exhibition on Sumner held in Winchester. The visits are assumed to have occurred in Dec. 1984 and Jan. 1985. This comment about the villagers is noted as from the Ven. J. Barrie Evans, the Archdeacon of Monmouth on 6/12/84.
- 8 Anon. 'Llanfair Kilgeddin and the problem of redundant churches in Wales' (London: Victorian Society, 1985). Copy held by Hampshire Cultural Trust, Winchester: Archive of Margot Coatts, 1985/1986. The report in the author's possession is undated. Extracts are not attributed to pages as the report has no page numbers. The report identifies the comments as by Ven. J. Barrie Evans, the Archdeacon of Monmouth.
- 9 Coatts, 'Reports.' Item 1. Her comment about the unsafe condition of St Mary's is again from the Ven. J. Barrie Evans, on 6/12/84.
- 10 Kate Skellon, 'Saved Monmouthshire church re-opens after revamp,' *South Wales Argus*, 16 April 2009.

St Mary the Virgin in Llanfair Kilgeddin, near Usk, a medieval Grade I listed church that was rebuilt in 1875, closed to the public two decades ago because of its deteriorating condition but recently opened to visitors after a major restoration project.

It was given a reprieve when local resident Roger Perkins, 79, and former church warden Maurice Trumper, 77, approached the London-based charity, the Friends of the Friendless Churches, an organisation which saves churches of historic and architectural interest threatened by demolition.

- 11 Sally Strachey, A. 'Fresh Life Refreshed.' *Cornerstone* 28, no.3, 2007, 39-41.
- 12 Ibid, 40.
- 13 Ibid, 41.
- 14 See: <https://catholicism.org/saint-ananias-saint-azarias-and-saint-misael-seventh-century-bc.html>.
- 15 This is from Daniel 3, verse 25:

24: Then Nebuchadnezzar the king was astonished, and rose up in haste and spoke, and said unto his counsellors, "Did not

we cast three men bound into the midst of the fire?" They answered and said unto the king, "True, O king."

25: He answered and said, "Lo, I see four men loose, walking in the midst of the fire, and they have no hurt; and the form of the fourth is like the Son of God.

26: Then Nebuchadnezzar came near to the mouth of the burning fiery furnace, and spoke and said, "Shadrach, Meshach, and Abednego, ye servants of the Most High God, come forth and come hither." Then Shadrach, Meshach, and Abednego came forth from the midst of the fire.

Quote from King James Bible 21st century version, sourced at:
<https://www.biblegateway.com/passage/?search=Daniel%203:24-26&version=KJ21>.

- 16 Dr John Morgan Guy, 'William C. J. Lindsay (1832-1912) Aristocratic Welsh Priest,' in *Twenty Priests for Twenty Years*, ed. Michael Yelton (London: Anglo Catholic History Society, 2020), quoted at length in Ancient Monuments Society and Friends of Friendless Churches, Newsletter (Autumn 2020), 17.

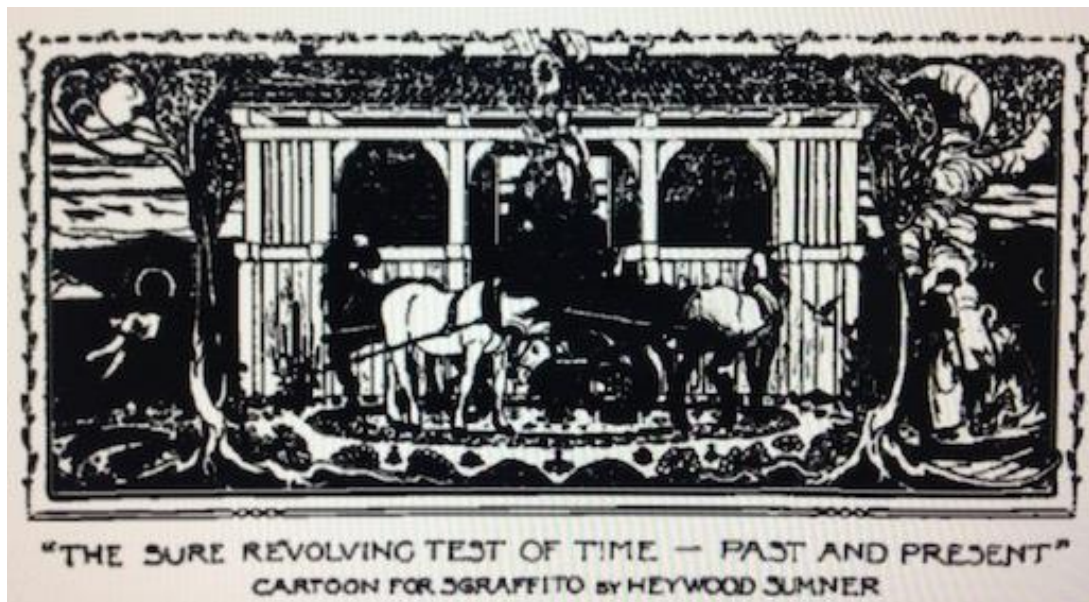
1889: “The sure revolving test of Time Past and Present” Cartoon for sgraffito

This design appears in the catalogue to the second exhibition of the Arts & Crafts Exhibition Society in 1889. It is not known to have been executed, although it appears Sumner must have worked it up in detail as the exhibition catalogue lists two exhibits:

- 66 *Cartoon for sgraffito: “The sure revolving test of Time Past and Present” and*
73 *Part of cartoon, No. 66: in sgraffito and mosaic*

The only known use of the design is as the header to an article in by J. P. Putnam on ‘The Apartment-House’ in ‘The American Architect and Building News’ in 1890.¹

The design is a meditation on the passing of time described by four ponies yoked to walk in a circle with an indistinct figure, possibly a personification or time in the centre of the composition behind them, set against an open timber loggia framed by gnarled trees.



1 P. J. Putnam, ‘The Apartment-House,’ *The American Architect and Building News*, January – March 1890, 3.

1890: Church of St Michael and All Angels, Clane Sgraffito

Listing grade: Protected structure¹

Record of Protected Structures number: B14-12 [Millicent Church and Lych Gate].

Designed by J. F. Fuller in '*Hiberno Romanesque*'² style the church replaced a constricted earlier building on another site. It is set on rising ground amidst farmland and is surrounded by trees. An 1883/1894 article describes the plan as unusual in having transepts, though these are not visible from within the church, one housing the vestry and the other the organ.³ The worship area comprises a long nave, with baptistery recess projecting from the west end and a southern side porch; the chancel is narrow by comparison to the nave. The tower is over the south transept, seen from the outside as tucking into the junction of nave and chancel.

At its consecration in 1893 the church was apparently plastered and fitted largely with plain glass: the '*internal decoration was to take nearly twenty years to complete*'⁴ giving us the scheme to be seen today. A chronology of the church history confirms this, recording that the cloisonné work on the west side of the chancel arch was erected in 1891 and that over the west arch in 1894. No date is given for the installation of the sgraffito, but Sumner exhibited cartoons and a photograph of the work at the third Arts & Crafts Exhibition society show in late 1890,⁵ making it the immediate successor to the work he carried out at Llanfair Kilgeddin in south Wales.

Sumner provided two sgraffito panels that face each other across the altar at the east end of the chancel. To the north is the Baptism of Christ, to the south the Resurrection or discovery of the empty tomb of Jesus by the two Marys.⁶

Each scene is approximately 2m high x 3m wide framed by two intertwining bands. The scenes are capped by two matching decorative friezes, the upper wrapping two angels in a flowing band either side of the Lamb of God above the Baptism and the Pelican in her Piety over the tomb scene. Each symbol is flanked by schematic angels reminiscent of the more elaborate glass figures in the west window at Ennismore Gardens ten years later. The top pattern banding is extended

westward over the adjacent chancel windows. Below are predella panels of symmetrically arranged dragons, which on the south side are interrupted by a round arched sedile or seat.

Both panels employ a limited colour palette of bright pale blue in trees, some plant foliage and the costume of the kneeling Mary; terracotta red, mainly restricted to costumes and the delineation of figures, especially hair; grey brown defining the rocky landscape setting and a slightly darker tint of the same highlighting the tomb; and a grey blue for water and sky in the Baptism and foreground detail in front of the tomb. There is extensive pattern staining on the top cream coloured plaster, suggestive of some possible damp issues but also perhaps in part due to the effects of a major fire that occurred in 1947, which apparently spared the sgraffito but may have affected it.

Christ's head, in the Baptism, is surrounded by a nimbus around a cross picked out in gold and silver mosaic tesserae to which the light of God flows from a dove descending between two large palm trees.

The panels come two years after Sumner's work at Llanfair Kilgeddin but show somewhat less assurance in their composition, particularly in the Resurrection scene. His most common design strategy is to employ a symmetrically composed layout but here the balance is skewed by having only one figure to the left who is slightly above the level of the two figures to the right, while the tree is just off centre. Overall, the scene feels tilted from left to right and yet still has greater dramatic impact than the formally symmetrical Baptism, where the resurrection is apparent from the thrusting tree at the centre of the picture.

On the back of the arch to the crossing (this portion was not recorded) there is a continuation of sgraffito patterning, which has also been added to the spandrels over three of the four arches facing into the crossing. This work was apparently carried out by amateur artists, though one would assume this was coordinated by Sumner, since the two-tone plaster colours match those to Sumner's chancel borders. Sumner's initials are in a small circle in the bottom left corner of the tomb scene.⁷



Fig. 1: The Baptism of Christ – north side of chancel; panel in its setting. The complicated and over-elaborate patterning around the central scene are distracting, and an exception to Sumner's usual inclusion of vine and grape borders.



Fig. 2: The Baptism of Christ, detail. Extracted from its borders the composition is typically symmetrical, albeit subtly subverted by the positioning of the central figures and the perimeter audience groups. The setting appears to be a pool and garden in a hollow fringed by an embankment.



Fig. 3: Discovery of the empty tomb of Christ – south side of chancel. The perimeter patterns are another riot of shapes and detail, while the scene itself, although dramatic, has an unresolved air.



Fig. 4: Sgraffito over the north chancel windows with a monogram abbreviation at the centre for the name of Christ.



Fig. 5: Sgraffito over the south chancel windows, with what appears to be a variation on a Chi Rho symbol for the name of Christ.



Fig. 6: Sgraffito over the north transept arch, which also occurs on the chancel arch to the right.



Fig. 7: Sgraffito patterning over the south transept arch, which also occurs on the chancel arch to the left. This view reveals damage to the colour coat from scraping away the topcoat especially in the right hand circle.



Fig. 8: Church from the south west. The building sits in open country mid-way between Clane to the north and Sallins to the south.



Fig. 9: View of chancel from nave. Sumner's work is just discernible either side of the east end window.

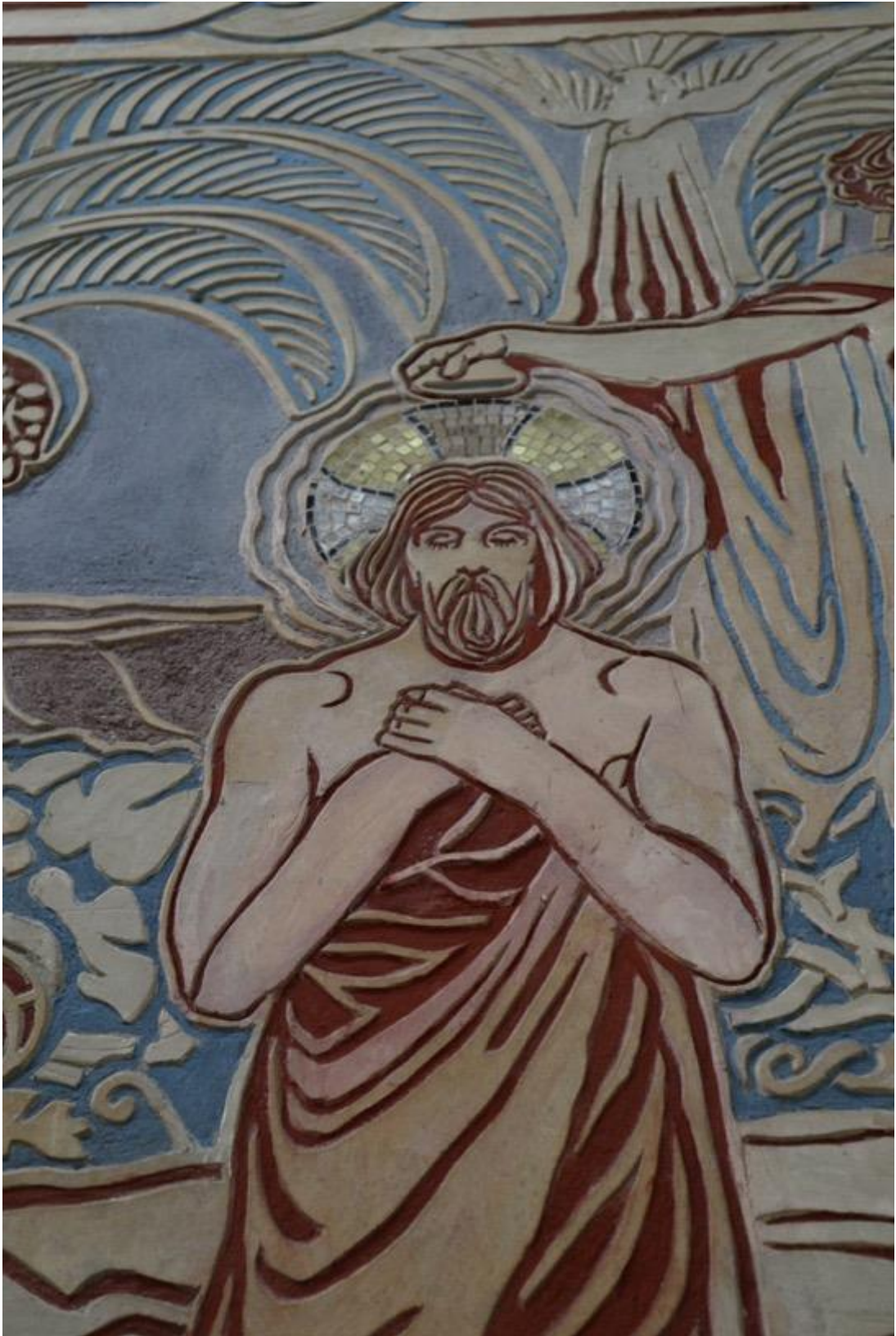


Fig. 10: North wall, Baptism: detail of central figure. This illustrates several aspects of Sumner's technique; the relatively deep cutting of the top plaster layer visible from shadows; the rough finish left on the coloured layer; the use of mosaic to highlight detail, in this case the halo; the control of colour blocks; and the outlining of the figure with a red line within a white plaster border.

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- 1 An e mail from Damien Murphy at the National Inventory of Architectural Heritage (NIAH), 20 January 2020, confirmed: *'the National Inventory of Architectural Heritage (NIAH) did not make a record of the Church of St. Michael and All Angels, Clane, during the fieldwork for the Survey of County Kildare.'* He added though that: *'Resources permitting, we intend to revisit earlier surveys, including County Kildare, so that structures previously omitted can be recorded and recommended for consideration for protection and I am confident that the Church of St. Michael and All Angels will be visited then.'*

For now: *'The Church of St. Michael and All Angels is "listed" as a protected structure on the Record of Protected Structures (RPS) in the Kildare County Development Plan 2017-2023.'*

<http://www.kildare.ie/CountyCouncil/Planning/DevelopmentPlans/KildareCountyDevelopmentPlan2017-2023/Appendices/Appendix%20Record%20of%20Protected%20Structures.pdf>. The church is given the unique RPS Number B14-12 [Millicent Church and Lych Gate].

Search at <https://www.buildingsofireland.ie/buildings-search/> revealed no reference to this church. Using the 'Historic Environment Viewer' and searching the Clane/Sallins map it was possible to locate the church, but it only has a record for the font in the building not the church itself.

At the moment the church has local listing protection but not national recognition.

- 2 T. C. T, *Church of St Michael and All Angels Clane*, 1894. Expanded reprint of an article published in 1893 to coincide with the consecration of the church. The article uses the term 'Hiberno Romanesque', citing it as derived from *Notes on Irish Architecture* by Edwin, third earl of Dunraven, which had been published in two parts in 1875 and 1877. The article is contained in a more recent history of the church (given to the author by Revd. Greg Ryan), with an introduction by Andrew J. Ogden and published in 2000, which also contains a biographical sketch of Thomas R. F. Cooke-Trench, the local landowner who paid for the church to be built and a chronology of the church's history.
- 3 Ibid, 16. *'The ground-plan of the church is cruciform. This is unusual in the ancient Irish Churches.'*
- 4 Ibid, 47.
- 5 Arts & Crafts Exhibition Society, Catalogue of the Third Exhibition, 1890. Catalogue entry nos. 2, *'The Baptism'* and 3, 139, and no. 54, *'The Resurrection'*, 146.

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- 6 Sumner appears to have taken this scene from the Gospel of Matthew, 28: 1 – 6, *'Now late on the sabbath day, as it began to dawn toward the first day of the week, came Mary Magdalene and the other Mary to see the sepulchre. And behold there was a great earthquake; for an angel of the Lord descended from heaven, and came and rolled away the stone, and sat upon it. His appearance was as lightning, and his raiment white as snow....'* *The New Testament* (Oxford: Oxford University Press, 1881), 60-61.
- 7 T. C. T, *Church of St Michael*, 34.

1892: Church of St Mary the Virgin, Sunbury-on-Thames Sgraffito

Listing grade: 2*

List entry number: 1029661

The church is only separated from the Thames by a main road, but is largely hidden from it by trees, and so feels oddly secluded despite its proximity to the wide expanse of the river. According to the listing notice¹ the present church originated in 1752 as a replacement for a mediaeval one on the same site but was extensively remodelled in 1857 by S. S. Teulon. He added an apsidal chancel, south chapel and north vestry at the east end; and the aisles were also extended at the west end to wrap the sides of the tower. This work is evident in the change of brick colour and detail between the extensions and the earlier nave and tower, what the listing describes as *'dun coloured and brown brick,'* the latter taken to refer to Teulon's extensions and the dun to the original 1752 fabric. The east end mixes Romanesque arched openings and vaguely Moorish brick detailing at verges in a mix of red, orange and blue brick, which recur with glazed inserts at the west end around the west door (figures 2 and 3).

Pevsner, in 1951, is severely unkind about Teulon's work:

...In 1856 Teulon descended upon this guiltless building and recast it vigorously. The effects of his steam roller sensitivity are here particularly revolting: a heavy-handed chancel with round-headed windows, multi-coloured brick decoration everywhere, even to add 'interest' to the tower. A gloomy depressing interior with iron-ornamented gallery.²

He makes no mention of the sgraffito. Today this supposed offence against the clean Georgian lines of the original church seems more like the spicing up of rather bland mid-eighteenth century work, particularly at the east end. Teulon's introduction of red brick may seem wilful, but the least satisfactory aspect today is the crudeness of the eaves detailing arising from modern reroofing.

Internally the chancel and sanctuary made a striking and lavish statement, as a 1926 black and white picture shows (fig. 4).³ The article on the Victorian Web describes this view as showing '*...the choir-stalls in place before the choir was moved to the gallery and Teulon's original.... tiling*'.⁴ The effect today has been muted somewhat by the change to the flooring and the partial undoing of Teulon's overall decorative scheme.

Typically, Sumner's sgraffito is set high on the chancel walls and is best seen using binoculars or a telephoto lens from the balcony, which itself was altered from its original form in 1972 but retaining the same balustrading (figs. 5 and 6). The sgraffito is also interrupted by projecting white sculpted angels, apparently '*added as gifts to the church between 1892 and 1900*',⁵ suggesting that they were installed after the sgraffito, but Sumner's design looks very much as if he worked around them.

The sgraffito is above and around arches cut in the chancel walls, the Adoration of the Magi to the left and the Annunciation to the right. The arch spandrels below are filled with flowing plants, branches of a fig tree below the former and below the latter, a magnolia to the left with HS in a roundel and an apple bough to the right.⁶ Both scenes are cleverly symmetrical, both in setting and disposition of the figures within. Each scene is framed between the projecting angels with two larger arches flanked by smaller ones between the end angels and return walls. Within this arcaded effect the Annunciation has the Virgin standing, head bowed, facing the kneeling Gabriel with spectacular wings. The scene is landscaped with fig trees at each end and lilies, echoing the spray held by the angel. The colour scheme is muted, a dark blue background complemented by tones of red and brown, ochre and pale gold in tree trunks, the Virgin's robe and the angel's wings respectively. The Virgin has a gold mosaic halo, the angel a similar circlet in his hair (fig 5).

The Adoration on the north wall is composed in the same manner as the Annunciation but with more figures and decorative treatment of objects and clothes. An armoured soldier and a robed figure, stand on the left, the former indicating his gift, tended by a boy kneeling with a lidded goblet. On the right the

third of the Magi kneels and presents a container to the seated Virgin with the Christ child on her lap. Both have mosaic haloes, the Virgin's in gold, the Child's in gold and silver. On the extreme right are the animals of the stable, cattle and a lamb, while on the far left a pair of doves sit in a dovecote. The colour scheme is similar to the Annunciation but includes grey blue and bright blue in the Virgin's robe. Sumner has enjoyed himself depicting pattern on surfaces, such as the webbing on the soldier's armour and the animals fighting on his shield, but also in the detail of hair, designs on robes, wood and containers. It is a busy scene carefully controlled and patterned.

This scheme followed that at Clane in Ireland and shows greater assurance in the handling of composition. It is monumental in character; it also shows how the scenes Sumner is creating are gradually growing in size. These at Sunbury are larger than those at Clane and Llanfair Kilgeddin. One notes too how, as elsewhere, Sumner's sgaffito sits well with the other decoration in the building, particularly the multicolour brickwork, painting and stained glass in the chancel and the apse.

The scheme is signed and annotated thus:

- 1 Annunciation: At the springing of the arch below, to the left reads '*In Memoriam MH*' (letters interlaced), a reference to the Hedges family at whose expense the work was carried out in memory of their parents.⁷ On the right reads '*S. Luke, Chapter I, verse 30*' [*And the angel said unto her, Fear not, Mary: for thou hast found favour with God*].
- 2 Adoration: At the springing of the arch below, to the left reads '*S. Matthew, Chapter II, verse 11*' [*And when they were come into the house, they saw the young child with Mary his mother, and fell down, and worshipped him: and when they had opened their treasures, they presented unto him gifts; gold, and frankincense and myrrh*]. On the right the work is dated '*AD* (letters interlaced) *1892*.'

The work was subject to conservation in September 2018 by Arte Conservation, which revealed aspects of Sumner's methods. These are discussed in chapters 5 (pouncing and pricking through the design; daywork joints) and 6

(surface repairs by Sumner and his team). These insights revealed the mix of sophistication and rusticity that feature in all of Sumner's sgraffito.



Fig. 1: St Mary's from north west on the road down to the Thames.



Fig. 2: Teulon's extension to the south aisle, delicately fitted if slightly awkward.



Fig. 3: East end, showing Teulon's apse and side chapel extensions with polychromatic brick details.



Fig. 4: 1926 view of chancel and apse. The loss of the floor tiling compromises the impact of the rest of the decorative scheme; compare with figure 7.

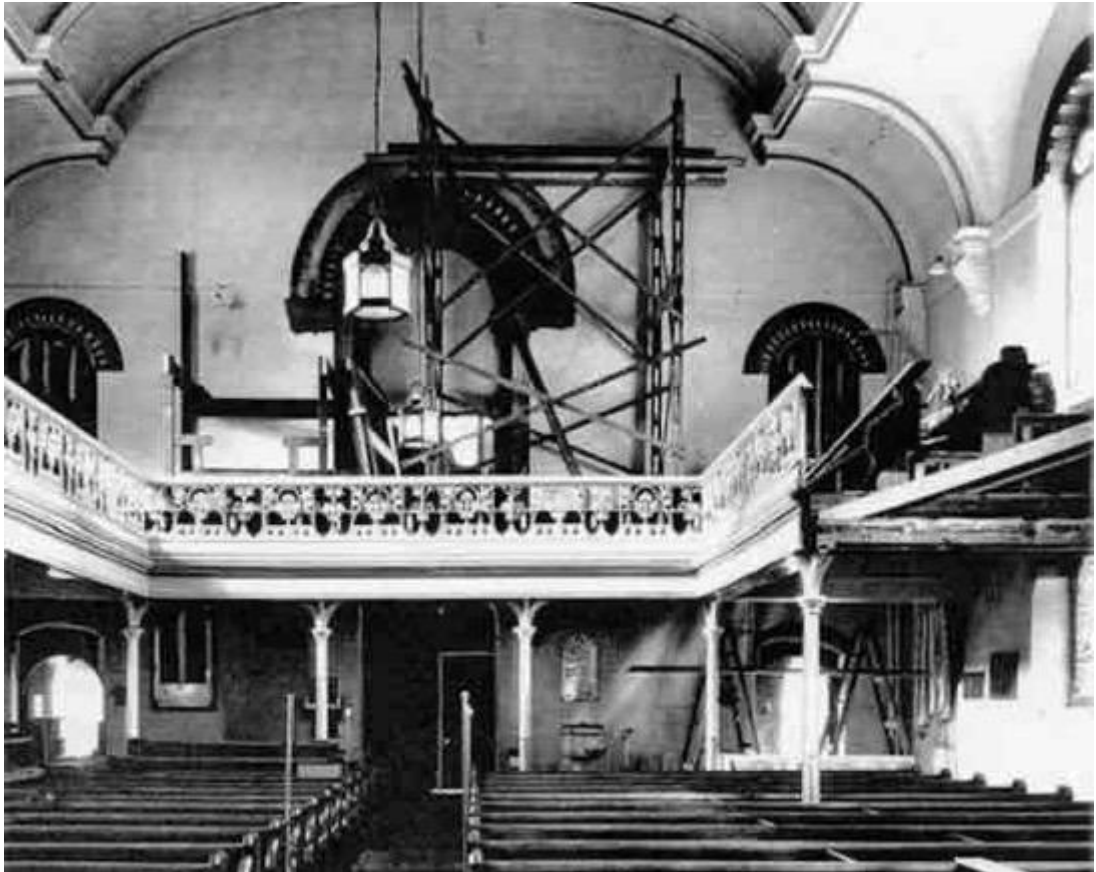


Fig. 5: View of nave with original balcony and ceiling.



Fig. 6: Nave view in figure 5 today. The lowered ceiling has made the proportions rather squat although this is less apparent when in the space. Note part reuse of the balustrade from the original layout.



Fig. 7: Chancel and side chapels today. Sumner's sgraffito is on the walls between the projecting angels visible within the chancel arch.



Fig. 8: The Adoration, north wall of the chancel. Note inscription 'S. Matthew, chapter II, verse 11' bottom left and date, interlocked 'AD 1892' bottom right.



Fig. 9: The Annunciation, south wall of the chancel. Note inscription: 'In Memoriam MH', bottom left and 'Luke, Chapter 1, verse 30' bottom right. Sumner's initials are enclosed in a fruit in the left-hand spandrel, see figure 11.



Fig. 10: Detail of Angel Gabriel from the Annunciation, displaying Sumner's mastery of pattern cutting with just one underlying colour to create wings, the angel's face, robe and the lilies.



Fig. 11: A magnolia plant in the left-hand spandrel below the Adoration with 'In Memoriam' inscription and Sumner's initials in a circle hidden among the foliage near the top.



Fig. 12: Enlarged central section from the Adoration showing the range of textures described, from the boy's hair to the patterns on robes, sheaves of corn, the centurion's kneepads, and leather footwear.

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- 1 Historic England. <https://historicengland.org.uk/listing/the-list/list-entry/1029661>, 11 September 1951.
 - 2 Nikolaus Pevsner, *The Buildings of England: Middlesex* (London: Penguin, 1951), 'Sunbury,' page number not noted.
 - 3 Jacqueline Banerjee, 'St Marys Church, Sunbury by S. S. Teulon (Interior),' *The Victorian Web* (undated, c2011). The 1926 date is from this article: <http://www.victorianweb.org/art/architecture/teulon/5.html>
 - 4 Ibid.
 - 5 Anon, *A Tour of St. Mary's church, Sunbury-on-Thames*, available in the church, November 2007, 3.
 - 6 Margot Coatts, 'Reports on architectural visits – December/January 1985.' Archive, Hampshire Cultural Trust, Winchester, item 6, 3.
 - 7 Ibid.

1893: Christ Church, Crookham

Sgraffito and stained glass

Listed grade: II*

List Entry Number: 1244780

Christ Church is in a suburban street at an angle to the road to provide east west orientation. Historic England summarise the Church as:

Church. Nave & transepts. 1841 by James Harding; chancel with northern Children's Aisle, 1876-7 by Henry Woodyer with interior sgraffito decoration 1893 by Heywood Sumner; vestry/meeting room 1971. Body of church red brick with stone dressings; chancel and aisle of coursed stone. Slated roofs. Early English style.

It goes on to record that it was built with the support of Charles Lefroy:

...whose family had inherited a local manor, and who was influenced by Charles Dyson, friend of John Keble.... Anthony Lefroy, Charles's nephew, became the first curate of the new church and parish. Daily services and twice-monthly Eucharists were held at Crookham Church from the beginning and were thought to be revolutionary; Lefroy wore a surplice in the pulpit. Attracted by the new style of worship and church life many friends of the Lefroy and Dyson families built large family houses on land around the church which had been built in virtually open countryside.¹

Keble, one of the founders of the Oxford Movement, is also said to have worshipped there.² The style of service, apparently so attractive, perhaps accounts for the later addition of the chancel and children's (now Lady) Chapel.³ The church was consecrated in 1841 by Bishop Charles Sumner, Heywood Sumner's grandfather.⁴

The external homogeneity of the church, with a delicate open bell tower at the west end, is belied by the internal difference created by Sumner's decoration of the chancel and east wall; the nave appears starkly white by comparison. This mismatch may be due to the working of two architects at least a generation apart. The nave is though relieved by a fine collection of stained glass from various hands including Sumner himself in the two windows that terminate the west end of each aisle.

The focus of the sgraffito is a large Adoration of the Shepherds on the south wall of the chancel, a skilfully disposed symmetrical composition under three dummy arch heads, with subtly coloured lattice like patterning above that alternates four interlocked circles and a quatrefoil leaf shape. The Adoration places the recumbent Virgin and child on a raised frame at the left against two timber verticals and a fence, with a matching fence and vertical element to the right, this time a small tree with sheep below balancing the reclining Virgin. In the centre the gathered shepherds sit and stand to reflect their positions under the arch. The delicate palette of terracotta red, browns and blues with occasional highlights such as the bright blue of the Virgin's robe, laid against a night sky dotted with inlaid gold tesserae convey a convincing mixture of the shepherds' wonder, their tiredness and the distraction of some of them caused by the sheep. The text *'Glory to God in the highest and on Earth peace and goodwill to all men'* set over a cotton reel pattern on a ground of the same blue as the Virgin's robe serves to emphasis this. The panel repays careful study: there is pair of birds hidden in the tree to the right and the outline of cattle over the fence at the extreme left of the design.

The sgraffito is tied together round the three walls of the chancel by the overarching pattern, with angels sitting in framed panels either side of the reredos, St Michael and an angel with a censer⁵ and, in spandrels between the arched openings on the north wall, two angel musicians, one with a harp, the other with a trumpet beneath the slogan *'He is not here he is risen.'* The use of large geometric pattern in the sgraffito to frame his designs was noted in the scheme in Ireland with a rather uncontrolled version, but at Crookham and later at St Agatha's one sees

him refining the use of such motifs; controlled boldness frames the pictorial elements, yet he will continue to employ sinuous plant forms on other schemes.

The decoration is dedicated:

*To the Glory of god in grateful and affectionate memory of
Anna Sturges Bourne who died Dec. 9 1891 and of
Emily Sophia Kerr who died Dec 16 1891.*⁶

Sumner's two stained glass windows at Crookham were not contemporary with the sgraffito, being supplied almost ten years later in 1900 – 1901, and they have no schematic connection to the earlier work. Indeed, stylistically they veer towards Art Nouveau and relate perhaps most closely to elements of his later, twentieth century sgraffito.⁷ His few stained glass windows are considered '*almost all... distinguished in quality*'⁸ and at Crookham are strikingly different to any other glass in the church. They are both in memory of members of the Lefroy family, one of the Angel of the Annunciation '*Ave Gratia Plena*' [*Hail, full of grace*], the other of the Angel of the Resurrection, '*Mulier quid ploras*' [*Woman, why are you weeping?*].⁹

The relationship to Sumner's sgraffito lies in the use of leading lines to draw shapes as he used the white top plaster coat of his sgraffito and letting the framed glass or coloured under layer of plaster provide the definition and contrast to create a scene. Both angels float in a sea of multi-coloured panels of glass with heavy leads, and careful looking is needed to distinguish the differences between the subjects. The Angel of the Annunciation carries a lily in one hand with the other arm across her breast and a dove in the roundel at the top; while in the predella panel there is a stylised apple tree with a serpent wrapped around its base. The Resurrection window depicts the angel with arms spread downward, a lamb in the top roundel and at the bottom of the window a fruiting vine with snow drops beneath.

His windows show the significant influence of his work in other media. As an illustrator and graphic artist and, above all, as the creator of large-scale sgraffito mural decoration, he developed during

the 1880s an emphatically linear manner that translated into a very effective style of glazing.¹⁰



Fig. 1: Christ Church from the air looking south-east.



Fig. 2: Chancel right hand wall: The Adoration of the Shepherds, 'Glory to God in the Highest and on Earth Peace and Good Will towards Man.'



Fig. 3: Chancel. The Adoration of the Shepherds is on the right.



Fig. 4: Detail of sleeping shepherd. This detailed pastoral scene relies on three background colours and skilful cutting. There is a pair of doves in the tree at top right.

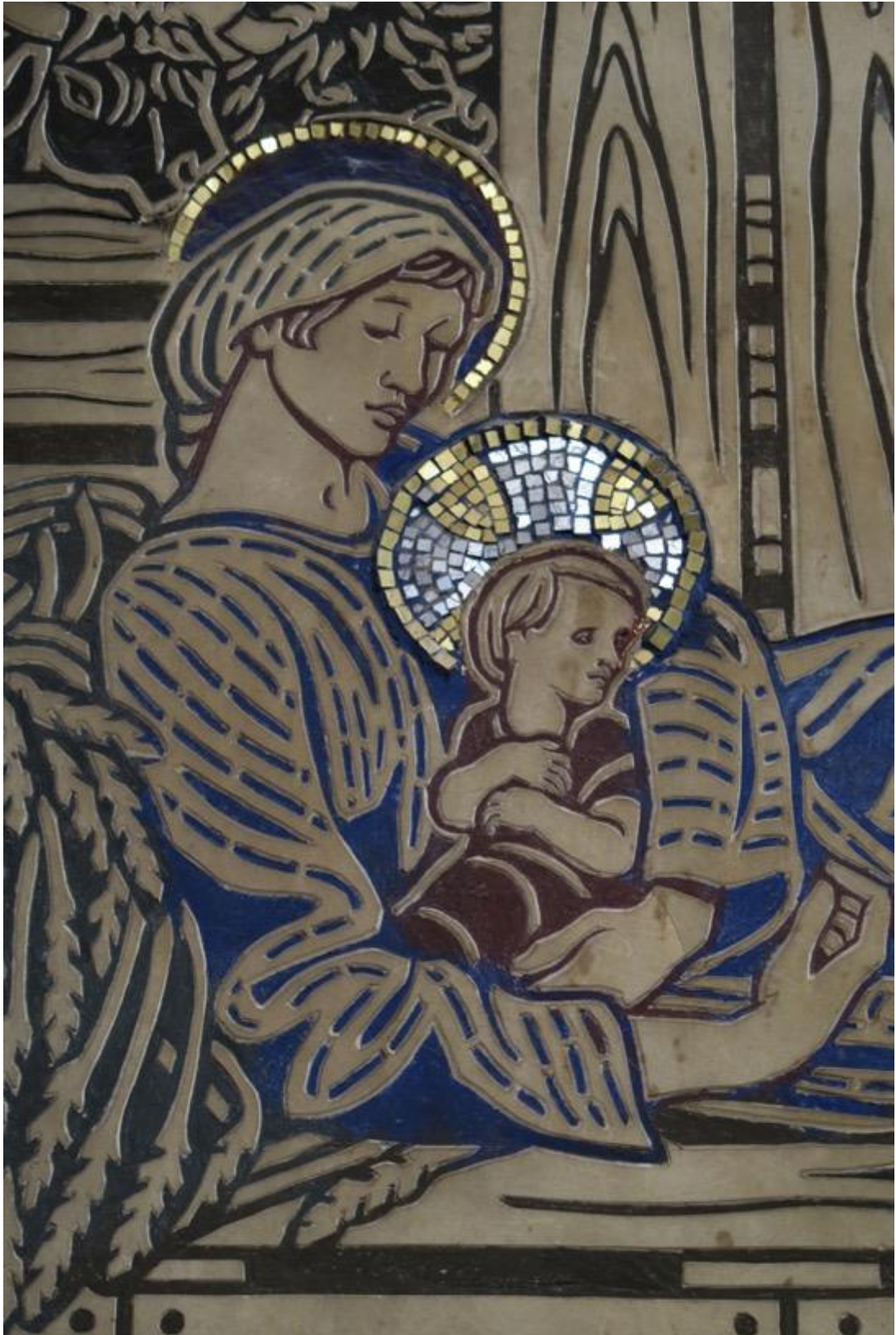


Fig. 5: Close up of Virgin and Child. Note the use of mosaic and detailing of cattle in the background.



Fig. 6: Chancel north wall with Angels. This awkward composition is held together by the bold background pattern and the subtle way the angel with the harp is framed by the arches. This photograph has picked up the halo effect of mosaic used around the head of the angel carrying the trumpet.



Fig. 7: North wall Angel; 'He is not here He is risen.' Sumner clearly enjoyed the creation of wings for his figures.



Fig. 8: North wall Angel with harp.



Fig. 9: North wall grapevine, next to reredos; an almost ubiquitous feature of Sumner's sgraffito.



Fig. 10: East wall; Archangel Michael with sword and slain dragon, left hand side of reredos.

Fig. 11: Angel with censer on the right-hand side.



Fig. 12: Detail of pattern on south wall above Adoration; apparently cut freehand from a pounced design rather than stencilled.



Fig. 13: Adoration, oblique view.



Fig. 14: Archangel Michael; detail of the dragon. A bravura piece of cutting with carefully placed colour contrast for the tongue.



Fig. 15: Detail of Archangel Michael. Note the colour overlap in places. At this detail level the rusticity of the working process is very clear, although traces of white plaster in the hair are probably intentional for effect. From the contrasting colour of the plaster a repair seems to have been carried out at bottom left. The mosaic work is quite crude when seen close to.



Fig. 16: Detail of west window to south, 'Ave Gratia Plena.'

Fig. 17: Full west window to north, 'Mulier Quid Ploras.'



Fig. 18: Detail of Angel in 'Mulier Quid Ploras.' Painting is only to hair, face, hands and forearms; design is created solely by lead lines and colour of glass.

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- 1 These two extracts are from the Historic England first listing dated 19 May 1993, which makes no reference to the vestry and meeting room since discretely added at the east end. Keble was one of the founders of the Oxford Movement, centred at the University, that favoured catholic practice within the Church of England.
 - 2 Margot Coatts, 'Reports on architectural visits – December/January 1985.' Archive, Hampshire Cultural Trust, Winchester, item 4, 2-3.
 - 3 This information is from: Web site of *Ordinariate News (from the Anglicanorum Coetibus Society)*, <https://ordinariateexpats.wordpress.com/2015/01/05/st-agathas-and-the-artist-heywood-sumner/> and *Christ Church in Crookham in the Parish of Crookham: Parish Profile & Statement of Needs* from the Church of England Guildford web site at <https://www.cofeguildford.org.uk/docs/default-source/about/Work-with-us/clergy-vacancies/crookham-parish-profile.pdf?sfvrsn=0>.
 - 4 Coatts, 'Reports on architectural visits,' 3. Charles Sumner was Bishop of Winchester. Both the listing notice and the Ordinariate News, noted above, refer to him as Henry, but the family tree names him Charles Richard. Coatts and Lewis describe Charles Sumner as having '*conserved*' the church which is taken as a typographical error for '*consecrated*.'
 - 5 The iconography suggests St Michael and an unnamed angel with a golden censer, probably referring to the Book of Revelation 8:3.
 - 6 Coatts, 'Reports on architectural visits,' 3. This information was gleaned from the then vicar, John Evans.
 - 7 This is one of three churches in which Sumner provided both sgraffito and stained glass. The others, where the glass was contemporary with the sgraffito, are The Russian Orthodox Cathedral at Ennismore Gardens, and St Agatha's In Portsmouth, although only the glass at the former survives.
 - 8 Peter Cormack, *Arts & Crafts Stained Glass* (New Haven: Yale University Press, 2015), 56. Cormack reviews Sumner's small output of stained glass in detail, which I have drawn on.
 - 9 Translations of slogans from: <https://ordinariateexpats.wordpress.com/2015/01/05/st-agathas-and-the-artist-heywood-sumner/>].
 - 10 Cormack, *Arts & Crafts Stained Glass*, 56.

1895 & 1901: St Agatha's Church, Landport, Portsmouth Sgraffito

Listed grade: II*

List Entry Number: 1245260

Father Robert Radclyffe Dolling, *'Anglo-Irish, Anglo-Catholic, Christian-Socialist, popular orator, temperance advocate,'*¹ was behind the construction and, in particular, the character of St Agatha's. He dismissed his original idea for a plain building after meeting with his architect, J. Henry Ball; Dolling realised that: *'If there is one place which needs a magnificent and impressive church, it is a slum.'*² Dolling had arrived in Portsmouth in 1885 and became, it seems, a force to be reckoned with in his work among the poor and downtrodden of his parish.

Described as Ball's *'isolated masterpiece,'*³ the church reflects both Dolling's and Ball's desire for a wide, open basilica to give the congregation clear views of the ceremonial in the apse. Dolling had seen this type of interior during an extended visit to Italy and Ball gave his client the *'cathedral-sized spaciousness'* that his ambition for the church required⁴ providing for the participation of the congregation in what Taylor describes as *'the corporate Eucharist'*⁵ or as Dolling later wrote *'every act done at the altar can be seen through the whole church; every word spoken there, or from the pulpit, can be heard.'*⁶

Ball created a single large space, lit only from the clerestory as the church was hemmed in by other buildings, with an apse and single south aisle that widens at its east end into a Lady chapel with another apse. The space was initially largely undecorated, Dolling's intention being that the community would finish the interior over time as funds allowed or were donated. Ball's 1894 interior sketch shows a decorative scheme, but *'Sumner's sophistication transformed the...design.'*⁷ Sumner records working on the designs in May 1895:

...I am struggling with time on some large cartoons for a new church at Portsmouth built by the Winchester College people for Mr Dolling, that is to say for the poor folk of Portsmouth. J Henry Ball the Architect.

It is, for me, an important piece of work, and for the last fortnight I have been buried in its projection...⁸

Dolling and Sumner clearly got on, with their respective aspirations for the decorative work aligning; Dolling later wrote of *'the simplicity and beauty of Mr Sumner's sgraffito work,'⁹* and Sumner for his part wrote in July 1895, *'... Mr Dolling is a most excellent patron, sympathetic & confident...'¹⁰*

Sumner's initial commission was to decorate the Lady Chapel and the nave capitals¹¹ and he provided a description of the former:

The semidome of the apse is a "field" of blue-starred mosaic; in the centre is the Blessed Virgin, holding in her arms the infant Christ, who is in the act of blessing. Lilies, Mary's flower, stand between each of the five small windows and complete the mosaic treatment of the semidome. The windows in question are filled with single figures of Zacharias, S. Elizabeth, S. John the Baptist, Anna, and Simeon. Below are the following subjects in sgraffito: The Salutation, the Annunciation, Christ among the Doctors. Over the arch of the apse, on the east wall, is a treatment of the Nativity; on the left the Magi (representing the rich); on the right the shepherds with their flocks (the poor); in the centre, over the apse, the manger-shed, with the Holy Family and the infant Christ stretching out His arms to welcome the comers on either side, while groups of adoring angels stand or kneel around the shed.¹²

Sumner omits to mention the sgraffito angels with banners proclaiming the birth of the Son of God, on the wide soffit of the arch into the apse. Figures stand each side above the arch springings, faces seen within folded wings over the centre of the arch, precursors of the coloured glass versions that Sumner would insert into the small single lights flanking the great west window at the Russian Orthodox Cathedral (formerly All Saints' Church, Ennismore Gardens, London) (fig. 13). The apse glass described by Sumner is not apparent in photographs; indeed, one window appears broken, suggesting the photograph in figure 3 was taken after the second world war. It is known that three of the panels were destroyed:

two that survived, moved to storage, disappeared in the 1950s. Records located in Powell's order books suggest they made this glass, with St Elizabeth ordered in 1895 and two more in 1899.¹³

The only photographs of this complete work are in black and white, one of which shows the congregation lists each side with timber panelling to the walls beneath. Others show tantalising details of the apse triptych which enhance the sense of the work shown in Sumner's coloured sketches held in the Portsmouth Museum; we have to see them through the Navy store's wire mesh fencing.

There are also two evocative photographs of Sumner's and his team working on the chapel; in one the team are shown at work, while in the other they have stopped to pose for the photographer.¹⁴

The Chapel sgraffito was an impressive and sizeable composition but it was dwarfed by the work commissioned by Dolling's successor, G. H. Tremenheere.¹⁵ Dolling's liturgical problems with Randall Davidson, Bishop of Winchester, at the time of the church's dedication in October 1895, led to the priest's enforced resignation a mere eight weeks afterwards.¹⁶ Despite this and Sumner's apparent sympathy with Dolling the Church authorities invited the artist back to decorate the main apse of the Church. In September 1900 Sumner writes to Julia Ady:

I am hard at work on the central apse of the Winchester Coll: Mission Church at Portsmouth walls and windows. There is a lot to do, and it is work that interests me very much, as they have practically let me do just what I wanted to. My studio here is full of great figures (there were giants in those days) nearly 8 feet high.¹⁷

The scheme that Sumner devised is unlike any other of his sgraffito. His framing patterns, vines and text can threaten to overwhelm the figurative content in some of his previous work, particularly that at Ennismore Gardens, where one senses an uneasy balance that Sumner struggled to maintain; but in the apse at St Agatha's figures are subordinated to a vast, masterly display of pattern and colour in incised plaster that suits the grandeur of the space. The Lady Chapel, beautiful as it was, was of the nineteenth century, with traces of Burne-Jones, perhaps a

hint of Art Nouveau and of Japanese influence in the background trees: the apse speaks to the coming of Art Deco, abstract pattern as an end in itself.

The composition begins with the sun and its rays at the centre of the semi dome beaming down over Christ in Majesty. The slogan *'I am the first and the last. I am he that liveth and was dead & behold I am alive for evermore amen'* wraps round Christ, seated on a rainbow, in his mandorla and with symbols to each side. These are the Pelican in her Piety, a Greek cross and the Lamb of God on the left; the Dove, a Chi Rho¹⁸ and the Hand of God appearing from the Heavens to the right. This composition floats over the clerestory windows set within the top of a trellis that loops over each one and bearing its vine, divides the wall into vertical strips, all the way to the ground. This device frames a carefully ordered array of figures, their symbols and names; thus, the prophets, Matthew and Mark are to the left, Luke and John to the right with Moses, Abraham and Isaiah in the centre. At ground level dark red-brown panels create a deep dado that originally would have mirrored the panelling in the Lady Chapel. The designs for the windows in the main apse are not known but appear to have been of Cherubim and Seraphim and made by Britten and Gilson.¹⁹

In the archives of Portsmouth Museum are designs for sgraffito work to the nave walls in the spandrels of the arches, that seem to follow a rhythm set out in Ball's 1894 interior view (fig. 28). It is not clear when these were designed but Sumner writes in the following year that Dolling has extended his commission, and the style of the work is more like that in the Lady Chapel than the main apse (figs. 29 – 34). It seems from the tone of Sumner's letter that he struggled to complete the Lady Chapel in time for the opening of the church and that with Dolling's departure shortly afterwards, the commission at that time went no further.²⁰

The unexecuted designs give a sense of Dolling's ambition for his church and what a fully decorated building would have looked like, but they are also intriguing as they show how Sumner reused ideas. The two scenes that would have terminated the sequences near the altar can be identified, a Crucifixion on the north side and the discovery of the open tomb to the south are prototypes for the work that he would eventually carry out at St John's in Manchester a decade later and give an insight into the colouring of that lost scheme. The Baptism of

Christ in figure 33 is based on the scene at the church in Clane in Ireland from 1890. The other unexecuted fragment in figure 35 is catalogued as a design for the interior of the church but its proposed location is unknown.

The church survived war time bombing, apart it seems from its glass, but far greater damage occurred following deconsecration in 1954. The Admiralty purchased it in 1955 for use as a store and apparently looked after it as best they could. They certainly objected in the early 1960s when the City Council proposed to demolish the church to widen a road. The matter went to a public enquiry from which the church survived at the expense of a triangular slice of its southern side that destroyed the entire Lady Chapel apart from the shepherds and their guiding angels. The projected road was never built, but danger threatened again in the 1970s when wholesale demolition again seemed certain; the City Council now planned to run the line of a motorway into the City through the site.

Curiously, the future of the church turned in this period. It was bought by Hampshire County Council, initially with ideas for museum use but, restored in 1988 – 1993, it again became a place of worship, adopted by the Personal Ordinariate of Our Lady of Walsingham.²¹

An account of visits to the church in the 1960s describe viewing the main apse *'either in a narrow glimpse up a staircase flanked by Admiralty equipment, or from the west end of the upper floor, gazing down an avenue of wire-netting like the umpire in some celestial tennis match.'*²² This situation has changed out of all recognition today. One can visit and inspect Sumner's larger 1901 masterpiece more comfortably. The future of the church looks secure; it is in regular use and its web site talks of the hope that the Lady Chapel can be rebuilt, and its sgraffito and mosaic scheme recreated.²³



Fig. 1: Church from the south east, with the main apse and the truncated Lady Chapel visible to the right-hand end of the building.

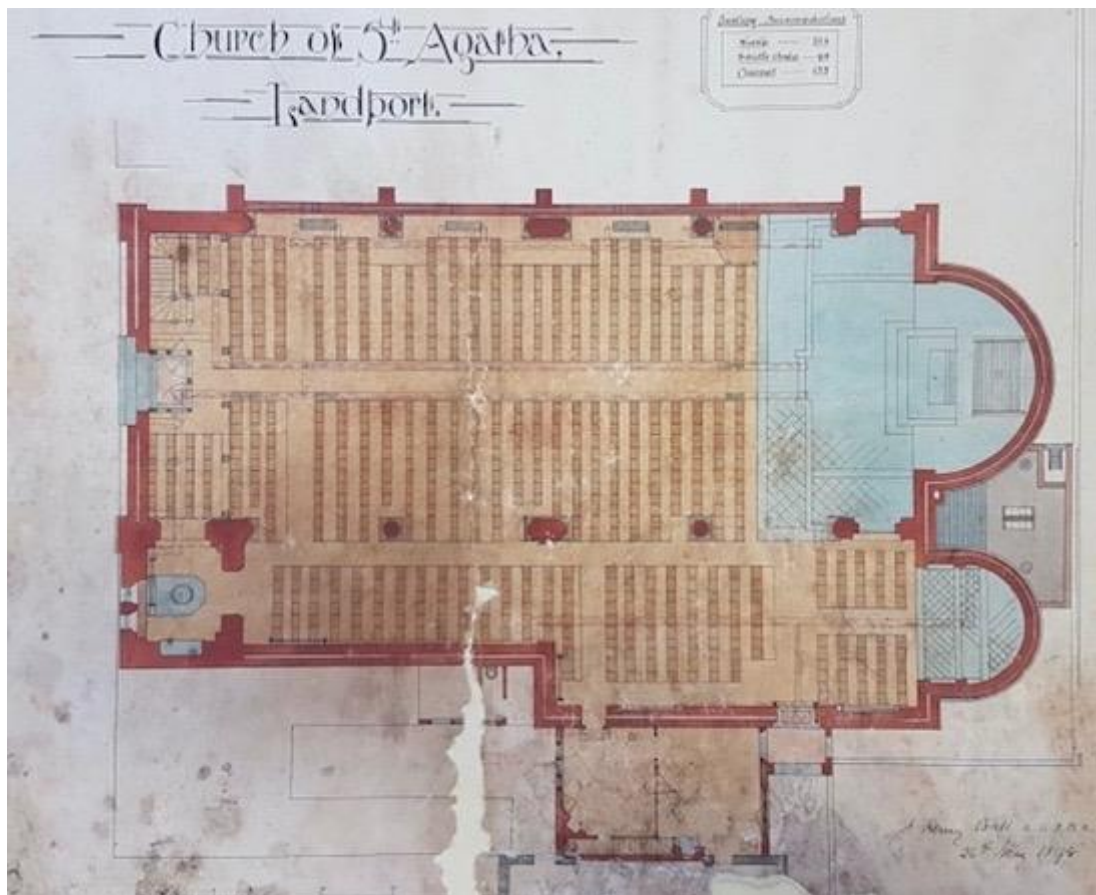


Fig. 2: Ball's 1898 plan of the church. The Lady Chapel is at bottom right with the smaller blue apse.

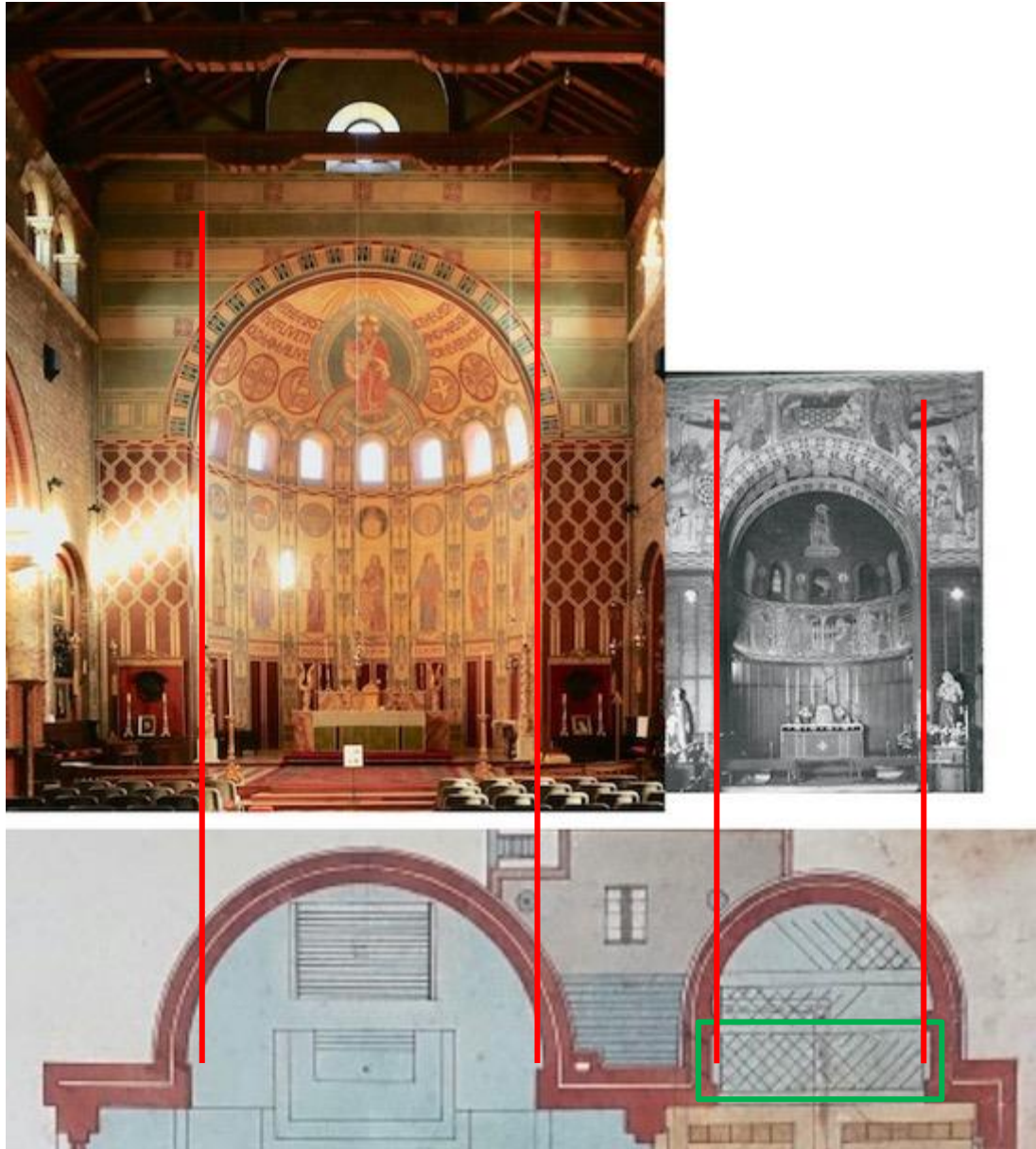


Fig. 3: Composite view of the main apse and the Lady chapel, based on the plan in figure 2. The green box shows the location of the arch soffit decoration in figs. 4 and 12 – 14. The stylistic change from 1895 to 1901 is marked and indicates a move from the directly figurative to a form of symbolism, in which an early hint of Art Deco is apparent. The derivation of this scheme from Sumner's scheme at Ennismore Gardens in London should though be noted; in the latter figurative roundels are set within a symbolic and patterned frame, albeit one retaining a lot of Sumner's characteristic plant-based decoration. The view of the Lady Chapel dates from 1960 according to the Historic England records but this must be uncertain as figures 11 – 14 are also dated the same year and show the mesh used by the Royal Navy that Nicholas Taylor records in his 1964 article.

The Arts and Crafts



Fig. 4: Sumner's full scheme for the Lady Chapel. The colour scheme for the under arch panels at right and left is unknown. Figures 5 and 6 show Sumner's watercolours for the central parts. This design drawing was exhibited at the Turin International Exhibition in 1902 (see chapter 8).



Fig. 5: Coloured drawing of the Adoration of Shepherds and Kings. The design has a cleverly arranged three-dimensional effect.



Fig. 6: Lady Chapel apse panels: The Salutation, the Annunciation, Christ among the Doctors.



Fig. 7: Left hand panel from figure 6, The Salutation.



Fig. 8: Central panel from figure 6, The Annunciation.



Fig. 9: Right hand panel from figure 6, Christ among the Doctors.

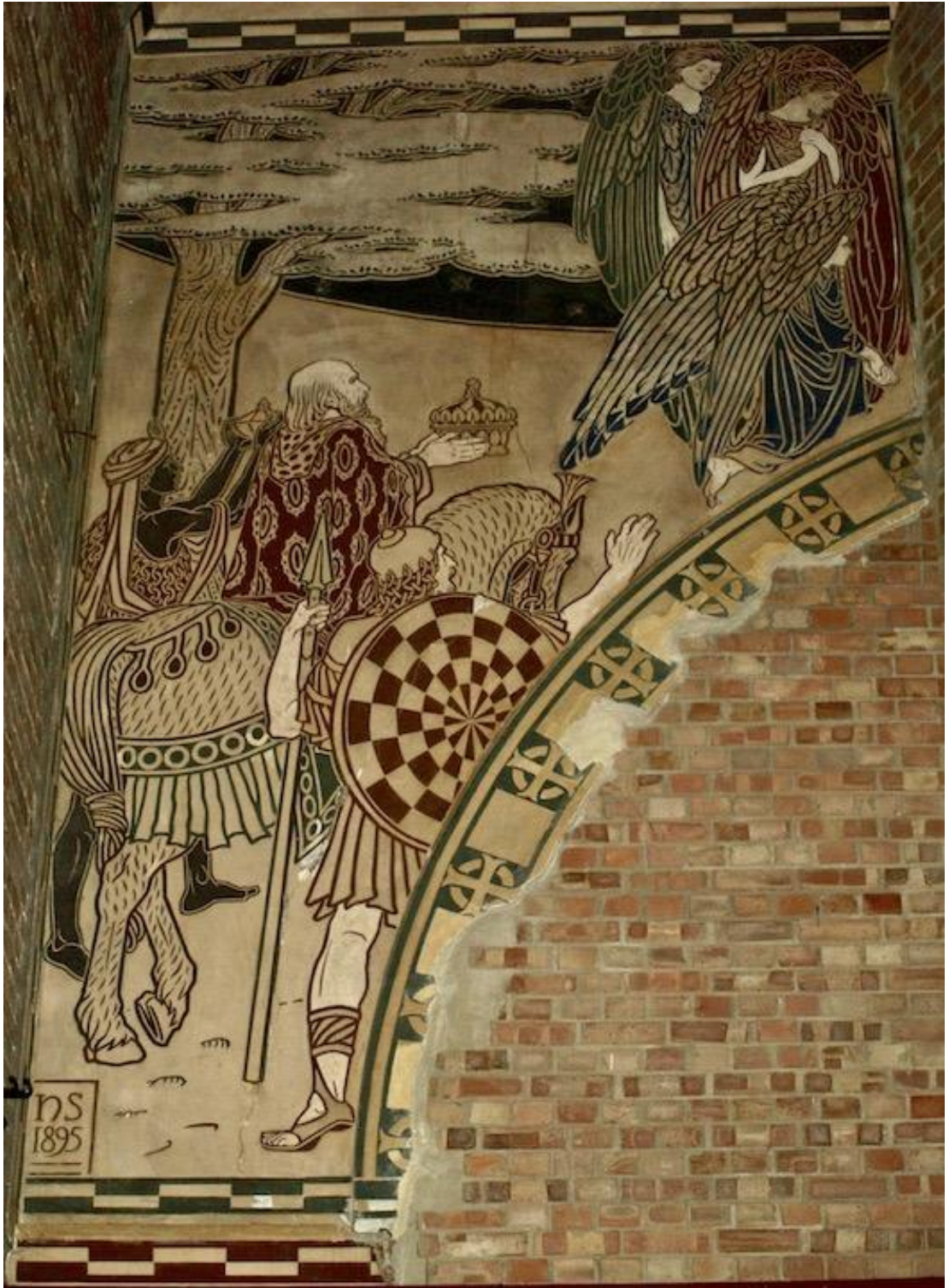


Fig. 10: The surviving fragment of the Lady Chapel sgraffito, of the shepherds and angels, with Sumner's initials and the date 1895 in the left-hand bottom corner. Note also the omission of the cattle in the background on the watercolour in figure 5; the matching omission of background sheep on the right-hand side can be seen in fig. 4.



Fig. 11: Lady Chapel, chancel arch Holy Family and angels.



Fig. 12: Lady Chapel: apse, central annunciation and part views of flanking scenes.



Fig. 13: Lady Chapel, centre of soffit to chancel arch. Angels' heads within wings.



Fig. 14: Lady Chapel, above springing of chancel arch. Full angel with scroll: 'Unto us a son [is] given.'

Figures 11 – 14 all c1960 according to Historic England records; see note to figure 3.



Fig. 15: Main apse, 1901. The effect of Ball's wide, open hall of a church is visible in this view from the balcony. The lady chapel is to the right through the arcade, the surviving sgraffito fragment just visible within the head of the end aisle arch. The column capitals were carved to Sumner's design.



Fig. 16: The array of Evangelists and biblical figures in the bottom half of the main apse.



Fig. 17: The semi dome. The golden sun and Christ in his mandorla with the text slogan 'I am the first and the last. I am he that liveth and was dead & behold I am alive for evermore amen' are the focus of a complicated composition that contains the windows, which originally contained stained glass, and caps the long panels containing the figures and their symbols below.



Fig. 18: St Matthew

Fig. 19: St Mark

Fig. 20: Moses



Fig. 21: Isaiah

Fig. 22: St Luke

Fig. 23: St John

The figures are carefully balanced; Matthew and John in semi profile reflecting their positions at the edges of the apse. St Luke and St Mark carrying their gospels and Moses and Isaiah bearing their attributes. Compare Moses with the same figure at the Russian Orthodox Cathedral in London, the latter stands proudly forth in flowing colourful robes; here Moses seems weighed down by his responsibility for bringing down God's laws to his followers.



Fig. 24: Abraham and Isaac, the central figures in the main apse.



Fig. 25 Detail of vine foliage, showing Sumner's apparent and rare use of coloured layers to achieve the effect of stem and leaves, although it has suffered with time as the upper green colour has been lost in places not intended, to reveal the lower buff colour. See chapter 6 for discussion of this process.

Fig. 26: The effect intended in figure 21.



Fig. 27: Detail of the semi dome.



Fig. 28: 1894 interior view by the architect, J. Henry Ball. A different decorative scheme with panels in the arch spandrels is visible with some form of shallow plaster relief over the arches themselves. Sumner followed this lead in his designs.

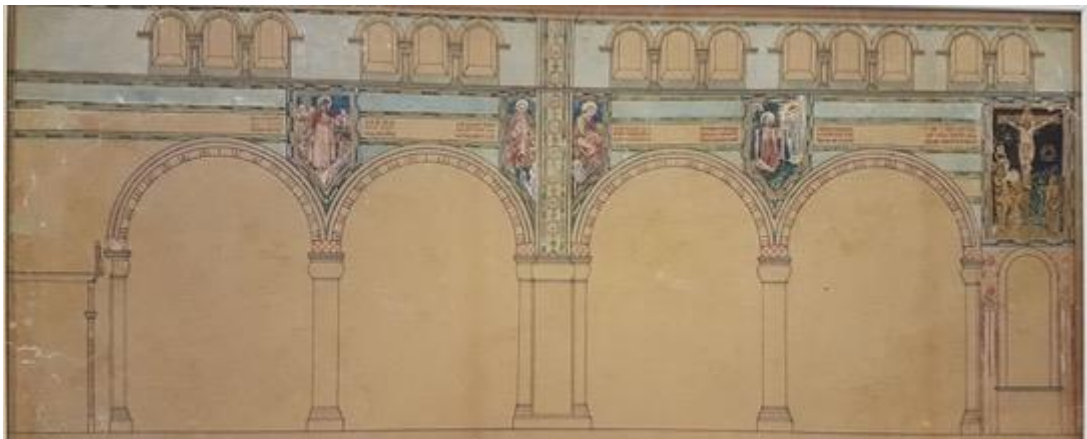


Fig. 29: Unexecuted design for north side of nave. See enlargements in figures 31 and 32.

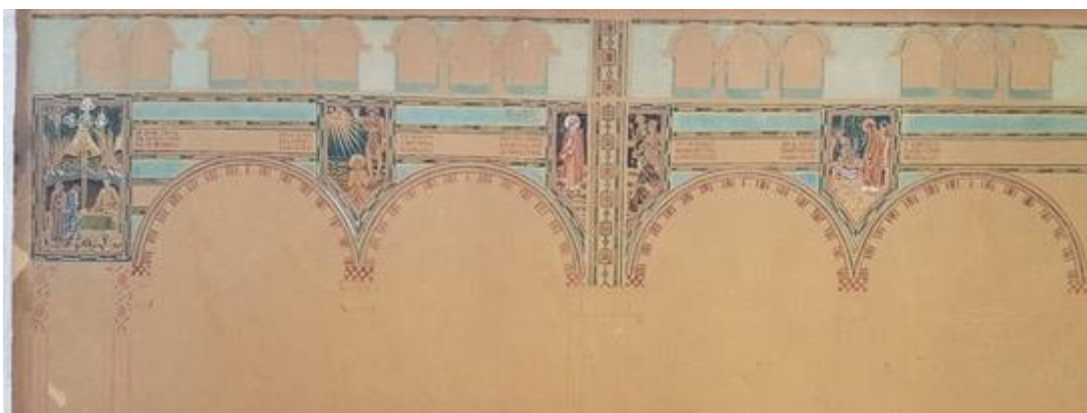


Fig. 30: Unexecuted design for south side of nave. See enlargements in figures 33 and 34.

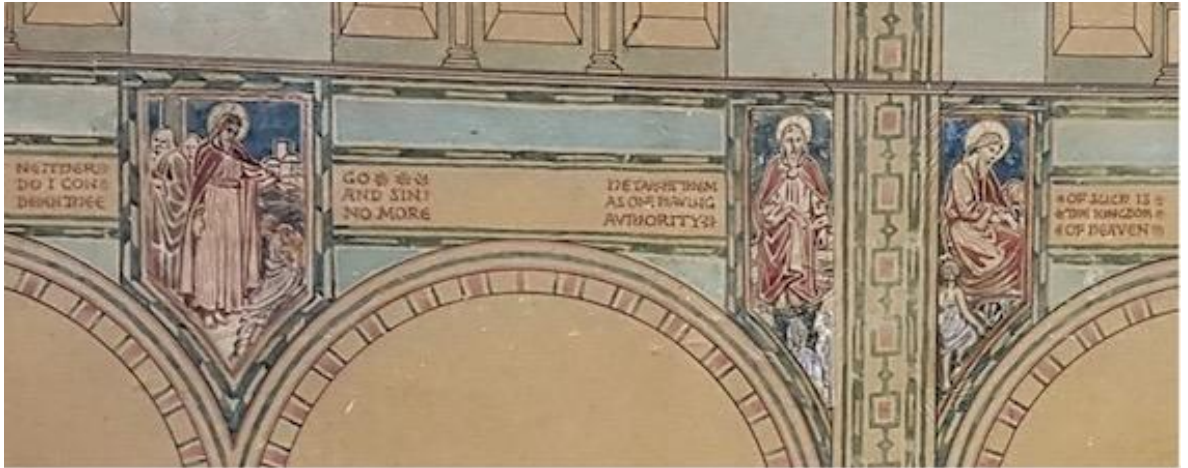


Fig. 31: Enlargement from fig. 29, North aisle western half, scenes in arch spandrels. The text reads from left to right: 'Neither do I condemn thee; Go and sin no more; He taught them as one having authority; Of such is the Kingdom of Heaven.'



Fig. 32: Enlargement from fig. 29, North aisle eastern half, scenes in arch spandrels. The text reads from left to right: 'Father if thou be willing remove this cup from me; Nevertheless not my will but thine be done; I if I am lifted up will draw all men unto me'. The pattern below the Crucifixion is a smaller version of the one eventually used on the walls flanking the main apse in 1901. The crucifixion appears, slightly varied, 10 years later at St John the Evangelist in Manchester.

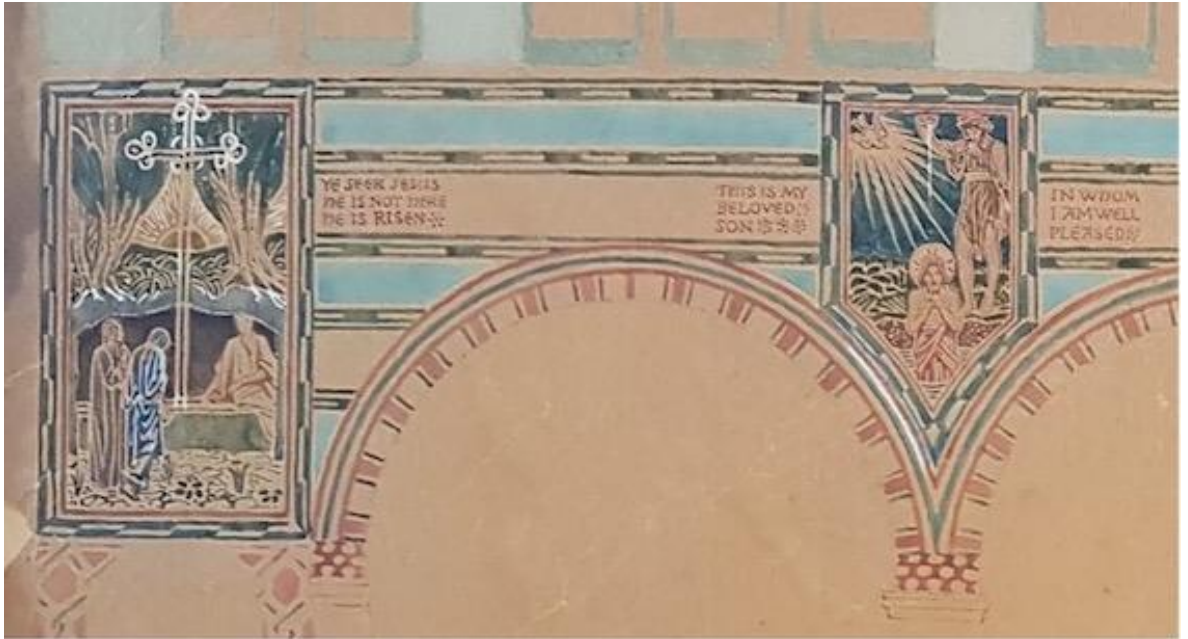


Fig. 33: Enlargement from fig. 30, South aisle eastern half, scenes in arch spandrels. The text reads from left to right: 'Ye seek Jesus he is not here he is risen; This is my beloved son; In whom I am well pleased.' The Discovery of Christ's empty tomb recurs in Manchester in 1906 as noted in figure 32, while the Baptism originates in the scheme at Clane in 1890.

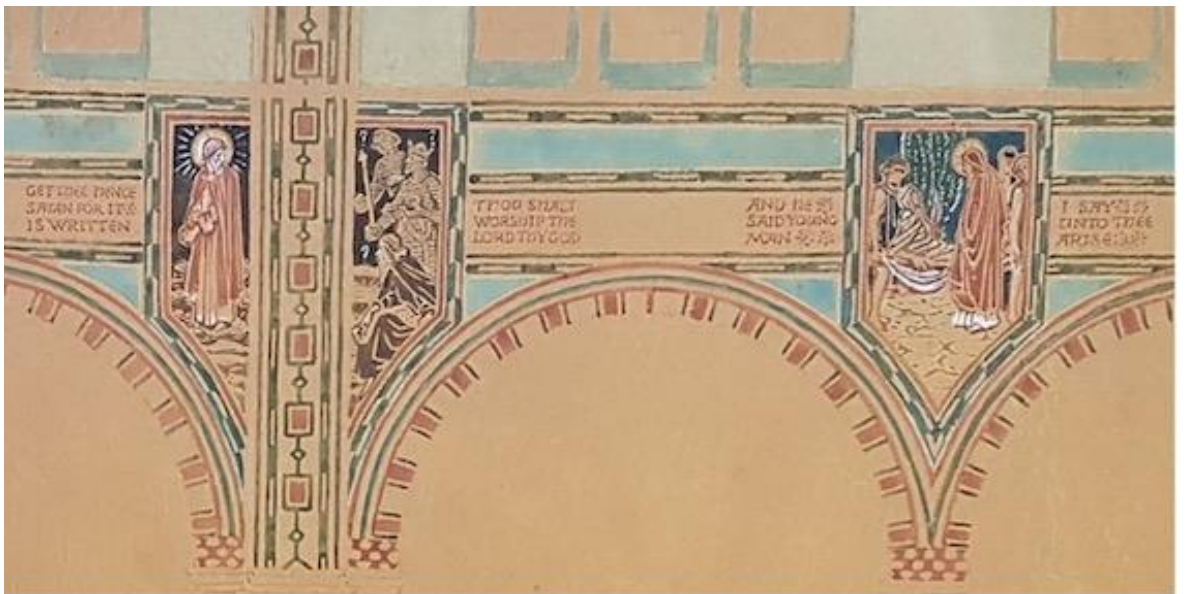


Fig. 34: Enlargement from fig. 30, South aisle western half, scenes in arch spandrels. Discovery of Christ's open tomb and Crucifixion. The text reads from left to right: 'Get thee hence Satan for it is written; Thou shalt worship the Lord thy God; And he said young man; I say unto thee arise.'



Fig. 35: 'Designs are two separate triangles of angels with blue wings fitting the spandrels.' Their location is unclear although they may have been on the soffit of a baldachino that formerly stood in the main apse.

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- 1 Nicholas Taylor, *St Agatha's, Landport,* *Architectural Review* (May 1964): 343. This is the best account of the Church, both with respect to its history, liturgical arrangements and the effects Sumner achieved.
 - 2 Revd. R. R. Dolling, *Ten Years in a Portsmouth Slum* (London: Swan Sonnenschein & Co., 1896), 229.
 - 3 Taylor, 'Basilica for the Nineties,' 345. Taylor notes that Ball worked in Waterhouse's office from 1878 to 1883. His dates are 1861 – 1931.
 - 4 *Ibid*, 344. Dolling had spent 6 months abroad in 1869 convalescing from ill-health. The description of the space is from Taylor, 345.
 - 5 *Ibid*, 345.
 - 6 Dolling, *Ten Years in a Portsmouth Slum*, 229-230.
 - 7 Taylor, 'Basilica for the Nineties,' 346.
 - 8 Letter from Heywood Sumner to Julia Ady (née Cartwright), 19 May 1895, Northampton County Archives, CE121/18, 2-3.
 - 9 Dolling, *Ten Years in a Portsmouth Slum*, 231.
 - 10 Letter, Sumner to Ady, 7 July 1895, CE121/19a, 3.
 - 11 Taylor, 'Basilica for the Nineties,' 346.
 - 12 Charles Osborne. *The Life of Father Dolling* (London: Edward Arnold, 1903), 161.
 - 13 Attribution in Taylor, 'Basilica for the Nineties,' 348. *'Of the stained glass, only Anna and Simeon survived the war; they were stored in St. Michael's, Portsea, in 1956 and disappeared.'*
 - 14 Joseph William Gleeson White, 'The Work of Heywood Sumner – 1 Sgraffito Decorations,' *The Studio*, no. 61 (April 1898): 152, shows Sumner and his team at work. Sumner appears to be the bearded figure at the left wearing a peaked cap (volume 1, chapter 3, figure 6). The other illustration accompanies Sumner's article 'Sgraffito as a method of Wall Decoration,' *Art Journal* (January 1902): 21. Here the figures all face the camera, but it has not been possible to confirm which is Sumner.
 - 15 Taylor, 'Basilica for the Nineties,' 346.

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- 16 Dolling, *Ten Years*, 141 – 174. *Our Battles Ecclesiastical* covers this matter although detail study of the subject was outside the scope of this study.
- 17 Letter, Sumner to Ady, 28 September 1900, CE121/24a, 4.
- 18 Symbol for Christ formed from the combination of the first two Greek letters in Christ's name.
- 19 Alan Crawford's research folder for the 1986 Winchester Exhibition, loaned to the author, records information from Father John Maunder confirming this.
- 20 Letter, Sumner to Ady, 7 July 7 1895, CE121/19a, 2. '*...since I began it he (Dolling) has enlarged his commission till I am doubtful whether I shall be able to get ready in time for the spaces which I am to cover.*'
- 21 This recent history is derived from Taylor, 348; and Nikolaus Pevsner and David Lloyd. *Buildings of England: Hampshire and the Isle of Wight* (Yale: Yale University Press, 2018), 460-461.
- 22 Taylor, 'Basilica for the Nineties,' 347.
- 23 See <http://www.stagathaschurch.co.uk/about-st-agatha/restoration/>. The current condition and use of the church is largely due to Father John Maunder at St Agatha's, who has spent the last 30 years fighting to retain and restore it. He has also retrieved some fittings, such as part of the panelling from the Lady Chapel.

1897: St Edmund's School & Headmaster's house, Canterbury Sgraffito

Listing grade: 2

List entry number: Chapel – 1242647
House – 1242648

Little is known of the schemes that Sumner created at St. Edmund's. He writes about working on the cartoons for the chapel and a visit from friends while he was working on site in September 1897,¹ but the only evidence for the theme of the work is Gleeson White's article in the *Studio* magazine in 1898 and Pevsner's 'Buildings of England' volume for North-east Kent. Gleeson White includes one illustration specifically captioned as from the chapel (fig. 3), on the story of David and Jonathan; Pevsner on the other hand locates this in the headmaster's house. Another picture, a colour plate in the *Studio* article, of David with his sling, which one might assume is from the same suite of panels, is not given a location (fig. 4).

The chapel is south-easterly facing, a projecting wing of the large school block designed by P. C. Hardwick in 1854 – 55 in '*2-3 storeys ragstone with stone dressings. Green and black slate roof, a group which can justly be called the finest Victorian school in the county*'.³ It is a narrow building, walls inside whitewashed above head high timber dado panelling; of the sgraffito there is no sign.

An internal image from 1903 shows panels of some kind on the walls, facing each other across the narrow space, with just discernible captions at the top of each one that tallies with the illustration in the *Studio* (fig. 2).⁴ There are two full panels and the edge of a third visible on the right-hand wall, but only two of possibly more can be seen on the left.

Enlargement of the image gives hints as to what the larger panel on each side shows; to the right, a seated figure with a kneeling one, and to the left, a reclining person with a standing figure before them. Both have highly patterned backgrounds. Checking the biblical story of David and Jonathan in 1 Samuel 18 – 20 has not given any clue to the scenes that may have been depicted here. Without more evidence it is impossible to go further. It is probable though that Pevsner's allocation of the David and Jonathan to the headmaster's house is correct.



Fig. 1: Southeast front of school with chapel to the left.



Fig. 2: Interior in 1903 with sgraffito panels outlined in red on left and right walls above panelling.



Fig. 3: Panel located in the Chapel according to Gleeson White, in the headmaster's house according to Pevsner.

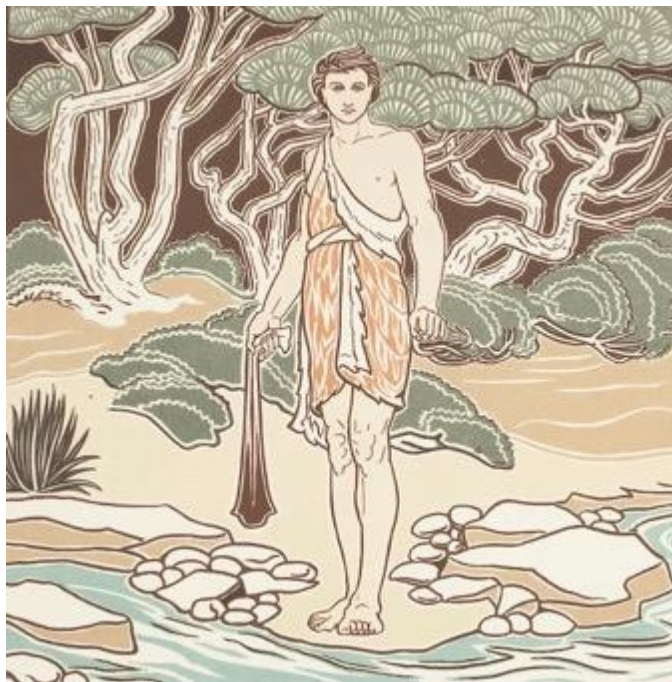


Fig. 4: Figure of David, also from Gleeson White, but not given a location.

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- 1 Letters from Heywood Sumner to Julia Ady (née Cartwright), 13 November 1897, Northampton County Archives, CE121/20, 3; and 12 September 1897, CE121/21, 1 respectively. The September letter describes a visit by Ady's husband, Henry, and her daughter, Cicely, '*I was so pleased to see Henry & Cicely in the grimy scaffold mess of the chapel...*,' curiously predates the later one in which he says he is working on the cartoons for the chapel. The November date is difficult to decipher, but the 13th would have been a Sunday and he opens '*I was at Canterbury on Thursday...*,' which would have been the 10th, making the dating appropriate. He also talks of the '*sorrowful Maidstone epidemic*', an apparent reference to a typhoid outbreak that killed over a hundred people and ran from 11 September 1897 until early in the following year, see: <http://maidstonetyphoidepidemic.weebly.com/-history-of-the-epidemic.html>.
 - 2 Historic England. <https://historicengland.org.uk/listing/the-list/list-entry/1242647>.
 - 3 Nikolaus Pevsner, and John Newman. *Buildings of England: NE & E Kent* (Yale: Yale University Press, 1983), 248. '*HEADMASTER'S HOUSE at the back, by Sir R. Blomfield, 1897 (Inside, sgraffito decoration by Heywood Sumner, 1897-8: David and Jonathan).*'
 - 4 My thanks to Tina Machado for the photograph in figure 2, which gives some idea of the disposition of figures in the sgraffito panels.

1897: Church of St Michael of All Angels, Brereton Sgraffito

Listing grade: 2

List entry number: 1344621

Driving from the east on Main Road, Brereton, it would be easy to miss St Michael's as it is screened by trees. The Church is almost square on plan, the east end facing the road so that the entrance is round the back. The Church Listing describes it as '*Unusual cruciform plan where transepts are offset to the west side, with aisles to their east, north-west tower and spire, south-west vestry, west porch.*' Designed in 1837 by T. Trubshaw, although this may be a misprint for James Trubshaw (1777 – 1853) who was based in Staffordshire, it was enlarged in 1878 by Sir George Gilbert Scott (1811 – 1878), with the tower remodelled in 1887 by his son, John Oldrid Scott (1841 – 1913).¹

Two patterned friezes in blue and gold with swags of fruit run along the chancel and nave walls, each interleaved with pairs of pendants containing angels and their slogans. '*The decoration on the south wall shows the Angel Gabriel who performed the Annunciation and the angel who appeared to the shepherds. On the North wall the angels who appeared at the Passion and the Resurrection are illustrated.*'² It is curious that the scheme stops atop the westernmost nave arches, as if it should have run the full length of the church. The figures and text include red outlining delineating full face or profile figures with a hand here and a foot there breaking the framing edges. This scheme again shows signs of Sumner departing from his cartoon with leaching of colours from one area to another. But it does not matter; it is notable that where it counts, in the wings and the faces, Sumner's eye and hand were true.

Two of the roundels show signs of water damage, apparently arising from problems with rainwater goods outside, and there is also some delamination of the top plaster coat.

Two text panels that once adorned the east end were covered over in the 1930s.³ The view in figure 3 shows them still in situ: the one on the left reads: '*With Angels and Archangels and with all the Company of Heaven...*,' that on the right:

'Holy, Holy. Holy, Lord God of Hosts, Heaven and Earth are full of glory....' Below were the words *'God be with you'* and the date *'Jan 10th 1897'*, the date of the last Sunday of the then incumbent Revd. Samson, who donated the work by Sumner in memory of his time at the Church.

This is a modest work: the four angels and string course decoration at Brereton were apparently completed in just three weeks in the summer of 1897. *St Michael's Services Register shows that whilst the work was in progress church services were held on the consecutive Sundays of 11th, 18th and 25th July 'in the new schoolroom' and on the following Sunday, 1st August 1897 against the 6.30 pm service, is entered 'Dedication of Sgraffito Work.'*⁴

The scheme is attractive and subtly directs the viewer's attention towards the altar, from the figures facing out into the nave to the two kneeling angels nearer the altar, portrayed in profile and facing towards it. The array of fruit and foliage creates movement, offering relief to the plain walls. One wonders what impact a more extensive scheme of sgraffito might have had. The church though is rightly proud of its Sumner tribute to one of its past incumbents.



Fig. 1: Church of St Michael, Brereton. Main road east frontage.



Fig. 2: North side roundels. On the left, the angel at the Resurrection, on the right, the angel at the Passion.



Fig. 3: South side roundels. On the left, Angel Gabriel who performed the Annunciation, on the right the angel who appeared to the shepherds.



Fig. 4: North. The angel at the Resurrection. 'He is risen.'



Fig. 5: North. The angel at the Passion. 'Not my will but thine be done.'



Fig. 6: South. The angel who appeared to the shepherds. 'Good tidings of great joy.'



Fig. 7: South. The angel at the Annunciation, 'Hail thou that are highly favoured'. Note the salt damage from water penetration round the lily and the way the angel's foot breaks the picture boundary.

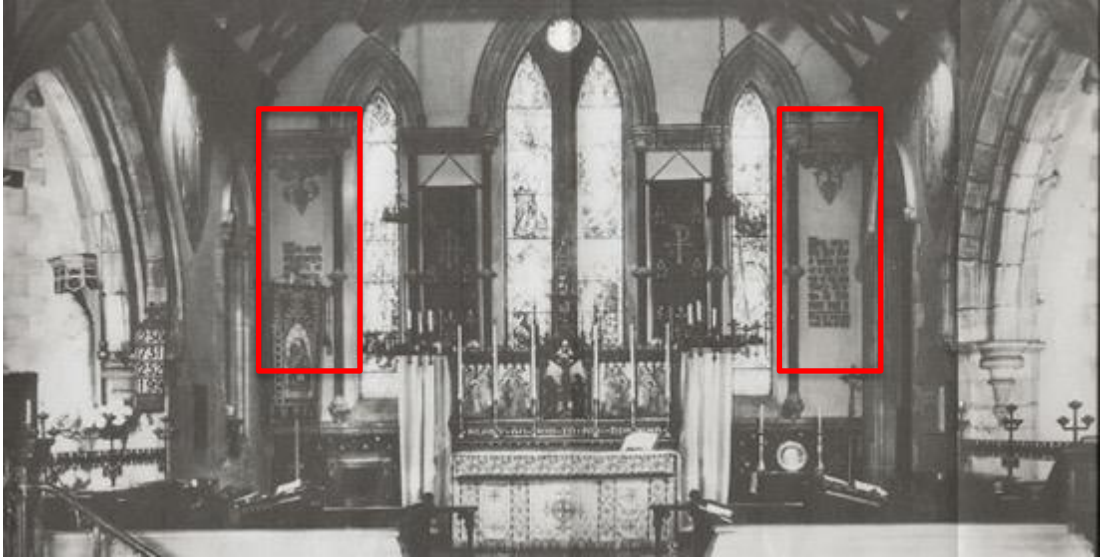


Fig. 8: Interior view showing sgraffito text that originally adorned the corner panels of the east wall.



Fig. 9: Delamination of top plaster coat.



Fig. 10: Salt damage and decay of colour coat of plaster.



Fig. 11: The unusual vine ornament with alternating frieze pattern above.

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- 1 Historic England. <https://historicengland.org.uk/listing/the-list/list-entry/1344621>.
 - 2 Sheila M. Simpson, 'St Michael's Church, Brereton: A Short Guide to the Church,' (Brereton: St. Michael's, Brereton, 2011), 9.
 - 3 Harry Thornton, 'Angels in the Chancel,' Brereton: Parish Magazine (magazine title unknown, 1999). Article supplied to the author by Harry Thornton in June 2016.
 - 4 Ibid.

1897-1903: The Russian Orthodox Cathedral (formerly All Saints' Church), Ennismore Gardens, London

Sgraffito and stained glass

Listed grade: II*

List Entry Number: 1066842

The former All Saints Church in Ennismore Gardens, Kensington is a mid-nineteenth century neo-classical building taken over by the Russian Orthodox Church in 1956. It is defined in the Survey of London as '*conspicuously un-English*'.¹ The original somewhat austere basilica design² was the work of Lewis Vulliamy in 1848 – 1849, built to cater to the development of housing on part of a former aristocratic estate, but it was altered at the end of the nineteenth century by Charles Harrison Townsend, particularly at the east and west ends.³ Townsend created the present end of cul-de-sac setting using the Basilica of San Zeno in Verona as his elevational model and to which the similarity is striking (figs, 1 and 2). Construction was protracted, the works running from 1885 to 1892, with work in the chancel completed first and the west front extension only in the latter year: in essence Townsend created the chancel by sacrificing a bay of the nave at one end and adding a bay later at the west when the front was remodelled.⁴ It was into Townsend's scheme that Sumner's sgraffito was incorporated, although it followed rather quickly on from a first attempt to relieve the original rather plain interior, '*a view of an Eastern city surmounted by Christ in Majesty*' in the semi dome of the chancel, carried out in 1891 by Thomas R. Spence of which nothing now remains.⁵ This is curious as Sumner only decorated the nave, and possibly a lower panel at the back of the chancel apse: nevertheless, Spence's scheme disappeared beneath a coffered and gilded semi dome.

Sumner began at the east end, according to the Survey of London, which is borne out by the dates he included in his work. 1897 occurs beneath the angel holding a scroll bearing the slogan '*Christus consummator*' at the east end of the south wall, while in the diagonally opposite corner of the north wall, above another angel, is the date 1903 and Sumner's initials.

The commission may have arisen because Townsend and Sumner were both members of the Art Workers Guild; although so was Spence, but his strongly historic Renaissance style of picture may have not been favoured by the architecturally adventurous Townsend or the then current vicar, '*a new and energetic incumbent, the Revd. Ravenscroft Stewart*' appointed in 1884.⁶

The sgraffito and the stained glass were carried out in stages over a long period, apparently as funds permitted, yet the style and interplay between glass and plaster is consistent throughout. Sumner hints that he found it hard going, as he wrote to Julia Ady:

*I finished 4 more bays at Ennismore Gardens & 10 windows and have been suffered so far, that is to say I haven't heard of articulate fury: moreover I have done something fresh to do there. So I am thankful. I think really, they can hardly stop with the work two thirds done, and when I am hopeful I see it completed before I am half a hundred.*⁷

The Church appears to have undergone little change for the next half century until its closure in the 1950s and adoption by the Russian Orthodox Church. Although first listed in 1958 it was not until major refurbishment in 2004 – 2005 by Richard Griffiths Architects '*that sings the existing layers of architecture and decoration into a new harmony*'⁸ that the quality of what Sumner achieved could be fully appreciated; figure 26 illustrates its pre-conservation condition.

The western approach to the Church is attractive, even if the houses to the south impinge on the setting rather more than is desirable. The frontage, with sgraffito of Christ as The Good Shepherd in the tympanum of the arch to the front doors, gives only a hint of what the Church contains. Walking in one is transported into a something akin to a frescoed, early Renaissance church awash with swirling foliage, bright sunlit colour and biblical tales. It is a stunning sight and a quite remarkable survivor given its position in central London. This is the largest and most complete of Sumner's sgraffito schemes and still has all the stained glass that he designed to complement it. Sumner's other great scheme of stained glass at St Mary's, Great Warley in Essex suffered badly during World War Two, with the loss

of twelve of the thirteen panels that he created.⁹ It is also notable how the nave, empty of chairs, and the icons of the eastern Christian tradition marry well with both the architectural character of the building and Sumner's sgraffito.

It is worth analysing the setting of Sumner's scheme which tells the biblical story from Creation to Calvary, on the north side via the Old Testament, and on the south side through Christ's life from the New Testament. Christ on the cross, the culmination of the cycle, occupies the Chancel arch, set in a mandorla of mother of pearl, flanked by the symbols of the four evangelists within a vine network on a background of gold mosaic. At the west end the six days of creation, the start of the world, are depicted in small roundels that frame a rose window featuring twelve stained glass angels adroitly arranged in its petals around the central Lamb of God.

The nave is six bays long; the openings to aisles and balconies are topped by paired windows above each arch and underdrawn by a projecting carved string course. Into the panels between the windows and dividing pilasters centred on the lower column lines Sumner has placed depictions of Saints, the Venerable Bede and the Holy Innocents. Between each pair of windows a wildly ornate vine rises up and over their heads. Below the string course, in the spandrels of the arches, six roundels on each side depict, to the north, the history of man from the Garden of Eden ('Hortus Paradisi') through the Old Testament and the foretelling of the coming of Christ (Esaias Propheta') and to the south, scenes from the life of the Saviour. All this imagery is framed by elaborate vines and egg and dart borders, with hints of mosaic that refract sunlight through Sumner's foliage patterned clerestory stained glass.

The detailed contents are:

Chancel arch. Crucifixion (in a mandorla)¹⁰ flanked by symbols of the four Evangelists and a trellis of vines. The sgraffito work is embellished with gilded mosaic and mother-of-pearl.

North clerestory (west to east). St Agnes; St Swithin; St Giles; St George; St Christopher; St Paul; St Peter; St Francis; St Maurice; St Anselm; The Venerable Bede; St Columba.

North nave arcade [roundels] (west to east). Angel (Heywood Sumner's initials, and the date 1903 [above]); Hortus Paradisi (Man before the Fall); Labor Terrae (Man after the Fall); Abraham Patriarcha; Moses Legislator; Esaias Propheta; Angel with scroll [Heywood Sumner's initials beneath].

South clerestory (west to east). St Anne; St Catherine; St Margaret; Holy Innocents (two panels); St Aidan; St Hilda; St John; St Stephen; St Edmund; St Oswald; St Augustine.

South nave arcade [roundels] (west to east). Angel; Ancilla Domini (the Annunciation); Filius Dei (Nativity scene); Verba Christi (Sermon on the Mount); Dolor Animae (Agony in the Garden); Via Crucis (Christ bearing the Cross); Angel with scroll [Date 1897 beneath].

Arch above west gallery. Six roundels illustrating the six days of Creation, [running from south to north].

West porch. The Good Shepherd, in the tympanum over the west door, embellished with gold mosaic.¹¹

The selection of saints for the frieze below the windows is worthy of note and is discussed in chapter 4 but it suffices here to note a coherent strategy has been applied, presumably in consultation with the client. The figures depicted can be summarised as: from early church history, four women (Agnes, Catherine, Margaret and Anne), four men likewise (Maurice, Giles, George and Christopher), two apostles (Peter and John), two figures contemporary with Christ and the Apostles (Stephen and Paul), two panels for the Holy Innocents and St Francis (an odd medieval inclusion). From the early Anglo-Saxon church Sumner includes: Augustine, Oswald, Edmund, Hilda (with reference to Caedmon), Aidan (with reference to Chad and Cedd), Swithin, Anselm, Bede and Columba. Most are from the seventh century; only Anselm lived into the Norman period.

This is also the only scheme where one can see Sumner's complete vision of the union of sgraffito and stained glass, apparently best seen in low sun in January. All of the stained glass to the clerestories and the west front was designed by him to complement his sgraffito work, but:

Sumner himself thought the windows were too small and high up to be suitable for figure work, and he filled them with plant and tree forms of an almost domestic character. Religious imagery is confined to small emblematic roundels, although these are not present in every case. Re-glazing began at the east end and kept pace with the progress of the rest of the decoration.¹²

The wheel or rose window¹³ contains an image of the Lamb of God in the central roundel, surrounded by twelve angels cleverly disposed to accommodate their positions within the panels, with an inscription from the Te Deum, the third line: *To thee all angels cry aloud the heavens and all the power therein*. Peter Cormack, in his book, *Arts and Crafts Stained Glass*, makes the point that Sumner was unusual at the time in using very little painting on his glass, except for the faces, hair and hands. Everything else relies on the colour of glass and the leading to define wings, body and fabric, (and should be compared with his earlier windows at Crookham).¹⁴ In this respect, the glass echoes the sgraffito in its reliance on colour and line and reinforces Sumner's own ideas about the importance of the latter in particular.

Cormack focuses on the Rose window and does not mention the clerestory lights; these are vine based, drenched in colours, within a framework of clear and green toned glasses and no apparent use of painting at all. In this they match the surrounding vine theme in the sgraffito. On a sunny day the sgraffito reveals to the windows are drenched in a warm overlay of the glass colours.

The other, small windows of the west front follow the colour palette of the wheel window but contain slightly sentimental figures of children with the text '*Suffer Little Children to Come unto Me*¹⁵ and angels' heads peeping out from folded wings, the design for which seems to have been trialled on the soffit of the Lady Chapel chancel arch at St Agatha's in Portsmouth (see catalogue entry fig. 13).¹⁶

It is thought that some decoration in the apse is Sumner's:

The gilded frieze of vines in the apse is doubtless also Sumner's. In a somewhat different style are the three mosaic panels between the

windows. The designer of these is unknown. Sir William Richmond, the artist responsible for much mosaic work in St Paul's Cathedral, who was paid £31 for work at All Saints', may have been consulted about them, but the panels are not characteristic of his manner.¹⁷

This is plausible. Sumner took Richmond to see the sgraffito in September 1900:

W.B. Richmond the other day told me that he wanted me to take him to Ennismore Gardens, & wouldn't go there without me. So we met, & he spent more than an hour there.¹⁸

The catalogue is set out to analyse Sumner's design. The border treatments are almost overwhelming and make it difficult to appreciate what Sumner created and so the pictures move from composite small-scale images of the entire clerestory sgraffito, annotated and coded by aisle bay, to show the scope of the complete work, to the individual components, roundels, saints and stained glass. These are grouped to show their relationships to each other. Sequential bay-by-bay extracts at larger scale, and a selection of close-up details follow. The chancel arch and the west end are dealt with at the end.



Fig. 1: Basilica of San Zeno in Verona.



Fig. 2: Russian Orthodox Cathedral, west front.



Fig. 3: 'I am the Good Shepherd' tympanum over the west door.



Fig. 4: Nave looking south-east. The line of icons across the screen to the altar can just be seen in the lower background.



Fig. 5: Nave looking north west, with the days of creation arching over the west wheel window.

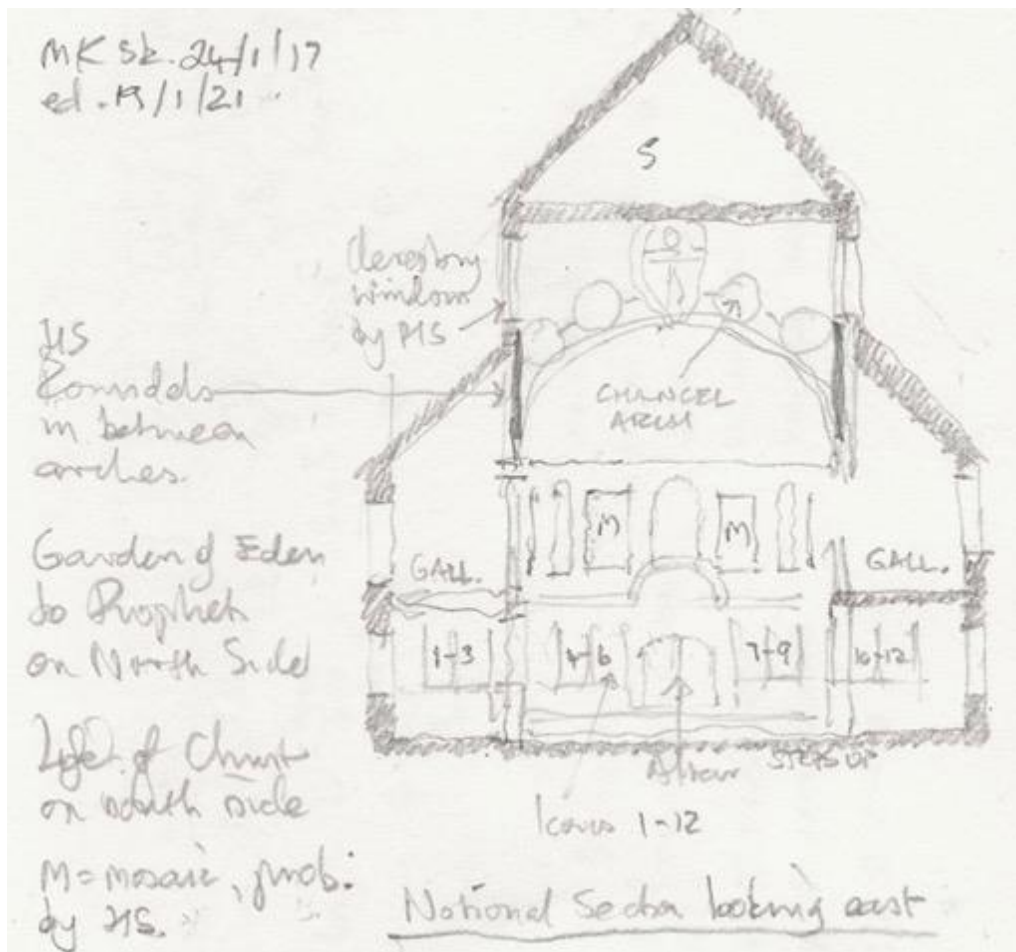


Fig. 6: Author's sketch cross section from visit to church showing the relationship of the parts.

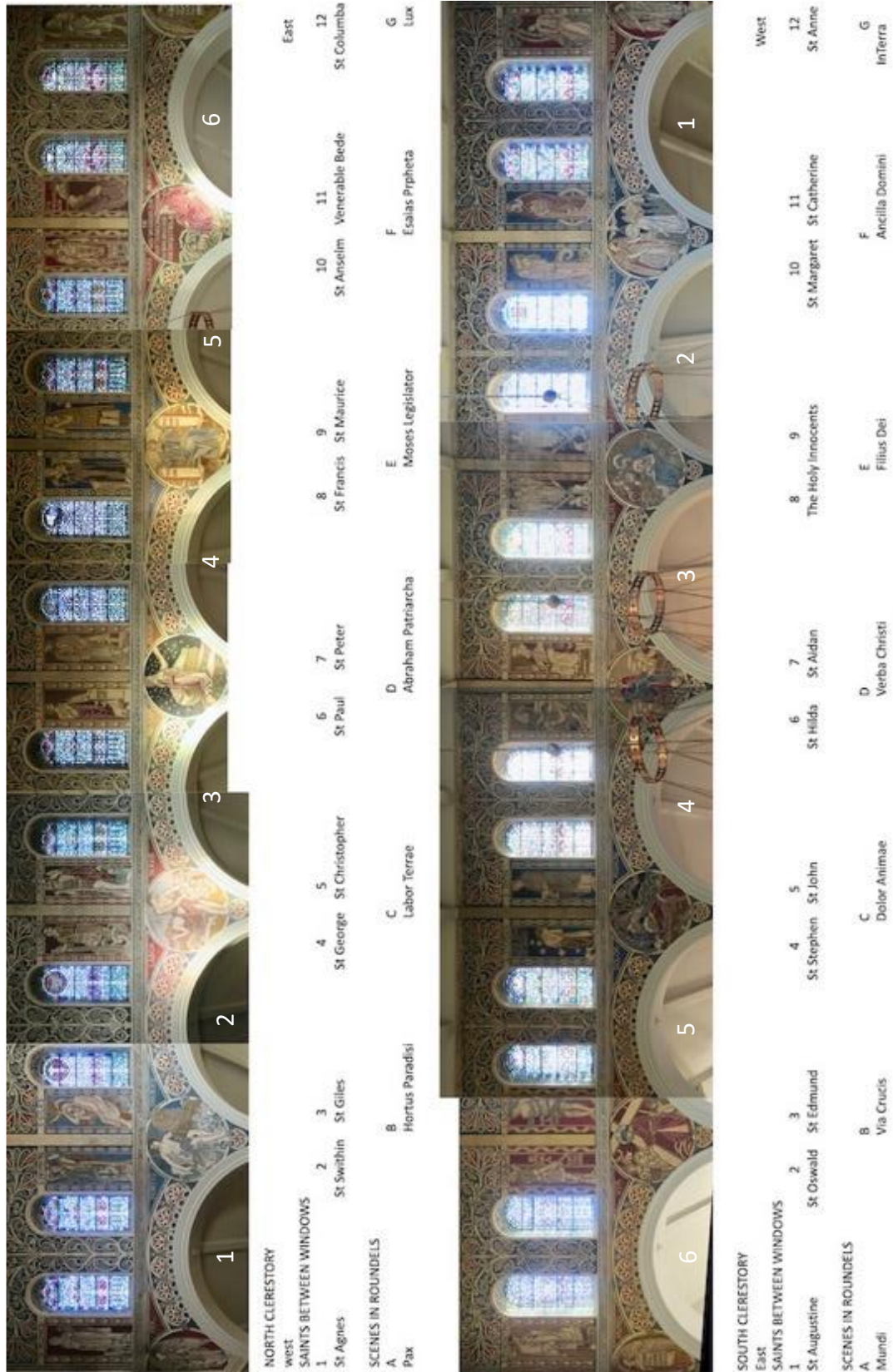


Fig. 8: Composite views of clerestories showing roundels in the arch spandrels, saints, stained glass above, and the almost overwhelming effect of the surrounding decoration. The numbers in the arches match those in figure 7.



Fig. 9: Clerestory roundels grouped for comparison. Sumner used a range of compositional devises, filling the circles and cropping for maximum impact, as in 'Dolor Animae' and 'Via Crucis'. Numbers are arch centres in figs. 7 and 8.



Fig. 10: Clerestory Saints. Of particular note are the subjects, in the main, from the very early church and with key religious figures from Anglo-Saxon England. Numbers are arch centres in figs. 7 and 8.

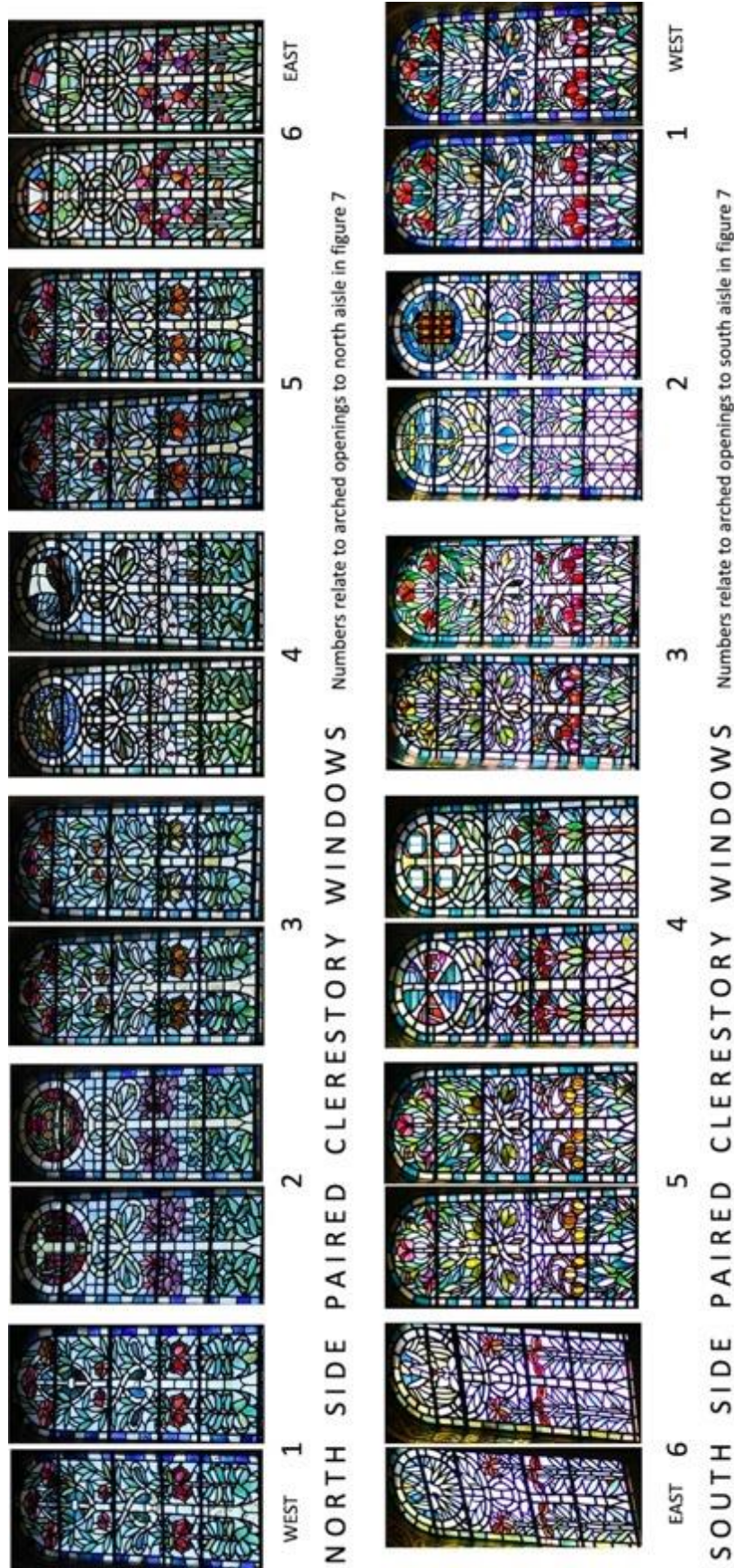


Fig. 11: Clerestory stained glass. Richly coloured pairs of windows with complex plant and flower designs hide a variety of religious symbols.



Fig. 12: North clerestory: Bays 1 – 2. Saints Agnes, Swithin and Giles above scenes of Pax and 'Hortus Paradisi' (Man before the Fall).

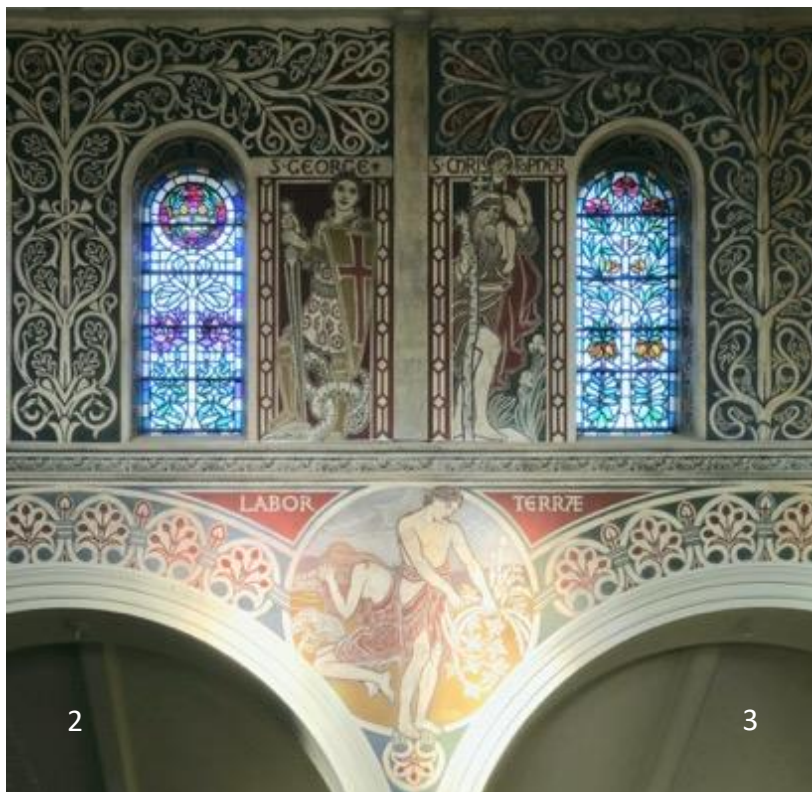


Fig. 13: North clerestory: Bays 2 – 3. Saints George and Christopher above scene of 'Labor Terrae' (Man after the Fall).

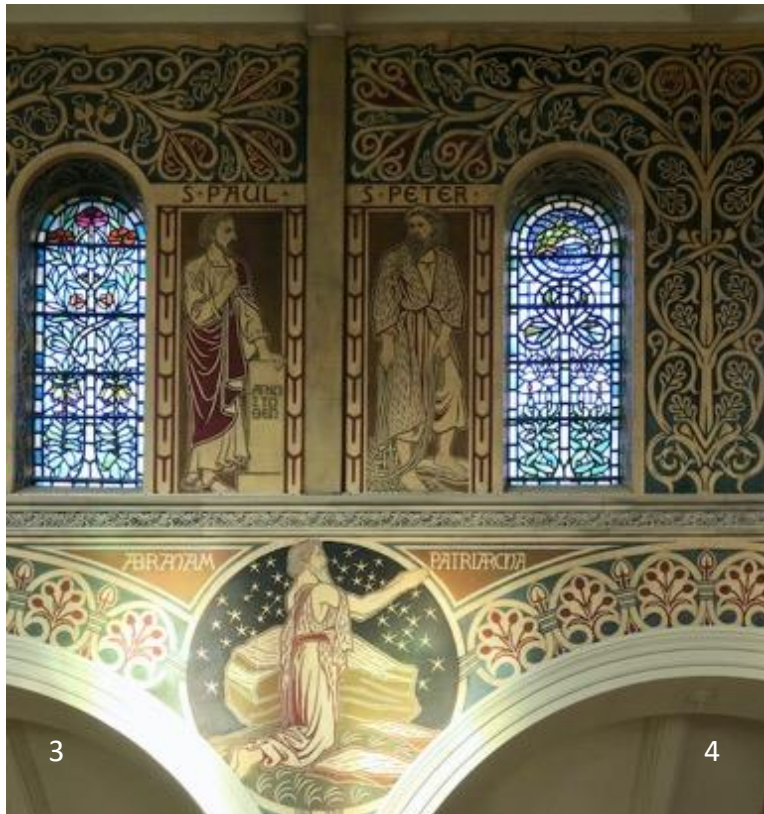


Fig. 14: North clerestory: Bays 3 – 4. Saints Paul and Peter above scene of 'Abraham Patriarcha'.

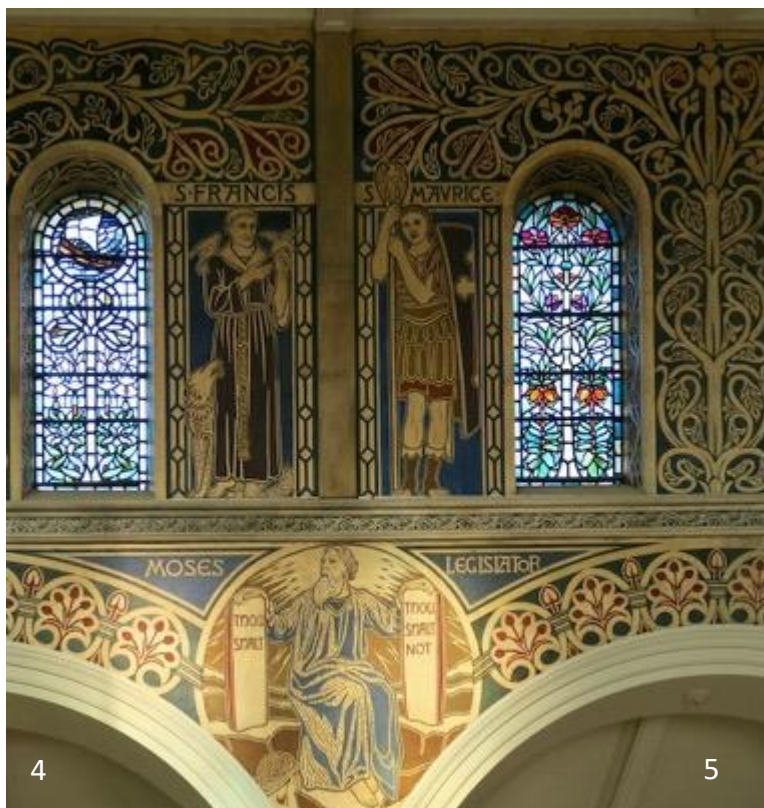


Fig. 15: North clerestory: Bays 4 – 5. Saints Francis and Maurice above scene of 'Moses Legislator'. The tablets read 'Thou shalt,' and 'Thou shalt not.'



Fig. 16: North clerestory: Bays 5 – 6. Saint Anselm, Venerable Bede ('It is finished now') Saint Columba above scenes of 'Esaias Propheta' ('He was wounded for our transgressions he was bruised for our iniquities') and Lux 'Jesus Nomonum Salvator' ('Jesus the saviour of men,' often seen written IHS).

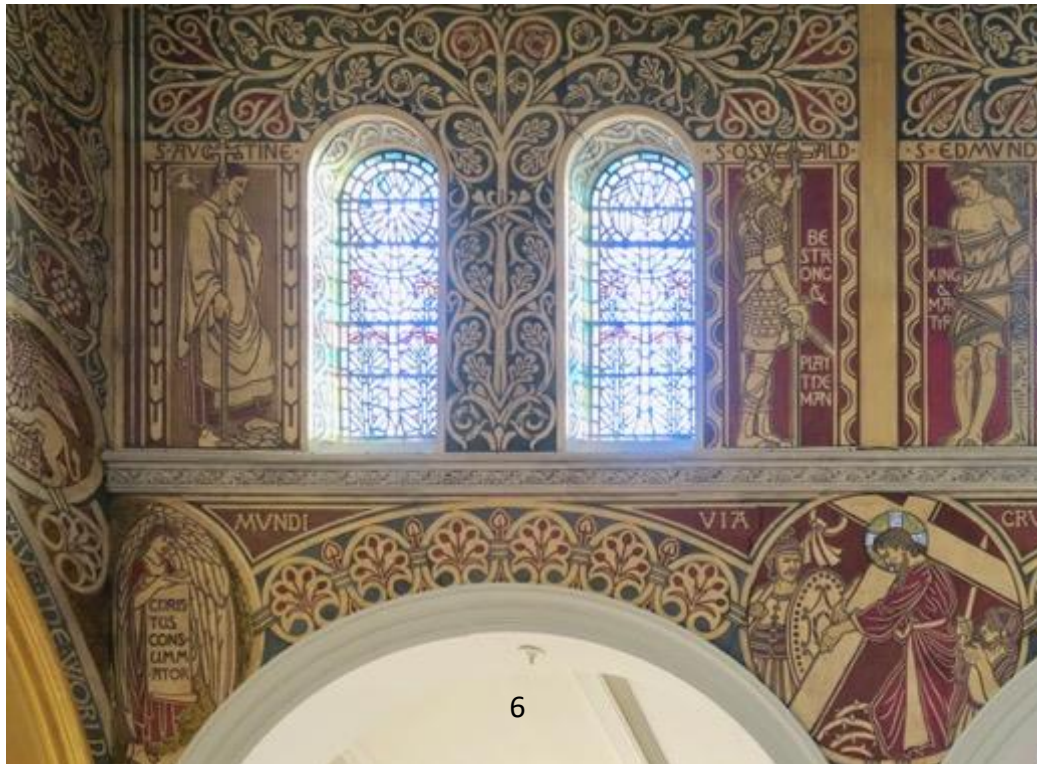


Fig. 17: South clerestory: Bay 6, running left to right. Saints Augustine, Oswald ('Be strong & play the man') and Edmund ('King and Martyr'), above Mundi ('Christus Consummator') and 'Via Crucis'.



Fig. 18: South clerestory: Bay 5 - 4, running left to right. Saints Stephen and John above 'Dolor Animae'.



Fig. 19: South clerestory: Bays 4 to 2 running left to right. Saints Hilda and Aidan, followed by the Holy Innocents,¹⁹ above 'Verba Christi' and 'Filius Dei'.



Fig. 20: South clerestory: Bays 2 & 1, running left to right. Saints Margaret, Catherine and Anne, and Margaret above scenes of 'Ancilla Domini' and 'In Terra'.²⁰



Fig. 21: Chancel arch composite photograph – Christ on cross in mandorla, INRI ('Iesus Nazareus Rex Iudaeorum' – Jesus of Nazareth, King of the Jews) over, flanked by symbols of the four apostles, S. Luc (Winged Ox); S. Matheus (winged Man); S. Johan (Eagle) and S. Marcus (winged Lion). Caption round the arch reads: 'I am come a Light into the World not to judge the World but to save the World.'



Fig. 22: Detail of Christ on the cross, the symbol of S. John and vine foliage surround. Sgraffito, mosaic and Mother of Pearl demonstrate a complex use of material, enhanced by the effect of low winter sun refracted off the different surfaces. Two or three workmanship points should be noted; the raised lettering, 'Not to etc....' shows very skilful cutting; the effects of scrapping away material on the blue surround; and the way the grapes are plain white plaster edged blue but their colour is suggested by the roughly laid reddish purple colour behind, which merges into the general blue background.



Fig. 23: West end arch. *The Six Days of Creation.*



Fig. 24: Typical north clerestory roundel. *'Hortus Paradisi.'*



Fig. 25: Typical south clerestory roundel. 'Dolor Animae.'



Fig. 26: North clerestory c1991, before conservation work in 2005 – compare with the same scenes in figures 14 and 15.



Fig. 27: North clerestory, St Francis.



Fig. 28: North clerestory, St George.



Fig. 29: North side detail, Head of Moses.



Fig. 30: South side, old man in 'Verba Christi.'



Fig. 32: North east corner: 'Jesus Nominum Salvator.' Fig. 32: North side, St Giles.



Fig. 33: North side, crouching Eve in 'Labor Animae'. A wide range of shapes and cuts have been used to achieve a powerful scene, but with a simple layout of underlying abutting colours.



Fig. 34: West end rose or wheel window, showing Sumner's skilful placing of figures in the panels. The slogan at the top and bottom reads: 'To thee all angels cry aloud, the Heavens and all the powers therein.'



Fig. 35: Arch at west end, wheel or rose window: detail left-hand side.



Fig. 36: 'Lord God...' on west balcony. Fig. 37: 'Of Sabaoth' on west balcony.



Fig. 38: 'Suffer little children...' on ground floor west end.
Fig. 39: '...to come unto me' on ground floor west end.



Fig. 40: Window in figure 39 seen from outside showing the strong and complicated lead line structure.



Fig. 41: North clerestory sample windows: With dolphin.

Fig. 42: With flowers.

Fig. 43: With crucifix. All show beautiful combinations of coloured glass.

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- 1 Survey of London, 'Princes Gate and Ennismore Gardens: The Kingston House Estate, Russian Orthodox Cathedral, Ennismore Gardens (formerly All Saints' Church),' British History Online 45 (2000): 186 – 190. The entry for the Cathedral is extensive and comprehensive. This catalogue entry draws from it, including the summary of Sumner's work.
 - 2 Ibid. '*The original appearance of the interior was rather plain and severe, the prevailing tone being French grey.*' The specific page cannot be defined from the online version.
 - 3 Townsend also added vestries on the north side and designed various fittings for the body of the church. Again, the Survey of London account describes this in detail.
 - 4 The tower was part of Vulliamy's original scheme although not completed until sometime after the church itself, in 1860.
 - 5 Survey of London. Thomas R. Spence 1845 (or 1855) – 1918. Architect and artist from Newcastle. He joined the Art Workers Guild in 1886, having come to London the year before and set up as an 'architectural decorator.' See the Victorian Web, accessed November 2020. <https://victorianweb.org/art/architecture/spence/bio.html>. British History Online also refers to: F. Hamilton Jackson, 'The work of T. R. Spence, Designer, Decorator, and Architect,' *The Magazine of Art*, 1903, 81-83. No image of Spence's scheme has been found.
 - 6 Survey of London. Ravenscroft Stewart (1845 – 1921).
 - 7 Letter from Heywood Sumner to Julia Ady (née Cartwright), Northampton County Archives, November or December 1899, CE121-25a & 25b, 6-7. The letter is undated so the date given is based on its contents. Sumner talks of Ady's book on Beatrice d'Este first published in November 1899; discusses the latest A&CES show which took place between 9 October and 9 December 1899; and of the war, which must be the Boer War, which ran from 1899 – 1902. The next A&CES show would not be until late 1903. Sumner would turn fifty that year when, his scheme in the Church was completed, hence reference to finishing before he is '*half a hundred.*'
 - 8 Alan Powers, 'A Russian resurrection' *BD magazine – refurbishment*, May 2007.
 - 9 Peter Cormack, *Arts & Crafts Stained Glass* (New Haven: Yale University Press, 2015), 61. Alan Crawford in correspondence with John Greenacombe of the Commission on the Historical Monuments of England in 1991 – 1992 acknowledges the likelihood that the glass was '*a post-war re-instatement*

of Sumner's original.' Letters, 29 October 1991 and 2 February 1992, from information loaned to the author by Alan Crawford.

- 10 Mandorla: an almond shaped frame that surrounds an iconographic figure.
- 11 Survey of London. Square brackets indicate author's insertions.
- 12 Survey of London. This paragraph is taken from the survey largely unchanged. The point about the progress of the glass is lent weight by Sumner's comment in his letter Sumner to Julia Ady cited in note 7.
- 13 Cormack, *Arts & Crafts Stained Glass*, 57, records that Sumner was using Edward Prior's newly invented 'Early English' glass of varying thickness and colour, in conjunction with the firm of Britten & Gilson. It lent added richness to windows and was widely used. For an explanation of its manufacture and the context of its use, see Cormack, 35-38.
- 14 Ibid, 62. Cormack says of Sumner's stained glass that it: *represents one of the most radical Arts & Crafts approaches to working in the medium. His minimal use of glass painting.....demonstrated how successfully an artist could create windows by relying primarily on the basic resources of the craft, especially the graphic function of leading, rather than imposing more complicated and paper-based or pictorial ideas of design.*
- 15 Gospel of St. Luke 18: 15 – 17. Typically as at:
[https://biblia.com/bible/esv/luke/18/15-17.](https://biblia.com/bible/esv/luke/18/15-17)
- 16 The various words in the glazing, 'Holy. Holy' and 'Of Sabaoth,' are attributed in The Survey of London account to the Trisagion, an ancient prayer from the Greek Orthodox tradition, but dictionary checks suggests simply that the latter means 'armies' or 'hosts', being an archaic Hebrew word retained untranslated in older versions of the New Testament. See: [https://www.oxfordreference.com/view/10.1093/acref/9780192802903.001.0001/acref-9780192802903-e-5998.](https://www.oxfordreference.com/view/10.1093/acref/9780192802903.001.0001/acref-9780192802903-e-5998)
- 17 Survey of London, 186 – 190.
- 18 Letter, Sumner to Ady, CE121/24a & 24b, 4-5.
- 19 The expression probably refers to the Massacre of the Innocents by King Herod in his search for the infant Christ.
- 20 Possibly short for *Ecce Ancilla Domine* or 'Behold the Handmaiden of the Lord,' a painting of 1850 by Dante Gabriel Rossetti, with which Sumner was probably familiar.

1904: St Paul's, Weeke, Winchester Sgraffito

Listing grade: 2

List entry number: 1271988

This church is the last building in which a completed Sumner sgraffito scheme remains. The panels at St Paul's are known to still exist beneath the over-plastering carried out in 1962 and fortunately photographs and original drawings survive to give a good account of the work. There is also a tiny fragment of the sgraffito, uncovered in 1996, that poignantly hints at what lies hidden (fig.11).

Designed by John Colson (1820 – 1895), the plan of the church reflects protracted construction between 1872 – 1889, with the chancel completed by the earlier date and the nave and transepts by the latter. The present three gabled form was achieved in the first decade of the twentieth century, with first the north aisle and then the south added in 1902 and 1910 respectively by John Barnes Colson (1851 – 1908), son of the original architect. Overall, the church is flint with stone dressings and plain rosemary tile roofs in a decorated style; it sits in an elevated position above the road to the west and the railway station in a cutting to the east. The effect internally is of a wide space focusing on the much narrower chancel in which, in 1904, Sumner created a biblical composition that:

.... consists of three large panels on the N and S walls of the chancel, depicting: the Good Samaritan, the Prodigal Son and the Parable of the Talents, surrounded by borders of vine ornament, which also continues in panels flanking the E window.¹

The scheme is delicately replicated in miniature on the architect's drawings, giving a good impression of the eventual effect (figs. 3 and 4), while the extract from the panel about the church at a 1998 exhibition in Winchester showed the character of the work.² It included Sumner's three sketch drawings of the scenes he created; these are pencil on tracing paper and are still preserved in the Hampshire Archives (fig. 7).

Sumner again uses a powerful pattern of vine leaves and bunches of grapes to enclose his scenes, and although these panels appear a reversion to his pre–St. Agatha’s style, there are signs of change. Firstly, the deep maroon dado panels bear comparison with the treatment of the apse in Portsmouth.

Secondly, St Paul’s offers two different compositional devices. The Parable of the Talents and the Return of the Prodigal Son use an early Renaissance setting of an arched stone arcade, a static frame for the drama unfolding between the figures. The stark design of these two scenes is another echo of the pared down nature of the decoration in the main apse at St Agatha’s from a few years before, a concentration on the essence of the story at the expense of extraneous detail. Sumner is subtracting from his pictures to leave a distillation of the stories. The Good Samaritan follows this trend, but offers a different, dynamic interaction of the central players located in the middle of a landscape, the bareness of which, aside from the sheltering tree, contrasts with the care of the Samaritan and contains the isolated figures to the right of those who had passed by. This is one of Sumner’s most compelling designs, with an emotional power sometimes lacking in his earlier work, and that it has been covered over seems extraordinary.

The Hampshire Archives contain letters about this, and a report from 1962, by the architect, Mr K. Wiltshire, who wrote:

The murals on the walls present some problems. Although interesting examples of early 20th century work, I do not consider they have sufficient merit to make their retention a part of the scheme for improving the Chancel...³

A faculty was granted to fill in and paint over the panels, although some at the time seemed concerned at this; a Mr Tufnell, for example, recorded in a note of 27th July 1962, his view that they (the panels) were ‘*in good condition and of considerable interest,*’ but did not ultimately object.⁴

The uncovering of the central event, a small panel of the two heads of the figures, in the 1990s as a possible precursor to the uncovering of the whole work, is a reminder of what has been lost. One of the panels from an exhibition held in Winchester in 1998 explains how this came about:

Drawings of the murals were discovered by a member of the congregation in 1992 and when thought began to be given to redecorating the church again in 1996 the possibility of restoring them was raised by an interested group. A trial removal of filling revealed the head of the Good Samaritan. All who saw it were impressed particularly by the boldness of the design and rich colouring it suggested.⁵

Sadly, restoration of the whole work has not yet occurred and the small, recovered panel still sits lost amid the white plaster of the chancel wall.



Fig. 1: St Paul's, South porch.

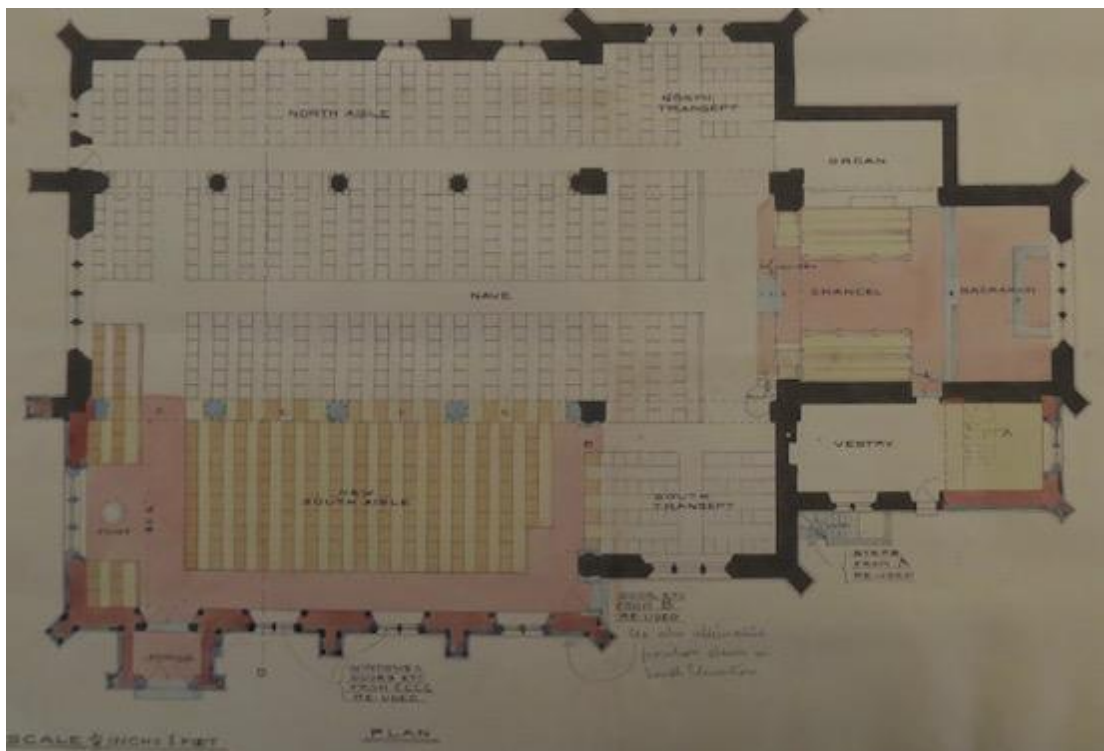


Fig. 2: Church as it exists today. This plan from 1910 shows the addition of the south aisle.

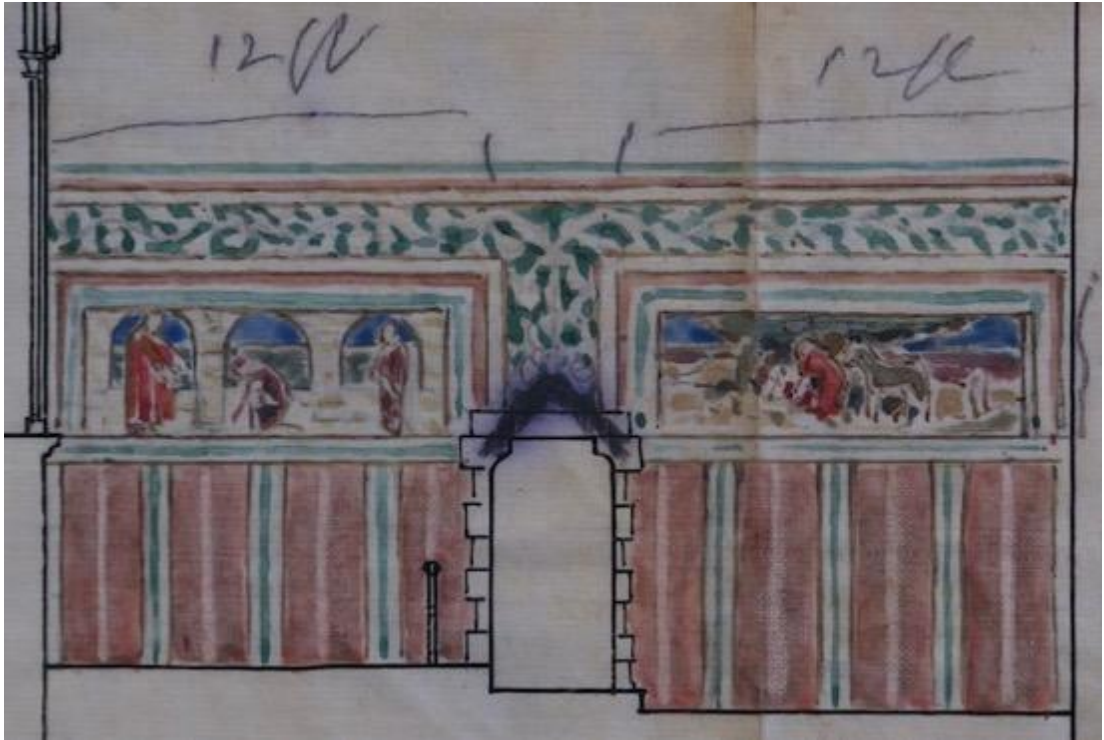


Fig. 3: Architect's drawing from December 1903. South side of chancel showing Sumner's sgraffito – The Return of the Prodigal Son and the Good Samaritan.

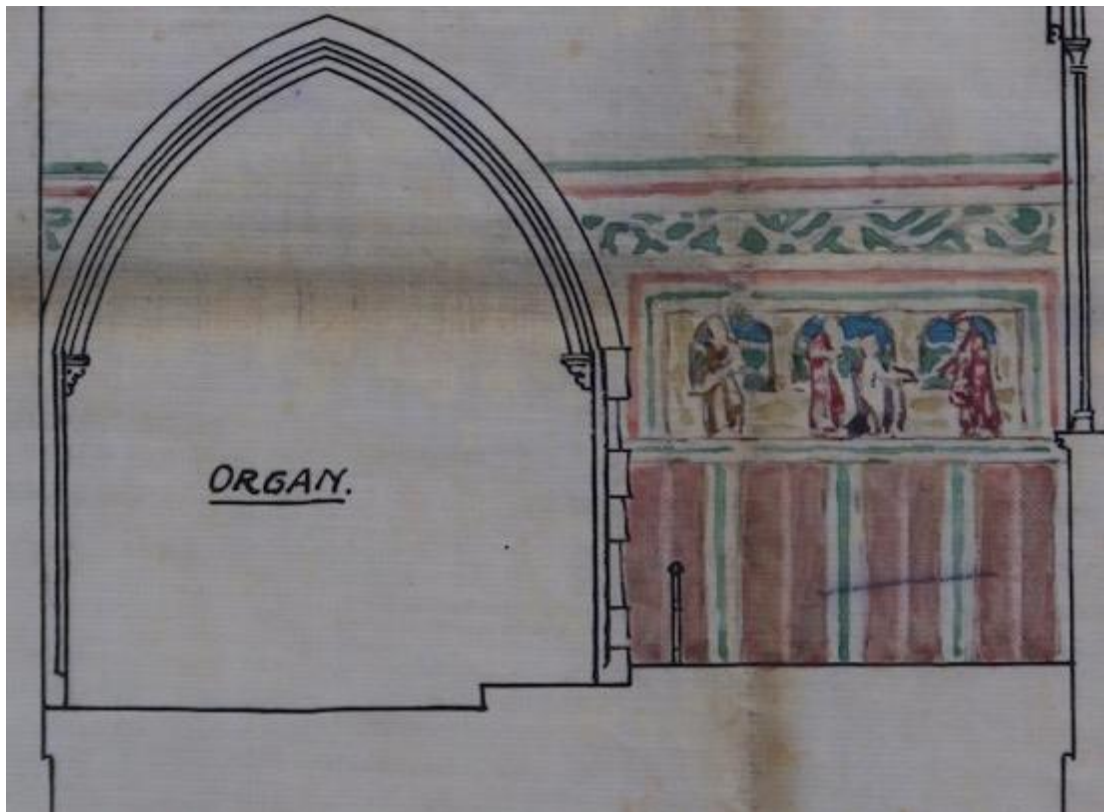


Fig. 4: Architect's drawing from December 1903. North side of chancel showing Sumner's sgraffito – The Parable of the Talents.



Fig. 5: Photograph of the chancel from nave showing the sgraffito just before it was covered over in 1962. Note the unusual vertical patterns each side of the window.

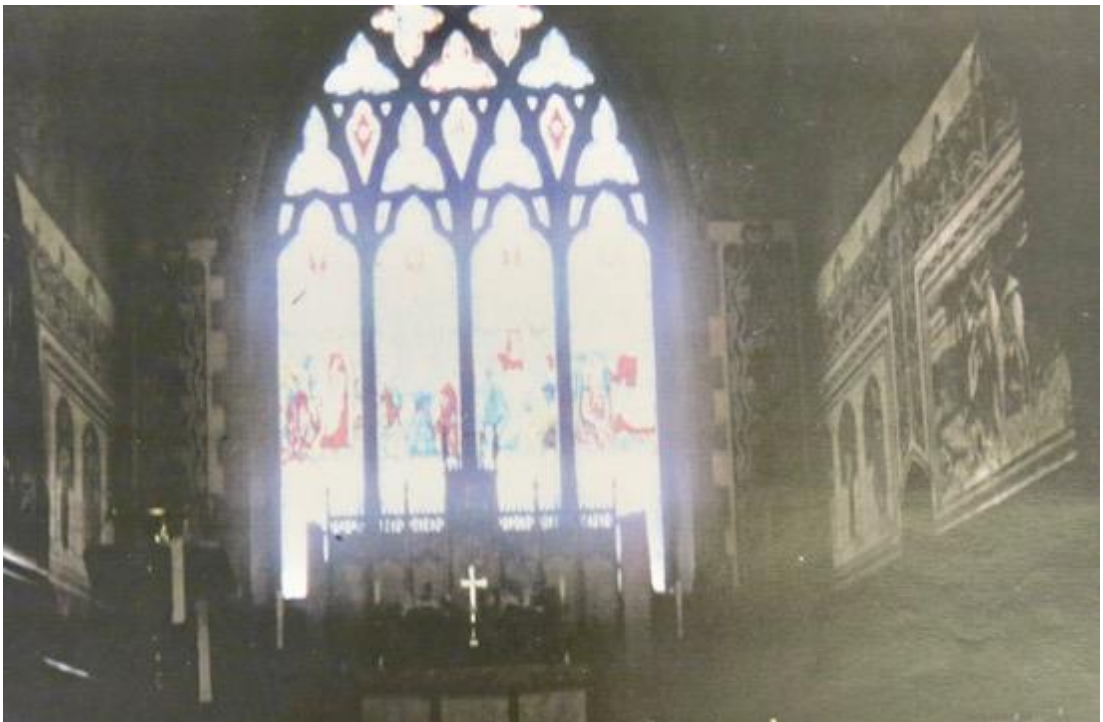


Fig. 6: Pre-1962 colour photograph of the chancel, adjusted to make the sgraffito more visible.

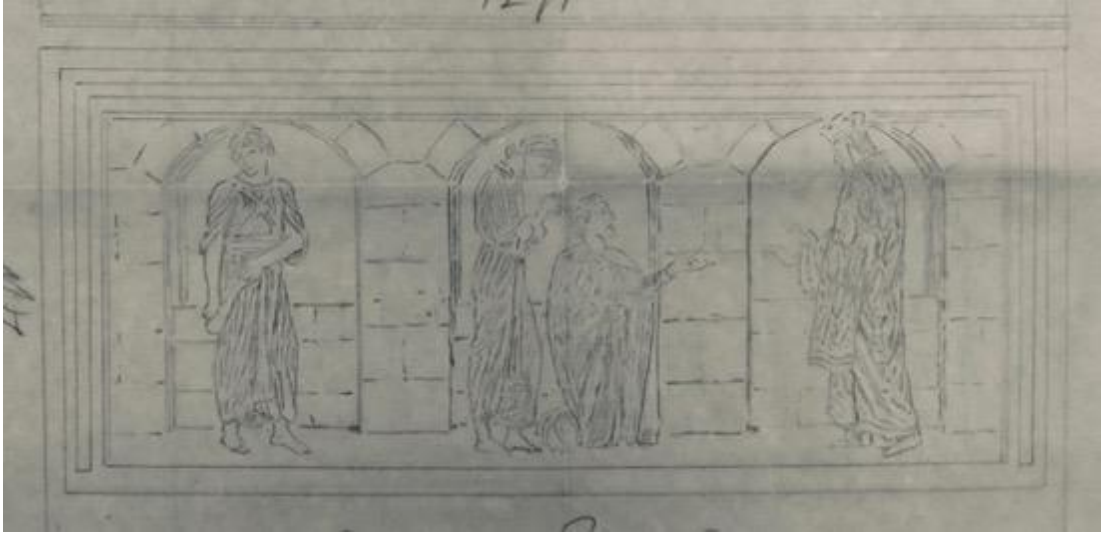


Fig. 7: North chancel wall: design drawing for the Parable of the Talents. This is a pencil drawing on tracing paper which has been filtered to make it easier to read.



Fig. 8: The Good Samaritan. Photograph enlarged from the 1998 exhibition panel and lightened. The photograph on the exhibition panel was slightly out of focus.



Fig. 9: The Return of the Prodigal Son. Photograph enlarged from the 1998 exhibition panel and lightened. The photograph on the exhibition panel was slightly out of focus.



Fig. 10: Chancel showing recovered detail from the Good Samaritan panel, by the Christmas tree.



Fig. 11: The recovered extract from the Good Samaritan.

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- 1 Historic England, list entry, 11 July 1997. It goes on to say: '*The sgraffito murals were entirely covered in plaster in about 1962, but a small area has been revealed on the south wall, and it is planned to restore the whole scheme, which survives under the plaster.*'
 - 2 Hampshire Archives. 'The Glory of Heywood Sumner's Sgraffito.' Winchester: Exhibition, panels 1 – 5, 1998, ref. 62M81W/Z84, panel 5. The exhibition was organised by Michael Morris.
 - 3 'Extracts from the original proposal of Mr. K. Wiltshire FRIBA for the rearrangement of the chancel of S. Pauls Church, Weeke,' Hampshire Archives, ref. 21M65/443F/28.
 - 4 Hampshire Archives, Correspondence and minutes, ref. 21M65/443F/28.
 - 5 Hampshire Archives. 'The Glory of Heywood Sumner's Sgraffito,' From '*The Chancel Sgraffito*,' exhibition panel 5.

1906: Church of St John the Evangelist, Miles Platting, Sgraffito

Listing grade: Demolished

List entry number: -

St John the Evangelist, in Cheetham Hill, Manchester was built in 1855 to the design of J. E. Gregan and demolished in 1973.¹ The sgraffito was executed in 1906 as part of restoration to celebrate the fiftieth anniversary of its construction, which had originally been underwritten by Sir Benjamin Heywood, great grandfather to Sumner through his mother's side of the family. He was a banker in Manchester.²

Externally this was a long, narrow, rather austere church with only nave and north aisle, each with a shallow apse at their east end (figs. 1 and 3). The lop-sided appearance outside is evident internally (fig. 2) although the effect at the altar end is attractive, especially as the apse was flanked by Sumner's two large sgraffito panels on the south and north walls of the chancel. These are indicated by the red highlights in figures 4; on the south, two scenes either side of a stained glass window, a Crucifixion and the discovery of Christ's empty tomb (fig. 5), on the north an Adoration of the Shepherds (fig. 8).

The loss of the sgraffito is grievous but clues to its origins and appearance remain. Sketch watercolours for the Crucifixion and the discovery of Christ's empty tomb appear in unexecuted designs Sumner prepared for the nave at St Agatha's in Portsmouth around 1895 (figs. 6 and 7). Larger black and white illustrations survive from magazine and book illustrations. From the latter, the treatment of the Crucifixion reveals a subtle mix of detail in the foreground figures and broadly described recession in the landscape behind. The hint of Art Nouveau is more noticeable in the opening of the tomb scene, graceful and refined figures against turbulent stylised swaying cypresses framing a rising sun. This scene occurred in one of his early works, at the Church of St Michael and All Angels in County Kildare in Ireland, which appears unresolved by comparison, cluttered by the foliage of the tree and the strange disposition of the angel and the tomb. The later work conveys the occasion, more in the background than the in the restrained figures, seemingly

relaxed about the momentous event that has occurred. Without the religious context the three women could be chatting at a table.

It is however the colouring revealed in Sumner's earlier watercolours that is striking. The composition of the Finding of the Open Tomb, identical to that in St John's, has a muted scheme of blue-green-grey with red-brown-ochre contrasts, which must be designed to convey the rising sun above a still shadowed scene. One can only read so much into a sketch, but it does offer insight into the design alone shown in the larger black and white photograph of the actual work. The Crucifixion by contrast differs in several elements from the Manchester example: the scene is set against a starlit night sky, with something that might be a corona circled moon, but more noticeably there is no central foreground figure kneeling before the cross. The colouring is distinctive, the body of Christ set against a deep blue night sky over a townscape, rather than a receding landscape with building outlines in the distance in the sgraffito as executed.

A similar comparison of the facing Adoration of the Shepherds with Sumner's earlier, 1893, scheme at Crookham offers some clue to its probable colours too; the dark blue sky, clothes of the shepherds, horizontals in the fencing which perhaps give us an idea of what has been lost. Compositionally the more telling comparison is with the lost Adoration at St Agatha's in Portsmouth. The work at St John's is only vaguely symmetrical and is informal and relaxed relative to the controlled and stylised setting of the earlier one. One has a sense too that perhaps the artist had less room at his disposal and thus had to adjust his scene accordingly.

The panels along the aisle show the days of creation (figs. 9 and 10), and a hint of what they might have looked like still exists in the Russian Orthodox Cathedral in Kensington in London, finished in 1903. There are design similarities, and indeed the panel with the creatures of the water and the air goes back to one of the illustrations for the Benedicite sequence at Sumner's first major work at St Mary the Virgin in 1888 – 1890 (figure 11 in the catalogue entry). There are two main differences: at St John's there were seven panels but unfortunately none of the known photographs show the last panel, number 7, and the first panel is not just a circle half dark and half-light but has the hand of God appearing from the Heavens, a version of which occurs in the dome of the apse at St Agatha's in

Portsmouth. The placement of scenes in the arch spandrels has another similarity to St Agatha's; in Sumner's unexecuted scheme for the nave, scenes were to be located either side of the column lines in the arcade.

There is a hint of mystery about the sgraffito at St John's; a newspaper article from 1906, reporting on a service to unveil the whole scheme, suggests that some of Sumner's work may have been painted: '*...considerations of cost prevented the whole being carried out in sgraffito, and painting has been resorted to in those parts which can easily be renewed in the future. The sgraffito is confined to the more important parts of the work.*'³ The article does not say specifically which sections, but one might imagine the writer to mean the decoration in the apse or the aisle panels. Later writers state explicitly that these areas were sgraffito, including one former rector of the church.⁴ Close examination of images of the division of night from day and of the birds and fishes look like sgraffito; enlarged there are perceptible edges and relief, particularly in the alternating white and coloured margins to the panels and over the arches.⁵

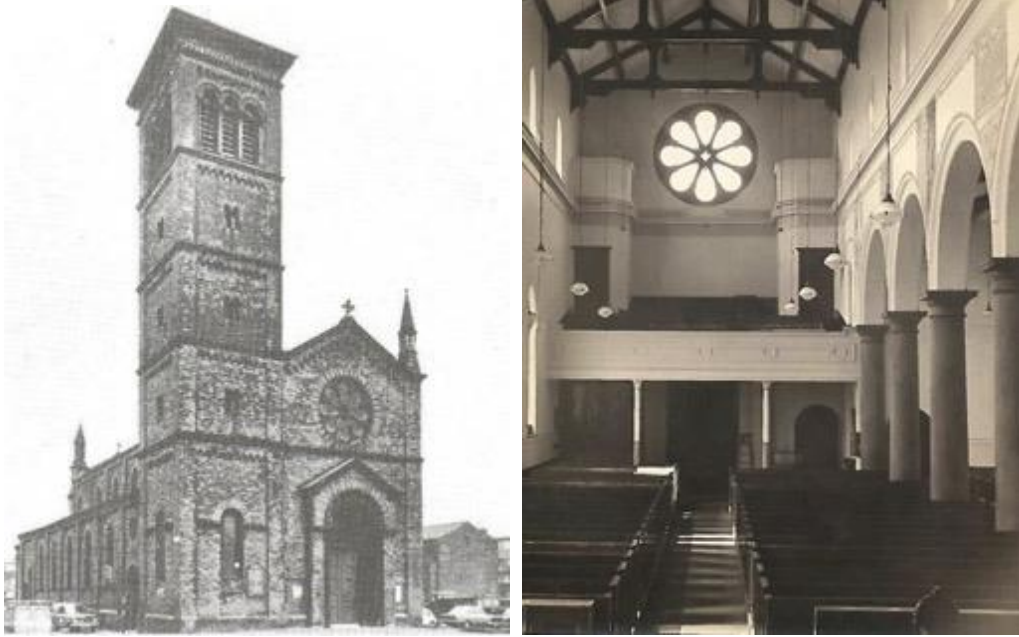


Fig. 1: St John the Evangelist, Cheetham Hill, Manchester. West front with north aisle.

Fig. 2: St John's west end of nave and balcony. The lop sidedness was equally evident inside the church, which was very plain, apart from the apse and Sumner's decoration.

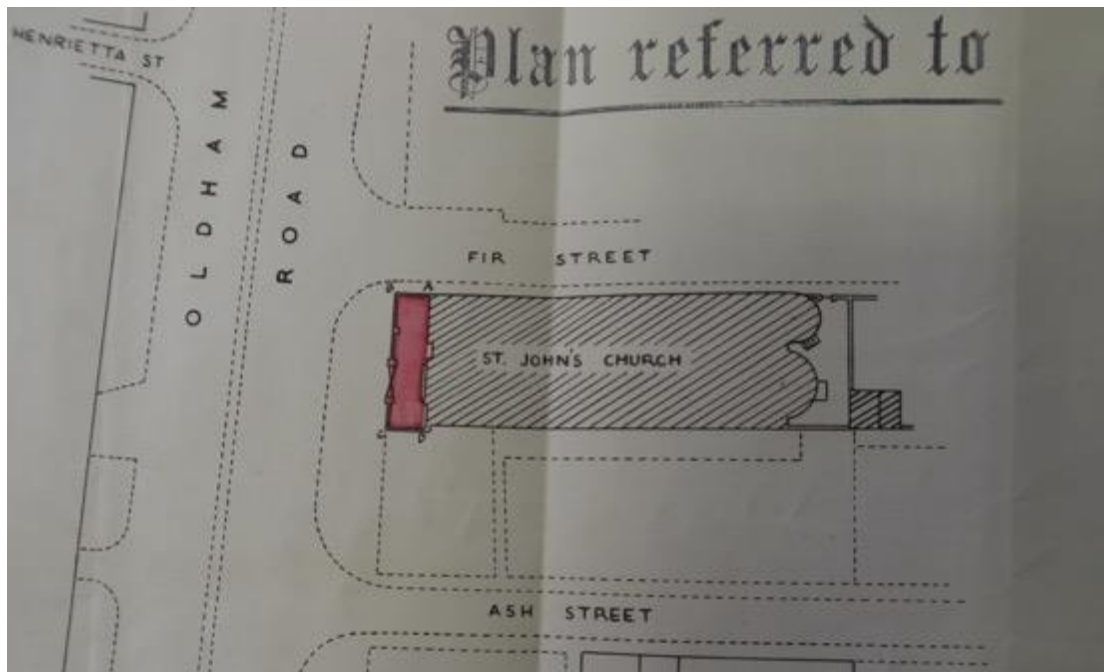


Fig. 3: Site plan showing the odd shape of the building.



Fig. 4: St John's nave and apse. Sgraffito locations are in the red boxed zones: Adoration to the left, Crucifixion to the right. Note also the creation scenes, nos. 5 – 7, in the arch spandrels to the aisle. The numbers are provided for comparison with figures 9 – 12. The vine and grape pattern in the apse is shown more clearly in figure 13.



Fig. 5: St John the Evangelist. Crucifixion and Opening of the Tomb. The text reads: 'He is not here. He is risen. O Death where is thy sting. O Grave where is thy Victory. I am come to save the World.'



Fig. 6: The Crucifixion, from an unexecuted design for St Agatha's in Portsmouth. Fig. 7: The discovery of Christ's empty tomb, from an unexecuted design for St Agatha's in Portsmouth.

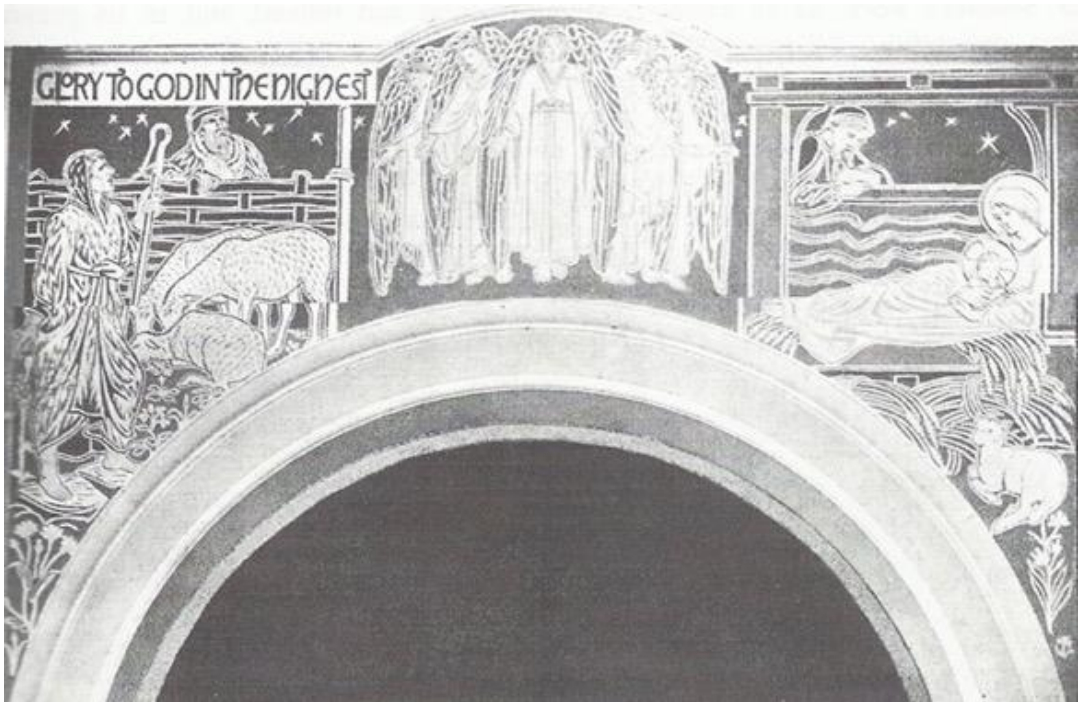
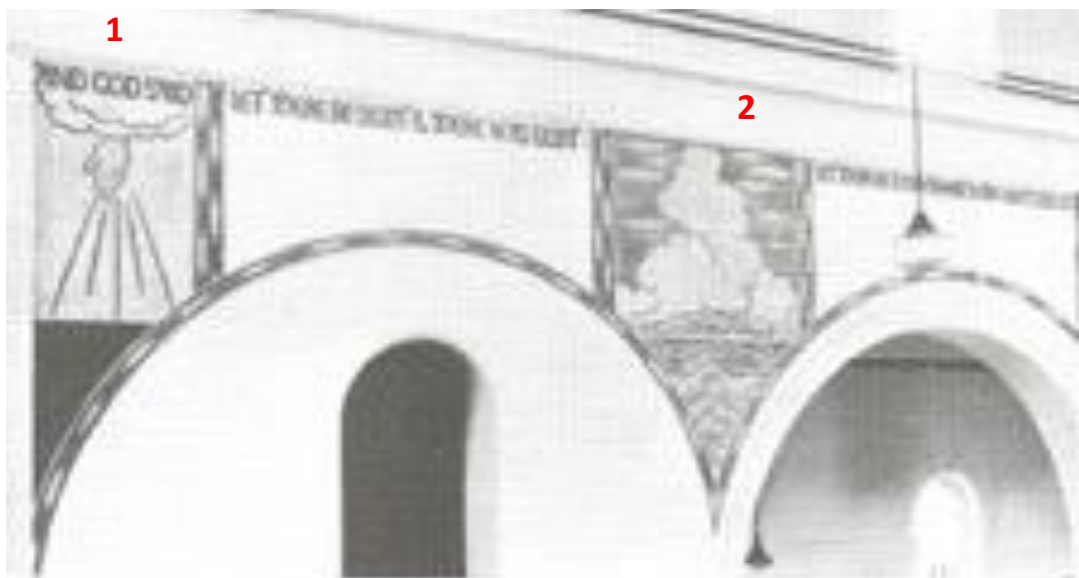


Fig. 8: St John the Evangelist, Cheetham Hill. Adoration of the Shepherds. The text reads: 'Glory to God in the highest.'



Above: Detail of Sgraffito work over the Nav arcade. Sgraffito consists of a plaster surface decorated by scoring a pattern on it while it is so, and exposing a lower coat of a different colour.

Fig. 9: St John the Evangelist; Days of Creation panels 1 and 2. The caption defines this as sgraffito, and certainly both panels look like it: indeed the 'And God Said' panel is very similar to a version in the semi dome at St. Agatha's in Portsmouth. The text across and between panels is given below.

Text to aisle panels

(In panel 1) *And God said*

(Between panels 1 and 2) *Let there be light and there was light*

(Between panels 2 and 3) *Let there be firmament in the midst of the waters* (underlined phrases in small text, one above the other) (flower at end of line)

(Between panels 3 and 4) *Let there be lights in the firmament of Heaven*

(Between panels 4 and 5) *Let the waters bring forth abundantly* (double flower at end of line)

(Between panels 5 and 6) *And god created man in his own [image]* (word assumed, not visible in photographs)



Fig. 10: Composite view of the Days of Creation, panels 1 – 6. There is seventh panel at the apse end, but no picture of its content has been found.



Fig. 11: Panel 3 of the Days of Creation and close up of lettering. The trees look like sgraffito, they are very similar to those in the Baptism scene at the church in Ireland; but the lettering is very finely spaced and may have been painted.



Fig. 12: Panel 6 of the Days of Creation. The background here is far more elaborate and detailed than the panel at the Russian Orthodox Cathedral: it too looks like sgraffito, but this remains unconfirmed.

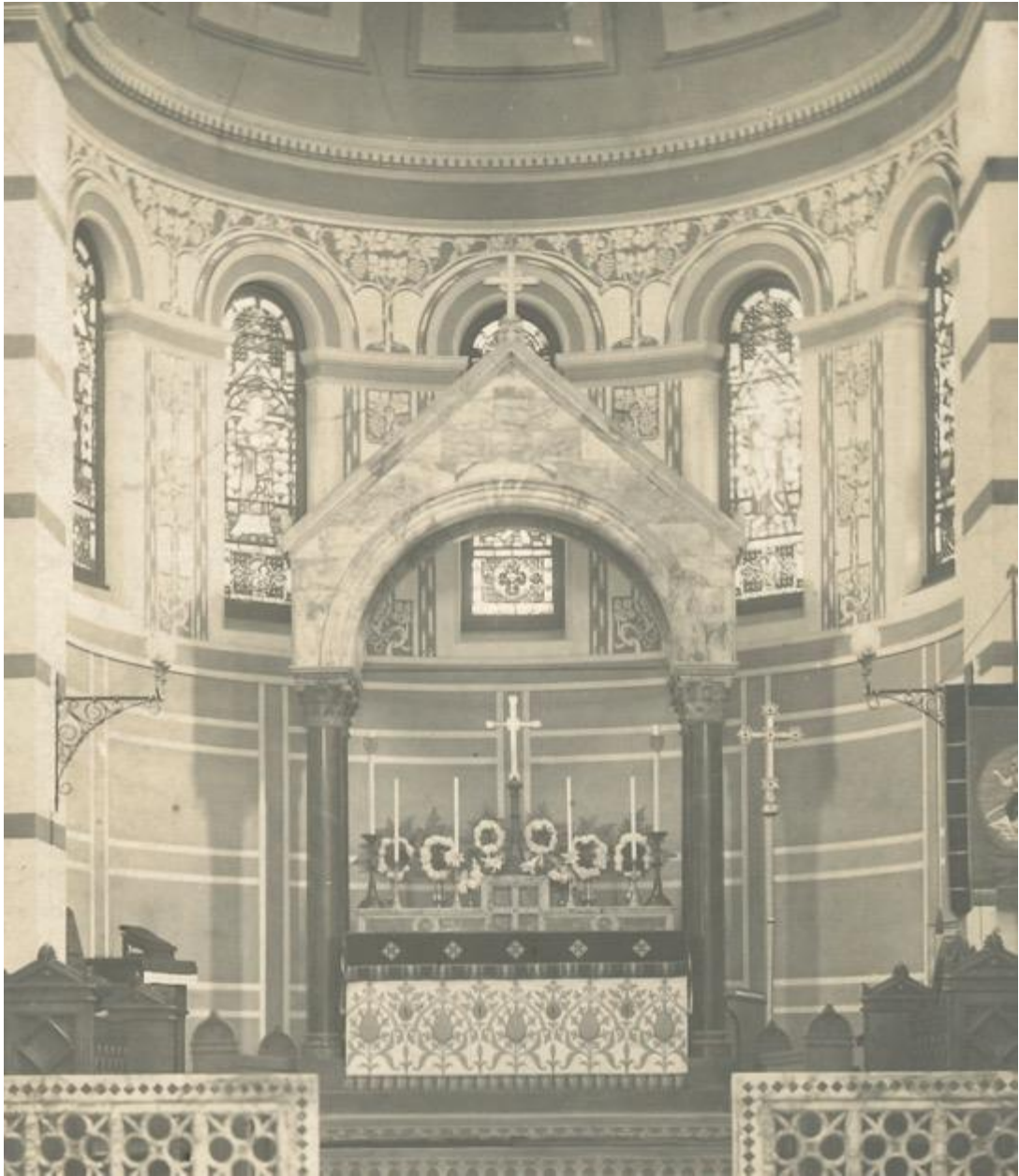


Fig. 13: Detail of apse with Sumner's typical vine leaf and grape patterning over and between the windows. There is some possibility that this was painted but the design is characteristic of Sumner's sgraffito and would have been difficult of access for future repainting. In the same location at the Russian Orthodox Cathedral Sumner's work was in mosaic.

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- 1 Cregan died before completion of the church and the work was completed by Mr W. R. Corson. Victorian Society Manchester.
<https://manchestervictorianarchitects.org.uk/index.php/buildings/st-john-the-evangelist-oldham-road-miles-platting>.
 - 2 The reopening after restoration was reported in the Manchester Guardian of 30 April 1906, 1. Elizabeth Lewis and Margot Coatts in their archive to the 1986 Winchester exhibition of Sumner's work record Heywood's name as Bernard, but Joyce Coombs, one of Mary Sumner's biographers gives Benjamin, as does the latest edition of *The Buildings of England: Clare Hartwell, Matthew Hyde and Nikolaus Pevsner, 'Lancashire: Manchester and the South-east,'* (Yale: Yale University Press, 2010), 558 and 660. Sir Benjamin purchased the estate at Doveleys.
 - 3 Ibid.
 - 4 Revd. Arthur J. Dobb, and Derek Ralphs, *Like a Mighty Tortoise: A History of the Manchester Diocese* (Manchester: Arthur J. Dobb and Derek Ralphs, 1978), 258; and Revd. H. E. Sheen, 'The Oxford Movement in a Manchester Parish: The Miles Platting Case.' PhD diss., Manchester University, March 1941, 213, '*In the spandrels of the arches which divide the nave from the aisles, panels of sgraffito decoration were placed...*'. Sheen was rector of St John's from 1929. see also note 5
 - 5 Gerald Sanville took a series of beautiful black and white images on 18 April 1958 at St John's, including three of the aisle decorations. These are held by the National Monuments Record, refs. BB98/14023 – 14025, although the best view of the first panel '*And God said...*' is that in Dobb's book, 258, which captions a view of the work in question as, '*Detail of Sgraffito work over the Nave arcade.*' This section is based on close examination of Sanville's photographs. The author currently has ordinary, if good quality, photocopies of these, which were obtained to check what the images showed before ordering high resolution scans, which may clarify this matter further but have not been obtained due to the Covid pandemic.

1910: House at Doveleys, Denstone

Cartoon for sgraffito

Listing grade: Not listed

List entry number: -

Doveleys is a large rambling country house gloriously sited high on the west bank of the river Dove, midway between Ashbourne in Derbyshire and Uttoxeter in Staffordshire. The house was bought around 1831¹ by Benjamin Heywood (1793 – 1865), a Manchester banker, knighted for his work in support of the 1832 Reform Act. The family would appear to have extended and altered it significantly as it bears dates of 1856 and 1875 in incised plaster decoration that wraps in bands around the buildings and in plaques in some of the gables. There was apparently a severe fire in July 1874, which probably accounts for the later date.

The house is empty now, although plans exist for sympathetic conversion into smaller houses. It became a borstal for a while and Elizabeth Lewis records visiting it in this guise in 1985. Her photographs show an attractive assemblage, part brick, part rendered, with white sliding sash windows and this all remains, but the windows appear to have been painted in a dark colour, giving the place a forbidding air, although a photograph from about 1910 is ambiguous about how the frames were then treated. The gardens rolling down hill to the river are overgrown, though efforts are being made to control this, but it makes locating the garden room difficult if one does not know where to look.

Hidden behind a vast cedar, already large in the 1910 image, a laurel hedge to one side and the remains of 1960s' outbuildings are Sumner's decorations. The garden room is hip roofed, narrow, single storey, tacked onto the south-east corner of the main house; four groups of two pairs of windows divided by a central mullion face the gardens. In the top two fifths of each frame are scenes of birds, animals and fish, the latter difficult to see clearly because of intervening shrubbery.

One suspects the works are on mesh frames housed into the rebates of the window frames, although internal inspection would be needed to confirm this. The 1910 view shows the room and the sgraffito, which appears to have had at least two colours as a wavy outline can be seen within the panel separating dark and

light. None of this remains; they must have been over painted and now show flaking paint, hints of red underneath and signs of black lichen on the surface. Nonetheless, the panels are in surprisingly good condition, the designs are clear and there is no loss of surface visible, restoration would be possible.

Benjamin Heywood was succeeded to the title by Thomas Percival and in 1897 by Sir Arthur Percival Heywood (1849 – 1916), Sumner's brother-in-law, who had been living nearby. The genesis of the decoration is unknown and happened four years after the scheme for St. John the Evangelist in Manchester; '*Uncle Heywood decorated it*' is the only family reference in a letter from Sir Percival Heywood noted by Alan Crawford in February 1985.² The treatment of the animals is typical of Sumner, well observed and dramatically presented; they are from the period in which he had been working on his well know tapestry '*The Chace*' produced in 1908 by Morris and Company. The theme also seems to reflect Sumner's immersion in his new country life at at Cuckoo Hill.

The panels from left to right show:

- 1 *Two pheasants*
- 2 *Three rabbits*
- 3 *Two deer hinds*
- 4 *Two deer stags fighting*
- 5 *A dog chasing a fox*
- 6 *Two more chasing dogs*
- 7 *Two (possibly three) small fish and one large pike*
- 8 *Three fish*

The scheme was exhibited at the Arts & Crafts Exhibition Society show in 1910, listed as:

- 69 *HEYWOOD SUMNER.*
Cartoon for Sgraffito. In a garden
*House at Doveleys, Staffordshire.*³



Fig. 1: Site Plan of the centre of the Doveleys estate, showing location of the garden room and relationship to river. North is to the top of the plan.



Fig. 2: Doveleys, east garden front in 2020. The garden room is to the right behind the large tree.



Fig. 3: The same part of the building as shown in figure 2 as it was in 1985. The white painted windows give it a different character.



Fig. 4: South front in 2020. The string courses are incised decoration probably either stamped or done using templates as work in Devon churches was. The gable plaques give, on the left, the date 'AD 1875' and the initials of Thomas Percival Heywood, the second baronet, and his wife, Margaret (it is assumed), 'TPH & MH.'



Fig. 5: East front with garden room at extreme right in a photograph from about 1910. Enlargement of the image shows that the animals appear to be highlighted against a darker top of each panel.



Fig. 6: View from north east of garden room taken in 1985.



Fig. 7: Garden room from south in 2020. Panel 1 is to the left of the picture.

Figures 8 – 13 run left to right across the east front of the garden room.



Fig. 8: Panel 1. Two pheasants in a woodland.



Fig. 9: Panel 2. Three rabbits in meadow.



Fig. 10: Panel 3. Two deer hinds.



Fig. 11: Panel 4. Two stags fighting.



Fig. 12: Panel 5. Dog chasing a fox, which exceptionally in these panels is the only animal cut out rather than in relief.



Fig. 13: Panel 6. Two dogs chasing.



Fig. 14: Panels 7 and 8 of fish. Clear photographs were not possible in 2020.



Fig. 16: Window frame setting of panels 1 and 2.

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- 1 From Staffordshire Past Track at:
[https://www.search.staffspasttrack.org.uk/Details.aspx?&ResourceID=6477
&PageIndex=8&SearchType=3](https://www.search.staffspasttrack.org.uk/Details.aspx?&ResourceID=6477&PageIndex=8&SearchType=3). See the catalogue entry for St John's
Cheetham Hill, Manchester.
 - 2 Contained in Alan Crawford's research folder for the 1986 Winchester
Exhibition on Sumner, loaned to the author.
 - 3 A&CES, Catalogue of the Ninth exhibition MCMX, 30.

Chronology

Heywood Sumner's sgraffito

| | | |
|---------------|---|----|
| Yellow | Painted over, (largely) destroyed or demolished | 7 |
| Blue | Surviving | 10 |
| White | Unexecuted/unknown | 4 |

- 1 1885 – 1886: 1 The Close, Winchester: hall, 'Judith & Holofernes.'
- 2_ 1887: Vicars' Chapel, Wells Cathedral.
- 3 1888: Hill House, Chalfont St Peter.
- 4 1888 – 1890: St Mary the Virgin, Llanfair Kilgeddin.
- 5 1889: Cartoon for sgraffito: 'the sure revolving test of Time-Past and Present.'
- 6 1890: St Michael's Church, Clane.
- 7 1892: St Mary's, Sunbury.
- 8 1893: 1 The Close, Winchester: 'Flora' panel.
- 9 1893: Christ Church, Crookham.
- 10 1895: St Agatha's, Portsmouth: Lady Chapel: Fragment remains on left hand side of chancel arch to chapel.
- 11 1895(?): St Agatha's Church, Portsmouth: Nave designs.
- 12 1897: Chapel, St Edmund's School, Canterbury.
- 13 1897: Headmaster's house, St Edmund's School, Canterbury.¹
- 14 1897: St Michael of All Angels, Brereton.
- 15 1897 – 1903: Russian Orthodox Cathedral, former All Saints Church, Ennismore Gardens, London.
- 16 1899: 'Cartoons for Sgraffito,' shown at 6th A&CES exhibition. No subject or proposed location given.
- 17 1901: St Agatha's Church, Portsmouth: Apse and chancel arch.

18 1904: St Paul's, Winchester.

19 1906: St John the Evangelist, Miles Platting, Manchester.

20 1906: 'Sketch Design for sgraffito decoration,' shown at 8th A&CES exhibition. No subject or proposed location given.

21 1910: House at Doveleys, Staffordshire.

1 It has not been possible to confirm that this has been covered over. It was last recorded in Pevsner and Newman, '*NE & E Kent*,' 1983.