

ST PAUL'S CHURCH, DEPTFORD LEWISHAM

*A Report on the Decoration of the Chancel and the
Stained Glass in the East Window*

by

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Nature of Request

English Heritage is monitoring works at the church of St Paul's, Deptford, (grade I), a church built between 1713 and 1730 to the designs of Thomas Archer, funded by the Heritage Lottery Fund and English Heritage. Following a fire in the chancel in May 2000, the issue of the provenance of the stained glass has arisen, as well as the history of decorative schemes in this part of the church.

This report is based on two site visits and documentary research into the history of the glass and the chancel decoration. The first section concerns the history of glass in the church, in the east window, and the date and manufacturer of the present stained glass in the east window; the second section goes through the documented phases of decoration in the chancel in chronological order; the third section provides an historical context for understanding the historical significance of the decoration in the chancel, with a section on conclusions and recommendations.

The chancel has been photographed in colour by English Heritage and the photographs are located in the English Heritage Photographic Library, 23 Savile Row W1S 2ET, (February 2001).

The Historical Analysis & Research Team (HA&RT) is part of the Architectural Investigation section of English Heritage, based at Savile Row, London.

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Introduction

The Church of St Paul's, Deptford

The church of St Paul's, Deptford was erected under the 1711 Commissioners' Act with funds from a tax upon coal coming into the Port of London. The Commission was appointed by the newly elected Tory party to build:

Fifty new churches of stone and other proper materials, with towers or steeples to each... in or near the Cities of London and Westminster or the suburbs thereof... and for purchasing Houses for the Habitations of the Ministers of the said churches...¹

As is well known, by 1733 when the Commission was dissolved, only twelve churches had been built under the Act. Eight of these were completely new churches, with alterations and additions to four existing churches and buildings including Westminster Abbey and Greenwich Hospital. The church building movement began to wind down after the death of the pious Queen Anne in 1714, partly as a result of the Whigs to power, and the fact that the coal tax yielded nowhere near sufficient funds to complete the programme. Nevertheless the Act resulted in some of the finest churches built in London; Sir John Summerson wrote: 'Their white steeples and porticoes are among London's most precious, as well as conspicuous, artistic treasures.'²

The church of St Paul's, Deptford was begun in 1713 and consecrated in June 1730. Vestry minutes of the neighbouring church of St Nicholas noted, on 6 October 1717,

Whereas the New Church is now so far advanced that the plaistering, glazing and other works and materials there may suffer very much for want of a person employed to look carefully after them, it is therefore agreed that Samuel Priestman who, by Act of Vestry dated 1st September 1712, was chosen the first sexton of the new church, be ordered and appointed to watch and take care that the works of the said church and parsonage house there to be built be preserved from spoil and damage.³

The architect of both church and vicarage was Thomas Archer (1668-1743), a significant gentleman architect of the English baroque, and one of the original Commissioners (until 1715). St Paul's was designed and erected at the same time as Archer's only other church built under the Commissioners' Act, the church of St John's, Smith Square (1713-28). These were two of only three churches that Archer designed altogether; the earliest is St Philip's, Birmingham (1709-15; tower 1725). Archer was an imaginative and unorthodox designer. St Paul's, Deptford is a splendid example of his powerful architecture, the least altered of the three churches (St John's, Smith Square is largely a post-war reconstruction), and one of the boldest designs of the twelve London churches, which taken together, represent the exciting mature period of English baroque architecture of the early eighteenth century. It is a muscular baroque church, built of brick and faced with Portland stone. It is distinguished by its steeple at the west end, which has at its base a curved portico of giant columns, based on the design of Santa Maria della Pace in Rome (1667) by Pietro da Cortona (which Archer had actually seen); by the corresponding curve of the apse at the east end, and by its elevated position reached by wide stone Palladian staircases on three sides (Fig.3). It has a centralized plan, a square within a square, with important entrances on the cross axis. This served to merge the requirements of High Church liturgy, (the Commission specified that its churches should have proper chancels), with baroque spatial effects. Pevsner described the church as 'one of the most moving eighteenth-century churches in London: large, sombre and virile.'⁴ St John's, Smith Square and St Paul's, Deptford are important, according to Summerson, 'because they represent the most advanced baroque style ever attempted in England'. After these two churches,

¹ Statutes at Large, 9 Anne Cap. XXII

² Summerson 1945, 68

³ Notes from Basil Clarke, file on St Paul's, Council for the Care of Churches

⁴ Cherry and Pevsner 1994, 403

Archer designed little more, so his professional career was not that long (1700-20).

The building accounts for the church survive at Lambeth Palace Library, and from these we know the names of the principal craftsmen. The masons were Edward Strong and Edward Tufnell (partners), Christopher Cass and John Strong ; the bricklayer, Thomas Lucas of Deptford; carpenters, James Grove of Greenwich and subsequently John Meard; plasterers, James Ellis of Watling Street and James Hands of Wild Street; joiners, James Balshaw and John Gilliam of Greenwich, who received £200 for 'making the altar piece, pulpit, reader's desk, and clerk's desk'⁵; carvers, Joseph Wade and Richard Chicheley; plumber, George Osmond; smiths, John Skeat and John Cleave (partners) and Arthur Nash; painter, Henry Turner. The church was glazed with Crown glass in 1717, by Thomas Cummins.⁶

For further reading on the church see Pevsner and Cherry (1994); Marcus Whiffen (1973); the guidebook by Jennifer Mills (1983); and a report by Frank Kelsall in the historians' files of English Heritage at Savile Row, (Lewisham 16). From Mr Kelsall's research we learn that George Stanhope, Dean of Canterbury, former vicar of Deptford and one of the Commissioners appointed in 1711, was instrumental in getting the building of St Paul's going soon after the passing of the Act, and that Stanhope had preached in St Paul's Cathedral before Queen Anne to celebrate English military triumphs on the Continent, so for this reason may have had a say in the dedication of the new church. The extraordinary vicarage designed by Archer (1717-1731, Fig. 3), triangular in plan with canted pavilions and prominent chimneys but, tragically, demolished in 1888, is the subject of an article by Paul Jeffery published in the *Georgian Group Journal*⁷ in 1993, pp 32-42.

⁵ Lambeth Palace Library Ms 2697, 141

⁶ *Ibid.*, 96

⁷ Paul Jeffery *The Rectory of St Paul's Deptford: A Reconstruction in The Georgian Group Journal* 1993, 32

Glass in the East Window, 1720–1913

The east window of St Paul's, Deptford is a Venetian or Palladian window, i.e. tripartite with the central round-headed window flanked by shorter, flat-arched windows, built into the curved wall of the apse. The architect James Gibbs, a contemporary of Archer's, wrote in his *Rules For Drawing the Several Parts of Architecture* of Venetian windows, 'They are proper to be placed at the end of churches or galleries'⁸. As with all the Queen Anne period churches, the windows were filled with plain Crown glass in small leaded panes. A drawing of the exterior of the south-east end of the church dating from 1800, in the Guildhall Library (Fig.4), shows the original clear glass in place. In 1813, the rector and scholar of music and Classics, Dr Charles Burney, presented a window to the church to be installed in the openings at the east end.⁹ The central window comprised the figure of St Paul, with a dove in the circular light above, and a geometric pattern, forming a border or frame for the figure, in the flanking windows. The figure of St Paul was painted with coloured enamel on thin Kelp glass by William Collins (fl.1813-16). Collins exhibited his design at the Royal Academy in 1816, 'a painted window at St Paul's church, Deptford'¹⁰. He also exhibited painted window designs for Kempton Park 'for the late J. Fish Esq.'; it is not known if this glass survives. Collins also executed the Ascension in the east window of the church of St Sidwell, Exeter (1813).

The window at St Paul's comprises a glass panel painted in enamel, rather than with colour fused into the glass; it is a relatively rare survival of this technique that was once widely practised in England during the eighteenth and early nineteenth centuries. A drawing of the interior of the nave dating from 1841 by J. W. Cox (Fig.10), shows the window, and it appears in subsequent photographs of the church, including one of 1895 (Fig.13) which was reproduced in a guidebook of 1912. The author of the guidebook, Mary Grant, made no reference to any intention to remove and replace the glass, yet a year later Collins's window was removed from the central opening of the east window and moved to the gallery in the north-west corner of the nave. The east window was filled with new stained glass. In the centre was a risen Christ flanked by archangels Michael and Gabriel, with angels. Panels of plain glass with coloured heraldry were placed in the lower parts of the window. This is the window that was damaged in the recent fire, and of which roughly about 55 per cent survives.

Jennifer Mills's guidebook to the church of 1983 does not mention this later window so it has not been readily known who designed it, and when it was installed. The obvious source for such information is the church faculty, but this has not been located, and other means of finding out about the glass had to be used.

1.1

James Powell and Sons of Whitefriars

Jill Channer, Project Director from English Heritage Major Projects Department, and an expert on stained glass, inspected the surviving parts of the east window of St Paul's, Deptford. She concluded, on stylistic grounds, that the most likely firm of stained glass manufacturers responsible was the prolific glass manufactory and stained glass studio of James Powell and Sons of Whitefriars. In 1834, James Powell took over a glass-making firm, which had been based at Whitefriars in the City of London since the seventeenth century. He died in 1840 and his position as head of the firm was taken over by Arthur

⁸ Gibbs *Rules* 1732, 34

⁹ Mills 1983, 14. Dr Burney was Rector of St Paul's, Deptford 1811-1817. His library forms part of the British Library collections.

¹⁰ Graves 1905, 112

Powell who, in 1844, opened a department for making stained glass, which continued to operate until 1973. Both James Cotton Powell and Nathaniel Powell produced a few designs for stained glass but the chief point of interest in the firm's history is the large group of distinguished freelance designers employed to provide designs, such as Frank Mann and John William Brown.

Victorian stained glass expert Peter Cormack, curator of the William Morris Gallery in Walthamstow, agreed, on the basis of photographs, that the style was that of Powell's. He had a copy of the index to Powell's work books, which are deposited at the Victoria and Albert Museum, and found an entry for the window at St Paul's in 1913, (see below). This date is corroborated by an entry in the churchwardens' accounts book for 1913-21, which is deposited at the London Metropolitan Archives, 'A fee for faculty for the east window to F H Day Esq., registrar, one shilling.'¹¹ Unfortunately the faculty for the installation of the glass at the church has not been traced. The accounts book also records an instruction made by the churchwardens to put aside 'the sum of eight pounds and sixteen shillings to form the nucleus of a church window and fabric fund for the parish church of St Paul Deptford', and an account was opened for this purpose. The window was installed in 1914 and in May 1920, the firm of H.W. Pope and Co was paid thirteen pounds and twelve shillings for 'supplying and fixing stone proof wire guard to the east window'.¹²

Messrs Powell's window glass order books are deposited at the Archive of Art and Design, managed by the Victoria and Albert Museum, at Blythe Road in west London. Entry no 3416, dated 1 November 1913, is the relevant order. It was made at the request of Reverend Roseveare, (rector of St Paul's 1909-17) for 'the east window and reredos frame in oak.' The notes describe the window as follows:

St Michael and St Gabriel in side lights, the Risen Christ in centre with angels in upper part holding crown, kneeling angels in lower part. All three, basis of simple glazing. Old work to be removed carefully without breakage if possible, and fitted to front of pews in gallery at north-west end. The Dove from upper part to form circle on south aisle above gallery. Cost: £256.00. Reredos frame in oak omitting all ornamental portions which will be added at some future time.¹³

A simple sketch showing the position of the reredos in front of the window accompanied the notes. The estimate book for the year 1913 states the cost for the figure work at £230, the plain work £31, 'with halved iron and saddle bars.'¹⁴ Neither source mentions an artist's name.

According to the index of subjects of Powell's stained glass commissions, also at the Archive of Art and Design, the archangels were painted by a G. Miller, who also painted 'S. Oriel at Dulwich'.¹⁵ Dr Dennis Hadley, an academic who has been recently cataloguing the Powell studio commissions, has suggested that G. Miller was a cartoonist or glass painter, and not necessarily a designer or artist. The cartoons were held in stock for reuse if needed, and it is quite likely that Miller simply adapted an existing design to fit the apertures at St Paul's. Dr Hadley knows that Miller was a painter in 1910 and transferred to the design studio in May 1911. 'In 1921 Miller was one of five artists who were ranked immediately below Hogan, Coates and Penwarden, the most highly paid studio staff, but appears to have left by 1925, presumably a victim of the labour cuts enforced by the company falling on hard times.'¹⁶

Dr Hadley is not certain who designed the figures in the St Paul's window. He wrote that many sets of archangels were designed by an artist called Frank Mann, who designed

¹¹ London Metropolitan Archives P75 PAU/74 Entry No. 47471

¹² LMA P75PAU/74 30 May 1920

¹³ Archive of Art and Design Powell glass order books AAD/1977/1/20, no. 3416

¹⁴ AAD 1/38-1977 23.4.1913

¹⁵ AAD/170-1977

¹⁶ Letter from Dr Hadley 27.12.00

windows for Powell's at Meriden Alton, Headley, Bradfield College, and Melksham Forest.

Peter Cormack has suggested that the designer of the figures may have been John William Brown, a prolific stained glass designer for Powell's in this period, from the 1890s to 1920s. Dr Hadley's letter provides information about J W Brown:

Brown was born in Newcastle upon Tyne in 1843, where he became a painter of portraits. He left for London about 1870. and is supposed to have worked as a painter for Morris, Marshall, Faulkener and Company but his name is not mentioned Sewter's catalogue. He joined Powell as a painter in September 1874, and is recorded as transferring to the design studio in 1880, although his first recorded design is as early as 1875, two angels at Shere, Surrey, and still extant. He was paid 70 shillings per 45 hour week, the same as Charles Hardgrave, the head of the studio. *He left Powell's employ in 1886, but continued to supply designs as a freelance until 1922.* After Henry Holiday left to set up his own workshop at the end of 1890, Brown became the preferred designer for prestigious commissions and designed windows for cathedrals at Winchester (1903); Liverpool (1907-21), (all or nearly all of this work was destroyed in the war); Salisbury (1908) and churches in Ireland and America. In London, there are Brown windows at St Peter, Vere Street (1904); Holy Trinity, Sloane Street (1921), and St Mark, North Audley Street (1922). Brown's eyesight failed and he retired to Salisbury in 1923, where he died five years later.¹⁷

To add to Dr Hadley's list I can add that J. W. Brown is recorded as having provided angels for Annunciation, Ascension and Judgement for Christ Church, Barton Hill in Bristol.¹⁸ Martin Harrison notes that the north aisle, east window at St Helen's, Stillingfleet in Yorkshire, was designed by J. W. Brown.¹⁹

The figure of St Gabriel at Deptford (Fig.41) owes much to the Pre-Raphaelite artist Edward Burne-Jones's figures and facial types of the 1860s and 1870s: the profile with the long nose and deep-set eyes with hooded lid, curling lips and curved heavy jaw; the flame-coloured hair framing the pale face, as ivory-pale as the petals on the Lily flowers, Gabriel's attribute.

To summarise: the stained glass in the east window is by James Powell and Sons of Whitefriars, a large commercial firm of stained glass manufacturers, and the date is 1913. The designer is not known but may have been J. W. Brown or Frank Mann, and the painter was G. Müller. The installation of the glass does not appear to have been part of a larger scheme of refurbishment. It may have been intended as a memorial but no further information is known.

1.2

Significance of the Powell Glass

Generally speaking, the consensus among authors who have studied and written on the subject of Victorian and Edwardian stained glass, is that the turn of the twentieth century was the nadir in the history of British stained glass, (apart from the work of individual Arts and Crafts artists such as Christopher Whall.) Margaret Saviridi, in her book on Charles Kempe, wrote that in 1891 there was severe criticism of the production line of the big studios: 'It can be said that the work of these commercial firms, Clayton and Bell, Powells, Burlison and Grylls or Kempe may seem dull and too overcrowded with detail to meet modern taste.' But she tempers this criticism with praise of the artistic skill in the studios: 'It was of a consistently high standard of drawing and technique...In the well known firms the drawing was done by skilled hacks in the back studios, men who had been trained in the antique art and life classes of the art schools.'²⁰

¹⁷ Ibid.

¹⁸ AAD/170-1977

¹⁹ Harrison 1980, 83

²⁰ Saviridi 1988, 105

Powell's, like rival firms such as Kempe, and Heaton, Butler and Bayne, were engaged in producing work to order, for which they needed a large workforce, and a body of designs for re-use. The most skilled glass painters would work on the heads and hands, the next skilled on the drapery, the next on the geometric patterns or borders. Such a hierarchy, albeit a loose one, helped speed up the time of production. The firm aimed to be efficient and economic in order to meet the demand for their ecclesiastical commissions, yet strove to maintain standards of artistic excellence. They were the best of the commercial firms, working in a late Pre-Raphaelite idiom on high quality glass, which was made by the firm. Although examples of their work of this period is not rare, it is consistently of good quality.

Following our visit, Jill Channer produced a report on the stained glass (appended) which summarises the options for the glass, and recommends that what remains of the glass be professionally assessed by church glass specialists. This has been done, and estimates have come in at around £40,000 for the repair of the glass, and the fact that around 45 per cent of the glass would have to be replaced. The option to repair and reinstate must depend on what is decided about the restoration of a Georgian decorative scheme for the chancel. If the 1720s scheme is reinstated, then it may make sense for the Edwardian glass to be recorded with good quality photographs, and removed for storage to an appropriate stained glass repository such as the one at Ely, and for the east window filled with clear Crown glass.

The Phases of Decoration in the Chancel

2.1

The Eighteenth Century

Most of the fabric of the church and much of the interior decoration at Deptford was complete by 1725. The early building accounts for the church are held in Lambeth Palace Library, and they are a rich and valuable source of information relating to the work done by the various craftsmen. However, it is often difficult to relate lists of materials and costings to what was actually executed, and in which precise location in the church. Most of the accounts which could be pretty securely related to the decoration and fitting out at the east end of the church between 1713 and 1730 have been transcribed and included in Appendix Two. There is a large gap in documentary material until the mid-nineteenth century. A faculty that has turned up at the Centre for Kentish Studies dated 1895 itemizes the extensive alterations carried out at the east end (Appendix Three). Broadly speaking, the configuration of the interior today is much as it was originally, that is to say, a centralized square plan with apsidal east end; the nave and aisle defined by four freestanding and twelve hefty engaged Corinthian columns, a flat ceiling with decorative plasterwork, and galleries. It is the fittings that have suffered, as in so many Georgian churches, at the hands of nineteenth century architects. The original oak box pews, a low carved chancel screen, the altar, much of the pulpit, and choir stalls have all gone.

The original focus of the interior was not the altar but the tall three-decker pulpit, which stood directly in front of it and largely obscured it from view. This ensemble combined the pulpit with a massive canopy, the reading desk and the clerk's seat. In the eighteenth century a view of the altar was not necessary; the Word from the pulpit was a more significant part of the service. The pulpit was made by John Gilham to Archer's design in 1721 and was evidently 'difficult and troublesome to execute' (see Appendix Two). The pulpit and reading desk were dismantled in 1873, but the base, with its deep undercutting, survives in the nave today.

The three-quarter timber Doric columns and stone pilasters which follow the curve of the apse and which were installed by 1723 survive, as does remnants of the painted decorative scheme completed in 1724. Generally, the body of the church may have had walls washed with a plain limewash (Helen Hughes, 1998), with woodwork 'of fair colour', (painter's accounts, 1716). Special treatment was reserved for the chancel. The accounts show that, in 1724, painter Henry Turner was paid for '94 ½ yards of Architect Painting and Gilding at the altar, being fluted columns and pilasters, the capitals and bases enriched and gilded with ornaments Enriched and gilded between the pilasters and husks in the soffits with a curtain, cherubs heads and Glory in the spherical arch at 40 shillings per yard; total cost £189.0.0'²¹

This *trompe l'oeil* painting of a glory and cherubs revealed behind a draped curtain, in the curve of the upper apse, can be seen today, but it has been impoverished by overpainting in the mid-1970s, and by blistering in the recent fire (Fig.45). So far, no visual record of this early scheme before its restoration in 1975 has been found.

Possibly the earliest known drawing of the interior of the church that shows the east end is a watercolour by George Scharf (Fig. 9). This watercolour has not been located among the Scharf sketches in the British Library, and the date is not known, but as Scharf was active in the early nineteenth century, it is likely to date from this period. Chronologically, the

²¹ Quoted *verbatim* from the building accounts, LPL, Ms 2697, 85

next illustration is the lithograph by J.W. Cox dated 1841 (Fig.10). Both illustrations show the upper part of the curved apse wall covered, not with Henry Turner's glory, but with the outline of a lively and complex drawing or *grisaille*, a style of painting on walls or ceilings where figures are modelled in greyish tints to imitate classical *bas reliefs*. A rearing horse and a number of densely packed figures can be discerned, with a drapery arranged at the top, lifted to 'reveal' the scene (Fig.11). It is a powerfully dramatic composition of the conversion of St Paul: he is the fallen horseman looking up in awe as Christ appears in the heavens. Initially, it seemed natural to assume that the painting was executed directly onto the wall surface, but it appears that it was painted onto canvas and hung with nails (restorers working in that area in 1975 found the nails).

Who was the artist? Nathan Dews's *History of Deptford* (1884) mentions the name West. This is most likely to refer to Benjamin West (1738-1820). West was born in America, and travelled, as a young man, to Rome and from there arrived in England in 1763. In 1771 he painted his best known work, *Death of Wolfe*, and the following year he was appointed historical painter to the king. He was employed to decorate St George Hall, Windsor and painted a vast number of historical, classical and biblical paintings throughout his career. He was regarded as the greatest historical painter of the English school. From 1792 until his death in 1820 he was President of the Royal Academy. He was buried with ceremony in St Paul's Cathedral and many of his paintings belong to the National Gallery in London.

West made designs of the subject of St Paul for stained glass for the east window of St Paul's, Birmingham. These three scenes from the life of St Paul, including a conversion, and were made in 1791 by Francis Eginton (fl.1784-1805), a prolific painter of enamels on glass.²² West's designs for the window were exhibited at the Royal Academy of Art in 1791 and in 1801; the latter, a sketch for a painted window representing Saul's miraculous conversion.²³

Unfortunately, neither a catalogue of West's work published in the nineteenth century, nor the recent extensive catalogue, *The Paintings of Benjamin West* by Helmut von Erffa and Allen Staley (1986), refer to any work relating to St Paul's church, Deptford. The only documentary reference to West in connection with the church is that made by Nathan Dews in his book *History of Deptford*, published in 1884 (see below); and a repetition of the name in connection with a 'painting over the altar' in Mary Grant's guidebook of 1912. But this is not proof that Benjamin West was the artist. Nothing more substantial relating to the painting can be found in subsequent records until the 1970s, and the sad fact appears to be the case that professionals, although aware of the possible attribution to West, did not fully appreciate its quality and value. Photographs taken throughout the twentieth century show the surface of the painting becoming progressively darker. It survived three campaigns of redecoration of the interior of the church before being removed in 1975 and thrown away (see below).

2.2

Decorating Campaigns in the Nineteenth Century

During the nineteenth century there were two repair and decorating campaigns affecting the interior of the church. The first was in 1856. John Whichcord (1823-1885), architect and district surveyor of Deptford, supervised these works, which included decoration and the installation of heating apparatus. The contractors were John Mitchell of Deptford. The sum of £930 was spent. It appears that there was a 'restoration of a painting in the style of a bas relief by Benjamin West of the conversion of St Paul that hung over the altar.'

²² Whiffen 1947, 105

²³ Graves 1905, 215 and 217

In July 1883 Thomas Dinwiddy (1845-1928), architect and surveyor of Greenwich supervised the decoration of the chancel ceiling and Corinthian columns to 'Mr Dinwiddy's design at a cost of £600', according to Nathan Dews's *History of Deptford* (1884), and the church reopened a month later. The historian Dews commented:

The effect of the recolouring of the chancel, ceiling and Corinthian Columns of the interior from Mr Dinwiddy's designs is both pleasing to the eye and reflects great credit on the aesthetic taste of the present rector, Reverend Cundy. The only exception that can be taken to the general perfection of the interior is the treatment of the chancel apse which, with its dwarfed columns in wood and simpler Doric order, appears eclipsed by the general sumptuous finish of the edifice. The church is surrounded on three sides by deep galleries. The pews are of Dutch oak. In the central window of the chancel is a fine representation of the patron saint of St Paul in stained glass by W. Collins, the gift of the celebrated Dr Burney, Richard Edmonds, J Mason, Samuel Gardiner, Thomas Marshall Ball and Matheew Ffinch Esq. in 1813. The two armchairs within the sanctuary being presented by Dr Burney the rector at the same time. The Gothic chair was given in 1855 by Miss Peart of the Broadway Deptford. *The altarpiece is by West and represents the conversion of St Paul.* The organ built by Bridge in 1730 was the gift of Benjamin Ffinch, the great grandfather of the late Rector the Rev B S Ffinch.²⁴

A major and relatively destructive re-ordering was carried out inside the church between 1893 and 1896, as can be gleaned from the account by A E Daniell in his book *London Riverside churches*, published in 1897. Daniell wrote:

The pews have recently been lowered and it is intended to utilize some of the old wood for choir stalls. Prior to the late alterations the junction of the nave and chancel was marked by a dwarf screen of carved wood work, rising from the top of the pews, and extending across the church- a practice of which many examples formerly existed in the City churches. The pulpit originally occupied a central position in front of the altar recess; it was moved in 1893 and deprived of its sounding board. It has since been again moved, and is now on the north side; it has been reared on a four-legged platform, provided with a ladder-like flight of steps, and the result is rather odd than dignified.²⁵

The removal of the sounding board of the pulpit is also referred to in notes among the files in the Council for the Care of Churches. The unknown author wrote: 'The sounding board which is very large and handsome has been ignominiously cast out into the churchyard where it is made to serve as the roof of a shelter for the gardener.' The font was removed and sent to British Honduras, and another brought from Rochester Cathedral, as the patronage of St Paul's was vested at this time in the Bishopric of Rochester.

These alterations are corroborated by the faculty of 1895, the only faculty relating to the church which has been found, uncatalogued, at the Centre for Kentish Studies in Maidstone. Two sketch plans showing 'before' and 'after' alteration are attached to the faculty, (Figs. 36 and 37). The most pressing need for alteration was to improve processional movement down the central aisle and to clear the area in front of the altar. The chancel screen, some box pews and seating at the front were removed, the pulpit was relocated to the north-east corner, the reading desk 'done away with', and the font from Rochester installed towards the west end. The chancel floor was raised and re-paved.

2.3

Decorating Campaigns in the Twentieth Century

An article on St Paul's, Deptford by Godfrey Pinkerton was published in 1922 in the *Architectural Review*, with photographs of the chancel by F. Yerbury. They show the Decalogue (Ten Commandments) and Lord's Prayer boards on the walls of the chancel. In the 1930s, the roof was re-slatted and the interior redecorated under the supervision of F.C. Eden FRIBA, and R. Marchant ARIBA, architects. A note on these works was published in the *Guardian* on July 11 1941:

²⁴ Dews 1884, 96

²⁵ Daniell 1897, 300

About ten years ago Messrs Eden and Marchant, architects, thoroughly overhauled the church, repairing the masonry and the roof, renovating the organ and renewing the electric light installation. Also, the opportunity was taken to redecorate the interior. The whole interior, writes the rector, has been painted a broken white relieved by gilding... and blue colouring... the general effect is very beautiful.

A photograph shown in the Campbell Smith catalogue for 1936 shows the result (Fig. 15). The tablets have since been removed.

In 1967, a quinquennial inspection of the church was carried out by the architects for the church, Thomas Ford and Partners. Their recommendation was that the whole interior needed comprehensive remedial work, and they itemized specific areas of concern. These formed the basis for the work that was eventually carried out by Marshall Sisson a few years later, under the supervision of Peter Foster, in 1973-6. On the decoration of the church, Ford and Partners had advised 'Decorations are peeling on walls and columns, particularly to the north of the opening to the apse and on the south side of the chancel. The ceiling is good condition but in need of decoration.'²⁶

In 1973 Marshall Sisson prepared a specification for repairs, which included:

Clean whole interior, paint and gild as directed. Clean monuments, rearrange monuments now on east columns to later plan. All woodwork to have old varnish removed, retain where necessary and finish wax polish. Take up old floor and lay concrete sub-floor with covering of hardwood blocks in nave at original floor level. Provide and bed marble in Sanctuary with steps as may be finally designed. Extend heating ducts to north side of church, move skirtings, extend columns of galleries at east end etc for new levels.²⁷

This work, we may assume, was carried out, and the floor level in the chancel raised again. Recent correspondence between English Heritage and Peter Foster, reveals aspects of the redecoration in the apse. Mr Foster wrote:

The apse picture was 'washed' by Holloways and I think also repainted. Previously there was a later picture on canvas, which was removed and stored in the roof space. It was I think grisaille and I may be mistaken by no less a person than Benjamin West who is an important artist. This prompted me to suggest that it could be sold to help repair funds, only to discover that it had disappeared, either stolen or destroyed in ignorance.²⁸

This is corroborated by a letter from J. P. Foster to the Reverend Canon Diamond in 1975. Foster wrote:

I have given instructions that the Benjamin West canvas painting of the conversion of St Paul is to be removed and if thought desirable cleaned and replaced, but it has now been discovered that underneath this painting is an earlier painting, which I believe to be more contemporary with the church, and therefore more appropriate stylistically, although it does not appear to be of very high quality. It is painted on oil directly on plaster and it will not be difficult to give it a simple clean and bring forward with varnish if it is found to be in as good condition as the part that has already been exposed.²⁹

It seems that a Mr Crow, painting supervisor of the firm Holloway White Allom, was given the job of supervising the restoration of the West painting, which he planned to extend on the two face returns of the curve, although the correspondence shows that he clearly had reservations about this. At some point the decision was taken to restore the earlier painting (*Painting and Decorating Journal* 1976), presumably when the West canvas disappeared. The result is a rather crude over-painting of the original, and, it appears, a damaging one. Photographs of the redecoration of the church, but not the glory, have been supplied by Holloway White Allom (Figs 24 and 27). They show that the colours of the 1936 scheme,

²⁶ Specifications for repairs to the church by Thomas Ford and Partners, 1967, CCC files

²⁷ Specifications for repairs, Marshall Sisson, 1975, CCC files.

²⁸ Letter from Peter Foster to Clive England at Thomas Ford and Partners, 24 November 2000.

²⁹ Letter from Peter Foster to Rev. David Diamond, 14 August 1975

gilding of parts of the columns and the blue background to the plaster panels, were reinstated.

2.4

Recent Work in the Chancel

The restoration project for St Paul's Deptford was the subject of a joint grant scheme bid submitted in July 1997. This bid proved successful with the award by the Heritage Lottery Fund (HLF) in February 1999 of a grant of £1,435,000 (75 per cent of the total eligible costs). The key elements of the restoration project as defined in the Joint Grant Scheme bid are as follows:

- Repair and restoration of the church exterior, including stonework, glazing and roof repairs
- Restoration and improvements to the interior of the church including new heating, lighting, joinery repairs and redecoration
- Re-landscaping of the churchyard, with a view to providing a simpler design which will be easier to maintain
- Provision of a new lift to enable people with disabilities to enter the church
- Repair and stabilization of the boundary walls to the churchyard
- New exterior lighting to the church and churchyard
- Improvements to security, fire detection and lightning protection.

The work is being carried out by Thomas Ford and Partners, and monitored by the English Heritage architect and case officer for the South Team in London Region.

Before the fire, in August 1998, Dr Ian Bristow, historic buildings and interiors consultant, visited the church and prepared a brief recommending documentary research at Lambeth Palace Library, on behalf of Thomas Ford and Partners. In November 1998, Helen Hughes, Historic Paint Adviser with English Heritage, prepared a paint strategy and brief indicating the documentary research and paint analysis required to determine the extent of the original decoration in the apse. From her own research into the accounts, Helen Hughes concluded that no gilding had been applied to any part of the interior other than the apse. In April 1999, Dr Bristow took paint samples from the main body of the church and the apse to establish the survival of painting by Henry Turner. In early May 2000, John Burbidge carried out 'probes', based on Dr Bristow's cross-sections, in the area of the glory. A report was subsequently prepared by Granville and Burbidge, dated 6 May 1999, *St Paul's Church, Deptford: Chancel Apse Wall Painting Preliminary Survey and Proposals*. This report concluded that 'While the condition appears to be relatively stable except for localised areas, it was a surprise and somewhat disappointing to see the extent and poor quality of the overpainting. The worst area of deterioration is the area of disruption to the paint layer caused by salt crystallization below the frieze. In most cases the deformation of the paint layer caused by this is irreversible.'³⁰ He advised that the ingress of water be monitored.

Following the fire, John Burbidge of Granville and Burbidge produced another report dated 8 June 2000, *Investigation of Painted Decoration in the Chancel Apse*. This report looked at the extent of fire damage in this area. Burbidge identified some original decoration: 'It appears to be a band of leaf decoration in gold leaf (on an oil mordant?) with the shadows and outlines applied in a semi-transparent red /brown glaze varnish.' Burbidge also identified, as part of this scheme, a band of egg-and-dart decoration, similar to the leaf decoration with the main elements in gold leaf, and delineated with a dark red/brown glaze varnish. Both had shrinkage cracks in the varnish layer. Burbidge also identified part of a

³⁰ Burbidge 1999, 4

later scheme: 'This appears to be a *grisaille* type rendering of a band of simple leaf decoration. The background is a pale grey with dark brown/ grey lines and white lines, which correspond with shadows and highlights'. He concluded that 'The investigative probes have revealed detailed information, which confirms the existence of a high quality and complete *tromp l'oeil* scheme and supports the information provided by the technical examination of paint samples and archival research. While the probes supply much information about the original scheme, more information will be necessary in order to recreate such a decoration. The length of time required to uncover the sample areas of the original scheme indicates that large scale uncovering will have significant time and cost implications. The recent fire has destroyed large areas of the original decoration and appears to have seriously damaged the painting of the glory above it. Not only does this prevent any potential for recovery as was previously an option, but has also destroyed most of the probes which were the primary evidence and which now only exist in documentary form.'³¹

A more thorough analysis of the fire-damaged area resulted in another report by Granville and Burbidge, dated 29 June 2000. In this report, *Assessment of Fire Damage in the Chancel Apse*, John Burbidge stated that 'The examination of the mural painting showed that while much of it is in relatively good condition, and the obscuring soot deposit can be removed with white spirit, the paint has suffered severe transformation, blistering and some scorching of the surface around the centre of the painting. Owing to the fact that much of the alteration to the paint remains obscured, a phased approach is recommended to initially clean and stabilize the painting, so that it can be accurately assessed, and its presentation within a newly decorated apse can be discussed.'³²

Following this, in February 2001, Richard Lea of the Historical Analysis & Research Team within English Heritage prepared a detailed brief for investigation of the area below the painted glory, a brief which 'aimed to explore details of the entablature, pilasters and apse columns and their enrichments, together with the exploration of the blank wall between for evidence of the Decalogue and Creed'. Richard Ireland, historic paint and plasterwork consultant, was appointed to carry out the work.

Richard Ireland's investigation concentrated on the south side of the apse. He produced a report in March 2001, *St Paul's Church, Deptford, Chancel Apse Decoration*, which set out his methods and the findings of his week-long investigation. This yielded significant information relating to the applied decorative enrichment in the apse area, that is to say, architectural decoration of the 1720s, with swags and foliage, which related to pilasters which have since been removed. He found more evidence of the later scheme of egg-and-dart moulding painted on paper, identified by Burbidge in the previous year. No evidence for painted Decalogue or Creed boards was found, and it seems likely that they were wooden tablets fixed to the apse walls.³³

³¹ Burbidge 2000, 4

³² Burbidge 2000, 2

³³ Copies of the historic paint analysis reports are retained in the HA&RT archive, English Heritage, 23 Savile Row, London W1S 2ET

2.5

Summary of Works to the Interior of the Church

Date of works	Architect/artist	Work done/ survival
1712-30	Thomas Archer	Construction of the church
1724	Henry Turner	paid for <i>trompe l'oeil</i> painting consisting of fluting of the columns and pilasters and enrichment of the bases and capitals, and curtain, cherubs heads and a glory in spherical arch. Rest of the church walls possibly off-white distemper. Some remains
1780-1825	Benjamin West	Canvas painting of Conversion of St Paul installed in the upper curve of the apse. Gone. Evidence of a second architectural decorative scheme. Decalogue etc. added or re-sited?
1811	William Collins	Enamelled painting on glass showing figure of St Paul installed in the east window. Re-located to north-west gallery
1856	John Whichcord	Low pressure hot water heating; survives
1883	Unknown.	Triple decker pulpit cut down; survives in part
1893-6	A.W. West	Box pews taken out, pulpit moved, chancel floor raised, font replaced with present one from Rochester Cathedral
1913	James Powell and Sons	New window replaces the Collins glass in the east window; most survives after fire of May 2000
1933-6	Eden & Marchant:	works to roof; interior decoration still survives
1975-6	Marshall Sisson;	decoration by Holloway White Allom; West's painting removed and Henry Turner's painting 'restored'.
Nov 1998	Dr Bristow's brief for T.Ford & Ptnrs;	Helen Hughes's brief for architectural paint research.
Dec 1998	Dr Bristow appointed as Consultant	for the interior
April 1999	John Burbidge survey of chancel apse wall painting	for Thomas Ford's HLF bid. Report, 6 May 1999
29 May 2000	Fire in chancel,	paintwork and glass damaged
8 June 2000	Dr Bristow briefs John Burbidge for 'probe'	on basis of samples taken in 1999. Report.
29 June 2000	Burbidge Report on the impact of the fire damage	in the chancel
9 March 2001	Richard Ireland :	targetted investigation and paint analysis with a report

A Note on Eighteenth-Century Chancel Arrangement and Decoration

'Eighteenth century churchmen liked their churches to be handsome, neat, and regular'³⁴ wrote Basil Clarke. In the late seventeenth century, an almost standardized arrangement for the chancel emerged, with the communion table surmounted by a carved baroque reredos framing the Ten Commandments, Lord's Prayer, Creed (which Elizabeth I had decreed in 1560, be set up at the east end). This would be flanked by a painting of Moses, the giver of the Law, and Aaron, his brother. The floor would be paved with marble squares, and altar rails, either wooden or wrought iron, ran around three sides of the altar. Archbishop Laud had tried to introduce more ritual into services during the 1630s and had encouraged the protection of a permanently placed east altar by the installation of altar rails (partly to keep out dogs!). In London, many of the interiors of the fifty-one churches rebuilt in the City of London followed this arrangement but each element was made more elaborate, with exquisite carved joinery on the reredos by Grinling Gibbons and others, twisted balusters on the altar rails and pulpit steps. This craftsmanship set new standards for the next generation of church-building, the Queen Anne churches, the 'grand finale' to the story of Stuart High Church Anglicanism.

The pulpit was often the most significant fitting in the church and therefore the most elaborate. From the middle of the seventeenth century, the three-storeyed pulpit combined the reading desk and clerk's desk into a single piece of furniture. The highest level, the pulpit, was the place from where the sermon was preached. The preacher could be seen clearly, and a wooden canopy serving as a sounding board enabled him also to be heard. Other parts of the service were conducted from the middle stage, and the clerk was seated below the vicar to give the responses. The three-decker pulpit was usually placed towards the middle of the nave, on the south or north side; from the Restoration onwards it had become increasingly common to place it in a central position in front of the altar. At St Paul's, Deptford, the pulpit is shown in this position in the Cox engraving of the interior (Fig. 10). However, the ground plan of the interior of 1713 (Fig. 6) shows that the original intention was to place the pulpit in the south-east corner of the nave; it is not known if this was its earliest position.

The pulpit in the central position meant that the minister and clerk had their backs to the altar for the whole service. As Addleshaw and Etchells pointed out:

Although the pulpit stood directly in front of the altar it is a misunderstanding of the ecclesiastical outlook of the time to suppose that it was placed here either out of contempt for the altar, or in order to exalt preaching at the expense of the Sacrament; in any case the three-storeyed pulpit was something more than a pulpit, it was the place from which a great part of the liturgy was read.³⁵

Behind the communion table or altar, there was usually some kind of wooden altarpiece or reredos. This would usually support the Decalogue, Creed and Lord's Prayer (the three essential tenets of Christian morality, faith and prayer), and painted letters IHS, or Jehovah's name in Hebrew characters (the 'tetragrammaton'). This might be flanked by paintings of Moses, the Giver of the Law, and his brother Aaron and enclosed in a frame of columns and pilasters with the entablature and pediment at the top. At St Pauls, Deptford, the joiners' accounts show that John Gilham was paid for making an altarpiece in 1722.³⁶ Instead of being a free-standing piece of furniture, the altarpiece was essentially formed by the architectural fitting out of the chancel with two three-quarter Doric columns, two-and-

³⁴ Clarke 1963, 174

³⁵ Addleshaw and Etchells 1948, 76

³⁶ MS 2698, 35-37

a-half faces of Doric pilasters, a curved architrave, frieze and cornice, all in the Doric order. The Decalogue board and the Creed board were fixed to the apse wall on either side. This arrangement provided a simple and dignified backdrop for the communion table with its pair of candlesticks, as shown in both the Scharf illustration and the Cox engraving. Interestingly, it is a similar arrangement to the one behind the high altar at St Paul's Cathedral at the end of the seventeenth century (Fig.35). There, the pilasters with carved capitals, and carved swags of fruit and foliage between, form an architectural setting for the altar. The chancel is separated by a low run of turned balusters with gates in the centre. At St Pauls, Deptford a low carved and pierced screen (referred to in the carvers' accounts and seen in the Cox engraving, Fig.10) originally marked off the sanctuary from the nave, adding aesthetic distinction to reflect the liturgical importance of the east end. The two plasterwork panels of foliage in the ceiling at the east end, by Hands and Ellis, serve the same function.

In the body of the more modest suburban or rural Georgian church, the walls were generally plastered and whitewashed, the woodwork was usually oak, (plain, polished, varnished, or painted), the windows were clear glazed. Following the Laudian reforms, whereby the altar was located at the east end, special decorative treatment was reserved for the surrounding area in the chancel. This could take the form of more elaborate joinery for the reredos or altarpiece, a painted glass window, or a painted scheme for the walls and ceiling of the chancel, or a combination of these. Painting was mostly confined to an altarpiece: religious paintings began to make a discreet reappearance in the altarpieces of churches at the end of the seventeenth century. There is a small number of survivals of painted church ceilings of the later seventeenth century by local artists, such as that over the nave at Staunton Harold, and one over the chancel at Bromfield in Shropshire dated 1671, by Thomas Francis from Ashby-by-Sutton in Cheshire, (Fig.31). This last depicts angels on puffy clouds bearing scriptural texts, with a circle of clouds in the centre which contains a sunburst and the symbol of the Holy Trinity. The colours are brown, red and grey.

In the eighteenth century, Clarke wrote, 'Painting, apart from altarpieces, was not particularly common, but it was more common than has sometimes been imagined.'³⁷The type of painting ranged from the elaboration of text with ornamental borders, to the more ambitious schemes such as that of the church of St Lawrence, Whitchurch in Stanmore, north London, built for the Duke of Chandos and decorated in 1715 by Louis Laguerre and Antonio Bellucci. The whole interior is covered with paintings depicting scenes from the Old and New Testaments, with the sanctuary dedicated to the Giving of the Law and the Sermon on the Mount. The Duke of Chandos had his private chapel at Canons decorated in a similar manner ; the paintings by Bellucci were removed in 1747 by Lord Foley and installed by James Gibbs in St Michael's church at Witley Court, Great Witley, Worcestershire.

These paintings were the result of private patronage, and examples on such a grand scale were rare. Basil Clarke has identified descriptions of some more typical early eighteenth-century schemes, chiefly parish churches outside London, but does not make clear whether or not they are extant.

Some are clearly comparable to Turner's painting of the glory at St Paul's, Deptford. Clarke cites a William Wace of London who was paid, in 1704-7, for painting the chancel of a church at Bletchley, Buckinghamshire,

For painting the Chancel, painting & gilding the Glory & 37 Cherubs' heads, the 12 Apostles as big as the life, 17 pannels done with ornament, 84 foot of the cornish, three Members inriched, 56 foot 4 inch astical inriched, 26 of 5 inch hollow round the Window inriched, gilding all the mouldings round

³⁷ Ibid., 170

the 39 pannels, painting two columns, five large Curtains and painting all the wall 3 times in Oil.....£50³⁸

In 1710, the ceiling of Prestbury church in Cheshire was painted to imitate panelling, and adorned with the Evangelists emerging from the clouds, with the sun in the centre radiating gilded rays. A sky with a glory adorned the east end of Kingswood church near Wotton under Edge, rebuilt 1723. In Rowston church, Lincolnshire, the ceiling above the altar was painted with cherub's heads in clouds, and the tetragrammaton. At Gayhurst, in the coving above the altar, there are three cherubs' heads in clouds surrounding the sun. Clearly the theme of a glory revealed behind a curtain with cherubs heads, a sunburst and clouds, and the symbol of the Holy Trinity was a common one in the first two decades of the eighteenth century, whether painted, carved in wood or fashioned in plaster, as in the apse of St Mary le Strand (1714-1717) by James Gibbs. A later painted example, combining several similar features with St Paul's, Deptford, is the church of St George, Portsea, 1753. A drawn plan of the nave, and the east end in elevation, has been found and published by Nigel Yates in his book *Buildings, Faith and Worship*³⁹(Fig. 34). This shows a Venetian window, clear glazed, a 'glory' on the upper wall, a central pulpit in front of the altar rails. The window and columns flanking the chancel are there today, according to the Pevsner entry, but no mention is made of the glory, which may have been over-painted.

Terry Friedman, author of a book on James Gibbs and an authority on Georgian church architecture, knows of other examples. These were painted schemes of various combinations of painted cherubs, clouds, festoons and curtains from the 1670s and 1680s in the chapel at Somerset House; of 1703 at St Paul's Covent Garden (destroyed 1790s); of 1712-14 at St Peter's church in Leeds (a drawing by Parmentier survives of the painted scheme); of 1725-1796 at St Andrew Undershaft by Robert Brown (destroyed); at Bristol, 1793; and part of a scheme, which survives, at St Mary Abchurch (Fig.32). Mr Friedman has suggested that such images served to focus the raised eyes of the congregation on Heaven. He knows examples of churches where real curtains might be hung over the window at the east end to reduce the glare from a clear-glazed window. At St Paul's Deptford, Henry Turner's curtains may have served as both the notional top portion of real curtains, as well as dramatic painterly device to 'reveal' the religious imagery. The east wall of St Benedict's, Gracechurch Street was evidently once painted to represent a grand crimson curtain fringed with gold.⁴⁰

Some points are made on the subject of painting in oil on walls by the author of *The Builder's Dictionary or Gentlemen and Architect's Companion, Vol II*, published in 1734 and endorsed by Nicholas Hawksmoor and John James. They make interesting reading in relation to Henry Turner's scheme. First, the author praises the 'Lustre and Sweetness' that can be achieved in oil as opposed to fresco. He explains:

The whole secret consists only in grinding the Colours with Nut-oil or Linseed Oil (which, because it takes time to dry, can allow for alteration). And besides, the Figures in this way of painting have more Force and Boldness, in as much as the black becomes blacker when ground with oil, than with water. Besides that, all the colours mixing better together, render the colouring sweeter, softer, more delicate, and give an Union and Softness to the whole work which is inimitable in any of the other manners.

There follows, in this passage, a method for preparing the wall for painting:

Painting in Oil, is performed on walls, Wood, Stone etc. To paint on a wall, when it is well dry, they give it two or three washes of boiling oil till the plaister remain quite greasy, and will imbibe no more. Upon this they lay drying colours, viz white chalk, red Oker or other chalks beaten pretty stiff. When this couch or lay is well dry, they sketch out and design the subject to be painted and at last

³⁸ Ibid., 170

³⁹ Yates 1991, Fig. 8

⁴⁰ Addleshaw and Etchells 1948, 157

paint it over, mixing a little varnish with their colour, to save the varnishing afterwards.

The author goes on to give two alternatives to wall preparation, as well as advice on how to paint on wood, linen, canvas and stone.⁴¹

Another type of painted decoration in churches was architectural. Where narrative painting might be thought too 'Popish', architectural decoration avoided such a charge, and was cheaper and more straightforward to execute. It could also enhance architectural language used in the body of the church. A full-blooded attempt at architectural illusionism was attempted in the nave wall paintings by Louis Laguerre at St Lawrence, Whitechurch Lane, Little Stanmore, from 1714, and in the mausoleum abutting the church on the north. There, the walls and ceilings are painted with an architectural scheme comprising sham columns, statues in niches, urns, putti and a dome. Outside London, the church at Wymondham, Leicestershire had a chancel adorned with a rustic base and fluted Doric pilasters with a cornice and pediment.

James Thornhill painted an architectural scheme comprising *trompe l'oeil* coffering on the chancel ceiling at St Alphege, Greenwich, in 1718. He was paid a pound a yard for: '110 yards of painting about the altar in panels, mouldings and gildings, trophies and other ornaments, together with painting of pilasters on each side of the altarpiece'⁴². Henry Turner would certainly have known of this scheme as he had been employed as a painter at St Alphege's church, along with many of the craftsmen who were employed around the same period at St Paul's, Deptford. Interestingly, Turner was even better paid per yard than Thornhill, perhaps because his scheme involved the figurative glory. Thornhill's scheme was carefully reinstated by Glyn Jones in the post-war restoration of the church (Fig.33). It appears that this is the only other example of a painted scheme at the twelve Queen Anne churches. Turner did no other, and the accounts for the various painters working in the contemporary London churches, (James Preedy and John Reynolds at Wapping and St Mary Le Strand; George Clayfield at Bloomsbury and Hanover Square), show that they painted woodwork (joinery), and ironwork (railings, weather vanes and window frames) rather than figurative paintings or *trompe l'oeil*.⁴³

It appears that, in the later eighteenth century, oil paintings were frequently given to churches to serve as altarpieces. John Martin Robinson notes examples at Malpas in Cheshire and at Ossington in Nottinghamshire, where paintings were donated, and notes 'even Constable, who is generally thought of as a landscape artist, painted several religious canvases to serve as altarpieces in his native East Anglia.'⁴⁴ Hogarth paintings hung in the east end of St Mary Redcliffe in 1755.⁴⁵ Although it is not (yet) known in what circumstances the West painting was donated or commissioned for St Paul's, Deptford, its appearance above the altar seems to have been part of a wider pattern of acquisition and installation of religious painting in the east ends of churches in the late eighteenth century.

⁴¹ *The Builder's Dictionary* 1734, under 'Painting'

⁴² Lambeth Palace Library Ms 2697 p.303

⁴³ Lambeth Palace Library MS 2703 pp52, 53, 67, 103

⁴⁴ J. M. Robinson 1995, 132

⁴⁵ Addleshaw and Etchells 1948, 157

Conclusions and Recommendations

In spite of the loss of the West painting, and the late nineteenth century alterations of the chancel, there is much that survives that makes the chancel of St Paul's, Deptford special. These are: the architectural joinery, architectural painted decoration and a figurative painterly scheme, all of the early 1720s; and the later architectural painting in the apse. A substantial amount of both the original painted scheme, and the later additions, has been identified by Richard Ireland. After some research into eighteenth-century chancel decoration, it appears that such schemes were once relatively common; today, very few survive, although the exact number is not known. According to Terry Friedman, St Paul's may be the only such surviving in London, apart from the painted dome in St Mary Abchurch.

Further general investigation of the original scheme is needed to complete the picture of the extent of the decoration. There needs to be a programme of stabilization of original paintwork, before reinstatement and redecoration of the apse can begin. As separate projects, the glory needs to be cleaned and stabilized, and the Powell glass photographically recorded before the appropriate course of action for the east window can follow.

APPENDIX ONE

ST PAUL'S DEPTFORD
REPORT ON THE STAINED GLASS
by
Jill Channer

Following recent fire damage to the east apse I inspected with and at the request of Susie Barson on 27 November 2000. We were met and shown round by Mr Roy Tindall.

Conditions: We were able to see the damaged glass at ground level from the exterior and to examine it on the interior from a scaffold. The tarpaulins could be pulled to one side to enable the protected areas of glazing to be seen and touched with strong artificial illumination. We were not able to see what survived of the damaged panels, which had been smashed out and removed but understand that some of the fragments are in store. The weather was fine when we arrived and raining when we left. Because the window is set in a recess and the prevailing wind is from the west, the tarpaulin was adequately protecting the interior from the elements.

Description: The damage affects the lower panels of a three-light window depicting Christ in Majesty between (north) St Michael and (south) St Gabriel. Peter Cormack of the William Morris Gallery has been able to confirm our attribution of the studio and date - Whitefriars, 1913. The head of St Gabriel is a later replacement in a softer, Arts and Crafts style that has been replaced with the panel *in situ* - the lead has been peeled back and replaced to allow the new head to be inserted. The replacement may well be by one of the Whitefriars glasspainters of the 1920s or 30s. Any dedication or inscription at the base is no longer extant. Mr Tindall could not supply us with any factual details and we do not know whether or not there are photographs showing the complete windows before the damage - or original cartoons for them surviving in the Whitefriars archive.

The Damage: The interior surface of the glass is extensively smoke-blackened and characteristic fire crazing is clearly visible over all the lower portions of the surviving lower panels.

The leads and solder have deformed and melted in the lower areas but are sound at the upper levels. It will be difficult to remove the fire-crazed panels - the cement fixing the panels into the stone frame is very tenacious and the panels are too fragile to sustain their integrity if subjected to percussive tools. It will have to be accepted that there will be further losses from the lower panels during removal.

The Options: 1. Retention of the existing glass by repairing the surviving panels, researching and sourcing details of the lost portions, assessing and integrating what can be salvaged from the glass in store and commissioning a copy.

2. Removing and repairing the surviving panels and finding them a place else where in the church for preservation and display. Replacing with a contemporary design or plain glazing.

3. Removing the glass and offering the surviving panels unrepaired to the London stained glass repository for relocation. Replacement with plain square glass.

Assessment: **Option One** would be the most expensive. It is also predicated upon finding sufficient visual information on which to base the reconstruction and a workshop with a glasspainter sufficiently skilled to be able to copy the dense painterly style of the original on appropriate glass. The latter is easier than the former. It is understood that the insurance company (the Ecclesiastical Insurance Group - EIG) would be prepared to meet the cost of replacing the damaged glass on a "like for like" basis. An "evocation" in the style of the original to complete the three lights would be an unacceptable compromise on aesthetic grounds- this kind of glass does not lend itself to that sort of treatment.

Option Two has a precedent in the church. The former early C19 east window depicting St Paul in enamel and paint was removed and relocated intact in the interior glazing of the north-west gallery – presumably to allow the present scheme to be installed. There are of course many precedents for this – especially for east windows which, as the visual focus for worship, are subject to changes of fashion, generous donors etc. The churchwarden saw no difficulty in finding an appropriate location within the church. However, there may be compensation consequences in that the EIG may not be prepared to fund relocation and replacement. There may also be complications in obtaining Faculty. I do not know what the Diocese of Southwark’s policy on such matters is. I do know that the CCC has in the past taken a benign view of proposals to reglaze windows with accidentally damaged glass – and they have had a lot of experience of this in recent times. Obviously after the last World War, such damaged glass would have been swept away without a moment’s thought providing the welcome opportunity for a contemporary creation or plain glazing.

St Paul’s does have contemporary glazing instantly recognisable as the work of Alan Younger in his spiky “blue” period. It also has some extraordinarily rare and extremely beautiful C18 plain glazing - both crown and cylinder glass survive in unexpectedly large quantities. It would be a wonderful opportunity for a gifted and responsive contemporary designer to create a plain glazed window of great beauty deploying different textures, quality and colour of plain glass and carrying the design – abstract or figurative – in the leads. Equally any glass designer would eagerly seize upon a commission such as this. It would provide a wonderful subject for a sponsored competition – there are several I have in mind and I would be happy to initiate discussions with the appropriate authorities if this would be helpful. In such circumstances it is my experience that the EIG are more than flexible and generous in coming to a settlement. None of these proposals are cheap but there are ways of assisting the parish to win and find funding...

Option Three is the least expensive of all. It provides the Repository with the challenge of finding a suitable re-location for the damaged glass and involves a minimal expenditure on the part of the parish and the EIG. It could, of course allow for something more creative to replace in the window – as discussed above.

Probably **THE** most important consideration in exploring any of these options is the future of the **wallpainting** in the East End. Whatever is proposed for this in terms of conservation and preservation, presentation and lighting is **CRUCIAL**. **There is no point in painstakingly restoring and conserving a baroque wallpainting in such a prominent position and then undermining its presentation and effect by inserting unsuitable and incompatible glazing.** There is always an hierarchy of relative importance in assessing and evaluating options in such circumstances and we must have the confidence to set this out. Clearly the wallpainting is more important than preserving and recreating the present 1913 glass. The design, iconography, tonal range, light level and ethos is totally incompatible and completely antithetical to the recreation of an appropriate context to bring a long-neglected wall painting back to life. There is no aspect of the Whitefriars glass that is either rare or unique. The style, design, iconography, techniques, materials, and even the commercial company that produced the window are all commonplace. We are not dealing with a work of high quality or expense, originality or brilliance. I would certainly have found it unsustainable to defend the removal of the original St Paul figure to replace it with the Whitefriars glass – if such a process had existed at the time.

RECOMMENDATION

We really need to know more before we can offer definitive advice to the Parish. We need to know whether reconstruction of the Whitefriars glass is even an option. We must know what is happening to the wallpainting and what it is going to look like. We should have considered -perhaps by means of computer graphics - what the wallpainting and the apse would look like *if the St Paul figure was reinstated in its former position in the*

main light of the East End. (It certainly could be with proper external protection). We need to help the parish by doing more research so they are in possession of as many facts and hard information as possible to help them to come to a viable and acceptable decision that we can support. If necessary we should assist them towards selecting several contemporary designers to choose from- perhaps by means of a sponsored competition.

In the time being we should recommend to them that the glass is taken out and united with the fragments in store to enable a proper assessment and report to be made on its condition and the costs of conserving it. I suggest that Goddard and Gibbs and Chapel Studio be asked to tender for this as both have experience of this work following Bishopsgate – both are geographically convenient, have enough bench space and expertise to do the work and both have excellent glass painters if they are needed for the reconstruction. They will both provide realistic reports and estimates.

I would also like to encourage further research to find out more about the documentation, donor, artist etc to inform the debate.

APPENDIX TWO

Notes from the church building accounts deposited at Lambeth Palace Library for St Paul's, Deptford, *which relate to the construction or decoration of the interior at the east end, 1716-1732, (see Bill, 1979).*

Plasterers' accounts

1716 Ms 2703 James Hands and James Ellis,
*finished with a good coat of white hair'd stuff.... For washing stoping whiteing sizing
blacking and colouring the bottom... where shall be required.*

1717 Ms 2697 pp100-103 James Hands and James Ellis:
*Flowers in coffers, flowers in soffits, pieces of foliage, modillions, dentell, ovolo, ogee
mouldings,
4 festoons in soffits at the east end and the west end, 4' 9'' long, 5'' round, 3'' embossed
1 festoon at the east end 3' long and 3' embossed
1 great flower in the middle of the ceiling
2 pannels filled with foliage at the east end, each 23' 9'' long, 3'' wide, 6'' embossed
1 shield with foliage about it at the east end, making in all 6ft square and 6 ins
embossed...£6.0.0*

*800 yards of whitening the plain and moulded work at (gap) per yard
whiting the fretwork and enrichments in toto*

Total cost.... £766.7.0

Painter's Accounts

1716 Ms 2703 p.39 Contract : December 10th, 1716 for Henry Turner
*The humble proposal of H Turner painter for doing the painter's work at the new church at
Deptford. I will three times prime and once paint of fair colour the wood works at eight
pence per yard square The ironworks at one shilling per yard square.*

1716 Ms 2225 p.83
*Leaves of gilding in painting and gilding the copper vase, vane and ironwork for the
steeple of the new church at Deptford.....£20*

1717 Ms 2697
*291 yards of painting work upon the iron windows and straps to the roof timbers done with
good oyles and colours at (gap) per yd per contract.*

1724 Ms 2719 p.79 Thomas Lucas makes scaffold 'for the painters at the altar'

1724 Ms 2719 p.85 Henry Turner
*94 ½ yds of Architect Painting and Gilding at the altar being fluted columns and pilasters
the capitals and bases enriched and gilded with ornaments Enriched and gilded between
the pilasters and husks in the soffits with a curtain, cherub heads and Glory in the
spherical arch at 40 shillings per yard.....£189.0.0*

1724 Ms 2700 p.158 Henry Turner
*94 ½ yds of painting and gilding about the altar containing the fluting of the columns and
pilasters, the enrichments of their bases and capitals with guildings and ornaments in the
soffits, together with a large curtain, cherubs Heads and a glory in a spherical
arch.....£100*

1727-8 Ms 2701 p.115 Turner paints churchyard gates and windows etc at the minister's house; p. 384 *Pews numbered with gold numbers in blew ovals, 127 pews at £2.0.0. each*

Glaziers' accounts

1716, Ms 2703 p.40 : 10th December 1716

1. *Crown glass in lead 9 ½'' to the ounce, the squares to be 10 ½ '' by 8 ½ ''*
2. *New Castle glass ditto at 7 pence per foot.*

1716, Ms 2749/4 17th December, 1716 contract

Thomas Cummins to glaze new church at Deptford in Crown glass set in lead.

1717 Ms 2697 p.95

Thomas Cummins, glazier

2015 ft Crown glass set in lead of 9 ½'' to the ounce at one shilling per foot as per contract £100.15.6; casements pin'd in, each being about 5' high and 2'4'' wide.....£102.2.6

1717 Ms 2719

Thos Cummins 2015 feet of Crown glass set in strong lead being cutt into large squares at 12 pounds per foot.....£100.15.7

For 27 casements pin'd in being 5' high and 2'4'' wide at 12 shillings each.....£102.2.7

1724 More glazing work by William Toms, including 'green glass in the vaults'.

1730 Glass repairs by William Toms using Crown glass, £6 large , £4 small, and Castle glass at £2 a square.

Carpenters' accounts, where they relate to the east end inside the church. (Work to the ceiling, roof and galleries in the body of the church were specified in James Groves's contract of 1713 Ms 2703 f.2).

1716 Ms 2717 f.95 'An account of the carved work to be performed in Deptford Church'

For Cornish round gallerys.....164' at £4.0.0 per foot
Modillions..... 250 pieces at £1-6- per piece
Capping moulding.....256 ft at 0-3 per foot.
Bed moulding.....3 mbs.....164 at 1-3 per ft
Architrave moulding 4 mbs... 164 at 1-6 per foot
Flowers..... 265 at 4 per ft
Organ loft
Cornice..... 60 ft at 0-6 per foot
Large modillions..... 65 at 2.00 piece
Capping moulding.....125 ft at 0.4 per foot
Bedding moulding.....3 mbrs.....060 at 2-0 per foot
Architrave moulding.....4 mbrs.....040 at 2-0 per ft
Two large colum capitals..... 1-9 high at £10-0-0 per piece
Eight colum capitals..... 1-2 high at £7-10-0 per piece
For eight pilaster capitals..... 1-2 high at £01-15-0 per piece
Roof: good sound spire oak
Floor: good yellow fir, with beams of oak
1716 Mr James Grove.

1717 Ms 2697 p.97

James Grove: 2 circular rooms at the east end in both storeys, floors, galleries, oak gallery fronts. Three steps of stairs 2' 10'' long from the galleries to the little rooms at the east end.

Joiners' accounts for the interior

1717 Ms 2703 *Contract for John Smallwell and John Gilham joiners for pewing and specifying deal for doors, partitions and benches.*

1719 Ms 2697 p.125 John Gilham *four little galleries in the canted angles, panelling of the pews and gallery fronts*

p. 128 *2 Corinthian Columns of 2" wainscot 18" diameter. 15' 4" high from base and capital each at £18.0.0. 8 ditto, fluted 1' diameter, 9'5" high from base to capital each at £9.00 Capitals carved by Joseph Wade and Richard Chichley (p.129)*

1721 Ms 2697 p.141

Wade and Chichley, carvers

Fronts of galleries, pews and pulpit..... £8.11.3

Panels to the screen carved and cut through on both sides £1.00 each..... £20

A Corinthian Capital carved 12" diameter for the pulpit£4.00

Total.....£33.00

1721 Ms 2697p.141 John Gilham, joiner *In part of the altarpiece and pulpit for this church wrought near two years since but not put up yet.....£150.0.0*

1722 Ms 2719 p.48 John Gilham, joiner, for altar piece, pulpit, reader's desk and clerk's desk, including *two three- quarter columns of the Doric order with base and capital 1'7 ½" diameter at £9 each...£18.0.0 2½ faces of pilasters of the same order and the same diameter at £5 per face... £10*

12 ½ yds straight wainscot architrave and frieze to the Doric order at £2.6.0 per foot and cornice

1722 Ms 2698 pp 35-37 John Gilham, joiner

Work done by him in the altarpiece at the New Church in Deptford. 16'3" supplied, plinth of right wainscot ¼ " thick and pedestal..... 16 shillings;

33'0" supplied of the same circular having a wainscot frame of Inch and a half stuff on the back of it at £3.0.0. per foot

Total: £5.15.3

Two three-quarter columns of wainscot after the Doric manner 19 ½ ins diameter with bases and capitals each at (blank); 2 ½ faces of Doric pilasters in wainscot of the same diameter;

12 ½ yds strait wainscot architrave and frieze

p.37 In full for the pulpit, reader's desk and clerk's desk made in right wainscot after the design of Mr Archer, very difficult and troublesome to execute and in part of which £150 have already entered in the book of Deptford church, Anno 1721.....£50.

1729 John Meard comes in to help out

1731 John Belshaw, *'A cover of mahogany, a marble font in the form of that at Limehouse church' ; p.383: putting up shelves at the altar.*

Letter from John Gilham concerning the execution and completion of the pulpit, reading desk and altar.

1718 John Gilham, joiner Ms 2717 f.99

To the Commission for the building of fifty new churches.

At Michaelmas 1717 the joiners' work of the church at Deptford was begun and carried on with such expedition that the part then allotted me was ready to set up by Michaelmas after, but receiving an order from your honours dated 30 October 1718 to do the other part

of the church which Mr Smallwell should have performed, in obedience to that order I used such diligence that most of the work for that side was prepared by Lady Day following, and notwithstanding all discouragement, have continued to carry on the work of the pulpit, reading desk and altar to this time without intermission upon the account of which there is now due to me upward of 1600 pounds but the said work being not completed as that it could be brought to a regular measurement for the year 1718. I humbly pray your honours will, when the books of that year are paid, advance such a sum to me by way of imprest as may enable me to finish the joiners work of the said church.

Your humble and obedient servant, John Gilham.

Money owing to the craftsmen 1719-1720

Ms 2724 f.80, 83

James Grove, carpenter for roofing, flooring, gallery construction, and window shutters in various churches: Deptford £80; Limehouse £56; Spitalfields £880; Wapping £32

Mr John Gilham, joiner (doors, wainscoting, pulpit, altar and reading desk). April 1722: Deptford £1,300; Greenwich £100

John Skeat, smith: Deptford £74; Bloomsbury £12.00; Limehouse £13.00; St Michael's tower £20.00

Nash, ironmonger: Deptford £45

Osmond, plumber: £50.0.0

Wade, carvers : Deptford £450

Fol.85: Oct 25 1721 Hawksmoor and John James.

Deptford Church requires little more to finish it than the paving of the altar and the putting up of the altarpiece and pulpit, which are near ready.

An account of works yet wanting to be done in and about the new church at Deptford, 1723

November 1 1723 Lambeth Palace Library MS 2717 f.104

- 1. Painting the pillars and pilasters at the altar with some decent ornaments*
- 2. An altar table and iron rail to enclose the same*
- 3. Iron rail to the two staircases to the ascent to the pulpit wanting*
- 4. (Other points relate to other areas of the church e. g. paving areas about the east end and on the north-east and south-east quarters of the terrace round the church with Flanders brick; finishing the minister's house etc. Signed by John James.*

APPENDIX THREE

Diocese of Rochester, Faculty 1895, at the Centre for Kentish Studies, Maidstone, Kent for proposed alterations:

- Lower the oak pews, remove doors and remove front rows of pews
- Make the floor level with the side aisles
- Move the pulpit from the middle of the church to the front
- Make space for a new font from Rochester cathedral
- Choir floor to be raised about 18" above the floor line of the church and that the communion table be raised about 18 inches above the choir floor and that a new oak communion table 7' long be substituted for the smaller one now in use
- That the communion rails be removed to the west side of the choir stalls to mark off the chancel and that an oak rail be placed round the communion table for the convenience of the communicants
- That the choir seats be brought further into the body of the church in order to give free access to communicants at the communion rails
- That the choir aisle be paved with black and white alternate squares
- That the portion marked off by the communion rails be paved with mosaic
- That an oak reredos 5' high be placed over the communion table
- That the present deal choir seats be replaced by good oak stalls made of surplus oak of the church
- That the present reading desk, formerly the parish clerk's reading desk be done away with
- That wood block flooring be substituted for the present stone floors in the aisles
- That if necessary new heating apparatus be made to take place of the one nearly worn
- That the square boxes in the galleries be altered and made similar to the seats in other parts of the church
- That all necessary repairs be done to roofs, floors, walls, gutters and wainscottings.

Estimated cost: £2000

Said alterations and repairs are recommended by Mr A. W. West, Architect, of 44B Maddox St., London. Population of parish 12,500 50 new seats. Not necessary to remove monuments.

Plans appended showing before ('C') and after alteration ('B') to the seating, approved *except for the gates to the chancel screen*, by Rector and churchwardens, 13 September 1895 and signed by George Knight, registrar.

A drawing is appended for the proposed new reredos signed by A. William West survives but there is no indication that this approved and installed.

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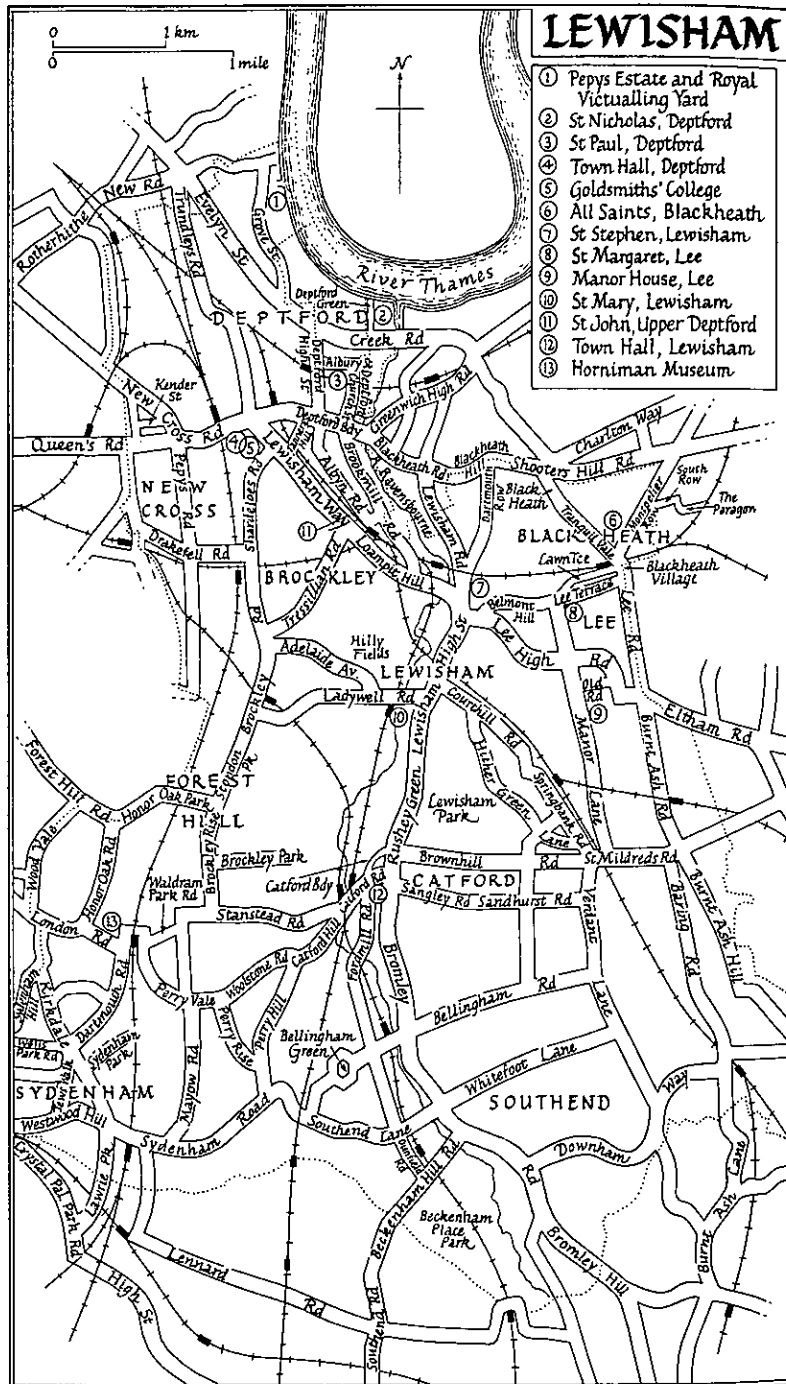
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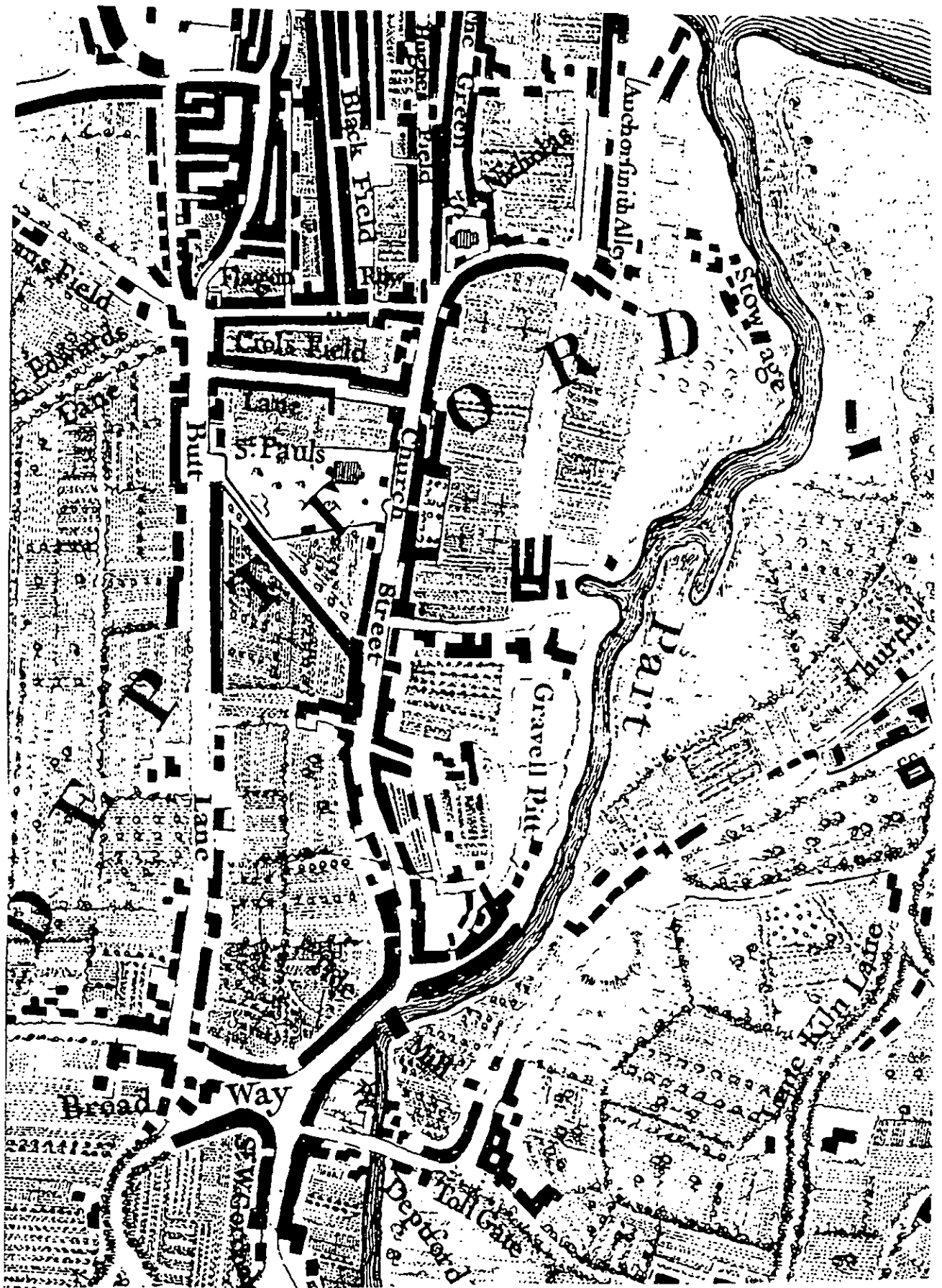
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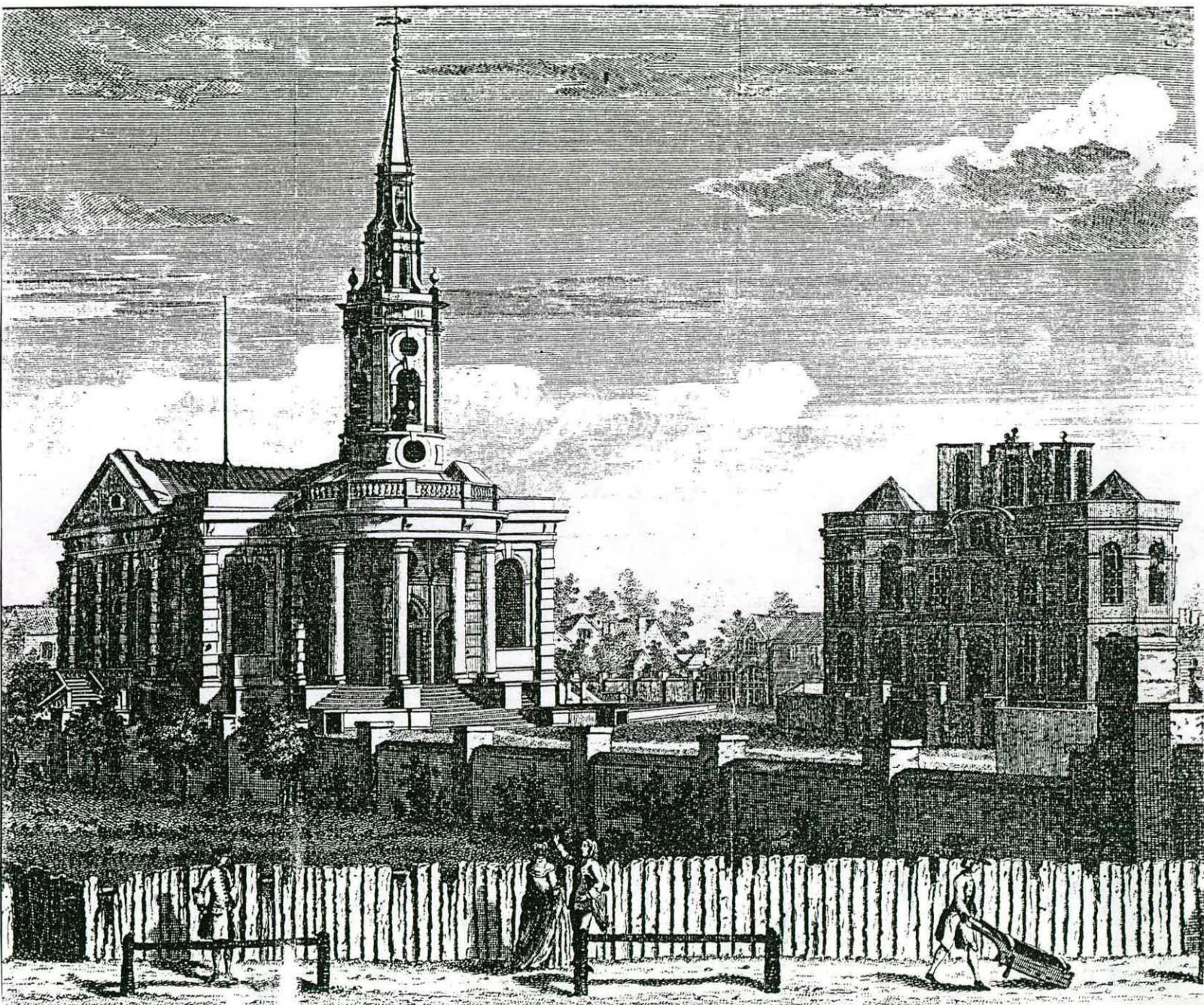
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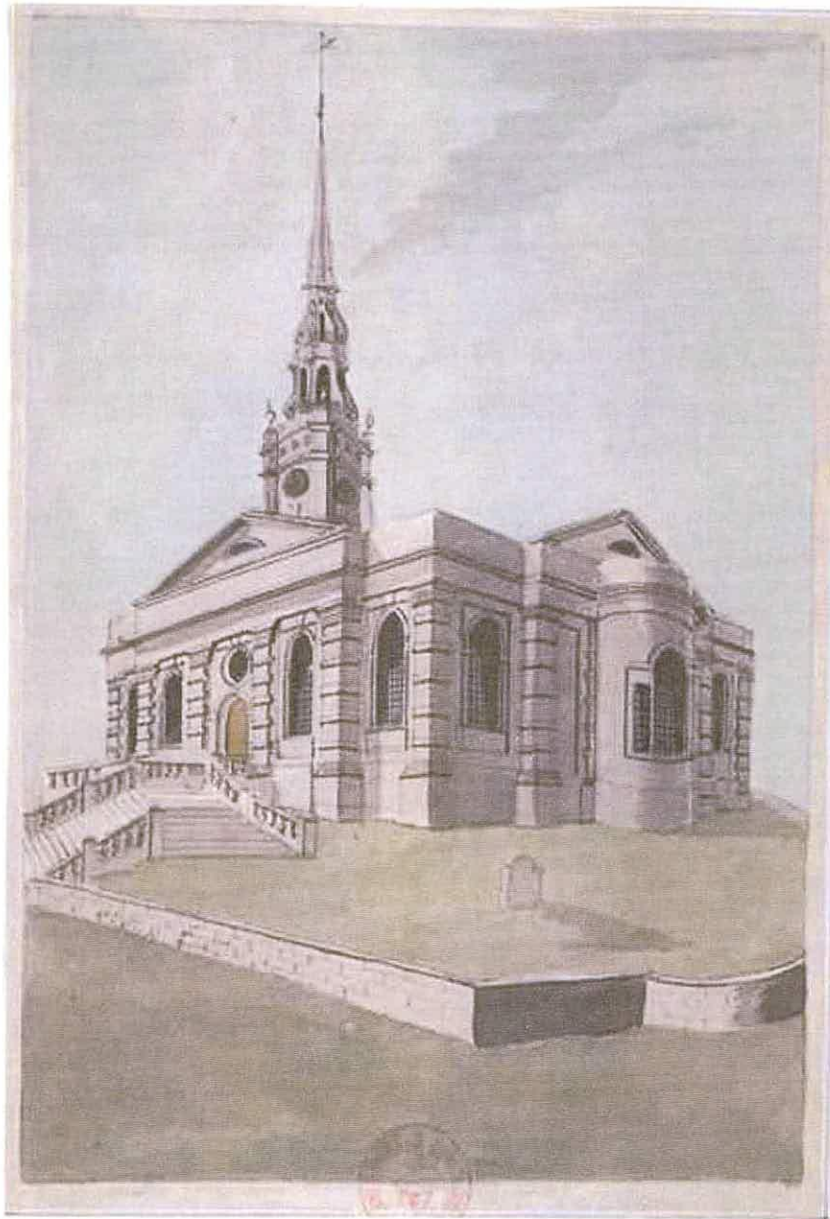
1 Sketch map of Lewisham, to show the location of St Paul, Deptford, (from *Cherry and Pevsner 1994*)



2 Detail from Rocque's map '10 miles around London', 5" : 1 mile, to show the position of St Paul in relation to the suburb of Deptford in 1746

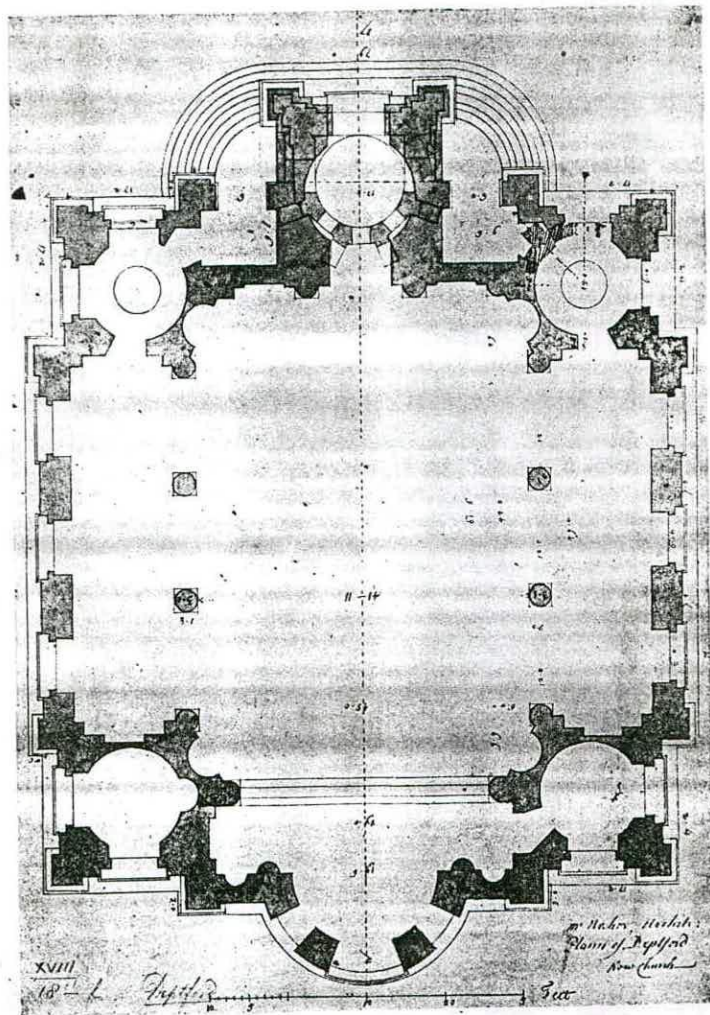


3 'The North-West Prospect of St Paul's Deptford with the Rectory House etc.' by Robert Wilkinson (fl.1785-1825) c.1825© Corporation of London record 23404

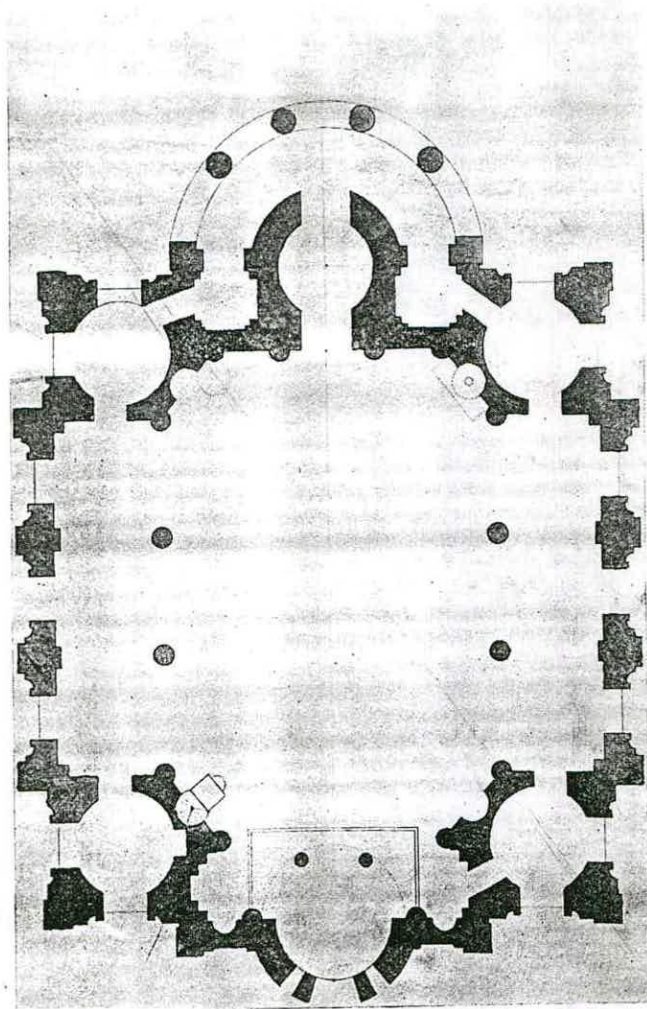


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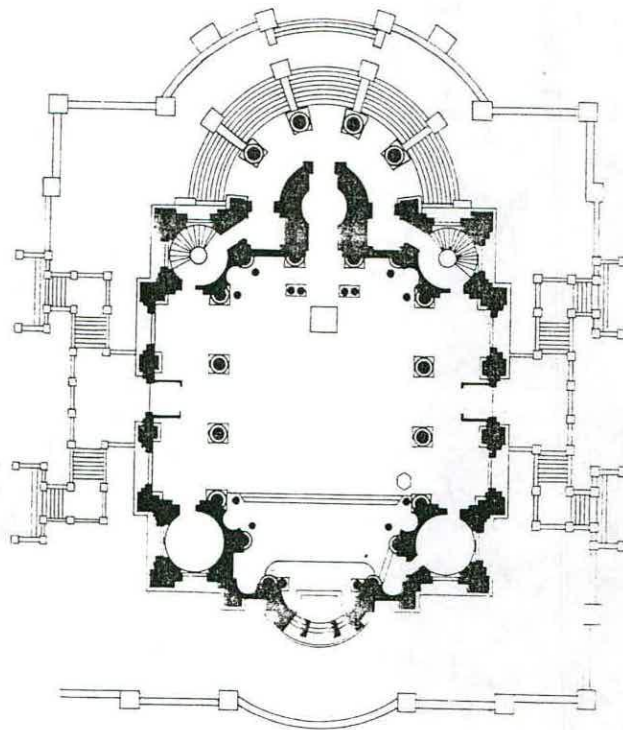
4 View of the exterior of St Paul from the south-east, 1800. Artist unknown.
© Corporation of London record 23412



5 Plan of St Paul's, Deptford, earliest design, 1712, by Thomas Archer (from Whiffen, 1973. Archer's plans are in the King's Collection of Maps, XVIII, 18,e-i)



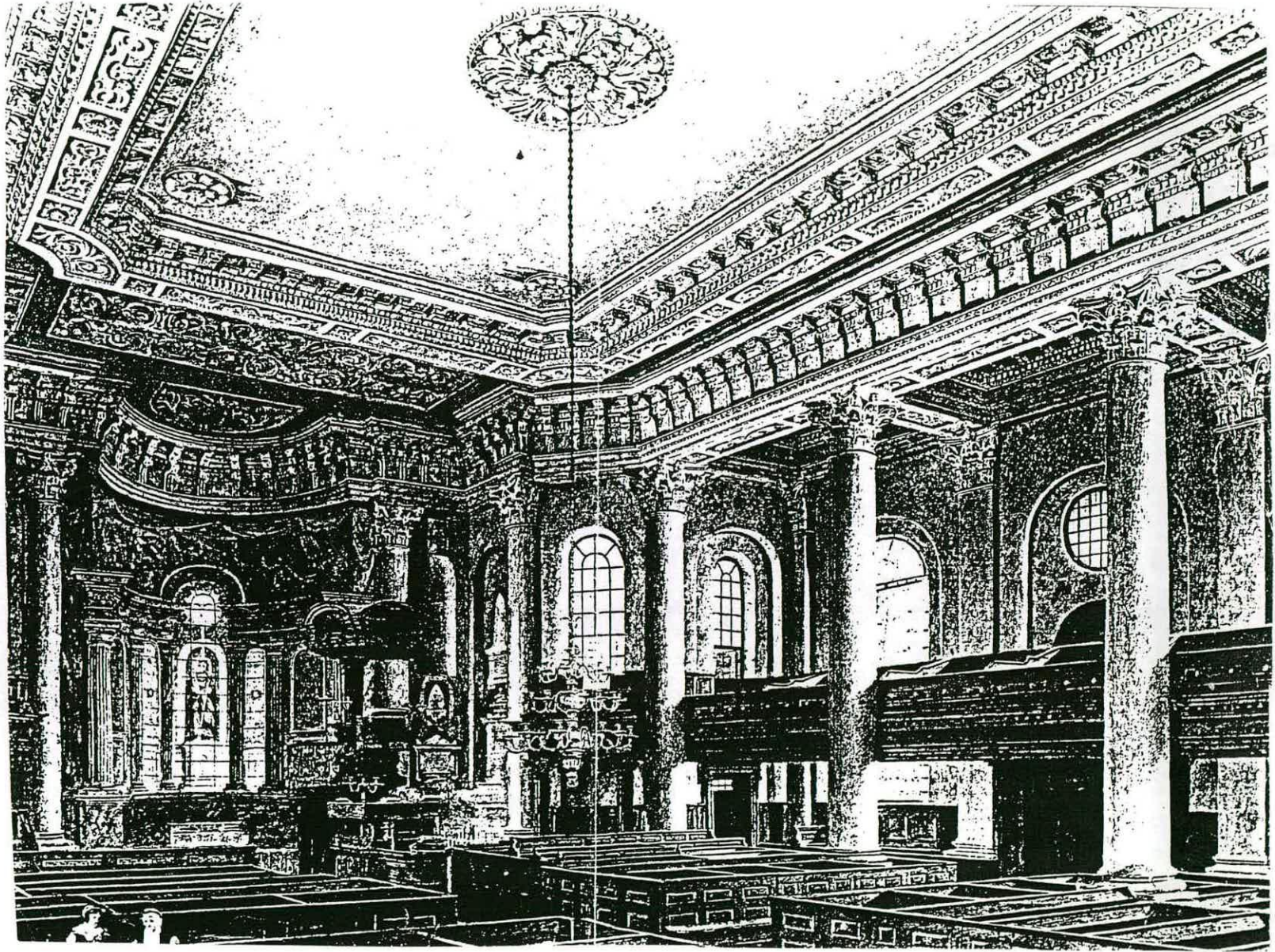
6 Plan of St Paul's, Deptford showing free-standing columns in the chancel
(From Whiffen, 1973)



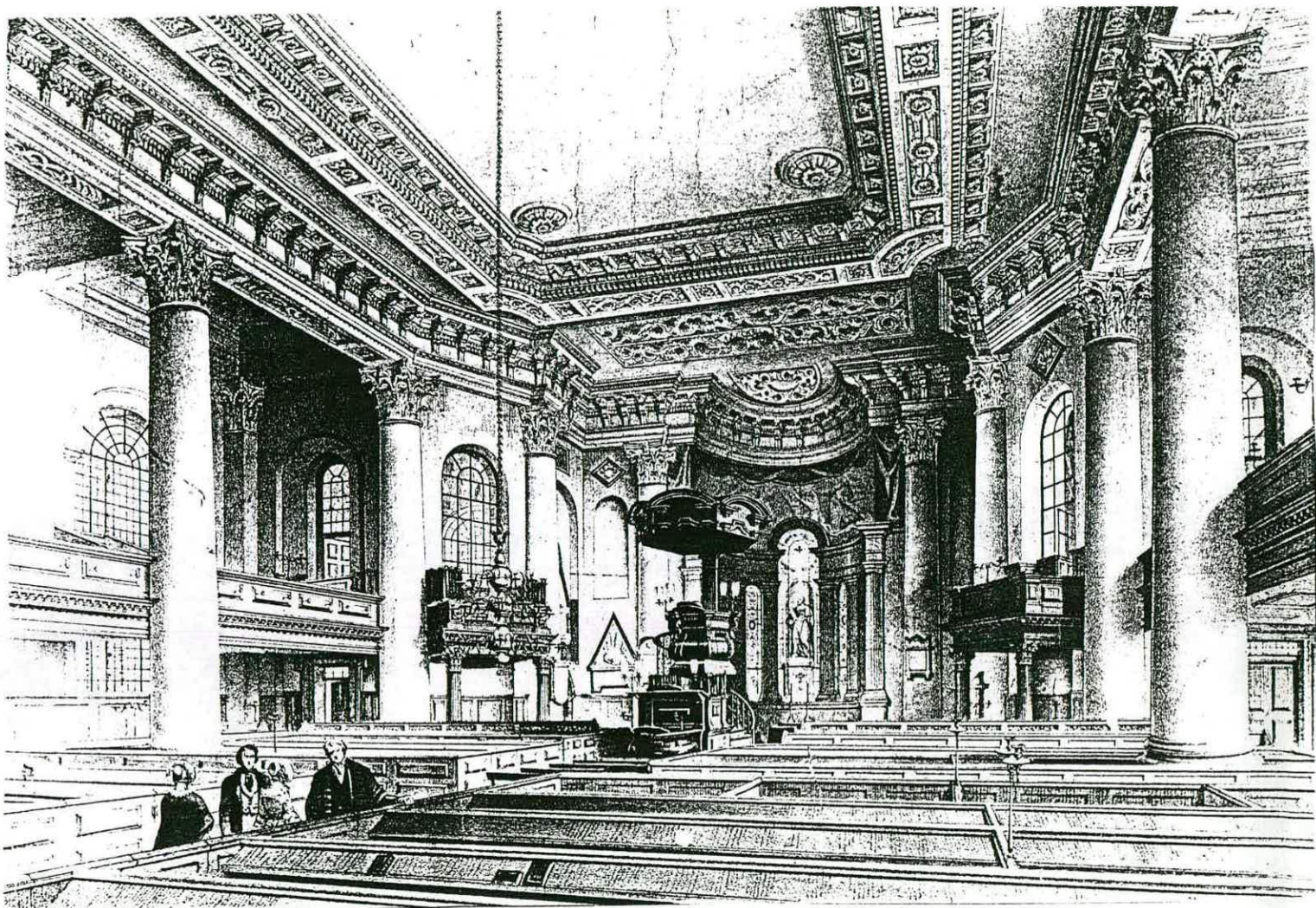
7 Plan of St Paul's, Deptford, showing the engaged columns in the chancel
(from *Cherry and Pevsner 1994*)



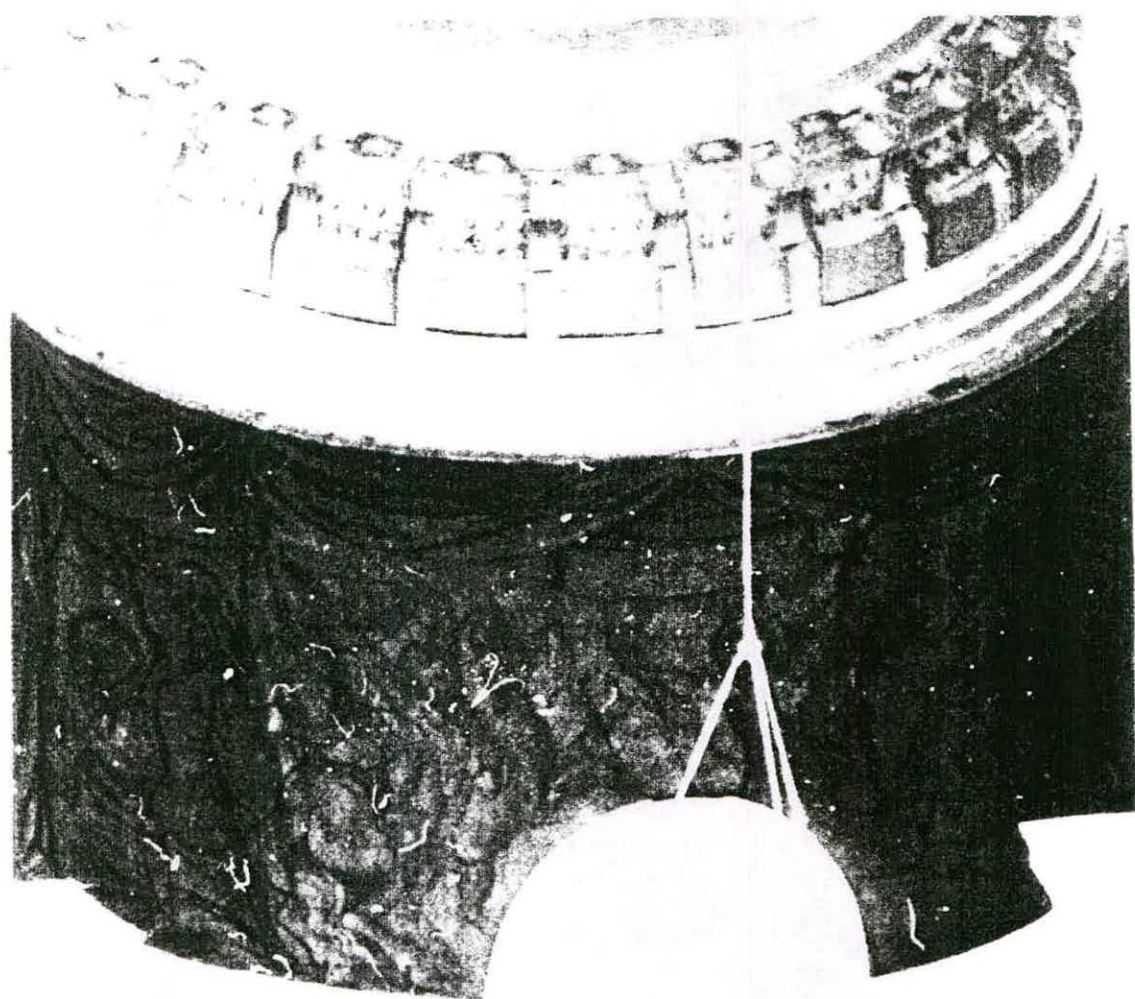
8 View of St Philip, Birmingham by Thomas Archer, 1709-18, before alterations to the chancel (from Whiffen 1948)



9 Interior of St Paul's, Deptford, facing east, George Scharf, n. d. showing box pews, altar screen, pulpit, Decalogue boards, Collins window, West canvas in the apse

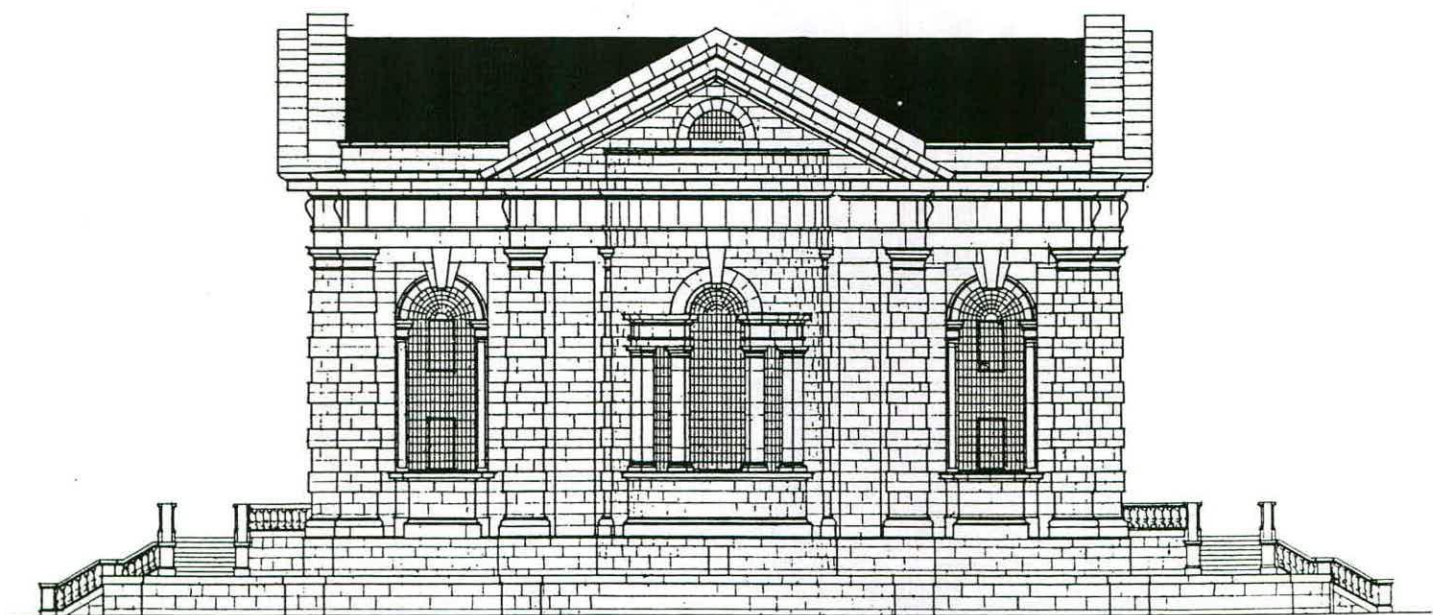


10 Interior of St Paul's, Deptford, facing east, J.W. Cox, 1841, engraving, showing the same arrangement from the south side of the nave



11 Detail from a scanned photograph of the Conversion of St Paul by Benjamin West

ST PAUL'S CHURCH . DEPTFORD.



12 St Paul's Deptford, interior: section drawing of the east end by T.Bee, 1905
(from the *Architectural Association Sketchbook* Vol.ix 1905)



S. PAUL, DEPTFORD.
INTERIOR AFTER RESTORATION, 1895.

13 'Interior of St Paul's after restoration, 1895', (from Mary Grant *The Parish Church of St Paul, Deptford* 1912, p.7)

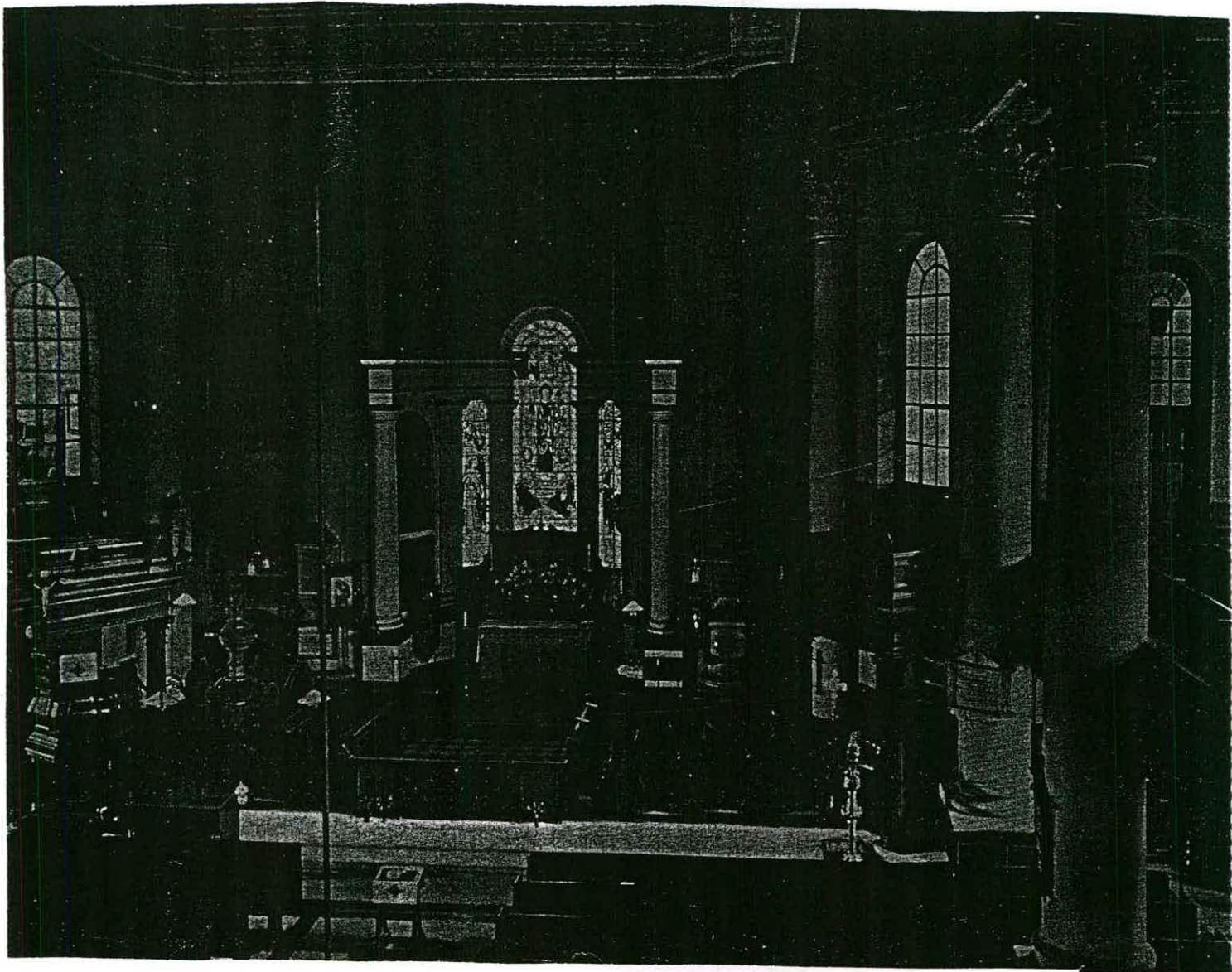
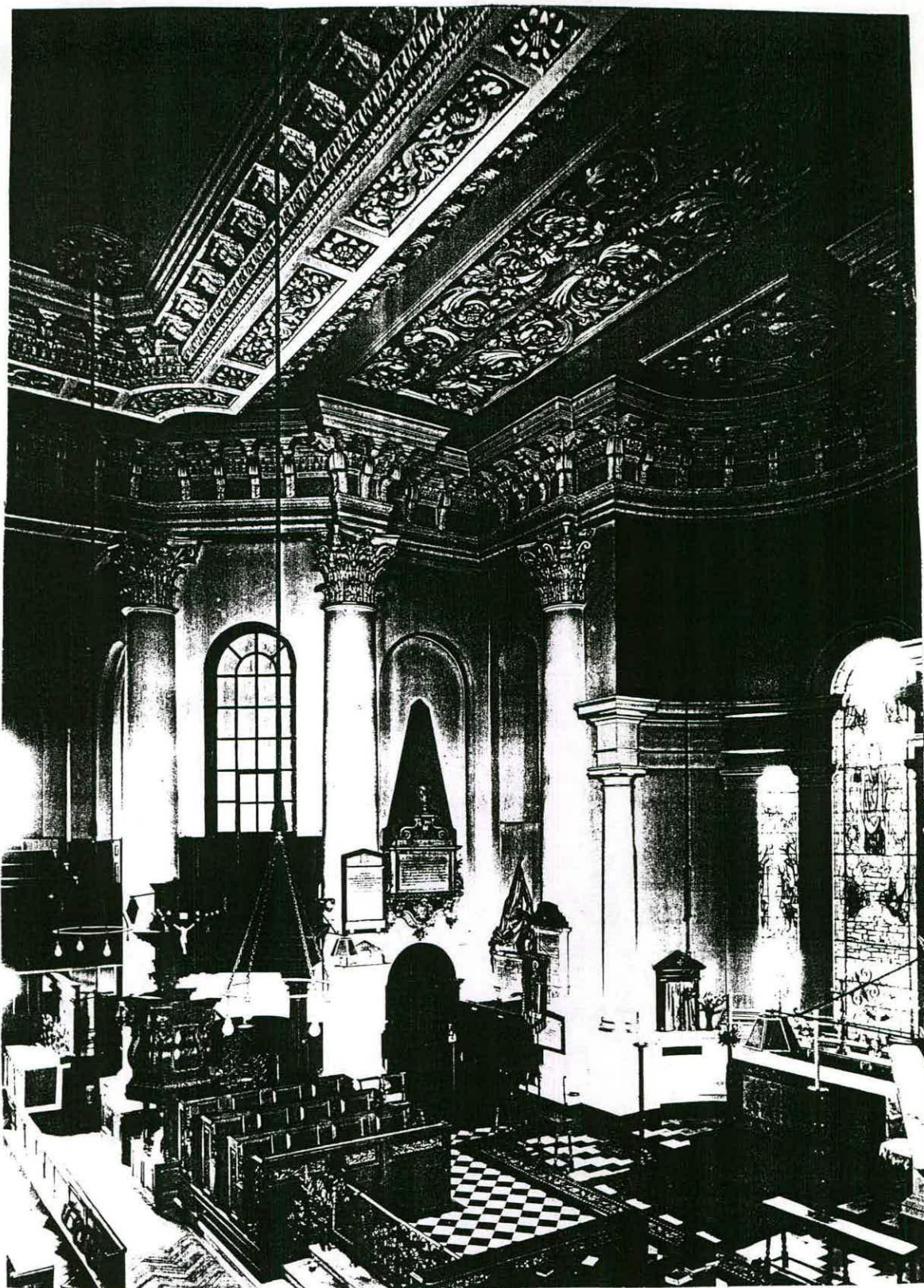


Photo: F. R. Yerbury

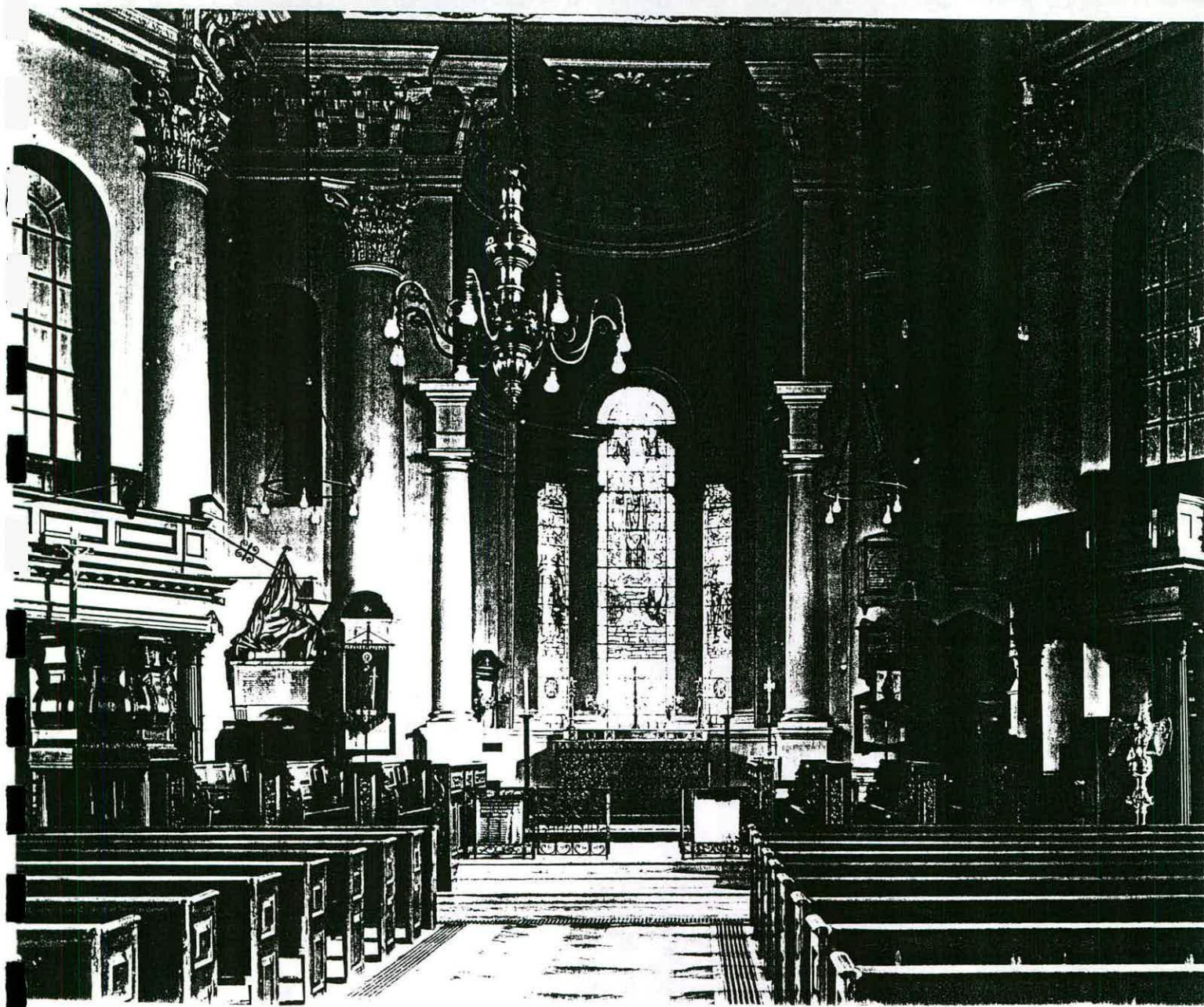
14 Photograph of interior, east end by F.R. Yerbury, 1922



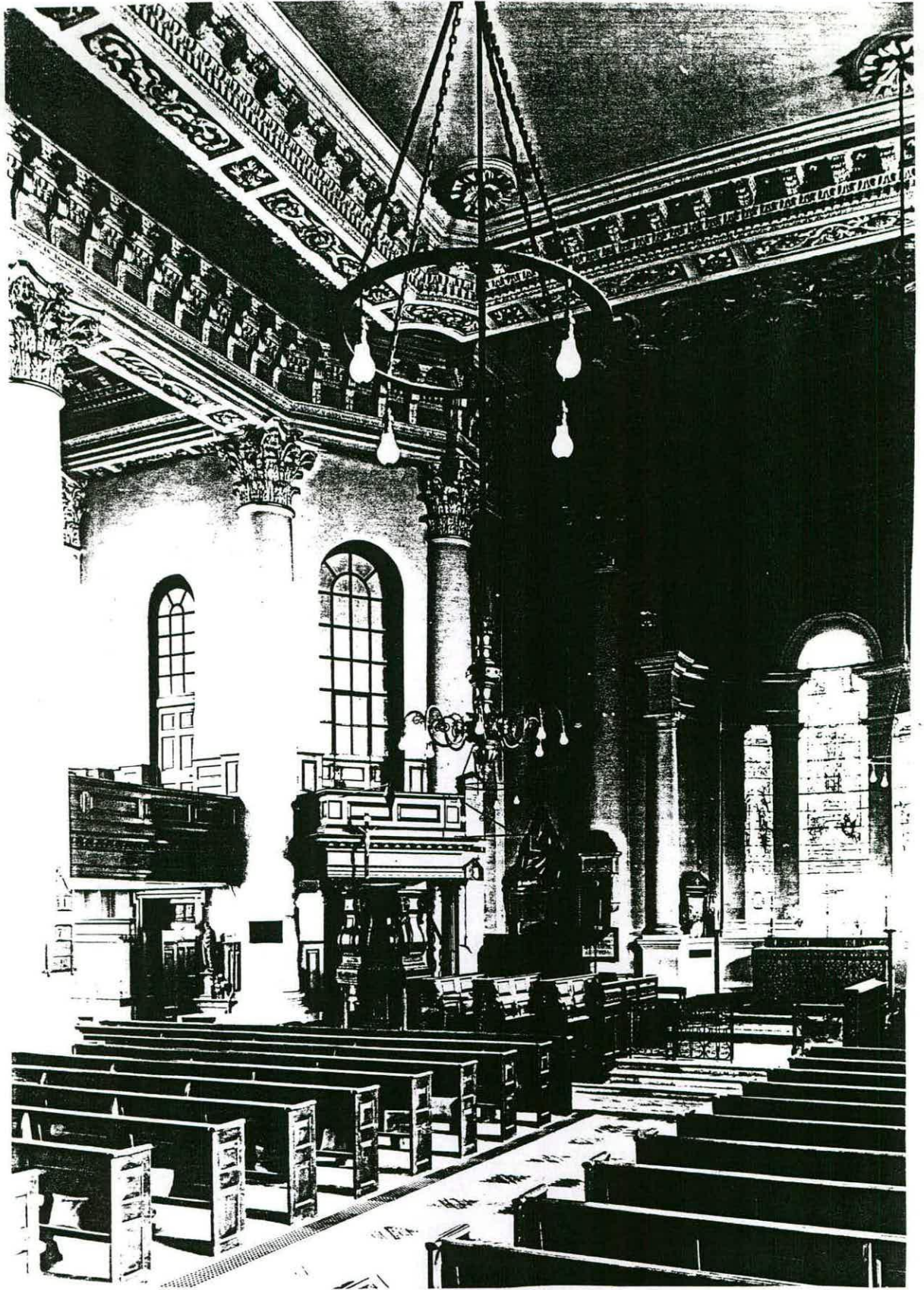
15 Photograph of the east end after restoration by Campbell Smith for Eden and Marchant, architects, 1936 (NMR)



16 Photograph of the east end, Bedford Lemere, 1941 (NMR)



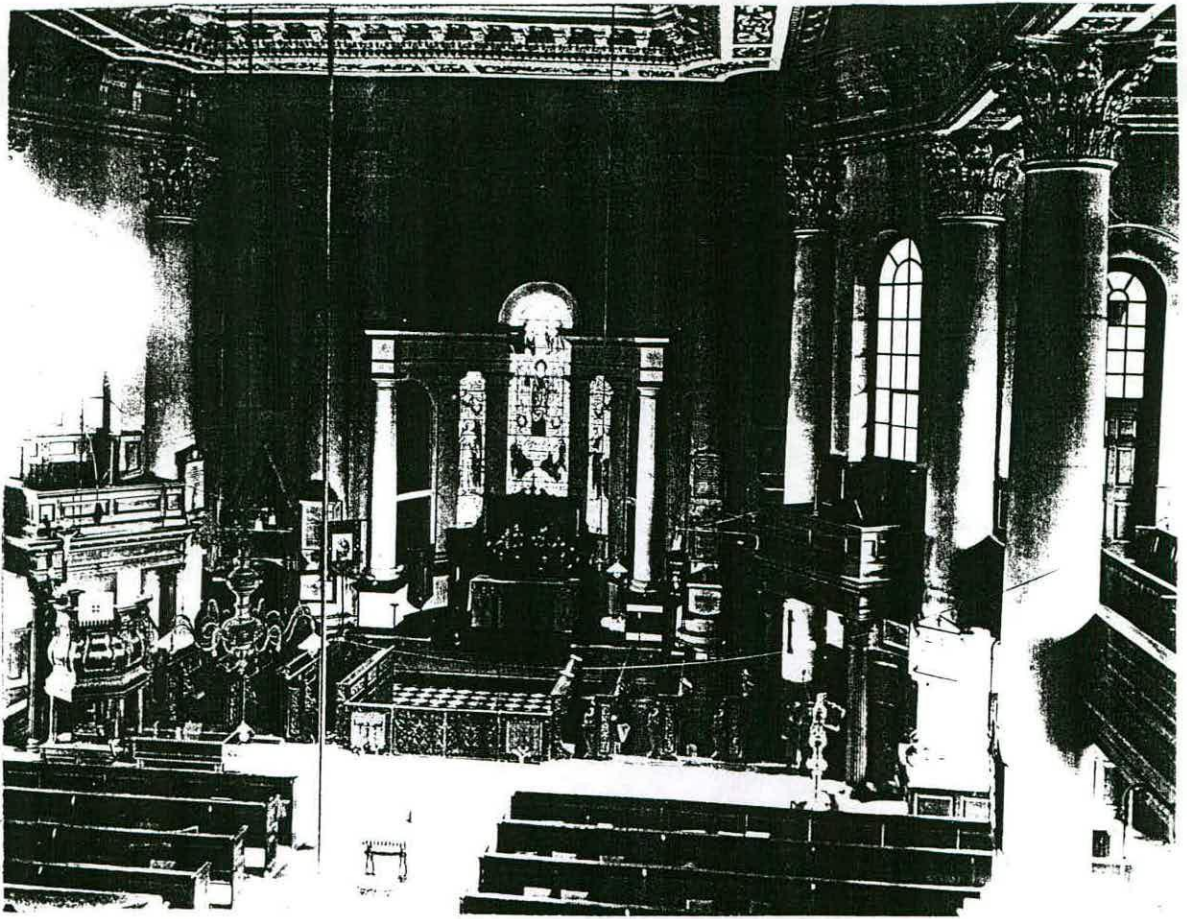
17 Photograph of the east end, G.Mellin,1943 (CCC)



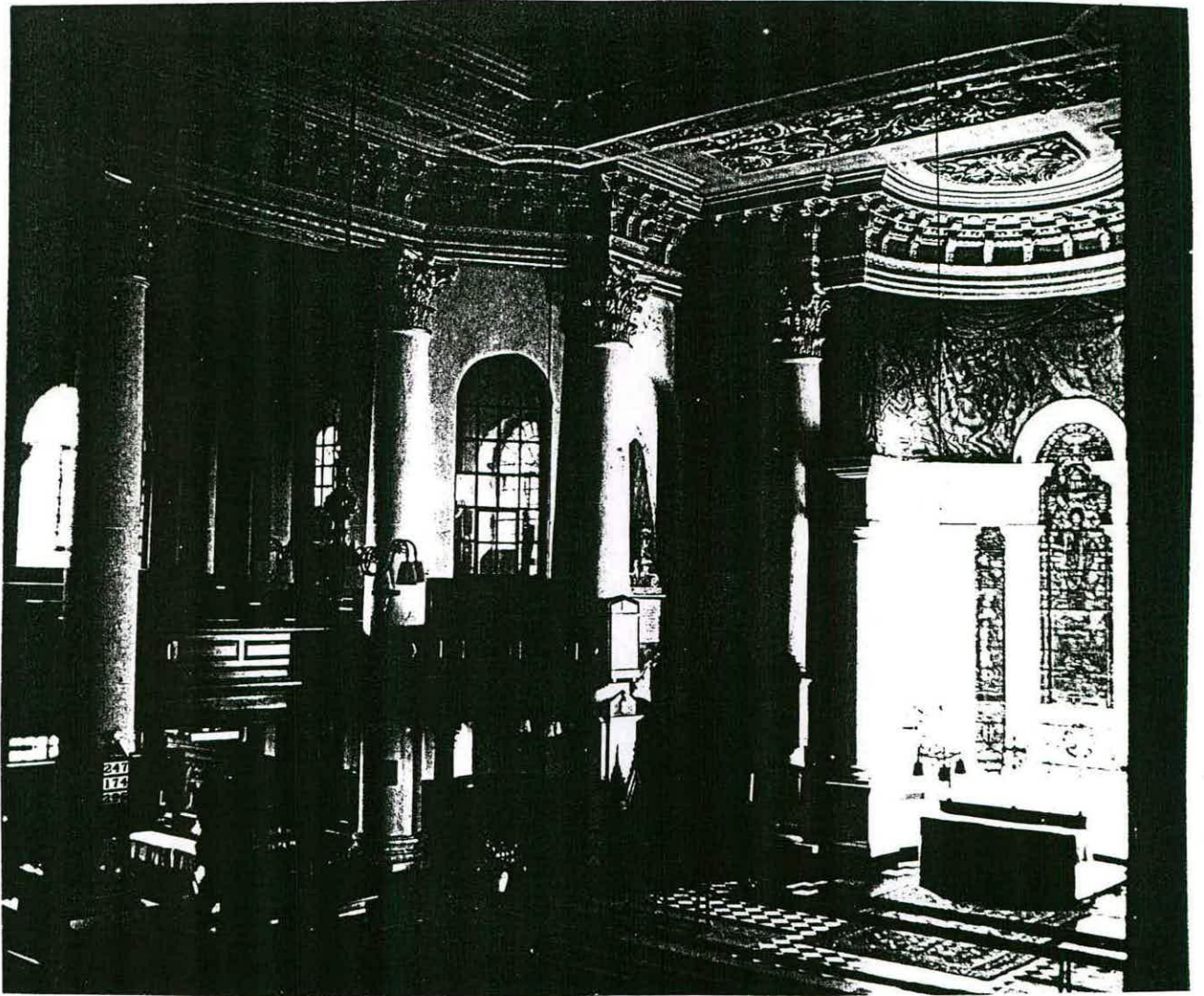
18 Photograph of the east end, G Mellin, 1943 (CCC)



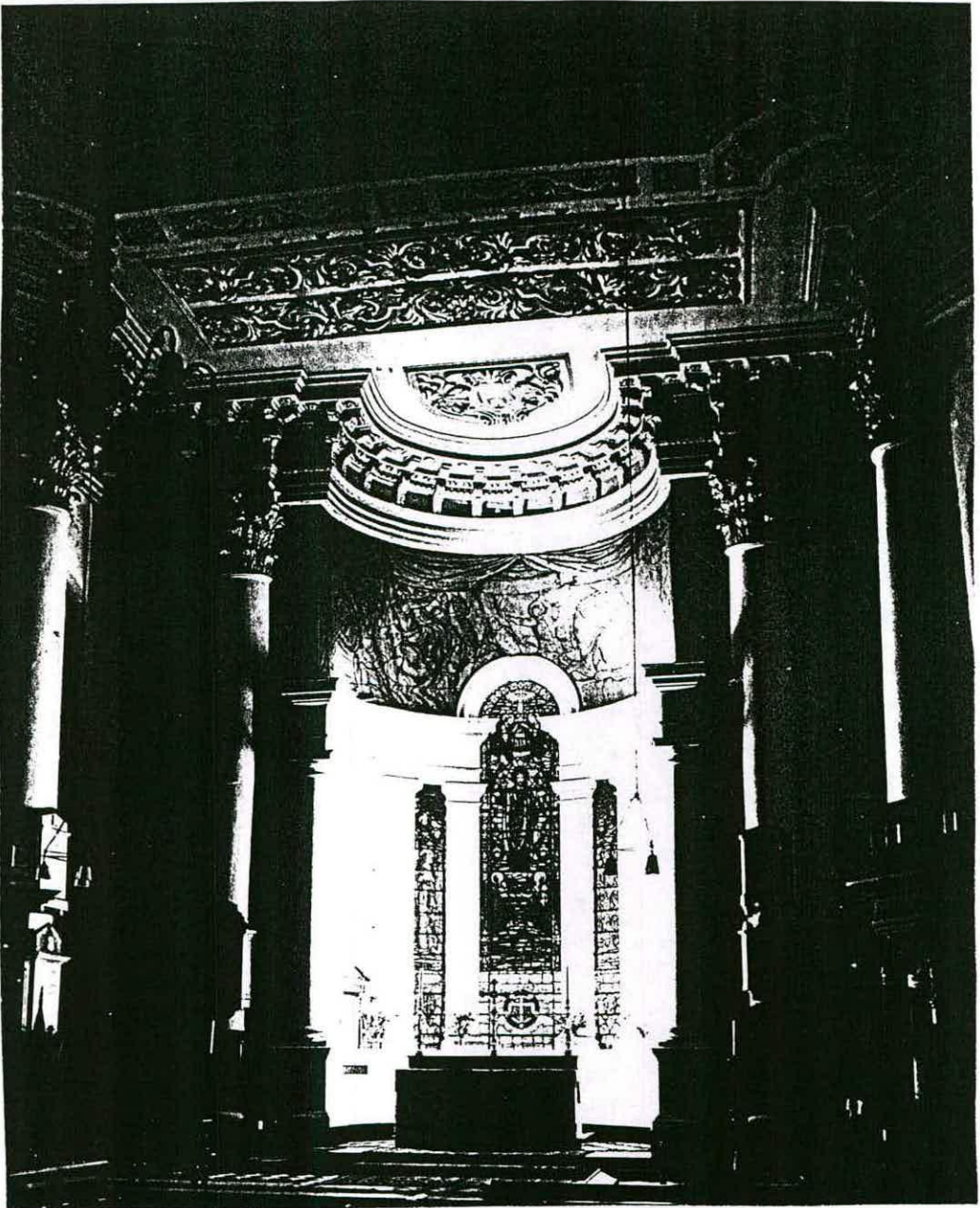
19 Photograph of the east end, A.F. Kersting, 1950



20 Photograph of the east end, F.R. Yerbury 1952



21 Photograph of the north east corner of the chancel, 1960 (Conway Library)



22 Photograph of the chancel, 1960 (Conway Library)



23 Photograph of interior, 1973 (GLC)



24 Photograph of interior during restoration by Holloway White Allom, 1975



25 Photograph of interior during restoration by Holloway White Allom, 1975



26 Photograph of interior after restoration by Holloway White Allom, 1975



27 Photograph of interior after restoration by Holloway White Allom, 1975



28 Photograph of the interior 1976 (GLC)



29 Photograph of the interior 1986



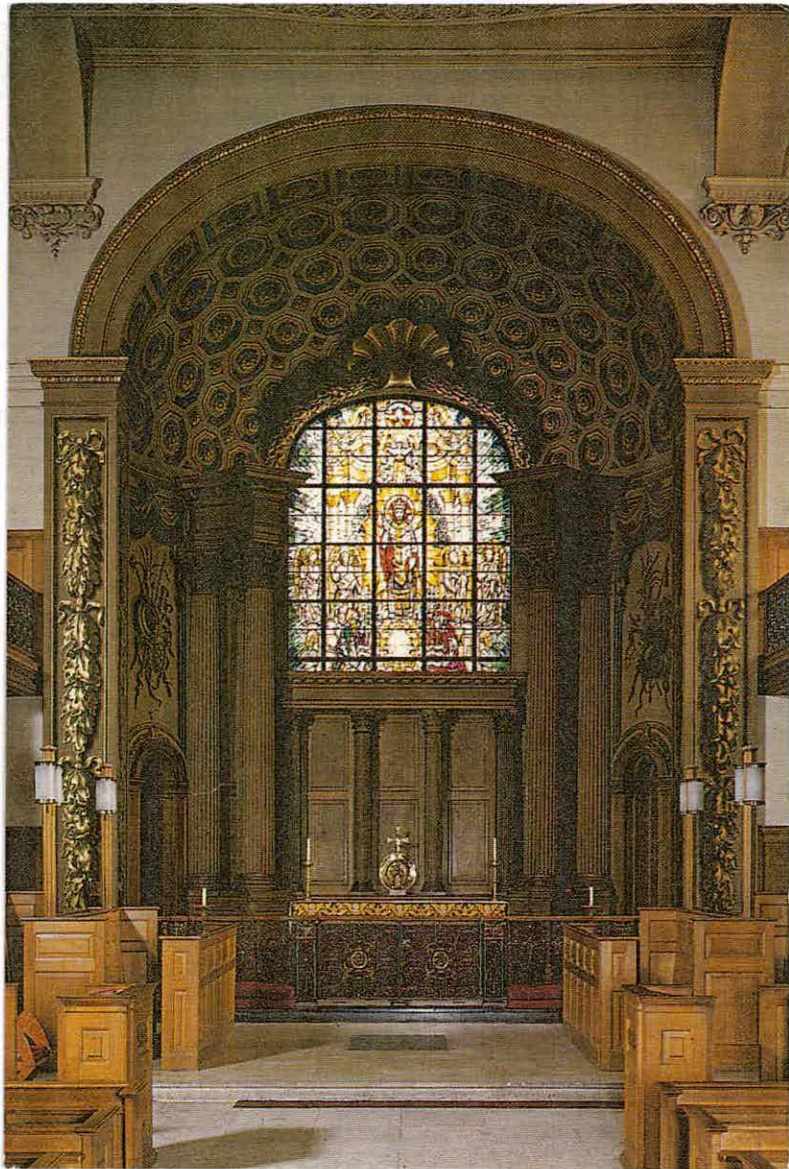
30 Photograph of the interior, 1997, English Heritage



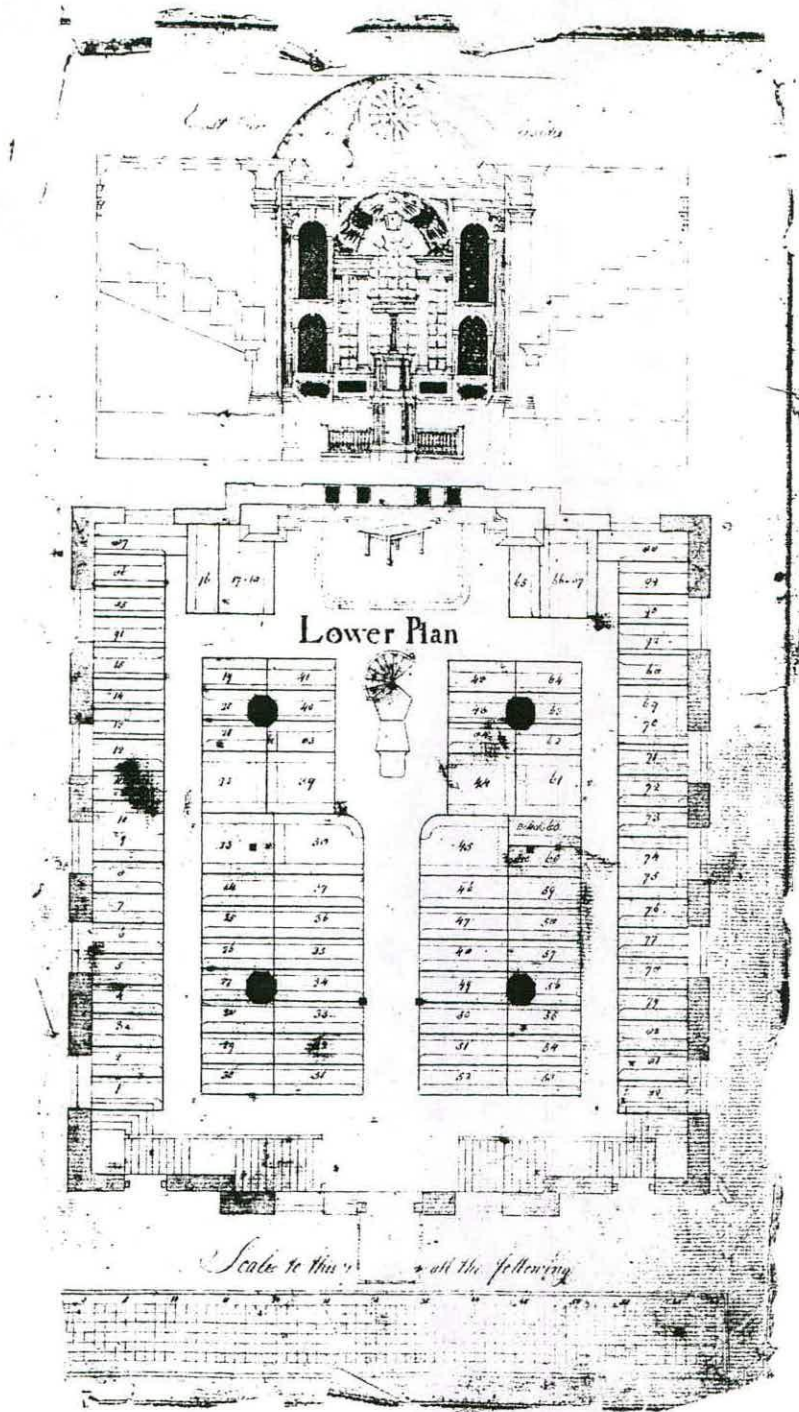
31 Painted chancel decoration: Bromfield, Shropshire, 1671



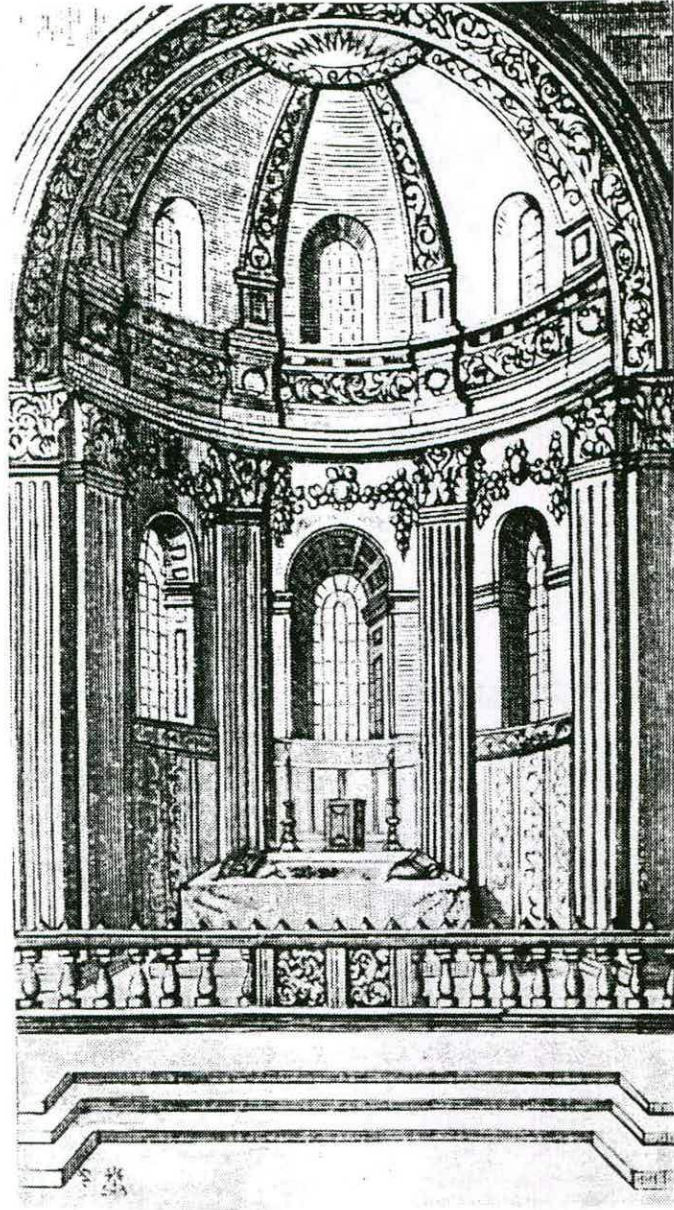
32 Painted dome, St Mary Abchurch, after 1708



33 Painted sanctuary, St Alfege Church, Greenwich, 1718; restored after 1945



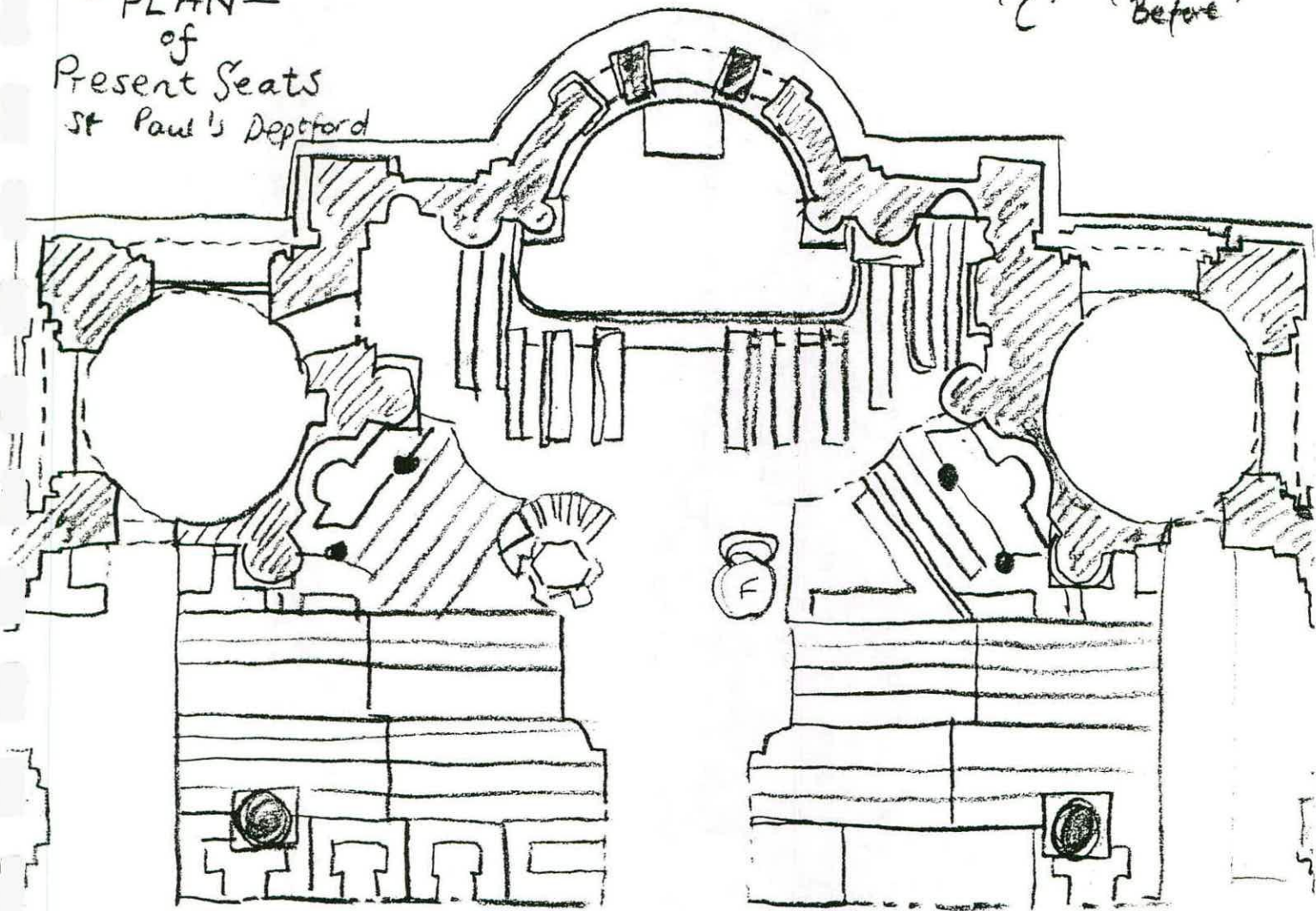
34 Plan and elevations, St George's Church, Portsea, 1753
 Portsmouth Record Office CHU 4/2/1 St. Geo Portsea 1753



35 High Altar of St Paul's Cathedral at the end of the seventeenth century

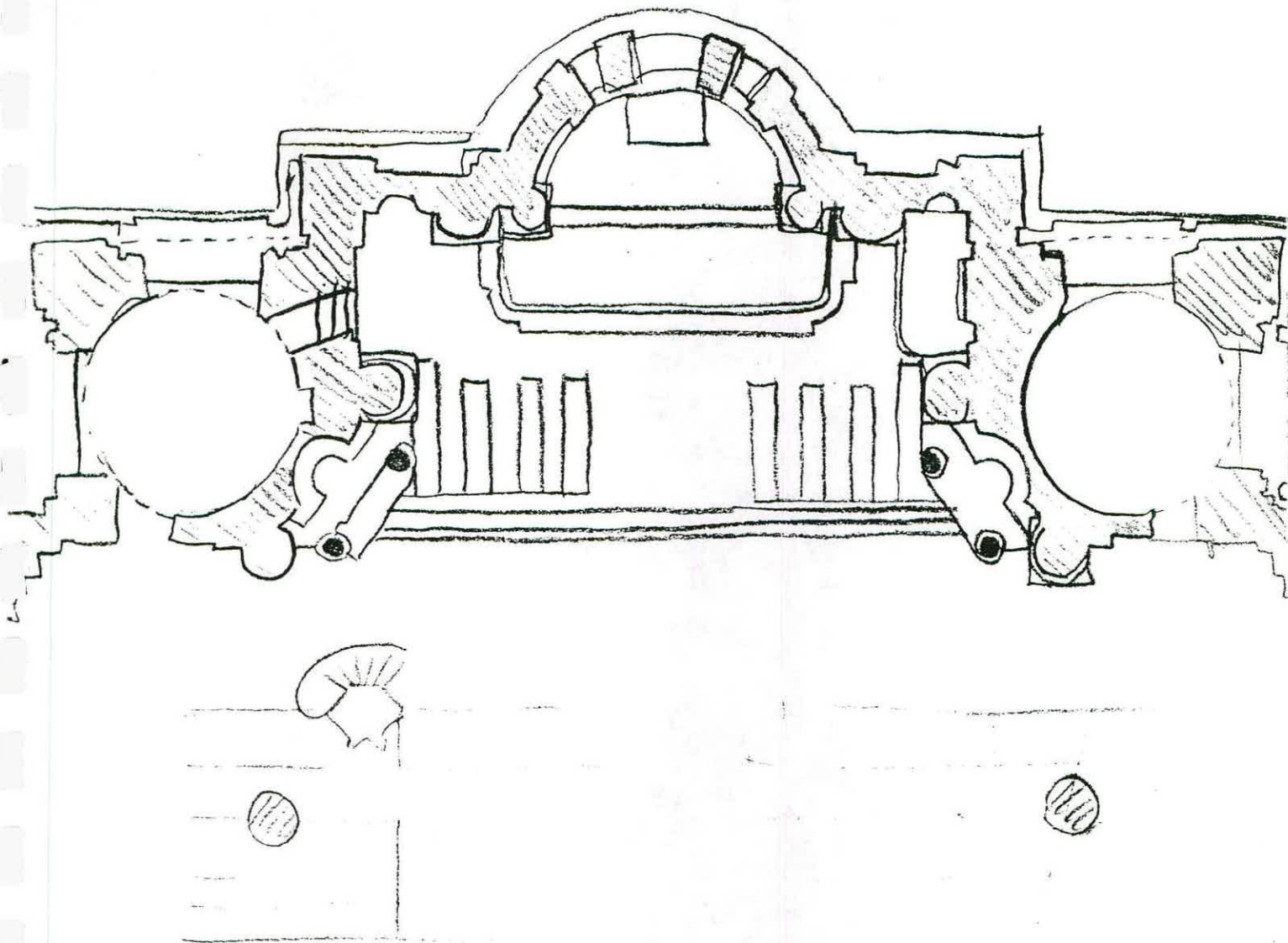
- PLAN -
of
Present Seats
St Paul's Deptford

'C' 'Before'

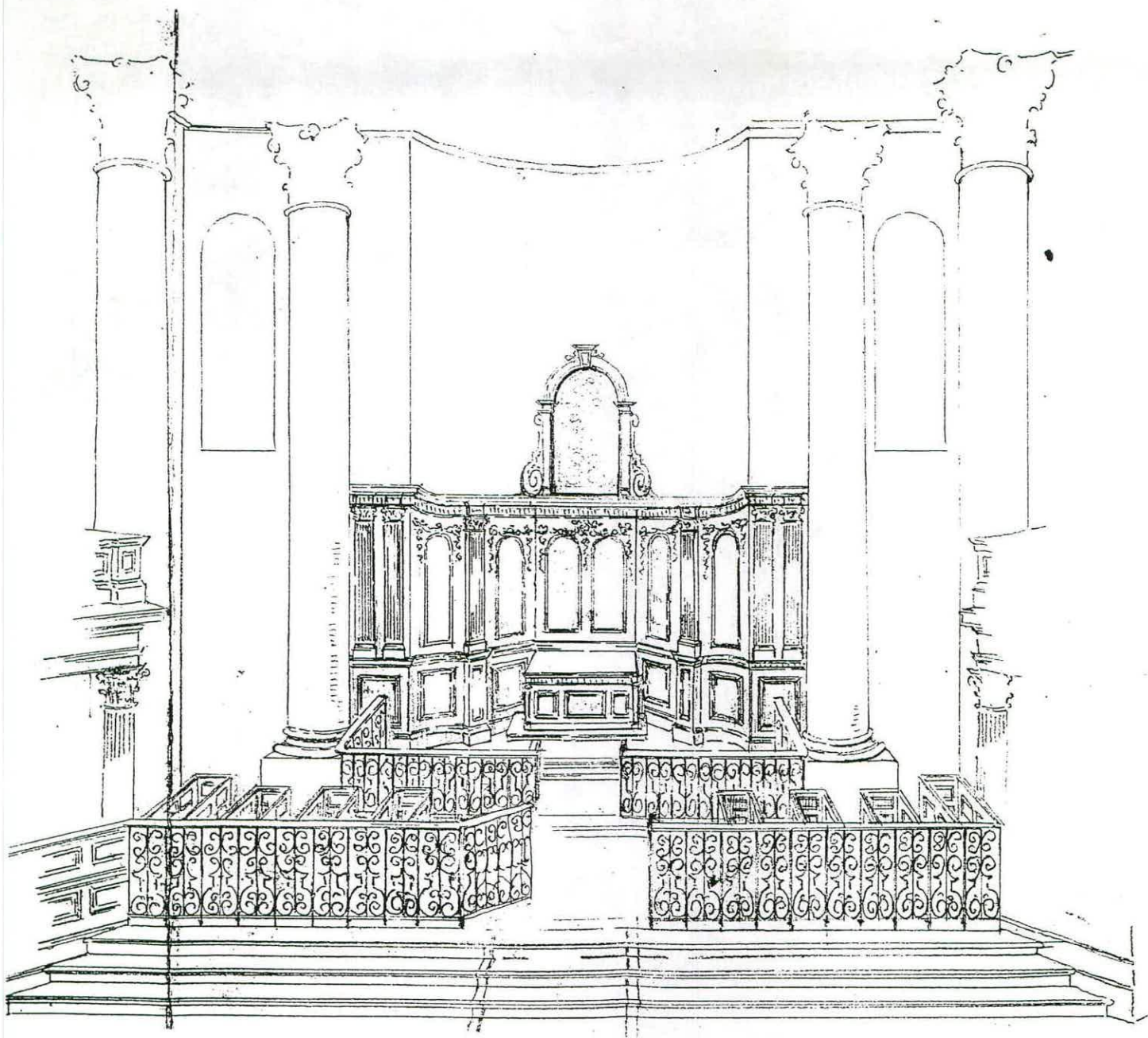


36 Faculty plan, 1895, before alteration to the chancel arrangement

'B' (after)



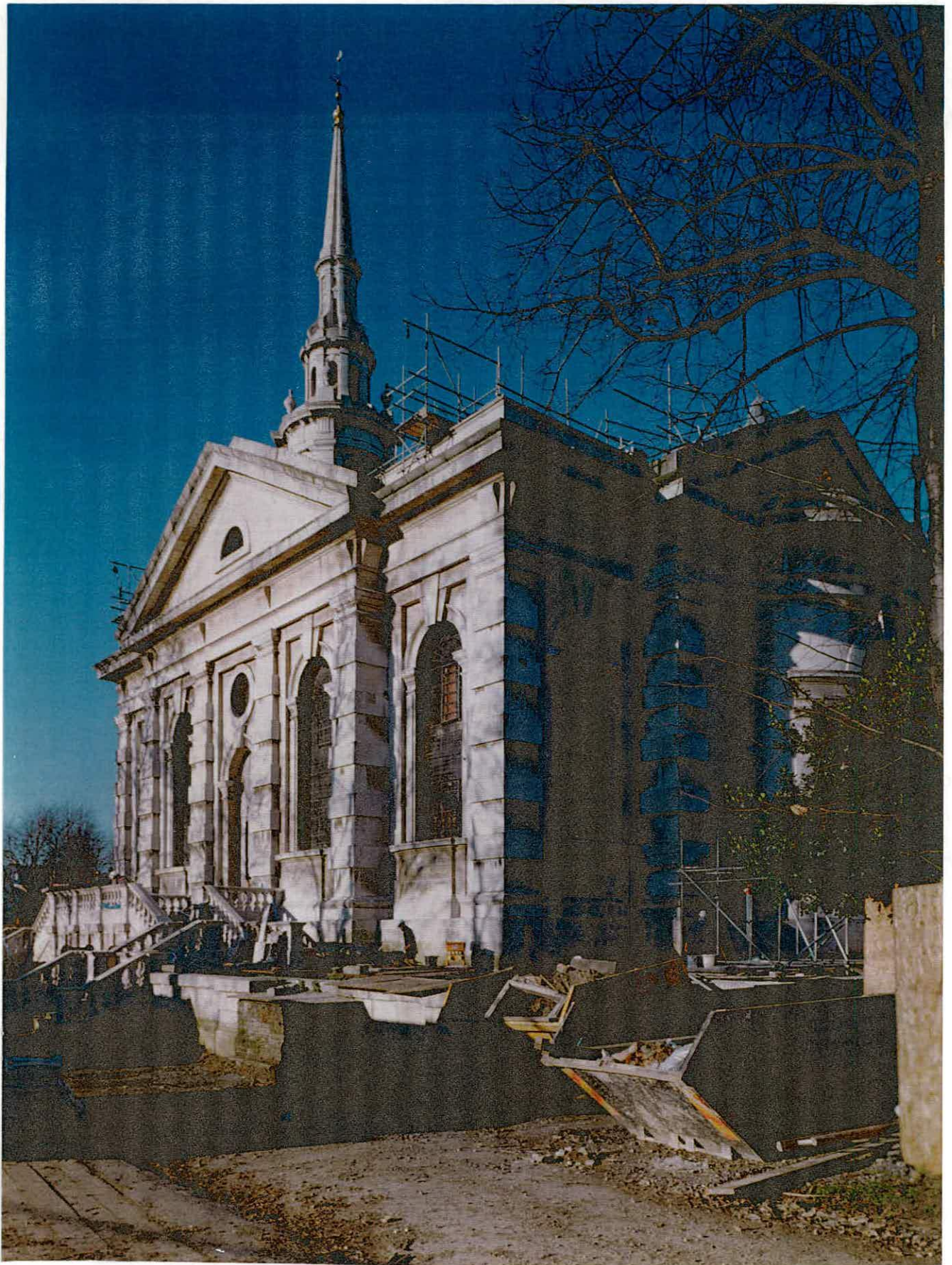
37 Faculty plan, 1895, after alteration to the chancel arrangement



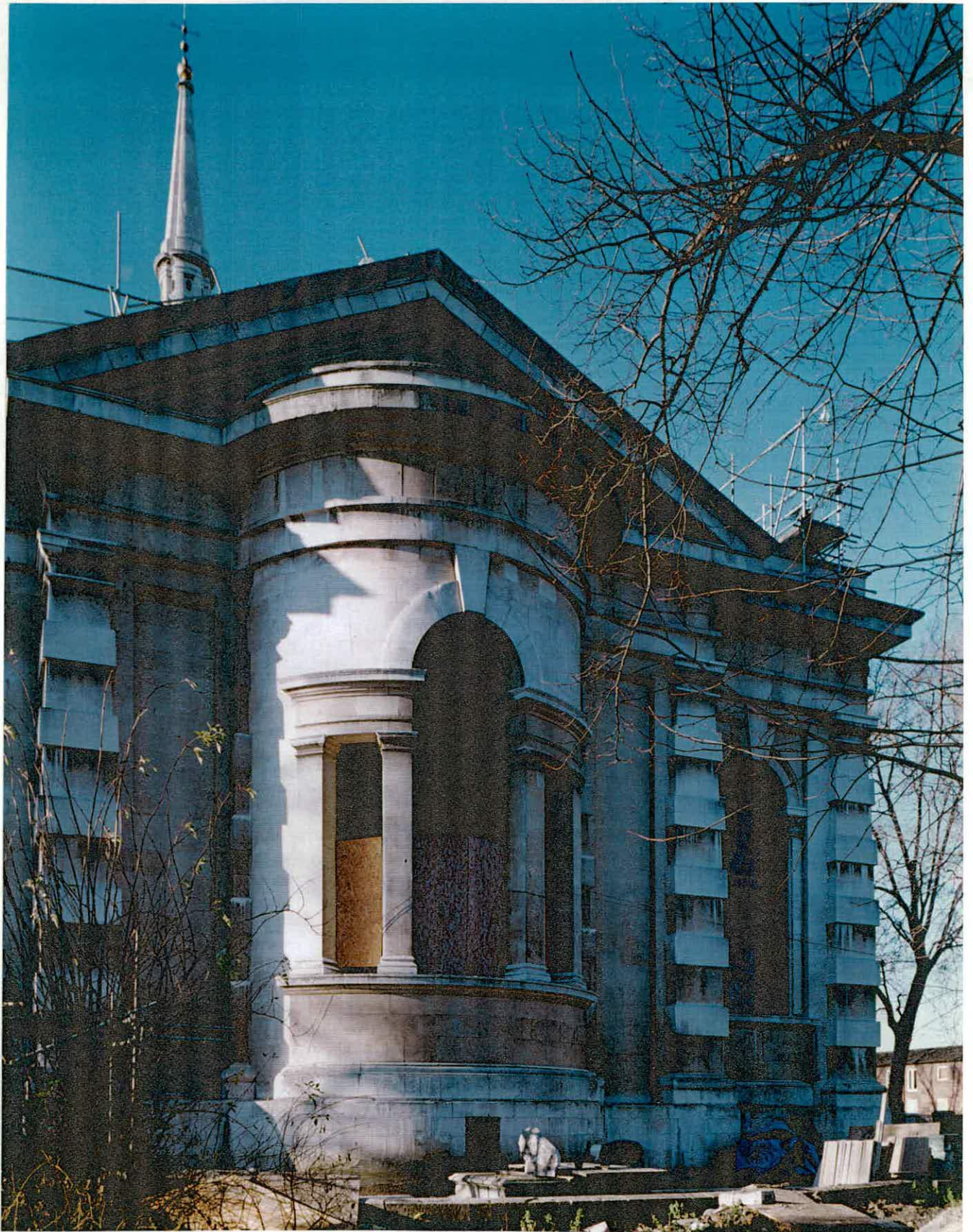
Sketch for Reredos
at
ST. PAULS CHURCH
DEPTFORD S.E.

A. William West
Architect
44^B Maddox Street
London W. 1895.

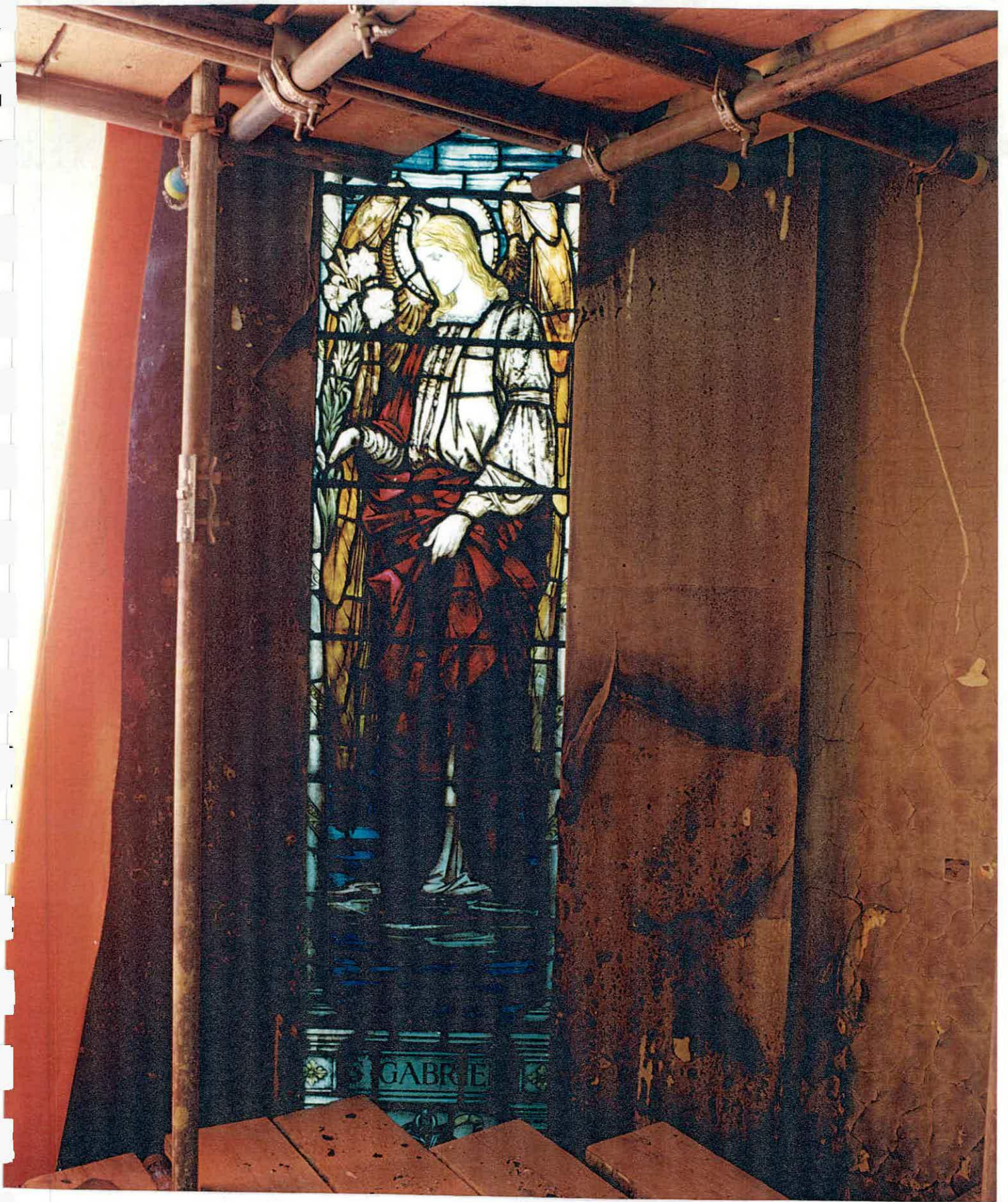
38 A. W. West's sketch plan for the reredos, 1895



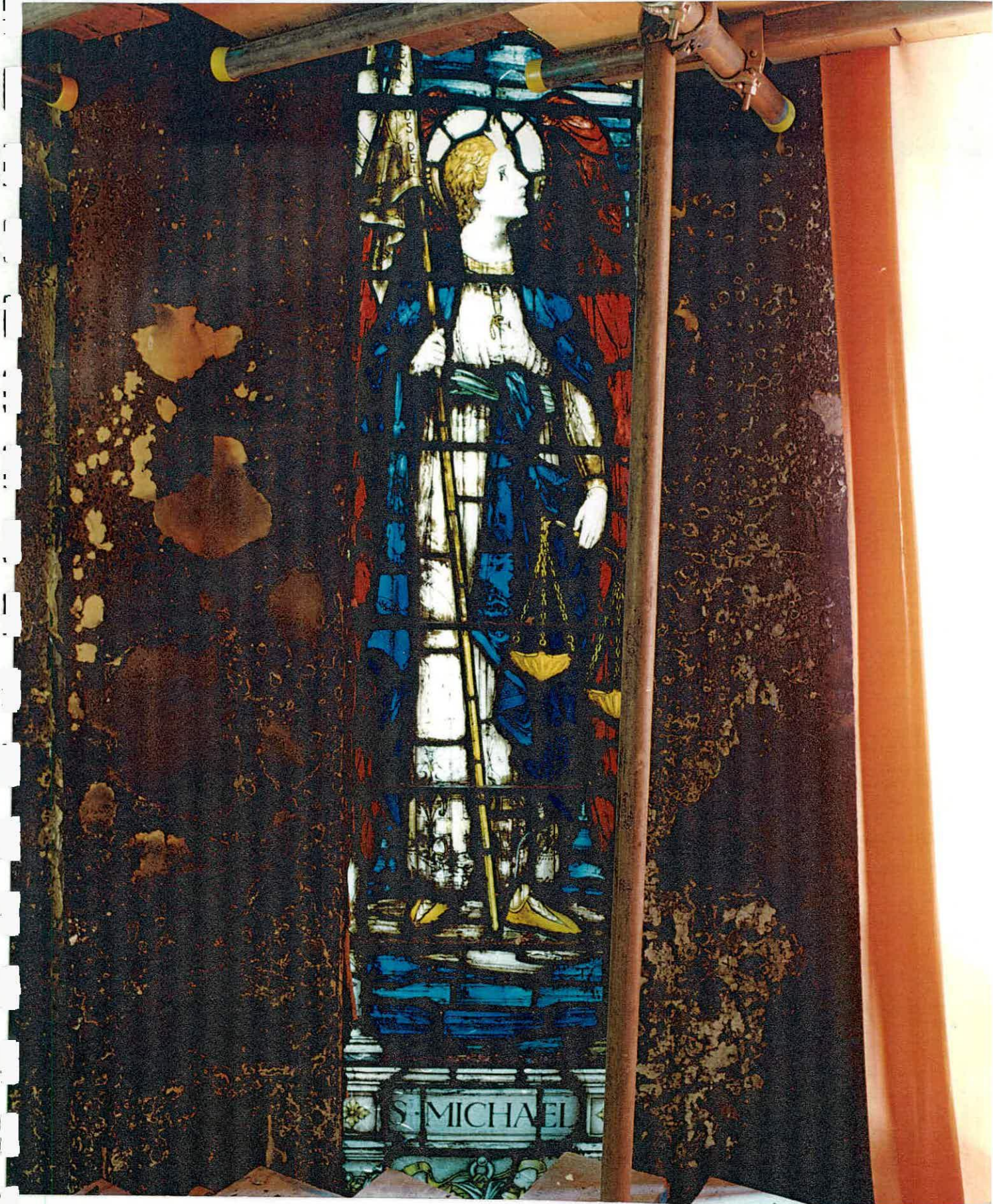
39 Exterior view of St Paul's after the fire, Dec 2000



40 Exterior: detail of the east end after the fire, Dec 2000



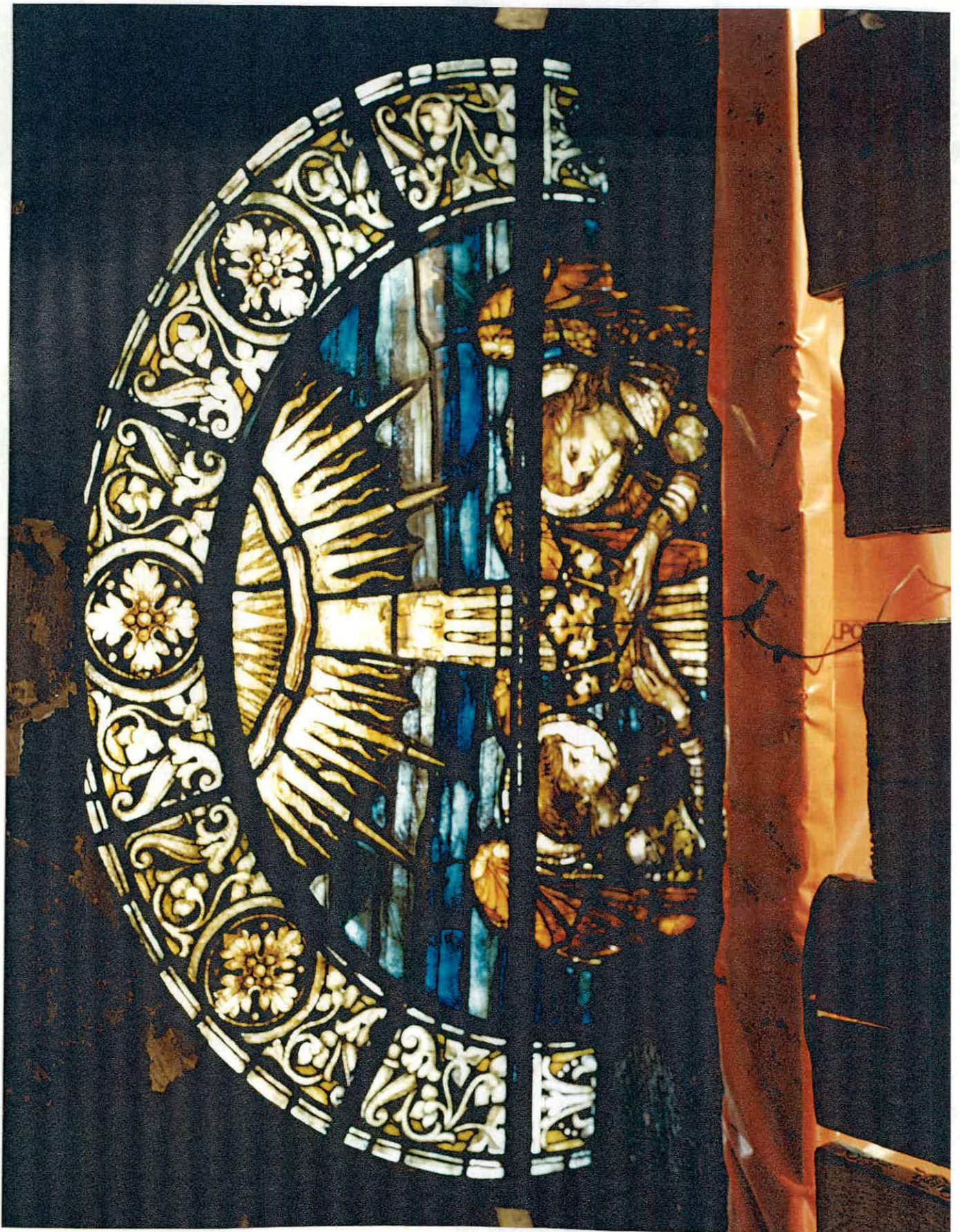
41 Stained glass panel of St Gabriel



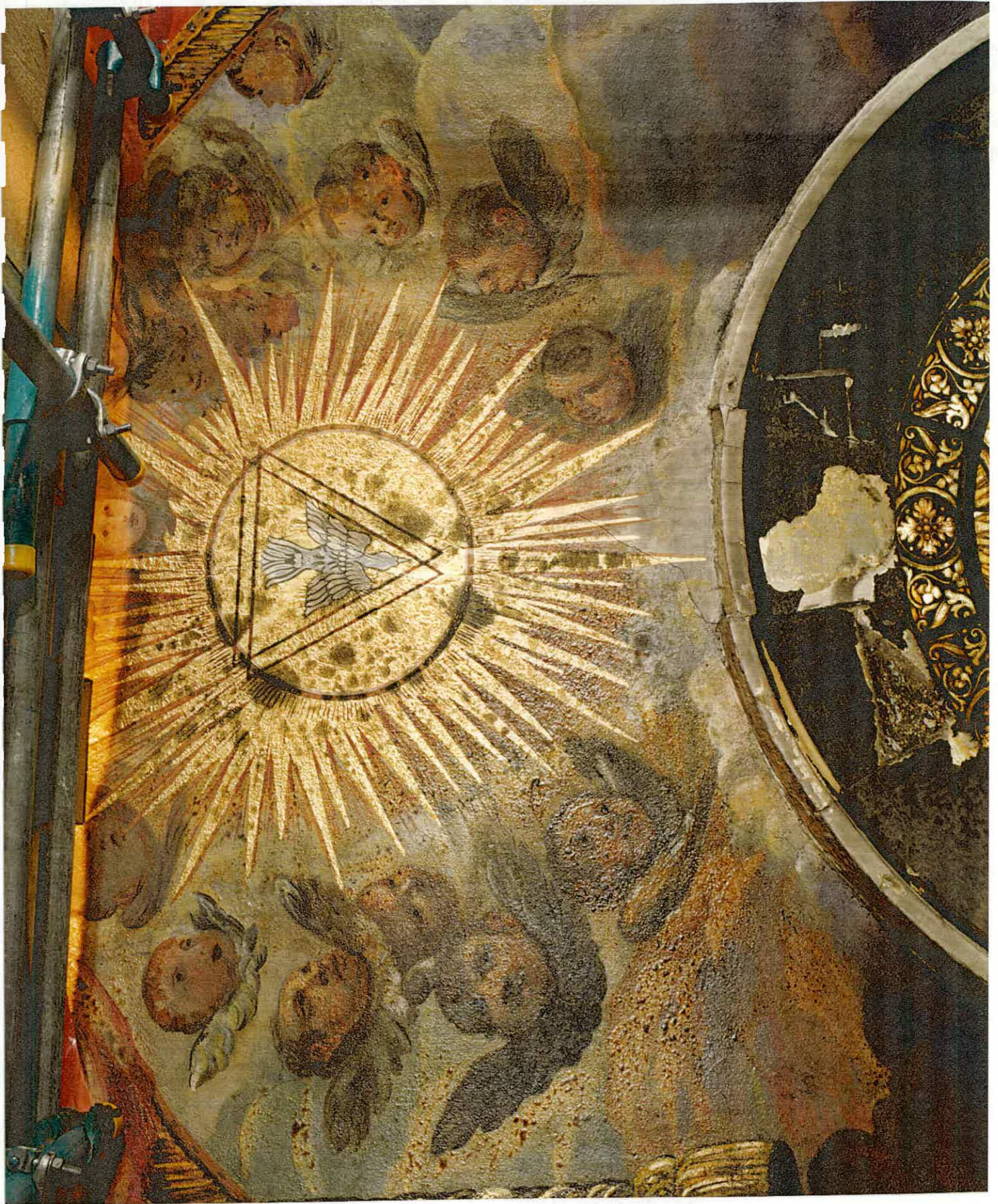
42 Stained glass panel of St Michael



43 Stained glass panel of angels heads, above panel of St Michael



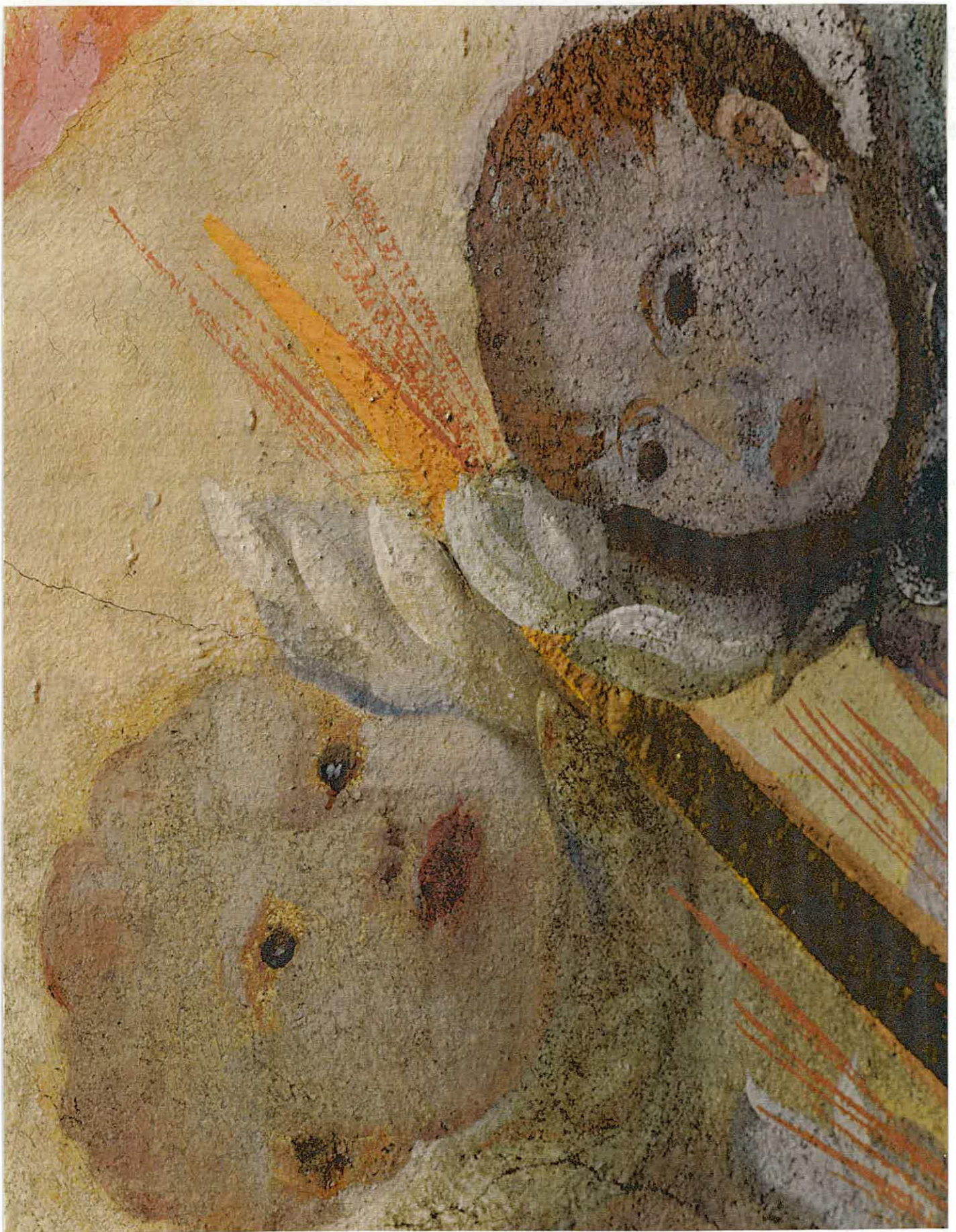
44 Stained glass panel at the top of the east window



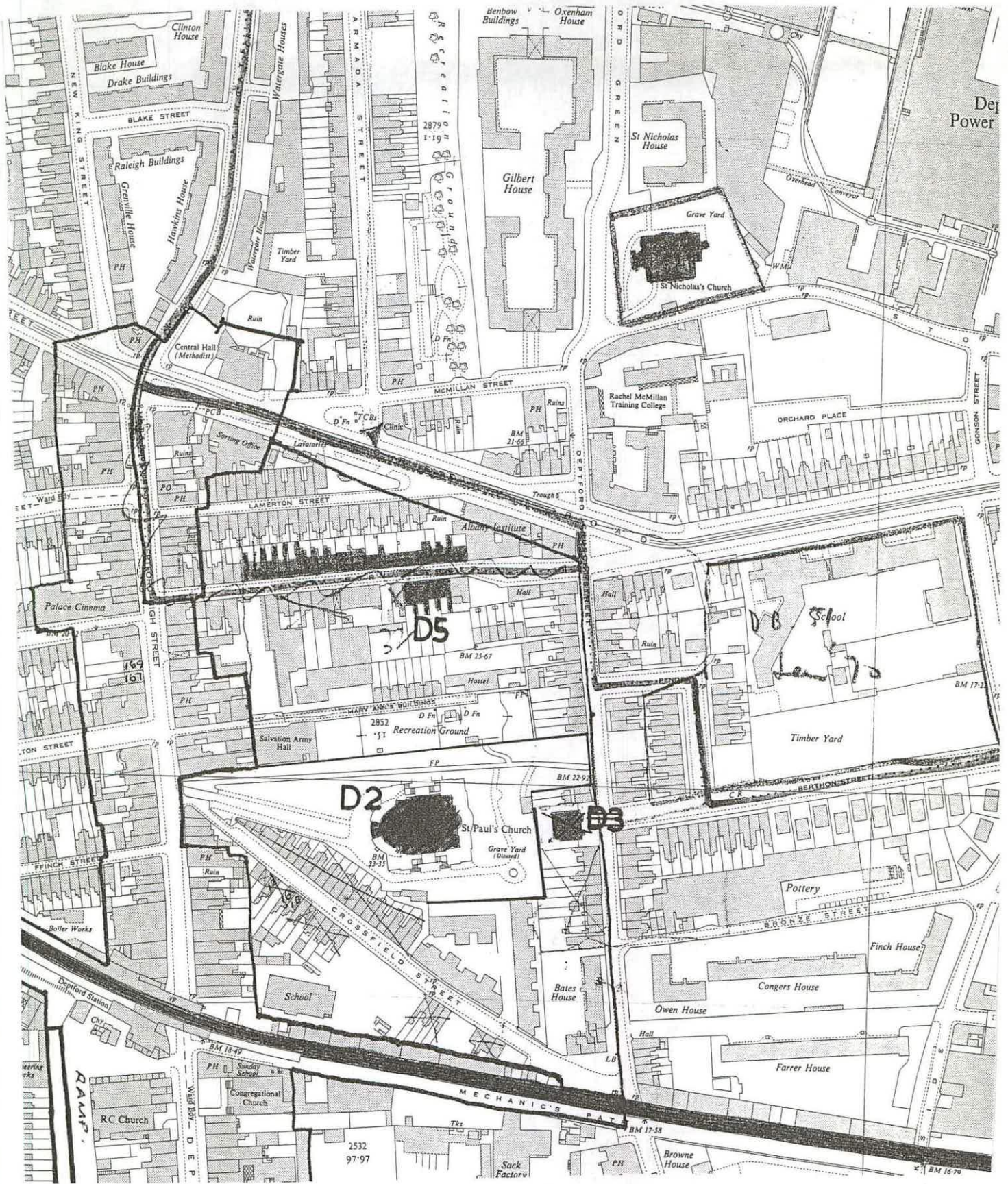
45 The painted glory, after the fire



46 The painted glory, after the fire (detail)



47 The painted glory, after the fire (detail)



48 Detail from O.S. map, 1955, showing listed buildings including St Paul's, Deptford

1.
4424

DEPTFORD HIGH STREET SE8
(East Side)

Church of St Paul

TQ 3777 5/D2

5.7.50.

A

2.

1730 by Thomas Archer. White ashlar church in classical style. Rectangular with Eastern apse, short, transept-like side projections, and Western apse surrounded by semicircular Doric giant portico and surmounted by round tower of 2 stages and spire with 2 lower stages. Very strongly modelled. Rusticated pilasters, recessed round arched windows with triple keystones. Pediments with lunettes to transepts. Venetian window in Eastern apse.

Round vestibule to dignified baroque interior. Giant Corinthian columns support rich entablature. Angles cut off diagonally and glazed. Before each cant angle a box gallery on Corinthian columns. Panelled oak galleries along both sides; West organ gallery on paired, fluted Corinthian columns, small box pews beneath. Vestries in Eastern angles, staircases in Western. Remains of hexagonal bombé pulpit, very rich but lacking tester. Several large C18 monuments.

Wide, stone terrace all round has balustraded stairways to terraces at transept ends; and wide, semicircular shallow stair, the whole width of West end.