

ARCHITECTS, CRAFTSMEN AND OTHERS WHO WERE CONNECTED WITH THE BRAMLEY CHURCH BUILDING AND CONTENTS.

The chancel and nave of the present building, which was consecrated in A.D. 1160, replaced a previous Saxon church. We do not know the identity of the builders, but it is known that the flints used in its construction were taken from the ruined walls of the Roman town of Silchester. Nor is anything known of the builders of the late Thirteenth Century Lady Chapel which formed the south transept of the church. It was demolished around 1800 and rebuilt and enlarged to become the Brocas Aisle. The identity of the sculptor is uncertain. Also unknown were the journeymen who painted the murals on the walls of the church. These anonymous artists travelled the country painting the walls, or painting over earlier murals – there are nine layers of paintings in the church – when the paintings deteriorated, or fashions changed. These murals were lime-washed over in 1550-1 and texts from the Psalms were painted on the wall instead. The murals were not rediscovered until the Vicar of Bramley (1869-92) the Revd. Charles Eddy's investigations revealed them.

Below are biographical details of some of the people who were instrumental in changes made to the church building or its contents.

SIR JOHN SOANE



Legend has it that when Harriot, the grieving widow of Bernard Brocas of Beaurepaire who had died in 1777, piously had a large marble tomb made in his memory, with herself carved upholding his recumbent and portly body, it was found to be too large to fit easily into the Thirteenth Century Lady Chapel which constituted the south transept of St James's Church, Bramley. The tomb then stood open to the elements for several years while it was decided what to do with it. The solution finally arrived at was to demolish the Lady Chapel and replace it with a larger construction, now known as the Brocas Aisle – although it is not in fact an aisle. The architect chosen to undertake this work was John Soane. Around the year 1800 he arranged for all traces of the Lady Chapel to be removed and designed the red brick Brocas Aisle that we see today, although the south window was to be later somewhat enlarged from his original design.

The Carter and More brasses which had lain on the floor of the Lady Chapel since Tudor days were taken up and relaid, although there are now most probably in different positions on the floor.

Although he was famous as an architect of the Neo-Classical style, Soane was aware that this would be an incongruous addition to a Twelfth Century church, so he employed the now-termed Eighteenth Century Gothick style, which was only a little more suitable. He was much more fortunate in his choice of glass, for the leaders of the French Revolution at this time were selling off all they could of the royal and aristocratic furniture and also ecclesiastical objects. Thus Soane was ably placed to buy at auction examples of the very best period of Liège stained glass, which experts have recently identified as coming from the Charterhouse of Louvain in Belgium. When completed the Brocas tomb was at last sheltered from the weather.

John Soane was born of humble parentage on 10th September 1753 at Whitchurch, the son of a bricklayer. His name was Swan, which he later changed to Soan, then Soane. He trained as an architect under George Dance the Younger in Reading, later transferring to Henry Holland, with whom he remained until 1776. In 1772 he gained the Royal Academy's silver medal for a drawing of the elevation of Banqueting House, Whitehall and in 1776 he won the gold medal for a triumphal arch. This earned him a travelling scholarship in 1777, which he used to go to Italy to study Classical architecture. Later he travelled to Ireland, but returned to England in 1780 having failed to gain work there and settled in East Anglia, where he built up a small practice, spending time designing country houses (and publishing these designs in book form in 1788). In 1784 he made a wealthy marriage with Elizabeth Smith, the niece of George Wyatt. In 1788 he was appointed surveyor and architect of the Bank of England following Sir Robert Taylor. He was required to practically rebuild the whole building, which he did in the Roman classical manner. This proved to be the turning point of his career. In 1791 he was appointed the Clerk of Works of St James's Palace and the Houses of Parliament. In 1792 he bought a house in Lincoln's Inn Fields, which he used as his home and library and entertained his guests there, later extending it into the two neighbouring properties (now the Sir John Soane's Museum and open to the public). Soane was elected Associate Royal Academician in 1795. A succession of work on important buildings followed. He was made a full R.A. in 1802, so that we can understand that he was already a very successful man at the time he designed the Brocas Chapel in the Eighteenth Century Gothick style for Bramley Church. He succeeded George Dance as Professor of Architecture at the Royal Academy in 1806, which post he held until his death. In 1807 he was also made Clerk of Works at Chelsea Hospital and in 1814 he was appointed to the Metropolitan Board of Works, continuing until his retirement in 1832. He was knighted in 1831 by King William IV.

Soane also continued to design and remodel country houses for the gentry and even remodelled the dining rooms of numbers 10 and 11 Downing Street, for the prime minister and chancellor. He also designed his own country home, Pitzhanger Manor, in Ealing.

Soane's wife died in 1815. He had two sons by her, John and George. John, the eldest, died aged thirty-six and with George he had a bitter feud. When Elizabeth was in failing health, George wrote a bitter attack on his father's architectural abilities which so deeply upset her that Soane blamed George for hastening her death. It is said that he declined a baronetcy in order that George might not inherit it. The main bulk of his wealth went to the children of his eldest son.

Sir John Soane was a generous supporter of charities and a discriminating collector of paintings and antiquities. He bequeathed his house in Lincoln's Inn Fields

and its valuable contents to the nation in 1833. He died there on 20th January 1837 and was buried in a mausoleum erected in St Pancras's Churchyard.

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Wikipedia article on Sir John Soane.

SIR JOHN STAINER

In 'The Bramley Magazine' of December 1883, the Revd. Charles Eddy, Vicar of Bramley, announced that the specification for the organ was spelt out and would cost £300.00. We at Bramley Church are extremely fortunate that this specification was made by the very famous Victorian organist and composer at the height of his powers, John (later Sir John) Stainer, who was at the time the most eminent person that could possibly have been approached. We can hope that this specification may never be sought to be 'improved upon' by amateur enthusiasts.



Sir John Stainer.

John Stainer was born of humble parents on 6th June 1840, his father William being a schoolmaster at St John's School in Southwark. His mother, Ann (née Collier) was descended from an old French Huguenot family. They lived in a modest house at 2, Broadway, Southwark (later demolished for the building of London Bridge Station). It was from his earliest days that Stainer's love of music was nourished, for in the family's modest house there were five pianos and a chamber organ, as his father was a pianist, organist and flautist. Naturally his father taught him how to play the organ when he was so young that he had to stand to reach the keyboard, but by the age of seven he could play Bach's Fugue in E major. In 1848 Stainer became a probationer at St Paul's Cathedral Choir School and was admitted as a full chorister the following year as he had a fine singing voice.

During his time as a chorister he sang at the funerals of the famous painter J.M.W. Turner in 1851 and the great general and less great prime minister, Arthur Wellesley, the first Duke of Wellington, in 1852. He continued with organ lessons and was so competent that he occasionally played the organ at St Paul's Cathedral. In 1854 he was appointed organist at the Church of St Benedict and St Peter at St Paul's Wharf, London.

A fortunate incident happened for Stainer in 1856, when Sir Frederick Ousley was visiting St Paul's and heard him playing on the organ there. Struck by the young sixteen-year-old's talent he offered him the post of organist at Tenbury College, Worcestershire. Stainer accepted the offer and spent two years there under Ousley's guidance, which greatly influenced his musical development. In 1859 he was examined successfully for the Oxford University Degree of Bachelor of Music and matriculated through Christ Church College, Oxford. In July 1860 he was appointed organist at Magdalen College and here he met Henry Ramsden Bramley (1833-1917). They became firm friends and together published '*Christmas Carols, New and Old*'. This was a collection of twenty carols, which led to the popularisation of carols hardly known before. (A second series in 1871 added another twenty-two; a third series issued in 1878 added a further twenty-eight, bringing the total to seventy-two. Carols from this collection, which are still popular today are: '*The First Nowell*'; '*Good King*

Wenceslas; God Rest you Merry, Gentlemen; See Amid the Winter's Snow; I saw Three Ships come Sailing in; Once in Royal David's City and What Child is this?')

In 1861 Stainer was appointed the university organist. He became a member of St Edmund Hall, a branch of the Queen's College, Oxford, in order to study for a Bachelor of Arts degree, which he completed in 1864. In November 1865 he gained his doctorate in music through composing the oratorio 'Gideon', which was performed in the Sheldonian Theatre. In 1866 he was awarded his M.A. by Oxford and became a university examiner in music and as such examined Hubert (later Sir Hubert) Parry, who was to achieve great eminence.

In 1872 Stainer was appointed organist at St Paul's Cathedral, through which post he came to achieve a great reputation, devoting much time to composition, although his life reached a crisis in 1775: having lost the sight of one eye in a childhood accident, he lost the use of his other eye for a brief, but worrying period. In 1882 he accepted the burdensome post of government inspector of music at elementary schoolteacher training colleges and made many visits to these colleges around the country, interviewing trainee teachers. Queen Victoria knighted him in 1888 in recognition of his services to music, but the workload had taken its toll and, as his eyesight was weakening, the same year he resigned his post at St Paul's and retired to Oxford. His health recovering, he accepted the post of Professor of Music at Oxford and Honorary Fellow of Magdalen, which he retained until 1899, when he finally retired.

In January 1901 he embarked on a European holiday with his wife Eliza, whom he had married in 1865. In Verona, *en route* to Venice, he fell ill and died of heart failure on 31st March aged sixty years. His body was brought back to England and his funeral was held on 6th April at St Cross Church, Holywell, Oxford, where he had worshipped over the years. Not only the church, but the surrounding streets were filled with mourners. He was buried in Holywell Cemetery.

Much of Sir John Stainer's music is no longer performed, with the exception of 'The Crucifixion', but he made a lasting contribution to the revival of Christmas carols. Sir Arthur Sullivan speaking of him declared, "He is a genius". He was certainly a hard worker.

TEMPLE MOORE

It was in the 1880's that the up and coming architect Temple Moore had many commissions from the Revd. Charles Eddy, Vicar of Bramley. The vicar noted in *'The Bramley Magazine'* for November 1883 that he had consulted Temple Moore, the architect recommended by Gilbert Scott jnr. about where to put an organ. He said that the gallery could be made strong enough for it. The co-owner of Beaurepaire Park, Alfred Welch Thornton, asked Moore to design an organ case costing £50.00 and offered to pay the bill. The following month the vicar announced that the specification for the organ was spelt out and would cost £300.00, of which he contributed £100.00 and Alfred Welch Thornton gave £50.00. A thanksgiving service for the new organ, made by **A Hunter of Clapham** (q.v), was held on 27th March 1884. On Whitsunday 1887 the reredos, designed by Moore and painted by Milner appeared in church and on Christmas Day the stained glass in the east window also designed by Moore and painted by Milner was dedicated. On Easter Sunday 1890 the new chancel seats, again designed by Moore, were the vicar's Easter gift to the church. What do we know of this architect's life beyond his influence upon our church?

Temple Lushington Moore, born 7th June 1856 at Tullamore, sixty miles west of Dublin, was the eldest child of Irish parents. His father was Captain George Frederick Moore (1818-84) and his mother was the captain's third wife, Charlotte Reilly (1826-1922). (Moore's Christian names came from her side of the family.) His brothers were Walcott George Moore (1858-95) who became a tea planter in China and Augustus Blatchford Moore, who died aged thirteen months in 1863.

In 1858 the Moore family moved to Glasgow, where the captain was promoted to the rank of major (lieutenant-colonel in 1870 and colonel in 1877, retiring in 1878 with the honorary rank of major-general).

From the ages of sixteen to eighteen Moore was privately educated by the Revd. Richard Wilton, Rector of Londesborough in the East Riding, who was something of a poet. Moore fell in love with Wilton's eldest daughter, Emma (born 23rd January 1856) and they got engaged in 1874, but were not married until 1884 (by which time he was an established architect). Emma's uncle, the Revd. Horace Newton, married them in Great Driffield Church, in the East Riding of Yorkshire.

Their children were:-

Mary (Molly)	(1885-1977)
Agnes Geraldine Temple	(1888-1960)
Richard Temple	(1891-1918)
Aileen Walcott	(1895-1977)

Moore's great break came when George Gilbert Scott jnr. was restoring a church two miles from Londesborough in 1872-3 and the architect met and was impressed by Moore and his skill at drawing. At eighteen Moore went as Scott's pupil from 1st February 1875 for three years and moved to London, living at 7, Netherwood Road, West Kennington. On completing his articles he stayed on as Scott's assistant.

Moore was of a retiring personality and a devout High Anglican. He had the advantage of being ambidextrous, writing with his right hand and drawing with his left. Outside of his work, Moore led a very private life. He did not go out of his way

to promote himself and obtain commissions – they generally came through recommendations.

In 1880 Moore moved to 12, John Street (now Keats Grove) Hampstead, renting the top floor and in 1883 he rented 6, Downshire Hill, in preparation for his marriage the following year. Until the mid 1880's his career developed slowly, when it took off at last. Until then he worked hard for a modest income.

In 1891 the Moore family moved to 46, Well Walk, where Moore was to live for the rest of his life, mostly working from home, even when he had a London office to go to. He designed the reredos for Hartley Wespall Church in 1894. In the 1890's he also did a lot of work for Sir Tatton Sykes of Sledmere, East Riding. From 1897-1918 he regularly showed his designs at the Royal Academy.

Moore had unsuccessfully entered a competition to design the London Oratory in 1878 and the one for Liverpool Cathedral in 1901. He was not short-listed for the latter, which was won by his pupil, Giles Gilbert Scott. Giles (1880-1960) and Adrian Scott (1882-1967) were both Moore's articulated pupils through the close links with Moore and their parents. Moore was architect for the complete church of All Saints, Tooting Graveny (built 1904-6)

James Elwell of Beverley (1836-1926) undertook around twenty woodwork commissions for Temple Moore between 1885 and 1906. The first was for St Agnes, Kennington and the last recorded one being at Alveston, Warwickshire.

From 1886 Temple Moore also used **Henry Victor Milner** of 47, Park Road, Haverstock Hill (within walking distance from Moore's home) as his glass painter and woodwork decorator. They had an excellent working relationship. He used him in Bramley in 1887 for glass in the East Window. In 1892 Moore used Milner for Elwell's reredos picture at the bishop's chapel in Armagh. Moore also used Elwell for the glazing of Sledmere Church, all the windows save one are by Milner, the odd one out being by Burlison & Grylls. Various other windows in churches restored by Moore were also decorated by Milner. Indeed, he generated more work for Milner than anyone else. In the 1920's Milner worked for Moore's son-in-law, Leslie Moore, (at Mansfield, 1928 and elsewhere). In 1927-8 Milner was stricken with arthritis and moved out to Whipsnade, where he continued to work with his pupils until 1940, when he died.

Moore's daughter, **Mary Temple Moore (Molly)** (1885-1977) trained at the Slade with the specific intention of preparing cartoons for her father. She also had a career as a book illustrator. On 30th June 1915 she married **Leslie Moore** (no relation), who was born in Norwich in 1883, son of the Revd. W.T. Moore. Leslie Moore served in the Royal Engineers in France and Belgium, receiving the Military Cross in 1918.

Moore was very well respected as an ecclesiastical architect and had a prosperous practice, but the First World War (1914-8) saw the virtual collapse of his business, no large contracts coming in, except for All Saints' Church, Basingstoke (1915-7) and St Mary Sculcoates, Hull, (1915-6). All Saints was paid for by the wealthy clergyman, the Revd. Alexander Titley Hall. It was consecrated 27th September 1917.

Moore had always intended that his son Richard Temple Moore (Dick) born in 1891 should inherit the firm and he was articulated to his father around 1913 after graduating from Christ's College, Cambridge. He could not enlist for the First World War for medical reasons and continued working with his father. He was a regular visitor to All Saints, Basingstoke (1916-7) as his father was suffering from ill health

at this time. As the standards were lowered for recruiting soldiers in 1916, Dick was eventually recruited into the Royal Wiltshire Yeomanry as a private. Near the end of the war on 10th October 1918 he was drowned aged twenty-seven years of age, when returning home on leave from Ireland on the R.M.S. Leinster, when it was sunk by a German U-boat in the Irish Sea. Nearly 1,300 soldiers and civilians were on board. Some were rescued but 501 died. He and 145 other soldiers were buried in the Grangegorman Military Cemetery, Dublin.

Temple Moore had been in ill health from 1915, probably with cancer, and had nearly died in 1916. He wrote to the Army to ask that his son-in-law be released from service and allowed to join him. His request was granted, so in 1919 the two men went into partnership as 'Temple Moore & Moore'. Leslie Moore carried on the firm after Moore's death in 1920. As there were no large contracts or projects when peace was declared, the firm's main income was from memorials to the fallen. Temple Moore's work was his own memorial.

Leslie Moore, a shy and retiring man, died in early 1957.

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'Temple Moore' by Geoffrey K. Brandwood.



ALFRED HUNTER

A thanksgiving service for the new organ, costing £300.00 and made by A Hunter of Clapham, was held in St James's Church, Bramley on 27th March 1884. The vicar, the Revd Charles Eddy had certainly gone to one of the best organ builders of his day.

Alfred Hunter was born in London in 1827, the son of Francis Steare, a wax-chandler and Mary Hunter of Leyland Street, Lambeth, and was baptized in the same year at St Mary's, Lambeth.

He was apprenticed around 1841 to George Maydwell Holditch, who lived in Greek Street, Soho, in premises shared with Henry Bevington (snr). His apprenticeship finished, Hunter worked in the same premises for Bevington, whose firm built mainly small organs and by 1851 he had transferred to 4, Judd Place, King's Cross.

Several organs were exhibited at the Great Exhibition of 1851 in the Crystal Palace at Hyde Park and this gave a great stimulus to organ-building as pipe organs quickly began to replace harmoniums even in small country churches. One of the exhibitors of a small organ with three stops was George Holditch, to whom Hunter had recently been apprenticed.

Hunter worked for the prestigious firm of J.C. Bishop at 1, Lisson Grove South, Marylebone during the period 1853-6. J.C. Bishop retired in 1854 and died in 1856, when the firm became known as Bishop & Starr. It was at this time that Hunter set up an independent partnership with another employee of Bishop's named Henry Webb (who had married his sister Sophia) to form the firm Hunter & Webb (based 1856-64) at 14a, Griffin Street, Lambeth (near Waterloo Station). The firm produced small organs during the years 1856-66. In 1866 Webb left the partnership in order to become a licensee and Hunter set up on his own account and transferred the business to 13, Lower Kennington Green (later renumbered as 379, Kennington Road), moving to 65a, (later changed to 87 in Edwardian times) Clapham High Street in 1881, where he built a large four-storey house and showroom along with workshops at the rear. These latter premises, now demolished, stood roughly where Mary Seacole House now stands. The census of 1881 states that his firm employed thirteen men and four boys. While working on his own account, Hunter is known to have built at least fourteen organs: they were:

- 1867 St Luke, Portsea
- " " St Saviour's, Herne Hill
- 1868 St Nicholas's, Deptford (rebuilt)
- 1868 Christ Church Congregational, Kent Road, Southsea
- 1869 St Mary's, Alverstoke
- 1872 St Paul's Southsea
- 1873 St Michael's, Paternoster Royal, London
- 1874 Christchurch, Brixton
- 1875 Holy Trinity, Gosport
- 1876 St Mary's, Wimbledon
- 1881 Elm Grove Baptist Church, Portsmouth (damaged in World War II and disused)
- 1883 (probably) St Thomas of Canterbury, Portsmouth (now Portsmouth Cathedral)
- 1884 Albion Congregational Church, Southampton
- 1884 St James's, Bramley
- 1885 St James, Brighton

Hunter's son Robert (then aged thirty and had married in the previous year) joined the firm in 1885 as a partner and the firm was thereafter known as Alfred Hunter & Son. From then until 1900 they built over fifty organs. In the year he became a partner Robert took out a patent for a manual coupling action and thereafter all their organs were fitted with this mechanism.

The firm built several organs each year and the workmanship of the organs is regarded as being of the highest quality, although not always easy to maintain. During this period St Cuthbert's Church, Philbeach Gardens, London SW5 was built in 1889-90. It was the firm's largest organ having four manuals.

Alfred and Robert Hunter became famous and their organs, some of which were built and exported abroad, including:

- 1886 All Saints' Church, Petersham, New South Wales, Australia
- “ “ Colombo Cathedral, Ceylon
- 1888 Waverley Wesleyan Church, Sydney, Australia
- 1889 Polwaise Church, Colombo, Ceylon
- 1895 English Church, Aix-les-Bains, France
- 1896 Armidale Cathedral, Australia
- “ “ Homebush Congregational Church, New South Wales, Australia
- 1897 St James's Presbyterian Church, Sydney, Australia
- “ “ St Andrew's Church, Summer Hill, Sydney, Australia
- 1907 The Lomas Church, Buenos Aires

Alfred Hunter died on 28th March 1911 aged eighty-three years. The funeral took place at his regular place of worship, Holy Trinity Church, Clapham Common and he was buried in Norwood Cemetery.

The firm of A Hunter & Son continued to be run by Robert Hunter assisted by three of his sons, Alfred Robert, George Frederick and Harry. The most notable of the organs they built before World War I was for All Souls' Church, Langham Place. The war disrupted organ building as many of the men were called up for military service and Robert's son Harry, a second Lieutenant in the Royal Army flying Corps, died of wounds in November 1917. Another son, Robert Moore Hunter served in the forces, but survived it.

One of the last organs to be built by the firm was for Magdalen College, Cambridge in 1927 (although it is no longer there). In 1929 the firm moved to 233-235 Queen's Road, Battersea, about two miles from Clapham High Street. Robert Hunter, now seventy-three years old, his two bachelor sons and spinster daughter purchased a new home, 27, Cheam Road, Sutton, which at the time was a village. After a very short illness Robert died in a nursing home at Cheam on 12th July 1932, aged seventy-six years. He left the business to his sons Alfred Robert, George Frederick and Robert Moore, although the latter was a civil servant. The great depression of the early 1930's affected the organ-building business like many others and the firm struggled on until 1937, when it was taken over by Henry Willis & Sons Ltd with whom A Hunter & Son already had developed a close working relationship.

The Hunter Family

Alfred Hunter and his wife **Ann Esther** (1830-1883) had two children:

Ann Hester (1854-1924)

Robert Hunter (1856-1932) who married **Ann Mercy** (born 1858) on 17th May 1884 at Holy Trinity Church, Clapham Common. They had one daughter and four sons, one of whom, Harry, died of wounds in World War I, November 1917.

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JAMES EDWARD ELWELL

The large oak cross designed by **Temple Moore** (q.v.) that hangs between the ceiling and the large rood beam across the division of the nave and chancel, which was given to the church by the Revd. Charles Eddy in 1882, was carved by James Edward Elwell's workshop at Beverley.

James Elwell was born at Percy Bar, Birmingham, on 28th February 1836 and was sent to King Edward's School in that city. His father brought the family to Beverley around 1845 on taking a post as an engineer with Jackson and Bean, a firm of contractors working for the Hull and Bridlington Railway. In 1850 Elwell was apprenticed to a firm of cabinetmakers, May and Loftus, in North Bar Street. His apprenticeship over, he went as a journeyman to London, but returned to Beverley as the foreman for the cabinetmaker's firm of Richard Jameson in 4, North Bar Without. He later succeeded to the business. He established his reputation by carving the organ screen to Sir George Gilbert Scott's design for Beverley Minster, which was started in 1878. It took Elwell and six assistants three years to finally complete it in 1880. During the first year Elwell worked on it eleven hours per day. He also carried out Scott's designs in St Agnes Church, Kennington. Other works undertaken were the stalls in Bakewell Church and Lincoln Cathedral; the screen in Tideswell Church and Holy Trinity, Hull and the reredos and chancel screen in St Mary's Church, Beverley. He also carved a case for the organ built for the Town Hall, Sydney, Australia.

Elwell's name was respected and he developed a very successful business that came to employ sixty craftsmen producing much high quality woodcarving, furniture and French polishing at his home and workshop 4, North Bar Without. In 1892-4 he re-fronted his premises in the half-timbered Tudor style, buying and demolishing neighbouring properties numbers 6 and 8, North Bar Without (originally a small cottage and greengrocer's shop and rebuilt them to match his premises). His humour can be seen in the carved panels over doorways, the subjects taken from political cartoons published by 'Punch'. Disraeli is shown as 'The Political Cheapjack,' while Gladstone is dressed in a kilt going shooting with Lord Roseberry and Sir William Harcourt appears with four dogs representing the political parties of Labour, Radical, Nationalist and Parnellite – a comment on the Irish Question. Elwell did a lot of work for private individuals and his work can be seen in other properties in North Bar Without – numbers 43 and 45. His letterhead of 1899 described him as 'J.E. Elwell & Son, Art Furnishers, Carvers etc., North Bar'.

Elwell served as a borough councillor and his name appeared in a list of six hundred people who had given or received bribes in the 1868 investigation into local government corruption. He was elected to the Beverley Town Council in 1884, resigned from it in 1890, but returned to it in 1898, becoming Mayor of Beverley 1900-1 and again in 1901-2. In 1905-23 he was chairman of the library committee. His wife predeceased him in 1911 and he died aged ninety years on 2nd November 1926, while resident at Park Villa on the York Road. His funeral was a grand affair: the hearse was followed by two lorries full of floral tributes. The funeral was held in Beverley Minster and led by the Vicar, the Revd. W.H. Rigg. The Revd. E. Hope, Vicar of St Mary's read the lesson and the choir sang the hymn 'Jesus lives!' Elwell was laid to rest in the grave of his wife and their eldest son, Samuel in St Mary's Cemetery.

James Elwell had three surviving sons:

His famous son, **Frederick William Elwell**, became a painter of portraits, landscapes and still life. He was born in Beverley on 29th June 1870. He studied art in Lincoln and won the Gibney Scholarship in 1887 and went to the Academy Schools, Antwerp, for four years. He also studied in Paris. He worked in London and Beverley, then resumed studies at the Académie Julian in Paris. He exhibited at the Paris Salon in 1894 and the Royal Academy from 1895. He returned to Beverley around 1903 and married in 1914 his pupil Mary Holmes, four years his junior, who was very wealthy. (She was a painter of landscapes and interiors.) Fred was elected an Associate of the Royal Academy in 1931 and a member of the Royal Academy in 1938. In 1931 he was commissioned to paint a portrait of King George V, that was hung in Holyrood House and in 1954 was commissioned to paint the posthumous portrait of King George VI from a pre-war photograph. Fred's wife Mary died in 1954 and Fred died in 1958 at his home, Bar House, aged 87 years. The Beverley Art Gallery has a collection of their paintings.

Elwell's other two sons were John and Edward (Ted) and they assisted him in his business, the woodcarving side of it coming to an end when Ted retired, John having predeceased him.

Elwell also had two daughters, M and F Elwell, both unmarried at the time of their father's death.

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H45 (below) James Elwell c. 1925-1926; photograph by Harry Cartledge of Hull.



EDWARD BARNSLEY

On the south side of the nave, by the chancel screen is a priest's prayer desk and chair, which were given by the Court 'Pride of Bramley Street' of the Ancient Order of Foresters in 1970 to mark their centenary. They were designed by the Hampshire furniture-maker Edward Barnsley and made to the highest quality of craftsmanship in his workshop.

Edward Barnsley was the son of Sidney Howard Barnsley (1865-1926). Sidney was born in Birmingham and educated at the Royal Academy Schools where he studied architecture and later, in 1888 he went to Greece where he studied Byzantine architecture. He designed the Church of St Sophia, Lower Kingswood, Surrey in 1891 in a free Byzantine style. With his brother Ernest (1863-1926), now a married man with two daughters, and their friend Ernest Gimston (1864-1919) he moved to the Cotswolds and the three architects settled in Pinbury Park, belonging to Lord Bathurst, near Sapperton in 1893. They got on well together, but their wives did not. Sidney married Lucy Morley, who was congenitally deaf but able to lip-read, in 1895. Gimston and brother Ernest set up a separate workshop in Daneway House, Sapperton in 1900 when Gimston married Emily Thompson, where they made furniture. Sidney built his on the edge of Sapperton and had a separate workshop. He also designed buildings, again under the influence of the emerging Arts and Crafts Movement, of which he and his brother and friend were key workers and pioneers, being influenced by the ideas of William Morris. Sidney superintended work on Bedales School, near Petersfield.

Sidney and Lucy Barnsley had two children:

Grace (1896-1975)
William Edward Barnsley (1900-87)

Edward (as he was known) was born on 7th February 1900 at Pinbury and was taught woodwork in the workshop from a very early age by his shy and retiring father, whose character in can be said that he inherited. After an indifferent year at Cirencester Grammar School 1909-10 he and his sister Grace went to Bedales School at Steep, near Petersfield, which had been founded in 1893. He got on well there, becoming head boy in 1917. He was called up for the army that year and trained as an officer cadet, but just missed being sent to France when the war ended in November 1918. He returned home to work with his father, although that latter advised him not to try to make a living at it. But Edward knew that this was what he wanted to do and to gain experience: he joined the Yorkshireman Geoffrey Lupton's workshop at Froxfield, near Petersfield, as an apprentice. His father's friend, Ernest Gimston died in August 1919, having designed Bedale's library for a memorial to the old boys who had been killed in the war. Lupton got the contract to build it and Edward Barnsley worked on it. Sidney Barnsley designed the tables and chairs and other items, so it became something of a joint effort.

In 1922 Edward went to London to study design at the Central School of Arts and Crafts before Lupton retired and Edward took over the business, but left in 1923 the C.S.A.&C. when Lupton decided to give up the workshop and offered the tenancy to Edward, which he accepted. Around 1924 his father also gave up woodwork

because of the increase in his architectural commissions and passed on wood, tools and machinery to Edward. In this year Edward took on his first apprentice, Henry Upton. He continued at first to work for Lupton's building clients, doing basic carpentry, but this was slowly phased out in favour of producing and making extremely high quality furniture. He even began to send items of fine furniture to exhibitions. In 1925 Lupton decided to emigrate to South Africa and Sidney bought all his property, which he rented to Edward, who now saw it as a good time to marry his fiancée, Tatiana (Tania) Hedvig Kellgren, to whom he had been engaged since 1922. They were married at Hartley Wintney Church on 12th December 1925. They left the church in the snow under an archway of handsaws. In 1926 he was elected to the Arts and Crafts Exhibition Society. His father Sidney died in September 1926. Edward's mother and his sister Grace, who was married to a merchant seaman, moved nearby to The Red House at Froxfield in 1927-30, but did not settle there.

In the Depression of the late 1920's and early 1930's Barnsley resisted mechanization, but money was tight and he saw a decrease in his order book. He kept on his staff, but made little profit and Tania had to work as a builder's secretary for a year, leaving their children Karin and Jon in the care of their maid. The year 1931 was particularly difficult. Fortunately, sales at the Arts and Crafts Exhibition Society at the Royal Academy helped him to limp along. He also took paying pupils. Things continued to look grim until the situation was saved by an unexpected legacy from his aunts Alice and Florence Morley in 1935, which made him solvent again. This was followed by the offer of part-time work at the East Midlands Training College at Loughborough early in 1938, which brought in a regular income and provided him with some security and Tania now acted as his paid secretary.

With the coming of World War II many of his cabinetmakers were called up and the workshop virtually closed down. His reduced orders led him to take a part-time teaching post in York for a year to bring in income. In 1944 his mother died and thereafter he did not have to pay rent on his premises, which eased his financial situation. In January 1945 Barnsley was awarded the C.B.E. for design and his commissions picked up. He also had an increased workforce with men returning from the war, but he began to suffer from increasing bouts of depression, when he would keep to his room. In 1948 the workshop was extended and some machine tools began to be used. He also began to move away from the Cotswold Cottage style of furniture as designed by his father, uncle and Gimson. In the 1950's he became a member of the Advisory Council of the Victoria and Albert Museum. His manager, Bert Upton took on more responsibility as Barnsley took on more college work, designing and dealing with clients, which meant he was less involved with furniture making. Electricity only came to the workshop in 1955 and from this year until 1970 he no longer took pupils.

In 1965 Barnsley had to retire from his college work at Loughborough, which saw a loss of income of £20 per week. In 1970 the Arts and Crafts Exhibition Society changed its name to the Society of Designer Craftsmen but Barnsley was as committed to this new form as to the previous society. It was his skilled workmen who now made his designs – and this would have been true of the vicar's chair and prie dieu made for St James's Church, Bramley. (This is very close to the similar stall and prie dieu in Hinton Ampner Church and has great similarities of style to a similar set made for the Archbishop of Canterbury in 1971.)

1976 was a special year for Barnsley as the Cheltenham Art Gallery and Museum held a celebratory exhibition of the two Barnsleys' and Gimson's furniture, entitled 'Good Citizen's Furniture' to which Barnsley and his wife Tania were

specially invited. He was also granted a Civil List Pension of £550 per annum, in recognition of his services to design and craftsmanship. It was also the year in which he made his final piece with his own hands.

As Bert Upton the manager wanted to retire in September 1979 the future of the workshop had to be considered. It was finally decided to set the workshop up as The Edward Barnsley Educational Trust for the training of craftsmen and the trustees met for the first time in January 1979 and obtained charitable status in 1980. The first apprentices began in 1981. In 1982 Barnsley handed over to his son Jon, who took on the role of the workshop's designer, greatly influenced by his father's achievement, but no slave to it. Tania continued to run the administrative side of the trust, and paying the wages. Sadly, Barnsley's mental faculties began to fail and his mind sank into oblivion, so that he hardly spoke and he could no longer follow conversations. He died on 2nd December 1987 and his ashes were interred in his parents' grave at Sapperton.

Barnsley's early designs up to the 1950's were greatly influenced by the Cotswold Cottage style of his own father, uncle and Gimson. In the 1950's he was greatly influenced by Eighteenth Century styles, before coming to a mature and individual style that was essentially his own. He had stated: 'If I can add to the richness of life a few things which give real joy in use and to the eyes, then I am happy enough.'

Bibliography

'Edward Barnsley and his Workshop' by Annette Carruthers



Barnsley with parts of chairs made by lathe production, 1977. His expression aptly indicates his equivocal feelings about this method of producing furniture.