



Terracotta reredos, pulpit and font

The reredos, pulpit and font were gifts from the makers, Messrs Doulton of Lambeth in London, in 1886. They were executed in terracotta with glazed details to the designs of George Tinworth (see below).

The **font** is placed by the door as a reminder that baptism is the start of our Christian journey. Four scenes represent Jesus in the manger, Hannah bringing Samuel to Eli, the finding of Moses, and the Saviour blessing little children. Four panels in between read “Ye shall not enter into / the Kingdom of Heaven / except ye be converted & become as little children”. Eight glazed decorative columns support the deep glazed font bowl.

The **pulpit** is based on an octagonal design and the glazed columns and tiles can be seen at their best here. The terracotta base and top of the columns again show the attention to detail.

The **reredos** is in the form of a triptych, with a shelf for the cross and candles. The central panel shows the Ascension and the side panels depict Christ appearing to St. Thomas and the Betrayal. High-relief figures stand against a low-relief background, with details of ascending doves and a town barely visible unless caught by the light. The panels are of the highest quality craftsmanship and detail and the terracotta has a warm glow.

The Royal Doulton Company was an English company, founded in 1815, producing tableware and collectables. By 1871, the company launched a studio at the Lambeth pottery in London and offered work to designers and artists from the nearby Lambeth School of Art. The first to be engaged was *George Tinworth*, who worked for the Doulton factory at Lambeth from 1867 until his death in 1913. The Lambeth factory closed in 1956 due to clean air regulations preventing the urban production of salt glaze.

George Tinworth was the son of a London wheelwright and the family was extremely poor. From 1861 he took evening classes at the Lambeth School of Art under J.C.L. Sparkes, reportedly after pawning his overcoat to pay the fees. In 1864 he entered the Royal Academy Schools, winning various medals for his work.

In 1867, Sparkes introduced Tinworth to Henry Doulton, the Lambeth stoneware manufacturer, who employed him for the rest of his life. Among early sculptural works for Doulton, Tinworth produced some oversized copies of antique Greek and Italian coins. These came to the notice of the leading patron and critic of the arts of the Victorian era, John Ruskin, who was a strong supporter thereafter.

Tinworth's work consists mainly of hundreds of terracotta panels, wholly or partially in relief, showing biblical scenes.



George Tinworth at work on a model for the Fawcett Memorial, one of his most important pieces.