



St Peter's church, Goodworth Clatford.

Graffiti survey summary report.

Members of the HMGP visited the church to carry out a survey on 29th February 2020. Such was the quantity and quality of the graffiti found that a second visit on 7th March 2020 was needed to complete the work.

The main body of the church consists of a flint-built nave and chancel, with north and south aisles, and an ashlar west tower with shingled spire. The south aisle arcade is dated to the late 12th century, one arch having fine Norman dogtooth decoration. Pevsner, in *The Buildings of England, Hampshire*, states the church was once cruciform, the south transept arch being contemporary with, or possibly slightly earlier than the south aisle. The Purbeck marble font is also 12th century. The north arcade is later, of the 14th century. The tower was built c1540 with stone from Wherwell Priory, and pieces of carved Norman zigzag mouldings can be seen on the inside and outside, and another carved fragment in the chancel is probably from the same source. The south porch is dated 1872. There are fine carvings of a man's and woman's head on the capital of one of the north arcade pillars, and a bearded (green?) man at the west end.

It is very difficult to date historical graffiti with any degree of certainty, but there appears to be a significant grouping of early graffiti on the south aisle pillar which supported the south transept arch (S4 on plan). This includes a fine example of a cross within a triple circle, now sadly damaged, which is probably a consecration cross, marking one of the places anointed with holy oil by the bishop when the church was consecrated. There are also a large number of crosses, some within compass-drawn circles, including a finely worked quatrefoil. These might indicate marks left by individuals as signs of personal devotion or prayer. On the south face of this pillar is a small compass-drawn hexfoil shape or "daisy wheel". These symbols are thought to be apotropaic, used to ward off the Devil and evil spirits, and are often found in domestic and agricultural buildings around windows and doorways where evil spirits might enter, as well as in churches. The presence of evil was a very real threat to the medieval mind, and such marks being made are evidence of this.

Not all the graffiti in this area has spiritual significance, and there is a drawing of a face on the west side of the same pillar, perhaps a caricature of a fellow parishioner? Another figure, more crudely drawn, its face in profile, was found on the south side of the pillar. There are also traces of writing on this pillar, but its worn condition, the possible use of abbreviation and the form of the lettering, make it hard to decipher.

On the south face of the abacus at the top of this pillar are two overlapping Vs. This may be an invocation to the Virgin Mary (Virgo Virginum) although it could more simply be a capital letter W.

There is much less graffiti on the other south arcade pillars, although there is a cross and some indistinguishable marks on S3, and what appears to be a fleur de lys shape on the south face of pillar S2. Why there is so much more on the 4th pillar is hard to say. Often, most graffiti occurs on the pillars closest to the church entrance, but this is not the case here. It can also indicate the site of an earlier altar where people gathered to worship, or perhaps an earlier location of the font, so this might be a possibility.

The north arcade pillars have a smaller amount of graffiti. There are some possible, faint crosses incised into pillar N2, which is opposite the south door, so this might be where parishioners recorded a personal prayer on entering the space. There is also a large compass-drawn circle, which may be apotropaic. There is a tantalising area of graffiti on the pillar N3, which appears to include some text and a shape. The word at the base seems to read "hoby". This was a medieval surname, so could represent someone's name. Photographs of this area, and the text found on S4 have been sent to local palaeographers for further study.

Church porches and entrance doorways are also areas where medieval graffiti is common. At St Peter's however, if there was a medieval porch this was replaced by the current Victorian one. The only trace of graffiti in this area now is on the west side of the south doorway. This consists of an elaborate web of lines which some believe might represent the rigging of a sailing ship.

On the exterior of the church tower were found two crosses. There are also, unusually, two Ordnance Survey benchmarks, at different heights.

Although not true graffiti, we also record any mason's marks we encounter. We found some possible examples of these on stonework within the nave, and also in the tower on blocks of stone which may have come from Wherwell Priory. There are also some good examples of marking out lines left by masons when carving decorative features, for example on the capitals of pillars.

We also record traces of older paint and found many instances of red paint, on columns and around the south doorway and transept arch and, with black paint, in the chancel, giving some indication of early paint schemes. These colours match those in the painted decoration around the piscina.

Perhaps even more significant than these early examples of graffiti however, are the pencil drawings and inscriptions left within the clergy vestry by the young men who acted as organ blowers, pumping the bellows, at the time of the second world war. There is a huge amount of graffiti, both on the plaster of the wall and scratched into the wooden organ casing, mostly dated to the 1940s. Unfortunately, due to the reflective nature of the varnish, these images were less easy to photograph. Many names are recorded, often more than once, and often described as organ blowers. Some names have obviously been added to later, showing which arm of the forces they have joined. One such example is R Mulford, who records and dates his name

many times, from 1939 through the war years, and has at some stage added that he serves in the Royal Navy, on the HMS Britany (sic), travelling to St Vincent from Portsmouth. Another, Cox, is attached to the St Johns Ambulance Association. H Gibbs left his name, and it seems as though a different hand has added beneath this "Comrade. Now a prisoner of war in Germany". One name, H Davey, was also found on a pew, dated 1943.

The interests of these young men are exemplified by the carefully drawn examples of different types of aircraft that they are obviously familiar with, there being a number of airfields in the vicinity. The tragic bombing of Goodworth Clatford in 1944, when 6 people died after a German V-1 rocket or Doodlebug landed in the village, is brought to mind by drawings of different types of bombs, perhaps prompted by this disaster. There are also drawings of guns. There is also a fine sketch of a GWR steam train, probably seen on the local "Sprat and Winkle" railway which ran between Andover and Redbridge. There is a lorry bearing the name of Chaplins, a firm of carriers who transported goods delivered at railway stations, and the name Pickfords also occurs. A steam traction engine is depicted, labelled "Wallice Expansion Invincible". This must have been made by the local firm Wallis and Steevens, based in Basingstoke, who produced such engines and other agricultural machinery. A separate report, see below pp 5-7, has been written about this engine. There is also a small sketch of the liner Queen Mary and a very faint one of the Lusitania.

Their thoughts were not always on war though, and there is the little figure we christened "the Clatford Venus". The name of Miss Elsie Shepherd, Westover Farm, Lower Clatford, may indicate a schoolboy crush. There are also some caricatures, including one possibly of Hitler, and another labelled E Grace "Our Ernie".

A detailed coat of arms, very carefully drawn onto the organ casing, is titled "Courtaulds" with "Fabric" beneath. There is also a rather devilish head "ALA The Gem". More research is needed into the local significance of both of these.

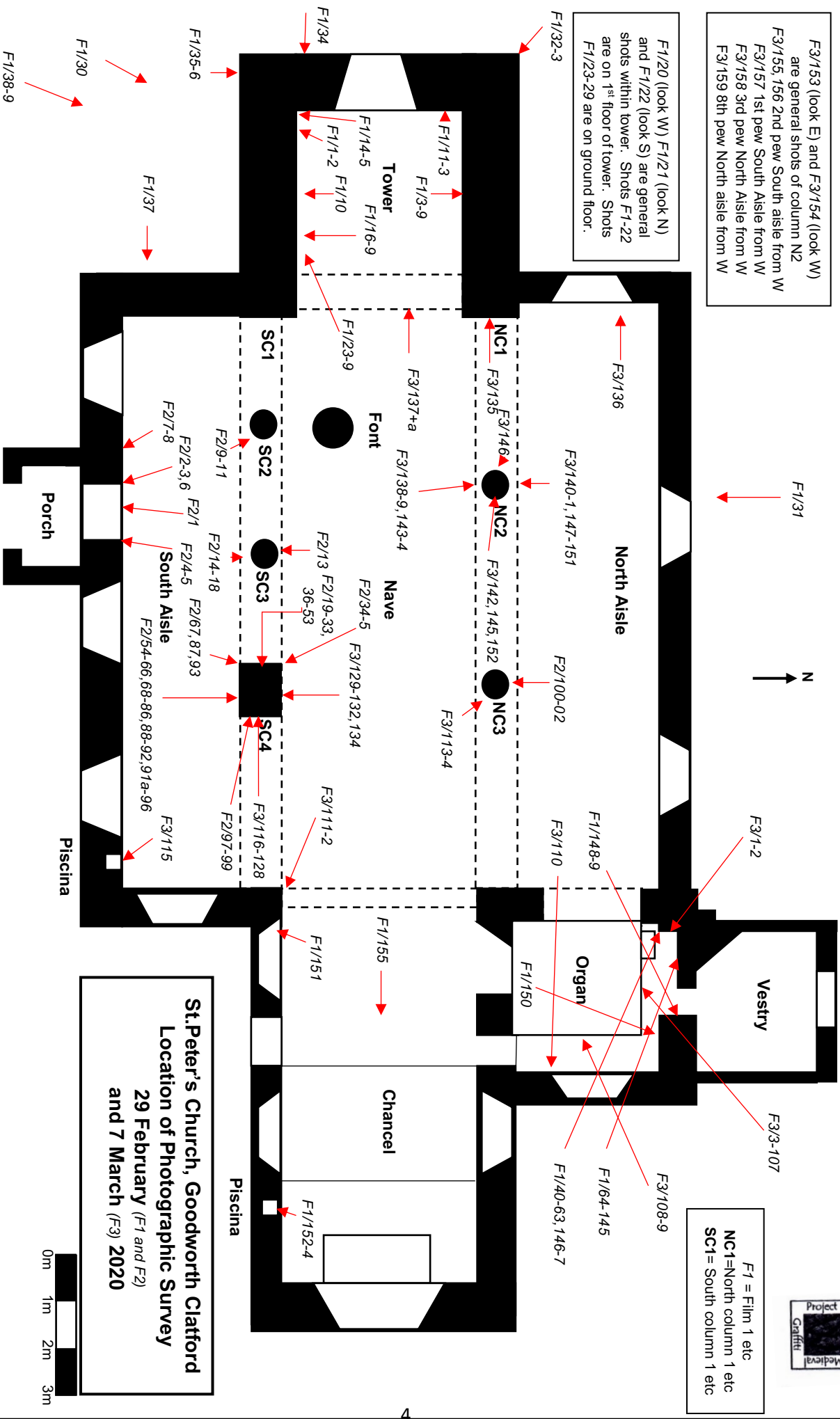
To summarise, St Peter's holds an important and fascinating collection of graffiti, from the medieval period to World War 2. The set of wartime graffiti certainly represents a wealth of material for local family and local history researchers. An example of the additional information the graffiti images could generate is the report on the Wallis and Steevens traction engine, kindly written for the survey by Gary Wragg, who was formerly Curator of Milestones Museum, and lead conservator for the Hampshire County Council Museums Service, now the Hampshire Cultural Trust.

We hope that this area of graffiti it can be suitably protected and preserved as it is currently in a part of the church currently used for storage, and thus vulnerable to accidental damage.

Summary reports of our survey have been sent to the county Historic Environment Record and to the church. The full records are kept by the Hampshire Field Club. Our thanks go to the parishioners of St Peter's, especially John Milne, who supported our survey, and provided us with access to all areas of the church, including the tower and the very welcome community space for lunch.

F3/153 (look E) and F3/154 (look W)
are general shots of column N2
F3/155, 156 2nd pew South Aisle from W
F3/157 1st pew South Aisle from W
F3/158 3rd pew North Aisle from W
F3/159 8th pew North aisle from W

F1/20 (look W) F1/21 (look N)
and F1/22 (look S) are general
shots within tower. Shots F1-22
are on 1st floor of tower. Shots
F1/23-29 are on ground floor.



The St Peter's Goodworth Clatford traction engine graffito.

A report by Gary Wragg. Former Curator and lead Conservator of Milestones, Hampshire County Council Museums Service now Hampshire Cultural Trust.



Wallis & Steevens , Basingstoke

Thomas Wallis (seventh generation), a corn merchant, moved from Reading to Basingstoke in the mid 1700s with the family business, becoming ironmongers and canal carriers following the opening of the Basingstoke canal in 1791. In 1849 the family business included an iron foundry and they started producing agricultural implements. Over the years the family joined forces with other partners and the company traded under various names but always included the name of Wallis. The family of Richard and Arthur Wallis were prominent Quakers and other family clans included Haslam, White, Lodridge and Steevens all of which at some period became involved with the business. As "Wallis and Haslam" they started to produce Threshing machines in the 1850s and sold, through licence, other makes of early portable steam engines. They eventually produced their own portable engine in 1872.

Under the company name of Wallis & Steevens they produced their first traction engine in 1878. Over the years until 1938 they produced Steam Rollers, Road Locomotives, Steam Tractors, Traction Engines and Steam Lorries. They specialised in road making equipment which became their bread and butter business and continued through the steam era into internal combustion, producing petrol and diesel rollers up to the demise of the business in 1981.

The graffito engine

The company produced 281 Expansion engines between 1895 and 1922. Although most of the engines were agricultural machines designed to drive a sawbench, a threshing machine or for general farm use, some of the expansion machines were produced specifically for road haulage and would be fitted with suspension springs and were of greater dimensions. It may well be that one of these was converted at a later date for showland use, hence the sketch.

With regard to the name "Invincible" as far as all my own research and from others, I can only find an engine that was named Invincible in 1972 by an enthusiast. None of the W&S Showmans engines or traction engines were ever given that name. It does exist with other makes of machine so I can only conclude that the artist had a personal preference for that name.

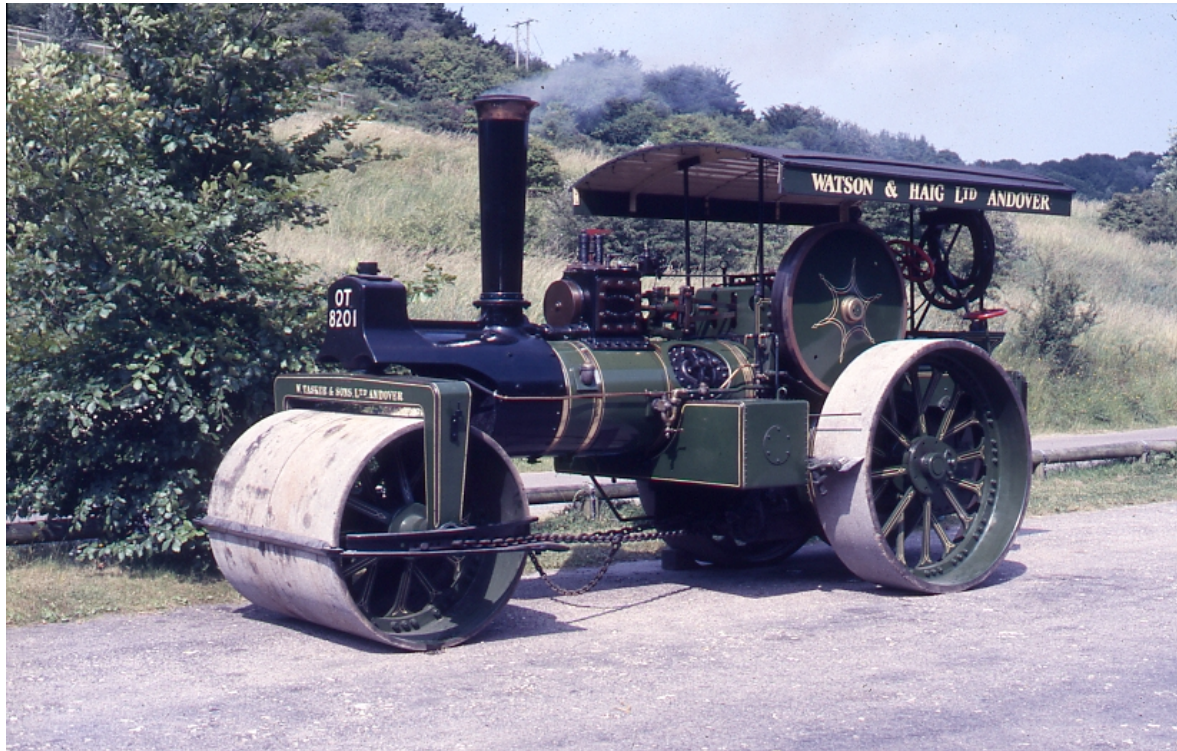


Here is the Wallis & Stevens Showmans Road Locomotive named King of the Road. You can see the dynamo bracket and dynamo in front of the chimney. You will also note that the canopy is the full length of the engine, whereas the one in the sketch is not and is known as a 3/4 canopy. The graffiti sketch of the traction engine, coupled with the annotation is very interesting because the Wallis & Stevens "Expansion" engines were a design that employed a system that supposedly made the machines more efficient and they were the only company to use this.

Another interesting point on the sketch is that the engine has a dynamo just in front of the chimney which was only used by amusement caterers (fairground people) to generate electricity for the rides. I have the full list of machines produced by the company and none of the Expansion machines were ever purchased for use by fairground families.

The name on the engine's canopy is **Watson & Haig** of Acre Ironworks, Andover. They were an agricultural engineers and founders producing many sorts of agricultural implements from the late 1800s. They never manufactured their own traction engines or steam rollers but hired them out to contractors. I am sure that they never owned a showmans engine so I think the artist was obviously from the Andover area and had seen their name on engines out "on hire" from Watson & Haig and put it on his sketch.

The interesting thing is that one of the first machines that I completely restored for HCC museums was a 1926 Tasker steam roller that was originally hired to HCC by Watson & Haig.



It is also interesting that the local company of Tasker & Sons on Clatford Marsh, who also produced traction engines, were not the artist's maker of choice.