



**ARCHAEOLOGICAL BUILDING  
ASSESSMENT AND SURVEY**

Northern Archaeological Associates Ltd.

Marwood House  
Harmire Enterprise Park  
Barnard Castle  
Co. Durham  
DL12 8BN

t: 01833 690800

f: 01833 690801

e: [mt@naaheritage.com](mailto:mt@naaheritage.com)

w: [www.naaheritage.com](http://www.naaheritage.com)

**ALL SAINTS' CHURCH**

**ALL SAINTS' ROAD**

**SHILDON**

**CO. DURHAM**

prepared for

**Glen and Helen Race**

Project No.: 1403  
Text: Matthew Town  
Illustrations: Dawn Knowles  
Edited by: Hannah Russ

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Project Number	1403
Report Number	17-125
Manager	Matthew Town
Draft	Matthew Town
Graphics	Dawn Knowles
Edit	Dr Hannah Russ
Authorised	Dr Freddie Foulds
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Author Matthew Town BA MA MCifA

Photographs Matthew Town BA MA MCifA

Illustrations Dawn Knowles BA MA

Client Glen and Helen Race

Location All Saints' Church, Shildon, County Durham

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ALL SAINTS' CHURCH, SHILDON,  
CO. DURHAM

ARCHAEOLOGICAL BUILDING ASSESSMENT AND SURVEY

**Summary**

*Northern Archaeological Associates have been commissioned by Glen and Helen Race to undertake the preparation of a building recording report for All Saints' Church, a 19th century church in New Shildon, Shildon, Co. Durham. This work was undertaken as a condition of listed building consent for the conversion of the church to a domestic property.*

*All Saints' Church is a Grade II listed building (1322841), and was built in 1868-9 by J.P. Pritchett. As a result, a Historic England Level 2 survey (Historic England 2016) of the building was required in advance of conversion, to mitigate against the subsequent loss of the heritage asset. The building lies outside the Shildon Conservation Area.*

*All Saints' Church is rectangular in plan, with a square bell tower at the north-western corner, and a later narthex on the west side, enclosing the west door. The church was designed in Commissioner Gothic style, to appear as though it had developed organically, through the use of differing window styles, styles of arching, and so forth. The layout of the church is very simple, comprising only two main rooms (nave and chancel) with the north and south transepts radiating off on each side. The main building measured approximately 37m by 15m.*

*Based on the survey, All Saints' Church was considered to be of local significance primarily due to its aesthetic, historical and communal values. Much of the layout of the original church survives intact, but most of the internal features have long been destroyed through repeated break-ins and vandalism, so the church remains mostly only a shell. The dilapidated and poor condition of All Saints' Church could now be said to detract from the appeal and ambience of the wider area. Despite this, the exterior features survive well. The building has some therefore little significance in terms of its evidential value, due largely to its condition. The church is a relatively common Commissioner Gothic-style church.*

*The building retains an intrinsic aesthetic appeal and has the potential to add positive value to both visual character and contextual understanding of the area. It is clear that, given the historic, aesthetic and communal significance of All Saints' Church, retention of the building is desirable, and so conversion is welcomed.*

**Acknowledgements**

*Northern Archaeological Associates would like to thank the following for all of their help during the project:  
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ALL SAINTS' CHURCH, SHILDON,  
CO. DURHAM  
BUILDING RECORDING

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**ALL SAINTS' CHURCH, SHILDON,  
CO. DURHAM  
ARCHAEOLOGICAL BUILDING ASSESSMENT AND SURVEY**

**1.0 INTRODUCTION**

- 1.1 Northern Archaeological Associates (NAA) have been commissioned by Glen and Helen Race to undertake the preparation of a building survey report for All Saints' Church, New Shildon, Shildon, Co. Durham (NGR: NZ 23200 25300) (Figure 1). This work was undertaken as a condition of listed building consent for the conversion of the church to a domestic property (Planning Reference DM/17/00488/LB). The building lies outside the Shildon Conservation Area.
- 1.2 All Saints' Church was built in 1868 by James Pigott Pritchett, and is a Grade II listed building. The exterior of the church survives largely unaltered from its construction. In contrast, the interior has been gutted, following an abortive attempt to convert the church to flats in the late 1990s (Race *pers. comm.*), and few of its internal features survive. The building is currently disused.
- 1.3 All Saints' Church is a Grade II listed building. As a result, a Historic England Level 2 survey (Historic England 2016) of the building was required in advance of conversion, to mitigate against the subsequent loss of the heritage asset. The building lies outside the Shildon Conservation Area.
- 1.4 The survey and assessment was carried out, under optimum conditions, by an experienced buildings archaeologist on the 21st of September 2017. Full access to the property was provided by the client, although the spire was not investigated on health and safety grounds, as the timberwork was not safe. All work was conducted in accordance with a Written Scheme of Investigation (NAA 2017) approved in advance by Durham County Council Senior Archaeologist, and followed all relevant standards and guidance published by Historic England (2016) and the Chartered Institute for Archaeologists (2014).
- 1.5 The following report details the results of all aspects of both the survey and assessment, and is intended to provide a 'descriptive record' of the church (Historic England 2016); exploring the origins of the building through physical evidence. This material is then used to inform a statement of heritage significance and an assessment of any further work necessary to adequately mitigate against any loss of the heritage significance due to its conversion.

**Project Aims and Objectives**

- 1.6 The principal aim of the project was to provide a pre-intervention, descriptive record of the church, to act as a permanent record of the heritage asset and mitigate against any loss of the heritage significance due to its conversion. In order to achieve the above, the following objectives were identified and met:

- the production of an annotated site plan, depicting the form and location of any structural features;
- a written and photographic record of the church and its structural features, providing details of their form, function, date and significance;
- a short illustrated report summarising the history of the church in order to facilitate a statement of significance;
- a statement of significance including a consideration of the site within the wider historic environment;
- an assessment of further recording or monitoring work requirements during conversion; and
- an archive of additional photographs.

### **Scope of the Project**

- 1.7 The survey comprised an assessment and record of both the interior and exterior of the church. Related structural elements identified within the curtilage of the site included the church gates and boundary wall. The gravestones within the graveyard around the church will not be affected by the development (only those within 10m of the southern wall of the church are included in the ownership boundary), and there are no plans to clear or move these from their original position (indeed the client has indicated these will be reinstated, as many have been laid flat). A rapid assessment of the broader area was made in order to understanding the significance of the building within both a local and regional context.



*Plate 1: All Saints' Church, facing north-west*

## 2.0 METHODOLOGY

### Documentary Evidence

2.1 A rapid review of all documentary and cartographic sources readily available online was made in order to provide background information on the development and history of the building. These included: historic cartographic sources, census data, trade directories, and published local histories.

### Building Recording

2.2 As a Level 2 survey, a detailed metric survey of the church was not required, though a measured floor plan of the interior of the church was produced as requested by Durham County Council (Figure 6). Architects' elevations have also been provided (Figure 7).

2.3 An external and internal photographic record was made of the building using a digital SLR camera at a resolution of 10 megapixels. All photographs were taken from vantage points as near parallel as possible to the elevations being recorded. The photographic record included general views of the rooms - looking from all directions - as well as detailed shot of representative examples fixtures and fittings (windows, doors etc.). A catalogue of all unedited and edited images has been submitted with this report as part of the archive. Each photograph contained a graduated photographic scale of appropriate dimensions.



*Plate 2: the pedestrian gate to the church from All Saints' Road, facing south*

### 3.0 BACKGROUND INFORMATION

#### Location

- 3.1 All Saints' Church lies 100m south-east of the historic core of New Shildon, and south of the back lane to the rear of All Saints' Road and Thomas Street, which runs east-west along the northern boundary of the churchyard. The northern and western boundaries of the churchyard are defined by a tall random-coursed wall, with dressed and chamfered coping stones, which appear to date to the late 19th century from cartographic evidence. Further to the east, this boundary becomes an iron railing, which probably dates to the late 19th century or early 20th century, when railings were added around the church.
- 3.2 There are two access points to the church; an ornate iron gate, with stone pillars, leads into the churchyard from All Saints' Road, and formed the pedestrian access leading to the original church door at the western end of the church (Plate 2). A drive from Kilburn Street, to the north-east of the church, was originally accessed through an iron gate (only the iron posts of which now survive) leading to the north side of the church, with a drive heading southwards to the vicarage, built in 1870 ('Souvenir' September 1923; Plate 3).

#### Ownership

- 3.3 The church is owned by Glen and Helen Race who kindly provided full access during the site inspection, undertaken on the 21st September 2017.

#### Designations

- 3.4 All Saints' Church is a Grade II listed building (1322841). The building is described as follows:

*"Parish church. 1868-9 by J.P. Pritchett with early C20 narthex. Rock-faced dressed sandstone and brick-lined interior. Graduated green slate roofs; narthex has Welsh slate roof. North-west tower; nave with western narthex; chancel with eastern apse and north and south vestries. Early English style with chamfered plinth and plate-tracery windows. Tall and elaborate square-plan tower, with octagonal broach spire, adjoins north-west bay of nave. Angle-buttressed lower stage has pointed-arched north doorway and small lancets above. Middle, belfry stage has louvred lancets in crocketed gablets with prominent gargoyles. Spire has 4 bands of stone fish-scale tiles.*

*Buttressed 5-bay nave has 2-light plate-tracery windows under pointed arches with alternating rock-faced and ashlar voussoirs. West end has large sexfoil window. Chamfered eaves band and very steeply-pitched roof with flat-coped gables. Buttressed, triple-gabled narthex has central quatrefoil flanked by groups of 3 lancets. Lower and narrower 2-bay chancel has buttressed, semicircular apse with 3 lancets; datestone (April 13th 1868) beneath north-eastern lancet. Chamfered eaves band and very steeply-pitched roof. Vestries have low, monopitch roofs with coped ends. North vestry has pair of trefoil-headed lancets and a stepped lateral stack. Plain, painted interior. Nave roof has 4 principal*



*trusses with arch-braced collars. Tall and wide, pointed chancel arch has roll moulding and hoodmould on headstops.*<sup>1</sup>

- 3.5 The nearest Conservation Area is Shildon Conservation Area, which lies approximately 415m to the north (Figure 1). The Conservation Area will not be affected by the development.

#### **Previous Work**

- 3.6 There has been no previous work undertaken at the church.



*Plate 3: All Saints' Church, a 20th century postcard (top) and the same view taken on February 19th 2014 (bottom) (© client/Edward NicholP)*

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<sup>1</sup> <https://www.historicengland.org.uk/listing/the-list/list-entry/1322841>

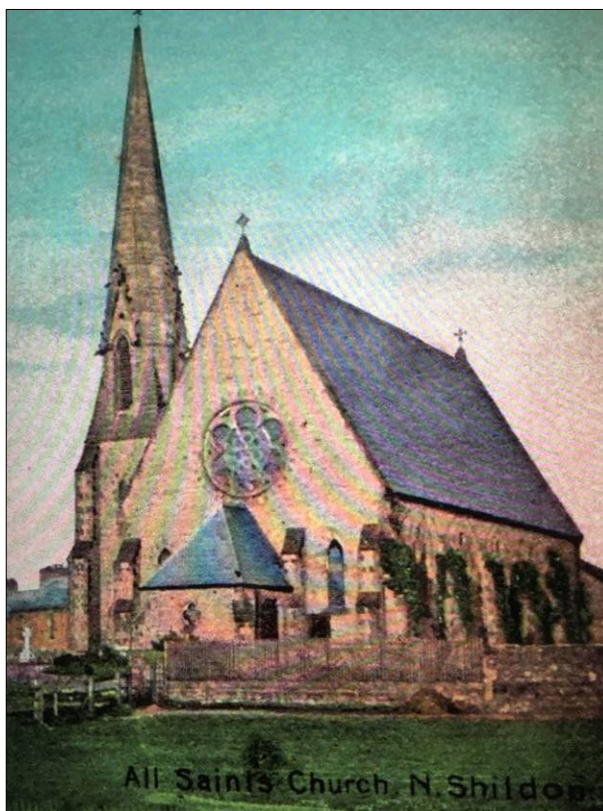
<sup>2</sup> <https://www.flickr.com/photos/grey-panther/>

#### 4.0 HISTORICAL CONTEXT

4.1 The following section provides a brief overview of the development of the property in order to assess both its individual historic significance and its importance to an understanding of the development of the town and region as a whole.

##### **New Shildon**

4.2 The development of New Shildon was intrinsically linked with the birth of the Stockton and Darlington Railway, which began with the Stockton and Darlington Railway Act, passed on the 23rd May 1825. The railway was needed to transport coal from the Auckland collieries for export by sea from Stockton-on-Tees, and was the first public railway to use steam locomotives; the locomotives were supplied by Robert Stephenson and Company, whose locomotive works were established in Newcastle in 1825. New Shildon became the northern terminus of the locomotive-hauled railway, with stationary engines used to haul carriages up Brusselton East and West Banks and the coalfields to the north (Durham County Council 2011, 35-40).



*Plate 4: early 20th century postcard (© client)*

4.3 Shildon became known as *'the cradle of the railway'*. Timothy Hackworth, the first locomotive superintendent, and himself styled *'the Father of Locomotives'*, set up his headquarters at New Shildon in 1825, at the junction between the Stockton and Darlington Railway, the Brusselton Incline, the Black Boy incline (linking with the Black Boy Colliery and other pits) and the private



Surtees railway. New Shildon at this time comprised only four houses, and was described by John Dixon, one of the railway surveyors, as a "a wet swampy field", with another describing it as a "damp, dreary and unpromising site wanting any attributes to make it a desirable centre of work". Hackworth moved into one of the four houses, known as Soho House, and immediately supervised the building of a blacksmith's shop, joiner's shop and small engine shed close by. These buildings were required for the repair and maintenance of locomotives and waggons on the line. Hackworth is famous for the construction of the 'Royal George' locomotive in 1827, which effectively established the supremacy of the railway. In 1833, Hackworth started his own engineering works – the Soho Locomotive Building Company – and set about erecting further workshops, forges and sheds, to allow for the building of locomotives, rather than just their repair. The Stockton and Darlington Railway expanded their own operations, with new buildings including a waggon repair shop, erecting beds and brass foundry, as well as additional offices. Hackworth died in 1850, and in 1855, the railway bought out the Soho Works, which became an extension to its main works at New Shildon (Durham County Council 2011, 35-40).

- 4.4 The expansion of the railway operations required a large workforce, and to meet the need, new terraces grew up around the works, with the terraces to the north of All Saints' Church in place by the early 20th century (Figure 5).



*Plate 5: board from All Saints' Church showing 'Vicars of New Shildon', relocated to St John's Church (© Stubbs Family)*

### **All Saints' Church**

- 4.5 The parish of New Shildon was formed on July 13th 1868 out of the parishes of St Andrew Auckland, Heighington, and Shildon (Kelly's Directory 1890, 282). The parish included the greater part of New

Shildon, the ward of East Thickleigh, and also portions of Middridge Grange and St. Helen's Auckland. In 1890, the parish had a population of 4,210 (Kelly's Directory 1890, 282), rising to 6,387 in 1914 (Kelly's Directory 1914, 379), and 7,500 in 1923 (*'Souvenir'* September 1923; Figure 2).

- 4.6 All Saints' Church was constructed in 1868 on a site presented by the Earl of Eldon, who also *'generously gave the burial ground, [and] school site'* (*'Souvenir'* September 1923); he also later gave land for extensions to the burial ground which were required as the population increased. The foundation stone was laid by Reverend Horatio Spurrier, the new incumbent of Shildon, on Easter Monday, April 13th 1868 (Shildon Women's Institute, nd.). A balance sheet for the construction of the church, prepared by William Mac Nay, Treasurer, on November 1st 1871, shows the principal donors to have been the Bishop of Durham's *'Special Diocesan Church Building Fund'* (£400), the Earl of Eldon (£350), and the South Durham Colliery Co. (£200), with the remainder collected by donations and subscriptions; the total receipts were £2,928 7s 6d, with expenditure matching this exactly. The list of items is fascinating; included within the items purchased were *'Haden's Patent Warming Apparatus'* (see below), *'400 Hemp Kneeling Hassocks'*, *'Silver Trowel, 1 Brass Engraved Plate and 1 Ornamental Mallet for laying Memorial Stone'*, as well as *'Wheel Barrow, Tressels, Straps, Padlock &c for the use of the Sexton'* (*'Balance Sheet'*, November 1st 1871).
- 4.7 The church was designed by James Pigott Pritchett (1789-1868), an acclaimed architect based in York, who designed and built many churches and chapels. Pevsner lists him amongst architects working in *"Commissioners' Gothic"*, a style used after the Church Building Act of 1818 provided funds for new churches, with the aim of preventing social unrest at that time. Pritchett was also the principal author of *A History of the Nonconformist Churches of York*<sup>3</sup>. Kelly's Directory (1890) describes the church as *'a building of stone in Gothic style, consisting of a chancel, nave, north and west porches, and a western tower, with spire containing a clock and 3 bells; the bells and clock were presented by late Joseph Pease'*<sup>4</sup>.
- 4.8 The original intention was to present a peal of six bells, but the tower was found to be structurally unfit to accommodate them (*'Souvenir'* September 1923). *'When first built, the church stood solitary on the brow of the hill and churchgoers walked through the fields to attend the services'* (Shildon Women's Institute, nd.); this is clearly visible on the Second Edition Ordnance Survey mapping of 1896 (Figure 3). A church day school, known as All Saints' School, was built in 1875, just to the east of the church.
- 4.9 There is little description available of the interior of the church, though it appears to have always been very simple in its decoration. In 1884, a stained glass was installed in the east lancet window by Henry Greene, the then vicar, as a memorial to his eldest son, Henry Helm Pemberton Greene (Kelly's Directory 1890); this window was relocated to St. John's Church in Shildon in 2002 (Plate .

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<sup>3</sup> <http://www.victorianweb.org/victorian/art/architecture/pritchett/index.html>

<sup>4</sup> Joseph Pease (1799-1872) was an MP, and early pioneer of the Stockton and Darlington Railway

The addition of stained glass to the church appears to have been a gradual process, with the three lights in the southern wall first recorded as first filled with stained glass in 1923 (*'Souvenir'* September 1923). The narthex for the church was added in the early 20th century (*'Souvenir'* September 1923), and appears on an early undated photograph (Plate 4).



*Plate 6: undated photograph showing the stained glass in the east lancet window (left) and the stained glass after it was moved to St John's Church, Shildon (© client/Stubbs Family<sup>5</sup>)*

- 4.10 A *'Bazaar and Sale of Work'* was held on the 12th and 13th of September 1923, to raise money for repairs to the church roof and a new organ (*'Souvenir'* September 1923). The church roof was repaired by Pulford and Sons, Bishop Auckland, in December of that year to counteract *'the inconvenience caused by the draughts and considerable noises arising from the movement of the slates on windy days'*. In 1924, the old organ, erected by subscription and installed by Mr C. Whitley in 1885, was replaced with a larger more modern instrument by Mr J. J. Binns, of Leeds. During the installation, some of the original pipes were found to be engraved with the date 1858, and these were incorporated into the new organ.
- 4.11 Following the departure of the last vicar, Reverend Stapleton, in 1996, it was decided that the church should close, and that the congregation should amalgamate with that of St. John's Church, forming the parish of Shildon. The closure of the church occurred on All Saints' Day, November 1st, 1998, and is recorded in a letter from the Lord Bishop of Durham, Michael Turnbull, to the congregation, and also in the order for the final service, which the Lord Bishop led (copies held in Shildon Library).

<sup>5</sup> Flickr – Stubbs Family - <https://www.flickr.com/photos/bolckow/>

The final service was also attended by Derek Hodgson, retired Archdeacon of Durham, who was from Shildon, and was baptised, confirmed and married at All Saints' Church (Plate 8).



*Plate 7: the bells and clock mechanism, awaiting relocation (© Keltek Trust)*

- 4.12 After the church closed, it remained disused. In October 2001, the bells and clock mechanism were acquired by an antiques dealer, who sold them to the Keltek Trust, a charity specialising in the reuse of surplus and redundant bells. The bells were relocated to three churches: the smallest of the bells to Potterhanworth, Lincolnshire; the middle-sized bell to Caunton, in Nottinghamshire; and the largest bell to Sandford Orcas, in Dorset<sup>6</sup> (Plate 7). The whereabouts of the clock mechanism is not recorded.
- 4.13 Most of the interior woodwork was removed and burned during an earlier project to convert the church to flats. The floor of the church was also destroyed using an excavator, with a concrete pad laid down as a foundation; this remains *in situ* today.

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<sup>6</sup> <http://www.keltektrust.org.uk/newshildon.html>





*Plate 8: the closing ceremony, All Saints' Day, November 1st, 1998 (newspaper article); note timber screen and pews*

## 5.0 BUILDING DESCRIPTION

### Form

- 5.1 The church dates almost entirely to the first phase of construction, c.1868, and is Victorian in date; the sole addition to this was the narthex on the west end of the church, which appears to have been added in the late 19th/early 20th century, and was subsequently extended sometime in the early 20th century (Plate 4).
- 5.2 The church is aligned east-west, and is broadly rectangular in plan, with an apse at the eastern end. The building measures approximately 37m by 15m. The floor plan of the church comprises a simple rectangular five-bayed nave, with a broad arch leading into a narrower chancel at the eastern end. The church tower, which is square in plan, abuts the north side of the church just east of the north-

west corner. The north and south transepts step outwards from the chancel (Figure 6, Figure 7).

### **Exterior**

- 5.3 The church has a chamfered plinth around the base of the walls, and angle buttresses with sloping stages positioned at each corner. There are also buttresses either side of the main western door (now hidden behind the narthex), and on the north and south sides, at the junction of each bay. The apse has four evenly spaced buttresses around its edge, whilst the transepts have no buttresses. The church tower has angle buttresses in the same style, which extend to the lower stage. The original narthex has diagonal buttresses at each corner, while the later extensions to the narthex are stepped back and slightly smaller, with no buttresses.



*Plate 9: the narthex, All Saints' Church*

- 5.4 The church is built of roughly-dressed sandstone with rock-faced alternating quoins which project slightly beyond the wall-faces (north and south transepts have ashlar quoins by comparison). Some of the walls have been repointed in cement. A roll-moulded cornice defines the junction between the wall and roof of the main building. The southern elevation has protruding sandstone impostes inbetween the windows, supporting broad relieving arches above the windows; architecturally this is to give the impression of infilled arches from an earlier phase of building, but is solely an architectural device. The main body of the church has a steep pitched roof in green slate with grey ceramic ridge tiles, which is replicated in the conical apse roof at the eastern end (topped with a lead finial and scalloped lead flashing); the roof is mostly in a good state of repair though some slates have been lost. The gable ends project beyond the roofline, and are capped with dressed ashlar with rolled modillions and cross finials at the apex. The transepts have monopitch rooves in the same style. There is a stepped chimney stack at the junction between the north transept and the chancel,

which services the heating system in the cellar (see below). The rainwater goods are cast iron and appear contemporary with the church. An ashlar datestone with an incised ringed cross and the date 'April 1868' is positioned beneath the north-east chancel window.

- 5.5 In contrast to the main church building, the narthex has a simple hipped Welsh slate roof with roll-topped ceramic ridge tiles, with a lotus finial topping the earlier roof (Plate 9).



*Plate 10: the church spire, facing south-east*

- 5.6 The church tower displays the same style of construction up to the belfry stage, and is topped with an octagonal broach spire built of finely dressed ashlar sandstone, with four bands of fish-scale tiles. There are four louvred lancet windows on the cardinal faces, each with rounded piers supporting crocketed capitals and two-centred arched hood moulds. Each of the windows has crocketed gablets with a small oculus, above projecting gargoyles, with a moulded band at the junction between the belfry stage and spire (Plate 10).





*Plate 11: the nave roof, facing west (top) and chancel roof, looking up (bottom)*



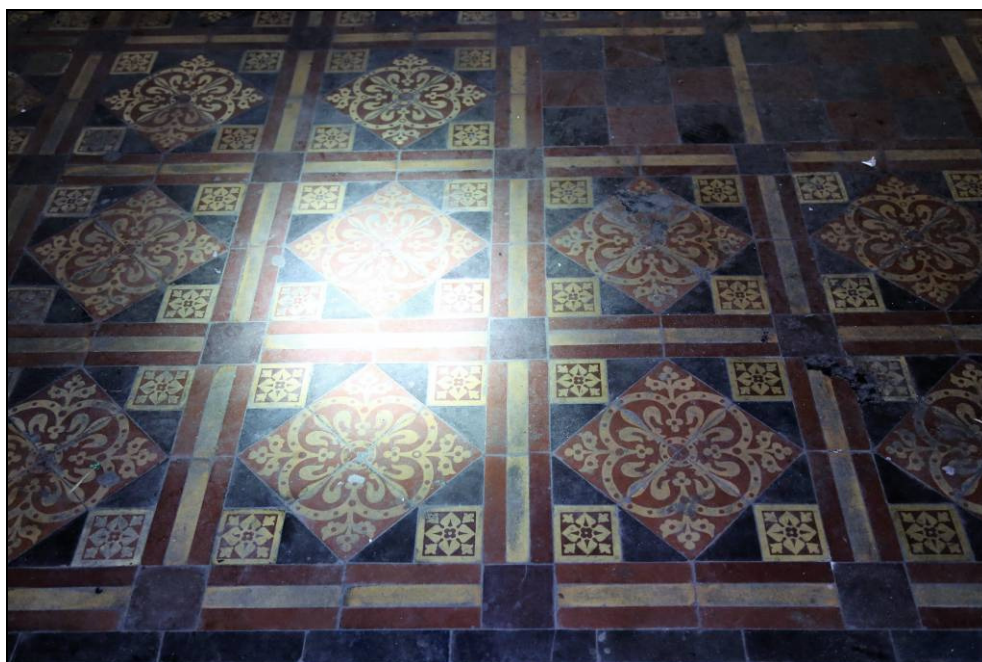


*Plate 12: the chancel arch, facing east*

### **Interior**

- 5.7 The church was originally accessed by a large double-door in the western wall (see below) which opens out directly into the nave. The interior church walls are built of brick in Scottish Bond (five courses of stretchers between each course of headers) with sandstone quoins on the margins. This brickwork extends through to the chancel and north and south transepts. All the brickwork is painted white, with the exception of the eastern wall of the nave (painted blue) and the south transept, where the walls are bare (possibly originally obscured by cladding/panelling). The brickwork here has two distinct rows of darker bricks, and it is clear (from occasional bare patches in the paintwork of the main nave) that this originally extended throughout the church, though it is not clear why or whether this was originally intended to be seen. The imposts and relieving arch visible in the south wall externally (see above) also extend through to the interior. The wall plate at the top of the walls is roll-moulded sandstone. The lower sections of the walls originally had timber battens running the length of the nave, against which the church pews were affixed; historical photographs also show a screen

at the western end of the church, dividing the entrance lobby of the church from the main seating, though this is now only visible as a faint scar. The floor has been entirely excavated away by minidigger during the previous aborted conversion attempts, and replaced with a concrete pad (Race *pers. comm.*); the woodwork was also stripped out and burnt. None of these original features survive, therefore. The roof of the nave has four principal trusses with arch braced collars, and is a very impressive structure (Plate 11).



*Plate 13: the altar floor – detail of tiling*

- 5.8 Access to the chancel is by means of a large pointed arch, which extends to the ceiling, with alternating ashlar sandstone quoins on each side of the arch (Plate 12). The arch comprises roll-moulded hoodmould with headstops, set above crocketed capitals on rounded columns. The chancel walls are mostly obscured by later thermal insulation and battens, but the areas exposed seem to indicate similar brickwork to the nave, and the wall plate is the same. The floor in the chancel survives, and comprises small square quarry tiles (mostly obscured under later cement and debris). At the eastern end, there are two steps (in ashlar sandstone) leading up to the altar, and the tiling here has an ornate *fleurs-de-lys* and rose pattern in red, cream and blue (Plate 13). The roof of the chancel comprises a tight network of close-set trusses supported by struts projecting from the wall-plate, with cross-braces across the top. The roof is a very distinctive feature (Plate 11).
- 5.9 Access to the south transept is through a large sandstone arch with chamfered edges. The south transept retains little original detail, and has been severely damaged by previous conversion attempts. The walls, which are blind, are bare brick, which suggest they may originally have been covered with panelling or timber cladding. The floor has also been removed, but appears to originally have been timber (mirroring the north transept opposite – see below). The roof of the

transept has been exposed and sealed with plastic and modern bitumen coated material. The transept may have been the original location of the organ.

- 5.10 The north transept is accessed through a small doorway (see below), which leads into a small rectangular room, with one external doorway on the west side, in a recess with a flattened arch, and a window in the north elevation. The walls are mostly painted bare brick, with a scar for a modern boiler in the south-east corner. There is a fireplace, with dressed sandstone lintel, in the south wall, east of the doorway, which has been bricked up with modern brick. The timber floor and ceiling survive. The floor comprises close-set narrow floorboards. The ceiling has exposed joists, supporting a floor for an attic space above. The north transept served as the vestry.
- 5.11 To the west of the main doorway into the nave (and originally the church) is the narthex, which is later in date than the main church building; the narthex is accessed down the original sandstone steps into the church, and iron boot scraper survives north of the steps. The original narthex comprised a single room with a doorway presumably on the north side, though this is not now clear from the current layout. The room is open to the roof-space, and the walls are rendered and detailed to give the illusion of being built of large ashlar stones. The narthex was later extended north and south, with substantial lateral beams to support the openings through to these extensions. The opening to the north extension was later blocked with a modern stud wall and doorway. The north extension includes little of interest, and is mostly just a plain room; the wall render detail continues into this room, and the extension to the south. The south extension includes racking and hooks for cassocks for the choir, with numbers above increasing in increments of 4 (Plate 14). There is an external doorway into the extension from the south, now bricked up.



*Plate 14: hooks for cassocks, south extension to narthex.*



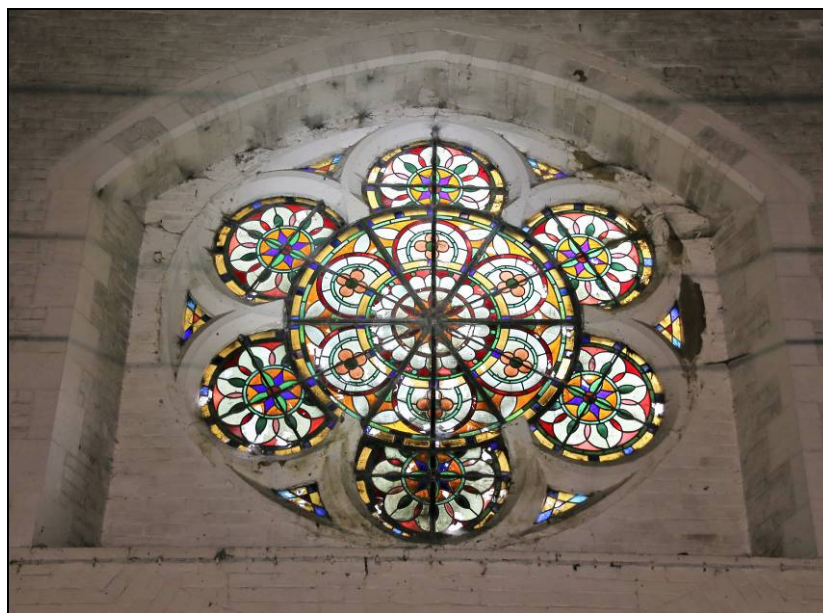
- 5.12 From the nave, a further doorway leads north into a small lobby at the base of the tower, with a further external doorway to the north. The different stages of the bell-tower are accessed by means of trapdoors extending up from the lobby; these were not visited during the survey for health and safety reasons, but at least three stages were visible through the trapdoors. The original trapdoors incorporated a square recess in each, for passing through the bell-pulls up to the belfry. The flooring of the lobby is damaged, but some of the tiling, which survives in the north corner of the room, seems to show a similar pattern to that seen on the altar. Modern timber housing, in the north-east and north-west corners, appears to have been constructed to allow mechanised bell-ringing and control of the clock.
- 5.13 Beneath the north transept is the boiler room, which was accessed by means of a flight of nine worn stone steps, down to a doorway in the eastern wall (Plate 15). The stairwell is protected at ground level by means of an iron grate, which appears to be a later (20th century) addition; originally the void was secured by sandstone coping with iron railings along the edge, but these had been sawn off (probably during the 1940s war effort). The base of the stairwell is flagged, and these flags extend through to the doorway, with a (later) concrete floor in the room itself.



*Plate 15: boiler room, with blocked firemouth and later alteration above*

- 5.14 The walls of the boiler room comprise roughly dressed, random coursed, stone blocks, which support a vaulted brick ceiling; there were some iron fixings set into the ceiling, of unknown function. The boiler room has a coal chute in the north wall, with sandstone coping and shaped sandstone blocks forming the chute. The coal chute has been blocked by a modern breeze block wall. The south wall incorporates the opening for a boiler at ground level, which has been clearly altered from the original structure as there is brick infill around the boiler opening (the boiler opening

was later bricked up completely). The void originally accommodated '*Haden's Patent Warming Apparatus*', which was described in a patent lodged 15th February 1842 by George Haden, an engineer, of Trowbridge, Wiltshire<sup>7</sup>. The apparatus comprised an iron stove front, with a square chamber to the rear, in which were affixed large numbers of closely-set iron plates, either flat, zigzagged or curved in profile. Air for the system was drawn through to the chamber by means of a pipe to the exterior. The process worked as follows: the heat from the fire in the stove below the plates heated them, causing them to expand and heat the air passages between the plates. This increased the speed of the passage of air, which rapidly pulled the colder air from the exterior via the feed-pipe, warmed it between the plates, and passed it up through the apparatus. The heated air was drawn up and collected in receiver pipes, which then transmitted it around the church. The boiler, along with the fireplace in the north transept, were connected to the chimney, seen externally extending out of the north side of the chancel roof. The coal-fired boilers clearly went out of use sometime in the 20th century, to be replaced by a modern boiler, the base of which was visible in the south-eastern corner of the boiler room.



*Plate 16: Catherine Window in western wall, from the interior*

## **Windows**

- 5.15 The western wall of the nave has a large Catherine window, comprising a sexfoil rose, with bar tracery around the petals holding the metal armature of the main design (Plate 16). The window is beautifully glazed with a floral design, and is set within a large recess with flattened two-centred arch, with alternating ashlar quoins; externally, the window has a chamfered band around the edges

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<sup>7</sup> The Record of patent inventions, a monthly abstract of all specifications of patents of invention, by A. Prince (1842) - accessed 06/11/17 <https://books.google.co.uk/books?id=P1UEAAAAQAAJ&pg=PA7&lpg=PA7&dq=HADENS+WARMING+APPARATUS+PATENT&source=bl>

with alternating ashlar and rock-faced sandstone quoins emphasising the division between the roughly dressed sandstone of the walls, and the window. There are another two windows in the western wall, each side of the main doorway within arched recesses; both comprise simple lancets, the windows of which have long been removed. These now open out into the narthex.



*Plate 17: St George and Dragon*

- 5.16 The north and south sides of the nave have pairs of opposing windows within each of the five bays, though the westernmost bay has a door instead, leading the church tower (see below). The plate tracery windows are set within broad arched recesses with ashlar sandstone quoins, and comprise the early-Gothic style twin lancet with a quatrefoil oculus above. Externally the plate tracery is also defined by alternating ashlar and rock-faced sandstone quoins. Most of the windows comprise simple leadlights with plain diamond panes held in lead comes, with a decorative coloured band around the edge of the window. The quatrefoil windows have a ringed cross/Celtic cross design. There are occasional stained glass elements to some of the windows, depicting saints. The central window on the north side includes a depiction of *'The Great Physician'* – Jesus Christ – healing a sick man, possibly a leper, who is shown rising from his bed. The easternmost window on the north side shows



St George, depicted in his armour with spear and shield standing over the defeated dragon (Plate 17), and St Mary, depicted with flowers (lilies and roses) which were traditionally used to show her virtue and purity. On the southern side, the first and second windows included stained glass elements, but these were too damaged to be able to identify their depictions. The tower lobby also has similarly styled opposing lancet windows with green and yellow diamond panes, but without the quatrefoil windows above.

- 5.17 The chancel has three simple lancet windows within the eastern apse wall. The central window has now been removed and relocated (see above). Both the flanking windows were damaged, but originally incorporated richly detailed stained glass with tree and flower motifs.
- 5.18 The north transept has a pair of trefoil-headed lancets set within broad arched recess with ashlar sandstone quoins; the exterior of the window is boarded up. Little of the window detail survives but this appears to also have had plain diamond panes in lead cames.
- 5.19 The narthex has a central quatrefoil window in the west wall, set within an ashlar arched recess, and a further quatrefoil in the later extension, in the north wall. Both are simply glazed. Both later extensions have triple lancets in the west wall, set within broad rectangular recesses, with leadlights with coloured diamond panes. All of the windows are extensively damaged and boarded externally.



*Plate 18: headstop, possibly of Joseph – main door.*

## Doors

- 5.20 The main doorway into the church has a pointed arch hoodmould with headstops (possibly Mary and Joseph – Plate 18), the arch above the hoodmould comprising alternating sandstone detailing, with two recessed chamfered arches forming the frame. The interior side has a flattened brick arch over a broad recess, with alternating sandstone quoins on each side. The original doorway appears to have used alternating types of wood to give an aesthetic striped effect; most of this door was sawn through at the base of the arch, with an iron bar fixing the door remains together – this was for the installation of more modern doors in the space. The doorway is accessed by two broad stone steps, leading up into the nave.



*Plate 19: blocked doorway to narthex (left) and doorway into church tower lobby (right) (© Stubbs Family<sup>8</sup>)*

- 5.21 After the narthex was built, another doorway was added on the south side; this does not appear to have been the main access point to the church after the construction of the extension, which was served by the access door to the lobby of the tower (see below), and probably only served as a back door to the church, before it was blocked with modern stonework (Plate 19). The doorway has ashlar quoins with chamfered edges which extend to the lintel.
- 5.22 The main access, after the blocking of the door into the narthex, appears to have been through the doorway into the lobby of the church tower (Plate 19). The modern security measures make this door

<sup>8</sup> Flickr – Stubbs Family - <https://www.flickr.com/photos/bolckow/>



very difficult to see, but a photograph posted online shows it to be a panel door with elaborate trident-style hinges. The door surround mirrors that of the main church door on the west side, without the hoodmould. Internally the door frame is heavily braced, ornate iron hinges and lock mechanism with cross detailing (this has been removed but the stain from its location still exists). Internally, both the internal door arch and the doorway through to the nave are pointed arches in chamfered sandstone, with flattened brick and sandstone arches above the recesses.

- 5.23 The exterior doorway to the north transept has a pointed chamfered arch, with chamfered ashlar quoins, and a hoodmould and headstops (Plate 20). The original door has long been removed and replaced with a modern steel door to stop access to the church. Internally the door sits within a recess with a flattened arch and sandstone quoins. The internal doorway through to the church replicates the structure of the external doorway, but with alternating brickwork between the sandstone in the flattened arch. The internal door on the church side also has a hoodmould, with a scrolled headstop, with chamfered sandstone quoins.



*Plate 20: external doorway into north transept*

## 6.0 STATEMENT OF SIGNIFICANCE

### Overall Statement of Significance

- 6.1 Based on the survey, All Saints' Church is considered to be of local significance primarily due to its aesthetic, historical and communal values. The interiors of the church have suffered heavily due to neglect from abandonment, then a botched attempt at conversion, which has seen a lot of the interior fixings and details stripped out or damaged. However, the layout of the original church survives intact, and the survey has demonstrated that sufficient of the exterior and interior features are present to provide a reasonably firm understanding of the function of the different parts of the church. The evidential value is, nevertheless, considered to be minimal.
- 6.2 The original architectural form and grandeur of the building conveys something of rising prominence of the area in relation to its industrial heritage, and there are links between the church and local industrialists, as well as the Earl of Eldon, and the architect J. P. Pritchett, who was prominent in his day. The building forms an important part of the historic character of New Shildon and in this respect makes a positive contribution to the area; it is also a prominent feature on the Shildon skyline. As such, this also gives All Saints' Church historic and communal significance.
- 6.3 The structure has seen repeated break-ins. The dilapidated and poor condition of All Saints' Church could now be said to detract from the appeal and ambience of the wider area, becoming a focus for vandalism. The building retains an intrinsic aesthetic appeal and has the potential to add positive value to both visual character and contextual understanding of the area, so the proposed conversion is welcomed.

### Site Specific Values

- 6.4 The following table summarises the site specific significance of the church according to four high level themes as set out in Conservation Principles, Policies and Guidance for the Sustainable Management of the Historic Environment (English Heritage 2008):
- **Evidential Values** - the potential capacity of the church to yield primary evidence about past human activity (building design, extent of survival, etc).
  - **Historical Values** - the potential of the church to offer a connection between the present and the past through association with people, events and aspects of life.
  - **Aesthetic Values** - the potential for people to derive sensory and intellectual stimulation from a place, through design, art, character and setting.
  - **Community Values** - the potential for the church to hold meaning for people to relate to it or whose collective experience or memory it holds (often closely related to Historical and Aesthetic values).

**Table 1:** Summary of heritage significance

<p><i>Evidential (Low/ Moderate)</i></p>	<p>1) The church is not considered rare or unique, but is a good example of 'Commissioner Gothic' style mid to late 19th century church. Externally, the church retains a number of its original features in good condition (Moderate).</p> <p>2) The church retains very few original internal features, but in itself the church had been built in a relatively plain and functional style, and the surviving evidence does not set it sufficiently apart from other churches of this period (Low).</p>
<p><i>Historical (Moderate)</i></p>	<p>1) The church is built in a distinctive architectural style, and has connections with a renowned architect J.P. Pritchett. Only limited research into the church was undertaken and there remains the potential for further advancement of understanding of the history of the church through more detailed research (Moderate).</p> <p>2) The church has clear links with the local industrialists who had founded New Shildon, and the Earl of Eldon, who donated the land. The church also has historical links with the Bishop of Durham, and the Archdeacon of Durham, the latter of whom was from the area and directly associated with the building. Further study of the association of different families with the church may also increase its significance through association (Moderate).</p>
<p><i>Aesthetic (Moderate)</i></p>	<p>1) The form of the building reflects the ethos and style of Gothic Revival movement. The building has artistic merit in terms of its intrinsic aesthetic qualities, and adds interest and charm to the area, in particular through the unusual and attractive design of the exterior (High).</p> <p>2) The building retains much of its former character and is an attractive building, although in a poor state of repair (Moderate).</p> <p>3) The building is to be reused; it is structurally sound. The surviving elements of the church (doors, stained glass windows, tiling, fixtures etc) are to be reused during the conversion where possible, and this means that the aesthetic quality of the church will not be lost (Moderate).</p> <p>3) The graveyard is to be retained and restored, which is a positive benefit to the area (High).</p>
<p><i>Community (High)</i></p>	<p>1) The historic links between the church and the area have raised considerable interest amongst local people. Most believe the conversion of the church to be a positive benefit (High).</p>

### Summary

6.5 The above Statement of Significance aims to provide an unbiased assessment of those values which contribute to the unique historic significance of All Saints' Church. The building in question has been

only partially modified internally and is progressively deteriorating, a fact reflected in its low/moderate evidential significance. It is clear that, given the historic, aesthetic and communal significance of All Saints' Church, retention and conversion of the building is the only desirable and logical outcome to preserve the structure.

## **7.0 CONCLUSIONS**

- 7.1 The current report is considered to be a comprehensive record of All Saints' Church. No further work is recommended on the building, though a watching brief is required during the excavations works for the proposed garage to the west of the building.
- 7.2 There is no indication that any additional information regarding the above ground structure would be gained from further investigation or from monitoring during the conversion works. There are not to be any further sub-surface works, as the services and floor slab were installed during an earlier conversion.

## 8.0 REFERENCES

### *Primary Sources (Shildon Library)*

'*Souvenir*' Wednesday and Thursday 12th and 13th September 1923, 3pm to 10pm, featuring  
'*Orchestral Selections by LNER Amateur Orchestra, Teas, Suppers, Competitions, Entertainments*'  
'*Balance Sheet Showing the Receipts and Expenditure in Connection with the Erection of All Saints' Church, new Shildon*' William Mac Nay, November 1st 1871.

Bishop of Durham (nd.) Letter on the closure of All Saints' Church, New Shildon.

Shildon Women's Institute (nd.) *History of Shildon*

### *Secondary Sources*

Chartered Institute for Archaeologists (2014) *Standard and Guidance for the Archaeological Investigation and Recording of Standing Buildings or Structures*

Durham County Council (2011) *Shildon Conservation Area Character Appraisal*, draft document

English Heritage (2008) *Conservation Principles, Policies and Guidance for the Sustainable Management of the Historic Environment*

Historic England (2016) *Understanding Historic Buildings: A Guide to Good Recording Practice*

NAA (2017) *All Saints' Church, Shildon: Written Scheme of Investigation* unpublished document.

### *Maps and Plans*

1859 First Edition 25" Ordnance Survey Map

1898 Second Edition 25" Ordnance Survey Map

1915 Third Edition 25" Ordnance Survey Map

1951 Fourth Edition 25" Ordnance Survey Map

### *Trade Directories*

1890 Kelly's Directory of Durham

**APPENDIX 1: LIST OF VICARS**

<b>List of Vicars</b>	<b>Dates</b>
William Hayton	1868 - 1879
Thomas Cooper	1879 - 1883
Henry Greene	1883 - 1898
Isaac William Milner	1898 - 1903
Lilford Jervoise Causton	1903 - 1908
Picton Williams Francis	1908 - 1922
Henry George Hastings Shaddick	1922 - 1927
E. Morris Young	1927 - 1946
T.F. Hampton	1946-1958
H.M. Brook	1958-1967
R. Cavagan	1968-1976
R.W. Crook	1976-1986
R.V. Stapleton	1986-1996

**APPENDIX 2: LIST OF PHOTOGRAPHS IN ARCHIVE**

All Saints' Church, Shildon, Co. Durham

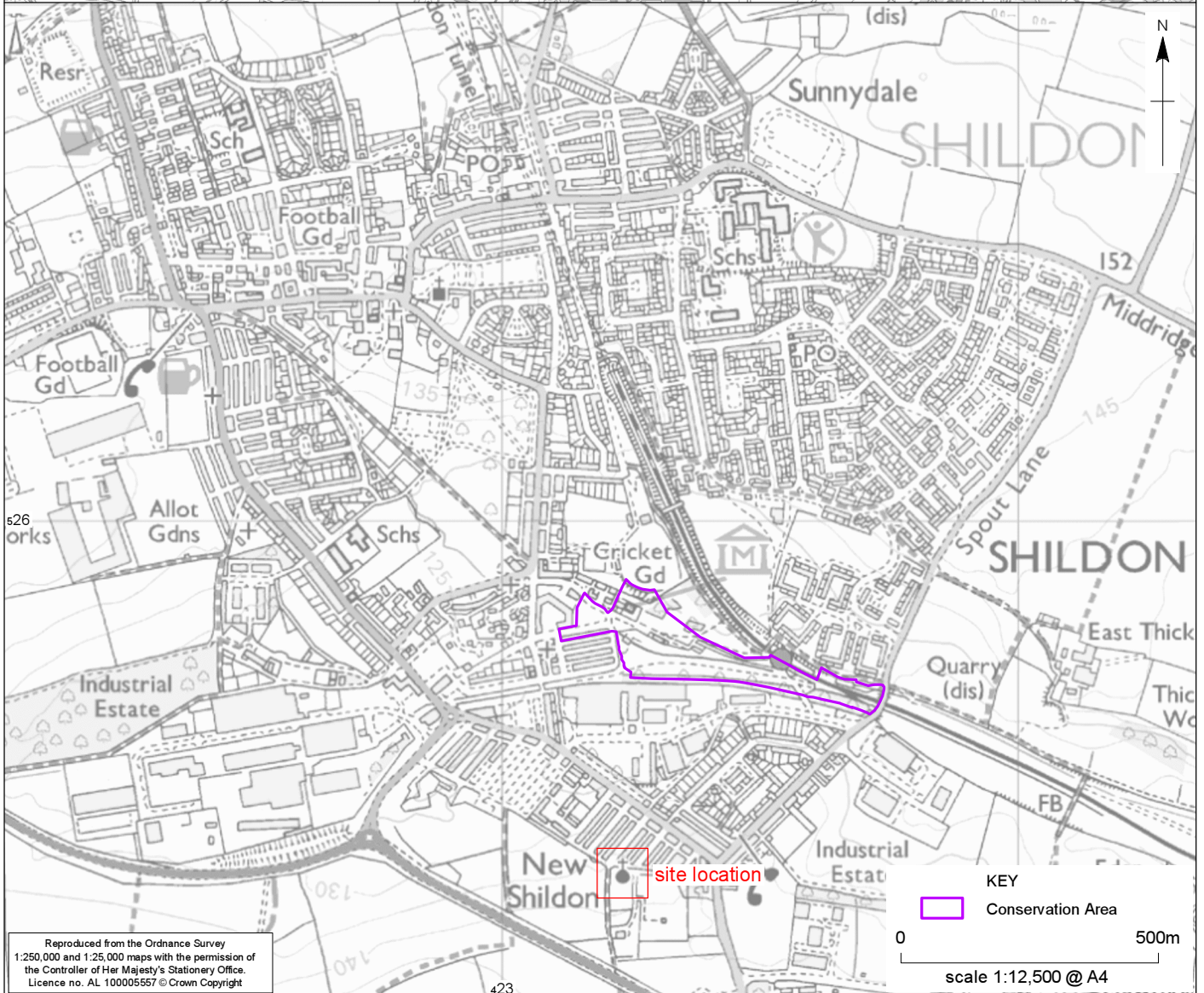
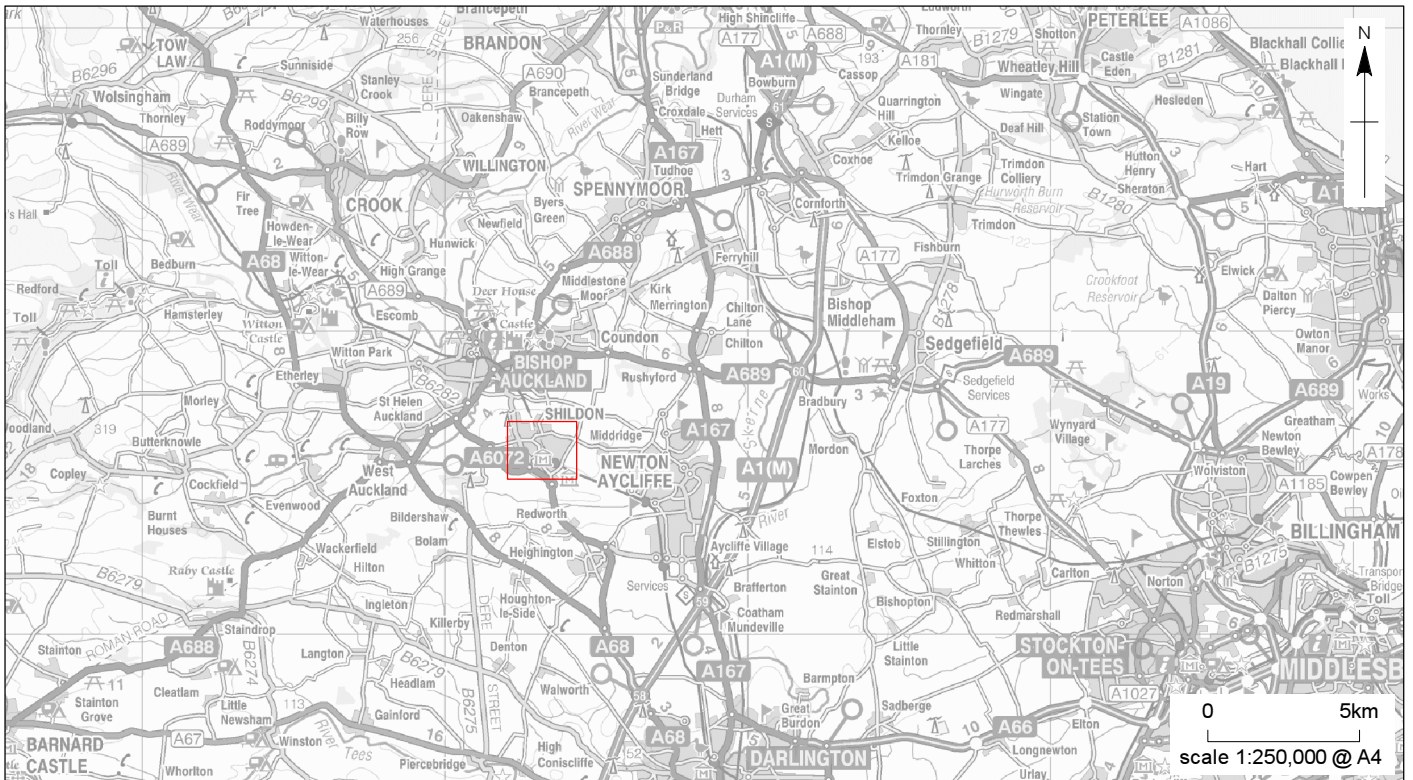
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5	Digital	SE	W END OF CHURCH	MT	21/09/2017
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8	Digital	S	TOWER DOOR	MT	21/09/2017
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10	Digital	S	DETAIL OF WINDOW	MT	21/09/2017
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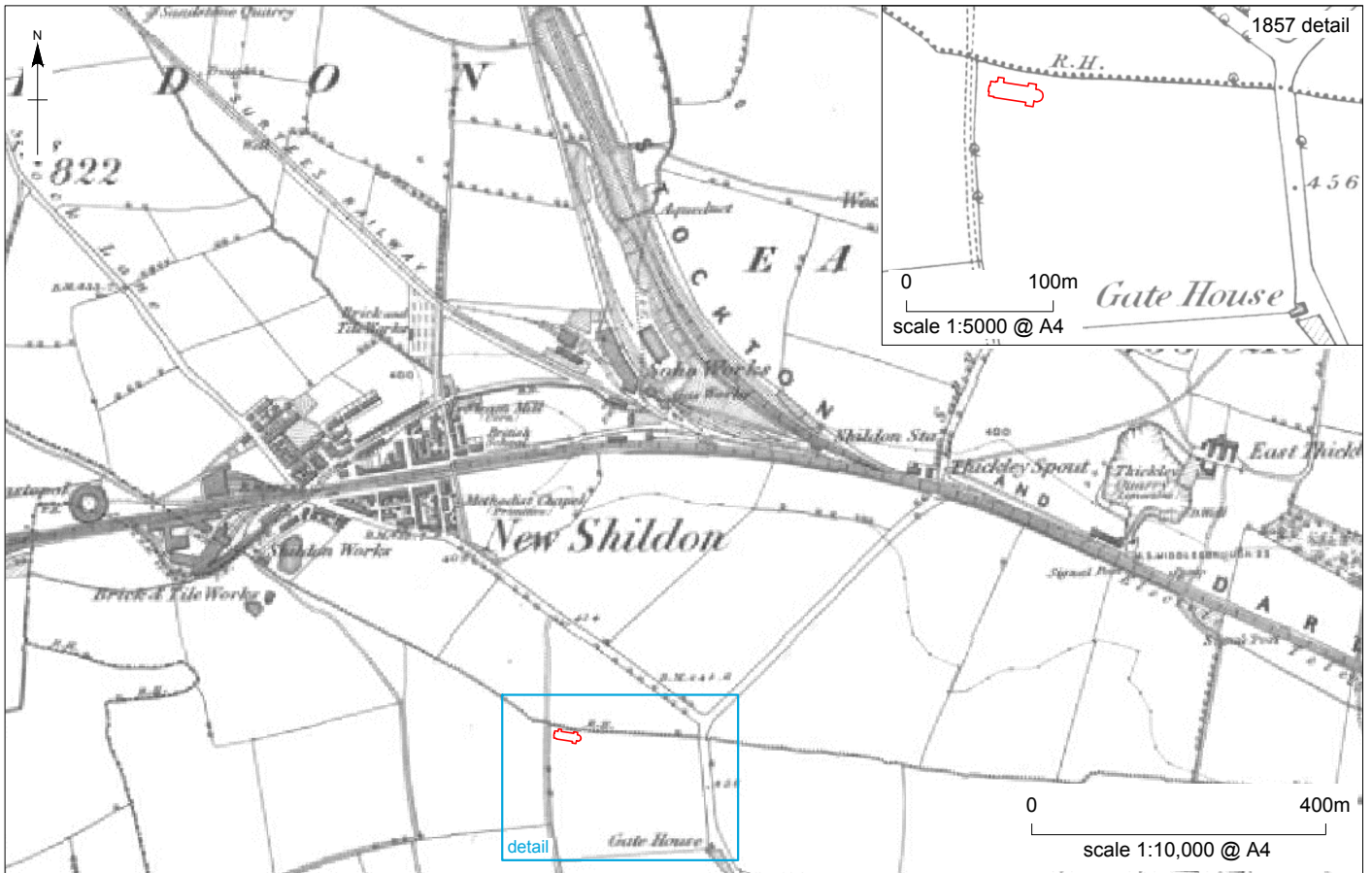


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All Saints' Church, Shildon: site location

Figure 1

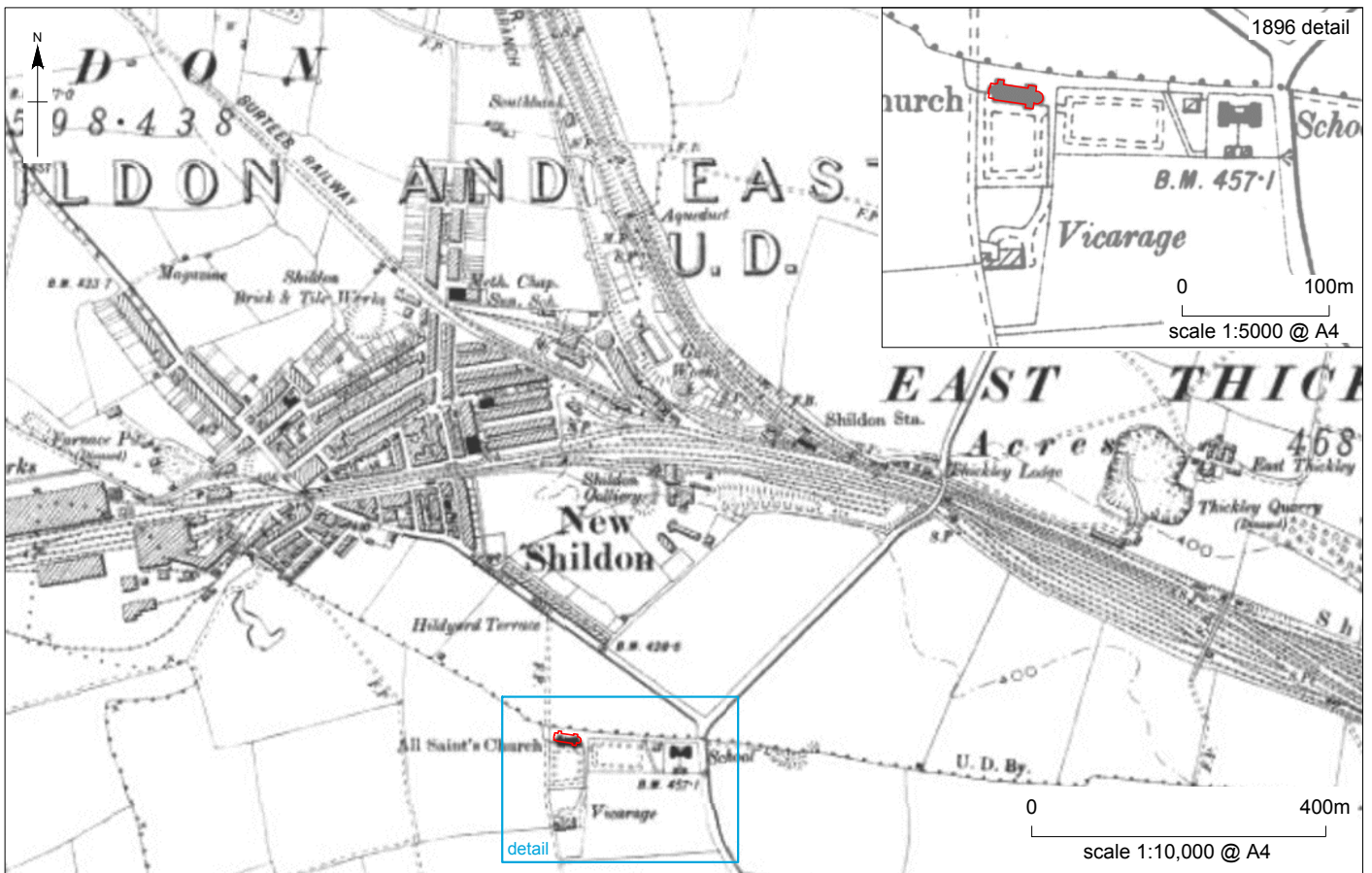




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All Saints' Church, Shildon: First Edition Ordnance Survey map, 1857

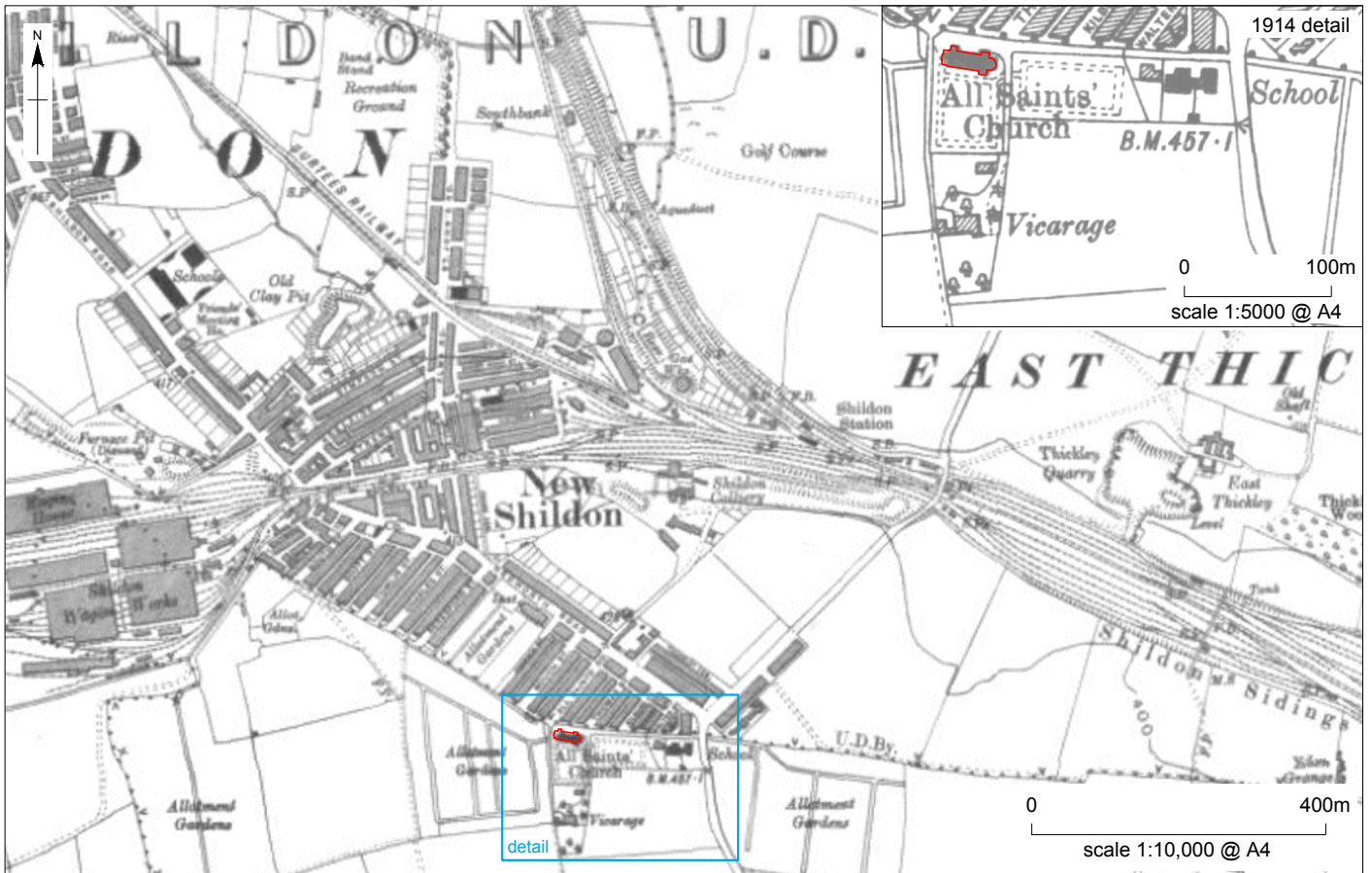
Figure 2



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All Saints' Church, Shildon: Second Edition Ordnance Survey map, 1896

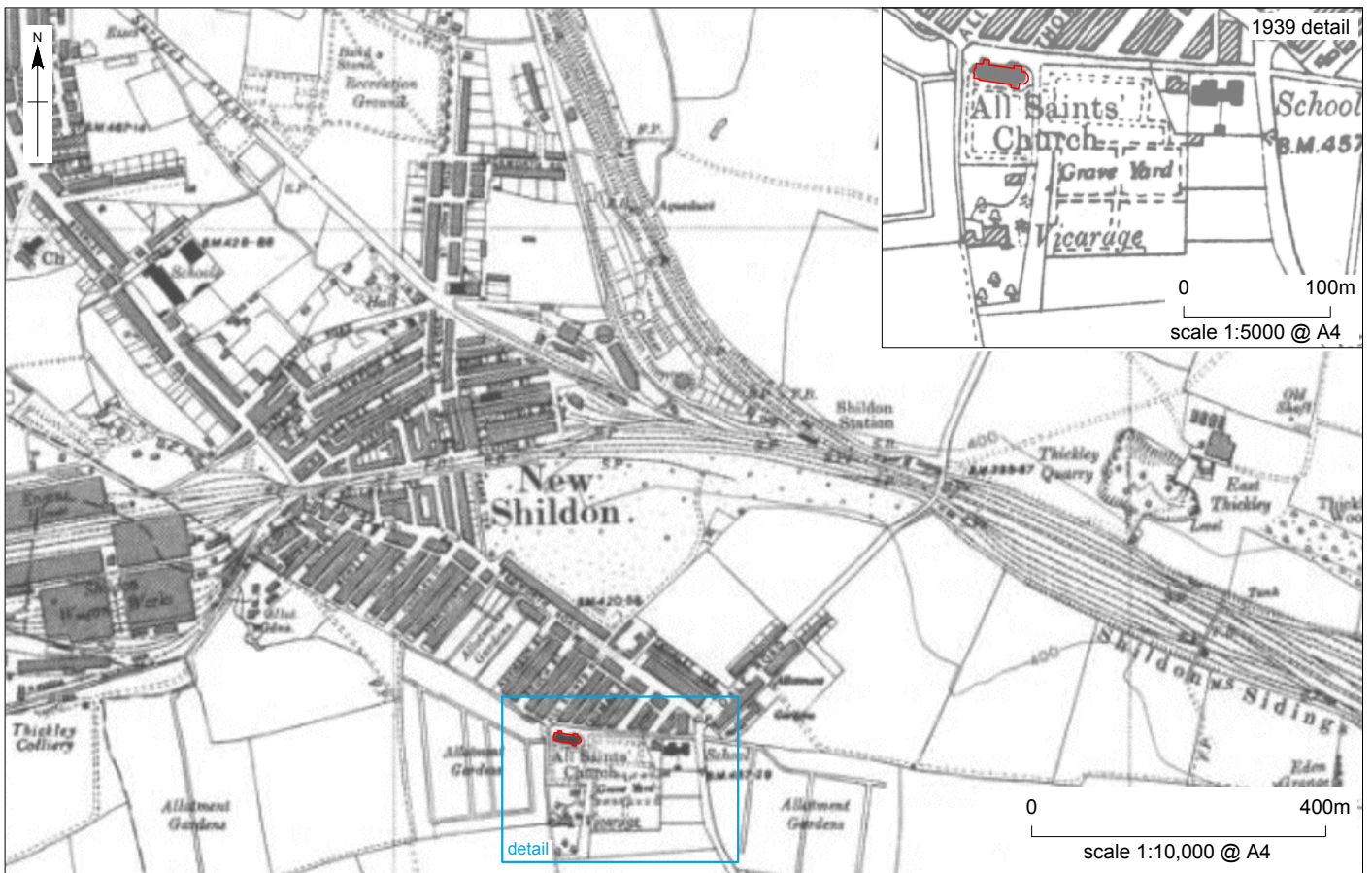
Figure 3



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All Saints' Church, Shildon: Third Edition Ordnance Survey map, 1914

Figure 4

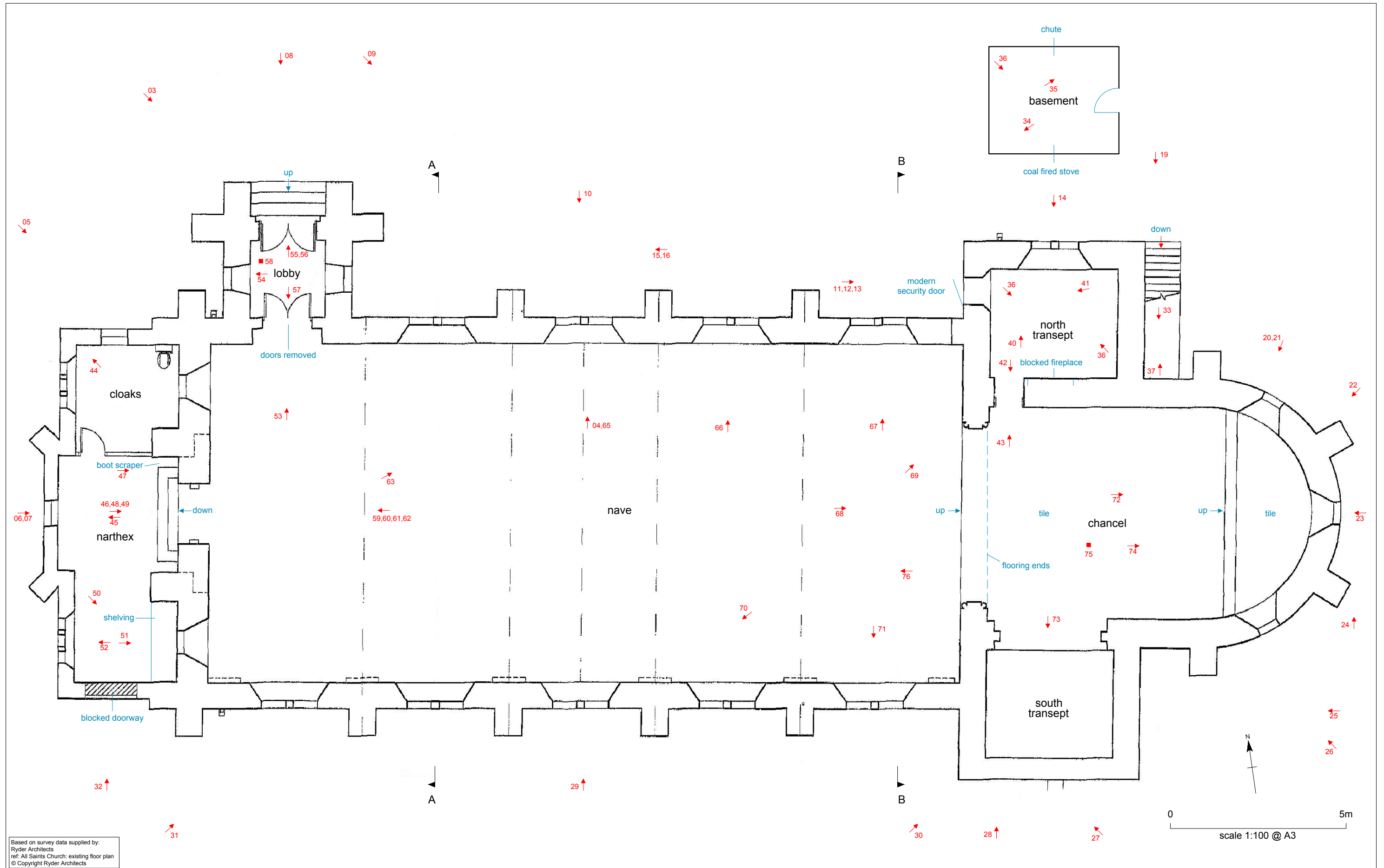


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All Saints' Church, Shildon: Fourth Edition Ordnance Survey map, 1939

Figure 5



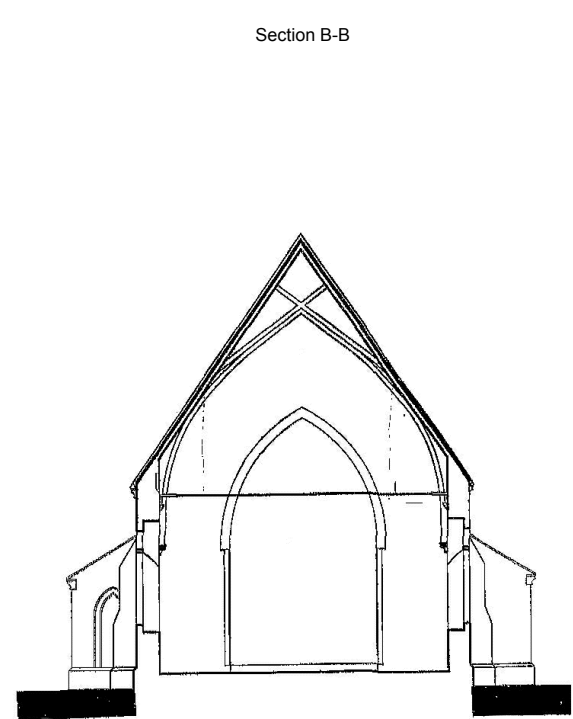
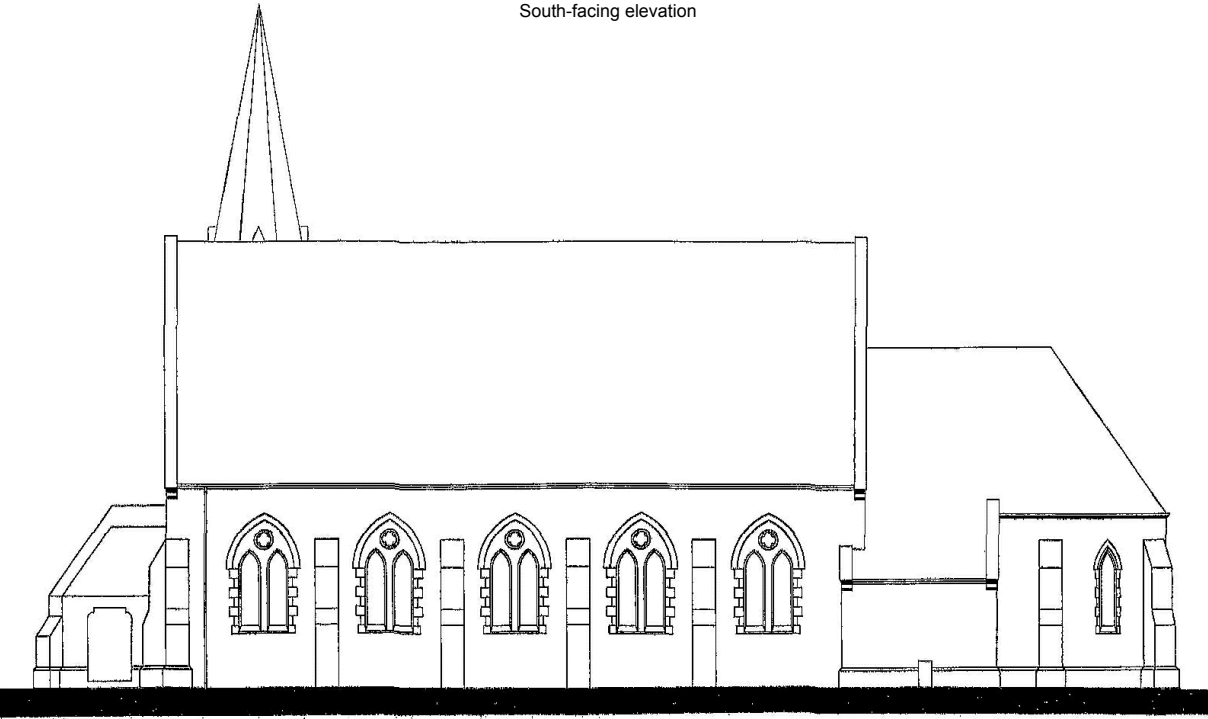
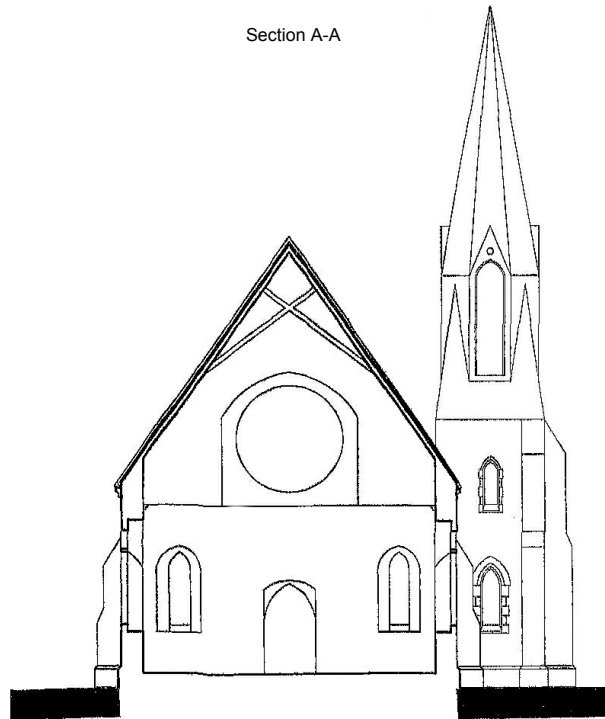
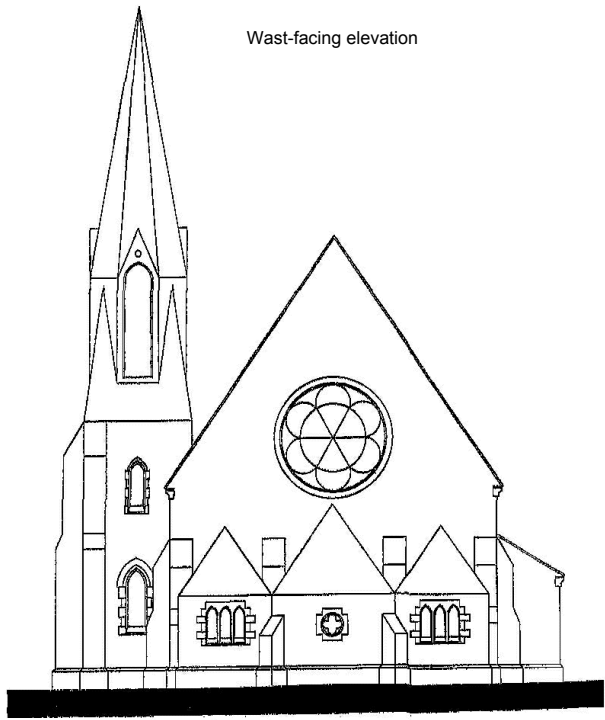
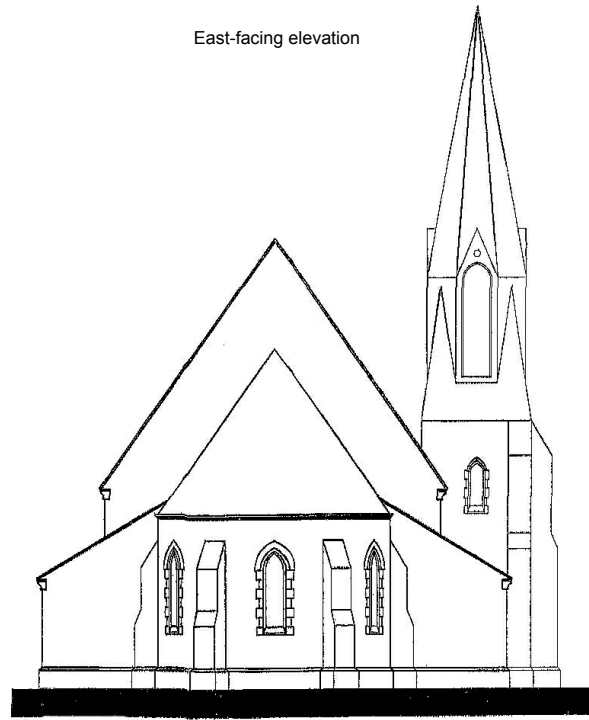


Based on survey data supplied by:  
 Ryder Architects  
 ref. All Saints Church: existing floor plan  
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All Saints' Church, Shildon: existing floor plan

Figure 6



0 10m  
scale 1:250 @ A3

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ref: All Saints Church: existing floor plan  
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All Saints' Church, Shildon: existing elevations

Figure 7