



Iain Soden Heritage Services Ltd

Modern living in an historic environment

**Building Recording at the Moravian Chapel,
Parsons Street, Woodford Halse,
Northamptonshire
July-August 2014**

Woodford Halse Moravian Chapel

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Iain Soden and Charlotte Walker

Summary

Woodford Halse's former Moravian Chapel is of two principal phases, 1799 (including an adjacent Manse) and 1906, with a number of small alterations and additions. The chapel complex is to be divided into two separate dwellings which will reflect structurally the two basic phases present. This report sets out the chapel buildings and their interiors, with the few surviving fixtures and fittings, as they exist on the eve of separation.

Introduction

Woodford Halse Moravian Chapel is a former Christian chapel and meeting house/prayer hall which no longer has a local congregation to worship in it. It stands on the south side of Parsons Street, Woodford Halse at NGR: SP 5435 5264 (Fig 1). The chapel dates to a period when first, the Moravian liturgy grew strong locally and later when non-conformist denominations became very popular amongst (particularly) the working classes before the First World War. There had been little addition to the buildings after that.



Fig 1: Site location (arrowed).

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Woodford Halse Moravian Chapel

The chapel and the adjacent former Manse are both Grade II Listed Buildings. An unusually full legacy listing for them both (2011) is as follows, based principally upon Anon (1886) and Stell (2002):

1731/0/10011 PARSONS STREET

14-MAR-11 Woodford Halse

(South side)

Moravian Chapel and No. 12 Parsons Street

II

A Moravian chapel and manse, built 1799, altered in the early and late C19 with an additional chapel added to the north-west in 1906 by A.E. Allen of Banbury.

MATERIALS

The chapel and manse are built of red and occasional purple brick, generally laid in Flemish bond, on an ironstone plinth. The shallow gable roof has a slate covering and there is a ridge stack at the south-east end. The 1906 chapel is of red brick with moulded brick and buff stone dressings and has a tiled covering to the roof.

PLAN

The three-bay, C18 chapel and two-storey, two-bay manse are arranged in a rectangular plan. The 1906 chapel is set at a right angle adjoining the north-west elevation of the C18 phase.

EXTERIOR

The south-west elevation of the C18 chapel has three, large, late-C19 windows under shallow, segmented brick heads - there are corresponding windows on the chapel's north-east elevation. The windows are multi-paned with thin, metal glazing bars, inset with a border of red and green coloured glass. A late-C20 flat roofed, single-storey addition is attached to the north-west bay, partially blocking the chapel window in this position. Adjoining to the south-east is the manse. The doorway has a simple rectangular fanlight beneath a straight head. The windows all have shallow, arched heads. To the right of the door are ten-over-ten sash windows without horns at the ground and first floors, which probably date to the late-C18 or early C19. At the first floor, above the doorway, is a C20 casement window. At the north-east elevation, on the Parsons Street frontage, the gable end of the late-C18, two-storey kitchen range has an Edwardian sash window at first floor and an oculus at the apex of the gable. Adjoining to the north-west is a two-storey, late-C19 addition, parallel to the road, with a slate-covered gabled roof and end stack. The angular, single-storey vestibule to the 1906 chapel is adjacent to the north-west. The south-east elevation of the manse has a ten-over-ten sash window of the early-C19 and late-C19 sash and casement windows.

The early-C20 chapel has windows with squared, leaded lights and decorative stained glass at the heads. The principal elevation lies at the north-east frontage with Parsons Street and comprises a gable to the west and a staged turret with shouldered buttresses to the east. At the base of the turret is a pointed-arched entrance with a timber door decorated with metal straps. At the first floor is a pair of pointed-arch lancets with stone surrounds. The third stage of the turret houses the belfry and is polygonal with a louvred, single pointed-arch opening to each side and dentilled cornices to the eaves. The gable has a large window with three lights, stone transoms and quatrefoil tracery and a stone surround. A band of terracotta tiles cuts across the lower third of the window. The north-west elevation has a side aisle, supported by buttresses, beneath a pent roof. There are single and three-light windows with stone surrounds. To the rear is a single storey, flat-roofed vestry which obscures the lower part of the rear elevation. Above, are two lancet windows and a central roundel with stained glass depicting the Lamb of God, all with stone surrounds. The south-east elevation abuts the old chapel. Some of the windows in the side aisle at the rear are C20 replacements.

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INTERIOR

The C18 chapel retains the late-C19 platform for the pulpit and wall panelling. Above the platform is a roundel on the wall which depicts the Lamb of God (the Moravian symbol) which probably dates from the late-C19. The early-C19 gallery lies at the west end, supported on slender columns with mouldings to the capitals and bases. The timber balustrade of the gallery is faced with rectangular panels and has a carved handrail. Beneath the gallery is a two-panel door, probably of the late-C18 or early-C19, and an enclosed stair which leads to the gallery above. A late-C18, two-panel door leads from the gallery space into the tower of the 1906 chapel, although this is unlikely to be in situ. The pulpit and pews have been removed, and the floor covering is of the late C20.

The manse retains many fixtures and fittings of the C19, including the stairs, an early-C19 hob grate, window shutters, cupboards, tiled floor coverings, doors, door furniture and joinery. One door has a 'L' hinge. The roof structure comprises principle rafter trusses with a ridge piece and probably dates to the late-C19.

The early-C20 fixtures and fittings of the 1906 chapel remain including the panelled porch, pews and organ. The multi-coloured stained glass has gentle foliate designs in Art Nouveau style. The mock hammer-beam roof rests on carved stone corbels.

SUBSIDIARY FEATURES

The earliest Sunday School remains to the south of the manse, now in use as a shed. It is a brick and weatherboard structure with a slate-covered roof, an eight-light casement window and additional partly-glazed, lean-to.

HISTORY

The Moravian church made considerable headway into Northamptonshire from 1744, served by itinerant preachers from Northampton and Bedford who visited Woodford Halse and nearby Eydon to conduct open air services.

In 1787, William Hunt, a farmer of Woodford Halse, began to preach himself, and a house was licensed for such purposes in the village. As the number of followers increased, Woodford became the principal meeting place in the area and was finally recognised as a congregation of the Moravian Church on 25th September 1796. In 1798 the building of the chapel and the adjoining manse (now known as no.12 Parsons Street) started, with the foundation stone being laid on 28th June. The chapel was formally opened on 18th April 1799. Internal re-ordering of 1828 relocated the pulpit from the north end to the east and a new gallery was erected at the west end. More significant remodelling occurred in 1875, when the two entrances on the south elevation were replaced with large windows to light the chapel and a porch was built on the west end. A detached Sunday school was built near to the west end of the church, opening on Christmas Day 1875. In 1906, the growing congregation necessitated the construction of a new chapel on the site of the Sunday school of 1875. Built at a cost of £1400, and designed in Gothic style by Mr A.E Allen from Banbury, the chapel is aligned approximately north-south and has the main front entrance on Parsons Street. The old chapel was used as a Sunday school at this time. In the late-C20, single-storey additions were constructed to the south of the old chapel. By the 1980s, the congregation was declining in numbers and in 1999, the manse was sold off. The manse had a connecting door into the chapel which may have been blocked by this time. Many of the Northampton Moravian churches closed in the early-C21 and in September 2009, the last service was held at Woodford Halse.

REASONS FOR DESIGNATION

The late C18 and C19 Moravian chapel and manse at Woodford Halse is designated at Grade II for the following principal reasons:

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- * Architectural interest: The earlier chapel and manse retain most of the external fabric of 1799. The 1906 addition is robust and competently detailed with a broad palette of materials in the Gothic style which contrasts well with the simplicity of the C18 phase.
- * Intactness: The C18 chapel was re-ordered in the early and late C19, but this has not unduly affected the architectural quality of the whole. The manse is little altered, and the early C20 chapel has an intact exterior and interior.
- * Interiors: The manse has a largely intact plan-form of the late C18 and retains contemporary features including the stairs and a hob-grate. The C18 chapel has an early C19 gallery. The 1906 chapel has a distinctive roof structure and stained glass with Art Nouveau motifs.
- * Historic interest: The foundation of this chapel and manse, and their construction, are relatively well documented which adds to their interest

From www.britishlistedbuildings.co.uk, after English Heritage listing 1242920, derived from Anon (1886) and Stell (2002).

Plans are in place to divide the complex fully into two separately habitable parts: one being the remains of the chapel originally built in 1799, to go with its adjoining dwelling-house accretions (the former Manse, which today forms no 12 Parsons Street); the other being the 1906 chapel, for re-sale and eventual conversion into a home. The two parts are to be separated off in the first instance.

The current report relates to a programme of buildings recording which has been applied as a condition of Listed Building Consent by Daventry District Council for that division and eventual conversion (Application no DA/2012/0395, Condition 6; Consent granted 21 August 2013).

Methodology

In discussions between IS Heritage, Northamptonshire County Council's Assistant Archaeological Advisor, and Daventry District Council's Conservation Officer, it was decided that an appropriate level of record for this building was Level 2, with some additional records as appropriate, to highlight significant fixtures and fittings (Level 3). No Local Authority Brief for the recording was issued in this case but the work was carried out in accordance with an approved Written Scheme of Investigation. The levels of record used are related directly to the prescriptive document by English Heritage (2006) *Understanding Historic Buildings: a Guide to Good Recording Practice*.

In accordance with that document, the records made took three forms, written, drawn and photographic.

- Written notes were in free-text form and were entered directly into a lap-top on site;
- Drawn records comprised the verification, annotation and phasing of an existing architect's survey by The Roger Coy Partnership
- Photographic records were two-fold: digital photographs taken for reporting purposes with a 35mm Bridge Camera; black and white film negative with related contact sheet taken with an SLR and 28-85mm short zoom lens for archive purposes.

The archive will be stored by IS Heritage until such a time as the county possesses a dedicated archaeological archive store, currently in preparation, whereupon it will be deposited for public consultation.

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Buildings history

The exceptionally full listing description above already provides an unusually high level of detail as to the history of the buildings and to some extent the current works can only re-iterate this (above) and perhaps add a few details not mentioned there in order to achieve an English Heritage-related Level 2 record, extending slightly to incorporate the few fixtures and fittings which survive, to achieve a selective Level 3 record.

Architectural description and development

Just as the listing description is unusual in its full description, so the architectural aspect of the entry is also very extensive. Before the late Christopher Stell added detail which formed a basis of the Listing description, the RCHME (1986, 153) previously recorded:

Woodford Cum Membris

(83) *Moravian, Parsons Street, Woodford Halse (SP 544526)*. A chapel built in 1798-9 by a newly established congregation, was altered internally and re-orientated in 1828, further altered and the entrances to the NW end in 1875, and a new chapel built adjacent to that end in 1906. The original chapel had brick walls on a stone plinth and a slate roof; it incorporates a minister's house of two stories at the SE end. The SW side of the chapel originally had two doorways with small wooden windows above and a taller window between, replaced in 1875 by three segmental arched windows matching similar windows in the opposite wall. The interior (23ft x 35ft 8in) originally had the pulpit against the NE wall; this was removed to the SE end in 1828 when the present NW gallery was erected. The gallery has a slightly projecting centre supported by two octagonal posts. The burial-ground behind the chapel has flat, numbered tablets.

The recorder did not see fit to include any detail of the 1906 chapel.

The old part of the complex, the original 1799 chapel, had been drawn in detail 1886 and it is instructive to show this here, as from the contemporary description and modern survivals, it is clearly a faithful representation of the pre-1906 chapel and adjoining Manse:

Woodford Halse Moravian Chapel

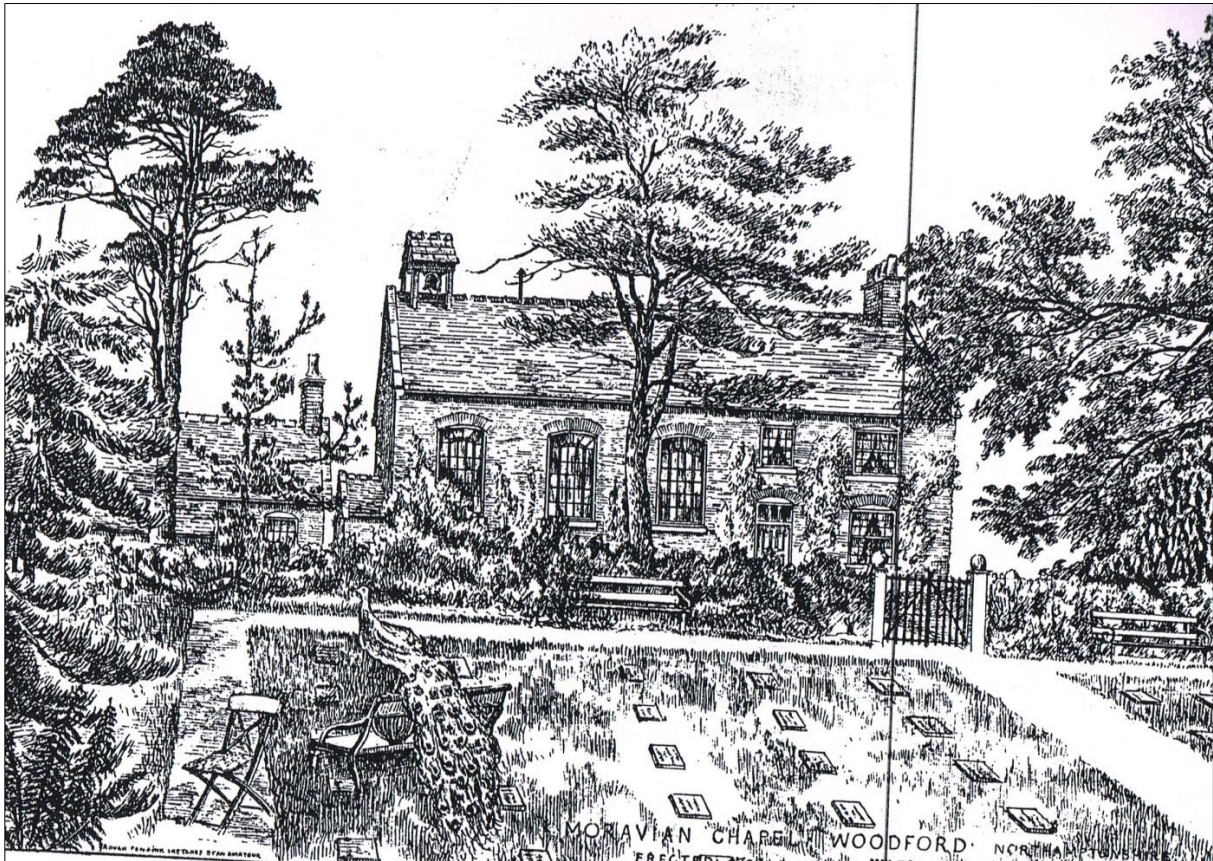


Fig 2: 1886 sketch of the south side of the 1799 chapel (from Anon, 1886); note the western porch later lost in the 1906 chapel building, also the old bell cupola.

This building is clearly separable in the phased plans below, and may be seen today in the upstanding structure. The first and second editions of the 1:2500 Ordnance Surveys of 1886 and 1901 both depict this building but have insufficient detail to throw any light on it. Similarly, later OS plans show the adjoining 1906 chapel as a block, but without any detail. (The reader may find both on www.old-maps.co.uk). These have been superseded by the detailed modern Roger Coy Partnership survey, verified in the current recording, re-visited to meet EH requirements, and used as a basis for the phased plans, below.

The current works have been able to add information as follows:

Additional observations on the exterior

In a simplistic sense, the buildings comprise a rough T-shape in plan, of which the larger portion is the 1906 chapel and its accretions forming the bar of the T. The original chapel and the former Manse on the end forms the stem of the T.

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Fig 3: The two chapels and Manse, ground floor, phased (after Roger Coy Partnership)

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Fig 4: The two chapels and Manse, first floor, phased (after Roger Coy Partnership)

The early part of the building (1799) is not easily viewed today due to later buildings on the front and mature shrubs at the rear. It was last photographed without most undergrowth for the RCHME and the photograph is published by them (RCHME 1986, 153). It is constructed of brick, laid principally in Flemish Bond, lime-mortared, beneath a Welsh slate roof (a covering which is probably not original); 1799 is very early indeed locally for use of Welsh slate, the import of which into the area was only widely facilitated by the use of the new railways. Woodford Halse was on a branch line of the Great Western Railway and its growth during the 19th-century is directly commensurate with the opening of that line, along with the influx of non-local building materials and labour.

It should be noted that the walls are thicker than is usually expected in local brick. This may suggest that the brick bond is actually Single- (or possibly Double-) Flemish Bond. The fully plastered interiors mean this cannot be confirmed without widespread plaster-stripping or similar intervention.

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Fig 5: The view from Parsons Street; sandwiched between the manse (left) and the 1906 chapel (right), the 1799 chapel (arrowed), on the other side of a small yard, is barely visible



Fig 6: The 1799 chapel, from the rear; the coeval Manse is to the right

As the unusually full listing description notes, the windows comprise large, late-C19 windows under shallow, segmented brick heads. The windows are multi-paned with thin, metal glazing bars, inset with a border of red and green coloured glass.

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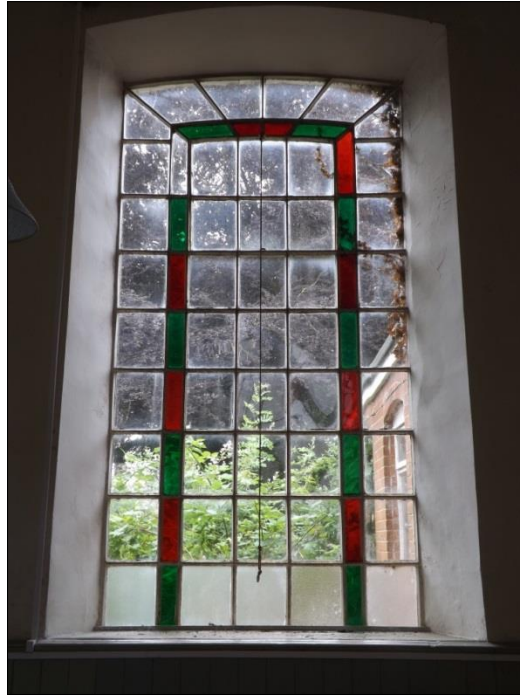


Fig 7: A typical later 19th-century south-facing window in the 1799 chapel, viewed from the inside

The 1906 chapel is also of brick, in English Bond, but with facings and decorative finishes in (probably) Bath stone. The roof is of Welsh slate and the apex is decorated with decorative red-clay ridge tiles, apart from the tower roof, which is of red lay tiles flashed in lead.



Fig 8: 1906 build, front (north) gable



Fig 9: 1906 build, rear (south) gable

On the outside (front gable) are a number of details which presage interior arrangements. Most notable is a terracotta band of terracotta brick detailing which marks the level of an interior false ceiling and shows that the vestibule and its constituents are original to the 1906 work. The band also differentiates between the principal neo-gothic window in the gable end and the more mundane three-part lobby window below.

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Beneath the lobby window is a row of four commemorative stones, noting the laying of the foundations and related construction events and the principal persons involved in 1906. Around the side of the building, less prominently, is a large panel of brickwork (breaking the walling brick bond) with the initials of the prominent church members in 1906 routed into the face. These have become increasingly frost-damaged over the years.



Fig 10: Panel of inscribed brickwork on north-west outer face of vestibule

The rear of the building, seen only by the congregation and those using the related attached burial ground, is much plainer.

The coeval flat-roofed building to the rear today houses vestry/office, kitchens and a small school-room. The listing description calls them later 20th century, although in fact they are also of 1906, exhibiting the same detailing as other works of that date on the building. The flat roofs have been replaced, however.

The interiors

Entrance lobby

The 1906 chapel is entered through a pair of blue-painted bolting doors with stained glass door-head above. This is an odd-shaped space, until it is considered as the base of the separate tower. On the east side is a two-light door through into a toilet. To the south-west is a nine-light, blue-painted door with etched and moulded glass with a Tudor rose and scotch thistle pattern into the schoolroom (the old chapel, of which more later). Between the two doorways is a small window opening into an enclosed yard space. Next to it a square four-light window/hatch with catches to open onto the rear of the main worship space, by which late-comers could be noted and sides-persons might note the commencement and progress of services.

To the west is a pair of six-light swinging doors with etched and moulded rose and thistle motif (painted blue on lobby side, brown on vestibule side). They also have notable brass matching Art Nouveau push handles and finger-plates. Above these doors is a blue painted cross. The window bears a repeating fleur-de-lys motif seen elsewhere. Otherwise the walls are simply plastered and

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painted cream. Small red quarry tiles (11cm square) cover the floor with a central recess for a door mat. Wooden skirting (0.27m high) lies around most of the lobby, except south-western side which is false - actually moulded plaster. In this is a square wooden board, possibly covering up wiring.



Fig 11: Matching brass Art Nouveau door furniture; vestibule-side of doors from lobby; note the ubiquitous etched glass with Tudor rose and scotch thistle, added everywhere in 1906

Toilet

This small space adjoins the lobby. All the fixtures are modern (toilet with hand rails, basin and water heater and gas meter above). The western end of the toilet has a small four light window, two lights hinged to open upwards. The lower half has the carved and etched rose and thistle glass for privacy (seen throughout in the 1906 windows). Modern tiles (0.31m square) cover the floor above which is modern skirting.

The upper portions of the tower

Above the lobby and toilet, the upper reaches of the tower can only be accessed

The 1906 chapel interior and vestibule

Leading off from the vestibule, this cavernous space is divided up by a partition at one end, which rests upon the single, ubiquitous parquet floor level.

The main space is tripartite in plan with a vestibule at the western end, separated from the main worship space by a half-height crenelated screen comprising chest height tongue and groove panelling, and above panelled with individual lights comprising etched and moulded glass bearing Tudor rose and scotch thistle motifs, seen everywhere on the 1906 lower status glass windows. There are access doors on either side of the screen, corresponding with the former aisles between

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the pews (now gone). The doors are nine-light with brass handles, on one side push, the other pull (lettering painted red). On vestibule side of each door are the brass fittings for a catch.



Fig 12: The enclosed vestibule at the entrance end of the chapel

The vestibule is closed in from the full height of the main worship space by a false ceiling; the above space is open to the main worship space to allow a view of the stained-glass end window and the direct light it sheds on the congregation.

The large northern window is a tripartite pointed arch with tracery of a quatrefoil and mouchettes. The lobby window below (noted on the exterior) is tripartite with stone lozenge mullions with leaded square windows with fleur-de-lys motif.

The main worship space is three-bayed in plan with grouped lancet windows on the south side. The windows have simple lozenge mullions. Each lancet has a repeating pattern of stained glass with a repeating and formulaic fleur-de-lys type motif, with elements of blessing, plenty; directly redolent of Art Nouveau. The windows each comprise simple rectangular pieces of square leaded glass. The window in the north-western side above the vestibule is square but with similar square leaded windows with fleur-de-lys motif.

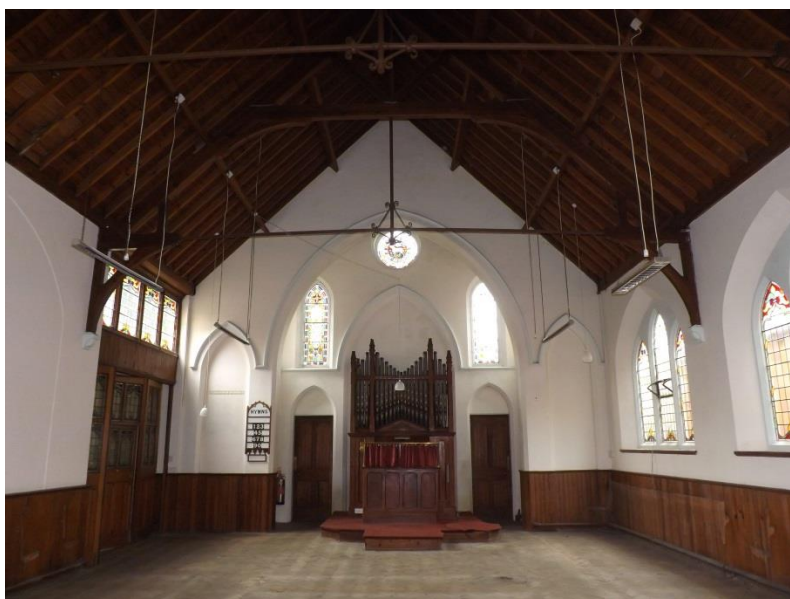
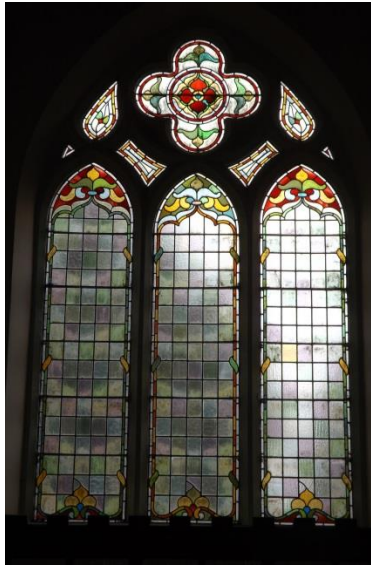
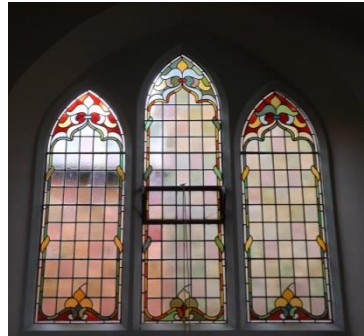


Fig 13: The principal worship space, built 1906, folding doors to left

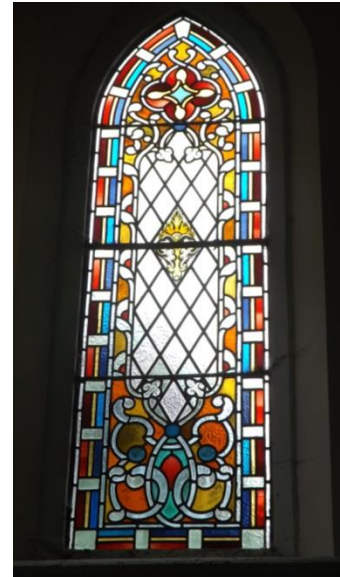
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North window



One of three west windows



Secondary north window

Fig 14: The three principal window types of the 1906 worship space.

On the eastern side of the main worship space the western two bays have slight arched recesses in the plasterwork with coloured blue-green crosses painted centrally within them; fleur-de-lys motifs. These balance the arched windows opposite, and here the former western entrance to the old 1799 chapel lies blocked within the fabric. The third, south-western, bay has a set of folding screen-doors (four leaves; the second one from right has an integral door for access in to the schoolroom when closed), with wooden panelling below and four fixed lights above with the same fleur-de-lys type motif represented in each panel. The door has a label *Phillips' Patent Folding Partitions Sole Manufacturers Stone limited Ulverston*. The handle is circular brass with recessed pull-out semi-circular handle.

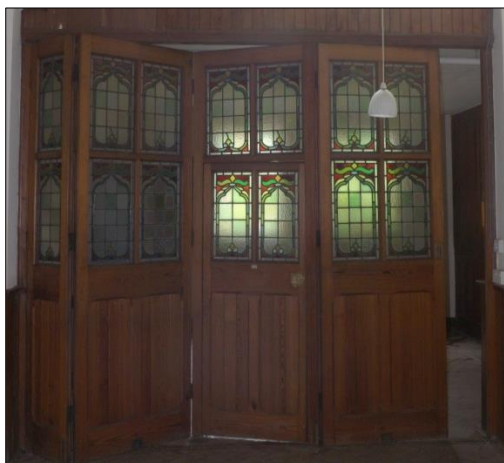


Fig 15: Folding screen into schoolroom



Fig 16: Folding/retracting brass handle to screen

The walls of the main worship space (as all interiors here) are plastered throughout, but here with waist height tongue and grooved panelling; the panelling in the main worship space bears the scars of the removed pews. On the northern side there were nine rows of pews, on the southern side

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there were eight rows facing the altar and a ninth, closest to the south-western end abutting the wall. With no side-scars, the number of the central block is not fully clear; nine is likely.

All interior flooring is parquet, no varnish or polish now remaining. Decorative iron grilles are set into the floor in the main worship space just inside the two entrances from the vestibule. These are likely to provide localised sub-floor ventilation, there being no apparent underfloor heating pipes.

At the south-western end an arch separates the worship space from the organ chamber with blind flanking niches. All have pointed heads (a recurring theme throughout).

Above the organ is a stained-glass oculus or *oie-de-boeuf* with the Paschal Lamb and flag motif, beloved of the Moravian church.



Fig 17: The paschal lamb and flag stained glass oculus above the organ (some foreshortening)

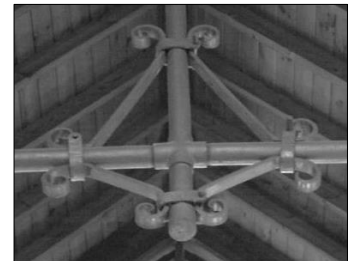
The roof is of three principal bays with the separated vestibule and organ chamber at either end. The hammer-beam trusses are set upon plain stone corbels supporting wall posts; the hammer beams are tied using a long iron rod, threaded at both ends, which is bisected by a perpendicular to the ridge. Together these brace each of the somewhat slender roof trusses. The junction of these iron braces are decorated with wrought-iron scroll-work in a roughly cruciform shape, which hide the fact that the assembly is used to strengthen the central joint. There are two purlins to each pitch and a ridge plank. There is the vestige of a former bell cupola above the ridge, but is not visible on the exterior. It has been removed since photographed in 1986 or just before (RCHME 1986, 153).



a: typical wall-post and hammer beam



b: a typical truss, note the redundant base for a bell-cupola at top



c: wrought-iron scroll-work around the tie-collars at the junction of the truss-braces

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Fig 18 a-c: Details of the roof truss assemblies; black and white has been used to avoid an ochre colour-cast produced by all roof timber surfaces being identically wood-stained.

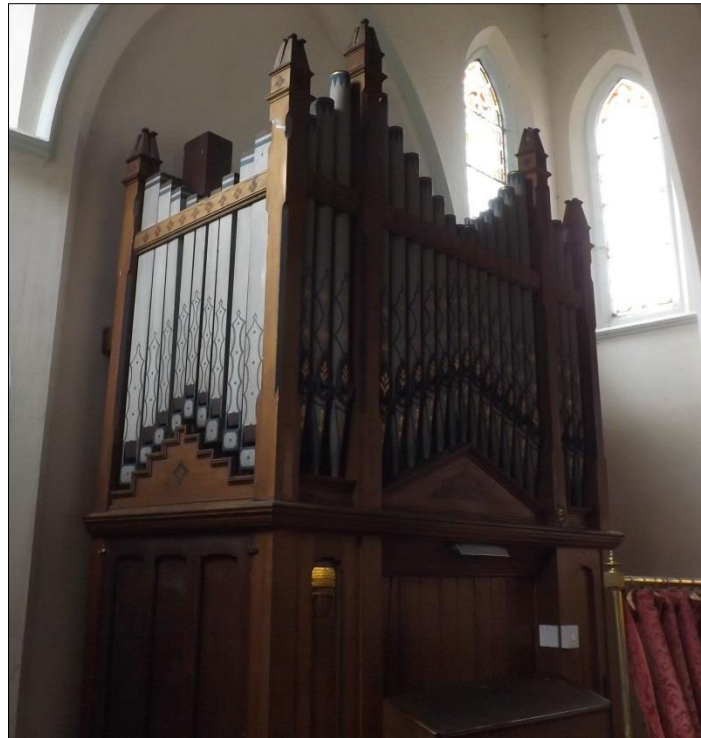


Fig 19: The organ

The organ is located on a raised dais and the fixed organist's seat is screened and curtained off from the congregation. The organ pipes are painted with stylised flowers and stars. Two brass plaques on the left hand side of the organ read:

This organ was presented to the Moravian Church at Woodford by William Gunn Malin of Philadelphia and was opened for divine service on Sept 5th 1880.

Clearly the organ had served the old chapel and was moved into the new one in 1906 or soon after.

An electric blower was installed in June 1949, S' Knibbs to the glory of God and in loving memory of B' E Knibbs.

This blower lay in the corner of the adjacent office.

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Fig 20: The 1949 organ blower

It is likely that electricity was put in place in the chapel from the 1930s or 40s, since a block of Bakelite period light switches survives at the north-east corner of the chapel. They clearly do not conform with current British Standards and have survived only because they, or the newly-installed supply, was funded in memory of a church member. An accompanying brass-plaque records:

To the Glory of God/In Memory of/Sr A French/From Neighbours/And Friends



Fig 21: the 1930s or 40s Bakelite light-switches

A boiler room underlies the office/vestry. Originally accessible from the outside only, the door, down a short flight of steps, was nailed and battened shut at the time of the survey visit.

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Office

This simple room opening off the south-west end of the main worship space, is of 1906 but today contains no old fixtures or fittings and is an empty space. It has a modern hand wash basin in one corner.

Kitchen

Balancing the office, this utility space leads off the main church and the adjacent small school room. It is unremarkable and contains a 1970s/1980s fitted kitchen and an original walk-in cupboard.

Small schoolroom/servery

Connecting via standard doorways with three separate spaces (1906 chapel, 1799 chapel, and kitchen) is a small room separable from the 1906 chapel by means of the above-mentioned ornate folding screen. This room is mainly lined with cupboards and has its own fireplace (although the former grate has long since been lost and the space blocked).

While the door from the kitchen is a standard door, with simple domestic fittings, that into the old 1799 chapel (but after 1906 a chapel schoolroom and hall) is different, being a pair of double doors, to allow wider ingress and egress, and a hatch to allow a restricted view in and the passage of small items back and forth.

While this room has probably had numerous uses, its connection to the two main spaces of the complex and its direct relationship to the kitchen, means it is probably principally a servery.



Fig 22: Looking south-west; kitchen door



Fig 23: Looking north; schoolroom door with hatch

Figs 22, 23: Two views in the small schoolroom/servery. Note the chapel connecting screen.

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Fig 24: 1930s lock from servery to kitchen on door in Fig 21. Bakelite handle



Fig 25: 1906 lock from servery to schoolroom on door in Fig 22. Brass handle

Figs 24, 25: Possible 'original' fittings connecting the reordered interiors c1906-c1930s. Such fittings may not be in their original locations.

The 1799 chapel (hall)

This large, now bare room is today focussed on a performance stage at the east end. There is an inserted gallery of 1828 across the full width of the room at its western end, supported by two octagonal, iron columns. A third shorter timber column on the western side rests on a north-facing window sill.



Fig 26: The old chapel (now hall) of 1799, looking east from the gallery of 1828. Blocked north window to left.



Fig 27: The gallery of 1828, looking west from the stage at the east end of the hall. Shortened south window to left.

The hall is relatively plain without any fixtures and fittings which would relate to its former use as the original chapel. Only the organ survives which would have stood in this space in the years 1880-

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1906 (then moved to the 1906 chapel, see above). Meanwhile another of the north-facing windows had been partly masked by the insertion of the gallery in 1828.

The hall is panelled to chest-height all around in tongue and groove panelling. It is not original, but rather has been updated as changes have taken place. For instance, the panelling stops short of the former west doorway of the hall near the foot of the gallery stairs. This might suggest that the old door was retained for some time after its disuse. Elsewhere the panelling covers a former doorway into the manse at the side of the stage, which was blocked long ago, when the manse was separated off.

The stairs are themselves panelled-in, probably after 1906, when the new chapel had denied the use of the old west entrance. The panelling sports a row of typical period metal coat-hooks.



Fig 28: One of a row of c1906 coat-hooks on the stairs panelling

The easternmost of the north-facing windows was blocked up in the later 19th century when the manse was extended north-west along the road. Meanwhile the westernmost of the south-facing windows was shortened when the doorway was created to the 1906 servery.

Painted centrally and high on the eastern wall is the favoured Moravian motif of the Paschal Lamb and Flag.



Fig 29: The painted Paschal Lamb and Flag motif, painted high on the eastern hall gable

There are two remaining pews from the 1906 chapel, stored in the hall. They are typical of the period, well-carpentered with restrained quatrefoils in the ends and with brass rails for umbrellas and walking sticks. A drip-tray once affixed beneath this does not survive.

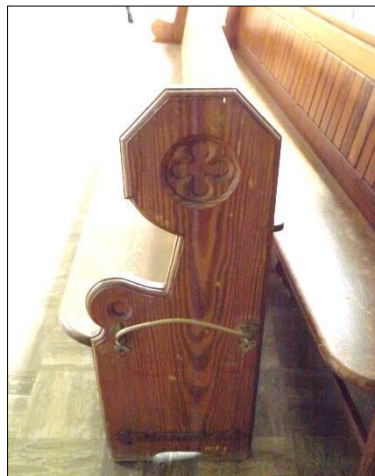


Fig 30: One of two surviving 1906 pews, *ex-situ*

The 1828 gallery at the western end of the hall is very plain, its front and its inserted stair simply panelled, although in the floor of the gallery is preserved a curved timber which might suggest it may originally have been formed around the rump of some other structure or fitment, its identity now unknown. When the 1906 chapel was built, and more particularly its accompanying tower, a doorway was cut through the old 1799 fabric to link with the first floor room of the tower, via a short flight of steps, which are currently its only communication. The room thus accessed is an irregular polygon in plan and is bare of any fixtures or fittings. Two redundant iron brackets suggest it formerly held a header tank or similar water supply. The room is lit by two simple neo-gothic style

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bifora windows with a quatrefoil piercing the spandrel in each case. There is a restrained red stained-glass edging to the otherwise plain windows.



Fig 31: Gallery, looking north to the tower; note the curved timber edge in the step (marked)



Fig 32: The 1906 tower, first floor room, looking east; currently only accessible from the gallery

The otherwise isolated location of the tower room is inexplicable, since this clearly 1906 room, an integral part of the later chapel build, could apparently relate only to the older hall, by then a redundant chapel space, and then only via the gallery and its stairs. The tower room was in effect very restricted in its applications.

Above the tower room is a further space, only minimally accessible through a ceiling hatch. At this level the tower became a true octagon, in contrast to the awkward plan-shapes of the stages below, but was simply a belfry-style storage space, with open timber louvres in the windows and unplastered brick walls.

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(Revised and expanded following comments from NCC and DDC)