

**Church of St Lawrence, Appleby in-Westmorland,  
Cumbria**

***Statement of Significance: Corporation & Castle Pews***



**2022**

**Church of St Lawrence, Appleby-in-Westmorland, Cumbria**

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**Prepared for the PCC of St Lawrence, Appleby-in-Westmorland**

**by**

**Marion Barter Associates Ltd**

**2022**

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## EXECUTIVE SUMMARY

This statement of significance relates to the pews in the Church of St Lawrence, Appleby; its purpose is to inform a re-ordering of part of the church, and to support a Faculty application for the re-location of the Corporation Pews. It was commissioned from Marion Barter Associates Ltd in 2021 by John Tillotson on behalf of the PCC.

The Faculty Jurisdiction Rules 2013 define a statement of significance as

“a document which describes the significance of the church or other building in terms of its special architectural and historic interest (including any contribution made by its setting) and any significant features of artistic or archaeological interest that the church or other building has so as to enable the potential impact of the proposals on its significance, and on any such features, to be understood”

This report should be read in conjunction with the existing statement of significance for the church, written by the PCC using the Church Buildings Council template. Plans for the proposed re-ordering have been prepared by architect John Barnes of JABA.

This statement was written following a visit to the church in December 2021. Research was carried out using material in Cumbria Archives in Kendal and other published and unpublished sources including church guidebooks, historic photographs, Hyde and Pevsner (2010), British Newspaper Archive, British History Online, Canon Matthews' 1886 article published in the Transactions of the Cumberland and Westmorland Archaeological and Antiquarian Society (TCWAAS) and information kindly supplied by John Tillotson, Chris Wilson and David Lewis in Appleby.

The Grade I listed building is a medieval church, built as part of the planned layout of 'New Appleby' during the 12<sup>th</sup> century. The earlier church of St Michael was in 'Old Appleby' to the east of the river Eden. St Lawrence's contains fittings from several phases, including late medieval screens and benches at the east end, fine memorials to Lady Anne Clifford and her mother the Countess of Cumberland. The nave and

south aisle pitch pine pews with doors date from the Ewan Christian restoration of 1862-3.

The Corporation and Castle Pews were re-arranged as part of the 1863 restoration, using earlier joinery including re-set 'antiquework' carvings of late 16<sup>th</sup> or early 17<sup>th</sup> century date. Although some writers have suggested that the carved panels were once part of an organ previously in Carlisle Cathedral, there is no documentary evidence for this; instead, the varied designs and styles of the panels suggest they came from several different structures, as yet unknown. This is discussed in section 2.

The church as a whole has high significance for architectural, historic, archaeological and communal value as a good example of a medieval parish church, altered during Lady Anne' Clifford's mid 17<sup>th</sup> century repairs and in the 1860s Victorian restoration. Where medieval and early post-medieval fabric survives this has high significance. The significance of later fabric varies, depending on its quality and historical or religious associations. The 1860s pews contribute to the character of the church interior, and have moderate significance for historical and design value.

The Corporation and Castle Pews have moderate to high significance for historic, artistic and communal value, as a good example of a set of historic high status pews incorporating re-set carved decorative panels dating from the late 16<sup>th</sup> or early 17<sup>th</sup> century (latter high significance). The current location and form of the pews relates to the 1863 restoration. Their position intrudes on the visual quality of the chancel steps and pulpit and is an obstacle to circulation and visibility at the east end of the nave.

Alterations to the church are exempt from listed building consent, under the Ecclesiastical Exemption Order 2010; instead a Faculty is required before changes can be made (Faculty Jurisdiction Rules 2018). A Faculty application is decided by the Chancellor of the Diocese, on the advice of the Diocesan Advisory Committee (DAC). The DAC for the Diocese of Carlisle has already visited to the church to offer advice. A statement of significance is one of the documents needed to support a Faculty application, alongside a statement of need to demonstrate the case for making changes. This report will help to inform discussions about the scope for a re-ordering, needed to ensure the long-term vitality of this important church.

It is recommended that a copy of this report is deposited in a public archive, so that the information is accessible. It will be uploaded to the online Archaeological Data Service via Historic England's OASIS website.

## **1 INTRODUCTION**

### **1.1 Background to the Report**

This statement of significance was commissioned in 2021 by John Tillotson on behalf of the PCC.

The church is a Grade I listed building and is within Appleby-in-Westmorland Conservation Area. The parish is in the Diocese of Carlisle.

The Faculty process requires the significance of a church to be assessed and described when changes are proposed. It is good practice to undertake a significance assessment before proposals are developed for re-ordering or alterations. This report broadly follows the online guidance produced by the Church of England in January 2014, but does not cover setting which is outside the scope of the brief.

### **1.2 Purpose of the Report**

The report's purpose is to assess the significance of the seating in the church, particularly of the Corporation and Castle pews, to inform discussions about a future re-ordering and other changes to the building. The report will be used to contribute to the Faculty process and is for the use of the PCC, their architect and the DAC. The report provides the following:

- Timeline of the history of the church,
- Description of the pews,
- A statement of significance covering the building as a whole, and the seating.

### **1.3 Acknowledgments**

John Tillotson and the church wardens kindly assisted with information on the church and at the site visit in December 2021. Local historians helped with sources of information and I am grateful to Chris Wilson, David Lewis, Barry McKay and Vivienne Gate. Staff at the Cumbria Archives Centre at Kendal helped with research and provided copies of the 1863 faculty and a seating plan. Sir Martin Holdgate commented on the final text in relation to the history of the organ. The photo in Fig.2 is from the Facebook collection of Old-Appleby-in-Westmorland. Architect John Barnes of JABA gave permission for use of the plan in Appendix 2.

#### **1.4 Abbreviations**

CWAAS: Cumberland and Westmorland Archaeological and Antiquarian Society

RCHME: Royal Commission on the Historical Monuments of England

#### **1.4 Copyright**

This report has been written by Marion Barter, BA MA IHBC. All photographs are by the author unless otherwise credited.

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## 2 SUMMARY OF HISTORY

### 2.1 Timeline for the Church of St Lawrence

The recently amended List Entry (Appendix 1) provides a succinct account of the history of the church. Other sources include the 1886 paper by Canon Mathews in the TCWAAS,<sup>1</sup> The RCHME Westmorland Inventory (1936), *The Parish Churches of Appleby* (1986 guidebook by Martin Holmes), Hyde and Pevsner (2011) and *The Lady and Her Church* (2015 guidebook by John Tillotson).

The key dates/phases are:

12<sup>th</sup> century: earliest fabric of the church, including base of tower

Early 13<sup>th</sup> century: nave and arcade piers and re-set south porch doorway

14<sup>th</sup> century: arcades

16<sup>th</sup> century: clerestory

1655: Lady Anne Clifford restoration, including north chapel

1722: new organ installed at west end

c1720: new seating

1785: west gallery and new pews

1831: nave plaster ceiling by Christopher Hodgson

1863: Ewan Christian restoration including re-roofing, rebuilding north wall and chancel arch, removal of west gallery, organ moved to north of chancel, new aisle windows, new chancel fittings and nave seating

1885: Countess of Cumberland's memorial moved to St Nicholas Chapel (north)

1886: new font for baptistery, north of tower

1904: vestry built north of tower

c1960: repairs by C.B.Martindale, chancel plaster ceiling removed

1976: organ moved from north of chancel to west end

c2007: font moved from west end to east end of south aisle

2015: church flooded during Storm Desmond on 5-6 December

2018: WC installed under tower, new ringing room and pews removed from north aisle

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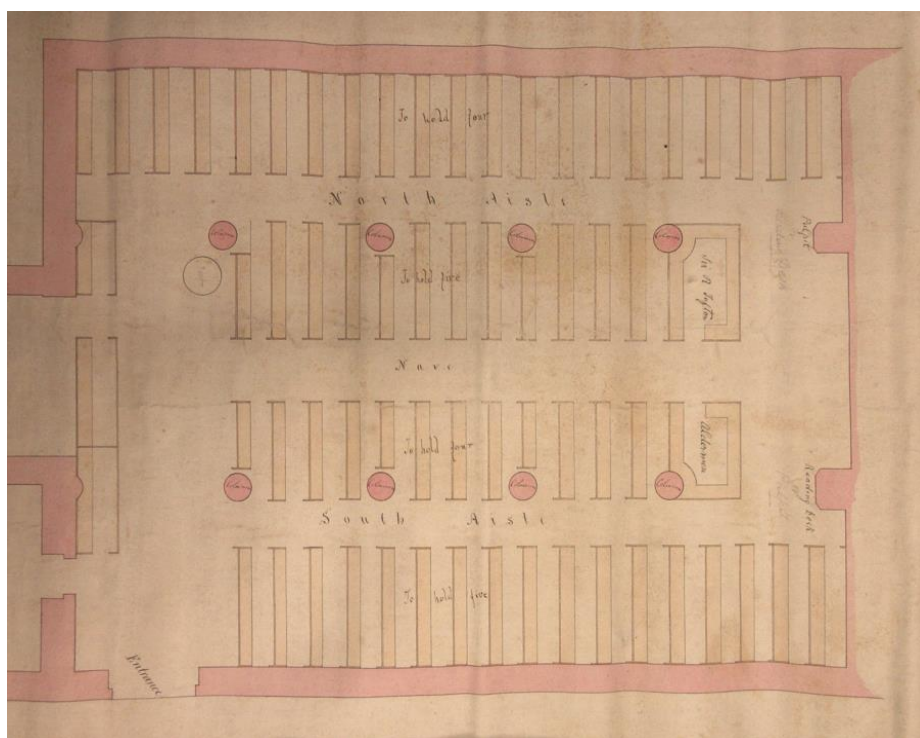
<sup>1</sup> Mathews' paper is online [archiveDownload \(archaeologydataservice.ac.uk\)](https://archaeologydataservice.ac.uk/archiveDownload)

## 2.2 Restoration, 1861-63

In August 1858, before the church was restored, it was visited by Sir Stephen Glynne who described the church in critical terms; Glynne was influenced by the Ecclesiological Society's principles on the ideal layout of the church interior:<sup>2</sup>

'A respectable church but in vile condition within....

The interior arrangements are now wretched but restoration is contemplated. There is a western gallery with the organ. The ceilings are modern and flat. The pews [sic] are of the worst kind and very dirty. There are unsightly enclosed pews for the Mayor and Corporation. Two pews have already been cleared of limewash'.



*Fig.1: undated plan of proposed seating, with separate castle and corporation pews (Cumbria Archives, Kendal Ref WPR/28/4/2/1)*

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<sup>2</sup> Butler, ed, pp27-8

An undated and unsigned plan in Cumbria Archives shows an arrangement for new seating in the nave, perhaps one of several proposals for the seating; this plan does not show the interior as it was actually laid out as the pew for the castle (labelled Sir R Tufton) is shown on the north side of the nave and the Aldermen's pew to the south, with space in front of the pulpit. No plans of the church before the restoration, or from the later 19<sup>th</sup> century appear to have survived.

The church was altered and refurbished towards the end of the incumbency of Rev. Joseph Milner; the architect was Ewan Christian, who was also the architect for the Ecclesiastical Commissioners, for Carlisle Cathedral and carried out many church restorations. Nelson & Co. of Carlisle were the contractors. In their 2020 Conservation Area Assessment Historic England attribute the restoration to Manchester architects Bowman and Crowther, as they had provided a report on the condition of the church, but both Curwen<sup>3</sup> and the local press clearly state that Ewan Christian was responsible for the 1861-3 works. According to articles in the local press, the work took 18 months and included the removal of all the old seating and their replacement with new pitch pine pews.<sup>4</sup>

### **2.3 History of the Seating and the Corporation Pews**

There are references to the seating in the church being in a state of disrepair and new pews being provided in several sources; the parish accounts are said to refer to seating being renewed in the church in c1720<sup>5</sup> and in 1785 a faculty was granted to Rev William Paley and others to 'erect new pews and render the church more commodious'<sup>6</sup>. A fragment of dado with fielded panels and swept top rail has survived on the south wall to the left of the entrance, along with a section of panelling behind the south-west pew; these sections appear to be all that remains of the 18<sup>th</sup> century nave seating and joinery.

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<sup>3</sup> Curwen's 1932 book is available online <http://www.british-history.ac.uk/n-westmorland-records/vol8/pp45-72>

<sup>4</sup> Westmorland Gazette, 2 May 1863

<sup>5</sup> Holmes, 1979, p330

<sup>6</sup> Mathews, p401

The Aldermen's pews are referred to in Council Minutes for 1740, when complaints were made about people wrongly sitting in the Aldermen's pews.<sup>7</sup>

Sir Stephen Glynn saw the corporation pews on his visit in 1858 (see above). In the 1860s, meetings were held to discuss the pews, including with the gentry as they owned pews within the church which had to be moved to implement the restoration.<sup>8</sup> No photographs of the church interior prior to the restoration have been seen, so the earlier position and appearance of the pews is not known, but the Westmorland Gazette noted on 1 May 1863 that the church had 'old-fashioned square pews of various sizes and height which disfigured the building'.<sup>9</sup>

In describing the restored castle and corporation pews, the Westmorland Gazette article shows that the carved oak panels or friezes were already part of the pews, prior to the 1862-3 restoration:

'the castle and aldermen's pews which stand about a foot higher than the rest, [are] surmounted by the old oak carving long connected therewith, which carving has been tastefully re-arranged by Mrs. Russell Elliott, of Appleby Castle'.<sup>10</sup>

Henrietta Elliott was married to Admiral Russell Elliott, who was employed by Sir Richard Tufton as his steward at Appleby Castle, perhaps suggesting that the carved friezes had some association with the castle. However, it was not unusual for the local gentry to fund and be involved in church restorations; in December 1863, the Carlisle Journal reported that Sir Richard Tufton 'liquidated the balance due for the re-pewing of the parish church'.<sup>11</sup>

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<sup>7</sup> Bouch, p160 [archiveDownload \(archaeologydataservice.ac.uk\)](https://archaeologydataservice.ac.uk)

<sup>8</sup> A notice of a meeting about re-pewing in 1860 is in Cumbria Archives, Carlisle Ref. DLONS L/1/3/378

<sup>9</sup> Westmorland Gazette 2 May 1863

<sup>10</sup> [Re-Opening Of St. Lawrence Church, Appleby. | Westmorland Gazette | Saturday 02 May 1863 | British Newspaper Archive](https://www.britishnewspaperarchive.co.uk/view/GAZ-1863-05-02/page/10)

<sup>11</sup> Carlisle Journal 11 Dec 1863

A potential source for the carved friezes was discussed in the 1979 *Antiquaries Journal* article by Martin Holmes; he suggests that the decorative carvings in Renaissance style were originally on the organ removed from Carlisle Cathedral in 1683, although he acknowledged that there 'is no documentary evidence' for this.<sup>12</sup> This theory has since been discounted by scholarly reports on the organ by the late Stephen Bicknell and in the booklet by organist Geoff Gordon, 'The Appleby Town Organ - a mystery unravelled'.<sup>13</sup> There is no connection between the re-set carved panels and the Carlisle Cathedral organ, built in 1662, by Roger Preston of Skipton,<sup>14</sup> although this theory is repeated in the amended List Entry (Appendix 1) and in the current church guidebook. In 1683 the organ from Carlisle Cathedral was gifted to the town of Appleby by Dean Smith for use in the church; it was not until 1722 that an organ was installed in the church, possibly incorporating elements from the Carlisle Cathedral gift and built in a new case.<sup>15</sup>

c1720 is generally given as the date of the Corporation and Castle Pews, but there is no firm evidence for this; Holmes referred to a reference in the Parish accounts in about 1720 when 'the pews had got into disrepair and the seating in the church had to be almost entirely renewed'.<sup>16</sup> However, the existing set of castle and corporation pews were moved and rebuilt as part of the 1861-3 restoration, incorporating re-used joinery including the late 16<sup>th</sup> or 17<sup>th</sup> century carved friezes and also later panelling and doors. The detail of the pews is discussed below in section 3.2.

Two photographs of the church interior after the 1863 restoration have been seen, one an undated postcard viewed towards the east and an earlier, but undated photograph viewed towards the west; both show the Corporation and Castle Pews. The earlier image is available on the Old Appleby-in-Westmorland Facebook page,<sup>17</sup> and shows the corporation and castle pews to the north side of the nave, but with a

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<sup>12</sup> Holmes, 1979, 326-328 and 331

<sup>13</sup> Gordon, 2006

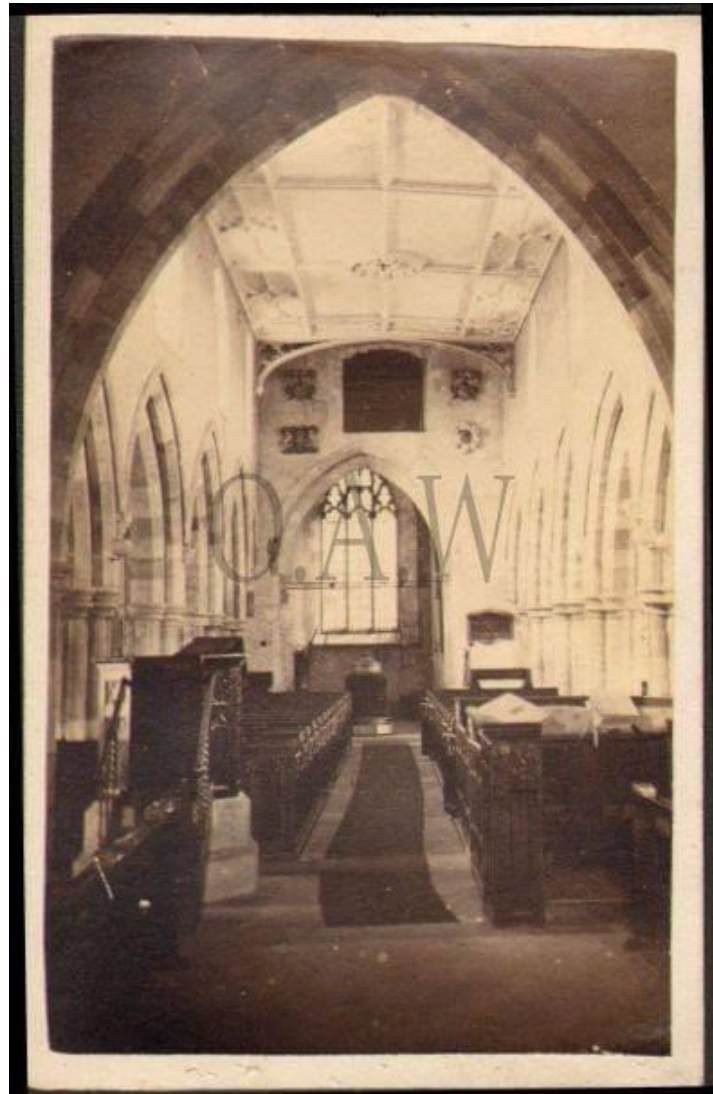
<sup>14</sup> Weston, 83

<sup>15</sup> Gordon, 2006

<sup>16</sup> Holmes, 330

<sup>17</sup> [\(20+\) Facebook](#)

reading desk to the north side of the chancel arch; a timber pulpit is shown to the south side.



*Fig.2: undated photograph of the nave from the east (Old Appleby-in-Westmorland Facebook – permission has been sought)*

The postcard (Fig.3) shows the nave at a later date, in about 1895, after the current metalwork pulpit had been installed to the north side of the chancel steps. The corporation and castle pews can be seen towards the front of the nave, on the left.





*Fig.3: undated postcard of the nave from the west (courtesy John Tillotson)*

During Storm Desmond in December 2015, flooding in the church caused water levels to rise to 700mm above the floor,<sup>18</sup> above the level of the pew seats; this damaged the fabric of the building including the cushions in the Corporation Pew which had to be removed.

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<sup>18</sup> Cumbria County Council, p32

### 3 DESCRIPTION

For a description of the church, refer to the List Entry in Appendix 1. A plan is provided in Appendix 2 (by JABA). As the subject of this report is the pews, the rest of the building is not described.



*Fig.4: view of the nave from the chancel*

#### 3.1 Nave Seating

The nave and south aisle are filled with pitch pine pews, installed as part of the Ewan Christian restoration in 1862-3. The pews and platform in the north aisle were removed under a recent Faculty, and the floor re-laid with stone paving, in 2018. A block of pews was also removed from the east end of the nave (south side), to create space for the re-located font, in c2007.





*Fig.5: pews on north side of the nave, installed 1862-3*

It is not known whether Ewan Christian designed the nave seating or if it was ‘off the peg’, provided by an ecclesiastical furnishing supplier, selected from a catalogue. The pews have doors with brass swivel latches and higher bench ends, both with blind gothic tracery. The use of pews with doors was old-fashioned by the 1860s. The bench ends and pew backs have a roll moulding. The pews are in blocks on pine pew platforms. Brass pew numbers are fixed to the doors (re-set). A pine book shelf is fitted to the back of each pew.



*Fig.6: brass door fitting*



*Fig.7: castle pew (right) and nave pews (left) on same pine platform*

### 3.2 Corporation Pews

At the eastern end of the block of pews on the north side of the nave is a set of three enclosed pews, known collectively as The Corporation Pews, but including the Castle Pews. The group consist of three separate enclosed pews, each with a door from the nave. In 1936 the RCHME described them as

‘two enclosed pews (the Corporation pew and another) incorporating late 17th-century panelling with carved grotesque beasts and other designs, including a hart chained to a shield and a shield with traces of the painted arms of Clifford impaling Brandon’.

The three pews stand on a pine platform, continuous with the platform for the rest of the 1863 nave seating. It is clear that the pews were re-arranged as part of the 1863 restoration and have not been moved since, but there is no record of their earlier configuration or precise location in the church.



*Fig.8: pulpit and pews, from the south-east*

The two enclosed pews towards the west were historically used by the owners of Appleby Castle and are known as the Castle Pews; the eastern of these is separated by a section of higher partition from the larger Corporation Pew to the east. The latter is used by Appleby Town Councillors for the Civic Service and Remembrance Service each year. This pew has an irregular footprint, with a seat on the east side (facing west), fitted into the space between the ironwork pulpit and the north arcade pier; this is known as the Mayor's seat but is no longer used as such. The east side of the Corporation Pew is directly in front of the pulpit, with no space for north-south circulation between the front of the pew and the pulpit.



*Fig.9: corporation and castle pews from the south-west*

The south side of the pews consists of oak panelling with three doors; the character of the panelling suggests this is early late 17<sup>th</sup> or early 18<sup>th</sup> century, altered and re-set in the 1863 restoration. The pew platform, brass swivel latches and pew numbers (re-set) date from 1863. The north and west sides of the pews are enclosed with similar panelling, although the west panelling is later and may be of 1860s. On the inner face of the northern section of panelling in the middle pew, the bottom rail has painted lettering: 'J.xxxx Seats' (visible below the north seat); this seems to represent the name of a former pew-holder and the number of seats they held, although the surname and number are erased. It is plausible that this name was formerly on a top rail, suggesting this panelling has been re-assembled using



joinery from a different pew (a common practice in Victorian restorations). The east front of the corporation pew is of similar panelling to the other sides, shaped around the pulpit and the pier north of the chancel steps.



*Fig.10: north side of the pews from the north-west*

The north and west sections of panelling and the section between the pair of Castle Pews and the Corporation Pew are topped with four re-set sections of carved frieze or decorative panels, raising the overall height of the enclosure above the height of the doors and the rest of the nave seating.

The four friezes are on the outer north (two sections of frieze) and west sections of panelling, and also on the back of the corporation pew facing west into the middle (castle) pew. None of the carved friezes are visible from within the corporation pew. They are best viewed from the north-west. The re-set sections of carved oak frieze, stained dark, are not of matching design; three contrasting styles can be identified, strongly suggesting they were made by different craftsmen and originated on separate structures.



*Fig.11: frieze on western end of north panelling (from the north)*

The two most similar in style and composition are the western frieze on the north-facing section (Fig.11) and the west-facing frieze (Fig.12) dividing the Castle Pew from the Corporation Pew, although the latter appears to have been altered and may be a composite of more than one carved panel.

Although different, the four friezes may be roughly contemporary, as all are characteristic of 'antiquework', a type of Renaissance decoration fashionable in gentry houses and some ecclesiastical settings in the late 16<sup>th</sup> and early 17<sup>th</sup> centuries. Elsewhere in Cumbria, there are good examples on the choir screens in Cartmel Priory, made in 1618 for George Preston of Holker Hall. Three of the four friezes have central shields flanked by supporting beasts, a common motif in Elizabethan 'antiquework' or grotesque decoration, derived from continental Renaissance decorative design, disseminated in Britain via pattern books<sup>19</sup>. According to the current church guidebook, the shields were covered in silver shields but there is no visible evidence, such as nail holes, for such fixings.

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<sup>19</sup> Sources for Tudor and Stuart decoration are discussed in Barnwell and Henderson eds, p148





*Fig.12: the left part of west-facing frieze between the castle and corporation pews*

The eastern frieze on the north panel has curvilinear decoration with flattish, uncarved surfaces, giving the panel an unfinished appearance in contrast to the finely carved detail on the other three panels.



*Fig.13: eastern frieze on north pew panelling (from north)*



*Fig.14: re-set carved frieze with Clifford/Brandon arms on shield on the west-facing side of the castle pew*

The north-facing frieze is of very different character to the other friezes, with denser and bolder foliage carving, contained within a less altered frame and possibly on its original backing. The RCHME noted that this includes ‘a shield with traces of the painted arms of Clifford impaling Brandon’; this refers to Henry Clifford, 2<sup>nd</sup> Earl of Cumberland and his wife Eleanor, daughter of Charles Brandon, 1<sup>st</sup> Duke of Suffolk and Princess Mary Tudor who married in 1537.<sup>20</sup> The shield is supported by a lion and a dragon; the detail may have been added later and is not easily legible; the same arms are among those on the memorial to Lady Anne Clifford, in the north chapel.

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<sup>20</sup> [Appleby | British History Online \(british-history.ac.uk\)](#) and for more information on the coat of arms see [Eleanor Clifford, Countess of Cumberland - Wikipedia](#)





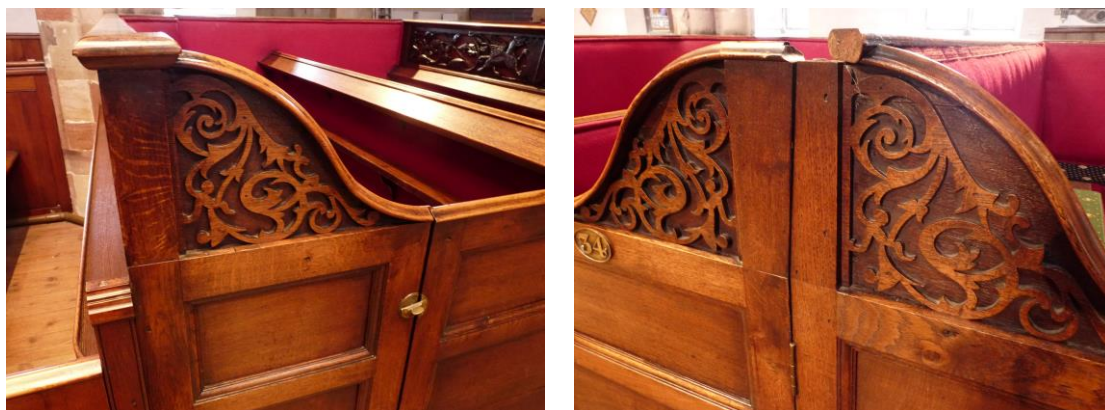
*Fig.15: shield with Clifford impaling Brandon on the west-facing frieze*

Both the current guidebook and the Historic England List Entry refer to a Foliate Man, although on close inspection, this appears to be a stylised lion with a curly mane and talons on his outstretched paws; the lion is the right hand of the supporters to the Clifford/Brandon shield on the outer west-facing frieze, opposite a dragon.

Although it is not possible to be conclusive, the varied style of the four friezes strongly indicates that they originate from several different structures or settings. The west-facing frieze with the Clifford/Brandon shield suggests this panel may have been associated with Lady Anne Clifford, as like her memorial and other artefacts created for her, it expresses her lineage. The provenance of none of the carved friezes is known, but they may either have been on earlier pews or screens in the church, including on a pew associated with the owner of Appleby Castle, or it is possible that one or more panels were brought into the church from the castle or another gentry house. At an unknown date before 1863 the carved panels were incorporated into the corporation and castle pews, before again being re-arranged as they are now, in 1862-3.



The south side of the pews has been altered by the addition of decorative oak braces to support the higher friezes. The door of the east castle pew incorporates one of these braces; their date is hard to estimate, but they are probably part of the 1860s restoration. The curved braces give the south side of the pews a distinctive profile.



*Fig.16 & 17: carved braces between doors and top of frieze*

The inner faces of the panelling, the seat backs and part of the arcade pier are lined with red baize. There were upholstered seat cushions, until they were damaged during flooding in December 2015. The pine seats are supported from below with pine brackets (part of the 1860s phase). In one of the castle pews, there is a locked drawer below the seat, for hymn and prayer books. The book rests are pine, with an oak-grained finish.



*Fig.18: former pew-holder's name on bottom rail of north panelling*

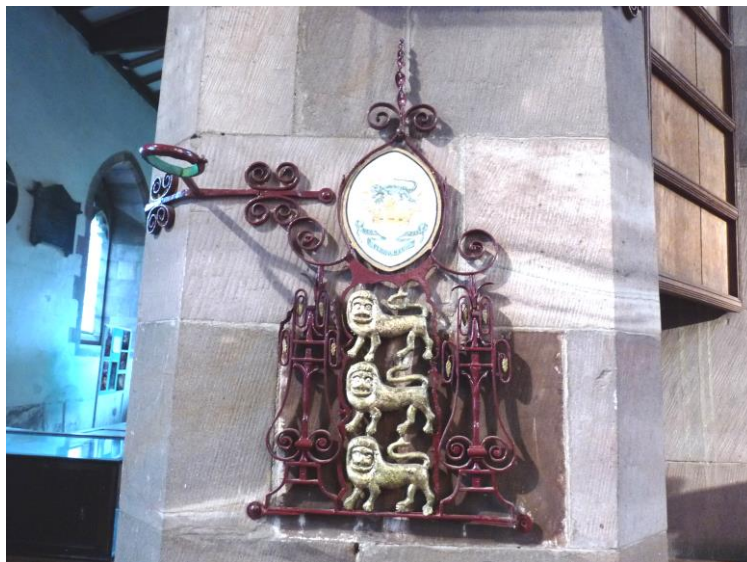


*Fig.19: locked pine drawer for books in the castle pew, below a seat*



*Fig.20: red baize lining to corporation pew, and pulpit, from west*

On the arcade pier to the north-east of the Corporation Pew are some metalwork fittings, including Appleby Borough's coat of arms and supports for the ceremonial borough mace and sword, used on civic occasions. According to Holmes, this metalwork is Stuart ie. late 17<sup>th</sup> century, the same period in which The Moot Hall was substantially refurbished by the Borough.



*Fig.21: heraldic civic metalwork with a holder for the sword and mace*

## 4 SIGNIFICANCE

### 4.1 Assessing significance

Understanding the significance of a church building is an important part of the faculty process, and is recommended as an early step in exploring options for re-ordering and other changes. The Church of England provides advice on how to assess significance,<sup>21</sup> and there are other sources of advice on assessing the significance of church seating (Cooper and Brown, 2011, pp 394-400). The recently expanded List Entry (Appendix 1) also provides information on the significance of this church.

There are three key heritage values or interests in relation for historic buildings: archaeological, historical and architectural/artistic (referred to by Historic England and in the National Planning Policy Framework), but the non-tangible values related to spiritual, religious and communal interests are also very relevant for a church. Within these different values, significance can be measured in hierarchical levels, to refer to individual elements within a church as well as the building as a whole. The Church of England guidance suggests the following levels of significance:

- **High** – important at the highest national or international level, including Grade I and II\* listed buildings and some grade II listed buildings.
- **Moderate - High** – important at a regional or sometimes higher level, including some Grade II listed buildings.
- **Moderate** – of local value, but of regional significance for group or other value.
- **Low - moderate** – of local value
- **Low** – adds little or nothing to the value of a site, or detracts from it.

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<sup>21</sup> See guidance at <https://www.churchofengland.org/more/church-resources/churchcare/advice-and-guidance-church-buildings/statements-significance-and-needs>

## 4.2 Significance of the Church

*Historic Value:* The church has high significance as a good example of a medieval parish church, associated with the planned development of the 'new town' of Appleby; the church was founded by Ranulph de Meschines in the early 12<sup>th</sup> century. The fittings and alterations made to the building express different phases in the church and town's history. The church's association with Lady Anne Clifford, Countess of Pembroke, has high significance; she funded the restoration of the church in 1655 and established an endowment for the upkeep of the church and other Appleby buildings; she is buried in a vault below the north chapel and her fine memorial carries heraldry to express her lineage. Close historic links between the church and the borough have moderate historic significance; when the old organ from Carlisle Cathedral was given to the town in 1683, it was given to the Corporation rather than to the parish. The Town Council also owns the cloisters at the south entrance to the church yard. Each May on Civic Sunday, the Mayor leads a procession to the church.

*Architectural and artistic values:* The church has high significance for architectural value, as a good example of a multi-phase medieval church that retains its historic form, spatial character and structural features. The east end retains important late medieval timber screens and choir stalls, relatively rare in Cumbria. The memorial to the Countess of Cumberland (d.1616) is a fine example attributed to Maximilian Colt. The organ first installed in 1722 and subsequently rebuilt, has moderate to high significance for the design of the case. The 1862-3 restoration by Ewan Christian is typical of Victorian church restoration, following the principles of the Ecclesiologists, and has low to moderate significance.

Some of the later elements have less significance, including the early 20<sup>th</sup> century vestry (low significance).

*Archaeological value:* The church building and surrounding burial ground have moderate significance for archaeological value, depending on the level of ground disturbance. Within the building fabric, there may be potential to find out more about medieval and post-medieval phases, through archaeological investigation or recording during 'opening-up' and repairs.

*Intangible value:* As a parish church in continuous use for worship, the building has high significance for spiritual and religious values. The church has moderate to high significance for its civic and other communal value (there is potential to increase its significance for community value).

### **4.3 Significance of the Pews**

The seating in the nave and south aisle, dating from 1862-3, has moderate significance for historic and architectural value as an example of mid-Victorian pews with doors, designed in late Georgian gothic style (by then old-fashioned).

The Castle and Corporation Pews, rebuilt in 1863, have moderate to high significance for their historic value associated with the owners of Appleby Castle and the Town Council (and its predecessors, the corporation and borough).

The re-set carved friezes have high significance as good examples of Renaissance design and craftsmanship, associated with the pre-1863 castle and corporation pews, but of unknown provenance. The heraldic shield on the west carved frieze suggests a connection with Lady Anne Clifford; if this was proven it would add to the historic significance of the carvings. The panelled structure of the pews has low-moderate significance as re-used joinery, salvaged from earlier pews in the church with added 1863 joinery. The pews have historic value associated with Victorian attitudes to expressions of power and social hierarchy.

The pews contribute to the historic and architectural value and overall character of the church. However, their position directly in front of the pulpit intrudes upon the architectural and liturgical relationship between the nave and the chancel, and they have a detrimental impact on the setting of the chancel steps and the pulpit.

### **4.4 Designation**

The church is listed Grade I. The List Description (Appendix 1) was substantially expanded in 2019, following research by Historic England as part of the Appleby Heritage Action Zone. The List Description misleadingly refers to the Corporation and Castle Pews dating from about 1720 and refers to the carvings 'possibly re-used from the original organ case', a theory dismissed through research by Stephen Bicknell

and Geoff Gordon.<sup>22</sup> The church and the Cloisters (Grade II\*) are prominent buildings in Appleby-in-Westmorland conservation area.

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<sup>22</sup> Gordon, 2006

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## **Cumbria Archive Centre, Kendal**

WPR 28/3/1 - plan of seating arrangement in the nave, undated

WPR 28/4/2/1 – 1862 faculty for restoration

## **Websites**

Church of England guidance

[https://www.churchofengland.org/sites/default/files/2018-12/CCB\\_Statements-of-significance-and-needs.pdf](https://www.churchofengland.org/sites/default/files/2018-12/CCB_Statements-of-significance-and-needs.pdf)

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[Appleby-In-WestmorlandConservationAreaCumbria\\_HistoricAreaAssessment \(historicengland.org.uk\)](http://historicengland.org.uk/appleby-in-westmorland-conservation-area-cumbria-historic-area-assessment)

## **Newspapers**

Westmorland Gazette, 2 May 1863, p5



## Appendix 1: List entry

[Parish Church of St Lawrence, Appleby-in-Westmorland - 1312067 | Historic England](#)

### List Entry Summary

Heritage Category: Listed Building

Grade: I

List Entry Number: 1312067

Date first listed: 06-June-1951

Date of most recent amendment: 01-Nov-2019

Statutory Address:

CHURCH OF ST LAWRENCE, BOROUGHGATE, APPLEBY-IN-WESTMORLAND, CA16 6QN

Listing NGR: NY6832920440

### Summary

Anglican church, C12; porch C13; nave and aisles early C14; restored in the C17 with C18, C19 and C20 alterations. Decorated (interior) and Perpendicular (exterior).

### Reasons for Designation

The Church of St Lawrence, C12 with C13 and C14 additions, restored in the C17 with C18, C19 and C20 alterations, is listed Grade I for the following principal reasons:

#### Architectural interest:

\* an early-C12 foundation that retains significant original fabric including a reset Norman entrance and the lower parts of a defensive west tower; \* it exhibits a clear sequence of medieval phases in different architectural styles including Norman, Decorated and Perpendicular; \* taken together the handsome church evidences a long and complex structural history that is readily apparent within its historic fabric; \* it retains a variety of notable fittings including medieval traceried Gothic screens, a post-medieval organ, the fine early-C18 Castle and Corporation pews and an early-C19 plaster Gothick nave ceiling; \* high quality funerary monuments of Lady Anne Clifford and Margaret Countess of Cumberland, the former by the respected sculptor Thomas Stanton and the latter a particularly fine tomb and effigy by Royal sculptor Maximilian Colt.

Historic interest:

\* a strong association with Lady Anne Clifford who undertook the mid-C17 restoration, and in which both herself and her mother are interred.

Group value:

\* occupying a prominent position at the north end of the planned new town of Appleby, it benefits from a spatial group value with large numbers of listed buildings including Appleby Castle.

History

The Church of St Lawrence was founded by Ranulph de Meschines in the early C12 as part of the 'new town' of Appleby. Several C19 sources suggest that the church was burned down or badly damaged during the sacking of the town by the Scots in 1174, and that it was reconstructed by 1178 on the orders of Henry II. During the relative prosperity of the C13 it is thought that the church expanded, and at around the same time a Lady Chapel was established in the south aisle; a second chapel in the north aisle was created in the early C14. In 1388 Appleby was sacked and most of the town destroyed by fire; it is thought that the church suffered significant damage during this raid. It was reconstructed in the C15 when a Perpendicular clerestory was raised over the Early English nave, and an upper stage added to the Norman tower; at the same time the Lady Chapel was also altered and extended. In the later C15 oak parclose screens were added to the chancel and a stall-front to either side.

In the early C17 Margaret Countess of Cumberland and mother of Lady Anne Clifford was buried in the chancel; her alabaster tomb is attributed to the Royal sculptor Maximilian Colt. In 1655 the church underwent a significant period of rebuilding/restoration by Lady Anne Clifford: this included work to the north and south chapels, the nave arcades, the buttresses and the roofs. This phase of restoration/rebuilding is recorded in inscriptions on rafters in the south and north chapels. In 1657, during her lifetime, Lady Anne installed her own burial monument by Thomas Stanton in the north chapel above a purpose-built vault created for her; she was buried in 1676, her body encased in lead. It is understood that in 1683 the organ in Carlisle Cathedral of 1661-2 by Roger Preston of Skipton, was gifted to the town of Appleby for use in the church. The interior of the church was remodelled during the late C18, including the installation of a west gallery, the possible installation of the gifted 1661 organ in about 1722, work to the aisle windows and new pews.

Early to mid-C19 alterations included a plaster nave ceiling in 1831 by Christopher Hodgson, a new set of six bells in 1833, significant alteration to the organ case, the

addition of ten stone Gothic heads to the nave arcades, and a doorway was inserted to the south chapel. A major, but piecemeal restoration occurred between 1861 and 1863. Externally this included the restoration of all windows including those to the north and south aisles, and the building of new buttresses. Internally the columns and arches were cleaned of whitewash and the stone dressed, the nave arcade and chancel arch were underpinned and the church floor raised, re-flagged and re-seated (the C18 Corporation and Castle pews were retained). The chancel floor was raised, a new east window inserted, and the west tower was opened out and a west window inserted. The church was re-opened by Bishop Waldegrave on 24 April 1863.

Later C19 changes included the removal of the Countesses tomb from the chancel to the north chapel, revealing the burial slab of Robert Baynes, vicar in 1379. Additions included a new pulpit and a carved oak lectern, new carved choir desks, installed to the fronts of the existing choir stalls, and encaustic tiles to the chancel. In the mid-1880s a baptistery was formed in the former vestry at the west end of the church and a new font and wooden screens installed. The organ underwent major renovation and reconstruction by Holditch in 1891. C20 alterations to the church were relatively minor but the organ underwent further restoration including in 1975-6, and in 2003 it was significantly restored by Nicholson & Co under the advice of expert adviser Stephen Bicknell.

Anne Clifford, countess of Pembroke, Dorset and Montgomery (1590-1676), was born at Skipton Castle, North Yorkshire, the daughter of George Clifford, 3rd Earl of Cumberland and his wife Margaret. She was educated by her mother and her tutor Samuel Daniel, developing a love of literature, history, the classics and religious works. After her father's death she spent much of her life in a long and complex legal battle to obtain the rights of her inheritance. Her fascinating story is known through her diaries and can be told through several historic places. In 1643 Anne did regain the Clifford family's lands after the death of her cousin. After the Civil War, in 1649, when she was 60 years old, Anne moved back to the north. She spent the next 26 years of her life restoring the mostly ruinous family castles to their former glory (Skipton, and the Cumbrian castles of Pendragon, Appleby, Brough and Brougham). She also restored several churches in the region including St Lawrence, Appleby, and after she was widowed a second time in 1650 she decided to make provision for other widows who were prevented by age or infirmity from supporting themselves, and built an almshouse in Appleby. Lady Anne died in 1676 at Brougham Castle, in the room where her father had been born and was buried in the vault she had built for herself in the Church of St Lawrence, Appleby.

**Details** Anglican church, C12; porch C13; nave and aisles early C14; restored in the C17 with C18, C19 and C20 alterations. Decorated (interior) and Perpendicular (exterior).

**MATERIALS:** coursed sandstone rubble with ashlar dressings; lead roofs, with slate to the vestry.

**PLAN:** a two-bay chancel and four-bay nave with a three-stage west tower and a south-west porch; full-length north and south aisles with north and south chapels; a vestry to the north west corner.

**EXTERIOR:** the church is situated within a loop of the River Eden at the foot of the medieval street linking the church and the castle. All window and door openings have hood moulds with label stops, and the glass is mostly leaded. The east end of the shallow-roofed chancel has stepped buttresses, a chamfered plinth and string course, and a central three-light Perpendicular window within a chamfered double-order pointed-arch. A simple pointed-arched cinquefoil window pierces the end of the south chapel and a pointed-arched window with two cinquefoil lights pierces the end of the north chapel. The north and south aisles have a plain parapet above a string course, and square-headed windows of paired trefoil lights alternating with stepped buttresses; there is a pointed-arched entrance to the south chapel, and a pair of two-light, pointed-arched windows lighting the north chapel. A clerestory with an embattled parapet rises above the aisles; it has segmental-headed windows of three trefoiled lights with pierced spandrels above the side lights alternating with buttresses, one of which on the north aisle retains a pinnacle and three on the south aisle retain stumps of others and three carved gargoyles in animal form. The three-stage west tower has thick walls of C12 masonry to its lower and mid sections, and there is a string course to the south and west elevations; the former also has a pair of loops lighting a staircase. The upper embattled stage is of large, ashlar blocks with paired square-headed belfry windows of two trefoiled lights to each face and the partial remains of a string course, with stubs of gargoyles to the corners. There are late-C17 clock faces to the south and east walls, a shoulder-arched C19 doorway to the south wall and a C19 window in west wall. A substantial embattled south porch with a lean-to roof and sundial to the parapet has a wide entrance of three moulded orders in a two-centred arch with truncated hoodmould. The outer two orders are hollowed and the middle order is enriched with dog tooth ornament; the arch rests on jambs of three orders, the central one continuing the dog-tooth ornamentation. Between the orders are the remains of moulded capitals, their shafts missing. The polygonal vestry with a shoulder-arched doorway is set between the north aisle and the tower and has a moulded plinth, stepped buttresses, square-headed windows of three cinquefoil lights with a string course and parapet above, and an octagonal stone chimney stack.

**INTERIOR:** there are whitewashed walls and stone flagged floors throughout, with encaustic tiles to the raised sanctuary floor. The south arcade of the chancel and the chancel arch are double-chamfered pointed-arches with quatrefoil piers; the north arcade is later. The floor has renewed red sandstone flags and a set of late-C19 choir

stalls to either side placed in front of an earlier set. There are half-arches either side of the chancel arch, defining the north and south chapels which have exposed roof timbers: a rafter in the south chapel is inscribed: 'ANN CONNTESSE OF PEMBROKE IN ANO 1655 REPAIRED ALL THIS BVILDING' and a rafter in the north chapel records her initials and the date. Beneath the north chapel there is a vault reached by a set of stone steps, containing Lady Anne's lead coffin, shaped to her body. The five-bay nave has early-C14 north and south arcades which are double-chamfered and supported on quatrefoil piers, the foils more than semi-circular and with fillets. The nave has a flat plaster ceiling with Gothick panelling and roses with a decorative cast-iron truss at the west end. The tower arch at the west end is off-centre and also of early-C14 date, as is the west bay of the south aisle. The tower was not inspected but is understood to retain medieval fabric and six bells. The south aisle has a lean-to timber roof supported on two sets of corbels of C16 and C17 date. The western end of the south aisle has a heavy half arch of two chamfered orders, with filleted round shafts like those of the nave and chancel arcades; the bases of the arch are buried beneath the raised C19 century floor. The south porch has stone benches to each side and a C17 timber roof structure comprising three plain chamfered and cambered tie beams and short wall posts carried on stone corbels. The inner north arch doorway of the south porch has shafted jambs and a high segmental pointed arch of two chamfered orders with moulded hoodmoulds.

**FIXTURES AND FITTINGS:** traceried screens with trefoiled ogee heads occupy the north and south chancel arcades. Those to the western arches are thought to be C18 and that to the eastern arch of the south arcade is at least C16; the latter of four bays with an opening, above which are the heads of a further two bays, has large moulded mullions and a moulded and embattled middle rail and door head. A four bay screen also occupies the half-arch of the south chapel. There is an octagonal C19 font of Frosterly Marble and an octagonal C19 iron-worked pulpit and an oak-eagle lecture. C19 box pews fill the nave and aisles, and at the front on the north side of the nave are the 'Corporation Pew' and the 'Castle Pew' dating from about 1720, each with a carved panel with a coat of arms and its supporters. The Corporation Pews incorporate C18 timber detail including a Foliate Man with dragon, possibly re-used from the original organ case. In the nave above the east chancel arch is a painted board of C17 or C18 date containing the Royal Coat of Arms of Charles II. The organ within the tower arch at the west end comprises three turrets with three cherubs' heads below the cornice, surmounted by the arms of three chief benefactors, Viscount Lonsdale, Colonel Graham and Sir Richard Sandford. All of the stained glass is C19 apart from two fragments of early stained glass in the north chancel aisle east wall. Three windows in the south aisle are by Heaton, Butler & Burne and others are by William Wailes (including a depiction of St Lawrence) or Wailes & Sons.

**MONUMENTS:** Lady Anne Clifford's altar tomb and reredos in black and white

marble is situated against the north wall of the north chapel. It comprises a black marble slab with moulded edges and a panelled base with an inscription in black, set in a plain white frame; the reredos has 24 shields of arms standing in relief. Beneath the Lady Chapel there is a vault containing the lead coffin of Lady Anne Clifford, shaped to her body. Also in the north chapel is the tomb of Margaret Countess of Cumberland: her effigy is shown resting on a base of black marble and alabaster bearing the coats of arms of her ancestors and inscriptions recording her virtues. There are several C18 tablets to the South Chapel walls and south porch.

### **Books and journals**

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### **Other**

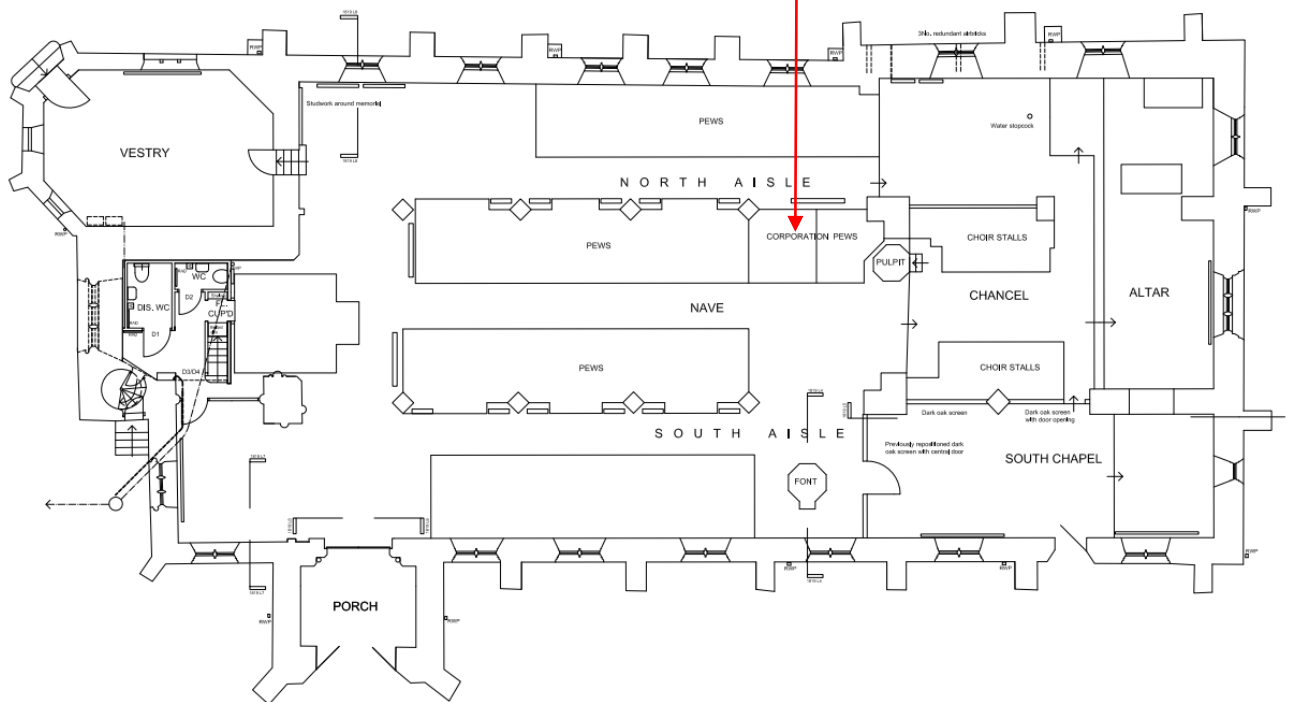
Kendal Archive Centre: WPR 28/17/2; sequence of dates for parish church in

'Documents relating chiefly to the history of the church'

The Lady & Her Church (told in pictures): Lady Anne Clifford & St Lawrence's Church, APPLEBY-IN-WESTMORLAND, 2015

Appendix 2: Plan (JABA Architects)

Corporation & 'Castle' pews,  
reconstructed during 1863  
restoration, using earlier joinery  
and re-set carved friezes



CHURCH OF ST. LAWRENCE, APPLEBY  
1819 L1 GROUND FLOOR PLAN AS EXISTING  
20.09.18

SCALE 1:150 at A4



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