

# CHURCH OF THE GOOD SHEPHERD, GRIZEBECK, KIRKBY-IN-FURNESS, CUMBRIA

## Archaeological Building Recording



Client: Kim Marks-Fraser

NGR: 323813 485053

Planning Application No.  
SL/2013/0516

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## Non-Technical Summary

Following the submission of a planning application for the conversion of the former Church of the Good Shepherd, Grizebeck, Kirkby-in-Furness, into a dwelling a condition was placed requiring the completion of a Level 2 archaeological building recording. Following the provision of a project design by Greenlane Archaeology the work on site was carried out in January 2016.

The church is recorded as having been constructed in 1897 to the designs of William Newby, a local architect from Kirkby whose work is otherwise unknown. It was opened in 1898 and operated as a chapel of ease for the main church in the parish, following an appeal that began in at least 1889 and funded largely by locally-derived subscription. Relatively little is known about its history after 1898 although it remained in use for over 100 years.

The building recording revealed three phases of development. The first comprised the initial period of construction, which resulted in most of what now remains. Later a small number of changes were made, probably in the early 20<sup>th</sup> century, comprising the addition of timber stud partition, probably to form a vestry, and the installation of tie rods across the chancel arch, suggesting there had been some movement in the fabric soon after construction. More recently modernisation has led to a number of changes including the blocking of the doorway to the basement, probably following the installation of electric heating, and the rendering of the west external elevation, which has exacerbated damp problems at this end of the building.

The church represents an architecturally interesting building by an otherwise unknown local architect. Despite its remote location and modest proportions it shows a number of stylistic influences that were fashionable at the time.

## Acknowledgements

Greenlane Archaeology would like to thank Kim Marks-Fraser for commissioning the project and for providing information about it. Thanks are also due to the staff of Corrie and Co for their assistance in providing access, and particularly to the staff of the Cumbria Archive Centre (Barrow-in-Furness) for their help with accessing the relevant archive information. The 'as existing' drawings were produced by Craig and Meyer Architects.

The desk-based assessment and building recording were carried out by Dan Elsworth, who also wrote this report. The illustrations were produced by Tom Mace, who also edited the report along with Jo Dawson. Dan Elsworth managed the project.

# 1. Introduction

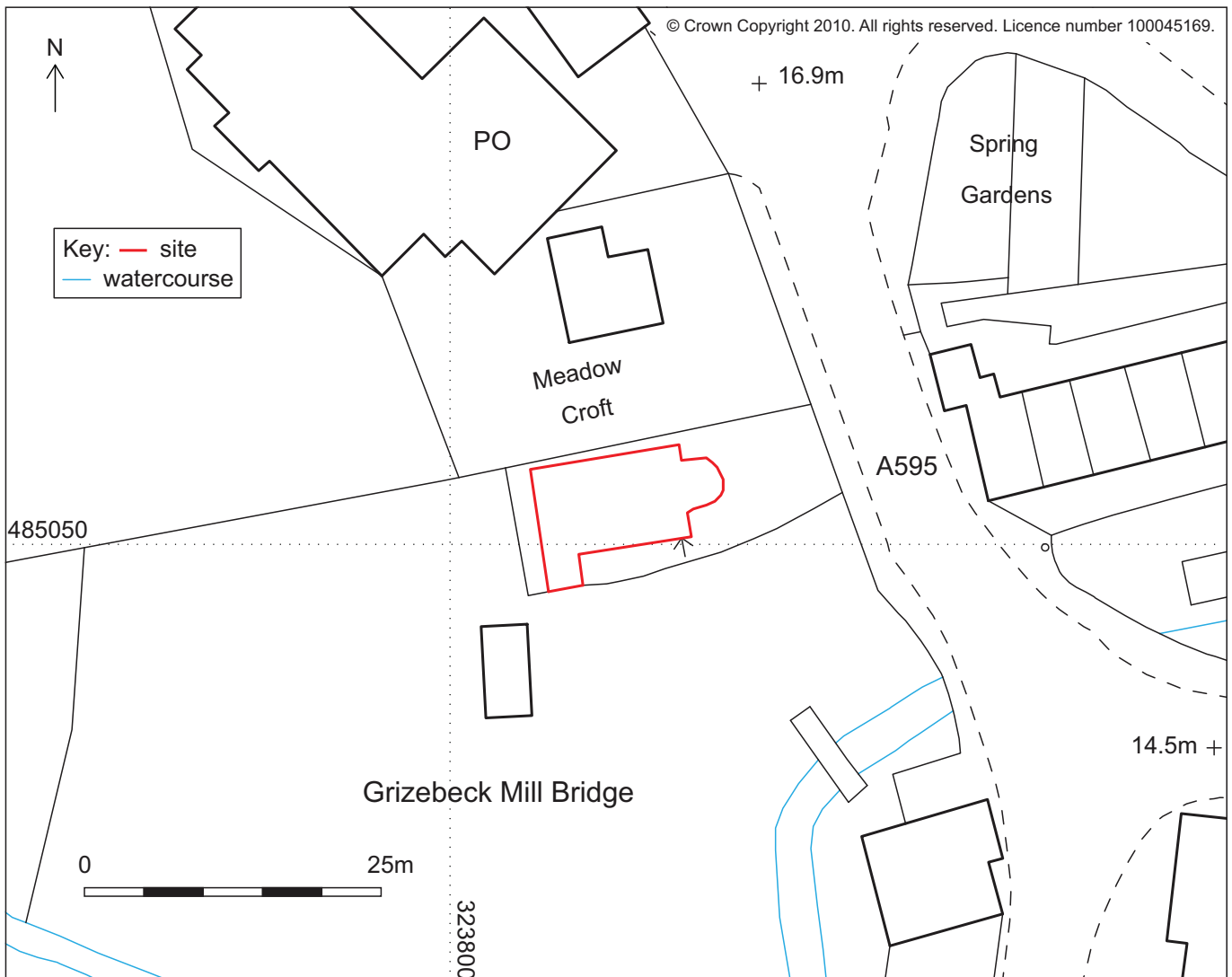
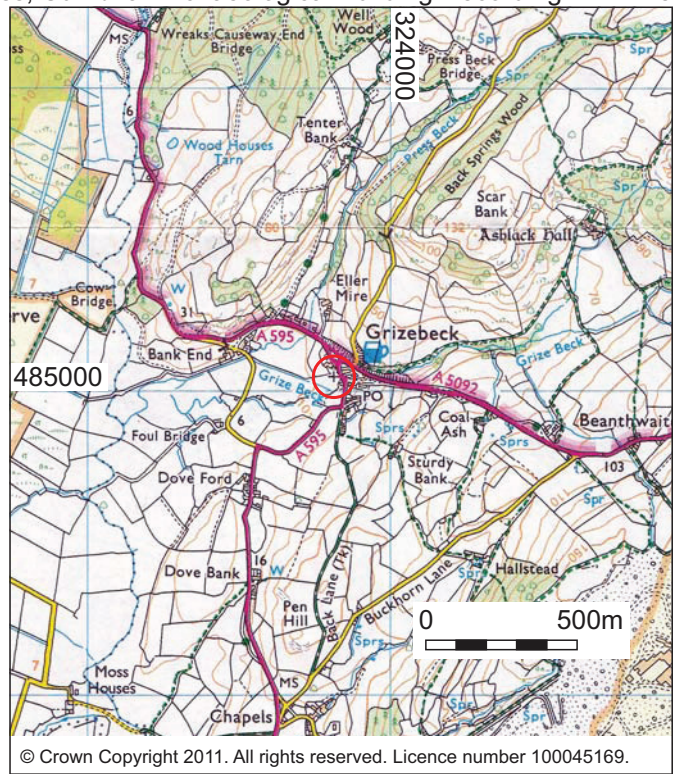
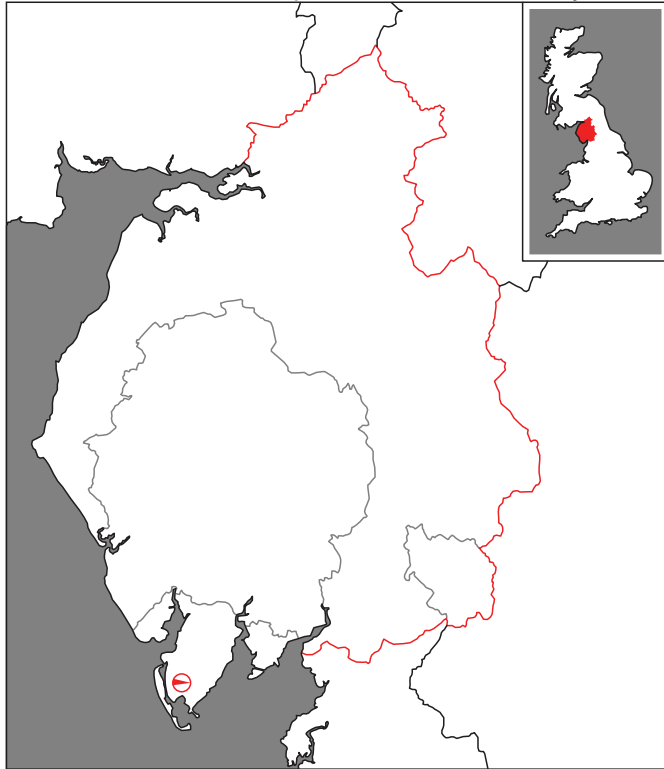
## 1.1 Circumstances of the Project

1.1.1 Following the submission of a planning application to South Lakeland District Council (ref. SL/2013/0516), based on advice from the Cumbria County Council Historic Environment Service (CCCHES), for the conversion of the former Church of the Good Shepherd, Grizebeck, Kirkby-in-Furness, Cumbria (NGR 323813 485053) into a dwelling, a condition (No. 7) requiring an archaeological building recording was placed on the decision notice. Greenlane Archaeology was appointed by Kim Marks-Fraser (hereafter 'the client') to carry out the archaeological building recording in order to meet this condition. In response to this Greenlane Archaeology produced a project design and, following its acceptance by the CCCHES, the recording was carried out in January 2016.

## 1.2 Location, Geology, and Topography

1.2.1 The site is situated to the north-west side of the village of Grizebeck, close to the A5092 (Figure 1), Grizebeck being approximately 3km south-east of Broughton-in-Furness, 2km north of Kirkby-in-Furness, and 6km north-west of Ulverston. The site is at approximately 20m above sea level (Ordnance Survey 2010).

1.2.2 The local landscape is characterised by undulating pasture serving cattle and sheep farms, in an area dominated by glacial deposits deriving from the last ice age, overlying a range of mudstones, siltstones, and sandstones of the Windermere Group of the Silurian period (Countryside Commission 1998, 66-67). The extensive extraction of the local slate for building and roofing purposes, particularly in the 19<sup>th</sup> century, has led to a distinctive character in the local settlements (*op cit*, 66).



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Figure 1: Site location

## 2. Methodology

### 2.1 Introduction

2.1.1 The building investigation comprised three separate elements intended to provide a suitable record of the structure in line with English Heritage standards (English Heritage 2006) and the guidelines of the Chartered Institute for Archaeologists (CIfA 2014a). In addition a desk-based assessment was carried out in accordance with the project design and CIfA guidelines (CIfA 2014b) prior to the building recording, and a suitable archive was compiled to provide a permanent record of the project and its results in accordance with English Heritage and CIfA guidelines (English Heritage 1991; Brown 2007).

### 2.2 Desk-Based Assessment

2.2.1 In order to provide some historical context for the building recording a rapid desk-based assessment was carried out, utilising information gathered from the following locations:

- **Cumbria Archive Centre (Barrow-in-Furness) (CAC(B)):** primary and secondary sources, primarily early maps but also other documentary sources including documentary records relating to the Methodist church in Nenthead were examined;
- **Greenlane Archaeology library:** relevant secondary sources covering local history but also other relevant historical information connected with buildings of this type were consulted.

### 2.3 Building Recording

2.3.1 A programme of archaeological building recording to English Heritage Level 2-type standards was carried out (English Heritage 2006). This provides a relatively detailed record of the building, giving information about its development, form and function without necessarily incorporating the results of the desk-based assessment. It comprised three types of recording:

- **Drawn Record:** plans showing the relevant features of the building were produced by hand-annotating detailed 'as existing' drawings provided by the project architect. In addition, a plan showing the location of the building in relation to other nearby buildings, structures and landscape features was also produced;
- Existing plans, elevations, and cross-sections have been included in order to help explain the relationships between different elements of the building or showing features of architectural or historic interest;
- **Written Record:** brief descriptive records of the building were made on Greenlane Archaeology standard pro forma record sheets. These records describe the building's form and the location of specific features of historic interest as well as any obvious evidence for phasing. In addition, the landscape and historic setting of the building is described, in particular its relationship with other nearby buildings, streets, settlements and other structures;
- **Photographic Record:** photographs in both 35mm colour print film and colour digital format were taken. These comprised general shots of the whole building and detailed shots of features of specific historic interest. In addition, a record of the associated landscape and nearby buildings was made. Digital photographs have also been used for illustrative purposes within the report, and a written record was kept of all of the photographs that were taken.

### 2.4 Archive

2.4.1 A comprehensive archive of the project has been produced in accordance with the project design and current CIfA and English Heritage guidelines (Brown 2007; English Heritage 1991). The paper and digital archive and a copy of this report will be deposited in the Cumbria Archive Centre in Barrow-in-Furness on completion of the project. A single paper copy of this report will be provided for the client and one will be retained by Greenlane Archaeology. In addition a digital copy of the report will be provided to the client's agent and the Cumbria Historic Environment Record (HER) in Kendal and a digital record of



the project will be made on the *Online Access to the Index of Archaeological Investigations* (OASIS) scheme.

### 3. Desk-Based Assessment

#### 3.1 Map Regression

3.1.1 **Introduction:** early maps of the area tend to be relatively lacking in detail and are certainly not specific enough to be useful in understanding the development of an individual building. Moreover the church was not constructed until 1897 and so earlier plans do not show the building.

3.1.2 **Plan of the church c1890s:** this plan forms part of the archive relating to the consecration of the church in 1897 (CAC(B) BPR/16B/3 1997; Plate 1), however, it appears to be an earlier plan and is presumably something copied from the deeds. This plan appears to show the outline of the building as proposed and is of interest as the porch to the south side is shorter than it was perhaps intended to be and the rounded apse at the east end is apparently larger than originally planned.

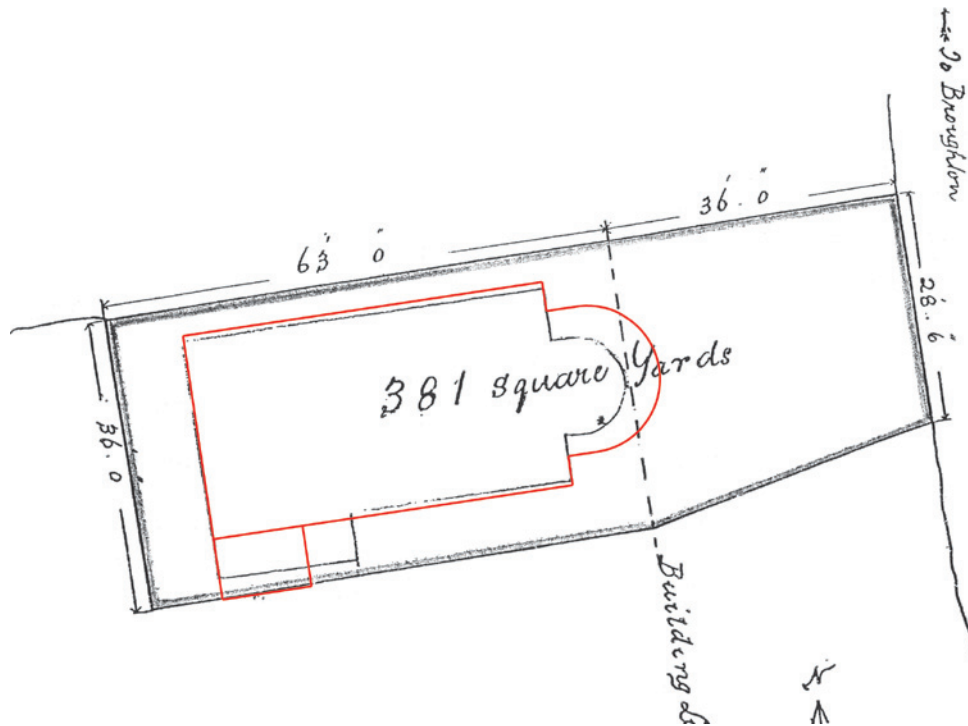


Plate 1: Extract from a plan of the church, possibly from the deeds, c1890s (CAC(B) BPR/16B/3 1997) showing the outline of the church as built in red

3.1.3 **Ordnance Survey, 1913:** the building on the Ordnance Survey map of 1913 is shown much the same as it is today (Plate 2).

3.1.4 **Undated photograph:** a photograph of the north elevation is available (Plate 3; it is also reproduced on the History of Kirkby Website: History of Kirkby Group 2016). Although undated it is useful because it shows the building before this view was obscured and it is just possible to see the leaded glass present in the windows at this time.

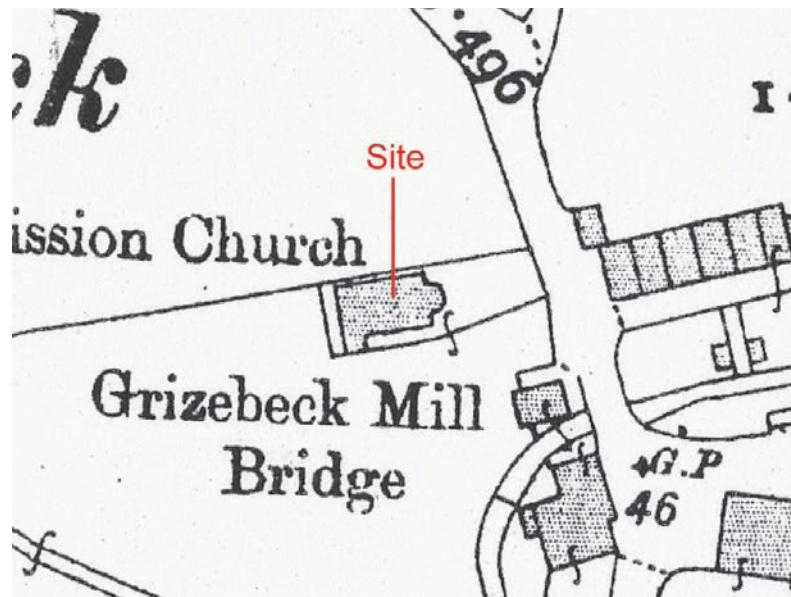


Plate 2: Extract from the Ordnance Survey map of 1913

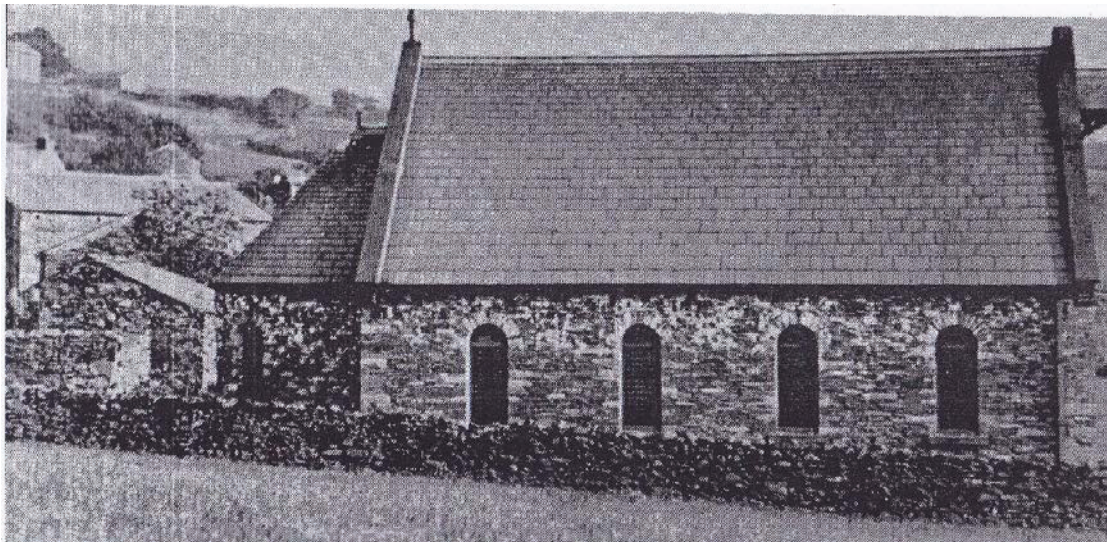


Plate 3: Undated photograph of the north elevation of the church (Friends of the Church of the Good Shepherd 1997, 10)

## 3.2 Site History

3.2.1 **Grizebeck:** Grizebeck is a small hamlet in the parish of Kirkby Ireleth. Its origins and early history are uncertain; it is first recorded in the records of Furness Abbey in the 13<sup>th</sup> century but the name is Norse meaning literally 'pig stream' (Ekwall 1922, 221). There is relatively little information about the settlement at Grizebeck in the medieval period as it formed only a small part of the parish (Farrer and Brownbill 1914, 392-398). Its most historically noteworthy feature is its proximity to the nearby quarries on Kirkby Moor.

3.2.2 **Church of the Good Shepherd:** the need for a chapel of ease for Grizebeck, which was situated between the parish church at Kirkby Ireleth and the church at Woodland, was recognised by at least 1889 when an appeal was started with the intention to raise funds (CAC(B) BPR/9/1/10 1889). The basis for the appeal was given as follow:

*"until within the last three years there have been no religious services... and no means of religious instruction. In 1886 one half of the hamlet was added to Woodland, and since then Afternoon*

*Services and Sunday School have been held in the Board School Room by the Incumbent assisted by a lay reader.*

*The School Room is, however, very unsuitable for religious worship; the seats, having been arranged for children, are very uncomfortable for adults, and kneeling is an impossibility; besides, the surroundings of a day school are not conducive to reverence in public worship.*

*The inhabitants are therefore very desirous of raising funds for the building of a permanent Church and Sunday School Room, the latter to serve also as a Reading Room, but the cost will not fall much short of £1000, and as the householders are almost exclusively working men engaged in the Kirkby Slate quarries, they cannot do this without help from others" (CAC(B) BPR/9/1/10 1889).*

3.2.3 As part of the appeal a plot of land was promised by William Wakefield Esq of Kendal and a committee founded to deal with the project (CAC(B) BPR/9/1/10 1889). A copy of the conveyance dated 5<sup>th</sup> March 1896 shows that the land was indeed acquired from William Wakefield (CAC(B) BPR/16B/3 1997). The scheme was clearly successful because the St Cuthbert's Parish Magazine reported that the foundation stone had been laid on Saturday 25<sup>th</sup> September 1897 by Lady Cross of Eccleriggs (Friends of the Church of the Good Shepherd 1997, 10). The building work was evidently completed over the rest of that year and the opening ceremony held on Easter Tuesday 1898, which was described in the local press, at which time it was dedicated by Bishop Ware of Barrow-in-Furness (*ibid*). However, the Bishop apparently neglected to consecrate the building at this time, so this was actually carried out in 1997 at the centenary of its construction (CAC(B) BPR/16B/3 1997).

3.2.4 The account of the opening also provides a useful description of the building as well as giving information about those responsible for designing and constructing its various aspects:

*"The new structure is well and substantially built of blue stone, from the Burlington Slate Works, Kirkby, relieved with dressings of red sandstone from St Bees, and it is, without a doubt, an ornament to the district. The plans were prepared by Mr. William Newby, architect, of The Cop, Kirkby-in-Furness. The contractor was Mr. William Dixon, the subcontractors being Messrs. Hill (masons' work), J. Temple (painting and decorating), and Geo. Frearson (joinery). The total cost of the building work is about £400... The new edifice will accommodate about 120 to 130 persons; the chancel is in the form of an apex, and the roof is high pitched, giving the interior a greatly improved appearance. The seats and the church furniture are made of solid pitchpine (unvarnished), the walls are tinted an orange pink, and the windows have leaded light fittings with cathedral glass" (Friends of the Church of the Good Shepherd 1997, 11).*

3.2.5 Other details about the architect, William Newby, are remarkably scarce. A quick search revealed no relevant entries in the available directories of the period. However, a William Newby the younger, architect, is listed amongst the executors in the will of Isaac Mason, who died in 1893 (Jaggers 2013). He was a member of a Kirkby family whose descendants occupied 'The Cop' until at least 1871 although by at least 1881 it was occupied by a William Newby, a slate quarryman (*ibid*). Whether he is the same person later described as an architect or that person's father is not clear. William Newby the architect is probably the same person recorded as a surveyor in 1899 in another archive source (CAC(B) BDBROUGHTON/31/36 1899). Frustratingly, a drawing by William Newby dated 1896 is listed in the archives under the collection for the church at Dalton-in-Furness, but it was missing in the archive store so it is not possible to tell if this was a plan of the Good Shepherd Church (CAC(B) BPR/1/C/5/21/1 1896), the date is correct, or for Dalton, which had been rebuilt in 1885 by Paley and Austin and is not known to have undergone any new work in 1896 (Brandwood 2012, 102). It is conceivable that the Church of the Good Shepherd at Grizebeck was his only piece of commissioned work, although more research would be necessary to confirm this.

3.2.6 Details about the more recent history of the building are relatively scarce although an unpublished report shows that as late as 2009 a number of fittings such as the pulpit and brass plaque on the north wall engraved 'In loving memory of Tom Garde born October 28<sup>th</sup> 1894, Died September 8<sup>th</sup> 1911 aged 17 years erected as a token of esteem and respect by his fellow apprentices of the engine shop Messrs Vickers Ltd Barrow October 1911' were still present (Church Buildings Council 2009).

### 3.3 Conclusion

3.3.1 While Grizebeck is potentially quite an ancient settlement the Church of the Good Shepherd was a relatively late addition, built in 1897 and opened in 1898. There is remarkably little information surviving about its history, beyond details of its initial construction, and seemingly no available drawings and only scant information about the architect or any other work he was commissioned to carry out.

## 4. Building Recording

### 4.1 Arrangement and Fabric

4.1.1 The main part of the building comprises a rectangular single-storey block, although relatively tall, with a projecting rounded eastern apse, slightly narrower and lower than the rest, and a gabled porch projecting from the west end of the south side. Internally it is divided into three parts corresponding with these sections, the nave forming the main body, the chancel in the apse at the east end, and the porch to the south. There is also presumably a basement of some form under the east end of the nave although this was not accessible as the only access to it, via the south elevation, was blocked. Externally it is entirely constructed from local grey slate in regular courses with detailing such as window sills and some lintels in red sandstone, although the majority of the windows have slate arches. Throughout the rainwater goods are cast iron, with moulded gutters and square-section downpipes with floral brackets. The roof is also finished with grey slate and ceramic bonnet ridge tiles, with dressed stone coping including finials at the east and west ends. The west end also has a projecting timber canopy with a gabled slate roof, which originally housed the bell or bells. Internally the whole building is well finished with plaster and paint and all of the timber is machine finished. There is also some very fine brass detailing on the doors in the form of handles and latches.

4.1.2 The associated boundary wall to the south is also of interest, which clearly butts the south-east corner of the porch and is constructed from slate, capped with concrete and a low wrought iron fence. It turns at the east end where it meets the concrete steps and there is a pair of slate gate piers with flat caps, between which is a cast iron gate (Plate 4). There are also timber hand rails along the steps. To the west of the church the boundary comprises an iron fence, while to the north it is a stone wall built into the slope.



Plate 4: Gate piers and iron gate at the top of the steps to the south-east of the church, viewed from the east

### 4.2 External Detail

4.2.1 **North elevation:** this was not very visible due to the proximity of the adjoining boundary and buildings next door, however, it clearly has a row of four windows with round heads and sandstone sills, housing timber two-light casements with frosted glass, and there is a chamfered sandstone plinth. The east end is rounded at the apse and there is a single window, like the rest only slightly smaller.

4.2.2 **East elevation:** the lower part comprises the end of the rounded apse, which has a chamfered sandstone plinth at the base and a conical roof topped with a ceramic finial (Plate 5). This section has a plainer iron gutter than is present elsewhere on the building. Behind and above this is the end gable of

the main building, which is topped with stone coping with a cross finial, and there are sandstone kneelers on either side with a three-quarter moulding and a chamfered plinth below. Across the base of the kneelers an iron tie rod runs across the main part of the elevation, entering the building where it meets the apse, and this is held by an iron plate comprising a simple strip of iron at either end, which is also fixed to a second tie rod (Plate 6). The moulding on the kneelers appears to have been partially damaged by the addition of these tie rods, which suggests that they were added later. The wall below the kneelers has rough quoins in slate and set into the wall on the south side is a foundation slab of red sandstone in the form of a truncated grave stone inscribed: 'THIS STONE WAS LAID BY THE VICOUNTESS CROSS SEP. 25. 1897' (Plate 7). This elevation is effectively continued to the south by the side of the porch, the roof of which has stone coping on the south side. There is a central doorway within this section with three stone steps leading up to it with modern tubular iron handrails either side (Plate 8). The door is of plank and batten with large Gothic style iron hinges and a decorative handle (Plate 9 and Plate 10), and a sandstone lintel over with battlemented decoration (Plate 8).



**Plate 5: East external elevation, viewed from the east**



Plate 6 (left): Kneeler with tie rod running across, south side of east external elevation, viewed from the east

Plate 7 (right): Foundation stone, south side of east external elevation, viewed from the east



Plate 8 (left): Doorway in the east elevation of the porch, viewed from the east

Plate 9 (centre): Detail of the decorative hinge on the porch door, viewed from the east

Plate 10 (right): Detail of the decorative handle on the porch door, viewed from the east

4.2.3 **South elevation:** this begins on the east side with the rounded wall of the apse, which has a single window with a round head as per that to the north and an attached timber notice board to the west. After a return to the west it continues as the main part of the building, which, like the north elevation, has four windows with rounded heads, although the central two are paired and share a single sill, and there is a chamfered sandstone plinth (Plate 11). West of the centre of the main part of the elevation there is a small rectangular hole at ground level, presumably for a vent below the floor. Following the return at the west end for the porch the elevation is continued by the gable end of the porch, which has three-quarter moulded sandstone kneelers, like the main part of the building, and a central window with a round head, two-light timber casement like those elsewhere, and sandstone sill and chamfered plinth below continuing the line of the main elevation.





**Plate 11: The main part of the south external elevation, viewed from the south-east**

4.2.4 **West elevation:** this is mostly finished with roughcast concrete render, although the sandstone plinth, sills, and kneelers have been left exposed (Plate 12). Some of the render has come away from the wall on the main part of the elevation, while the porch on the south side does not appear to have ever been rendered. The construction behind the render is clearly coursed slate as per the rest of the building. On the north side there is a flight of slate steps running down to what was evidently originally a doorway into a basement, which is now blocked, seemingly with brick, and this has been finished with render, although a ceramic vent block has been left uncovered (Plate 13). To the south of this, at ground level, is a small rectangular hole, presumably for a vent. There are two windows in the main part of the elevation with round heads and two-light casements as per those in the rest of the building. Near the top of the gable is an attached gabled canopy forming a bell cote, supported by two upright posts on stone corbels with a slate roof and planks over the front. No bells appear to remain *in situ*. The stone coping on the gable proper above this has the remnants of a finial remaining. The south side of the elevation is extended by the side of the porch, which has a relatively simple beaded plank and batten door with a decorative Gothic-style escutcheon. There are five stone steps leading up to it and it has a plain sandstone lintel and chamfered plinth continuing the line of the plinth elsewhere on the building (Plate 14).

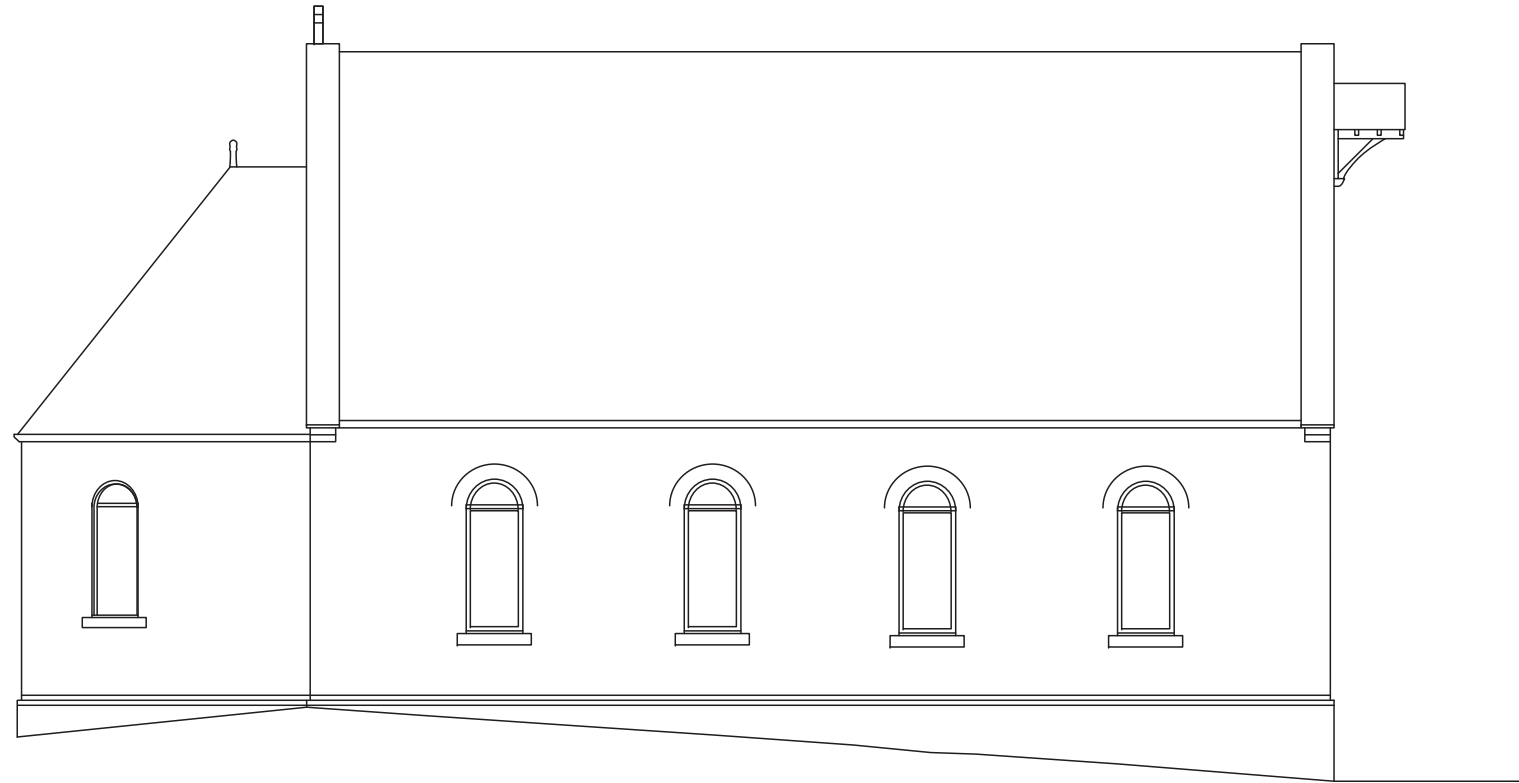


**Plate 12 (left): Lower part of the west external elevation, viewed from the south-west**

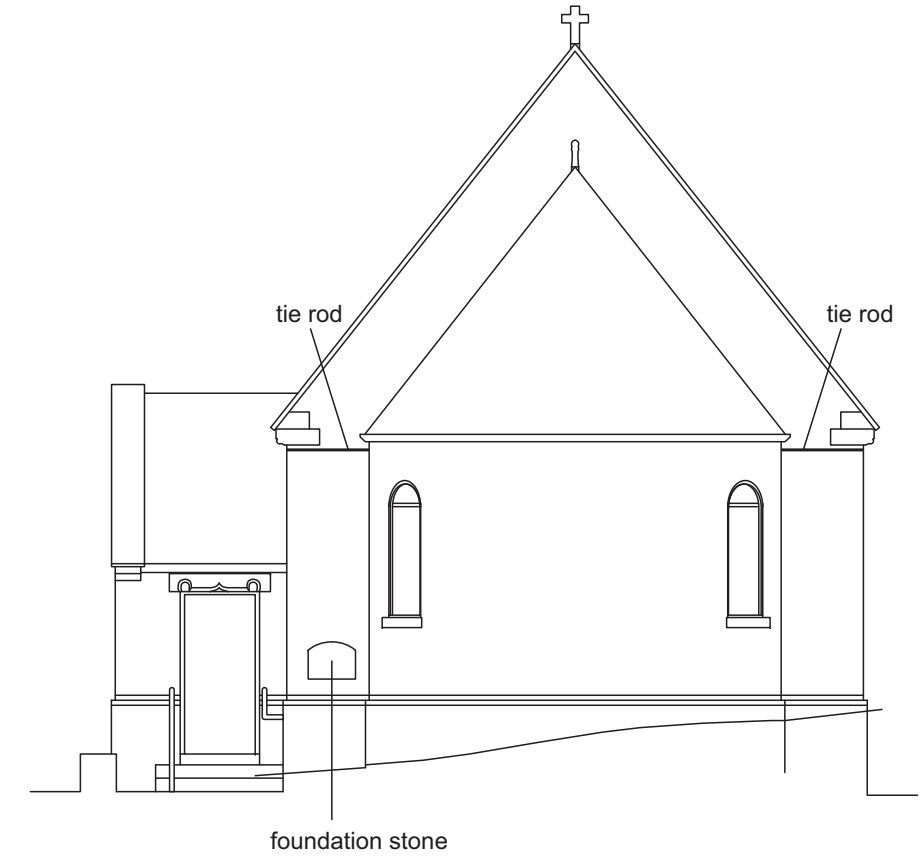
**Plate 13 (centre): Blocked basement doorway and steps in the west external elevation, viewed from the south-west**

**Plate 14 (right): Doorway into the porch on the south side of the west external elevation, viewed from the north-west**

NORTH EXTERNAL ELEVATION



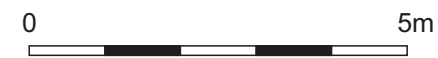
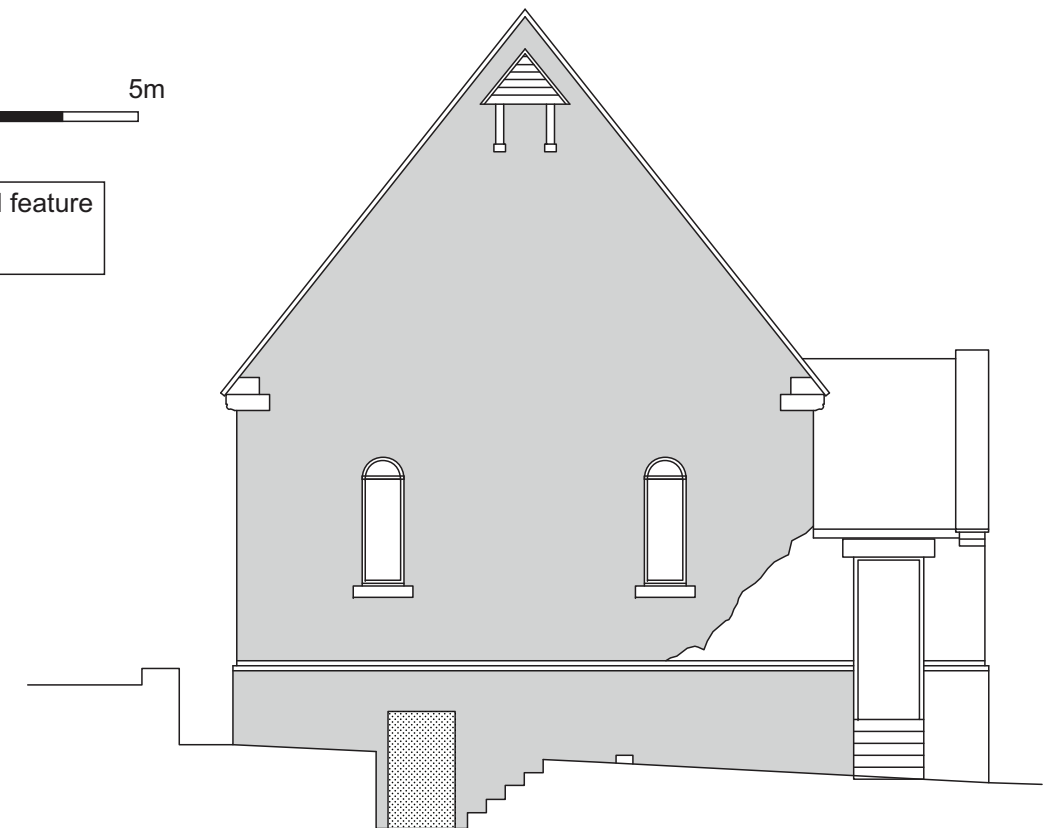
EAST EXTERNAL ELEVATION



SOUTH EXTERNAL ELEVATION



WEST EXTERNAL ELEVATION





Key:  blocked feature  
 render

Figure 2: External elevations

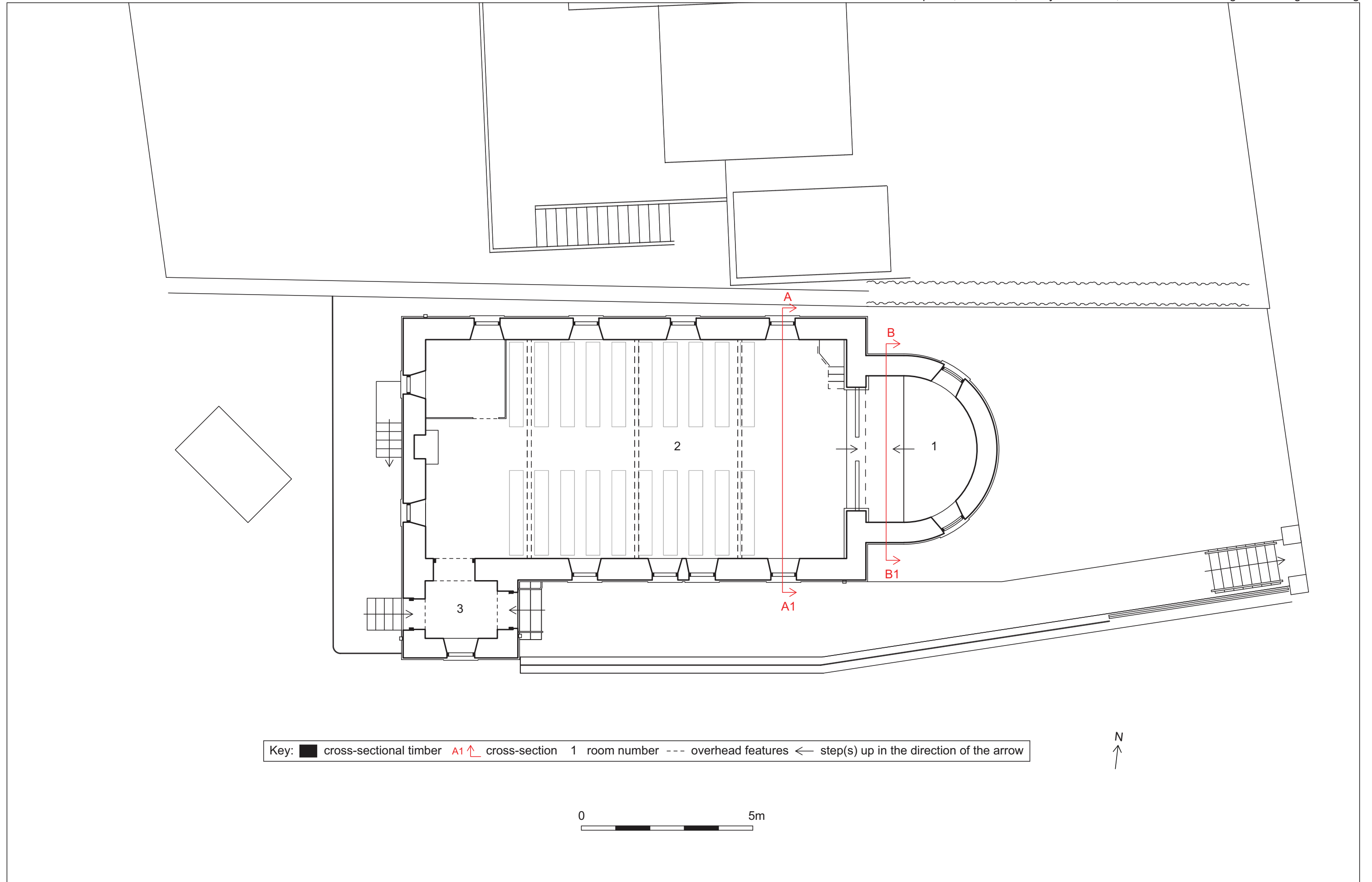


Figure 3: Ground floor plan

### 4.3 Internal Detail

4.3.1 **Room 1:** this comprises the chancel at the east end of the building. It has a raised timber floor on two levels, finished with carpet. It is open to the roof, which is supported by a ring of narrow joists supported by upright posts sat on the top of the wall, as well as a fan of short collars at the top and further longer collars running north/south on the west side (Plate 15). The walls are all finished with plaster and paint and the north, east, and south walls essentially form a single curving wall, with a moulded rail along the top. This wall has two windows with rounded heads, chamfered jambs and sloping sills, housing two light fixed timber casements with frosted glass, which are slightly smaller than those in the nave (Room 2; Plate 16). The west elevation is dominated by the chancel arch, which has a moulded rail around the top of each side, but not around the arch, and a chamfered string course at the base. The communion rail fills the space below the arch (see *Section 4.3.4* below) and there is a tie rod running across near the base of the arch.



Plate 15 (left): Roof structure in Room 1

Plate 16 (right): General view of the Room 1 from the south-west showing the windows

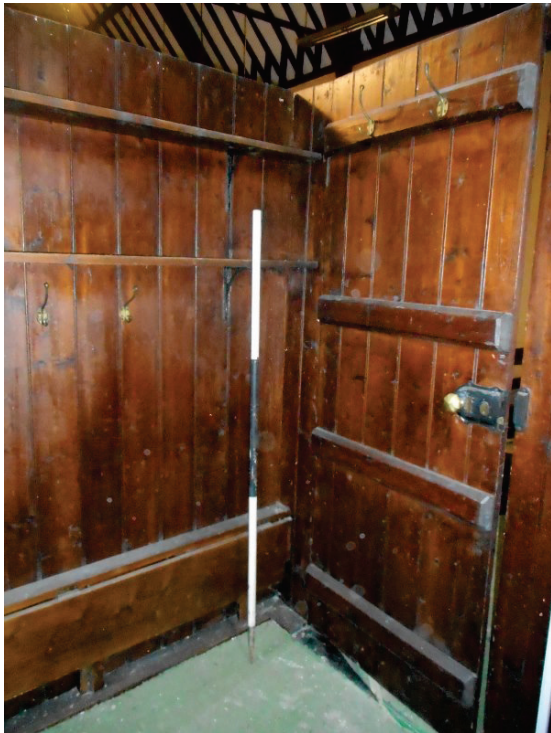
4.3.2 **Room 2:** this comprises the main body of the church (the nave). It is open to the roof and essentially open to the chancel at the east end (Room 1) via a large arch, with the porch accessed via a doorway on the west side of the south elevation. The floor is constructed from regular tongue and groove floorboards with a carpet over the central aisle and further patchy carpet at the west end. There are rows of pews along the north and south sides plus a further one at the west end, each comprising a relatively simple timber construction with iron bars supporting the back rest (Plate 17). The north-west corner is partitioned off with an L-shaped section of timber stud walling constructed from tongue and groove planks on the east side but plain boards to the south (Plate 18). The door in the south side is also constructed from tongue and groove planks, with a brass handle and escutcheon plate, set in a chamfered surround. Inside this space there are two shelves attached to the east side with curved iron brackets and a hinged timber bench at the base, as well as brass coat hooks throughout (Plate 19). It appears that the stud walling is later as it has been cut rather clumsily to fit round the dado rail on the wall (Plate 20). The lock on the door housed within the stud walling is also marked 'THE CROWN PATENT DOUBLE HANDLE N<sup>o</sup> 3576' on the internal face.



**Plate 17 (left): Pews along the south side of Room 2, viewed from the east**



**Plate 18 (right): Stud walls in the north-west corner, viewed from the south-east**



**Plate 19 (left): Internal view of the stud walls in the north-west corner, viewed from the north-west**



**Plate 20 (right): Junction between the stud wall and the rail attached to the north elevation, viewed from the south-west**

4.3.3 The roof of the nave is supported by three trusses each with a simple set of principal rafters, lap jointed south on top of north at the top, and a collar (Plate 21). This is, however, supported by a more elaborate structure comprising a post at either end sat on a scrolled stone corbel in the wall (Plate 22) and curving brackets against the lower part of the principal rafters and below the collar, constructed from several sections and fixed with bolts, forming a rounded arch. There is a further short post at either end sat on top of the wall but these are spread the full length of the building, each supporting a rafter. There is a tie rod running across each truss, strapped to it at either end and held with a threaded section in the centre between pieces of chain link. There are two purlins per pitch plus a ridge plank and a moulded rail along the top of the north and south walls.



**Plate 21 (left): Roof structure in Room 2, viewed from the west**

**Plate 22 (right): Detail of the base of the truss on the north side, Viewed from the east**

4.3.4 Throughout the room the walls are finished with plaster and paint with a chamfered low-level dado rail and a tall moulded skirting board. The north and south elevations each have a row of four windows, although in the north elevation the westernmost of these is contained within the stud walling and in the south elevation the central two are paired. Each window has a two-light fixed casement with frosted glass, sloping sills (with a small timber 'shelf' added), and chamfered jambs (Plate 23). In the centre of the north elevation there is a timber base for what was presumably a brass memorial plaque, now removed (Plate 23), and at the east end there is the scar of an attached structure, extending round to the east elevation, at which point the skirting board also stops (Plate 24). This corresponds with a scar in the floor, suggesting that this was the original position of the pulpit. The east elevation is dominated by the chancel arch, which is rounded and has a moulded band around the arch and extending to either side (Plate 25). At the bottom of the arch is a step up into the chancel with a communion rail either side comprising a polished timber rail supported on a single wrought iron bracket with twisted decoration and ivy leaves (Plate 26). Above, crossing the arch, is a single tie rod set against the wall matching that inside the chancel, while at the base on either side there is a chamfered sandstone string course, similar to that forming a plinth externally.



Plate 23 (left): North elevation, Room 2, viewed from the south-west



Plate 24 (right): Scar in the north-east corner of Room 2, viewed from the south-west



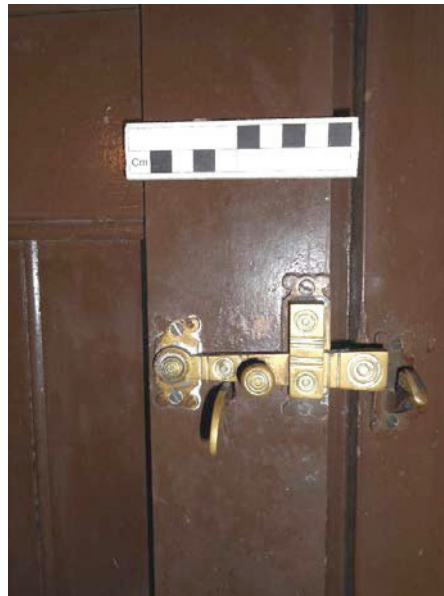
Plate 25 (left): Chancel arch in the east elevation of Room 2, viewed from the west



Plate 26 (right): Detail of the north side of the communion rail, east elevation of Room 2, viewed from the west



4.3.5 Apart from the row of windows the south elevation has a doorway at the west end with a double beaded plank and batten door (Plate 27) with an ornate brass latch and handles. The latch is decorated with concentric circles and parallel lines, seemingly in imitation of earlier, perhaps 17<sup>th</sup> century, versions (see Alcock and Hall 2002, 28; Plate 28) and the handles are decorated with more elaborate versions of the same design but also with Maltese crosses and possible Masonic symbols (Plate 29). A simple square font base carved in yellow sandstone, with a simple arch in the front panel and moulded plinth and coping, stands against the wall to the east of this doorway (Plate 27). The west elevation has two windows, one on either side, as per those to the north and south, the one to the north partially inside the room formed by the stud walling (Plate 30). In the centre of the elevation, at ground floor level is a narrow alcove formed by an opening with a rounded arch, the base of which steps up and out into the room and is apparently constructed from bricks with bull-nosed bricks forming the eastern edge. The bell rope hangs in front of this opening and is fixed to an iron lever projecting from the wall near the top. The plaster is in general in very poor condition across this elevation on account of extensive damp penetration.



**Plate 27 (left): The doorway and font base at the west end of the south elevation, Room 2, viewed from the north**

**Plate 28 (centre): Detail of the decorative latch on the door at the west end of the south elevation, Room 2, viewed from the north**

**Plate 29 (right): Detail of the decorative handles on the door at the west end of the south elevation, Room 2, viewed from the north**



**Plate 30: The west elevation, Room 2, viewed from the east**

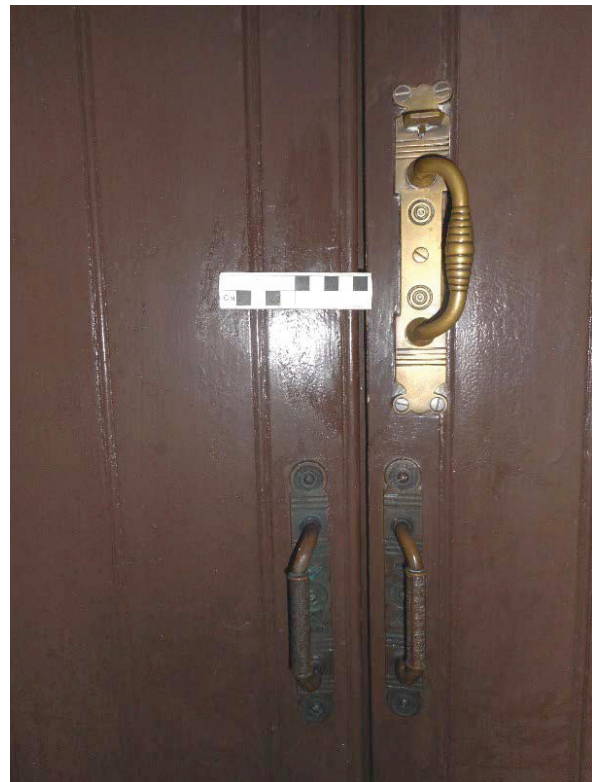
4.3.6 **Room 3:** this comprises the porch extending from the west end of the south elevation. It has a stone flag floor and is open to the roof, which is supported by rows of joists set on east/west walls above a moulded rail and there is a single purlin per pitch plus a ridge purlin (Plate 31). The walls are finished with plaster and paint with a moulded skirting board. The north elevation has a doorway with a double beaded plank and batten door (Plate 32) with decorative brass handles continuing the design used on the other side in Room 2 (see *Section 4.3.5* above; Plate 33). There are fuse boxes and associated electrical fixtures attached to the wall above and to the east plus a timber noticeboard. The east elevation has a moulded rail along the top but is otherwise dominated by a large doorway with a beaded plank and batten door (Plate 34) with large early timber lock bound with decorative Gothic style iron plates, with the remains of an iron latch below, also decorated in a similar style although partially broken (Plate 35). The south elevation has a single window, similar in style to those elsewhere in the building, with chamfered jambs, a sloping sill, and two-light fixed casement (Plate 36). The west elevation also has a doorway, although smaller than those to the north and east, with beaded plank and batten door (Plate 37), a pair of iron bolts, and the scar of a decorative latch like that to the east.



**Plate 31: Roof in Room 3**



**Plate 32 (left): Doors in the north elevation, Room 3, viewed from the south**



**Plate 33 (right): Detail of the decorative handles on the door in the north elevation, Room 3, viewed from the south**



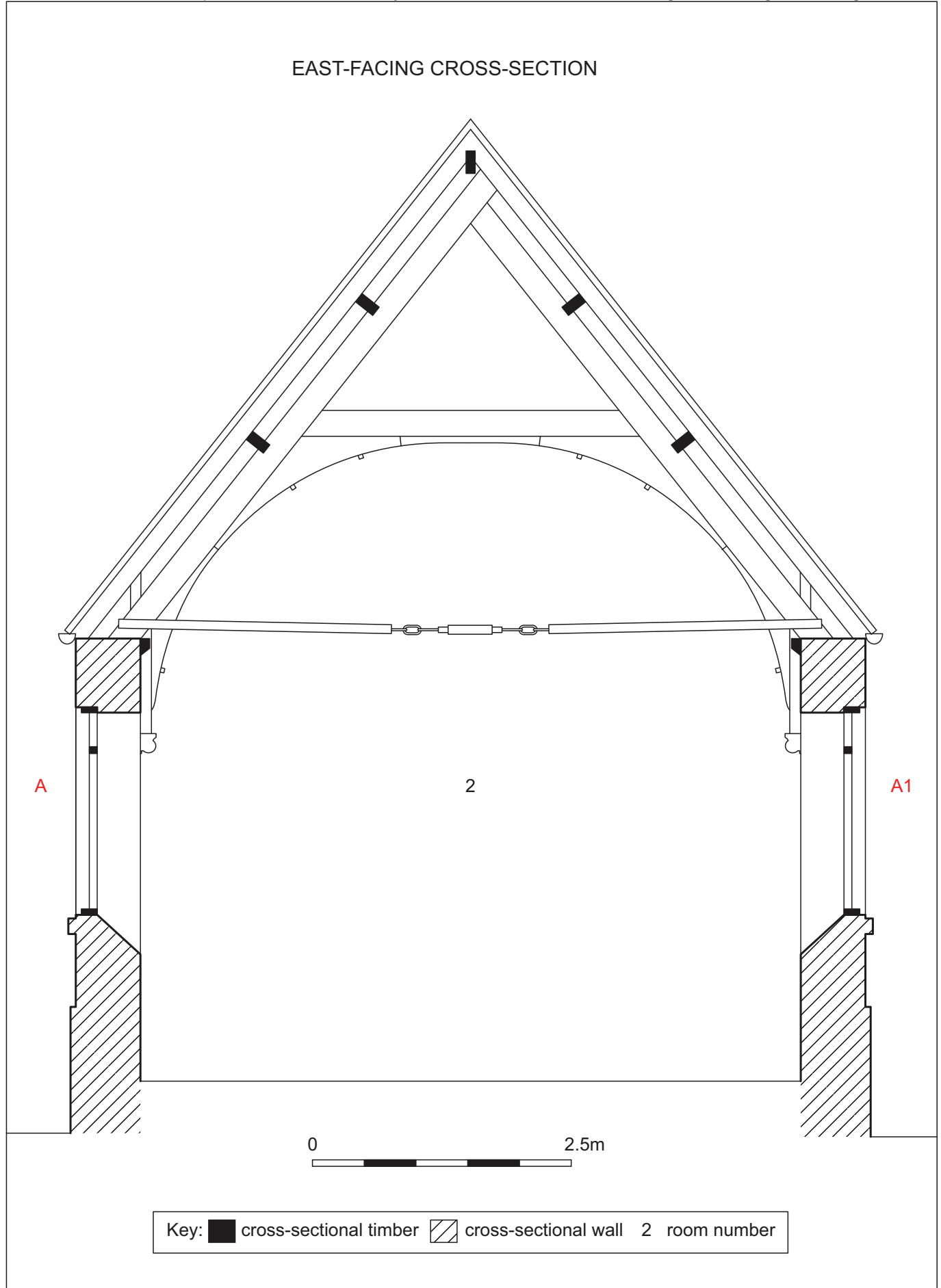
Plate 34 (left): Door in the east elevation, Room 3, viewed from the west

Plate 35 (right): Detail of the lock and latch on the door in the east elevation, Room 3, viewed from the west



Plate 36 (left): Window in the south elevation, Room 3, viewed from the north

Plate 37 (right): Door in the west elevation, Room 3, viewed from the east

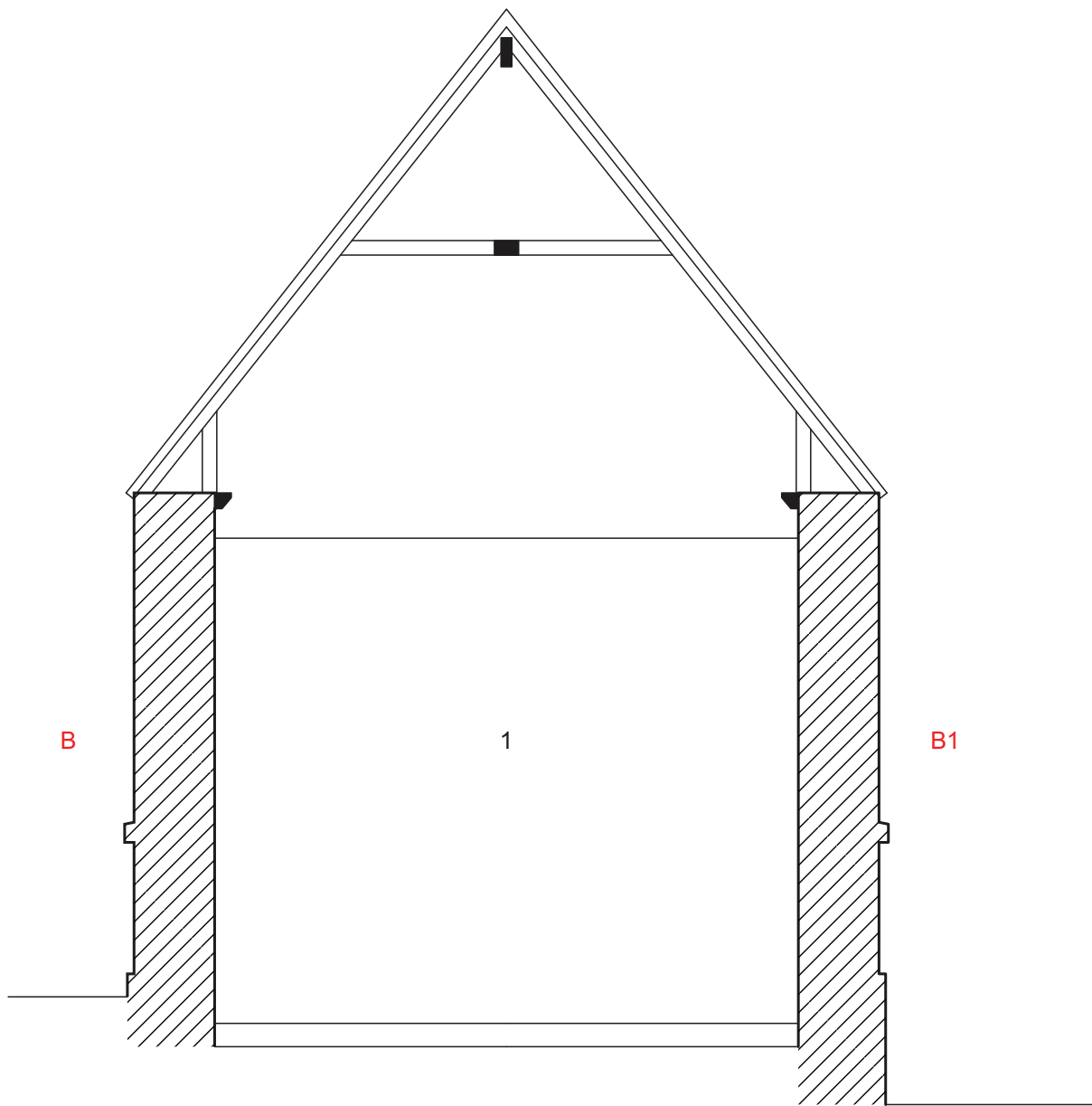


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**Figure 4: Cross-section A-A1**

EAST-FACING CROSS-SECTION THROUGH CHANCEL



0 2.5m

Key: ■ cross-sectional timber ▨ cross-sectional wall 1 room number

Figure 5: Cross-section B-B1

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## 5. Discussion

### 5.1 Phasing

5.1.1 **Phase 1 – 1897:** much of the surviving fabric belongs to the original phase of construction in 1897 and 1898. This clearly comprised all of the extant rooms: the chancel (Room 1), the nave (Room 2) and the porch on the south side (Room 3). There was also evidently a basement, perhaps for a boiler for an original coal or oil powered central heating system, but this is now inaccessible. It is interesting to note that certain decorative features from this phase demonstrate the manner in which new fashions were influencing the design. The detailing in some of the metalwork and the arched supports of the roof trusses are more representative of the earlier Gothic style (see Hyde and Pevsner 2010, 60-61), while the brass handles on the main door and the battlemented lintel over the porch are a deliberate reference to local vernacular architecture and more archaic forms, and therefore suggest the influence of the Arts and Crafts movement, which was reaching its peak at this time (see Hyde and Whittaker 2014, 123-129 for information about how the Arts and Crafts movement mimicked and even re-used older material).

5.1.2 **Phase 2 – early 20<sup>th</sup> century?:** there appear to have been very few alterations to the building during the early part of its history and where there is evidence for changes they appear to be relatively minor. Given when the building was constructed they must also belong to the early part of the 20<sup>th</sup> century, before Phase 3, but in general they cannot be closely dated. These changes appear to include the addition of the timber stud partitions in the north-west corner of the room, which were presumably to provide a vestry. It is possible that this element was reused from elsewhere, which might account for the slightly awkward manner in which it has been added to the room and fitted around the existing dado rail, although this could just be a symptom of it having been added at a later date. The door handle appears to have a patent number dating from 1866 (Newcastle Libraries 2011), which pre-dates the construction of the church and might suggest it is re-used, although this date is just that at which the patent was issued and so it could have been used for some time afterwards. The other evident change belonging to this period is the addition of the tie rods across the chancel arch, which have been strapped rather awkwardly across the moulded kneelers externally. The tie rods suggest that the building saw some significant movement shortly after construction.

5.1.3 **Phase 3 – late 20<sup>th</sup> century:** the most extensive period of alteration relates to relatively modern changes, most probably resulting from modernisation and other alterations deemed to be improvements. These include the blocking of the basement door, presumably because of the installation of new electric heaters and the lack of need for a boiler; whether the boiler itself is still present inside the basement is unknown. The addition of the concrete render seemingly post-dates this and was presumably done to prevent water ingress into the west end of the building, although the use of non-breathable concrete has subsequently made the problem worse and led to considerable damage to the internal plasterwork at this end of the building. The window casements were also changed relatively recently, from the leaded lights shown in the undated photograph (Plate 3), to the present two-light type. More recent changes, made since the building has gone out of use and after the report of 2009 (Church Buildings Council 2009) include the removal of the pulpit from the north-east corner of the nave, the brass memorial plaque from the centre of the north wall of the nave, and the removal of most of the other furniture specifically relating to the building's use as a church.

### 5.2 Conclusion

5.2.1 The church represents a structure of some architectural merit, albeit by an otherwise essentially unknown local architect, which has retained much of its original fabric. While there are some evident alterations, the most extensive are the most recent and these have also been the most damaging. In addition, it is noteworthy that the church shows the influence of a number of styles that were fashionable at the time despite its remote location and modest size and the relative anonymity of the local architect.

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