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**HISTORIC BUILDING SURVEY  
THE OLD CHURCH  
HIGH STREET  
CORBY GLEN  
LINCOLNSHIRE  
(CGHS15)**

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Work Undertaken For  
**Mr N Robbins**

October 2015

Report Compiled by  
Neil Parker MA

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**ARCHAEOLOGICAL  
PROJECT  
SERVICES**



## Quality Control

### Historic Building Recording The Old Church High Street Corby Glen Lincolnshire CGHS15

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## **1. SUMMARY**

*A programme of historic building recording was undertaken prior to the renovation and change of use of the Church of Our Lady at Mount Carmel (The Old Church), Corby Glen, Lincolnshire.*

*The structure is a Victorian rural Roman Catholic church, built in 1856-7. It was constructed from material removed from the demolished chapel at Irnham and, along with the attached presbytery, is a Grade II listed building. The church has a particularly high quality set of stained glass windows.*

*The building was recorded in writing, and photographically.*

## **2. INTRODUCTION**

### **2.1 Definition of Archaeological Building Recording**

Building recording is defined as:

*'... a programme of work intended to establish the character, history, dating, form and archaeological development of a specified building, structure, or complex and its setting, including its buried components on land or under water.'* (CifA 2014).

### **2.2 Planning Background**

A planning application (S15/1116/FULL) was submitted to South Kesteven District Council for change of use and conversion of a former church. The South Kesteven Historic Environment Officer advised that a programme of historic building recording, comprising a photographic survey was required in advance of any development.

The building recording was carried out on 26<sup>th</sup> August 2015 in accordance with a specification prepared by Archaeological Project Services.

### **2.3 Site Location**

Corby Glen is located 14km southeast of Grantham (Fig. 2). The former church of Our Lady of Mount Carmel (The Old Church) lies in the northern part of the village on the east side of High Street, at National Grid Reference SK 9982 2527 at a height of approximately 70m OD (Figs 3 & 4).

## **3. AIMS**

In accordance with the specification, the aims of the work were to provide a record of the standing building on the site prior to renovation and change of use.

## **4. METHODS**

Recording of the building was undertaken in accordance with English Heritage guidelines 2006 and ALGAO guidelines 1997.

Subject to accessibility and safety considerations, the recording of the building included:

- A photographic survey showing the building in its context, general and detailed views of the exterior, interior views of the principal rooms and circulation areas and structural or decorative details.
- A dimensioned ground plan (based on the architects' plan of the building as existing), which was annotated to incorporate details of the form and location of any structural features of historic interest.
- A written record providing an account of the building's location, type, materials and possible dates.

Photographic recording was undertaken with a digital camera. A manual 35mm camera fitted with a macro lens and using black and white film was also used. An index of the photographs was compiled on an annotated register.



**Plate 1.** General view of the north elevation of the church.

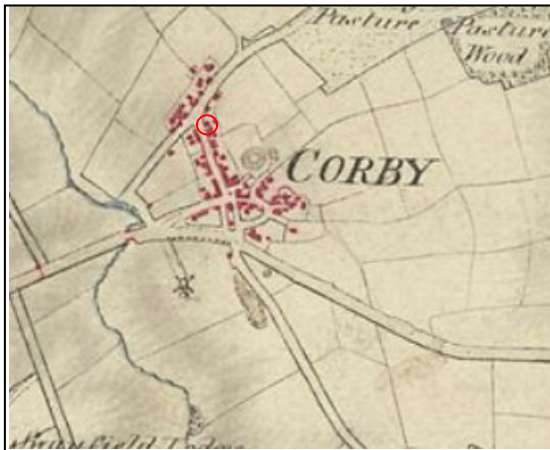
## **5. HISTORICAL EVIDENCE**

Historical research involved examination of historic Ordnance Survey maps and existing information regarding the building and its surroundings. The earliest available map, the Ordnance survey drawing of 1815, does not provide much detail of Corby Glen, but does appear to show buildings on or near the site of the church, specifically along the road frontage. These may have been removed prior to the construction of the church and presbytery or demolished as part of the process (Fig. 1a). The Ordnance Survey 6 inch map of 1887 shows the church and presbytery set back from the road. The road frontage too is clear of buildings and forms part of the churchyard with trees. The church is referred to as St. Mary's R.C. Church on all subsequent Ordnance Survey maps (Fig. 1b).

The church was constructed in 1856-7, under the architects Weightman, Hadfield and Goldie of Sheffield. Constructed as a Chapel of Ease, Our Lady of Mount Carmel Catholic Church

began its life at Irnham Hall. In 1823 a Catholic chapel was constructed there in the “Grecian style” to designs by Joseph Ireland. After the purchase of the hall by the protestant Mr. Woodhouse, the chapel was taken down in 1855 and the materials transported to Corby Glen and the current church was constructed in 13<sup>th</sup> century style, along with its attached presbytery. The stained glass windows were executed by John Hardman and Co. between 1868 and 1874 (Our Lady of Mount Carmel, Chapel of Ease nd).

The dedication to “Our Lady of Mount Carmel” refers to the Mount Carmel in the Holy Land. Associated first with the Prophet Elijah, it was occupied by Christian hermits who, in the 12<sup>th</sup> century, were recognised as the first Carmelites. An early Carmelite, St. Simon Stock, was said to have been presented a brown ‘scapular’ (a symbol of the order) by Our Lady of Mount Carmel in AD 1251 (Farrell 2009). He is represented in the stained glass window at the east end of the church (see Plate 14).



**Figure 1a**

Extract from the 1815 Ordnance Survey  
Drawing suggesting previous buildings  
on the site of the church



**Figure 1b**

Extract from the 1887 Ordnance Survey  
6 inch map showing the church and  
presbytery

## 6. FABRIC EVIDENCE



**Plate 2.** General view of the interior of the church from the mezzanine showing the four eastern bays of the north aisle and the trefoil and quatrefoil lights over the pointed arches.

The church (along with the presbytery) is a Grade II Listed Building and a description of the exterior of the Church of Our Lady of Mount Carmel is available in the listing (Listed Buildings Online, nd). As there are no plans for alteration to the exterior of the building, this will not be covered in this report. Internal features also appear in the listing but certain details are discussed more fully below where they may be subject to alteration, removal or covered by the building works associated with the change of use. Notable features, such as the windows and ceiling paintings, are also discussed. Alterations to the boundary wall of the church are also planned.

### **The North Aisle (Figure 5)**

Entrance to the church is from a porch leading into the five bay north aisle of the church. Either side of the entrance are trefoil headed Holy Water stoups recessed into the wall. At the west end of the north aisle stands a plain, octagonal, stone baptismal font.



**Plate 3.** The octagonal font at the west end of the north aisle.

At the east end of the north aisle is a low wooden screen. Solidly built, it has paired, pierced traceried arches and a moulded cornice. Within this is a stone altar upon which was previously a statue of the Blessed Virgin (to whom this altar would have been dedicated). This has since been removed.



**Plate 4.** The altar at the east end of the north aisle. The central picture is the symbol of the pelican feeding her young with her own blood.

The stone altar is carved with panels depicting angels holding scrolls. The altar also has the



painted image of a pelican. This refers to the story of the mother pelican feeding her young with her own blood in times of famine, giving her life to save her children. The legend predates Christianity but was adopted by early Christians to symbolise Jesus' sacrifice on the cross (Saunders, nd). To the right of the altar is a trefoiled recess, probably a piscina. This is a recess where communion vessels etc. could be washed in a bowl (not present).

## The Nave



**Plate 5.**

View along the Nave from the Sanctuary. Note the Sanctuary Lamp hanging in the centre of the picture and the raised 'mezzanine' at the west end of the nave

The Nave is plain, aside from the details of the windows. The pews and decorations from the walls have been removed. Just visible are the marks where the depictions of The Stations of the Cross hung between each of the windows along the south side. This was also evident on the north wall of the North Aisle.

The notable feature within the nave is the painted wood panelling on the ceiling. Among the religious images depicted on these panels, along with the Crossed Keys depicting the Papal Arms, the coats of arms of two Popes.



**Plate 6.**

Details of the painted panels at the east end of the Nave ceiling. At the bottom centre left, the arms of Pius IX, and centre right Leo XIII

The quartered shield with the crowned lions rampant is that of Pope Pius IX (Woodward, 1894, p.167) who served as Pope from 1846-1878 during the period of the construction of the church. The arms of Pope Leo XIII (1878-1903) depict a comet over a pine or Cyprus tree (Woodward, 1894, p.167) and it is probable he was Pope when the paintings were executed. The phrase *lumen in caelo*, literally 'light in the sky' is a reference to the Prophecy of Malachy. Malachy (a 12<sup>th</sup> century Irish priest) is said to have prophesied the coming of each Pope, giving each successive incumbent a name and characteristic. Leo XIII corresponds to the papal number as prophesied for this name and incorporated it into his arms (Catholic Pages nd).

### The Sanctuary

The Sanctuary is the part of a Catholic church where the altar is situated and is usually reserved for the priest and altar servers. In most cases the Tabernacle is also situated in the Sanctuary. A Sanctuary Lamp or Tabernacle Lamp is also present (Plate 5) and when the blessed communion host is present in the tabernacle, the lamp is kept constantly lit.

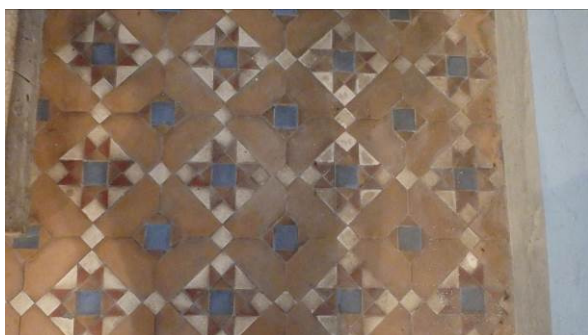
The ceiling of the Sanctuary of this church is, like the Nave, decorated with painted wooden panels.



**Plate 7.** The decorated ceiling with an invocation to St Hugh and the Mother of God to 'pray for me'

The invocation to *St Hugo ora pro me* (St. Hugh pray for me) refers to St Hugh The Great, Abbot of Cluny from 1049. He died there in the Chapel of Our Blessed Lady in 1109 and was canonised in 1120 (Catholic Encyclopaedia nd). The Mother of God (*Mater Dei*) is also invoked.

The floor of the Sanctuary is decorated with two different sets of tiles.



**Plate 8**

The simple geometric encaustic tiles on the floor by the altar



**Plate 9**

The more elaborate tiling within the Sanctuary in front of the raised altar floor

Those that immediately surround the altar are simple encaustic tiles of an early 'Minton' style. The process involves stamping a design into a plain clay tile before firing, and filling the stamped impression with liquid clay of contrasting colours. The tile is then fired to fuse the clays (Wedd 2002). The more decorative tiles lying before the altar within the Sanctuary appear to be slightly later additions. Between the two is a stone step.

The main altar itself is stone and much plainer than the one in the North Aisle.



**Plate 10.** The main stone altar, with three monograms and a gabled integral tabernacle

It is decorated with three monograms. The central monogram *IHS* refers to Jesus Christ, while the monograms left and right, a crown in a stylised *M* refer to The Blessed Virgin Mary (often the *B* and *V* are omitted from the monogram).

The tabernacle is itself decorated with a picture of the *Agnus Dei*, The Lamb of God, regularly depicted as bleeding from the breast into a chalice.



**Plate 11.** Detail of the *Agnus Dei*, The Lamb of God on the front of the Tabernacle on the main altar

## The Vestry

Leading off from the south side of the Sanctuary, the Vestry is a small room that connects the church to the Presbytery. The doorway to the Presbytery is now blocked and it is a separate dwelling.



**Plate 12** (left). The vestry looking towards the church showing exposed roof timbers and stone arched window

**Plate 13** (below). The fireplace in the vestry with the stone arched surround

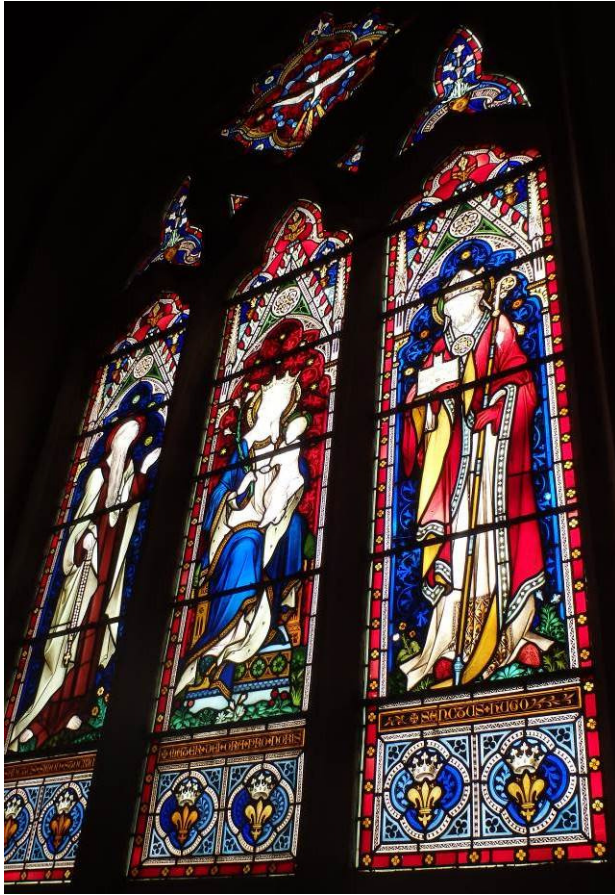


The roof space within the vestry is open showing the timber cross ties and rafters. The windows are of a style repeated throughout the rest of the Presbytery. The stone fire surround, sitting on a hearth of quarry tiles may have originally been the surround for a window. This arch does not, however match any within the church and may have come from elsewhere in the presbytery.

## The Stained Glass Windows

The windows of the church are catalogued below after the method of the *Corpus Vitrearum Medii Aevi* (The Corpus of Medieval Window Glass) (Fig. 5).

The windows are in good repair throughout and are, on the whole, two light windows within a two centred arch. Each window is described below. The plates show a selection of the windows, concentrating on those that relate to the dedication of the church to Our Lady of Mount Carmel.



**Plate 14**

Window I. The east window behind the altar depicting The Virgin Mary in the centre, St. Simon Stock on the left and St. Hugh on the right



**Plate 15**

Window sIII invoking a prayer for the soul of Edward Collingwood

Window I, the east window of the church, behind the altar (Plate 14) depicts, in the centre, the Virgin Mary with the infant Jesus. She is shown holding a lily, a sign of virginity, and the inscription below reads *mater dei ora pro nobis* (Mother of God pray for us). To the left is the image of St Simon Stock *sanctus simon stockius*. An early leader of the Carmelites, he was elected superior general of his order in London in AD 1254<sup>1</sup>. On the right is St. Hugh, Abbot of Cluny, *Sanctus Hugo*.

Window sII is an undecorated, single arched latticed window.

Window sIII (Plate 15) depicts the visitation of the Angel Gabriel to the Virgin Mary and is dedicated to the soul of Edward Collingwood, perhaps a local catholic dignitary or patron of the church.

Window sIV depicts the adoration of the shepherds at the Nativity and the Latin inscription *per nativitatem tuam libera nos domine* translates as “By your birth free us Lord”.

Window sV depicts the Crucifixion with the partially damaged banner “By your death free us Lord” in Latin.

<sup>1</sup> It was St. Simon Stock who was said to have received the brown scapular (adopted by the order) from the Virgin Mary, during an apparition in Cambridge in AD 1251 (Catholic Online nd)

Window sVI shows the Resurrection with a partially damaged invocation to pray for the estate of F. T. Cuddon, the donor of this window.

Window sVII is partially obscured by the mezzanine floor. On the bottom left is a winged lion with a banner reading *Sanctus Marcus* (Saint Mark). On the bottom right, a winged bull with the banner *Sanctus Lucas* (Saint Luke). The upper left shows a winged human figure, *Sanctus Mattheus* (Saint Mathew) and the upper right, an eagle with the banner *Sanctus Iohannes* (Saint John). The upper quatrefoil light shows the *Agnus Dei* (Lamb of God).

In the north wall of the sanctuary, windows nII and nIII are undecorated, single light, latticed windows.



**Plate 16**

Window nV in the North Aisle depicting a scene from the Book of Revelation



**Plate 17**

Window nVI depicting St Teresa of Avila with a quote from a hymn to her

In the North aisle nV (Plate 16) differs in subject matter from the others; mostly either depicting saints, the Virgin Mary, or episodes from the New Testament. The inscription '*mulier amicta sole et luna sub pedibus eius*' (the woman clothed with the sun and the moon at her feet) is from The Book of Revelation<sup>2</sup>.

Window nVI (Plate 17) depicts St Teresa of Avila (AD 1515-1582), a saint of the Carmelite Order<sup>3</sup>.

<sup>2</sup> The identity of the woman is much debated. Some equate the symbolism with the Virgin Mary, however, it is thought to represent the foundation of Israel and the imagery of the sun, moon and stars is related to the book of Genesis.

<sup>3</sup> In early life she is said to have, tried to convince her brother to join her in a quest to convert the Moors or be martyred in the attempt. The quote '*divini amoris cusptide in vulnus icta concides*' is from a verse in a hymn to

Window nVII depicts the parable of the Good Shepherd with the words *bonus pastor animam suam dat pro ovibus suis* (I am the good shepherd who gives his life for his flock).

Window nVII depicts a scene from the Gospels of Matthew, Mark and Luke. The text reads *sinite parvulos venire ad me et ne prohibueritis me* (suffer the children to come unto me and forbid them not).

In the west end of the church, window wI shows the baptism of Jesus by John the Baptist. The text depicts the voice of God; *hic est filius meus dilectus in quo mihi complacui* (this is my son, my beloved in whom I am pleased).

Window wII is a single light arched window, dedicated to Saint Paul and portrays his execution at the base.

Window wIII, likewise a single light window shows St Peter, with his crucifixion at the bottom.

### **The Boundary Wall**

In order to allow access to the graveyard, it is planned that the main gateway in the western boundary wall will be dismantled and reconstructed further to the north. Constructed from the same material as the rest of the wall, the limestone blocks of the two pillars are larger than those in the surrounding wall and are topped with pyramidal pillar caps.



**Plate 18.** The stone gateposts, to be dismantled and rebuilt further to the north in the western boundary wall

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her, the meaning of the whole being ‘But milder death awaits thee, And fonder pains are thine, *God’s Blessed Angel wounds thee, With fire of love divine*’ (Britt. Ed. 1922).

## 7. DISCUSSION

Our Lady of Mount Carmel Roman Catholic Church has undergone little alteration since its construction in 1856-7. It is known that the church was constructed with materials from the Chapel of Ease at Irnham. It is not clear, however, whether the church used solely these materials or supplemented them with material specific to the construction in Corby Glen. The chapel at Irnham was constructed in the 'Grecian style' and the reconstructed church is, according to the listing, in the style of c.1300. This might suggest that the mouldings for the arches and windows may have been purpose built at the time of the reconstruction as the two styles are mostly incompatible.

The internal structure of the church is fairly plain, as are most rural Catholic churches of the Victorian period. Initially the church would have been in use while largely un-decorated. The encaustic tiles immediately around the altar in the Sanctuary are the only obvious structural internal decoration. The more highly decorative tiles at the front of the Sanctuary appear to be later additions. Conspicuously, there is no altar table within the Sanctuary. This may either have not been present or has been removed. The altar and Tabernacle themselves are less highly decorated than the smaller altar in the North Aisle. It is possible that the small altar, probably dedicated to the Virgin Mary, was the original altar at Irnham, and that the altar in the Sanctuary was purpose built for Corby Glen.

It is known that the stained glass windows were executed between 1868 and 1874. It is not certain whether they were added piecemeal or all together some time after these dates. John Hardman and Co.'s windows were designed for the Church of Our Lady of Mount Carmel during the heyday of the company. Originally a Catholic ecclesiastical fittings and ornaments company, John Hardman Powell was persuaded by the architect A.W.N. Pugin to enter into stained glass window design and it was under his training that windows, such as those found in the church, were designed and executed (The Victorian Web nd).

The paintings on the wood panelling of the ceiling of the Nave can be dated closely as they show the coats of arms of two Popes. The Arms of Pope Leo XIII shows that the paintings were done some time after 1878. It is probable also that they were executed some time before 1903 (when Leo died) as there are no arms of any subsequent Popes. It is not clear, however, whether the panels were painted *in situ* or were added at this time.

The church appears on the 1<sup>st</sup> edition Ordnance Survey 6 inch map of 1887 (and all subsequent) as St Mary's Roman Catholic Church, probably for the sake of brevity. Overall, the internal and external structure of the church remains largely unchanged since its construction.

## 8. CONCLUSION

Historic building recording was undertaken at The Roman Catholic Church of Our Lady of Mount Carmel (The Old Church) at Corby Glen, Lincolnshire, prior to its alteration and change of use. This small rural church, constructed from materials taken from a dismantled chapel at Irnham Hall has changed little since its construction in 1856-7. The church was constructed along with its presbytery to the south as a combined integral structure. Now separated into two properties, the Grade II listed church building is notable for the high quality of its stained glass windows.



## 9. ACKNOWLEDGEMENTS

Archaeological Project Services wishes to thank Mr N Robbins who commissioned this building survey. The project was coordinated by Paul Cope-Faulkner who edited this report along with Gary Taylor.

## 10. PERSONNEL

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CAD Illustration: Neil Parker  
Analysis: Neil Parker

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## **12. ABBREVIATIONS**

APS Archaeological Project Services

CIfA Chartered Institute for Archaeologists

OS Ordnance Survey

## Appendix 1

### GLOSSARY

<b>Aisle</b>	Section of the church parallel and adjacent to one or both sides of the nave. Aisles usually run the full length of the nave and are separated from it by a row of arches.
<b>Cornice</b>	Highest horizontal moulding on a wall, or above a column
<b>Nave</b>	Main body, or western arm of the church in which the congregation is housed during the services.
<b>Piscina</b>	Niche, containing a stone bowl or drain, which is usually built on to the stone wall of the chancel near an altar. The bowls are shallow, sometimes canopied and built within a canopy. Water drains from them onto the consecrated ground outside the church. Double piscinas were sometimes used – one for the washing of hands, the other for the sacred vessels. A piscine without an altar usually denotes the former position of one.
<b>Presbytery</b>	Sanctuary reserved for the clergy and usually to be found beyond the choir at the east end of the church. Also refers to the living quarters of the priest.
<b>Sanctuary</b>	Area to the east of the main altar rails, which includes the altar.
<b>Scapular</b>	The scapular (from Latin, <i>scapula</i> , shoulder) forms a part of the habit of the monastic orders. Other orders and numerous religious congregations (both male and female) have also adopted the scapular from the monastic orders. It is usually worn over the habit or soutane. It consists of a piece of cloth about the width of the breast from one shoulder to the other (about fourteen to eighteen inches), and of such a length that it reaches not quite to the feet in front and behind. There are also shorter forms of the scapular. In the middle is the opening for the head, the scapular thus hanging down from two narrow connecting segments resting on the shoulders.
<b>Stations of the cross</b>	A set of fourteen images depicting Jesus on the day of his crucifixion. 1. Jesus is condemned to death 2. Jesus carries his cross 3. Jesus falls the first time 4. Jesus meets his mother 5. Simon of Cyrene helps Jesus carry the cross 6. Veronica wipes the face of Jesus 7. Jesus falls the second time 8. Jesus meets the women of Jerusalem 9. Jesus falls the third time 10. Jesus is stripped of his garments 11. Crucifixion: Jesus is nailed to the cross 12. Jesus dies on the cross 13. Jesus is taken down from the cross (Deposition or Lamentation) 14. Jesus is laid in the tomb.
<b>Stoup</b>	Stone basin used to hold holy water. Located inside the church or on the right hand side of the porch.
<b>Tabernacle</b>	Canopied structure to contain the reserved sacrament or a relic.

- Tracery** Perforated, ornamental stonework or woodwork in a window, screen, panelling etc.
- Vestry** Room within or adjoining the church and used by the priest to store vestments and items relevant to church matters

## Appendix 2

### THE ARCHIVE

The archive consists of:

- 2 Annotated photographic sheets
- 1 Daily record sheet

All primary records and finds are currently kept at:

Archaeological Project Services  
The Old School  
Cameron Street  
Heckington  
Sleaford  
Lincolnshire  
NG34 9RW

The ultimate destination of the project archive is:

The Collection  
Art and Archaeology in Lincolnshire  
Danes Terrace  
Lincoln  
LN2 1LP

Accession Number: LCNCC: 2015.147

Archaeological Project Services Site Code: CGHS15

OASIS Record No. archaeo11-222226

The discussion and comments provided in this report are based on the archaeology revealed during the site investigations. Other archaeological finds and features may exist on the development site but away from the areas exposed during the course of this fieldwork. *Archaeological Project Services* cannot confirm that those areas unexposed are free from archaeology nor that any archaeology present there is of a similar character to that revealed during the current investigation.

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# OASIS DATA COLLECTION FORM: England

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## Printable version

**OASIS ID: archaeol1-222226**

### Project details

Project name	Historic Building Recording, The Old Church, High Street, Corby Glen, Lincolnshire
Short description of the project	Historic building recording at Our Lady of Mount Carmel Roman Catholic Church prior to renovation and change of use. The church, built in the Early English style, was constructed using material taken from a Catholic chapel at Irnham. The building was recorded photographically, with detailed annotation, paying attention to internal features that may be covered or altered as part of the renovation.
Project dates	Start: 26-08-2015 End: 26-08-2015
Previous/future work	No / No
Any associated project reference codes	CGHS15 - Sitecode
Any associated project reference codes	LCNCC:2015.147 - Museum accession ID
Type of project	Building Recording
Site status	Listed Building
Current Land use	Other 15 - Other
Monument type	CHURCH Post Medieval
Significant Finds	NONE None
Methods & techniques	"Annotated Sketch", "Photographic Survey"
Prompt	Planning condition

### Project location

Country	England
Site location	LINCOLNSHIRE SOUTH KESTEVEN CORBY GLEN Corby Glen High Street (The Old Church)
Postcode	NG33 4LX
Study area	0 Hectares

Site coordinates SK 9982 2527 52.815382196887 -0.518722065328 52 48 55 N 000 31 07 W Point  
 Height OD / Min: 70m Max: 70m  
 Depth

### Project creators

Name of Organisation Archaeological Project Services  
 Project brief originator Archaeological Project Services  
 Project design originator Paul Cope-Faulkner  
 Project director/manager Paul Cope-Faulkner  
 Project supervisor Neil Parker  
 Type of sponsor/funding body Developer

### Project archives

Physical Archive Exists? No  
 Physical Archive recipient n/a  
 Digital Archive recipient The Collection  
 Digital Contents "none"  
 Digital Media available "Images raster / digital photography"  
 Paper Archive recipient The Collection  
 Paper Contents "none"  
 Paper Media available "Diary", "Drawing", "Photograph", "Report", "Unpublished Text"

### Project bibliography 1

Publication type Grey literature (unpublished document/manuscript)  
 Title Historic Building Recording The Old Church, High Street, Corby Glen  
 Author(s)/Editor(s) Parker, N.  
 Other bibliographic details 79/15  
 Date 2015  
 Issuer or publisher Archaeological Project Services  
 Place of issue or publication The Old School, Cameron Street, Heckington, Lincolnshire NG34 9RP  
 Description A4 comb bound report

Entered by Neil Parker (info@apsarchaeology.co.uk)

Entered on 1 September 2015

# OASIS:

Please e-mail [Historic England](#) for OASIS help and advice

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Figure 2 General Location Plan



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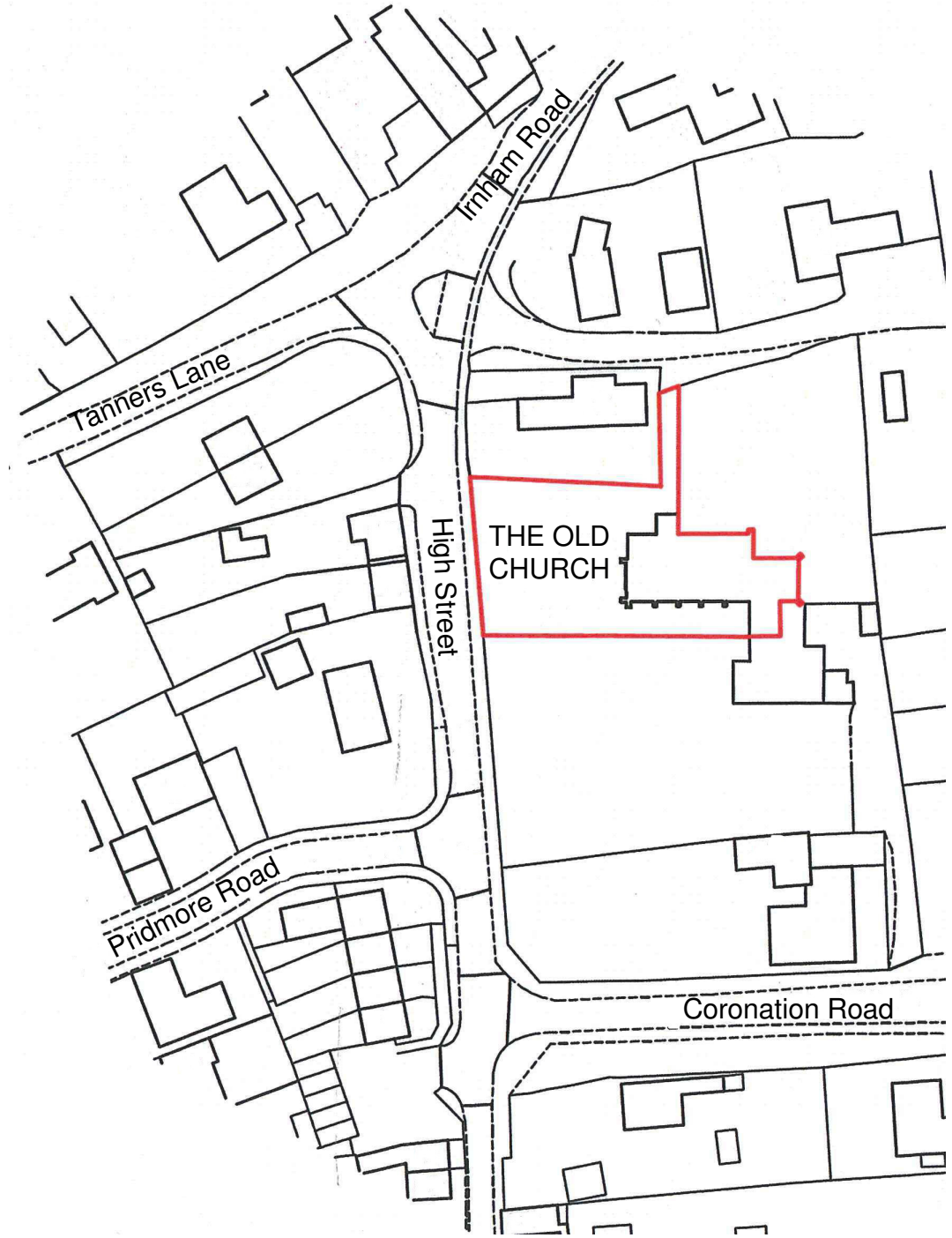
	<b>Archaeological Project Services</b>	
Project Name: Corby Glen High Street CGHS15		
Scale 1:40000	Drawn by: NP	Report No: 79/15

Figure 3 Site Location




	Archaeological Project Services	
Project Name: Corby Glen High Street CGHS15		
Scale 1:1000	Drawn by: NP	Report No: 79/15

Figure 4 Detailed Site Location

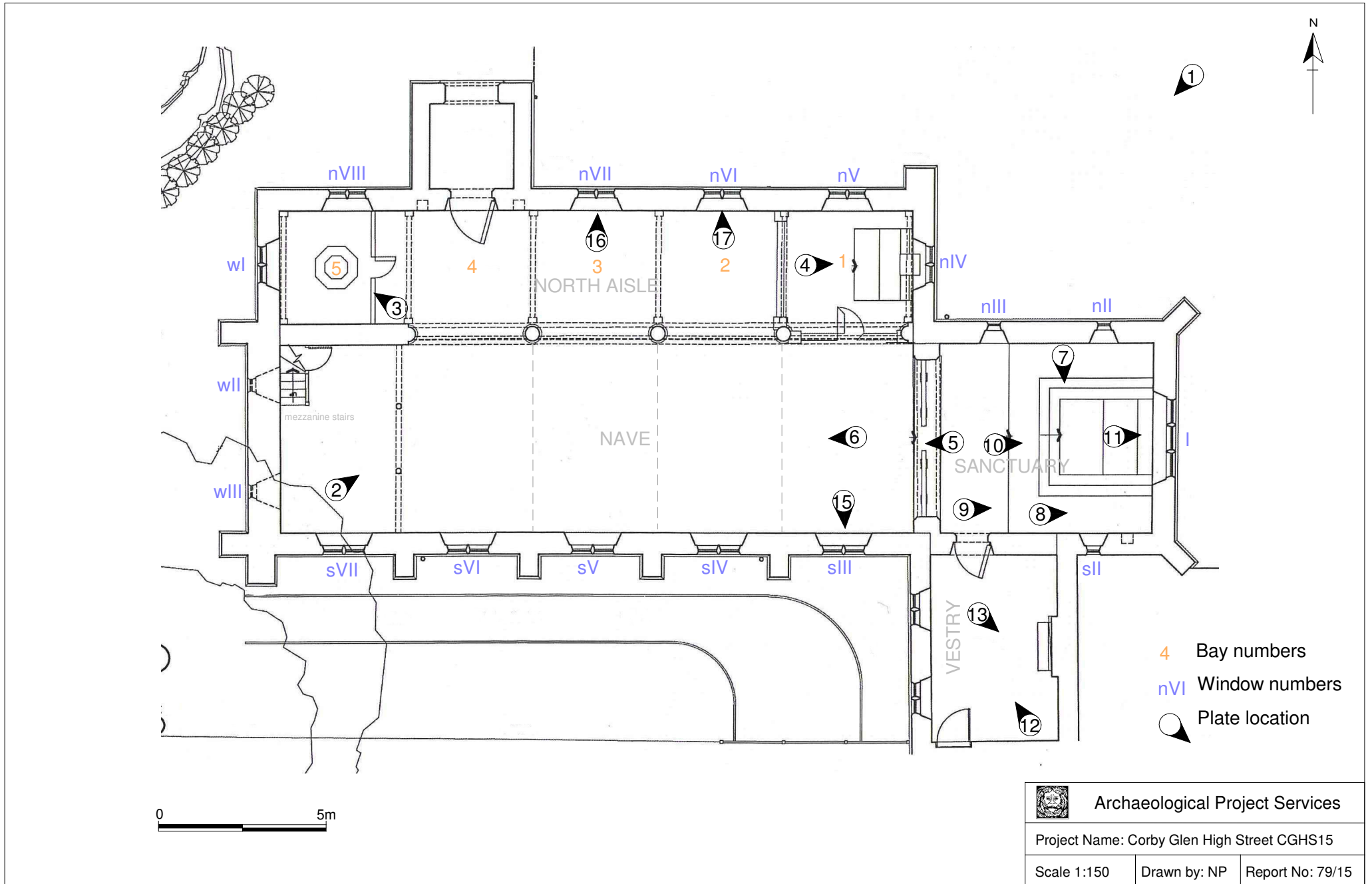


Figure 5 Plate location