



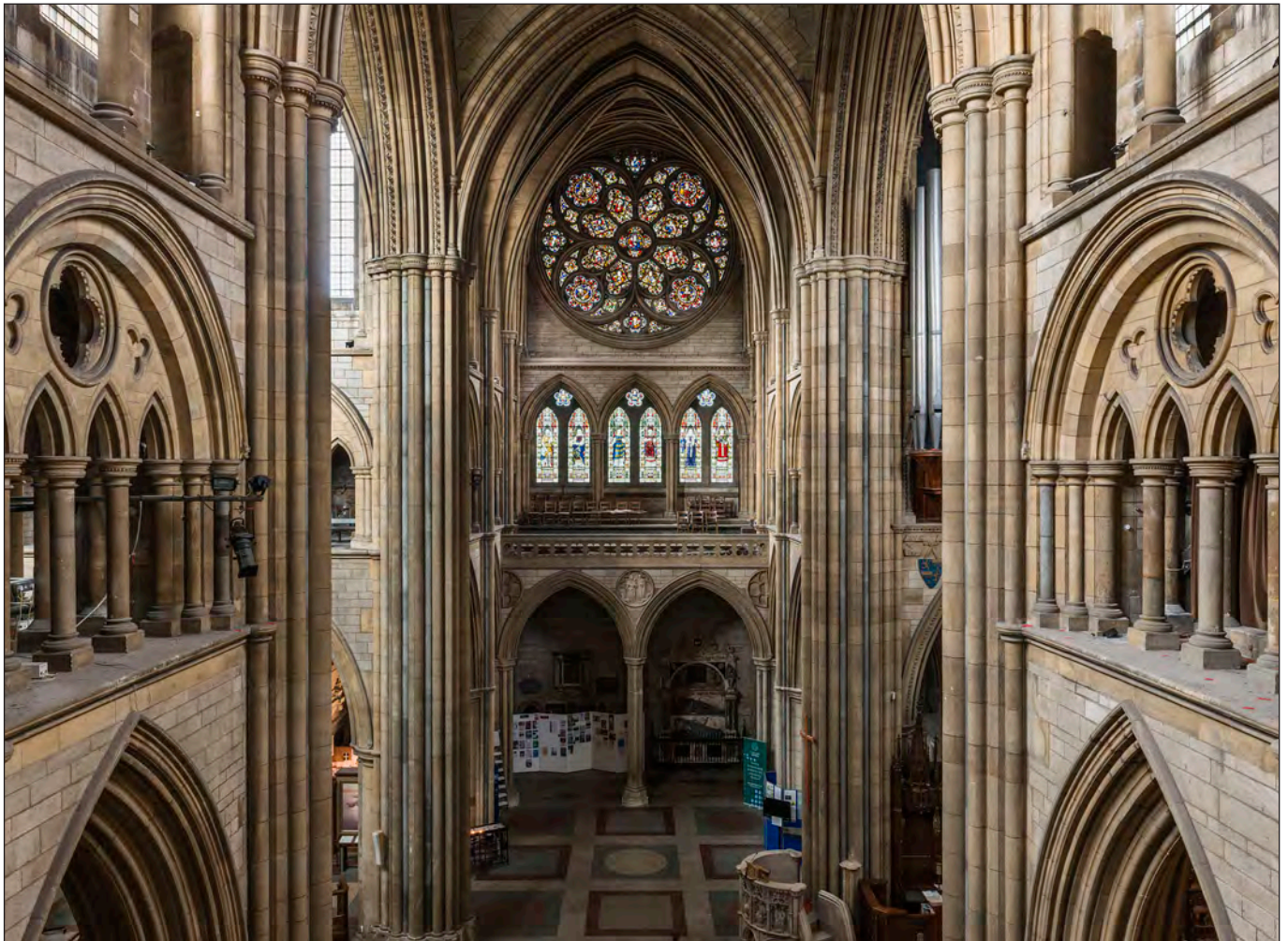
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Historic Places Investigation

The church and chapel interiors of John Loughborough Pearson: A selective assessment of significance

Clare Howard and Simon Taylor

Discovery, Innovation and Science in the Historic Environment



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John Loughborough Pearson:
A selective assessment of significance**

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SUMMARY

John Loughborough Pearson (1817-97) was one of the most eminent and distinguished architects of the Victorian Gothic Revival movement, completing designs for over 200 new churches and church restorations in England alone over the course of his lengthy career. Although the architecture of Pearson's churches has been studied in some detail, relatively little research has been undertaken to understand the significance of their interiors: the new fixtures and fittings (including moveable and portable items) which formed part of each commission, and the particular role of the architect in their design and execution. Without this understanding it can be particularly difficult to address conservation issues alongside the pressure for change and development to meet the needs of modern congregations and other factors.

This report, which forms part of a wider national project looking at the works of prolific Victorian church architects, presents the results of an assessment covering a selection of Pearson's church interiors dating from the beginning of his independent career in 1843 until his death in 1897. It is intended to assist decision-makers including Historic England, ecclesiastical authorities and members of the public who wish to ensure that the value of Pearson's church interiors is fully recognised and taken into account when changes are proposed. It also serves as a pilot study offering general guidance for the development of similar research focused on interiors designed or commissioned by other prominent 19th-century architects.

CONTRIBUTORS

The list of Pearson's works is based on desk-based research which was compiled by Chloe Stanton – who was at the time a post-graduate student at the University of Edinburgh – under guidance from Historic England's Research and Advice groups. This research was checked and supplemented by Clare Howard, who also undertook further archival research, investigation and assessment of selected church buildings alongside Simon Taylor, Matthew Jenkins and Amy Smith. The measured survey of the Church of St Luke, Winnington (Cheshire) was undertaken by Matthew Jenkins and Allan T Adams while the survey of the Church of St Hugh, Sturton by Stow (Lincolnshire) was undertaken by Clare Howard and Simon Taylor. Archive photographs were taken by Steven Baker, Alun Bull, James O Davies, Lucy Milson-Watkins and Pat Payne, assisted by Emma Whinton-Brown. Other photographs were taken by members of the Research team and a selection of these and the archive photographs have been used to illustrate this report. The report was prepared by Clare Howard, while the case studies were written by Clare Howard, Simon Taylor, Matthew Jenkins and Amy Smith, accompanied by drawings prepared by Allan T Adams, Clare Howard and Matthew Jenkins. The text was edited by David Went, Simon Taylor, Lucy Jessop and Linda Monckton. Clare Howard prepared the report for publication.

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Furthermore, we would also like to thank the staff at the various archives for their assistance with the research, including the Borthwick Institute for Archives (York), British Library, Cheshire Archives, Cornwall Record Office, East Riding of Yorkshire Archives, Essex Record Office, Hampshire Archives, Lambeth Palace Library, Lichfield Record Office, Lincolnshire Archives, London Metropolitan Archives, North Yorkshire Record Office, Northumberland Archives (Woodhorn), Royal Institute of British Architects (RIBA) library and archives, Staffordshire Record Office, Walsall Local History Centre, West Yorkshire Archive Service (WYAS) in Leeds, and the Wiltshire and Swindon History Centre, Chippenham.

ARCHIVE LOCATION

The report, survey drawings and archive photographs will be deposited with the Historic England Archive, The Engine House, Fire Fly Avenue, Swindon, SN2 2EH.

DATE OF RESEARCH

The research for this report including gathering information from archives and site visits to each of the churches was undertaken between October 2014 and February 2015.

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INTRODUCTION

John Loughborough Pearson (1817-97) is not as well-known today as Augustus Welby Pugin (1812-52) or Sir George Gilbert Scott (1811-78), but he was nevertheless one of the greatest Gothic Revival architects of the 19th century. His career spanned 54 years and in that time he completed programmes of work for approximately 210 ecclesiastical buildings in England alone. He became the consulting architect to a number of cathedrals including Lincoln and Canterbury, and replaced G G Scott as architect for the restoration of Westminster Abbey in 1879. Most importantly, he designed Truro Cathedral, the first Anglican cathedral to be built in England since 1697. However, despite this impressive catalogue of works, relatively little research has been published on Pearson since Anthony Quiney's 1979 book *John Loughborough Pearson*, which remains the key text for the architect's career and work. The limited amount published on his interior schemes raises particular difficulties for those seeking to reach informed decisions regarding proposals which might involve the loss of historic church fabric, not least as the involvement of the architect in the design of fixtures and fittings, particularly moveable furniture, and the relationship between architect and craftsmen responsible for realising these designs, has not been fully explored.

The 19th century saw the greatest surge in church building and restoration (and subsequently church furnishing) in England since the Reformation. This was largely in response to a growing population linked to an unprecedented rise in industrialisation, but was also a result of a new focus on older traditions within the Church of England brought about by the Oxford Movement and the creation of the Cambridge Camden Society in the 1830s (rebranded the Ecclesiological Society¹ in 1846 following their move to London). At the same time, the role of the architect became increasingly important, eclipsing that of the builder or indeed the patron of the work. The Institute of British Architects in London was established in 1834 (it became the Royal Institute of Architects in 1837) and provided a platform upon which many significant architectural reputations were founded.

Pearson began his independent career in 1843 having worked as an apprentice within this changing climate for several years. His early works were unpretentious, but he demonstrated an eye for good proportions and medieval precedent which ultimately led to his mastery of large, complex vaulted buildings. Despite securing commissions for major, time-consuming projects in his later career, Pearson appears to have rarely, if ever, turned away a potential commission. As a consequence he developed a line of smaller and simpler churches which, although they lack the magnificence of his later and greater works, nonetheless demonstrate his skill and personal style. In the first half of his career he appears to have involved himself in all the stages of a project from concept to completion with 'no detail ...too insignificant for him to design'.² In later years, due to the volume of work, some tasks were delegated to assistants, clerks of works and apprentices, although it appears that he preferred to design all aspects of the church interiors himself whenever possible. At all stages of the commission Pearson closely monitored builders and craftsmen to ensure that his designs were carried out according to his instructions.

Despite his prolific and accomplished output, Pearson chose neither to publish nor lecture widely on his work, and for this reason it appears that he was (and still remains) less well known than his more illustrious contemporaries. Evidently when Pearson received his

RIBA gold medal in 1880 many of the members did not know him.³ Nevertheless, his architectural legacy, particularly from the middle of his career onwards, clearly marks him out as one of the outstanding church architects of his time and a major contributor to the Victorian Gothic Revival movement.

A total of 198 of Pearson's churches, or those containing his work, are designated as listed buildings. Indeed, at the start of this research (October 2014) only four surviving Pearson churches remained unlisted. Eight of his unlisted new churches have been lost through demolition since the 1940s including the Church of St Luke at Winnington (Cheshire) which was demolished in 2015, serving as a timely reminder that even churches created by important and celebrated architects can still face major threats, up to and including complete loss. Although measures exist to protect the fabric of churches, their interior fixtures and fittings can often be the most vulnerable parts.⁴ Moveable furniture is not covered by listing, and other aspects of the interior design may not be adequately described or defined by the list entry, increasing the risk that their significance may be poorly understood and not properly taken into account when changes are proposed.

These issues were defined as a priority research topic under the National Heritage Protection Plan (NHPP),⁵ in response to the rate of change to historic church interiors reflected in the significant number of applications for advice received by the Historic England planning teams. The NHPP topic identified a particular need for more information on the rarity and quality of schemes or part-schemes designed by major architects. This gave impetus to the present project and related avenues of research which were designed to improve Historic England's advice when required through the faculty jurisdiction process. The following research on Pearson is not intended as a complete and in-depth study of all Pearson's works, but instead serves to demonstrate some of the major trends identified through an examination of selected examples. It is also intended as a pilot study to assist in the development of further architect-based studies.

This report is in two parts: a synthetic report containing an assessment of the significance of Pearson's church interiors and a series of appendices containing selected case studies (Appendix A), a list of all Pearson's works in England (Appendix B), a gazetteer providing a brief description of each of these works (Appendix C) and finally, a summary of the results of a questionnaire distributed to church visitors to help understand how they value their churches (Appendix D).

The report includes a method statement explaining how the research was carried out and an historical overview of Pearson's career which places the case studies and other key works in context. It also includes an exploration of the role Pearson played as architect, in particular examining how and why he became involved in commissions, the extent to which he engaged with his projects, and the relationships he built with clients, craftsmen and fellow architects. A section on condition and integrity gives an overview of the current condition of Pearson's church interiors, while the final section discusses some of the pressures for change on church interiors identified from the case studies.

METHOD STATEMENT

The following method statement summarises how the research was undertaken. It has been set out to offer general guidance for those wishing to undertake similar church architect-based studies.

Initial Desk-Based Research

The first stage of the project involved the appointment of a group of volunteers to undertake desk-based research on four major architects: Samuel Sanders Teulon (1812-73); William Butterfield (1814-1900); John Loughborough Pearson (1817-97) and George Edmund Street (1824-81). The volunteers were interviewed and appointed by the Research and Advice groups at Historic England. The chosen volunteers were all from academic backgrounds, undertaking post-graduate study. Each one compiled a full list of works for their chosen architect, with the specific aim of providing a basis for a future assessment of the significance and vulnerability of church interiors (as and when resources might allow). The volunteers' data was checked and supplemented with additional information on each church including National Grid Reference (NGR), name of builders, craftsmen and patrons and the general condition, if known. Following a review of this research, one architect, John Loughborough Pearson, was chosen as the subject of a more detailed research project. Both Butterfield and Street undertook a very large number of commissions during their careers, *circa* 276⁶ and 311⁷ respectively, and synthesis of such numbers would have been difficult to manage within the scope of this pilot study. Furthermore, a number of publications have been prepared on the work of Teulon including a recent comprehensive publication prepared in 2009.⁸

The list of projects for each architect includes all work on cathedrals, churches and chapels in England, designs for new churches, church restorations, alterations and extensions (including minor repairs), and fixtures and fittings. The lists do not, however, include unexecuted designs. The information was collated using desk-based sources (web-based sources and secondary texts) chiefly the National Heritage List for England (NHLE), Church Plans Online (since replaced by the Lambeth Palace online image system), Pevsner's *The Buildings of England* series, the *Victoria County History* series and certain architect-specific key texts. Some of these sources, while useful, over-simplify the historical development of churches by describing only the key elements of the buildings and what the architect was responsible for, omitting information about the craftsmen involved and any subsequent alterations and changes.

Pearson designed and executed schemes for or within approximately 210 cathedrals, churches and chapels across England (Figure 1).⁹ He also undertook work in Wales, Scotland, on the Isle of Man and even designed Brisbane Cathedral in Australia as well as a cemetery chapel at Ta Braxia, Malta, although these lie beyond the scope of this report. Fifteen of Pearson's English churches were researched in detail as part of this study:

- Church of St Anne, Ellerker (East Yorkshire)
- Church of St John and St Petroc, Devoran (Cornwall)
- Church of St Michael, Braintree (Essex)
- Church of St Peter, Charlton (Wiltshire)

- Church of St James, Titsey (Surrey)
- Church of St Peter, Vauxhall (Greater London)
- Church of St Margaret, Horsforth (West Yorkshire)
- Church of St Hugh of Avalon, Sturton by Stow (Lincolnshire)
- Cathedral Church of the Blessed Virgin Mary (Truro Cathedral), Truro (Cornwall)
- Church of St Mary, Hambleton (North Yorkshire)
- Church of St George, Cullercoats (Tyne and Wear)
- Church of All Saints, Highcliffe, Winchester (Hampshire)
- Catholic Apostolic Church, Westminster (Greater London)
- Church of St Paul, Walsall (Walsall Metropolitan District)
- Church of St Luke, Winnington (Cheshire)

The sample of fifteen was intended to address the nature and development of Pearson's role as architect in relation to church interiors. As such, it was determined that the sample would:

- (1) include only major schemes. That is to say, whole buildings either designed and built or substantially restored and/or rebuilt by Pearson. Designs for individual pieces of furniture or minor repairs were omitted from the sample;
- (2) include schemes which Pearson designed *and* oversaw the construction of within his lifetime. Works completed by Frank Pearson after his father's death in 1897 were omitted with the exception of Truro Cathedral, the majority of which was completed by J L Pearson within his lifetime and the remainder was finished by Frank to his father's designs;
- (3) include a selection of unlisted churches. Three of the four unlisted works were chosen (the fourth, a chapel attached the former Castle Howard Reformatory, North Yorkshire, has been converted and its interior extensively modified);
- (4) be geographically spread across England;
- (5) include a cross-section of Pearson's smaller and larger works spanning his independent career (1843-97);
- (6) include non-Anglican commissions. Pearson designed only one church outside of the Anglican faith which was for the Catholic Apostolic church and this church was, therefore, a key example to be studied;
- (7) include a range of buildings listed at each grade (I, II* and II);
- (8) include a mixture of those in different ownership or management.

It should be noted that even though the research focussed on fifteen of Pearson's churches in detail, it was necessary to understand how these compare to his other works. To a certain extent this could be achieved through desk-based research, particularly for his larger buildings, but where possible additional site visits were undertaken.

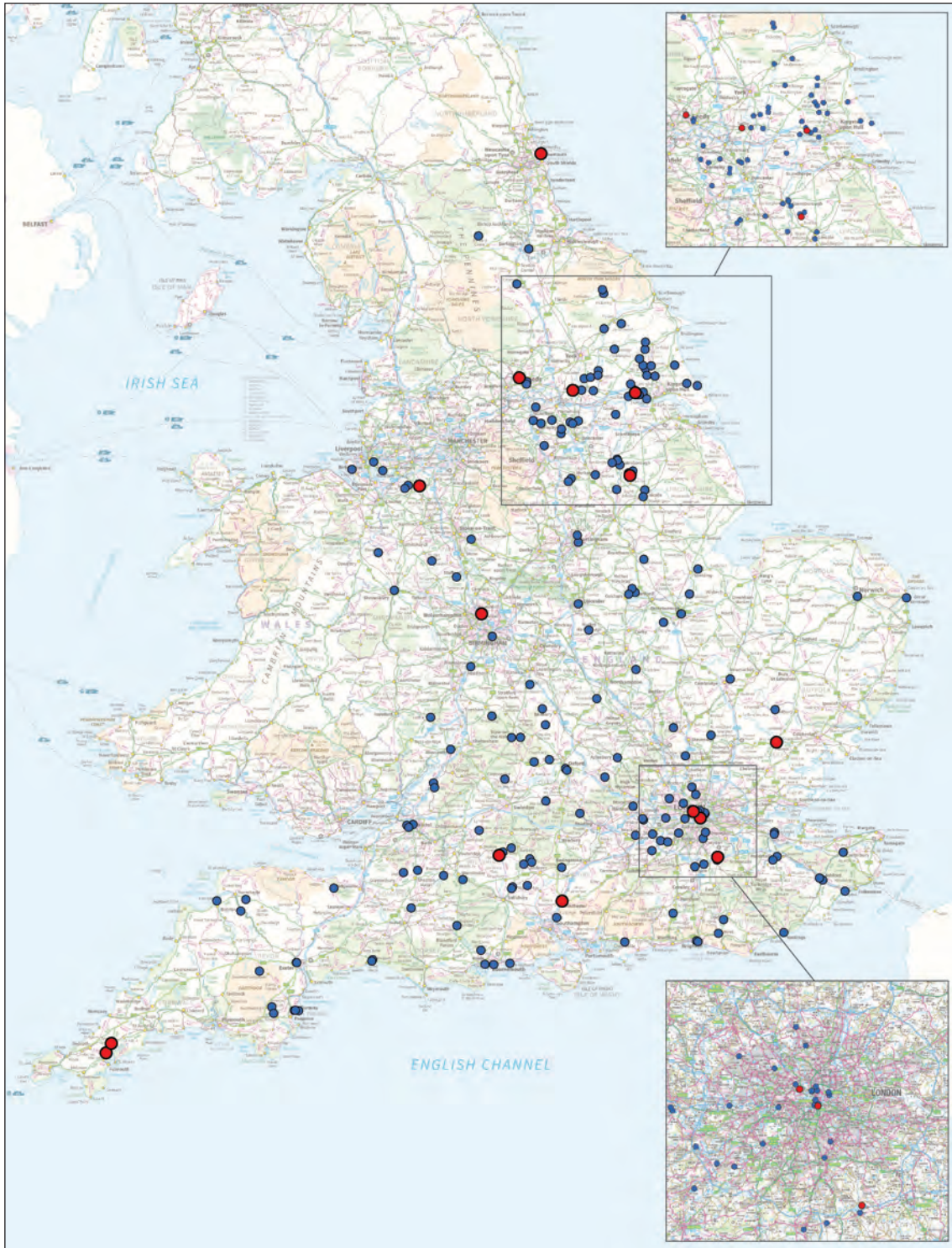


Figure 1: Distribution map showing all the known works by John Loughborough Pearson in England; those selected for detailed study are highlighted in red (© Crown Copyright [and database rights] 2016. OS 100024900. © Historic England, Clare Howard)

Documentary research

Research was undertaken to understand the historical background and development of each of the fifteen selected buildings. This involved collating information from sources held by numerous local and national archives, as well as primary and secondary documentation held by the cathedrals, churches or chapels themselves.

Unfortunately, much of Pearson's professional archive appears to have been disposed of during in the first half of the 20th century when his former premises at 13 Mansfield Street (St Marylebone, London) were vacated;¹⁰ had this documentation survived it would have no doubt provided an invaluable resource, particularly as Pearson appears to have been very careful to make copies of his important correspondence.¹¹ During his research in the 1960s and 1970s, Anthony Quiney was able to contact Pearson's grand-daughter, Marion Morgan (née Pearson), and to view some of the documents she was able to save. This included one of Pearson's ledgers ('Ledger B'), four sketchbooks recording his travels abroad, and sundry tracings and photographs. Since her death, however, contact with the family was lost, and the present authors have not been able to trace them. Quiney's publication *John Loughborough Pearson* (1979) remains the key text on the architect and his work, with the gazetteer being particularly valuable and well-referenced.

It has been possible to obtain architectural design drawings and other documentation, such as correspondence and specifications, for the majority of the buildings from local and national archives; the Incorporated Church Building Society (ICBS) Archive held at Lambeth Palace has been particularly fruitful to this end. The ICBS was established in 1818 to provide grants to churches wishing to increase the number of sittings (individual seating spaces allocated for the congregation). In order to receive a grant, the incumbent of the church was required to submit an application detailing the intended designs for the new church or church extension along with any architectural drawings. It should be noted, however, that it is not always clear whether these drawings are the final designs, as they may have been subject to change after the applications were submitted. For some buildings (such as the Church of St Anne in Ellerker, the Church of St James in Titsey, Church of St Hugh in Sturton by Stow, the Church of St George in Cullercoats and the Church of St Luke in Winnington) it has not been possible to locate Pearson's drawings; these are probably lost, have been disposed of, or are not lodged with a public archive or church. Where this is the case, it has raised difficulties in determining exactly what Pearson designed, particularly in terms of furnishings, although through the course of the research his style became quite recognisable making some identifications by comparison reasonably secure.

In order to understand the evolution of the individual church interiors a range of historical documentation has been used particularly newspapers, faculty applications, parish magazines, church committee minutes and church history booklets. Again, the survival of this information can vary, especially if the parish and/or diocese responsible for the building has changed (records not always being transferred and subsequently lost) or if the building is no longer in ecclesiastical use. Churches not subject to the faculty system (such as the unlicensed Church of St Hugh at Sturton by Stow or the Catholic Apostolic Church in Westminster) may only have historical documentation if this has been retained by their current owners.

For Church of England buildings, documentation, such as correspondence and quinquennial reports, held by the diocese and/or parish have also been useful to understand the later history and development of church interiors. Pastoral Measure reports are particularly useful in providing detailed information on interior fixtures and fittings and their provenance, where known, for churches no longer in religious use. These reports are compiled by the Church Buildings Council (previously the Council for Places of Worship) where a church is being considered for closure under the terms of the Mission and Pastoral Measure 2011 (which supersedes measures introduced 1968-83). While the information within the reports is extremely valuable, it is often unreferenced and therefore should be treated with caution.

Fieldwork

A level 2 historic building survey¹² was undertaken of each of the selected buildings, as detailed in Appendix A. On-site analysis of the interiors helped to determine whether the schemes as executed differed from the intended design and the extent to which they have been subsequently modified. Record photography taken as part of this investigation is deposited at the Historic England Archive in Swindon under project number 7143.

It was discovered during the course of the research that the Church of St Luke in Winnington was under consideration for demolition, while the Church of St Hugh in Sturton by Stow was closed and its future uncertain. Given these circumstances, and the lack of historical architectural drawings for either church, it was decided to complete level 3 historic building surveys¹³ of each to improve understanding and provide permanent records. These surveys can be viewed as part of the relevant church case study in Appendix A.

Consultation

A customised questionnaire prepared by the authors was distributed to members of the cathedral, church or chapel congregations by incumbents and/or church wardens (where possible) in order to gauge how the buildings are valued by the people who use them, how they have changed in recent years and any pressures for change in the future. It was not possible to distribute the questionnaires to five of the selected case studies since some of the buildings were closed for worship or the church preferred not to take part in the survey. It is also worth noting that only five of the case-study subjects returned their questionnaires, although this included two of Pearson's larger and more impressive buildings and two of his smaller and cheaper works. The results of the questionnaires are incorporated within this report and are summarised in Appendix D.

AN OVERVIEW OF PEARSON'S CAREER

Early career: starting out

John Loughborough Pearson, son of a watercolour painter and engraver, was born on 5 July 1817 in Brussels, Belgium.¹⁴ The circumstances of his Belgian birth are unknown. The family lived in Durham and this is where Pearson grew up, close to one of the greatest medieval cathedrals in the country.

At the age of 14, Pearson became an apprentice to the architect Ignatius Bonomi (1787-1870) with whom he developed invaluable skills in drafting (perhaps helped by a talent inherited from his father) and setting-out, and learned to liaise with clients and contractors.¹⁵ Although best known for his classical designs and railway architecture, Bonomi also produced some Gothic designs and was himself the architect to Durham Cathedral between 1827 and 1840. During this period he undertook restoration work in the Chapel of the Nine Altars, chapter house and slype¹⁶ – perhaps providing an opportunity for Pearson to engage with the Gothic style. Certainly many of the elements of Durham Cathedral, particularly within the Chapel of Nine Altars (built in the mid- to late 13th century), have been replicated in Pearson's work, as have the architectural forms of other great northern abbeys and monasteries such as Hexham, Jervaulx, Whitby and Rievaulx which the young Pearson was devoted to studying (Figure 2 and 3). Bonomi's use of the Golden Section¹⁷ also appears to have influenced Pearson's later layouts and proportions, although as Pearson became the Secretary to the Durham Mechanics' Institute during his time with Bonomi's practice, he doubtless had the opportunity to meet many other local architects of the day from whom he may have learnt and taken ideas that would be useful in his later career.¹⁸

In 1842, after approximately 11 years, Pearson left the practice of Bonomi and travelled to London where he briefly worked under Anthony Salvin (1798-1881). A Fellow of the Society of Antiquaries and a promoter of the Gothic Revival style, Salvin mainly practiced in the Tudor and Elizabethan Revival styles, and is most famous for his country house designs rather than for those of churches. Nevertheless, Salvin may have proved influential to Pearson, not least if Pearson was given access to his vast library.¹⁹ In 1843 Pearson worked with Philip Hardwick (1792-1870) and when Hardwick fell ill he appears to have been left to supervise the construction of the new hall and library at Lincoln's Inn, a large Tudor Revival style building of Hardwick's design to which Pearson possibly also contributed.²⁰ Here he continued to learn the practical skills of tendering, liaising with clients and contractors, drawing up contracts and managing projects from conception to execution: invaluable skills which no doubt gave him the confidence to take on his first independent church commission at Ellerker (East Yorkshire) in 1843-4.

This commission appears to have arisen through his friendship with the newly appointed vicar, George Fyler Townsend, whose father Pearson had known during his time in Durham. Pearson used the opportunity provided by this important first commission to showcase ideas which were, at this stage, underpinned by those of Augustus Welby Pugin (1812-52) and the Ecclesiological Society.²¹ To this end, Pearson chose the Middle-Pointed or Decorated Gothic style of the 13th and 14th centuries, adopting the guiding principles preached by Pugin and his followers that this architecture should be archaeologically correct

and as close to medieval designs as possible, with the aim of re-asserting the values of Christianity and the old faith.

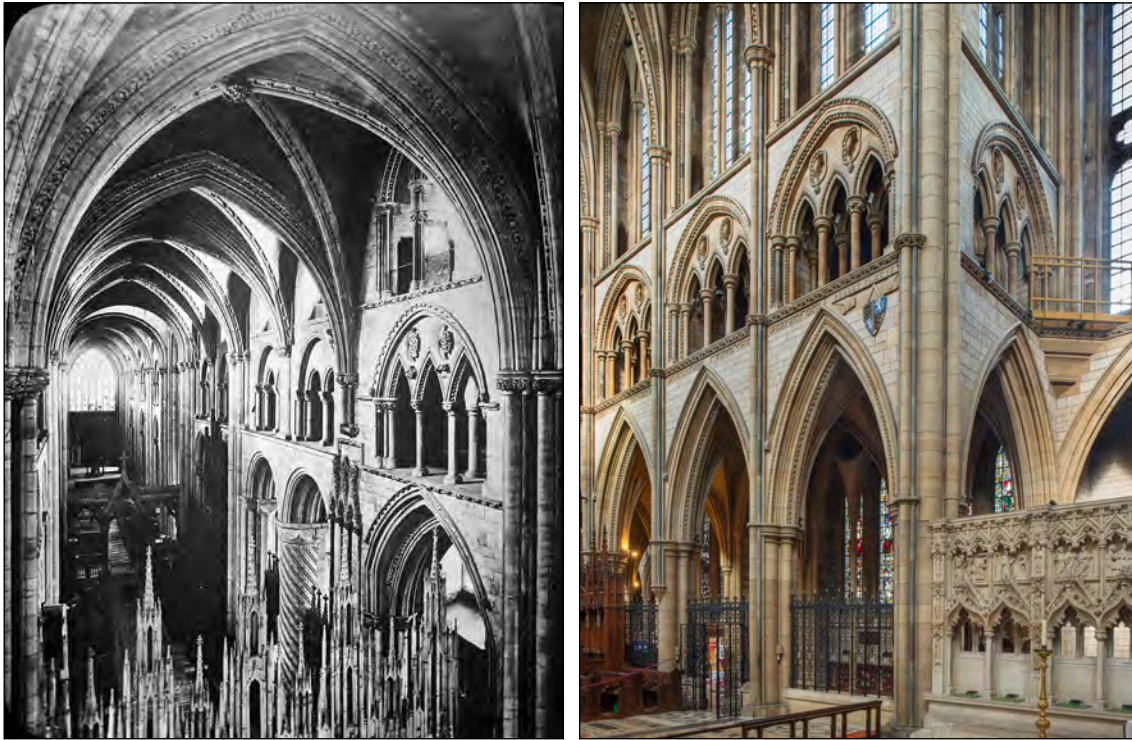


Figure 2: The chancel, Durham Cathedral (aa57_01048 © Historic England Archive)

Figure 3: The north side of chancel, Truro Cathedral (DP166705 © Historic England, photograph: James O Davies)

In the layout and proportions of the church at Ellerker, designed around the reused chancel arch of the former medieval chapel, Pearson excelled. He also set a precedent for many of his future restorations where he would aim to retain earlier fabric if possible. Pearson's design was not particularly unusual for its date but it shows that from the very beginning he was an accomplished student of medieval forms, evident in the collar arch-braced roof trusses, the window tracery, carved details to the furnishings and iron strapwork across the doors. His furnishings, however, including the sedilia, font and pulpit (Figures 4 to 6) were fairly plain, with only the upper wooden panels of the pulpit drum displaying detailing in the form of cusped arches and quatrefoils.

Pearson's first church was certainly a success, described by the Ecclesiological Society as 'extremely simple, but withal so ecclesiastical and correct in its character that it reflects great credit upon the taste and skill of the architect' (see Case Study 1, Appendix A).²² Furthermore, the attendance of numerous incumbents and landowners at the consecration ceremony allowed his reputation to spread throughout the neighbouring villages leading to numerous commissions across East Yorkshire.²³ This allowed him to leave Hardwick's employ – where he was relieved of the superintendence of the construction of Lincoln's Inn by Philip Charles Hardwick – and set up his own practice in 1844 at Keppel Street, near Russell Square in Bloomsbury (London).²⁴ These new commissions in East Yorkshire included the restoration of the Church of St Mary in Etton (1844-6) and St Mary in

Elloughton (1844-6), the construction of the new chapel at Wauldby Manor, Welton (circa 1844-7) and the new Church of St Mary at Ellerton (1846-8). The Church of All Saints in North Ferriby, East Yorkshire (1846-8) – twinned with St James’ in Weybridge, Surrey (1846-8) – is considered to be one of his most inspired early church designs:²⁵ a church somewhat larger than Ellerker with nave, north and south aisles and chancel but again closely following the principles of Pugin and the Ecclesiologists (Figure 7). It was here that Pearson began to emphasise height and complex interior perspectives with tall pointed arches and a mixture of octagonal and cylindrical piers separating the nave and aisles. The furniture, particularly the font, pews and choir stalls, was also increasingly decorative.



Figures 4 to 6: The sedilia (left), font (centre) and pulpit (right) at the Church of St Anne in Ellerker (DP168564, DP168565 and DP168575 © Historic England, photograph: Alun Bull)



Figure 7: Interior of the Church of All Saints, North Ferriby (AA77/05694 © Historic England Archive)

Middle career: experimentation and building confidence

Pearson (Figure 8) continued to undertake restorations and repairs to churches throughout the remainder of the 1840s; this included rebuilding large parts of existing churches, restorations and minor repairs. Despite Pearson's firm being established in London most of these commissions continued to be located in East Yorkshire, with some also situated in Surrey (Thorpe and Weybridge) and Lincolnshire (Lea).²⁶ Pearson's first church in London itself (and according to Pevsner the first to show his personality)²⁷ was Holy Trinity in Bessborough Gardens built between 1849 and 1852, unfortunately demolished in 1954 following serious bomb damage (Figure 9). It was commissioned by Archdeacon Bentinck who had employed Pearson to restore Siggleshorne parish church (East Yorkshire) in 1848. Holy Trinity was highly praised by the Ecclesiological Society and was described in their journal, the *Ecclesiologist*, as exhibiting 'every distinctive feature of that system of church arrangement which it has been the constant and primary intention of our pages to advocate'.²⁸ The Ecclesiologists were particularly complimentary about the steps which Pearson used to separate the chancel from the crossing and the choir from the sanctuary, which reaffirmed the idea of progression to the holiest parts of the church. Furthermore, they thought that the two-storey sacristy offered a domestic feel which in their opinion was 'ingenious'.²⁹ The interior was lavishly furnished with elaborately carved pieces reflecting Pearson's increasing confidence in the design of his fixtures and fittings. The decorations were described by one newspaper of the time as 'details each itself a gem...oak leaf and acorn, vine and tendril, ball-flower and foliage, trefoil and diaper, mingled with angels and saints, apostles and evangelists, cherubin and seraphim, with symbols at once various, ingenious, and correct'.³⁰ The church was highly and publicly praised by many of the major architects of the day including Charles Barry, Augustus W Pugin and G G Scott³¹ and this certainly appears to have benefitted Pearson's growing reputation, although his commissions still tended to be at some distance from his premises in London.



Figure 8: Photograph of John Loughborough Pearson taken by Camille Silvy 19 October 1861 (Ax56047 © National Portrait Gallery, London)



Figure 9: Holy Trinity Church, Bessborough Gardens, taken 1953 by S W Newbery (N 63164 Holy Trinity, Westminster. Reproduced with permission of Peter Smith, Newbery Smith Photography Ltd)

While undertaking a chancel restoration at St Mary's in Stow (Lincolnshire), between 1850 and 1852, Pearson discovered the springers for the former stone-vaulted ceiling and restored it based upon this evidence. Although this was to the detriment of the late medieval roof, he proved that he could engineer stone vaulting without the need for excessive buttressing or piers,³² a discovery which was to prove influential in many of his later designs. From this date onwards, Pearson began to use stone vaulting within selected areas of his churches such as porches or side chapels (Figure 10).

Pearson became a Fellow of the Society of Antiquaries in 1853.³³ While this may have in part resulted from his endeavours to retain and restore medieval fabric, it is noteworthy that this approach was not consistently applied. In some cases he followed the Ecclesiologists recommendations to revert to the Middle-Pointed Gothic even where evidence for its earlier use was lacking³⁴ and he was later heavily criticised by the Society for the Protection of Ancient Buildings (SPAB) for the destruction of earlier fabric. Many leading architects of the day, including G G Scott, received similar criticism which arose from changing attitudes to the preservation and restoration of medieval fabric towards the end of the 19th century.³⁵

The first few years of the 1850s appear to have been fairly unproductive for Pearson whose only works appear to have been at Stow and Bessborough Gardens until 1853 when he received further commissions in Rutland and Gloucestershire. This lull has not been explained but it could be that Pearson was using the time to travel and develop his own style and designs. Pearson certainly made visits to France in 1853 and 1855 where he made numerous sketches of church interiors, including furnishings, and upon his return his designs began to show increased continental influences.³⁶ The results are first most evident at the Church of St John and St Petroc in Devoran (Cornwall), built between 1855 and 1856, where he used French devices in his design, particularly in the polygonal apse and tower (*see Case Study 2, Appendix A*). The church has a similar form and layout to the Church of St Anne in Ellerker (with the exception of the apsidal chancel) with the nave and chancel separated by a tall pointed chancel arch, north vestry and south porch. The roof is very steeply pitched in mimicry of the chancel arch below, and is of Pearson's preferred collar arch-braced type, while the chancel is vaulted. Some of the decorative details such as the delicate foliated corbels (*Figure 11*) are also similar to those found at North Ferriby (East Yorkshire) – albeit more refined – while the rear-arches to the windows, supported by cylindrical shafts, appear to be precursors to those used at Truro Cathedral almost 30 years later. The furnishings at St John and St Petroc's are generally still fairly plain with the pulpit receiving the most decoration in the form of cusped arches carried on short shafts with ring-moulded capitals, finished above and below with incised quatrefoils and trefoils, and dog-tooth and leaf mouldings.



Figure 10: The chancel at St Mary's, Stow, taken from north-west circa 1920-60 (CC83/00752 © Historic England Archive)



Figure 11: One of the foliate corbels carrying the chancel arch at the Church of St John and St Petroc, Devoran, Cornwall (DP172563 © Historic England, photograph: James O Davies)

Throughout the later 1850s Pearson continued to undertake church restorations which retained the original medieval fabric where possible. At the Church of St Peter in Charlton, Wiltshire (restored 1857-8), Pearson kept the early 16th-century tower and chapel and rebuilt the chancel and nave (*see Case Study 3, Appendix A*). His appreciation of the medieval fabric is apparent through the re-use of decorative stones and retention of features such as the hagioscope (or squint) – which still provides a view from the porch to the pulpit – and the medieval chancel and chapel screens. The chapel screen is very well preserved and appears to have received little, if any, embellishment or modification. The chancel screen retains its medieval paint scheme in red, gold and blue. The lower cusped panels may have originally been elaborately painted, perhaps with images of saints, but this has been lost through gradual decay. Some of these panels have certainly been replaced and areas of the remaining paint may have been restored, possibly as part of Pearson’s restoration. The interior decorative elements of the new furnishings (including pulpit and font) mimic those of the retained 16th-century chapel, and probably those of the former building, in an attempt to recreate a building which is distinctive yet in keeping with its predecessor (Figure 12). Smith (2014)³⁷ argues that many churches restored by George Edmund Street in the 19th century retain the layout and overall proportions of their medieval predecessors, as well as individual fixtures and fittings taken from them. At Charlton, the fact that the chancel screen fits so well within the 19th-century building might indicate that Pearson similarly based his designs around the proportions and foundations of the earlier building.

At St Michael’s Church, Braintree (Essex) Pearson appears to have respected the earlier medieval and Tudor fabric of the church, retaining and repairing this where possible between 1857 and 1867 (*see Case Study 4, Appendix A*). All the windows, however, were replaced with new Geometric tracery, the north aisle was enlarged to the detriment of medieval fabric and there was a complete overhaul of the interior fixtures and fittings which were replaced with new pews, font and pulpit of Early English character. Pearson’s lengthy account of the condition of the church written in 1856 explains that the roofs were in a severe state of decay and that this had led to the damage of the interior furnishings particularly the box pews; this might explain why the architect made the decision to replace these aspects of the building so extensively, when he had clearly made the decision to keep other elements of the earlier fabric intact (*see Figures 51 and 52*).³⁸ It is also possible, however, that at this stage in his career, Pearson was still inclined to follow the principles

upheld by the Ecclesiologists, who preferred Middle Pointed (Decorated) tracery and who were strongly against the retention of box pews.



Figure 12: The pulpit against the backdrop of the medieval chancel screen at the Church of St Peter, Charlton (D165000 © Historic England, photograph: Steven Baker)

In 1860 Pearson became a Fellow of the Royal Institute of British Architects (he had been a member since 1834)³⁹ and this accreditation, together with his membership of the Society of Antiquaries, further raised and recognised his reputation.⁴⁰ By this date Pearson, now also influenced by the writings of John Ruskin, was using constructional polychromy (the first Pearson church to exhibit such was St Augustine's in Ashen, Essex, built 1857-62).⁴¹ Pearson always used polychromy in careful and subtle ways to embellish structural features and the interior of the Church of St James in Titsey (Surrey) and the Church of St Mary in Dalton Holme (East Yorkshire), both completed in 1861, demonstrate this well. The interior of St James' is faced with Bath stone enlivened by bands and decorative motifs of firestone, which is also used to embellish the shafts, reredos and Leveson-Gower tomb (*see* Case Study 5, Appendix A). These fixtures are all more ornate than Pearson's earlier works and show increased confidence in his interpretation of Gothic Revival design and style (Figure 13). Pearson's most extreme use of polychromy can be seen at the parish church in Appleton-le-Moors (North Yorkshire) which was built between 1863-5.⁴² Here Pearson

used more strongly contrasting materials – although this is still used carefully – and his decoration is heavier and certainly more sumptuous than usual. The font is almost identical to that at St Michael’s in Braintree while the choir stalls and pews of the nave are very similar to those seen at other Pearson churches, with rounded upper corners to the bench ends.



Figure 13: Constructional polychromy in the Church of St James, Titsey (D167319 © Historic England, photograph: James O Davies)

Pearson’s second urban church, on a larger scale than Holy Trinity at Bessborough Gardens, was the Church of St Peter in Vauxhall (London) constructed between 1863-4 and designed to fit within a constrained site and to a modest budget (*see* Case Study 6, Appendix A). Despite these constraints, Pearson built a brick- and stone-vaulted building (the first of his churches to be wholly vaulted using brick with stone ribs and believed to be the first of its kind in Gothic Revival London),⁴³ made possible using techniques he had mastered at Stow and elsewhere. In place of buttressing, the downward forces are instead passed through the nave arcade. As with his other churches of the late 1850s and 1860s, the building is constructed using polychromatic brickwork (cream stock brick and red brick) and has a nave with north and south aisles, chancel with apse, baptistery and western narthex. Although Pearson’s initial designs, which included much more elaborate carving and

decoration, had to be reduced to meet the tight budget, the interior remains magnificent and inspiring; the chancel is richly decorated with wall paintings and stained glass by Lavers and Barraud and Clayton and Bell (two of Pearson's favoured stained-glass firms) and the fixtures and fittings are some of the most sumptuous of Pearson's designs, particularly the reredos which follows similar forms seen at Garton-on-the-Wolds (East Yorkshire) and Appleton-le-Moors (North Yorkshire), but is much more richly decorated than either, with inlaid mosaics in gold, red and blue by Antonio Salviati. The font is shorter than others of Pearson's design but is decorated with *sgraffito* (a technique where the design is scratched into the surface to a lower level of a contrasting colour) scenes similar to the pulpit at Appleton-le-Moors (Figure 14 and 15). Pearson's pulpit at Vauxhall is unusual in that it has a rectangular plan and is highly decorative with inlaid mural panels; the large cylindrical base, however, is characteristic of many of his pulpits and fonts.



Figure 14 and 15: The font in the Church of St Peter, Vauxhall (left) and the pulpit and chancel in Christ Church, Appleton-le-Moors (right) (© Historic England, photographs: Clare Howard)

On 5 June 1862 Pearson married Jemima Christian, cousin of his friend and fellow architect Ewan Christian.⁴⁴ Two years later, their only child Frank was born, his birth preceding Jemima's death in March 1865 by only 13 months.⁴⁵ This tragedy, not unsurprisingly, seems to have slowed Pearson's work and Quiney suggests that he may have lost commissions from Lord Sykes at Wansford and Thixendale (East Yorkshire) as a consequence.⁴⁶ He did not cease to work completely though, as he appears to have continued developing the alterations and restorations at the Church of St Peter at Over Wallop (Hampshire) and the Church of St Helen at Hemsworth (West Yorkshire). His first new church following his wife's death was that of St John in Sutton Veny (Wiltshire), built between 1866 and 1868. The church is fairly plain in style although it exhibits a limited amount of polychromy and exuberant carved details with more English than continental influences. The walls of the chancel, moreover, are decorated with *sgraffito* similar to that seen at Appleton-le-Moors (North Yorkshire).

Late career: becoming a master

In 1870 Pearson became the consulting architect at Lincoln Cathedral;⁴⁷ this was his first appointment to a cathedral and it probably re-affirmed his interest in the larger ecclesiastical buildings of the north which he had studied in his early career. Certainly one of his largest and most impressive churches, St Augustine's in Kilburn (London), was designed in the same year and subsequently constructed in three phases: the eastern parts between 1871 and 1872, the western parts between 1876 and 1878 and the steeple was added in 1897.⁴⁸ The building is constructed of red brick with stone dressings and has a series of complex vaulted spaces throughout creating magnificent perspectives through the building. Above the nave arcade very tall clerestory arches open onto a gallery giving the impression, as Pearson's later churches often did, of a soaring interior, much larger on the inside than on the outside (Figure 16). The church is also filled with rich colour as a result of the wall paintings and stained glass (albeit unfinished) designed by Clayton and Bell. Pearson went on to design similar large churches notably the Church of St John in Red Lion Square, London (built 1875-8, since demolished), the Church of St Michael in Croydon, London (built 1880-95) and the Church of St Stephen in Bournemouth, Dorset (1883-98) but St Augustine's was considered one of his greatest achievements.⁴⁹



Figure 16: The interior of the Church of St Augustine, Kilburn (© Historic England, photograph: Clare Howard)

Pearson visited Italy in 1874 and became an Associate of the Royal Academy in the same year.⁵⁰ By this date his work was widely spread throughout England from Yorkshire to Devon. The Church of St Margaret at Horsforth, West Yorkshire (built 1877-83) displays many of the characteristics of his later churches: constructed of stone with a tall and lofty

nave, subtle inter-relation of spaces (particularly between nave and chancel), well-balanced layout and proportions based on the Golden Section (*see* Case Study 7, Appendix A). Interestingly, the church is not vaulted as might be expected in a large church at this stage in Pearson's career. He did occasionally revert to open roofs exposing fine arch-braced collar trusses, as here and at the substantial Church of St Paul in Walsall (built 1892-3). In the case of St Barnabas in Hove, East Sussex (built 1882-93) the minutes of the building committee record a clear choice for an open roof rather than a vaulted ceiling,⁵¹ although without stating the underlying reason. At St Margaret's this quicker, easier and cheaper solution may have been preferred, given that the patron and incumbent were particularly keen to have the building finished following a series of setbacks that had caused a long delay in construction. As in many of his later churches, the fixtures and fittings at St Margaret's are fairly simple, decorated with ring mouldings, nail-head detailing, lancet or cusped arches and trefoils or quatrefoils.

In 1879 Pearson's designs for Truro Cathedral were submitted to and accepted by the cathedral building committee. Construction of the first phase (baptistery, transepts, crossing, chancel and St Mary's Aisle) commenced in the following year and took seven years to complete. Required for the newly formed Diocese of Truro it was the first Anglican cathedral to be built in England since 1697. Expectations were high for what was to be by far Pearson's largest and most elaborate building, following the demands of a determined clergy armed with a substantial budget. In particular, the first Bishop of Truro, Edward White Benson, had clear ideas on what he wanted to see in the new building.

Pearson's building reflects some aspects of the cathedrals, abbeys and monasteries he had studied or worked with earlier in his career, particularly Lincoln Cathedral where, interestingly, he had first met Bishop Benson as an archdeacon. Pearson fought hard to retain the south aisle of the former early 16th-century church which stood on the same site, and came to a compromise regarding the use of Cornish granite, which was specified by the building committee to reflect the Cornish identity, so long as Bath or Douling stone was used for the dressings.⁵² Despite the rich carvings on the exterior of the building, it is the interior of the cathedral which is often most appreciated for its towering nave and chancel, stone vaulting, balanced proportions and adroit use of colour and architectural embellishment. Once again Pearson proved he was a master of vaulting, employing ingenious solutions to connect the existing south aisle of St Mary's church with the new choir. As might be expected, the fixtures and fittings of the cathedral – including the choir stalls (Figure 17), bishop's throne, reredos and font – are by far the most elaborate of Pearson's designs, displaying fine and intricate detailing, as well as bold and colourful materials which by Gothic Revival cathedral standards might still be considered refined.

Pearson continued to receive awards for his achievements. He was bestowed the RIBA Gold Medal in 1880, and in the following year he became a full member of the Royal Academy.⁵³ Probably due to the publicity he received for Truro Cathedral, this decade was the busiest of Pearson's entire career with over 50 separate commissions executed. The Church of St George in Cullercoats (Tyne and Wear), built between 1882 and 1884, was commissioned by the sixth Duke of Northumberland at a fairly large cost of approximately £21,000 (*see* Case Study 11, Appendix A).⁵⁴ This stone-built church – complete with tower – stands monumentally on the seafront overlooking the sea. As may be expected for a late Pearson church, the interior is stone vaulted throughout, with a lofty three-storey nave of arcade,

blind triforium and clerestory, north and south aisles with integrated western porches, transepts and apsidal chancel, all bearing similarities to the large medieval churches of the north, particularly the ruined abbeys and monasteries. However, surprisingly perhaps, the church bears very few similarities to nearby Tynemouth Priory indicating that Pearson did not always place the local context ahead of his own ideas and experience. The apsidal end and treatment of the towers at St George's, for example, demonstrate Pearson's preferred French influences. The addition of a western gallery with baptistery placed underneath appears to be typical of Pearson's later and larger churches. Also, as in many of Pearson's later works, the stone interior is fairly austere, but this is relieved somewhat by the ring-moulded and dog-tooth detailing. This austerity is also reflected in the furnishings including the stone-carved pulpit and font. The pews are fairly simple designs with square bench ends decorated with rounded elbows and incised motifs; similar to those of the Church of St James' Titsey, Surrey (1860-61). Since Pearson designed some of the smaller portable items such as the altar cloth and altar cross at Cullercoats, it is likely that he also designed the pews and this is corroborated by this recurrence of patterns. The focus for Pearson, however, was always the proportions, spatial complexity and massing of the building itself and in these he excelled.



Figure 17: Choir stalls in Truro Cathedral (DP166690 © Historic England, photograph: James O Davies)

Almost a decade later, Pearson designed his only church outside the Church of England for the Catholic Apostolic Church, Westminster (see Case Study 13, Appendix A). By this date his reputation was well established and it offered an opportunity to produce a large building almost on the scale of St Augustine's in Kilburn (London) which is located nearby. The exact circumstances of the commission and the reason for the patron's choice of a mainstream Anglican church architect are unclear, but it is possible that the trustees of the Catholic Apostolic Church had seen Pearson's work at St Augustine's, which was designed to

reflect high church practices and beliefs, and admired the richness of Pearson's tall, vaulted interiors so reminiscent of their other established and traditional catholic churches. While there appears to be a greater emphasis on height, the Catholic Apostolic Church is very similar to the church at Cullercoats, particularly as the interiors of both are entirely stone vaulted and both churches follow a similar plan with nave, aisles, western galleries with baptistery underneath, transepts and apsidal chancel. The former, however, displays far greater spatial complexities and perspectives through the arrangement of the side chapels flanking the chancel, the ambulatory and the minute aisles in the Lady Chapel. The latter is almost identical to the early 13th-century Lady Chapel in Salisbury Cathedral (Wiltshire) which Pearson must surely have visited, perhaps when he undertook changes to All Saints, Idmiston (Wiltshire) in 1865-6, or when he designed and built the Church of St Nicolas at Porton (Wiltshire) in 1876-7. Engravings of the Lady Chapel at Salisbury were also widely published from the 18th century onwards and it is probable that Pearson would have seen and studied these.⁵⁵ The furnishings, including the stone-carved pulpit, font and wooden-carved Angel's throne at the Catholic Apostolic Church, are also more elaborate than seen at Cullercoats, with further decorative embellishments in the form of cusped arches, quatrefoils and foliate details.

Pearson appears to have never turned a commission away regardless of its size or geographical location⁵⁶ and as a result he created a line of smaller and cheaper churches⁵⁷ to meet the demands of the smaller and poorer parishes. Given the volume of work which Pearson had taken on by this date it is probable that, as for other major architects such as Scott,⁵⁸ many of his smaller and simpler designs were drafted by clerks or assistants, although due to the lack of documentary information from Pearson's office the extent of this is difficult to assess. Of course, as was also true for other major architects, Pearson always solely signed the architectural design drawings issued by his office, which indicates that the designs were at the very least created under his instruction.

The Church of St Hugh at Sturton by Stow (Lincolnshire), constructed in 1879, is one of Pearson's 'cheap churches' and was built as a dual purpose mission room and church using locally manufactured brick enlivened by bands of darker brick (*see* Case Study 8, Appendix A). The roof, a principal rafter type with tie beam and crown-posts, is an unusual choice for Pearson (most of his wooden roofs being of collar arch-braced type) and may be a reflection of the building's more prosaic purpose as a mission hall. The furniture here is very simple with little or no decoration, appropriate perhaps in a more modest church. The Church of St Mary in Hambleton (North Yorkshire), constructed in 1881-2, is similarly modest in its design, but exhibits more of Pearson's style and character, including an emphasis on height proportionate to floor space and a certain amount of spatial complexity (*see* Case Study 10, Appendix A). While the plan follows a typical church arrangement of south porch, nave, north and south aisles, chancel and north vestry, the bare brick relieved by stone dressings and the timber of the collar arch-braced roof provide a warm and welcoming atmosphere within. The furnishings (possibly with the exception of the pews) were not designed by Pearson but were in fact donated by St Mary's sister church in Brayton (St Wilfrid's). Pearson marks out where the individual pieces should be located on his plan but it is not clear whether he was originally intending to design furniture or whether the donation was made later due to a lack of funds. Again, without appropriate documentary evidence (such as correspondence or design drawings), it is difficult to say whether the pews at St Mary's were Pearson's or not. They are a close match for those seen in his larger and more costly Church

of St Margaret, Horsforth (built 1877-83) suggesting that he did design them, or at the very least, influenced the choice of design from the craftsman.

Both the Church of All Saints in Highcliffe, Hampshire (built 1889-97) and the Church of St Luke in Winnington, Cheshire (built 1896-7) can also be termed 'cheap churches' on account of their typical layout and use of cheaper, local materials (*see* Case Study 12 and 15, Appendix A). The initial designs for both included towers, the beginnings of which are indicated by tothing left visible on the nave and chancel exteriors. In fact Pearson often designed churches with towers, but limited funds did not always allow for their completion. Instead of removing the tower from the designs completely, he sometimes allowed the foundations to be laid in preparation for building work to commence once the parish had the means to pay. Again, the interiors of these two cheaper churches demonstrate the best of Pearson's personality with soaring height and massing, but with simpler detailing such as collar arch-braced roof trusses instead of stone vaulting and bare walls with few simple adornments, if any. The furnishings here and in similar churches can be fairly humble in form and decoration, almost returning to his earliest designs like those seen at Ellerker, although characteristics of Pearson's later work can be glimpsed within the detailing: the foliate frieze on the pulpit at St Luke's, for example, is very similar to that found on the pulpit at the Catholic Apostolic Church.

John Loughborough Pearson died on 11 December 1897 following an operation to treat an intestinal blockage;⁵⁹ he remained in the throes of his work until the very end and this is reflected in his correspondence, particularly relating to Truro Cathedral where he had hopes that the second part of the building would be commenced in the coming months.⁶⁰

Pearson lived and worked throughout the Gothic Revival period, witnessing its rise, all its intermediary stages and its eventual decline. In a manner befitting his career and accomplishments, he was buried within the nave of Westminster Abbey church, beside his predecessor as surveyor at Westminster, Sir G G Scott (Surveyor of Fabric 1849-78). The memorial brass was designed by his former assistant, William Douglas Caröe, and was installed in 1901.⁶¹ As Pearson intended, the architectural practice was continued by his son, Frank, who also completed some of his father's unexecuted designs, including Truro Cathedral (Cornwall) and the chapel at St Peter's Convent in Woking (Surrey). Frank also appears to have been commissioned to design and execute additional works to many of his father's completed churches, for example, the reredos at St Margaret's in Horsforth, the marble floor in the chancel at St George's in Cullercoats and the organ case at the Catholic Apostolic Church in Westminster.

THE ROLE OF THE ARCHITECT

Introduction

During the 54 years of his independent career, John Loughborough Pearson (Figure 18) produced designs for approximately 210 church schemes across the whole of England, as well as others in Wales, Scotland, on the Isle of Man and even as far afield as Brisbane in Australia and Ta Braxia in Malta. In England, his range of work included designs for approximately 75 new or largely new churches,⁶² 120 church restorations, extensions and alterations⁶³ and 15 individual commissions for fittings and furnishings⁶⁴ (although many more furnishings were included as part of his new churches and church alterations/restorations).⁶⁵ In addition to this work Pearson was an advisor to the ICBS (and a member of their Committee of Architects),⁶⁶ undertook many inspections and surveys of church fabric and also became the consulting architect to a number of cathedrals across the country including Lincoln, Gloucester, Peterborough, Bristol, Exeter and Canterbury as well as Westminster Abbey church. Furthermore, Pearson was also involved with the design of accompanying parish rooms, schools and vicarages and undertook a number of domestic projects.

Pearson's career spanned a period when the role of the architect was becoming more narrowly defined and distinct from that of the builder, particularly following the establishment of the Institute for British Architects in 1834, of which organisation Pearson was a member from the very beginning. The following section profiles the architect's role in the design and execution of his church interior schemes from conception to project completion.

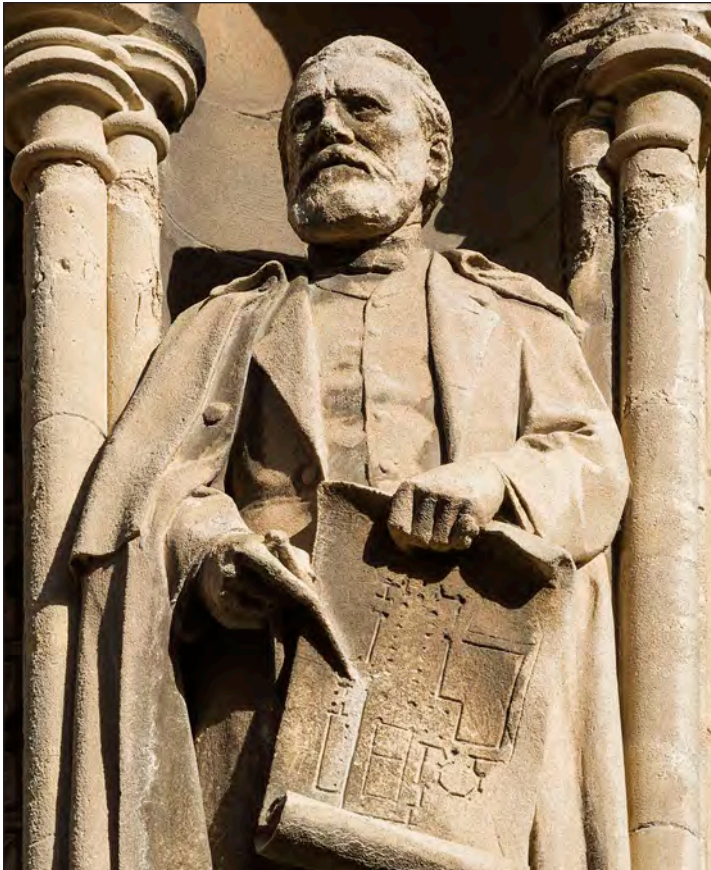


Figure 18: Statue of John Loughborough Pearson over the south porch at Truro Cathedral (DP172580 © Historic England, photograph: James O Davies)

The architects' office

Like many architects of the day, Pearson established his practice within his home which was initially located at 31 Keppel Street, Russell Square in Bloomsbury (London), before he moved to 2 Delahay Street in Westminster by 1851.⁶⁷ By 1861, he was living at 22 Harley Street in St Marylebone,⁶⁸ near Cavendish Square, where he remained until he moved to larger premises at 46 Harley Street in 1868 (both houses have been demolished and replaced by later buildings). In 1886 he moved a few streets away to 13 Mansfield Street in Marylebone, which served as the home and office of his son Frank until it was vacated in the mid-20th century (Figure 19).⁶⁹ His office was managed from *circa* 1865 by his head assistant John Codd⁷⁰ who appears to have written much later correspondence and undertaken site visits on Pearson's behalf, particularly in relation to Truro Cathedral. Pearson was clearly very fond of his head assistant, leaving him £300 in his will and expressing the hope therein 'that his son [Frank] would avail himself of the services of the said John Codd'.⁷¹



Figure 19: 13 Mansfield Street, Marylebone, taken 2008 (DP061027 © Historic England Archive)

Given the large number of commissions he took on across the country (many of which were complex and on a massive scale) Pearson spent a considerable proportion of his time travelling to attend meetings and to undertake surveys; his being the first generation to use the new and expanding railway network from the beginning of their careers.⁷² It was, therefore, inevitable that he would need assistance to fulfil his contracts. In the early Victorian period, clerks of works tended to be chosen by the builders, but towards the middle of the period it became more common for them to be selected by the architect, particularly for the larger and more costly projects, giving the latter greater control without necessarily having to be present on site himself; although the architect did of course make regular visits to the construction sites himself to inspect the work.⁷³ In 1856 Pearson

appointed Mr Emery as Clerk of Works (CoW) to oversee the construction of St Michael's, Garton-on-the-Wolds (East Yorkshire).⁷⁴ He used James Bubb as his main, trusted CoW from the late 1850s onwards and Bubb was the main CoW during the first phase of Truro Cathedral, later succeeded by Robert Swain following Bubb's sudden death of typhoid in 1882.⁷⁵ Mr E T Price was also a reliable CoW towards the end of Pearson's career, being responsible for the superintendence of a number of Pearson's schemes including St Mary's in Wantage (Oxfordshire), All Saints' in Torquay (Cornwall), St Michael's in Headingley (West Yorkshire), St Mark's in New Barnet (London), St Mary's in Laverstoke (Hampshire) and St Andrew's in Boothby Pagnell (Lincolnshire) as well as later schemes by Frank Pearson.⁷⁶ The position of CoW was not necessarily held within the architect's office, although other architects such as G G Scott sometimes used their assistants as clerks of works and some clerks became permanent staff of a particular client such as a diocese.⁷⁷ They relied heavily on the patronage of architects to ensure a steady stream of work. Despite the selection of a clerk by the architect, however, their wages would be paid directly by the client.⁷⁸ Main duties included monitoring the contractors' work, ensuring specifications were met, checking lines and levels and ensuring the use of genuine good quality materials; but they did not have the authority to change aspects of a design without first consulting with the architect. Pearson's specifications always stipulated that any alterations to the designs must be agreed in writing between the contractor and the architect.⁷⁹ It was important for Pearson to have a clerk of works whom he trusted since he was effectively the middle man between architect and builder and it was his responsibility to ensure the building was constructed precisely as Pearson designed it.

By the late 19th century it was customary for a budding architect to undertake an apprenticeship within the office of an established firm for approximately 5 years to further his career. One of Pearson's most successful and well-known pupils was William Douglas Carøe (1857–1938) who became Pearson's pupil in around 1880 following a short apprenticeship with Edmund Kirby (1838–1920) in Liverpool on Pearson's recommendation.⁸⁰ For the first year, Pearson was paid 250 guineas a year to train his pupil but later Carøe entered Pearson's employ, eventually becoming his senior assistant and taking responsibility for Pearson's son Frank when he joined the firm in 1881.⁸¹ As Carøe's skills developed he was trusted to undertake many important aspects of a project including drafting. It is likely, however, that design drawings were done only under Pearson's close instruction and may have even been worked up from his initial sketches. Carøe left the practice in 1885 to establish his own firm but he remained very good friends with the Pearsons, subsequently (as explained above) designing J L Pearson's memorial brass in Westminster Abbey.

Securing the commission

In his early career many of Pearson's commissions were the result of his existing professional relationships which subsequently grew to include their family connections and other acquaintances. Quiney (1979 and 1998) has written widely on the importance of Pearson's first church at Ellerker and the clients he gained from its success, not just in Yorkshire but as far afield as Oxfordshire, Gloucestershire and Cornwall. This was the principal means by which Pearson's early reputation grew. Once Pearson secured and successfully completed a commission in a local area, it was more than likely that he would gain further commissions for new churches or church restorations in the neighbouring

villages. The Church of St Mary in Hambleton (North Yorkshire) and the Church of St Hugh in Sturton by Stow (Lincolnshire) are two very clear results of this process in action.

Pearson did not publish or lecture on his works as other architects of the period often did, and when he was put forward for the RIBA Gold Medal in 1880 many members of the committee were not familiar with his reputation, most likely since, as the RIBA President announced at the award of the medal, 'he had never, even in these pushing enterprising days, ostentatiously identified himself with these buildings'.⁸² Pearson often shied away from public attention and seems to have had an aversion to publishing his designs, although he often showcased his work as proposed measured plans, elevations, cross-sections or as artists' impressions at the Royal Academy, suggesting that his reticence regarding publication was mainly to avoid plagiarism of his work. However, at St Paul's, Walsall, the parish magazine explains that Pearson was against using his perspectives of the church in the appeal for funds due to their 'imperfect qualities'; the building committee for the church disagreed with Pearson and appear to have used the drawings anyway.⁸³ It is important to note that despite this apparent shyness, Pearson appears to have been able to make a good impression and this often led to long-term relationships with his clients; this seems to have been an important contributing factor to his success. In East Yorkshire, for example, Pearson built a strong relationship with Lord Tatton Sykes, fourth Baronet, of Sledmere House, who commissioned the architect to undertake restorations of the Church of St Michael in Garton-on-the-Wolds (restored 1856); Church of St Mary in Kirkburn (restored 1856-7) and the Church of St Edith in Bishop Wilton (restored 1858-9) and to construct the new Church of St Margaret in Hilston (built 1859-62, now demolished). The Sykes relationship also led to a number of other commissions from related gentry families including the Raikes and the Hothams.

Again, probably because of his reserved nature, Pearson did not usually enter architectural competitions, the most notable exception being that for Truro Cathedral in 1879, where he was pitted against five other well-known architects: J P St Aubyn, G F Bodley, W Burges, R P Pullan, J O Scott and G E Street. The outcome of this competition appears, however, to have been somewhat skewed in Pearson's favour due to his existing relationship with Edward White Benson, the first Bishop, whom he had known from his days as cathedral architect at Lincoln. Also, by this time, Pearson appears to have risen from relative obscurity within the profession (evident in 1880) to win the respect and admiration of his peers and had become a close friend of G G Scott, which also helped him to secure certain commissions. Scott's son, John Oldrid Scott (1841-1913), wrote to the Dean of Westminster upon hearing of Pearson's appointment as surveyor of the Abbey, stating:

My father had a strong personal regard for Mr Pearson as well as much admiration for his work and I feel that it would have been a satisfaction to him had he known that he was to succeed him at the Abbey. My own feelings towards Mr Pearson agree in all respects with my father's.⁸⁴

At St Paul's in Walsall, the building committee explained in the parish magazine that they were intending to gather estimates from three main architects but in the next issue they had 'unanimously' decided on Pearson who was later highly recommended by the well-known church architect (and advisor to the Diocese), Ewan Christian. Christian is quoted as stating 'These plans are above criticism and demand unmixed commendation';⁸⁵ such a comment might be expected given that Christian was the cousin of Pearson's late wife, but Christian's position and reputation required that he gave a true opinion.

Costs and estimates

Exactly how Pearson calculated his fees cannot be fully explored due to the limited survival of estimates and correspondence, most of which were probably lost when 13 Mansfield Street was cleared. During his research in the 1960s and 1970s, Quiney reviewed one of the ledgers ('Ledger B') then held by Pearson's grand-daughter which recorded travel expenses alongside separate fixed costs for Pearson's own time. Quiney explains that Pearson's daily rate for work carried out before construction commenced (for example for drafting, attending meetings, undertaking surveys etc) was around 25 shillings at the beginning of his career increasing to three guineas by the early 1850s, four guineas after 1864 and five after 1866. Once construction began, Pearson tended to charge 5% of the contractors fees.⁸⁶ These fees most likely grew as he became more and more successful, particularly following the accomplishment of Truro Cathedral. Travel expenses tended to amount to between £43 and £200 annually, but were obviously dependant on the location and type of commissions.⁸⁷

There are some indications of the architect's fees within ICBS grant application documentation. At Truro, for example, Pearson's fees were initially expected to be £250, while a clerk of works was expected to cost £100.⁸⁸ These fees appear rather low given the size and complexity of the commission, perhaps in keeping with the cost of the overall building which was then estimated at £5000 (a fair way off the subsequent £95,000 estimate submitted in 1878). Later documentation held within the ICBS file suggests that the architect's fee would be 5% of the overall contract while the clerk's fee would be £150 per annum.⁸⁹ In October 1882 (two years into the construction of the first phase of the cathedral) Pearson's fee on account was £1127 and 8 shillings – a more recognisable proportion of the costs if a 5% fee was applied.⁹⁰ Pearson charged a fee of 5% for his work at St Peter's in Vauxhall, London (a total of approximately £300) and for the works done at Westminster Abbey, Pearson refers to a fee of 5% of the contractors' work as his payment.⁹¹ At the Church of St John and St Petroc, Devoran, Cornwall (a much smaller building) the combined architect's and clerk of works' fee are estimated to be a total of £75, which might equate to a similar percentage but the overall cost of the church is unknown. A percentage of the overall construction costs would ensure a fee proportionate to the size and complexity of the building, and if the contractors ran up further costs due to delays or additional works, Pearson's fee for managing these issues would rise accordingly. He also built in contingencies for the contractors fees, as at Westminster Abbey where he added approximately 5% on top of the estimates from contractors.⁹² Additional works might include alterations during the construction if the patron or architect changed their minds about details, or to suit a different budget if funds were not as forthcoming as they expected. At Truro, for example, the clergy often changed features of the original design, particularly with regards the interior, as the building began to take form (*see Influences, below*).

The overall construction costs for individual commissions could vary depending on the size of the church, materials used, its location and the builders' costs. Pearson's cheaper churches tended to cost between £1,000 and £2,000 with some of the larger examples rising to approximately £5,000. In contrast to this, some of the larger churches, and often those where the materials and decoration is more luxurious, were some of the most expensive of his commissioned works; most likely a result of a larger budget and greater demands of the client. At St James', Titsey (Surrey), commissioned by the Leveson-Gowers of Titsey Place,

a variety of materials have been used to embellish the structural and architectural details and the increased cost is apparent. Unfortunately it is unknown how much this church cost to build, but St Mary's, Dalton Holme completed at around the same date and to a similar style for the Hotham family (albeit on a slightly larger scale) was reported to cost between £20,000 and £30,000.⁹³ Similarly, at Truro Cathedral, the richness of the materials and colours reflects a much larger budget estimated to total £95,000 although the actual cost is likely to have been much more.

Pearson was also able to adapt designs to suit a client's budget. For example, as mentioned above, the majority of Pearson's designs included a tower, but some were designed but never built, or were only part built with the intention of finishing them later when further funds were available. This is seen at five of the fifteen churches researched as part of this study, including the Church of St Luke's, Winnington (Cheshire); Church of All Saints, Highcliffe (Hampshire); Church of St Paul, Walsall; the Catholic Apostolic Church, Westminster (London) and Church of St Peter, Vauxhall (London). Similarly, Pearson was willing to build churches in stages to allow more funds to be gathered to complete the building, with the hope that progress with the first phase of construction would serve to encourage further donations. This staged approach was used at Truro Cathedral⁹⁴ but also at the small church of All Saints in Highcliffe (Hampshire).⁹⁵ Funds were particularly tight for the new Church of St Peter, Vauxhall, a poor parish in central London, but the Reverend Gregory was determined to construct a church that would inspire his parishioners. The result was one of Pearson's most successful churches, being the first wholly brick- and stone-vaulted Gothic Revival church in London, and it was also constructed at a reasonable cost (*circa* £6,460), given the scale and complexity of the building.⁹⁶ The quantity of stone carving was dramatically reduced from its initial design; the final output, however, remained richly decorated.⁹⁷

Despite Pearson's ability to reduce construction costs, final expenditure could often exceed the projected budget, a fact which was generally revealed at the consecration ceremony when the presiding incumbent appealed to his parishioners to donate further in order to pay off the debt. Such an over-spend was not necessarily because Pearson underestimated the cost of his proposals, but rather because even though his vision clearly overstretched his clients means, the beauty designs were such that they persuaded incumbents to sanction a scheme regardless. This was the case at St Paul's Walsall where the Reverend Fitzgerald explained 'had the Committee for the sake of economy cut down Mr. Pearson's beautiful design, or decided on a meaner church, they would have been blamed by all'.⁹⁸ Here, as was often the case, the parish began to raise funds for a new church before they received an estimate from the architect, and even when it was decided that construction should commence, the parish had still not raised the required amount.

Design

Characteristics and style

The general development of Pearson's church interiors over the course of his career has been outlined above. To summarise, Pearson predominantly used the Decorated Gothic Revival style espoused by the Ecclesiologists and the Tractarians (followers of the Oxford Movement so called after a series of theological publications entitled *Tracts for the Times*

published 1833-41). However, after his first church at Ellerker, Pearson started to employ some Early English influences within his work (such as tall pointed arches, deeply carved foliate mouldings and dog-tooth detailing), and he occasionally used later medieval styles, particularly where he sought to match existing fabric. He had a good eye for, and understanding of, medieval precedent, choosing to replicate characteristics he had studied particularly within the cathedrals, abbeys and monasteries of the north of England. As *The Builder* explained in the description of Truro Cathedral in 1887 'Pearson mastered and assimilated the spirit and character of Medieval work. In this respect he is without a rival among the architects of the day'.⁹⁹

Following his visits abroad, which began in the 1850s, Pearson brought continental, particularly French, influences to bear, especially in the treatment of towers and turrets, but also in the plan and layout of his churches many of which were given apsidal ends. He tended to use collar arch-braced roof trusses in the first half of his career; however, once he had mastered structural vaulting, by 1864, he increasingly favoured this technique and most of his subsequent churches had vaulted ceilings. Where he occasionally reverted, even in his larger works, to open roofs with collar arch-braced trusses or common rafter trusses with double collars, the reasons are unclear; it is possible that some clients chose an open roof to limit costs or the amount of construction time required (which also had cost implications). It could also be the case, as at the Church of St Barnabas at Hove (East Sussex), that the incumbents or building committee simply decided that they preferred roofs open to the rafters.

The interior decoration of Pearson's church interiors was sometimes enlivened by bands of darker materials or string courses; his most colourful works were built during the High Victorian Gothic period¹⁰⁰ around the mid-point of the 19th century, for Pearson's work this tended to be between *circa* 1857 and 1866. Pearson generally used colour in delicate and subtle ways, deploying greater contrasts of colour where funds to build the church were more plentiful.

Pearson's later churches, of the 1870s onwards, demonstrate a mastery of the art of good proportions and layout, often using the principles of the Golden Section (which he first used in St Peter's, Vauxhall), particularly in the design of the nave elevations. In his larger churches he provided complex perspectives and spatial complexity, particularly in the intricate arrangement of aisles and side chapels accompanied by ambulatories. He also created light and dark spaces to provide focus on the nave and chancel. Pearson described these approaches in correspondence with Lord Hotham, the patron of Dalton Holme church, East Yorkshire (built 1858-61), explaining that the addition of transepts was intended to provide light directly into the chancel, illuminating it as the focus of the church.¹⁰¹ This is a technique he also used at some of his other larger churches including Truro Cathedral and the Church of St George in Cullercoats (Tyne and Wear).

While his new churches were generally received as triumphs, Pearson's church restorations had varying degrees of success. At many churches he retained as much early fabric as possible or rebuilt in the style of the fabric which had been lost, informed by archaeological evidence. This is well demonstrated at St Mary's in Stow (Lincolnshire) and to a certain extent at Westminster Abbey. Pearson explained in a letter to the Dean of the Abbey that he proposed 'to make every effort to trace out their original forms, so that it may be possible...

to restore them'.¹⁰² By this stage in his career, Pearson had learnt to carefully analyse the building fabric to understand its significance before taking action to remove or replace it, perhaps influenced by a *Plea for the Faithful Restoration of Churches* published by the architect G G Scott in 1850. Sometimes, however, he favoured older work and removed the later work to reveal the earlier fabric, to the detriment of later medieval material. He also replaced later medieval fabric with new Early English or Decorated forms where the evidence for these forms was lacking. For example, at the Church of St Mary in Lastingham (North Yorkshire) Pearson created a vaulted ceiling which appears to have had no precursor. For this he later came under the scrutiny of the Society for the Protection of Ancient Buildings (SPAB) and other critics. Sometimes the destruction of earlier fabric was not necessarily Pearson's fault but that of the contractor and his anger at the loss of early medieval fabric at Westminster Abbey, caused at the hand of the contractor, is expressed in his letter to the appointed contractor, Bayne and Co:

I was very much distressed and annoyed to learn that some of the ancient work to the Clerestory window now being repaired has been wantonly destroyed. I was anxious to preserve and to retain in its place every fragment of this old work, and if there is one part which I valued more than another it is the very peculiar and unique arrangement of the two shields which were worked upon the horizontal mouldings. I desired of all things to preserve these: part of the mullion too has been cut back to the glass groove which was quite unnecessary. Your Foreman must understand that all work of this kind must be done under the direction and personal supervision of the Clerk of Works and unless he is prepared strictly to attend to this I shall have to beg you to remove him.¹⁰³

Materials

Pearson had an eye for choosing good quality materials to be placed in the correct contexts and specified exactly which materials were to be used for flooring, masonry, mortars and so forth. He would also specify how he would like the materials to be finished, preferring that masonry dressings were finely axed or chiselled.¹⁰⁴ Bath stone appears to have been his favoured material for construction (recommended by the Cambridge Camden Society in 1841)¹⁰⁵ particularly where he was producing rich carvings since the stone is easily carved and shaped. He rarely used local materials¹⁰⁶ unless this was specified by the client or there was a requirement to keep the costs of construction to a minimum. Sometimes he used a combination of materials, such as brick and stone or flint, again often in an attempt to reduce the costs of construction (Figure 20). At Truro, Pearson was forced to compromise since the clergy and local people were adamant that the building should be of Cornish granite to reflect its local identity, a material too hard to work into the rich shapes Pearson intended, and could also damage the softer Bath stone as rainwater ran off it. The result was a compromise; the cathedral was built in granite but with Bath or Douling stone for the dressings.¹⁰⁷



Figure 20: The sedilia at the Church of St Luke, Winnington showing a mixture of materials (DP168657 © Historic England, photograph: Alun Bull)

Pearson sometimes contrasted the exterior materials with that of the interior choosing a different type of material entirely; perhaps brick on the exterior and stone for the interior or vice versa. At All Saints Church in Highcliffe (Hampshire), clunch was used for the interior of the brick and flint building, the main reason for this being that it was a soft stone which could be easily worked. He almost always laid the floors of the alleys, chancel and baptisteries with red and blue¹⁰⁸ tiles which were sometimes intermixed with more decorative encaustic tiles, where the budget allowed. Towards the end of his career and for his larger churches, Pearson began to lay mosaic and marble floors, probably inspired by his travels in Italy in 1874. The marble floor in the choir of Truro Cathedral, however, also bears similarities to the Cosmati pavement in Westminster Abbey (Figure 21).

Materials for interior fixtures and fittings were chosen according to the budget and/or the client's demands but also in keeping with the complexity of the design to allow it to be worked and carved to the correct finish. The material would also be required to fit within the overall interior scheme in terms of colours, textures and decoration. As might be expected, fonts were always of stone with the smaller and simpler designs constructed of pale stone, usually limestone (often Caen stone), and the more elaborate works, such as the font at Truro Cathedral, were crafted from more colourful materials such as alabaster, marble and granite. Pearson's reredoses and pulpits were constructed of stone (often Bath, Caen or Hopton Wood stone) or wood (usually oak) and sometimes a mixture of the two, often enhanced by more colourful materials such as marble or granite. Altar tables could also be of wood, perhaps with a cloth over, or of stone, marble, alabaster and granite where funds allowed. Pearson's altar rails could be wood, again usually oak, but were more frequently wrought iron with scrolled decoration, perhaps with a brass or wooden upper

rail. Tables and pews were almost always constructed of wood, the exact type of wood was influenced by the budget: cheaper commissions being furnished with pitch pine and the more costly exhibiting oak. His lecterns could take the form of brass eagles, like that at Holy Trinity, Bessborough Gardens,¹⁰⁹ or could be of oak.

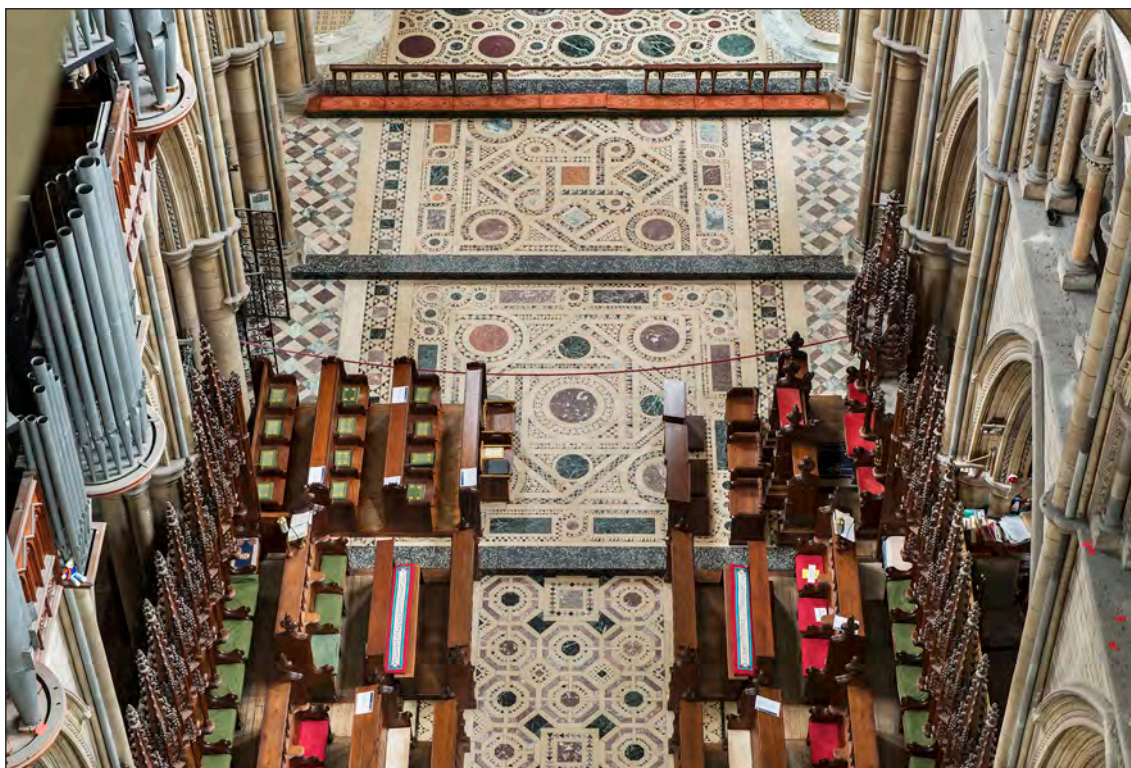


Figure 21: Floor of the chancel in Truro Cathedral laid with different coloured marbles (DP166721 © Historic England, photograph: James O Davies)

Although some of Pearson's furnishings could be elaborately carved, they were rarely gilded or painted and he preferred to use the natural colours and tones of the materials themselves to accentuate details. However, in the middle of his career, he tended to decorate his furnishings with *sgraffito*, usually in red tones, depicting biblical scenes and he occasionally introduced mosaic decoration.

Influences

Although Pearson undoubtedly developed a distinctive style of his own as time passed, he was influenced in his early career by well-known contemporaries. At the very beginning of his career, in the 1840s, he appears to have adhered to the principles set out by the Cambridge Camden Society (founded in 1839),¹¹⁰ renamed the Ecclesiological Society in 1846, their ideas published in *The Ecclesiologist* from 1841 onwards, and of course one of their greatest advocates Augustus Welby Pugin. In 1841 the Cambridge Camden Society published *A Few Words to Church Builders* which set out some of the key principles of the Ecclesiologists, notably their interest in re-asserting Catholic principles in an Anglican context, with an emphasis on the chancel and altar, and less focus on other parts of the church such as baptisteries and the pulpit. In this respect they argued that a church should have a nave and chancel, distinctly and visually separate as designated spaces,

both externally and internally, with an entrance porch on the south side of the nave. The style, it was argued, should also be resonant of religion before the Reformation, with a preference for 'English Middle Pointed' (also known as 'Decorated') forms. Early English forms were also acceptable in the correct context, for instance in a small rural church.¹¹¹ The society recommended the use of local stone and was complimentary about the general use of Bath stone, but was strongly against the use of brick.¹¹² Pearson did not always strictly adhere to these views, for example using brick in the construction of many of his churches, particularly from the middle of his career onwards when the Ecclesiologists had less influence over him anyway, but he was generally in accord with their sentiments. For example the society also made recommendations for church furnishings, including pulpits (which they said should be octagonal), and fonts (which could be square or cylindrical but should preferably be octagonal) and Pearson largely adhered to these ideals throughout his career. Interestingly, at St Margaret's, Horsforth, (West Yorkshire) Pearson appears to have been most dissatisfied with the incumbent's request for a large pulpit, presumably because this would have detracted from the chancel and went against these principles.¹¹³

The Ecclesiologists were dissolved in 1868 but by this date, and particularly following the death of Pugin in 1852, they had become less influential and were largely superseded by the High Victorian movement, a sub-style of the broader Gothic Revival essentially influenced by the work of John Ruskin (1819-1900) and sometimes referred to as Ruskinian Gothic. Certainly from the late 1850s onwards, Pearson took inspiration from the work of Ruskin and introduced more decorative detailing, often naturalistic, and a greater amount of colour through the wider use of different materials. Pearson also followed the work of Viollet-le-Duc and was inspired by the ideas and designs articulated in the French publication *Dictionnaire Raisoné d'Architecture* (1856).¹¹⁴ Pearson's personal experience of continental architecture proved influential, particularly later in his career, when he chose to follow French precedent for the massing and height of his churches and introduced marble floors following his visits to Italy. He was also directly influenced by English church architecture, particularly that of the large cathedrals and the ruined abbeys and monasteries, many details of which were replicated in his designs. As explained above, the Lady Chapel at the Catholic Apostolic Church, Westminster (London) clearly replicates the minute ambulatory arrangement seen at the early 13th-century Lady Chapel at Salisbury Cathedral (Wiltshire).

Pearson was willing (or required) to work closely with his clients to arrive at a mutually agreed design and to re-draft his plans in line with their requirements; after all, they were paying his fees. At St Paul's in Walsall, for example, the parish magazine explains that Pearson had submitted a number of different designs and attended lengthy meetings to ensure the final design met his clients' expectations. He was willing to adapt designs to meet defined budgets but seemed to avoid making wholesale changes as suggested by the series of draft drawings for St Peter's Charlton and All Saints, Highcliffe (see Case Study 4 and 12, Appendix A).

At Truro – unlike Pearson's other commissions – the relationship between architect and client is particularly well documented. Given the pressure of building the new cathedral for the newly established diocese, it is no surprise that the client's demands and expectations were high. Furthermore, the new and ambitious Bishop, Edward White Benson, had strong opinions as to how the new cathedral should appear, and even went as far to design all 104 stained-glass windows alongside the architect. Benson did not have it all his own

way, however; Pearson asserted his view and insisted that at least the south aisle of the existing early 16th-century parish church on the site should be retained, something which Benson referred to as ‘tinkering up rotten stones’.¹¹⁵ Nevertheless Pearson prevailed and the resulting connection of the aisle with the new choir (Figure 22) is one of the most ingenious and accomplished examples of his mastery of vaulting and structural engineering. Benson left Truro to become Archbishop of Canterbury in 1883 but the clergy who subsequently assumed authority over construction (notably Canon Donaldson) proved equally vociferous, insisting that Pearson change the arrangement of the choir stalls so that there would be a clear view of the high altar from the nave, and requesting other additions or modifications such as the addition of a new lobby around the south entrance, the creation of additional altars and various changes to panels, motifs, inscriptions and decorative features.



Figure 22: Stone vaulting between the chancel aisle and the incorporated St Mary's Aisle at Truro Cathedral (© Historic England, photograph: Clare Howard)

Drafting

Plans have been found for ten of the fifteen churches studied as part of this research. Most of these were held with the Incorporated Church Building Society (ICBS) grant applications which detailed the size of the proposed church, the number of proposed sittings, the name of the architect and the justification for the new church or church extension. The plan of the Church of St Margaret's, Horsforth (West Yorkshire), however, formed part of the faculty

application for the demolition of the old church, while that for St Paul's, Walsall (West Midlands) was held in the collection of local building control plans. This connection with planning and funding applications demonstrates the importance of the initial design in the early stages of a project, but these plans could still change after permission to build was granted and the funding secured. Certainly the number and arrangement of pews was of most interest to the ICBS, as the plans allowed the applicant to demonstrate the number of sittings as well as the number of seats which would be unappropriated for the use of poorer parishioners. The plans often also indicate the position and shape of proposed furnishings, particularly the font, pulpit and altar, perhaps giving a glimpse of their designs in elevation and cross sections (*see below*).

Pearson was clearly a skilled draughtsman and perfected this skill during his early career. The majority of his architectural drawings bear his signature, but it is not certain that this always denotes his hand as draftsman or merely serves as his mark of approval on a piece of work finished by an employee. The architectural drawings, along with the written specification, were the most important aspect of the project, required to ensure the architect's ideas were communicated effectively to both the client and the builder. It is, therefore, highly likely that Pearson always drafted all his own designs at least in sketch form, although in his later career he certainly used clerks and assistants to copy or finalise his drafts and used artists to create perspectives.¹¹⁶

Construction

Once all the architectural designs were approved by the incumbent, church building committee, and, where applicable, the ICBS, the next stage was to appoint a suitable building contractor to execute the design. The builders would be required to enter a tendering process probably in response to an advertisement placed in the local newspaper by the architect, incumbent or building committee. One such advertisement was placed in the *Hull Packet* in April 1846 requesting tenders from builders, carpenters and masons for the re-building of North Ferriby Church (East Yorkshire), to be built to Pearson's designs which could be viewed, but not copied, before the tenders were submitted.¹¹⁷ Much as for a building contract today, the architect would provide a specification outlining the type and quantity of materials and workmanship upon which the builders could base their tenders. Prior to receiving the tenders, Pearson would have provided his client with an approximate estimate for the construction of the building based on his previous knowledge and experience allowing them to raise the funds as necessary and to apply for funding to the ICBS and other benefactors.¹¹⁸

Pearson appears to have played a key role in determining the choice of contractor; letters to the Dean at Westminster Abbey during his time as surveyor there (from 1879), for example, certainly show that he was keen to stress the qualifications, portfolio and reputation of each of the contractors who tendered for the work, to make his own recommendations, and in doing so that he was not necessarily inclined to accept the cheapest bid.¹¹⁹ Although Pearson may have had greater authority to make decisions regarding which contractor to appoint while he was in the position of surveyor or consulting architect, the repeated use of the same builders across his commissions suggests that he also influenced the decision as a commissioned architect (*see below and Appendix B*). It certainly appears that the chosen contractor had a greater chance of winning the tender if they had previously worked for the

architect. He nevertheless remained accountable to his client and occasionally the client or church building committee overrode the architect's recommendations and perhaps often chose the lowest bidder.¹²⁰

An examination of Pearson's full list of works (*see* Appendix B) indicates that, particularly in his later career and on his larger, more elaborate schemes, the builders chosen were those that he trusted and whom he had previously employed on other projects. Some of the key and repeating names include Simpson and Malone of Hull, John Shillitoe and Edwin Light Luscombe. John Simpson and William Malone built Pearson's first church at Ellerker and were subsequently commissioned to undertake the construction work at St Mary's in Etton (built 1844-6), St Mary's in Ellerton (built 1846-8) and All Saints' in North Ferriby (built 1846-8); all in East Yorkshire. Pearson continued to use them throughout his career but they appear to have been limited to East and West Yorkshire, acquiring further commissions at St Mary's in Kirkburn (1856-7), All Saints in Bishop Burton (1864-5) and the Church of St Peter, Woolley (1870-1).

Elsewhere, prior to *circa* 1891, Pearson's most favoured builder was John Shillitoe (1833-91) who was in partnership with his brother-in-law, John Morgan, and based in Campsall near Doncaster (South Yorkshire) from 1867.¹²¹ The first major work by Shillitoe and Morgan appears to have been their involvement with the restoration of Campsall parish church in 1872 for Pearson's close friend G G Scott, which most likely led to the firm being chosen to work on a number of Pearson's subsequent church restorations across North Yorkshire including Hornby (work undertaken *circa* 1877), Brayton (completed 1877-8), Skipwith (completed 1877) and Lastingham (completed 1879). The apparent success of these projects led Pearson to commission John Shillitoe to build St Alban's in Birmingham (completed 1879-81) for which Shillitoe moved to Birmingham. Following this he was commissioned to work at St John's in Upper Norwood, London (1881-7) and accordingly moved again to London in 1881. At around the same time, Pearson appointed Shillitoe's former partner, John Morgan, as the main contractor to build the Church of St Mary, Hambleton (completed 1882). Morgan appears to have gone into partnership with William Cowper by the mid-1880s¹²² and while Pearson appears to have continued using Morgan under this new arrangement (he commissioned the construction of the Church of St Lawrence, Whitwell Derbyshire in 1885), Shillitoe appears to have received more commissions perhaps as a result of his willingness to cover a wider geographical area.

In 1884 Shillitoe went into partnership with his son, Thomas, and the firm became known as Shillitoe and Son. The firm was chosen for the first phase of Truro Cathedral, for which they were commissioned in 1880-7 and, according to the *Bury and Norwich Post*, secured without any competition.¹²³ This is unlikely. It is possible, however, that Pearson influenced the committee's decision to use Shillitoe since he used him so frequently on other works. The firm moved to Bury St Edmund (Suffolk) in 1885 and Shillitoe continued to secure contracts from Pearson including St Barnabas', Hove, East Sussex (completed 1892-93); St Matthew's, Silverhill, East Sussex (completed 1884-5); St Agnes', Liverpool, Merseyside (completed 1883-5); St Bartholomew's, Thurstaston, Cheshire (constructed 1886); All Saints', Highcliffe, Hampshire (constructed 1889-97) and All Saints', Hove, East Sussex (constructed 1889-91).¹²⁴ Shillitoe's popularity with Pearson appears to have made the firm very successful, enabling them to secure many other major contracts including the first phase of the National Portrait Gallery in Trafalgar Square, London, completed in 1896 to the designs of the architect Ewan Christian.¹²⁵

Shillitoe died in 1891 following a severe illness and Pearson appears to have turned to Edwin Light Luscombe and Son of Exeter, commissioning the firm to build the Catholic Apostolic Church in Westminster, London (1891-4). Luscombe had previously been commissioned by Pearson to undertake some of the stone and wood carving at Truro Cathedral (Cornwall) during the first phase of construction (1880-87) including the creation of the choir stalls and the carved stone lettering in the walls of the baptistery and they were also commissioned for the restoration work at the Abbey Church in Shrewsbury, Shropshire (1886-7) and at the Church of St Pancras in Exeter, Devon (1887-9). Edwin Luscombe was a builder and surveyor for the Dean and Chapter of Exeter Diocese until his death in June 1894, at which date his son continued the family business.¹²⁶

Pearson did not, of course, use only these three builders. Some contractors he used only once or twice and these often tended to be local to a specific project. They probably won the tender on account of being the lowest bid, were recommended or were chosen by the parish representatives themselves. Such contractors probably did not receive more work from Pearson because of their geographical limits and Pearson did not always revisit a particular area to offer the opportunity of further commissions.

Actual construction was almost always overseen directly by Pearson himself (particularly in his early career) or by one of his trusted clerks or assistants. At Truro Cathedral work was at first overseen by James Bubb, Pearson's clerk of works, and later by Robert Swain. Much of Pearson's correspondence relating to Truro was counter-signed by John Codd, Pearson's head assistant, suggesting that he also had an important supervisory role. Pearson regularly visited the site to monitor progress, inspect the work and duly reported to the building committee who in turn reported to the ICBS, in accordance with the terms of the grant agreement.¹²⁷

The role of the architect or superintendent during building construction was often clearly set out within the specifications written by Pearson (or one of his clerks) which would be presented to the main contractor as a form of contract of employment. The architect was usually responsible for setting out the building on the ground prior to any commencement of the construction work. The materials and workmanship were regularly inspected by the architect to ensure quality and accuracy, and the contractor would be expected to take down and rebuild, at his own expense, any work that did not meet the architect's expectations. Similarly, the architect retained responsibility for sub-contracting and could dismiss the foreman or tradesmen if their behaviour or work was considered unsatisfactory.¹²⁸ Pearson also specified that the architect would have the final decision on any changes and this presumably implies that he had control of the project in progress over and above his client. Because of this, the architectural drawings and details of the specification were extremely important. The schedule of costs and specification for the first phase of the construction of Truro Cathedral – signed and dated by John Shillitoe, in December 1881 – is a case in point. Pearson's schedule specifies exactly how much materials were expected to cost as well as the hourly rate of each tradesman. The specification also includes small, rough sketches showing the style of carvings and mouldings required (such as arches, groin vault ribs, string courses, window mullions and capitals).¹²⁹

Fixtures and fittings

The design of furnishings and fittings were often only made following, or at least towards the end of, construction of the church, thus allowing additional fundraising. This was particularly true of stained glass and small pieces of loose furniture which were frequently bequeathed as commemorative items. The parclose screen at St Anne's, Ellerker (East Yorkshire) and the pulpit and font at Holy Trinity, Wentworth (South Yorkshire), in the case of which, were all designed and added at a late stage in construction or even after the churches were opened.¹³⁰ Leaving the designs of these pieces until after the completion of the church, also allowed the architect to ensure that they would fit both physically and aesthetically within it.¹³¹

Evidence of Pearson's involvement in the fitting out of the churches is restricted largely to plan, elevation and cross-section drawings for buildings which include reference to the fittings rather than a portfolio of furnishing drawings themselves. Despite this, the evidence is sufficient to say that Pearson certainly designed items of furniture, fixtures and fittings – including small portable objects such as altar crosses and plate – for the interior of churches 'with the unity of the complete church in mind'.¹³²

Architects' drawings, particularly working drawings, were vulnerable documents as they were often sent back and forth between the craftsman and the architect and so were susceptible to loss or damage. If the drawings were successfully returned to Pearson in the first instance – at the architects' request as a precaution against plagiarism – they were probably disposed of when 13 Mansfield Street was vacated in the mid-20th century. In fact, of the fifteen case studies, only a single drawing of a related piece of furniture has been uncovered: the drawing is of the Bishop's throne at Truro Cathedral, signed by Pearson but not dated,¹³³ and this is (at the time of writing) mounted on the wall of the crypt within the cathedral. The drawing shows the throne in plan, cross section and elevation, with fine detailing of the individual mouldings, in colour. Pearson also indicated exactly where he intended the throne to be located by depicting the pier, iron gates and adjacent choir stall. The finely carved throne, which matches the drawing in every detail, stands today in the exact place that Pearson intended, demonstrating that on occasion at least, he played as central a role in the design of fixtures and fittings as he did with the building itself (Figure 23 and 24).

Pearson's architectural design drawings, particularly his cross sections, do afford occasional glimpses of his intended furnishings, and he almost always at least included outlines of pieces of furniture on his plans. Depictions of furnishings rarely, however, include any detail; the section through the chancel of the Catholic Apostolic Church, Westminster, for example, shows the altar tables in both the chancel and the side chapel as simple pieces with rectangular fronts devoid of their carved detailing, although Pearson hinted at the colour of the materials he would like to use. In contrast, Pearson's architectural drawings of St Peter's in Vauxhall (London) include elevations of not only the reredos and pulpit, but the wall murals and stained glass as well which are painted in colour (*see* Figures 36 and 37 below).

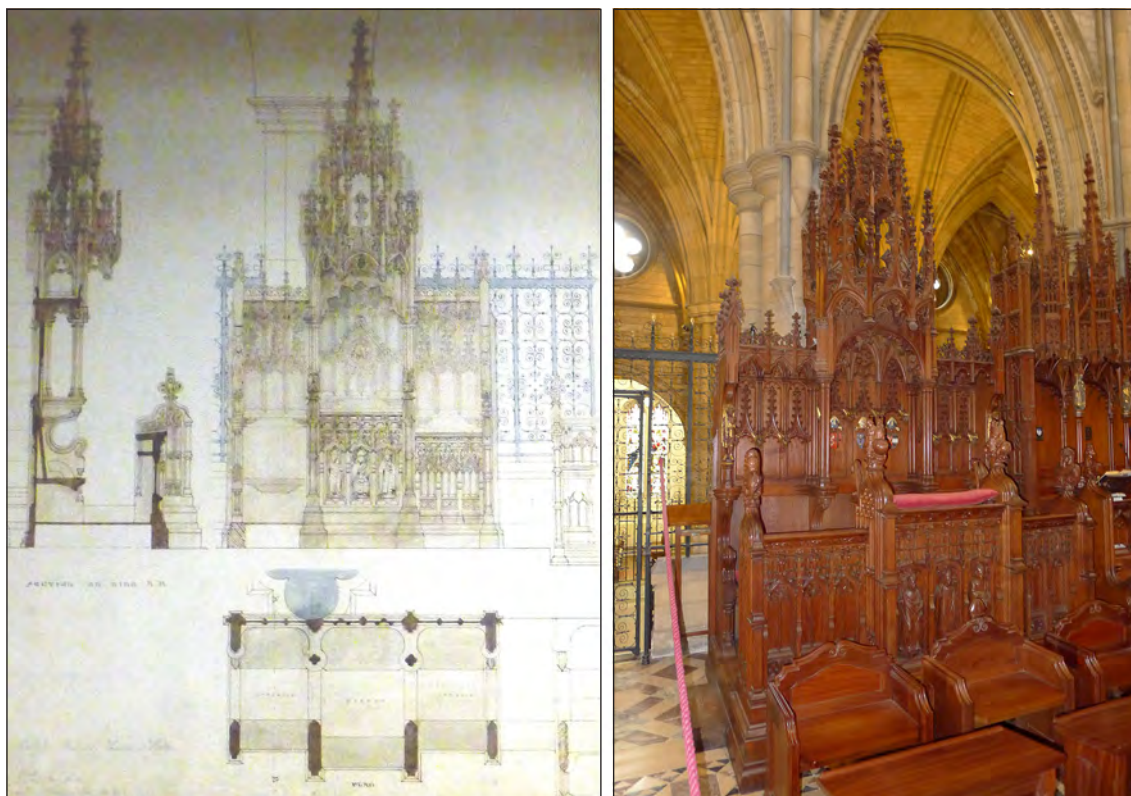


Figure 23 and 24: Pearson's design drawing of the Bishop's throne (left) and the throne within the choir of Truro Cathedral (right) (© Historic England, photographs: Simon Taylor)

Pearson also made reference to fixtures and fittings in his specifications and correspondence. The specification for the construction of Truro Cathedral, as mentioned above, includes small sketches within the margins to indicate the profiles of stone mouldings, as well as the details of the ironwork and the arrangement of rainwater goods,¹³⁴ while correspondence relating to the furnishing of the cathedral indicates that Pearson designed gas pendant lights of polished brass which were then made by Willey gas engineers of Exeter.¹³⁵ He recommended that the clergy keep the number of memorial brasses to a minimum¹³⁶ and suggested the use of chairs instead of pews.¹³⁷ The latter was probably to save on costs and to allow greater flexibility, but chairs were often the preferred form of seating in large ecclesiastical buildings. At St George's in Cullercoats (Tyne and Wear), the parish magazine states that Pearson not only designed some of the main pieces of church furniture, including the font, pulpit and altar, but also some of the smaller objects such as silver gilt vessels used for Holy Communion and an altar cloth, although without evidence for their appearance we cannot be confident about the identification of these original items.¹³⁸ Identification of Pearson-designed furnishings is, however, sometimes possible if the decorative elements reflect the decoration applied to the building fabric itself, particularly window tracery. This is demonstrated well at the Church of St James in Titsey (Surrey) where the form of the arches, shafts and capitals of the windows, doors and chancel arch is mirrored on elements of the pulpit, reredos and William Leveson-Gower's tomb (Figure 25 to 27).



Figure 25 (left): The chapel doorway in the Church of St James, Titsey (DP167306 © Historic England, photograph: James O Davies)

Figure 26 (centre): The pulpit in the Church of St James, Titsey (DP167301 © Historic England, photograph: James O Davies)

Figure 27 (right): The reredos in the Church of St James, Titsey (DP167317 © Historic England, photograph: James O Davies)

Often, particularly in his early career and for his cheaper commissions, Pearson designed furnishings which were fairly generic with minimal embellishment, his main focus always being the form, layout and proportions of the building itself, and the position of the furnishings within the overall interior. Where Pearson made provision for pews within his designs, these were fairly standard and tended to follow the guidelines set out by the Ecclesiologists and the ICBS – although the two bodies often disagreed on the arrangement of pews, the Ecclesiologists preferring to follow medieval precedent and the ICBS more concerned with creating as many new seats as possible. Both the Ecclesiologists and the ICBS produced designs for pews and chairs, and the latter even provided examples which were available for inspection at their offices.¹³⁹ The architect was responsible for arranging the seating within the overall layout of the church and had to ensure that the congregation was provided with sufficient space while simultaneously delivering as many seats as possible in order to secure a grant from the ICBS.¹⁴⁰ The ICBS issued rules on seating in 1842 and again in 1863 which stipulated the inclusion of passages and alleys for access and sufficient space per person (in terms of length this was set in 1863 to at least 18 inches for an adult and 14 inches for a child).¹⁴¹ As an advisor to the ICBS, Pearson followed and advocated these rules and this is demonstrated by the precise dimensions for pew sittings given in funding applications: which were generally slightly larger for an adult at 20 inches in length and at the minimum 14 inches of length per child.¹⁴²

It may be assumed that Pearson concerned himself with the design of pews, partly on account of his involvement in the design of fixtures and fittings down to the smallest portable objects, but also given his responsibility to deliver the proposed number of sittings. Without further primary documentation, however, it is difficult to say with any certainty

how closely Pearson involved himself in this work. The repetition of pew designs used across his churches suggests the use of his own designs, or at the very least that he was influencing the choice from a craftsman or church furniture catalogue in order to fit the pews both stylistically and proportionally within the overall interior scheme. The former scenario is perhaps more likely given the use of similar pew designs both repeatedly over a long length of time and geographically at much the same time. For example the style of the pews at St James' in Titsey, Surrey (built 1860-1), which have square-headed bench ends and rounded elbows, was replicated over 20 years later at St George's in Cullercoats, Tyne and Wear (built 1882-4) (Figure 28 and 29); whereas the pews at St Peter's in Charlton, Wiltshire (built 1857-8) and St Michael's in Braintree, Essex (built 1857-67) both have square-heads with upper moulded edges, while the pews at St Mary's in Hambleton, North Yorkshire (built 1881-2) and St Margaret's in Horsforth, West Yorkshire (built 1877-83) have flat-headed bench ends with concave-sides and rounded elbows.



Figure 28 and 29: The pews at the Church of St James, Titsey (left) (© Historic England, photograph: Simon Taylor) and similar pews at the Church of St George, Cullercoats (right) (DP168601 © Historic England, photograph: Alun Bull)

The more intricate pew and bench ends were probably designed as bespoke pieces by the architect, as and when the budget allowed. This was also probably true of choir stalls which were more elaborate than the pews. Often, however, the carvings themselves are very distinctive, suggesting that while the architect set the overall parameters of the designs, certain aspects of the detailing may have been strongly influenced by the craftsman. Good examples of these can be seen at the Church of St Mary in Dalton Holme where individual carvings of animals curl around the top of some of the pew ends (Figure 30). According to the *Beverley and East Riding Recorder*, 10 August 1861, the pews were carved by Henry

Ringham of Ipswich who was well known, particularly in the Suffolk area, for his elaborate carvings often incorporating animals.¹⁴³



Figure 30: Carved detailing to the bench ends at the Church of St Mary, Dalton Holme (© Historic England, photograph: Clare Howard)

Pearson does not appear to have favoured a specific design for his pews, although rounded elbows (generally a popular design during this period) seem dominant. The majority of the pews are constructed of oak where the budget allowed, or pitch pine, and Pearson always combined pews with wooden flooring, in blocks separated by tiled alleys. It is worth noting that, until 1876 when the rules were changed,¹⁴⁴ the ICBS would reduce the grant awarded to a church building project if chairs were specified instead of pews, and so it was only in some of Pearson's later and larger churches that chairs were used, including at the Catholic Apostolic Church (chairs are used in the aisles and chapels while pews were used in the nave) and Truro Cathedral, whilst other larger churches built before 1876, such as St Peter's, Vauxhall (London), were filled with pews throughout. The church chairs are fairly standard designs which were most likely chosen from catalogues rather than being designed individually by the architect.

Pearson's designs for chancel and choir screens, altar tables, reredoses, sedilia, pulpits and fonts received the most attention in his interior schemes. These are often fairly modest, perhaps with minimal dog-tooth, nail-head or foliate detailing and sometimes with carved arched panels. But for his higher-status, larger and more expensive projects such as Truro Cathedral and the Catholic Apostolic Church, his furnishings are far more elaborate – with the use of more opulent colours and materials and elaborate carved detailing – perhaps facilitated by a larger budget and driven by greater demands of the client. Pearson sometimes reused designs for furnishings, perhaps with slight alterations to lend individuality; this is particularly true of his fonts, those at St Michael's in Braintree (Essex),

St Mary's in Dalton Holme (East Yorkshire) and Christ Church in Appleton-le-Moors (North Yorkshire) all share very similar characteristics and were all designed in the 1850s and 1860s (Figures 31 to 33). This close repetition suggests that Pearson probably did keep copies of his designs for church furnishings among his papers at Mansfield Street.



Figures 31 to 33: The font at the Church of St Michael, Braintree (left); the font at the Church of St Mary, Dalton Holme (centre) and the font at Christ Church, Appleton-le-Moors (right) (© Historic England, photographs: Clare Howard)

Pearson's fonts were predominantly, but not exclusively, octagonal and his early ones were fairly plain with very little decoration, although from 1844 he increasingly added elaborate carved detailing to pieces, as budgets allowed. In the late 1850s he started to experiment with round and square designs, again with varying levels of detail, largely dictated by the client's resources. Pearson's designs for pulpits, reredoses and sedilia were much more individual than his fonts, created to reflect the character and proportions of the overall interior. Pulpits tended to be octagonal or round but were occasionally square or rectangular and could be constructed of a range of materials (wood, stone and marble), again largely dependent on budget. Reredoses were not always required but where they were included, his designs sometimes consisted of a series of arches built into the east wall of the chancel, while others were set forward from the wall and generally took the form of a triangular canopy with a cusped arch below, flanked by pilasters (Figures 34 and 35); use of this design spans most of Pearson's career. There are obviously some exceptions where the client had specific requirements or a greater budget, for example the reredos at Truro Cathedral is unique, as would be expected within a cathedral. Pearson's altar rails tend to be fairly low and composed of either oak or wrought iron, the former usually being composed of a series of open arches while the latter incorporated scrollwork, whereas his screens were often far more complex and incorporated a series of cusped arches or scrollwork. Pearson's altar tables also had varying levels of detail. Most of his designs were fairly simple with the view that the altar would be covered by an elaborate altar cloth, which Pearson sometimes designed himself or oversaw the design of. The altar cloth at St George's, Cullercoats (Tyne and Wear), for example, was crafted by the Royal College of Needlework to Pearson's designs.¹⁴⁵ Again, where the budget allowed, the most elaborate altar tables were composed of more opulent materials such as marble or alabaster and were carved with foliate friezes and arches perhaps intermixed with columns and foliate capitals.



Figure 34: The reredos at the Church of St Michael, Garton-on-the-Wolds (© Historic England, photograph: Clare Howard)

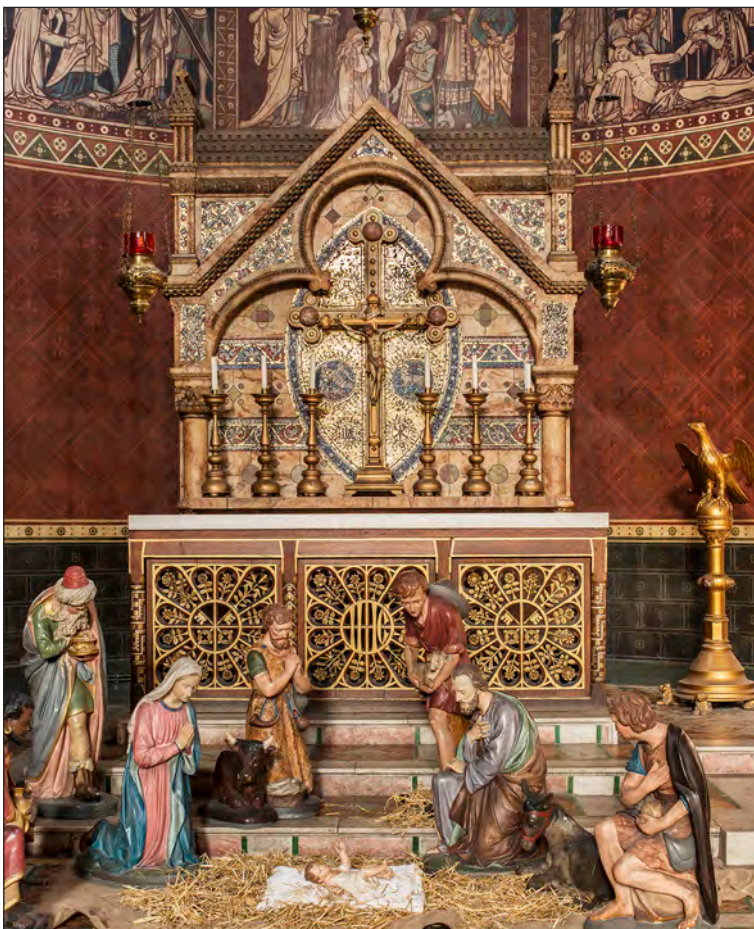


Figure 35: The reredos at the Church of St Peter, Vauxhall (© Historic England, photographs: Clare Howard)

Occasionally, particularly for his church alterations, extensions and restorations, or his cheaper commissions, Pearson would re-use existing church furniture, either *in situ* or imported from another church, and would show his intended arrangement of the reused furniture in outline on his plans, as seen on those for the Church of St Peter in Charlton (Wiltshire). At St Mary's in Hambleton (North Yorkshire), he reused furniture – with the exception of the pews which were a new addition – taken from the nearby Church of St Wilfrid in Brayton. This was probably at the request of the client following the acceptance of the initial design and possibly even after construction had started or been completed, since the reused furniture does not fit well within his proposed plan. Pearson doubtless preferred to design new furniture, particularly fonts and pulpits, to fit appropriately within his intended design, especially if it represented a radical overhaul of the liturgical layout of an existing church. Such an overhaul, involving the wholesale replacement of furniture, took place at St Michael's in Braintree (Essex) where he designed a new font and pulpit to replace the existing ones in new locations, removed galleries and an upstairs schoolroom, and replaced the box pews with bench pews. Such extreme forms of restoration were often the consequence of church revivalism as espoused by the Tractarians, the Ecclesiologists or the opinions of the incumbent, rather than the particular wish of the architect himself.

The identity of the craftsmen who executed Pearson's furniture designs is often illusive, particularly for pews. For his early works it is difficult to identify the craftsmen unless there is clear documentation such as correspondence or newspaper accounts, as in the case of Henry Ringham of Ipswich mentioned above. Where the craftsmen are known from primary documentation, it appears that, as with his choice of building contractors, Pearson usually employed local men (possibly as a result of the lowest bid), choosing the local joiners William Habbershaw and John Gray for the woodwork at North Ferriby, East Yorkshire (built 1846-8), for example.¹⁴⁶ In the middle of his career, however, Pearson seemed to become more particular about the craftsmen he used and, as with builders, would repeatedly call upon certain artisans. To some extent this is probably a sign of the times, since by the mid-19th century many specialists were employed by large national firms and with the huge advancements in the transportation of goods, national architects such as Pearson were less inclined to use the local craftsmen.¹⁴⁷ From the late 1850s Pearson started to use some of these well-known firms including George Kett and James Rattee of Cambridge (previously of Norwich), Harry Hems of Exeter (established *circa* 1868) and Thomas Nicholls of Westminster, London. It appears that these firms produced work to Pearson's designs but were equally able to design items themselves, as required by the architect, to fit an overall interior scheme.

When it came to sculptors, Pearson's favourite by far, after 1880 at least, appears to have been Nathaniel Hitch (1845-1938) of Vauxhall, London. Born in Hertfordshire, Hitch moved to London to work under the firm Farmer and Brindly in 1860, assisting in the provision of furnishings for eminent architects including G G Scott. Hitch might have started accepting commissions from Pearson in the late 1860s, but their professional relationship seems to have strengthened following Hitch's involvement with Truro Cathedral (1880-87) after which he continued to provide carvings, particularly reredoses, altars and figures for Pearson's schemes throughout the country, including work at Lincoln, Peterborough, Canterbury and Rochester Cathedrals. Hitch had an impressive career with commissions both at home and abroad but the Pearsons appear to have valued his work the most and were his most loyal clients.¹⁴⁸ He continued to work for Frank Pearson following

John L Pearson's death, managing the contract for the reredos at the Church of St Margaret, Horsforth – and perhaps carving some of the figural work for it – in about 1911,¹⁴⁹ as well as carving the stalls and litany desk for Brisbane Cathedral in Australia between 1913 and 1925 to the designs of Frank Pearson.¹⁵⁰ Hitch generally sculpted to Pearson's designs but it is possible that Pearson appreciated Hitch's work to the extent that he would provide certain parameters and then allow Hitch to generally work up his own designs, particularly where figural work was concerned. To this end Hitch, in some instances, communicated directly with clients to ensure his work met their expectations. For the reredos at the New College Chapel in Oxford, Hitch discussed the statuary directly with the college bursar, who even provided Hitch with images of the type of figures he wanted to see replicated; Pearson arranged the statues,¹⁵¹ however, and subsequently received most of the credit publicly for the work, the craftsman being overlooked, as was often the case.¹⁵²

Stained glass and wall paintings

The majority of Pearson's designs depict windows with plain leaded glass. This was sometimes because of a limited initial budget but in anticipation of re-glazing with commemorative stained glass by private donors over time. Often, however, particularly with nave clerestory windows, it was done deliberately in order to create contrasts between the central and well-lit nave and chancel, and the darker aisles and side chapels. Where Pearson used stained glass in his original designs he tended to place it within the sanctuary to enrich the holiest parts of the building. Unfortunately, no individual drawn stained-glass window designs by Pearson came to light during this research, probably for the usual reasons: because these were lost, damaged or destroyed by the craftsmen or the architect himself, or through the clearing out of the architects' premises in the mid-20th century. It is also likely that, as with the fixtures and fittings, Pearson worked closely with specialist glaziers to achieve the final product and for stained glass he was willing to rely on the glazier to produce designs within the parameters of his specifications or at least to his rough sketches. Certainly within his written specifications he states that all specialist tradesmen are to be chosen and appointed by the architect.¹⁵³ As mentioned above, Pearson did occasionally hint at the intended designs for stained glass and wall murals in his architectural drawings. The best example of this found during the course of this research is the cross section through the chancel of St Peter's Vauxhall (London) which shows the decorations in colour. Although rough and lacking in detail, the drawings show enough to confirm that the executed scheme followed the designs reasonably closely, and that the overall composition and colour choices were Pearson's and not necessarily those of the craftsman (Figures 36 and 37).

While a man of strong faith, Pearson was not necessarily a devout Anglican and many of the chosen scenes within the windows probably reflect the wishes of the patron or the incumbent rather than his. At Truro all 104 windows were carefully considered and largely designed by Bishop Benson, in collaboration with Pearson, for a number of liturgical and political reasons surrounding the construction of the cathedral which he wished to address through the iconography.¹⁵⁴ Pearson clearly trusted the glass manufacturers and was happy to allow them to make the windows without too much interference, but the clergy at Truro were more closely involved and Canon Mason, who largely took on responsibility for the scheme following the Bishop's departure for Canterbury, even visited the workshop to inspect the stained glass. It is likely that Pearson also did this, but the clergy certainly played a more active role at Truro.¹⁵⁵



Figure 36 and 37: Pearson's cross section through the chancel at the Church of St Peter, Vauxhall (left) (PB 313/5 13 © RIBA Collections) and the executed designs in the chancel at the Church of St Peter, Vauxhall (right) (DP168601 © Historic England, photograph: James O Davies)

From the very beginning of his independent career Pearson preferred to use William Wailes of Newcastle (1808-81) to design and make the stained glass within his churches (Figure 38). His choice may have been influenced by the fact that Pugin also used Wailes, albeit briefly at around the time the church at Ellerker (East Yorkshire) was under construction in the early 1840s. Wailes produced work for Pearson throughout the country but seems to have been involved in the smaller commissions. He received a mixture of reviews for his work and the Ecclesiologists claimed that at Holy Trinity Church, Bessborough Gardens (London), built 1848-52, he had 'assuredly not done justice to his employers' and that his work was often a 'lottery'.¹⁵⁶ It is possible that for this reason, and certainly for the larger and more elaborate schemes where funds were more plentiful, Pearson preferred to use the artists Richard Clayton (1827-1913) and Alfred Bell (1832-95). Their workshop in Regent Street, London became very successful in the late 19th century, not just in the design and production of stained glass, but also for other decorative forms including murals. Clayton became well known following his work at Wells Cathedral for Anthony Salvin in the late 1840s, while Bell worked as an apprentice in G G Scott's studio from 1847. The two were probably introduced by Scott and established their firm in the mid-1850s; their first commission was for the nave clerestory windows in Westminster Abbey church in 1856.¹⁵⁷ In the early years of the business, the firm designed stained glass but did not have the facilities to manufacture it and subsequently collaborated with other firms including Ward and Hughes (Soho, London) and later Heaton and Butler (Covent Garden, London).¹⁵⁸ Given that Pearson could equally have commissioned manufacture of his own designs, but didn't, suggests that, at least in the late 1850s and early 1860s, he did not create his own

designs where Clayton and Bell were employed, but instead ensured that they followed his brief in terms of subject matter, colours, size and other details. Pearson's first commission for Clayton and Bell was probably in about 1858 at St Mary, Catherston Leweston (Dorset), followed shortly afterwards by St Leonard's in Scarborough, East Yorkshire (built 1857-9), and he used them for the majority of his subsequent schemes, including for all of the 104 windows at Truro Cathedral.



Figure 38: Stained glass by William Wailes in the Church of St Anne, Ellerker (© Historic England, photograph Clare Howard)

Occasionally Pearson sought the services of other London-based stained glass specialists including James Powell and Son, Nathaniel Wood Lavers and Francis Philip Barraud (the latter two previously worked under Powell but established their own firm in 1858 and were joined by Westlake in 1868),¹⁵⁹ and very occasionally Charles Eamer Kempe (established 1866).¹⁶⁰ He seldom used glaziers local to the site of a project (although there were very few established regional glaziers of the necessary calibre) and when he did, this was probably because of a restricted budget or a vociferous client.

Project closure and evaluation

The majority of the surviving design drawings prepared by Pearson are those which appear to have been adopted. Drafts of rejected versions were, it seems, either lost, destroyed or retained by the architect (only to be destroyed or lost when 13 Mansfield Street was cleared). This makes it difficult to appreciate how his designs evolved and what influenced any changes. Very occasionally, however, multiple design drawings survive. There are two surviving plans for the Church of St Peter in Charlton (Wiltshire): one is dated 1857 while the second is probably 1858. The differences between the two are fairly minimal with the second design showing fewer windows, a new separate entrance, and no fireplace in the vestry; however, the layouts are almost identical, suggesting that the changes were merely refinements following final discussions with the client. Certainly Pearson's executed designs always appear to closely follow Pearson's finalised drawings with no changes being made during construction, or only minimal ones such as the omission of a fireplace from the vestry at St John and St Petroc's at Devoran (Cornwall) or the change from a circular pulpit to a square one at St Peter's, Vauxhall (London). Perhaps such changes followed the request of clients who changed their minds once they had experienced the interior of the new building, or after they had re-evaluated their expenditure. At Truro Cathedral, Pearson was asked to change the disposition of the choir stalls which were originally intended to be arranged partly across the entrance to the choir but which the clergy believed would obstruct the view from the nave.¹⁶¹

Given the lack of published material and surviving correspondence it is difficult to understand if and how Pearson evaluated his completed designs, although he clearly experimented in his early career and learnt what worked well, reusing and building on the characteristics of his successful and most praised works to produce his later masterpieces. His works were generally praised by journals such as *The Ecclesiologist*, *The Building News* and *The Builder*, but since these publications existed, in part at least, to assess and critique architectural works, their authors could be critical of certain elements, such as the awkward arrangement of the vestry door at St James' in Titsey (Surrey).¹⁶² Pearson received a lot of attention and comment over Truro Cathedral. *The Builder* argued that Truro was merely another medieval cathedral, and that the best of Pearson's work could be seen in his smaller commissions.¹⁶³ This observation might, however, be attributed more to the vicissitudes of fashion than any particular failing of Pearson's, as by then the Gothic Revival style had begun to decline in popularity.

CONDITION AND INTEGRITY

A total of 202 (96%) of Pearson's churches or those containing his work are still standing. This includes 60 of his entirely new churches and seven which were largely rebuilt by him, but retain a fragment of an earlier building (such as a tower or chapel). The remainder are those which were altered or restored, or contain certain furnishings of his design. The following section highlights some of the ways in which these buildings are being protected and considers some of the main issues which concern their survival, in particular that of their interiors.

Planning

The majority of Pearson's surviving churches which remain in religious use fall under the Church of England faculty system (this includes both listed and unlisted churches), which works in parallel to the listed building consent and planning process operated by local authorities. For applications concerning listed churches, Historic England serves as a consultee to ensure that the architectural and historical significance of the buildings is taken into account. There are anomalies, however. The Church of St Hugh in Sturton by Stow (Lincolnshire) has never been consecrated and as such falls outside of the faculty system, relying instead on the local planning authority for permission to undertake any changes. Similarly, the Catholic Apostolic Church at Westminster (London) is not covered by the Ecclesiastical Exemption (Conservation Areas and listed buildings) (England) Order 2010, being outside the five denominations recognised by that Order,¹⁶⁴ and must also apply to the local planning authority. As for all grade-I and grade-II* listed churches, however, Historic England will still act as a statutory consultee. The current faculty and planning systems do not offer protection to moveable furniture, such as lecterns, and often items are moved to storage, to other places of worship or are even sold without appropriate record.

Listed churches

A total of 198 of the churches with which Pearson is associated are listed buildings: 57 (29%) of this total are Pearson's entirely new churches and 7 (4%) are churches where most of the fabric was new but parts of the earlier building (eg the tower) were incorporated. The majority of churches, a total of 120 (60%), were not built by Pearson but were subsequently extended, altered, modified and furnished by him, and the remaining 14 (7%) are churches where Pearson provided furnishings only. Given Pearson's reputation, evidence of his work within a church might have contributed to its perceived significance and therefore its eligibility for listing. Only 13 (20%) of Pearson's new, or largely new, churches are listed at grade I while 28 (44%) are listed at grade II* and the remaining 23 (36%) at grade II (*see* also Appendix B and C).

The first new Pearson church to be listed was St John's in Friern Barnet (London), at grade II* as early as 1949. This was followed shortly afterwards by the listing of Truro Cathedral in 1950 at grade I and by 1960, 74 of the churches for which Pearson provided designs were listed. The momentum for listing Pearson's churches increased in the 1960s, probably prompted by the amount of development taking place, particularly in large cities and towns, at this time. Anthony Quiney recalled how the research for his biography of the architect undertaken during the 1960s and 1970s, published in 1979,¹⁶⁵ was used to help list some

of Pearson's churches that were threatened with demolition during that period.¹⁶⁶ Listing of Pearson's churches slowed during the 1970s and 1980s with the majority of the best and largest examples having already been listed. Only one church was listed during the 1990s and the last, the Church of All Saints in Oakhill (Somerset), was listed in 2008.

Only three of Pearson's identified works which remain standing today are not listed, all of them Pearson's new buildings. These are the Church of St Mary in Hambleton (North Yorkshire), the Church of All Saints in Highcliffe (Hampshire) and the chapel attached to the Castle Howard Reformatory in Crambeck (North Yorkshire). The latter has unfortunately been stripped internally and heavily altered for residential use, but the other two, while examples of Pearson's cheaper churches, both display the best of his design characteristics with tall and lofty proportions, good layouts and subtle inter-relation of spaces. These churches also remain in use and retain many of their interior fixtures and fittings, some of which were designed by Pearson while others were donated by the clergy of neighbouring churches.

The interior of any building, including its fixtures and fittings, is a crucial aspect of its significance and has a bearing on its suitability for listing and if so, at what grade. However, invariably the listing of a building and its listing grade does not always reflect the significance of its interior fixtures. The unlisted and now demolished Church of St Luke in Winnington (Cheshire), for example, contained furnishings with similar characteristics to those at the Catholic Apostolic Church, Westminster (grade I) and the Church of St James in Titsey, Surrey (grade II*). Furthermore, many churches have been, in the past, listed without reference to the interior and a description of interiors is often omitted from the list entry. This means that the importance of an interior cannot be readily understood or appreciated by key decision-makers. The provenance, quality and design of individual pieces should, therefore, always be carefully understood when considering change.

The integrity of Pearson's surviving church interiors

While this research has, using a range of desk-based sources, been able to identify which churches have been lost or converted to other uses, it has not been possible to fully determine the extent to which all 202 of Pearson's schemes survive. This is particularly difficult to achieve without undertaking thorough documentary research to understand the scheme as intended and site visits to determine which aspects of the original scheme remain and the quality of the remaining pieces. An assessment of the integrity of the selected case studies, however, demonstrates that even the most complete interior schemes have lost some of their smaller items including portable objects (for example altar cloths and candlesticks), light fittings and heating apparatus. It is possible, likely even, that all church interiors will have suffered a certain amount of degradation.

The Catholic Apostolic Church, Westminster, was the most complete church interior of the selected case studies, retaining the majority of its pews, chairs and other large furniture. The Catholic Apostolic Church, like the Roman Catholic Church, only use their church space for sacred functions, hence the pressure for change is not as great as elsewhere. However, even the use of sacred spaces may change. As a general rule all Anglican churches have lost at least some of their pews or chairs, a practice which began as early as the late 19th/ early 20th century to create more space for side chapels, choir vestries and other uses. Other

large items such as altar tables and altar rails have often also been replaced, particularly as a church receives bequests from its parishioners. At the other end of the spectrum, the Church of St Paul, Walsall and All Saints' Church, Highcliffe (Hampshire) have lost almost all of their original Pearson fixtures and fittings. The former is largely the result of a radical transformation of the church into a multi-purpose shopping and business centre retaining two small areas of the building for use as the church and a small side chapel. The majority of the furniture (with the exception of furniture in the side chapel which was not part of Pearson's original scheme) was subsequently removed and either sold or donated to other churches, without adequate record. It is possible that All Saints' Highcliffe never received its full complement of furniture due to restricted funds but the general appearance of the Pearson interior has been significantly changed (*see Pressures for Change below*).

Heritage at Risk

Historic England's Heritage at Risk (HAR) Register was established in 2008¹⁶⁷ to provide a site-by-site overview of the condition of England's built and buried heritage and to identify sites that are at risk through inappropriate development, neglect and general decay. The Register includes all listed places of worship, irrespective of their grade. While most of the concerns typically relate to the poor state of exteriors, these issues can also pose serious threats to interiors through water ingress, damp and poor security. Where Historic England identify a site as being at risk, a priority category for action is assigned from A to F: A being the most urgent and F being the lowest priority, usually where action has been agreed. The Heritage at Risk Register is constantly evolving and the following statistics are current at the time of writing (October 2016).¹⁶⁸

Of the 198 listed Pearson churches in England, 17 (8.6%) are on the 2016 Heritage at Risk Register. Ten are listed at grade I, five at grade II* and two at grade II. The majority of these buildings (a total of 11) are suffering from slow decay, but no solution has been agreed. Solutions for the two largest buildings, Lincoln Cathedral and Shrewsbury Abbey, have been agreed and these buildings are undergoing repair while three churches have been assessed as category A and one at category B meaning they are at immediate risk of further deterioration. Details of the churches, their assigned categories and the main reasons for being included on the Register are given in the table below.

Table 1: List of Pearson's churches, or those containing his work, which are included on the Heritage at Risk Register (2016)

Name and location	List grade	Priority category	Main reasons for inclusion on the Heritage at Risk Register
<i>Pearson's new churches</i>			
Church of St Peter in Daylesford (Oxfordshire)	I	A – Immediate risk of further rapid deterioration or loss of fabric; no solution agreed	Poor condition of the external stonework and flashing

Church of St Augustine in Kilburn (London)	I	C - Slow decay; no solution agreed	Poor condition of parts of the roofs and subsequent water ingress
Church of St Stephen in Bournemouth (Dorset)	I	C - Slow decay; no solution agreed	Water penetration; fallen internal masonry; damage caused by vandalism
Church of St Agnes at Toxteth Park (Merseyside)	I	C - Slow decay; no solution agreed	Poor condition of the roofs and rainwater goods; rising damp
Church of St John at Upper Norwood (London)	II*	B - Immediate risk of further rapid deterioration or loss of fabric; solution agreed but not yet implemented	Structural instability causing structural cracking and falling masonry
Church of St Alban in Birmingham	II*	C - Slow decay; no solution agreed	Poor condition of the roof and rainwater goods
Church of St Hilda in Darlington (County Durham)	II	C - Slow decay; no solution agreed	Poor condition of the roof and external brickwork
<i>Churches where Pearson provided additions, alterations and restorations</i>			
Lincoln Cathedral (Lincolnshire)	I	F - Repair scheme in progress and (where applicable) end use or user identified; or functionally redundant buildings with new use agreed but not yet implemented	Poor condition of the external stonework and parts of roof
Shrewsbury Abbey (Shropshire)	I	D - Slow decay; solution agreed but not yet implemented	Poor condition of the external stonework
Church of St Mary in Stow (Lincolnshire)	I	C - Slow decay; no solution agreed	Poor condition of the nave roof; water ingress; rising damp
Church of St Margaret at Northam (Devon)	I	C - Slow decay; no solution agreed	Poor condition of the roofs
Church of All Saints in Maidstone (Kent)	I	C - Slow decay; no solution agreed	Blocked and damaged rainwater goods; water ingress

Church of St Michael at Stoke Prior (Worcestershire)	I	C - Slow decay; no solution agreed	Poor condition of the stonework and spire
Church of St Peter in Charlton (Wiltshire)	II*	C - Slow decay; no solution agreed	Poor condition of the roof
Church of St Mary in Torbay (Devon)	II*	C - Slow decay; no solution agreed	Poor condition of the stonework and rainwater goods
Church of St Nicholas in Great Yarmouth	II*	A – Immediate risk of further rapid deterioration or loss of fabric; no solution agreed	Poor condition of external stonework and flashing
<i>Churches containing Pearson's furnishings only</i>			
Church of the Holy Cross in Camden (London)	II	A – Immediate risk of further rapid deterioration or loss of fabric; no solution agreed	Structural instability

The majority of the issues with these churches are concerned with external features, generally poor roofs, rainwater goods and stonework. As these problems remain unresolved, however, they also begin to affect the condition and survival of the interiors with damp beginning to affect the wall paintings at St Augustine's, Kilburn, for example.

Churches no longer serving a religious function

At the time of survey, 16 (7.6%) of the 210 identified Pearson churches were no longer used for religious activities; nine having been repurposed, generally for residential use (flats or houses) or community use following severe declines in congregation numbers which forced their closures. Holy Trinity Church in Gainsborough (Lincolnshire) has been converted into an arts centre and this has involved the removal of all the fixtures and fittings of the former church, the addition of later extensions and the conversion of the nave into a theatre. Similarly, the Church of St Mary in Ellerton (East Yorkshire) has been conserved by the Ellerton Church Preservation Trust and has been transformed into a community arts centre, but many of the interior fixtures and fittings (including the stained glass) were removed in the 1980s. The Middlesex Hospital Chapel (London) is currently (2016) undergoing restoration as part of a major residential development on the site of the former hospital; the chapel will be retained for community use but the majority of its fixtures and fittings have already been removed. The Church of St Hilda in Darlington (County Durham) was also stripped of the majority of its fixtures and fittings (including stained glass) when it closed in 1986, although it is now once again used for worship by the Light and Life Gypsy Church who acquired the building in 1996.¹⁶⁹ The majority of the removed fixtures and fittings (including stained glass) from these buildings were either donated to other churches or museums or were sold to private individuals, often without appropriate record.

In addition to the nine which have been converted, Wauldby Chapel, located adjacent to the early 19th-century Wauldby Manor near Welton in East Yorkshire, is no longer used for religious services but appears to remain in a reasonable condition, retaining its fixtures and fittings (including pulpit, font and pews), and, at the time of writing, has not been converted for another use. Five of the churches are currently in the care of the Churches Conservation Trust (CCT), a charity established under the 1969 Pastoral Measure to preserve historic churches in order for them to remain open for visitors and the local community and to provide venues for community, arts and volunteer events. Where possible, the CCT retains the fixtures and fittings of its churches and considers them part of the building's history and architecture. Lastly, the chapel at Cliveden House (Buckinghamshire), for which Pearson designed mosaics, is in the care of the National Trust and is occasionally open to visitors.

The Church of St Hugh at Sturton by Stow (Lincolnshire) and the Church of St Peter at Daylesford (Gloucestershire) are, at the time of writing, closed for worship due to the poor condition of the buildings, but currently remain within the ownership and jurisdiction of the Church of England. The longer these buildings remain out of use, however, the greater the risk to their interiors from deterioration and vandalism.

Demolished churches

Of the 210 churches identified as works or containing work by Pearson, eight (3.8%) have been demolished. The Church of St Peter in Ayot (Hertfordshire) lasted only a decade before it was struck by lightning in 1874 and was subsequently entirely rebuilt by J P Seddon¹⁷⁰ while three of Pearson's new churches were demolished following bomb damage during the Second World War. The latter included two of Pearson's most notable achievements: Holy Trinity, Bessborough Gardens (London)¹⁷¹ and the Church of St John (Figure 39) in Red Lion Square (London),¹⁷² while the third was the Church of St Margaret in Hilston (East Yorkshire). St Margaret's was later replaced by a new church in 1956-7 designed by Francis Johnson.¹⁷³ The Church of St Mary in Lambeth (London) where Pearson made alterations to the interior; his new Church of St Bartholomew in Nottingham and the Church of St Patrick in Birmingham were all demolished in the 1960s and early 1970s due to diminished congregations and funding, and the sites are now occupied by other buildings. The demolition of the Church of St Luke in Winnington in 2015, following a decline in the congregation, neglect and subsequent deterioration of the building and a desire for more modern and convenient facilities, is a reminder that church buildings remain under threat, even those designed by such a notable, national architect. None of the eight churches were listed prior to demolition, however, the Church of St Patrick in Birmingham was considered for listing and subsequently did feature on the Provisional Lists compiled in the early 1950s.¹⁷⁴

The Church of All Saints in Bristol, where Pearson provided a pulpit and memorial cross, and St Nicholas in Great Yarmouth, where he had undertaken alterations to the interior, were also heavily bombed during the Second World War and were subsequently gutted but are still standing (therefore they are not included in the above total of those demolished), although Pearson's work in each has largely been lost.¹⁷⁵



Figure 39: Interior of St John the Evangelist, Red Lion Square, London (3004_020 © Historic England Archive)

PRESSURE FOR CHANGE

Places of worship are, and always have been, living buildings which adapt and evolve to meet the requirements of the communities who use them. Some of these changes have been subtle, but others, particularly where efforts are made to provide the extra facilities demanded by modern congregations, can be very significant. This includes examples where Church of England buildings have been adapted for the purposes of extending the use of the church to others.¹⁷⁶ The following sections outline some of the main trends of change demonstrated by the case-study sites investigated during this research.

The evolution of church buildings over time is nothing new and modifications and later additions often contribute to the significance of the building. Changes to Pearson's church interiors have typically been in the form of further commemorative embellishments, such as stained glass or new pieces of furniture, sometimes to replace existing objects, but often to complement them. One particular trend concerns his windows. In the majority of cases, particularly in the nave at clerestory level and in areas where he was trying to create a contrast of light and dark, Pearson fitted opaque leaded glass. But he was probably fully aware that in time these windows would be re-glazed with commemorative stained glass, as was the common practice. The insertion of the reredos at the Church of St Margaret in Horsforth (West Yorkshire), a contract managed and probably partly carried out by Nathaniel Hitch under the direction of Frank Pearson, concealed part of the east window and completely changed the appearance and character of the east wall, demonstrating just how quickly the intentions of the original architect could be superseded. The design of Frank Pearson's reredos is, however, very similar to those found at other J L Pearson churches, which shows his father's continuing influence.

Access

Churches are intended to be accessible although few historic churches are able to offer easy and open access to those with certain disabilities without some form of modern intervention. Historic England has published guidance on the ways in which disabled access can be provided to historic buildings with minimal impact upon the historic fabric¹⁷⁷ particularly in the appropriate use of ramps, stair-lifts and power-assisted doors. Ramps were encountered in several of the fifteen case studies, but these tended to be simple removable inserts within the principal doorways which followed good conservation practice and had caused no damage to the original fabric. The survey undertaken as part of this research suggested that the majority of people consider disabled access to be acceptable, but 7.8% still consider that restricted access hinders the use of the building (*see* Appendix D).

Power-assisted or automatic doors are also an increasingly common feature and while none of the churches visited as part of the survey had yet installed such features, some of the questionnaire responses mentioned the possibility of doing so in the near future. Pearson designed and installed fine wooden doors, usually with cross bracing and almost always with medieval-style hammered-iron strapwork, which should be retained even if new alternative doors are installed.

The Church of England advocates an open-door policy, ensuring that its churches remain accessible for as long as possible, wherever reasonable, during daylight hours. In some

places, particularly busy urban areas, churches cannot remain open at all times given security concerns and the need for continual staffing. One solution to this, seen for example at All Saints', Highcliffe (Hampshire), is to provide access to a portioned-off part of the building, allowing visitors to view the rest of the interior through a glazed door or screen and again, some of the vicars and churchwardens interviewed as part of this study raised the possibility of proposing such changes in their churches in the future. The introduction of a glazed lobby also allows the existing historical doors to be retained and kept open in a welcoming way, while still providing protection from draughts and retaining heat (Figure 40). The impacts of glass doors and their benefits, however, are yet to be formally evaluated.



Figure 40: Glazed corridor linking church porch with the later parish centre at the Church of St Margaret, Horsforth (© Historic England, photograph: Clare Howard)

Upgrading services

One of the least welcoming aspects of many church buildings is that, by virtue of their large open-plan layouts, they can often be cold, draughty and difficult to heat, particularly during the winter months. While most of Pearson's churches, like other later 19th-century churches, had heating systems installed (usually hot-air convection systems), these were often inefficient and soon became outdated. Many church heating systems have been upgraded several times since their initial construction, in order to meet changing standards and utilise more modern designs. In some cases, such as at St Hugh's in Sturton by Stow (Lincolnshire), this has led to the reuse of a heating chamber – which probably contained a furnace fuelled by coke or coal to generate hot air through a series of flues – as a lavatory and store leaving only the grilles within the floor of the church as evidence of the original convection heating system. The installation of hot-water heating systems (typically introduced from the early 20th century) has led to the addition of intrusive and cumbersome boilers, pipework and radiators which have disturbed the original layout and appearance of the church interior and sometimes cut through pieces of furniture such as the base of pews or choir stalls. Where possible such features were hidden from public view (boilers and controls tend to be located within vestries) but pipework and radiators (often pre-dating listing) are sometimes unsympathetic (Figure 41). However, without adequate heating systems, cold churches are unattractive to both established and prospective parishioners and this can be one factor in many that contribute to the underuse and underinvestment in a church building. Indeed 25% of the questionnaire responses stated that they *strongly agreed* or *agreed* that poor heating and lighting made it difficult to use the building (see Appendix D).

The modern-day faculty system should provide an equivalent level of protection to historic fabric as the secular listed buildings system, and is in itself no particular barrier to change; but marrying together the need for new facilities and a sympathetic approach to existing fabric can be complex, and implementing the most appropriate heating system can be costly. Many churches choose instead to use portable electric heaters which only require an adequate electricity supply and appropriate power sockets and in themselves do not require faculty jurisdiction. These are easier and cheaper to introduce but they are inefficient and unlikely to be a long-term or satisfactory solution.

Electricity was introduced into most church buildings during the first half of the 20th century superseding (and usually occasioning the removal of) the gas or oil lamp fittings of the original scheme. In many churches, historic light fittings dating from the early to mid-20th century have been retained, most of them suspended from ceilings. It is inevitable that wires and cables are often visible against walls of bare stone or brick. Some installers, however, do appear to be inclined to match cables with the character of the building fabric and make cable runs as unobtrusive as possible, probably as recommended through the use of a conservation architect, or as advised by the Diocesan Advisory Committee (DAC) or Historic England.¹⁷⁸ In some cases existing but redundant under-floor heating ducts have been used as ready-made conduits, routing power around a church with little visual or invasive impact. Modern lighting often has a dual role, being used to illuminate and enhance the architecture as well as in a purely functional way. Enhancement is sometimes controlled by a timer for reasons of economy.



Figure 41: A radiator inserted in front of a fireplace in the vestry at the Church of St George, Cullercoats (DPI68612 © Historic England, photograph: Alun Bull)

The Church of England is increasingly concerned with reducing the carbon footprint of the buildings in its charge and is beginning to install modern energy-efficient equipment including solar panels and ground-source heating systems in some of its buildings. This has not yet been done at any of the churches included in this study, however. The impact of such innovations is usually most evident externally (albeit minimally with regards ground-source heating) but wiring and control systems also have an impact internally, increasing the size of an existing and already large control panel. As with all historic buildings, it is important to attempt to minimise this impact by ensuring that equipment is as small and discreet as possible, and that the colour of cables and junction boxes match that of the surfaces to which they are attached.

Liturgical changes

Changes relating to the form of church services are often made by the vicar or incumbent (with the approval of the diocese) at, or soon after, his or her establishment. These often involve the rearrangement of the interior furniture. For a number of years vicars have been inclined to move the altar table forward from the east wall of the chancel while remaining in the chancel, enough to enable them to stand behind it and perform parts of church services facing their congregation. This change has taken place at St Mary's in Hambleton (North Yorkshire) and at St John and St Petroc's in Devoran (Cornwall). At All Saints, Highcliffe (Hampshire) a new, second altar has been installed in the nave to allow the vicar to see, and be seen more clearly by, the congregation – a response to a common situation explained by vicars in the survey where small congregations in large churches still prefer to sit at the very back of the nave.

The addition or removal of fixtures and fittings such as riddel posts around the altar, sanctuary lamps and censers, altar frontals and candlesticks may be a manifestation of liturgical changes, or simply occur as these items are renewed or updated. These objects are difficult to identify as Pearson's work without contemporary descriptions and illustrations, or inscriptions on the pieces themselves. Lacking the means to ascribe provenance, these moveable items often are the most vulnerable aspects of a church interior.

Costs and maintenance

The legacy of the Victorian church building boom is a superfluity of churches relative to the current number of regular worshippers. Without sufficient active parishioners, it is difficult for individual church buildings to be sustained, particularly when the costs of maintaining and conserving these historic buildings is so high. These Victorian buildings are now often at the stage when they require major remedial work, and 19th-century interior schemes in older buildings are similarly vulnerable if the surrounding fabric cannot be maintained. Some church communities have been forced to sell items of furniture (particularly pews) to meet repair costs, but where this has happened it tends to be coupled with a need for the creation of more useable space within the building. At St Paul's in Walsall many of the items of furniture would not fit within the new radical layout and were therefore, either donated to other churches around the country or sold to private individuals.

For some churches the cost of repair and maintenance is simply too high and cannot be met by the church's funds. At the Church of St Hugh in Sturton by Stow (Lincolnshire) the replaced wood-block floor has lifted as a result of rising damp and poor repairs; the cost of this led to financial constraints on the church, and in 2010, resulted in the temporary closure of the building. At this time much of the furniture was removed to prevent damage or theft. According to the vicar of St Luke's Church at Winnington (Cheshire), the building was closed for worship because of the poor condition of the building, heating inadequacies and the lack of money to address these issues.¹⁷⁹ The congregation moved to a nearby office building to continue worship. The unlisted church was subsequently demolished between October and December 2015, with the intention of building a new and up-to-date church on the same site when sufficient funds have been raised.

Changing layouts and new uses

In order to attract regular parishioners and visitors, churches take a variety of steps to ensure there is a welcoming environment to meet the requirements of the parish. Furthermore, Victorian churches are often too large for smaller modern congregations leading to the sub-division of surplus space to accommodate activities not directly related to formal worship.

Applications for at least partial pew removal are a common occurrence,¹⁸⁰ on the basis that many congregations consider them uncomfortable, unwelcoming and inflexible. They are also perhaps associated with the Victorian interior and aesthetic which does not represent how the modern church wishes to present itself in some instances. The Church of All Saints in Highcliffe (Hampshire) successfully applied to remove its pews and replace them with chairs. The floors of wood and tile were taken up and floors of brighter stone tiles were laid. The justification for the work was to create spaces to allow the church to host a series of

activities and events (*see below*). Similarly, the officials of St Mary's in Hambleton (North Yorkshire) have requested the removal of some of the rear pews to allow easier access to the font and create more open space around it during baptisms. This too would provide a space for informal activities such as coffee mornings. Elsewhere, pews have been removed from sections of churches to make space for children's activity areas or to create small chapels for private prayer, as has been done at St Margaret's in Horsforth (West Yorkshire). The removal of pews, when not a complete overhaul, is commonly confined to the rear of the church to maintain the liturgical space and the relationship between the nave and chancel.

This adaptation of the interior can also be more extreme, involving the majority of the church interior being given over to an alternative use or uses, leaving only a small area dedicated to worship and services. This happened at the Church of St Paul in Walsall where a multi-storeyed shopping mall, restaurant and business centre was created within the church.

The need for a multi-functional parish or meeting room with storage space, a modern kitchen and sanitary facilities, has been a concern for congregations for some time. Indeed the recent *Sustaining Major Parish Churches* published in October 2016 estimated that 70% of major churches within their sample already have lavatories, 23% have a café, 25% a shop and 5% have a separate heritage centre, and suggested that the demand for these facilities is likely to continue.¹⁸¹ Indeed 28.1% of the questionnaire responses received as part of this research *strongly agreed* or *agreed* that the lack of facilities was something they disliked or made the building difficult to use (*see Appendix D*). At All Saints Church in Highcliffe (Hampshire), the north aisle has been adapted to accommodate a kitchen, meeting rooms and vestry (Figure 42) while at the Church of St Michael in Braintree (Essex), lavatory facilities and a kitchen are provided at the rear of the nave and aisles. Elsewhere, new purpose-built parish room buildings have been added alongside the church, as happened at the Church of St Margaret in Horsforth (West Yorkshire), the Church of St Peter in Vauxhall (London) and the Church of St John and St Petroc in Devoran (Cornwall). Such facilities provide for the needs of a range of people, help to attract parishioners and are considered to be an important part of the development and evolution of these buildings in order to ensure they remain sustainable and in turn, protected.



Figure 42: The transformed north aisle at the Church of All Saints, Highcliffe (DP172530 © Historic England, photograph: James O Davies)

ASSESSING SIGNIFICANCE

As with most architects' work, every Pearson church interior is different as its nature was influenced by a number of factors including budget, creative input or otherwise by the client, location, available craftsmen and of course, the ideas of the architect himself which changed over the course of his career. These are all important considerations when assessing the significance of church interiors and can be placed within the broader framework of Historic England's Conservation Principles,¹⁸² notably the suite of evidential, historical, aesthetic and communal values. Evidential value has been discussed above and relates to the survival and integrity of church interiors (see Condition and Integrity) and how much they can demonstrate the original church layout and use, and the significance of later additions and alterations. In historical terms it could be argued that given Pearson was a very successful Victorian architect, any work in which he was involved can have a certain level of significance. This may be strengthened through an understanding of where a particular piece of work fits within his career and the development of his ideas and his influence within the Gothic Revival movement. For example, Pearson's church at Ellerker (East Yorkshire) might be considered particularly significant since it was his very first independent commission, while St Peter's, Vauxhall (London) is important since it was his first fully vaulted church. The evidence of specific prolific craftsmen employed by Pearson may also be considered of historical value; for example, features created by Clayton and Bell or Nathaniel Hitch. Similarly, significant patrons would have a bearing on the historical significance of a church interior and they may have influenced specific aspects of the design. At St James', Titsey (Surrey) for example, the Leveson-Gower family motto appears on the pulpit and within the stained glass.

When assessing architectural and aesthetic value the quality and style of Pearson's more expensive works is most apparent through the richness and colours of the materials used and the complexity of the design. To this extent, Truro Cathedral and the Catholic Apostolic Church, Westminster can be considered of the highest value. Conversely, Pearson's designs for interior fixtures and fittings, certainly in his early and cheaper works, are often fairly simple in design. It is often the form and placement of these items so as to ensure a well-balanced and proportioned interior, following key ideas of the time (and not just those of the client), which are particularly significant. The fact that Pearson often repeated design elements in different churches, irrespective of cost constraints, adds another level of group value and suggests that the involvement of a major architect should be assessed most carefully before reaching any decisions about change, however minor. The foliate frieze on the pulpit at the unlisted and now demolished St Luke's, Winnington (Cheshire), for example, is similar to those found on the pulpit and elsewhere in the church at the Catholic Apostolic Church, Westminster and St James', Titsey (Surrey). The latter two are considered to portray some of Pearson's finest work and were two of the most expensive to construct, while St Luke's had an otherwise fairly plain, undecorated interior and was one of Pearson's 'cheap churches'.

Communal values of church interiors are usually apparent not only through commemorative features left by the people who used the building in the past, but also within the collective memories and sense of belonging held by the parishioners, incumbents and visitors who use these buildings today. The questionnaires distributed to congregations as part of this research were partly aimed at understanding how and why people valued

their churches (*see* Appendix D). It should be noted, however, that not all questionnaires were returned and those that were returned were not always fully completed. This made it particularly difficult to draw clear conclusions from this information. As might be expected, the majority of people using these buildings (a total of 96.9%) are doing so to attend religious services. Many members (a total of 64%) had been attending the same church for over 11 years as had members of their family. It is no surprise, therefore, that churches evidence a very strong sense of local community value and this is obviously something which is key to churches across the board and an important factor in maintaining them and ensuring that they remain in use. Of the 64 responses, a total of 72%, however, agreed that the historical and architectural significance of the building was an important attraction. 37.5% stated that the architecture was one of the main reasons that they visited the church while 28.1% explained that it was the historical significance. This was particularly true of the larger and more impressive buildings such as the Church of St George, Cullercoats. Since communal values are more or less the same for most churches (although some can be exclusive to a particular building through specific local stories), irrelevant of the original architect, they have not been explored in further detail below, but these values will always need proper consideration when considering change.

With these considerations in mind, it is possible to group the fifteen selected case studies (detailed in the Appendix A) into specific groups of significance based on their evidential, historical and architectural/aesthetic values as follows:

- Outstanding significance – church interiors which were entirely or substantially designed and constructed by Pearson and retain the vast majority of their large pieces of furniture, including a full set of pews, and only smaller, moveable items appear to have been lost. These churches and their furniture are also considered to be key examples of Pearson’s work demonstrating the finest of his quality and style and tending to date from the 1860s onwards. Key craftsman may have also been involved in the production of the fixtures (such as Clayton and Bell and Nathaniel Hitch). Truro Cathedral (Cornwall) and the Catholic Apostolic Church, Westminster fit into this category.
- Considerable significance – these church interiors are those which were entirely or substantially designed and constructed by Pearson and may include some his larger reconstructions. They have an important historical value as key examples within Pearson’s career, for example St Peter’s Vauxhall (London) was the first of his wholly vaulted buildings. Aesthetically they tend to demonstrate the best of his quality and style, but this does necessarily have to be an elaborate piece of work reflective of a high cost. The interiors retain most of their fixtures and fittings but have lost some of their larger pieces including some pews. The churches of St Anne, Ellerker (East Yorkshire), St John and St Petroc, Devoran (Cornwall), St Peter, Charlton (Wiltshire), St Michael, Braintree (Essex), St James, Titsey (Surrey), St Peter, Vauxhall (London), St Margaret, Horsforth (West Yorkshire) and St George, Cullercoats (Tyne and Wear) can all be considered within this category.
- Moderate significance – the church interiors of this group include those that were entirely or substantially designed by Pearson but where he never provided a full complement of furniture, some items perhaps being reused from elsewhere. However, pieces of Pearson’s furniture incorporate details and characteristics replicated on some of his finest works, particularly with regards patterns and materials. The majority of the interiors survive to a high degree, although some larger pieces may have been lost.

The Church of St Mary, Hambleton (North Yorkshire) and Church of St Hugh of Avalon, Sturton by Stow (Lincolnshire) fall within this category. Prior to its demolition, the Church of St Luke, Winnington (Cheshire) would have also been included within this group.

- Low significance – this group includes those which demonstrate the characteristics of Pearson's vast lofty interiors and fit well within the chronology of his career. The materials of the fixtures and fittings might be considered of far less quality than those seen at his other commissions and Pearson probably did not provide a full complement of furnishings, if any at all. The original fixtures and fittings of these churches may have been largely or completely removed. The Church of All Saints, Highcliffe (Hampshire) and the Church of St Paul, Walsall fit well within this group.

This criteria offers a broad framework upon which to assess the significance of Pearson's church interiors. Each case requires a certain level of research and understanding of the interior and its individual components in order to accurately assess its significance and provide the appropriate information to the decision-makers. It should be stressed that it is important to understand the individual pieces to be affected by proposals, but it is also necessary to understand how these fit into the whole as a group.

CONCLUSIONS AND RECOMMENDATIONS

This report has examined the most important aspects of John Loughborough Pearson's church interiors: his typical styles, his role and involvement in his commissions and his relationship with clients and craftsmen. The condition and integrity of Pearson's church interiors has also been explored. The following section summarises some of the key points and recommendations.

A major Victorian architect

Given the number of appointments Pearson undertook throughout his lengthy career (although perhaps not as many as G G Scott or George E Street) and the size and complexity of many of these commissions, there can be no doubt that he should be considered a major Victorian church architect. The proportion of his churches or those containing his work, which have survived (a total of 96%) is testament to the lasting quality of his designs, and the number that are listed (98% of those still standing) provides a further indication of the significance of his role within the Gothic Revival movement. However, given the increasing pressure to change historic church interiors, this abundance makes it even more important to understand the relative significance of the architect's work to allow decisions to be made when changes are proposed.

Pearson's approach to church interiors

It has proved extremely difficult to determine with certainty the extent to which Pearson involved himself in the detailed design and execution of his church interiors, particularly with regard to portable items, and how much he delegated this work to his assistants, clerks and apprentices. This is largely due to the lack of surviving documentary material from the architect's office and of material published by the architect, or by contemporary, or near contemporary, authors with an intimate knowledge of his work. It is clear that given the sheer volume of his work particularly following the commission of Truro Cathedral, he had to rely on his employees to assist in realising his designs as well as the management of builders and craftsmen, and it may be for that reason that he also tended to encourage the appointment of those whom he knew and trusted. The fact that Pearson signed almost all of the architectural drawings discovered in this survey suggests that, like most architects, he at the very least maintained a significant level of control over designs produced by his office.

Design drawings for individual fixtures and fittings are rare and most were probably lost through being sent between the architect and craftsman or purposefully destroyed following manufacture in a bid to avoid plagiarism. The repetition of Pearson's designs for individual fixtures and fittings (such as fonts, pews, pulpits, screens, reredoses, sedilia, altar tables and altar rails) across his career, as well as written references to his involvement in the design of smaller items such as altar cloths, candlesticks and light fittings, does however, suggest that he was probably responsible for the design of the majority of these items. This is particularly striking where the furniture closely replicates details, such as tracery and motifs, used within the fabric of the building itself. The recurrence of designs may also indicate that Pearson had a stock of patterns which he liked and therefore reused; drawings for which may have been kept at his office in Mansfield Street until the premises were cleared.

It is also evident that Pearson sometimes allowed the craftsmen to implement their own designs or at least add their own flourishes, perhaps within certain parameters set by him in terms of colours, materials and size. This is particularly true of stained glass, wall murals and figurative work, where again we see the recurrent use of craftsmen that he knew and trusted. Pearson may have drawn rough sketches for these craftsmen of the type of design he was trying to achieve, and this is sometimes glimpsed within his elevation and cross section drawings such as those for St Peter's, Vauxhall (London).

Characteristics of Pearson's interiors

While Pearson's early works tend to be fairly conventional, following the ideals of Pugin and the Cambridge Camden Society (and later the Ecclesiologists), he demonstrated that from the very beginning he had a keen eye for medieval precedent and this was refined throughout the course of his career. By the mid-1860s he had developed a style of his own using a mixture of English and continental influences. It is often the well-proportioned, soaring and lofty, vaulted interiors that Pearson is most well-known for, but he also developed a line of smaller, cheaper churches which also demonstrate much of his style, often with open roofs and fine arch-braced trusses. His fixtures are always carefully placed within the overall interior and are proportionate and reflective of its character. In this respect, and particularly for his plainer fixtures, they are often considered more important within the whole rather than as individual pieces in their own right.

His architectural details are often based on observations from medieval cathedrals, abbeys and monasteries across the country and abroad. His schemes of carving and decoration are always proportionate and refined, with simpler pieces perhaps adorned with strings of nail-head or dog-tooth detailing and cusped arches and more complex designs displaying elaborate carved foliage and detailing. Of course, a larger budget allowed more sumptuous pieces which tend to be as bold and colourful as he was able to create them using a greater range of high quality materials.

Pearson's church restorations had varying degrees of success. Generally, however, he saved as much medieval fabric as possible including interior fixtures and fittings such as screens and fonts. Where he did not save earlier fabric, it was usually due to its poor condition, although his interpretation of what and how much could be saved was different from that of restorers at the end of the 19th century and afterwards, and his replacement fabric often followed preferred Decorated styles rather than necessarily replicating the original features, as is demonstrated by the replacement window tracery and complete overhaul of interior fittings at St Michael's, Braintree (Essex). However, where new fittings were required within an older building, he tended to replicate existing designs, although these were often much more refined than the original fabric. A good example of this is the new pulpit and the corbels carved as angels at St Peter's in Charlton (Wiltshire).

The survival and integrity of Pearson's church interiors

As church interiors continue to be adapted to suit the requirements of not only their parishioners but also the wider community, the loss of fixtures and fittings, particularly pews, looks set to continue. Furthermore, the demolition of the Church of St Luke, Winnington (Cheshire) in 2015 demonstrates that even churches designed by such a major figure as Pearson, particularly if unlisted, remain under threat.

Smaller moveable items are not afforded statutory protection and therefore an assessment of their significance is not required to inform proposals affecting these pieces. These items can, however, form an integral part of the original interior scheme and if they have been removed from their original context (ie the church interior they were designed for) that significance is changed. This is particularly true where items are removed to alternative locations without appropriate record, thereby losing their provenance and permanently severing their connection to the church for which they were originally intended.

While desk-based research has been able to identify which of Pearson's churches have been demolished, closed or converted to other uses, it is not possible to undertake an assessment of the internal integrity of all 202 standing buildings without visiting each one – a task which lay well beyond the scope of this study. It has been possible, however, to offer some general conclusions based on the detailed investigation of the selected sample.

First and foremost, it is important to recognise that the fixtures and fittings, including the pews, have a group value and were designed by the architect as an ensemble; the removal of individual components can therefore degrade the significance of the overall interior and indeed the entire building. The Church of St Paul at Walsall, for example, given the complete removal of original fixtures and fittings, has seen some considerable reduction in its historical significance, compared to churches such as the Church of St James, Titsey (Surrey) that may have lost only a few individual items but retain a clear sense of the historic interior. Churches with a complete set of furniture and fittings (ie pews or chairs, font, pulpit, altar table, altar rails, sedilia and reredos) are of course something of a rarity. In this respect, the Catholic Apostolic Church, with its full accompaniment of pews, chairs and other furniture, can be considered of exceptional significance, a consequence it appears of that organisation's more conservative approach to the use of sacred space. Even at the Catholic Apostolic Church, however, it seems that certain items such as light fittings, heating apparatus and portable items including oil lamps and altar cloths have been lost. If a complete Pearson interior does not survive here, then is it unlikely that any survive fully intact elsewhere.

Of course changes to these interiors could occur very soon after they were completed; some took place within Pearson's lifetime or shortly after his death. It is, probable that Pearson expected this, particularly with regards the addition of stained glass and other memorials. The case studies explored as part of this research, therefore, demonstrate that it is useful to not just understand the survival and integrity of the original scheme, but also how it has evolved, when and why. Later changes may add rather than detract from the historical significance of the interior. Perceptions based on the integrity of the original scheme should always be balanced by an appreciation of the contribution made by later alterations which may embody aesthetic, architectural or historical values of their own, or contribute to the greater value of the whole.

This research has demonstrated that in order to make a thorough assessment of the significance of church interiors, it is important to undertake a certain amount of documentary research in order to understand the original intentions of the architect, the extent to which the scheme survives and factors that may have influenced particular choices. Comparison with other church interiors of similar date or located in close proximity can also help to identify the evidential, historical, aesthetic and communal values. This information is fundamental in any application for change.

Need for more information

There is a distinct lack of information available on Pearson's church interior schemes, particularly in the NHLE descriptions, which is perhaps surprising given his status as a major architect, and it appears that the situation may not be dissimilar for the works of his noteworthy contemporaries. Some NHLE list entries lack any description of church interiors – even the most important buildings such as Canterbury Cathedral – and quite evidently detailed appreciation of these aspects often formed no part of the original assessment. This can make it very difficult for those involved in the management of these buildings to make informed decisions about change. It is to be hoped that Historic England's recently launched *Enriching the List* campaign will help to supplement these entries, providing material which may in some cases assist in their revision; although it is unlikely that any wholesale review of ecclesiastical designation is possible. Only with dedicated research projects, will any meaningful revisions of these descriptions be possible and even then, these will be selective and limited to resources available. Amendments to the list descriptions for the surviving Pearson churches will be undertaken as a result of this project.

The Church of England has also recently launched the *Church Heritage Record* which is linked to the online faculty system allowing those interested to view information on the history, archaeology and architecture of particular buildings. Similar to *Enriching the List*, the website encourages volunteers to input information and photographs relating to these buildings on to the relevant records. This allows the information to be readily shared with others and creates an invaluable resource for future researchers.

As well as assessing what now survives in and of church interiors, it is useful to understand what has been lost and how the interior has evolved. Where this information comes to light, presumably mostly in the form of documentary evidence, or is more plentiful than in Pearson's case, it would certainly repay further research to determine more fully the extent of the principal architect's involvement. With this in mind, it would be well to consider the survival of the archive as an important factor when selecting architect-based case studies. Further studies would also help to understand how Pearson's approach to church interiors compares with other major architects of the day.

Research undertaken as part of this project into key craftsman and the firms responsible for producing the individual fixtures and fittings for Pearson's churches has been particularly fruitful. It was noted, however, that there were relatively few in-depth studies of key craftsmen and their work, in particular their involvement in the design, construction and installation of fixtures and their relationships with architects and patrons. Further research which looks at the design and production of furnishings from the perspective of the craftsmen, rather than that of the architect, might be particularly useful. At the very least, lists of works by key figures incorporating information on location, dates of execution, type of work, condition and integrity would be an invaluable and easily accessible means to help decision-makers understand the historical and architectural context to better inform proposals for change.

ABBREVIATIONS

BIA – Borthwick Institute for Archives, University of York

BL – The British Library

BM – The British Museum

CA – Cheshire Archives, Chester

CRO – Cornwall Record Office, Truro

ERYA – East Riding of Yorkshire Archives, Beverley

ERO – Essex Record Office, Chelmsford

HEA – Historic England Archive, Swindon

HMIL – Henry Moore Institute, Leeds

HRO – Hampshire Record Office, Winchester

ICBS – Incorporated Church Building Society, Lambeth Palace, London

LA – Lincolnshire Archives, Lincoln

LRO – Lichfield Record Office

LMA – London Metropolitan Archives

NA – Northumberland Archives, Woodhorn Museum, Ashington

NGR – National Grid Reference

NHLE – National Heritage List for England

NRHE – National Record of the Historic Environment

NYRO – North Yorkshire Record Office, Northallerton

RCHME – Royal Commission on Historical Monuments of England

RIBA – Royal Institute of British Architects

SHC – Surrey History Centre, Woking

SRO – Staffordshire Record Office, Stafford

WLHS – Walsall Local History Centre

WSHC – Wiltshire and Swindon History Centre, Chippenham

WYASL – West Yorkshire Archive Service, Leeds

ENDNOTES

- 1 Also known as the Ecclesiologists after their journal *The Ecclesiologist*.
- 2 Newberry 1897, 1.
- 3 *Proceedings of the Royal Institute of British Architects* 1879, 193.
- 4 Monckton, L 2015 'Parish Church Interiors – a vulnerable asset', unpublished Historic England report.
- 5 The National Heritage Protection Plan (NHPP) was implemented between 2011 and 2015 as a framework which set out priorities for protecting the historic environment. The NHPP Action Plan was produced by English Heritage (now Historic England) to identify projects and activities to meet the objectives of the framework.
- 6 Chapple, N 2014 Inventory of works by William Butterfield prepared as part of volunteer research.
- 7 Taylor, A 2014 Inventory of works George Edmund Street prepared as part of volunteer research. This list is only partly complete.
- 8 Teulon 2009.
- 9 This is the number identified through the desk-based research using web-sources and secondary texts, primarily Quiney (1979).
- 10 Anthony Quiney pers. comm. 20 January 2015.
- 11 Pearson mentions in a letter to the clergy at Westminster Abbey that he has mislaid his copy of a letter he sent to them and would like to borrow their copy for his records: Reynolds 2011, 159.
- 12 Historic England 2016.
- 13 *Ibid.*
- 14 1861 census class RG9, piece 72, folio 115, page 23; 1871 census class RG10, piece 157, folio 88, page 29; 1881 census class RG11, piece 140, folio 56, page 20.
- 15 Quiney 1979, 7; Newberry 1897, 2.
- 16 Crosby 1987, 25.
- 17 This is a principle which uses ratios: the total length of one larger section and one smaller section divided by the larger section is the same ratio as the larger section to the smaller; Curl 1999, 280.
- 18 Crosby 1987, 25.
- 19 Quiney 1979, 13.
- 20 Quiney 1979, 14; National Heritage List for England (NHLE) 1379298, New Hall, Lincoln's Inn; *Hull Daily Mail* 14 December 1897.
- 21 The Ecclesiological Society were also known as the Ecclesiologists after their journal *The Ecclesiologist* which was published from 1841 until the Society were dissolved in 1868.

- 22 *The Ecclesiologist* **2** 1843, 165: the design is mistakenly attributed to W H Dykes.
- 23 Quiney 1998, 209.
- 24 Newberry 1897, 2; Hobson 1976, 39.
- 25 Newberry 1897, 2; Quiney 1979, 23.
- 26 Pearson also designed two schools at St Feock and Devoran (Cornwall) between 1844-6 suggesting that his reputation had grown fairly rapidly: Quiney pers. comm. 6 February 2017.
- 27 Pevsner 1995, 94.
- 28 *Ecclesiologist* vol **13** (originally vol **10**), 409.
- 29 *Ecclesiologist* vol **13** (originally vol **10**), 412.
- 30 *Hull Packet* 4 June 1852, 6.
- 31 *The Building News* vol **73**, 1897, 866.
- 32 Lloyd 1976, 66.
- 33 Newberry 1897, 2.
- 34 Quiney 1979, 40.
- 35 Miele 1995, 152.
- 36 Lloyd 1976, 66; Quiney 1979, 44.
- 37 Smith 2014.
- 38 ERO T/P/11/41– Antiquary papers relating to Braintree Church, Article by Rev K Worthy, nd.
- 39 Quiney 1979, 84.
- 40 Newberry 1897, 2.
- 41 Quiney 1979, 49.
- 42 Lloyd 1976, 66.
- 43 Newberry 1897, 4.
- 44 LMA P81/JN1/078 – Saint John at Hampstead, Register of marriages, 1860-67.
- 45 LMA DL/T/063/022 – Board of Guardian Records, 1834-1906 and Church of England Parish Registers, 1813-1906.
- 46 Quiney 1979, 84.
- 47 *The Building News* vol **73**, 1897, 866.
- 48 Quiney 1979, 106.
- 49 *The Building News* vol **73**, 1897, 866; Lloyd 1976, 75.

- 50 Newberry 1897, 2.
- 51 Anthony Quiney pers. comm 20 January 2015.
- 52 *The Builder* vol **41**, 1881, 482.
- 53 *The Building News* vol **73**, 1897, 866.
- 54 *The Builder* vol **43**, 1882, 290; *Shields Daily Gazette* 16 December 1884, 3.
- 55 For example see Britton 1814, Plate XXIV.
- 56 Pearson did not, however, always win the contract after he drafted the design or provided a quote. A design for the church at Whitwell-on-the-Hill in North Yorkshire, for example, was drafted in 1857-9, but the church was later designed and constructed by G E Street: Quiney 1979, 282.
- 57 Pearson referred to his Church of St Barnabas in Hove as '[one of] my cheap churches': Quiney 1979, 162.
- 58 Saint 1973, 359.
- 59 Pearson had an operation to treat an intestinal obstruction and does not appear to have fully recovered. His death certificate explains the cause of death as asthenia (general weakness): Quiney 1979, 223.
- 60 CRO TCM 742/5 - Correspondence relating to Truro Cathedral, 1887. All the obituaries refer to a 'brief illness', but none state what this was.
- 61 Reynolds 2011, 160.
- 62 This includes 67 entirely new buildings and 8 where the majority of the building was rebuilt by Pearson but which incorporates elements of an earlier building (ie tower, chapel etc).
- 63 This number includes 77 churches where Pearson was making major structural alterations (such as rebuilding or adding a porch, vestry, chancel etc, rebuilding parts of the building ie walls or undertaking major restoration work) and 43 churches where he undertook minor work such as the insertion of new windows or doors and minor repairs.
- 64 This number is in addition to fixtures and fittings that were included as part of new churches and those which were altered or restored. These tended to be reredoses, pulpits, altars etc.
- 65 These totals have been identified using desk-based resources, are not exhaustive and there may be many more which currently remain unidentified. The totals do not include Pearson's unexecuted works.
- 66 Cooper 2011, 211.
- 67 1851 census, piece 1480, folio 157, page 26.
- 68 1861 census, piece: 72, folio: 115, page 23.
- 69 Brodie 2001, 340.
- 70 Quiney 1979, 126.

- 71 *Morning Post* 20 January 1898, 9.
- 72 Quiney pers. comm. 7 February 2017.
- 73 Miele 1995, 164.
- 74 *Yorkshire Gazette* 17 October 1857, 4.
- 75 Quiney 1979, 126; ICBS 8573 – Documents relating to Truro Cathedral, 1877-1910; *Royal Cornwall Gazette* 26 May 1882; *Royal Cornwall Gazette* 19 May 1882.
- 76 *The West Briton and Cornwall Advertiser* 30 July 1903, 4.
- 77 Marx 2010, 103.
- 78 Marx 2010, 104.
- 79 Catholic Apostolic Church Maida Hill West: Specification of the Works, December 1890, held by the Trustees of the Catholic Apostolic Church (Maida Avenue).
- 80 Freeman 1990, 5.
- 81 Freeman 1990, 9.
- 82 *Proceedings of the Royal Institute of British Architects* 1879, 193.
- 83 SRO – D6877/unlisted – St Paul’s, Walsall Parish Magazine September 1890, Staffordshire Record Office.
- 84 WAM OAC/9/2/6 – Letter to the Dean in response to appointment of J L Pearson from J O Scott, Westminster Abbey Manuscripts: reprinted in Reynolds 2011, 113.
- 85 SRO D6877/unlisted – St Paul’s, Walsall Parish Magazine July 1890.
- 86 Quiney 1979, 79-80.
- 87 Quiney 1979, 80.
- 88 ICBS 8573 – Documents relating to Truro Cathedral, 1877-1910.
- 89 ICBS 8573 – Documents relating to Truro Cathedral, 1877-1910.
- 90 ICBS 8573 – Documents relating to Truro Cathedral, 1877-1910.
- 91 Reynolds 2011, 136.
- 92 Reynolds 2011, 130.
- 93 *The York Herald* 10 August 1861.
- 94 *The Builder* vol **53**, 1887, 626.
- 95 *The Builder* vol **72**, 1897, 465.
- 96 Newberry 1897, 4; *The Morning Post* 29 June 1964, 5.
- 97 Smart 1989, 124.
- 98 SRO D6877/unlisted – St Paul’s Parish Magazine, April 1892.

- 99 *The Builder* vol **53**, 1887, 660.
- 100 A substyle of Gothic Revival essentially influenced by John Ruskin (1819-1900) and sometimes referred to as Ruskinian Gothic.
- 101 Smart 1989, 120.
- 102 WAM S/1/19 – Letter to the Dean on the condition of the Abbey from J L Pearson, Westminster Abbey Manuscripts: reprinted in Reynolds 2011, 125.
- 103 Reynolds 2011, 137.
- 104 CRO TCM 409 – Schedule of prices for Truro Cathedral 1881.
- 105 Cambridge Camden Society 1841, 9.
- 106 Lloyd 1976, 82.
- 107 *The Builder* vol **41**, 1881, 482.
- 108 Sometimes the tiles are described as black since they are particularly dark and have often become increasingly so with age.
- 109 Anson 1960, 223.
- 110 Mathesius 1972, 1.
- 111 Brooks and Saint 1995, 7.
- 112 Cambridge Camden Society 1841, 9.
- 113 Hancock 1983, 19.
- 114 *The Building News* vol **73**, 1897, 866.
- 115 Quiney 1979, 137.
- 116 Quiney 1979, 26.
- 117 *Hull Packet* 3 April 1846, 4.
- 118 In preparing his estimates for Truro Cathedral Pearson ‘had been guided by his own experience in the building of large churches, and by detailed particulars he had been kindly supplied with of the building of the new cathedral in Edinburgh’: *The Builder* 1879, 898.
- 119 Reynolds 2011, 135.
- 120 Quiney 1979, 176.
- 121 ‘Death and funeral of Councillor John Shillitoe’ *The Bury and Norwich Post*, 22 December 1891, 5.
- 122 The firm of Morgan and Cowper were published in a list of firms receiving orders under the Bankruptcy Act in 1887: *Huddersfield Chronicle* 20 July 1887, 2.
- 123 ‘Death and funeral of Councillor John Shillitoe’ *The Bury and Norwich Post*, 22 December 1891, 5.
- 124 *Ibid.*

- 125 *Ibid.*
- 126 'Funeral of Mr E L Luscombe' *The Devon and Exeter Daily Gazette*, 11 June 1894, 2.
- 127 ICBS 8573 – Documents relating to Truro Cathedral 1877-1910.
- 128 Reynolds 2011, 137.
- 129 CRO TCM 540 – Truro Cathedral Schedule of Costs.
- 130 For Ellerker see *Hull Packet* 16 August 1844, 8; for Wentworth see *Sheffield Daily Telegraph* 29 April 1876, 11.
- 131 Bettley, J 'Church Furnishing in 19th-century England' <http://www.vam.ac.uk/content/articles/c/church-furnishing-in-19th-century-england/> Accessed 13 May 2015.
- 132 Quiney 1979, 59.
- 133 The drawing is signed by John L Pearson RA and was, therefore, presumably drawn before he received his RIBA gold medal in 1880 when he began to use the post-nominal initials RIBA.
- 134 CRO TCM 409 - Scale of prices, J L Pearson, 1881.
- 135 CRO TCM 732/6 – Correspondence, water pipes, gas pendants, and chairs, Truro Cathedral, 1887-92.
- 136 CRO TCM 738/1 - Correspondence, J L Pearson about building work at Truro Cathedral, 1887-95.
- 137 CRO TCM 738/2 - Correspondence, J L Pearson about building work at Truro Cathedral, 1887-95.
- 138 Bradford 2009, 3.
- 139 Cooper 2011, 215-218.
- 140 Webster 2011, 203.
- 141 Cooper 2011, 224.
- 142 ICBS 5076 - St Peter, Charlton and ICBS 4789 – St John and St Petroc, Devoran.
- 143 Brown 1980, 285-6.
- 144 Cooper 2011, 213.
- 145 Bradford 2009, 3.
- 146 *Hull Packet* 21 July 1848, 5.
- 147 Brooks and Saint 1995, 21.
- 148 'Nathaniel Hitch', Mapping the Practice and Profession of Sculpture in Britain and Ireland 1851-1951, University of Glasgow History of Art and HATII, online database 2011 http://sculpture.gla.ac.uk/view/person.php?id=ann_1239657440, accessed 16 Feb 2015.

- 149 Hancock 1982, 26.
- 150 HMIL 2009.21 - Three lists of works executed by Nathaniel Hitch between 1885 and 1930.
- 151 Nathaniel Hitch also carved statues for the north transept gable end at Westminster Abbey to Pearson's requirements and the architect placed the figures within the composition: Reynolds 2011, 142.
- 152 NCA 3140/1 - letter relating to the reredos at the New College in Oxford, Nov 1892, New College Archive: Thorp, J 'The Chapel Reredos' <http://www.new.ox.ac.uk/sites/default/files/4NCN8%20Chapel%20reredos.pdf>, accessed 13 May 2015.
- 153 CRO TCM 409 - Scale of prices, J L Pearson, 1881.
- 154 Swift, M 'The windows of Truro Cathedral A Victorian vision fulfilled' <http://www.cornishstainedglass.org.uk/mgstc/chapter1.xhtml>, accessed 1 May 2015.
- 155 *Ibid.*
- 156 *Ecclesiologist* vol **13** (originally vol **10**), 412.
- 157 Larkworthy 1984, 8.
- 158 *Ibid.*
- 159 Cheshire 2008, 172; 'Lavers & Barraud, and N. H. J. Westlake (1833-1921): An Introduction' <http://www.victorianweb.org/art/stainedglass/westlake/intro.html>, accessed 29 November 2016.
- 160 Harrison, M 'Kempe, Charles Eamer (1837–1907)', rev. *Oxford Dictionary of National Biography, Oxford University Press*, 2004 <http://www.oxforddnb.com/view/article/37629>, accessed 31 March 2017.
- 161 CRO TCM/1266 – The arrangement of the choir stalls, 1885.
- 162 *The Ecclesiologist* vol 134 (original volume number was 21), February 1860, 49.
- 163 *The Builder* vol **52**, 1887, 630.
- 164 DCMS 2010, 7.
- 165 Quiney mentions in his preface that he undertook much of his research in the 1960s and first met with Pearson's grand-daughter in 1968: Quiney 1979; Quiney pers. comm. 20 January 2015.
- 166 Quiney pers. comm. 20 January 2015.
- 167 The Heritage at Risk Register succeeded the Buildings at Risk Register which was first published in 1998.
- 168 Heritage at Risk Register 2016 <https://historicengland.org.uk/advice/heritage-at-risk/search-register/> accessed 24 October 2016.
- 169 National Heritage List for England List Entry 1322955.
- 170 Quiney 1979, 240.
- 171 Quiney 1979, 280.

- 172 HEA a44/00304 – Photograph of the bomb-damaged St John’s Church, Red Lion Square, nd.
- 173 Pevsner and Neave 1995, 472.
- 174 Provisional Lists were those initially drafted by inspectors to determine what can be listed. They form the basis of the later published and legally binding ‘Greenbacks’ and revised ‘Bluebacks’. Today it is the legally binding National Heritage List for England (NHLE). Not all entries on the Provisional Lists, however, were included in the Greenbacks and became listed.
- 175 National Heritage List for England List Entries 1208704 and 1096813.
- 176 This does not apply to the Catholic Apostolic church or Roman Catholic churches.
- 177 English Heritage 2004: : although this document refers to English Heritage, it is still the Commission’s current advice and guidance and will in due course be re-branded as Historic England.
- 178 English Heritage 2012, 13: although this document refers to English Heritage, it is still the Commission’s current advice and guidance and will in due course be re-branded as Historic England.
- 179 Reverend Carol Seddon pers. comm. 13 November 2014.
- 180 Payne 2014.
- 181 Burrows 2016, 53.
- 182 English Heritage 2008: although this document refers to English Heritage, it is still the Commission's current advice and guidance and will in due course be re-branded as Historic England.

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APPENDIX A: CASE STUDIES

The following case studies were selected as a representative sample of Pearson's works – the criteria for which is set out in the method statement of the main report – spanning his career between 1843 and 1897 and distributed across England (Figure 43). Each case study has involved in-depth research into the architect's intended scheme and an investigation of the respective church's interior to determine how faithfully Pearson's designs were executed. Their current use, condition and survival are discussed and their significance has also been assessed.



Figure 43: Location map showing selected case studies (© Crown Copyright [and database rights] 2016. OS 100024900. © Historic England, Clare Howard)

Site name and address: Church of St Anne, Main Street, Ellerker (1)

Parish: Ellerker, within the Benefice of South Cave and Ellerker with Broomfleet

Historical parish: All Saints, Brantingham

County: East Riding of Yorkshire

District: East Riding of Yorkshire

Diocese: York

Historical Diocese: York

NGR: SE 92194 29420

Designation Status: Listed, grade II

NHLE no. 1103352

NRHE (AMIE) no. 1604544

Surveyed by: Matthew Jenkins and Clare Howard

Date of survey: 28 October 2014

Report by: Matthew Jenkins

Date of report: February 2015

Photography by: Alun Bull, Steven Baker and Clare Howard

Introduction

The small parish church of St Anne was built between 1843 and 1844 to serve the rural village of Ellerker, located approximately 14 miles west of Hull, within the parish of All Saints, Brantingham. It replaced an earlier medieval chapel on the same site which had fallen into serious disrepair. Originally consecrated as St Anne's, the church is sometimes referred to within the wider historical Brantingham parish of All Saints as All Saints' Ellerker, but today is part of the Benefice of South Cave with Ellerker and Broomfleet. Despite being the first church to be designed by J L Pearson during his independent career, the building is by no means lacking in stylistic quality, and many elements of the design set the tone for the churches he would produce later in his career. It seems certain that the circumstances of the commission, and the personal relationships he made through the commission, were the catalyst for Pearson's professional progression and subsequent status as a nationally important architect.

The church is in fair condition and has remained in continuous use since it opened in 1844. At the time of survey, the church is maintained by a steady, mainly elderly, congregation of approximately 33 parishioners.¹ Much of the church retains its 1844 appearance both internally and externally and many of the larger fixtures and fittings of Pearson's scheme, including font, pulpit and children's benches, survive intact, although some have been relocated from their original positions. Some of the internal painted decoration appears to have been lost. Later alterations can be placed into two broad phases in the late 19th century and early to mid-20th century. Late 19th century modifications relate to the addition of the organ, new stained glass in the east window and rearrangement of the 1844 furniture such as the pulpit and perhaps some of the pews. Some of the glass in the nave windows may have also been replaced at this time. Early to mid-20th century changes were largely concerned with providing and upgrading the heating and lighting in the building. Overall the church interior is fairly well preserved.

1 This is the figure estimated by the church warden Mike Parker.

Pearson's intended scheme

On arrival in his new parish in 1842, Dr George Fyler Townsend, Vicar of Brantingham and Ellerker from 1842 to 1857, was distressed by the condition of the medieval chapel he found at Ellerker. Writing some time later, Townsend related that 'On my first Sunday I walked through the village of Ellerker ... and what was pointed out to me as the Chapel had the appearance of an old tumble-down barn ... I set to at once to collect subscriptions for a new fabric'.² The decision by the new vicar to commission Pearson appears to have been largely based on his previous relationship with the architect, Pearson being something of a protégé of George Fyler Townsend's father, Canon George Townsend of Durham.³ Pearson had acted as superintendent at a Sunday school run by Canon Townsend between 1839 and 1841, while apprenticed in the office of Ignatius Bonomi, and is thought to have also been friends with George Fyler.⁴

Perhaps due to Pearson's recent move to London at the time of George Fyler Townsend's arrival in Brantingham, the commission for the new church at Ellerker was first offered to the architect William Hay Dykes of Wakefield (West Yorkshire). This design was described in *The Ecclesiologist* as having nave, chancel, western bell-gable, roof with 'lofty pitch', furnished with stone altar, piscina, sedilia and credence.⁵ There appears to be some confusion over whether the design described in *The Ecclesiologist* was that designed by Dykes (since Dykes is listed as the architect) or the design by Pearson which was incorrectly attributed to Dykes. It is presumed that it was the latter since *The Ecclesiologist* admitted its error in naming Dykes as architect in the subsequent issue but they do not provide a different description of the design nor state whether the previous one was correct,⁶ although the dimensions given in the original piece are somewhat smaller than those of the present church today, particularly with regard to the nave.

The exact reasons for choosing Pearson as the architect over Dykes are not known, although there appear to have been concerns over the arrangement of space and the number of sittings within the original Dykes design as well as contributing personal factors.⁷ Furthermore, it is possible that an architect who was not yet well established, and who needed to build a portfolio to attract further clients, would have been keen to keep costs of the new church to a minimum; this may have been at a cost that under-cut Dykes.⁸

It is unfortunate that none of Pearson's firmly attributed architectural design drawings or other written documentation survive for the church at Ellerker. This is with the exception of a sketch held within the Incorporated Church Building Society (ICBS) archive at Lambeth Palace, probably drawn by Pearson, which shows an external view of a church identical to St Anne's today with nave, chancel, south porch, western bellcote and with cusped lancet and two-light tracery windows.⁹

2 Letter from Reverend Townsend published in the *Howdenshire Church Magazine* in June 1898: Jorna 1980, 15.

3 Jorna 1999, 16.

4 Quiney 1998, 209-210.

5 *The Ecclesiologist* **2** 1843, 165.

6 *The Ecclesiologist* **3** 1843, 29.

7 Jorna 1999, 22.

8 *Ibid.*

9 ICBS 3200 – Application relating to the rebuilding of a Chapel for Ellerker, 1843.

Construction of the church

The builders of the Church of St Anne were John Simpson and William Malone of Hull¹⁰ and it was one of their early achievements; the firm went on to build many more churches within the county including a number commissioned by Pearson himself. The inscribed foundation stone at St Anne's (still present within the churchyard) was laid during a ceremony held on 23 August 1843 and, almost a year later, the completed church was consecrated by the Reverend Dr Longley, Lord Bishop of Ripon, on 8 August 1844.¹¹ Paid for by a combination of parish subscriptions and grants, the church was built at a total cost of approximately £1000.¹² Since St Anne's benefited from a grant from the Incorporated Society for promoting the enlargement, building and repairing of Churches and Chapels (later the Incorporated Church Building Society or ICBS), the increased capacity of the church over that of the former chapel, was an important aspect of the design and this is commemorated by the painted inscription located on a board at the back of the church which states that at least 125 of the total seats were to remain free and unappropriated (a condition of the ICBS grant).

Description

General plan form, materials and style

The Church of St Anne is located in the centre of the small village of Ellerker, set within an enclosed churchyard and aligned roughly west to east at the south end of Church Lane which provides the main point of access to the churchyard. The church is constructed of roughly-coursed stone rubble, with dressed stone quoins, string courses and window and door surrounds (Figure 44). It has pitched roofs which are covered with slate. A low plinth continues around the base of the whole of the building, with the exception of the later extensions, and the nave and chancel are supported by stepped buttresses.

The church is comprised of a nave and chancel with a south nave-porch and vestry on the north side of the chancel. Most of the church's interior walls are simply plastered and painted, with the exception of the vestry where they are partly covered by wooden plank panelling. A description of the church at the time of consecration in 1844 mentions sentences of scripture painted on the walls throughout the church but these are no longer visible today and were probably painted over.¹³ Built in the Decorated style, the church contains early forms of many of the stylistic elements that Pearson used in his later churches, particularly in relation to the window tracery. The internal layout of the building is relatively simple, with subtle separation of liturgical areas. If the sketch of the exterior of the church within the ICBS file (*see above*) was indeed drawn by Pearson to show his intended design, it is likely that much of the surviving fabric dates from the original 1844 construction phase and is as Pearson intended.

10 *Hull Packet* 16 August 1844, 8.

11 *Hull Packet* 1 September 1843; *Hull Packet* 16 August 1844, 8.

12 A letter from G F Townsend published in the *Howdenshire Church Magazine* in June 1898 quotes the cost of the church amounting to almost £1000: Jorna 1999, 16. However, Quiney, without reference, puts the cost at £600: Quiney 1998, 211.

13 *Hull Packet* 16 August 1844, 8.



Figure 44: The Church of St Anne, Ellerker, taken from the south-east (D168569 © Historic England, photograph: Alun Bull)

Porch

The south porch, which ultimately leads to the nave of the church, is entered through a set of external wooden double-leaf doors (probably later replacements), set within a pointed, chamfered, stone arch of two orders with hood mould over. Like the main body of the church, the porch has plastered and painted walls, but its ceiling is also plastered. The floor of the porch is laid with stone flags and the side walls are lined with stone benches. Above these, there are two trefoil windows, with opaque glazing (textured on the inner sides), one on each of the east and west elevations. The wooden plank door into the nave is also hung within a chamfered pointed arch and, like many of Pearson's church doors, has hammered iron strapwork and studs.

Nave

Entered through the pointed doorway from the porch, the aisle-less and undivided nave has a central alley paved with stone flags, contrasting with the areas of the pews which have wide wooden floorboards (Figure 45). Almost all of Pearson's churches have, or had, tiled alleys so it is possible that the stone flags were reused from the earlier chapel. The nave is open to an arch-braced collar roof of eight bays, probably of oak, with moulded butt purlins, collar purlins and wall plates. At the intersection of each arch brace with a purlin, there is a carved fleuron-shaped timber boss painted gold and red. The arch-braces spring alternately from high or low positions along the north and south walls of the nave to allow for the window openings. The nave is lit by seven two-light windows: three on the south side and four on the north, in addition to two narrower windows with cusped ogee tracery in the west wall. The windows in the north and south walls of the nave are set within deep

pointed-arched openings with sloping sills, and contain pairs of cusped or trefoil-headed lights surmounted by a roundel, quatrefoil or cusped trefoil, the tracery for each window on the north and south sides of the nave being of different designs. Three pairs of windows have matching tracery, whilst the second most easterly window in the north wall is of unique design. Some of the windows retain original green-tinted, diamond-leaded glass panes (as described at the time of the consecration in 1844¹⁴), but some of these appear to have been replaced with textured glass (*see below*); all of the windows, however, retain a coloured, decorative border incorporating floral motifs in stained glass (also as described in 1844¹⁵). The two cusped lights on the west wall similarly contain replaced leaded glazing with a border of red stained glass.



Figure 45: The nave of the Church of St Anne, Ellerker, taken from the west (D168572 © Historic England, photograph: Alun Bull)

The majority of the fixtures and furnishings in the nave appear to belong to the 1844 phase (although some fixtures may have been reused from the earlier church), but there are signs of slight changes to their layout (*see below*). Upon entering the nave from the porch, an octagonal table font is positioned immediately to the north of the door. It is of carved stone, with a single moulded string course around the stem, but is otherwise devoid of decoration.

14 *Ibid.*

15 *Ibid.*

The bowl is covered by a flat, round, carved wooden lid with iron strapwork forming a *fleur-de-lis*; a central lifting ring has been removed.

The nave contains 30 rows of east-facing pews – 12 on the north side of the alley and 10 on the south side. Those on the south side are divided by the font and the entrance from the porch. The pews are probably oak with straight backs and moulded top rail along the seat backs. The pew ends are shaped into ogee arches which are surmounted by large *fleur-de-lis* poppyheads. The shape and design of the pews suggests that they may date from the late 18th or early 19th century and might, therefore, have been reused from the earlier church in 1844; no documentary evidence relating to a later replacement of the pews has been identified during the research. At the east end of each file of pews are groups of three pews arranged perpendicular to the rest. The rear pews of these blocks match those within the rest of the nave while the other two are smaller and have segmental-arched bench ends. These certainly date to the 1844 and are probably by Pearson as they are mentioned in the account of the church at this date.¹⁶ Unlike the majority of the pews, these smaller pews may have been custom made for the 1844 church, particularly since the details of their construction (such as the mouldings and width of the boards used in the seat backs) differ significantly.

To the east of the southern set of pews is a raised platform upon which is a carved wooden lectern decorated with blind panels of Decorated cusped ogee arches and quatrefoils. Opposite this is the hexagonal, wine-glass pulpit which was originally adjacent to the north side of the chancel arch, as evidenced by marks on the stone flags and the flat chamfer of the arch.¹⁷ It is comprised of an hexagonal wooden drum on a wooden stem and carved stone base. Each side of the drum is decorated with blind panels with pairs of Decorated cusped ogee arches and quatrefoils. The pulpit is reached by a flight of simple stone steps and was almost certainly designed by Pearson.

Chancel

A low step and tall pointed chancel arch, with relatively simple chamfered moulding and prominent moulded impost capitals, separates the nave from the chancel (Figure 46). There is documentary evidence to suggest that this arch was re-used from the earlier, otherwise lost, chapel: the similarity in its measurements to that described in an application form describing the old chapel in 1843, one year before Pearson's interventions,¹⁸ and that it is described as such in the account of the consecration in 1844. It has changed in appearance since then, as it has lost the 1844 paintings of subjects connected with the life of Jesus (which are also described as located on the underside of the arch in 1844).¹⁹

However, the physical evidence is less clear. Stylistically it is in keeping with the rest of the church, and the impost mouldings do not quite match the moulding elsewhere on the arch. This may mean that these alone were recycled in a newly designed arch. Either way, while possible that part of the earlier arch was retained, it is likely that most of it was new work

16 *Hull Packet* 16 August 1844, 8.

17 BIA FAC 1897/32 – Faculty for the installation of stained glass in east window and movement of the pulpit, 1897.

18 ICBS 3200 – Application relating to the rebuilding of a Chapel for Ellerker, 1843.

19 *Hull Packet* 16 August 1844, 8.

designed by Pearson. The style of the arch and the view of the chancel from the nave were certainly closely replicated at the Church of St John and St Petroc, Devoran, designed by Pearson just over a decade later.

Jorna (1999) has suggested that other elements of the earlier medieval chapel were also retained and incorporated into Pearson's new structure,²⁰ especially with regard to the chancel, where the stone-flagged floor, memorial and tombstones appear to pre-date 1844. There are certainly similarities between the measurements given for the previous chapel in the original application form to the ICBS in April 1843²¹ and those given for the chancel of the new church by *The Ecclesiologist* in the same year.²² Considering this, it can be inferred that the chancel of Pearson's church was potentially built on the same foundations as the previous chapel. It is also possible that the stone-flagged floor was retained from the previous building, particularly since Pearson usually specified tiled floors within the chancels of his later churches.

A pointed arch in the north wall of the chancel leads into the vestry, and is currently occupied by the organ, although the description of the church at the time of its consecration suggests that a parclose was originally intended for this space.²³ The chancel roof has similar arch-braced timbers, purlins and collar purlins to those found in the nave, although the timbers are narrower and have more detailed moulding. Unlike the nave, the roof is boarded above the arch braces and purlins, and lacks the decorated bosses, although the 1844 description suggests that each of the panels were intended to be richly painted once further funds were raised. This does not appear to have been achieved.

Despite being slightly more complex than the traceried windows in the nave, the east window also dates from 1844 and, as with the nave windows, it is set within a deep opening. The tracery is similar to that of the windows at the Church of St Paul in Walsall (constructed 1891-3). The window previously contained dark green, tinted, leaded glass similar to that in the nave windows, but this was later replaced with the present stained glass in 1897 (see further below). In the south wall of the chancel are two small lancet windows, with trefoil heads, Decorated tracery and leaded diamond-set, stained quarries. The stained glass depicts the emblems of the four Evangelists in medallions surrounded by *fleur-de-lis* and cross motifs. In style and content, the windows match the descriptions published in the *Hull Packet* in 1844 and were designed by William Wailes of Newcastle.²⁴

The sanctuary is separated from the remainder of the chancel by a further stone step surmounted by an altar rail. The wooden (most likely oak) altar rail has open carved trefoil-headed arches and a double gate opening into the sanctuary; this seems to fit the description of 1844.²⁵ The oak altar table stands on a three-stepped stone plinth, which might have been retained from the previous chapel, although it was probably refurbished in 1843-4. Set into the south wall of the chancel, below the windows, are a three-seat sedilia and a piscina, all

20 Jorna 1999, 21-22.

21 ICBS 3200 – Application relating to the rebuilding of a Chapel for Ellerker, 1843.

22 *The Ecclesiologist* **2** 1843, 165.

23 *Hull Packet* 16 Aug 1844, 8.

24 *Ibid.*

25 'An altar rail of very rich design in oak goes across the chancel, opening in the middle with a folding gate': *Hull Packet* 16 August 1844, 8.



Figure 46: The chancel of the Church of St Anne, Ellerker, taken from the west (D168574 © Historic England, photograph: Alun Bull)

with cusped pointed arches. Behind the altar is a wooden reredos, formed of two sections on either side of the east window, and composed of an upper tier of open trefoil-headed arches with blind square panelling below and moulded billet cornice above. The form of this reredos and its awkward situation flanking the east window, have led to different interpretations of its origin. One suggestion is that it was originally one piece and spanned the width of the chancel, covering the lower section of the east window, and that the middle section was removed when the window was replaced in 1897.²⁶ Alternatively, the style of the carving on the reredos, combined with the evidence of alterations and previous fixings not in accordance with its current location, suggest that it was originally part of a screen situated elsewhere in the chapel – perhaps the parclose intended in 1844 to separate the chancel from the vestry²⁷ – or indeed another place of worship, and was later adapted for its current use. In this case, its current form and location could be the result of the installation of the new window in the 1890s.

²⁶ Jorna 1999, 33.

²⁷ *Hull Packet* 16 August 1844, 8.

Vestry

The vestry is reached from either the doorway beside the organ from the chancel, or alternatively, from a single external doorway in the east wall, although internally this is currently hidden behind furniture and later panelling. Unlike the roofs over the nave and chancel, the roof over the vestry is formed of a simple timber collar-rafter truss which is boarded above the rafters. The vestry has a single two-light window with roundel and heavy tracery, set in a deep opening. The original glazing has been replaced with textured glass but it retains a stained glass border. The floor of the vestry is concealed beneath carpet and underneath is probably laid with either wood blocks, as in other Pearson churches, or stone flags. There are few fixtures and fittings in the vestry which might date from 1844, with the room seemingly having been sequentially refurnished by numerous incumbents. The only features which might be part of the initial construction are what appears to be a panelled chimney flue on the west wall, and a Chubb's safe located within the north wall of the vestry below the window. The safe has a brass plaque, but while this identifies the maker, it does not give an indication of date, though Chubb were established in around 1818; its position set within the wall suggests, however, that it was probably placed in the church in 1844.

Heating and lighting

The church floor is set with grilles, part of a hot-air heating system, which run along the centre of the alley in the nave and would have originally linked to the boiler located below the vestry. Although the development of the current heating system is of course much later, these elements of the original system date from 1844. Hot-water pipes, most likely of copper, which run along the north and south walls of the nave and chancel, are part of a later hot-water heating system.

A photograph dating from *circa* 1900²⁸ shows what appear to be oil lamps attached to the north, south and east walls of the nave. One of the brackets for the oil lamps survives on the south side of the chancel arch while the others may have been adapted to accommodate wax candles.

Later additions and alterations

Externally a small, sunken, lean-to extension has been added to the west side of the vestry and is constructed of brick with a corrugated metal roof and protects access to the boiler room below the vestry.²⁹ This is accompanied by a second timber lean-to which was and is presumably used for storage. The first brick extension was probably constructed in either the late 19th or early 20th century while the second is a fairly recent addition.

28 Quiney 1998, 213.

29 It is possible, considering the evidence from other later Pearson churches, that this was built to cover an originally exposed set of steps down to the boiler room, although as access was not gained, this could not be corroborated. Evidence from a faculty for the installation of electric lights (1933) suggests that this was a boiler room which was adapted at this point for the installation of an organ blower: BIA FAC 1933/2/38 – Faculty for the installation of electric lights, 1933.

Minor interior changes appear to have been made to the arrangement of the pews. The pew immediately to the west of the font is very close to it and the seat has been cut around the font. It is unlikely that this was the original arrangement, particularly since the pew is not located within the area of wooden floor as might be expected. It is, therefore, possible that the pew was moved from elsewhere in the church and placed here at a later date. Similarly, the arrangement of two pews on the north and south sides, behind the smaller pews, set facing the alley, is likely to be a later re-arrangement since they are placed close to other features and the smaller pews are bunched together. There is no evidence for the date of these changes, although it may reasonably be associated with changes undertaken in 1897 when the pulpit was moved and the organ was installed.

A curtain, hung from a wooden frame, separates the west end of the nave from a choir vestry. The creation of the choir vestry, and the introduction of the curtain, is a later alteration but its date is uncertain. The choir vestry is furnished with three long pews (of matching design to those within the remainder of the nave), and two tall wooden dress cupboards (later additions, possibly mid-20th century) fixed to the west wall.

As stated above, the glass in the windows of the nave and chancel have largely been replaced or restored at a number of points throughout the late 19th and early 20th centuries. Most of the mid-19th-century tinted green glazing in the nave has been replaced by textured glazing although the diamond-set leaded quarries and stained glass panes forming a border around the edges have been retained. It is unclear exactly when each window was changed, but from the quality and condition of the glazing and the leading it is likely that they first began to remove the green glazing in the late 19th century. The two windows on either side of the porch door in the south wall of the nave could be the oldest surviving examples of the replacement glazing as suggested by their appearance and discolouration. The relatively good condition and quality of the current glazing in the other north and south facing nave windows probably date from the early to mid-20th century. The two lancet windows in the west wall of the nave also have diamond-set leaded quarries, with narrow panes of red, green, yellow and blue stained glass – this ‘Cathedral tint’ glazing probably dates from around 1904.³⁰

The 1844 glass of the east window (probably tinted leaded glass) was replaced in 1897,³¹ with other alterations occurring at the same time, not least the installation of the current organ into the arch between chancel and vestry. The east window was, according to a small plaque set below it, given by Norrison Marshall Levitt, one of the chief landowners in Ellerker during the second half of the 19th century, in memory of his parents and grandparents; both the window and the organ were dedicated in 1898. The window, which was restored in 1980, has stained glass depicting Christ, along with nine of the Apostles, and Mary and Joseph kneeling at his feet. The organ is located to the north side of the chancel and incorporates a small wooden shelf below the east corbel of the arch between chancel and vestry. The organ projects slightly into the chancel and is visible from the nave. Although the current arrangement dates from 1897-8, it is possible that a smaller organ was in place prior to this. However, as the 1844 description of the church stated that the archway it occupies was intended to be closed with a parclose, this is uncertain. In order to comfortably accommodate the organ and the new access into the vestry, the pulpit was moved from its position against the north pillar of the chancel arch to its current position

30 *Howdenshire Church Magazine* 1904.

31 *Jorna* 1999, 39.

within the north-east corner of the nave. This may also have been the point at which some of the pews on either side of the nave were realigned.

The utilities in the church as they are today date from the 20th century, with modern heating and electric lighting systems first being installed in the 1930s; electric heating was installed in 1938.³² Artificial light is provided in the main body of the church by spotlights located at the top of the nave and chancel walls against alternate arch braces. Plaques on the north wall of the nave record that electric lighting was first installed in 1933, then upgraded to its current specification and arrangement in 1983. The vestry contains the majority of the controls and equipment for the utilities in the church, with the electrical switchboards, electricity meters, heating controls and thermostat located on the north wall. In addition, on the west wall of the vestry are the master boxes and controls for the microphone and amplification system for the church; the nave and chancel contain a number of speakers, located on the arch braces of the roof.

The exact date and provenance of many of the furnishings in the church is uncertain, though some appear to have been installed at some point in the latter part of the 20th century. On the lowest chancel step, a moveable brass eagle lectern currently faces west into the nave while the sanctuary contains a pair of moveable wooden chairs, and two free-standing metal candelabras. The vestry contains a number of items of furniture and fixtures which have been installed over the last century including a large clerical wardrobe, two chests of drawers, a low pew seat, an additional smaller safe, a cupboard for altar frontals and cloths, and a number of church ornaments. The 1844 account of the church also describes items of furniture which are no longer to be found; most notably the two desks for the reading of the Epistle and Gospel, previously located within the sanctuary, were removed at an unknown date and their present location is unknown.

Conclusion and significance

Aside from the installation of the organ and east window in the last decade of the 19th century, and the slight change in the arrangement of furniture to accommodate the choir vestry, the interior of St Anne's is probably largely as Pearson designed it, with many of the elements hinting at the style of architecture which characterised his later commissions. The church retains the pulpit, font and stained glass which are probably pieces all designed by Pearson. The two missing desks were probably also designed by him. The loss of the painted decoration, described in 1844, is unfortunate particularly since this may have been part of the architect's design.

The fact that Pearson appears to have used some elements of the earlier chapel demonstrates that he was willing, from a very early stage, to incorporate earlier fabric where the condition of the structure allowed. Pearson's judgement of what and how much could be saved, however, was different from restorers at the end of the 19th century and later. Incorporating the footprint of the earlier chancel but creating a new and larger nave meant that he could create a well-balanced interior which largely followed the key principals of Pugin. The furnishings, particularly the font and sedilia, are largely devoid of any decoration although elements of his later and more complex designs can be glimpsed in the drum of the pulpit. The craftsmen responsible for the furniture at Ellerker are unknown but William Wailes is documented as supplying the stained glass (and was also a craftsman favoured by Pugin).

32 *Ibid.* 46.

Wales would go on to contribute to a number of Pearson's early works including St John and St Petroc a decade later (*see below*).

Despite the fact that St Anne's is Pearson's very first attempt at the design and construction of a small rural parish church and occurred at the dawn of his independent career, it is a building of high quality, albeit simple and modest. It displays many of the hallmarks of later Pearson churches, providing a glimpse of what was to be achieved over the next 54 years of his career. The importance of Ellerker's historical context as the catalyst for Pearson's development as a church architect should not be understated. Pearson's first new church – albeit not on a virgin site – according to Reverend Townsend, 'led to him being employed in the restoration of many neighbouring churches'.³³

Quiney identifies a number of figures who were present at the consecration of the church and for whom Pearson would go on to provide designs. These included Archdeacon Wilberforce, who probably promoted Pearson amongst his friends and colleagues, and the Reverend Thomas Williams of Elloughton, whose church Pearson would reconstruct the following year. Also present were local clergy from numerous locations of future Pearson projects including North Ferriby (1846-8) and South Cave (*circa* 1847), landowners including the Raikes, for whom Pearson would build a chapel of ease at Wauldby by 1847, and Archdeacon Prevost, for whom Pearson would rebuild Stinchcombe Church in Gloucestershire (1854-5).³⁴ Furthermore, the builders and craftsmen that Pearson used at Ellerker would also receive further commissions from the architect throughout the course of his career. Simpson and Malone were subsequently commissioned to work on numerous Yorkshire churches including St Mary's in Etton (built 1844-6), St Mary's in Ellerton (built 1846-8), All Saints' in North Ferriby (built 1846-8) and St Mary's in Kirkburn (1856-7), to name but a few.

St Anne's is recognised by its parishioners and incumbent as an important building both historically and architecturally largely as a result of the work of previous researchers including Patricia Jorna and Anthony Quiney. This recognition along with its listed status (grade II) has protected the building from major change: those that have occurred have been minimal and the building is well maintained. The church remains in regular use for services and as a community space, ensuring a suitable legacy for Pearson's first church.

33 *Ibid*, 16.

34 Quiney 1998, 215.

Site name and address: Church of St John and St Petroc, Devoran Lane, Devoran (2)

Parish: Feock

Historical parish: St Feock

County: Cornwall

District: Cornwall

Diocese: Truro

Historical diocese: Exeter

NGR: SW 79445 39220

Designation status: Listed, grade II;
World Heritage Site, West Devon Mining
Landscape

NHLE no. 1159201

NRHE (AMIE) no. 1607667

Surveyed by: Clare Howard and Simon
Taylor

Date of survey: 20 November 2014

Report by: Simon Taylor

Date of report: April 2015

Photography by: James O Davies and
Clare Howard

Introduction

The Church of St John and St Petroc (originally the Church of St John) was planned in 1854 as a new chapel of ease to serve Devoran, a hamlet beside the Restronquet Creek within the parish of St Feock. The settlement of Devoran was created between 1840 and 1880 as a port from which to export copper and import coal, following the establishment of the Redruth and Chasewater Railway in 1826.³⁵ In 1851 the population of the parish of St Feock stood at 1,934³⁶ but it seems that most of the people lived in or near Devoran and were employed as labourers and workers engaged in shipping, on the railway, at the nearby smelting works, or in agriculture. The existing Church of St Feock, which was 3 miles away from the bulk of the population in the village of Feock, contained 360 sittings of which 230 were free and 130 appropriated. In April 1873 the church was separated from St Feock and Devoran was made a parish in its own right.³⁷

The Church of St John was designed by Pearson fairly early in his career (10 years after his first church of 1844) and although it represents a progression from the naïve style of his earliest churches, and was something of a departure, it does not bear the hallmarks of a mature Pearson church such as vaulting throughout and confident and elaborate decoration. It is, however, as Quiney described it, 'typically High Victorian'.³⁸

Pearson's original design scheme appears to have been followed fairly closely, although it appears that the fireplace in the vestry may have never been constructed and the northern set of pews extend further to the east than intended. The present choir stalls on the north side of the chancel were probably added at a later date, perhaps at the same time as the

35 Beacham and Pevsner 2014, 175.

36 ICBS 4789 – St John and St Petroc church file.

37 Devoran Church website www.devoranchurch.org.uk/history accessed 18 May 2015.

38 Quiney 1979, 49.

organ in 1903, and those shown on Pearson's design might never have been introduced. A parish room was added alongside the church in 1990-1 and a new entrance through the north elevation of the nave was inserted to connect it. The greatest change to the interior took place fairly recently in 2005-6 with the reordering of the west end of the nave to create an open space for various activities. This involved the removal of pews at the back of the nave and the reinstatement of some along the rear wall.

Pearson's intended scheme

The plans and specification for a new church at Devoran were forwarded to the Incorporated Church Building Society (ICBS) on 29 May 1854 and the architect was named therein as John L Pearson of 22 Harley Street, London. The plan shows the proposed church with a fairly traditional, if spartan, layout; a rectangular nave without aisles, a chancel with small vestry to the north and sanctuary with canted apse (Figure 47). There is a single south porch with an adjacent tower. The nave is packed with 31 pews in two files, separated by a central alley, and an octagonal font on a square base is depicted towards the rear of the church, close to the entrance and to the south of the central alley. There is a polygonal pulpit reached by three steps on the south side of the church, from the point of the congregation, but no lectern is indicated. Within the nave, the front six pews are marked 'APPROPRIATED' and behind them 20 (eleven to the north of the alley and nine to the south) are marked 'FREE'. Behind the free pews are four narrower pews marked 'SCHOOL CHILDREN' and there is a similarly marked narrow full-width bench or pew set against the west wall at the very rear of the church. There is a gap in the pews on the south side of the alley in front of the doorway to the porch and the free pew to the west of the doorway, as the nave is entered, is less than half the length of the others in order to accommodate the font. Two opposed choir stalls with desks are shown within the raised chancel and a doorway to the right of the northern one leads through to a small rectangular doorway with a corner fireplace and external doorway in the west wall. Two full-width steps are shown leading up to the sanctuary and a rectangular altar is shown hard against the east wall upon a rectangular platform. No organ or organ chamber is depicted.

A 'Schedule required by the Society's Instructions' dated 15 May 1854 states that the church will be Early English in style, that there will be no crypt, that it will stand east to west and that the roofs are to be framed in timber; the nave to have a common rafter roof, the chancel to be groined with deal ribs and have a bonded vault covered with slate. The seats in the nave were to include 25 seats for adults which were to measure 8 feet 4 inches long and accommodate five people each, and 25 seats for adults which were to measure 3 feet 4 inches long and accommodate two people each. The chancel was to contain two seats which are 8 feet long and can accommodate five people each. Furthermore, they were to have 20 inches width of seat for each person, the clear depth of the 'pews or seats' partition being 33 inches and the backs 32 inches high. There would also be three seats in the nave and two in the chancel exclusively for children, allowing 14 inches for each child, the clear depth of the seat (back to front) being 24 inches. Three seats would be 20.8 feet long in total and accommodate 17 children, while two seats would be 8.0 feet long in total and accommodate seven children. A supplement to the application to the ICBS for financial aid, by Reverend Thomas Phillpotts dated 4 June 1854, states that the total number of seats in the new church or chapel will be 202 of which 107 will be for the poorer inhabitants, 65 exclusively for children from parochial schools and 30 for other persons. The ICBS's certificate of

completion confirms that the church had 202 seats, 172 of which were for the poorer inhabitants of the parish.³⁹

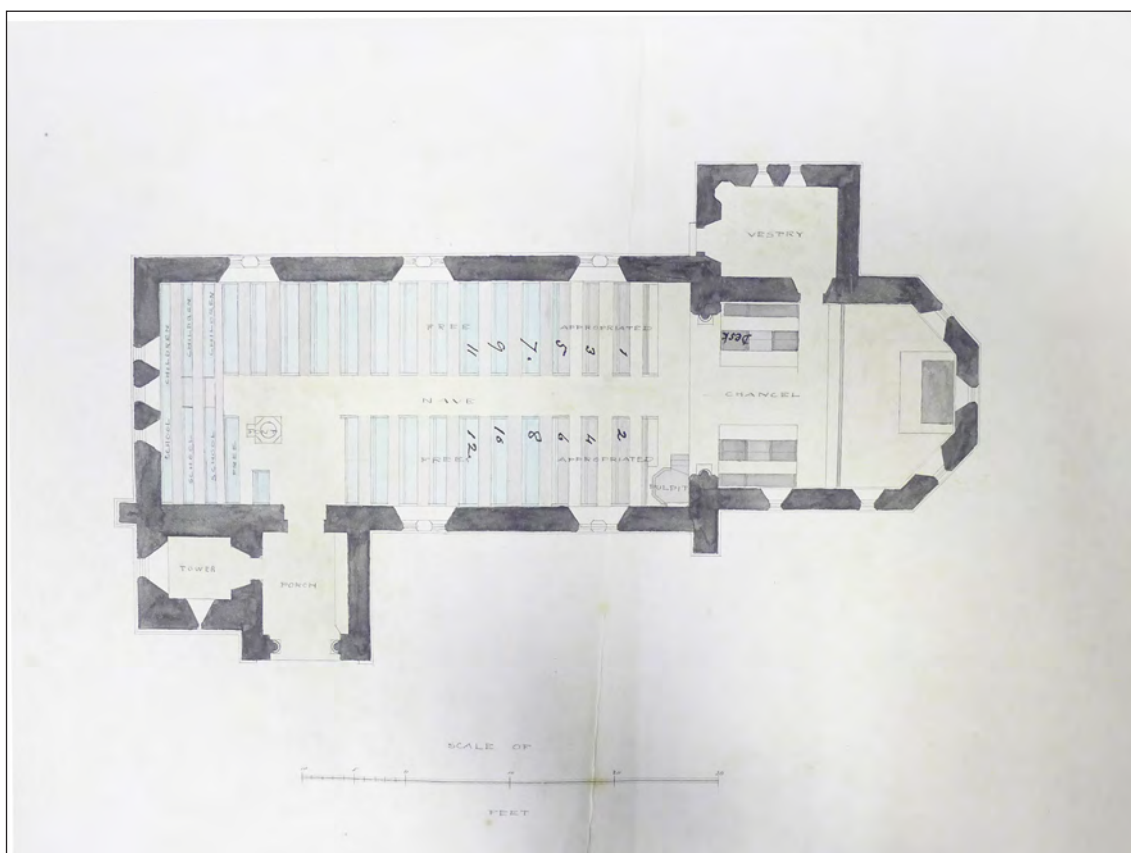


Figure 47: Plan of the Church of St John and St Petroc, Devoran, circa 1854 (ICBS 4789 © Lambeth Palace Library)

Construction of the church

The Reverend Thomas Phillpotts was installed as the Vicar of St Feock in 1844. He was a nephew of Henry Phillpotts, the Bishop of Exeter, advocate of an ambitious church-building programme targeting new industrial communities which saw 36 new churches built in Cornwall during his term of office from 1830-69. The Church of St John the Evangelist at Devoran was one such, vigorously promoted by Thomas Phillpotts who had already been instrumental in the establishment of Devoran School (opened 1846, also designed by Pearson⁴⁰) in which church services were held until the completion of the church in 1856.⁴¹

Phillpotts applied to the ICBS for aid to build a chapel of ease at Devoran in the parish of St Feock in March 1854 and in further correspondence in May and June of the same year, the estimated cost of the church project was noted as £1,425 in total. The cost of building the church and fittings was put at £1,200, the cost of the site at £75, the architect's commission, travelling expenses and the clerk of work's salary at £75 (slightly more than 5% of the total) and possible extra expenses at £75. It was also stated that £675 had already

39 ICBS 4789 – St John and St Petroc church file.

40 Anthony Quiney pers comm 20 February 2017.

41 *Royal Cornwall Gazette* 15 August 1856, 5.

been raised towards its construction from subscription (received or promised) and £125 by other means, leaving a deficit of £625.⁴² Quiney reiterates the sum of £1,425 stated in the ICBS file as the cost of the church⁴³ but a church history pamphlet and the history section of the parish website puts the sum at £1,485.⁴⁴ The pamphlet also states that the site for the church was supplied by Anna Maria Agar and her son Thomas James Agar-Robartes (later Baron Robartes) and that construction took place during 1855-6; the masonry was completed by William Gerrish of Camon Downs and the carpenter was Mr Salmon of Truro.⁴⁵ According to Peter Beacham⁴⁶ the stained glass in the church was all installed in 1857 and is by William Wailes.⁴⁷ The church opened for worship in July 1856 and was formally consecrated as the Church of St John the Evangelist on 23 May 1857.⁴⁸

Description

General layout, materials and style

The Church of St John and St Petroc is located on the north side of the hamlet, on a hill overlooking the majority of the buildings which sprawl down the hillside towards the estuary and is aligned north-west to south-east. The church appears to have been built largely in accordance with Pearson's designs of 1854, with a long aisle-less nave, south porch and south-west tower, a chancel, with canted apse and with a small rectangular vestry on the north side (Figure 48). It is of uncoursed slatestone blocks and granite dressings with a steeply pitched roof covered with slate. The porch adjoins the tower and the latter rises in hipped stages to a compressed belfry stage from which rises a pyramidal spire. The style is Early English Gothic.

Porch

The windowless porch has a steeply-pitched roof with low eaves. The entrance is in the form of an open, pointed arch with neither doors nor gate. The opening has a pointed arch of two orders composed of dressed granite with an outer structural arch of roughly dressed rubble voussoirs and an inner arch, also of dressed granite, which is supported by attached columns. It has a stone-flagged floor with a carpeted central alley and a simple timber bench attached to the east wall. A doorway with a pointed arch of dressed granite in the west wall leads to a chamber at the base of the tower. It has a timber barrel ceiling. The exterior doorway to the nave also has a comparatively slender pointed arch, of dressed granite with a hood mould, while the interior opening is a plain segmental pointed arch set within a deep rebate. It is closed with a single-leaf door of studded oak planks and elaborate strap hinges.

42 ICBS 4789 – St John and St Petroc church file.

43 Quiney 1979, 49.

44 'The Church of St. John and St. Petroc Devoran: Visitors Guide'.

45 *Royal Cornwall Gazette* 15 August 1856, 5.

46 Beacham and Pevsner 2014, 175.

47 See also <https://www.cornishstainedglass.org.uk/mgsdb/church.xhtml?churchid=39> for a description of the Stained Glass at the Church of St John and St Petroc; accessed 18 May 2015.

48 'The Church of St. John and St. Petroc Devoran: Visitors Guide'; Devoran Church website www.devoranchurch.org.uk/history accessed 18 May 2015 and CRO P64/2/4 - Sentence of Consecration, 1857.



Figure 48: The Church of St John and St Petroc, Devoran, taken from the south (DP172549 © Historic England, photograph: James O Davies)

Nave

The congregation enter the aisle-less nave via the porch at the west end of its south wall. The nave (Figure 49) has a timber arch-braced collar roof of six bays with butt purlins and diagonal bracing, collar purlin, and ashlar pieces connecting the common rafters with the inner wall plates. The nave is lit by three two-light windows from the north and by two similar windows from the south. These windows have lancet lights and matching rear-arches which are supported by central shafts. There are also three tall lancet windows in the west wall. A central alley separates a reduced file of 13 pews on the north from a file of 10 on the south side. An octagonal stone font, Pearson's in style, with a square base occupies an off-centre position towards the rear of the church, as shown in Pearson's plan, and a painted semi-octagonal pulpit is similarly situated, as planned, on the south side of the east end of the nave. The pulpit is of Caen stone and painted white. It is reached from the north by three steps and its three outer faces have an arcade of pointed arches, with cusping, supported by engaged marble shafts. Below the arches are small incised trefoils and below these is a moulded band with dog-tooth detailing. Above the arches are small incised quatrefoils and a projecting moulded entablature decorated with trefoils. The pews are of pine, now stripped of any varnish, and simply finished with chamfered ends and umbrella racks. In slight contrast to the layout shown on Pearson's plan, the northern file of pews extends all the way to the chancel arch.



Figure 49: The nave of the Church of St John and St Petroc, Devoran, taken from the north-west (DP172553 © Historic England, photograph: James O Davies)

Chancel

The chancel (Figure 50) is separated from the nave by a pointed chancel arch with a hood mould and an inner arch which springs from engaged columns with foliated capitals. It is on three levels; the choir area is one step up from the nave, the sanctuary is a further step up and there is a wide altar plinth. The chancel has a polygonal timber vault carried on slender marble shafts which rise from moulded corbels with foliated drops. The chancel is lit by lancet windows, with stained glass, in each of the faces of the apse and by two further lancets in the south wall. Pearson's plan shows choir seats on either side of the chancel, evidently in the form of a chair with desk and an adjacent bench long enough for two people, but only on the south side are a chair, desk and bench present today and, although similar in style to the pews in the nave, the timber is considerably thinner and less substantial and it is likely that they were installed at the same time as the present organ (*see below*). Altar rails separate the sanctuary from the choir as shown on Pearson's plan. Originally joined by a hinged central section which is now missing, each rail is of moulded wood and is supported by three cast-iron barley-sugar legs with wide side braces pierced by trefoils with additional *fleur-de-lis* detailing. The sanctuary has a niche set into the north wall with an embellished

pointed arch, and an equally embellished hood mould, which springs from engaged marble columns. The projecting shelf has a chamfered lip and chevroned cornice. The niche contains a memorial tablet, possibly of slate, to John Phillpotts, MP for Gloucester and his wife Sara, both of whom died in 1849. The inscription also states that the chancel was built by their surviving children in their memory. A doorway in the north wall leads into a small rectangular vestry.



Figure 50: The chancel of the Church of St John and St Petroc, Devoran, taken from the north-west (DP172562 © Historic England, photograph: James O Davies)

Vestry

The vestry is attached to the north side of the chancel and is lit by a pair of lancet windows, with blue glass, in the north wall, above which is a quatrefoil in a circular opening. The vestry has a steeply pitched collar-rafter roof and has an external doorway with a pointed arch and segmental-pointed rear-arch in the west wall. Pearson's plan shows a fireplace in the north-west corner of the vestry but there was no internal evidence for this and no chimney visible externally so it is likely that this element of Pearson's scheme was omitted during execution.

Later additions and alterations

According to the parish history leaflet, the church at Devoran received a new bell, cast in Whitechapel by Mears and Stainbank, in 1889 following damage to the original and a 'new' organ by Sweetlands of Bath was installed in October 1903,⁴⁹ although Pearson's plan showed no organ nor designated space for one. The church's heating was upgraded in 1924 at an overall cost of £185.00 by W Visick & Sons of Bassett Works, Devoran, involving the installation of new pipes and radiators and a second-hand boiler which was three years old at the time and had been renovated by Mr Visick himself.⁵⁰ At some point in the recent past the pulpit was enhanced by the addition of three wooden figures: one, representing the Virgin Mary was added in memory of Lucy Louise Webber; the second of St John the Evangelist, was gifted in memory of Harold Hibbert while the third, representing St Petroc with a bachall, is a memorial to Audrey Webber.⁵¹

Various other memorials were also installed in the church during the 20th century. In 1933 a marble tablet, bordered in Delabole slate, was erected in memory of Thomas Charles Agar Robartes, 2nd Viscount Clifton, who lived from 1844 until 19 July 1930 and was for many years a patron and benefactor to the church. A faculty application for the tablet was made on 26 June 1932, it was paid for (£8) through subscription and church collections, and was certified on 18 June 1933.⁵² A further tablet was erected in 1942 in memory of Thomas and William Lobb, two brothers who were famous horticulturalists who were once residents of Devoran. Designed by Canon Mills and estimated to cost £7.10, a faculty petition for the memorial was presented on 17 October 1942 and it was certified on 1 November 1942. The inscription reads as follows:

In memory of Thomas Lobb
buried in this churchyard
3rd May 1894 and of his elder
brother William who died in
America. Two collectors of plants
from foreign countries who
rendered distinguished service
to British horticulture⁵³

A major addition to the church was made in 1990 when a single-storeyed and partially-detached parish centre with cavity walls faced with random stone rubble, partly rendered, with granite dressing, by Blomfield, Catlidge and Bayley of Truro, was built on the north side of the church. Its construction necessitated the demolition of the existing boiler house walls, roof and chimney, backfilling onto its remaining floor and the insertion of a connecting door at the west end of the north wall of the nave. The contractors were M and R Construction of Mordros and the building cost £80,916. Construction commenced on

49 Devoran Church website www.devoranchurch.org.uk/history accessed 18 May 2015.

50 CRO P49/6/16 – faculty application for the installation of a new heating system, 1924,

51 'The Church of St. John and St. Petroc Devoran: Visitors' Guide'.

52 CRO D/R/10/15 – Application for a faculty to place a marble tablet in the church, 1932.

53 CRO D/R20/2 – Faculty petition, memorial tablet to Thomas Lobb and brother William, Devoran Parish Church, 1942.

20 August 1990 and was completed on 21 December 1990. The new parish centre was formally opened on 20 January 1991 by the Rt Reverend Michael Ball, Bishop of Truro.⁵⁴

The most significant internal alterations occurred in 2005-6 when the west end of the nave was reordered. The schedule of works which accompanied the initial faculty specifies the replacement of the pews in the north aisle, the removal of pews at the west end, the installation of a ramp, the cleaning of the font and pulpit and the erection of a gate. The intention was to form a children's corner and meeting area (for 15-21 people) and allow access for the disabled in compliance with the Disability Act then in force (2005). To the latter end, lowering the floor at the west end of the nave and installing a ramp to facilitate access to the parish centre was proposed by the architects, Parkes Lees Ltd of Launceston, and although both alterations were both considered, they were not approved. The reordering was evidently carried out largely in accordance with the specification; three pews were reinstated at the west end of the northern file of nave pews and the last two pews in this file and the children's benches have certainly all been removed with the exception of the full-width bench attached to the west wall. Pews, presumably reused from elsewhere in the church, have also been fixed to the north and south walls in this area.⁵⁵ In addition to the reordering, a bespoke, free-standing and mobile leaflet stand was also designed and built for this area of the church by Phoenix Design of Devoran. The stand is wedge-shaped and is of pitch pine and designed to match the other timber mouldings in the church, particularly the pew hand rails.⁵⁶

Conclusion and significance

Despite the removal of a large number of pews from the back of the nave to create a welcome area and children's corner and the insertion of a doorway in the north wall to access the adjacent parish room, St John and St Petroc's retains much of its original interior character, fixtures and fittings. The retention of the pews – albeit stripped of their varnish – within the main body of the church and of the font in its original, fixed position, balance the historic interior with the requirements for a new multi-purpose space. St John and St Petroc's maintains a small but steady congregation and the changes to the rear of the nave and the addition of the parish room allow it to host numerous events and activities which all contribute to keeping the church open and in use.

St John and St Petroc's at Devoran is an important early, but transitional, work by Pearson. As Quiney has noted, the church at Devoran displays for the first time evidence of the influence of Ruskin on Pearson and shows three elements of High Victorianism not seen in his previous work: the apse, the nature of the steeple and the relationship between the tower and the south porch. The inspiration for these features was found during two trips abroad during 1853, one to Amiens and Beauvais, the other to the Rhine and Belgium. Quiney concluded that the semi-octagonal apse at Devoran was based on the churches

54 CRO P49/2/26 – Building plans, tenders and specifications, new parish centre, Devoran, Feock, 1989-1990 and www.devoranchurch.org.uk/history accessed 18 May 2015.

55 CRO P49/6/28 – Correspondence, failure of double glazed window units, new parish centre, Devoran, Feock 22-23 Jul 1997.

56 CRO P49/6/27 – Correspondence, plans and elevations, west end reordering, Devoran parish church, 2005-6.

Pearson had seen during his travels, in particular churches in Amiens and Oberwesel. The apse was the first of many to be incorporated into Pearson's subsequent churches, albeit displaying progressive refinement, and its ribbed timber vault would be echoed more grandly thereafter in stone. The eccentric tower and spire, meanwhile, embody the spirit of Ruskinian High Victoriana to which Pearson aspired.⁵⁷

Built of slate stone and Cornish granite, the church also demonstrates a rare use by Pearson of characteristically local building materials which, along with the use of rear-arches for the nave windows, presaged his much later work at Truro Cathedral. The furnishings remain characteristically – for Pearson's early works – limited to simple detailing particularly with regards the font and sedilia and as with Ellerker, it is the pulpit which receives the most decoration. The introduction of complex carved foliate corbels and increasing amount of colour and contrasting materials, however, again demonstrates an encroaching Ruskinian influence. While Pearson used local craftsmen and builders at Devoran, he also re-commissioned William Wailes of Newcastle for the stained glass, a craftsman he used at Ellerker (*see above*). This demonstrates that he was willing to use artisans he trusted, irrespective of the distance.

57 Quiney 1979, 43-49.

Site name and address: Church of St Michael, St Michael's Road, Braintree (3)

Parish: Braintree

Historical parish: Braintree

County: Essex

District: Braintree

Diocese: Chelmsford

Historical diocese: Rochester, St Albans

NGR: TL 75605 22937

Designation status: Listed, grade II*

NHLE no. 1338293

NRHE (AMIE) no. 378919

Surveyed by: Simon Taylor, Clare Howard, Matthew Jenkins and Amy Smith

Date of survey: 4 November 2014

Report by: Simon Taylor

Date of report: January 2016

Photography by: Pat Payne, Clare Howard and Matthew Jenkins

Introduction

The Church of St Michael the Archangel is situated close to the centre of Braintree and has medieval origins; the nave and chancel are considered to date from the 12th century.⁵⁸ In about 1240, however, both elements were almost entirely rebuilt when north and south aisles and a west tower were added. A north-east vestry was added in the late 14th century and later a north chapel was inserted between the vestry and the north aisle. The 15th century saw the south aisle lengthened and extended to the west and in about 1530 a south aisle chapel was added while the north chapel was enlarged and re-roofed, the north aisle widened and an upper floor was inserted in the north-east vestry.⁵⁹ By the middle of the 19th century it was in a poor condition and its interior, with its galleries and three-tiered pulpit (probably dating from the 16th or early 17th century), was at odds with the doctrine of the Ecclesiologists. It was reported in the *Chelmsford Chronicle* of 1 June 1855 that the church was in a very poor state of repair with its 'broken windows and decayed roof, there not having been a rate for more than twenty years.' The vicar thought it 'a disgrace to them [the parishoners] – it was 500 years since it was erected in the time of Edward, and it ought to be restored in all its beauty ...' Pearson was engaged to restore and remodel the church by the Reverend J D Browne and undertook work there from 1855-67; the builder was Parmenter and Son of Bocking. It is one of Pearson's many major restorations of a decaying earlier church, undertaken during the early to middle stages of his career, and was regarded at the time, not surprisingly in the light of the vicar's views, as an act of 'rescue'.⁶⁰

Pearson's interior remodelling appears to have been carried out in accordance with his proposed design, with new pews, font, pulpit, altar table and altar rail. There were a number of changes made to the interior during the late 19th and 20th centuries. The most significant of these include the extension of the north chancel aisle in 1886 to accommodate a new

58 'Braintree', in *An Inventory of the Historical Monuments in Essex, Volume 2, Central and South west* (London, 1921), pp. 27-35 <http://www.british-history.ac.uk/rchme/essex/vol2/pp27-35> accessed 22 December 2015.

59 *Ibid.*

60 Quiney 1979, 129.

organ thus removing Pearson's pews, the addition of a choir vestry to the west end of the north aisle in 1894, alterations to the chancel and altar in the 1960s and most recently, the creation of a large space at the rear of the nave and south aisle to accommodate a kitchen and 'welcome area' in the 1990s. These changes have involved the removal of some pews, particularly at the rear of the church, and the relocation of the font to the north aisle. Otherwise, the character of the Victorian interior survives fairly well.

Pearson's intended scheme

According to Quiney, Pearson's own report on the church prior to his intervention describes an interior with a two-storey school room at the west end of the south aisle, with five-foot high [box] pews of deal. It notes steps leading up to galleries and a pulpit in the centre of the chancel arch supported by irons fixed to the seats on either side.⁶¹ The layout of the church at this time is also known from a plan of the unaltered church dated 1856 accompanying the ICBS file (Figure 51). The plan is not signed but is presumably by Pearson. It shows files of box pews in the nave, chancel and smaller north aisle and benches in square enclosures in the south aisle. The pulpit is positioned in the centre of the central alley on the threshold of the chancel and in front of the altar; an annotation beside it states 'Pulpit supported over aisle by irons fixed to the seats on each side'. There is an adjacent reading desk. The position of the south-west school room is marked along with steps to its upper floor and two further flights of steps in the north aisle to a gallery.

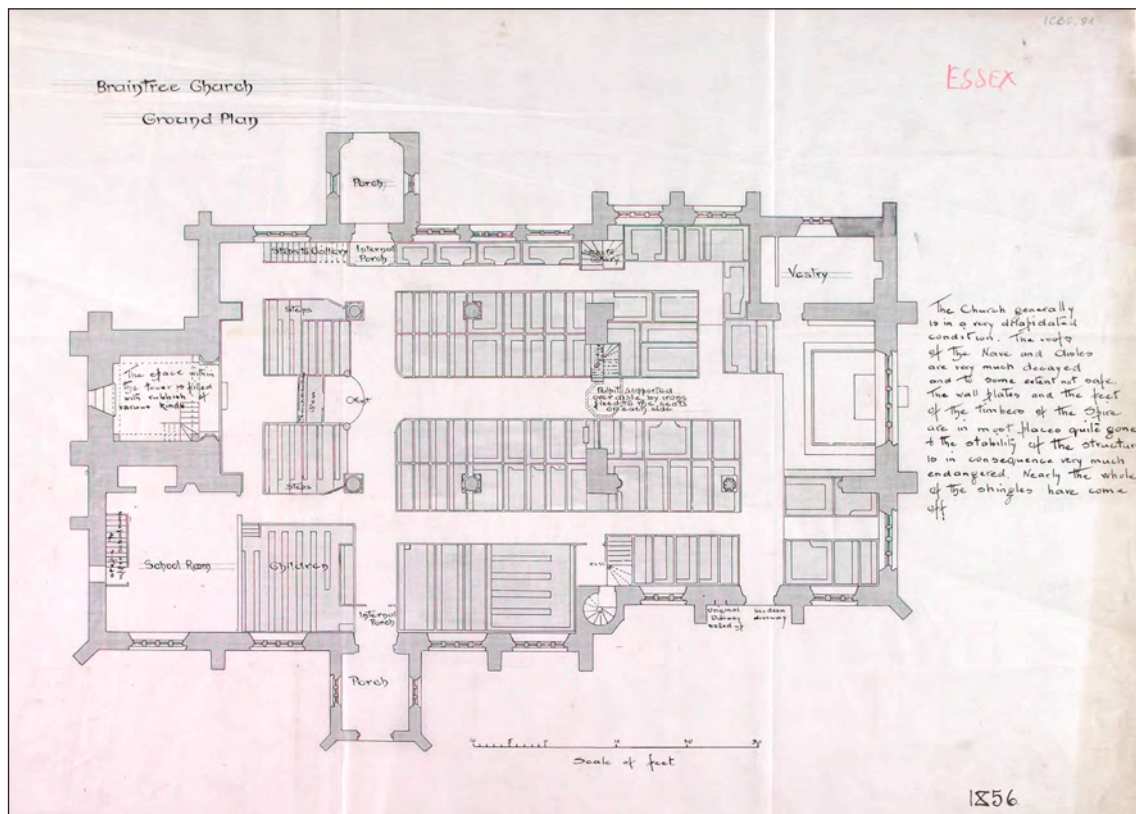


Figure 51: Plan of the Church of St Michael, Braintree, dated 1856 (ICBS 4980 © Society for Antiquaries)

61 Quiney 1979, 129.

An application for aid towards an increase of accommodation at St Michael's Church, including repairs to the roof, walls and windows, was made to the Incorporated Church Building Society (ICBS) on 6 April 1856.⁶² It was noted in the application that repairs had last been made to the church in 1833, paid for entirely out of church rates, and that the building had since become very dilapidated.⁶³ At the time, the population of the parish stood at 4,339 (the principal occupation of the parishioners was weaving) and the church contained 21 seats for the use of poor adults, 40 seats for the children of the parochial schools, and 338 seats for other persons. The initial proposal was to enlarge this number to 178 seats for poor adults, 296 seats for children of the parochial schools and a further 370 seats for other persons. The cost of the repairs and alterations to increase the accommodation was put at £3,390.19.4; the architect's commission was £169.10 with travelling expenses of £15.0.0. Included in the applications file is a schedule of seating signed but not dated by Pearson which gives a detailed breakdown of the seating available 'at present' (prior to work) including details of the seats in the west, north and south galleries, and a breakdown of the proposed seating arrangements. The schedule indicates, in some detail, in which part of the church the benches were to be situated, their various lengths and how many people each size of bench was intended to accommodate as well as distribution between the poor and others. Benches for adults were to allow 20 inches width of seat for each person with a clear depth between partitions of 34 and 32 inches and the backs 32 inches high from the floor of the seats. Benches for children (numbering 27 in the north and south chancel aisles) were to allow 14 inches for each child and the clear depth of the seat from back to front was to be 24 inches.

A subsequent amendment to the original application dated 3 July 1863 (in the same file) explains that it was now the wish of the parish to additionally enlarge the north aisle, the cost to be defrayed by subscription, and that a new plan showing this alteration and the extra space gained would be duly deposited subsequently by Pearson. The applicant also asked if the Society's rule requiring fixed seating might be waived, or delayed in this case, stressing the great exertions made by the parishioners to repair the church, but pointing out that funds were still insufficient to complete the work. It was explained that should they be allowed to substitute chairs for fixed seats, the cost would be materially lessened and completion of the church repairs brought considerably forward. An additional note, giving reasons for the proposed alterations, explains that accommodation for school children was to be removed from the south-east corner of the church to the north and south central aisles, separating the boys and girls on opposite sides of the church and placing them more immediately under the observation of the clergyman and the whole congregation. It further explained that the teachers would find it easier to control the children in sets of only four deep rather than sets of six or seven deep.

Approval for the enlarged north aisle was given on 8 July of the same year, although it is not clear if permission was given for the temporary use of chairs instead of fixed benches at this point. The certificate of completion states that, following the enlargement of the interior

62 ICBS 4980 – St Michael's Braintree church file.

63 The description of St Michael's Church given in its entry in the National Heritage List for England (NHLE) states that this was due to a well-publicised dispute over the payment of Church Rates. Between 1834 and 1853 a number of non-conformists in Braintree refused to pay the rate resulting in insufficient funds to maintain the church (*see* NHLE List Entry Number 1338293).

of the church, it was now capable of seating 820 persons and that the whole of the sittings were free and unappropriated. The ICBS granted £300 towards reseating and restoring the church by which additional accommodation for 420 persons had been obtained. The certificate of reseating and restoration in a 'substantial and workmanlike manner' was signed by John L Pearson.

The interior features described by Pearson following his first inspection of St Michael's (see above), including the box pews, pulpit and reading desk, were removed and his reordering and redesign is known from another plan in the ICBS file entitled 'BRAINTREE: GROUND PLAN' (Figure 52). Beneath the title is the hand-written annotation 'Plan as executed' and a further annotation reads 'The whole of the seats are to be free and unappropriated for ever'. The plan is signed John L Pearson and dated 1866. The retained original fabric of the building is shown in dark grey while Pearson's new work is picked out in red. The plan shows a three-bay nave with broad aisles to the north and south, with central north and south porches and a central west tower. There is a chancel, with choir and sanctuary, plus aisles, and a vestry in the north-east corner. The south nave aisle extends westwards to flank the tower on its south side but the north aisle stops at the front of the tower. A straight intramural stair is shown on the south side of the tower and there is a spiral stair in the angle between the south nave aisle and the south chancel aisle. The plan shows that Pearson replaced the west tower window and the external entrance to the tower stair, the single west and four south windows of the south aisle, all with four-light mullioned windows, and the front and sides of the south porch. The north aisle and porch are shown to be entirely Pearson's work although a stub of the former west wall, projecting northwards from the corner of the tower, appears to have been retained. The north aisle is depicted with three north windows and one west window, all of four lights with mullions; the porch is windowless. Elsewhere, a new chancel arch and east window, of five lights, are shown along with improvements to the vestry including the insertion of a corner fireplace, a three-light window and external entrance in the north wall.

The nave, nave aisles and the ground floor of the tower are all shown to be fully occupied by pews in blocks separated by alleys. There is a central west to east alley, running from the back of the tower to the front of the nave, which is bisected at its mid-point by a full-width north to south alley which connects the opposed porches. Further alleys run the full length of both the north and south nave aisles, also intersecting with the north-south porches alley. At the west end of the south nave aisle, level with the tower, are 12 narrower pews in two files labelled 'CHILDREN'. A font is shown to the west of the centre of the nave and within the central west-east alley which widens out of either side to accommodate it. It is set on a square pedestal with two steps for the minister. An octagonal pulpit is shown on the north side of the nave, set against the chancel arch, and is reached by three skewed steps from the chancel step. A wooden lectern or book rest appears to be shown on the north side of the nave, set on a chancel wall. The wall is situated on the nose of the chancel step with a central gap and separates the chancel from the nave beneath the chancel arch, joining the pulpit on the far side. The choir is shown with opposed choir stalls accompanied by adjacent reading desks while the sanctuary beyond is raised on three levels, the final level being a pedestal for the altar. The north chancel aisle (presumably the former north chapel) is shown with four pews in its western half and a marked-out rectangular area labelled 'SPACE FOR ORGAN'. The south chancel aisle is shown with three north facing pews beside the choir and two files of smaller pews (11 in total) beside the sanctuary; each file is labelled 'CHILDREN'.

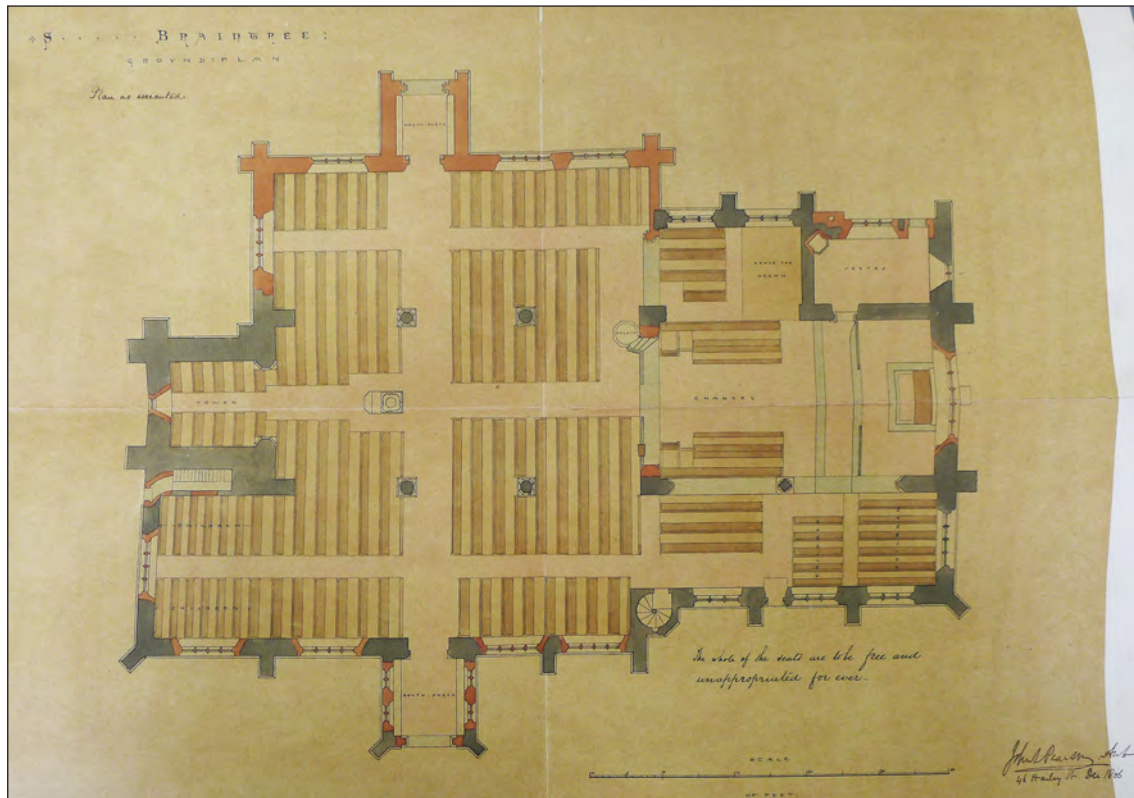


Figure 52: Plan of the Church of St Michael, Braintree, dated 1866 (ICBS 4980 © Lambeth Palace Library)

Reconstruction of the church

The medieval and later pre-Pearson phases of the construction of St Michael's, as determined by the Royal Commission on Historical Monuments, are outlined above. Pearson was active at St Michael's from 1855-67 and, according to Quiney,⁶⁴ the nave, north aisle, tower and spire were restored in 1857-60 while the south aisle was restored and the chancel was refurbished in 1866-7. Quiney also states that Pearson's restoration involved the removal of the north and west galleries, repairs to the stone and brick fabric of the church, the design and installation of a new nave clerestory and windows, widening of the north nave aisle and a new north porch, new roof for the nave and aisles, new floors, a widened chancel arch and a new east window. The north chancel aisle was widened to match the width of the north nave aisle and the chancel and its aisles were also re-roofed. The tower and spire were also repaired and reshingled. A public guide to the church, reprinted in 2009,⁶⁵ states (without reference) that in 1886 the north chapel was enlarged in accordance with Pearson's original design – although no north chapel is shown on the plan of 1886⁶⁶ – and that a choir vestry was built in 1894.

64 Quiney 1979, 243.

65 Buston, D 'A walk around St Michaels Church Braintree' (reprinted 2009).

66 The earlier north chapel (north chancel aisle) is not shown as such on Pearson's plan and is instead occupied by south-facing pews and a designated space for an organ.

Description

General layout, materials and style

The Church of St Michael at Braintree is conventionally aligned east to west and has a three-bay nave with deep aisles to the north and south, a projecting west tower (with a shingled broach spire), a chancel with choir and sanctuary and deep aisles, and a vestry in the north-east corner (Figure 53). The congregation enter via opposed north and south porches roughly central to each aisle. The minister originally reached the vestry by an external doorway in the east end of its north wall (one of Pearson's modifications) and from there reached the sanctuary via a door in the south wall. There is a further external doorway in the centre of the south wall of the south chancel aisle (a pre-Pearson feature) and a spiral stair in an octagonal turret set within the angle between the south chancel and nave aisles; the stair formerly gave access to the lost galleries and is presumably now largely redundant except for providing access to the church's flagpole.

The church is built of random flint and stone rubble and possibly some reused Roman brick and pudding stone, with dressings of clunch and Bath stone. There is red brick banding and diaper work, presumably Pearson's, and the roofs are covered with red clay tiles and slates. The south chancel aisle (or chapel) windows, which predate Pearson, are Perpendicular in style while Pearson's windows are in contrasting Geometric Decorated style. An undated lithograph of a sketch of St Michael's by C J Greenwood⁶⁷ which hangs in the church shows it before Pearson's restoration and depicts the south porch and nave with crenellated parapets while the south side of the nave and chancel aisles are shown as having panelled parapets. All of these parapets were removed when the various elements were re-roofed at a much steeper pitch than before; the exception is the south chancel aisle and the north-east vestry, which were not re-roofed and which still have a parapet, although it appears to have been rebuilt. As the north-east vestry is not shown by Greenwood, it is not certain whether this has been retained from the earlier building; further complicated by the presence of a similar parapet to the extended north chancel aisle (or former chapel) of 1886 which has an identical parapet.

Porches

St Michael's church has opposed north and south porches positioned approximately in the centres of the sides of the respective north and south nave aisles; the south porch contains pre-Pearson fabric and is known from the Greenwood sketch (*see above*) to have had a crenellated parapet. Interestingly, Pearson's plan of 1866 shows diagonal buttresses at the southern corners but these are lacking from the porch as presently configured which instead has stub angle-buttresses as on the southern elevation. The outer entrance, which is closed by half-height wrought-iron gates, has a double pointed, chamfered arch of ashlar with a hood. The inner arch springs from circular engaged columns. The south porch has a floor of black and red clay tiles, has a collar-rafter roof with ashlar pieces, stone benches on either side and is lit from the east and west by pairs of two-light windows with pointed arches and Geometric tracery. The inner entrance has a moulded pointed arch and a double-leaf timber door with elaborate iron strap hinges and studding. The windowless north porch has angle

⁶⁷ Undated lithograph by W F Greenwood of a sketch by C J Greenwood at St Michael's Church, Braintree, entitled 'ST MICHAEL'S CHURCH BRAINTREE *ESSEX*'. At the time of survey this was framed and hanging in the vestry.

buttresses on the north side and a pitched roof. It was probably originally open fronted but is now closed by later iron gates. Its outer and inner entrances are similar to those of the south porch, but the inner arch of the outer entrance springs from double engaged columns. It has stone benches on either side and, like the south porch, it has a floor of red and black clay tiles.



Figure 53: The Church of Michael, Braintree, taken from the south (DP172369 © Historic England, photograph: Pat Payne)

Nave

The three-bay nave (Figure 54) is entered directly from either the north or south porch. It has a six-bay arch-braced collar-rafter roof with diagonal bracing and is separated from the aisles by restored 13th-century⁶⁸ arcades of pointed arches on alternating circular and octagonal piers which support a clerestory. The clerestory windows (six on each side) are set within embrasures with pointed arches and have three lights each with intersecting tracery. The alleys are floored with red and black clay tiles and the pewed areas with wooden blocks. The nave now contains 20 pews in four files, either side of a central alley and the north to south alley linking the porches, which extend into the aisles on either side. Comparison with Pearson's plan of 1866 suggests that a total of six pews have been removed from the rear of the nave and two from the front. The font has also been moved from its earlier position, towards the rear of the central alley and has been placed at the east end of the north aisle, probably when changes were made to the rear of the nave and south aisle in the late 20th century. The timber pews are set on sleeper beams and are flat topped with moulded hand rails and the sides each have a pair of moulded pilaster strips in the form of buttresses.

68 RCHME 1921, 27-35.

The pulpit is of white ashlar and is positioned as shown on Pearson's plan of 1866, on the north side of the nave and, hard up against the chancel arch, it is reached by three winding steps from the south-east. It is circular, however, rather than octagonal as the plan shows – although it is most likely Pearson's design – and its upper section is decorated with a blind arcade of two-centred arches with engaged circular columns with roll mouldings. The spandrels are embellished with floral mouldings.



Figure 54: The nave of the Church of St Michael, Braintree, taken from the west (DP172370 © Historic England, photograph: Pat Payne)

Aisles

The south aisle is lit by four large pointed-arched windows in Geometric Decorated style which were inserted by Pearson into the earlier fabric of the south wall. A similarly inserted window also lights the aisle from the west. It retains, however, a small 16th-century window with a round arch in a square head in the east wall to light the stair turret to the former rood-loft.⁶⁹ The aisle has a seven-bay, pitched, arch-braced roof with cusped diagonal bracing. The west end of the aisle, to the south of the tower, has been recently screened off but retains a doorway in the north wall, inserted by Pearson, into the tower stair turret. The

⁶⁹ *Ibid.*

aisle has a central alley running its full length although the removal of pews from the west end has lessened its impact and there are now only eight pews at the east end of the south side of the aisle plus ten on the north side of the alley which extend into the nave.

The north aisle is entirely Pearson's work and did not originally extend alongside the west tower. It is lit by three four-light pointed-arched windows, matching those inserted in the south aisle by Pearson, and is lit from the west by a single four-light pointed-arched window. It has a six-bay, pitched, arch-braced roof with cusped diagonal bracing. The north aisle contains fourteen pews on the north side of a central alley, two less than are shown on Pearson's plan of 1866, and ten remain on the south side of the alley and extend into the nave. The Victorian font is now situated at the east end of the north aisle and is of white stone ashlar and of quatrefoil plan form, supported on a square plinth by four clusters of three columns.

Chancel

The chancel (Figure 55) is separated from the nave by a pointed chancel arch, by Pearson, of two chamfered orders springing from circular engaged columns. It has a four-bay, king-post roof and is lit from the east by a large, five-light window with elaborate tracery, similar to in style to those in the north and south aisles, of Pearson's design. The choir is one step up from the nave and has a floor of plain black and red clay tiles and encaustic tiles. It is furnished with opposed choir stalls – with chamfered elbows, crosses carved into the ends and upper backs pierced with trefoils – rear benches and reading desks, all set onto sleeper beams. The sanctuary is on two levels above the choir, as shown on Pearson's plan of 1866, but there is no pedestal for the altar and the altar rail – of moulded timber with wrought-iron scrollwork legs – is set at the lower level, rather than the upper as shown on Pearson's plan. The altar table has eight turned legs with trefoil arches and paterae in the spandrels. The guidebook of 2009 states that the altar pedestal had been removed by the 1960s and that the table was also moved away from the wall at this time. There is a Victorian piscina set into the south wall of the sanctuary with a four-centred arch and elaborate hood mould with labels. It is matched by a corresponding larger niche in the north wall with a trefoil head, springing from engaged columns and enriched with dog-tooth detailing, beneath a two-centred hood mould. An elaborately corbelled shelf projects from the base.

Side chancel chapels

The south chancel chapel, called the Jesus Chapel, was constructed between 1522 and 1540⁷⁰ and retains much of its early fabric and character. It is separated from the chancel by a two-bay arcade of four-centred arches of two moulded orders and has a shallow, single-pitched roof of timber with elaborately moulded tie beams, rafters and a single purlin plus elaborately carved bosses. The chapel is lit from the east by a single four-light window, with a four-centred head and tracery by Pearson, and from the south by three windows also by Pearson. Between the middle and western window is a partly-restored, external doorway, also with a four-centred head, and to the west of the western window is an early 16th-century doorway to the rood-loft stair. Pearson's plan of 1866 shows the chapel occupied by 14 north-facing pews, none of which survive, although the guidebook of 2009 states that prior to 1886 the organ was situated within the Jesus Chapel suggesting that it replaced Pearson's work.

70 Buston 2009.

Opposing the south chancel is a north chapel, now the organ chamber. The present arrangement dates from 1886⁷¹ and is an enlarged version of the chapel shown on Pearson's plan of 1866 which shows the original north wall, with two three-light windows, retained. The space is shown with four south-facing pews, one of which is only half-size, in the western half of the space while the eastern half is labelled 'SPACE FOR ORGAN'.



Figure 55: The chancel of the Church of St Michael, Braintree, taken from the west (DP172375 © Historic England, photograph: Pat Payne)

Vestry

The north-east vestry is 14th-century in origin⁷² and is reached internally from the lower sanctuary level by a doorway in its north wall with chamfered jambs and a two-centred head (re-cut in the 19th century, presumably as part of Pearson's campaign). There is also a doorway connecting the vestry with the north chancel chapel. Pearson's plan of 1866 indicates that he rebuilt the north wall of the vestry, incorporating an external doorway, a three-light window and a flue for a fireplace in the north-west, ground-floor corner. There is also a window of two lights with wide splayed jambs in the east wall which predates Pearson although the added keel-moulded corbels are presumably his work.

71 Buston 2009.

72 RCHME 1921, 27-35.

Later additions and alterations

In 1886 the north chancel chapel was extended northwards such that its north wall was aligned with the north wall of the north nave aisle. The guidebook of 2009 states that this was in accordance with Pearson's original design but the plan of 1866 appears to contradict this assertion. In any event, the organ which had previously stood at the east end of the Jesus Chapel, was enlarged by August Gern in the same year and installed in the new space, almost filling it and presumably replacing Pearson's pews.⁷³ It is likely that Pearson's 1866 plan was not fully implemented and that a modified version was executed in 1886.

In 1894 a choir vestry⁷⁴ was built at the west end of the north aisle, filling the angle between the tower and the aisle and squaring the church's north-west corner. It is low and its walls do not rise to the height of the aisle's west window, although the shallow pitch of its parapeted roof partially obscures the view of it from the ground. The vestry is constructed in similar materials as the rest of the church but leans more towards the Perpendicular in style than Pearson's work, in deference to medieval fabric. The vestry is lit from the west by a flat-headed, three-light window with cusped tracery and is entered externally by an adjacent doorway with a pointed arch. A similar two-light window lights it from the north and the north aisle is reached by a central doorway beneath the aisle's west window from which the choir could be reached. According to the guidebook of 2009, wooden wall panelling was added to the upper sanctuary in the same year, wrapping around the sides of the altar table.

In the 1920s the Jesus Chapel was restored to facilitate its dedication as a war memorial chapel involving the installation of a Roll of Honour and a commemorative stained-glass window. A timber screen was also erected between the chapel and the chancel. It features cusped ogees, quatrefoils and a moulded cornice with square rosettes topped with brattishing. The lower part is panelled and its upper dust rail bears an inscription and the date MCMXX (1920).

According to the guidebook of 2009, the area around the altar table had been simplified by the 1960s, evidently involving the removal of the altar plinth and detachment of the table from the east wall and the panelling installed in 1894. The reredos in its present form probably dates from this period.

In the 1990s the pews were removed from the western half of the south nave aisle to create a 'Welcome Area'⁷⁵ and subsequently[?] the area was converted into a kitchen and the former choir vestry repurposed as a crèche. At the time of survey, plans were afoot to install glass, draft-excluding lobbies within the church serving the north and south entrances.

Conclusion and significance

Recent reordering of the interior of St Michael's, to create larger spaces at the rear of the nave with a separate kitchen and children's play room, has led to some losses including some pews and the relocation of furniture including the font. This reordering is generally

73 See a pamphlet on the history of the organ at St Michael's, Braintree, held at the church.

74 Buston 2009.

75 Buston 2009.

confined to the rear of the nave allowing the remainder of the church to retain much of its 1867 layout; the overall character of the enlarged church can still be largely understood and appreciated.

St Michael's Braintree illustrates an occasion when, as Quiney puts it, 'Humdrum churches received seemingly casual treatment in the name of ecclesiological propriety'⁷⁶ at Pearson's hand. However, like many restorations of Pearson's career, his work at Braintree amounted to little less than a complete rebuilding and saw the merciless removal of all the trappings of the post-Reformation church including galleries, a triple-decker pulpit which obscured the congregation's view of the altar and the five-foot high box pews, and also the loss of much, but not all, of the medieval and 16th-century fabric. The very poor condition of the church building, and the demands of the incumbent, probably led Pearson to remove much of the earlier fabric although, as with his other restorations, he saved the aspects of the building that were in a fairly good state of repair when he could have simply replaced them. The replacement of features in a completely different style demonstrates, however, that Pearson was influenced by the ideas of the Ecclesiologists who believed that replacement fabric should be in the Decorated style.

The current layout demonstrates the characteristics of many of Pearson's new church buildings with tall interior spaces proportionate to the floor space and decorative elements that closely follow medieval designs but tend to be more refined. Pearson's work survives extremely well with a pulpit and font designed by him which match similar designs found elsewhere; the font, for example, is very similar to that at Christ Church, Appleton-le-Moors (North Yorkshire). The pews also match designs implemented at his other churches, suggesting that either he was probably designing these items. The font has, however, been relocated and some of the pews have been removed meaning there has been some degradation of the original scheme.

76 Quiney 1979, 129.

Site name and address: Church of St Peter, Friday Lane, Charlton (4)

Parish: Charlton

Historical parish: Charlton

County: Wiltshire

District: Wiltshire

Diocese: Salisbury

Historical diocese: Salisbury

NGR: SU 11724 56057

Designation status: Listed, grade II*

NHLE no. 1365532

NRHE (AMIE) no. 220180

Surveyed by: Simon Taylor, Clare Howard
and Amy Smith

Date of survey: 6 February 2015

Report by: Simon Taylor

Date of report: June 2015

Photography by: Steven Baker and Clare
Howard

Introduction

The Church of St Peter is situated at the heart of the remote village of Charlton, in the Vale of Pewsey, located beside the River Avon and a little to the north of Salisbury Plain, in south Wiltshire. The Victoria County History of Wiltshire (1975) states that the original Church of St Peter had been dedicated as such by 1308 and the plinth to the south wall of the nave and chancel suggest that there was a church in this position in the 12th century.⁷⁷ Prior to Pearson's work at St Peter's, the church was reportedly (in 1807) entirely of freestone with what appeared to be a 15th-century nave, a lower chancel plus an embattled north chapel and a tower of *circa* 1523.⁷⁸ The ground floor of the tower served as the nave porch and a two-light squint in its east wall, aligned with one in the east jamb of the chapel arch, afforded views of both the chapel and the high altar from the porch.⁷⁹ The rebuilding of St Peter's was undertaken for Thomas Everett Fowle of Durrington House and Frederick Fowle to Pearson's designs of 1857-8.⁸⁰ It is one of his many 'restorations', undertaken fairly early in his career, of an earlier church, considered inadequate because it was too small for the local population, which in this instance involved the almost complete rebuilding of the nave, chancel and north chapel. As was often the case with Pearson, it was built using regionally incongruous building materials, in this case flint and red brick in place of freestone.

The interior largely follows Pearson's design drawings and is an interesting mixture of re-used and new furnishings. The chancel and chapel screens appear to be of medieval character and are presumably reused from the earlier church. They fit well within the dimensions of the rebuilt church suggesting that the foundations of the earlier building were also largely reused. The pulpit, pews and font were all introduced as part of Pearson's scheme and there is an attempt to replicate some of the character of the earlier screens, particularly in the tracery of the pulpit. Later changes have been very minimal and are restricted to the loss of a small number of pews from the chapel and nave at an unknown date and recent changes to introduce electricity into the building. As such the church interior is considerably well preserved.

77 Crittall 1975, 25

78 *Ibid*, 33

79 *Ibid*.

80 Quiney 1979, 246.

Pearson's intended scheme

An application for aid with the increase of, or 'Restoration of', accommodation in the church at Charlton was received by the Incorporated Church Building Society (ICBS) on 31 January 1857. At the time, the area of the parish amounted to 1,619 acres and its population stood, in 1851, at 218, almost all of whom were employed in agriculture. In the application, the date of the existing church was given as 'probably early 15th century' and had last been repaired in 1851 at a cost of £12 5s 6d, all of which had been raised by rate. It was noted, however, that the church building, the only one in the parish, was now in a dilapidated state. Accommodation within the church was to change from 54 to 45 places for the exclusive use of the poor, from 15 to 52 seats for children of parochial schools and other seats from 43 to 24; an overall increase from 112 to 121. The cost was noted as £795 overall and the architect's commission and travelling expenses as £60. The application specified 23 seats for adults for the nave, each six feet long and intended to accommodate three people each, allowing 20 inches per person. The depth of pew between partitions was to be 34 inches and the backs 32 inches high from the seat floors. Ten seats for children were also specified for the north chapel, allowing 14 inches for each child, and four of these were to be 8 feet 5 inches long accommodating a total of 28 'poor' children while six were to be 5 feet 3 inches long and were to accommodate a total of 24 'poor' children. The architect was specified as John L Pearson of 22 Harley Street, London.⁸¹

Two versions of a ground-floor plan of St Peter's, both apparently by Pearson, survive. One is dated February 1857 and shows a rectangular nave, without aisles, and chancel, plus the tower and north chapel (Figure 56).⁸² The tower has angle buttresses at its north-east and north-west corners and the chapel also has an angle buttress at its north-east corner. There are two further buttresses on the south side of the nave. The tower is shown giving access, as a porch, to the nave from its north side and the diagonal squint, with mullions and glazing line, is also shown in the tower's east wall. The nave has a central west entrance and four two-light windows on its south side. It has a central alley which continues from the west entrance through the choir to the sanctuary. On the south side of the alley there is a continuous file of 13 pews and then the labelled pulpit at the east end; its platform reached by three steps. On the north side of the alley there is a file of four pews at the west end and then an octagonal font on a plinth with a west step. There is an open space in front of the doorway from the tower/north porch, and four more pews, a narrow alley allowing access to the north chapel, followed by 'Desks' for the reading of the Scriptures. The north chapel is shown with five south-facing pews on either side of an alley, off-centre to the west, and with the diagonal squint through the east jamb of the chapel arch. A three-light mullioned window on the east side and a two-light mullioned window on the north side are also shown. The chancel, including the choir, is set on three levels above the nave. Two sets of opposing choir stalls are shown in the lowest choir area, each with a full-width bench behind and there is a two-light south window. The lower level of the chancel proper is shown to have almost directly opposing doorways to the north and south. That to the south leads directly in from the churchyard while that to the north gives access to a small rectangular vestry with corner fireplace and a two-light north window but no external access of its own. The chancel is on two levels and is lit from the south by a two-light window and from the east by a three-light window. A continuous altar rail is shown and the altar itself is depicted on a rectangular pedestal set hard against the west wall. For the most

81 ICBS 5076 – St Peter's Charlton church file, 1856-8.

82 *Ibid.*

part the main structural walls are coloured a dark grey on this plan with the exception of the window jambs and buttresses on the south side of the nave and the vestry and vestry door jambs which are coloured pink as if to suggest that they are either the only intended alterations to the existing fabric or that they are changes to an earlier design.

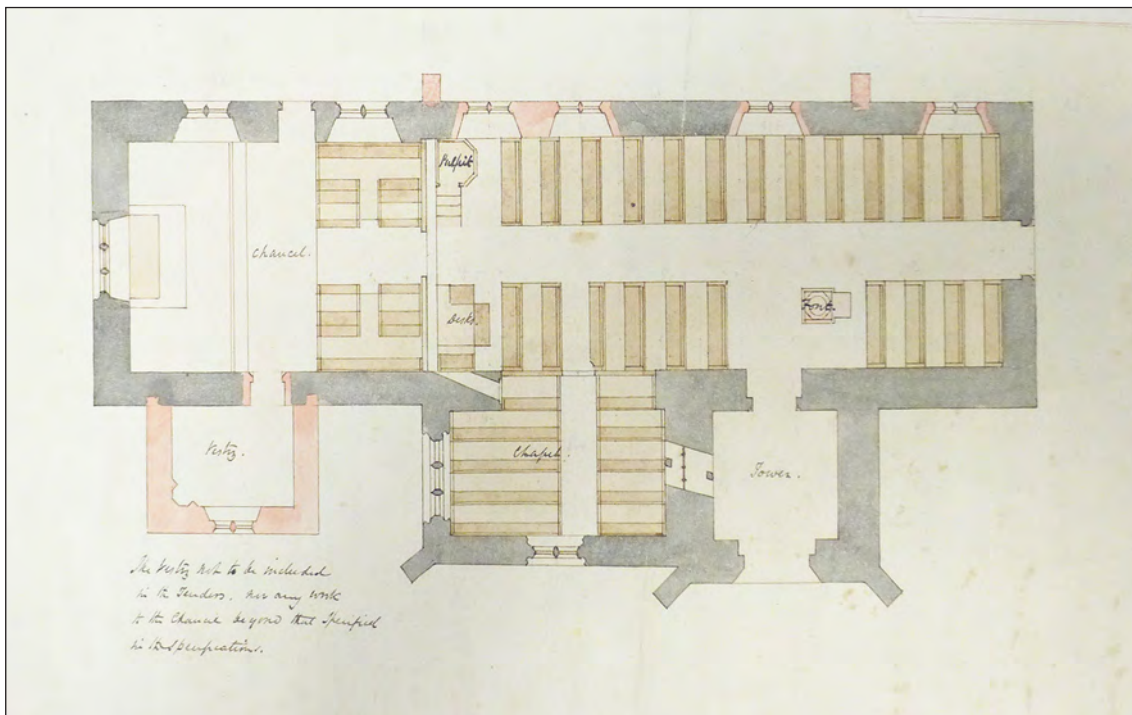


Figure 56: Plan of the Church of St Peter, Charlton, dated February 1857 (ICBS 5076 © Lambeth Palace Library)

The second plan,⁸³ which is neither dated (but is probably of *circa* 1858) nor signed and is simply labelled 'CHARLTON CHURCH WILTS GROUND PLAN'. It probably incorporates the changes required by the incumbent or building committee and shows a slightly different arrangement and uses a different colour-code for the masonry fabric – here the walls of the tower and north chapel arch are coloured a dark grey tinged with brown (presumably to indicate that they would be retained) while all the other masonry is a lighter grey; no pink is used (Figure 57). There is no southern entrance to the chancel but the vestry, which has no fireplace on this plan, has its own external doorway on its west side. The pews, pulpit, desks and font in the nave and north chapel are shown as they are on the earlier plan, but the pews are numbered and three on the south side and five on the north side of the nave are coloured in red, indicating that they are appropriated. This plan also shows more clearly a choir screen, a slightly different arrangement of choir stalls and more altar detail. The window on the south side of the choir, shown on the other plan, is also omitted.

The report accompanying the plans in the ICBS file notes the completion of the drawings, that there are architectural and archaeological features worth preserving and that they, along with old features of interest, will be preserved. It also stipulates that unnecessary alterations to the existing structure will be avoided, that an old gallery will be removed and no unnecessary new ones are part of the design. The arrangement of the altar table, font,

⁸³ WSHC 1274/14 – Ground plan of church showing seating arrangements, *circa* 1858.

reading desk and pulpit are noted as 'Good' along with the provision of 4 feet of space for communicants in front of the altar rail.⁸⁴

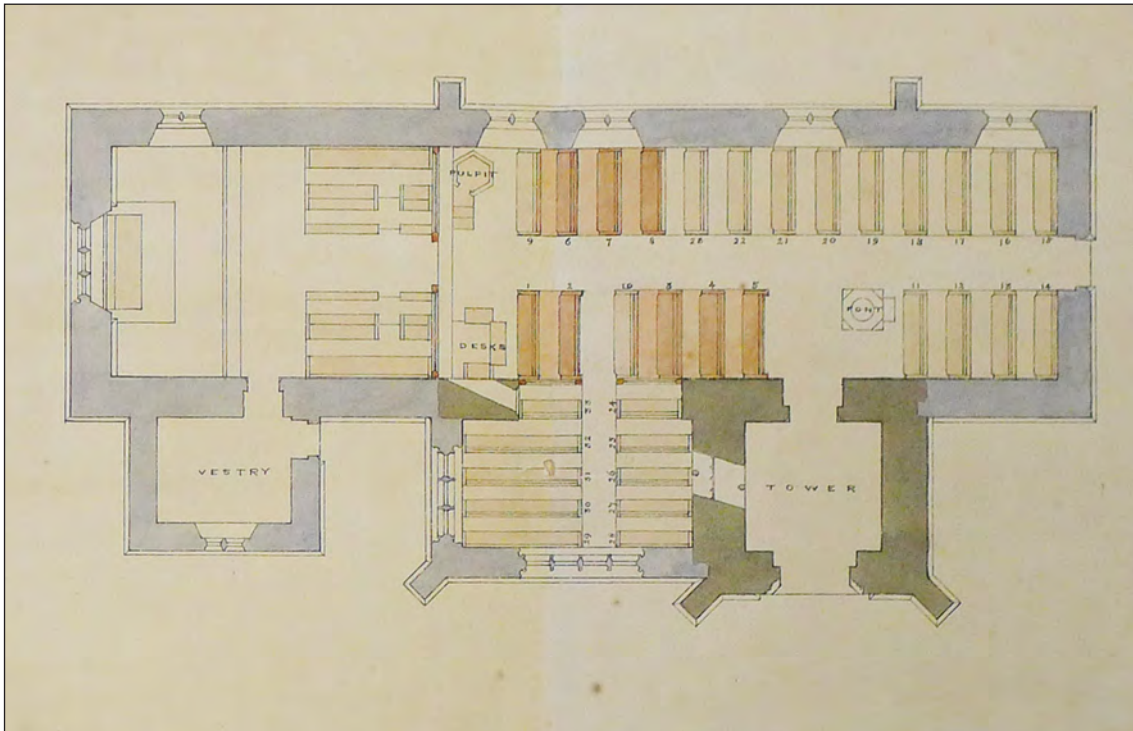


Figure 57: Plan of the Church of St Peter, Charlton, circa 1858 (1274/14 © Wiltshire and Swindon History Centre)

Reconstruction of the church

Reconstruction of the church took place during 1857-8.⁸⁵ The certificate of completion recorded that the re-arrangement of the interior of the church resulted in it being capable of seating 121 persons. The ICBS had granted £45 towards restoration and re-arrangement of the church on condition that 97 of these places (in pews numbered 9-33) were set aside for the poor and that a tablet commemorating this was to be fixed up 'in a porch or conspicuous place'.⁸⁶ Quiney records, without reference, that the final cost of the reconstructed church was £1,620.⁸⁷

The rebuilt church was consecrated by the Bishop of Salisbury on 6 July 1858,⁸⁸ and the re-opening was reported by the *Devizes and Wiltshire Gazette* two days later. In this the financing of the work was attributed to 'Mr Fowle', proprietor of the greater proportion of land in the parish – to whose attention the dilapidated nature of the church had been brought some two years earlier – and members of his family as well as Lord Normanton (the Lord of the Manor), the vicar, and other clergymen. The account also states that, with the exception of the tower, which had undergone considerable restoration, and a small portion of the north wall of the nave, the church as finished was an entirely new building.

84 ICBS 5076 – St Peter's Charlton church file, 1856-8.

85

86 ICBS 5076 – St Peter's Charlton church file, 1856-8.

87 Quiney 1979, 246.

88 Council for the care of Churches report PM 1457 (8 July 1988).

This implies that the north chapel was also rebuilt, something supported by the colour-coding used on the second, but unsigned and undated, ground-floor plan described above. Indeed, the account goes on to say that the chantry chapel belonging to the Lord of the Manor on the north side of the nave, said to have been 'edified' by William Chaucey and his wife Marriane in 1524, was re-built to correspond exactly with the style of the former chapel. The roof of the church was said to be of Baltic timber, stained and oiled and, with the exception of the chancel screen, everything else about the church was new (the chapel screen was clearly reused, *see below*). The carved pulpit and desk, was procured from Cambridge and the font, of Painswick stone, was carved by Mr Salmon of Devizes. The stalls and all the woodwork were described as being of solid oak, the floor was laid with Minton tiles and the altar cloth was new and presented by a friend of Mr Fowle.⁸⁹

Description

General layout, materials and style

The rebuilt Church of St Peter at Charlton is aligned east to west (Figure 58) and has a continuous nave and chancel, both without aisles, of 1857-8 built of flint with stone dressings and bands and pointed red-brick arches to the windows. The roof is covered with red clay tiles and the chancel roof is marginally lower than that of the nave. The nave is attached to a Perpendicular-style north tower of probable early 16th-century date and an evidently re-built north chapel, also originally of early 16th-century date, built of local sandstone.⁹⁰ The tower is of three stages and has crocketed finials at its corners; both it and the north chapel have crenellated parapets and carved heraldry. There is no vestry. The interior walls are plastered and whitewashed and there is no stained glass.

Porch

The ground floor of the tower serves as the north (and only) porch of the church and has an outer doorway with continuous wave mouldings around a four-centred head set within a rectangular surround, with carved spandrels incorporating two shields of arms,⁹¹ finished with a label above. The floor of the porch is covered with diamond-set red and black clay tiles, probably added by Pearson. It has stone benches on both sides and a two-light stone-mullioned window in the east wall to the diagonal squint through into the north chapel. The ceiling is of timber boards supported by stop-chamfered beams and joists. The entrance to the nave has a four-centred arch with continuous wave moulding and a label, closed by a studded timber door with long strap hinges. To the east of it is a niche with a chamfered surround and above it hangs a wooden board with the words 'THE INCORPORATED SOCIETY FOR BUILDING AND CHURCHES GRANTED £45 TOWARDS REPEWING THIS CHURCH UPON CONDITION THAT 97 SEATS NUMBERED 9 TO 33 BE RESERVED FOR THE USE OF THE POORER INHABITANTS OF THIS PARISH' painted upon it.

89 *Devizes and Wiltshire Gazette* 8 July 1858, 3.

90 Crittall1975, 39-40.

91 It is uncertain whose arms the shields represent but the VCH suggests they may be the Chaucey family: Crittall1975, 39-40.



Figure 58: The Church of St Peter, Charlton, taken from the south-west (DP164987 © Historic England, photograph Steven Baker)

Nave

Pearson's nave (Figure 59) has a six-bay arch-braced collar roof with two tiers of roll-moulded and stopped purlins with cusped bracing. There are panels carved with quatrefoils above the collars and the principals rise from stone corbels carved as angels bearing the instruments of the Passion. There is brattishing to the wall plates. The nave is lit from the south by four two-light windows with pointed cusped arches and from the west by a high-set three-light window, also with a pointed arch and tracery, below which is an external doorway without a porch or lobby. The nave has a central alley which is paved with stone slabs, now covered by carpet, and the pewed areas which flank it have timber flooring, giving way to red and black clay tiles around the font and towards the front of the nave. The pews are of oak with square ends and buttresses and are presumably of 1858. In style they are similar to the pews found at other Pearson churches of about this date. The elaborate stone font was carved by Salmon of Devizes⁹² and is positioned as shown on Pearson's plan of February 1857. It has an octagonal bowl (with florets in quatrefoils around it) and stem on a spurred square base. It is dated 1858 and bears the names of the Fowles and a Latin motto on the base and has an oak cover with an iron cross. The pulpit, which is, unusually, positioned on the south side at the front of the nave, is hexagonal and of oak with blind tracery panels. It is also of 1858 and was carved in Cambridge,⁹³ probably by Rattee and Kett of Cambridge, a firm Pearson turned to during other commissions. On the north side of the nave is a reading desk, facing west, also of oak with pierced tracery; like the pulpit it is of 1858 and was carved in Cambridge, probably also the work of Rattee and Kett.⁹⁴

92 Council for the Care of Churches 1988, 3.

93 *Devizes and Wiltshire Gazette* 8 July 1858, 3.

94 Council for the Care of Churches 1988, 3.



Figure 59: The nave of the Church of St Peter, Charlton, taken from the west (DP164988 © Historic England, photograph Steven Baker)

Chancel

There is no true chancel arch separating the chancel (Figure 60) from the nave but rather prominent and paired principal rafters which rise from stone corbels carved as angels with shields bearing the symbols of the Evangelists. The chancel is raised above the level of the nave by two steps and there is a painted medieval timber screen, presumably from the nave of the former church. The choir area is equipped with stalls, benches and reading slopes in the arrangement shown on the undated ground-floor plan of the church. The areas they occupy have timber floor boards while the chancel and choir are otherwise covered with red, black and buff encaustic tiles. The roof is of close-set arch-braced rafters and the chancel is lit from the east by a three-light stone-mullioned window with a pointed arch and Perpendicular tracery and by a similar two-light stone-mullioned window at the east end of the south wall; the sill of the latter window is set low to form simple sedilia. To the east of this, also set into the south wall, is a piscina with two flowers forming a boss over a semi-octagonal drain; above is a stone shelf, partially recessed beneath an ogee head. The sanctuary is raised by another step above the choir and there is an altar rail with twisted iron post, scrolled iron brackets and an oak rail at the top of the step. According to the

Council for the Care of Churches report of 1988, the altar is of oak, has carved octagonal legs and is almost certainly of 1858.⁹⁵ The east wall has a moulded band with fleurons on either side of the altar and another above it, within the reveal of the east window, which is flanked by cusped ogee arches. There is a stone credence shelf on the north wall and the east window is flanked by the Ten Commandments incised into slate panels and set within ogee-headed frames.

Although a vestry is shown on the north side of the chancel on both of the known ground-floor plans of *circa* 1887-8, this was not executed, but there is an external doorway in the north wall of the choir. The doorway has a simple chamfered ashlar surround with a segmental head but the timber door is set with its outer plank surface facing into the church while the heavy bracing, strap hinges and even the lock are on the outside. Furthermore, the door is set flush with the inner face of the wall and so is deeply recessed within the thickness of the wall when viewed from the outside. This, combined with the complete lack of external embellishment to the external door surround, suggest that it was always intended to be an interior doorway allowing access to the chancel from the pending vestry.



Figure 60: The chancel of the Church of St Peter, Charlton, taken from the west (DP164995 © Historic England, photograph: Steven Baker)

95 *Ibid.*

North chapel

A north chapel predated the reconstruction of the church by Pearson, as does the tower, and was of probable early 16th-century date. However, according to the *Devizes and Wilshire Gazette* (see above) it was completely rebuilt in the same form at the time of the reconstruction.

It is lit by a four-light mullioned window on the north side and a three-light mullioned window on the east side; the lights in both windows have trefoil heads set within segmental arches within square surrounds. The chapel opens from the nave by an elaborately moulded four-centred arch which might be the work of Pearson due to the crispness of the moulding; it is, however, filled by a medieval timber screen. The west wall of the chapel has a two-light mullioned window surround to the inner side of the diagonal squint through the east wall of the tower which lines up with a narrower glazed squint through the east jamb of the chapel arch, aligned with the high altar. The chapel has an off-centre alley running south to north, covered with diamond-set red and black clay tiles (almost certainly the work of Pearson). The roof is almost flat with moulded beams lending it a coffered effect and on each side of the window on the east wall is a stone corbel carved as an angel bearing a shield, probably retained from the earlier chapel. There is a piscina in the south wall which also probably predates Pearson.

Later additions and alterations

St Peter's Church has remained largely unaltered since the completion of Pearson's scheme of reconstruction in 1858 and there have been no structural additions. There are, of course, many memorial tablets within the church, some predating the reconstruction and presumably reset, and others placed new during the century and a half that has followed completion. There are, however, too many to mention individually and none are so monumental as to have a serious impact on the nature of the church interior.⁹⁶

There has been a small amount of pew loss within the nave; the two rear-most from the south file and the one immediately behind the font in the north file have gone. The two plans of *circa* 1857-8 both show the north chapel fully pewed on either side of the alley but these have all been removed, leaving only a few ex-situ fragments, and a wooden altar has been placed against the east window. A faculty application, dated 18 December 1908, to remove the harmonium and erect an organ in its place was made⁹⁷ but if an organ was installed, it was evidently sold *circa* 1971-2⁹⁸ and the Council for the Care of Churches report of 1988 states that the church had no organ, only an harmonium. This had in turn been removed by the time of the present survey. A faculty application was also made in 1952 for the installation of electric lighting.⁹⁹ The church has also been reduced to one bell (of early 15th-century date and by Richard Brasier of Salisbury), two others (both cracked) having been apparently sold in 1979 to fund repair work to the tower and the re-hanging of the surviving bell.¹⁰⁰

96 For a full list of memorials placed within the church (to 1988) see Council for the Care of Churches 1988, 3-4.

97 WSHC 1274/13 – Six minor faculties, 1908-1957.

98 WSHC 1278/18 – Four letters relating to sale of church organ, 1971-2.

99 WSHC 1274/13 – Six minor faculties, 1908-1957.

100 Council for the Care of Churches 1988, 5.

Conclusion and significance

The Church of St Peter is a well-preserved example of Pearson's restoration work; it retains most of its interior fixtures and fittings including pews, pulpit and font, all of which are characteristic of Pearson's work and are in their original locations. There have been some losses including pews and some of the furnishings in the north chapel, but these are fairly minor and do not impact on the overall character or layout of the interior. Furthermore, the retention of the medieval fabric within Pearson's design – including the squint, carved stonework and the medieval timber screens – make it of 'considerable interest' as reported by the Statutory Casework Officer of the Council for the Care of Churches in 1988. The Officer also noted that, although lacking the magnificence of some of Pearson's later work, the nave and chancel marked the start of his continued involvement with Wiltshire churches. Pearson did undertake the restoration of St Peter's at a relatively early stage in his independent career, but even so, his reputation was such that the *Devizes and Wiltshire Gazette* felt confident enough to describe the work at Charlton as being undertaken 'under the superintendence of a skilful architect, in the person of Mr. Pearson of London'.¹⁰¹ The exterior of the nave and chancel are, however, somewhat brutal in style and are in strong contrast, as are the materials used, with the pre-existing fabric of the tower and facsimile north chapel. This demonstrates Pearson's tendency to use non-local building materials but also his willingness to incorporate earlier fabric.

Interestingly, aspects of Pearson's design appear to have been influenced by elements of the retained medieval fabric, although his work is always more refined and is not always an exact replica of the existing fabric. The stone corbels carved as angels, for example, were probably influenced by similar carved medieval pieces found within the north chapel while the pulpit is carved with cusped ogee arches similar to those found within the medieval screens. It is possible that the pulpit and the reading desk were carved by one of Pearson's favoured firms, Rattee and Kett of Cambridge. They also provided furnishings for other Pearson commissions, including the Church of James, Titsey (*see below*), once again demonstrating that Pearson was willing to use artisans he had worked with previously and whom he trusted.

The church is currently on the Heritage at Risk register due to the poor condition of its roof, but it remains open and in use and maintains a steady congregation. The significance of the building, not only with regards to the medieval fabric but also its connection to J L Pearson, is widely understood and appreciated by the people who use the building and the church is often visited by people outside of the congregation.

101 WSHC 1274/16 – Typescript of *Devizes and Wiltshire Gazette* report of the reopening of Charlton St Peter Church after restoration, 8 July 1858.

Site name and address: Church of St James, Pilgrims Lane, Titsey (5)

Parish: Limpsfield and Titsey (the benefices were merged in 1956)

Historical parish: Titsey

County: Surrey

District: Tandridge

Diocese: Southwark (1905 onwards)

Historical diocese: Winchester (1861-1877) and Rochester ((1877-1905)

NGR: TQ 4091 5498

Listing status: Listed, grade II*

NHLE no. 1294053

NRHE (AMIE) no. 1385985

Surveyed by: Clare Howard, Simon Taylor and Matthew Jenkins

Date of survey: 5 November 2014

Report by: Clare Howard

Date of report: March 2015

Photography by: James O Davies and Simon Taylor

Introduction

The Anglican Church of St James was built in 1861 for the rural parish of Titsey, approximately 2 miles north of Oxted. It was commissioned by William Leveson-Gower (died 1860), squire of Titsey Place, as a celebration of the coming of age of his son, Granville¹⁰² but unfortunately, William died before the church was consecrated and therefore, Granville continued in the role as patron after his father's death. Titsey Place was built *circa* 1770-80 and was remodelled in the first half of the 19th century when it became the home of the Leveson-Gower family (considered one of the wealthiest families in England at the time) through marriage to the Gresham family.¹⁰³ The present church replaced an earlier building (built 1775-6) on the same site which had itself replaced a medieval estate church in a different location. The 18th-century church was a smaller building of rectangular plan with a tower at one end;¹⁰⁴ Pearson does not appear to have built directly upon the foundations of this building but it is possible that his new church was built over its crypt, which contained burials and formed part of the late 18th-century building. The church, which still forms part of the Titsey Place estate, served as the parish church until 1973, when the Church of England declared the building redundant; there was, however, an attempt two years later to bring the church back into use as a private church for the owners of Titsey Place. This failed, although the Titsey Trust, of Titsey Place, took on the responsibility for the chapel in 1980.¹⁰⁵ At the time of writing (January 2015) the church was used for private family services by the owners of Titsey Place (such as christenings, weddings and funerals) and is occasionally open to members of the public. Subsequently, the building remains consecrated but is not subject to faculty jurisdiction.¹⁰⁶ Nevertheless, the church was considered to be in a good condition at the time of survey (November 2014).

102 Leveson-Gower 1869, 8.

103 Malden 1912, 330-334.

104 SHC 3990/7 – Sketch of the earlier church (built 1775-6), no date.

105 LMA DS/OP/1980/011 – Titsey St James: printed copy order-in-council revoking 1975 redundancy scheme and re-appropriating it, with covering letter, 1980.

106 Written correspondence from Stephen Craven, Administrator to the Pastoral Department, Diocese of Southwark received 10 October 2014.

Pearson designed the Church of St James in the early-middle phase of his career, when he was beginning to move away from the smaller, simple designs of his experimental phase, but before he achieved his first and pivotal fully-vaulted church, St Peter's in Vauxhall (built 1864). The interior of the church is one of the most elaborate of Pearson's small, rural churches with subtle constructional polychromy and elaborate foliate carvings, in keeping with the High Victorian Gothic period in which it was built (as well as a healthy budget). Unlike some other architects of the time, however, Pearson uses the richness of colour and carving in a careful and considered manner.

Although the original design drawings for the church have not been discovered, contemporary descriptions of the building written upon its completion suggest that Pearson's original interior survives exceptionally well, retaining all of its pews and large pieces of furniture such as pulpit, font and reredos. A particularly rare survival is the full set of children's pews within the south transept. The majority of the later alterations are concerned with the introduction of memorials and stained glass to commemorate members of the Leveson-Gower family starting in 1872 with an effigy tomb in memory of Emily Leveson-Gower. The greatest change appears to have been the reconstruction of the traceried screen between the chancel and chapel to accommodate the tomb of Granville Leveson-Gower in *circa* 1895. The organ was also replaced at this time. Changes made in the mid- to late 20th century involved the introduction of electricity and the installation of further commemorative stained glass.

Pearson's intended scheme

It is not known who or what influenced the Leveson-Gowers to choose Pearson to design and build the church at Titsey but, as one of the wealthiest and most notable families in the area, the family certainly had many connections. Architectural drawings and other documentation by Pearson which pre-dates the construction of the church have been difficult to locate, since little material appears to be held at local and national archives or indeed by the descendants of the Leveson-Gowers. Furthermore, the surviving Winchester Diocesan papers (which may have contained a faculty for the construction of the church) only exist for 1892 onwards.¹⁰⁷ It has, therefore, not been possible to fully determine what Pearson initially designed and whether the church as built was faithful to it. However, a brief account of the designs by Pearson was published in *The Ecclesiologist* in February 1860, either shortly before or shortly after the foundation stone was laid. The plan for the new church is described as nave (45ft x 20ft), chancel (26ft x 18ft), tower which is 'treated internally as transept', south-west porch, mortuary chapel and vestry on north side of choir. The drawings must have included sections and elevations since the chancel arch is described as a 'good and ornate composition' and the open-traceried arch between the chancel and chapel is complimented as providing 'much effective character', although the awkward arrangement of the vestry door to the exterior is criticised.¹⁰⁸ The account does not mention fixtures and fittings and it is likely that, as with other Pearson drawings, he did not include fine detail of these on his architectural plan and elevation drawings, although he may have indicated their placement.

107 Written correspondence from Claire Titley, London Metropolitan Archives received 28 January 2015.

108 *The Ecclesiologist* vol **134** (original volume number was 21), February 1860, 49.

Construction of the new church

The church was designed to seat 140 parishioners with additional seating for children; all seats were to be free and unappropriated.¹⁰⁹ The foundation stone for the new church was laid on 25 February 1860 and the chosen builders were Messrs Carruthers of Reigate, contractors who Pearson later used again at the Church of St Mary, Bletchingley (built 1869-70).¹¹⁰ The church was consecrated by Dr Summer, Bishop of Winchester on 26 November 1861; it was noted in the *Sussex Agricultural Express* that Pearson was not present at the ceremony.¹¹¹

Description

Fixtures predating the present church

Within the chapel, there are two loose medieval stone grave slabs bearing carved crosses; these were most likely moved to the church from the 1775 church, where they had been stored when the medieval estate church was demolished. There are also two small panels of what are thought to be plain medieval glazed tiles set within the chancel steps, most likely originating from the medieval estate church.

In addition to the medieval grave slabs, there are numerous memorials within the church, particularly within the chapel, which pre-date the present church and have been moved from the medieval and 1775 church. These are too numerous to describe individually but the earliest of these are stone tablets, set into the north-east wall of the chapel and north-west wall of the nave, which bear the imprints of lost brasses dating from the latter part of the 16th century. Other memorials date from the 17th and 18th centuries and their inscriptions refer to interred remains within a vault under the chancel. This vault was part of the 1775 church and presumably still exists beneath the present church.

The 1861 church: general plan form, materials and style

The Church of St James is aligned south-west to north-east, rather than west to east as is more conventional, and is situated at the corner of Pilgrims Lane and Titsey Hill, overlooking Titsey Place. The church consists of a south porch, nave, chancel, south transept, north side chapel and north vestry. The exterior is constructed of Limpsfield sandstone enlivened by bands of Bath stone and Bath stone dressings, with pitched roofs covered with red clay tiles (Figure 61). There is a tower attached to the south side of the building over the south transept which has a broach spire covered with shingles. Like the majority of Pearson's churches, it is a mixture of the Early English and Decorated styles which is largely manifested in the window tracery but also in the decorative flourishes. Internally, the walls are faced with Bath stone interlaced with bands of green firestone from Godstone¹¹² in subtle tones as well as other embellishments.

109 *Sussex Agricultural Express*, 30 November 1861, 6.

110 Leveson-Gower 1869, 8.

111 *Sussex Agricultural Express*, 30 November 1861, 6.

112 Malden 1912, 330-334; Leveson-Gower 1869, 8.



Figure 61: The Church of St James, Titsey, taken from the east (DP167290 © Historic England, photograph: James O Davies)

Porch

The church is entered via the open-fronted porch at the south-west corner of the building. The external entrance to the porch consists of a double-ordered pointed arch, the lower of which is supported by cylindrical shafts with ring-moulded capitals while the higher, outer part has slender shafts with foliate capitals carrying a taller arch. There is stone cusping between them. The porch has a pitched roof of collar arch-braced trusses with scissor braces supported on stone walls which are punctuated by three quatrefoil windows set within roundels (glazed with clear leaded glass). Above the walls, and between the hammer posts, are wooden panels with open cusped arches with circular and trefoil detailing. The lower parts of the walls incorporate stone seats, set below the windows. The floor is covered with square and rectangular, coloured tiles (manufactured by Maw and Company¹¹³) which continue into the nave of the church. The main door into the church is also set within a

¹¹³ There is a small tile bearing the name 'MAW & Co' at the top of the steps leading to the heating chamber providing the name of the tile manufacturer. The manufacturer has previously been misidentified as Minton.

double-ordered pointed arch; the outer arch is of carved stone with dog-tooth moulding and marble shafts with ring moulded capitals incorporating nail-head detailing, while the inner order has narrower moulding and slender shafts with square capitals, again incorporating nail-head detailing. The doorway is closed by a double-leaf wooden plank door which has scrolled hammer-dressed iron strapwork and studs.

Nave

The rectangular nave is typical of Pearson's earlier churches with an impressive timber arch-braced collar roof of Baltic red deal (Figure 62).¹¹⁴ The roof is particularly steep and is of five bays with large moulded arch braces, collar purlin and butt purlins. It is strengthened by large wind braces between the arch braces and the purlins. The Bath stone walls of the nave are enlivened by inlaid bands and squares of green firestone, a moulded stone cornice along its side walls and a moulded stone string course which runs throughout the nave and steps up to the base of the window sills along the south-west wall. The nave is lit by three double lancet windows with trefoils set within deep, arched openings in the north wall and two matching windows in the south wall, while in the west wall are two taller lancet windows and a separate quatrefoil set within a roundel. All were most likely designed and fitted with clear leaded glass in 1861 but each window has incrementally been filled with stained glass in memory of members of the Gresham and Leveson-Gower families (*see below*). The floor is covered with wooden boards in the pewed areas but with square and rectangular, colourful tiles within the aisles. The square, stone, table font stands to the east of the nave doorway, towards the rear of the church, and is supported by a large central, square, stem and four short, pink, marble shafts with elaborate foliated capitals upon a square stone base. The upper square top of the font has moulded edges to its top and bottom and a narrow line of nail-head detailing to its upper edge. The basin has a flat oak cover over with a large iron lifting ring at its centre. The floor tiles, which include some small encaustic tiles, around the font demarcate the area of the baptistery and are more elaborate than those found elsewhere in the nave.

The nave accommodates two files of oak pews (13 on the north side and 9 on the south); the bench ends have rounded elbows decorated with a five-pointed star motif, incised edging and an incised six-pointed star or flower motif (each pew is different). These are similar to pews at the Church of St George, Cullercoats (although the carved motifs are different) and were, therefore, most likely designed, or chosen from a catalogue of the same craftsman, by Pearson as part of the 1861 design. The pews are located throughout the nave, with no obvious gaps and are fixed, suggesting that none have been removed since they were installed in 1861. In front of the northern file of pews is a round carved oak pulpit consisting of a round base with open cusped arches and with cusped-arched panels above; these details resemble those within the chancel, particularly the reredos. The latter are filled with diamond patterns and trefoils and each arch contains the symbol of a cross, the Christogram IHS or the Chi Rho symbol, XP. The arches are separated by carved shafts with foliated capitals and at the base of each panel are the words '*fiat voluntas tua*' meaning 'thy will be done' which is the Gresham family motto.¹¹⁵ The drum of the pulpit is reached via a set of wooden steps which appear to be contemporary with the pulpit itself. The pulpit was described in 1869 by Granville Leveson-Gower as being the work of Rattee and

114 Leveson-Gower 1869, 8.

115 *Ibid.*

Kett, woodcarvers and stonemasons of Cambridge – craftsmen whom Pearson had used elsewhere.¹¹⁶



Figure 62: The nave in the Church of St James, Titsey, taken from the south-west (DP167294 © Historic England, photograph: James O Davies)

South transept

The south transept, directly below the tower, is separated from the nave by a tall pointed arch set within the south wall of the nave (Figure 63). The ceiling over the transept is of flat timber construction supported by timber beams and with an opening for the bell pulls. Both the bands of firestone and moulded string course within the nave continue into the south transept which is lit by a three-light window with an octofoil and two smaller trefoils above, all set within deep, arched openings, in the south wall. The windows contain what appears to be pre-19th-century glass bearing the Greshams motto, 'fiat voluntas tua', although whether this glass was reused and installed as part of the 1861 phase, or later in the building's history, is unclear. A pointed-arched doorway in the east wall opens on to a stone spiral staircase which leads to the upper storey or belfry of the tower. The transept is fitted out with five smaller wooden pews, of simpler design than those in the nave with square bench ends finished with rounded detailing to the upper corners, used to seat children.¹¹⁷

116 *Ibid.*

117 *Sussex Agricultural Express*, 30 November 1861, 6.



Figure 63: The south transept in the Church of St James, Titsey, taken from the west (DP167295 © Historic England, photograph: James O Davies)

Chancel

The division of the nave and chancel is more pronounced than in many of Pearson's churches, with a tall pointed chancel arch of three orders supported by cylindrical shafts of Devonshire pink marble¹¹⁸ and smaller shafts of grey marble (which support the hood mould over the arch) with carefully moulded foliated stone capitals. At the base of the columns are two stone steps and in the centre of each of these steps is a small panel of what appear to be medieval glazed tiles (as explained above). As with most of Pearson's churches, the rich interior decoration is more intense within the chancel (Figure 64). The whole of the chancel is covered with a timber arch-braced roof but, unlike the nave, the trusses are supported by carved stone corbels with angels and the rafters are covered with boarding. As with the nave, the walls continue to be inlaid with bands of green firestone but these are intermixed with quatrefoil and diamond patterns of different coloured stone. At the very top of the walls, reading from the west end of the north-west wall to the right and along the south-east wall, the following words are written in red paint:

¹¹⁸ Leveson-Gower 1869, 8.



Figure 64: The chancel in the Church of St James, Titsey, taken from the southwest (DPI67297 © Historic England, photograph: James O Davies)

GLORY TO GOD IN THE HIGHEST; PEACE ON EARTH, GOOD
 WILL TO ALL MEN; WE PRAISE THEE, WE BLESS THEE, WE
 GLORIFY THEE, WE GIVE THANKS TO THEE FOR THY GREAT
 GLORY O LORD GOD HEAVENLY KING GOD THE FATHER
 ALMIGHTY, AMEN

The floor of the chancel is covered with coloured tiles, including some encaustic tiles, which are believed to be copies of those in the lost medieval estate church.¹¹⁹ To either side of the chancel are two oak stalls which are most likely those present at the consecration in 1861.¹²⁰ The ends of the stalls have moulded square upper edges and one shaped, curved side (the other being square). The seat back of each front stall, within each pair, is pierced with quatrefoils while the other is panelled. The oak reading desk at the end of the south stalls is similar to the pulpit with a panel of open cusped arches and trefoils below the book rest and a carved cross symbol within the legs of the desk. The lectern, mounted on a stone platform that extends into the nave, is decorated with a six-pointed star and the lectern, along with

119 *Ibid.*

120 *Sussex Agricultural Express*, 30 November 1861, 6.

the reading desk, are most likely those described in 1861 as the work of Messrs Rattee and Kett.¹²¹ An organ had been installed within a pointed arch behind the north stalls¹²² by the time of consecration in 1861 and was, therefore, most likely part of Pearson's intended scheme,¹²³ although the present organ is a replacement of 1895. In the opposite, south, wall is a single cusped lancet with trefoil over; the window currently contains stained glass depicting St Paul holding a sword but the glass was probably originally clear.

A further stone step separates the choir and the altar which is fronted by a wooden altar rail pierced with cusped arches: its design is thought to have been based on the rails from the medieval estate church.¹²⁴ On the south side of the altar are three lancet windows which incorporate sedilia within the lower recesses. The outer jambs of the two outer windows contain shafts of dark pink and red marble but the shafts separating the windows contain shafts of dark grey marble; all have shaft rings, foliated capitals and simple moulded bases. According to Granville Leveson-Gower (1869), the stained glass in these three windows is the work of Clayton and Bell and portrays St Peter (on the left), St James (centre) and St John (right).¹²⁵ It is unclear whether these windows were installed as part of the 1861 design since they commemorate members of the Gresham Leveson-Gower family who died at the beginning of the 19th century, much earlier than the construction of the church, although it is possible that the windows were designed to replace memorials lost with the earlier church.

As expected, the east end of the sanctuary is certainly the focus of the church both spiritually and architecturally. In the centre of the wall, below the east window, the carved alabaster reredos consists of five cusped arches supported by green marble shafts with shaft rings and foliated capitals. A foliate frieze forms the heads of the arches while the inside of the headers are also filled with foliate carving. Each arch bears a symbol; from left to right these are Christ (letters IHC), *Agnus Dei* (lamb with banner), the holy cross at the centre, the pelican in piety and the Holy Spirit (dove). According to the local newspaper article written in 1861, the alabaster came from the Carrara marble works of White and Company.¹²⁶ Either side of the reredos are bands of coloured stone and panels of alabaster squares containing quatrefoils of green marble with a circular red marble centre. Surmounting the whole is a carved stone string course composed of foliate mouldings. In front of the reredos, the altar consists of a single, loose, altar table on a raised plinth which is itself inlaid with encaustic tiles surrounded by a stone step.

The east window consists of three lancets separated by pink marble shafts with foliated capitals; the window surrounds have nail-head detailing. The stained glass is thought to have been added in 1872 to commemorate William and Emily Leveson-Gower probably replacing clear glass installed in 1861. An unsigned and undated painting of the chancel, hung within the church (produced before the installation of the Granville Leveson-Gower tomb in *circa* 1895) shows the east window with clear leaded glass.

121 *Ibid.*

122 *Ibid.*

123 *Ibid.*

124 *Ibid.*

125 Leveson-Gower 1869, 8.

126 *Sussex Agricultural Express*, 30 November 1861, 6.

To the north of the altar and set within an arched opening in the in the north-west wall of the chancel, between the chancel and the Leveson-Gower chapel, is an impressive, double, richly-carved, Decorated-style tracery screen. It is supported by grey marble shafts with foliated capitals which now forms a canopy over the effigy and tomb of Granville Leveson-Gower (died 1895) who took over as patron when his father, William, died in 1860 (Figure 65). It is known from the 1861 newspaper article that a canopy screen was designed and executed by Pearson and this is described as ‘an open screen of the Decorated style, the arches double, and double marble shafts’.¹²⁷ However, a second undated and unsigned painting of the screen (painted before the tomb was inserted in *circa* 1895) hung in the church suggests that the original screen consisted of three cusped arches supported by marble shafts and foliated capitals. If the depiction is to be believed, only the pointed-arched niche and outer shafts with capitals survive from Pearson’s original design, the remainder being altered to accommodate the tomb in *circa* 1895.



Figure 65: The screen between the chapel and chancel and canopied tomb in the Church of St James, Titsey, taken from the south-west (DP167313 © Historic England, photograph: James O Davies)

Chapel

The Leveson-Gower chapel is reached through an elaborate carved entrance in the north-west wall of the chancel, to the left of the traceried screen. It has a pointed-arched head with cusping on both the chancel and chapel sides supported by paired shafts of green

127 *Ibid.*

Galway marble,¹²⁸ with foliated capitals, and a pointed hood mould which continues as a string course throughout the chancel. The entrance is mirrored in the north-west wall of the chapel, with the exception that this entrance has pink marble shafts. It leads to a small lobby where two pointed-arched doorways lead to an underground heating chamber (west doorway) and directly to the outside (east doorway). At the foot of the left (west) doorway is a small tile bearing the name 'MAW & Co', seemingly identifying the tile manufacturer as Maw and Company, originally of Worcester, rather than Minton which had been misidentified by previous authors.

Although only a small chapel, it is richly decorated. The ceiling is formed of two bays of quadripartite vaulting; the ribs of which spring from grey marble shafts with shaft rings and foliated capitals. The eastern bay of the chapel proper is larger than its counterpart but both have foliated bosses at the central intersection of the moulded ribs; these are likely to be later additions since the 1861 newspaper article describes a boss with IHS carved at its centre.¹²⁹ The vaulting is enriched with bands of green firestone and within the eastern bay these form a star shape. Pearson had experimented with stone vaulting at other churches prior to St James' Titsey, notably at St Mary's in Stow, but it should be remembered that this design predated his first larger and wholly vaulted Church of St Peter in Vauxhall. The chapel is lit by three stepped lancet windows with stained glass depicting the heraldic shields and family connections of the Greshams and Leveson-Gowers. It is unclear when the stained glass was installed, but it is not described in either the newspaper article of November 1861 or the 1869 account by Granville Leveson-Gower.¹³⁰ The chapel is floored with coloured tiles mixed with encaustic tiles.

In the centre of the chapel is the large chest tomb of William Leveson-Gower of Titsey Place (died 1860), founder and patron of the church. William's son, Granville, recalled that the tomb was designed by Pearson and this is corroborated by its similarity to other elements within the church, particularly the detailing and especially within the chancel.¹³¹ The hipped lid of the tomb is marble and bears a large carved cross with the words "To the memory of William Leveson-Gower of Titsey Place Esqr the founder of this church. This monument was erected as a tribute of affection by his widow, his seven children and his two sisters. He died at Titsey XV Dec MDCCCLX aged LIV" carved around the chamfered edge of the tomb lid which is supported over the chest by red marble shafts with simple stone moulded capitals. The shafts are applied to the side of the chest as part of a moulded arcade of pointed arches, springing from green marble shafts, within each of which is an heraldic shield. Below the projecting moulded edge of the lid is a string of dog-tooth moulding. Pearson was presumably not asked to design the tomb while William was still alive, he was the original patron of the new church after all; it was probably placed there at around time of the consecration in 1861 although it is not mentioned in the newspaper account.¹³²

In the west wall of the chapel are two narrow pointed-arched doorways with timber plank doors (with lattice bracing to the backs) leading to the organ chamber (south door) and vestry (north door).

128 Leveson-Gower 1869, 8.

129 *Sussex Agricultural Express*, 30 November 1861, 6.

130 *Ibid.*

131 Leveson-Gower 1869, 8.

132 *Sussex Agricultural Express*, 30 November 1861, 6.



Figure 66: The vaulted ceiling in the chapel, the Church of St James, Titsey (DP167318 © Historic England, photograph: James O Davies)

Vestry

The vestry has a flat timber roof supported by exposed timber beams and there is a small hatch suggesting that there was a roof space above for additional storage, or to provide access to the back of the organ pipes. This arrangement can be seen at other Pearson churches such as St Michael's, Braintree. The floor is of coloured tiles as in the main body of the church although, not surprisingly, these are not as elaborate as those within the chapel or the chancel. The room is well lit by a three-light transomed window in the north wall and a second two-light window in the west wall; both have leaded textured glass. There is a small fireplace in the east corner of the room with an arched top set within a chamfered, square-headed recess; there are simple trefoils in each of the spandrels.

Heating and lighting

A small stone staircase leads from the lobby on the north side of the chapel to a small underground brick-vaulted heating chamber which retains the flues for the original hot-air heating system. The heat would have travelled, by means of convection, from the chamber into the church via the ducts covered with iron grilles which can be seen in the floor at the back of the nave. Before electricity was installed into the church, the building was most likely lit by oil lamps, the fittings for which have since been removed from the church.

Later additions and alterations

Modifications to the interior of the church appear to have been minimal and have largely involved the addition of monuments, memorials and stained glass to commemorate members of the Leveson-Gower family. In particular, there is an effigy and tomb set into the north wall of the chapel designed by Matthew Noble¹³³ for Emily Elizabeth Gower (died 1872), wife of William, the first patron of the church, set underneath a cusped-arched niche and forming a dresser tomb. It is not clear whether the canopy was part of the 1861 design and, therefore, originally remained empty with the aim of using it for Emily's future tomb. The east stained-glass window in the chancel, depicting scenes of the Passion and the Resurrection, commemorates William and Emily Leveson-Gower; there are no dates but these are presumably William Leveson-Gower, patron of the church who died in 1860 and his wife Emily, who died in 1872 whose tombs are within the chapel and described above. The glazing appears to be a single piece of work, all installed at the same time, and is unaltered and was probably, therefore, installed following the death of Emily. The stained glass is thought to be the work of Clayton and Bell.¹³⁴

Four years later, the window at the west end of the south-east wall of the nave was re-glazed with stained glass commemorating Eustace Edward Gresham Leveson-Gower who died very young, at just seven years old, in 1876. The window to the east of this was re-glazed with stained glass in 1880 to commemorate James Richard Gresham (died 1879) and John Rowland Gresham Leveson-Gower (died 1880). The south-west window of the nave was also re-glazed with stained glass in 1884 depicting scenes from the Nativity to commemorate Reverend Richard Moreton, vicar at the previous church from 1803 until 1811.¹³⁵ There is also commemorative stained glass, in honour of Ronald William Gresham Leveson-Gower (died 1890), in the window at the east end of the north wall.

The large effigy and chest tomb set beneath the elaborate canopy in the north wall of the chancel was designed by Thomas Brock¹³⁶ for Granville William Leveson-Gower, son of the patron William, who died in 1895. It was inserted into an existing opening previously occupied by a traceried screen, designed by J L Pearson as part of the original scheme (*see above*). Insertion of the tomb into the opening evidently necessitated the removal of the lower part of the wall as the straight edges and abrupt finish of the string course mouldings to the edges of the opening indicate. Furthermore, an illustration of the interior of the church (painted at some point before the tomb was installed in *circa* 1895) shows the lower wall in place but also shows a tripartite screen with shafts not just to the jambs but also in the centre separating the whole into three cusped-arched lights at string course level. If this illustration is to be believed, the whole of the present tracery of quatrefoils, cinquefoil and carved angels within the arch is in fact a later rework (most likely adapted as part of the insertion of the tomb in *circa* 1895 which would have meant that the supporting shafts would have had to be removed along with the wall). A report written in 1972 suggests, without reference, that the new screen, above the tomb, was in fact designed by J L Pearson but was not executed until after his death by his son, Frank.¹³⁷ The sides of the stone chest tomb are decorated with quatrefoils and trefoil-headed arches.

133 Nairn and Pevsner 1971, 489.

134 Council for Places of Worship report 1972, Southwark Diocese.

135 *Ibid.*

136 Nairn and Pevsner 1971, 489.

137 Council for Places of Worship report 1972, Southwark Diocese.

An organ is described in the account of the consecration in 1861 but, as a brass plaque within the church records, the original was replaced with a new one at Christmas 1895, in the same location, in memory of Granville Leveson-Gower at the expense of his brother and five sisters. The organ is a two-manual type supported on stone brackets with exposed pipework above.

The wooden vestment cupboard in the vestry, complete with hat pegs, was probably installed at the end of the 19th century or early 20th century and this remains in use today. Changes relating to commemorations continued to be made into the 20th century; the window above the pulpit, to the east end of the north wall of the nave, was re-glazed with stained glass in *circa* 1910 to commemorate Alan Francis Gresham Leveson-Gower (died 1910).

In 1948 a faculty application was submitted for the installation of electricity into the church and, according to a small brass plaque attached to the west wall of the nave, the work was undertaken in memory of Reverend S I W Shilcock (1916-43) who was rector of the church. The present brass hanging lamps suspended from rafters high within the nave roof may have been installed as part of the introduction of electricity at around the same time. The hanging lamp in the chapel, suspended from the boss in the ceiling may have also been added around this time and this may be the date of the present carved stone bosses. The hot-air heating system probably continued in use until the latter half of the 20th century when electric heaters appear to have been installed. The sink in the vestry was probably also installed at around this time.

The most recent addition to the church interior appears to be the stained glass within the western-most window in north wall of the nave in memory of Richard Henry Gresham Leveson-Gower (1891-1982) and Thomas Charles Gresham Leveson-Gower (1903-92), the last of the Leveson-Gowers of Titsey Place. The window depicts the branches of a tree scattered with insects and birds, a coat of arms, an illustration of Titsey Place, a cricket match and two dogs. It was installed in 2007 for David Innes who was their ward and heir and who established the Titsey Trust, the current owners of Titsey Place.

There is a loose pew within the side chapel which is of similar dimensions to those within the south transept which were reserved for school children. It is possible that the pew was moved from the south transept (since the pew could have fitted at the very back of the remaining file of pews) but when this occurred is unclear.

Conclusion and significance

Changes to St James' interior appear to have been fairly minimal; however, its close links with Titsey Place and the Gresham and Leveson-Gower families have led to the introduction of memorials in the form of tombs, plaques and stained-glass windows, as would be expected. The largest of these seems to have been the modification of the screen between the chancel and chapel to insert a tomb in 1895, although some authors suggest that these were changes Pearson designed himself.¹³⁸ Without architectural design drawings by Pearson, it is difficult to know whether the church survives exactly to its 1861 design but considering later changes appear to have been minimal, it is thought that the church interior

138 Council for Places of Worship report 1972, Southwark Diocese.

of 1861 probably survives to a high degree and this is likely to continue whilst it remains under the care of the Titsey Trust.

St James, Titsey is a good example of one of Pearson's restrained High Victorian church interiors from the middle of his career before he executed his first fully vaulted church at Vauxhall (built 1863-4) (*see* below). As such, it displays many of the characteristics of his other interiors such as good layout and proportions, restrained constructional polychromy, a stone-vaulted side chapel and Early English and Decorative styles, although the church is generally much more elaborate than some of his other works. There are a few reasons for this, the principal of which is that the Leveson-Gowers were a wealthy family and the budget for the new church is likely to have been quite a healthy one; this allowed a more luxurious choice of materials, some of which came from the Leveson-Gower estate. Furthermore, the church was to serve as a memorial to Granville Leveson-Gower's coming of age and to all the Greshams and Leveson-Gowers that had gone before, including ultimately the first patron of the church himself. Pearson continued to use his most favoured craftsmen, for example Rattee and Kett of Cambridge for the woodwork. This demonstrates that not only was Pearson able to design his buildings to reflect the client's budget but that the craftsmen were also able to do the same. It also shows that Pearson trusted his craftsmen to meet his requirements, irrelevant of the cost. The fixtures and fittings including the pulpit, font, sedilia, reredos and stained glass are all of the highest quality and replicate elements of the building's architecture throughout their design including cusped arches, shafts and foliate capitals.

The Titsey Trust offer entry to the public on selected open days and the church is used occasionally by the family who live at Titsey Place. Despite this occasional use, the building remains very well preserved and in good condition.

Site name and address: Church of St Peter, Kennington Lane, Vauxhall (6)

Parish: Benefice of North Lambeth

Historical parish: St Mary, Lambeth

County: Greater London

District: Lambeth

Diocese: Southwark

Historical Diocese: Winchester

NGR: TQ 30722 78103

Designation Status: Listed, grade II*

NHLE no. 1358276

NRHE (AMIE) no. 1604574

Surveyed by: Matthew Jenkins, Simon Taylor and Clare Howard

Date of survey: 16 October 2014

Report by: Matthew Jenkins

Date of report: February 2015

Photography by: James O Davies, Lucy Millson-Watkins and Clare Howard

Introduction

The Anglican Church of St Peter was built on a new site between 1863 and 1864 and was constructed to serve the parish of Lambeth, which was at that time a very poor area, largely inhabited by mechanics and labourers.¹³⁹ The church was founded by Reverend Robert Gregory (1819-1911), who at the time was the incumbent of St Mary the Less Church, Lambeth. Appalled by the poverty of the area, Gregory was determined to improve the prospects of his parishioners by establishing a complex of schools, which grew to include a soup kitchen, orphanage and clothes workshop.¹⁴⁰ Pearson was commissioned to design and oversee the construction of the parsonage, schools and orphanage as well as the church itself.

The church is Pearson's first imposing and ornate church designed for a large urban congregation, in a poor parish, and built to a modest budget. It is also believed to be the first wholly vaulted church, with stone ribs and brick infill, of the Gothic Revival period in London¹⁴¹ and was certainly the first wholly vaulted church of Pearson's career, leading to a series of impressive vaulted churches of which he was later considered a master.

St Peter's was built almost precisely to Pearson's design drawings with the exception of the pulpit which was rectangular, not circular as the plans indicate. The interior retains the majority of its larger pieces including font, reredos, choir stalls and some children's pews as well as its decorative pieces such as ironwork, wall paintings and stained glass. The greatest structural change to Pearson's interior appears to be the addition of a small lobby and new staircase to access the first-floor vestry, which occurred at the end of the 19th

139 ICBS 5864 – Application for aid in building the Church of St Peter; *The Morning Post* Dec 1861, 3. St Peter's Vauxhall should not be mistakenly attributed as Pearson's first church in London; it is his earliest surviving example, but he had previously designed and built Holy Trinity, Bessborough Gardens, Pimlico between 1848 and 1850, which was demolished in the 1950s. However, St Peter's was a considerably larger and more ambitious undertaking.

140 Beevers 1991, 5-6.

141 Quiney 1979, 72.

century or early 20th century. The west transept, previously used to accommodate children, was converted to a Lady Chapel in the early 20th century and some of the former children's pews survive, although these have been relocated. Various pieces of furniture and stained glass were bequeathed over the course of the 20th century. The pews within the nave and aisles were removed in the 1980s at the same time as a new Heritage Centre was built alongside the building. Although the later changes have certainly affected the character of Pearson's interior, the 19th-century work survives fairly well, particularly within the chancel and sanctuary. The church remains in use for services which, at the time of survey, took place three times a week but unfortunately its location, in a busy urban environment, and the vulnerability of the collections held inside the building, prevent the church from being open full time.

Pearson's intended scheme

Pearson was most likely recommended by Reverend Gregory's friend, Sir Charles Anderson,¹⁴² who had commissioned Pearson to build the Church of St Helen in Lea, Lincolnshire, between 1847 and 1849 and who, as a member of the Archaeological Institute of Lincoln, had recommended Pearson for the restoration work at Stow parish church in 1850.¹⁴³ Pearson designed and built a parsonage for Gregory at his parish in St Mary the Less between 1854 and 1855 and shortly afterwards made alterations to the same parish church.¹⁴⁴ Gregory was clearly impressed by Pearson's work and subsequently re-commissioned him to draw up designs for the church and associated buildings at Kennington Lane. In 1860 while overseeing the construction of St Peter's schools, Pearson produced his first design for a new church to serve part of a parish which had a population of 15,000.¹⁴⁵

Two sets of architectural drawings, both signed and dated by Pearson, are held by the Royal Institute for British Architects (RIBA) Archive, at the Victoria and Albert Museum. The first of these includes a plan, a set of external elevations, two sections through the nave and aisles, a section through the chancel and a longitudinal section, All of which are signed by Pearson and dated 1860.¹⁴⁶ The 1860 plan depicts a five-bay nave with aisles, baptistery in the south-east corner, apsidal chancel, west transept with tower attached to its south side and vestry to its north side (Figure 67).¹⁴⁷ The church was entered through a central southern entrance into a narrow narthex, which protrudes into the nave which could be reached from the narthex by one of four doorways. The baptistery in the south-east corner of the church is square in plan with a font at its centre and two and three single-light windows in its south and east walls respectively. The nave is separated from the aisles by cylindrical piers and contains two files of 19 pews which are divided by a central alley. There is a pulpit at the foot of the chancel steps on the north-west side of the nave which has a semi-circular plan. The east aisle opens onto the baptistery and contains a continuous line of 22 pews against its east wall; at its north end is a space labelled 'ORGAN' and the aisle is lit by four single light windows in its east wall. The west aisle contains 17 pews

142 *Ibid*, 64.

143 *Ibid*, 42.

144 *Ibid*, 260.

145 *Ibid*, 65.

146 RIBA PB313/5 8-14 – St Peter, Vauxhall, Design and contract drawings, 1860-1.

147 RIBA PB313/5 8 – St Peter, Vauxhall, Design and contract drawings, 1860-1.

set hard against the south and west walls and then a block of three pews at its north end; these two blocks are separated by an alley leading into the tower. The west aisle is lit by a two-light window at its south end and two single lights in its west elevation. The square-plan tower also has an external entrance in its south wall and is lit by single light windows in its south and west elevations. There is a vice within the south-west corner which was presumably intended to reach a belfry. The west transept, located beside the tower, contains two files of 12 pews aligned east to west in contrast to those within the nave and aisles which are aligned north to south. The space has two three-light windows in the west wall and provides access to a ground-floor vestry through a doorway in its north wall and to the outside via a second, eastern doorway in its north wall. The chancel is separated from the nave by two steps and a dwarf wall or rail and from the west transept and organ chamber by cylindrical piers presumably forming an arcade of two arches. The choir contains two lines of benches and accompanying desks on each of its east and west sides. The apsidal sanctuary was intended to be raised by four steps from the choir and the altar is set forward from the rear wall by two cylindrical shafts; no other details, including the sedilia, are shown. The small ground-floor vestry, located to the north of the west transept as a small extension, has a three-light window in its west wall and a fireplace in its north wall and is lined along its west and south walls with rectangular spaces labelled as 'CLOSETS'. Just outside the vestry is a spiral staircase labelled as the stairs to the heating chamber which was presumably intended to be located underneath the ground-floor vestry.

The external elevations, dated 1860, show that the tower was to be surmounted by a very tall spire and that the elevations were to be decorated with a wealth of carved detailing, set within bands along the main elevations, while clerestory windows with plate tracery are shown above the nave.¹⁴⁸ The first section through the nave and aisles shows the rear (south) elevation of the nave with a gallery punctuated by pointed arches and two two-light plate-tracery windows above.¹⁴⁹ Four doors with square heads are depicted at ground floor level and would have led into the narthex, as shown on the plan. The cylindrical piers separating the aisles are shown with carved capitals, each of a different design. In the south wall of the east aisle is a single lancet while in the west aisle is a two-light window with quatrefoil; both the nave and aisles were to be vaulted. The second section through the nave and aisles shows the north elevation of the chancel with tall lancet windows containing stained glass at clerestory level, and a triforium gallery punctuated by pairs of pointed arches with similar stained-glass windows behind.¹⁵⁰ The chancel walls above and below the triforium are shown painted with scenes from the Passion, with diaperwork below. At the centre of this elevation is a sketch of the proposed reredos and altar; the former is composed of a cusped arch with a pointed canopy above, bearing a cross and supported by short columns with foliated capitals. The altar front is decorated with stars and crosses and it might be an embroidered altar frontal that is depicted. The same elevation is shown again on the section through the chancel but this time it is coloured, showing that the painted decoration should be predominantly in reds and greens. That Pearson included details of internal decoration on his design drawings is particularly noteworthy; it suggests that Pearson aimed to create an overall character in which exterior and interior fittings and decoration complemented and enhanced each other. Considering the wider portfolio of Pearson's plans which survive, it is rare for such detail of wall paintings and friezes to

148 RIBA PB313/5 9-12 – St Peter, Vauxhall, Design and contract drawings, 1860-1.

149 RIBA PB313/5 13 – St Peter, Vauxhall, Design and contract drawings, 1860-1.

150 *Ibid.*

be included, suggesting that Pearson's vision of St Peter's Vauxhall were most specific than elsewhere; this may have been a reflection of the fact that it was one of his first large and urban churches in London.

Pearson's initial designs for the church were far more elaborate and extravagant than the realised building, mainly due to a lack of funding;¹⁵¹ *The Builder* explains that 'the committee compelled him reluctantly to omit much that would have rendered the building more beautiful and effective'.¹⁵² The second, revised, set of architectural drawings held by RIBA are signed by Pearson with the date 1861 but also contain a note written by the builder explaining that this set of drawings was to be used to fulfil the building contract (Figure 68).¹⁵³ The note is signed by William Longmire (builder) and is dated February 23, 1863. The plan is also stamped by the Incorporated Church Building Society (ICBS) and is dated both December 1861 and November 1862. The 1861 drawings include a plan, set of external elevations, a transverse section through the nave and aisles, and a section through the chancel. The adopted plans are very similar to those outlined above but with some modifications which were presumably the result of reducing the cost of construction and through negotiation with Gregory, the ICBS and the Ecclesiastical Commissioners. The plan¹⁵⁴ shows that the narthex, which protruded into the nave in earlier drawings, was instead to be placed as a low projection on the south side of the nave, extending towards the street. The proposed layout of the narthex was also changed with two separate entrances from the street, rather than the single central entrance proposed in 1860, and there would only be a single entrance from the narthex into the nave, rather than four. The baptistery remained largely as proposed on the 1860 plan, but the internal splays of the windows were made wider, allowing more light into the darker areas of the building. Within the five-bay nave, the number of pews had been increased from 19 pews in each file to 20 but those in the east aisle were reduced to 21 while the number of pews in the west aisle remained as shown on the 1860 plan. The arrangement of windows in both aisles also remained as depicted in 1860 but, again, the internal splays were made wider. The tower is only shown as a dashed outline and is marked as 'PROPOSED TOWER' on this later plan, a reduction which would have lessened the initial cost of the overall scheme considerably, although the suggestion was that the tower would be built later, presumably if and when further funds became available. The west transept is furnished with two files of 12 pews, as shown on the 1860 plan, but the southern window in the west wall has been modified to form two separate two-light windows. The feature dividing the choir from the west transept and from the organ chamber was changed from an arcade of two arches to a single larger arch matching those in the nave, and a lectern is depicted in the centre of the choir which was not shown on the 1860 plan. The arrangement of the vestry is shown as depicted on the 1860 drawing.

151 ICBS 5864 – St Peter's Vauxhall, 1861-4.

152 *The Builder* vol **23**, 1865, 626.

153 RIBA PB313/5 1-7 – St Peter, Vauxhall, Design and contract drawings, 1860-1.

154 RIBA PB313/5 1– St Peter, Vauxhall, Design and contract drawings, 1860-1.

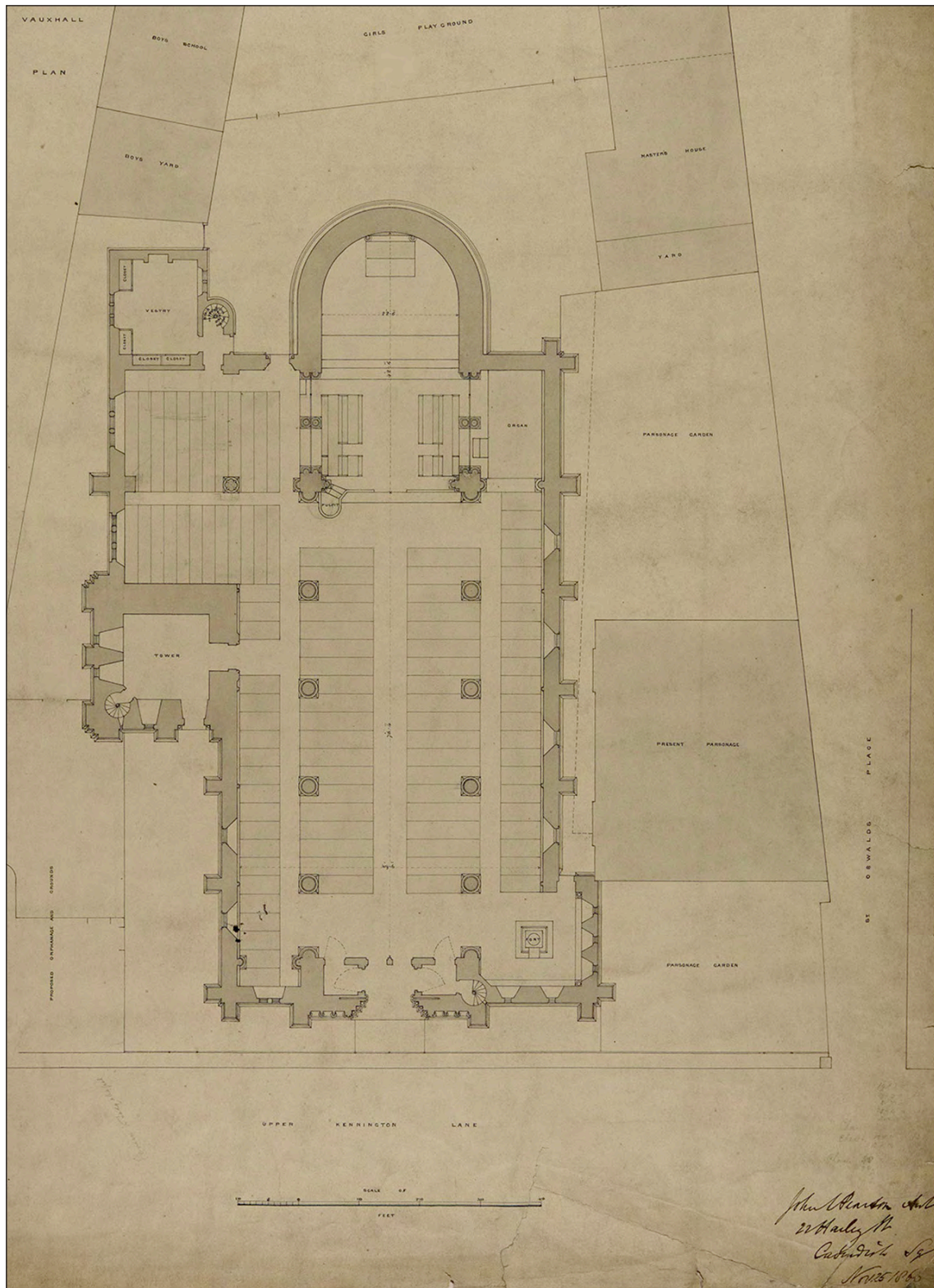


Figure 67: Ground-floor plan of the Church of St Peter, dated 1860 (PB 313/5 1© RIBA Archive)

In addition to the 1861 plan, the transverse section through the nave and aisles shows the building as it was depicted in 1860 with vaulting throughout.¹⁵⁵ The vaulting was clearly a key aspect of the design and was probably retained since the use of brick with stone ribs kept costs to a minimum. An elevation of the dwarf stone wall, and accompanying railings and gates, dividing the nave and chancel is also shown, as is the very faint outline of the pulpit with columns around its base and a carved frieze around the top of the rectangular drum. The section through the chancel¹⁵⁶ is also depicted as it is on the 1860 drawings, but with the omission of the stained glass, the windows being shown with clear glass; again, presumably to reduce cost. The elevation drawing, however, does suggest that the wall paintings are to remain part of the design as is the elaborate reredos.

It has been suggested that St Peter's can be viewed as one of the first major examples of a town church built according to the principals espoused by Alexander Beresford-Hope's *The English Cathedral of the Nineteenth Century*, which called for new churches to be high, imposing Minster-like buildings in an effort to ensure successful urban evangelism.¹⁵⁷ Certainly, the height of the nave and chancel, combined with the striking interior decoration would complement these principles. Although in these, and a number of the other notable design aspects of the church, it is probable that Pearson's influences stemmed as much from his travels to France during 1853,¹⁵⁸ than any awareness of Beresford-Hope's proposals.

Construction of the church

The ICBS grant applications suggest that the total cost of the new church was initially estimated to be £6,100 with an additional £300 for the architect's fee but a later application indicates that this had risen to £7,200 (including furnishings) with an increased fee of £360 for the architect.¹⁵⁹ Funding for the construction of the church was raised through parish subscriptions, with additional grants provided by the ICBS (a total of £500). The ICBS grant application was approved, probably helped by the fact that the site for the church had been given on the condition that all 700 seats in the church were free and unappropriated, thus not excluding poor parishioners, a requirement emphasised in carved inscriptions in the church narthex (*see below*). Gathering of funds was not without issue, however, as repeated revisions of applications to the ICBS show evidence of increasing projected costs, and shortfalls in the funds already raised. There is even a reference in the Society's Minute Books to Reverend George Herbert, the first incumbent, being held culpable by his parishioners should the church not be completed.¹⁶⁰ Despite these difficulties, the foundation corner stone for the new church was laid by the Archbishop of Canterbury in February 1863.¹⁶¹

155 RIBA PB313/5 6 – St Peter, Vauxhall, Design and contract drawings, 1860-1.

156 RIBA PB313/5 6 – St Peter, Vauxhall, Design and contract drawings, 1860-1.

157 Beevers 1991, 6-7.

158 Quiney 1979, 64.

159 ICBS 5864 – St Peter's Vauxhall, 1861-4.

160 ICBS 5864 – St Peter's Vauxhall, 1861-4; ICBS Minute Book Vol **17**, 296.

161 *The Morning Post* 29 June 1864, 5.

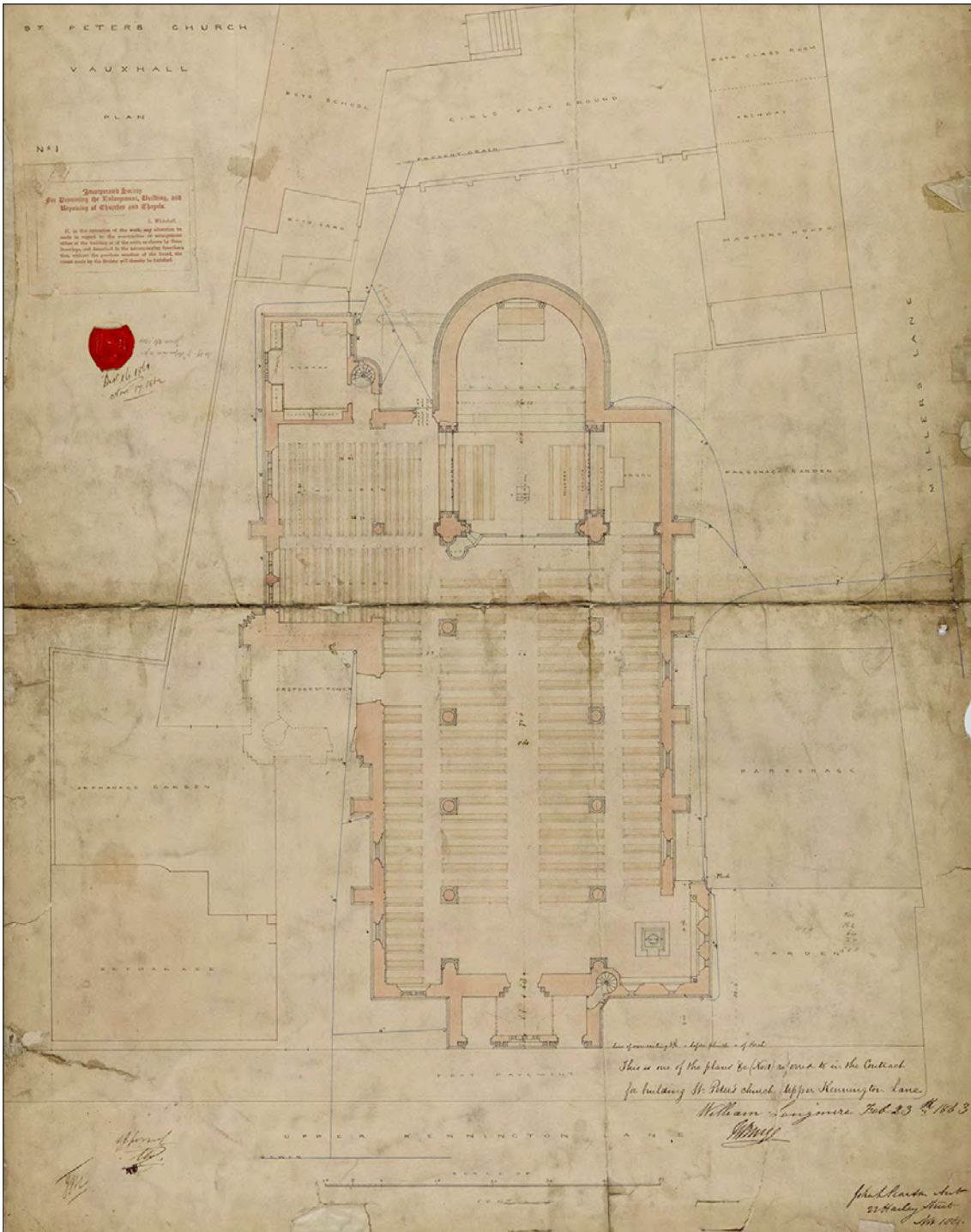


Figure 68: Ground-floor plan of the Church of St Peter, dated 1861 (PB 313/5 8 © RIBA Archive)

Contemporary accounts of the consecration and descriptions of the church, in addition to the signature on Pearson's 1861 plan, show that the builders were Longmire and Burge,¹⁶² and were chosen since they provided the lowest bid, tendered at an estimate of £6,387, of eight builders.¹⁶³ *The Builder* suggests that, as with other Pearson churches for which building funds were tight, the specification of the work was split into three parts and was thus to be constructed in three phases, completing each phase as and when funds were available.¹⁶⁴ Some of the individual works within the church were by noted craftsmen of the day, such as Antonio Salviati of Venice, Poole of Westminster, Clayton and Bell who produced the stained glass and wall paintings, and Lavers and Barraud who also produced some of the stained glass (*see below*), although Gregory was particularly keen to also use local artists and craftsmen for some of the carving and smaller pieces in a further bid to help the poor people of his parish. Pearson appointed Mr J J Smith as his clerk of works for the project and it is likely that much of the construction of the building was overseen by Mr Smith with occasional input from Pearson himself.¹⁶⁵

The church was consecrated by the Bishop of Winchester on 28 June 1864, by which point the building was largely complete, but the interior furnishings, including the font, stained-glass windows and frescoes, were not yet finished.¹⁶⁶ *The Builder* provided an in-depth description of the building in 1865 and explained that many of the decorative elements were yet to be completed, but the overall cost of the church at that time was already in the region of £8,500 with a debt of around £1,200.¹⁶⁷

Description

General plan form, materials and style

Located on the north side of Kennington Lane, the church stands to the south-east of the schools established by Reverend Gregory, today between Tyers Street and St Oswald's Place. The site for the church and schools was formerly part of the Vauxhall Pleasure Gardens and was partly acquired through the conveyance of land and property in Kennington Lane, New Bridge Street and Goding Street.¹⁶⁸ Due to the constrained nature of the building plot, St Peter's is unusually aligned north to south therefore, for the purposes of this report, the description refers to the compass alignment as opposed to ritual or sacramental direction.

The Church of St Peter is comprised of a five-bay nave with aisles, baptistery, a Lady Chapel within a western transept, apsidal chancel and sanctuary. An extension to the north-west contains modern lavatories (previously a ground-floor vestry possibly with heating chamber below) with vestry above. At the opposite, south, end is a low projecting narthex, the width of the nave, with a sloping slate roof. Immediately east of this, to the south-east corner of nave, is a narrow bell tower with pyramidal roof and a 1980s extension to the south-west,

162 *London Standard* 29 June 1864, 5.

163 *The Builder* vol **23**, 1865, 626.

164 *Ibid.*

165 Beevers 1991, 9; *London Standard* 29 June 1864, 5.

166 *The Morning Post* 29 June 1864, 5.

167 *The Builder* vol **23**, 1865, 626.

168 LMA DW/OP/85/028 – Sittings, Conveyance and Constitution of New Church, 1864.

now adapted as a Heritage Centre, under a separate pitched roof, stands on the site of the proposed tower and spire which was never built.

The church is constructed of polychrome brickwork (mostly yellow London stock brick with red brick detailing) with ashlar stone dressings while the roofs are pitched and are covered with slate (Figure 69). It is principally in the 13th-century style, although it includes some classical details such as the capitals of the nave columns and overall proportions, particularly within the nave arcade, which have been proportioned in accordance with the Golden Section. The apsidal chancel has elements of Early English and Norman church architecture and the overall plan form of St Peter's is notable as previously other Pearson churches, St John and St Petroc, Devoran aside, have all been of a traditional English plan, whereas Vauxhall's is markedly Romanesque.¹⁶⁹



Figure 69: The Church of St Peter, Vauxhall, taken from the south-east (DP164363 © Historic England, photograph: Lucy Millson-Watkins)

The whole of the interior of the church, including aisles and narthex, is vaulted with stone ribs and brick infill containing polychromatic patterns. The quality and style of vaulting, achieved at relatively little cost, set a precedent for Pearson's larger urban churches from this point on in his career. The floors of the church throughout are laid with polychromatic red and black clay tiles.

169 Quiney 1979, 68.

Narthex

The church is entered directly from Kennington Lane through a narthex at the south end of the nave. The narthex has two external doors, square-headed but with blind pointed-arched tympana above, which previously contained stone carvings although boards replicating these carvings are currently in the place of the original carvings. On the exterior, each pointed surround has three orders with round shafts and moulded capitals. Inside the narthex, the ceiling is formed of quadripartite vaulting composed of thick stone ribs and brick infill. The walls are constructed of yellow stock brick with bands of red brick detailing while the floor is laid with square red and black tiles. The narthex is lit by two quatrefoils in its south wall, in addition to two small lancets within shallow surrounds, filled with textured glass, in the east and west walls. There is a small, narrow pointed-arched doorway in the east wall which leads to the bell tower but the main entrance into the nave of the church is placed in the centre of the north wall. The pointed arched, double-leaf, wooden door hangs within a pointed archway of three orders, formed of stone, with two supporting shafts of red sandstone on either side surmounted by stone carved foliate capitals. The doors themselves have scrolled hammer-dressed strapwork and studs. Either side of the entrance door, an inscription reads: 'THE SITE THE ENDOWMENT AND FUNDS FOR BUILDING THIS CHURCH WAS GIVEN ON THE EXPRESS CONDITION THAT EVERY SEAT HEREIN SHOULD BE FREE AND UNAPPROPRIATED FOR EVER'. As mentioned above, this was one of the main conditions on which the church was built, and on which financial grants for funding were given by the ICBS.¹⁷⁰

Baptistery

The baptistery is located to the east of the main entrance from the narthex, occupying a dedicated space which is roughly square in plan (Figure 70). Like the remainder of the church, this space has a vaulted ceiling formed of stone ribs with brick infill and a central carved stone boss, from which the mechanism for lifting the font cover is suspended. The baptistery is lit by three lancets in the east wall, and two similar ones in the south wall, all within splayed openings. The windows in the south wall contain stained glass installed by Clayton and Bell in 1865¹⁷¹ whereas those in the east wall have stained glass which was added more recently (*see below*). Befitting of its role and significance, the space is laid with red, black and buff tiles arranged in a more decorative pattern than those found in the nave or aisles.

The decorated square, stone, table font, located in the centre of the baptistery, has a stepped square base upon which cylindrical columns with foliate capitals support the square table. The sides of the table, which incorporates the bowl, are decorated with *sgraffito* which is similar to that on the pulpit at Christ Church in Appleton-le-Moors, and therefore is most likely the work of Clayton and Bell, probably to Pearson's designs, while the stonework of the font is thought to be by Poole of Westminster who Pearson later used for work on Westminster Abbey.¹⁷² The elaborate pyramidal font cover, designed to resemble a church spire with belfry windows, is a later addition, although it was also designed by Pearson and was added in 1891.¹⁷³

170 ICBS 5864 – St Peter's Vauxhall, 1861-4; ICBS Minute Book Vol **18**.

171 Beevers 1991, 21.

172 *The Builder* vol **23**, 1865, 626; Reynolds 2011, 127.

173 Beevers 1991, 11.



Figure 70: The baptistery of the Church of St Peter, Vauxhall (DP166604 © Historic England, photograph: James O Davies)

Nave

The congregation enter the nave from the narthex through a central pointed-arched doorway in the south wall. To the west side of the entrance are metal donation boxes fixed within the wall, and a non-sacramental stone piscina. Above the same entrance is a painted panel showing Christ in Judgement; painted by Clayton and Bell between 1866-8, and restored to the original design in the late 20th century.¹⁷⁴ Above the entrance door, at triforium level, is a projecting gallery constructed of stone and pierced by small pointed-arches. There are two plate-tracery windows formed of two lights and a roundel above and of the same proportions as those in the nave clerestory, but larger while high in the south gable, above the level of the nave vaulting and visible only externally, is a wheel window formed of simple plate tracery with circles and central quatrefoil.

The five-bay nave is separated from the aisles by stone piers decorated with capitals, each one unique in style, emulating 12th- and 13th-century designs – billets, dog toothing, nail-heads, leaf and *fleur-de-lis* motifs (Figure 71). The northernmost piers on both sides of the

¹⁷⁴ *Ibid.*

nave, closest to the chancel, contain carvings in relief of biblical figures in shallow arches. The pointed arches of the nave arcades are formed of brick and are double chamfered, with continuous stone hood mould dressings above. Above this is a horizontal stone string course which is punctuated by stone corbels with pointed drops supporting cylindrical shafts of pink stone which are in turn surmounted by carved stone capitals. The ribs of the quadripartite vaulted ceiling are sprung from these stone corbels and at the intersection of the ribs, there are either small decorated stone bosses, or larger hollow bosses with fittings for the suspension of metal lamp pendants. The pendants hanging from the vaulting in the nave are not original, although they do likely bear some resemblance; the church was lit by 'circles of gas, hanging from the underside of the nave arches' in 1865.¹⁷⁵ The nave is lit at clerestory level by windows formed of relatively simple tracery; each nave bay contains plate-tracery windows with large roundels and below these is a blank triforium which was originally intended to be painted with scenes of the Old Testament on the north side and from the New Testament on the south side.¹⁷⁶ A contemporary account of the church suggests that one of these may have been painted when the church was first opened, but when and why this was removed is unclear.¹⁷⁷



Figure 71: The nave of the Church of St Peter, Vauxhall (DP166600 © Historic England, photograph: James O Davies)

175 *The Builder* vol **23**, 1865, 626.

176 *Ibid.*

177 *Ibid.*

The floor of the nave is laid with polychromatic red and black tiling, although much of it is presently hidden beneath carpet. Original iron grilles, dating from 1864, and part of the convection heating system, run down part of the central aisle of the nave. The nave was originally filled with pews as per Pearson's architectural drawings and confirmed by contemporary accounts¹⁷⁸ but these were all removed in the later 20th century. The elaborately carved stone pulpit is located at the end of the nave to the west side of the chancel screen, with the steps leading into it from the chancel itself. The pulpit has a square drum which contrasts with the semi-circular design depicted on Pearson's plan but it is described in contemporary accounts of the building (1865) and appears to be a diversion from Pearson's original drawings suggesting that he was still experimenting with the design of this piece when construction started in 1863.¹⁷⁹ Elaborately carved from stone with colonettes, the pulpit has decorated carved and painted panels depicting scenes from the life of St Peter; the centre panel is original, whilst those on either side were added in 1886,¹⁸⁰ although it may well have always been the intention to have each panel painted. The stonework of the pulpit is thought to be the work of Poole of Westminster, who had previously worked for Pearson on the Church of St Mary, Catherston Leweston (Dorset) in 1857-8 and who also carved the font and reredos at St Peter's.¹⁸¹

Aisles

The two aisles on either side of the nave run uninterrupted from the south end of the church to the chancel, extending alongside the choir, although the two southernmost bays of the west aisle have been temporarily divided off as a storage area. In the east aisle, adjacent to the chancel, is the organ manufactured by Thomas Christopher Lewis,¹⁸² with a curtain screen dividing it from the rest of the aisle. The aisle vaulting matches that within the nave but is less elaborate and does not have carved stone bosses at the intersection of the ribs. The windows of the aisles are typically more modest than those at clerestory level in the nave and are formed of simple lancets while the south wall of the west aisle contains a two-light plate tracery window akin to a smaller version of those in the nave. The polychromatic tiling of the nave continues into the aisles, although that in the west aisle was restored in the late 20th century. As in the nave, there are original iron grilles for heating running the length of each aisle.

West transept (Lady Chapel)

The west aisle opens onto the west transept at its northern end (Figure 72), which has been converted into a Lady Chapel, although the space was originally used to seat children from the adjoining school. The vaulted transept has two bays and is separated from the west aisle by the arcading which continues from the nave, although the carved stone capital above the clustered pier separating the two areas is more elaborately carved than those elsewhere and is decorated with carvings of the four cardinal virtues: Justice, Prudence, Fortitude and Temperance. The Lady Chapel contains two different window forms in each bay; the south

178 *London Standard* 29 June 1864, 5.

179 RIBA PB313/5 1 and PB313/5 7 – St Peter, Vauxhall, Design and contract drawings, 1860-1; *The Builder* vol **23**, 1865, 626.

180 Beevers 1991, 10.

181 *Ibid*, 10-11.

182 *Ibid*, 21.

bay has two two-light plate-tracery windows with sexfoils above each couplet, while the northern bay has a single composite arrangement of a stepped three-light window. As with the nave and aisles, this space is laid with red and black tiles. The wooden banner cupboard with gabled head and double-leaf doors with iron strapwork, attached to the south wall, is thought to have been designed by Pearson as part of the first phase of the church.¹⁸³ The simple wooden pews with the square bench ends and rounded elbows are also probably part of the first phase of the church and their size suggests these may have been the benches used for children within the transept albeit realigned east-west rather than north-south, the latter being the original arrangement as suggested by Pearson's 1861 plan.¹⁸⁴



Figure 72: The west transept of the Church of St Peter, Vauxhall (DP166629 © Historic England, photograph: James O Davies)

Chancel

The chancel and the nave are separated by a triple-ordered chancel arch which springs from carved stone capitals and clustered shafts to the height of the vaulted ceiling (Figure 73). The two areas are further demarcated at ground level by a stone dwarf wall topped with wrought-iron railings and a double central wrought-iron gate. The chancel is also raised

183 *Ibid*, 3.

184 RIBA PB313/5 1–St Peter, Vauxhall, Design and contract drawings, 1860-1.

two steps above the level of the nave. The vaulting above the choir is sexpartite, in contrast to the quadripartite vaulting of the nave, but it continues in the same style with thick stone ribs and brick fill. The choir is lit at clerestory level by pairs of lancet windows in the east and west elevations and below these is a triforium gallery punctuated by two pairs of arches which spring from carved stone capitals and cylindrical shafts. Below the triforium, the choir is separated from the side aisles by large pointed arches (the eastern of these is larger than the western arch, presumably to accommodate the organ) closed with wrought-iron screens added in 1867.¹⁸⁵ A central alley, of red and black tiles, leads from the nave steps to the sanctuary while the flanking areas, which contain the choir stalls, have wooden boards. There are two sets of choir stalls, each with three benches and accompanying desks; the bench ends have rounded tops, rounded elbows and small shaft and capital and quatrefoil detailing, sharing characteristics of other benches found at other Pearson churches and, therefore, most likely designed by the architect, or at least chosen by him from a catalogue perhaps of the same craftsman.



Figure 73: The chancel of the Church of St Peter, Vauxhall (DP166612 © Historic England, photograph: James O Davies)

185 Bevers 1991, 21.

Sanctuary

The division between choir and sanctuary is emphasised further at ceiling level by a pair of transverse ribs carried on carved stone capitals and cylindrical shafts, below which are carved stone angels (one either side of the sanctuary depicting St Michael and St Gabriel) placed on moulded corbels. These were added in 1882, but might have been designed by Pearson, as they resemble angels shown on his architectural drawings for the sanctuary.¹⁸⁶

The sanctuary is also vaulted throughout and is composed of a small quadripartite section followed by quinquepartite vaulting arranged as a fan within the apse. As with the choir, the clerestory is punctuated by lancet windows, the central four of which contain stained glass installed by Lavers and Barraud between 1864 and 1865 – possibly the first Pearson church for which Lavers and Barraud would provide stained glass, although they would go on to work on the churches of St Peter, Woolley, St Michael and All Angels, Croydon, and All Saints, Kingston upon Thames¹⁸⁷ – while the others have clear leaded glass. Below the clerestory, the triforium gallery continues from the west side of the choir and around the apse and is also, punctuated by seven pairs of arches supported by carved stone capitals and shafts. The gallery is lit by pairs of lancet windows, five of which contain stained glass inserted between 1865-7 by Clayton and Bell.¹⁸⁸ The fact that two pairs of windows only have clear leaded glass suggests that the implementation of the stained glass was reliant on additional funding and that the remaining windows were intended to be filled with stained glass as well but sufficient funds were never found, something which is further suggested by Pearson's 1860 drawings. At ground-floor level the sanctuary is raised above the level of the choir by two steps surmounted by wrought-iron railings with a wooden rail and large sweeping double gates (a later addition, *see* below). In contrast to the floor of the choir, the sanctuary is laid with a mixture of different coloured marbles and encaustic tiles arranged in circles, squares and rectangles.

Below the triforium, the walls of the sanctuary are entirely painted with frescoes, those immediately below the triforium gallery depicting the Passion. The wall paintings were also executed by Clayton and Bell, and date from between 1866 and 1888;¹⁸⁹ while Pearson's elevation drawings do not show the wall paintings in detail and are somewhat vague, it is evident that Clayton and Bell's work were based on Pearson's designs or at the very least, he played a major contributing role in their design. Above the northernmost arch between chancel and Lady Chapel (west transept) are two Clayton and Bell images; the first shows the Killing of Abel by Cain, and the other shows the Old Testament King Melchisedech; both date from around 1877.¹⁹⁰

The high altar is raised two steps above the sanctuary and the altar table itself stands on a raised plinth. The altar table has a marble top with three ornate carved panels to the front; it is most likely a replacement of the original since it does not appear in any early images of the church and appears stylistically to date from the 1920s. The fine alabaster reredos above the altar is composed of a cusped arch containing a central cross flanked by shafts and capitals carrying a pointed gable which has stepped buttresses to either side. The reredos resembles that shown on Pearson's architectural drawings and is similar to other reredoses

186 RIBA PB313/5 13 –St Peter, Vauxhall, Design and contract drawings, 1860-1.

187 *Ibid.*

188 Beevers 1991, 21.

189 *Ibid.*

190 *Ibid.*

at St Augustine's in Kilburn and St Michael's at Garton on the Wolds; it was carved by Messrs Poole of Westminster.¹⁹¹ It is covered with mosaic work which is reputed to be by Antonio Salviati of Venice¹⁹² who also produced similar mosaics for the Albert Memorial in Kensington Gardens (London). Recessed within the wall, on the east side of the altar, are carved marble sedilia formed of three canopied arches plus a fourth arch for the piscina. On the west side is an ornately decorated and painted aumbry with pointed hood and canopy.

Vestries

The doorway in the north wall of the present Lady Chapel (west transept) leads into a small lobby which, according to Pearson's 1861 plan, was originally intended to provide access to the church for the children of the adjacent school. A second doorway to the west, now blocked, originally led into a ground-floor vestry which has recently been modified to accommodate modern toilet facilities. The room is lit by a three-light window in its west wall but otherwise the fixtures and fittings are modern and there is no remaining evidence of a fireplace which is shown on Pearson's 1861 plan (with the exception of part of a possible truncated chimney breast) nor is there evidence of the spiral stair outside the vestry which originally provided access to the subterranean heating chamber. There is also a first-floor vestry which is located above the original vestry and remained in use as such at the time of survey. This room is reached by a dog-leg stair constructed of yellow stock brick with stone treads which appears to be a later modification. The upper vestry is lit by a three-light window in its west wall and was originally warmed by a small fireplace in the north wall. It has a boarded ceiling and carpeted floor.

Later additions and alterations

The spatial arrangement of the main body of the church has remained virtually unaltered. There have, however, been some small additions and modifications to the fabric, furnishings and fittings which have largely come about due to changes in how the building is and has been used. The first major addition was the extension of the vestry. As explained above, a small vestry was originally reached through the west door (now blocked) in the north wall of the west transept (now the Lady Chapel). Pearson's plan of 1861 suggests that this doorway provided access to a small spiral staircase leading to the below-ground heating chamber. The eastern door from the transept was an external door to be used by the children of the adjacent school. This arrangement can clearly be seen on Pearson's final plans dated 1861 and appears to have been followed since this arrangement is also depicted on the 1895 Ordnance Survey map.¹⁹³ At the beginning of the 20th century, a wall was inserted between the external wall of the vestry and the external wall of the sanctuary creating a small lobby area which was reached through the eastern doorway from the transept. It was probably around the same date that the spiral stair was removed and the new dog-leg staircase leading to the upper vestry was added, and the western doorway, leading to the lower vestry, was blocked. It has been suggested that the former ground-floor vestry became a mortuary chapel at this time, with an entrance lobby allowing separate access without entering the main church.¹⁹⁴

191 *The Builder* vol **23**, 1865, 626.

192 *Ibid.*

193 RIBA PB313/5 13 –St Peter, Vauxhall, Design and contract drawings, 1860-1; Ordnance Survey 1:1056, *London Sheet XI.14*, published 1895.

194 Beevers 1991, 22.

The conversion of the west transept into the Lady Chapel occurred at the turn of the 20th century. The Lady Chapel currently contains five free-standing pews arranged north to south, which may well be some of those which originally furnished the church, though they are not as skilfully carved as contemporary examples in other Pearson churches, or indeed as the presumed original choir stalls, and have simple square bench ends with rounded elbows. This simplicity may be because they were intended for children, something which is somewhat corroborated by their small size and low seats. A side altar stands on a two-stepped stone plinth and adjacent in the north wall of the transept, the former doorway to the vestry is occupied by a small monument with image of the Madonna and Child. At around the same time (1901), seven hanging sanctuary lamps were given to the church by Harriet Wyndham in memory of Katherine Scott.¹⁹⁵

On either side of the nave, adjacent to the northernmost columns, there are two free-standing statues: one of St Peter on the east side of the nave, and one of the Virgin and Child on the west. The statue of St Peter was installed in the nave in 1922,¹⁹⁶ while the other statue was placed opposite some years later, although exactly when is not known. At the north end of the east aisle, there is a small wooden side altar table – introduced in 1926 as a war memorial – with a moveable lectern in front.¹⁹⁷ It is likely that the curtain screening the organ from the rest of the east aisle, behind the altar, was installed at the same time.

In the sanctuary, the moveable altar rail is also an addition, dating from *circa* 1940; of impressive worked wrought iron, with a bronze rail, and decorated with shields, it was installed as a memorial to George and Julia Clarke.¹⁹⁸ The fixings for the altar rail unfortunately necessitated cutting through the original sanctuary floor and this helps to confirm the secondary nature of the rail.

There appear to have been only two additions to the glazing in the church since the 1860s, both of which date from the mid- to late 20th century. The first of these was the replacement of the glazing in the window in north wall of the Lady Chapel in 1955, required due to damage caused by ‘enemy action’ in 1943.¹⁹⁹ The tracery appears to be original, however, suggesting it was only the glass that was damaged sufficiently to need replacing. The stained glass shows the Virgin and Child in the central lancet, with angels on either side. The other stained glass additions are within the baptistery where the glass within the three lancets in the east wall, was replaced with panes of plain and boldly coloured glass. The exact date of this change is uncertain but appears to have been made in the late 20th or early 21st century.

The greatest addition to the church fabric was the addition of the brick-built Heritage Centre to the west of the church, on the site of the proposed tower, in the late 1980s. It can be directly accessed from the church via the doorway originally intended to provide access to the proposed tower from the west aisle. The new build and the church are not directly connected, but the Heritage Centre instead abuts the western edges of the buttresses on that side of the church. The space between the two walls is glazed over, providing an entrance

195 *Ibid*, 22.

196 LMA DS/FO/1922/037/1-3 – Provision of moveable statue of St. Peter, 1922.

197 LMA DS/FO/1926/42/1-3 – Erection of new altar as war memorial, 1926.

198 LMA DS/F/1940/036 – Faculty for alter rails etc, 1939.

199 LMA DS/F/1955/066 (1955) – Replacement of stained-glass window, 1955.

foyer 'outside' the aisle door. The only change to the interior of the church when the Heritage Centre was built was the re-tiling of the west aisle. This was done, however, in keeping with the original tiling design, and as such matches the nave and east aisle.

There have been various changes to the fixtures and furnishings within the church since its consecration, although many of these changes are difficult to accurately date from the available evidence. Much of the modern furniture belongs to a scheme of restoration undertaken in the late 1980s in conjunction with the construction of the Heritage Centre. As part of this scheme, the pews within the nave were removed and replaced with moveable wooden seating (these were again replaced with the current wooden chairs which were introduced in 2011), much of the nave was laid with carpet (concealing the tiles underneath) and the interior brickwork and frescoes were cleaned and restored. A wooden nave altar, with three carved panels to its front (similar to those of the high altar) and a stone top, was also introduced at some point in the 20th century and may have been moved from elsewhere in the church to its current location in the 1980s. The modern toilet facilities, installed within the former ground-floor vestry, may also date from around the time of the restoration.

At the south end of the west aisle, a wrought-iron gate separates the southernmost bay from the nave, while temporary screens enclose this area from the rest of the aisle. As mentioned above, this area appears to have been used as a chapel but is currently used for storage and other activities, and this division of internal space is only recent and is certainly reversible.

Additions to the heating and lighting of the church in recent years are in evidence throughout the interior. Radiators have been added in the aisles, baptistery and Lady Chapel. There are metal lamp pendants suspended from the ceiling of the nave, chancel and aisles, and also four rows of spotlights fixed to the walls of the nave, and single spotlights in the aisles and baptistery. The pendants date from the restoration work of the late 1980s, while the latter lighting was added in 2010.

Conclusion and Significance

It is unsurprising, given its location and the size of the congregation over the course of the 19th and 20th centuries, that there have been a number of changes to the fabric and interior furnishings of St Peter's. The most significant of these have been the extension of the vestries, the conversion of the west transept into the Lady Chapel, the removal of the pews from the nave and aisles, and the construction of the adjoining Heritage Centre and adjustments made thereof to allow access. However, while these changes have certainly altered aspects of the interior, many of the original furnishings and decoration remain, and the changes have done little to alter the essence of Pearson's design. Many of the key aspects of the interior, such as the wall paintings, stonework, mosaic work, pulpit, reredos and font, have been unchanged since their construction. Restoration work on such features during the latter part of the 20th century has been sympathetic to their historical fabric and has ensured their preservation. Even without the pews in the nave and aisles, the worship space itself is still as impressive today as at the time of the church's consecration.

St Peter's Vauxhall is one of the most significant of Pearson's surviving churches. The first of his large urban churches in London, it set the tone for much of his urban work over the

rest of his career and pioneered imposing elements of design in the scale of the building and its ornate vaulting. In the wider context of 19th-century church architecture it proved influential, demonstrating that it was possible to construct a commanding church with capacity for a large congregation and incorporate high quality architecture at relatively little expense. The existing church interior is of soaring height, well lit by the large clerestory windows with their wide splays and warmed by the use of yellow and red brick and red, gold and dark green used within the wall paintings and the stained glass. It is a complex interior which showcases the best of Pearson's work.

Pearson largely used local builders and craftsmen for the construction of Vauxhall, probably in an attempt to keep the costs to a minimum and to fulfil the incumbent's request to use some of the local artisans within the parish. However, he also used some of his favoured craftsmen and artisans with a growing reputation, including Clayton and Bell, Salviati and Poole. Many of the fixtures and fittings bear some resemblance to fixtures seen elsewhere in his work, particularly the reredos and font. The *sgraffito* on the font, for example, is similar to that at Christ Church, Appleton-le-Moors, while the reredos is similar to those at St Michael's at Garton-on-the-Wolds and St Augustine's, Kilburn which suggests they were designed by the architect.

The church remains open for worship at selected times and the adjacent parish room allows the church to hold events and activities outside of church services which helps to keep the building open and in use.

Site name and address: Church of St Margaret, Church Lane, Horsforth (7)

Parish: Horsforth

Historical parish: Horsforth

County: West Yorkshire

District: Leeds

Diocese: Leeds

Historical diocese: Ripon

NGR: SE 23619 38256

Designation status: Listed, grade II

NHLE no. 1261804

NHRE (AMIE) no. 1607682

Surveyed by: Simon Taylor and Clare Howard

Date of survey: 15 January 2015

Report by: Simon Taylor

Date of report: September 2015

Photography by: Alun Bull and Clare Howard

Introduction

The Church of St Margaret at Horsforth was designed in 1874-6 and built in 1877-83 to replace an 18th-century chapel, the Bell Chapel, which, in spite of repeated modification and enlargement, remained too small to accommodate the burgeoning local congregation. Described by Pevsner as 'a prominent if somewhat gaunt building',²⁰⁰ when built St Margaret's Church was somewhat detached from the rest of Horsforth, situated as it was high on the lower slopes of the Hunger Hills, on the assumption that the village would soon expand towards it. In the event, it was not until the 1970s that the vicinity of the church was developed for residential use. St Margaret's was designed and built during the middle to late period of Pearson's career and, at a cost of *circa* £13,000, is by no means one of his cheaper churches. It displays his mature understanding of the Early English style and incorporates many of the motifs and spatial signatures of his best churches of the period. Unusually, however, the roof is of arched-braced collar construction, like many of both his earlier and 'cheap' churches, rather than vaulted. Pearson's first fully vaulted church (St Peter's, Vauxhall) was built in 1863-4 and many of his subsequent churches of the stature of St Margaret's were also fully vaulted, something for which he gained a reputation as a master.

The interior of the Church of St Margaret closely reflects Pearson's design drawings. Much of the 1877-83 interior also survives as planned retaining all of the larger pieces of furniture such as the font, pulpit, choir stalls and the majority of the pews in the nave and aisles. The reredos was added in 1911 to the designs of Frank L Pearson and the north transept was also modified by him to accommodate a Lady Chapel in 1916. This involved the removal of some of the pews. A lavatory block was added to the south porch in the mid-20th century and new parish room was added alongside the church in the late 20th century. Pews have been removed incrementally from the rear of the nave and aisles throughout the late 20th and early 21st century, but the main body of the nave and the chancel remain as they were designed.

200 Pevsner and Radcliffe 1967, 269.

Pearson's intended scheme²⁰¹

Pearson's appointment as architect was on the recommendation of Walter Spenser-Stanhope, the patron, who was impressed by Pearson's work at Lincoln Cathedral. Even before a meeting of parishioners on 10 November 1873 had formally voted to go ahead with a new church (*see* below) Spenser-Stanhope had asked Pearson to prepare plans, which he received on 8 November 1873. In the spring of 1874 the Building Committee asked Pearson for plans for a church to seat 700, but which was also capable of extension to seat 900. Pearson visited the proposed church site in the summer of the same year and submitted plans in November.²⁰² According to a booklet produced for the parish in 1983 to commemorate the centenary of the church's consecration,²⁰³ the Building Committee and patron changed their minds and clashed several times over their requirements for the church. At one stage the inclusion of a gallery to seat 150 children was considered, to which the patron was opposed, and Pearson's proposal for a vestry under the chancel was also rejected. Pearson submitted two further designs in February 1875, making a total of four which ranged in accommodation from 672 to 900 and in cost from £6,000 to £9,500. It was the largest and most expensive scheme which was selected by the Building Committee. The centenary booklet of 1983 indicates that the incumbent at the time of Pearson's tenure, the Reverend T R W Pearson, was an outspoken and dogged man who no doubt made the architect aware of his wishes in forceful terms, apparently demanding at an advanced stage 'a big pulpit', causing irritation on J L Pearson's part.²⁰⁴

The nature of the three rejected designs for St Margaret's is unknown and the fourth, successful, scheme is known only from a ground-floor plan included with a citation submitted to the Consistory Court of the Diocese of Ripon to grant a faculty authorising the demolition of the Bell Chapel, dated 13 July 1884.²⁰⁵ The plan shows a church with a five-bay nave and north and south aisles, north and south porches and a chancel with choir and sanctuary – the former with an additional square pewed area to the north and an organ chamber (labelled) to the south which was also intended as the base of the tower and incorporates a newel stair within the thickness of its south-east corner (Figure 74). The plan shows a total of 45 pews flanking a central alley within the main body of the nave and a further 10 at the west end beyond a transverse alley linking the north and south porches. There are 26 pews in the south aisle, 2 of which are beyond the transverse alley (next to the font) and 27 in the north aisle, 5 of which are similarly beyond the transverse alley. A further projecting aisle on the north side contains 12 small pews, presumably intended for children. The square area to the north of the choir contains a further 10 south-facing pews in two files separated by a central alley and to its east is a large, heated and well-lit vestry with private external access from the north via a doorway, lobby and eight steps in a small rectangular projection. At the east end of the nave, on the north (Gospel) side of the chancel arch, is a semi-circular pulpit reached by three steps from the south. No corresponding lectern is shown on the south side. The choir is shown with two opposed sets of stalls and

201 Much of the history of the building of St Margaret's Church, including negotiations with the architect, described in this section and the next, is taken from Hancock, E 'St Margaret's Horsforth 1883-1983' (booklet produced to commemorate the centenary of the consecration of the church, Horsforth, 1983), 18-21.

202 Hancock 1983, 19.

203 *Ibid.*

204 *Ibid.*

205 WYASL RD/AF/2/8/12 – Ground-floor plan for new church in Horsforth, 1884.

chairs. The sanctuary is on three levels with altar step and rails and a rectangular altar on a pedestal at the east end; a piscina and sedilia are shown within the thickness of the south wall as dotted lines beneath two of the higher lancet windows.

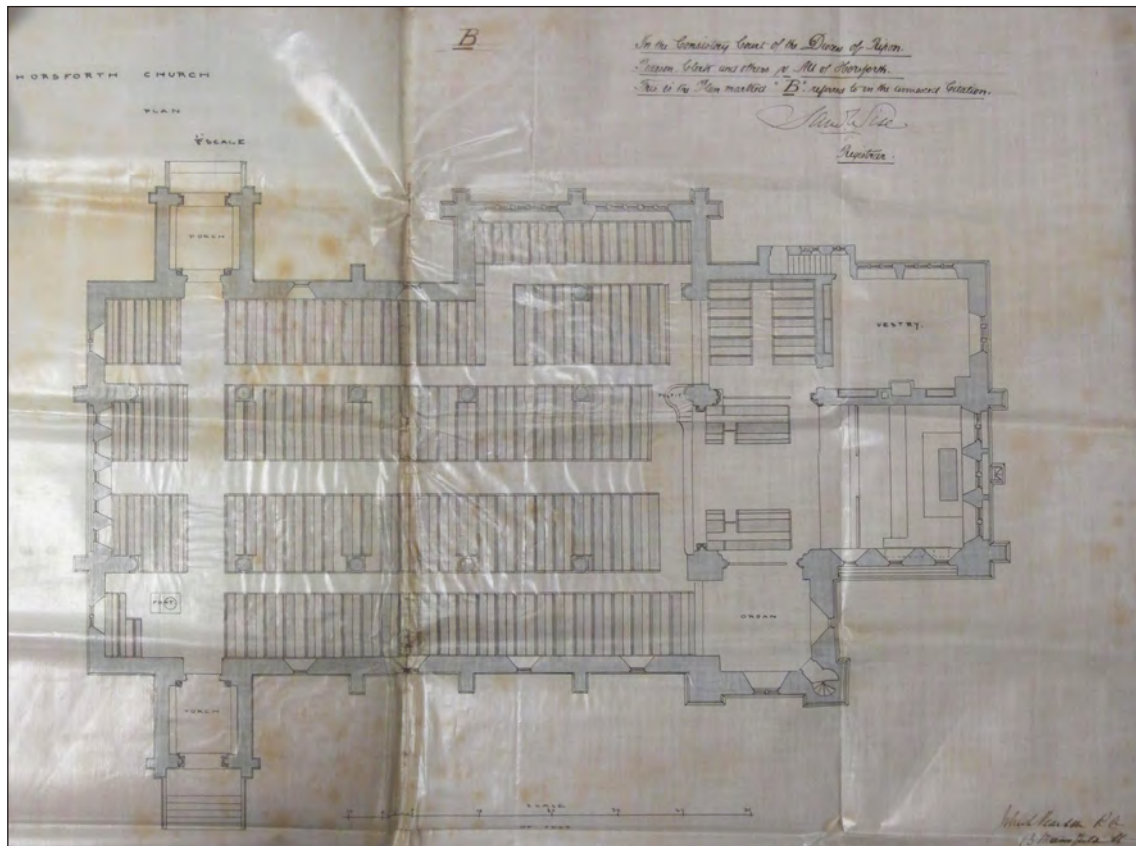


Figure 74: Plan of the Church of St Margaret, Horsforth, circa 1884 (RD/AF/2/8/12 © West Yorkshire Archives Service, Leeds)

Pearson's intention for the church's exterior is known from an unsigned watercolour impression of 1877 exhibited at the Royal Academy, presumably by Pearson himself, and entitled 'church at Horsforth, near Leeds'.²⁰⁶ It shows the church from the south and largely as built with an aisled nave, aisle-less chancel, a vestry and south porch as well as the tower and pyramidal spire as Pearson had intended.

Construction of the church

The Bell Chapel was built in 1757 and replaced an earlier chapel of probable pre-Reformation origin. At the time of its opening 315 seats were offered for sale and, as originally built, it had seats for a congregation of 360 in pews with a further 150 seats for children. Later alterations and additions increased its capacity but its limitations could not, ultimately, be overcome and after the initial building of the new Church of St Margaret, a faculty was obtained for the chapel's demolition on 2 September 1884.²⁰⁷ The need for a new and adequately sized church building was recognized as early as 1865 and in the same year subscriptions for its building were first sought. By July 1866, £950 10s 0d had been

206 RIBA PB250314/5 – Church of Saint Margaret, design, 1877.

207 Hancock 1983, 13-17.

promised, even though the Bell Chapel was undergoing renovation at the time. In 1872 the incumbent, the Reverend T R W Pearson noted that all the sittings in the Bell Chapel were in fact appropriated and that the churchwarden had a long list of would-be worshippers unable to obtain accommodation. The Patron of the Living, Walter Spenser-Stanhope, was also of the opinion that a new large church was needed; he suggested a two-stage approach to its building and promised a free site plus £1,000 with more to follow when the tower was built. On 10 November 1873, at a meeting of parishioners, it was resolved to attempt to build the new church immediately, but it was not until April 1874 that the Building Committee decided formally to commence work. However, sufficient funds had not been secured to make a physical start until March 1876. Even then a dispute over ownership of the site threatened to delay proceedings as the patron refused to convey the land until building work had started while the Building Committee was unwilling to start building on land it did not own. It was not until 8 February the following year that the conveyance was sealed, a resolution to the dispute having been found, and in the same month the foundations were laid by B Whittaker and Sons of Horsforth. The foundation stone was laid on 28 June 1877 by Mrs W Spenser-Stanhope and by the end of the year the foundations had risen above ground level. At this point work was brought to a halt (for 14 months, during which time the walls became overgrown with moss) because further money was not available to continue. Work restarted in early 1879, Bentley and Burn having secured the contract to build the nave which was evidently completed by September of the same year. Another pause followed, the nave standing alone and unused throughout 1880 and 1881, until a contract was awarded to J and W Beanland of Bradford for the building of the chancel and base of the tower and by December 1883 the church was ready for consecration.²⁰⁸ This took place on 8 December 1883 and was performed by Bishop Hellmuth in place of the Bishop of Ripon.²⁰⁹ According to the centenary booklet of 1983, upon opening for worship it was equipped with an organ, gas lighting, central heating and sittings for 900 in pitch-pine pews. The total cost had been somewhere in the region of £13,000, a figure also quoted by Quiney.²¹⁰

The church remained unfinished, however, and the north and south porches were added within two years of its consecration, paid for with money raised at a bazaar held at the local National School, and the yard was enclosed with a stone wall with wrought-iron gates in 1897.²¹¹ The tower was completed and the spire added in 1901 to revised designs by J B Fraser;²¹² the contractor was Joseph Naylor and Sons of London and the total cost was £1,722.²¹³

Description

General layout, materials and style

Built in several stages, the Church of St Margaret at Horsforth has a five-bay nave with north and south aisles and porches (Figure 75). There is a further narrow side aisle to the north. The chancel consists of a choir and sanctuary; the north aisle extends as far

208 *Ibid.*

209 *Leeds Mercury* 10 December 1883, 7.

210 Quiney 1979, 257.

211 Hancock 1983, 20-1.

212 Quiney 1979, 257.

213 Hancock 1983, 21.

as the east end of the choir, forming a choir aisle, and beyond is a vestry above a semi-subterranean chamber which is probably the heating chamber, but was not inspected during the site visit. The square tower is situated at the east end of the south aisle beside the choir. St Margaret's church is aligned south-east to north-west, but is here referred to as if it was conventionally aligned east to west, and is built of Yorkshire gritstone, with slate-covered roofs, in 'Severe'²¹⁴ Early English style. The interior is plastered, and painted white, with exposed ashlar dressings.



Figure 75: The Church of St Margaret, Horsforth, taken from the south-east (DP168505 © Historic England, photograph: Alun Bull)

Porches

St Margaret's church has opposed north and south gabled porches. The north porch was originally entered from the churchyard via a pointed-arched doorway of two orders with chamfers and a hood mould. The inner arch springs from engaged ashlar columns but the original gates and doors have been removed. A second doorway of matching design leads into the nave but the doors have been replaced, probably in the early 21st century. The porch has a two-bay arch-braced roof, a floor of red and black diamond-set clay tiles and bare gritstone walls. Stone benches line each of the side walls. The south porch, which is rarely

214 Quiney 1979, 257.

used, retains its double-leaf wrought-iron gates and studded oak doors and the doorways are as the north porch. It also has a floor of red and black clay tiles, bare gritstone walls and a two-bay arch-braced roof.

Nave

The nave (Figure 76) was originally entered by the congregation from the north and south aisles, in turn reached from the porches, although these had yet to be built when the church was first used (*see above*). The north porch is now primarily used for this purpose. The nave has a clerestory carried on arcades of five equilateral arches, which spring from simple round columns with moulded caps, and is lit by opposed windows also with pointed equilateral arches, plate tracery and three lancet-lights apiece. The nave is also lit from the west by a large window consisting of five narrow lancets of equal height, all set within deep splayed and now containing stained glass (*see below*). The nave has an arch-braced collar roof of ten bays, alternate principals rising from engaged stone shafts rising in turn from the spandrels of the arcades below, with collar purlin and single side purlins and ashlar pieces.



Figure 76: The nave of the Church of St Margaret, Horsforth, taken from the south east (DP168507 © Historic England, photograph: Alun Bull)

The floor of the nave is set with wooden blocks in the pewed areas and red and black clay tiles elsewhere. The pews, or benches, are of pitch pine and are arranged in two files either side of a central alley; they have simple bench ends with shaped arms and rounded elbows, without significant decoration but with brass umbrella stands, on sleeper beams. A considerable number have been removed including all those (ten in total) shown on Pearson's plan to the west of the alley linking the porches, and all those (seven in total) which formerly occupied the front bay of the nave. The pulpit is semi-octagonal rather than semi-circular as shown on Pearson's plan and is also entered via steps from the north and east, almost directly from the north 'transept', rather than from the south via steps extending up from the long choir step. The deviation in pulpit design might be the result of a last-minute request for a large pulpit, mentioned in the centennial booklet of 1983 (see above). The pulpit has a substantial stone pedestal of squat clustered columns on a plinth and with an elaborately moulded cornice. The top is of timber, probably pitch pine, with panels of blind tracery in each face and a moulded cornice.



Figure 77: The north aisle of the Church of St Margaret, Horsforth, taken from the south east (© Historic England, photograph: Clare Howard)

Aisles

St Margaret's church has both north and south aisles, each low and of five bays, separated from the nave by arcades of equilateral arches springing from circular piers. The south aisle is lit by four single-lancet windows in deep, splayed openings. The north aisle (Figure 77) is lit by two similar lancets at its south end and the subordinate aisle is lit by two large windows, each of five lancets, within openings with equilateral-arched heads. Both the north and south main aisles are each additionally lit by a single south window consisting of paired lancets topped by an oculus. The table font is of fine-grained off-white limestone and is situated at the west end of the south aisle, to the rear of the transverse porch alley and by the south door. It has a central circular stem with four engaged columns at the corners of a square two-stage plinth, supporting a square top with roll moulding at its bottom and a band of dog-tooth moulding near the lip.

Chancel

The chancel is separated from the nave by a large pointed arch of two orders with a chamfered outer arch and an inner arch which springs from engaged shafts with capitals. It consists of a choir, raised two steps above the floor of the nave, and a sanctuary arranged on a total of five levels (Figure 78). According to the centenary booklet of 1983 the floor of the chancel was originally made up of red and black clay tiles, commonly used in other churches by Pearson and in other parts of St Margaret's, but these were replaced in about 1911 by the present floor of black and white marble.²¹⁵ The exception is beneath the choir stalls where the floor is of wooden blocks. Within the choir there are two sets of opposed choir stalls, with reading desks, set on sleeper beams. The stalls in the front sets have ends embellished with *fleur-de-lis* poppyheads, cusped arms, rounded elbows and backs pierced with plate tracery. The rear stalls are less elaborate but do also have cusped arms and rounded elbows. These follow the arrangement on Pearson's plan and were probably designed by him. The sanctuary is lit by an east window of three lancets with Y tracery and by three equal-height lancets each in the south and north walls. The effect of the east window which Pearson envisaged has been reduced by the installation of a carved limestone reredos (*see below*) which was added in about 1911. Prior to this, the area beneath the window was an expanse of plain wall intended to contrast with, and thereby emphasise, the simple majesty of the window above. On the east side of the sanctuary are three sedilia and a piscina, all of smooth ashlar with two-centred arches.

Organ chamber and north choir aisle

The organ chamber is to the south of the choir, from which it is separated by a deep multi-chamfered, two-centred ashlar arch. Upon completion of the church, the organ built for the Bell Chapel in 1871 was transferred to St Margaret's but this was replaced in turn by a new instrument in 1904-5.²¹⁶ Balancing the organ chamber on the north side of the choir is what might be described as a choir aisle, separated from both the north nave aisle and the choir by two-centred ashlar arches. It has an arch-braced collar roof with ashlar pieces and is lit from the north by a large window with four lancet lights of equal height with blind plate tracery (two quatrefoils) above. Pearson's plan shows the choir aisle filled with two files of

215 Hancock 1983, 27.

216 *Ibid*, 31.

south-facing pews, or benches, separated by a central alley but these have all been removed. The purpose of the aisle is unclear, but, set as it is to the east of the pulpit, it might have been for a larger choir or for a section of the congregation for whom semi-segregation was desirable.



Figure 78: The chancel of the Church of St Margaret, Horsforth, taken from the north-west (© Historic England, photograph: Clare Howard)

Vestry

The vestry is situated to the east of the choir aisle and is reached externally by a doorway which leads into a narrow stair projection on the north side of the choir aisle. A flight of eight steps, lit by two small, two-light mullioned windows leads to the vestry. At the head of the stairs is a stone doorway with a two-centred arch and a braced timber door with iron studs and long strap hinges. The vestry is square in plan and is lit by two three-light mullioned windows in the north wall and a single three-light mullioned window in the centre of the east wall. This is in contradiction to Pearson's plan of 1884 which shows the more eastern of the north windows with four lights. The vestry was heated by a fireplace in the centre of the south wall; it has an ashlar chimney-piece with slender, chamfered pilasters supporting a mantel shelf with cavetto and fillet mouldings to the edge. Beneath the mantel shelf the mantel itself is embellished with an incised Greek cross. The vestry is equipped with cupboards complete with timber fittings set within the thickness of the south and west walls. The interior of the church is reached through a doorway at the south end of the west wall which leads into the north choir aisle.

Later additions and alterations

The most striking addition to the interior of St Margaret's Church was undoubtedly the reredos, dedicated on 23 July 1911, which is a memorial to Sir William Duncan, who was churchwarden from 1897 to 1908.²¹⁷ It was a gift from his widow and was designed by Frank Loughborough Pearson, John L Pearson's son, and is comprised of three main panels. The central one depicts the risen Christ with two angels above and three sleeping Roman soldiers below. Elsewhere there are rows of angels, archangels and saints. The reredos is of fine-grained cream limestone and, with the exception of the central panel, was carved by George Lee of Ware with the help of two local stonemasons; the contractor was Nathaniel Hitch and Son of London. The replacement of the red and black clay floor tiles in the chancel also occurred at this time and was also part of the gift of William Duncan's widow.²¹⁸ The replacement floor is of black and white marble tiles, set in chequer-board patterns interspersed with larger expanses of white marble. Combined with the white plaster walls the marble floor lends an air of spacious cool to the chancel.

It appears that neither Pearson, nor any of the other individuals who influenced the design of the church, included any stained glass in their original plans although the centenary booklet of 1983 suggests that the glass in the first two windows (west to east) on the north side of the north aisle were transferred from the Bell chapel and might have been installed at St Margaret's when the church was built as no separate faculty relating to their insertion has been found.²¹⁹ However, if this was the case, the window commemorating Elizabeth Shearer (died 1880) would have been directly installed into the Bell Chapel during the construction of the new church (1877-83). The other window is dedicated to George Shearer of Leeds (died 1833) and it is more likely, given the date of the deceased, that this window was taken from the Bell Chapel, although its similarity in style to the Elizabeth Shearer window suggests it is contemporary with it. The windows may have been installed as part of the initial construction phase which may explain why there was no faculty. They are signed by Powell Brothers of Leeds, as is much of the later stained glass.

The windows depict the Virgin, St Joseph and the baby Jesus in the stable, and Jesus commissioning St Peter. The glass in the east chancel window depicts the Birth, Crucifixion and Resurrection of Christ; it is a memorial to David Beevers and was dedicated by the Bishop of Beverley in 1905. The west window of the nave depicts, in its five lights, the Transfiguration and was given by the two surviving children of Reverend and Mrs W H B Stocker in memory of their parents. It was dedicated by the Bishop of Ripon in 1929.²²⁰ Elsewhere inserted stained glass commemorates other notable members of the local church and dates from 1897 to 1944; some of which is signed by the stained-glass artist A L Moore (1849-1939) of 89 Southampton Row, London. One exception is the baptistery window, of two lights, which depicts Christ with six young children and Christ with a lamb. Installed in 1897 it was given by Sunday school teachers and scholars to commemorate Queen Victoria's Diamond Jubilee. The east window of the vestry contains stained glass transferred into storage from the Bell Chapel upon its demolition. It was installed in the east window of the vestry at St Margaret's in 1923. It illustrates the Birth, Death and Ascension of Christ.²²¹

217 *Ibid*, 26.

218 *Ibid*, 27.

219 *Ibid*, 25-6.

220 *Ibid*, 25.

221 *Ibid*, 26.

In 1916 a Lady Chapel, also designed by Frank L Pearson, was created in the subordinate north aisle involving the initial removal of two pews from the east end to make way for an altar platform of Hopton Wood limestone, with timber altar rail on wrought-iron barley-twist legs with scrollwork brackets. The reredos is of white wood, carved and modelled in Gesso plaster and depicts the adoration of the Magi and the four Evangelists.²²² The furniture for the chapel was paid for by the family of Second Lieutenant C F Whitaker who was killed during the First World War. The chapel was dedicated by the Bishop of Knaresborough on 21 November 1916. A further three pews were later removed from the east end of the aisle.

At some point during the second half of the 20th century a small toilet block was built in the west angle between the south porch and south aisle, abutting both. It is rectangular and built of smooth stone with a plinth. It has a flat roof and two windows in the south-west side. Access is from the porch and two doorways have been inserted into its north-west wall.

In 1950 the gas lights in the church were replaced with electric lights at a cost of £941 and in 1963 a book case, two tables and six chairs made by Robert Thompson of Kilburn (Mouseman oak furniture identified by the carved mice on each piece of furniture) were gifted by the Horsforth Froebelian School.²²³ According to Reverend Nigel Sinclair,²²⁴ these were originally placed in the north choir aisle, the pews having first been removed, but one of the tables and some of the chairs now occupy space in the north nave aisle where seven pews have been removed.

Originally the aisles were fully pewed – except at the west end of the south aisle where the font is sited – but a considerable number have been removed, as they have from the nave; all those to the west of the font in the south aisle and three of those in front of it. In the north aisle all those formerly sited to the west of the north-south alley linking the porches (five in total) and seven to its immediate east. Seven of a block of eight pews adjacent to the subordinate north aisle have gone as have the front five in the subordinate aisle, presumably when it was converted into a side chapel.

Later in the 20th century, a parish room was built in the churchyard to the north-east of the church. Although detached, the parish room is connected to the church by a glazed link block which impacts only minimally on the external fabric of the church and could be removed leaving little trace. At the time of survey, a proposal to install a nave altar, necessitating the removal of perhaps two more pews from the front of the nave, was under discussion in response to a dwindling, if loyal, congregation. Another proposal is for the creation of a narthex at the rear of the nave with an upstairs room or gallery beneath the east window.

222 *Ibid.*; WYASL RD/AF/2/8/12 – Ground-floor plan for new church in Horsforth, 1884.

223 Hancock 1983, 28.

224 Rev Nigel Sinclair, pers. comm. 14 January 2015.

Conclusion and significance

The Church of St Margaret at Horsforth occupies a dominant position on the edge of the Hunger Hills to the north of Leeds. The interior of St Margaret's is very well preserved and retains much of its original complement of furniture including most of the pews, pulpit, choir stalls and font. These items are all fairly typical of Pearson's later designs with minimal decoration in the form of nail-head detailing, cusped arches or quatrefoils. The loss of some of the pews, particularly at the rear of the nave and aisles and within the north transept, is unfortunate, especially since those within the nave are numbered, but the majority of the pews have been retained and this is balanced with a requirement for more space around the font – still in its position as Pearson intended – and for a small children's corner. The overall layout of the church, and the ability to appreciate the vast soaring and well-balanced interior have not been affected by the changes. Alterations to the chancel and subordinate north aisle, however, raise important questions regarding the primacy of the original architect's scheme when determining the significance of a church interior. Frank Pearson's reredos is clearly a valuable enrichment of the sanctuary but compromises his father's original vision of the space, cluttering the area beneath the east window which was originally left bare. Similarly, the black and white marble floor has changed the character of the area considerably. The design of the reredos, however, closely follows that of other designs found in other churches by J L Pearson including St Augustine's, Kilburn and was managed by his favoured craftsman, Nathaniel Hitch. This is fairly significant since the craftsmen and builders used in the original construction of the church appear to have been local, something which is unusual for Pearson.

The church was designed and constructed during Pearson's late career which was dominated by large stone churches similar to St Margaret's, although here the timber arch-braced collar roof is an unusual choice since most of Pearson's larger, later churches were vaulted. The reason for this is uncertain but it may have been specified by the building committee, patron or incumbent, or it may have simply been a less expensive or time-consuming choice for a building that had already taken a very long time to complete. As in his other large churches and not dissimilar to medieval northern abbeys, Pearson created a tall, bright and airy nave and chancel which was well lit by the clerestory windows and contrasted with the darker spaces of the aisles.

The Church of St Margaret has a small but dedicated congregation. Unfortunately the church is far too big for the numbers using it today, but it nevertheless remains in use and the adjoining parish room provides an additional community space which can be used outside of church services, and helps to keep the church in use.

Site name and address: Church of St Hugh of Avalon, High Street, Sturton by Stow (8)

Parish: Stow

Historical parish: Stow

County: Lincolnshire

District: West Lindsey

Diocese: Lincoln

Historical diocese: Lincoln

NGR: SK 89020 80461

Designation status: Listed, grade II

NHLE no. 1146772

NRHE (AMIE) no. 1604555

Surveyed by: Clare Howard, Simon Taylor and Matthew Jenkins

Date of survey: 24 October 2014 and 21 and 22 May 2015

Report by: Clare Howard

Date of report: March 2015

Photography by: Pat Payne and Clare Howard

Introduction

The Anglican Church of St Hugh of Avalon²²⁵ was constructed in 1879 as a church and mission room to serve the growing population of the rural village of Sturton by Stow and to counter the growing popularity of non-conformism within the village. This was due in part to the separation from the parish church, located just over a mile away at Stow, approximately 10 miles north-west of Lincoln. St Hugh's was closed at the time of survey due to on-going issues with the wood-block floor within the nave which was repaired and restored in 2006 but, due to rising damp, has buckled rendering the nave unusable.²²⁶ The church was never consecrated and, therefore, faculty jurisdiction does not apply; this has resulted in a dearth of historical documents making it difficult to understand precisely when and what changes have been made to the building over time.

The church was built towards the end of Pearson's career, while he was engaged in a number of other commissions, including the construction of Truro Cathedral. In the same year (1879) Pearson started work on St John's in Harrow, London; St Alban's in Birmingham; Holy Trinity in Shenington (Oxfordshire) and became surveyor to Westminster Abbey. In contrast to these, St Hugh's is considered to be one of Pearson's smaller works being what he referred to as one of his 'cheap churches',²²⁷ and given his heavy workload at this time, it is possible that construction was overseen by one of Pearson's clerks or assistants, or perhaps more probably carried out by the builders without supervision. While St Hugh's bears many of the hallmarks of a Pearson church, particularly with regards to the quality of the design,

225 St Hugh of Avalon, also known as St Hugh of Lincoln, was a French monk who was Bishop of Lincoln between 1186 and 1200 and who was largely responsible for the rebuilding of Lincoln Cathedral during this time. The primary emblem of St Hugh is a white swan which is said to represent St Hugh's beloved pet who resided with him at the Bishop's Palace at Stow but he also often appears with the *fleur-de-lis* symbol in reference to his French roots and the period in which he lived. The *fleur-de-lis* appears in some of the decoration within the church: Greenway 1977, 1-5.

226 McEvedy 2014, 1.

227 Pearson used this term to describe the Church of St Barnabas in Hove: Quiney 1979, 162 and 235.

proportions, layout and Decorated style, its design is relatively simple and it was constructed using local materials with a minimum of decorative elements.

Design drawings relating to the Church of St Hugh have not been found during the course of this research, making it difficult to determine Pearson's original scheme and the extent to which it survives. Furthermore, the church appears to have never received a full complement of furniture. Only the font, typical of Pearson's style, and some loose chairs remain from the original scheme and these have been relocated within the building. A pulpit was added in 1901, but has since been removed. The figures above the chancel screen were added in 1939. The former heating chamber was converted to a lavatory and the seating was replaced in 1979. Otherwise, the interior probably survives as Pearson designed it.

Pearson's intended scheme

Between 1850 and 1852 Pearson was commissioned by Reverend George Atkinson and Canon Charles Nevile (later vicar of Stow) to undertake the restoration of the chancel at the Church of St Mary in Stow which initially involved rebuilding a stone-vaulted ceiling over the chancel, guided by archaeological evidence. He was later asked to restore elements of the crossing, transepts and nave of St Mary's in 1864-7.²²⁸ It was probably through his work at Stow, and his existing relationship with Nevile, that Pearson was subsequently commissioned to build the mission church at Sturton although locally it is believed that the plans for the new mission church were simply an unsolicited gift from Pearson.²²⁹

Architectural drawings and contract information relating to the construction of the mission church have been difficult to locate as little appears to be held by local archives. In his 1979 publication, Quiney states that plans were held within the Coates by Stow parish chest (the Church of St Edith in Coates by Stow was restored by Pearson between 1883-4) but unfortunately the chest itself was stolen in the 1970s and the current churchwardens and vicar at the parish church of St Edith in Coates by Stow do not have any recollection of any architectural drawings relating to St Hugh's. However, it is known from contemporary accounts that the architect was J L Pearson; the Lincoln Diocesan Calendar states that the church was expected to cost £1,500 and that the architect was to be 'J F Pearson' – the middle initial is believed to be a mistake since a more detailed contemporary account in the Lincoln Diocesan Architectural Society annual report refers to 'J L Pearson'.²³⁰ The former account explains that 'the designs were given by Mr Pearson' suggesting that the architect designed the building and did indeed present his designs as a gift, but that he did not oversee its construction nor seek remuneration.²³¹ As explained above, this is possible given the building's small size and that it was one of Pearson's later works. It is also unlikely that Pearson supervised work himself, perhaps delegating that to one of his clerks or assistants, or most likely, leaving the builder to oversee the project, especially if the designs were indeed a gift.

228 Quiney 1979, 274-5.

229 David Justham, Churchwarden at St Hugh's Church, pers. comm. 24 October 2014.

230 Lincoln Diocesan Calendar 1880, 123; 36th Report of the Lincoln Diocesan Architectural Society in Architectural Societies Reports and Papers 1879-80.

231 Lincoln Diocesan Calendar 1880, 127.

Without primary documentation, it has not been possible to analyse Pearson's intended design for the church and mission room at one remove, the only evidence being the building itself, however, both it and its furniture clearly display similarities with other churches designed by him and these will be discussed in the description below.

Construction of the church

St Hugh's was established on a rectangular plot of land previously occupied by a house which was gifted by the Reverend Charles Nevile (vicar of Stow at that time), Sarah Hinds, George Mears and William Maw Green on 17 April 1879.²³² The foundation stone for the new church and mission room was laid on 22 May 1879, probably overseen by the main contractor for the work, Mr J B Rudd of Grantham.²³³ In October of the same year, the church was licensed for worship by Christopher Wordsworth, Bishop of Lincoln, who also proposed the church room be named after St Hugh (Bishop of Lincoln from 1186-1200).²³⁴ On 1 November (All Saints day), it was recorded in the Diocesan Calendar that the new mission room was opened by the Bishop of Lincoln. It was described thus: 'built of brick, with stone mullions. A simple wooden screen divides the body of the room from the apse, which, when the room is required for divine service is curtained off'.²³⁵ The church was designed to seat 200 people and the final outlay was reported as 'rather more than £1500' in total, including costs for the land; although costs for the land were not stipulated, these were probably not purchase costs given that Nevile and others gifted the land (as described above).²³⁶ Once the church was opened, it was agreed that there would be two services on Sundays and a night school held in the vestry two nights a week.²³⁷ The church was licensed and used for all services except weddings and burials (the church did not have an associated burial ground), although one wedding ceremony did take place at St Hugh's in 1964 while the parish church of St Mary at Stow was undergoing repairs.²³⁸

Description

General plan form, materials and style

The Church of St Hugh is conventionally aligned west to east on the eastern side of High Street, the main road leading to Stow, in the centre of the village of Sturton by Stow. It is constructed of red brick with brown brick bands, laid in the English bond, with stone dressings and has a pitched roof covered with red clay tiles (Figure 79). There is a simple wooden fleche – with a pyramidal, copper roof and a sloping base covered with clay shingles – set at the east end of the nave roof which is accompanied by a wrought-iron cross finial at the apex of the chancel roof. The church consists of a western narthex with former

232 LA STOW IN LINDSEY PAR/23/7 – Gift by Revd Charles Nevile, rector of Stow, of a house and land in Sturton to be used as the site of a mission house, church or burial ground, for the benefit of the inhabitants of Sturton 1879.

233 36th Report of the Lincoln Diocesan Architectural Society in Architectural Societies Reports and Papers 1879-80.

234 Hedderick 2000, 4.

235 Lincoln Diocesan Calendar 1880, 127.

236 36th Report of the Lincoln Diocesan Architectural Society in Architectural Societies Reports and Papers 1879-80.

237 Hedderick 2000, 4.

238 *Ibid*, 8.

boiler room at one end (now a lavatory), a five-bay nave, apsidal chancel and north vestry (Figure 80). As with most of Pearson's 'cheap churches', the internal walls are of bare brick which is relieved by bands of slightly darker brick and other flourishes.



Figure 79: The Church of St Hugh, Sturton by Stow, taken from the south-west (D172344 © Historic England, photograph: Pat Payne)

Adjacent to the church, to the south, is a detached rectangular brick outbuilding, of one storey and with a hipped roof covered with red clay tiles, believed to have been a latrine block built for use when the building was utilised for purposes other than formal services. A high, door-less, wall between the church and the outbuilding separated the entrance to the ladies' facilities from that of the gentlemen's and there are three doorways leading to three separate rooms which are currently used for storage. The central room contains what might be an original wooden urinal along the west wall while the eastern room is most likely a former closet and the western room may have been an ash pit.

Narthex

The church is entered through a simple chamfered, pointed arch with stone hood mould, in the western end of the south elevation. This is closed by a wooden plank door with hammer-dressed iron strapwork and studs which opens onto a narrow narthex spanning the full width of the building. The narthex has a lean-to roof, the structure of which is visible internally as exposed collars, rafters and wall posts which are boarded and plastered above. The narthex is partitioned at its north end to create a smaller room which was previously used as a partially sunken boiler house (now lavatory); this is an unusual arrangement for Pearson's churches since the boiler rooms tended to be located wholly below ground level. An account of 1879-80 explains that the boiler room contained heating apparatus provided

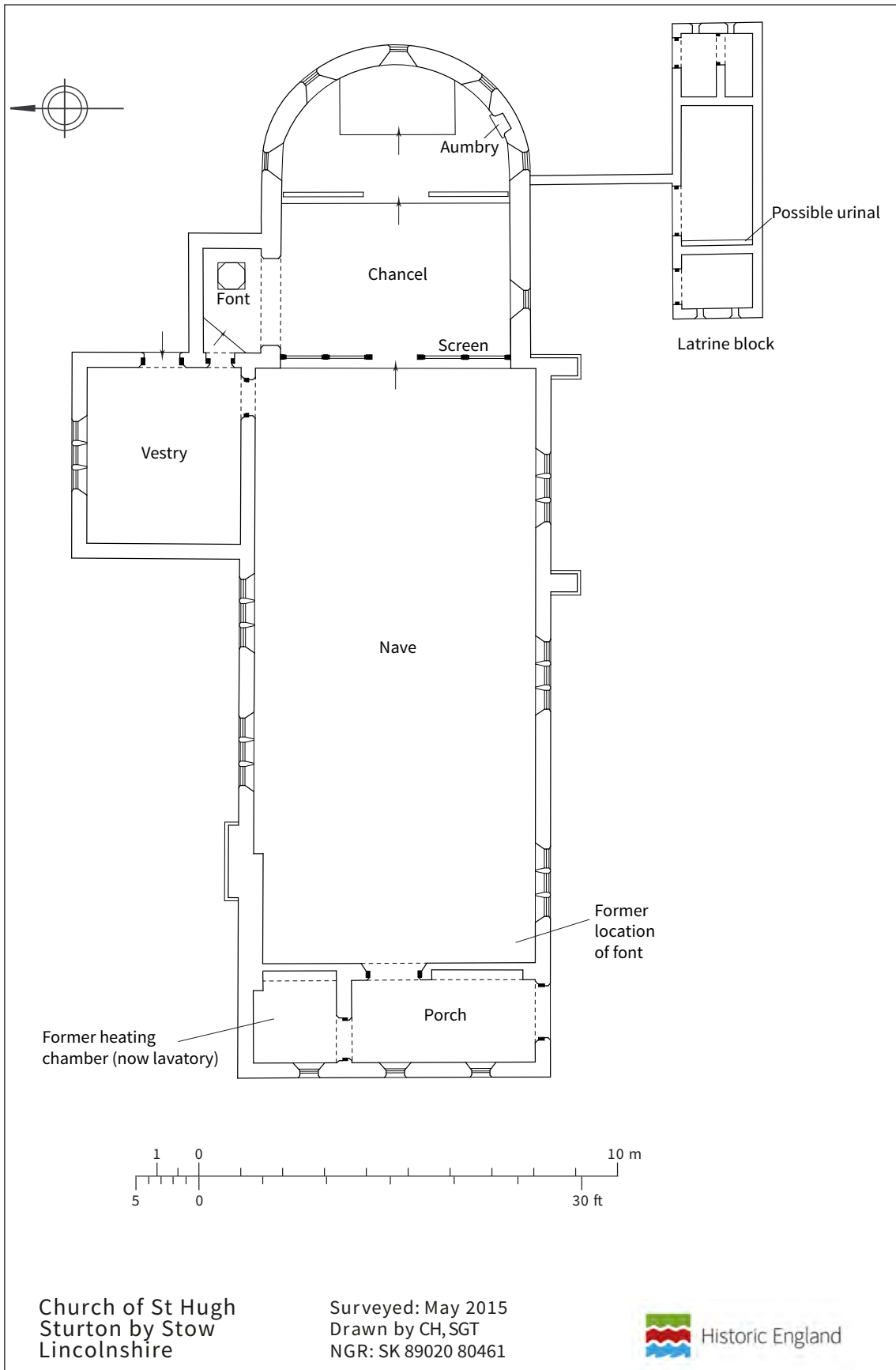


Figure 80: Plan of the Church of St Hugh, Sturton by Stow (© Historic England, drawn by Clare Howard and Simon Taylor)

by Barton of Boston,²³⁹ but this has since been removed. The floor of the narthex is laid with plain square red clay tiles edged with narrow black rectangular tiles while the lavatory floor is of vinyl (a late 20th-century addition). Two small rectangular windows with diamond-lead glass light the narthex while a third is located within the former boiler room. A pointed-arched doorway with chamfered surround, in the east wall of the narthex, leads into the nave of the church; this is also closed by a wooden plank door with hammered-iron strapwork and studs. To the right of this doorway is a blind, wide, segmental-arched recess which contains a row of coat hooks and fixing holes for a further two rows (the hooks themselves having been removed).



Figure 81: The nave of the Church of St Hugh, Sturton by Stow, taken from the west (© Historic England, photograph: Clare Howard)

Nave

The rectangular five-bay nave is entered from the narthex through a pointed-arched doorway, with chamfered brick surround, located in the centre of the west wall. The roof over the nave is of simple crown-post type – an unusual design for Pearson, the majority of his roof designs being arch-braced collar types or full-blown stone vaults – and is boarded and plastered above the collars and butt purlins. The chamfered tie beams – which carry the crown posts – span the width of the nave, are set on timber wall plates and are connected to the principals and commons by ashlar pieces (Figure 81). The bare brick walls are enlivened somewhat by a double brick square-billet cornice set just below the timber wall plates (it functions as a corbel-table underneath the sills of the windows in the western elevation) and double bands of slightly darker brick located just below the window sills

239 36th Report of the Lincoln Diocesan Architectural Society in Architectural Societies Reports and Papers 1879-80.

running along the north, south and west walls. The nave is lit by three-light windows in the north and south walls which unusually follow an unbalanced arrangement within the nave owing to the position of the boiler flue and vestry. Each window is formed of narrow lancets with stone mullions and tinted diamond-leaded cathedral glass while each group of three lancets is set underneath a wide brick arch with splayed jambs. The larger three-light window above the doorway in the west wall contains trefoil-headed lights also with tinted cathedral glass. A second doorway with pointed, chamfered, arched surround, in the north wall, leads to the vestry or lecture room. The floor of the nave is laid with restored wooden blocks in an herringbone pattern which have, unfortunately, warped and become loose, rendering the building unsafe to use (as explained above). According to the 1879-80 account of the building, the nave was equipped with chairs, rather than fixed pews;²⁴⁰ some simple wooden chairs with saddle seats and high backs with curved rails are stored within the chancel, but it is not clear if these are original.

Chancel

The chancel is narrower than, and on a level above, the nave but there is no chancel arch. Instead, moulded stone tie-beam corbels and a carved timber screen mark the division. The screen is composed of five cusped arches; the central of these heads a doorway, the others windows. The screen (and a curtain behind it) is mentioned in a contemporary description of 1879-80; it is unclear whether it was designed by Pearson himself but the simple and insubstantial design together with the fact that he probably did not oversee construction, suggests not. Certainly the figures above the screen and the Perspex panels are a later addition (*see below*).²⁴¹ The chancel roof is also of crown-post type and is boarded and plastered above the collar plate and rafters. The tie beam closest to the apse is supported by two further beams set at 45 degree angles from the horizontal tie beam. The double square-billet cornice continues below the wall plate but is set at a slightly lower level than that of the nave, accentuating the height of the roof structure. The chancel is lit by six lancet windows set within the apse, all of which have opaque diamond-leaded cathedral glass (Figure 82).

The floor of the choir in the chancel is laid with red and black square and triangular tiles mixed with some encaustic tiles decorated with floral and *fleur-de-lis* designs. The *fleur-de-lis* is the symbol of the French saint and patron of the church, St Hugh, but it is also a design Pearson often chose to decorate his churches, particularly his earlier ones. On the north and south sides of the choir are two small areas of exposed cement floor, probably originally laid with wood blocks which have since been removed and suggesting the areas were originally set aside for chairs which are mentioned in the account of 1879-80.²⁴² On the north side of the choir is a tall, open, brick arch with a step down into the organ chamber; the church had an organ in 1957, but this was removed at an unknown later date.²⁴³ The space currently contains a stone font, moved from its original location in the south-west corner of the nave but mentioned in the 1879 account and therefore thought to be a contemporary piece, most likely designed by Pearson and sharing characteristics of other Pearson fonts found elsewhere.²⁴⁴ The font has a square base and octagonal stem and bowl decorated by a simple

240 *Ibid.*

241 *Ibid.*

242 *Ibid.*

243 Hedderick 2000, 8.

244 36th Report of the Lincoln Diocesan Architectural Society, Architectural Societies Reports and Papers, 1879-80, Volume 15.

stone moulding circumventing the stem and the base of the bowl, but otherwise fairly plain. The bowl is covered by an octagonal wooden lid with iron strapwork and a central lifting ring. Opposite the font is a pointed-arched doorway with brick surround closed by a wooden plank door, leading into the vestry.

As expected, progression to the holiest part of the building, the sanctuary, is symbolised by a step up from the choir and is partitioned from it by an altar rail composed of scrolled wrought-iron supports and a wooden rail – probably an early 20th-century addition. As with the choir, the floor of the sanctuary is laid with red and black tiles although with a greater number of encaustic tiles in the central alley. The altar itself is also raised on a plinth inlaid with tiles, upon which is set a simple, moveable, wooden altar table (a later addition). There is a simple, small, arched aumbry with projecting stone shelf, recessed into the south wall.



Figure 82: The chancel of the Church of St Hugh, Sturton by Stow, taken from the west (D172356 © Historic England, photograph: Pat Payne)

Vestry

The vestry is located on the north side of the building and is accessible directly from the nave, from the chancel via the organ chamber or directly from the outside. All of the vestry doorways have pointed-arched surrounds and are closed by wooden plank doors with hammered-iron strapwork. The pitched roof is supported by principal rafters with collars and there is a boarded ceiling above the collar and rafters, leaving the timbers exposed. The walls are finished with a double brick square-billet cornice set below the wall plates in the east and west walls and slightly higher in the north and south walls. The room is lit by a single stepped three-light window in the north wall which contains tinted diamond-ledged cathedral glass. The account of 1879-80 refers to this room as the 'vestry or lecture room' suggesting that, as the term 'mission room' suggests, it had a dual purpose.²⁴⁵

Heating and lighting

The boiler room, mentioned above, would have originally contained a furnace, probably fuelled by coke or perhaps coal, which would have generated hot air for circulation into the church via the ducts covered by iron grilles which run through the body of the church. There is one long grille located within the nave and aligned west to east while there is a second within the vestry. Originally, the church might have been lit by gas but there is no evidence for this and, given the rural location, it is perhaps more likely that candles and oil lamps were used.

Later additions and alterations

As explained above, later changes are often difficult to identify without the assistance of documentary evidence, particularly faculty records, but some of these changes are obvious upon examination of the fabric. Although St Hugh's has remained largely unchanged since its construction in 1879, many of the fixtures and fittings have been removed or have been moved from their original positions and much of this was done recently and in response to the building's current circumstances. However, some alterations, additions and removals were made earlier in the church's history, particularly as it became more established as a formal place of worship and the emphasis on services increased; a pulpit, for example, was installed in 1901, located within the south-east corner of the nave,²⁴⁶ and a report in the *Lincolnshire Echo* explains that it was dedicated by the Bishop of Lincoln on 29 May 1901.²⁴⁷ The article describes the pulpit as made of pitch pine and of Gothic design to match the existing choir screen, and was designed and made by one of the church sidesmen, Mr G Clarke.²⁴⁸ The pulpit has since been removed from the church and its current location is unknown.²⁴⁹

To commemorate the church's diamond jubilee in 1939, the Parish Church Council undertook a number of changes to St Hugh's including the reseating of the chancel,

245 *Ibid.*

246 Quiney 1979, 275.

247 *Lincolnshire Echo* 31 May 1901, 2.

248 *Ibid.*

249 David Justham, Churchwarden at St Hugh's Church, explained that the pulpit was moved to a church in or near Market Rasen but was unable to say which one: David Justham, Churchwarden at St Hugh's Church, pers. comm. 24 October 2014.

repointing of the internal and external brickwork where necessary and renewing the altar, thus replacing some of the very few items which were part of the original compliment of furniture.²⁵⁰ The figures of Christ on the Cross flanked by St Mary and St John the Evangelist, a common arrangement, were added to the top of the chancel screen at the same time and it is possible that the altar rail was also added around this date.²⁵¹

Electricity appears to have been installed into the church relatively late and until the outbreak of the Second World War, the church probably used candles or oil lamps for lighting;²⁵² as explained above, evidence for any former gas fittings is not visible within the church today. The current electric light fittings (or at least the shades) are most likely a mid-20th-century addition.

At some stage in the later history of the church, Perspex panels were applied to the openings in the chancel screen, presumably to reduce draughts, for soundproofing and to further partition the chancel from the nave when other activities (not relating to church services) were taking place in the nave. This work must have been undertaken after 1968 when a photograph of the interior of the church was taken.²⁵³ The photograph also shows that the church retained much of its furniture at this date including chairs, pulpit and lectern within the nave, and altar and choir stalls within the chancel.

A parish news magazine, issued in November 1979, reported that in the previous two years new chairs had been provided (replacing chairs that were secured to the floor, although there is no evidence of their fixings remaining today, probably a result of later sanding of the wood-block floor), the chancel furniture had been remodelled, the floor of the nave had been sanded and sealed and the boiler house had been transformed into a lavatory.²⁵⁴ The magazine further describes how, in the year of writing, the altar had been shortened by a member of the congregation and a new sink had been provided which was to be installed into the vestry room. The latter is presumably the steel sink present in the vestry at the time of survey (May 2015). The choir stalls (or chairs), the majority of the wooden chairs and the lectern were removed at some point in the late 20th century. The lectern was relocated to St Mary's in Stow²⁵⁵ but the location of the other items is, at the time of writing, unknown. The most recent work to the church has been the relaying of the wood-block floor which has subsequently failed, following inadequate damp proofing, and this has led to the closure of the building on health and safety grounds. A legal dispute with the builder who laid the floor in an attempt to recover costs and on-going planning issues have meant that the building has subsequently remained closed pending acquisition of funds to repair the floor.

250 Hedderick 2000, 4.

251 David Justham, Churchwarden at St Hugh's Church, pers. comm. 24 October 2014; Anon. member of the church congregation, December 2014.

252 David Justham, Churchwarden at St Hugh's Church, pers. comm. 24 October 2014.

253 HEA 2914_091 – Church of St Hugh, Sturton by Stow.

254 Hedderick 2000, 13.

255 David Justham, Churchwarden at St Hugh's Church, pers. comm. 24 October 2014.

Conclusion and significance

Without historical documentation relating to the construction of the church and its type, it is difficult to determine whether Pearson's design was faithfully executed by those to whom it was given. Similarities with other Pearson church interiors, however, are evident particularly in style and layout. Contemporary descriptions of the building also provide an insight as to which elements of the original building survive, suggesting that the structure of the 1879 church interior survives reasonably well although the furniture, fixtures and fittings have been modified, moved or have been entirely removed from the building, leaving the nave largely as a shell. The use of the building as a dual-purpose church and parish room, however, suggests that it was never intended to receive a full complement of church furniture. The survival of the font, albeit probably moved from its original location at the back of the nave, is important since this closely follows fonts found at other Pearson churches, particularly of his early to mid-career, suggesting that it was probably designed by him.

Given that this is considered one of Pearson's 'cheap churches' and that he was involved with numerous large and complex commissions including Truro Cathedral at around the time St Hugh's was built, it is possible that he had very little to do with the implementation of its design. Nevertheless, the building has similarities with other churches designed by the architect particularly in terms of its well-balanced layout, apsidal chancel and use of the *fleur-de-lis*. As at St Mary's, Hambleton and St Luke's at Winnington (*see below*), he created an interior which is warmed by the use of bare brick and is well-lit by high, tall windows with wide splays.

As explained above, at the time of survey, the church was closed for services due to issues with the wood-block floor of the nave. The churchwardens are very proud of the architectural and historical importance of the church and are hoping to resolve the issues to allow the church to re-open in the near future.

Site name and address: Cathedral Church of the Blessed Virgin Mary (Truro Cathedral), High Cross, Truro (9)

Parish: Truro

Historical parish: Truro

County: Cornwall

District: Cornwall

Diocese: Truro

Historical diocese: Truro

NGR: SW 82634 44916

Designation status: Listed, grade I

NHLE no. 1205377

NRHE (AMIE) no. 428813

Surveyed by: Clare Howard and Simon Taylor

Date of survey: 19 November 2014

Report by: Clare Howard

Date of report: February 2015

Photography by: James O Davies, Steven Baker and Simon Taylor

Introduction

The Cathedral Church of the Blessed Virgin Mary (more commonly known as Truro Cathedral) was planned in 1878 to serve the new Diocese of Truro and was to be England's first new cathedral since 1697.²⁵⁶ Cornwall had had one of the earliest Bishoprics in the country, at St Germans, until it was taken over by the Diocese of Crediton (Devon) in the 10th century and later by the Diocese of Exeter from the mid-11th century. After many years of lobbying, a new Cornish diocese was re-established at Truro in 1876 and shortly afterwards it was agreed that an appropriate cathedral was also required befitting of this status. Truro Cathedral stands alongside High Cross in the centre of Truro, approximately 12 miles south of Newquay, and is almost entirely surrounded by shops and houses, some of which pre-date the cathedral. The cathedral is aligned roughly west to east but the nave is set at a slightly different angle to the chancel in order to best fit the available plot and keep demolition of existing buildings within the town to a minimum where possible. This was particularly important when the Diocese was trying to encourage donations for the completion of the new cathedral from local people and businesses. The cathedral was built in two distinct phases: the first phase comprised the chancel, transepts and eastern-most bays of the nave and was built between 1880 and 1887 while the remainder of the nave was added between 1898 and 1903. It is one of Pearson's later works and as such showcases many of the characteristics for which he is well known, most notably an eye for medieval precedent, stone vaulting, the subtle inter-relationship of spaces, clever structural engineering and well-designed proportions. Notwithstanding this, it was the largest of his accomplishments but is not necessarily considered his greatest architectural achievement.

Some of the fixtures of the 15th-century Church of St Mary have been retained within the incorporated aisle including the font and pulpit. Contemporary accounts suggest that the majority of the new cathedral building appears to have been built as Pearson designed

²⁵⁶ It was the first new cathedral to be built in England since the Reformation with the exception of the Cathedral of St Paul in London which was rebuilt in 1697 following the Great Fire of London.

it, although the plans of the building do not necessarily show all the intended fixtures and fittings. A drawing of the proposed Bishop's throne, hung within the crypt, however, indicates that Pearson designed individual pieces. All of the main pieces within the present cathedral interior have been retained including the font, pulpit, choir stalls, Bishop's throne and reredos. It is inevitable that such a large and well-used building has changed over time, particularly since the majority of the main structural work was not completed until 1910, but the interior changes have been fairly minimal. The greatest alterations are concerned with the addition of the chapter house in 1967 and of the shop in 1987, requiring doorways from the main cathedral to access them. Various pieces of furniture and stained glass have been introduced over the course of the 20th century and more recent changes have involved the partitioning of space to create smaller rooms for storage or otherwise.

Pearson's intended scheme

Pearson submitted examples of his previous work to the Executive Committee of the Fund for Erecting a Cathedral at Truro in 1878 along with J P St Aubyn, G F Bodley, W Burges, R P Pullan, J O Scott and G E Street. Pearson was voted the Committee's favourite with George Bodley in second place.²⁵⁷ He was clearly very grateful for the opportunity and on 20 August 1878 he wrote:

I feel it is a great privilege to have to design and build such a work and I scarcely dared to hope that the chance of doing so would ever come to my lot ... I can only say that I will endeavour to do my best, with the means you may anticipate being able to lay out upon it²⁵⁸

Most of Pearson's commissions tended to be acquired through his established reputation rather than through competing with other architects, but Pearson had become familiar with the new Bishop of Truro, Edward White Benson, through Pearson's work at Lincoln Cathedral, during the early 1870s, where Benson was Chancellor; it is likely that this worked in Pearson's favour. It is also probably no accident that the cathedral displays many of the characteristics of Lincoln Cathedral, particularly on its exterior.

According to *The Builder*, Pearson explained in a report to the Executive Committee that 'the design was simple in its character, the details almost everywhere being of a plain description, and when they are not so the enrichment is confined to prominent features, such as the porches'. Despite fervent opposition, Pearson put forward the intention of retaining the south aisle of the former Church of St Mary which stood on the site of the cathedral. Pearson had particularly strong feelings about this aspect of his design and at the meeting with the Bishop on 10 May 1881 he had 'pleaded hard for its preservation'.²⁵⁹ The architect also met with opposition regarding his choice of materials for the new building favouring soft materials such as Bath stone which could be easily carved, but the people of Truro felt that the building should be of granite to reflect Cornish identity. At the same meeting with the Bishop in May 1881 Pearson explained that Cornish stone would not be appropriate for the construction since it was too hard and would not allow for the sculptural decoration he intended; moreover, high quality large blocks of stone in sufficient quantities

257 *The Builder* vol **36**, 1878, 922.

258 TCM/11/1, 2 – correspondence from J L Pearson, Cornwall Record Office; Truro Cathedral Office 2006, 6.

259 *The Builder* vol **40**, 1881, 652.

could not be obtained.²⁶⁰ Pearson recommended the use of Bath stone on account of it being easily worked. Eventually a compromise was reached to use Carnsew granite for the plain ashlar exterior walls and St Stephen's Cornish granite for the interior walls while the dressings, both internally and externally, were to be Bath stone or Doultong.²⁶¹

There are a number of plan, elevation and cross-section drawings held at the Cornwall Record Office. Those which are publicly available include a plan of the crypt (labelled No. 1), ground-floor plan (No. 2), external east elevation (No. 3), external west elevation (No. 4), external south elevation (No. 5), external north elevation (No. 6), longitudinal section looking south (No. 7), traverse section through the choir looking east (No. 8) and traverse section through nave looking west (No. 9). These are signed by J L Pearson RA and his Mansfield Street address is given; they are not dated although the Cornwall Record Office catalogue records that these drawings were passed to the Ecclesiastical Commissioners in 1882. As work progressed, the Ecclesiastical Commissioners appear to have had concerns regarding arrangements for the completion of the cathedral in the event of Pearson's death and subsequently, Pearson signed a contract to explain that the nine architectural drawings were to be deposited with the commissioners to insure against the drawings being lost or the designs being plagiarised.²⁶² The plan of the crypt (Figure 83) depicts a central north-south corridor with staircases from the chancel aisles at either end with rooms to the east and west of it. The largest of these is the 'singing school' of four by three bays on the western side of the crypt, to the east of this is the two-bay by three-bay 'choir vestry' and on the opposite side of the corridor is the 'priests' vestry or chapter room', three by three bays, and a smaller room to the north labelled 'Bishops' vestry'. The pillars suggest that the crypt was intended to be vaulted and single, two- and three-light windows light the crypt along its north and east elevations. No further details of furniture or fixtures and fittings are provided. The ground-floor plan (Figure 84) depicts a fairly conventional layout of western narthex, nave with north and south aisles, baptistery, transepts and crossing, chancel with north and south aisles and transepts, a retrochoir and the incorporated south aisle of St Mary's Church as a separate side chapel. The plan also shows a cloister and octagonal chapter house on its north side. Only key pieces of the furniture are depicted on the plan and these include a circular font set within the circular baptistery, altar table in St Mary's Aisle, choir stalls and high altar table. All of these are shown in outline only with the exception of the choir stalls which are sketched as L-shaped blocks with the northern block drawn in more detail with individual misericords shown. All the windows are shown as single or double lights and the tracery intended for each is shown on the accompanying external elevations and sections.

Cornwall Record Office does not appear to hold any further detailed drawings of furnishings for the cathedral but a single drawing of the Bishop's throne survives as a framed print and is mounted within the crypt of the cathedral. The drawing shows the throne in elevation, section and plan and is in colour. It was probably used to convey the design to the craftsman and was presumably retained by the cathedral to avoid plagiarism.

260 *Ibid.*

261 *The Builder* vol **41**, 1881, 482.

262 CRO D/P/1 - Contract between J L Pearson and Ecclesiastical Commissioners, 1882.

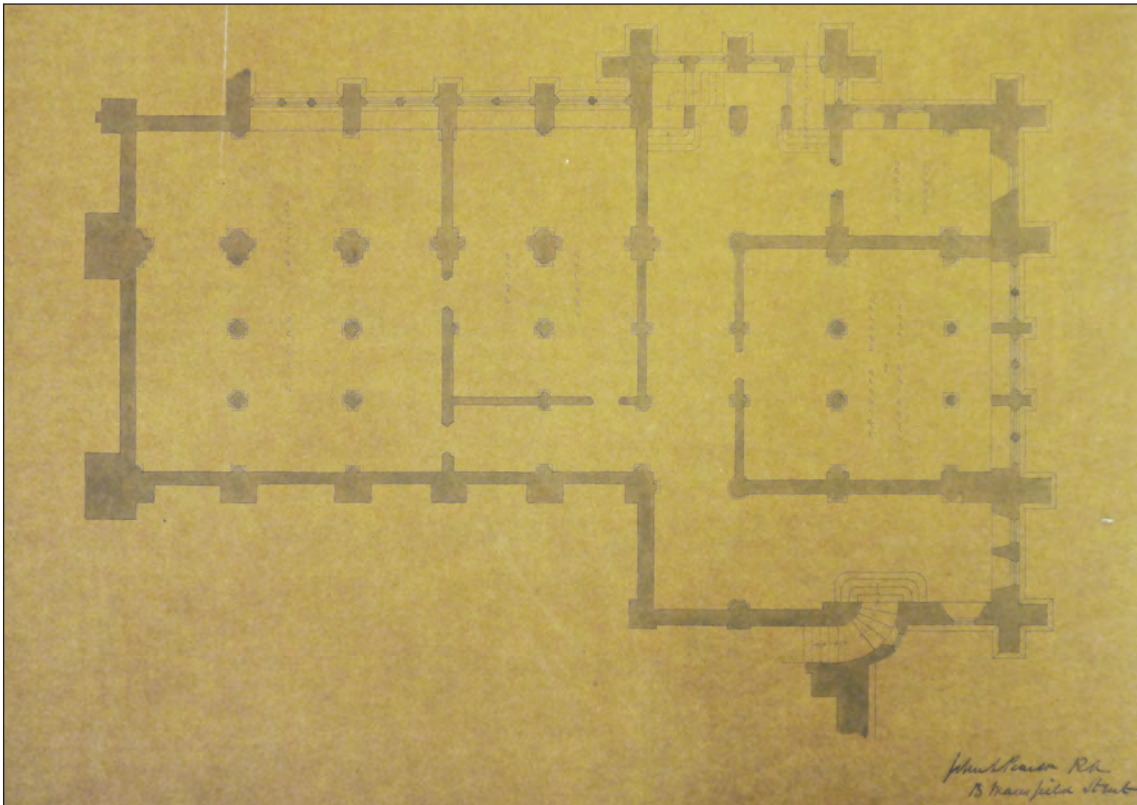


Figure 83: Plan of the crypt, Truro Cathedral, circa 1880 (D/P/1 © Cornwall Record Office)

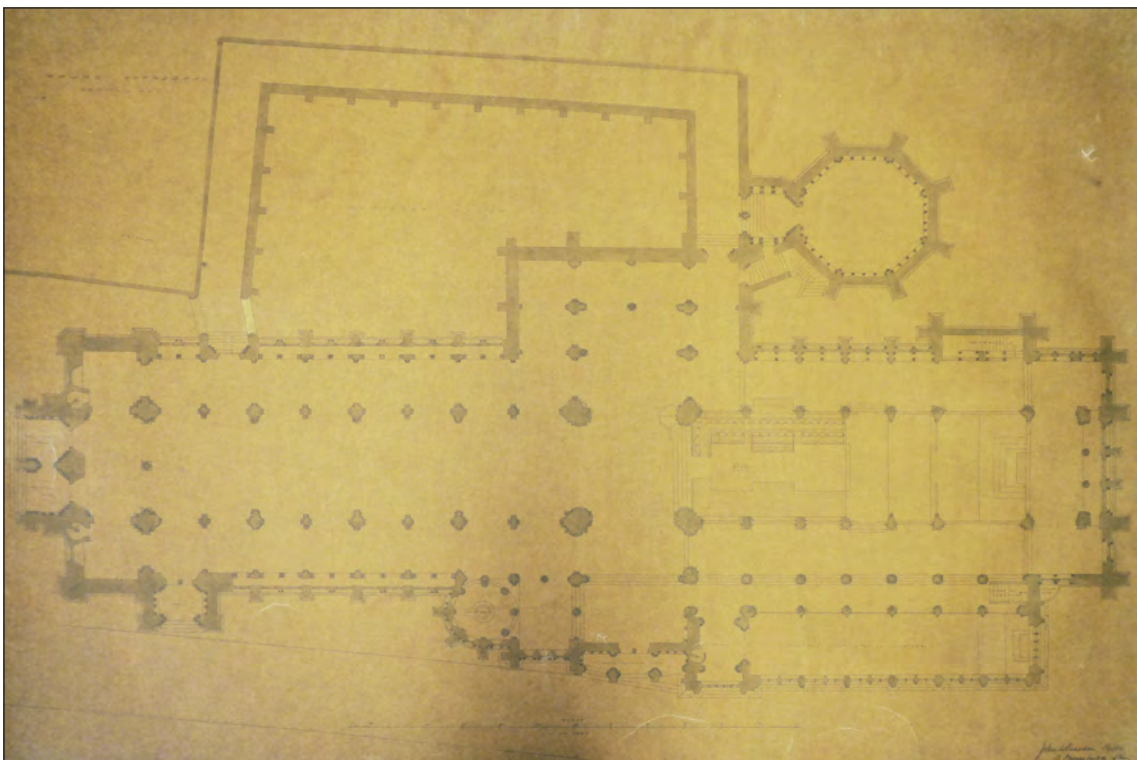


Figure 84: Ground-floor plan of Truro Cathedral, circa 1880 (D/P/1 © Cornwall Record Office)

Pearson, together with Bishop Benson, designed all of the stained glass for 104 lights within the cathedral and the glazing was manufactured by Pearson's preferred firm, Clayton and Bell.²⁶³ However, as with other Pearson churches, some of the present stained glass was not part of the 1887 scheme and was added as and when donations from benefactors were forthcoming, with the last window being added in 1938.²⁶⁴

Pearson's estimates for the work – as reported to the Executive Committee and subsequently reported in *The Builder* – were given as £35,000 for the choir and choir aisles, £20,000 for the transepts and £40,000 for the remainder incorporating the nave, aisles and towers. It was estimated that the choir and transepts would seat approximately 1,400 people.²⁶⁵

Construction of the church

In August 1879 *The Builder* reported that Pearson had submitted his drawings, which had been accepted and work was to commence early the following year.²⁶⁶ The church was intended to seat 84 members of the chapter, clergy and choristers in the chancel, 240 worshippers in the nave, 202 in the Benson Memorial Chapel (off the south transept) and 436 in the north transept.²⁶⁷ The foundation stones – one in the north-east corner of the choir and a second in the position of one of the nave piers – were laid on 20 May 1880 by the Duke of Cornwall (the future Edward VII) and the work was overseen on the ground by Pearson's Clerk of Works, James Bubb, and later by Robert Swain.²⁶⁸ Mr John Shillitoe, previously of the firm Morgan and Shillitoe (Doncaster), was selected as the main building contractor and he signed his contract on 13 December 1881.²⁶⁹ Construction of the building had probably already commenced by this date but began in earnest shortly afterwards.²⁷⁰

As explained above, the cathedral was famously built in two phases: the first phase included the chancel, transepts, baptistery and first eastern bay of the nave while the remainder of the nave was constructed after Pearson's death and was completed by Frank Pearson to the designs of his father. The reason for this was due to funds; it was always intended to build the cathedral in two parts with the hope that once building work commenced, this would encourage others to donate money towards the remainder of the building, although ultimately it took longer to raise the money than anticipated. It was agreed that the foundations for the nave would be laid in March 1887²⁷¹ and the first part of the cathedral was consecrated on 3 November 1887.²⁷² The second phase was completed between 1898 and 1903.²⁷³ The central tower was added in 1905 and the western towers were added in 1910, but J L Pearson's designs for the chapter house and cloister were never executed.²⁷⁴

263 Truro Cathedral Office 2006, 34.

264 *Ibid.*

265 *The Builder* vol **37**, 1879, 898.

266 *Ibid.*

267 CRO TCM/1266 – The arrangement of the choir stalls, 1885.

268 *The Builder* vol **38**, 1880, 570.

269 CRO TCM/541 – Contract with J. L. Pearson, architect, for Truro Cathedral, 1881.

270 *The Builder* vol **41**, 1881, 805.

271 CRO TCM 742/5 - Correspondence relating to Truro Cathedral, 1887.

272 *The Builder* vol **53**, 1887, 626.

273 Truro Cathedral Office 2006, 6.

274 Quiney 1979, 277.

Description

General plan form, materials and style

Truro Cathedral is constructed of irregularly coursed, dressed granite with Bath stone dressings and pitched Delabole slate roofs (Figure 85). There are two western towers with pointed stone spires, a similar but larger crossing tower and a smaller bell tower set against the eastern side of the south transept which has a pyramidal spire covered with copper. In addition, all the main elevations are adorned with spirelets. Pearson's style of choice was, as with most of his work elsewhere, the Early English Gothic which is largely apparent in the window tracery and other decorative elements. The interior walls are again constructed of granite enlivened with Bath stone and marble dressings. The cathedral follows a conventional layout consisting of an eight-bay aisled nave, baptistery, double transepts with crossing, five-bay choir and south side chapel. Underneath the choir and high altar is a large crypt which was initially intended to serve as choir and clergy vestries.

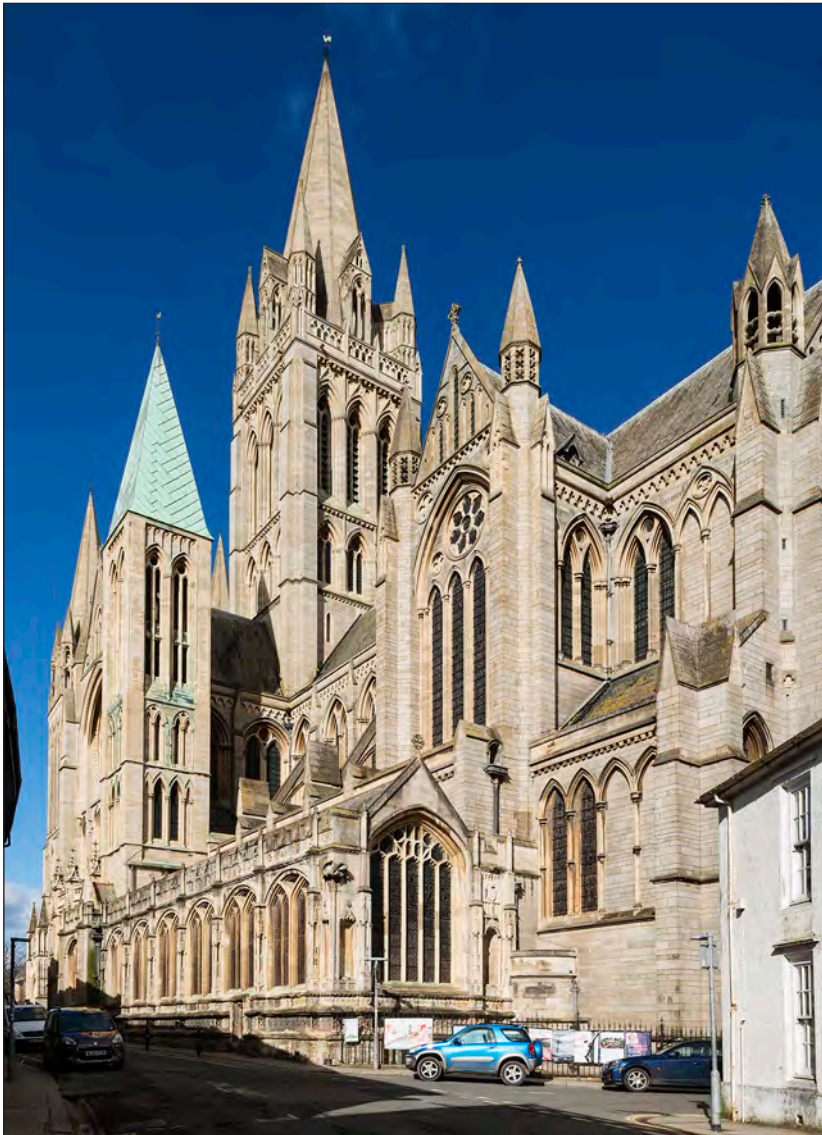


Figure 85: Truro Cathedral, taken from the south-east (DP172575 © Historic England, photograph: James O Davies)

St Mary's Aisle

The earliest part of the cathedral is the small chapel to the south-east corner of the building which was previously the south aisle of the former early 16th-century parish Church of St Mary. The church had been heavily modified in the 18th and early 19th centuries and was in a serious state of decay by the time the cathedral was commenced; this led to some opposition against re-using the aisle as part of the new cathedral, largely because of the cost to restore it, but Pearson was adamant that the aisle should be retained.²⁷⁵ Some of the architectural details and stonework of the demolished parts of the building were also reused in the new cathedral, but other features such as the east window of the former chancel were donated to other churches around the county.²⁷⁶



Figure 86: St Mary's Aisle, Truro Cathedral, taken from the east (DP166660 © Historic England, photograph: James O Davies)

St Mary's Aisle (Figure 86), as it is commonly known, is of six bays with a seventh bay, which appears to be used as a baptistery, at its western end, set underneath the bell tower and separated from the main aisle by a pointed arch. The chapel has a wagon-roof composed of moulded timber ribs and butt purlins and carved wall plates. The intersection

275 *The Builder* vol **39**, 1880, 120.

276 *The Builder* vol **64**, 1893, 54.

of ribs and purlins are adorned with bosses but these are later, mid-20th-century, additions. The east and south walls are plastered and painted while the north is of bare stone. The aisle is lit by pairs of lancet windows with Y tracery and stained glass, and a five-light window with Perpendicular tracery at its east end. The window surrounds and tracery are thought to be in their 16th-century form as suggested by an etching of the church of 1805, before work on the new cathedral was even contemplated, although the stained glass is the work of William Warrington and dates from 1847-50.²⁷⁷ Some of the fixtures and fittings of the earlier church have also been retained within the church including an early 16th-century carved stone font, an 18th-century bell-shaped wooden pulpit and the organ of 1750.²⁷⁸

1880-87 building

The following description provides an overview of the first phase of construction of the cathedral, built between 1880 and 1887 as designed by J L Pearson. The stained-glass windows, apparently the largest Victorian stained-glass scheme in the world,²⁷⁹ are currently the subject of on-going volunteer-led research and the results are available online, therefore, details of the individual scenes within the windows have been omitted here.

South entrance

Before the nave was completed in 1903, the main entrance used by the congregation was that which is located in the south wall of the south transept. Externally, the elaborately carved, outer south porch is composed of three pointed arches which open onto a narrow vaulted space decorated with an arcade of pointed arches, quatrefoils and carved figures. In the centre of the north wall of the porch are two doorways with flat, shouldered headers which provide access into the south transept of the cathedral. The doorways are concealed on the interior by a wooden lobby which was inserted by Pearson in 1888 at the request of Canon Donaldson.²⁸⁰ Immediately to the west of the entrance are two open pointed arches with clustered shafts which open onto a small chapel which is raised from the transept by three steps and is lit by three narrow lancet windows which contain stained glass (added in 1887). The chapel was created to commemorate the episcopate of Bishop Benson.²⁸¹

Baptistery

The baptistery is separated from the small chapel by a tall pointed arch which is supported by piers with clustered shafts and ring-moulded capitals. The baptistery itself is circular and is set within an apsidal bay which projects beyond the nave aisle (Figure 87). The circular part of the construction has an octapartite vaulted ceiling with eight principal ribs, springing from ring-moulded capitals above clustered piers, and intermediate ridge ribs which are finished with carved stone bosses. The ribs are adorned with dog-toothing

277 BM 1903,1221.16 – South west view of St Mary’s Church, Truro by William Varley, 1805; Beacham and Pevsner 2014, 666.

278 *The Cornish See and Cathedral: Historical & Architectural Notes*. Heard and Sons, Truro; London: Hamilton, Adams, and Co, 1887. *Internet Archive*. http://archive.org/stream/cornishseeandcat00truruoft/cornishseeandcat00truruoft_djvu.txt accessed 26 March 2015.

279 Beacham and Pevsner 2014, 666; Truro Cathedral Office 2006, 34.

280 CRO 738/6 – Correspondence relating to Truro Cathedral, 1888.

281 *The Builder* vol 44, 1883, 809

while some of the shafts are of grey Polyphant stone.²⁸² The outer wall of the baptistery is decorated with an arcade of trefoil-headed arches supported by shafts of green Lizard serpentine with moulded stone capitals; above these are lancet windows containing stained glass, as fitted in 1887.²⁸³ The floor of the baptistery is laid with patterns of coloured marble and, in contrast to this, the font is raised on a three-tier plinth, each step composed of a different richly coloured marble. The circular font, sculpted by Robert Davison of Marylebone Road in London,²⁸⁴ is carved of a vibrant red marble (Breccia Rosso Antico²⁸⁵) with a central cylindrical stem supporting the bowl and smaller shafts of black marble (with white veins) with red marble capitals surrounding it. A richly carved, pinnacled, oak font cover is suspended by a chain and pulley system which is attached to the central boss in the ceiling.



Figure 87: The baptistery of Truro Cathedral, taken from the east (DP166726 © Historic England, photograph: James O Davies)

282 *The Builder* vol **53**, 1887, 658.

283 *Ibid.*

284 *The Cornish See and Cathedral: Historical & Architectural Notes*. Heard and Sons, Truro; London: Hamilton, Adams, and Co, 1887. *Internet Archive*. http://archive.org/stream/cornishseeandcat00truruoft/cornishseeandcat00truruoft_djvu.txt accessed 26 March 2015.

285 *Ibid.*

Eastern bays of nave

Only the eastern-most bay of the nave was constructed as part of the 1880-7 phase; allowing for the construction of the baptistry and transepts provided a suitable point at which to terminate the first construction phase. The bay is formed by a pointed arch with clustered piers and moulded capitals at arcade level with triforium and clerestory above. The triforium is formed of four open pointed-arches supported by cylindrical shafts with ring-moulded capitals all set within a pointed (but almost round-headed) arch of two orders, which is pierced by a quatrefoil within the tympanum. Above the triforium opening is a pair of lancet windows with a trefoil, fronted by a pair of rear-arches with roundel, with leaded textured glass, as Pearson intended, to allow light into the central parts of the cathedral. This arrangement is continued throughout the nave but will be discussed below as part of the 1898-1903 phase.

Crossing and transepts

The crossing (Figure 88) is separated from the nave, chancel and transepts on each of its four sides by clustered piers which extend to clerestory level where pointed arches spring from moulded capitals. The capitals are finished with nail-head detailing while the arches incorporate dog-tooth mouldings. Towards the end of the construction of the first phase of the building, it was realised that there were insufficient funds to construct the lower stage of the crossing tower as intended and that instead an alternative roof would have to be constructed across the transepts and crossing. This alternative design appears to have been most disagreeable to the then Clerk of Works, Robert Swain, since he placed an appeal in *The Builder* for further funds to enable the construction of the lower stage of the crossing tower, without the knowledge of the building committee.²⁸⁶ Fortunately funds were raised and the lower storey of the tower was built as part of the first phase of construction, as originally designed. The first stage of the tower consists of a walkway with an arcade of pointed arches with cylindrical shafts set above it. The arcade level is finished by quatrefoils and dog-tooth mouldings. Between every pair of arcade arches are cylindrical shafts which terminate in moulded capitals just above the arcade level; these would later be extended to create the remainder of the tower but in 1887 the tower was finished with a low pyramidal roof which has since been removed.

As with the majority of the cathedral, the transepts have quadripartite vaulted ceilings, the ribs of which spring from moulded capitals set at clerestory height above cylindrical shafts. The east and west walls of each of the transepts are designed to match the arcade, triforium and clerestory of the nave; the northernmost and southernmost bays of each transept, however, are narrower meaning the triforium is of three lancets as opposed to four. The north transept is one bay longer than the south transept owing to the restrictions of the site. It is also one bay wider since the eastern bay of the south transept is incorporated into St Mary's Aisle. The west aisle of the north transept has been partitioned to create vergers' offices but it originally continued at a right angle into the north aisle of the nave. Similarly, the east aisle of the north transept continues into the north aisle of the chancel. There is a gallery at triforium level, set within the northern bay of the north transept, supported by pointed arches with clustered piers and moulded capitals and fronted by a balustrade pierced by open quatrefoils. Above the gallery, in the north wall of the north transept, are

286 *The Builder* vol **50**, 1886, 390; *The Builder* vol **50**, 1886, 693.



Figure 88: The transepts and crossing of Truro Cathedral, taken from the east (DP172593 © Historic England, photograph: James Davies)

three pointed rear-arches which open onto pairs of pointed lancet windows with cinquefoils, all filled with stained glass which was fitted in 1887 by Clayton and Bell.²⁸⁷ Surmounting the whole is a large rose window, also containing stained glass by Clayton and Bell.

Above the doorway in the south wall of the south transept are three pointed lancet windows with rear-arches separated by blind pointed arches incorporating trefoil-headed openings. The windows contain stained glass by Clayton and Bell (in place by 1887)²⁸⁸ as is the large rose window above them.

The chancel is raised from the crossing by four steps composed of black/grey marble; the third step is polished white stone and forms an open platform. The steps extend in to the crossing but appear to extend further than shown on Pearson's original designs, or the plan printed in *The Builder* in 1888,²⁸⁹ and have therefore, probably been modified. This is corroborated by the 1887 account of the building published by the Dean and Chapter

287 *The Builder* vol **53**, 1887, 658.

288 *Ibid.*

289 *The Builder* vol **54**, 1888, 11.

which describes steps of Frosterley marble and serpentine.²⁹⁰ On the north side of the steps, set against the crossing pier, is a large, circular pulpit constructed of Hopton Wood stone. The base of the pulpit is a heptagon on plan and is composed of open pointed arches with cylindrical shafts while the upper half consists of elaborate cusped ogee arches separated by buttresses with pinnacles and containing figures of Noah, Moses, Elijah, St John the Baptist, Jesus Christ, and St Paul.²⁹¹ The whole is finished by a foliated frieze along the upper rail and a set of stone steps extend from the chancel steps to the reading platform.

Choir

As expected, the choir, intended to seat the chapter, clergy and choristers, contains a greater intensity of decoration although much of the architectural forms are continued from the nave, transepts and crossing (Figure 89). The choir of the chancel is five-bays long and, like the nave, is separated from its aisles by an arcade of pointed arches supported by clustered shafts and moulded capitals, with triforium and clerestory above. Clustered shafts, enriched with grey Polyphant stone and set between the arcade arches, extend to clerestory level where the ribs of the quadripartite ceiling spring from moulded capitals. The ribs, like the arcade arches, are decorated with carved dog-tooth moulding. The lower part of the arcade arches are closed with hammered-iron screens and gates, the latter provide access to the chancel aisles. Above the arcade arches are carved words in relief reading from left to right, starting at the western end of the north wall and finishing at the western end of the south wall, as follows: 'THE PATH OF THE JUST IS AS THE SHINING LIGHT THAT SHINETH MORE AND MORE UNTO THE PERFECT DAY'. At the beginning of the sentence is the shield of the Robartes family with their motto 'QUAE SUPRA' and at the end is the shield of the Pole Carew family with the motto 'POLLET VIRTUS' to commemorate the donations by Lord Robartes in memory of his wife who was a member of the Pole Carew family.²⁹² Above the words and shields is a carved stone bay-leaf frieze which continues around the clustered shafts. The triforium openings are composed of three pointed arches carried on cylindrical shafts with ring-moulded capitals, every other capital being decorated with nail-head mouldings. The arches are set within a wide pointed arch which is also supported by cylindrical shafts of Polyphant stone with ring-moulded capitals. The arch and the hood mould above it are finished with dog-tooth mouldings and within the tympanum of this arch are two blind trefoils and two ball-flower mouldings. The clerestory level is lit by pairs of pointed lancet windows containing opaque leaded glass, fronted by pairs of pointed rear-arches with quatrefoils carried on cylindrical shafts and decorated with dog-tooth mouldings. The two western triforium and clerestory openings accommodate the organ pipes of the Father Willis organ which was installed in 1887 and has only been minimally altered since this date.²⁹³

The choir is raised by a single step at the east side of the third bay and again at the east side of the fourth bay; the floor within these two raised areas is more richly decorated

290 *The Cornish See and Cathedral: Historical & Architectural Notes*. Heard and Sons, Truro; London: Hamilton, Adams, and Co, 1887. *Internet Archive*. http://archive.org/stream/cornishseeandcat00truruoft/cornishseeandcat00truruoft_djvu.txt accessed 26 March 2015.

291 *Ibid.*

292 *Ibid.*

293 Truro Cathedral Office 2006, 25.

than the floor below it with larger and more colourful shapes. Both floors are laid with various coloured marbles arranged in patterns of circles, squares and rectangles and were apparently laid by Robert Davison of London and might have been inspired by Pearson's visits to Italy in 1874, but could have equally been inspired by the Cosmati pavement in Westminster Abbey.²⁹⁴

The arrangement of the choir stalls appears to have caused a lot of controversy during construction of the cathedral since Pearson intended to include a set of return stalls arranged at right angles at the entrance of the choir but in May 1885, Canon Philpotts argued to the Executive Committee that the stalls in this location would prevent the congregation from viewing the altar and they should be subsequently removed from the original designs.²⁹⁵ The alterations to Pearson's design appear to have been carried out since the stalls appear only along the sides of the choir where there are two sets of misericords, each seat of which has rounded and shaped arm-rests and elbows. The back sets of misericords have elaborate pinnaced canopies interspersed by carved wooden figures while the set in front (central row) and the front benches have panelled backs carved with pairs of cusped arches. The front panels of the prayer desks, set in front of the benches, are similarly decorated and have poppyhead, *fleur-de-lis* finials to their bench ends. All are constructed of Burmese teak and were carved by Messrs Luscombe and Son of Exeter who would later become the main contractors for the completion of the nave.²⁹⁶ The plain benches with square backs and square bench ends at the east end of the front set appear to be a later insertion and do not appear on Pearson's plans, or the plan published in *The Builder* in 1888.²⁹⁷ The three tiers of misericords at the eastern end of the northern benches are also most likely a later insertion and are of simpler design.

The elaborate Bishop's throne (or cathedra), located to the east side of the southern set of misericords, was certainly designed by Pearson and seems to reflect the designs of the misericords. The throne consists of three seats (one for the bishop flanked by seats for chaplains or dignitaries) each with panelled backs carved with cusped arches surmounted by pinnacles. The central seat has a tall canopy adorned with multiple crocketed pinnacles. The accompanying prayer desk again has carved cusped arches to the front panels, the central three of which contain figures of the Archbishop of Canterbury, Dr Benson, giving the Benediction; the Bishop of London, Dr Temple; and the Bishop of Truro, Dr Wilkinson.²⁹⁸ The bench ends and divisions are richly carved and have poppyhead finials

294 *The Cornish See and Cathedral: Historical & Architectural Notes*. Heard and Sons, Truro; London: Hamilton, Adams, and Co, 1887. *Internet Archive*. http://archive.org/stream/cornishseeandcat00truruoft/cornishseeandcat00truruoft_djvu.txt accessed 26 March 2015.

295 CRO TCM/1266 – The arrangement of the choir stalls, 1885.

296 *The Cornish See and Cathedral: Historical & Architectural Notes*. Heard and Sons, Truro; London: Hamilton, Adams, and Co, 1887. *Internet Archive*. http://archive.org/stream/cornishseeandcat00truruoft/cornishseeandcat00truruoft_djvu.txt accessed 26 March 2015.

297 *The Builder* vol **54**, 1888, 11.

298 *The Cornish See and Cathedral: Historical & Architectural Notes*. Heard and Sons, Truro; London: Hamilton, Adams, and Co, 1887. *Internet Archive*. http://archive.org/stream/cornishseeandcat00truruoft/cornishseeandcat00truruoft_djvu.txt accessed 26 March 2015.



Figure 89: The Choir of Truro Cathedral, taken from the east (DP166707 © Historic England, photograph: James O Davies)

incorporating figures of St Gregory the Great, St Jerome, St Augustine and St Ambrose.²⁹⁹ The three seats and accompanying prayer desks in front of the Bishop's throne appear to be a later addition.

Sanctuary

The sanctuary is raised from the choir by a further marble step accompanied by a later wooden altar rail (the original rail is described as brass in 1887³⁰⁰) and there are a further two steps up to the altar itself which are arranged slightly differently to the depiction on Pearson's plan and the 1888 plan published in *The Builder*³⁰¹ which show only one step with the altar itself set above a three-tier plinth. The sanctuary is separated from the aisles and ambulatory by a magnificent carved Bath-stone screen which was designed by Pearson and sculpted by Nathaniel Hitch (Figure 90); an inscription on the back of the screen dates the piece to 1887. The side panels of the reredos are composed of sets of seats separated by cylindrical shafts which carry elaborate cusped-arch canopies over each seat. The central panel of the reredos depicts the Crucifixion at the centre with Lord in Majesty above and is flanked by scenes from the Old Testament and tiers of prophets and apostles within canopied niches. The reredos was supposed to have another tier but this was never constructed due to lack of funds.³⁰² In front of the reredos is the high altar which is raised on a single stepped plinth.



Figure 90: The sanctuary of Truro Cathedral, taken from the east (DP166692 © Historic England, photograph: James O Davies)

299 *Ibid.*

300 *Ibid.*

301 *The Builder* vol **54**, 1888, 11.

302 Truro Cathedral Office 2006, 42.

South chancel aisle

The aisle on the south side of the choir can be reached from the west end of the south transept or from the choir via a short flight of marble steps. Pearson ingeniously contrived to interconnect the new chancel aisle with the former chapel by aligning the piers of the new chancel with the piers of the old chapel (north wall) and connecting the two using a series of traverse arches and cross vaulting which transferred the structural forces down through the piers, with the external flying buttresses spanning overhead. This resulted in a double aisle set at two different levels with steps between the two. Again, the ceiling is formed of quadripartite stone vaulting with moulded ribs carried on moulded capitals above clustered piers. Additional light enters the aisles through cinquefoils containing opaque glass, located high within the wall separating St Mary's Aisle from the new chancel aisle. Between the fifth and sixth bays of the aisle is a wooden screen composed of blind cusped arches in its bottom third and tiers of open cusped arches above surmounted by a carved foliate frieze. A short flight of steps leads down to St Mary's Aisle at the western end of the chancel aisle while at the east end is a flight of stone steps leading down to the crypt.

19th-century alterations to St Mary's Aisle

According to the 1805 engraving of the church, Pearson appears to have shortened the western bay of the former church and it is also possible that he raised the interior floor level. The floor of the chapel is laid with wood blocks in the seating areas and with square red tiles, edged with black and buff tiles in the central alley and baptistery. Either side of the central alley are church chairs each with saddle seats and book pockets. The altar is raised from the remainder of the chapel by a step which is fronted by a 20th-century wooden altar rail. Pearson appears to have retained the piscina and aumbry with their cusped-arched niches and hood mould and has re-set these in the south wall of the chapel.

North chancel aisle

The north chancel aisle is raised from the north transept by two steps and follows a similar arrangement to the south chancel aisle although the layout is completely different owing to the incorporation of St Mary's Aisle. The ceiling of the aisle is composed of quadripartite vaulting carried on moulded capitals and clustered shafts. It is lit at the western end by pairs of pointed lancets with quatrefoils filled with stained glass and accompanied by pairs of pointed rear-arches with roundels. A carved screen matching that found in the south chancel aisle is located between the fourth and fifth bays of the aisle; it is composed of three tiers of cusped arches topped by a carved foliate frieze. The eastern bays of the aisle extend northwards to create a short transept, the northern bay of which is separated from the aisle by two pointed arches underneath which is a stone staircase to the crypt. The east and west elevations of the transept have a pointed arch at arcade level, three-light opening at triforium level and two-light pointed lancet windows, filled with opaque glass and accompanied by rear-arches, at clerestory level. The north elevation is composed of two tiers of pointed lancet windows with quatrefoils filled with opaque glass which allowed light directly into the sanctuary which contrasts with the darker areas of the aisles. As with the south chancel aisle, the arcade between the chancel and aisle is filled with scrolled wrought-iron gates and access is provided from the aisle to the choir by a short flight of marble steps.

Retrochoir

The retrochoir, at the very eastern end of the cathedral, is raised from the chancel aisles by three steps at the south-east and north-east corner of the sanctuary (Figure 91). It is separated from the sanctuary by the Bath stone reredos which is decorated on this side by pairs of blind arches with quatrefoils. The retro-choir is rectangular in shape and is separated from its aisles by pointed arches with three-light triforium openings and two-light clerestory windows above, matching those found in the choir. The eastern elevation is set forward and is separated from the altar by an arcade of three pointed arches, with three recessed stained-glass windows complete with rear-arches, above. Again, the ceiling over the retrochoir is composed of quadripartite stone vaulting and the ribs are carried by moulded capitals and corbels above clustered piers which are enriched with Polyphant stone. The north and south walls of the aisles have an arcade of round-headed arches (the eastern-most bays are pointed arches) carried on cylindrical shafts with ring-moulded capitals. Above the western bays of arcading are two-light windows with blind quatrefoils containing stained glass. The eastern bay of the north wall contains an additional single lancet window which is also filled with stained glass. The central altar is lit by three lancet windows each containing stained glass while the bays at either side of the central altar also have pointed lancet windows containing stained glass.



Figure 91: The retrochoir of Truro Cathedral, taken from the east (DP166702 © Historic England, photograph: James O Davies)

Crypt

The crypt is reached by one of two stone dog-leg staircases to the north and south side of the choir or directly from the outside through a doorway in the north elevation. The crypt has quadripartite vaulting throughout with ribs springing from clustered or round columns with ring-moulded capitals and square bases. The crypt has a central north-south passageway from which the individual rooms can be reached. On the eastern side of the passage is the priests' vestry and chapter room which is three by three bays and is lit by pairs of lancet windows in the east wall. The windows contain leaded cathedral glass with the exception of the left light in the southern-most bay which has stained glass commemorating Edward White Benson and is dated 1877, the date he became Bishop of Truro, but was probably installed upon completion of this phase of the cathedral. To the north of the priests' vestry is a smaller room which is identified as the Bishop's vestry on Pearson's drawing of 1880. The room is lit by a single lancet window in the east wall and two similar windows in the north wall which all contain leaded textured glass.

The two remaining larger rooms, on the western side of the passage, are labelled as the choir vestry and singing school on Pearson's 1880 plan but the partition walls which formerly separated them have been removed and temporary partitions have been inserted, to form a storage area in the north-west corner. The remaining larger space is now used by the choir and is lit by four pairs of lancet windows in the north wall.

The crypt contains numerous pieces of furniture and while it is not possible to list them all here, it is worth noting that a semi-circular cope chest, located in the passageway, was designed by Pearson as part of his initial scheme. Other pieces might also have been designed by Pearson but further research is required in order to determine this.

Heating and lighting

In 1887 the crypt was heated by a hot-water system while the main body of the cathedral was heated by a hot-air convection system, operated using Grundy's heating apparatus.³⁰³ The furnace chamber is apparently beneath the north transept but was not inspected as part of the survey. The cathedral was originally lit by gasoliers which were also designed by J L Pearson.³⁰⁴

1879-97 additions

Once the first phase of construction was complete (in 1887), the arrangement of the interior appears to have been continuously refined as the clergy settled into their new building. Correspondence suggests that Pearson was directly involved with, or was at least consulted on, the changes made. For example, the wooden screen forming a lobby at the south entrance was added in 1888 at the request of Canon Donaldson to keep out the noise and draughts.³⁰⁵ Similarly, set within the floor of the south chapel is a monumental brass in

303 *The Cornish See and Cathedral: Historical & Architectural Notes*. Heard and Sons, Truro; London: Hamilton, Adams, and Co, 1887. *Internet Archive*. http://archive.org/stream/cornishseeandcat00truruoft/cornishseeandcat00truruoft_djvu.txt accessed 26 March 2015.

304 *Ibid.*

305 CRO 738/6 – Correspondence relating to Truro Cathedral, 1887-95.

memory of Edward White Benson, first Bishop of Truro and later Archbishop of Canterbury, which was added to the existing chapel after Benson died in 1896.³⁰⁶

1898-1910 building

In 1897 there was a call to finish Truro Cathedral as a memorial to Bishop Benson and in 1898, in the wake of his father's death, Frank Pearson was asked to prepare new specifications and design drawings for the completion of the nave.³⁰⁷ These were largely faithful to J L Pearson's designs albeit with a few minor amendments to the exterior, particularly the height of the towers. The nave and crossing towers were finished in 1903 but the western towers were not completed until 1910.³⁰⁸

West porch

Once the nave was finished, in 1904, the congregation entered the completed cathedral by the west entrance with an outer and an inner porch. The outer porch is fronted by a pair of pointed arches of two orders which open onto a narrow vaulted space, the walls of which are carved with pointed arcading carried on cylindrical shafts with ring-moulded capitals. Two doorways with shouldered headers, set within pointed arches, lead into the larger inner porch which again has a ceiling of quadripartite vaulting. It is partitioned from the nave by pointed arches with cylindrical shafts which were later closed with glazed windows and doors (mid- to late 20th-century insertions).

Nave

The nave is separated from north and south aisles by an arcade of pointed arches carried by clustered piers with moulded capitals. Unlike much of the rest of the cathedral, the ceiling of the nave is composed of sexpartite stone vaulting, the ribs of which are carried on cylindrical and clustered shafts (Figure 92). The later nave elevations match the two easternmost bays of the nave which were constructed as part of the first phase of construction. The triforium is punctuated by four-light arched openings carried on cylindrical shafts with moulded capitals; these are set within a pointed arch (almost rounded) of two orders supported by cylindrical shafts and moulded capitals. The clerestory is lit by pairs of pointed lancets with trefoils filled with opaque textured glass and accompanied by rear-arches. The nave has a western gallery which is fronted by two pointed arches with carved figures set within canopied niches within the spandrels, surmounted by a balcony carved with blind cusped arches. The gallery is lit by two pairs of lancet windows containing stained glass and accompanied by rear-arches, and a large delicate rose window, also with stained glass, above.

The floor of the nave and aisles is laid with terrazzo in large circle and square patterns. The seating areas are not floored with wood-block as was typical with churches designed by J L Pearson and it is not clear if the terrazzo is a later replacement or a change to the original design. The nave is filled with rows of typical wooden church seats with saddle seat, upper and middle rail to the seat back and a book pocket; there are also some 20th-century

306 Truro Cathedral Office 2006, 15.

307 *The Builder* vol **75**, 1898, 389.

308 Pevsner and Metcalf 1985, 289.

replacements There is a wooden platform with brass eagle lectern in front located in the north-east corner of the nave; the lectern was previously located within the choir and was donated by a member of the congregation in 1877.³⁰⁹



Figure 92: The nave of Truro Cathedral, taken from the east (DP172583 © Historic England, photograph: James O Davies)

Nave aisles

Each of the nave aisles has quadripartite vaulted ceilings, the ribs of which spring from ring-moulded capitals above clustered shafts. Pairs of pointed lancet windows with quatrefoils containing stained glass, light each of the aisles. The windows are set within deep recesses and are accompanied by rear-arches with open quatrefoils, the central cylindrical shaft of which extends to floor level. The western-most bay of each of the aisles is directly below one of the two western towers and is lit by single lancet windows containing stained glass in the west wall at ground-floor level (one showing the Newlyn fishermen and the other depicting the Dolcoath miners) and by pairs of clerestory windows with opaque textured glass at the triforium and clerestory levels above. A pointed-arched doorway of two orders decorated with carved dog-tooth mouldings is located in the north wall of the north aisle, third bay from the west, and was originally intended to provide access to the cloister; although

309 Truro Cathedral Office 2006, 45.

this was never built, the springers for the arch of the proposed cloister can be seen on the exterior of the wall. At the time of survey (November 2014) this doorway led, via a glazed passage, to the cathedral shop.

Post-1910 additions and alterations

A large war memorial constructed of Polyphant stone and commemorating those who fell in the African war of 1899-1902 was designed by Frank Pearson and is positioned below the south-west tower.³¹⁰ Most of the stained glass within the cathedral was added as part of the main phases of construction and was manufactured by Clayton and Bell, however, Kempe and Co also introduced some central stained glass panels to the east window in St Mary's Aisle in 1911.³¹¹

The largest structural change undertaken since the addition of the cathedral towers in 1910 was the addition of the chapter house – built of concrete to a rectangular plan, it is currently in use as the cathedral's restaurant – which was added to the cathedral in 1967 to the designs of John Taylor of MWT Architects.³¹² A small extension, built to accommodate the cathedral's shop, was also added to the north side of the nave in 1987.³¹³

Changes to the interior fabric of the cathedral have been minimal with one of the most profound additions being the carved bosses commemorating individuals associated with the cathedral (including John Loughborough and Frank Pearson) within the ceiling of St Mary's Aisle, designed by John Philips and sculpted by J W Harvey in the late 20th century.³¹⁴

As with many large churches, a need for segregated areas for specific new uses has developed over the lifetime of the building and the two western-most bays of the north aisle have been partitioned to create a small chapel of remembrance or Jesus chapel. Its wooden, painted screens are composed of blind rectangular panels to their lower half and open cusped arches to the upper half and are surmounted by a projecting moulded frieze topped by *fleur-de-lis* brattishing. The screens, despite the use of the Gothic style, appear to be a later addition but when they were installed is uncertain. Similarly, wooden screens have been introduced to the north transept in order to provide vergers' offices and stores.

There have clearly been some additions to the furniture within the cathedral, particularly within the crypt, but there are, however, too many to describe individually and none are so monumental as to have a serious impact on the character of the cathedral's interior.

Conclusion and significance

Not only is Truro Cathedral the largest and one of the most complex of Pearson's designs, it is also exceptionally well preserved; this is reflected in its grade-I listed status. It is unfortunate that the building was not completed within his lifetime but the finished nave

310 Beacham and Pevsner 2014, 666.

311 *Ibid.*

312 *Ibid.*, 667.

313 *Ibid.*

314 *Ibid.*, 665.

faithfully follows much of his original design. Many of the interiors' fixtures and fittings are as Pearson intended including the reredos, font, choir stalls, pulpit, iron screens, and much of the flooring. Inevitably, there have been some changes, notably the addition of the chapter house and gift shop, the addition of memorials and stained glass and the introduction of the partitions for the vergers' offices, but these have not altered the overall character and ambience of the soaring interior.

Some authors³¹⁵ have argued that although Truro Cathedral was a magnificent architectural achievement which certainly furthered Pearson's career, it was not considered his best work. They reserve this accolade for the Church of St Augustine in Kilburn, London (consecrated in 1880) which is more complex in its structural engineering and vaulting, giving the illusion of a building larger on the inside than the outside. Certainly much of Pearson's design for Truro and the implementation of it, particularly with regards the interior, was influenced by the Bishop of Truro, but the architect was adamant on the retention of the former parish church aisle demonstrating that he was keen to retain earlier fabric where possible. Furthermore, Pearson's work at Truro proved that he was an accomplished master of vaulting and proportion with an eye for medieval detailing; characteristics which were developed and refined over time and are the hallmark of his finest work. Although funds for the construction of the cathedral were limited, Pearson was clearly able to use a wide range of expensive materials which achieved more colour, complexity and refinement than seen in some of his other works. Again, he was able to use builders and craftsmen he had used elsewhere and whom he trusted, including John Shillitoe and Nathaniel Hitch, but he was also introduced to some new craftsmen including Edwin Light Luscombe whom he subsequently used at other commissions.

The accomplishment of Truro Cathedral had a massive and immediate impact on Pearson's career: he achieved the RIBA gold medal in 1880 and began to receive a larger number of commissions, particularly for large vaulted buildings, but also for smaller cheaper churches. Truro Cathedral is certainly the building for which he is best known and remembered.

315 Quiney 1979, 143.

Site name and address: Church of St Mary, Station Road, Hambleton (10)

Parish: Benefice of Haddesley with Hambleton and Birkin

Historical parish: Brayton; Gateforth cum Hambleton; Monk Fryston

County: North Yorkshire (previously West Yorkshire)

District: Selby

Diocese: York

Historical Diocese: York

NGR: SE 55291 30882

Designation Status: None

NHLE no. N/A

NRHE (AMIE) no. 1604567

Surveyed by: Clare Howard and Matthew Jenkins

Date of survey: 31 October 2014

Report by: Clare Howard

Date of report: February 2015

Photography by: Alun Bull, Steven Baker and Matthew Jenkins

Introduction

The Anglican Church of St Mary was established in 1882 as a chapel of ease within the parish of Brayton (St Wilfrid's) to provide a place of worship for the growing population of the rural village of Hambleton (most of whom were employed in agriculture and as railway labourers), situated approximately 4 miles to the west of Selby in the historic West Riding of Yorkshire. In 1914 Hambleton separated from the parish of Brayton and joined the new parish of Gateforth with Hambleton; St Mary's became the main parish church for the combined parish in 1915.³¹⁶ From 1960, the parish was held in plurality with Monk Fryston parish before it became part of the present Benefice of Haddesley with Hambleton and Birkin in 1985.³¹⁷ The church has been in continuous use for worship by the Church of England since its consecration and is, at the time of writing, maintained by a stable congregation.

In 1881 Pearson was in his prime as a church architect, producing some of his most accomplished work. He was by then a master of grand stone-vaulted church ceilings (contemporary examples include Truro Cathedral and St Michael's in Croydon) but he tended to reserve them for his more costly commissions. Hambleton, however, was quite the opposite, being what Pearson himself referred to as one of his 'cheap churches'³¹⁸ and as such it received, like many of this type, a timber roof and only simple embellishments. In comparison with its contemporaries, St Mary's is one of Pearson's best 'cheap churches', perhaps reflecting the fact that the architect was at the height of his career at this time. It is elegantly proportioned and attractive, if externally simple, while the interior is well lit but

316 Tewkesbury 1982.

317 BIA PR HAM 48 – Papers regarding the unification of benefices (Gateforth, Hambleton, Birkin with Haddesley, Monk Fryston and South Milford) and patronage, 1960-1985; Tewkesbury 1982.

318 Quiney 1979, 162.

warmed by the russet reds of brick, wood and clay, which are in turn leavened by the skilful use of pale stone ashlar for details and dressings.

Although Pearson's design drawings indicate the positions of a font, pews, choir stalls and pulpit, contemporary accounts suggest that only the pews were installed as part of Pearson's original scheme, the font, pulpit and altar table being transferred from the nearby Church of St Wilfrid at Brayton. Changes to the church interior have been fairly minimal with the introduction of commemorative stained glass from as early as 1883, the most notable window being one designed by Christopher Whall in 1920. Pieces of furniture have also been added as bequests including the wooden sculpture carved by G W Milburn of York in 1903-4. A new altar was introduced and part of the aisles were given over to side chapels in the mid-20th century and this involved the removal of some pews from the aisles. The present pulpit, font cover and screens around a small kitchen were added in the 1960s from St Michael's Cottingley (West Yorkshire). Recent changes have been concerned with improving heating and energy efficiency through the use of electric heating and secondary glazing. None of the changes have had a major impact of the church interior which essentially remains as Pearson intended.

Pearson's intended scheme

Pearson had completed the restoration of the neighbouring churches of St Helen's at Skipwith and St Wilfrid's at Brayton in 1877-8 and it was most likely the vicar of the latter, Reverend Robert Jarratt Crossthwaite, who recommended Pearson as the architect for the new chapel of ease at Hambleton. Crossthwaite's name appears on the petition to the diocese requesting the consecration of the new church along with those of William Thomas Smith of Hambleton House, George Braithwaite and Harris Anson; the latter two were churchwardens.³¹⁹

Original design drawings for St Mary's, Hambleton by Pearson have been difficult to locate as little appears to be held in national and local archives. A single ground-floor plan (marked 'S. HAMBLETON NO. 1') was included within the application, dated April 1881, submitted by the parish to the Incorporated Church Building Society (ICBS) for a grant of £100, which is signed but not dated by Pearson (Figure 93). It depicts a fairly conventional and simple layout of south porch, nave with north and south aisles, chancel, north vestry and organ chamber. The windows are shown with either double or triple lights but there are no accompanying sections or elevations to show what was intended in terms of tracery or the shape of the window or door heads.

Furniture and fittings are depicted on the plan. There are nine ranks of pews in the centre of the nave, divided centrally by the nave alley, with 15 pews in the north aisle and 13 in the south aisle (11 to the east of the entrance and 2 to its west). An octagonal font on a square plinth is positioned centrally at the very rear of the nave and is flanked by two further pairs of pews. A curved pulpit is conventionally situated on the north side of the nave, against the chancel arch, and is reached by two steps; there is no corresponding lectern shown on the south side of the nave. Two steps are shown leading up to the chancel which is on three levels. The choir is equipped with four stalls, two on either side of the central alley, and the altar is set hard against the east wall.

³¹⁹ BIA CD472 – Consecration documents for St Mary's Hambleton, 1881.

A note on the plan reads 'ACCOMMODATION 198' and so it is assumed that Pearson had intended to accommodate this number. It should be noted, however, that the ICBS recommended that the church should seat 214 people and the reason for this inconsistency is unclear, although the consecration documents signed in 1882 describe the church as having 214 sittings.³²⁰ It is known from an account of the consecration of the church in *The York Herald* in 1882 that much of the furniture including the pulpit, font and altar table were brought from St Wilfrid's, Brayton after it received new furniture at the time of its restoration in 1878.³²¹ The furniture shown on the plan might be based on the size of the pieces to be transferred or, alternatively, might show designs for such features by Pearson which were not needed due to the Brayton donation.³²² It is also, therefore, unlikely that Pearson designed much, if any, new furniture for the church. The pews are not mentioned in the 1882 account but since Pearson had to provide an estimate of number of sittings, it is likely that he was also required to design or source the appropriate pews accordingly.

Construction of the church

St Mary's Church was designed to accommodate 214 worshippers (*see above*) and all sittings were to be free and unappropriated.³²³ The foundation stone was laid on 4 August 1881 by Mrs Mervyn Jefferson and the church was consecrated and fully opened for worship on 22 April 1882 by the Archbishop of York.³²⁴ The first baptisms were held in May 1882.³²⁵ Since Hambleton was one of Pearson's so-called 'cheap churches' it is likely, but not certain, that superintendence and practical decision-making during construction was not directly undertaken by Pearson but left to others. If this was so, this role probably fell to the building contractor, John Morgan of Campsall, near Doncaster, or to one of Pearson's assistants.³²⁶ In any event, the church cost £2,012 1s 9d to build and the majority of this was paid for with funds from the ICBS³²⁷ and individual donations. The most notable of these was from Mr and Mrs W T Smith of Hambleton House (now 'The Owl' public house) who also purchased the land upon which the church was built from Lord Londesborough, Lord of the Manor.³²⁸ During the consecration service, however, the Archbishop explained that despite very generous donations, there remained an outstanding debt of between £200 and £300 and until this was cleared, 'work will not be well and completely done'.³²⁹ How much of the work was outstanding at this time is not known, although the lack of funds might explain why at least some of the furnishings, as described in the previous section, had to be sourced from the parish church at Brayton.

320 ICBS 8618 – St Mary's Hambleton church file; CD472 – Consecration documents for St Mary's Hambleton, 1881.

321 *The York Herald* 24 April 1882, 6.

322 The furniture was most likely donated by the vicar of St Wilfrid's, Reverend Crossthwaite, since he seems to have been one of the main drivers behind establishing the new church at Hambleton and the new church was part of the parish of Brayton until 1914.

323 ICBS 8618 – St Mary's Hambleton church file.

324 *Ibid.*

325 BIA PR HAM 40 – Home Words for the Parish of Brayton.

326 *The York Herald* 24 April 1882, 6.

327 ICBS 8618 – St Mary's Hambleton church file. The ICBS file notes on the grant application state that the ICBS will donate £1000 towards the new church.

328 Tewkesbury 1982.

329 *The York Herald* 24 April 1882, 6.

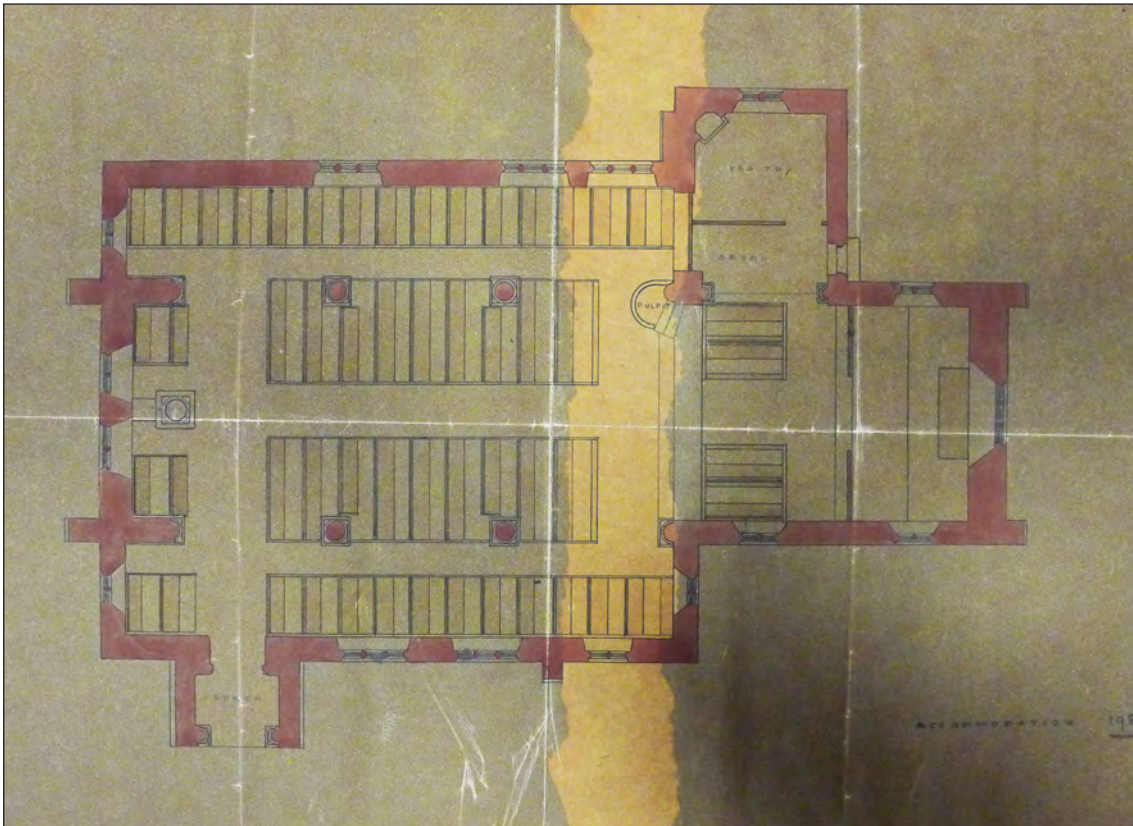


Figure 93: Plan of the Church of St Mary, Hambleton (ICBS 8618 © Lambeth Palace Library)

Description

General plan form, materials and style

The Church of St Mary was a new building built on a previously empty plot between Station Road and the main road to Selby. It is aligned north-east to south-west, rather than true west to east, probably dictated by the size, shape and orientation of its plot. The church is constructed of red brick, laid in English bond, with stone dressings and has a pitched roof covered with red clay tiles (Figure 94). The bell is housed in a simple pyramidal fleche, with shingled sides and quatrefoil soundholes, set at the west end of the nave roof. Pearson used the Decorated Gothic style for St Mary's, principally manifested as reticulated window tracery. As with many of Pearson's other 'cheap churches', the internal walls are of bare red brick enlivened by pale stone ashlar dressings, string courses and bands of darker brick. The roofs are of timber, most likely deal. The church consists of a three-bay nave, north and south aisles, a chancel, organ chamber and vestry, all laid out as depicted on the plan included within the ICBS grant application of 1881 (*see above*).³³⁰

Porch

The congregation entered the church via a small open-fronted south porch of a type typical of Pearson. It has a coupled-rafter roof and there are pointed arches to both the outer and inner entrances, but the inner doorway is more elaborate with a moulded surround and cylindrical shafts with ring-moulded capitals. The inner hood has carved stops, one of

³³⁰ ICBS 8618 – St Mary's Hambleton church file.

which is in the form of a cross. There are also small ball flowers below these stops. The door itself is decorated with hammered iron strapwork and studs, a characteristic of Pearson's churches, and the floor is laid with plain red clay tiles.



Figure 94: *The Church of St Mary, Hambleton, taken from the south-west (DP168532 © Historic England, photograph: Alun Bull)*

Nave

The nave is rectangular and has aisles to the north and south which are separated from the nave by an arcade of pointed arches which spring from circular ashlar piers with ring-moulded capitals and bases (Figure 95). The arches themselves are of brick and stone with stone hood moulds. The roof, a typical Pearson design, is steeply pitched and is of arch-braced collar type. It is four bays long, with ashlar pieces, moulded butt purlins, collar purlin and tie beams of heavy scantling. In 1882, *The York Herald* reported that the timber for the roof had come from Memel, now in Lithuania.³³¹ The tie beams are an unusual, but apparently original, component and almost obstruct the view of the chancel window from the nave. The side walls have a brick square-billet cornice while the walls of the aisles, rear wall of the nave and north-east wall of the chancel have a continuous moulded stone string-course at window-sill level, which steps up along the rear wall of the nave and north-east wall of the chancel.

As with most of Pearson's churches, the floor of the church is of wood block in the areas of the pews while plain red and black clay tiles are used for the alleys. There are two two-light, stained-glass windows, with reticulated tracery, in the west wall of the nave. Each window

331 *The York Herald* 24 April 1882, 6.

consists of paired lancets with cusped ogee heads and quatrefoil above. The southern window depicts the Adoration of the Magi and the Presentation of Christ in the Temple while the northern window shows Christ among the Doctors and his Baptism by John the Baptist. Both windows are dedicated to William Thomas Smith (1810-82) who died just before the church was completed. They were probably installed as part of the original building phase and were paid for by the Smith family.³³² The west windows light not only the nave but also the area around the unusual font which is positioned centrally at the rear of the nave and is flanked by pairs of pews.



Figure 95: The nave of the Church of St Mary, Hambleton (DP168547 © Historic England, photograph: Alun Bull)

The stone font is clearly a composite; the top half consists of a thick central column with four attached colonnettes, is well worn and clearly pre-dates the church. However, the moulded top lip is later, probably 19th century and is perhaps contemporary with the church. The lower half is also later and is a pristine copy of its upper, earlier, counterpart, but with a square base and a stepped stone plinth. The lower part of the font was probably also carved in the 19th century, perhaps specifically for use at St Mary's with the older component. In 1882 *The York Herald* reported that the font was donated from St Wilfrid's, the parish church of Brayton, which had recently been restored by Pearson; thus the earlier part of the

³³² Tewkesbury 1982.

present font, at least, presumably came from there.³³³ It does not, in any event, resemble the octagonal font shown on the plan described above, but it maintains the same position and the plinth is respected by the surrounding pattern of floor tiles.

It is likely that the main body of the nave originally contained pews as laid out on the plan described above, but it now contains two files of only eight each (rather than nine) and the continuation of wood-block flooring beyond the present line of the front two pews suggests the loss of at least two pews from this area (*see below*). The pews are relatively simple and are of pitch pine with curved detailing and scrolled elbows at their ends, and the two files are separated by a central alley. The present hexagonal pulpit is known to be a replacement of the original, reused from elsewhere, and the position of an earlier stone base, set on a different alignment, is discernible in the floor on the north-west side of the existing pulpit. A curved pulpit is shown in this position on Pearson's plan, described above, but it is not known if the original pulpit was designed by Pearson or, as is posited for part at least of the font, was transferred from St Wilfrid's, Brayton as *The York Herald* reported. The steps to the pulpit are, however, probably original since they are arranged in accordance with Pearson's plan and seem to fit well with the wall of the church and the chancel steps.

Aisles

The north aisle of the nave is lit by three irregularly-spaced, three-light, rectangular windows, with tracery in the form of cusped ogees, in the north-west wall and a tall two-light window with a pointed head and cusped Y tracery in the south-west wall. All the windows have original tinted, diamond-leaded quarry glazing, textured on the interior face, as designed.³³⁴ Pearson's plan shows this aisle fully occupied, from front to rear, by a file of 15 pews and a side alley, but only seven pews remain in the aisle today as the west end of the aisle has been partitioned off to create a small kitchen (previously the choir vestry) and a chapel has been created at the east end.

The south aisle of the nave is lit by two three-light and one two-light rectangular windows, also with tracery in the form of cusped ogees, with the same quarry glazing as the windows on the north-west side. Like the north aisle, the south aisle is also lit by a single, tall two-light window with a pointed head, cusped Y tracery and tinted, diamond-leaded, quarry glazing in the south-west wall. However, the south aisle is also lit by a similar window at its north-east end. This window probably originally contained quarry glazing and was probably diamond-leaded, like the other aisle windows, but stained glass was inserted in 1920. Pearson's plan shows 13 pews separated by the porch entrance-way, and a side alley; only seven pews remain today to the north-east side of the doorway and the two pews to the south-west of the porch have also been removed leaving bare wood-block floor. Three of the front pews may have been removed during the changes undertaken in 1949 (*see below*), most likely to create the present chapel; when the other three were removed is not known.

Chancel

The chancel is reached from the nave by two stone steps and separated from it by the eastern-most truss of the nave roof; there is no chancel arch. The chancel has a choir and

333 *The York Herald* 24 April 1882, 6.

334 Stained glass in churches such as this was usually added in stages later in the church's life by private subscription.

sanctuary with a fine barrel-vaulted ceiling of timber, with a lattice of moulded ribs (Figure 96). The floor of the choir alley, as elsewhere in the church, is laid with plain red clay tiles edged with black tiles. An oak lectern, with a cruciform base and decorated with two six-pointed stars and a cross, formerly stood centrally at the top of the chancel steps and the church history booklet of 1982 states that this piece was there in 1882 while *The York Herald* reported in 1882 that it was part of the collection from Brayton donated that year.³³⁵ The lectern now stands at the foot of the chancel steps and within the nave.

The choir stalls are arranged conventionally in two tiers either side of the central chancel alley. As would be expected, the inner stalls are more decorated than the pews within the nave and have carved poppyheads and rounded elbows to the ends; their craftsmanship is a little crude and not of the high quality one would expect in a late Pearson church. On the north-west side of the choir is a large pointed arch of brick and stone which is carried on attached columns and immediately behind this is the organ chamber, accompanied by the vestry. The organ itself was not installed until 1885 but the space it occupies is clearly marked 'ORGAN' on Pearson's earlier plan. The choir is lit by a single window, of two lights plus quatrefoil, with cusped tracery, positioned in the south-east wall opposite the organ/vestry arch. It is glazed with tinted, diamond-leaded, quarry glass.

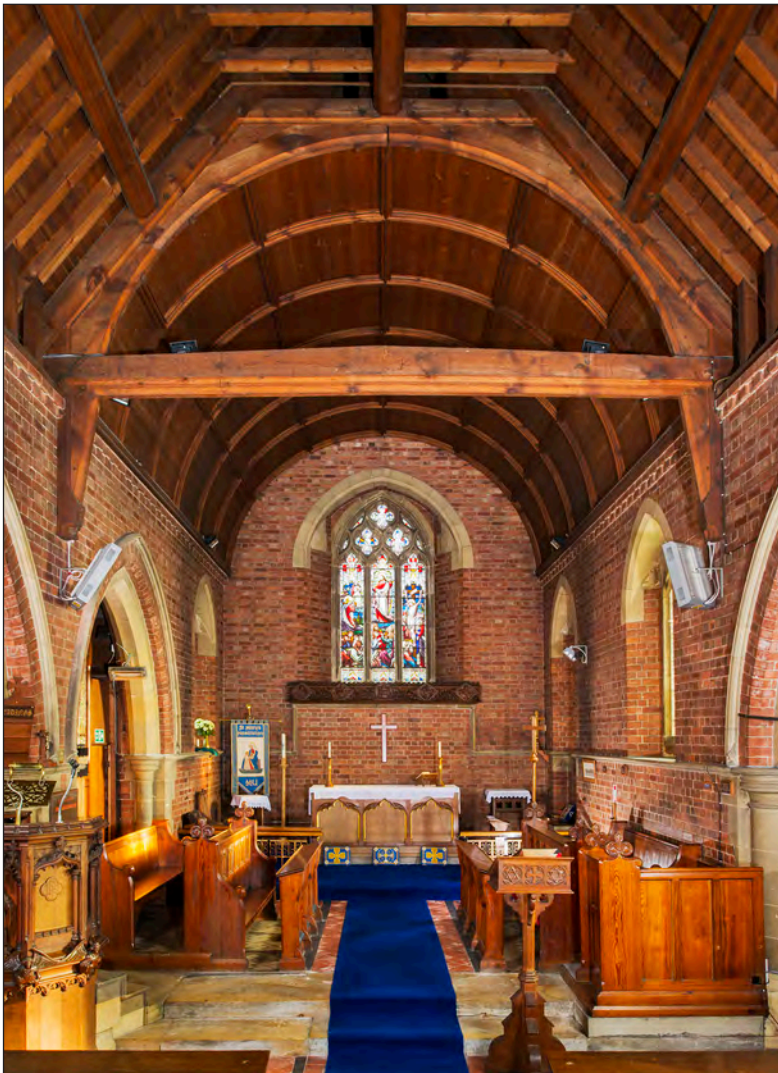


Figure 96: The chancel of the Church of St Mary, Hambleton (DP168536 © Historic England, photograph: Alun Bull)

335 Tewkesbury 1982.

The sanctuary is a step higher than the choir and is now carpeted throughout, obscuring the floor which is probably of red and black plain tiles. There are two sedilia set within the south-east wall with one seat for the vicar and another for an assistant and above this, as with the opposite wall, are two-light windows with cusped tracery. The north-east wall is dominated by a three-light window with reticulated tracery; its stained glass depicts the Agony, Crucifixion and Ascension of Christ and within the quatrefoils are angels. The window was donated by Mrs Hughes of Hambleton House and is a primary feature. It was designed by Ward and Hughes of Soho Square, London, who also produced many windows for Lincoln Cathedral³³⁶ where Pearson had been appointed architect in 1870. It is possible that he recommended this glass manufacturer for work at Hambleton.

Vestry

The vestry is reached externally through a doorway in the north-east wall of the vestry projection, which opens into a short passage or lobby beside the organ screen, to the right of which is the vestry. It is lit by a two-light, traceried window, with a transom, in the north-west wall. The Pearson plan shows a fireplace in the western corner of this room but no evidence of this survives, nor of a flue or chimney, and it is likely that it was never constructed although an unheated vestry would be unusual. Externally, however, the south-west wall of the vestry projection does thicken out, as if to accommodate a flue, as shown on the plan. At some later stage in the life of the church, an abutting boiler house, since removed, was built in the angle between the vestry projection and the north-west wall of the north nave aisle and if a flue was contained within the thickness of the vestry wall, it might have been adapted to serve the boiler, prompting the removal of the fireplace at the same time.

Heating and lighting

There is a lack of evidence to suggest how the church was originally heated, or indeed if it was heated at all; there is no underground heating chamber or grilles to suggest a previous hot-air system as at other Pearson churches. Given its rural location, it is likely that the church might have been originally lit by oil lamps but none of the fittings or brackets for these survive within the church.

Later additions and alterations

Structurally, there do not appear to have been any major alterations to the church as shown on Pearson's plan although there have been some changes to the glazing, fixtures and fittings, particularly regarding the situation of the pews.

In the chancel, across the east window sill and sitting on a stepped stone string course, is a carved oak frieze depicting the *Agnus Dei* (Lamb of God) in the centre with the angel (St Matthew) and a lion (St Mark) on the left side and a winged ox (St Luke) and eagle (St John) on the right side, representing the four evangelists.³³⁷ The piece is signed on the back by George Walker Milburn (*circa* 1844–1941) who was a national sculptor of note based in York from 1881 onwards, best known locally for his sculptures of George Leeman (unveiled

336 *The York Herald* 24 April 1882, 6.

337 Tewkesbury 1982.

1885)³³⁸ and William Etty (unveiled 1911)³³⁹ which remain standing within the City of York today. He also produced a number of wooden sculptures for churches within York and the surrounding areas, including the reredos surround at St Clement's Church, Scarcroft Road, in York.³⁴⁰ The circumstances of the piece at Hambleton are unknown, but a sketch in the sculptor's day book dated 26 November 1903 suggests that it was carved that year and was probably installed in 1904 by private subscription.³⁴¹ It is unclear whether the frieze was intended to form part of a larger piece of furniture but the sketch seems to suggest it was designed to be a stand-alone piece.

The window in the south-east wall of the sanctuary contains stained glass depicting Simon the Cyrenian bearing the Cross after Christ and was installed by the Smith family in December 1883.³⁴² Shortly afterwards, in 1885, the Smith family also financed the installation of the organ, a small Conacher made in Huddersfield,³⁴³ in memory of William Thomas Smith of Hambleton House. The window in the north-east wall of the south aisle received its stained glass in 1920; it commemorates Lieutenant Harris H Anson, son of the then churchwarden, who was killed during the First World War (Figure 97). The stained glass was designed by Christopher W Whall (1849-1924) and shows a soldier dressed as a knight receiving the Crown of Life.³⁴⁴

As mentioned above, an external partially sunken, brick boiler house (removed in 2008) was added to the north side of the nave in the early to mid-20th century to establish a hot-water system. It is possible that the system was accompanied by pipework within the church (also removed in 2008) particularly given the holes at the base of rear pews which may have once held pipes.³⁴⁵

In 1949 a faculty was submitted to the Diocesan Advisory Committee requesting permission to replace the original high altar with a new one complete with riddels and riddel posts. The original altar would be moved to the north aisle to create a new side chapel. Crosses and candlesticks would be introduced to the high altar, and the details on the carved oak frieze would be highlighted in red, blue, yellow and green paint.³⁴⁶ The plan that accompanied the faculty indicates that the work would require the removal of three pews from each of the side aisles and two from each file within the nave. If this number of pews was indeed removed and Pearson's plan showing sets of nine pews in the nave is as it was executed in 1882, there should be seven pews in each set within the nave but there are in fact eight. Similarly, in the south aisle, there should be eight pews but there are only

338 National Heritage List for England (NHLE) 1256597, Leeman Statue, Station Avenue, York.

339 National Heritage List for England (NHLE) 1257854, Statue of William Etty, Exhibition Square, York.

340 *Yorkshire Post and Leeds Intelligencer*, 4 September 1941, 3.

341 The Day Book of GW Milburn includes a sketch of the large oak carving and is annotated 'Hambleton Church, Selby'. The Day Book is held within a private collection of Milburn's great-great-grand nephew.

342 Tewkesbury 1982.

343 *Ibid.*

344 *Ibid.*

345 Diocese of York Diocesan Advisory Committee Form 1 Notification, received by the DAC 22 April 2008.

346 BIA 1950/1/13 – Faculty for St Mary's, Hambleton, 1949.

seven; in the north aisle there are seven pews but there should be six. This means that the number of pews actually installed in 1882 differs from the numbers detailed on Pearson's plan, that the 1949 work was not fully completed or that the pews were brought back and/or re-arranged at a later date. There was a certain discrepancy between the number of seats intended on Pearson's plan (198) and the number of seats once completed (214) which may account for this confusion.



Figure 97: The stained-glass window designed by Christopher Whall, St Mary's Hambleton (DP168545 © Historic England, photograph: Alun Bull)

The main altar table proposed in 1949 within the chancel is the one used in the church today. It is set upon a stone base and is constructed of oak with three panels shaped into cusped ogee arches to the front. The frieze mentioned in the faculty is currently set along the string course in front of the east window but it is not painted, suggesting that this element of the proposed works was not executed. Both the north and south aisles have altar tables and whilst only the north chapel is described in the faculty application, it is likely that the south chapel was created shortly afterwards with the pews being removed in 1949 in preparation for this.

By 1949 a choir vestry (now a kitchen) had been created at the western end of the north aisle; it is shown on the plan of the church which accompanied the faculty application for the new altar which is of this date. According to the church history booklet, the oak screens of the vestry were only brought to the church from St Michael's, Cottingley (West Yorkshire) in the 1960s but there may have been earlier screens or partitions to delineate the choir vestry before this date. The small carved wooden statue of the Madonna and child placed centrally within a canopy on the east facing screen was, according to the church warden, created by Arthur Steele, a local craftsman and parishioner, in the 1970s.³⁴⁷ The church history booklet also states that the present pulpit, with its display of angels, crown, orb and sceptre (symbolising Christ the King), the Star of David, and the Greek letters Alpha and Omega, is also from St Michael's, Cottingley and that this replaced an earlier pulpit which was itself donated by St Wilfrid's, Brayton.³⁴⁸

An altar rail is shown along the altar step on the Pearson plan but the altar rail at the church today appears to be a later insertion or a modified version of the original. It is of wrought iron with scrolled ironwork and a wooden rail. The central part of the rail opens by pivoting to one side. The date of the rail is unknown but is likely to be late 20th century or at least modified around this date. More recent changes have included the removal of the riddels and riddel posts from the high altar and moving the altar table forward, away from the east wall, allowing the vicar to face the congregation. According to a member of the congregation, these changes were made approximately three years ago by the present incumbent.³⁴⁹ At the time of survey (October 2014) there are also plans to remove some of the pews at the back of the nave, and place them in storage, to clear space around the font for those attending baptisms and to provide more space at the back of the church for activities such as coffee mornings.

The wooden spirelet font cover, decorated with quatrefoils, trefoils, crosses and stars, has clearly been reused from elsewhere since it is too large for the stone font; the church history booklet states that the cover came from St Michael's, Cottingley in the 1960s.³⁵⁰ Furthermore, the booklet explains that the font cover was unusable until 1980 when a parishioner added a new base, carved on the underside with the dove representing the Holy Spirit.³⁵¹

In the vestry, secondary glazing has been added to the window to help reduce draughts and for reasons of security. The secondary glazing has been applied to the internal face of the windows and does not affect the original tracery or glazing. Carpet has also been laid in this room to reduce the cold and help to make a more comfortable and useable space. Electricity has been provided throughout the church for lighting (floodlights and fluorescent lights) and for electrical sockets. Heating is restricted to electric infra-red heaters mounted at a high level which were installed in the late 1980s and small portable electric heaters.³⁵²

347 David Ingall, Churchwarden at St Mary's Church, pers. comm. 26 November 2014.

348 Tewkesbury 1982.

349 Anon. pers. comm. Comment on one of the returned questionnaires (received December 2014).

350 Tewkesbury 1982.

351 *Ibid.*

352 Ferrey Mennim and Baily 1994.

Conclusion and Significance

St Mary's, Hambleton was designed by Pearson, as the signed plan makes clear. While it is not one of his grandest achievements, it nevertheless displays some of his fine architectural qualities which can be seen on a grander scale elsewhere. The careful organisation of space, which makes the church feel larger on the inside, the subtle inter-relation of spaces, the round piers and the fine detailing restricted to the capitals, hood mouldings, string courses and tracery are all embellishments that St Mary's shares with the best Pearson churches.

Changes to the church interior have been minimal and sympathetic and this is largely due to the fact that the building has remained in continued use as a place of worship since it was consecrated in 1882. The fixtures and fittings which have been modified or replaced have generally been items that were not part of the 1881-2 design, for example the pulpit which was transferred from St Michael's, Cottingley. Some of the pews have been lost and some have been placed into storage. This does not overly affect the character of the interior but it does change the overall layout of it, particularly at the west end of the north aisle where the space has been partitioned first as a choir vestry and later adapted to create a kitchen. The separation of this space, however, was carried out in the first half of the 20th century and as such can be considered part of the building's early history. Similarly, some of the windows which were probably intended by Pearson to have quarry glazing (with a subtle tint) have been fitted with stained glass. This was often the case as individuals bequeathed money for a stained-glass window in memory of a loved one and Pearson must have expected it. The brightly coloured 'Anson' memorial window designed by Christopher Whall is particularly significant, Whall being one of the leading figures of stained glass of the Arts and Crafts movement.³⁵³ Pearson may not have approved of the Arts and Crafts style, given that he was a Gothicist, but he could have appreciated Whall's skill since he was trained by John Hardman and Co and James Powell and Sons, whom Pearson had used to design the stained glass for some of his other churches.³⁵⁴

The present incumbent and congregation have a positive attitude towards and appreciation of the history and architecture of the church building, although not all members of the congregation are aware that the building was designed by one of the greatest British architects of the 19th century.

353 Armstrong 2013, 345-6.

354 *Ibid.*

Site name and address: Church of St George, Beverley Gardens, Cullercoats (11)

Parish: Cullercoats

Historical parish: Cullercoats

County: Tyne and Wear

District: North Tyneside

Diocese: Newcastle

Historical diocese: Durham

NGR: NZ 36442 70837

Designation status: Listed, grade I

NHLE no. 1355000

NRHE (AMIE) no. 1604547

Surveyed by: Clare Howard, Simon Taylor and Matthew Jenkins

Date of survey: 23 October 2014

Report by: Clare Howard

Date of report: February 2015

Photography by: Alun Bull and Simon Taylor

Introduction

The Anglican Church of St George was built between 1882 and 1884 on a new site in a prominent position overlooking Long Sands on land, and with funds, donated by Algernon Percy, sixth Duke of Northumberland as a memorial to his father George, fifth Duke of Northumberland (died in 1867).³⁵⁵ It was intended to serve the growing population of, and visitors to, the popular seaside resorts of Cullercoats and Tynemouth, home to the well-known Winter Gardens, Aquarium and the Grand Parade.³⁵⁶ The church has remained in constant use since it was consecrated in 1884 and maintains an active and steady congregation of approximately 40 worshippers. The building is in a good condition despite some erosion to the exterior which is largely a result of its coastal location. The position of the church with its lofty spire serves as a landmark for miles around, for both those on land and out at sea.

The church belongs to Pearson's later career and as such is one of his finer and most accomplished works portraying some of the qualities for which he became so well known including simple Early English decoration with hints of French influences, stone-vaulted ceilings, well-proportioned spaces (using the Golden Section) and the subtle inter-relation of spaces. It is also that rare thing: a church on the English seafront.

Much of the church interior survives as Pearson designed it with many of the larger pieces such as the pulpit, font and pews displaying characteristics typical of Pearson. The floor of the chancel was replaced in 1905 to the designs of Frank Loughborough Pearson and the majority of the floors elsewhere were replaced in the late 20th century. The majority of the stained glass was installed as part of a scheme designed by Charles Eamer Kempe between 1907 and 1914. The introduction of the Lady Chapel into the north transept in 1912 and of the Chapel of St George into the south aisle in 1953 involved the removal of pews, but the majority of the pews have been retained within the nave. The largest structural change involved the extension of the vestry in 1937 which has had very little impact on the interior

355 *Shields Daily Gazette* 16 December 1884, 3.

356 Saint George's, Cullercoats 2008 St. George's Church, Cullercoats. Unpublished church guide.

with the exception of the insertion of new doorways. Recent changes have been concerned with upgrading the heating, lighting and sound system and have been fairly minimal, reusing existing ducts where possible.

Pearson's intended scheme

The circumstances of how and why the Duke of Northumberland chose Pearson to construct the church at Cullercoats are unknown, but by this date Pearson was already very well known as an architect. It is likely that he received the commission through his well established reputation and portfolio, which already included his work at Truro Cathedral and other large churches in London such as St Augustine's in Kilburn. Correspondence and other documentation relating to the commission and design of the church have not been found; little material appears to be held by the local and national archives, including the ducal collection at Alnwick Castle.

Unlike some of Pearson's smaller churches, it is clear from an account in *The Builder* (1882), written before construction commenced, that Pearson had provided plans and was intending to oversee the work. Construction would be undertaken by Mr Walter Scott of Newcastle under the superintendence of Mr Samuel Chivens, Pearson's Clerk of Works, and Mr William Moore, foreman in charge.³⁵⁷ There is an unsigned and undated single ground-floor plan of the church held by Northumberland Archives (Woodhorn) which shows the layout of the church much as it appears at the time of writing, albeit prior to some minimal changes undertaken to the vestry in 1937. Pearson allowed his clerks to produce many of the drawings for churches in his later career due to the high volume of work that he had taken on and this may be the reason the plan is not signed. The plan is likely to be of the original design or is a survey of the building drawn shortly after its construction since it almost matches a description of the intended design published in *The Builder* in 1882 which reads as follows:

The church will be of Thirteenth-century character, and of lofty and commanding proportions. It will consist of a nave, enclosing an area of 84 ft. by 56 ft., with western narthex treated as baptistery, and entered by porches on the north and south sides. The chancel with apsidal termination will be 50 ft. long and 21 ft. wide. A tower, in which it is proposed to place the organ, will be south of the western bay of the chancel; and the corresponding position on the north side of the chancel will be occupied by a transept about 20 ft. square, with a large vestry to the west of it. The total length of the church from east to west will be 158 ft., and the greatest breadth from north to south about 90 ft. The church is to be faced both inside and outside with local stone. The nave and aisles will be divided into five equal bays, and separated by simple arcades with circular columns and plain moulded arches. There will also be a narrow triforium, not pierced, and a lofty clerestory, with windows of two lights.³⁵⁸

It should be noted that the measurements on the undated plan do not match those given in the above description, but it is possible that the authors of *The Builder* rounded up or exaggerated the measurements slightly, as was sometimes the case. However, since the

357 *The Builder* vol **43**, 1882, 290; *Shields Daily Gazette* 16 December 1884, 3.

358 *The Builder* vol **43**, 1882, 290.

account was written before the church was built, it is possible that the measurements were altered slightly as part of a later design or during construction. This is difficult to assess without definitive architectural drawings by the architect.

According to the parish magazine issued in December 1884, Pearson also designed an embroidered altar cloth (executed by the Royal College of Needlework) and silver-gilt vessels used for the Holy Communion.³⁵⁹ Designs for these pieces have not been identified during the course of the research for this project and without them (or documentation to explain what the items looked like), it is difficult to identify whether the pieces survive within the church's collections today.

Construction of the new church

The new parish of Cullercoats (St George's) was established in 1880 and services were temporarily held in the Cullercoats Board School and Aquarium and Winter Gardens until a temporary iron church was built on the site of the present tennis court, adjacent to the church, in December 1882.³⁶⁰ The local builder appointed to construct the church was Mr Walter Scott of Newcastle and on 14 August 1882 the sixth Duke of Northumberland laid the foundation stone for the new church. Contemporary reports explain that he was to provide funds for the new building which was expected to cost £18,000, although the final costs amounted to approximately £21,000.³⁶¹ The church was consecrated and fully opened for worship on 16 December 1884 by Ernest Roland Wilberforce, first Bishop of Newcastle.³⁶²

Description

General plan form, materials and style

The Church of St George is aligned west to east at the corner of Beverley Gardens and Grand Parade, overlooking the sea. It is constructed of coursed, irregular, squared sandstone with sandstone dressings and a pitched slate roof. There is a tall bell tower capped by a broach spire at the south-east corner of the building and the western elevation is finished with octagonal spirelets, providing hints of French influences. As with most of Pearson's churches, it is designed in the Early English style which is largely manifested in the form of the plate-tracery windows and its internal bare stone walls which are relieved by string courses and stone-vaulted ceilings. The church follows a typical layout with a five-bay nave, north and south aisles, transepts, chancel, apsidal sanctuary and north vestry; all laid out as shown on the unsigned, undated plan mentioned above (Figure 98 and 99). Like many of his larger churches, Pearson used the Golden Section to determine the proportions of the building, particularly within the nave arcade.³⁶³ This Renaissance principle uses ratios so that the total length of one larger section and one smaller section divided by the larger section is the same ratio as the larger section to the smaller.³⁶⁴

359 Bradford 2009, 3.

360 Saint George's, Cullercoats 2008 St. George's Church, Cullercoats. Unpublished church guide; *Shields Daily Gazette* 16 December 1884, 3.

361 *The Builder* vol **43**, 1882, 290; *Shields Daily Gazette* 16 December 1884, 3.

362 *Shields Daily Gazette* 16 December 1884, 3.

363 Quiney 1979, 153.

364 Curl 1999, 280.

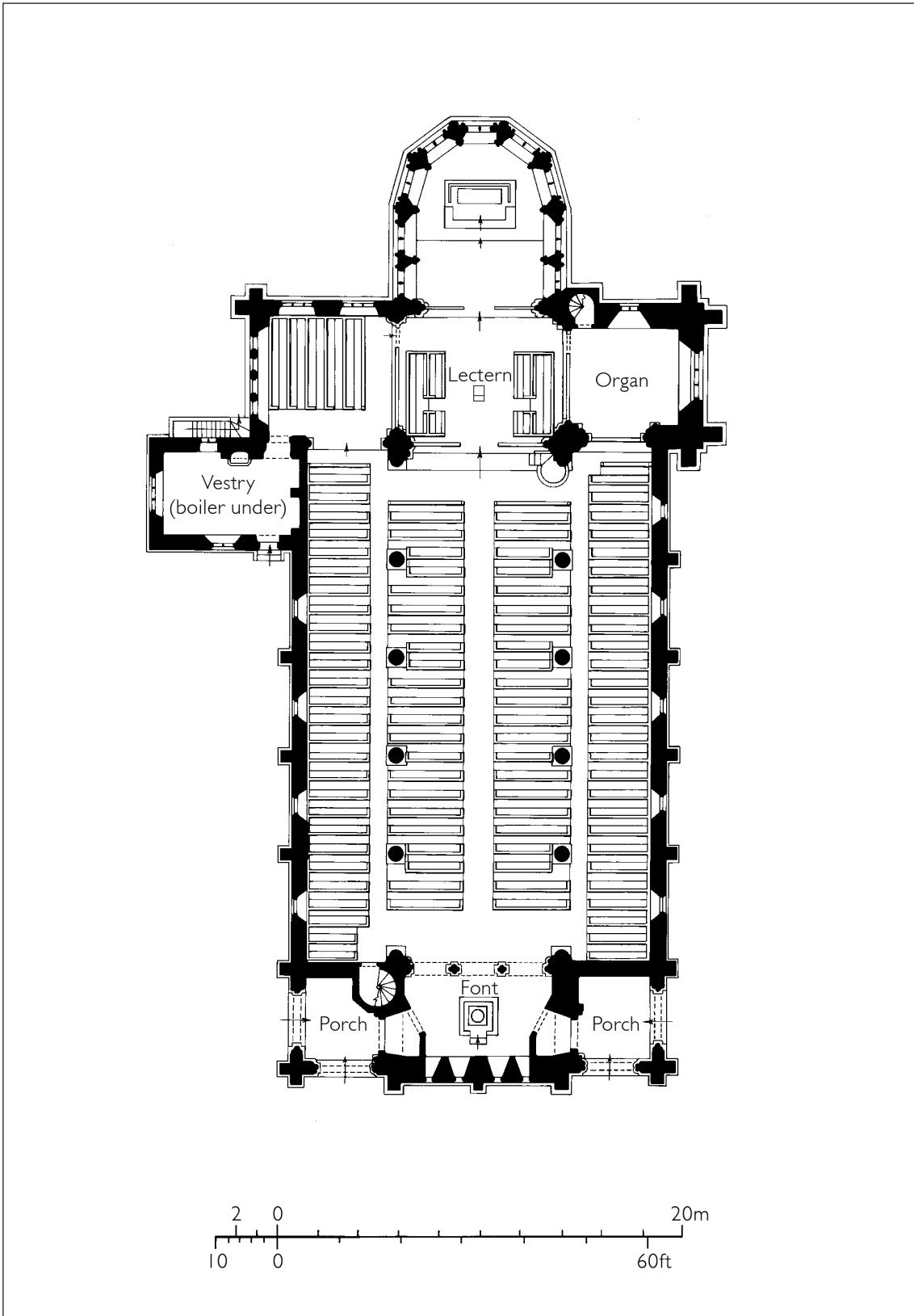


Figure 98: Plan of the Church of St George, Cullercoats showing Pearson's intended design of circa 1882 (© Historic England, drawn by Allan T Adams)



Figure 99: St George's Church, Cullercoats, taken from the south (DP168590 © Historic England, photograph: Alun Bull)

Porch

Today the congregation enter the church via the porch at the north-west corner of the building. Originally open-fronted, the external archways have since been filled with glazed windows and a doorway, but the matching south-west porch remains open. These external archways consist of pointed-arched surrounds of two orders with cylindrical shafts set upon square bases with ring-moulded capitals. The porches themselves have quadripartite stone-vaulted ceilings with moulded ribs springing from ring-moulded corbels set within the corners. The floors are laid with plain red tiles which are edged by square and narrow, rectangular, black tiles. The doorways into the church itself, located in the north and south walls respectively, have pointed-arched surrounds of two orders with a hood mould over. The outer arch, which incorporates dog-tooth detailing, is supported by cylindrical shafts with ring-moulded capitals while the inner arch has very narrow shafts and ring-moulded capitals. The porches are closed from the main body of the church by double-leaf wooden plank doors incorporating scrolled iron strapwork and studs.

Baptistry

The doorways of the porches open onto a trapezoidal baptistry with a square, carved-stone, table font at its centre and an open arcade of three-pointed arches supported by clustered piers opening on to the nave on its eastern side. There is a low quadripartite stone-vaulted ceiling over the baptistry with ribs springing from moulded corbels in the west wall and from the capitals of the central piers in the east arcade. The vaulting continues throughout the remainder of the church. The baptistry is lit by four small lancets with pointed heads

in the west wall (most likely designed by Pearson to be filled with clear leaded glass) and a small brass plaque between the two central windows commemorates John Loughborough Pearson as the architect of the church (a later addition). The font consists of a wide central cylindrical column or stem set upon a square base, supporting a square top which is decorated by cusped arches. Four narrower columns support the corners of the font table; each with ring-moulded capitals incorporating nail-head detailing. The font cover is a later addition (*see below*) and the original cover was a simple flat wooden design.³⁶⁵

Nave

The rectangular nave is of five bays and has north and south aisles which are separated from the nave by an arcade of pointed arches which spring from cylindrical ashlar piers with ring-moulded capitals (Figure 100). Above the nave arcades, the nave elevations rise to clerestory level which is lit by plate-tracery windows formed of pairs of pointed lancets with quatrefoils. A blind triforium is suggested by a pair of moulded stone string courses; this is a feature that Pearson often used in his larger churches, influenced by his studies of abbeys and monasteries.³⁶⁶ Clustered shafts extend from the capitals of the arcade piers to create the ribs of a quadripartite stone-vaulted ceiling. The floor is covered with wood blocks where the pews are located but is terrazzo in the aisles and incorporates the standard of St George with a red cross on a white background. This design is continued into the aisles and is most likely a later addition since in the 1957 edition of the parish magazine, the floor in the Lady Chapel is described as a wood-block floor and subsequent editions of the magazine refer to the 're-tiling' of the nave.³⁶⁷

At the west end of the nave there is a first-floor gallery above the baptistery, accessed from a small spiral staircase at the west end of the north aisle. The gallery and west end of the nave are lit by two three-light windows filled with diamond-leaded cathedral glass framed by moulded arches. Each light is a lancet with a pointed head, the middle of each trio higher than the others rising into the head of the arch. Above the windows and to the apex of the elevation is a blind rose window. The gallery front is pierced by quatrefoils set within roundels and below these is a central plaque commemorating the dedication of the church to the memory of the fifth Duke and the opening of the church on 16 December 1884. It is flanked by shields containing the arms of the Percy family and the Diocese of Newcastle. The gallery is currently used as a chapel (created in 1924)³⁶⁸ but its 1884 use was most likely, as with many post-Reformation churches, to accommodate more people during services when necessary or perhaps to seat school children. As a seaside parish, visitor numbers would have swelled the congregation considerably in season.

The nave accommodates two files of twenty wooden pews which flank a central aisle. The pews are of wooden construction with square ends, rounded elbows with incised moulded edging and a simple incised cross motif. These are similar to pews found in other

365 Saint George's, Cullercoats 2008 St. George's Church, Cullercoats. Unpublished church guide.

366 Quiney 1979, 153.

367 Bradford 2009, 35.

368 Saint George's, Cullercoats 2008 St. George's Church, Cullercoats. Unpublished church guide.; NA DN/E/8/2/2/1115 – Faculty papers relating to installation of reredos at St George's, Cullercoats, 1930.

Pearson churches, for example the pews at St James, Titsey are almost identical but those at Cullercoats have straighter backs. On this basis they may have been designed by the architect or selected by him from a church furnishings catalogue, widely available by this date, and subsequently produced by a craftsman that he had used previously. In the south-east corner of the nave, against the eastern-most arcade pier, is a carved stone pulpit with an octagonal stem supporting a round drum which is separated into panels by colonettes with ring-moulded capitals and bases. Each of the panels is carved with different symbols within a circular moulding, including the cross, the Star of David, and some representations of Greek letters, XP for the start of 'Christ' (also known as the Chi Rho symbol) and the letters IHC (the first three letters of 'Jesus' in Greek). The upper edge of the drum is finished by a string of dog-tooth moulding and a simple moulded string above.



Figure 100: The nave, showing baptistery underneath gallery, at the Church of St George in Cullercoats, (DP168585 © Historic England, photograph: Alun Bull)

Aisles

The north wall of the north aisle has four pointed-lancet windows with sloping sills terminating in a moulded stone string course which runs along the whole of the aisle elevation (Figure 101). Most of the windows in the north aisle contain leaded textured glass

as Pearson intended with the exception of the eastern-most window (designed by Kempe and inserted in 1907) and the western-most window which has some stained glass panes designed by children and inserted in the 1930s. The south aisle mirrors that of the north aisle but contains a fifth window at its east end; all have stained glass inserted in 1907-14. The east end of the aisle is currently used as St George's Chapel and is screened from the south transept by a panelled wooden partition added in 1939.³⁶⁹ There are 21 pews in the north aisle but only 16 in the south aisle suggesting that some of the pews may have been removed to create the chapel. Those that remain match the design of those in the body of the nave but are shorter in length.



Figure 101: View from the north aisle of the Church of St George, Cullercoats, (© Historic England, photograph: Simon Taylor)

Chancel

Like so many of Pearson's churches, the distinction between the nave and choir is subtle; marked by flanking clustered columns, two black marble steps (the marble most likely a later addition over existing stone steps) and a dwarf stone wall. The transition from the nave to the choir immediately becomes apparent by the increased richness of the decoration particularly in the colourful mosaic floor (added in 1906 to the designs of Frank Pearson),³⁷⁰ carved wooden screens and elaborately carved choir stalls (Figure 102). The screens which partition the choir from the organ in the south transept and the Lady Chapel in the north transept have blind square panels to their lower half and open pointed arches to the upper half. The stalls are similar to those in the nave with rounded elbows but have more elaborate

369 Saint George's, Cullercoats 2008 St. George's Church, Cullercoats. Unpublished church guide.

370 *Ibid.*

curved details to the top rail of the stall ends. The central benches, one on each side of the choir, have *fleur-de-lis* poppyheads and open quatrefoil panels to the seat back.



Figure 102: The chancel of the Church of St George, Cullercoats (DP168582 © Historic England, photograph: Alun Bull)

The sanctuary is raised from the choir by a further marble step distinguishing this area as the most holy part of the church, while a further three steps within the sanctuary continue to the high altar. The sanctuary is slightly narrower than the nave which, when viewed from the back of the nave, enhances the perceived length of the whole building and focuses the eye on the high altar. Within the sanctuary the rich decoration intensifies, with a continuation of the mosaic floor of 1906 and a blind arcade of pointed arches cladding the walls as they wrap around the altar. The arches are separated by cylindrical shafts which extend to clerestory level from whence the ribs of the vaulted ceiling spring from moulded capitals. The vaulted ceiling has two parts: six vault ribs spanning the apse extending to a boss (a cross design) at the eastern end of the sanctuary and an octapartite vaulted ceiling over the western part of the sanctuary. A central ridge rib connects the two parts and terminates at the boss at the eastern end. All the ribs have carved dog-tooth mouldings. At clerestory level, there are eight two-light plate-tracery windows, five of which contain stained glass added in 1907-14 by C E Kempe.³⁷¹ The windows are an important aspect of

371 *Ibid.*

Pearson's design, providing light into an existing dark space and adding to the perspective of the whole church as viewed from the rear of the nave. The furniture within the sanctuary – namely the wooden sedilia and sanctuary armchair – bear characteristics similar to the pews, particularly in the rounded elbows, and may therefore have been designed by Pearson, perhaps as a later addition. In other Pearson churches, however, the sedilia tend to be built of masonry and are set within the wall or within window niches.

Transepts

The organ (introduced in 1885) is set beneath the tower in the south transept and is lit by a three-light plate-tracery window. The north transept currently accommodates the Lady Chapel and has two three-light plate-tracery windows in the east wall (the central light rising higher than the others into the head of the arch) and a four-light window with rose window to its apex in the north wall; all have clear leaded glass as Pearson most likely designed them, although the glass is probably a later replacement. The west wall of the transept does not contain a window at this level; this is presumably due to the location of the tall chimney on the exterior which served the vestry fireplace and, possibly, the boiler underneath the vestry. The boiler room was not inspected during the survey to corroborate this. The floor of the Lady Chapel was previously laid with wood blocks but this appears to have been replaced at some point in the late 20th century by terrazzo.

Vestry

The main, west, vestry sits awkwardly at the east end of the north aisle and west side of the north transept. It is tempting to suggest, particularly given the uncomfortable addition of a tall chimney against the west wall of the north transept, that the vestry was a later, post-1884 addition or an afterthought. However, it is described in the account of the plans in 1882 and was certainly constructed by 1884.³⁷² The undated plan of the church (either the original design or the church as it was shortly after construction) also shows the arrangement of the vestry as it appears today, albeit with some modifications. These include the removal of a flight of external stairs to its eastern side which presumably led to the boiler house underneath and later replaced by a set of steps on the north side of the vestry.

The vestry is reached via a pointed-arched doorway in the north wall of the north transept which is closed by a wooden plank door with cross bracing to the back, iron strapwork and studs. The vestry has a wooden coffered ceiling, bare stone walls and a wood-block floor. In the east wall is a fireplace with stone surround and in the south wall are two vestment cupboards which are formed of two arched niches with panelled wooden doors. The room is lit by a two-light lancet window in its west wall. The intersecting tracery window in the north wall was most likely modified at some stage in the building's later history which may explain the choice of tracery which contrasts with the plate tracery used elsewhere. A door has been inserted in the east wall to access the extension which was added to the east in 1937 and this has changed the arrangement of the former vestry minimally.

Later additions and alterations

There have been numerous changes to the interior of the church since its construction in 1884 and many of these include changes to smaller furnishings such as candlesticks and

³⁷² *The Builder* vol **43**, 1882, 290; *Shields Daily Gazette* 16th December 1884, 3.

altar cloths which were donated by members of the congregation. To detail all of these changes would be beyond the scope of the project and therefore only major changes are discussed below.

The organ chamber was part of Pearson's original design but the organ itself, manufactured by Thomas Christopher Lewis of London, was installed shortly after the consecration in early 1885.³⁷³ Funds for a new organ were being raised through various events throughout 1882 and 1883 and specifications were drawn up by Mr William Rea, the City Organist, in 1884. This was probably the reason for the slight delay in the fitting of the organ, although the instrument was expected in time for the consecration.³⁷⁴

Like most buildings at the beginning of the 20th century, the gas lighting was replaced by electric; this was undertaken in 1904 by Messrs Robson and Coleman of Newcastle. The light fittings (since replaced) were 'steel bronzed fittings' but were attached to the previous gas pipes which hung from the vaulted ceiling.³⁷⁵ In the following year new heating apparatus was installed and, interestingly, the parishioners appear to have been conscious that this would damage the architecture and 'beauty' of the church and so chose the more expensive and least intrusive way of undertaking the installations.³⁷⁶ Unfortunately, later incumbents did not share these concerns and subsequent heating systems were increasingly cumbersome and intrusive.

Bequests of money to the church for specific changes or improvements appear to have been the reason behind most of the internal changes. The present mosaic tiles and marble steps in the choir and the sanctuary were designed by Frank Pearson in 1905 and were installed in 1906 with money bequeathed by Mrs Burn, a local parishioner.³⁷⁷ The new floors are thought to have replaced black and red tiles similar to those found in the porches and the gallery and found at many other Pearson churches.³⁷⁸ The designs, included as part of the faculty application, show that the floor was laid to match the designs by Frank Pearson as a series of rectangles with lozenge and circle details within borders.³⁷⁹ In 1911, Frank Pearson also designed five-pendant light fittings for the building to replace the 'unsightly' fittings previously installed in 1904; the new fittings were installed in 1911 and remained at the time of survey (October 2014), but have been reduced to three pendants (the date of this change is uncertain).³⁸⁰

Similarly, as was often the case, donations were given to the church for the installation of stained-glass windows to commemorate a loved one; unusually, there was a unified design scheme here at Cullercoats. All of the stained glass, with the exception of that in the

373 Saint George's, Cullercoats 2008 St. George's Church, Cullercoats. Unpublished church guide.

374 Bradford 2009, 2.

375 *Ibid*, 6

376 *Ibid*.

377 Saint George's, Cullercoats 2008 St. George's Church, Cullercoats. Unpublished church guide; Bradford 2009, 6.

378 Bradford 2009, 6.

379 NA DN/E/8/2/2/267 – Faculty papers relating to a marble floor in Cullercoats, St. George parish church, 1905.

380 Saint George's, Cullercoats 2008 St. George's Church, Cullercoats. Unpublished church guide.

west wall of the baptistery, was designed by Charles Eamer Kempe (1837-1907) who was considered one of the leading stained-glass artists of the late 19th and early 20th century. Unfortunately, Kempe died before his designs for the whole church were completed and before the stained glass was manufactured but his cousin, Walter Tower, executed the stained glass to Kempe's designs between 1907 and 1914.³⁸¹ The stained-glass windows in the south wall of the south aisle depict the appearances of Christ after the Resurrection. The windows in the apse depict various scenes and the quatrefoils above each pair of lancets contain angels. The upper half of the first window on the north side of the apse portrays the Visitation in its upper half and the Fall in the Garden of Eden in the lower half. The window to the right of this depicts the Annunciation to the Shepherds and Moses and the Burning Bush. The next window shows the Nativity and the Annunciation of the Blessed Virgin Mary and to the right of this is the Epiphany and Gideon receiving the sign he had requested. Finally, on the south side of the apse the stained glass depicts the Presentation of Jesus in the Temple and the Expulsion from the Garden of Eden.³⁸² The single stained-glass window at the eastern end of the north aisle shows the Baptism of St George in Jordan and it was installed in 1907.³⁸³ The windows in the north aisle were intended to depict the life of St George but following Kempe's death and the outbreak of the First World War, were never completed.

Practical and liturgical changes to the building included the creation of the Lady Chapel in the north transept in 1912 which appears to have replaced a 'temporary and unsightly' clergy vestry that was occupying this area.³⁸⁴ The clergy vestry was subsequently moved to the south aisle 'adjoining the entrance to the organ chamber'; this is presumably the present St George's Chapel which has removed evidence of the former vestry. The undated plan of the church of *circa* 1884 shows that there were pews in the area of the Lady Chapel in the north transept and throughout the south aisle but the mention of a vestry in these areas in 1912 suggests that the pews were either never introduced into the church or were removed at an earlier date. It is likely to be the latter since it is known from an account in 1957 that the floor of this area was previously covered with wood blocks;³⁸⁵ a floor covering that tended to be used in the areas where seating was located. The new altar in the Lady Chapel, remaining at the time of writing, was designed complete with riddel posts decorated with angels by Noel Leeson in 1912.³⁸⁶ The clergy vestry in the south aisle must have been short-lived since a screen between the organ and the south aisle was added in 1914 and later replaced by the present screen.³⁸⁷

The First World War years meant that there were no major changes made to the interior of the church, although after the war three lamps, which currently hang over the sanctuary, were given anonymously by members of the congregation as a thanks-offering for returning

381 *Ibid.*

382 *Ibid.*

383 Bradford 2009, 7.

384 *Ibid.*; Saint George's, Cullercoats 2008 St. George's Church, Cullercoats.

Unpublished church guide.

385 Bradford 2009, 35.

386 *Ibid.*, 8.

387 Saint George's, Cullercoats 2008 St. George's Church, Cullercoats. Unpublished church guide.

loved ones from the war.³⁸⁸ They were designed by Mr Bainbridge Reynolds, a metal-work artist and sculptor, 'whose work has a reputation throughout the country for its excellence' and were hung in 1919.³⁸⁹ Three years later, the high altar was considered to be 'unworthy' and not as ornate as that in the Lady Chapel which had been installed in 1912. Subsequently, the altar was lengthened, the dorsal behind was removed and a new festal frontal was introduced.³⁹⁰ These changes appear to have taken place based upon the view of the vicar. It is unclear whether the work affected pieces designed by Pearson but it is likely that the altar table dates from 1884, when the church was first constructed.

Shortly after the changes to the high altar, the Blessed Sacrament Chapel was created on the first-floor gallery at the west end of the nave in 1924. While the chapel probably had an altar table, the riddel posts and reredos, designed by Noel Leeson (who also designed the altar for the Lady Chapel), were not added until 1930, in commemoration of John Gregg, curate.³⁹¹

The present font cover, suspended over the font using a rope and pulley system, was introduced in the late 1930s to the designs of George E Charlewood, architect, and was funded by Dr John Peel Sparks in memory of his wife Lilian. It incorporates figures of the four northern saints to each corner: Cuthbert, Aidan, Paulinus and Oswald. At the centre is a canopy with a pyramidal roof containing the Good Shepherd.³⁹²

The largest structural change to the church involved the extension of the vestry to the east and the insertion of a doorway in the north wall of the north transept to access the new rooms in 1937.³⁹³ The work was planned in 1934 to commemorate the 50th anniversary of the consecration of the church but funding prevented the changes from taking place immediately. The foundation stone was laid by the Duchess of Northumberland on 14 October 1937.³⁹⁴ The extension is built of sandstone of a similar colour to the existing church but has a flat roof and fits awkwardly at the end of the north transept and 19th-century vestry. The 1884 vestry was used as a choir vestry while a new room, reached directly from the north transept, accommodated the clergy vestry with a smaller room behind which today is used as a lavatory.

Two years later, in 1939, a faculty application was submitted for the construction of a screen between the east end of the south aisle and the organ chamber. The screen presumably replaced the one that was first introduced in 1914 and the architects' drawing, included within the faculty documentation, shows that it included the statue of St George and the dragon which remains in the church at the time of writing.³⁹⁵ It was designed by the architect George E Charlewood, consulting architect to the church, who also designed the font cover.

388 *Ibid.*

389 Bradford 2009, 8.

390 *Ibid.*, 17.

391 Bradford 2009, 25; Saint George's Cullercoats 2008.

392 Bradford 2009, 25; Saint George's Cullercoats 2008; NA DN/E/8/2/2/1390 – Faculty papers relating to Cullercoats St. George, Northumberland, placement of font cover in memory of Lilian Violet Sparks, 1937.

393 Saint George's Cullercoats 2008; NA DN/E/8/2/2/1380 – Faculty papers relating to enlargement of vestry, 1937.

394 Bradford 2009, 26.

395 NA DN/E/8/2/2/1459 – Faculty papers relating to the erection of an organ screen at the east end of the south aisle, 1939.

Unsurprisingly, work to the church appears to have been restricted again during the course of the Second World War but in 1946 the parish magazine records that repairs were being undertaken and that a new heating system would be installed in the coming months.³⁹⁶ The cast-iron radiators remaining from this installation can be found in areas throughout the church, particularly within the gallery. These are quite large, intrusive and certainly affect the character of some of the spaces.

The church celebrated the Coronation of Queen Elizabeth II in 1953 with special services and the introduction of St George's Chapel in the south aisle especially for the Coronation Vigil; its dedication may have been partially in memory of King George VI.³⁹⁷ The statue of St George had already been introduced in 1939 but it was not until this later date that a formal chapel, presumably with altar, was established. In the same year, the 'tinted glass' within the windows of the Lady Chapel (north transept) and clerestory, most likely the original glass installed under Pearson's designs, was removed and replaced with clear glass.³⁹⁸ Two years later, in 1955, stained glass was added within the four lancet windows of the baptistery, designed by L C Evetts (1909-97), previously the Head of Design in the Department of Fine Arts at Newcastle University. The glass portrays scenes from the life of St Cuthbert³⁹⁹ and was added in memory of Canon Fry who served as the vicar of St George's between 1903 and 1946.⁴⁰⁰ In 1957 the Lady Chapel was also improved with the restoration of the wood-block floor (later replaced) with a new carpet over, a new flower pedestal and altar rail.⁴⁰¹ During the 1960s and 1970s, work within the church was largely concerned with the restoration and renewal of areas such as glazing, stonework, floors and furniture which had become damaged through age, erosion or vandalism. In 1961 two altar rails were provided in the Blessed Sacrament Chapel to complement the existing altar created in 1930; the rails were funded as a memorial.⁴⁰²

The front pews of the nave were removed and were 'permanently' placed into storage in 1976.⁴⁰³ There are some broken pews within the attic over the north porch, at the time of writing, and the fact that they are broken may explain why they were moved in the first place, although this may have happened whilst they were in storage or when they were moved. The six oak prayer benches within the Blessed Sacrament Chapel (gallery) were donated in 1979 by Dennis Bell, a local parishioner, who constructed the benches himself.⁴⁰⁴ It is unclear whether the benches replaced existing seating within the gallery but it is possible that there were no existing seats or that there were a few loose (post-1884) seats which were moved elsewhere.

396 Bradford 2009, 27.

397 *Ibid*, 32.

398 Bradford 2009, 33.

399 Saint George's, Cullercoats 2008 St. George's Church, Cullercoats. Unpublished church guide.

400 *Ibid.*; Bradford 2009, 34.

401 Bradford 2009, 35.

402 NA DN/E/8/2/2/2163 – Faculty papers relating to Cullercoats St. George, Northumberland, refurnishing the Sacrament Chapel in the west Gallery, 1960.

403 Bradford 2009, 43.

404 *Ibid*, 44.

The north-west porch was enclosed using teak and glass to create a small enclosed porch in 1980.⁴⁰⁵ The south-west porch remains open as Pearson designed it. Repairs to the exterior stonework and interior floor finishes (tiled and wood-block floors) continued into the 1990s and early 21st century.⁴⁰⁶ In 1994 the large window in the vestry was repaired and this may be the date when the tracery was altered to become intersecting tracery with a horizontal transom.⁴⁰⁷

A new sound reinforcement system was installed into the church in 1999 bringing the church up to date with modern technology. The boiler was replaced (for the third or fourth time since the church was constructed) in 2008 and this was probably the date when new radiators were added to the aisles. Most recent changes have been minimal – for example, a handrail was added to the spiral staircase leading to the Blessed Sacrament Chapel (gallery) in 2008 – but the focus appears to have been on careful restoration of the church building, particularly of the external stonework which is constantly under threat due to the church's coastal location.

Conclusion and significance

Despite the lack of definitive architectural drawings of the church showing Pearson's intended design, it is clear that St George's portrays many of the finest qualities of Pearson's best churches. This includes well-proportioned spaces and the subtle inter-relation of these spaces, sparse detailing, the use of the Early English style with French influences and stone vaulting throughout. The 1884 design can be clearly interpreted from the existing church interior although it has been incrementally modified since the church was first constructed and, in some ways, this has transformed the character of the interior from that which Pearson intended. In particular, the introduction of stained glass to the aisle windows between 1907 and 1914 and to the baptistery in 1955 has made certain areas of the church quite dark. If the decision had been made to fill all the windows with stained glass, particularly those in the clerestory, then the effect on the church would have been very different to how Pearson designed it. Unusually for his larger churches, Pearson does not appear to have included any stained glass at Cullercoats and it is possible that he was attempting to make a light, airy space which reflected the church's exposed coastal location. Without architectural drawings and/or correspondence from the architect, this is difficult to determine further.

The largest change by far is the addition of the enlarged vestry in 1937 which was somewhat unsympathetic in its design but it is fortunate that it affected only a small part of the overall plan. Other changes have been largely concerned with the removal or replacement of furniture and ornaments. These changes appear to have come about as a result of liturgical changes (for example the introduction of the Lady Chapel and the Chapel or St George) and/or changing attitudes of incumbents, but more often as a result of a feature being in a poor state of repair or becoming a memorial to a deceased loved one. It is unclear exactly what furnishings Pearson designed but he was probably responsible for the font, pulpit, pews and choir stalls which have fortunately been retained, albeit the pews in smaller numbers since some have been removed. The pulpit and font are characteristically refined with sparse

405 *Ibid.*

406 *Ibid.*, 47-8.

407 *Ibid.*, 48.

detailing limited to arches, columns or nail-head detailing while the pews with their simple incised motifs and rounded elbows also match designs seen in other Pearson churches. Admittedly, the pews could have been chosen from a catalogue rather than specifically designed by the architect. It is unclear which craftsmen were used for the furnishings at St George's, but the builder was certainly local and it is likely that the craftsmen also were, although improvements in carriage by this date might have enabled the architect to procure services from his favoured craftsmen further afield.

Site name and address: Church of All Saints, Petersfield Road, Highcliffe, Winchester (12)

Parish: All Saints Winchester, with St Andrew, Chilcomb and St Peter Chesil

Historical parish: Chilcomb

County: Hampshire

District: Winchester

Diocese: Winchester

Historical diocese: Winchester

NGR: SU 48901 28993

Designation status: N/A

NHLE no. N/A

NRHE (AMIE) no. 1607661

Surveyed by: Simon Taylor, Clare Howard, Matthew Jenkins

Date of survey: 6 November 2014

Report by: Simon Taylor

Date of report: March 2015

Photography by: James O Davies, Clare Howard and Matthew Jenkins

Introduction

The Church of All Saints at Highcliffe is an Anglican church, formerly in the parish of Chilcomb, in the Diocese of Winchester, which was built as a second church in the parish to serve its western, or Winchester, end. The original church within the parish, St Andrews, is situated within the village of Chilcomb approximately 1.3 miles to the south east. The Church of All Saints was built for the Reverend Ninian H Barr in stages between 1889 and 1897 in response to the expansion of suburban Winchester, although he did not live to see the chancel completed, and the final planned stage (the addition of a tower incorporating a vestry) was never executed. Winchester's urban expansion spilled into the north-west corner of the parish into the estate of Highcliffe and Magdalen Hill,⁴⁰⁸ and the church was originally situated on what was then the very edge of the urban area, on south-sloping land along the south side of Petersfield Road, to the immediate east of four new streets of terraced housing. In recognition of the absorption of its north-west corner into urban Winchester, the parish of Chilcomb was split in two civil parishes in 1894: Chilcomb Without and Chilcomb Within, the latter, which contained All Saints' Church, becoming part of the municipal borough of Winchester.

The Church at All Saints' Chilcomb might be described as one of Pearson's 'cheap' churches (costing only £5,000⁴⁰⁹), a term the architect himself used for his less costly commissions, designed and built towards the end of his life and while he was engaged with a number of other more important commissions including the cathedral at Truro. The church was built in several stages and the original design was altered on more than one occasion as phased construction progressed, but even the final iteration of the design was only partially completed.

Like many of Pearson's 'cheap churches' the interior does not appear to have received its full complement of furniture, although the first phase of construction, consisting of the nave and

408 Page 1908, 314-16.

409 Quiney 1979, 283.

north aisle, was fitted with font and pews which have since been removed. The pulpit is the only surviving piece of furniture from Pearson's scheme. When the chancel was added in 1896-7, the fixtures in this part of the church were designed by G H Kitchin, not Pearson. Some pieces including the choir stalls, currently adjacent to the font, and the present font, which is Norman, were moved here from St Peter's church, Chesil in the 1950s to create a side chapel which has also since been removed. The most significant changes were undertaken fairly recently when the north aisle was transformed into a multi-functional suite of rooms including a kitchen and new vestry. Part of this transformation involved re-flooring with stone, introducing new chairs and a nave altar. This has changed the character of the original Victorian interior to a large degree.

Pearson's intended scheme

An application for aid for a second church within the parish of Chilcomb was received by the Incorporated Church Building Society (ICBS) on 16 June 1888.⁴¹⁰ ICBS minutes of July and November 1889 record that the plans for the church had been approved and that £150 might be awarded towards a new church which would contain 475 seats.⁴¹¹ Quiney states that All Saints' was designed between 1885-9 but the earliest known plan of the church is dated March 1889; it is signed by Pearson but also bears the signature of John Shillitoe and Son, the builder of the church. An associated set of elevation drawings similarly bears Pearson's signature together with the date 1889 and the name of John Shillitoe and Son accompanied by the date May 18 1896.⁴¹²

The plan (Figure 103) bears the approval stamp of the ICBS and the date 19 July '89. It is labelled 'HIGHCLIFFE. WINCHESTER' and shows a church with a four-bay nave and north aisle of near equal width. There is a chancel with choir and sanctuary and the north aisle extends, through an arch, as far as the end of the choir. On the south side of the choir is a square tower with a ground-floor vestry. The nave is entered through a doorway, without porch, at the west end of the south wall and is reached via a flight of ten steps due to the fall of the land. A similar opposing door, without steps, is shown on the north side of the church giving access to the aisle; a pew-less alley connects the two entrances internally. The nave is lit by three three-light mullioned windows on the south side and by a large, five-light west window and the aisle is lit by three three-light windows on the north side and by a single three-light west window; all these windows are shown with twin rear-arches. Three moulded columns are shown supporting the arcade which separates the nave from the aisle. A total of perhaps about 68 pews of differing lengths, or perhaps simply space dedicated for chairs or unsecured benches,⁴¹³ are densely arranged in eight blocks in the nave, north aisle and chancel aisle. Central west to east alleys are shown in both the nave and north aisle, and north to south alleys at the rear between the opposing doors and in front of the chancel. A circular font occupies a square base at the west end of the nave, between two small blocks of pews and to the west of the transverse alley. There is a semi-circular pulpit, reached by two steps, at the front of the nave on the south side but no corresponding lectern or reading desk on the north side. Three diminishing steps lead up to the chancel through

410 ICBS 9370 – All Saints' Chilcomb church file.

411 ICBS Minutes Volume **26**, 18 July 1889 (p90) and 21 November 1889 (p90).

412 HRO 56M81W/PW3 – Set of 7 coloured plans of new church, 1889.

413 Although the blocks are clearly shown, individual pew divisions are very faint and difficult to accurately discern on this plan.

a central opening in a dwarf wall or rail. Opposing blocks of what are supposedly choir stalls are shown on either side of the choir and there is another step, in front of an altar rail, followed by another step and the altar which is shown on a two-tier plinth. The sanctuary is lit from both the north and south by pairs of single-light windows with twin rear-arches and from the east by a large three-light window. The chancel aisle is lit by a large four-light east window. The ground floor of the tower shown on the south side of the church is labelled 'VESTRY' and is lit by two two-light windows with twinned rear-arches in the south wall. A fireplace is shown in the centre of the east wall and there is access in the west wall to a vice set within the thickened-out masonry of the junction of the west wall of the tower and the south wall of the nave; external access to the vice, and so to the chancel, also seems to be shown. A smallish rectangular organ is also shown taking up part of the vestry, just behind the south block of choir stalls, and access from the vestry to the chancel is shown as through a narrow gap and up two steps on its east side.

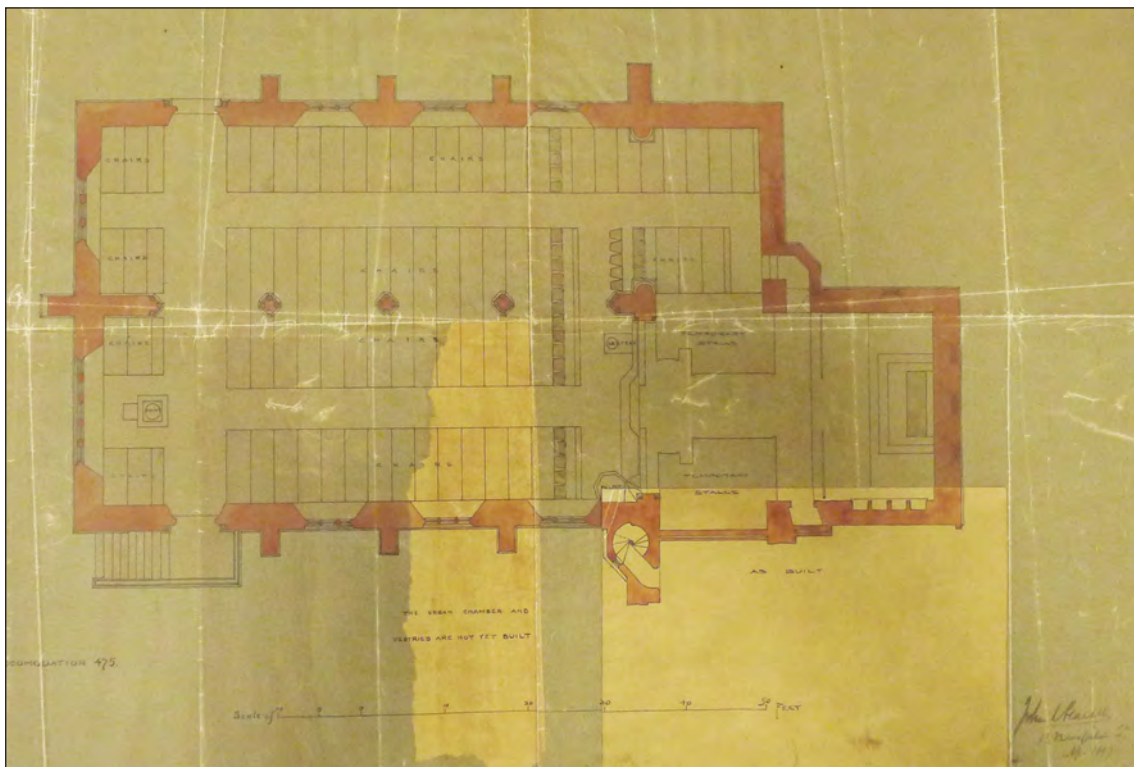


Figure 103: Plan of the Church of All Saints, Highcliffe (Chilcomb), circa 1889 (56M81W/PW3 © Hampshire Record Office)

In spite of its relative simplicity and small scale, the church was constructed in several phases and although the nave and north aisle seem to have been completed in accordance with the original plan, the design for the chancel, chancel aisle and tower/vestries was revised. A second plan for this part of the church showing the revised scheme is signed by John L Pearson and dated March 1895, with an ICBS approval stamp dated 21 June 1895, but also bears the signature of John Shillitoe and Son and the date 18 May 1896 (Figure 104).⁴¹⁴ The junction of the chancel aisle with the sanctuary, shown as a simple right angle in 1889, is here depicted with a polygonal projection around a rectangular column at the

414 56M81W/PW4-6 – Plans of the chancel and vestry, chancel and a rough plan of All Saints', 1895-6, Church Hampshire Record Office, Winchester.

true corner allowing access from the chancel aisle to the choir, around the column and down two steps. The choir is shown with opposing stalls; on the north side is a bench for eight men in front of which is a stall for '6 men' and then one for '8 boys'. On the south side the rear bench is replaced by an organ screen but the stalls for men and boys are as they are on the north side. There is also a priest's seat and desk shown beside the stalls on both sides of the choir. The sanctuary is shown as it is on the plan of 1889 except that all the windows are omitted and sedilia and credence are shown set into its south side. A small rectangular organ, with player's bench, is positioned directly to the south of the choir and partially within a choir vestry on the ground floor of the tower. This choir vestry is lit from the south, just as is shown on the plan of 1889, but has a south-east corner fireplace. The doorway in the centre of the east wall of the choir vestry opens to a lobby from which a priest's vestry and a landing with access to both a flight of stairs leading to an external entrance and a doorway to the choir are reached. The priest's vestry is attached to the east side of the tower, to the south of the sanctuary. It has a south-west corner fireplace (back-to-back with that of the choir vestry) and is lit from the south by a single small two-light window and from the east by a large four-light window. Between the priest's vestry and the sanctuary is a flight of ten steps leading down from a western landing to an external eastern entrance which is in turn reached from the ground by three external steps from the north. The western landing, at the top of the ten steps, also gives access, by three skewed steps, to a doorway to the choir. The side vestries were also evidently intended to have a lower, or basement level. A chamber beneath the choir vestry (tower) lit by two windows on the south side and one west window, is labelled 'EXTRA VESTRY OR LAVATORY'. A central doorway in the east wall connects it with a heating chamber, beneath the priest's vestry, with two coal stores and a furnace. This chamber is lit by two south windows and has its own external east entrance with side light.

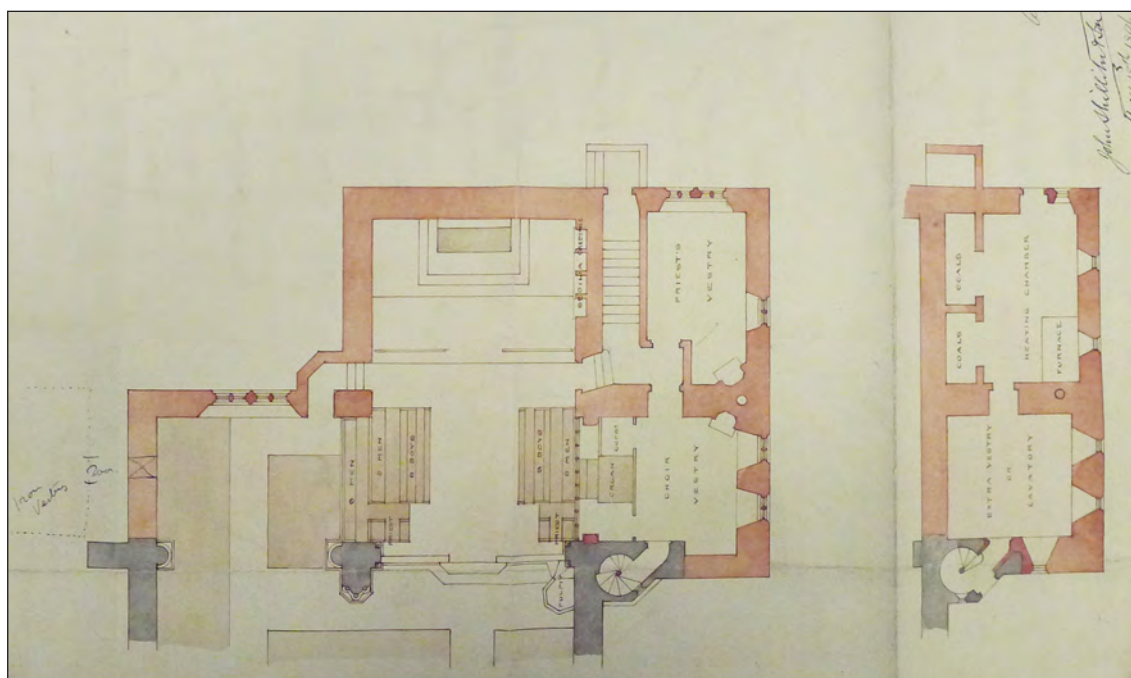


Figure 104: Plan of the chancel and vestries, Church of All Saints in Highcliffe (Chilcomb), dated 1895 (56M81W/PW4-6 © Hampshire Record Office)

Construction of the church

With the plans approved by the ICBS, construction of Pearson's All Saints' Church began in 1889 but progress was staggered and evidently fraught with difficulties, presumably due to lack of funds. By 1890 the two west bays of the nave had been built and this part of the church was dedicated by the Bishop of Guildford on Ascension Day of that year. By 1891 the nave and the north aisle had been completed and the partially constructed church, with a roughly-boarded east end, was first used for service on Good Friday of that year.⁴¹⁵ That the church was incomplete and still lacked its chancel in 1895 is confirmed by the Ordnance Survey map of that year⁴¹⁶ which depicts the outline of the church exactly as shown on the plan of 1889 minus the chancel and chancel aisle, with three buttresses on either side of the nave/aisle body, an extra-large and thick buttress at the north-east corner, a single central west buttress, steps up to the south nave entrance and the projection for the stair for the expected tower. The chancel and chancel aisle were finally built in 1896-7 but evidently to slightly revised designs, indicated by both the ICBS minutes and later plans (*see above*).

The ICBS minutes of 20 June 1895 record the recommendation that the deviation from the sealed plans of Highcliffe Church, previously approved by the Committee and Architects, may be sanctioned. This was followed on 18 July of the same year by the resolution that a grant of £150 would be paid in full after the consecration of the new church, in spite of the vestries and organ chamber being omitted; any potential requests for further aid were declined. However, in December of that year the ICBS recommended that the grant offer of £150, which had lapsed, be renewed for two years from that date (19 December) but by May of 1897 the grant had still evidently not been paid and it was resolved to reduce it to £140 due to the omissions of part of the plan.⁴¹⁷ A final plan of All Saints' church by Pearson submitted to the ICBS indicates the incomplete nature of the church in its final form (Figure 105).⁴¹⁸ It is labelled 'HIGHCLIFFE, WINCHESTER GROUND PLAN' and is dated 1897. Zones for chairs, not pews, are clearly labelled in the nave and the choir stall areas are labelled 'TEMPORARY STALLS'; there is no organ. The base of the tower vice is shown but not the tower or priest's vestry. Other labels state that this is the church 'AS BUILT' that the accommodation is for 475 and that the organ chamber and vestries are not yet built. According to *The Builder* (May 22, 1897) the fittings – altar table, rail, desks and panelling at the east end – were made of old oak from the nave roof of Winchester Cathedral by Thomas and Co to the designs by G H Kitchin and the gas fittings were by Dicks and Sons.⁴¹⁹

The church at its fullest extent is shown on the Ordnance Survey map of 1908⁴²⁰ but with an additional, and quite sizeable, outbuilding linked to the north side of the chancel aisle which is not shown on any of the Pearson plans. This structure has been removed, and no trace remains on the ground, but there is a doorway in the wall of the chancel aisle in this position which externally has a simple red brick surround, timber lintel and a segmental brick relieving arch. The door frame is recessed and the door itself is of simple plank

415 *The Builder* vol **72**, 1897, 465.

416 Ordnance Survey 1:2500, Hampshire, Sheet XLI.13, revised 1895, published 1896.

417 ICBS Minutes Volume 27, 20 June 1895 (p327), 18 July (p335), 19 December (p353) and Volume 28, 20 May 1897 (p130).

418 ICBS 9370 – All Saints' Chilcomb church file.

419 *The Builder* vol **72**, 1897, 465.

420 Ordnance Survey 1:2500, Hampshire, Sheet XLI.13, revised 1908, published 1909.

construction, suggesting that it was originally an internal doorway to a non-public service area. The purpose and exact date of the outbuilding is not known but it must have been built within a decade of the completion, as far as it went, of the church and given the lack of vestries and heating chamber, it might have offered temporary accommodation for one or both of these functions (*see below*).

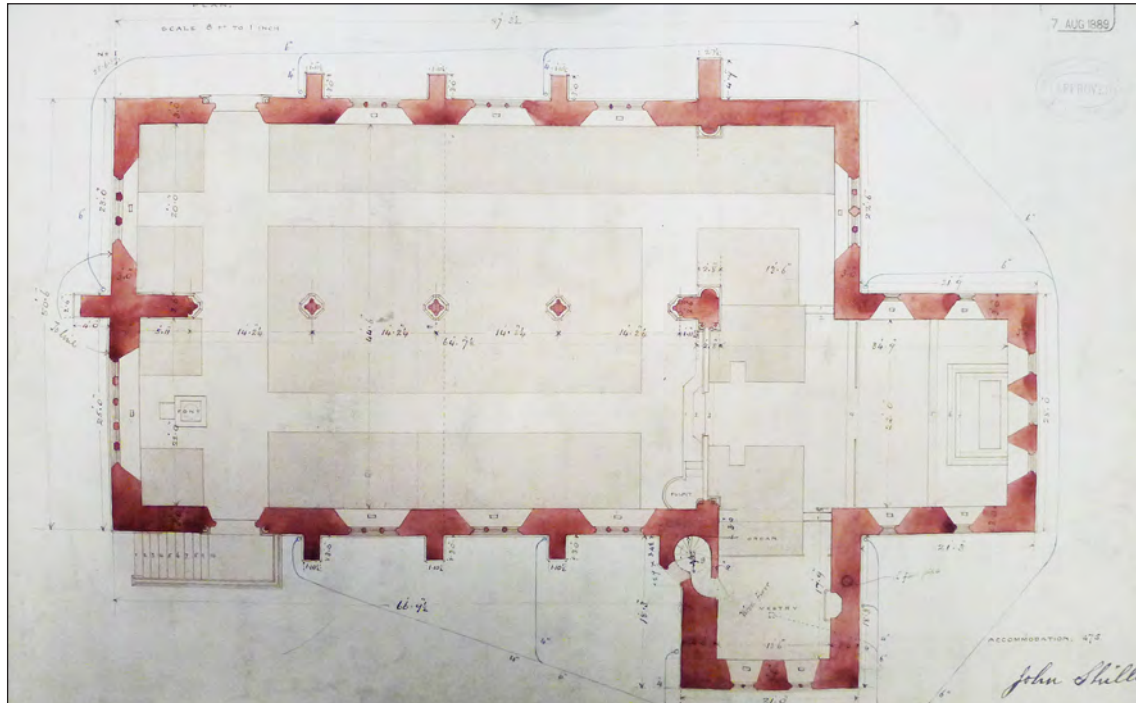


Figure 105: Plan of the Church of All Saints in Highcliffe (Chilcomb), dated 1897 (ICBS 9370 © Lambeth Palace Library)

Description

General layout, materials and style

The Church of All Saints is aligned approximately east to west on the south side of Petersfield Road (Figure 106). It consists of a nave and north aisle of near equal width, and a chancel with choir and sanctuary. The north aisle is extended beyond the end of the nave by one bay, through an arch, to form a north choir aisle. There are four stepped buttresses on the north side and three buttresses on the south side of the church plus a single central west buttress. A projection from the south elevation, at the junction of the nave and chancel, forms a stair turret which presumably contains the vice stair intended to serve the planned tower. Part of the tower wall also projects beyond the turret with tothing to facilitate later completion. Further tothing and an ashlar door jamb with the beginning of an arch to the east of the projection indicate the intended position of the vestries and tower. The church is of flint with stone and red brick dressings and internally the walls, chancel arch and arcade are of local clunch (from the quarries of Mr L J Carter).⁴²¹ The nave and chancel and the north aisle each have steeply pitched roofs covered with slate.

⁴²¹ *The Builder* vol 72, 1897, 465.



Figure 106: *The Church of All Saints at Highcliffe, taken from the north east (DP172520 © Historic England, photograph: James O Davies)*

Nave

The congregation enter the nave via a doorway at the west end of the south wall. Because of the fall of the land, the doorway is reached by a flight of ten external stone steps on a red brick base. The doorway has a moulded outer equilateral arch, with hood, of ashlar which springs from engaged columns and an inner chamfered arch of plain ashlar. The two-leaf door is of studded timber with long strap hinges. The nave (Figure 107) is lit from the west by a large window with plate tracery – five lancets and two quatrefoils – filled with plain glass and by three windows with Geometrical bar tracery – three lancets each – from the south. The middle of these southern three is the only window in the church with stained glass; it is dedicated to the memory of the Reverend Ninian Hozier Barr, rector of the parish, for whom the church was built and who died on 27 March 1891. The window is by James Powell and Sons of Whitefriars, London and was installed in 1893.⁴²² The design depicts the Acts of Mercy – the marriage at Cana, Jesus’s rebuke to the winds, the healing at the pool, the miracle of the five loaves and two fish, the restoration of sight to two blind men upon departure from Jericho and Lazarus raised from the dead. The nave has a five-bay arch-braced collar roof with large, clumsy tie beams, the ends of which are supported on carved corbels atop long engaged shafts. There are single tiers of trenched purlins and a collar purlin. The roof is of Memel timber⁴²³ boarded with pitch pine on the back of the rafters. Pearson’s plans of the nave show it without fitted pews and the original chairs have long since been removed, as has the original font (replaced by a Norman font from St Peter’s, Chesil), although it evidently occupied the approximate position of the present one, directly

422 Bullen, Crook, Hubbuck and Pevsner 2010, 629.

423 *The Builder* vol 72, 1897, 465.

in front of the west window at the centre-rear of the nave. At the front of the nave on the south side is a polygonal pulpit reached by three stone steps with an ashlar pedestal and timber top with blind tracery panels with cusping. There is a simple corresponding lectern on the north side of the nave as shown on Pearson's later plans.



Figure 107: The nave of the Church of All Saints, Highcliffe, taken from the west (DP172525 © Historic England, photograph: James O Davies).

The north aisle

The north aisle is separated from the nave by an arcade of four double-chamfered equilateral arches which spring from piers with clustered shafts, each with a central circular shaft and four engaged colonettes, and moulded capitals. The aisle is lit from the west by a large window with plate tracery – three lancets and two quatrifolios – and plain glass. From the north it is lit, as the nave is from the south, by three windows with Geometrical bar tracery and three lancets each. Pearson's plans show the aisle with a central alley and zones for chairs on either side and the north aisle has its own external entrance, at the west end of the north wall opposite the nave entrance with which it is linked by a transverse alley, but the demarcated alleys – probably laid with tiles – have been removed and replaced in recent years.

Chancel

The chancel (Figure 108) is three steps up from the nave and is separated from it by a low stone screen and a double-chamfered equilateral chancel arch of clunch. It is floored with diamond-set red and black clay tiles and has a roof like that of the nave but without the heavy tie-beams. The choir is equipped with two pairs of opposed wooden choir stalls – panelled and with blind, cusped tracery and carved quatrefoils – and reading desks plus similar priest's seats and desks to the sides. Behind each pair is a fine timber screen with trefoil-headed panels and carved trefoils in the spandrels. The provenance of the choir stalls, seats and desks is uncertain – they might have been brought from St Peter's, Chesil, in the 1950s (*see below*) – but they are accurately mounted within areas of wood-block flooring and are respected by the surrounding pattern of clay floor tiles, suggesting they were designed for All Saints', a position supported by the plan of the chancel and vestries of 1895 (*see above*) and by notes prepared in 1965 for visitors to the church by the incumbent rector which do not list the choir stalls amongst the artefacts brought from St Peter's in 1956.⁴²⁴ Behind the choir stalls on the south side of the chancel is a large opening with an equilateral head of smooth white clunch, now blocked, intended as the gateway to the ground floor of the intended tower. To its left is a doorway, also with a smooth clunch surround, equilateral arch and also a hood mould, originally intended to provide access to and from the proposed vestries and external eastern doorway. On the north side a corresponding archway opens into the north side chapel or chancel aisle, and to its right is a doorway and three steps up to the short dog-leg passage around the arch pier, a passage which if the lost block to the north of the chancel was indeed a vestry (*see above*), would have allowed the priest direct access to the chancel.



Figure 108: The chancel of the Church of All Saints, Highcliffe, taken from the west (DPI172546 © Historic England, photograph: James O Davies).

424 HRO S6M81W/PZ5 – Bernaud, L W 1965 'Notes for the information of visitors to All Saints Church Winchester'.

The sanctuary is raised on two stepped levels above the choir and there is a further two-step altar plinth set behind an altar rail of carved wood with ogee arches and roundels in the spandrels between turned posts. The sanctuary is lit by high-level lancets fitted with clear glass – two each in the north and south walls and three in the east wall – and there is a deep moulded sill band of clunch on all three sides. Beneath the lancets and band, is a sedilia and piscina of smooth clunch. The altar table is open-fronted and of three bays with upper segmental-arched panels with false moulded timber corbels. Behind is a wooden *baldachino* with a carved lower rail and a traceried top beneath an entablature. The *baldachino* is integral with panelling on either side with plain muntins and rails, blind tracery to the upper panels and poppyhead cresting.

North choir aisle

The north aisle extends beyond the eastern termination of the nave, separated from it by a double-chamfered equilateral arch which springs from semi-circular engaged columns and is now occupied by the organ. There is a four-light east window with three quatrefoils above four lancets. To the right of this is a round-headed entrance to the short dog-leg passage leading to the chancel. Although one might expect this area to have been dedicated as a north chapel, it is shown on all of Pearson's plans laid out with space for chairs for the general congregation and without an altar.

Later additions and alterations

On 9 July 1908 a petition was made for a faculty for the installation of a heating system because, as the vicar noted at the time 'I find they were not put in place when the church was consecrated'. The petition requested the introduction of a hot-water heating system together with boiler house, radiators, pipes and associated fittings. The location of the boiler house is unclear but it might be the partially detached block shown on the Ordnance Survey map of 1908 (*see above*), or at least the lower level thereof, which has since been demolished. The 1895 plan of the chancel and vestries has been crudely annotated in ink to show the dotted outline of a building in this position and the inserted doorway in the north wall of the east end of the north aisle that communicated with it. The dotted outline appears to be labelled 'from Vestry' so it is possible, but by no means certain, that this block was a detached, or somehow linked, priest's vestry with heating chamber beneath, as had been planned for the south side of the chancel.⁴²⁵

On 23 January 1919 a petition for a faculty for the erection of a war memorial, of Caen stone, on the west wall of the church with an inscription and list of names was put forward.⁴²⁶ The petition also requested the erection of an oaken canopy over the curtain at the east end of the church, the introduction of a sanctuary carpet and the colouring of the walls of the church. The memorial consists of a triptych of panels with cusped heads in Perpendicular style on which the names of the war dead of 1914-1918 are inscribed, with the Royal Arms above and a simple bracketed shelf below. Immediately beneath the shelf is a further rectangular panel bearing the inscription "TO THE GLORY OF GOD AND IN

425 HRO 65021/M/429F/1 – Faculty for the installation of a heating system at the church of All Saints, Chilcomb, 1908.

426 HRO 65021/M/429F/3 – Faculty for the erection of a war memorial at the church of All Saints, Chilcomb, 1919.

MEMORY OF THOSE WHO GAVE THEIR LIVES FOR THEIR COUNTRY IN THE WAR
THIS TABLE WAS ERECTED BY THE PARISHONERS, AND A FUND STARTED FOR
BEAUTIFYING THE CHURCH’.

On 13 June 1932 the parochial church council petitioned for a faculty authorising a raft of alterations to the east end of the north aisle and to the high altar. The north choir aisle, behind the organ, was to be screened by curtains suspended by an iron rod supported by two oak posts. A plain oak altar table was to be provided, immediately in front of the curtain, set on a dais one step up from the floor and enclosed by oak rails; this has since been removed. There was to be a moulded oak cornice above the dossal of the altar and a cross and two candlesticks provided as well as an oak credence table. The high altar was to receive a pair of iron brackets to carry riddels (plus riddels for the same), a pair of oak standard candlesticks (4 feet, 3 inches high) for the sanctuary pavement and a processional cross was also to be provided. A series of drawings dated May and June 1932 by G H Kitchin, architect of Winchester, which accompany the faculty show the proposed altar for the north aisle, complete with cross and flanking candlesticks, and the oak credence. There are also drawings of the large candlesticks intended for the sanctuary pavement and these match the candlesticks present in the sanctuary at the time of writing. The drawings bear the additional inscription ‘Approved by the Winchester, Portsmouth Diocesan Advisory Committee’ and the date June 16, 1932. Included in the faculty file is a piece from the catalogue of A R Mowbray and Co Ltd (church furnishers of 28 Margaret Street, London) with a picture of an altar cross and candlesticks, suggesting these had been chosen for the new altar in the north aisle.⁴²⁷ The north aisle has undergone extensive remodelling in recent years and it is uncertain whether the altar was installed at the time of asking, although as a faculty dated 1956 for the creation of a chapel in the north aisle states that it had remained unfurnished since 1891 (*see below*), it seems unlikely that the earlier work went ahead.

It is uncertain when the organ was added to the north chancel aisle; it was not included on the latest plans dated 1895 but appears to have been installed by 1956. On 25 September 1956 a faculty was granted for the removal of furniture from St Peter’s, Chesil, to All Saints’ and the creation of St Peter’s chapel in the north aisle of the church.⁴²⁸ Plans for the chapel which accompany the faculty show 12 pews arranged in files of six either side of a central aisle, an altar rail, altar and reredos and a new rear curtain. To the rear (east) of the altar and curtain, the final two bays of the north aisle are marked as ‘CHOIR & VESTRY’ and the curtain which formerly separated the end bay from the rest of the aisle was to be rehung between the eastern arcade piers while a screen between the central piers of the arcade was to separate the chapel from the main body of the nave. The plan was drawn by H S Sawyer and Sons, architects and surveyors, of Winchester. The faculty also allowed the relocation of the Norman font, screens from the chancel, 12 small pitch-pine seats, two oak choir seats, an ancient church warden chest and an oak chest of drawers from the vestry at St Peter’s, Chesil. The two oak seats from St Peter’s were to be used to create a baptistery and the churchwarden’s chest was to be placed in the vestry. The ‘present’ choir vestry was to be used as a store room and the clergy vestry used as a choir vestry.

427 HRO 65021/M/429F/4 – Petition for faculty authorising various additions and alterations to the East end of All Saints’ Church, 1932.

428 HRO 65021/M/429F/8 – Faculty for the creation of St Peter’s Chapel at the church of All Saints, Chilcomb, 1950.

Of the work that was done at All Saint's during the 1950s only the baptistery survives. The Norman stone table font has shallow empty arches and there are two simple pews or choir stalls arranged for convenience against the rear wall of the nave and the engaged aisle arcade pier at the rear of the church. Presumably they are the choir stalls brought from St Peter's Chesil in the 1950s. In recent years St Peter's Chapel has been removed completely and a partly freestanding structure of timber and glass has been constructed within the north aisle, almost completely filling it and leaving only the easternmost bay, used as a vestry, as it was. The new structure enjoys independent access via the pre-existing north doorway which now opens into an entrance hall from which a water closet and utility cupboard (both on the south side within the alcove) formed by the first, attached, arcade pier. A doorway opposite the entrance leads through into the nave while a doorway to the north leads into a large rectangular activity and meeting space, with inset kitchen, which occupies most of the volume of the aisle. This space has full-length folding glass doors on the south side enabling it to be opened up to the nave, if required. To its north is a smaller room, an office and robes room, essentially a new vestry. Another alteration made at about the same time was the insertion of a small internal glass and timber lobby behind the south nave entrance. Such a lobby is intended to exclude drafts from the nave when the original door is left open while still enabling the interior of the church to be seen from outside. The lobby is sympathetically designed with arched double-leaf doors echoing the shape of the original doorway. The nave has also been re-floored with modern stone and furnished with green fabric and chrome chairs.

Conclusion and significance

The Pevsner architectural guide to this part of Hampshire, published in 2010, describes All Saints' Church as being 'not among his [Pearson's] memorable churches'⁴²⁹ and it is true that its boxy interior and large side aisle lack the elegance of proportion of his better works. The use of flint and red brick for the exterior is harsh in its effect and combined with the failure to complete the tower and vestries, which has left the south-east end with a ragged and truly unfinished appearance, greatly detracts from its external appeal. In addition, the internal alterations also detract from the significance of the interior and have left only the chancel in anything like its original form; these alterations include the replacement of much of the original floor and pews, and the addition of a multi-purpose block in the north aisle. That said, the contrast of the bright but soft whiteness of the clunch contrasts pleasingly with the red and black tiling of the floors (where it survives) in spite of the sometimes roughly worked finish to the former.

All Saints' is one of Pearson's 'cheap churches' designed and constructed while Truro Cathedral was under construction and at a time when Pearson was undertaking a wide range of commissions. This is one of his larger cheaper commissions, but it is not necessarily of the same quality seen elsewhere, probably as a result of lack of funds. Insufficient funding not only led to a phased construction of the structure, but also appears to have prevented the church from receiving its full complement of furniture. While the pulpit was probably designed by Pearson and is similar to his work elsewhere, most of the chancel fittings were in fact designed by G H Kitchin and crafted by Thomas and Co as part of the second, chancel phase. Interestingly, the builder of choice was, however, John Shillitoe, Pearson's most favoured builder whom worked on various church buildings for

429 Bullen, Crook, Hubbuck and Pevsner 2010, 629.

Pearson, including Truro Cathedral. The craftsmen responsible for the font and pulpit, however, are unknown, although the pulpit is of high quality.

While the recent changes to the interior have drastically changed Pearson's original design, the chancel has fared well, albeit incorporating pieces of furniture not designed by Pearson and moved from elsewhere. Although far from Pearson's intended interior, the modified nave and north aisle have also meant that the church has become a very bright and welcoming space which can cater for a number of various activities and events, all of which contribute to keeping the building open and in use.

Site name and address: Catholic Apostolic Church, Maida Avenue (formerly Maida Hill), Paddington (13)

Parish: Paddington

Historical parish: Paddington

County: London

District: City of Westminster

Diocese: N/A

Historical diocese: N/A

NGR: TQ 26452 82020

Designation status: Listed, grade I

NHLE no. 1238911

NRHE (AMIE) no. 1491667

Surveyed by: Clare Howard, Simon Taylor and Matthew Jenkins

Date of survey: 16 October 2014

Report by: Clare Howard

Date of report: March 2015

Photography by: N/A

Introduction

The Catholic Apostolic Church was established in 1894 as a new church on the site of an existing cottage⁴³⁰ along Maida Hill West; the road was renamed Maida Avenue at some point between 1936 and 1954.⁴³¹ The Catholic Apostolic faith – sometimes called Irvingite after the main founder of the movement, Edward Irving – was first established in London during the 1830s under twelve Apostles as defined by the seventh chapter of the Apocalypse in the Bible.⁴³² Below the Apostles were Angels (or Bishops) who were each responsible for a church and congregation and were aided by Priests (usually a minimum of seven) and Deacons (also usually a minimum of seven).⁴³³ All ministers had to be ordained by an Apostle and unfortunately the last Apostle died in 1901 meaning that no new Angels or Priests were ordained after this date.⁴³⁴ Despite this, the church has continued to practice the Catholic Apostolic faith at the Maida Avenue premises with services held every Sunday; the church is run by trustees.

Despite being in his mid-seventies at the time of this commission, Pearson showed no signs of slowing down and continued to produce some of his finest work towards the end of his career. This late work included the Church of All Saints in Hove (commenced 1889 and completed by Frank Pearson in 1924), the chapel for Middlesex Hospital, London (1890-1) and the Church of St John, Barnet, London (started in 1890 and completed by

430 Pearson refers to the removal of an existing cottage on the site of the proposed church in his specification. Catholic Apostolic Church Maida Hill West: Specification of the Works, December 1890, held by the Trustees of the Catholic Apostolic Church (Maida Avenue).

431 Ordnance Survey 1:2500 London, published 1936; Ordnance Survey 1:1250 London, published 1954.

432 Henke, M 'The Catholic Apostolic Church and its Gordon Square Cathedral: Bloomsbury, the 'Irvingites' and the Catholic Apostolic Church' <http://www.ucl.ac.uk/bloomsbury-project/articles/articles/CAC-Gordon_Square.pdf> accessed 12 February 2015.

433 *Ibid.*

434 *Ibid.*

Frank in 1911). There were also numerous smaller church designs, various restorations and commissions for individual church furnishings. The Catholic Apostolic Church is one of the largest and most impressive of Pearson's late churches; it has large well-designed proportions, complex spatial arrangements (particularly in the layout of the side chapels and chancel aisles) and elegant stone vaulting throughout. These aspects make the building one of Pearson's best and show him to be a master of 19th-century church interiors.

The church interior is exceptionally well preserved retaining all of its pews and chairs as well as its large pieces such as the font, pulpit, altar and reredos. The architectural drawings and specification by Pearson suggest that this is exactly as he designed it and later changes have been very minimal. The largest change appears to be the introduction of the organ case added in 1903 to the designs of Frank Loughborough Pearson. Electricity was probably introduced in the first or second quarter of the 20th century and the lighting has recently been upgraded. It is possible that the floors have also been replaced since Pearson's specification refers to his typical red and blue tiled floors, but the present ones are terrazzo.

Pearson's intended scheme

The circumstances of the commission for the church at Maida Avenue are largely unknown but one of the six trustees involved (mentioned on contract documents)⁴³⁵ was George Claudius Ash, a retired local businessman and manufacturer of porcelain dentures.⁴³⁶ This was the only non-Anglican church that Pearson designed. Anthony Quiney has suggested that there may have been a connection between the trustees and the sixth Duke of Northumberland, patron of St George's Church in Cullercoats.⁴³⁷ Certainly the architecture of the Catholic Apostolic Church, Maida Avenue and the Church of St George, Cullercoats share many characteristics, but the church is also very similar to the Church of St Augustine, Kilburn which is located nearby.

Records relating to the construction of the Catholic Apostolic Church are held by the church trustees and include a full set of architectural drawings as well as the architect's specification. The drawings are signed by Pearson and his address is given as 13 Mansfield Street. In each corner of the architectural drawings is a small note explaining that the drawings are those referred to in an agreement between George Claudius Ash and Edwin Light Luscombe (the builder), dated 16 February 1891, which might suggest that there were other drafts by Pearson which have not survived.

The set of drawings includes a ground floor plan (labelled 'No. 1'), an elevation of the external north elevation (No. 2), an elevation of the external south elevation (No. 3), an elevation of the external east elevation (No. 4), an elevation of the external west elevation (No. 5), a 'longitudinal section looking north' (No. 6), a 'section through nave looking west' (No. 7), a 'section through chancel looking east' (No. 8), a 'section through transepts looking west' (No. 9), a 'section through transepts looking east' (No. 10), a 'section through north aisle looking north' (No. 11), details of the house and classroom including plans, sections

435 Michael Carter pers. comm. 4 February 2015.

436 Ash left a substantial estate of £217,023 on his death in 1892, showing him to have been a rich man. Principal Probate Registry, *Calendar of the Grants of Probate...made in the Probate Registries of the High Court of Justice in England, 1858-1966*, 63, accessed via www.ancestry.co.uk.

437 Anthony Quiney pers. comm. 20 January 2015.

and sections of moulded details (No. 13) and finally, details of the vestries and rooms on the south side (No. 14). Drawing No. 12 is not included within the trustees' archive but presumably followed on from No. 11 and was probably a section through the south aisle.

The ground-floor plan of the church is a complex design formed of two western porches with adjacent lobbies flanking an apsidal baptistery, a nave with north and south aisles, crossing and transepts, an apsidal chancel with ambulatory, and aisles and side chapels. To the north side of the north aisle is a passageway which separates the church from a house and 'classroom' whilst to the south side of the church is an area containing numerous vestries which are labelled 'Angel Evangelists', 'Choristers', 'Under-Deacons', 'Deacons', 'Priests' and 'Angels' and are accompanied by a sacristy, meeting room, lavatories and two small rooms labelled 'Deaf'. The reason for the latter is unclear.

The chancel fixtures and fittings – including the stalls for the Deacons, misericords, Angel's throne (or *cathedra*), Angel's prayer desk and kneeler and high altar as well as the font in the baptistery and the altar in the south chapel – are all shown as outlines on the ground-floor plan. 18 rows of pews set within two files and separated by a central alley are shown as a rough pencil outline. The pulpit is also shown as a rough sketch on both sides of the north-eastern-most pier suggesting that the exact location for the piece remained undecided in 1891 and was probably confirmed later in the construction phase. An octagonal font set upon a square base is indicated in the baptistery and is labelled 'FONT'. There are two benches with prayer desks placed at right angles to each other to either side of the entrance to the chancel, while flanking the centre of the chancel there are sets of seven misericords with prayer desks. Simple rectangles mark where the Angel's throne and kneeler, reading desks and altars are to be placed. It is presumed, given their location within Pearson's architectural drawings, that these items were probably designed by Pearson himself and that separate design drawings were passed to the chosen craftsman. Certainly no detailed drawings of the individual fixtures and fittings appear to survive within the trustees' archive or in other local or national archives.

Pearson's specification explains that the builders were to provide quotes for three separate phases of work: the whole of the church, the 'residence' and classroom and finally, the vestries. Even at this early stage in 1890, Pearson was aware that the tower could not be constructed; the specification states that only the lower storey should be built, probably due to restricted funds. The specification provides the technical and contract instructions to the main building contractor but within it Pearson explained that the heating apparatus, gas, organ, sittings, stalls, chancel fittings, font and sculpture were not to be included in the main works undertaken by the contractor suggesting these items were separately commissioned by the architect; this may explain why details of these individual items are omitted from the architectural drawings.

Construction of the church

As explained above, Ash was one of the trustees of the church; his family, particularly his father Claudius Ash (most famous as one of the first manufacturers of porcelain dentures in Britain), were associated with the Catholic Apostolic church throughout the 19th century. George C Ash lived nearby at 141 Maida Vale in 1871 and he was listed as a manufacturer of dentures (following in his father's footsteps with the family business) employing 234

employees; this provided him with the means to offer a substantial sum towards the construction of the church.⁴³⁸ Edwin Light Luscombe was a builder based in Exeter, Devon; given Exeter's distance from London of approximately 200 miles, it appears that Pearson clearly valued his skills, choosing the firm out of nine others who tendered for the work.⁴³⁹ He certainly used Luscombe on other churches, including St Pancras, Exeter and the Abbey Church in Shrewsbury in the late 1880s.⁴⁴⁰ Frank Pearson also used Luscombe to build the remainder of the nave at Truro Cathedral.

An incised inscription on the north-western-most column base within the nave records the laying of the foundation stone on 23 May 1891. The church is believed to have been largely completed by June 1893, although its Licence as a Place of Worship was not issued until 30 July 1894.⁴⁴¹

Description

General plan form, materials and style

The Catholic Apostolic Church stands proudly on Maida Avenue (formerly Maida Hill West) overlooking the Regent's Canal in Little Venice, London. The main body of the church is aligned north-west to south-east to a cruciform plan, although an attached contemporary house to its north-east side and a range of small vestries to its south-west side (of similar style and materials) make the overall plan roughly rectangular. The north-west to south-east alignment appears to have been dictated by the plot of land and existing alignment of Maida Avenue, since the architectural drawings depict the boundary walls of the adjacent properties.

The exterior of the Catholic Apostolic Church is constructed of red brick laid in English bond with ashlar dressings and pitched roofs covered with red clay tiles. The roofed lower storey of the unfinished tower stands to the western corner of the building while the attached caretaker's house is attached to the north. The external north-west elevation is adorned with ashlar octagonal spirelets and over the crossing is a tall lead fleche with pointed spire, punctuated by pointed arches and decorated with quatrefoils. Despite being constructed of red brick on its exterior, the interior is entirely of ashlar stone which is believed to be Stamford and Weldon stone,⁴⁴² relieved by moulded string courses and vaulted ceilings. As with most of his churches, Pearson chose to design the building in the Early English Gothic Revival style, although there are also hints of French Gothic, particularly in the exterior details. The plan is almost entirely laid out according to the 1891 designs described above (Figure 109) and consists of a five-bay aisled nave with a baptistery to the south-west,

438 1871 Census St Mary Paddington, piece 12, folio 61, page 21; 1891 Census St Mary Paddington, piece 5, folio 6, page 3. George C Ash is listed as retired manufacturer in 1891.

439 Michael Carter pers. comm. 4 February 2015.

440 Quiney 1979. Pearson tended to use John Shillitoe for many of his larger churches but the builder died in 1891 and may have unwell and unable to work for a few years before this.

441 Michael Carter pers. comm. 4 February 2015.

442 Catholic Apostolic Church Maida Hill West: Specification of the Works, December 1890, held by the Trustees of the Catholic Apostolic Church (Maida Avenue).

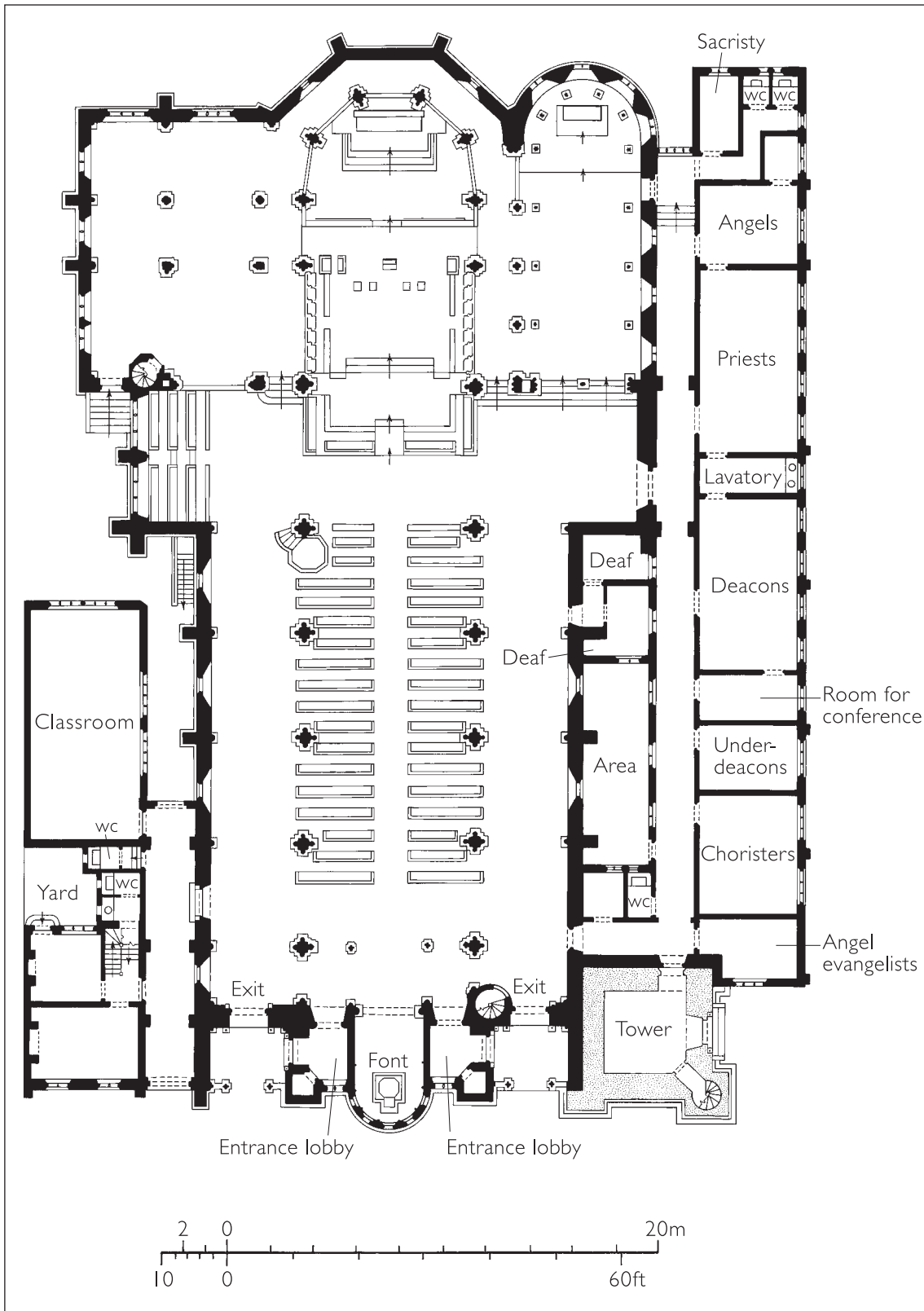


Figure 109: Plan of the Catholic Apostolic Church, Maida Avenue, London, based on the plan in Quiney 1979 and Pearson's design drawings (© Historic England, drawn by Allan T Adams)

transepts, a polygonal chancel with ambulatory and flanking side chapels. On the north-east side of the church the attached house is currently used by the caretaker and is separated from the main body of the church by a passageway. The house was not inspected as part of this study. On the opposite, south-west, side of the church are a number of vestries and other rooms accessed from a main corridor.

Porches

The church is accessed from the exterior via one of two small porches which are located in the corners at the back of the nave. Each of these is set underneath a sloping roof and has an open arcade consisting of a wide pointed stone arch of two orders supported by clustered columns, accompanied by a very narrow pointed arch. Within each porch is a larger doorway with a chamfered pointed-arched surround leading directly into the nave aisles and a second narrow doorway with pointed-arched surround, at right angles to the first, leading into a small ante-room underneath the gallery, which ultimately leads into the nave. According to Pearson's plans, the narrower, innermost doorways were used as the entrances while the outermost were exits. As with the majority of Pearson's churches, all of the doors are of wooden plank construction with studs and scrolled, hammer-dressed iron strapwork.

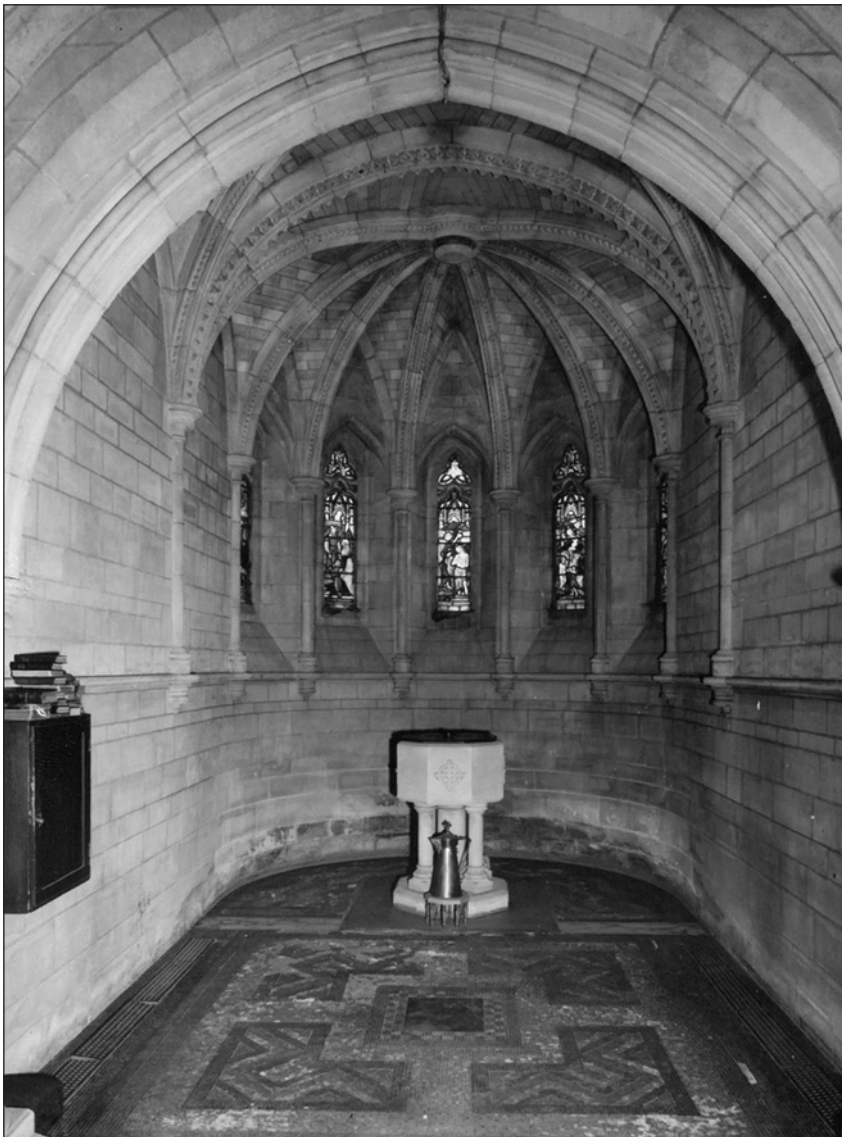


Figure 110: The baptistery of the Catholic Apostolic Church, Maida Avenue, taken from the south-east in 1967 (67/00905 © Historic England Archives)

Baptistery

In the centre of the rear wall of the nave, between the porch doorways, is a pointed archway opening on to an apsidal baptistery (Figure 110). Cylindrical half shafts with ring-moulded corbels and capitals, set at the level of a moulded stone-string course, support the ribs of a fine stone-vaulted ceiling, the ribs of which are decorated with dog-tooth detailing. Between the shafts, set within the apse, are five pointed-lancet windows. Their Decorated tracery is probably a Pearson design but the stained glass is likely to be a later insertion: the 1891 architectural drawings show the windows filled with clear leaded glass. The mosaic floor of the baptistery is probably also part of Pearson's intended design, inspired by his trip to Italy, but it has, unfortunately, been damaged. The simple font, although only shown in plan form as an octagon set upon a square base on Pearson's 1891 plans, is also likely to be part of the original design. It is a small stone table font with octagonal basin supported by a wide cylindrical stem and a further four cylindrical shafts with ring-moulded capitals of a 12th-century style. Every other face of the octagonal basin is decorated with a sun cross.

Nave

The nave has aisles to the north-east and south-west which are separated from the nave by an arcade of pointed arches which spring from circular ashlar piers with four attached shafts set upon square bases (Figure 111). Above the arcades a blind triforium is suggested by two moulded string courses in a similar fashion to Pearson's St George, Cullercoats. The clerestory level is punctuated by two-light plate tracery windows with quatrefoils, with the exception of the north-western-most bays which are single lancets. They are filled with opaque, square-leaded, textured glass, set within wide, splayed, deeply recessed pointed arches. The arches are finished with slender round shafts, with ring-moulded capitals and bases, the jambs supporting a roll-moulded pointed arch above the openings. The clerestory windows create a bright and well-lit nave in contrast to the darker aisles. The ribs of the quadripartite ceiling of the nave spring from moulded capitals set above triple shafts which rise from the ground level of the nave, through the arcade, to the clerestory.

Within the furthest north-west bay of the nave is a first-floor gallery across the west wall which is accessed by a stone spiral staircase set within a projecting turret. The iron gate across the entrance to the turret is part of the 1891 design and is mentioned in Pearson's specification. At ground-floor level the gallery is supported by an arcade of three pointed arches through which the baptistery and entrance porches are accessed; the balcony front itself is decorated by blind cusped arches. The gallery is lit by two large four-light windows and a roundel with Geometrical tracery and opaque, leaded, textured glass; the roundels incorporate quatrefoils and sexfoils. These are all set within a deeply recessed arch with roll-moulded decoration to its outer edge which is underlain by slender shafts. Between the two four-light windows are two empty canopied niches, one above the other, for statues which may or may not have been filled at the time of construction. Pearson shows the outlines of statues within the niches on his 1891 drawings and it is, therefore, presumed that he intended them to be filled.

There are two files of 18 wooden pews throughout the nave, each with open seat backs and with a single upper rail supported by bench ends. They have one or two legs in the centre, depending on the length of the bench. The bench ends have rounded upper corners

and shaped and rounded elbows. Each file of pews is fronted by a rail pierced with cusped arches. The number and arrangement of pews matches a rough sketch outline on Pearson's 1891 plan, but it is not clear whether Pearson designed the pews himself.



Figure 111: The nave of the Catholic Apostolic Church, Maida Avenue, taken from the north-west in 1967 (67/00906 © Historic England Archives)

The elaborately carved stone pulpit is located against the eastern-most column to the north; it consists of a round base surmounted by round columns with moulded capitals and bases which support an octagonal drum. Each face of the drum contains lower panels filled with blind quatrefoils while above are pairs of open cusped arches with quatrefoils. The arrangement of the arches and quatrefoils is different on every other face of the drum but the whole is headed by a carved stone foliated top rail; this design is widely used by Pearson. The platform and brass reading desk within the pulpit (a later addition) is reached by a set of stone steps which wind around the base of the pillar. Given the style of the pulpit which matches the type and quality of details found elsewhere within the building, and indeed within other Pearson churches, it is likely that it was designed by Pearson although, again, as mentioned above, this only appears on the 1891 plans as a rough pencil sketch.

The floor of the nave is laid with wooden blocks in the area of the pews as specified by Pearson, and with coloured terrazzo arranged in rectangular shapes in the central alley and rear passageway. It should be noted that in his specification, Pearson stipulated that the floor should be laid with red Staffordshire 4" x 4" tiles laid diagonally and finished with narrower red and blue tiles – the latter probably closer to black as at his other churches – around the edges. This was the design he chose in his other churches and therefore the terrazzo is either a diversion from the specification or a later replacement; the latter is more likely.

Aisles

The north aisle is lit by four pointed-lancet windows, each filled with opaque leaded glass and set within wide splayed arched recesses. A segmental-arched doorway set within a pointed moulded stone arch supported by round shafts, located within the second bay from the north-west, leads to the passageway and attached house. The door itself has cross-bracing and this design is shown on Pearson's elevation drawings. The hood mould over the doorway continues along the elevation as a string course while between each of the bays are round shafts with moulded capitals supporting ribs which create the quadripartite vaulted ceiling. The aisles have loose wooden chairs with a shaped upper rail, saddle seat and book pocket at the back; these are arranged within an area of wood-block floor with a terrazzo-covered alley alongside it. Pearson's 1891 drawings do not show pews in the aisles and the chairs are characteristic of standard 19th-century church chairs; this suggests that this arrangement is as it was intended in 1891. The arrangement of the north aisle is reflected in the south aisle with the exception that the south wall is punctuated by four pointed-lancet windows, as well as two doorways which are set asymmetrically within the outermost bays. The westernmost of the doorways leads into the corridor providing access to the vestries for Angel Evangelists, Choristers, Under-Deacons, Deacons, Priests and Angels as well as lavatories and a meeting room, as they are labelled on Pearson's plans. The second doorway leads directly to a pair of small rooms which are marked on the 1891 plan as 'Deaf'; the reason for this is unclear.

Transepts and crossing

The quadripartite stone-vaulted ceilings continue throughout the transepts and crossing. The north transept is lit by two three-light windows with cinquefoils in the north wall of the north transept and contains three tiers of benches or stalls separated down the centre by a

flight of wooden steps. At the front of each set of stalls is a panelled prayer desk containing shelves and decorated with top panels of blind cusped arches and quatrefoils with blind rectangular panels below. The stalls do not appear on Pearson's 1891 plan but a very faint pencil line may demarcate where he intended the stalls to fit. The opposing, south, transept is lit by a six-light window with a wheel window and cinquefoils, again, filled with opaque leaded textured glass. Below the window is a doorway with a pointed-arched surround which provides direct access for the clergy from the vestries to the holiest parts of the church. The floor within the transepts and crossing is terrazzo, laid in patterns of large circles filled with star or flower shapes in red, yellow and green; as mentioned above, this may be a later replacement.

Chancel

The separation of the chancel from the crossing is subtle and is marked by a pair of clustered columns which, like the nave, extend to clerestory level where they are terminated by moulded capitals which form a platform from which the ribs of the vaulted ceiling spring to span the crossing and the chancel (Figure 112). The quadripartite vaulted ceiling continues through the chancel, where the apse has radiating ribs which fan out to allow the vault to follow the shape of the apse. The chancel is lit at clerestory level by pointed lancet windows. Those in the apse contain stained glass while those within the choir have opaque glass; again, this reinforces the chancel as a light space in contrast with the darker side chapels. The organ is set within the north-east wall of the chancel above the north chapel; its pipes protrude from a pointed-arched opening which was purposely designed by Pearson, although the organ itself was added later. Below the clerestory is the suggestion of a blind triforium, echoing the arrangement in the nave. At ground-floor level, an arcade of pointed arches separates the chancel from its aisles and ambulatory; each arch becomes progressively narrower towards the chancel's east end.

Within the crossing are sets of stalls; two either side of a narrow alley arranged at right angles to each other, and raised on a stone platform which extends into the crossing. The benches have decorated backs filled with blind cusped arches and quatrefoils and are accompanied by prayer desks with shelves; these seats were reserved for the Deacons. As with the majority of his churches, Pearson used steps at the entrance to the chancel to present the idea of progression to the holiest part of the church. Four stone steps between the stalls lead to an area with a tiled floor consisting of red tiles intermixed with encaustic tiles laid in square patterns. At this level are two loose stools, two chairs and a single carved wooden lectern, the stem of which is decorated with small canopies at the base and fleurons. The desk is decorated with pairs of blind cusped arches similar to the tracery in the clerestory windows which may suggest that it was designed as part of the initial 1891 scheme.

Across this floor, a further three steps lead to a second level which is fronted at either side with pinkish marble lecterns with front panels composed of multiple open quatrefoils; the lecterns are used for the reading of the Gospel and the Epistle. This level of the chancel is much more richly decorated than the level below which again reinforces the concept of progression. The floor is filled with red, black and white tiles inter-mixed with gold and red encaustic tiles arranged in patterns to demarcate the central alley and flanking alleys to the high altar. At the base of each of the flanking arcade arches is a set of seven wooden

misericords with prayer desks in front; these were reserved for the priests. The misericords have shaped, scooped backs with rounded details between each seat and a simple incised moulding to the upper rail which continues into the shaped arm-rests and rounded elbows. The backs of the misericords, which can be viewed from the side chapels, are panelled; each panel contains two tiers of cusped arches which matches the back of the Deacons' stalls found within the crossing. The front of the prayer desks are also punctuated by pairs of interlinked cusped arches with intersecting tracery. The misericords are shown in plan form on Pearson's 1891 plans but the accompanying prayer desks are shown in two halves and the existing prayer desk may therefore, be a diversion from this design or a later replacement.

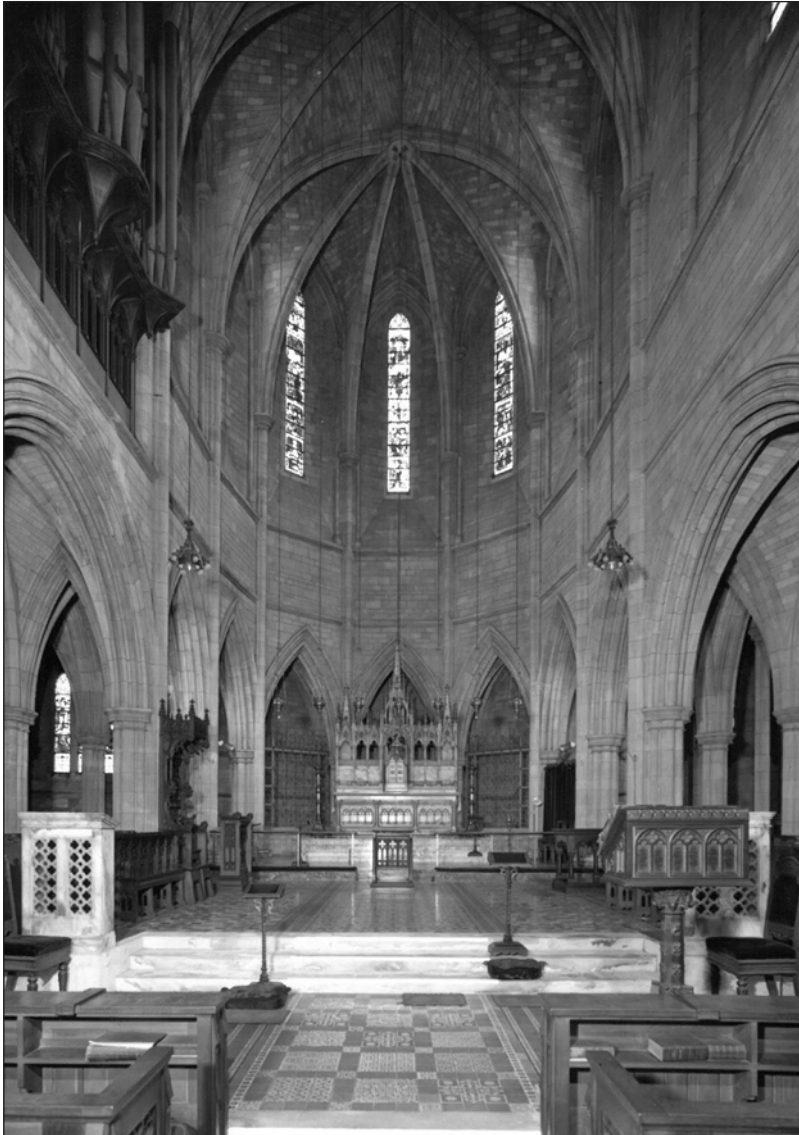


Figure 112: The chancel of the Catholic Apostolic Church, Maida Avenue, taken from the north-west in 1967 (67/00909 © Historic England Archives)

At the east end of the northern set of misericords is a large carved wooden canopied throne or cathedra; the square canopy of which is decorated with pinnacles to each corner separated by a row of pointed arches and trefoils topped with *fleur-de-lis* and finials and underlined with a row of fleurons. The sides of the canopy are shaped into cusps supported by slender columns which in turn rest on shaped, upturned, cusped arms as a mirror image of the canopy above them. The seat back, framed by the canopy above, is panelled

with a pair of blind cusped arches and quatrefoil. The attached prayer desk is decorated in the same way as the seat and canopy and has a front panel of three pairs of cusped arches with quatrefoils; the top rail is finished with fleurons. Adjacent to the throne, in the centre of the floor and facing the altar, is a small wooden prayer desk with a kneeler platform reserved for the use of the Angel or Bishop; again, the front is pierced with pairs of cusped arches and quatrefoils matching the throne. The desk is accompanied by a brass stand with a barley-twist stem, probably used for carrying a censer. To the west of the prayer desk are four smaller lecterns with wooden bases and cast iron stems supporting wooden reading platforms. To the right, or south, of the central prayer desk is the large square table of Prothesis, used for preparing the bread and wine for altar; its legs are shaped into round columns which are spanned by cusped ogival arches. To each side of this second level of the chancel, in front of the prayer desks accompanying the misericords, are loose wooden benches. The ends of the benches are again decorated with cusped arches and quatrefoils and it is likely that they have been moved here from elsewhere. Hanging over the sanctuary at this level are seven brass hanging lamps of an elaborate, filigree design which are used for burning oil, a key feature in the Catholic Apostolic church.

The sanctuary, the most holy part of the church, is separated from the remainder of the chancel by a dark red marble step surmounted by a brass altar rail which incorporates quatrefoils and scrolls set within square panels of wrought iron and brasswork. While Pearson's plans suggest that he intended to include a rail at the entrance to the sanctuary, the present rail appears to be a later replacement. An arcade of five pointed arches and a stone dwarf wall, arranged in the shape of the apse, separate the sanctuary from the ambulatory. Wrought-iron screens incorporating scrollwork and quatrefoils and finished with fleurons, set within the arches flanking the high altar, may be a later addition to complement the high altar and are perhaps of a similar date to the altar rail.

The floor of the sanctuary is inlaid with coloured marble of octagonal, lozenge and square shapes arranged into highly elaborate patterns. The high altar itself is set upon a plinth of white marble with grey veining and is reached by five steps giving it prominence throughout the church. Pearson's 1891 plans show the arrangement of the steps to the plinth as only useable from the west whereas in reality they are also stepped on the north and south. This suggests either a slight diversion from what was intended or that Pearson only gave rough outlines on the architectural drawings, with separate drawings provided by him or the sculptor for significant furnishings such as the altar.

The altar table, thought to have been carved by Nathaniel Hitch,⁴⁴³ is composed of different coloured marbles of red hues, the base of the plinth in dark red while the sides are a light pink and the slabs and columns are picked out in orange. The panels contain a blind arcade of paired arches with quatrefoils, underlined by a row of quatrefoils and surmounted by a foliate frieze. Each panel is separated by columns with round moulded bases and foliate capitals. With the exception of its base, the plinth is in the same light pink colour as the panels and has an ogee moulded edge. Centrally placed above the altar table is the tabernacle, a small cupboard with a pitched roof surmounted by a small cross. The crocketed gable of the tabernacle is decorated with a moulded ogee arch over a quatrefoil with trefoil heads below and is flanked by columns with foliate capitals and angled turrets above. The small double doors at the front of the tabernacle have scrolled strapwork, perhaps of gilded metal, and ring handles.

443 HMIL 2009.21 – Nathaniel Hitch Archive Catalogue.

The altar table itself was undoubtedly designed by Pearson since it follows many of the characteristics found throughout the church; for example, the foliate frieze is used on the pulpit while the arches and quatrefoils are used throughout the building within the window tracery and on the furniture, particularly within the chancel. The elaborate canopy and reredos over the altar table is of the 14th-century style with ogee arches, crockets and finials and this is a slight diversion from the 12th- and 13th- century style used elsewhere. The reredos consists of a wide cusped arch over the tabernacle with two smaller trefoil-headed cusped arches, then a wider outer, cusped arch to either side. Each of these is set beneath crocketed gables containing a *fleur-de-lis* circumscribed within a circle, although the gable of the central arch contains a dove, the symbol of the Holy Spirit. Between each of the arches are buttresses surmounted by crocketed pinnacles. At the third level there are three crocketed spires, one at either end; the taller central one sits on a pinnacle with a two-light, transomed opening set within a crocketed gable.

The altar is flanked by two brass candlesticks with bell-shaped bases on claw feet supporting a fluted stem of seven stages; the upper stages are more decorative with foliate details. The candlesticks are most likely a later addition.

Behind the sanctuary is the narrow arcaded passage of the ambulatory which connects the two chancel aisles and the side chapels with each other without the need to pass in front of the high altar. This is a characteristic feature of high status religious architecture, and its inclusion here shows that Pearson and his patrons thought of this building as equating to something of the rank of a monastic church or cathedral. The north aisle of the chancel continues the width of the ambulatory and also forms the south bay and entrance to the north chapel. Its bays are separated by clustered columns.

Area to north of chancel and ambulatory passage

The area to the north of the chancel appears to have been used as an additional seating area, perhaps specifically for children who were being educated in the adjacent classroom; the doorway in the north end of the west wall would have provided direct access for them into the main church without disturbing the remainder of the congregation in the nave. This additional seating area and the continuation of the ambulatory (Figure 113) are separated from the north transept by a change in level of approximately 0.5m and is reached from it by a short flight of steps. At the upper level are two open pointed arches (one wide and one narrow) supported by columns with attached cylindrical shafts and moulded capitals. The narrow arch forms an entrance into the area from the north transept and there are five stone steps leading from transept level. As with the majority of the church, the area to the north of the chancel and the continuing ambulatory passage are vaulted throughout and the ribs spring from moulded capitals above clustered columns. The columns create a space divided into three unequal bays with the southern-most of these (closest to the sanctuary) being slightly narrower than the other two, maintaining the width of the ambulatory. – Terrazzo flooring is used to demarcate two north-south alleys through the central bay and western bay and an east-west alley through the southern bay; all the other areas are covered with wooden blocks and accommodate loose chairs matching those found in the aisles of the nave. The rear, north, side of the chapel is raised, presumably to offer increased visibility to the sanctuary from the back.

The space is lit by four two-light plate tracery windows with roundels in the north wall and by two stepped three-light plate-tracery windows in the east wall. The windows are filled with stained glass which depicts scenes from the Gospels but, according to Pearson's 1891 designs, he intended the windows to have clear glass; this suggests that the stained glass is a slightly later replacement. Access directly from the external passageway on the north side of the church is provided through a doorway in the north-west corner of the room. There is also direct access from the chapel to the sanctuary so that members of the congregation could approach the altar to take communion.

From the north chancel aisle, the ambulatory forms a passage behind the altar which was possibly used for ceremonial processions. The ambulatory has two single lancet windows, both filled with stained glass which again appears to be a later replacement since Pearson illustrated clear glass in his 1891 designs. Above the north chapel is a first-floor organ chamber accessed via a spiral staircase on the western side of the chapel itself. The chamber was not inspected as part of the research but Pearson's 1891 drawings show that it was a purpose-built space. However, his drawings do not show the organ and the present instrument is a later replacement.



Figure 113: The north chapel of the Catholic Apostolic Church, Maida Avenue, taken from the west in 1967 (67/00904 © Historic England Archives)

South chapel

The south side of the ambulatory opens onto the south chancel aisle which, like the north chapel, is separated from the south chapel by the clustered columns of the ambulatory. The exception on this side of the chancel is that there are more columns on the south side of the aisle and these are paired with smaller columns within the chapel which offers the south chapel greater seclusion from the south chancel aisle (Figure 114). The design of this space, with its different rhythm of columns, windows and apsidal east end for the altar, gives this chapel its own separate identity. The south chancel aisle continues the ambulatory and is accessed from the south transept via a pointed archway, again with circular shafts and moulded capitals. To the south of this archway is a short, very narrow pointed archway with open spandrels above which leads to the minute aisle of the south chapel. To the right of this is a large doorway formed of two pointed arches separated by a pillar (also known as a *trumeau*) of four attached shafts with moulded capital and base; within the moulding of the arches themselves is dog-tooth detailing. Facing the transept, a round shaft with foliate capital rises from the column capital between the two arches; it supports a canopied niche containing a statue of Jesus the Good Shepherd which, according to one of the present trustees, was gifted to the church by Pearson himself.⁴⁴⁴ Above, the tympanum of the arch is pierced by a large quatrefoil circumscribed within a circle. Beneath it, five stone steps reinforce the idea of progression from the transept into the south chapel.



Figure 114: The south chapel of the Catholic Apostolic Church, Maida Avenue, taken from the south-east in 1967 (67/00907 © Historic England Archives)

444 Michael Carter pers. comm. 16 October 2014.

The apsidal south chapel can be entered from the south transept or the south chancel aisle. It is a discreet space which portrays some of Pearson's best architectural achievements particularly with the slender, elegant clustered columns set around the edges of the chapel to create minute aisles and ambulatory. These are a particularly unusual feature, but closely follow the arrangement in the Lady Chapel at Salisbury Cathedral (commenced *circa* 1225), and add more complexity to the planning and decoration of the chapel. The columns have moulded capitals which carry the dog-toothed ribs of the stone-vaulted ceiling. The chapel is lit by eight two-light plate-tracery windows with quatrefoils, all of which are filled with stained glass thought to have been designed by John R Clayton and Alfred Bell.⁴⁴⁵ Like the north chapel, it is unclear whether the stained glass was added as part of the initial construction phase but, again, Pearson certainly depicted clear glass on his 1891 drawings. The floor is laid with terrazzo in geometric patterns and the design demarcates a central alley to the altar, either side of which are rows of loose wooden chairs matching those found within the nave aisles and north chapel.

The altar is separated from the main body of the chapel by a single stone step with a brass altar rail; this appears to be a later addition and is not shown on Pearson's 1891 drawings. The raised level is paved with mosaic tiles arranged in geometric patterns of red, green and gold. The altar itself is placed on a raised plinth with a small area of inlaid mosaic tiles; the two projecting sections of the plinth are not shown on Pearson's 1891 design and are likely to be a modification undertaken during the initial construction phase. Furthermore, detailed designs for the altar itself are not depicted on Pearson's cross sections or plan suggesting that, as mentioned above, details for individual furnishings may have been kept separate.

The base of the altar table consists of a carved ashlar stone semi-octagon which is flanked by supporting free-standing octagonal columns. The top of the altar table is formed of two levels; the lower acts as the main table, with a stepped chamfered edge while the upper shelf-like level is roughly square with a projecting upper lip. There are two brass censer stands placed either side of the altar which are most likely later additions. To the right-hand side of the altar, built into the wall, is a small piscina which has a square head filled with a cusped ogival arch with openwork quatrefoils above; the jambs are decorated with ball-flower motifs. The piscina is not shown on Pearson's plans although its style suggests that it was almost certainly part of the initial phase of construction.

Later additions and alterations

Remarkably little modification seems to have taken place to the interior of the Catholic Apostolic Church, with the exception of the usual addition of stained-glass windows and additional furniture which were probably added as benevolent donations or as the church accrued more funds.

The elaborate organ case incorporating panels of triple cusped arches with a trio of quatrefoils above, with pendants and moulded corbels supporting the pipes finished with details of fleurons, was designed by Frank Pearson in 1903.⁴⁴⁶ The upper canopy of his design, however, appears to have been removed or, perhaps, was never constructed as it

445 Michael Carter pers. comm. 4 February 2015.

446 A drawing of the organ case, signed and dated by Frank Pearson, is held by the Trustees of the Catholic Apostolic Church (Maida Avenue).

might have restricted the sound of the instrument. The organ itself was manufactured by Brindley and Foster of Sheffield.⁴⁴⁷ It is likely that the church had insufficient funds to purchase an organ as part of the 1891-4 phase and that funds had to be raised to purchase one at a later date.

It is uncertain when electricity was installed in to the building but it was probably in the second quarter of the 20th century. The present hanging electric pendant lights were probably added in the mid-20th century.

Other changes have been very minor and have included the insertion of a curtain to the back of the files of pews in the nave and the back of the chairs in the aisles, presumably to keep out draughts but also to close off the alleys within the aisles. Additional lighting has also been installed in recent years but this has been introduced sympathetically and with little impact on the fabric of the building itself.

Conclusion and significance

The Catholic Apostolic Church appears to have been largely completed to the plans drawn by Pearson in 1891, albeit with some very minor, later additions which are largely concerned with the building's practical use. It is one of the finest and well-preserved of Pearson's church interiors and this is reflected in its grade-I listed status. The building is one of Pearson's largest and grandest achievements demonstrating that he had undoubtedly become a master of stone vaulting, proportion and the subtle interrelation of spaces. Here he used the contrast between light and dark to suggest that the nave and ultimately the chancel were the most important spaces within the church and this concept of progression from the nave to the high altar is reaffirmed in the architecture itself, particularly in the use of steps to ascend from the nave and the changing use of decoration which becomes increasingly rich and colourful as the eye moves closer to the altar. The design of the south chapel, with its slender, detached piers supporting the vault, is particularly unusual and complex and was undoubtedly influenced by the Lady Chapel at Salisbury Cathedral. This demonstrates that even at such a late stage in his career, the architect was still devoted to emulating different forms of medieval architecture.

The continued practice of the Catholic Apostolic faith within the church and the desire of the trustees to retain the church as it was founded at the time of the Apostles in 1894 has ensured the survival of the church interior to a high level. This will probably continue for as long as the church remains in use.

447 Michael Carter pers. comm. 4 February 2015.

Site name and address: Church of St Paul, Darwall Street, Walsall (14)

Parish: St Paul Walsall

Historical parish: St Paul Walsall

County: Walsall Metropolitan District

District: Walsall Metropolitan District

Diocese: Lichfield

Historical diocese: Lichfield

NGR: SP 01332 98612

Designation status: Listed, grade II

NHLE no. 1116125

NRHE (AMIE) no. 544183

Surveyed by: Amy Smith, Clare Howard
and Simon Taylor

Date of survey: 5 February 2015

Report by: Amy Smith

Date of report: 10 February 2015 and
20 May 2015

Photography by: Steven Baker and
Clare Howard

Introduction

The Anglican church of St Paul was built between 1891 and 1893 on the site of the former Chapel of St Paul on the north-west side of Darwall Street in the town centre of Walsall. The earlier church was built as a consequence of an Act of Parliament of 1797, which permitted Queen Mary's Grammar School to build a chapel on a plot of land purchased from the Earl of Bedford. The chapel was consecrated in 1826.⁴⁴⁸ After an act of the Endowed Schools Commission transferred the chapel to the town for a sum of £1,000 in 1873, it was found to be in a poor state of repair and lacking the capacity to serve an urban parish with a rising population.⁴⁴⁹ Nevertheless, the small church became the parish church in 1875.

The present church of St Paul – larger and grander than its forerunner – was constructed towards the end of Pearson's career and as such is one of his most accomplished works, displaying many of the characteristics of his larger churches including a tall and lofty, well-proportioned interior. Since it is such a large and impressive building, it might be expected that the church would have stone vaulted ceilings as seen in many of Pearson's later churches. However, Pearson's designs often returned to the common rafter with double collar roof design, perhaps in an attempt to satisfy the client or perhaps to allow the church to be built more quickly.

The church was converted into a new multi-purpose business enterprise centre in 1995. At the time of writing, it was known as The Crossing at St Paul's, accommodating a coffee shop and restaurant, a variety of retail units, conference facilities, offices for charities and a chapel. The church currently supports a congregation of approximately 40 to 50 adults and up to 12 children. In addition to a regular Sunday service, the church provides midweek services and a chapel that is open throughout the day for prayer. The transformation involved the complete removal of all Pearson's fixtures and fittings leaving only the structural shell of his former Victorian church interior. The side chapel is the only area which retains most of its original character but the furnishings within it are later, post-Pearson, additions.

448 LRO B/C/12/1/511 – Petition for Faculty to pull down and rebuild.

449 Lee 1927, 9.

Pearson's intended scheme

Pearson was 'unanimously selected as Architect' for the new church at a Building Committee meeting in December 1889 and he was instructed to prepare plans for the new church immediately to allow the committee to submit applications for funding.⁴⁵⁰ By February the following year, Pearson had prepared the first draft of the design for the new church and quoted £6,200 (excluding heating apparatus and fittings) to build it. These initial designs appear to have been met with a certain amount of opposition since the committee explained that they had a lengthy interview with Pearson on 26 February 1890 and were forced to adjourn until 4 March 1890.⁴⁵¹ However, by their next meeting Pearson's plans were 'unanimously adopted', albeit without the vestries.

The first and second draft plans have not been found during the course of this research, perhaps since these were superseded by a new set of architectural drawings prepared in 1891, requested by the Building Committee in July following Pearson's site visit on 16 June. In a letter to the Incorporated Church Building Society (ICBS) in July 1891, however, Fitzgerald described the proposed church as having a nave, chancel, side aisles, tower and vestry but no crypt. Part of the application signed and dated by Pearson provides the estimated number of seats as 48 pews in the nave, 97 seats in the aisles and 9 in the chancel aisles. These figures, however contrast with those illustrated on the plan of 1892 (described below) which indicates 46 pews in the nave, 54 in the aisles and 13 in the chancel aisles. A further plan of 1893 also differs in pew provision, indicating 48 in the nave, 56 in the aisles and 13 in the chancel aisles. This increase in the number of seats may be one of the ways in which the designs were modified.

A ground-floor plan was presented to the Church Building Committee at a meeting on 18 August 1891, and was 'met with unanimous approval, and Mr. Pearson was requested to complete the design as soon as possible'. The committee also agreed that the building of the new church should begin as soon as the final plans and estimates were settled.⁴⁵² At a meeting on 5 November 1891, the new plans were presented and 'after undergoing careful scrutiny met with unanimous and enthusiastic approval'.⁴⁵³ It was agreed that the plans were 'a great improvement upon the first designs'.⁴⁵⁴

A set of architectural drawings including 'section looking north', 'section looking west' and a ground-floor plan were submitted to the Borough of Walsall Street Committee as part of the Building Notice application in May 1892.⁴⁵⁵ Each drawing is signed by Pearson and dated 25 November 1891; they demonstrate that the finished church of 1893 did not deviate from the architect's final scheme. The 'section looking north' (more accurately looking north-west) shows that the nave was to be five-bays long with an arcade of pointed arches opening onto side aisles, with a short clerestory above and a pitched roof. The chancel was intended to be two steps higher with an arcade opening onto a side chapel with a first-floor organ chamber above while the ceiling of the chancel was to be boarded in a herringbone pattern.

450 SRO Uncatalogued - St Paul's Parish Magazine December 1889.

451 SRO Uncatalogued - St Paul's Parish Magazine March 1890.

452 SRO Uncatalogued - St Paul's Parish Magazine September 1891.

453 SRO Uncatalogued - St Paul's Parish Magazine December 1891.

454 SRO Uncatalogued - St Paul's Parish Magazine January 1891.

455 WLHC - Building Control plan no. 2552 approved by Walsall Street Committee 12 May 1892.

The 'section looking west' (more accurately south-west) shows the arrangement of the nave and aisles with details of the trussed common rafter roof with double collars over the nave and curved braces supporting the rafters in the aisles.

Although the 'section looking west' intimates that Pearson intended a tower to rise from the south-west corner and to act as a south porch, the fact that it is truncated demonstrates that the tower were not commissioned in the same building phase as the body of the church. This is corroborated by numerous accounts in the parish magazine of financial constraints on the church building project. The only complete representation of the tower and spire at St Paul's Church is in a drawing of 1894 by Alfred Taylor.⁴⁵⁶ Although the source of the drawing is unclear, the tower corresponds with Pearson's design for the truncated tower in the section: the tower is buttressed and a pair of pointed windows with Reticulated tracery on the fourth stage rises to elongated belfry windows on the fifth stage. Taylor's artistic representation depicts a tall pointed Gothic spire and four finials rising from the tower.

The ground-floor plan of November 1891 (Figure 115) shows a fairly typical arrangement of nave with aisles and transepts, north porch, south tower – which was also used as a porch – and an apsidal chancel with side chapels. The nave is lit by a large seven-light window at its south-west end and contains two files of 20 pews, divided by a central alley, with six smaller pews at the back, flanking the font. The octagonal pulpit was to be located on the north side of the entrance to the chancel which is divided from the nave by a wall. The aisles which open onto the shallow transepts have six-light windows at their south-west end and three three-light windows in their long elevations while the transepts have six-light windows. There is a continuous file of 21 pews through each of the aisles and transepts, and the pews from the nave extend through the nave arcade into the aisles. There are two separate blocks of three pews at the south-west end of the aisles.

The chancel is two steps higher than the nave and contains two blocks of choir stalls to either side. Behind the stalls are pairs of double arches which open onto side chapels. The sanctuary is one step higher than the choir and is separated from it by an altar rail while the high altar is raised by two steps. There are five two-light windows arranged around the semi-circular apse. The apsidal south Lady Chapel contains two files of pews and has a smaller altar raised on two steps. There are five two-light windows arranged within the apse and the south-east elevation. By contrast, the matching area on the north-west side of the chancel is effectively a double aisle, square in plan and divided from the chancel by similar pairs of doubled arches. Two further arches springing from a central pier and a cross wall divide the space. There is a block of four pews orientated towards the altar and a note suggests that the organist sat in the southernmost one while the organ itself was located in a room above on the first floor accessed by a small spiral staircase in the north-west corner of this area. There are two two-light windows in the north-west wall and a single two-light window in the north-east wall. A doorway in the north-eastern corner provides access to the double vestry which had a 'vault under', probably for the heating chamber. A note on the plan states that the church was to accommodate 850 including 40 seats in the choir.

An undated and unsigned ground-floor plan, almost identical to that described above, is included within the Incorporated Church Building Society (ICBS) file which also includes documentation relating to the application for funding, submitted by Reverend Fitzgerald

456 A copy of this illustration (signed by Alfred Bell and dated 1894) is hung on the wall of the vestry/ office at the Church of St Paul.

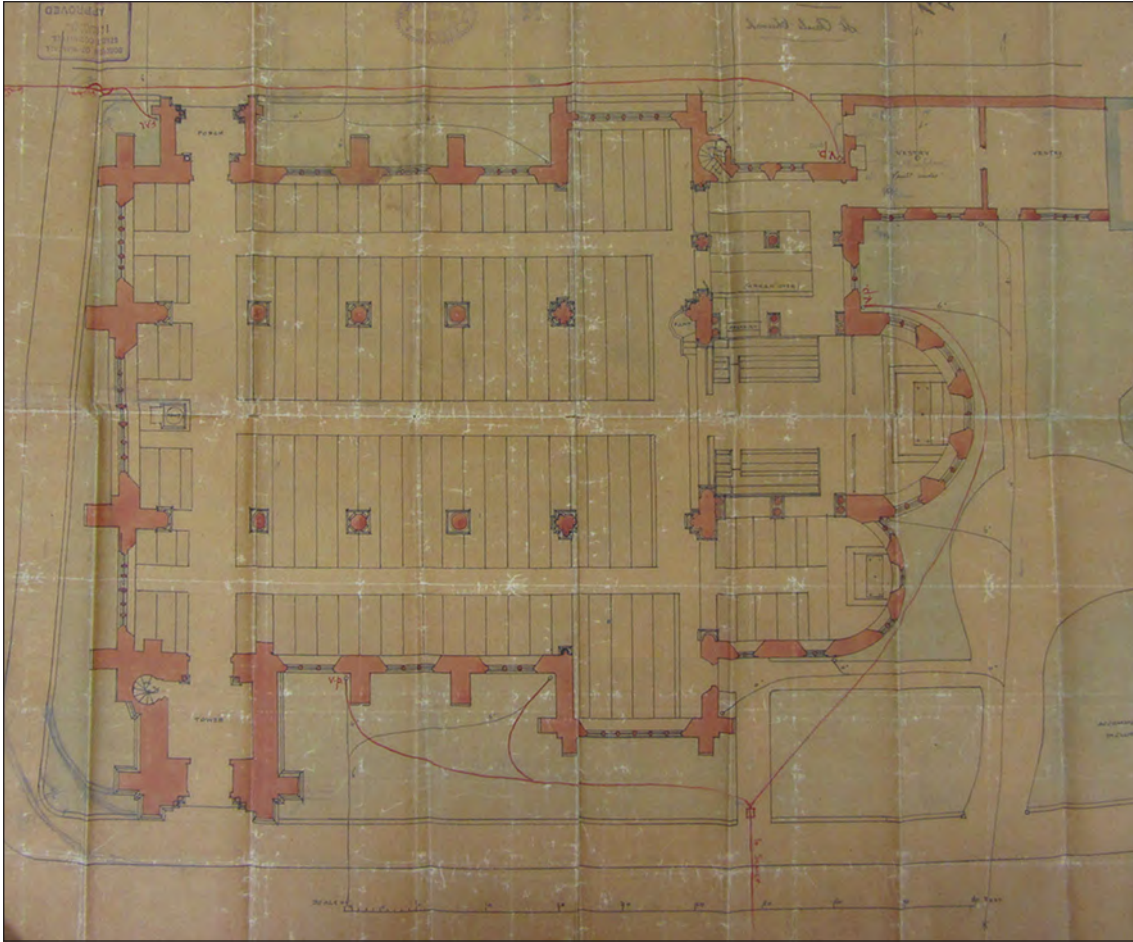


Figure 115: Ground-floor plan of the Church of St Paul, dated 1891 (Building Control plan no. 2552 © Walsall History Centre and the Church of St Paul)

in 1893.⁴⁵⁷ The only difference between the plans appears to be the number of pews which was increased from 46 pews in the nave and 54 pews in the aisles on the 1892 plan to 48 pews in the nave and 56 pews in the aisles on the 1893 plan. The overall proportions of the building, however, remain the same; this suggests that the pews were made slightly narrower to allow for the additional space required.

The ‘Specification of the Works’ circulated by Pearson in January 1892 to allow building contractors to prepare their quotations demonstrates the architect’s fastidious approach to delivering the commission for the new St Paul’s Church.⁴⁵⁸ The document indicates that Pearson was adamant that the construction of the church would represent the highest quality of craftsmanship, and that the architect would retain a strong degree of control over the project until the completion of the works. Amongst the various conditions presented in the contract, Pearson was careful to specify ‘that the Architect’s decision shall be final’ and it is clear that he intended that St Paul’s Church would be built in strict accordance with his intended design.

457 ICBS 9466 – Church of St Paul, Walsall church file.

458 SRO D6877/Unlisted – Specification of the Works, Pearson, January 1892.

Construction of the church

Despite Walsall being a poor parish, the newly-appointed Reverend Edward Maurice Fitzgerald envisioned an impressive parish church, proclaiming in the parish magazine of April 1892 that ‘the old must pass away that from its ashes a new and worthier St. Paul’s may rise.’⁴⁵⁹ In 1891, Fitzgerald invited Pearson to visit the site of the new church, writing: ‘If the new church could be built for £7,000, inclusive of everything (except tower and spire), I don’t see why we should not make a start at once, but I do not see my way to going beyond that.’⁴⁶⁰ Tenders from builders, of which the lowest was approximately £8,000 exclusive of tower, spire and vestries, were considered at a meeting on 4 February 1892.⁴⁶¹ On 23 February 1892, the Church Building Committee agreed to accept the tender of Mr Henry Willcock of Wolverhampton⁴⁶² to build St Paul’s Church for £8,000, omitting the tower, north porch and vestries⁴⁶³ and with instructions to complete the works by 1 July 1893.⁴⁶⁴

In the parish magazine issued in April 1892, Fitzgerald made a plea for generous donations, arguing that ‘had the Committee for the sake of economy cut down Mr. Pearson’s beautiful design, or decided on a meaner church, they would have been blamed by all’; Fitzgerald claimed that the Committee had ‘adopted the opposite policy’.⁴⁶⁵ Despite not having acquired the total funds required for the new church, a petition for a faculty to demolish and rebuild St Paul’s Church was submitted on 5 April 1892 and in May 1892 the old chapel was demolished.⁴⁶⁶ The ceremony of the laying of the foundation stone for the new church took place on 19 September 1892 and the stone was laid by Captain William Bagley Harrison of Aldershaw, a former pupil of the Grammar School.⁴⁶⁷ Further appeals for funds were made at the foundation ceremony and it was noted that the costs for the new church were expected to total £9,000 with an additional £2,000 required for the vestries, north porch and part of the tower.⁴⁶⁸ All the seats within the new church were to be free and unappropriated to reflect the poverty of the parish.

In October 1892, the parish magazine noted that the costs for the construction of the new church had risen to over £12,000, inclusive of tower, spire, vestries and north porch. The ICBS granted two separate sums of £150 in 1890 and in 1893⁴⁶⁹ while the Lichfield Diocese Church Extension Fund had donated up to £500 by 1891 and there were numerous donations from private benefactors throughout the period of construction. The total sum required, however, was never realised prior to the construction of the church and the parish accrued significant debts as a result.⁴⁷⁰ The new church was nevertheless completed and

459 SRO Uncatalogued – St Paul’s Parish Magazine, April 1892 and October 1892.

460 SRO Uncatalogued – St Paul’s Parish Magazine July 1891.

461 SRO Uncatalogued – St Paul’s Parish Magazine February 1892.

462 Wilcock was also the contractor who later built the central and western towers at Truro Cathedral for Frank Pearson.

463 SRO Uncatalogued – St Paul’s Parish Magazine March 1892.

464 *Ibid.*

465 SRO Uncatalogued – St Paul’s Parish Magazine, April 1892.

466 SRO B/C/12/1/511 – Petition for a faculty to pull down and rebuild, LRO; Uncatalogued – St Paul’s Parish Magazine May 1892.

467 *Birmingham Daily Post* 20 September 1892, 4.

468 *Ibid.*

469 ICBS minutes Volume 26, 19 July 1890 p197 and Volume 27, 16 November 1893 p168.

470 SRO Uncatalogued – St Paul’s Parish Magazine October 1892.

was consecrated, slightly later than envisaged, on 28 September 1893 by the Reverend Augustus Legge, Bishop of Lichfield.⁴⁷¹ Once completed, the total cost of the new church – excluding the tower, spire and vestries but inclusive of a new organ – was £11,446.⁴⁷²



Figure 116: The Church of St Paul, Walsall, taken from the east (DP172965 © Historic England, photograph: Steven Baker)

Description

General plan form, materials and style

The Church of St Paul is aligned roughly south-west to north-east, possibly due to the position of a stream to the east of the church which restricted a strict, east-west alignment. It is constructed of squared, dark red Codsall sandstone laid in courses of differing sizes, with high pitched roofs covered with slate (Figure 116). A gabled lantern has been added to the nave roof, over the crossing, as part of the 1980s conversion. The interior walls throughout the church are constructed of brick which is plastered and painted, aside from the chapel, which features oak panelling. Although much truncated by partitions added during the conversion of the building into a multi-purpose enterprise centre in the 1990s, the church comprises north-west and south-east porches, a five-bay nave with north and south aisles, apsidal sanctuary, a southern Lady Chapel, a double aisle north of the chancel with organ chamber over and shallow transepts. The style throughout is that of late 13th/14th-century Gothic architecture and this is principally manifested in the window tracery.

Porches

The congregation originally entered the church via one of two porches which project beyond the main body of the church. The north-west porch is gabled and has a moulded

471 *Ibid.*

472 SRO Uncatalogued – St Paul's Parish Magazine, August 1896.

pointed doorway of two orders supported by cylindrical columns. The south-east porch was originally intended to support a tower and spire (as explained above) and forms the lower stage of the proposed tower. The porch is entered from the outside through a doorway with a pointed-arch header – almost a three-centred arch – formed of two orders supported by cylindrical shafts with ring-moulded capitals. The spandrels of the doorway are decorated with roundels with cinquefoil detailing and above this is a row of blind trefoil-arch arcading. The interiors of the porches were not inspected as part of the survey.

Nave

The rectangular nave, currently used as the atrium of the shopping centre, was originally accessed from the porches via the north-west and south-east aisles. Arcades of pointed arches, supported by alternate octagonal and cylindrical piers, separate the nave from its aisles and have been retained within the converted building, albeit truncated by inserted floors (Figure 117). The crossing of the nave and transepts is marked by wider arches supported by clustered piers. The high clerestory windows of the nave take the form of short, pointed lancets with diamond-leaded glass and there is a stone-string course running below the sills of the windows. The roof is composed of trussed common rafters with double collars and struts and there are three tie beams placed at intervals throughout the former nave. The space is largely lit by the large seven-light window in the south-west elevation, where two sets of three lancets rise to support ogees within which the tracery forms daggers; at the apex of the window is a circle containing four quatrefoils and more daggers. The window is glazed with diamond-leaded textured glass. As with other Pearson churches, the floor was laid with wood blocks in the areas of the seating and with red clay tiles in the alleys,⁴⁷³ but these coverings were removed and replaced as part of the conversion.

All of the furniture has been removed from the nave to make way for its new use as a business centre. A photograph of the interior taken in 1942,⁴⁷⁴ however, shows that the nave had two files of pews with a stone pulpit in the north corner at the entrance to the chancel. The pulpit follows similar designs by Pearson found elsewhere and takes the form of an octagonal drum carved with arches filled with Decorated tracery and with carved heads as stops. The drum has a top and bottom rail carved with foliage and is placed above a smaller, plain, octagonal base with steps to the side. If Pearson's plan had been followed and maintained, the font should have been placed at the back of the nave. A photograph taken of the font in 1969⁴⁷⁵ and a description in the Council for the Care of Churches report (1989) show that it was an elaborate carved stone piece sharing similarities with other Pearson fonts elsewhere and taking the form of an octagonal basin supported by a narrower octagonal stem. The basin was decorated with cusped ogee arches with crockets and finials, separated by slender buttresses with carved head stops, and with fleurons set within quatrefoils in the spandrels. Beneath the arches were winged angels. The base of the font had arches of blind tracery separated by cylindrical shafts with moulded capitals.

473 Council for the Care of Churches report PM1518, Walsall St Paul, West Midlands (Lichfield), 25 September 1989.

474 SRO C.P.14.12.32.2 – Photograph of the interior of St Paul's Church, Walsall, 1942.

475 HEA 4082_037 – Photograph of font in St Paul's Church, taken by Gordon Barnes in 1969.



Figure 117: The new church within the roof of the former nave in the Church of St Paul, Walsall, taken from the south (DPI72989 © Historic England, photograph: Steven Baker)

Aisles

Although now partitioned to create individual shops, each aisle is four-bays long; three of these bays contain large windows with different designs of largely Decorated tracery within their pointed heads, while the fourth, south-western bay contains an arched doorway into the porches. There are also six-light windows in the south-west gable ends of the aisles. The majority of the windows contain diamond-leaded textured glass with the exception of the north-eastern-most window in the south-east aisle which contains stained glass depicting scenes from the life of Moses. It was dedicated in 1893 to the memory of Minnie Elizabeth Wheway and is the only stained-glass window which was present at the time the church was opened or very shortly afterwards. The low sloping roofs over the aisles take the form of exposed rafters supported by large curved braces springing from moulded stone corbels. All furniture was removed at the time of the 1990s reworking.

Transepts

The short transepts (Figure 118) extend from the north-western ends of the aisles and were designed to provide additional light into the crossing with the use of large six-light windows of vaguely Decorated tracery containing diamond-leaded textured glass. All internal fittings were removed in the 1990s reworking of the building.



Figure 118: Former south-east transept of the Church of St Paul, Walsall, taken from the south (DP172980 © Historic England, photograph: Steven Baker)

Chancel

The apsidal chancel was separated from the nave by a tall pointed arch of two orders supported by clustered columns and ring-moulded capitals. The chancel arch was accompanied by a low stone wall but this has since been removed.⁴⁷⁶ Pairs of open double arches with cylindrical shafts in the north-west and south-east walls of the chancel previously opened onto side chapels but these have since been boarded over to separate the individual shops at ground-floor level. Very little of the fabric of the original chancel can be discerned in the current layout although the shape of the space with its apsidal end can be seen in the plan of the converted building. Five two-light windows with trefoil heads and sexfoils above – with the exception of the second window from the left which has a cinquefoil – are arranged within the apse and contain stained glass which was added around 1900 (*see below*). The windows probably originally contained diamond-lead glass which can be seen elsewhere in the building (Figure 119).

476 SRO C.P.14.12.32.2 – Photograph of the interior of St Paul's Church, Walsall, 194.



Figure 119: Upper part of former chapel in the Church of St Paul in Walsall, taken from the south-west (DP172992 © Historic England, photograph: Steven Baker)

Again, all of the furniture has been removed from the chancel but some of it is described in the Council for the Care of Churches report of 25 September 1989 including panelling (added c 1925), a three-seat wooden sedilia and piscina to the right-hand side of a central altar which had a tall reredos with pinnacles (also a later addition) behind it.⁴⁷⁷

Lady Chapel

The chapel to the south-east side of the chancel (Figure 120) is the best preserved part of the church and has been retained as a small chapel within the converted enterprise centre. The chapel has an apsidal north-east end and a vaulted ceiling which is covered with wooden boards arranged in a herringbone pattern. The tall arch supported by cylindrical columns and ring-moulded capitals on the north-west side of the chapel opened onto the chancel prior to the conversion, while the large pointed arch with cylindrical piers on the south-west

⁴⁷⁷ Council for the Care of Churches report PM1518, Walsall St Paul, West Midlands (Lichfield), 25 September 1989.

side opened onto the south-east aisle. The chapel is lit by five two-light tracery windows consisting of trefoil-headed lancets with daggers and quatrefoil above. These are filled with stained glass dating from 1894 onwards and therefore, probably contained diamond-led glass prior to this date. The two files of pews (added around 1949, *see below*) replaced loose chairs⁴⁷⁸ which may have dated from the opening of the church in 1893.



Figure 120: The Lady Chapel of the Church of St Paul, Walsall, taken from the south-west (DP172982 © Historic England, photograph: Steven Baker)

North Chancel Aisle

The double north aisle on the north-west side of the chancel was not inspected during the survey due to the sensitive nature of its current use by a charity as a community support centre.

Later additions and alterations

A variety of documentary evidence points to a strong degree of alteration at St Paul's Church, even prior to the dramatic conversion designed in 1986 and completed in 1995. Apart from the 1990s conversion, the greatest structural change to the church was the

⁴⁷⁸ Barlow 1953, 13.

addition of the vestries which were finally added in 1901 by Bailey and O'Connell.⁴⁷⁹ Although the vestries make use of the existing door in the north-east wall of the double north aisle and occupy the space to the north corner of the church as Pearson had intended, their layout and construction was re-designed. They consisted of an entrance lobby with lavatory, clergy vestry and smaller choir vestry lit by two three-light windows on the north-west and south-east sides. Externally, the vestries are constructed partly of red brick and partly of red sandstone to reflect the character of the church.⁴⁸⁰ Electricity was also introduced to the entire church in the same year.⁴⁸¹

As with many churches, the majority of the changes to the church fabric were a result of commemoration and were funded by individual benefactors. The windows in the Lady Chapel or south chapel were added at various dates by individual benefactors. The first of these was the window at the centre of the apse which was added in 1894⁴⁸² and depicts the dream of Cornelius and the Elders of the church praying for a sick man. The window to the right of this, within the apse, was gifted by the teachers and children of the St Paul's Sunday Schools in 1897 and shows Jesus as a child with the doctors and Jesus receiving and blessing the children.

In 1903, stained glass was inserted into the five two-light windows arranged within the apse of the chancel in memory of Thomas Alva Hill, JP, Chairman of the Board of Governors at Queen Mary's School and church warden, who died in 1900.⁴⁸³ The stained glass, designed by the stained-glass artist Arthur Joseph Dix (1860-1917),⁴⁸⁴ depicts scenes from the life of St Paul set out in two tiers with angels above. The cinquefoil and sexfoils above each pair of lights depicts the four Evangelists and the *Agnus Dei* (Lamb of God). At the same time, stained glass was introduced to the two larger two-light windows on the south-east side of the Lady Chapel, dedicated to the Thrustan family; both were also designed by Dix. These show scenes from the life of Jesus, that to the left hand side depicts his life as an infant while that to the right, or south, shows scenes from his quest for the salvation of the world.⁴⁸⁵ The window at the north-western or left side of the apse in the chapel was added in 1918 and shows scenes from the life of the Blessed Virgin Mary including the Annunciation and the Visitation.⁴⁸⁶ Shortly afterwards, in 1921, a First-World-War memorial was added to the Lady Chapel to commemorate the members of the parish that lost their lives.⁴⁸⁷ It is currently attached to one of the newly-inserted walls within the pointed arches that, prior to the conversion of the church, allowed the chancel and chapel to communicate.

479 Council for the Care of Churches report PM1518, Walsall St Paul, West Midlands (Lichfield), 25 September 1989.

480 WLHC Building Control plan no. 5194 approved by Walsall Street Committee March 1901, Walsall History Centre.

481 Griffiths 2013, 11.

482 Barlow 1953, 18.

483 *Walsall Advertiser* 22 December 1900, 5.

484 LRO BC 12.1.511 – Faculty for stained-glass window at the Church of St Paul, Walsall.

485 Barlow 1953, 20.

486 *Ibid*, 18.

487 LRO Faculty not obtained: A3/V/2/22 – Diocese of Lichfield, Archdeaconry of Stafford, Visitation 1924, Articles of Enquiry.

A scheme of redecoration was completed in 1925 to the designs of Messrs Bodley and Hare of Gray's Inn Square in London, at a cost of £2,607.⁴⁸⁸ This comprised the addition of oak panelling to the sanctuary and nave, a new reredos to replace hangings in the sanctuary, an extension of the altar in the sanctuary, a new oak altar carved with open quatrefoils and foliage and reredos in the Lady Chapel, new oak choir stalls – to replace existing stalls – carved with angels, shields and tracery,⁴⁸⁹ and new oak inner doors to the entrance porch of the church.⁴⁹⁰ A new reredos in the chancel is also noted in the visitation of January 1929.⁴⁹¹ These changes transformed the chancel and the Lady Chapel and probably replaced the original complement of furniture added to the church in 1893, some of which may have been designed by Pearson.

In 1939, three memorial stained-glass windows were inserted underneath the organ loft, depicting the Feeding of the Five Thousand, the Evangelists Matthew, Mark, Luke and John. The designs for the memorial windows were prepared by Messrs Clement and Higginson of Birmingham. At this time, an interior oak porch designed by Mr H Fenton of James Fenton and Sons, Walsall was added to the north-west entrance. All of these additions to the church were privately-endowed memorial gifts.⁴⁹² Soon afterwards, new altar rails, carved with vines, fruit and flowers were added to the chancel of the church in 1940 and were also most likely a gift.⁴⁹³

The visitation of 1946 indicates that pews were removed from the transepts and were replaced by chairs, while a new oak font cover was added, carved with similar crockets and decoration as that seen on the font; it was presumably also a gift.⁴⁹⁴ In 1948, the diamond-leaded textured glass within the window on the north side of the church (occupying the central bay of the aisle) was replaced with a stained-glass window designed by Norah Yoxall and presented by St Paul's Mothers' Union. The most recent gifts of furnishings, and those still discernible within the church today, are the two files of three carved wooden pews and associated prayer rails within the Lady Chapel which have square bench ends carved with tracery patterns and were added around 1952 as a gift from William T Orton in memory of his wife, Barbara, who died in 1949.⁴⁹⁵ A new altar rail was also added to the chapel at this time.

The original plan and internal appearance of the church were altered dramatically during its £1.5 million conversion into a multi-purpose enterprise centre with a place of worship for two hundred people, a restaurant, day nursery, offices and a minimum of six retail units. It was designed by Michael Reardon in 1986 in response to the posed threat of the church

488 LRO B/C/12/1/511 – Faculty for Carved oak holy table, oak inner doors to entrance porch, 2 June 1925.

489 Council for the Care of Churches report PM1518, Walsall St Paul, West Midlands (Lichfield), 25 September 1989.

490 Griffiths 2013, 13.

491 LRO A3/V/2/22 – Diocese of Lichfield, Archdeaconry of Stafford, Visitation 1929, Articles of Enquiry.

492 Griffiths 2013, 12.

493 Council for the Care of Churches report PM1518, Walsall St Paul, West Midlands (Lichfield), 25 September 1989.

494 LRO A3/V/2/34 – Diocese of Lichfield, Archdeaconry of Stafford, Visitation 1946, Articles of Enquiry.

495 An inscription is located on the back of the south-western-most pew.

becoming redundant due to a declining congregation. The decision to employ Michael Reardon as architect for the design was informed by his proven experience of successful restorations at Birmingham Cathedral and the Swan Theatre in Stratford-upon-Avon. The newly reordered building was re-opened in 1995.⁴⁹⁶

Although the interior of the church were changed extensively, the alterations were designed to be reversible; a self-supporting steel frame and the lowering of the ground floor, allowed Reardon to insert a three-storey structure into the main body of the church.⁴⁹⁷ The building is accessed through new entrances inserted into the south-west elevation of the former nave and the south-east face of the former south-eastern transept; the latter opens onto an inserted staircase and lift – designed to accommodate a coffin and pall-bearers – which provide access to all floors. On the ground floor, six retail units are arranged within the aisles and chancel around the central alley of the former nave; the succession of sandstone columns, designed by Pearson, has been retained and punctuates the modern fabric. The space previously occupied by the organ loft and the former vestry has been converted into a community support centre. Although the pointed arches that originally allowed the chancel and chapel to communicate have been blocked, the chapel remains a place of worship with its fixtures and fittings intact, although most of these post-date 1893. The support centre and chapel are both double-height. The units on the ground floor rise to a mezzanine level which is occupied by offices, a restaurant and balcony, with a void over the central alley. On the first floor, a multi-purpose worship and meeting room occupies approximately half of the space and a meeting room is arranged over the former chancel. The crossing remains entirely open to the roof with octagonal voids in the first floor and mezzanine level, and a glazed lantern has been inserted overhead to maximise the light.

Conclusion and significance

Although the necessary conversion of the church into a new multi-use and self-sufficient enterprise centre has been designed to be reversible and was intended to have a minimal impact on the fabric of the church, the extensively altered interior arrangement and loss of fixtures and fittings of the former church, particularly the pulpit and font designed by Pearson, is regrettable. However, it is possible that earlier re-orderings of the building as early as 1925 had already led to the substantial loss of existing interior fixtures. Furthermore, the general overall appearance, especially regarding the size and proportions, of the former church can still be appreciated to a certain extent within the modern conversion, particularly in the area of the former crossing where the chancel arch can still be seen to its full extent. The creation of floor levels rising into the roof of the building also provides a platform from which visitors can examine and appreciate the detail of the architecture and the remaining furnishings at a closer proximity.

The church was constructed towards the end of Pearson's career, following the construction of the first part of Truro Cathedral and during a time when the majority of his large churches were stone vaulted throughout. The trussed common rafter roof is perhaps, therefore, like St Margaret's Horsforth, an unusual choice possibly chosen on the basis that the building committee wanted to use local Codsall sandstone. This stone was perhaps not suitable for the vaulted ceilings or maybe a timber roof structure was much quicker and easier to construct.

496 Reardon 1996 38-39.

497 *Ibid.*

The Church of St Paul was an overambitious project from the outset and its establishment within a poor parish in a primarily commercial, non-residential, area of the town has led to the extensive adaptation of the church, in which the area for worship is much smaller than it was originally intended. Nevertheless, the conversion has allowed the church to remain open and, without it, it is possible that a more radical conversion would have been proposed or the church might have been demolished completely.

Site name and address: Church of St Luke, Dyar Terrace, Winnington (15)

Parish: Holy Trinity, Northwich

Historical parish: St Helen, Witton

County: Cheshire

District: Northwich

Diocese: Chester

Historical diocese: Chester

NGR: SJ 64712 74228

Designation status: None

NHLE no. N/A

NRHE (AMIE) no. N/A

Surveyed by: Clare Howard and
Matthew Jenkins

Date of survey: 13 November 2014 and
22 January 2015

Report by: Matthew Jenkins

Date of report: February 2015

Photography by: Alun Bull and Clare
Howard

Introduction

The following case study report was prepared in February 2015 prior to the demolition of the church between October and December 2015. The Church of St Luke is situated in the centre of the residential and industrial district of Winnington, roughly 1km from the centre of Northwich. It was intended to serve the burgeoning industrial community of Winnington, which had developed following the establishment of the Brunner Mond chemical works in the 1870s. About 200 model industrial dwellings built by Sir John Brunner in about 1880⁴⁹⁸ stand to the immediate north of the present church and Brunner Mond also gave the land for the building of the church. The church was constructed to replace a smaller church at Winnington Lane, near to Appleton Street, which had been constructed in 1884⁴⁹⁹ but was deemed too small. The new church was opened in July 1897⁵⁰⁰ and was subsequently maintained by a committed congregation, albeit one reducing in size through the later 20th century, until May 2013 when it was vacated due to the escalating cost of maintenance. At the time of survey, the congregation of St Luke's used alternative, rented premises for worship and plans to demolish the old church and build a more easily-maintained replacement on the same site were in development.

St Luke's was one of the last churches to be completed before Pearson's death (December 1897) and was built between 1896 and 1897. Although it is one of Pearson's larger suburban churches, it can also be characterised as a late example of one of his 'cheap churches', as Pearson himself described this type.⁵⁰¹ While it certainly lacks the embellishment afforded to similarly large, suburban churches in London and Liverpool, it is by no means his plainest and certainly bears many of the hallmarks of a Pearson design, such as pointed arches, some use of Decorated Gothic tracery, and the utilisation of a combination of local red brick and high-quality, moulded stone. However, factors such as Pearson's age

498 National Heritage Record for England (NHRE) 1511451 Model Industrial Dwellings, Winnington.

499 *Manchester Courier and Lancashire General Advertiser* 22 December 1884, 6.

500 *The Builder* vol **73**, 1897, 57.

501 Quiney 1979, 162.

and his commitment to a number of other projects, such as Truro Cathedral, at the time of the church's erection raise questions regarding the extent of his personal input during the construction process. It is quite possible that, while he designed the building, Pearson delegated much of the superintendence and practical decision-making to others.

As with many of his 'cheap churches' the interior was probably not fully fitted with its full complement of furniture as part of Pearson's original scheme and instead acquired it as more funds became available. The pulpit and choir stalls, however, bear characteristics of similar Pearson pieces seen elsewhere. The organ was added in 1906 and stained glass was incrementally added from 1910 onwards. The pews were not installed until 1955 perhaps suggesting that the original seating was in the form of church chairs. Again, the most recent changes have been concerned with utilities.

Pearson's intended scheme

The exact circumstances of Pearson's involvement in the design and construction of the Church of St Luke are unknown. Compared to other areas of the country there are relatively few examples of Pearson's church work in North West England but he designed five other churches in Cheshire, the Wirral and Merseyside; it is possible that his reputation in the region, established by these earlier examples, led to his engagement at Winnington. Unfortunately, none of Pearson's design drawings for St Luke's are known to survive, so it is difficult to accurately assess the extent to which Pearson's intentions for the church were borne out in its construction, particularly with regard to the interior. That Pearson's overall vision for Winnington was not realised in its entirety is, however, evident from the redundant brick toothing, intended to receive a tower, present on the south side of the nave and west side of the choir vestry, and a large, full-height blocked opening, visible both internally and externally, which would have provided internal access to the tower; this is corroborated by contemporary accounts.⁵⁰² As with a number of Pearson's other churches such as the Church of St Peter in Vauxhall and Church of All Saints in Highcliffe, it is likely that the parish simply could not raise the funds needed to complete the church, leaving the building essentially unfinished.

Construction of the church

By November 1895, funds were being collected for the construction of a new, larger, church⁵⁰³ and the following year a 'more commodious' building was in the course of erection to Pearson's design,⁵⁰⁴ the builders were Messrs Beckett and Co of nearby Hartford.⁵⁰⁵ The foundation corner stone was laid on 8 July 1896 and the *Cheshire Observer* reported at the time that the cost of the church was estimated to be around £4,800, of which £3,500 had so far been raised.⁵⁰⁶ The church was consecrated and opened for worship in July 1897 by the Bishop of Chester.⁵⁰⁷ According to Quiney, the final cost was closer to £5,000, without

502 *Ibid.*

503 *Cheshire Observer*, 11 July 1896, 3.

504 *Manchester Courier and Lancashire General Advertiser* 9 July 1896, 6.

505 *Ibid.*

506 *Cheshire Observer*, 11 July 1896, 3.

507 *The Builder* vol **73**, 1897, 57.

the intended tower,⁵⁰⁸ but the most recently published history of the church gives the exact figure of £5,425 9s 6d.⁵⁰⁹

Description of the Church

General plan form, materials and style

The Church of St Luke occupies a prominent position, partly terraced into the side of a hill and close to its crest, between Winnington Lane and Dyar Terrace; the ground slopes steeply away to the south-west. It is conventionally aligned, west to east. The church is constructed of local red brick with stone dressings and has roofs covered with red-clay tiles (Figure 121). The nave is stabilised on its southern (down-slope) side by a sizable central buttress and there is an angle buttress at the south-west corner.



Figure 121: The Church of St Luke, Winnington, taken from the north-east (DP168665 © Historic England, photograph: Alun Bull)

Internally, the bare brickwork lends a somewhat austere and functional feel to the interior except where leavened by carved stone dressings. In the vestries, the brick walls have been painted. Although lacking the embellishment of other stylistically similar examples of his work, St Luke's is in Pearson's familiar and characteristic Decorated Gothic style. The church consists of a nave and chancel, with a north porch at the west end of the nave (Figure 122). To the south of the chancel is a pair of heated vestries reached externally by an east-facing flight of steps and internally directly from the chancel. The western-most vestry partly accommodates the organ and has a boiler house beneath it. The church is terraced

508 Quiney 1979, 283.

509 Storey and Walton 1997, 10.

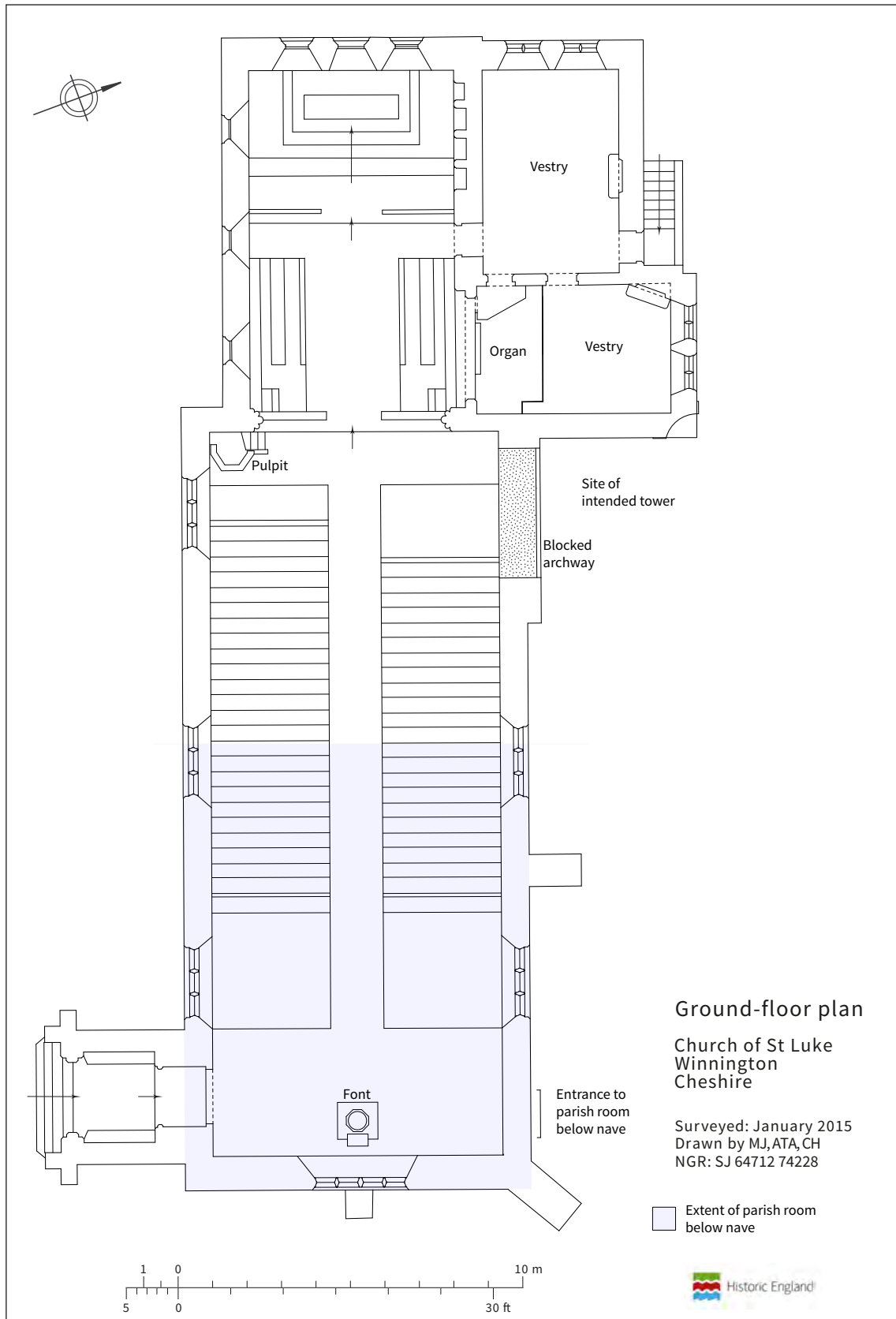


Figure 122: Plan of the Church of St Luke, Winnington (© Historic England, drawn by Matthew Jenkins and Allan T Adams)

into sloping ground and, as well as the boiler room beneath the vestry, there is also a large room beneath the nave, reached externally at ground level through a doorway to the west end of the south elevation, at the south-west corner of the building.

Porch

The congregation entered the church via a single, small, windowless porch at the west end of the north side of the nave. The porch entrance is comprised of a double pointed arch with ashlar hood and impost mouldings; it is reached by four stone steps and is closed by an ornate wrought-iron gate. A second pointed archway, this time of stone, leads from the porch to a short entrance passage and thence to the nave doorway, also pointed and of simple unadorned brick. Stone benches line the sides of the porch and the floor is laid with stone flags flanked by diamond-set plain red and black clay tiles. Similar diamond-set plain red tiling can be found in the entrance passage. The porch has a simple pitched roof with collared rafters. It is typical of Pearson in style, being similar to the west porch at St Margaret's, Horsforth, with its pitched roof, finial cross atop the gable, double pointed arch with hood, and buttresses.

Nave

The large aisle-less nave (Figure 123) is closed off from the porch by a double-leaf timber door which fits the pointed arch of the doorway. The nave has a timber double-arch-braced collar roof of six bays with moulded butt purlins, collar purlin, and ashlar pieces connecting the common rafters with the inner wall plates. There are also carved timber bosses where the purlins are met by the braces. The wall posts which support the principals rise from carved stone corbels set within the bare brickwork of the nave walls. The easternmost bay is wider than the rest, to accommodate the redundant tower arch on the south side, and the centre of the bay is strengthened with additional arch bracing accordingly. Such arch bracing, along with the bosses at the intersection of purlins and braces, bears a close resemblance to the nave roof of Pearson's first church at Ellerker. The blocked tower arch is of similar dimensions to the chancel arch and, as described above, the blocking is clearly visible from both exterior and interior.

The nave is lit by a large four-light west window; its simple Y tracery with a cinquefoil and two quatrefoils above is set within a pointed arch. There are five three-light side windows with splayed embrasures, three on the south side (one with intersecting tracery and two with lancet bar tracery incorporating quatrefoils and trefoils) and two on the north side (both with intersecting Y tracery). Only the easternmost window on the north side contains stained glass, the others being filled with opaque glazing, but this is a later addition and all the windows were originally glazed with opaque panes of tinted glass.⁵¹⁰ The central alley is floored with plain red square Staffordshire clay tiles,⁵¹¹ though these are now covered by carpeting, while red and black diamond-set square tiles remain exposed near the font at the west end of the nave and help to demarcate this space. The seating areas of the nave (originally occupied by chairs which were replaced with pews in 1955) have floors laid with wooden blocks.

510 *The Builder* vol **73**, 1897, 57.

511 *Ibid.*



Figure 123: The nave within the Church of St Luke, Winnington (DP168640 © Historic England, photograph: Alun Bull)

Although there have been various additions to the church over the years, a significant number of the main internal fixtures in the nave probably date from 1897. The simple stone stem-and-bowl font stands in what is probably its original position at the west end of the nave on a square stone plinth, framed by the pattern of floor tiling, with a step for the priest to the west. The font has a simple ring-moulded octagonal stem and an octagonal bowl; on the bowl, facing the congregation and altar is a single carved quatrefoil with the Christogram 'IHS' in the centre. It has a wooden cover with elaborate gilded iron strapwork and a central lifting ring. At the opposite end of the nave, the pulpit also remains in its 1897 position, just to the left of the chancel arch. It is of oak on a stone plinth and has carved Decorated-style panelling composed of paired trefoil-headed arches with quatrefoils above. It is surmounted by a moulded foliated frieze which is similar to the embellishment found on the reredos at the Church of St James in Titsey and the pulpit in the Catholic Apostolic Church at Maida Vale Avenue, London. The carving on the pulpit also bears a resemblance to the carving on the Bishop's Throne at Truro Cathedral, particularly the front panels. Further evidence suggesting it may date from 1897 is the resemblance between this lancet panelling and the design of the lancet windows in the vestries. The design on the pulpit

panelling also bears a close resemblance to the carved decoration on the choir pews which almost certainly date from 1897. The quality and condition of the wood may suggest that the pulpit dates from after the consecration but it is possible that this is a result of its restoration at some point in the 20th century.

Chancel

The pointed, stone-dressed brick chancel arch springs from clustered stone columns and has a simple chamfer with a chamfered ashlar rib and hood mould (Figure 124). A dwarf wall of stone, with iron gates and a low step, further separates the chancel from the nave. The chancel is conventionally laid out with choir and sanctuary. The roof is a collared common-rafter type with ashlar pieces and is boarded above moulded purlins. It is lit by three lancet windows on the north side, glazed with opaque and tinted glass, and three lancets in the east wall into which stained glass was inserted in the mid-20th century (*see below*). As with the windows in the nave, the tinted glazing in the north lancet windows probably dates from 1897, although it is possible that some of the panes themselves have been subsequently renewed. The chancel alley, sanctuary steps and altar plinths are tiled in a similar manner to the nave alley, but with more intricately patterned tiles used in the sanctuary. Much of the tiling in the chancel is at present covered by the same type of blue carpet found in the nave. Under the choir stalls the floor is of wood blocks, like those in the seating area of the nave, and similar block-work flooring is found around the later organ (*see below*) which stands beneath a simple double-chamfered pointed arch with its body partly within one of the two south-flanking vestries.

An altar rail, with retractable central bar, separates the sanctuary from the choir; the wrought-iron altar rail is most likely part of the 1897 phase but the oak casing with retractable bar is a later addition. The sanctuary is raised on three levels while the altar stands on a two-tier plinth. Recessed into the south wall of the chancel is a three-seat sedilia and piscina, constructed of dressed stone with pointed brick arches.

The fixtures and furnishings of the chancel appear largely original. The stone dwarf wall between nave and chancel and its wrought-iron gates are a typical Pearson feature, the wall and the ironwork being notably similar to those at other Pearson churches. There are two stalls of oak on either side of the choir, with Decorated panels and poppyhead finials; unlike the pews in the nave (*see below*), these choir stalls appear to date from 1897. Similarly, the altar itself, of oak with carved Decorated panels, would also appear to date from the church's opening.

Vestries

There are two vestries, arranged side by side, on the south side of the chancel. The main vestry, to the east, is reached internally through a pointed-arched doorway on the south side of the chancel and externally from a flight of eight stone steps leading to a round-headed doorway with an ashlar hood. Two internal doorways in the west wall give access to a smaller second vestry and a chamber at the back of the organ respectively. All the doors have simple pointed brick arches. A simple wooden plank partition separates the organ chamber from the vestry and is almost certainly contemporary with the installation of the replacement organ in 1906. Both vestries are carpeted throughout and the nature of

the floor below is not known although it is possibly of stone, tile or wood block, the latter possibility being consistent with other Pearson churches.

The vestries both have timber ceilings with ribs and boards; that to the main vestry is canted while that of the choir vestry is flat. There are two two-light windows with plate tracery, transoms and opaque, tinted glazing in the east wall of the main vestry, and two south-facing, two-light lancets with transoms and opaque, tinted glazing lighting the choir vestry. The use of plate tracery here may denote the lower status of the vestries in comparison to other parts of the church. Each vestry is equipped with a fireplace, placed in the centre of the south wall of the main vestry and in the south-east corner of the choir vestry. The fireplace in the main vestry has a corbelled brick over mantel while the fireplace in the choir vestry projects into the room and has a mantle shelf with a further shelf above, built into the projecting brick flue. Various furnishings and fittings have been installed in the vestries throughout the life of the church but none of them appear to date from 1897. According to a description of the church published in *The Builder*, the original organ was 'elevated above these [vestries] on a platform'⁵¹² but a new organ was installed in 1906 in a different position.



Figure 124: The chancel within the Church of St Luke, Winnington (DP168643 © Historic England, photograph: Alun Bull)

512 *Ibid.*

Parish Room

Beneath the nave is a large room, now known as the parish room, which makes use of the partially terraced nature of the church into the hillside (Figure 125). The room is reached externally from the south through a wooden door within a pointed arch of brick with ashlar mouldings and hood. The interior brick wall surfaces are painted and the roof is unceiled, leaving the massive steel I-beams which carry the nave floor exposed. The room has been sub-divided to provide a kitchen to the west, a lavatory to the east and a wooden internal lobby on the inside of the door. The floor is laid with wood blocks in a similar style to those of the pewed area of the nave and the stalled area of the choir, while the tiled floor in the kitchen appears to be late 20th century. The parish room has five windows of identical arrangement: four-light lancets of two heights with transoms and opaque, tinted glazing, two of which are in the south wall, two in the west, and one in an arched recess in the north wall. This north window is set below the external ground level on the north side of the church, with light provided via a light well set against the north elevation of the church; at the time of survey it was partly boarded over. It is difficult to date the internal fixtures and fittings from what is visible today, but aside from the insertion of the lavatory, kitchen and lobby, the space is almost certainly as it was at the time of the church's construction. The furniture all appears to date from the mid- to late 20th century. It is likely that the space was originally used as a school room (or class room), and was most recently used by the church as a space for parish meetings, coffee mornings and Sunday schools. To utilise such a space under a church for a parish or school room is highly unusual for an Anglican church, and is thought to be unique amongst Pearson's churches.



Figure 125: The parish room underneath the nave within the Church of St Luke, Winnington (DP168670 © Historic England, photograph: Alun Bull)

Heating and lighting

Very little of the original heating and lighting systems remain. A boiler was evidently originally installed in the heating chamber below the smaller vestry, although all brickwork relating to its bed was removed upon the installation of oil-fired heating in 1964 and little evidence survives in the nave and chancel of the associated original heating system.⁵¹³

It is stated in an account of the church's history that iron grilles over air ducts provided heating in the nave and survive under the carpet,⁵¹⁴ but at the time of survey this could not be verified. Certainly any other 1897 elements or fittings relating to the heating have been removed by subsequent adaptations. It is possible that while the church was in use for worship, the stoking of the boiler would itself have heated the vestry; the vestry fireplaces were thus to provide heating on occasions when services were not taking place. Similarly, there is no surviving evidence of the original gas lighting in the church though its existence is known from the faculty for its replacement, with these fixtures being removed when electric lighting was first installed in 1927.⁵¹⁵ The parish room beneath the nave contains radiators which in style appear potentially contemporary to the installation of the oil-fired heating system, though no evidence survives of how the space was heated prior to this.

Later additions and alterations

The internal layout of the church has been minimally altered since its consecration, but there have been a number of notable alterations to elements of the internal fabric, fittings and furnishing, many of which remained in place at the time of survey. The first of these was the installation, in 1906, of a replacement organ beneath the arch in the south wall of the chancel. Made by Conacher and Co of Huddersfield, it is of considerable quality, and cost £515.⁵¹⁶ In 1910 stained glass, depicting Christ and the Virgin Mary flanked by the figures of St Anne and St Elizabeth, was installed in the easternmost window on the north side of the nave. The window is a memorial to Lady Brunner, the wife of the chemical magnate Sir John Brunner, and is signed by Heaton, Butler and Bayne of London.⁵¹⁷ Although closely affiliated with both Clayton and Bell and Lavers and Barraud – both frequently used by Pearson – glazing by Heaton, Butler and Bayne is relatively rare in churches with which Pearson had an association.

On the south wall of the nave is an ornate memorial to those parishioners killed in action during the First World War. Carved of stone, with marble-effect colonettes and Ionic capitals, it also has a wooden shelf below and four metal standard holders, probably later additions, attached to the wall, two on either side of the memorial. Although it is not known exactly when the memorial was installed, it is a notable and striking addition to the interior.

513 CA EDP 302/2 – Faculty for the installation of the oil fired heating system, 2 March 1964. The faculty states that: ‘The work will involve the removal of all brickwork associated with obsolete furnace at present in the boiler house’.

514 Storey and Walton 1997, 12.

515 CA EDP 302/2 – Faculty for the installation of electric lighting to the church, 13 April 1927. The faculty states that it is ‘desired to remove the existing gas standards and brackets from the church...’.

516 Storey and Walton, 13-14.

517 Church Building Council, ‘Pastoral Measure Report’ 2011.

Stained glass was installed in the east chancel windows in two phases, the first in 1935 and the second in 1954, funded on both occasions by the St Luke's Mothers' Union.⁵¹⁸ The central window was the first to have stained glass installed and it depicts Christ as the Good Shepherd with various red and yellow *fleurs-de-lis* and other symbols above and below and a red and white border with floral motifs. The glass in the flanking windows was installed in 1954 and depicts St Luke, on the left, and St John, on the right, both with opaque panes above and below and blue, white and red decorated borders. The 1954 installation is commemorated by a rectangular bronze plate, located in the north wall of the chancel, inscribed 'THE EAST WINDOWS WERE PRESENTED BY THE ST. LUKE'S MOTHERS' UNION AUGUST 1954'. The condition of the glass again suggests that no subsequent renewal or restoration has taken place.

The pews in the nave are not part of the 1897 scheme and the associated faculty papers indicate that they were installed in 1955 to replace wooden chairs that had been damaged by woodworm. According to the enabling faculty, the pews were given to St Luke's by the Central Methodist Church, Northwich.⁵¹⁹ A total of 26 are presently in the nave – 12 on the north side and 11 on the south – all facing east with the exception of two at the western end of the nave alley which face west into the baptistery area, and one on the north side at the rear of the nave which faces south. The pews are of pitch pine and of simple design. The faculty, however, indicates that 30 were due to be installed in 1955 implying that four of the pews have since been removed. This is partially supported by the evidence of the floor arrangement in the nave, where sections of unoccupied block-work suggest the removal or rearrangement of one pew from the front of the nave on the south side and a number from the rear of the nave.

Gas heaters were also installed in 1955⁵²⁰ but this heating system was in turn replaced in 1964 by an oil-fired system, when the gas heaters were removed and replaced by radiators. It was at this point that the last changes were made to the boiler house below the vestry and one can infer from the plans accompanying the faculty that the radiators attached to the north wall of the chancel and those in the nave are also part of this system. The radiators in the vestries appear from their style to be earlier, but they were nevertheless also connected to the oil-fired system. As mentioned above, electric lighting was first installed in 1927, although the present lighting system and fittings date from 1990.⁵²¹ Lighting is now provided by upward-facing spotlights positioned against the arch braces in the nave, and in similar positions in the chancel. The vestries are illuminated by strip lighting although the date of installation is unknown.

518 CA EDP 302/2 – Faculties for the installation of stained glass, 1935 and 1954. The faculties indicate the east window glazing was a whole planned scheme through funding of the Mothers Union.

519 CA EDP 302/2 – Faculty for the introduction of pews in lieu of chairs, 28 March 1955.

520 *Ibid*: 'proposed to have eight radiators fixed to the walls of the nave... ten and a half feet above floor level. The main supply pipe would run under a thin stone moulding which runs around the walls of the church... [in addition] two radiators standing on the floor of the chancel against the low wall which partly divides the chancel from the nave'.

521 Storey and Walton 1997, 12.

Much of the furniture in the main body of the church was added relatively recently, but in many cases it is impossible to determine exactly when. An exception to this are the two tall, matching, free-standing candlesticks in the sanctuary, one of which bears an inscription plaque on the bottom recording that it was installed in memory of a former chorister who died in 1922. In addition to these candlesticks, the sanctuary also contains two reading desks, possibly of similar date. The chancel furniture which remains in the church at the time of writing was probably acquired from other churches on their closing or refurbishment.⁵²² At the west end of the nave are the much more recent additions of two small tables, currently located in an area previously occupied by inserted pews, and a number of moveable chairs. The doorway to the porch is covered by a curtain which hangs from a rail fixed above the hood, presumably to protect the interior from drafts.

The vestries contain a number of fittings, furnishings and objects of unknown date. The exception, and earliest insertion, appears to be a 'MILNERS' 212 PATENT FIRE RESISTING' safe, which was given to the church in 1901.⁵²³ The main vestry has a curtain-fronted cupboard for robes and vestments, as well as a cupboard for church silverware, which at the time of survey was used for storing other items related to church festivals and worship. The choir vestry contains a chest of drawers and a small cupboard, as well as fittings for a sink; it is possible that the water supply was always in place in this room, although the sink appears to be of mid-20th-century date.

Conclusion and Significance

Pevsner dismissively described St Luke's as being 'one of the most disappointing churches Pearson ever designed'.⁵²⁴ While it is true that it lacks the embellishment and grandeur of, say, the Church of St Peter, Vauxhall, or the cheap-yet-charming style and warmth of the Church of St Mary, Hambleton, Pevsner's assessment overlooks its definite merits and importance. St Luke's historical significance is derived jointly from its close links with the history of the industrial growth of Winnington and from its place as one of the last churches Pearson designed before his death. In addition, the large amount of 1897 fabric and furnishings which survive to a high degree, particularly in terms of the layout of the church, pulpit, font and sedilia, contribute to its significance. The interior, largely unaltered, is largely typical of Pearson's work elsewhere and throughout his career, albeit in more simple and modest terms but this is not surprising as St Luke's was a cheap and provincial suburban church. Where changes have been made, such as the installation of stained glass to nave and chancel windows or the replacement of the original chairs with pews, the effect has been sympathetic, if not enhancing, and has hardly compromised the original interior. The lack of documentary evidence for Pearson's intentions for St Luke's, however, makes it difficult to determine the extent to which the architect was directly involved in the church's construction but his other churches offer enough comparative evidence to suggest that while the work may have been overseen by others on his behalf, the building largely exists today as he originally intended, the lack of tower aside.

At the time of writing there is strong pressure for major change at St Luke's. The current congregation have struggled to fund the maintenance necessary to keep the building in use

522 *Ibid*, 14-15.

523 Storey and Walton 1997, 7.

524 Pevsner *et al* 2011, 677.

and, although the incumbent is aware and appreciative of the historical significance of the building and its architectural quality, the will is now for a replacement building on the same site, which would provide a more modern and easily-maintained space for modern worship and community use.

APPENDIX B: GAZETTEER OF PEARSON'S WORKS BY DATE

The following gazetteer lists all of Pearson's known works arranged by date and is tabulated to help identify comparisons when assessing the significance of a Pearson church interior. Further information on each of the works can be found in Appendix C. It should be noted that the information provided in this gazetteer has been compiled from secondary sources which have not been verified through site investigation. Information relating to heritage at risk, listing and current use may change over time, and should be confirmed using the National Heritage List for England (NHLE), the Heritage at Risk register or by contacting the appropriate ecclesiastical authority. The entries which are highlighted in grey are Pearson's entirely new church buildings or are largely new but incorporate an earlier feature such as a tower.

Date	Building name	National Grid Reference	Place name	County	New build	Largely new build with earlier features ie tower	Substantial part of church rebuilt or added ie chancel, porch	Large work or restoration ie new roof, major repairs	Small work ie new windows and minor repairs	Furnishings	In religious use (2015)	List grade	Heritage at Risk 2016	Builders or craftsmen
1843-4	Church of All Saints (St Anne)	SE 92194 29420	Ellerker	East Yorkshire	•					• (font, pulpit, sedilia)	Y	II	N	John Simpson and William Malone of Hull (builders); William Wailes (stained glass)
1844-6	Church of St Mary	SE 94433 28243	Elloughton	East Yorkshire	•					• (pulpit? Font?)	Y	II*	N	
1844-6	Church of St Mary	SE 98140 43579	Etton	East Yorkshire			•	•			Y	II*	N	John Simpson and William Malone of Hull (builders)

Date	Building name	National Grid Reference	Place name	County	New build	Largely new build with earlier features ie tower	Substantial part of church rebuilt or added ie chancel, porch	Large work or restoration ie new roof, major repairs	Small work ie new windows and minor repairs	Furnishings	In religious use (2015)	List grade	Heritage at Risk 2016	Builders or craftsmen
1844-7	Wauldby Chapel	SE 96895 29739	Wauldby, Welton	East Yorkshire	•					• (pulpit, pews, font)	N	II	N	Kirby and Co of Swanland (builder)
1846	Church of St Mary	SE 70333 42486	East Cottingwith	East Yorkshire				•		• (pews)	Y	II	N	
1846-7; 1854; 1859	Church of St Edward	SP 19092 25758	Stow-on-the-Wold	Gloucestershire				•	•	• (pews, chancel fittings)	Y	I	N	
1846-8	Church of St Mary	SE 70152 39848	Ellerton	East Yorkshire	•						N	II	N	John Simpson and William Malone of Hull (builders)

Date	1846-8
Building name	Church of All Saints
National Grid Reference	SE 98898 25784
Place name	North Ferriby
County	East Yorkshire
New build	•
Largely new build with earlier features ie tower	
Substantial part of church rebuilt or added ie chancel, porch	
Large work or restoration ie new roof, major repairs	
Small work ie new windows and minor repairs	
Furnishings	• (font)
In religious use (2015)	Y
List grade	II
Heritage at Risk 2016	N
Builders or craftsmen	John Simpson and William Malone of Hull (stonemasons); Kirby and Co of Swanland (builder); William Wailes (stained glass); Habbashaw and Gray of Swanland (joiners)

Date	Building name	National Grid Reference	Place name	County	New build	Largely new build with earlier features ie tower	Substantial part of church rebuilt or added ie chancel, porch	Large work or restoration ie new roof, major repairs	Small work ie new windows and minor repairs	Furnishings	In religious use (2015)	List grade	Heritage at Risk 2016	Builders or craftsmen
1846-8; 1853-5; 1856-9; 1864-70	Church of St James	TQ 07221 64736	Weybridge	Surrey	•					<ul style="list-style-type: none"> (pews, pulpit, choir stalls, sedilia, reredos, font) 	Y	II*	N	
1847	Church of St Mary	TQ 02384 68642	Thorpe	Surrey					•	<ul style="list-style-type: none"> (pews) 		II*	N	
1847-8; 1858; 1859-60; 1860-2	Church of All Saints	SE 91614 31008	South Cave	East Yorkshire			•		•		Y	II*	N	

Date	Building name	National Grid Reference	Place name	County	New build	Largely new build with earlier features ie tower	Substantial part of church rebuilt or added ie chancel, porch	Large work or restoration ie new roof, major repairs	Small work ie new windows and minor repairs	Furnishings	In religious use (2015)	List grade	Heritage at Risk 2016	Builders or craftsmen
1847-9	Church of St Helen	SK 83082 86678	Lea	Lincolnshire			•	•	•	• (sanctuary rails)	Y	I	N	
1848; 1862-3	Church of St Lawrence	TA 15440 45666	Siggleshorne	East Yorkshire				•			Y	II*	N	William Wailes (stained glass, 1843); Clayton and Bell (stained glass 1862-3)
1849-51	Church of St Matthew	SX 77446 66389	Landscove	Devon	•					• (altar rail, choir stalls, pews, pulpit, lectern, reredos and font)	Y	II*	N	John Mason of Exeter (builder); Harry Hems (reredos)

Date	Building name	National Grid Reference	Place name	County	New build	Largely new build with earlier features ie tower	Substantial part of church rebuilt or added ie chancel, porch	Large work or restoration ie new roof, major repairs	Small work ie new windows and minor repairs	Furnishings	In religious use (2015)	List grade	Heritage at Risk 2016	Builders or craftsmen
1849-52	Church of the Holy Trinity		Bessborough Gardens, Westminster	London	•					• (Reredos, Chancel fittings)	Demolished	n/a	n/a	Smith and Appleford of Pimlico (builders); J J Smith of Sloane Street, London (pulpit); Poole of Westminster (font); William Wailes (stained glass)
1850-2; 1864-7	Church of St Mary	SK 88190 81999	Stow	Lincolnshire			•	•	•		Y	I	Y	

Date	Building name	National Grid Reference	Place name	County	New build	Largely new build with earlier features ie tower	Substantial part of church rebuilt or added ie chancel, porch	Large work or restoration ie new roof, major repairs	Small work ie new windows and minor repairs	Furnishings	In religious use (2015)	List grade	Heritage at Risk 2016	Builders or craftsmen
1852-4	Church of St Peter and St Paul	SK 92052 11192	Exton	Rutland			•	•		• (altar rail, pulpit)	Y	I	N	
1854; 1856; 1861; 1864	Church of St Mary the Less		Lambeth	London				•		• (font, pulpit, seating, iron-work, redecoration, chancel stalls, parclose screens)	Demolished	n/a	n/a	
1854-5	Church of St Cyr	ST 72965 98865	Stinchcombe	Gloucestershire		•					Y	II*	N	

Date	Building name	National Grid Reference	Place name	County	New build	Largely new build with earlier features ie tower	Substantial part of church rebuilt or added ie chancel, porch	Large work or restoration ie new roof, major repairs	Small work ie new windows and minor repairs	Furnishings	In religious use (2015)	List grade	Heritage at Risk 2016	Builders or craftsmen
1854-8	Church of St Mary	SP 15154 01169	Fairford	Gloucestershire					•	• (pews)	Y	I	N	
1855	Church of St Bartholomew	SE 80612 16603	Eastoft	Lincolnshire	•					• (pulpit, font, pews)	Y	II	N	
1855-6	Church of St John and St Petroc	SW 79438 39224	Devoran	Cornwall	•					• (pulpit, pews, font)	Y	II	N	
1856	Church of the Holy Ghost	ST 14073 36710	Crowcomb	Somerset					•		Y	I	N	
1856; 1870	Church of St Michael	SE 98197 59328	Garton-on-the-Wolds	East Yorkshire			•			• (pulpit, later reredos)	Y	I	N	

Date	Building name	National Grid Reference	Place name	County	New build	Largely new build with earlier features ie tower	Substantial part of church rebuilt or added ie chancel, porch	Large work or restoration ie new roof, major repairs	Small work ie new windows and minor repairs	Furnishings	In religious use (2015)	List grade	Heritage at Risk 2016	Builders or craftsmen
1856-7	Church of St Mary	SE 97967 55060	Kirkbourn	East Yorkshire			•	•		• (pews, pulpit)	Y	I	N	John Simpson and William Malone of Hull (builders)
1857-9	Church of St Leonard	TA 01571 45329	Scorborough	East Yorkshire	•					• (font, pulpit, pews, choir stalls)	Y	I	N	Myers of London (builder); Clayton and Bell (stained glass)
1857-62	Church of St Augustine of Canterbury	TL 74736 42321	Ashen	Essex			•				Y	I	N	

Date	Building name	National Grid Reference	Place name	County	New build	Largely new build with earlier features ie tower	Substantial part of church rebuilt or added ie chancel, porch	Large work or restoration ie new roof, major repairs	Small work ie new windows and minor repairs	Furnishings	In religious use (2015)	List grade	Heritage at Risk 2016	Builders or craftsmen
1857-67	Church of St Michael	TL 75607 22937	Braintree	Essex			•			• (font, pulpit, pews)	Y	II*	N	Parmenter and Son of Bocking, Essex (builder); Clayton and Bell (stained glass)
1857-8	Church of St Mary	SY 36965 94391	Catherston Leweston	Dorset	•					• (font, pulpit, altar rail, choir stalls)	Y	II*	N	H Poole of Westminster (builder); M Barnes of Clifton and S Poole of London (carving); Clayton and Bell (stained glass)

Date	Building name	National Grid Reference	Place name	County	New build	Largely new build with earlier features ie tower	Substantial part of church rebuilt or added ie chancel, porch	Large work or restoration ie new roof, major repairs	Small work ie new windows and minor repairs	Furnishings	In religious use (2015)	List grade	Heritage at Risk 2016	Builders or craftsmen
1857-8	Church of St Peter	SU 11723 56057	Charlton	Wiltshire		•				• (pulpit, font, pews)	Y	II*	Y	
1858	Church of St Andrew	SE 24667 49571	Middleton-on-the-Wolds	East Yorkshire				•	•	• (pews?)	Y	II*	N	
1858-9; 1864	Church of St Edith	SE 79823 55212	Bishop Wilton	East Yorkshire			•	•	•	• (pulpit, tomb)	Y	I	N	Clayton and Bell (stained glass)
1858-60	Church of St Andrew	SY 36434 93593	Charmouth	Dorset						• (pews)	Y	II	N	

Date	Building name	National Grid Reference	Place name	County	New build	Largely new build with earlier features ie tower	Substantial part of church rebuilt or added ie chancel, porch	Large work or restoration ie new roof, major repairs	Small work ie new windows and minor repairs	Furnishings	In religious use (2015)	List grade	Heritage at Risk 2016	Builders or craftsmen
1859-60	Church of St Martin	ST 73557 96096	North Nibley	Gloucestershire			•	•		• (frescos, choir stalls, altar rail, reading desk, reredos)	Y	II*	N	Clayton and Bell (stained glass and wall painting); Powell and Son (reredos)
1859-61	Church of St Mary	SE 88166 27229	Broomfleet	East Yorkshire	•					• (altar table, font, choir stalls)	Y	II	N	Charles Brown of South Cave (builder); Cousins of South Cave (glass, painting and plumbing)
1859-62	Church of St Margaret		Hilston	East Yorkshire	•						Demolished	n/a	n/a	Clayton and Bell (stained glass)

Date	Building name	National Grid Reference	Place name	County	New build	Largely new build with earlier features ie tower	Substantial part of church rebuilt or added ie chancel, porch	Large work or restoration ie new roof, major repairs	Small work ie new windows and minor repairs	Furnishings	In religious use (2015)	List grade	Heritage at Risk 2016	Builders or craftsmen
1859-62; 1878	Church of All Saints	SK 68633 80851	Babworth	Nottinghamshire						• (font)	Y	I	N	William Wailes (stained glass, 1859); Charles Eamer Kempe (stained glass, 1879)
1859-63	Church of St Peter	SP 24299 25892	Daylesford	Oxfordshire	•					• (font, pulpit, pews, choir stalls)	Y	I	Y	Clayton and Bell (stained glass); Nicholls of London (carving)

Date	1860-61; 1872
Building name	Church of St Mary
National Grid Reference	SE 96724 45558
Place name	Dalton Holme (South Dalton)
County	East Yorkshire
New build	•
Largely new build with earlier features ie tower	•
Substantial part of church rebuilt or added ie chancel, porch	
Large work or restoration ie new roof, major repairs	
Small work ie new windows and minor repairs	
Furnishings	<ul style="list-style-type: none"> • (font, pulpit, pews, choir stalls)
In religious use (2015)	Y
List grade	I
Heritage at Risk 2016	N
Builders or craftsmen	George Myers of Lambeth (builder); Clayton and Bell (stained glass); Skidmore (wrought-iron screen)

Date	Building name	National Grid Reference	Place name	County	New build	Largely new build with earlier features or tower	Substantial part of church rebuilt or added ie chancel, porch	Large work or restoration ie new roof, major repairs	Small work ie new windows and minor repairs	Furnishings	In religious use (2015)	List grade	Heritage at Risk 2016	Builders or craftsmen
1860-1	Church of St James the Greater	TQ 40913 54975	Titsey	Surrey	•					• (pews, pulpit, font, reredos, tomb)	Y	II*	N	Carruthers of Reigate, Surrey (builder); Clayton and Bell (stained glass); Rattee and Kett (pulpit, pews, choir stalls and reading desk)
1862-3	Church of St Peter	TL 21850 14971	Ayot St Peter	Hertfordshire	•						Demolished	n/a	n/a	
1862-3	Church of All Saints	ST 63593 47285	Oakhill	Somerset	•					• (pulpit, pews, choir stalls, reredos, font)	Y	II	N	

Date	Building name	National Grid Reference	Place name	County	New build	Largely new build with earlier features ie tower	Substantial part of church rebuilt or added ie chancel, porch	Large work or restoration ie new roof, major repairs	Small work ie new windows and minor repairs	Furnishings	In religious use (2015)	List grade	Heritage at Risk 2016	Builders or craftsmen
1862-3	Church of St James	SU 13057 57673	North Newnton	Wiltshire							Y	II*	N	
1863-4	Church of St Peter	TQ 30722 78103	Vauxhall	London						<ul style="list-style-type: none"> (pews, pulpit, reredos, font, frescos) 	Y	II*	N	Longmire and Burge (builder); Lavers and Barraud (stained glass); Clayton and Bell (stained glass and sgraffitto decoration)

Date	Building name	National Grid Reference	Place name	County	New build	Largely new build with earlier features ie tower	Substantial part of church rebuilt or added ie chancel, porch	Large work or restoration ie new roof, major repairs	Small work ie new windows and minor repairs	Furnishings	In religious use (2015)	List grade	Heritage at Risk 2016	Builders or craftsmen
1863-5	Christ Church	SE 73480 88094	Appleton-le-Moors	North Yorkshire	•					• (pews, font, pulpit, reredos)	Y	I	N	Smith and Tomlinson (builders); Clayton and Bell (stained glass)
1864-5	Church of St Mary	SE 61959 37836	Riccall	North Yorkshire		•	•	•			Y	I	N	Lilley and Cawthorne of Retford (builder)
1864-5	Church of All Saints	SE 99050 39731	Bishop Burton	East Yorkshire			•	•	•	• (pews)	Y	II*	N	John Simpson and William Malone of Hull (builders)

Date	Building name	National Grid Reference	Place name	County	New build	Largely new build with earlier features ie tower	Substantial part of church rebuilt or added ie chancel, porch	Large work or restoration ie new roof, major repairs	Small work ie new windows and minor repairs	Furnishings	In religious use (2015)	List grade	Heritage at Risk 2016	Builders or craftsmen
1865	Church of St Mary	TL 36944 27171	Westmill	Hertfordshire				•	•		Y	II*	N	
1865-7	Church of St Peter	SU 28426 38241	Over Wallop	Hampshire		•					Y	II*	N	
1865-7	Church of St Helen	SE 42886 13262	Hemsworth	West Yorkshire		•	•	•		• (pews)	Y	II	N	
1866-7	Church of St Nicholas	SK 90249 13637	Cottesmore	Rutland					•		Y	II*	N	
1866-7	Church of St Wilfrid	SE 48300 05301	Hickleton	South Yorkshire		•			•		Y	I	N	

Date	Building name	National Grid Reference	Place name	County	New build	Largely new build with earlier features ie tower	Substantial part of church rebuilt or added ie chancel, porch	Large work or restoration ie new roof, major repairs	Small work ie new windows and minor repairs	Furnishings	In religious use (2015)	List grade	Heritage at Risk 2016	Builders or craftsmen
1866-7	Church of All Saints	SU 19719 37353	Idmiston	Wiltshire					•		N	I	N	Rogers and Booth of Gosport (builder); Clayton and Bell (stained glass and painted decoration); Cox and co of London (lectern); Potter of London (iron screens)
1866-8	Church of St John	ST 90268 41721	Sutton Veray	Wiltshire	•					• (font, pews, pulpit, reredos, lectern)	Y	I	N	

Date	Building name	National Grid Reference	Place name	County	New build	Largely new build with earlier features ie tower	Substantial part of church rebuilt or added ie chancel, porch	Large work or restoration ie new roof, major repairs	Small work ie new windows and minor repairs	Furnishings	In religious use (2015)	List grade	Heritage at Risk 2016	Builders or craftsmen
1866-9	Church of St Mary	SP 41392 12714	Freeland	Oxfordshire	•					• (pulpit, pews)	Y	II*	N	Bartlett of Witney (builder)
1867-8	Church of St Mary	TR 02926 41530	Willesborough	Kent		•	•	•	•	• (pews)	Y	II	N	
1867-8	Church of All Saints	SE 83933 70271	Settrington	North Yorkshire			•			• (choir stalls, altar rail, reredos)	Y	II*	N	Clayton and Bell (stained glass); J W Knowles of York (decorations)
1867-8	Church of St Peter	SJ 95168 42788	Caverswall	Staffordshire			•		•		Y	II*	N	

Date	Building name	National Grid Reference	Place name	County	New build	Largely new build with earlier features ie tower	Substantial part of church rebuilt or added ie chancel, porch	Large work or restoration ie new roof, major repairs	Small work ie new windows and minor repairs	Furnishings	In religious use (2015)	List grade	Heritage at Risk 2016	Builders or craftsmen
1867-9	Church of St John the Baptist	SE 36423 11243	Royston	South Yorkshire					•	• (pews, pulpit)	Y	I	N	
1868	Chapel attached to Castle Howard Reformatory	SE 73701 67307	Crambeck	North Yorkshire	•						N	n/a	n/a	
1868	Church of St Mary	SP 07508 38402	Childswickham	Worcestershire					•		Y	II*	N	
1868-70	Church of St Mary	TQ 32764 50849	Bletchingley	Surrey					•	• (pews, chancel screen, pulpit)	Y	I	N	Carruthers of Reigate, Surrey (builder)

Date	Building name	National Grid Reference	Place name	County	New build	Largely new build with earlier features ie tower	Substantial part of church rebuilt or added ie chancel, porch	Large work or restoration ie new roof, major repairs	Small work ie new windows and minor repairs	Furnishings	In religious use (2015)	List grade	Heritage at Risk 2016	Builders or craftsmen
1868-9; 1870; 1876	Church of St Kenelm	SP 32402 11371	Minster Lovell	Oxfordshire						• (reredos, pulpit)	Y	I	N	
1869	Church of All Saints	SZ 18127 92177	Christchurch	Dorset	•						Y	II	N	
1869	Church of All Saints	SK 81449 90110	Gainsborough	Lincolnshire						• (pulpit, prayer desk)	Y	I	N	
1869-70	Church of The Holy Cross	SK 88303 10215	Burley-on-the-Hill	Rutland		•			•	• (pulpit, pews, chancel screen)	N	II*	N	

Date	Building name	National Grid Reference	Place name	County	New build	Largely new build with earlier features ie tower	Substantial part of church rebuilt or added ie chancel, porch	Large work or restoration ie new roof, major repairs	Small work ie new windows and minor repairs	Furnishings	In religious use (2015)	List grade	Heritage at Risk 2016	Builders or craftsmen
1870-1	Christ Church	SJ 57997 74563	Crowton	Cheshire	•						Y	II	N	S Drinkwater of Northwich, Cheshire (builder)
1870-1	Church of St Peter	SE 31936 13016	Woolley	West Yorkshire			•	•	•	• (font, pews)	Y	I	N	John Simpson and William Malone of Hull (builders); Clayton and Bell (restored stained glass); Lavers, Barraud and Westlake (stained glass); Morris and Co (stained glass)

Date	Building name	National Grid Reference	Place name	County	New build	Largely new build with earlier features ie tower	Substantial part of church rebuilt or added ie chancel, porch	Large work or restoration ie new roof, major repairs	Small work ie new windows and minor repairs	Furnishings	In religious use (2015)	List grade	Heritage at Risk 2016	Builders or craftsmen
1870-2	Church of St Peter	TQ 40504 53238	Limpsfield	Surrey					•	• (pews)	Y	I	N	
1870-92	Cathedral Church of St Mary	SK 97796 71808	Lincoln	Lincolnshire		•			•		Y	I	Y	
1871	Church of St Margaret	SS 44874 29099	Northam	Devon					•		Y	I	Y	
1871	Church of St Oswald	SE 89440 34580	Hotham	East Yorkshire					•		Y	II*	N	

Date	Building name	National Grid Reference	Place name	County	New build	Largely new build with earlier features ie tower	Substantial part of church rebuilt or added ie chancel, porch	Large work or restoration ie new roof, major repairs	Small work ie new windows and minor repairs	Furnishings	In religious use (2015)	List grade	Heritage at Risk 2016	Builders or craftsmen
1871	Church of the Holy Trinity (now Trinity Arts Centre)	SK 81773 89381	Gainsborough	Lincolnshire			•	•	• (chancel screen, pulpit)	N	N	II	N	
1871-2; 1876- 8; 1897	Church of St Augustine	TQ 25530 83130	Westminster	London	•					• (reredos, font)	Y	I	Y	Colls and Son (builder); Thomas Nicholls (stone carving); Clayton and Bell (stained glass and wall paintings)

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1872	Church of St Nicholas	SU 29922 54013	Chute	Wiltshire			•	•		• (pews, pulpit)	Y	II	N	Salmon and Chivers of Devizes (builder); Clayton and Bell (stained glass)
1872; 1880	Church of St Katherine	ST 78982 44151	East Woodlands	Somerset		•				• (reredos, sedilia, chancel wrought-iron gates)	Y	II*	N	
1872-5	Church of All Saints	SJ 42982 83357	Speke	Merseyside	•					• (pulpit, pews, choir stalls)	Y	II	N	

Date	Building name	National Grid Reference	Place name	County	New build	Largely new build with earlier features ie tower	Substantial part of church rebuilt or added ie chancel, porch	Large work or restoration ie new roof, major repairs	Small work ie new windows and minor repairs	Furnishings	In religious use (2015)	List grade	Heritage at Risk 2016	Builders or craftsmen
1872-7	Church of the Holy Trinity	SK 38387 98141	Wentworth	South Yorkshire	•					• (reredos, pulpit, font, pews)	Y	II*	N	G W Booth of London (builder); Charles Eamer Kempe (stained glass); Clayton and Bell (stained glass)
1873-4	Church of St James	SU 26314 50885	Ludgershall	Wiltshire			•	•		• (pews, pulpit, lectern)	Y	I	N	David Hunt of Ludgershall (builder)

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1873-5	Church of All Saints	SE 58477 12734	Moss	South Yorkshire	•					• (font)	N	II	N	Shillitoe and Morgan of Campsall, South Yorkshire (builder)
1874	Church of St Nicholas	SP 74230 02370	Emmington	Oxfordshire		•					Y (but private use)	II*	N	Giles Holland of Thame, Oxfordshire (builder)
1874-5	Church of All Saints	SK 96816 67902	Bracebridge	Lincolnshire		•	•	•	•	• (pulpit, reredos, pews)	Y	I	N	R Young of Lincoln
1874-5	Church of St Peter	SU 18990 60444	Milton Lilbourne	Wiltshire		•				• (pews)	Y	II*	N	

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1874-6	Church of St Margaret	TQ 44388 18125	Isfield	Sussex			•	•			Y	I	N	
1875	Church of St Mary	SU 30891 52060	Chute Forest	Wiltshire	•					• (pews, choir stalls, altar rail, pulpit, font)	N	II*	N	
1875-8	Church of St John the Evangelist		Red Lion Square, Camden	London	•					• (font, pulpit, reredos)	Demolished	n/a	n/a	
1876-7	Church of St Nicholas	SU 19022 36500	Porton	Wiltshire	•					• (pulpit, pews, choir stalls)	Y	II	N	John Grace of Over Wallop (builder)

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1876-7; 1882- 3; 1907	Church of St Mary	TL 14694 31661	Pirton	Hertfordshire			•	•		• (pulpit)	Y	I	N	Bates of Stevenage (builder)
1877	Church of St Mary	SE 22243 93758	Hornby	North Yorkshire		•				• (pulpit, organ case, pews)	Y	I	N	John Shillitoe and John Morgan (builder)
1877	Church of St Helen	SE 65726 38504	Skipwith	North Yorkshire		•			•	• (pulpit?)	Y	I	N	John Shillitoe and John Morgan (builder)
1877; 1881- 1901	Church of St Peter	SZ 03404 91675	Parkstone	Dorset			•			• (chancel screen)	Y	II*	N	S Clarke of Parkstone (builder)

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1877-8	Church of St Wilfrid	SE 60419 30997	Brayton	North Yorkshire			•	•	•	• (pulpit, pews)	Y	I	N	John Shillitoe and John Morgan (builder)
1877-83	Church of St Margaret	SE 23611 38264	Horsforth	West Yorkshire	•					• (pews, pulpit, font, screens)	Y	II	N	B Whitaker and Sons of Horsforth (builder)

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1878-80	Church of St Mary	SX 78538 62654	Dartington	Devon	•	•		•			Y	II*	N	Jonathan Marshall of Plymouth (builder); Clayton and Bell (stained glass); Harry Hems (carving)
1878-86	St George's Chapel	SU 97002 77033	Windsor Castle, Windsor	Berkshire					•	• (altar cross, font, memorials)	Y	I	N	
1878-9	Church of St John the Evangelist	SJ 56075 72830	Norley	Cheshire	•					• (pews, reredos, pulpit)	Y	II*	N	

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1878-9	Church of St James	SS 62098 29994	Swimbridge	Devon				•	•	• (chancel screens, pews)	Y	I	N	
1879	Church of St Hugh of Avalon	SK 89020 80461	Sturton by Stow	Lincolnshire	•					• (font)	Y	II	N	Rudd of Grantham (builder)
1879	Church of St Mary	SE 72808 90452	Lastingham	North Yorkshire			•			• (pulpit)	Y	I	N	John Shillitoe and John Morgan (builder)
1879	Church of the Holy Trinity	SP 37279 42786	Shenington	Oxfordshire			•	•		• (pews, choir stalls, pulpit, lectern)	Y	II*	N	G Bartlett of Bloxham (builder)

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1879-80	Church of St John the Baptist	TQ 12390 89656	Pinner, Harrow	London			•	•		• (pews)	Y	II*	N	Wall and Cook of Stroud (builder)
1879-81	Church of St Alban the Martyr	SP 07664 85337	Bordesley, Birmingham	West Midlands	•					• (font, choir stalls)	Y	II*	Y	John Shillitoe (builder); White and son (chancel screen, 1897)
1879-97	Westminster Abbey	TQ 30082 79490	Westminster	London			•		•	• (organ cases, memorials)	Y	I	N	
1880	Church of All Saints	SK 54357 78727	Steetley	Derbyshire			•		•		Y	I	N	

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1880-1	Church of St Mary	TL 48267 60371	Fen Ditton	Cambridgeshire			•				Y	II*	N	
1880-1	Church of St George	SP 29891 57138	Newbold Pacey	Warwickshire	•					• (pulpit, font)	Y	II*	N	James Kibler of Wellesbourne, Warwickshire (builder)

Date	1880-1; 1894-5
Building name	Church of St Michael and All Angels
National Grid Reference	TQ 32263 66068
Place name	Croydon
County	London
New build	•
Largely new build with earlier features ie tower	
Substantial part of church rebuilt or added ie chancel, porch	
Large work or restoration ie new roof, major repairs	
Small work ie new windows and minor repairs	
Furnishings	
In religious use (2015)	Y
List grade	I
Heritage at Risk 2016	N
Builders or craftsmen	Goddard and sons of Dorking (builder); Lavers, Westlake and Barraud (stained glass); Clayton and Bell (stained glass)

Date	Building name	National Grid Reference	Place name	County	New build	Largely new build with earlier features ie tower	Substantial part of church rebuilt or added ie chancel, porch	Large work or restoration ie new roof, major repairs	Small work ie new windows and minor repairs	Furnishings	In religious use (2015)	List grade	Heritage at Risk 2016	Builders or craftsmen
1880-7; 1897-1903; 1910; 1935	Truro Cathedral	SW 82634 44916	Truro	Cornwall	•					<ul style="list-style-type: none"> (pulpit, font, choir stalls, bishop's throne, light fittings) 	Y	I	N	John Shillitoe (builder for first phase); Luscombe and Son (stonemasons, choir stalls and builder for second phase); Clayton and Bell (stained glass); Nathaniel Hitch (reredos)

Date	Building name	National Grid Reference	Place name	County	New build	Largely new build with earlier features ie tower	Substantial part of church rebuilt or added ie chancel, porch	Large work or restoration ie new roof, major repairs	Small work ie new windows and minor repairs	Furnishings	In religious use (2015)	List grade	Heritage at Risk 2016	Builders or craftsmen
1881-2	Church of St Mary	SE 55292 30883	Hambleton	North Yorkshire	•					• (pews)	Y	n/a	n/a	John Morgan and William Cowper (builder)
1881-2	Church of St Peter	SU 13964 58025	Manningford Bruce	Wiltshire				•	•	• (pews, font, reredos, choir stalls)	Y	I	N	
1881-2; 1886-7	Church of St John the Evangelist	TQ 33609 69805	Upper Norwood, Croydon	London	•					• (reredos, chancel screen)	Y	II*	Y	John Shillitoe (builder); Clayton and Bell (stained glass); Thomas Nicholls (chancel screen)

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1881-3	Church of St John the Baptist	TL 19111 98662	Peterborough	Cambridgeshire			•	•	•	• (pulpit)	Y	I	N	John Thompson (builder)
1882-3	Church of St Nicholas	SP 64706 89072	Mowsley	Leicestershire			•	•		• (chancel screen)	Y	II*	N	Bunning (builder); Burlison and Grylls (stained glass)
1882-3	Church of St Lawrence	SP 69410 48704	Towcester	Northamptonshire					•	• (pews)	Y	I	N	
1882-4	Church of St George	NZ 36442 70837	Cullercoats	Tyne and Wear	•					• (pews, pulpit, font, choir stalls)	Y	I	N	Walter Scott of Newcastle (builder)

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1882-5; 1894	Church of St Matthias	SX 93191 64173	Isham, Torquay	Devon						<ul style="list-style-type: none"> (pulpit, reredos) 	Y	II*	N	W Crocker of Wellswood, Torquay (builder); A W Blackler and Son, Royal Marble Works (marble pavement); Harry Hems of Exeter (pulpit and nave screen); Powell and Son (stained glass)
1883-4	Church of St Mary	SS 59121 23123	Atherington	Devon					•		Y	I	N	

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1883-4	Church of All Saints	TQ 74412 69801	Frindsbury	Kent		•			•		Y	II*	N	
1883-4	Church of St Edith	SK 90806 83096	Coates	Lincolnshire					•	• (screen)	Y	I	N	Rudd of Grantham (builder); Morgan of Campsall (screen)

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1883-4	Church of St Nicholas	TQ 21569 77784	Chiswick, Hounslow	London	•						Y	II*	N	Goddard and Son of Farnham, Surrey (builder); Clayton and Bell (stained glass)
1883-5	Church of the Resurrection	SU 45647 19297	Eastleigh	Hampshire			•				N	II	N	
1883-5	Church of St Agnes	SJ 37591 88494	Sefton Park, Liverpool	Merseyside	•					• (pulpit, font)	Y	I	Y	John Shillitoe (builder)
1883-5	Church of St Helen	SE 53697 12026	Burghwallis	South Yorkshire			•			• (altar cross, reredos)	Y	I	N	

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1883-5; 1897-8; 1907-8	Church of St Stephen	SZ 08523 91507	Bournemouth	Dorset	•						Y	I	Y	E Abley and Co of Salisbury (builder); Clayton and Bell (decorations); Nathaniel Hitch (carving)
1884-5	Church of St Michael	TQ 41322 10002	Lewes	East Sussex					•		Y	I	N	
1884-5	Church of St Mary	SE 67351 30619	Hemingborough	North Yorkshire					•		Y	I	N	

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1884-5; 1888; 1890	Church of St Matthew	TQ 79921 10459	Silverhill	East Sussex	•					• (pulpit, font, organ case)	Y	II*	N	John Shillitoe (builder)
1884-6	Church of All Saints	TQ 17903 69300	Kingston upon Thames	London			•	•	•		Y	I	N	
1884-6; 1889-90	Church of All Saints	SX 90737 64341	Torre	Devon	•					• (pulpit, font, organ case)	Y	II	N	F Matthews of Babbacombe (builder); Harry Hems of Exeter (bishop's throne)

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1884-90; 1888-97	Cathedral Church of St Peter, St Paul and St Andrew	TL 19416 98645	Peterborough	Cambridgeshire							Y	I	N	John Thompson (builder)
1884-6; 1890	Church of St Michael	SE 28011 35957	Headingley, Leeds	West Yorkshire	•						Y	II*	N	Wilson and Son of Headingley (builders); John Powell (designed stained glass); Hardman and Co (manufactured stained glass); Nathaniel Hitch (reredos)

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1884-95	Church of All Hallows by the Tower	TQ 33385 80687	Barking	London			•	•	•		Y	I	N	Cornish and Gaymer of North Walsham, Warwickshire (builders)
1885	Church of St Mary	TF 29248 25153	Weston	Lincolnshire			•	•			Y	I	N	
1885	Church of St Andrew	TQ 20635 86864	Kingsbury	London					•	• (sedilia, font cover)	Y	I	N	

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1885; 1886; 1896	Church of All Saints	TQ 75998 55415	Maidstone	Kent				•		• (rood screen, reredos, altar table, altar rails, choir stalls)	Y	I	Y	J W Bunning (builder)
1885-6	Church of All Saints	TL 08871 93562	Elton	Cambridgeshire			•	•	•	• (organ case)	Y	II*	N	John Thompson (builder)
1885-6	Church of St Lawrence	SK 52624 76830	Whitwell	Derbyshire				•	•	• (pews)	Y	I	N	John Morgan and William Cowper (builder)

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1885-6	Church of St Martin	SK 78545 87982	Saundby	Nottinghamshire					•		N	I	N	
1885-6	Church of All Saints	SE 48542 07951	Hooton Pagnell	South Yorkshire		•	•	•		• (pews)	Y	I	N	
1885-7	Church of St Peter	TQ 11336 63997	Hersham	Surrey	•					• (pews, pulpit, font, reredos)	Y	II	N	
1885-8	Eton College Chapel	SU 96500 77783	Eton	Berkshire						• (organ case)	Y	II*	N	
1885-8	Church of St Andrew		Marylebone	London						• (font cover, sedilia)	Demolished	n/a	n/a	

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1886	Church of St Bartholomew	SJ 24731 84115	Thurstaston	Merseyside	•					• (pulpit, font)	Y	II*	N	John Shillitoe (builder)
1886	Church of St Giles	SP 39077 33282	Wigginton	Oxfordshire				•		• (chairs)	Y	I	N	
1886-7	Abbey Church of the Holy Cross	SJ 49844 12474	Shrewsbury	Shropshire			•			• (reredos)	Y	I	Y	Edwin Light Luscombe of Exeter (builder)
1886-8	Church of St Leonard	TR 16149 34915	Hythe	Kent			•				Y	I	N	Cornish and Gaymer of North Walsham, Warwickshire (builders)

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1887	Cathedral Church of St Peter	SX 92115 92550	Exeter	Devon		•					Y	I	N	Edwin Light Luscombe and Son (builder)
1887	Church of St Giles	SJ 86570 20485	Haughton	Staffordshire		•	•			• (reredos, pulpit)	Y	II*	N	G J Muirhead (builder); Gibbs and Howard (stained glass)
1887-8	Church of St Hilda	NZ 29259 14495	Darlington	County Durham	•					• (font)	N	II	Y	
1887-8	Church of St Katherine	SP 92564 66010	Irchester	Northamptonshire					•	• (pews)	Y	I	N	

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1887-8	Church of St Barnabas	ST 59737 24953	Queen Camel	Somerset				•	•	• (pews)	Y	I	N	
1887-8; 1893-5	Cathedral Church of St Augustine	ST 58359 72683	Bristol	Bristol			•			• (choir screen, reredos, sedilia)	Y	I	N	Cowlin and Son (builder)
1887-9	St Mary's Convent (chapel)	SU 39288 88208	Wantage	Berkshire	•						Y	II	N	
1887-9	Church of St Pancras	SX 91922 92693	Exeter	Devon			•	•		• (altar table, dossal)	Y	II*	N	Edwin Light Luscombe and Son of Exeter (builder)

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1887-9	Church of St Mary, St Bartholomew and St Guthlac (Croyland Abbey)	TF 24155 10326	Crowland	Lincolnshire			•				Y	I	N	
1888	Church of St Michael	SX 70146 87508	Chagford	Devon					•	• (reredos)	Y	I	N	
1888; 1889-94	Cathedral Church of Christ and the Blessed Virgin Mary	TQ 74273 68521	Rochester	Kent			•			• (font, choir pulpitum, choir screen)	Y	I	N	

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1888-9	Church of St Mark	ST 60869 74358	Bristol	Bristol			•	•	•		N	II	N	W G Bailey (designed stained glass); Edwin Howard of Frome (maufactured stained glass)
1888-90	Church of St Peter and St Paul	TA 22640 34853	Humbleton	East Yorkshire					•	• (font cover, lectern)	Y	I	N	
1888-90	Canterbury Cathedral	TR 15084 57922	Canterbury	Kent			•				Y	I	N	

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1888-91	Church of All Saints	ST 57287 73889	Clifton, Bristol	Bristol						<ul style="list-style-type: none"> (pulpit, memorial cross) 	Y	II	N	Nathaniel Hitch (pulpit)
1888-91	New College Chapel	SP 51763 06444	Oxford	Oxfordshire						<ul style="list-style-type: none"> (reredos, sedilia) 	Y	I	N	
1889	Church of St Swithun	SJ 71929 29907	Cheswardine	Shropshire		•				<ul style="list-style-type: none"> (pulpit, font, choir stalls) 	Y	II*	N	Whittingham of Newport
1889	Church of St Mary	SJ 40280 34826	Ellesmere	Shropshire			•				Y	I	N	
1889-90	Church of St Mary	ST 86834 14465	Iwerne Minster	Dorset			•				Y	I	N	

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1889-90; 1890-1; 1896-7	Church of All Saints	SU 48902 28994	Highcliffe, Winchester	Hampshire	•						?	n/a	n/a	John Shillitoe (builder)
1889-91; 1901; 1924	Church of All Saints	TQ 29180 05020	Hove	East Sussex	•					• (reredos, sedilia, bishop's throne)	Y	I	N	John Shillitoe (builder); Clayton and Bell (stained glass)
1889-95	Church of St John the Evangelist	TQ 27416 49387	Redhill	Surrey		•				• (reredos)	Y	II*	N	

Date	Building name	National Grid Reference	Place name	County	New build	Largely new build with earlier features ie tower	Substantial part of church rebuilt or added ie chancel, porch	Large work or restoration ie new roof, major repairs	Small work ie new windows and minor repairs	Furnishings	In religious use (2015)	List grade	Heritage at Risk 2016	Builders or craftsmen
1889-99	Church of St Nicholas	TG 52435 08036	Great Yarmouth	Norfolk			•	•	•		?	II*	Y	
1890	Church of St Gregory	SK 81207 72196	Fledborough	Nottinghamshire			•				N	I	N	
1890-1	The Minster Church of St Cuthburga	SZ 00933 99932	Wimborne Minster	Dorset				•	•		Y	I	N	Merrick and Son of Glastonbury (builder); Clayton and Bell (stained glass); Powell and Sons (stained glass)

Date	Building name	National Grid Reference	Place name	County	New build	Largely new build with earlier features ie tower	Substantial part of church rebuilt or added ie chancel, porch	Large work or restoration ie new roof, major repairs	Small work ie new windows and minor repairs	Furnishings	In religious use (2015)	List grade	Heritage at Risk 2016	Builders or craftsmen
1890-1	Church of St Mary	TQ 73414 53317	East Farleigh	Kent			•			• (pulpit, credence table, altar rail, choir stalls)	Y	II*	N	Pryer and co of Maidstone (builder); Powell and Son (stained glass)
1890-1	Church of St Mary	ST 99899 70905	Calne	Wiltshire				•	•	• (reredos, chancel screen)	Y	I	N	
1890-1; 1891-1929	Middlesex Hospital Chapel	TQ 29263 81654	Camden	London	•						N	II*	N	

Date	Building name	National Grid Reference	Place name	County	New build	Largely new build with earlier features ie tower	Substantial part of church rebuilt or added ie chancel, porch	Large work or restoration ie new roof, major repairs	Small work ie new windows and minor repairs	Furnishings	In religious use (2015)	List grade	Heritage at Risk 2016	Builders or craftsmen
1890-1; 1899-1901; 1911	Church of St John the Evangelist	TQ 27879 92088	Barnet	London	•						Y	II*	N	
1890-4	Church of St Romald	NY 99519 22126	Romaldkirk, Barnard Castle	County Durham				•			Y	I	N	
1891	Church of St Mary	SP 81707 13913	Aylesbury	Buckinghamshire						• (triptych)	Y	I	N	Clayton and Bell ? (triptych)
1891-3	Chapel at St Anthony's College	SP 50977 07394	Oxford	Oxfordshire	•						N	II	N	

Date	Building name	National Grid Reference	Place name	County	New build	Largely new build with earlier features ie tower	Substantial part of church rebuilt or added ie chancel, porch	Large work or restoration ie new roof, major repairs	Small work ie new windows and minor repairs	Furnishings	In religious use (2015)	List grade	Heritage at Risk 2016	Builders or craftsmen
1891-4	Catholic Apostolic Church	TQ 26452 82020	Westminster	London	•					• (pulpit, font, reredos, altars)	N	I	N	Edwin Light Luscombe and Son of Exeter (builder)
1892	Church of St Matthias	SE 27813 34599	Burley, Leeds	West Yorkshire						• (pulpit)	Y	II*	N	Nathaniel Hitch (pulpit)
1892-3	Church of St Barnabas	TQ 28436 05480	Hove	East Sussex	•					• (font, pulpit, choir stalls)	Y	II*	N	John Shillitoe (builder); Clayton and Bell (stained glass)

Date	Building name	National Grid Reference	Place name	County	New build	Largely new build with earlier features ie tower	Substantial part of church rebuilt or added ie chancel, porch	Large work or restoration ie new roof, major repairs	Small work ie new windows and minor repairs	Furnishings	In religious use (2015)	List grade	Heritage at Risk 2016	Builders or craftsmen
1892-3	Church of St Helen	TQ 33204 81285	Bishopsgate, City of London	London			•	•		• (chancel screen, sedilia, reredos)	Y	I	N	
1892-3	Church of St Paul	SP 01332 98612	Walsall	Staffordshire	•						Y	II	N	H Wilcock of Wolverhampton (builder)
1892-3	Church of St Mary	TQ 14493 21810	Shipley	West Sussex			•	•		• (pews, lectern, pulpit)	Y	I	N	Cornish and Gaymer of North Walsham, Warwickshire (builders); Charles Eamer Kempe (stained glass)

Date	Building name	National Grid Reference	Place name	County	New build	Largely new build with earlier features ie tower	Substantial part of church rebuilt or added ie chancel, porch	Large work or restoration ie new roof, major repairs	Small work ie new windows and minor repairs	Furnishings	In religious use (2015)	List grade	Heritage at Risk 2016	Builders or craftsmen
1892-4	Church of St Margaret	TQ 30124 79547	Westminster	London		•					Y	I	N	
1893	Church of St Mary	SU 59444 80875	Streatley	Berkshire						• (reredos)	Y	II	N	
1893	Church of the Holy Cross	TQ 30286 82621	Camden	London						• (font, font cover)	Y	II	Y	
1893-5	Church of St Mary	SU 48722 48868	Laverstoke	Hampshire	•					• (screens? pews?)	Y	II	N	Nathaniel Hitch (figures for reredos)
1893-6	Church of St Paul	SK 57966 45158	Daybrook, Nottingham	Nottinghamshire	•					• (font, pulpit, reredos)	Y	II*	N	

Date	Building name	National Grid Reference	Place name	County	New build	Largely new build with earlier features ie tower	Substantial part of church rebuilt or added ie chancel, porch	Large work or restoration ie new roof, major repairs	Small work ie new windows and minor repairs	Furnishings	In religious use (2015)	List grade	Heritage at Risk 2016	Builders or craftsmen
1893-7	Cliveden House Chapel	SU 90917 85058	Cliveden	Buckinghamshire					•	• (mosaics)	Y	I	N	Clayton and Bell (mosaics)
1894-1903	Church of St Bartholomew	SK 58497 40924	Nottingham	Nottinghamshire	•						Demolished	n/a	n/a	J Hutchinson of Nottingham (builder)
1894-5	Church of St Mary	SX 91289 64366	Chelston, Torquay	Devon			•				Y	II*	Y	
1894-5	Church of St Michael	SO 94934 67699	Stoke Prior	Worcestershire			•		•		Y	I	Y	Cornish and Gaymer of North Walsham, Warwickshire (builders)

Date	Building name	National Grid Reference	Place name	County	New build	Largely new build with earlier features ie tower	Substantial part of church rebuilt or added ie chancel, porch	Large work or restoration ie new roof, major repairs	Small work ie new windows and minor repairs	Furnishings	In religious use (2015)	List grade	Heritage at Risk 2016	Builders or craftsmen
1894-6	Church of St Michael and All Angels	SO 71281 37697	Ledbury	Herefordshire					•	• (pews, chapel fittings)	Y	I	N	
1895	Church of St Dunstan	TQ 10160 78179	Cranford, Hounslow	London					•		Y	II*	N	
1895	Cathedral of the Holy and undivided Trinity	TG 23476 08911	Norwich	Norfolk						• (bishop's throne)	Y	I	N	
1895-6	Church of St Patrick		Birmingham	West Midlands	•								n/a	

Date	Building name	National Grid Reference	Place name	County	New build	Largely new build with earlier features ie tower	Substantial part of church rebuilt or added ie chancel, porch	Large work or restoration ie new roof, major repairs	Small work ie new windows and minor repairs	Furnishings	In religious use (2015)	List grade	Heritage at Risk 2016	Builders or craftsmen
1896-7	Church of All Souls	SU 92282 68001	South Ascot	Berkshire	•						Y	II*	N	Cornish and Gaymer of North Walsham, Warwickshire (builders)
1896-7	Church of St Luke	SJ 64712 74228	Winnington	Cheshire	•					• (pulpit, font, choir stalls)	Demolished	n/a	n/a	Beckett and Co of Hartford (builder)
1896-7	Cathedral Church of the Holy and Indivisible Trinity	SO 83121 18778	Gloucester	Gloucestershire					•		Y	I	N	

Date	Building name	National Grid Reference	Place name	County	New build	Largely new build with earlier features ie tower	Substantial part of church rebuilt or added ie chancel, porch	Large work or restoration ie new roof, major repairs	Small work ie new windows and minor repairs	Furnishings	In religious use (2015)	List grade	Heritage at Risk 2016	Builders or craftsmen
1896-7	Church of St Andrew	SK 97183 30833	Boothby Pagnell	Lincolnshire		•	•	•		<ul style="list-style-type: none"> (pulpit, chancel screen, choir stalls, altars, bishop's chair, font cover, organ case) 	Y	I	N	John Thompson of Peterborough (builder); Clayton and Bell (stained glass); Nathaniel Hitch (carving); Thomas Nicholls (carving)
1896-8	Cathedral Church of St Martin	SK 58498 04454	Leicester	Leicestershire					•		Y	II*	N	

Date	Building name	National Grid Reference	Place name	County	New build	Largely new build with earlier features ie tower	Substantial part of church rebuilt or added ie chancel, porch	Large work or restoration ie new roof, major repairs	Small work ie new windows and minor repairs	Furnishings	In religious use (2015)	List grade	Heritage at Risk 2016	Builders or craftsmen
1896-9	Church of St Mark	TQ 25655 96481	Barnet Vale	London	•						Y	II	N	Henry Wilcock and Co of Wolverhampton (builder)
1897	Beverley Minster	TA 03765 39256	Beverley	East Yorkshire						• (statues, mosaics)	Y	I	N	Nathaniel Hitch (statues)
1897	Church of St Mary	TR 01020 42727	Ashford	Kent						• (pulpit)	Y	I	N	Nathaniel Hitch (sculptor)
1897	Cathedral Church of St Andrew	ST 55148 45885	Wells	Somerset						• (tomb)	Y	I	N	

Date	Building name	National Grid Reference	Place name	County	New build	Largely new build with earlier features ie tower	Substantial part of church rebuilt or added ie chancel, porch	Large work or restoration ie new roof, major repairs	Small work ie new windows and minor repairs	Furnishings	In religious use (2015)	List grade	Heritage at Risk 2016	Builders or craftsmen
1897-1901	Cathedral Church of the Holy Trinity	SU 85956 04776	Chichester	West Sussex		•					Y	I	N	
1897-8	Church of All Saints	SE 55104 11172	Owston	South Yorkshire		•					Y	I	N	
1898-1900	Chapel of the former convent of St Peter	TQ 01990 58918	Woking	Surrey	•						Y	II*	N	Luscombe of Exeter (builder)
1901-5	Cathedral Church of All Saints	SE 33332 20841	Wakefield	West Yorkshire		•					Y	I	N	Nathaniel Hitch (sedilia and altar table)

APPENDIX C: GAZETTEER OF PEARSON'S WORKS BY COUNTY

The following gazetteer of J L Pearson's church commissions has been largely collated from secondary sources. The details have been checked and verified where possible; however, information relating to listing, current use and diocese may change over time, and should be confirmed using the National Heritage List for England (NHLE) or by contacting the appropriate ecclesiastical authority.

BERKSHIRE

Church of All Souls, South Ascot SU 92282 68001 Listed II*. Diocese of Oxford. New church built 1896-7.¹ Constructed of red brick with Bath stone dressings. Tower over crossing. Four-bay nave, north porch, south baptistery, transepts, chancel, south chapel and north organ chamber. Vaulted ceilings in crossing, baptistery, chancel and chapel, braced collar roof over nave. Geometric tracery throughout.

Eton College Chapel, Eton SU 96500 77783 Listed I. Diocese of Oxford. Furnishings: new organ case 1885-8,² incorporating earlier pipes and screen and lavishly painted by Clayton and Bell. Organ was rebuilt in 1902.

Church of St Mary, Streatley SU 59444 80875 Listed II. Furnishings: reredos added 1893 in memory of Mrs Stone.³ Carved alabaster consisting of three panels depicting the childhood of Jesus, the Crucifixion and the Resurrection separated and flanked by statues.

St Mary's Convent (chapel), Wantage SU 39288 88208 Listed II. Diocese of Oxford. New church built 1887-9. Constructed of coursed limestone with ashlar dressings. Tiled covered with red tiles. Nave, chancel, north entrance and south chapel. Vaulted ceilings throughout. Geometrical tracery to some windows. Extended in 1900 and east end re-arranged by Sir John Ninian Comper in 1923.⁴

St George's Chapel, Windsor Castle SU 97002 77033 Listed I. Diocese of Oxford. Alterations undertaken 1878-1886 including restoration of exterior features including buttresses, parapets, pinnacles, gargoyles and bosses and insertion of new figures into niches. Designed new alabaster font in memory of Canon Frederick Anson (d 1885) which was carved by Thomas Nicholls. Also designed brass wall tablets to commemorate Sir Joachim Edgar Boehm (d1890) and Canon Charles Leslie Courtenay (d 1894) as well as white marble tomb for Prince Leopold, Duke of Albany (d 1884). Pearson designed an altar cross that was presented by Queen Victoria to the chapel on her Golden Jubilee in 1887; the cross was made by Thomas Peard in London.⁵

1 NHLE entry 1119809

2 NHLE entry 1290001 - Listed as part of larger complex of Eton College; Quiney 1979, 251

3 NHLE entry 1213283; Quiney 1979, 275; *Reading Mercury* Saturday 01 July 1893, 2

4 NHLE entry 1048564

5 Quiney 1979, 283

BRISTOL

Church of All Saints, Bristol ST 57287 73889 Listed II. Furnishings: pulpit and memorial cross, 1888-91, since removed and replaced. Quiney describes pulpit 'of dark red marble standing on ten short columns and with alabaster panels carved by Nathaniel Hitch' and 'Cross on tall shaft of stone'.⁶

Cathedral Church of St Augustine, Bristol ST 58359 72683 Listed I. Alterations undertaken 1887-1900; mainly 1893-5 including restoration of Lady Chapel, north transept, central tower, north walk of cloister and St Augustine's Gateway. Towers completed 1887-8 (to designs by G E Street). New tracery to north transept window with glass by Powell and Son and new east window with stained glass by Hardman. Elaborate stone-carved reredos with sedilia incorporating carved figures, possibly the work of Nathaniel Hitch, particularly since it bears similarities to Truro Cathedral. New marble floor in sanctuary also introduced by Pearson and similar to Truro. Carved-stone choir screen consisting of three ogee arches and much detailing designed by Pearson.⁷

Church of St Mark, Bristol ST 60869 74358 Listed II. Now converted to flats. Alterations undertaken 1888-89 including reconstruction of west entrance, alterations to nave and chancel, new north transept, vestry and cloister.⁸

BUCKINGHAMSHIRE

Church of St Mary, Aylesbury SP 81707 13913 Listed I. Diocese of Oxford. Furnishings: wooden triptych, gilded and painted, introduced 1891.⁹

Chapel at Cliveden House, Cliveden SU 90917 85058 Listed I. Gazebo transformed into a chapel in 1893-7 decorated with mosaics and stained glass by Clayton and Bell.¹⁰

CAMBRIDGESHIRE

Church of St Mary, Fen Ditton TL 48267 60371 Listed II*. Diocese of Ely. Alterations including rebuilding of tower, north aisle and chancel and restoration of south aisle, clerestory and porch undertaken in 1880-1.¹¹

Church of All Saints, Elton TL 08871 93562 Listed II*. Diocese of Ely. Alterations undertaken in 1885-6 including new aisle roofs, restoration of porch and new organ chamber and vestry. New organ case.¹²

Church of St John the Baptist, Peterborough TL 19111 98662 Listed I. Diocese of Peterborough. Alterations including new clerestory and galleries, new roofs and

6 Quiney 1979, 243

7 Quiney 1979, 243

8 Quiney 1979, 244

9 Quiney 1979, 240; *Northampton Mercury* Friday 21 August 1891, 3

10 NHLE entry 1165582, Quiney 1979, 247

11 Wareham and Wright 2002, 127-9

12 NHLE entry 1317486; Quiney 1979, 251

modifications to east window undertaken in 1881-3.¹³ New pulpit consisting of stone base and upper wooden drum, both with traceried panels also by Pearson.

Cathedral Church of St Peter, St Paul and St Andrew, Peterborough TL 19416 98645 Listed I. Diocese of Peterborough. Alterations including rebuilding of crossing tower undertaken 1884-90, restoration of west front and rearrangement of choir undertaken 1888-97. New canopied reredos introduced in 1893 to Pearson's designs;¹⁴ baldachino and marble floor in choir 1894. Restoration of memorials to Mary Queen of Scots and Catherine of Aragon and new memorial for Dr Magee (Archbishop of York, d 1891).¹⁵

CHESHIRE

Christ Church, Crowton SJ 57997 74563 Listed II. Diocese of Chester. New church built 1870-71. Constructed of red sandstone with red tile roof. Four-bay nave, south porch, north organ chamber, vestry and chancel. Arch-braced collar trusses over nave, boarded over chancel. Geometrical tracery in nave and more complex tracery in chancel.¹⁶

Church of St John the Evangelist, Norley SJ 56075 72830 Listed II*. Diocese of Chester. New church built 1878-79. Constructed of red sandstone with red tile roof. Central tower over choir. Four-bay nave with north aisle, south porch, choir, north organ chamber, vestry and chancel. 13th-century style with Y tracery. Arch-braced roofs.¹⁷ Pews with square ends and shaped elbows. Octagonal pulpit with open traceried panels to drum. Carved reredos composed of cusped arches.

Church of St Luke, Winnington SJ 64712 74228 Diocese of Chester. New church built 1896-7, demolished in 2015. *See case study entry 15.*

CORNWALL

Church of St John and St Petroc, Devoran SW 79438 39224 Listed II. Diocese of Truro. New church built 1855-56. *See case study entry 2.*

Truro Cathedral, Truro SW 82634 44916 Listed I. Diocese of Truro. New cathedral built in two phases: 1880-7 and 1897-1903, west towers added in 1910 and part of cloister added in 1935. *See case study entry 9.*

DURHAM

Church of St Hilda, Darlington NZ 29259 14495 Listed II. Formerly the Diocese of Durham. New church built 1887-88. Converted to the Light and Life Gypsy Church. Constructed of red brick with sandstone dressings. Four-bay nave with north and south aisles, north porch, north chapel, south organ chamber, vestries and chancel. Tower unexecuted. Plate tracery. Crown-post roof over nave. At the time of listing (1952), almost all of the fixtures and fittings had been removed with the exception of some stained glass

13 NHLE entry 1331524

14 *Nottingham Evening Post* 03 February 1893, 2

15 Quiney 1979, 269

16 NHLE entry 1329848

17 NHLE entry 1139162

in the upper part of the east window and the stone font composed of an octagonal bowl supported by a central stem with attached columns and an outer ring of detached columns.¹⁸

Church of St Romald, Romaldkirk NY 99519 22126 Listed I. Diocese of West Yorkshire and the Dales. Alterations including repair of chancel, modifications to south aisle window and new Italian marble floor in chancel undertaken between 1890 and 1894.¹⁹

DERBYSHIRE

Church of All Saints, Steetley SK 54357 78727 Listed I. Diocese of Derby. Alterations undertaken in 1880 including restoration of south porch, corbel cornice in nave and new roofs.²⁰

Church of St Lawrence, Whitwell SK 52624 76830 Listed I. Diocese of Derby. Alterations undertaken 1885-86 including restoration of nave and aisles, west tower, south porch and transepts, new drainage and floors, walls replastered, general repairs, new parapets to aisles, new pine roofs to nave and aisles and new oak roofs to transept. Box pews replaced by new pitch pine benches with square bench ends complete with shaped and rounded elbows. Proposed restoration of chancel unexecuted.²¹

DEVON

Church of St Mary, Atherington SS 59121 23123 Listed I. Diocese of Exeter. Alterations including renewal of window tracery undertaken 1883-4; stained glass by Clayton and Bell. Pearson probably also renewed the porch doorways and laid the chancel floor with tiles.²²

Church of St Michael, Chagford SX 70146 87508 Listed I. Diocese of Exeter. Furnishings including reredos composed of a painted and gilded triptych depicting Christ in Majesty flanked by panels containing the evangelists and saints. Wall behind reredos lined with polychrome tiles of 1888 probably also part of Pearson's scheme. Stained glass east window installed 1888.²³

Church of St Mary, Dartington SX 78538 62654 Listed II*. Diocese of Exeter. New church built 1878-80. Pearson was also responsible for the restoration of the first medieval church on the site between 1853-5. New church incorporated some of the fabric of the earlier building fabric including window tracery, arcades, roof, rood screen, pulpit and font. Constructed of grey limestone with Bath stone dressings and slate roofs. Nave with north and south aisles, west tower, south porch with chamber over, north vestry and chancel. Perpendicular style. Stained glass in east window by Clayton and Bell.²⁴

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- 18 NHLE entry 1322955
19 NHLE entry 1121857; Quiney 1979, 271
20 Quiney 1979, 274; NHLE entry 1366579
21 Quiney 1979, 282
22 NHLE entry 1106857
23 NHLE entry 1308610
24 NHLE entry 1219488

Church of St Pancras, Exeter SX 91922 92693 Listed II*. Alterations undertaken 1887-89 including rebuilding of chancel using old stone, new roofs and floors. New altar table and dossal.²⁵

Cathedral Church of St Peter, Exeter SX 92115 92550 Listed I. Diocese of Exeter. Alterations undertaken in 1887 including rebuilding of part of cloister with library over.²⁶

Church of St Matthew, Landscope SX 77446 66389 Listed II*. Diocese of Exeter. New church built 1849-51. Constructed of Dunstone rubble with Bath dressings. Interior also faced with Bath stone. Four-bay nave with south aisle, south-east tower, south porch, north vestry and chancel. Geometrical tracery. Arched-brace trusses over nave and chancel. Contemporary furnishings intact at time of listing (1985) including wrought-iron altar rail, choir stalls, pews with square ends, wooden pulpit, lectern, reredos and font with wrought-iron cover.²⁷

Church of St Margaret, Northam SS 44874 29099 Listed I. Diocese of Exeter. Unknown alterations undertaken in 1871.²⁸

Church of St James, Swimbridge SS 62098 29994 Listed I. Diocese of Exeter. Alterations undertaken 1878-9 including lowering of aisle walls, removal of dormer in nave, new transept roof, new floors and heating. New seats, repairs to screen and new screens in chancel.²⁹

Church of St Mary Magdalene, Torquay SX 91289 64366 Listed II*. Diocese of Exeter. Alterations including new west front undertaken 1894-5.³⁰

Church of St Matthias, Torquay SX 93191 64173 Listed II*. Diocese of Exeter. Alterations undertaken in 1882-5 (church originally built to the designs of Anthony Salvin in 1858) including new organ chamber and lengthening of chancel with new marble floor, alabaster reredos, brass altar rail, carved oak screen and sedilia.³¹ Nave extended to west by one bay and new porch undertaken 1894. Elaborate 1894 alabaster and local marble pulpit with figures of the evangelists may have also been designed by Pearson.³²

Church of All Saints, Torre SX 90737 64341 Listed II. Diocese of Exeter. New church built in two phases: east part (including chancel and first bay of nave) built 1884-6³³ and remainder built 1889-90. Constructed of limestone to exterior and red sandstone to interior with Bath stone dressings and slate roofs. Crossing tower unexecuted. Narthex, Four-bay nave with aisles, transepts, chancel with polygonal apse, north and south chapels and north vestries Geometrical tracery. Wagon roofs over nave and chancel, nave aisles have vaulted

25 NHLE entry 1222964; Quiney 1979, 252

26 Quiney 1979, 252

27 NHLE entry 1108532

28 Quiney 1979, 266

29 Quiney 1979, 276, NHLE entry 1107640

30 Quiney 1979, 277

31 *Western Morning News* 25 February 1885, 8

32 NHLE entry 1206840

33 *Exeter and Plymouth Gazette Daily Telegrams* 23 July 1884, 2

ceilings. Stained glass by Clayton and Bell. Pulpit with carved traceried panels and font with octagonal bowl probably also by Pearson.³⁴ Organ case designed by Pearson and introduced in 1890.³⁵

DORSET

Church of St Stephen, Bournemouth SZ 08523 91507 Listed I. Diocese of Winchester. New church built in two phases: nave 1883-5³⁶ and chancel 1897-8, completed by Frank Pearson. Tower built 1907-8. Constructed of Swanage stone to exterior with Bath stone used for dressings and interior. Six-bay nave with aisles, south porch, crossing with transepts, Lady Chapel with apsidal end, chancel with apse and ambulatory passage, tower, organ chamber, vestries and clergy room. Vaulted ceilings throughout.³⁷ Most of fixtures and furnishings were added after Pearson's death.

Church of St Andrew, Charmouth SY 36434 93593 Listed II. Diocese of Salisbury. Furnishings: new pews (square bench ends with chamfered corners and shaped and rounded elbows) added in 1858-60.³⁸

Church of St Mary, Catherston Leweston SY 36965 94391 Listed II*. Diocese of Salisbury. New church built 1857-8. Constructed of knapped flint with Bath stone dressings and red tile roof. Interior also faced with Bath stone. Five-bay nave, north organ chamber, vestry and chancel. Decorated tracery. Arch-braced roofs over nave and chancel. Integral reredos of 3 trefoil-cusped arches on marbled colonnettes. Credence shelf and sedilia incorporated into fabric below windows. Font has octagonal bowl and is carved with scenes from Christ's Ministry, dated 1858. Pulpit also octagonal and of stone with pointed arches in a square panel, carried on marble colonnettes. Stained glass by Clayton and Bell. Altar-rail with twisted-iron shafts and running foliage spandrels. Choir-stalls are of oak, with 13th-century style details.³⁹

Church of All Saints, Christchurch SZ 18127 92177 Listed II. Diocese of Winchester. New church built 1869. Constructed of red brick with stone dressings and banded tiled roofs. Nave with apsidal chancel. Arch-braced roof over nave, boarded over chancel. Most of fixtures and fittings are later additions.⁴⁰

Church of St Mary, Iwerne Minster ST 86834 14465 Listed I. Diocese of Salisbury. Alterations undertaken 1889-90 including restoration of Lady Chapel (south transept) with decorated tracery windows and vaulted ceiling.⁴¹

Church of St Peter, Parkstone SZ 03404 91675 Listed II*. Diocese of Salisbury. New wrought-iron chancel screen added 1877. Alterations undertaken 1881-1901 including addition of new vestries and organ chamber (1881), modifications to triforium arches

34 NHLE entry 1279536

35 *Western Times* 30 January 1890, 2

36 *Hampshire Advertiser* 13 June 1885, 7

37 NHLE entry 1324756; Quiney 1979, 242

38 Quiney 1979, 246

39 NHLE entry 1213892, Quiney 1979, 246; *Cambridge Independent Press* 22 May 1858, 5

40 NHLE entry 1324670

41 Quiney 1979, 258; NHLE entry 1110192

and arches of chancel aisles (also 1881), extension of nave and restoration of nave and transepts (1891-2). New carved oak screen with flowing tracery was designed by Pearson to fit between the chancel and side chapel and was crafted by volunteers between 1890 and 1893.⁴² Work completed by Frank Loughborough Pearson in 1900-1.⁴³

Minster Church of St Cuthburga, Wimbourne Minster SZ 00933 99932 Listed I. Diocese of Salisbury. Alterations 1890-1 including restoration of transepts, new roofs and uncovering and restoration of old features in conjunction with Walter J Fletcher.⁴⁴

EAST SUSSEX

Church of All Saints, Hove TQ 29180 05020 Listed I. Diocese of Chichester. New church built in phases: nave and aisles 1889-91, chancel and south chapel completed by Frank Pearson in 1901, base of tower and narthex completed 1924. Constructed of stone with sandstone ashlar interior and slate roofs. Five-bay nave with aisles, narthex, west tower, transepts, north and south chapels, north organ chamber, vestries and chancel. Sanctuary, south chapel, tower and west bay of north aisle have vaulted ceilings. Open rafter roof elsewhere. Stone reredos, five seats in north wall, sedilia and Bishop's throne all designed by J L Pearson and carved by Nathaniel Hitch. Organ case designed by F L Pearson.⁴⁵

Church of St Barnabas, Hove TQ 28436 05480 Listed II*. Diocese of Chichester. New church built 1892-3. Constructed of knapped flint with red brick and Bath stone dressings. Clay tiled roofs with decorative ridge tiles. Interior faced with yellow brick (now whitewashed). Five-bay nave with aisles, transepts, south chapel, north organ chamber, vestry and chancel with apsidal end. Arch-braced roofs with crown-posts over nave and chancel, aisles have vaulted ceilings. Geometrical tracery in transepts, chapel, organ chamber and vestry, lancets elsewhere. Alabaster font supported by columns of red marble, oak pulpit (added 1884) and choir stalls (introduced 1893) by Pearson, other fixtures are later additions.⁴⁶

Church of St Michael, Lewes TQ 41322 10002 Listed I. Diocese of Chichester. Alterations including renewal of tracery undertaken 1884-5.⁴⁷

Church of St Matthew, Silverhill, Hastings TQ 79921 10459 Listed II*. Diocese of Chichester. New church built 1884-5.⁴⁸ Replaced smaller church of circa 1860. Constructed of red brick with Bath stone dressings. Interior faced with yellow brick with red brick and stone detailing. Five-bay nave with aisles, south porch, transepts, chancel with apsidal end, south chapel, north organ chamber and vestry. Arch-braced roof with crown posts and tie beams over nave, wagon roof over chancel and vaulted ceilings over aisles. Base for steeple built 1896 but remainder unexecuted. Stone pulpit with blind trefoil-headed arches and attached shafts on a base also surrounded by shafts, added in 1888. Font with octagonal

42 *Western Gazette* 27 January 1893, 8

43 NHLE entry 1224865

44 Quiney 1979, 283

45 NHLE entry 1187592; Quiney 1979, 257

46 NHLE entry 1187547; Quiney 1979, 257

47 Quiney 1979, 262

48 *Hastings and St Leonards Observer* 26 December 1885, 5

bowl and octagonal stem also of 1888 and possibly also by Pearson. Organ case designed by Pearson in 1890.⁴⁹

EAST YORKSHIRE

Beverley Minster, Beverley TA 03765 39256 Listed I. Diocese of York. Furnishings: addition of new statues by Nathaniel Hitch and restoration of mosaics on Percy Screen undertaken 1897.⁵⁰

Church of All Saints, Bishop Burton SE 99050 39731 Listed II*. Diocese of York. Alterations to chancel (rebuilding part of east wall and rebuilding north wall), rebuilding of vestry, repairs to nave and aisles, repairs to windows, new roofs throughout and new pews (since replaced by new pews in 1920s) undertaken 1864-5.⁵¹

Church of St Edith, Bishop Wilton SE 79823 55212 Listed I. Diocese of York. Alterations including new vestry, new roofs, new stone pulpit (carved with blind cusped arches separated by shafts) executed 1858-9, new east window and tomb for Sir Tatton Sykes (fourth Baronet) introduced 1864.⁵²

Church of St Mary, Broomfleet SE 88166 27229 Listed II. Diocese of York. New church built 1859-61. Constructed of limestone rubble with ashlar dressings and with slate covered roofs. Four-bay nave, north tower, chancel and south vestry. Geometrical tracery. Arch-braced roof. Listing description of 1987 states that there are no interior fixtures or fittings of significance.⁵³

Church of St Mary, East Cottingwith SE 70333 42486 Listed II. Diocese of York. Alterations including new pews (probably those remaining today: bench ends with chambered upper corners and shaped elbows) and minor repairs undertaken in 1846.⁵⁴

Church of All Saints (St Anne), Ellerker SE 92194 29420 Listed II. Diocese of York. New church built 1843-4. *See* case study entry 1.

Church of St Mary, Ellerton SE 70152 39848 Listed II. Diocese of York. New church built 1846-8, replacing Priory. Derelict at time of listing (1966) and stripped of its interior fixtures in 1984, now held by the Ellerton Church Preservation Trust who are restoring it as a venue for cultural and artistic events. Constructed of ashlar with slate covered roofs. Pearson reused material from the medieval building including some stained glass. South porch, four-bay nave, chancel and north vestry. Decorated tracery. Arch-braced roofs. The medieval stained glass was removed and installed in Selby Abbey.⁵⁵

Church of St Mary, Elloughton SE 94433 28243 Listed II*. Diocese of York. New church built in 1844-6 using old materials, with the exception of the 15th-century tower, following

49 NHLE entry 1192138

50 Quiney 1979, 241

51 Quiney 1979, 241; Elrington 1979, 9

52 NHLE entry 1083868; Quiney 1979, 241

53 NHLE entry 1346687; *Yorkshire Gazette* 9 November 1861, 8

54 Quiney 1979

55 NHLE entry 1083208; <http://www.ellertonpriory.co.uk/index.htm> accessed 4 July 2016

the collapse of the medieval church in 1843. Constructed of oolitic limestone with freestone dressings and slate covered roofs. Two-bay nave with transepts and three-bay chancel. South door of nave incorporated into new fabric. Arch-braced roof, boarded. Stone-carved pulpit probably also by Pearson but much restored in 1964 following fire damage.⁵⁶

Church of St Mary, Etton SE 98140 43579 Listed II*. Diocese of York. Alterations possibly undertaken 1844-6 including rebuilding of chancel and restoration of tower. New nave and tower roofs possibly built in 1868.⁵⁷

Church of St Michael, Garton-on-the-Wolds SE 98197 59328 Listed I. Diocese of York. Alterations including new chancel and pulpit added in 1856 and new marble reredos (similar to that at St Peter's, Vauxhall) added circa 1870. Painted decoration designed by G E Street.⁵⁸

Church of St Margaret, Hilston TA 28904 33563 Diocese of York. New church built 1859-62. Demolished following bomb damage in 1941 and replaced by church designed by Francis F Johnson built 1956-7. Pearson's church was constructed of stone with bands of red Mansfield stone. Nave, west tower and chancel with sacristy. Open timber roof to nave and boarded to chancel.⁵⁹

Church of St Oswald, Hotham SE 89440 34580 Listed II*. Diocese of York. Alterations including minor repairs completed in 1871.⁶⁰

Church of St Peter and St Paul, Humbleton TA 22640 34853 Listed I. Diocese of York. Alterations undertaken 1888-90 including repairs to tower roof and introduction of new wooden font cover and lectern.⁶¹

Church of St Mary, Kirkburn SE 97967 55060 Listed I. Diocese of York. Alterations including extension of nave, rebuilding of chancel, new vestry, new south porch, new roof over nave, new pews and stone pulpit carved with trefoil headed arches and shafts undertaken 1856-7.⁶²

Church of St Andrew, Middleton-on-the-Wolds SE 94667 49571 Listed II*. Diocese of York. Advice on alterations undertaken circa 1858 including plans for altar rails, advice about restoration of the chancel roof, drawings of stalls, 'and replying to various letters giving advice upon various subjects'. Quiney suggests pews might have been introduced by Pearson.⁶³

Church of All Saints, North Ferriby SE 98898 25784 Listed II. Diocese of York. New church built 1846-8. Constructed of oolitic limestone rubble with Mexborough stone

56 NHLE entry 1203258; Quiney 1979, 251; *Hull Packet* 10 October 1845, 8; Elrington 1979, 102

57 Quiney 1979, 251; Elrington 1979, 113

58 NHLE entry 1160977; Quiney 1979, 254

59 Quiney 1979, 256

60 Quiney 1979, 257

61 Quiney 1979, 258

62 NHLE entry 1083797; Quiney 1979, 259

63 Quiney 1979, 265

dressings. Four-bay nave with aisles, north and south porches, west tower, chancel and north vestry. Geometrical tracery. Arch-braced roof. Pearson was also responsible for the carved stone font with octagonal bowl carved with symbols and foliate mouldings.⁶⁴

Church of St Leonard, Scarborough TA 01571 45329 Listed I. Diocese of York. New church built 1857-9. Constructed of gritstone with bands of different coloured stone and with red clay tile roofs. South porch, west tower, nave and north vestry. Geometrical tracery and lancets. Arch-braced roof with cusped wind braces. Elaborately carved octagonal stone pulpit with marble shafts to the drum and stem was probably designed by Pearson as was the carved stone font with round basin and shafts to base. Choir stalls and pews also bear similarities to those found within other Pearson churches.⁶⁵

Church of St Lawrence, Sigglesthorne TA 15440 45666 Listed II*. Diocese of York. Alterations including removal of gallery and box pews, repair and renewal of masonry and window tracery undertaken in 1848 and new window added 1862-3 with stained glass by Clayton and Bell.⁶⁶

Church of All Saints, South Cave SE 91614 31008 Listed II*. Diocese of York. Alterations including new chancel and rebuilding of south transept 1847-8, memorial window added in 1858, new south porch and restoration of north aisle undertaken in 1859-60 and tower roof and bell frames repaired 1860-2.⁶⁷

Church of St Mary, South Dalton SE 96724 45558 Listed I. Diocese of York. New church built 1860-61, vestries added circa 1872.⁶⁸ Constructed of Steetley stone on the exterior and Holdenby stone on the interior with slate covered roofs. South porch, west tower with baptistery under, nave, transepts, chancel, south chapel and north vestry. Geometrical tracery and much lavish carving. Arched-braced roofs to nave and chancel, vaulted ceilings in baptistery and porch. Wooden pulpit, choir stalls, reading desk and pews have elaborate carvings and were probably designed by Pearson. Stone font certainly by Pearson and sharing characteristics of other fonts seen elsewhere.

Wauldby Chapel, Wauldby SE 96895 29739 Listed II. Diocese of York. New church built circa 1844-7. Constructed of coursed stone rubble with freestone dressings and slate roofs. Four-bay nave, south porch and chancel. Geometrical tracery. Stone pulpit attached to wall and finished with nail-head detailing probably also designed by Pearson. Round stone font also decorated with nail-head detailing. Pews have rounded elbows and chamfered upper corners to bench ends.⁶⁹

ESSEX

Church of St Augustine of Canterbury, Ashen TL 74736 42321 Listed I. Diocese of Chelmsford. Alterations including new chancel, vestry and organ chamber executed 1857-62.⁷⁰

64 Quiney 1979; NHLE entry 1347004

65 NHLE entry 1103451

66 Quiney 1979. 273

67 NHLE entry 1103317; Quiney 1979, 273

68 Quiney 1979, 273; *York Herald* Saturday 10 August 1861, 5

69 NHLE entry 1281448; Quiney 1979, 279

70 NHLE entry 1123044; Quiney 1979, 239

Church of St Michael, Braintree TL 75607 22937 Listed II*. Diocese of Chelmsford. Alterations undertaken 1857-67. *See* case study entry 3.

GLOUCESTERSHIRE

Church of St Mary, Fairford SP 15154 01169 Listed I. Diocese of Gloucester. Alterations including new west door, repairs to floor and masonry and new pews undertaken 1854-8.⁷¹ Pews in the church today which have square bench ends and blind cusped arched panels might be those designed by Pearson.

Cathedral Church of the Holy and Indivisible Trinity, Gloucester SO 83121 18778 Listed I. Diocese of Gloucester. Alterations including minor repairs to Lady Chapel undertaken 1896-7.⁷²

Church of St Martin, North Nibley ST 73557 96096 Listed II*. Diocese of Gloucester. Alterations including rebuilding of chancel, new organ chamber and vestry and repairs undertaken 1859-60. Richly coloured frescos by Clayton and Bell and fittings (including choir stalls, altar rail, reading desk and reredos covered with mosaics) designed by Pearson introduced in 1873.⁷³

Church of St Cyr, Stinchcombe ST 72965 98865 Listed II*. Diocese of Gloucester. New church built 1854-5, incorporating west tower and north porch of 15th-century church. Constructed of Cotswolds limestone with slate covered roofs. Four-bay nave with south aisle, south vestry and chancel. Decorated tracery. Arch-braced roofs, vaulted ceiling to porch. Coloured encaustic tiles in chancel. William Wailes stained glass in chancel and Clayton and Bell stained glass in nave and aisle.⁷⁴

Church of St Edward, Stow-on-the-Wold SP 19092 25758 Listed I. Diocese of Gloucester. Alterations including new seating and chancel fittings 1846-7, repair of east window in 1854 and new roof over nave in 1859.⁷⁵

HAMPSHIRE

Church of All Saints, Highcliffe SU 48902 28994 Diocese of Winchester. New church built in three phases: two bays of nave 1889-90, remainder of nave and north aisle 1890-1 and chancel 1896-7. *See* case study entry 12.

Church of the Resurrection, Eastleigh SU 45647 19297 Listed II. Now flats. Alterations including new north aisle, north transept and choir vestry constructed 1883-5.⁷⁶

Church of St Mary, Laverstoke SU 48722 48868 Listed II. Diocese of Winchester. New church built 1893-5. Constructed of flint with Bath stone dressings and tiled roofs. Five-bay

71 Quiney 1979, 252

72 Quiney 1979, 254; NHLE 1245952

73 NHLE entry 1221018; Quiney 1979, 266

74 NHLE entry 1340554; Quiney 1979, 274

75 NHLE entry 1078369; Quiney 1979, 275; *Oxford Journal* 7 May 1859, 8

76 NHLE entry 1322701; Quiney 1979, 250

nave with north aisle, south-west porch, south-east tower, chancel, north organ chamber and vestry. Plate tracery. Arch-braced collar roof over nave and wagon roof over chancel. Traceried screens and wooden pews probably also designed by Pearson.⁷⁷

Church of St Peter, Over Wallop SU 28426 38241 Listed II*. Diocese of Winchester. Alterations including rebuilding of chancel and restoration and repairs throughout undertaken 1865-7. Chancel has barrel vaulted roof and sedilia which were probably designed by Pearson.⁷⁸

HEREFORDSHIRE

Church of St Michael and All Angels, Ledbury SO 71281 37697 Listed I. Diocese of Hereford. Alterations including new heating, seating, floors and fittings for chapel introduced 1894-6.⁷⁹

HERTFORDSHIRE

Church of St Peter, Ayot St Peter TL 21850 14971 Diocese of St Albans. New church built 1862-3, demolished following lightning strike in 1874. Former church constructed of red brick with stone dressings. Nave with aisles, chancel with apsidal end, vestry, organ chamber and tower. Mostly lancet windows.⁸⁰

Church of St Mary, Pirton TL 14694 31661 Listed I. Diocese of St Albans. Alterations including rebuilding of tower 1876-7 and new nave roof, parapets and furnishings 1882-3. South transept built to J L Pearson's designs in 1907. Octagonal oak pulpit with carved cornice and panels also designed by Pearson.⁸¹

Church of St Mary, Westmill TL 36944 27171 Listed II*. Diocese of St Albans. Alterations including repairs to chancel roof and aisle windows undertaken circa 1865.⁸²

KENT

Church of St Mary, Ashford TR 01020 42744 Listed I. Diocese of Canterbury. Furnishings including new octagonal pulpit designed in 1897 and carved of Hopton Wood stone. The pulpit incorporates figures of Christ as the Good Shepherd flanked by the Four Evangelists and was carved by Nathaniel Hitch.⁸³

Canterbury Cathedral, Canterbury TR 15084 57922 Listed I. Diocese of Canterbury. Alterations including restoration of St Anselm's Chapel undertaken 1888-90.⁸⁴

77 NHLE entry 1092722; Quiney 1979, 261

78 NHLE entry 1093127; Quiney 1979, 267

79 Quiney 1979, 262-3

80 Quiney 1979, 240

81 NHLE entry 1347110

82 Quiney 1979, 279

83 NHLE entry 1071114

84 Quiney 1979, 245

Church of St Mary, East Farleigh TQ 73414 53317 Listed II*. Diocese of Rochester. Alterations 1890-1 including rebuilding of nave arcade, lowering of nave floor, repairs to nave roof, new aisle windows, new roofs over aisles and new chancel window. Pearson also added a new vestry and organ chamber.⁸⁵ New oak pulpit, choir stalls, credence table and brass altar rail were added at the same time, probably to designs by Pearson.⁸⁶

Church of All Saints, Frindsbury TQ 74412 69801 Listed II*. Diocese of Rochester. Alterations 1883-4 including rebuilding of north aisle, renewal of window tracery, new north-east vestry and organ chamber, new north chancel wall, unblocking of chancel windows and new Decorated tracery windows and roof to south aisle.⁸⁷

Church of St Leonard, Hythe TR 16149 34915 Listed I. Diocese of Canterbury. Alterations undertaken 1886-8 including restoration, rebuilding of vaults over chancel and aisles, new triforium and clerestory on north side and opening up of clerestory on south side.⁸⁸

Church of All Saints, Maidstone TQ 75998 55415 Listed I. Diocese of Canterbury. Alterations 1885 including new roof over nave and chancel, new heating, new floors, new altar table, rails and choir stalls. Carved wooden rood screen composed of eight arches added in 1886 and carved stone reredos added 1896.⁸⁹

Cathedral Church of Christ and the Blessed Virgin Mary, Rochester TQ 74273 68521 Listed I. Diocese of Rochester. Alterations 1889-94 including reconstruction of south-west turret, west front and lowering of floor level. Choir screen with figures designed in 1888 and carved by Nathaniel Hitch.⁹⁰ New nave font designed 1888, carved by Thomas Earp and installed in 1893.⁹¹

Church of St Mary, Willesborough TR 02926 41530 Listed II. Diocese of Canterbury. Alterations undertaken 1867-8 including new north aisle, vestry and east chancel window, general repairs and new furnishings.⁹² New pews with square ends and rounded elbows probably introduced by Pearson (since removed).

LEICESTERSHIRE

Cathedral Church of St Martin, Leicester SK 58498 04454 Listed II*. Diocese of Leicester. Alterations 1896-8 including restoration of south aisle (repairs to masonry and roof) and new stone-vaulted porch.⁹³

Church of St Nicholas, Mowsley SP 64706 89072 Listed II*. Diocese of Leicester. Alterations undertaken in 1882-3 including removal of parapets and rebuilding of gables, new crown-post roof, lowering of floor, removal of plaster from walls and repairs to window

85 Quiney 1979, 250; NHLE entry 1249534

86 *Maidstone Journal and Kentish Advertiser* 01 December 1891, 6

87 NHLE entry 1107886; Quiney 1979, 253

88 Quiney 1979, 258; NHLE entry 1068961

89 Quiney 1979, 264; NHLE entry 1225056

90 Quiney 1979, 271

91 NHLE entry 1086423

92 NHLE entry 1071042; Quiney 1979, 283

93 Quiney 1979, 262; *Morning Post* 21 March 1898, 3

tracery.⁹⁴ Oak chancel screen composed of a large central arch and flanking trefoil-headed arches was also designed by Pearson.⁹⁵

LINCOLNSHIRE

Church of St Andrew, Boothby Pagnell SK 97183 30833 Listed I. Diocese of Lincoln. Alterations including raising of nave, aisle and chancel walls, new parapets and roofs, vaulted ceiling, new window tracery, new vestry, new heating and floor undertaken 1896-7. Pearson also introduced new oak pulpit with stone base, oak chancel screen (with central arch flanked by traceried openings and lower panels), oak choir stalls (with traceried panels and fleur-de-lis poppyheads), altar, processional cross, altar rail, bishop's chair, domed font cover and organ case.⁹⁶

Church of All Saints, Bracebridge SK 96816 67902 Listed I. Diocese of Lincoln. Alterations undertaken in 1874-5 including new north arcade, new north aisle with transept and chapel, new roofs, new floors and general repairs. Pearson also provided new pews with square ends and rounded elbows, new stone pulpit with traceried panels and reredos (since replaced).⁹⁷

Church of St Edith, Coates SK 90806 83096 Listed I. Diocese of Lincoln. Alterations including repairs to tracery and unblocking of windows in chancel undertaken 1883-4.⁹⁸

Church of St Mary, St Bartholomew and St Guthlac (Croyland Abbey), Crowland TF 24155 10326 Listed I. Diocese of Lincoln. Alterations undertaken 1887-9 including repairs, rebuilding of squinch arches supporting steeple and staircase within screen, restoration of west front and new chancel.⁹⁹

Church of St Bartholomew, Eastoft SE 80612 16603 Listed II. Diocese of Sheffield. New church built 1855. Constructed of local sandstone with Bath stone dressings. Pitched roofs covered with tiles. Four-bay nave, aisles, south-west porch, chancel and vestry. Interior walls are plastered and roof has arch-braced collar trusses. Octagonal stone pulpit with arched panels and quatrefoil and dog-tooth detailing. Stone font with foliate moulding and clustered shafts around stem. Pews with square bench ends and choir stalls also designed by Pearson.¹⁰⁰

Church of All Saints, Gainsborough SK 81449 90110 Listed I. Diocese of Lincoln. Furnishings: round pulpit with cylindrical stem and inlaid marble and wrought ironwork drum. Wooden prayer desk. Both introduced 1869.¹⁰¹

Church of the Holy Trinity, Gainsborough SK 81773 89381 Listed II. Now Trinity Arts Centre. Diocese of Lincoln. Alterations including restoration and repairs, extension of

94 Quiney 1979, 265

95 NHLE entry 1061483

96 Quiney 1979, 241-2; NHLE entry 1062868; *Stamford Mercury* 10 September 1897, 3

97 NHLE entry 1388470; Quiney 1979, 242; *Lincolnshire Chronicle* 4 June 1875, 8

98 Quiney 1979, 247; *Lincolnshire Chronicle* 28 November 1884, 7

99 Quiney 1979, 248

100 NHLE entry 1083174; *Lincolnshire Chronicle* 9 November 1855, 6

101 Quiney 1979, 253

chancel into nave, new oak chancel screen with central cusped arch flanked by trefoil-headed arches and new oak pulpit with open arches around drum.¹⁰² All interior fixtures and fittings now removed.

Church of St Helen, Lea SK 83082 86678 Listed I. Diocese of Lincoln. Alterations including repairs to chancel, new south organ chamber and vestry, new sanctuary rails and roof undertaken 1847-9.¹⁰³

Cathedral Church of St Mary, Lincoln SK 97796 71808 Listed I. Diocese of Lincoln. Alterations including repairs and restorations of the north transept 1870-91, of the chapter house in 1880 and 1888-92 and cloister 1888-92. Also restoration of Queen Eleanor's tomb and the insertion of tracery into the reredos within the Angel Choir.¹⁰⁴

Church of St Mary, Stow SK 88190 81999 Listed I. Diocese of Lincoln. Alterations undertaken in 1850-2 including restoration of chancel, new east wall, new vaulted ceiling and new roof. Further alterations including restoration of crossing, transepts and nave undertaken in 1864-7.¹⁰⁵

Church of St Hugh of Avalon, Sturton by Stow SK 89020 80461 Listed II. Diocese of Lincoln. New church built 1879. *See case study entry 8.*

Church of St Mary, Weston TF 29248 25153 Listed I. Diocese of Lincoln. Alterations completed in 1885 including restoration of clerestory, new braced crown-post roof over nave and new roofs over aisles.¹⁰⁶

LONDON

Church of All Hallows by the Tower, Barking TQ 33385 80687 Listed I. Diocese of London. Alterations undertaken 1884-95 including new two-storey north porch, new roof over nave and aisles, alterations to organ chamber and general repairs. Damaged by fire during the Second World War.¹⁰⁷

Church of St John the Evangelist, Barnet TQ 27879 92088 Listed II*. Diocese of London. New church built in phases: chancel 1890-1 and remainder completed by Frank Loughborough Pearson to a modified design in 1899-1901 and 1911.¹⁰⁸ Tower not executed. Constructed of coursed Weldon stone with tiled roofs. Six-bay nave (planned as five-bay) with aisles, chancel with polygonal apse, apse and ambulatory, south chapel with apse, vestry and organ chamber. Vaulted ceilings throughout.

Church of St Mark, Barnet Vale TQ 25655 96481 Listed II. Diocese of St Albans. New church built 1896-9 by Frank Pearson to his father's designs, Lady Chapel and Chancel added in late 20th century. Majority is constructed of knapped flint intermixed with stone

102 Quiney 1979, 253; Lincolnshire Chronicle 2 June 1871, 5

103 Quiney 1979, 261

104 Quiney 1979, 263

105 Quiney 1979; NHLE entry 1146624

106 Quiney 1979, 281; NHLE entry 1064475

107 Quiney 1979, 264; NHLE entry 1064671

108 Quiney 1979, 253

with Bath stone dressings and tiled roofs. Four-bay nave with aisles and two-storey south porch, remainder added later. Arch-braced roof over nave.

Church of the Holy Trinity, Bessborough Gardens, Westminster TQ 29910 78274 New church built 1849-52. Demolished in 1950s following bomb damage. Constructed of Bargate stone with Bath stone dressings. Five-bay nave, aisles, north and south porches, crossing (with tower over), transepts, vestry and south chapel. Geometrical tracery. Hammer-beam roof over nave with collar beam, arch-braced roof over chancel. Vaulted ceiling over crossing.¹⁰⁹

Church of St Helen, Bishopsgate TQ 33204 81285 Listed I. Diocese of London. Alterations undertaken 1892-3 including new south vestries, new roofs over nave, north aisle and east chapel, repairs to other roofs and parapets, lowering of nave and north aisle floors, repairs to masonry, new chancel screen, sedilia and reredos.¹¹⁰ Restoration following bombings of 1992 and 1993 involved relocation of chancel screen to entrance of south transept and of the parclose screens to the lobbies. Reredos has also been modified but is composed of a series of wooden gilded rectangular panels filled with carved scenes with trefoil-headed arches over.

Church of the Holy Cross, Camden TQ 30286 82621 Listed II. Diocese of London. Furnishings: new stone font and cover believed to be by Pearson and introduced in 1893,¹¹¹ although carved design around font is unusual for Pearson and may be a later replacement. The wooden font cover is composed of a central pinnacle supported by pieces shaped to appear like flying buttresses.

Church of St John the Evangelist, Red Lion Square, Camden TQ 30542 81664. New church built 1875-8. Badly damaged by a bomb in 1941 and subsequently demolished. Nave with aisles, chancel with aisles, south chapel and south porch with tower over. Vaulted ceilings throughout. Octagonal stone pulpit with attached columns and carved panels. Square stone font with central cylindrical stem and columns supporting the table. Reredos and wrought-iron chancel screen.¹¹²

Middlesex Hospital Chapel, Camden TQ 29263 81654 Listed II*. New church built 1890-1 and decorated 1891-1929. Constructed of red brick with stone dressings, interior faced with marble and mosaics. Three-bay nave, narthex, crossing, transepts of unequal size and chancel with apse.¹¹³ Vacant but undergoing restoration as part of the neighbouring residential development in 2015-6.

Church of St Michael and All Angels, Croydon TQ 32263 66068 Listed I. Diocese of Southwark. New church built 1880-1, vestries added 1894-5. Constructed of red brick outside with yellow brick facing on inside and Bath stone dressings. Tiled roofs. Four-bay nave, porch with unfinished tower over, crossing, transepts, chancel with apse, passage aisles and ambulatory, south chapel with polygonal apse and north chapel with organ chamber over. Vaulted ceilings throughout. Lancet windows.¹¹⁴

109 Quiney 1979, 280; *Hull Packet* 4 June 1852, 6; *Morning Post* 26 May 1852, 6.

110 Quiney 1979, 264

111 Quiney 1979, 272

112 Quiney 1979, 256

113 Quiney 1979, 271; NHLE entry 1223496

114 NHLE entry 1079297; Quiney 1979, 248

Church of St John the Baptist, Harrow TQ 12390 89656 Listed II*. Diocese of London. Alterations undertaken 1879-80 including rebuilding of chancel gable and south porch, new north vestry, renewal and repairs to tower, windows and doors, new roofs over nave and chancel, new dormers in roof, south chapel raised and lengthened, new floors and pews.¹¹⁵

Church of St Dunstan, Hounslow TQ 10160 78179 Listed II*. Alterations including minor repairs and restoration undertaken in 1895.¹¹⁶

Church of St. Nicholas, Chiswick, Hounslow TQ 21569 77784 Listed II*. Diocese of London. New church built 1883-4 incorporating 15th-century tower. Constructed of Kentish Rag stone with ashlar dressings. Roof covered with copper. Four-bay nave with aisles, north porch, chancel, south chapel and north vestry and organ chamber. Perpendicular tracery. Arch-braced collar trusses with crown posts, wooden barrel-vault over chancel.¹¹⁷

Church of St Andrew, Kingsbury TQ 20635 86864 Listed I. Diocese of London. Cherry and Pevsner state that Pearson undertook alterations in circa 1885, including introducing arcading and sedilia into the sanctuary and a new pinnacle wooden font cover sometime after 1885.¹¹⁸

Church of All Saints, Kingston upon Thames TQ 17903 69300 Listed I. Diocese of Southwark. Alterations undertaken 1884-6 including removal of galleries, extension of transepts, new hammer-beam roof over nave and general repairs. An attempt was made to raise the crossing arches but was abandoned due to structural cracking.¹¹⁹

Church of St Mary the Less, Lambeth TQ 30810 78608 Diocese of London. Demolished in 1967. Addition of new font, pulpit, seating, iron-work and heating in 1854, alterations to east end in 1856, addition of choir stalls in 1861 and of parclose screens in 1864.¹²⁰

Church of St Andrew, Marylebone TQ 29270 81519 Diocese of London. Furnishings including font cover and sedilia introduced in 1885-8; sedilia to commemorate Benjamin Webb (joint founder of Cambridge Camden Society, died 1885) and font cover for Eden Upton Edis (died 1885). Church since demolished. Quiney describes the font cover as 'a wooden octagonal pinnacle with nodding arches' and the sedilia as being 'on north and south sides of sanctuary, each of three bays with a nodding arch to each bay and a segmental arch overall'.¹²¹

Church of St John the Evangelist, Upper Norwood, Croydon TQ 33609 69805 Listed II*. Diocese of Southwark. New church built in two phases: choir, aisles and part of nave 1881-2, Lady Chapel, base of tower, transept and remainder of nave 1886-7. Tower and spire unexecuted. Exterior constructed of red brick on the outside, faced with yellow brick on the interior with Bath stone dressings. Four-bay nave with double aisles, west narthex, crossing,

115 Quiney 1979, 269; NHLE entry 1286312

116 NHLE entry 1181190; Quiney 1979

117 NHLE entry 1189405; Quiney 1979, 247

118 Cherry and Pevsner 1991, 136

119 Quiney 1979, 259

120 Quiney 1979, 259

121 Quiney 1979, 271

north and south transepts (latter with tower over), chancel with aisles, organ chamber, vestries and chapel with apse. Vaulted ceilings throughout. Windows are lancets or have Y-tracery.¹²² Large carved stone reredos with central scene of Christ on the cross flanked by other carved scenes. Stone chancel screen of five pointed arches with much carved detailing (similar to that at St Augustine's, Kilburn). Damaged by bombs during the Second World War which may have led to the loss of some fixtures.

Church of St Peter, Vauxhall TQ 30722 78103 Listed II*. Diocese of Southwark. New church built 1863-4. *See* case study entry 6.

Church of St Augustine, Kilburn, Westminster TQ 25530 83130 Listed I. Diocese of London. New church built in two phases: eastern part 1871-2 and remainder 1876-8, steeple added 1897.¹²³ Exterior constructed of red brick with stone dressings, interior of yellow brick. Five-bay nave with double aisles, transepts, chancel with aisles, south chapel with apse, north sacristy and vestry. Gallery running at triforium level around nave and chancel. Vaulted ceilings throughout.

Catholic Apostolic Church, Westminster TQ 26452 82020 Listed I. New church built 1891-4. *See* case study entry 13.

Church of St Margaret, Westminster TQ 30124 79547 Listed I. Diocese of London. Alterations undertaken 1892-4 including new stone west porch with vaulted ceiling and south-east stone porch.¹²⁴

Westminster Abbey, Westminster TQ 30082 79490 Listed I. Diocese of London. Alterations undertaken 1879-97 while Pearson was Surveyor to the Abbey. During his time at the Abbey, Pearson oversaw the completion of north porches to G G Scott's design, the rebuilding of the transept façade completed in 1890, and repairs to the nave completed about 1896. Pearson also designed three organ cases which were introduced in 1895-7 and monuments to Lord John Thynne (died 1880) introduced in 1884, Dean Arthur Penrhyn Stanley (died 1881) introduced 1884 and the seventh Earl of Shaftesbury (died 1885) introduced 1887.¹²⁵

MERSEYSIDE

Church of St Agnes, Sefton Park, Liverpool SJ 37591 88494 Listed I. Diocese of Liverpool. New church built 1883-5. Exterior constructed of red brick with sandstone dressings, interior faced with Bath stone. Tiled roof. Four-bay nave with aisles, western crossing with transepts (north transept used as baptistery), main crossing also with transepts, chancel with polygonal apse and ambulatory and north and south chapels. Vaulted ceilings throughout.¹²⁶ The interior of this church is filled with rich fixtures and fittings, most of which Pearson was probably responsible for, including the square pulpit and the octagonal font.

122 NHLE entry 1079275

123 Quiney 1979, 268

124 NHLE entry 1226286; Quiney 1979, 281

125 Quiney 1979, 279

126 NHLE entry 1359871

Church of All Saints, Speke SJ 42982 83357 Listed II. Diocese of Liverpool. New church built 1872-5. Constructed of sneaked red sandstone with tiled roof. Four-bay nave, north aisle, north transept, chancel and north vestry and organ chamber. Decorated tracery. Arch-braced clasped purlin roof over nave and wooden waggon vault over chancel.¹²⁷ Pulpit with wooden drum and stone base, pews with square bench ends and choir stalls with fleur-de-lis poppyheads and shaped elbows may also have been introduced by Pearson.

Church of St Bartholomew, Thurstaston SJ 24731 84115 Listed II*. Diocese of Chester. New church completed in 1886. Constructed of red sandstone with red tiled roof. Three-bay nave, north porch, chancel, organ chamber and vestry. Early Decorated tracery. Vaulted ceilings throughout. Octagonal font composed of Mexican Onyx shafts, of Blue John shafts with onyx capitals and bases on a stepped marble base composed of three different coloured marble is probably by Pearson. The alabaster pulpit pierced by quatrefoils is also probably by Pearson.¹²⁸

NORFOLK

Church of St Nicholas, Great Yarmouth TG 52435 08036 Listed II*. Diocese of Norwich. Damaged by bombs in 1942 and subsequently largely rebuilt. Alterations undertaken in 1889-99 (completed by Frank Pearson) including rebuilding of parapet over chancel aisle, repair and restoration of east window and roofs, lowering of floors and new heating.¹²⁹

Cathedral of the Holy and undivided Trinity, Norwich TG 23476 08911 Listed I. Diocese of Norwich. Furnishings: bishop's seat introduced in 1895 carved of oak with canopy and crocketed spire.¹³⁰

NORTH YORKSHIRE

Christ Church, Appleton-le-Moors SE 73480 88094 Listed I. Diocese of York. New church built 1863-5. Constructed of dressed limestone with ashlar dressings and slate roof. Three-bay nave with aisles, narthex, chancel with apse and north mortuary chapel. Crown-post roof with tie beams. Sgraffito decoration in the chancel and chapel and on the stone pulpit and reredos; all designed by Pearson. The sgraffito was painted by Clayton and Bell who also produced some of the stained glass.

Church of St Wilfrid, Brayton SE 60419 30997 Listed I. Diocese of York. Alterations undertaken in 1877-8 including new vestry and organ chamber, new roofs over nave and aisles, lowering of floors and repairs to stonework and window tracery. New seating, pulpit with wooden drum decorated with traceried panels and stone base and new heating.¹³¹

Chapel attached to Castle Howard Reformatory, Crambeck SE 73701 67307 Diocese of York. New chapel built 1868.¹³² Converted to dwelling, now known as the Old Chapel. Constructed of stone rubble with stone dressings and slate roof. Three-bays with south porch. Geometrical tracery.

127 NHLE entry 1075203

128 NHLE entry 1115782

129 Quiney 1979, 254; NHLE entry 1096813

130 Quiney 1979, 266

131 Quiney 1979, 243

132 Quiney 1979, 245

Church of St Mary, Hambleton SE 55292 30883 Diocese of York. New church built 1881-2. See case study entry 10.

Church of St Mary, Hemingbrough SE 67351 30619 Listed I. Diocese of York. Alterations including repairs to roof over south chancel aisle undertaken in circa 1884-5.¹³³

Church of St Mary, Hornby SE 22243 93758 Listed I. Diocese of West Yorkshire and the Dales. Alterations including rebuilding of chancel and new organ chamber, vestry and south porch. New pulpit (with wooden drum richly carved with traceried panels and stone base), seating, organ case and doors. All work undertaken in 1877.¹³⁴

Church of St Mary, Lastingham SE 72808 90452 Listed I. Diocese of York. Alterations including new clerestory above nave, new vaulted ceiling over nave and barrel vault over chancel added in 1879.¹³⁵ Octagonal stone pulpit carved with cusped arches and quatrefoils may have also been added by Pearson.

Church of St Mary, Riccall SE 61959 37836 Listed I. Diocese of York. Alterations in 1864-5 including rebuilding of tower, south aisle (except the Norman doorway) and clerestory. New south porch and roofs over nave and aisles.¹³⁶

Church of All Saints, Settrington SE 83933 70271 Listed II*. Diocese of York. Alterations including rebuilding of chancel with new interior fittings (oak choir stalls, altar rail and possibly reredos) undertaken in 1867-8.¹³⁷

Church of St Helen, Skipwith SE 65726 38504 Listed I. Diocese of York. Alterations including repair of external masonry, new south porch, oak pulpit with traceried panels, south door and floor undertaken in 1877.¹³⁸

NORTHAMPTONSHIRE

Church of St Katherine, Irchester SP 92564 66010 Listed I. Diocese of Peterborough. Alterations including repairs to masonry, new roofs, repairs to tracery, new floors and seating undertaken 1887-8.¹³⁹

Church of St Lawrence, Towcester SP 69410 48704 Listed I. Diocese of Peterborough. Alterations including repairs to nave and new seating undertaken 1882-3.¹⁴⁰

NOTTINGHAMSHIRE

Church of All Saints, Babworth SK 68633 80851 Listed I. Diocese of Southwell and Nottingham. Alterations including repairs to masonry, new roofs over nave and chancel and

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| 133 | Quiney 1979, 255 |
| 134 | Quiney 1979, 257; NHLE entry 1318321 |
| 135 | Quiney 1979, 261; NHLE entry 1316041 |
| 136 | NHLE entry 1148464; Quiney 1979, 270 |
| 137 | Quiney 1979, 272; NHLE entry 1173883 |
| 138 | Quiney 1979, 273 |
| 139 | Quiney 1979, 258 |
| 140 | Quiney 1979, 277; NHLE entry 1371638 |

repainting undertaken in 1859-62. New font introduced 1878. Stained glass in east window by William Wailes.¹⁴¹

Church of St Paul, Daybrook SK 57966 45158 Listed II*. Diocese of Southwell and Nottingham. New church built 1893-6, steeple later. Constructed of coursed, squared rubble with tiled roofs. Four-bay nave with aisles, north porch, south tower, chancel, south chapel, north organ chamber and vestries. Decorated tracery. Octagonal font carved of stone with tracery panels and figures around the bowl and shafts around the stem. Octagonal stone pulpit with carved scenes set with arches around the drum. Stone sedilia with cusped, canopied arches over each seat. Alabaster reredos composed of a carved scene of the Last Supper with canopies over. Brass lectern with eagle.¹⁴²

Church of St Gregory, Fledborough SK 81207 72196 Listed I. Diocese of Southwell. Quiney suggests that Pearson's plans of 1857 were unexecuted and that the chancel was rebuilt in 1891 but not by Pearson.¹⁴³ Pevsner contradicts this and suggests that Pearson rebuilt the chancel circa 1890 to revised plans designed in 1870.¹⁴⁴

Church of St Bartholomew, Nottingham SK 58497 40924 Diocese of Southwell and Nottingham. New church built 1894-1903 by Frank Pearson to a modified design by his father, chancel never completed.¹⁴⁵ Demolished in 1971.¹⁴⁶ Constructed of stone with stone dressings and slate roof. Four-bay nave with aisles.

Church of St Martin, Saundby SK 78545 87982 Listed I. Diocese of Southwell. Alterations including new east window and repairs to interior executed in 1885-6.¹⁴⁷

OXFORDSHIRE

Church of St Peter, Daylesford SP 24299 25892 Listed I. Diocese of Oxford. New church built 1859-63. Constructed of dressed limestone with stone slate roof. Two-bay nave, south porch, crossing (with central tower over), north and south transepts and north vestry. Arched-braced roof over nave, wooden barrel vault (arranged in a herringbone pattern) over north transept and stone barrel vault over chancel.¹⁴⁸ The pews have square bench ends with shaped and rounded elbows and were most likely by Pearson. The round stone-carved pulpit and the octagonal stone font with shafts around the base are also likely to be by Pearson. The church is at the time of writing closed for worship.

Church of St Nicholas, Emmington SP 74230 02370 Listed II*. Alterations including rebuilding of nave, chancel and tower to designs by Charles Buckeridge undertaken in 1874.¹⁴⁹

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- 141 Quiney 1979, 240
142 *Nottinghamshire Guardian* Saturday 8 February 1896, 5
143 Quiney 1979, 252
144 Pevsner 1979, 128
145 Quiney 1979, 266-7
146 Pevsner 1979, 261
147 NHLE entry 1045083; Quiney 1979, 272
148 NHLE entry 1341122; *Oxford Journal* 11 May 1861
149 NHLE entry 1368901; Quiney 1979, 251

Church of St Mary, Freeland SP 41392 12714 Listed II*. Diocese of Oxford. New church built 1866-9.¹⁵⁰ Constructed of local limestone with Bath stone dressings and tiled roof. Interior also faced with Bath stone. Three-bay nave, two-storeyed south porch, chancel with apse and organ chamber (with tower over). Arch-braced roof over nave. Vaulted ceiling in chancel and porch. Sedilia and aumbry built into wall with arched openings. Round stone-carved pulpit decorated with sgraffito (matching that found at Christ Church, Appleton-le-Moors). Pews have scooped bench ends with shaped and rounded corners. The chancel is decorated with wall paintings.

Church of St Kenelm, Minster Lovell SP 32402 11371 Listed I. Diocese of Oxford. Alterations including removal of plaster and repairs to roof undertaken 1868-9, new carved stone octagonal pulpit added 1870 and elaborate carved stone reredos (consisting of five canopied niches with figures underneath) introduced in 1876.¹⁵¹

Chapel at St Anthony's College, Oxford SP 50977 07394 Listed II. Diocese of Oxford. New church built 1891-3 to complete earlier work by Charles Buckeridge undertaken 1866-70. Exterior constructed of coursed rubble with tiled roof, interior of red brick. Five-bay church (originally designed as four bays) and chancel with polygonal apse. Vaulted ceilings of brick with stone ribs.¹⁵²

New College Chapel, Oxford SP 51763 06444 Listed I. Diocese of Oxford. Furnishings introduced in 1888-91 including upper part of reredos and placement of figures into niches (carved by Nathaniel Hitch), also new sedilia.¹⁵³

Church of the Holy Trinity, Shenington SP 37279 42786 Listed II*. Diocese of Oxford. Alterations including new chancel arch, organ chamber, vestry, roof over nave, tiled floor and heating undertaken in 1879. Pearson also introduced new pews (with square bench ends and pilasters) oak choir stalls (with fleur-de-lis poppyheads), pulpit (wooden drum decorated with traceried panels upon a stone base) and wooden lectern.¹⁵⁴

Church of St Giles, Wigginton SP 39077 33282 Listed I. Diocese of Oxford. Alterations including removal of plaster in south aisle, replacement of stone-flags with tiles, new doors and new chairs undertaken in 1886.¹⁵⁵

RUTLAND

Church of The Holy Cross, Burley-on-the-Hill SK 88303 10215 Listed II*. Diocese of Peterborough. Alterations undertaken 1869-70 including renewal of window tracery and new chancel. New oak pews with square ends and shaped elbows, pulpit with wooden drum decorated with traceried panels and stone base and low chancel wall pierced with quatrefoils.¹⁵⁶

150 Quiney 1979, 252

151 Quiney 1979, 265; NHLE entry 1053434

152 Quiney 1979, 268; NHLE entry 1369682

153 <https://www.new.ox.ac.uk/sites/default/files/4NCN8%20Chapel%20reredos.pdf> accessed 5 July 2016; Quiney 1979, 268

154 NHLE entry 1183960; Quiney 1979, 272

155 NHLE entry 1052175; Quiney 1979, 283

156 NHLE entry 1073794; Quiney 1979, 244

Church of St Nicholas, Cottesmore SK 90249 13637 Listed II*. Diocese of Peterborough. Alterations including minor repairs undertaken in 1866-7.¹⁵⁷

Church of St Peter and St Paul, Exton SK 92052 11192 Listed I. Diocese of Peterborough. Alterations including large-scale rebuilding of church undertaken 1852-4. Rebuilding of chancel, new vestry, new arch-braced roofs and new wooden altar rail with open arches.¹⁵⁸ Oak pulpit with traceried panels was most likely designed by Pearson.

SHROPSHIRE

Church of St Swithun, Cheswardine SJ 71929 29907 Listed II*. Diocese of Lichfield. New church incorporating west tower and some medieval remains completed 1889 to designs made by Charles Buckeridge in 1872.¹⁵⁹ 13th-century chapel rebuilt. New panelled wooden altar, choir stalls with shaped elbows (since removed), carved wooden triptych, round marble font and octagonal stone pulpit with latticework of quatrefoils and trefoils around the drum all most likely by Pearson.

Church of St Mary, Ellesmere SJ 40280 34826 Listed I. Diocese of Lichfield. Alterations including part rebuilding of east wall undertaken in 1889.¹⁶⁰

Abbey Church of the Holy Cross, Shrewsbury SJ 49844 12474 Listed I. Diocese of Lichfield. The nave, aisles, porch and west tower of the Abbey were preserved as the parish church after the Reformation. Alterations undertaken in 1886-7 including new vaulted chancel and sanctuary and new north and south walls to the transepts. New clerestory in the nave added by Frank Pearson in 1894. Fine gilded triptych reredos with multiple painted panels.¹⁶¹

SOMERSET

Church of the Holy Ghost, Crowcombe ST 14073 36710 Listed I. Diocese of Bath and Wells. Alterations including repairs undertaken in 1856.¹⁶²

Church of St Katherine, East Woodlands ST 78982 44151 Listed II*. Diocese of Bath and Wells. Alterations including rebuilding of chancel in 1872 and of nave and aisles in 1880 incorporating early 18th-century tower. Three-bay nave, north and south aisles, and south porch, chancel, north vestry and organ chamber. Decorated and Geometrical tracery. Arch-braced roof with tie-beams to nave, scissor-rafter roof over chancel. Reredos, sedilia and wrought-iron gates at entrance to chancel are all probably by Pearson, other items have been reused.¹⁶³

Church of All Saints, Oakhill ST 63593 47285 Listed II. Diocese of Bath and Wells. New church built 1862-3. Constructed of limestone rubble with Bath stone bands and dressings.

157 Quiney 1979, 247

158 Pevsner 1984, 467

159 NHLE entry 1055352; Quiney 1979, 246; *Wellington Journal* 02 November 1889, 7

160 Quiney 1979, 251

161 Newman 2006, 518-9; Quiney 1979, 272

162 Quiney 1979, 248

163 NHLE entry 1175821

Roof covered with slate. Three-bay nave, south porch, chancel and north vestry and organ chamber. Round carved stone pulpit, pews with square ends and rounded elbows, choir stalls of similar design, reredos – consisting of a central cusped arch flanked by four arches on either side – and octagonal stone font are all by Pearson.¹⁶⁴

Church of St Barnabas, Queen Camel ST 59737 24953 Listed I. Diocese of Bath and Wells. Alterations including replacement of the gallery, repairs to masonry and new roof over south aisle undertaken 1887-8. Pearson also introduced new pews.¹⁶⁵

Cathedral Church of St Andrew, Wells ST 55148 45885 Listed I. Diocese of Bath and Wells. Furnishings: monument to Lord Arthur Hervey, Bishop of Bath and Wells (died 1894) introduced in 1897. The monument consists of an alabaster chest tomb with effigy above on red marble plinth with foliated and crocketed arches and traceried panels on each side.¹⁶⁶

SOUTH YORKSHIRE

Church of St Helen, Burghwallis SE 53697 12026 Listed I. Diocese of Sheffield. Alterations including new vestry and organ chamber, tracery in chancel windows and north side of nave, roofs, altar cross, candlesticks and reredos undertaken 1883-5.¹⁶⁷ Reredos consists of three cusped ogee arches separated by pilasters and containing scenes depicting the birth of Christ, Christ on the cross and the Resurrection. The design was based on a poorly eroded medieval piece, a photograph of which was taken in 1884.¹⁶⁸

Church of St Wilfrid, Hickleton SE 48300 05301 Listed I. Diocese of Sheffield. Alterations including repairs and possibly new vestry, probably undertaken 1866-7.¹⁶⁹

Church of All Saints, Hooton Pagnell SE 48542 07951 Listed I. Diocese of Sheffield. Quiney explains that alterations were undertaken 1885-6 including rebuilding of east chancel wall, new organ chamber and south porch, new tracery to some of the windows, new arch-braced collar roof over nave and new seating throughout.¹⁷⁰ However, the NHLE list entry states that the work was undertaken in 1876. Pevsner states that the work was undertaken in 1876 but under the direction of J M Teale, not Pearson.¹⁷¹

Church of All Saints, Moss SE 58477 12734 Listed II. New church to the designs of Charles Buckeridge built 1873-5. Converted to private house. Constructed of dressed limestone with tiled roofs. Four-bay nave, west tower, south porch and chancel.¹⁷² Square font with four shafts around the stem and pulpit with wooden drum and stone base (both

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- 164 NHLE entry 1392953
165 NHLE entry 1249203
166 Quiney 1979, 279; NHLE 1382901
167 Quiney 1979, 244
168 HEA 6580_029
169 Quiney 1979, 256
170 Quiney 1979, 256
171 Pevsner and Radcliffe 1967, 267
172 NHLE entry 1192733

since removed) were probably designed by Pearson or certainly influenced by him.

Church of All Saints, Owston SE 55104 11172 Listed I. Diocese of Sheffield. Alterations including rebuilding of upper part of tower and west wall undertaken 1897 and finished by Frank Pearson in 1898.¹⁷³

Church of St John the Baptist, Royston SE 36423 11243 Listed I. Diocese of West Yorkshire and the Dales. Alterations including repairs to chancel roof, new windows, pews with square ends and rounded elbows, stone pulpit, doors and east window undertaken 1867-9.¹⁷⁴

Church of the Holy Trinity, Wentworth SK 38387 98141 Listed II*. Diocese of Sheffield. New church built 1872-7. Constructed of Durnford Bridge sneaked sandstone with Darfield stone ashlar dressings and slate roofs. Five-bay nave with aisles, north porch, crossing with tower over, chancel and north vestry and organ chamber. Geometrical tracery. Vaulted ceilings throughout. East window by Clayton and Bell and introduced in 1888.¹⁷⁵ Pews have square ends and rounded elbows and were introduced by Pearson. Elaborate carved stone reredos depicting the Last Supper with cusped and crocketed arches. Oak altar rail pierced with tracery. Octagonal stone font with octagonal stem and square base; bowl carved with quatrefoils. Pulpit has a wooden drum carved with traceried panels and a stone base.

STAFFORDSHIRE

Church of St Peter, Caverswall SJ 95168 42788 Listed II*. Diocese of Lichfield. Alterations including new vestry, repairs to chancel roof and east wall undertaken 1867-8.¹⁷⁶

Church of St Giles, Haughton SJ 86570 20485 Listed II*. Diocese of Lichfield. Alterations undertaken in 1887 including rebuilding and lengthening of chancel, rebuilding of south wall of nave, new arch-braced roofs. New Caen stone octagonal pulpit with traceried panels and shafts with foliate capitals carved by Nathaniel Hitch. The reredos was designed by Pearson and made by Nathaniel Hitch in 1896; also Caen stone with relief panels showing the Life of Christ. The flanking panels were added by William D Caröe in 1910.¹⁷⁷

Church of St Paul, Walsall SP 01332 98612 Listed II. Diocese of Lichfield. New church built 1892-3. *See* case study entry 14.

SURREY

Church of St Mary Bletchingley TQ 32764 50849 Listed I. Diocese of Southwark. Alterations undertaken 1869-70 including modification of east window from Perpendicular to three lancets, restoration of other chancel windows, revealing roof over chancel and adding crown posts, replacement of brick parapet in stone and removal of gallery in tower. New pews with shaped ends and rounded elbows, stone pulpit with triple-arched panels and stone chancel dwarf wall.¹⁷⁸

173 Quiney 1979, 267

174 NHLE entry 1151127; Quiney 1979, 271

175 NHLE entry 1192788

176 Quiney 1979, 246

177 NHLE entry 1242776

178 NHLE entry 1029972; Quiney 1979, 241

Church of St Peter, Hersham TQ 11336 63997 Listed II. Diocese of Guildford. New church built 1885-7. Constructed of dressed stone with stone dressings and tiled roof. Five-bay nave with aisles, tower at west end of south aisle, transepts, chancel, south chapel and vestries. Arch-braced roofs. Pews were probably introduced by Pearson and have square ends with rounded elbows. Pulpit with richly carved wooden drum incorporating double-lancet arches. Lobed font, quatrefoil in plan, is carved of stone with columns around central marble stem. Marble reredos, gilt wrought-iron chancel screen, triple-arched sedilia and trefoil-arched Piscina.¹⁷⁹

Church of St Peter, Limpsfield TQ 40504 53238 Diocese of Southwark. Listed I. Alterations undertaken 1870-2 including modification of east chancel window and chapel windows from Perpendicular to three lancets, new windows in south wall, opening of tower arches, restoration of belfry windows and removal of west gallery. New pews with square bench ends.¹⁸⁰

Church of St John the Evangelist, Redhill TQ 27416 49387 Diocese of Southwark. Listed II*. Alterations undertaken 1889-95 including new nave and chancel and incorporating earlier tower and nave arcade. Constructed of stock brick with stone dressings, interior faced with stone. Earlier church of knapped flint. Slate roofs. King-post roof over nave, stone-vaulted ceiling over chancel. Gilded, painted reredos is a triptych designed by Pearson and was introduced in 1898: the central panel depicts the Crucifixion flanked by the Agony in the Garden and the Entombment. There are hinged side panels with the Nativity, Resurrection and other scenes. East window also by Pearson and produced by Clayton and Bell.¹⁸¹

Church of St James the Greater, Titsey TQ 40913 54975 Listed II*.Diocese of Southwark. New church built 1860-1. *See* case study entry 5.

Church of St Mary, Thorpe TQ 02384 68642 Listed II*. Diocese of Winchester. Alterations in collaboration with A Johnson including alterations to west door, new doorway into vestry (vestry since removed), repairs and new seating undertaken 1847.¹⁸²

Church of St James, Weybridge TQ 07221 64736 Listed II*. Diocese of Guildford. New church built 1846-8, tower and spire added 1853-5, additions 1856-9 and enlargements 1864-70. Constructed of coursed stone rubble with stone dressings and tiled roof. Marble and mosaics used to decorate walls of chancel. Five-bay nave with aisles, west tower, north and south porches, chancel and north vestry. South chapel, second south aisle and second vestry added later. Decorated tracery.¹⁸³ Pews with square ends and pilasters. Pulpit with wooden drum decorated with traceried panels. Choir stalls with fleur-de-lis poppyheads. Piscina and sedilia with red marble sills. Marble reredos with crocketed finials and scenes from the life of Christ below. Octagonal stone Decorated font.

179 NHLE entry 1188005; Quiney 1979, 255

180 Quiney 1979, 262-3

181 NHLE entry 1029141

182 ICBS 3483 – Plan of St Mary’s Thorpe, 1847

183 NHLE entry 1188363; Quiney 1979, 282; *Brighton Gazette* 29 June 1848, 2

Chapel of the former convent of St Peter, Woking TQ 01990 58918 Listed II*. New church built 1898-1900 by Frank Pearson to J L Pearson's designs. Constructed of red brick with stone dressings, interior also faced with stone. Crypt chapel faced with marble and mosaics. Tiled roofs. Chapel of five bays with aisles in addition to unaisled bay, eastern end with apses to north, east and south and crypt chapel underneath. Stone-vaulted ceilings throughout.¹⁸⁴

SUSSEX

Church of St Margaret, Isfield TQ 44388 18125 Listed I. Diocese of Chichester. Alterations including new chancel arch, north aisle and vestry with chamber underneath (presumably heating chamber), repairs to masonry and roofs undertaken 1874-6.¹⁸⁵

TYNE AND WEAR

Church of St George, Cullercoats NZ 36442 70837 Listed I. Diocese of Newcastle. New church built 1882-4. *See* case study entry 11.

WARWICKSHIRE

Church of St George, Newbold Pacey SP 29891 57138 Listed II*. Diocese of Coventry. New church built 1880-1 following destruction of the old church by fire. Constructed of coursed limestone with Warwick stone dressings and red tiled roofs. Three-bay nave with south aisle, south porch with tower over, chancel, south transept and south organ chamber and vestry. Arch-braced collar roof over nave and wooden waggon roof over chancel. Polygonal pulpit with wooden drum decorated with traceried panels over stone base. Octagonal font with columns around stem. Two reused 12th-century doorways. East window by Hardman and Company.¹⁸⁶

WEST MIDLANDS

Church of St Alban the Martyr, Birmingham SP 07664 85337 Listed II*. Diocese of Birmingham. New church built 1879-81.¹⁸⁷ Constructed of red brick with stone dressings. Tower and spire (finished by E F Reynolds in 1938). Four-bay nave with clerestory and aisles, transepts and chancel with apsidal end and aisles. Vaulted ceilings throughout. Font and choir stalls also designed by Pearson. Frank Pearson designed the rood beam and figures and these were carved by Nathaniel Hitch. Stained glass in ambulatory and chapel 1883-96 and fresco 1895-6 all by Clayton and Bell.¹⁸⁸

Church of St Patrick, Birmingham SP 07722 85137 New church built 1895-6, damaged by bombs in 1940 and demolished in 1966. Constructed of red brick with stone dressings. Five-bay nave with aisles (second aisle on south side), south-west tower, chancel with

184 NHLE entry 1264347; Quiney 1979, 285

185 ICBS 7775 – Plan of St Margaret's, Isfield, 1874; *Hastings and St Leonards Observer* Saturday 13 May 1876

186 NHLE entry 1381966

187 NHLE entry 1290539; Quiney 1979, 242

188 Quiney 1979, 242

apsidal end (originally a temporary iron structure, replaced in brick by Frank Pearson in 1906), north organ chamber and vestry.¹⁸⁹

WEST SUSSEX

Cathedral Church of the Holy Trinity, Chichester SU 85956 04776 Listed I. Diocese of Chichester. Alterations including repairs to nave, replacement of north-west tower and completion of west end executed by Frank Pearson to his father's designs in 1897-1901.¹⁹⁰

Church of St Mary, Shipley TQ 14493 21810 Listed I. Diocese of Chichester. Alterations completed 1892-3 including removal of plaster, repair to stonework, new roof over nave, new north wall and arcade in nave, new vestry, new doors throughout, new pews with shaped ends and rounded elbows, pulpit with oak drum carved with crocketed arches over stone base and brass lectern.¹⁹¹

WEST YORKSHIRE

Church of St Matthias, Burley SE 27813 34599 Listed II*. Diocese of West Yorkshire and the Dales. Furnishings: new octagonal marble pulpit with traceried panels introduced in 1892.

Church of St Michael, Headingley SE 28011 35957 Listed II*. Diocese of West Yorkshire and the Dales. New church built 1884-6 incorporating foundations of earlier church, porch added in 1890 and fittings introduced 1884-97. Constructed of coursed squared gritstone with tiled roofs. Three-bay nave with aisles, west tower, north porch, crossing, transepts, chancel, south chapel, north organ chamber and vestry. Lancets and Y-tracery. Stone traverse arches carrying timber arch-braced collar roof in nave and chancel are unusual for Pearson. Tower has vaulted ceiling. Transepts are boarded in herringbone pattern. Arch-braced collar roof over south chapel. Octagonal font of alabaster carved with biblical scenes on granite columns; pulpit, also alabaster, has preaching figures and similar short columns. Wrought-iron screen to chancel and south aisle chapel.¹⁹²

Church of St Helen, Hemsworth SE 42886 13262 Listed II. Diocese of West Yorkshire and the Dales. Alterations including rebuilding of tower, south aisle and porch, removal of clerestory, new roofs over nave and aisles and new seating undertaken 1865-7.¹⁹³

Church of St Margaret, Horsforth SE 23611 38264 Diocese of West Yorkshire and the Dales. New church built 1877-83. *See case study entry 7.*

Cathedral Church of All Saints, Wakefield SE 33332 20841 Listed I. Diocese of West Yorkshire and the Dales. Alterations initially designed by John L Pearson but completed by

189 Quiney 1979, 242; St Alban's church website <http://www.saintalban.co.uk/history/st-patricks-church/> accessed 12 June 2016

190 Quiney 1979, 246

191 Quiney 1979, 272; NHLE entry 1180756; Sussex Agricultural Express Saturday 23 December 1893, 10

192 NHLE entry 1255967; Quiney 1979, 262

193 Quiney 1979, 155; NHLE entry 1265774

Frank Pearson and undertaken 1901-5. Extension of east end with new retro-choir, east chapel, transepts, organ chamber, vestry, muniment room and chapter house.¹⁹⁴

Church of St Peter, Woolley SE 31936 13016 Listed I. Diocese of West Yorkshire and the Dales. Alterations undertaken 1870-1 including removal of gallery in tower, rebuilding of north nave aisle wall, new east window, new doorway to north chancel aisle, new south doorway to nave aisle, new window in south aisle, chancel floor raised, repairs to masonry and new arch-braced collar roofs over nave and chancel.¹⁹⁵ New pews with square ends to replace box pews; some reused 15th-century panels while others are copies of originals. New stone font with octagonal basin and round columns arranged around a central circular stem.

WILTSHIRE

Church of St Mary, Calne ST 99899 70905 Listed I. Diocese of Salisbury. Alterations including raising of chancel roof, modifications to east window, new chancel screen, and new gilded reredos composed of three cusped arch panels undertaken 1890-1.¹⁹⁶

Church of St Peter, Charlton SU 11723 56057 Listed II*. Diocese of Salisbury. New church incorporating 15th-century tower built 1857-8. *See* case study entry 4.

Church of St Nicholas, Chute SU 29922 54013 Listed II. Diocese of Salisbury. Alterations including new west wall of nave, south porch, new tower over south transept, chancel and north vestry, renewal of window tracery in nave, new roofs and heating completed 1872.¹⁹⁷ Caen stone octagonal pulpit with traceried panels around drum. Pews have square ends with rounded elbows. Stained glass by Clayton and Bell in chancel.

Church of St Mary, Chute Forest SU 30891 52060 Listed II*. Diocese of Salisbury. New church completed 1875. Constructed of knapped flint with red brick and stone dressing and red tiled roofs. Two-bay nave with aisles, south-west porch, chancel, south transept with tower over and north vestry. Lancets. Collar rafter trusses carried on traverse arches. Pews with shaped ends and rounded elbows.¹⁹⁸ Choir stalls with fleur-de-lis poppyheads and wooden altar rail with open arched panels. Fairly plain rounded stone pulpit carved with trefoil-headed arches. Octagonal stone font with round shafts around base.

Church of All Saints, Idmiston SU 19719 37353 Listed I. Diocese of Salisbury. Alterations undertaken 1866-7 (designs of 1857-8 unexecuted) including new doorway in north wall of chancel, new chancel arch, new window in south aisle, repairs to tower and new spire.¹⁹⁹

Church of St James, Ludgershall SU 26314 50885 Listed I. Diocese of Salisbury. Alterations including new chapel and deal pews (with square ends and roll-moulded upper

194 Quiney 1979, 278; NHLE entry 1258237

195 Quiney 1979, 284; NHLE entry 1200723

196 NHLE entry 1271365; Quiney 1979, 245

197 *Salisbury and Winchester Journal* Saturday 24 August 1872

198 Quiney 1979, 247; NHLE entry 1364574

199 Quiney 1979, 258; NHLE entry 1023956

rail) combined with restoration of chancel undertaken 1873-4.²⁰⁰ Octagonal pulpit with oak drum carved with arched panels above a stone base and oak lectern also added at this time.

Church of St Peter, Manningford Bruce SU 13964 58025 Listed I. Diocese of Salisbury. Alterations undertaken in 1881-2 including new roofs over nave, chancel and porch, new bellcote, raising of west wall, removal of plaster and new wall paintings, repairs to masonry, and new floors. Pews with square ends and rounded elbows. New square font of stone with central cylindrical stem and columns to support table. Large wooden reredos composed of five painted panels designed by Pearson and decorated by Clayton and Bell. New choir stalls and lectern.²⁰¹

Church of St Peter, Milton Lilbourne SU 18990 60444 Listed II*. Diocese of Salisbury. Alterations including rebuilding of south wall and new heating undertaken 1874-5.²⁰² Pews with square ends and upper moulded rail may have been introduced by Pearson.

Church of St James, North Newnton SU 13057 57673 Listed II*. Diocese of Salisbury. Alterations undertaken 1862-3 including reconstruction of north wall of nave, new south porch, nave roof and repairs.²⁰³

Church of St Nicholas, Porton SU 19022 36500 Listed II. Diocese of Salisbury. New church built 1876-7. Constructed of flint with brick dressings and tiled roofs. Three-bay nave, south porch, chancel, north organ chamber and vestry. Geometrical tracery. Braced-rafter roof with tie-beams over nave and wagon roof over chancel.²⁰⁴ Octagonal pulpit composed of wooden drum with arched panels over a stone base. Plain pews with shaped ends. Choir stalls with shaped ends and rounded corners.

Church of St John, Sutton Veny ST 90268 41721 Listed I. Diocese of Salisbury. New church built 1866-8. Constructed of limestone with Bath stone dressings and tiled roofs. Three-bay nave, south-west porch, crossing with tower over, transepts, chancel, organ chamber and vestry. Decorated tracery. Crossing and chancel have vaulted ceilings, arch-braced collar trusses with crown posts and scissor braces over nave and wooden barrel vaulted ceilings over transepts.²⁰⁵ Pews with shaped ends. Stone pulpit and font decorated with sgraffito (decoration similar to Christ Church in Appleton-le-Moors) by Clayton and Bell. Reredos composed of three stone arches with panels below also decorated with sgraffito work.

WORCESTERSHIRE

Church of St Mary, Childswickham SP 07508 38402 Listed II*. Diocese of Worcester. Alterations undertaken circa 1868 including two new three-light windows into south wall of nave, each with cusped arches.²⁰⁶

200 *Reading Mercury* Saturday 5 December 1874, 2

201 NHLE entry 1300103; Quiney 1979, 264

202 NHLE entry 1364687; Quiney 1979, 265

203 NHLE entry 1365549; Quiney 1979, 266

204 NHLE entry 1183981; Quiney 1979, 270

205 NHLE entry 1036429; Quiney 1979, 275; *Salisbury and Winchester Journal* 18 April 1868, 7

206 NHLE 1215972; ICBS 6775 – Plan of St Mary's Childswickham, 1868

Church of St Michael, Stoke Prior SO 94934 67699 Listed I. Diocese of Worcester.
Alterations undertaken 1894-5 including under-pinning of walls, lowering of floors, new windows in north aisle, uncovering of Norman doorway, repairs to masonry and roofs, new south porch, north vestry and heating chamber.²⁰⁷

207 Quiney 1979, 274

APPENDIX D: HISTORIC CHURCH INTERIORS QUESTIONNAIRE

One of the aims of this project was to understand how people use the cathedrals, churches and chapels included as project case studies: what it is they value about them and why, and to what extent people think or hope they might change in the future.

Questionnaires were distributed to members of the congregations and visitors to each church by the incumbents and church wardens concerned and these were returned to Historic England either individually or collectively.

Ten of the case study churches received questionnaires; the other five were either closed churches without an active congregation or churches that did not wish to take part. Only five churches (50%) returned completed questionnaires amounting to 64 individual responses. These five included three of Pearson's large churches and two of his smaller, cheaper churches. Not all questionnaires were fully completed. Most of the responses (86%) were received from people over the age of 56 while only 8 respondents (12.4%) were aged 55 and under. Many people had been attending the same church for less than ten years (34.4%), with the remaining majority (64%) stating that they had been using the church for 11 years or more. The highlights of the survey are summarised here.

The main reason given for choosing to use a particular church was generally proximity to home (51.6%). The architectural value of the church, however, was also a major factor with 37.5% of respondents stating it was one of the main reasons they chose to visit a particular church.

A total of 75% of respondents visited the church at least once a week and as might be expected, 96.9% visited to attend regular religious services. Architectural and historical significance was considered to be an important part of the visitor experience with a total of 72% of respondents agreeing that they believed this was the case. Interestingly, a total of 76.6% of respondents knew that John Loughborough Pearson was the architect of their church, demonstrating a significant engagement with the architectural and historical significance of their church by congregations.

When asked which facilities they felt were inadequate and made the churches difficult to use, many respondents indicated that poor heating and lighting was a major concern with 25% *strongly agreeing* or *agreeing* that this was the case. A total of 28.1% also *strongly agreed* or *agreed* that a general lack of facilities was also a primary concern. Where further information was provided, respondents identified toilets as being the main facility they would like to have or see improved with others mentioning the need for more space, improved sound systems and security systems, better access and more storage. A minority also mentioned the need to create a second, nave altar to allow the vicar to be seen more clearly by the congregation during services.

The survey questionnaire also invited respondents to share special memories of times and occasions at their particular church and, unsurprisingly, most responses tended to be associated with the religious function of the building and particular events of this nature. A

valued sense of belonging and having a role in a community was also evident and a strong sense of the local community value of the church was also apparent.

The following table presents a more detailed breakdown of the results.

Questions as posed	Answer choices (responses are indicated in blue text)							
Age 63 out of 64 responded (98.4%)	Under 18	19-25	26-35	36-45	46-55	56-65	66-75	Over 76
	0	0	2 (3.1%)	2 (3.1%)	4 (6.2%)	10 (15.5%)	28 (43.9%)	17 (26.6%)
Gender 59 out of 64 responded (92.2%)				Male		Female		
	<i>(Please tick)</i>			29 (45.3%)		30 (46.9%)		

Approximately how long have you been using the church?	0-10 years	11-20 years	21-30 years	31-40 years	41-50 years	51-60 years	61-70 years
63 out of 64 responded (98.4%)	22 (34.4%)	7 (10.9%)	14 (21.9%)	9 (14%)	8 (12.5%)	1 (1.6%)	2 (3.1%)

What is your reason(s) for visiting/using this particular church? (please tick all that apply)	Please tick	
	33 (51.6%)	It is the closest to my home
	24 (37.5%)	My family and friends visit this church
	24 (37.5%)	I enjoy the special architectural value of this building
	18 (28.1%)	I enjoy the special historical value of this building
	23 (35.9%)	Other (please specify) Style of worship (12) I have a specific role within the church (3) I attend meetings here (2) Not specified (6)

How often do you visit the church? 62 out of 64 responses (96.9%)	0	This is my first time
	1 (1.6%)	Everyday
	48 (75%)	At least once a week
	5 (7.8%)	Fortnightly
	6 (9.4%)	Every month
	2 (3.1%)	Every 2 to 3 months
	0	Twice per year
	0	Annually
What is the purpose of your visit(s) to the church? (please tick all that apply)	0	Less than annually
	62 (96.9%)	To attend religious services
	22 (34.4%)	For private prayer/ reflection
	8 (12.5%)	To admire the architecture
	31 (48.4%)	To attend an event or activity (please specify) Concerts and events (5) Social and special interest groups (8) Parish Council meetings (1) Not specified (17)
	26 (40.6%)	To volunteer
	20 (31.2%)	To help maintain and look after the building
3 (4.7%)	Other (please specify) To use the other facilities ie café (2) Not specified (1)	

What aspects of your church do you value?	Strongly agree	Agree	Disagree	Strongly disagree	Not sure
People	48 (75%)	14 (21.9%)	0	0	2 (3.1%)
History	22 (34.4%)	30 (46.9%)	4 (6.2%)	1 (1.6%)	7 (10.9%)
Architecture	18 (28.1%)	33 (51.6%)	3 (4.7%)	1 (1.6%)	9 (14%)
A place of community involvement	31 (48.4%)	26 (40.6%)	1 (1.6%)	0	6 (9.4%)
Facilities available	14 (21.9%)	22 (34.4%)	9 (14%)	2 (3.1%)	17 (26.6%)

Please state any other reasons why you value the building

Style and presentation of the services

Modern transformation of the church and the facilities available as a result

Recreational, community and religious activities offered

Being able to view features of the building at a close proximity (eg stained-glass windows and architectural details)

Amount of natural light within the building

Atmosphere: peace and tranquillity

Do you consider the historical and architectural significance of the church to be important in its use?	Yes 46 (72%)	No 10 (15.5%)	Not sure 8 (12.5%)
Were you aware that John Loughborough Pearson had designed part or the whole of your church?	Yes 49 (76.6%)	No 13 (20.3%)	Not sure 2 (3.1%)

Are there any aspects of your church building that you dislike or make it difficult to use?	Strongly agree	Agree	Disagree	Strongly disagree	Not sure
Access	1 (1.6%)	4 (6.2%)	25 (39%)	17 (26.6%)	17 (26.6%)
Poor heating/ lighting	3 (4.7%)	13 (20.3%)	18 (28.1%)	12 (18.8%)	18 (28.1%)
Condition	1 (1.6%)	4 (6.2%)	17 (26.6%)	18 (28.1%)	24 (37.5%)
Lack of facilities	7 (10.9%)	11 (17.2%)	13 (20.3%)	12 (18.8%)	21 (32.8%)

Please state any other aspects that you dislike

Poor acoustics

Lack of space

No or inadequate toilet facilities

Cold and draughty interior

Overhead heaters

Please list below any improvements you think are necessary at your church

General maintenance ie windows, masonry, decoration, roof

Chairs instead of pews

Mobile pews

More space for larger events

More storage

New or improved toilet facilities

Improved heating, lighting and acoustics/ sound system

Improved security systems

Improved disabled access (ie ramps, power-assisted doors)

Screen around the porch

Second nave altar

Please use the space below if you would like to share any special memories of using your church

Events involving friends and/or family ie baptisms, confirmations, weddings, funerals

Special services (ie Christmas, Easter)

Celebrating the anniversary of the building's construction

Being a long-standing member of the congregation

Serving as a church warden or reader and being involved in various activities and events

Being a member of the church choir

The transformation of the church 'from a dark Victorian interior' into a multi-purpose centre and being able to access remote parts of the church during the restoration (ie roofs)

Are you aware of any previous changes to the interior of the church?

Levelling of the floor

Re-ordering of the nave

Replacement of pews with chairs

Removal of pews to create space for children's areas, chapels and social space

Re-ordering of side chapels

Addition of clergy vestry

Addition of screens around porch

Installation/ upgrading of electric lighting

New high altar and associated furniture ie candles, cross

The altar was moved forward from its original position against the east wall

Pulpit, font cover and choir vestry screen were acquired from another church



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