



**Architectural Association School of Architecture
Diploma in Conservation of Historic Buildings**

**The Development of the Ecclesiastical
Architecture of Sharpe, Paley and Austin**

**Mark D. Pearce
May 2006**

Contents

Illustration Credits		ii
Acknowledgements		viii
Chapter One	An Introduction	1
Chapter Two	Edmund Sharpe – The Beginning of an Architectural Dynasty	3
Chapter Three	Edmund Sharpe’s Architecture and Church Building 1836-40	6
Chapter Four	The Influence of the Cambridge Camden Society, Edward Graham Paley and Edmund Sharpe to 1851	13
Chapter Five	Case Study One : Sharpe’s “Pot” Churches - His Development of Terracotta as a Building Material and the Ecclesiologist’s Response	19
Chapter Six	E. Sharpe and E. G. Paley’s Church Restorations of the 1840’s	31
Chapter Seven	The New Churches of Edward G. Paley from 1851 to 1868	37
Chapter Eight	Case Study Two : E. G. Paley’s Church of St Peter in Lancaster - A Brief History and Study of its Post-Construction Alterations	42
Chapter Nine	Edward Paley’s Church Restorations from 1851 to 1868	49
Chapter Ten	Hubert J. Austin, the Influence of George Gilbert Scott and the Practices Rural Churches from 1868	54
Chapter Eleven	George Fredrick Bodley, and Paley and Austin’s “Golden Age”	63
Chapter Twelve	Case Study Three : St George’s Stockport, “Hubert Austin’s Major Work” - A Brief History and Look at some of the Current Conservation Issues	69
Chapter Thirteen	H. A. Paley, G. L. Austin and the Liverpool Cathedral Competition	76
Chapter Fourteen	In Conclusion	81
Bibliography		84
Appendix A	Catalogue of Practice’s Work ¹	
Appendix B	Gazetteer of New Church Buildings	
Appendix C	Gazetteer of Church Restorations and Enlargements	

Please note that the gazetteers are not meant to be a definitive list of the practice’s work or of the buildings visited as part of my research. They were produced to aid my understanding of their work and to enable others to get a general overview.

¹ Taken from Price, J., *Sharpe, Paley and Austin – A Lancaster Architectural Practice 1836-42*, (Centre for North-West Regional Studies, University of Lancaster 1998). P. 67-102.

Illustration Credits

Fig. No.	Description and Credit	Page No.
Cover page	Sketch perspective of St George's, Stockport – Buttress Fuller Alsop William's offices	
2.1	Edmund Sharpe, 1809-1888 -Price, J., <i>Sharpe, Paley and Austin – A Lancaster Architectural Practice 1836-42</i> , (Centre for North-West Regional Studies, University of Lancaster 1998). p. 1)	3
2.2 & 2.3	Reconstruction of Sharpe's German (1832-34) and French (1835) tours by John Hughes - J.B. Bullen, "The Romanesque Revival in Britain, 1800-1840: William Gunn, William Whewell, and Edmund Sharpe", in <i>Architectural History</i> 47:2004. p. 146 and 149.	4
2.4	The Cistercian Abbey at Ebrach - J.B. Bullen, "The Romanesque Revival in Britain, 1800-1840: William Gunn, William Whewell, and Edmund Sharpe", in <i>Architectural History</i> 47:2004. p. 146 and 148.	5
3.1	West front of St Mark's, Witton -Mark Pearce, October 2005	7
3.2	Plan of St Mark's, Witton -Incorporated Church Building Society Record	7
3.3	Detail of tower and spire to St Mark's, Witton -Mark Pearce, October 2005	8
3.4	Limburg Cathedral - http://itp.tugraz.at/~seiwald/IMAGES/DEUTSCHLAND	8
3.5	St Saviour, Bamber Bridge -Mark Pearce, October 2005	8
3.6	Christ Church, Chatburn, 1854 -John Hughes	9
3.7	Christ Church, Chatburn -Mark Pearce, June 2005	9
3.8	St George, Stalybridge -Mark Pearce, May 2005	10
3.9	Holy Trinity, Blackburn -Mark Pearce, October 2005	11
3.10	Holy Trinity, Blackburn as designed -McClintock, M.,E., <i>Holy Trinity Church, Blackburn, Lancashire</i> . (The Redundant Churches Fund, 1992). Front Cover.	11
3.11	Interior of Holy Trinity, Blackburn -McClintock, M.,E., <i>Holy Trinity Church, Blackburn, Lancashire</i> . (The Redundant Churches Fund, 1992). Rear Cover.	11
4.1 & 4.2	St John the Evangelist, Dukinfield -Mark Pearce, May 2005	14
4.3	Edward Graham Paley, 1823-95 - <i>Building News</i> , May 23 rd 1890	14
4.4	St Michael, Kirkham - www.lancashirechurches.co.uk/kirkham.htm	16
4.5 & 4.6	Sharpe's sketches of St Mary, Knowsley - RIBA Drawings Collection	16
4.7	St Mary, Knowsley - Mark Pearce, October 2005	17
4.8	Sharpe's drawing of Cuisborough Abbey in preparation for " <i>Architectural Parallels</i> " - RIBA Drawings Collection	18
5.1	St Stephen's, Lever Bridge, 2005 - <i>St Stephen & All Martyrs Church – Lever Bridge, Bolton</i> , (Church Guide Book with no credits), p. 15.	19
5.2	Detail of window and parapet, St Stephen's, Lever Bridge - Mark Pearce, July 2005	20

5.4 & 5.5	Photographs of tower, St Stephen's, Lever Bridge - Robert Jolley 1966	20
5.6	Illustration of Lever Bridge Church - Illustrated London News, 1845	21
5.7	Timber model spire to St Stephen's, Lever Bridge - <i>St Stephen & All Martyrs Church – Lever Bridge, Bolton</i> , (Church Guide Book with no credits), p. 9.	21
5.8	Interior of St Stephen's, Lever Bridge showing terracotta font - <i>St Stephen & All Martyrs Church – Lever Bridge, Bolton</i> , (Church Guide Book with no credits), p.2.	22
5.9	Interior of St Stephen's, Lever Bridge - Mark Pearce, November 2005	22
5.10	Detail of terracotta pew end, St Stephen's, Lever Bridge - Mark Pearce, November 2005	23
5.11	Detail of terracotta panels to respond, St Stephen's, Lever Bridge - Mark Pearce, November 2005	23
5.12	Detail of original stencil, St Stephen's, Lever Bridge - Mark Pearce, November 2005	24
5.13	Illustration of Holy Trinity, Rusholme - <i>The Builder</i> , 1876	25
5.14	Holy Trinity, Rusholme - Mark Pearce, July 2006	25
5.15	Detail of parapet, Holy Trinity, Rusholme - Mark Pearce, July 2006	25
5.16	Detail of textured terracotta, Holy Trinity, Rusholme - Mark Pearce, July 2006	25
5.17	The interior of Holy Trinity, Rusholme prior to 1966 - John Hughes	26
5.18	The interior of Holy Trinity, Rusholme - Mark Pearce, July 2005	26
5.19	Detail of column capital, Holy Trinity, Rusholme - Mark Pearce, July 2005	26
5.20	The exterior of Holy Trinity, Rusholme showing temporary roof to tower - John Hughes	26
5.21	Existing terracotta copings, Holy Trinity, Rusholme - Mark Pearce, January 2006	27
5.22	Detail of terracotta coping copings Holy Trinity, Rusholme - Mark Pearce, January 2006	27
5.23	New terracotta copings, Holy Trinity, Rusholme - Mark Pearce, January 2006	28
5.24	Detail of new terracotta copings, Holy Trinity, Rusholme - Mark Pearce, January 2006	28
5.25 & 5.26	St Paul, Scotforth - Mark Pearce, July 2005	28
5.27	Detail of terracotta to apse, St Paul, Scotforth - Mark Pearce, July 2005	29
5.28	Details of St Paul's, Scotforth from Centenary Exhibition 1977 - John Hughes	29
5.29	Advert for St Stephen's in Lever Bridge from unknown source found by R. Jolley - John Hughes	30
6.1 & 6.2	Existing and proposed plans and sections of St Wilfred, Davenham - Incorporated Church Building Society Record	31

6.3	Proposed south elevation to St Wilfred, Davenham - Incorporated Church Building Society Record	32
6.4	St Wilfred, Davenham - Mark Pearce, December 2005	33
6.5	Sharpe's sketch of All Saint's, Wigan prior to rebuilding - RIBA Drawings Collection	34
6.6	All Saint's, Wigan - Mark Pearce, October 2005	34
7.1	The Castle Hill Office - Geoffrey Sutcliffe in Price, J., <i>Sharpe, Paley and Austin – A Lancaster Architectural Practice 1836-42</i> , (Centre for North-West Regional Studies, University of Lancaster 1998). p. 28.	37
7.2	Christ Church, Backup - Mark Pearce, September 2005	38
7.3	St Peter, Quernmore - Mark Pearce, July 2005	38
7.4	St John the Baptist, Blawith - Mark Pearce, July 2005	39
7.5	St Mary, Allithwaite - Mark Pearce, July 2005	39
7.6	St James, Poolstock - www.wiganworld.co.uk/images	39
7.7 & 7.8	St Peter, Bolton - Mark Pearce, July 2005	40
7.9	St Mark, Preston - Mark Pearce, January 2006	41
7.10	St Walburge's, Preston - Mark Pearce, January 2006	41
8.1	St Peter's, Lancaster - Muthesius, H., <i>Die Neuere Kirchliche Baukunst in England</i> , (Verlag Von Wilhelm Ernst & Sohn, Berlin 1901) p.42.	42
8.2	Proposed organ, St Peter's, Lancaster - Lancaster library drawing collection	44
8.3	The west gallery, St Peter's, Lancaster - Mark Pearce, July 2005	44
8.4	St Peter's, Lancaster as originally built - Price, J., <i>Paley & Austin – Architects of Lancaster</i> , (Lancaster City Museums, 1994). p.6.	45
8.5	St Peter's, Lancaster after construction of the baptistry - www.lancashirechurches.co.uk/lancasterstp.htm	45
8.6	Design for choir stalls, St Peter's, Lancaster - Lancaster library drawing collection	45
8.7	The choir stalls, St Peter's, Lancaster - Mark Pearce, July 2005	45
8.8	The interior of St Peter's, Lancaster c. 1910 - Francis Roberts	46
8.9	Drawing of G. G. Scott's triptych - Francis Roberts	46
8.10	Photograph of E. G. Paley's chancel - Francis Roberts	46
8.11	Drawing of E. G. Paley's reredos - Lancaster library drawing collection	46
8.12	St Peter's, Lancaster - NMR online collection, July 1994	47
8.13	The interior of St Peter's, Lancaster - Mark Pearce, July 2005	48
8.14	Nave altar and cathedra St Peter's, Lancaster - Mark Pearce, July 2005	48
8.15	Scott's restored triptych St Peter's, Lancaster - Mark Pearce, July 2005	48
9.1	St Mary's, Kirkby Lonsdale - Mark Pearce, November 2004	50

9.3	Norman arch to tower at St Mary's, Kirkby Lonsdale - Mark Pearce, November 2004	50
9.4	E. G. Paley's Norman arch to south porch at St Mary's, Kirkby Lonsdale - Mark Pearce, November 2004	50
9.5	RCHM Plan of St Mary's, Kirkby Lonsdale - The Royal Commission of Historic Monuments of England, An Inventory of the Historic Monuments in Westmorland, (London, His Majesty's Stationary Office, 1936).	50
9.6	E. G. Paley's drawing for the wrought iron screens - Lancaster library drawing collection	50
9.7	The interior of St Mary's, Kirkby Lonsdale - Mark Pearce, November 2004	51
9.8	The interior of St Peter's, Burnley - www.lancashirechurches.co.uk/Burnley	51
9.9	St Peter's, Burnley - www.lancashirechurches.co.uk/Burnley	51
9.10	Early nineteenth century engraving of Cartmel Priory - Rothwell, E. <i>The Priory Church of St Mary and St Michael</i> , (RJL Smith & Associates, Much Wenlock Shropshire 2000) p.10.	52
9.11	The interior of Cartmel Priory - Nicholas Rank	53
10.1	Hubert James Austin 1841-1915 - <i>Building News</i> , May 23 rd 1890	54
10.2	St Peter's, Heversham - Mark Pearce, July 2005	55
10.3	St James, Barrow-in-Furness - Mark Pearce, July 2005	55
10.4	Tournai Cathedral – www.trabel.com/tournai/tournai-cathedral.htm	56
10.5	St John's, Cheetham Hill - <i>Church Building</i> , Issue 90, November / December 2004, p. 34-35	56
10.6	Austin's watercolour of St Jacques in Tournai - David McLaughlin	57
10.7	St Jacques, Tournai today - www.belgiumview.com/photo.smvote	57
10.8	Perspective of the Royal Albert Hospital labelled "E. G. Paley Archit." - James Price	57
10.9	10.9 Perspective of the Royal Albert Hospital as built - James Price	58
10.10, 10.11, 10.12 & 10.13	"Mountain chapel" competition entries - David McLaughlin	59
10.14	St Mary's, Bettws-y-Coed – www.wales.fuzzup.net	60
10.15	St Luke, Torver - Mark Pearce, July 2005	60
10.16	St Peters, Finsthwaite - Mark Pearce, July 2005	60
10.17	St Marks, Dolphinholme - Mark Pearce, July 2005	61
10.18	St Peters, Scorton - Mark Pearce, July 2005	61
10.19 & 10.20	Perspective and plan of St Peters, Field Broughton - Muthesius, H., <i>Die Neuere Kirchliche Baukunst in England</i> , (Verlag Von Wilhelm Ernst & Sohn, Berlin 1901) p.44.	62
11.1	St John's, Tue Brook - www.imagesofengland.co.uk	63
11.2	St Matthew's and St James, Mossley Hill - David McLaughlin	64
11.3	All Saints, Daresbury - Mark Pearce, June 2005	64

11.4	St Mary's, Leigh - Mark Pearce, July 2005	64
11.5	St Augustine's, Pendelbury - Stephen Welsh	65
11.6	St Margaret, Burnage - Mark Pearce, May 2005	65
11.7	The Gothicised Rose motif, St Margaret's, Burnage - Mark Pearce, May 2005	65
11.8	St John's, High Walton - Mark Pearce, June 2005	66
11.9	St Mary's, Dalton - Mark Pearce, July 2005	66
11.10	Perspective of St John the Baptist, Atherton - Price, J., <i>Sharpe, Paley and Austin – A Lancaster Architectural Practice 1836-42</i> , (Centre for North-West Regional Studies, University of Lancaster 1998). p. 54.	66
11.11	St John's, Crawshawbooth - Mark Pearce, July 2005	66
11.12 & 11.13	All Souls, Bolton - Nicholas Rank 2006	67
11.14	St James, Daisy Hill - Mark Pearce, July 2005	68
11.15	St Peters, Westleigh - Mark Pearce, July 2005	68
12.1	Plan of St George's, Stockport - Muthesius, H., <i>Die Neuere Kirchliche Baukunst in England</i> , (Verlag Von Wilhelm Ernst & Sohn, Berlin 1901) p.45.	69
12.2	The west end of St George's, Stockport - Mark Pearce, July 2005	70
12.3	Illustration of west end, St George's, Stockport - <i>The Building News</i> , April 30 1897.	70
12.4	Illustration of interior looking east, St George's, Stockport - <i>The Building News</i> , April 30 1897.	71
12.5	Photograph of interior looking east, St George's, Stockport - Nicholas Rank	71
12.6	Photograph of interior looking west, St George's, Stockport - Nicholas Rank	71
12.7	Illustration of organ, St George's, Stockport - <i>The Building News</i> , April 30 1897.	71
12.8	St James, Louth – www.louthnet.com/learning/st_james.htm	72
12.9	Sketch perspective of St George's, Stockport – Buttress Fuller Alsop William's offices	72
12.10	Ashbourne Church – www.wishful-thinking.org.uk/genuki/ashbourne/stoswald1.html	73
12.11	Detail of reredos, St George's, Stockport - Mark Pearce, December 2005	73
12.12	Damaged masonry caused by defective rainwater pipe, St George's, Stockport - Mark Pearce, December 2005	74
12.13	Major George Fearn's grave and the two spires of St George's, Stockport - Mark Pearce, December 2005	75
13.1	Sketch perspective of Liverpool competition entry - Price, J., <i>Paley & Austin – Architects of Lancaster</i> , (Lancaster City Museums, Lancaster 1994. Cover Page.	76
13.2	Plan of Liverpool competition entry - <i>The Builder</i> , May 30 th 1903.	77

13.3	T.E. Collcutt's Imperial College tower – www.lachcan.bluehaze.com.au/london200/20june2000/20jun008.jpg	78
13.4	West Elevation of Liverpool competition entry - <i>The Builder</i> , May 30 th 1903.	78
13.5	Sketch perspective of Liverpool competition entry - Price, J., <i>Paley & Austin – Architects of Lancaster</i> , (Lancaster City Museums, Lancaster 1994.p. 17.	78
13.6	The crossing at St George's, Stockport - Mark Pearce, December 2005	78
13.7 & 13.8	Plan and perspective drawings of St Stephen's, Blackpool - Incorporated Church Building Society Records	79
13.9	St Stephen's,Blackpool prior to 2002 - Photograph kept at church	79
13.10	St Stephen's, Blackpool 2005 - Mark Pearce, September 2005	79
13.11 & 13.12	The east end of St Stephen's,Blackpool - Mark Pearce, September 2005	80
14.1	Illustration of All Saint's, Hertford - Price, J., <i>Sharpe, Paley and Austin – A Lancaster Architectural Practice 1836-42</i> , (Centre for North-West Regional Studies, University of Lancaster 1998), p. 52.	82
14.2	Illustration of Proposed bell tower, St Michael's, Coventry - <i>The Builder</i> , June 20 th 1891.	82
14.3	Illustration of St Saviour's, Bolton - Price, J., <i>Sharpe, Paley and Austin – A Lancaster Architectural Practice 1836-42</i> , (Centre for North-West Regional Studies, University of Lancaster 1998), p. 46.	83
14.4	St. Lawrence's, Morecambe – Mark Pearce, October 2005	83

Acknowledgements

I would like to thank all of the people I have met who have helped and supported me throughout my research. Thanks has to be given to Nicholas Rank for the free access to his records, drawings and photographs. However I must express my particular gratitude to James Price, John Hughes and David McLaughlin for without whose time, patience and knowledge this study would have been less fruitful and more difficult a task.

Chapter One An Introduction

Pevsner held the practice that through its history consisted of the partners, Edmund Sharpe (1809-1877), Edward Graham Paley (1823-1895), Hubert James Austin (1841-1915), Henry Anderson Paley (1895-1946) and briefly Geoffrey L. Austin, with the greatest respect. When describing them in the context of the other prominent Lancashire architects he commented, "... *Paley & Austin, whose office was at Lancaster, were local architects of the highest European standard of their years.*"¹ He singled out H. J. Austin for his highest accolade, "*But of all these Lancashire men only one had genius: Austin of Paley & Austin.*"²

However even following Pevsner's uncharacteristic praise little has been published regarding their work. The work of James Price for Lancaster University goes some way to address this in his publication "*Sharpe, Paley and Austin – A Lancaster Architectural Practice 1836-1942*", University of Lancaster 1998; in which a comprehensive overview of them and their practice is given. This publication is unable however to give a close study of their architecture due the sheer number of buildings they designed, over a period of more than a century. This is hardly surprising as in sum total of their careers they are known to have "*designed 370 major works, including 178 churches, restored 148 buildings (largely churches) and were involved in at least 118 minor works – a total of 636*"³ And thus I must make my first apology, as this study chooses deliberately to focus on their church building only.

This study looks at the ecclesiastical work of this practice purely as without doubt their ecclesiastical work is their most significant. This is not surprising as Edmund Sharpe established the practice in 1835 initially to carry out ecclesiastical work following his study of Romanesque architecture in Germany and France under the guidance of Reverend Whewell of Trinity College, Cambridge. It was only from the end of the 1840s, by which time Edward Paley had become Sharpe's partner, that a significant quantity of secular work begun. Even so, Paley brought a strong interest in church building as a son of a clergyman and brother to Frederick Apthorpe Paley (1815-1888), Secretary to the Cambridge Camden Society 1841 (or 42) to 1845 and author of numerous books including "*Manual of Gothic Architecture*" of 1846.⁴ After Hubert Austin became a partner in 1868, who coincidentally was also the son of a clergyman, some of the practice's greatest ecclesiastical works were carried out. His arrival also coincides with a "*a noticeable decline in the amount of secular commissions we know about ... but we do not know whether this was a conscious decision or not. Certainly Austin was seen primarily as a church architect and this work grew into the staple activity of the firm.*"⁵

My second apology is that this study cannot hope to examine all of their churches, of merit or otherwise, in great detail. It therefore chooses to focus on key examples to identify trends and selected case studies to explore in greater detail the context under which the specific building was carried out and / or the conservation issues they pose, past and present.

As a final introductory comment, one of the difficulties in studying this practice's work, excluding Sharpe to a certain extent who was a prolific writer and publisher of architectural drawings, is as James Price writes,

"In 1944 according to a number of Lancaster people, including one who was a witness to part of the exercise (Harold Jackson) the entire contents of the Austin and Paley's office were taken down to the tip or salvaged for waste paper. Except for a few items which escaped this wholesale destruction, the complete records of the practice (including the Liverpool Cathedral Competition drawings) were destroyed. In the absence of these records it has been

¹ Pevsner, N., *The Buildings of England – North Lancashire*, (Yale University Press, New Haven and London 2002). p. 31.

² Ibid.

³ Price, J., essay entitled "*Sharpe, Paley and Austin: The Role of the Regional Architect in the Gothic Revival*", published in *Contrebis*, Vol XXIX.

⁴ Paley, F.A., *A Manual of Gothic Moldings: Directions for Copying them and for Determining their Dates*, (Gurney & Jackson, London. Sixth Edition). p. xi-xii.

⁵ Price, J., op. cit.

*necessary for people interested in the history of the firm to use a variety of other sources in order to create a list of their architectural works.*⁶

This fact without question is one of the reasons that this practice is little known outside the northwest region where almost all of their work can be found, but also means that any research into their work has to rely on the few surviving original documents / drawings, secondary sources, local records and of course looking at their buildings. Therefore the work that David McLaughlin and James Price, amongst others, has undertaken to catalogue the practice's work is invaluable to the study of their architecture; a copy of which I reproduce with kind permission in Appendix A of this thesis.

⁶ Price, J., *Sharpe, Paley and Austin – A Lancaster Architectural Practice 1836-42*, (Centre for North-West Regional Studies, University of Lancaster 1998). p. 52.

Chapter Two

Edmund Sharpe – The Beginning of an Architectural Dynasty

“After much deliberation, according to the opinion & advice of many friends, and with a strong natural bias in its favour, I have finally determined to adopt the Profession of Architecture, and am already busily employed in collecting all the information connected with the practical part of it. My decision has been rather hastened by concurrent circumstances which afforded opportunities of making such a commencement of the profession as few young architects can boast of. The plans for my first church were project executed, & lodged in the /^{Incorporated} Society’s hands within a fortnight of my determination to adopt the Profession, and I am already in treaty about another, to be built at Bamber Bridge near Preston. I have also been mentioned favourably to L^d. Derby who is about to build a ch. at Knowsley, so that I have lost no time. –“

*Letter from E. Sharpe to Rev^d. W. Whewell Trinity College Cambridge
Lancaster, December 21st 1835*



Fig. 2.1 Edmund Sharpe, 1809-1877

So was announced the beginnings of an architectural dynasty that would span the history of the Gothic Revival in Britain from the year before Queen Victoria came to the Throne, 1836, to 1942 when the practice was wound up by “Mr J. Tarney, who though not a qualified architect ran the office after Mr [Harry] Paley retired in 1936”.¹

At the time of writing his letter of the 21st December 1835 to William Whewell, Sharpe was but 27 years old and had no formal architectural training other than the “four to five days he spent with Thomas Rickman in 1832 copying from the latter’s books and drawings”². Rickman was the author of the groundbreaking book “An Attempt to Discriminate the Styles of English Architecture” in which the basic stylistic types of gothic architecture that we use today were defined. However, Sharpe freely admitted that Rickman could not recommend that he embark on such a career.

“I received by the way of a letter from Mr Rickman strongly dissuading me from entering the Profession; but his chief arguments rested on the annoyances & mortifications incident to it, and my want of practical information. I am fully prepared to submit to the former, and /^{determined} to acquire the latter as others have done before me.”³

¹ Price, J., *Sharpe, Paley and Austin – A Lancaster Architectural Practice 1836-42*, (Centre for North-West Regional Studies, University of Lancaster 1998). p. 10.

² *Ibid.* p. 7.

³ Letter from Sharpe to Whewell. Lancaster, 21st December 1835, Trinity College, Cambridge. A transcribed copy of which was kindly provided by John Hughes.

Sharpe was born in Knutsford on the 31st October 1809, but on the death of his father, Francis Sharpe, when he was only fourteen his mother, Martha Sharpe, moved him and his three sisters to Lancaster where she had relatives. Sharpe was educated at Greenwich and Sedbergh Schools prior to entering St John's in Cambridge. Sharpe met Reverend William Whewell in Lancaster, the latter's native town, in the summer of 1824 when they went on an excursion into Westmorland and the Lake District. Whewell was a friend of the Reverend John William Whittaker, from the time that they were at Cambridge together. Whittaker was Sharpe's elder cousin.⁴

Whewell would become pivotal to Sharpe's education and interest in architecture as he would come under his influence in 1829 when Sharpe entered St John's College, Cambridge when Whewell was a Fellow of Trinity College and later the Master. It is also likely that it is Whewell that organised a meeting between Sharpe and Rickman in 1832. Following the meeting Rickman wrote to Whewell commenting,

*"[Sharpe] will be a valuable addition to our Hunters as he appears to have a pretty good discrimination of the English styles and therefore I trust will hunt well in other countries"*⁵.

Whewell himself had been interested in architecture, particularly the Romanesque, since at least 1829 following his tour of Germany where he "found the richness of southern German architecture almost overwhelming"⁶, and as a result he published anonymously a book entitled "Architectural Notes on German Churches" in 1830. It will therefore come as no great surprise that it was Whewell who encouraged Sharpe in 1832 to apply for one of the Universities travelling bursaries "to study, draw, and record the medieval architecture of Germany and France."⁷ His brief "was to identify some of the oldest remaining continental churches and to record those moments of transition when Romanesque began to pass over into gothic."⁸ Sharpe was successful and embarked on his tour in late 1832.



Fig. 2.2 and 2.3 Reconstruction of Sharpe's German (1832-34) and French (1835) tours by John Hughes

During the tour Sharpe wrote several letters to Whewell and Rickman in which he gives detailed accounts of what he was seeing and his experiences. From these letters John Hughes has been able to reconstruct his route. He started in Cologne and toured Germany in two sections, with an excursion to Prague when his horse became ill. In August 1833 he

⁴ Jolley, R., *Edmund Sharpe (1809-77) – A Study of a Victorian Architect*, MA Thesis University of Liverpool 1966. p. 28 & 8.

⁵ Letter from Rickman to Whewell, Birmingham, 10th May 1832, Trinity College, Cambridge. Quoted in an article by J.B. Bullen entitled "The Romanesque Revival in Britain, 1800-1840: William Gunn, William Whewell, and Edmund Sharpe", in *Architectural History* 47:2004. p. 145.

⁶ Article by J.B. Bullen entitled "The Romanesque Revival in Britain, 1800-1840: William Gunn, William Whewell, and Edmund Sharpe", in *Architectural History* 47:2004. p.144

⁷ *Ibid.* p. 145

⁸ *Ibid.*

visited the Cistercian abbey at Ebrach which was founded in 1127. It is here that Sharpe concluded that *“it is to Cistercian buildings that we are to look for those principals upon which we are to form laws respecting the transition of the Romanesque architecture into Gothic”*.⁹ The interest with Cistercian buildings found at Ebrach would remain with Sharpe for the rest of his life and become one of the subjects he would later write about. This last section of Sharpe’s tour covered southern France, but he was obliged by sickness and a lack of time to cut short his planned visits in the north,

*“You will perhaps have heard that fatigue & illness, hampered my [hole] towards the end of my journey & that I was obliged to leave much in the North of France unseen. But I have collected some valuable facts, & made some singular discoveries in the South & West. —”*¹⁰

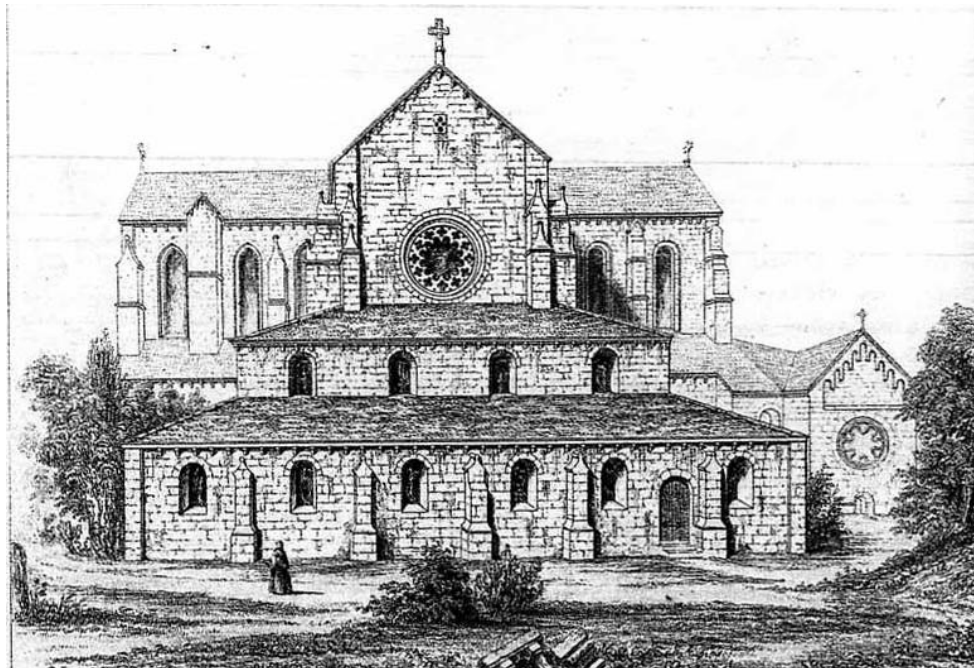


Fig. 2.4 The Cistercian abbey at Ebrach

Sharpe returned to Lancaster late in 1835, where, as we have seen, he set up his architectural practice, firstly in his mother house in Penny Street and by 1837 in offices in Sun Street, which moved two years later to St Leonardgate, Lancaster.¹¹

⁹ Letter from Sharpe to Whewell, Bamberg, 18th August 1834, Trinity College, Cambridge. Quoted in an article by J.B. Bullen entitled “The Romanesque Revival in Britain, 1800-1840: William Gunn, William Whewell, and Edmund Sharpe”, in *Architectural History* 47:2004. p. 147.

¹⁰ Letter from Sharpe to Whewell. Lancaster, 21st December 1835, Trinity College, Cambridge. A transcribed copy of which was kindly provided by John Hughes.

¹¹ Information kindly provided by John Hughes.

Chapter Three
Edmund Sharpe's Architecture and Church Building 1836-40

North Lancashire Population¹

	1801	1851
Blackburn	12,000	47,000
Burnley	4,000	21,000
Chorley	4,500	12,700
Preston	30,000	97,000
Southport	2,000	13,000

South Lancashire Population²

	1801	1831	1861
Manchester with Salford and Stretford	c.90,000	c.195,000	c.355,000
Liverpool	c.78,000	c.205,000	c.438,000
Bolton	c.30,000	c.63,000	c.97,000
Oldham	c.12,000	c.32,000	c.72,000
St Helens	c.8,000	c.14,000	c.38,000
Rochdale	c.29,000	c.58,000	c.101,00
Wigan	c.11,000	c.21,000	c.38,000
Warrington	c.11,000	c.18,000	c.24,000

Sharpe chose a most opportune time to return to Lancashire and set up his practice in the County Town. Nationally there had been a massive population increase in the cities, brought about by the increasing pace of the Industrial Revolution and drain of people from the land, as agricultural improvements required fewer labours. No area of the country other than London felt this more keenly than the north west. This is clearly illustrated by the population figures Pevsner provided above.

As a consequence of the urban population explosions in 1814 Dr. Howley, then appointed Bishop of London, found that *"in many places only one-tenth of the Church population could be accommodated"*.³ There was the real fear by Churchmen of what would happen to the Established Church if the religiously ignorant working classes would demand revolution as had occurred in France or turn to the Dissenting churches. It was thus a *"race against time ... to build as many churches as possible as cheaply as possible"*.⁴

In 1835 Reverend John William Whittaker, then Vicar of Blackburn, *"was already involved in a large building programme in and around Blackburn and he realised that he could readily employ the younger man"*.⁵ It was thus his cousin who played a key role in Sharpe's final decision to take up architecture as a profession.

Sharpe's choice of style for a group of four of his earliest churches was naturally the Romanesque, following his recent studies. He was pleased to inform Whewell about this:

"The first is about to be built at Witton near Blackburn by Mr Joseph Fielden [sic]; Style – Romanesque; - accommodation –650. Cost £1500 or 1550. – and I am at present employed in the specification. We have found that no style can be worked so cheaply as the

¹ Pevsner, N., *The Buildings of England – North Lancashire*, (Yale University Press, New Haven and London 2002). p. 27.

² Pevsner, N., *The Buildings of England – South Lancashire*, (Penguin Books 1999). p. 25.

³ Clarke, B.F.L., *Church Builders of the Nineteenth Century*, (David & Charles, Newton Abbot 1969) p. 22

⁴ *Ibid.* p. 27

⁵ Article by J.B. Bullen entitled "The Romanesque Revival in Britain, 1800-1840: William Gunn, William Whewell, and Edmund Sharpe", in *Architectural History* 47:2004. p. 150.

*Romanesque, that is the plain Romanesque of North Germany: and I think you will be pleased with the plans. —*⁶

The early use of this style makes them historically the most significant of Sharpe's early churches and thus they deserve a detailed description. They all employ Lombard friezes; a detail that Sharpe sketched at Ebrach abbey.⁷

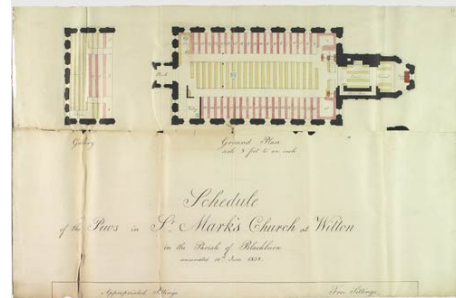


Fig. 3.1 West front of St Mark's, Witton

Fig. 3.2 Incorporated Church Building Society Plan

Sharpe's first church was St Mark's in Witton, a suburb of Blackburn. Construction started in 1836 and it was consecrated on the 10th June 1838. This first commission was clearly obtained with the help of Whittaker and his wife Mary Feilden since Joseph Feilden who commissioned the church was Mary's uncle.⁸

St Mark's in Witton comprises of a west entrance porch that leads into an aisleless nave and a long thin chancel ending with semi-hexagonal apse. Over the chancel rises an octagonal belfry and spire on a square tower base, with small gables over each face of the belfry. This arrangement and massing of the tower is "*reminiscent of the central tower and spire at Limburg Cathedral.*"⁹ In 1881-7 the church was restored by a later incarnation of Sharpe's practice, then called Paley and Austin, which added transepts and vestries in a matching style. The west elevation forms the principal façade which is a simple rectangle upon which is mounted a low gable. It is articulated with two bands of string courses, which define a line of round headed clerestory windows, which are decorated underneath with Lombard friezes which also run under the coping stones of the principal gable and the gable to the west porch. It is the most complete surviving example of four Romanesque buildings Sharpe built in this period as well as arguably being his most accomplished achievement in this style.

⁶ Letter from Sharpe to Whewell. Lancaster, 21st December 1835, Trinity College, Cambridge. A transcribed copy of which was kindly provided by John Hughes.

⁷ Article by J.B. Bullen entitled "The Romanesque Revival in Britain, 1800-1840: William Gunn, William Whewell, and Edmund Sharpe", in *Architectural History* 47:2004. p. 150.

⁸ Information provided by John Huges.

⁹ Jolley, R., *Edmund Sharpe (1809-77) – A Study of a Victorian Architect*, MA Thesis University of Liverpool 1966. p. 190.

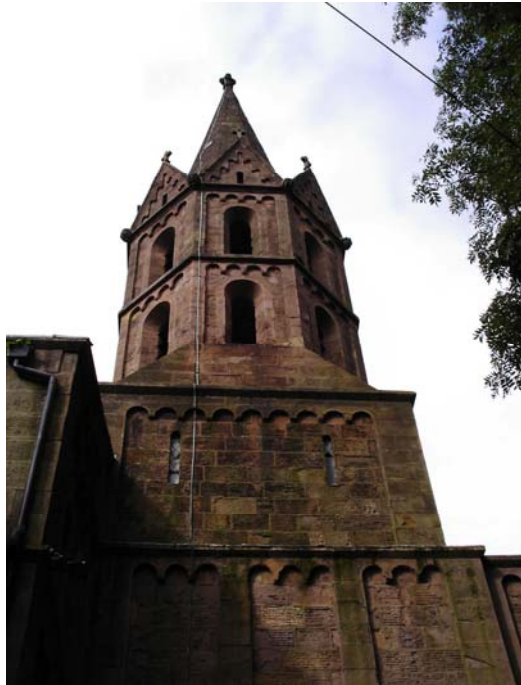


Fig. 3.3 Detail of tower and spire at St Mark's, Witton

Fig. 3.4 Limburg Cathedral

The second of this group of churches is St Saviour's in Bamber Bridge, Preston of 1836-7. Its treatment is very similar to that of St Mark's in Witton, as it too has a square tower from which rises an octagonal belfry and spire. However in this instance the tower has been placed at the west end of the church. The main body of the church was a simple rectangle from which originally protruded a rectangular chancel. It is decorated with Lombard friezes that run along the eaves lines but has no clerestory and thus has tall thin round headed windows and does not have the articulation offered by the string courses at St Mark's. This church was restored in 1886 by the addition of a chancel with apse and transepts by T.H. Myres.



Fig. 3.5 St Saviour, Bamber Bridge

Little survives of Sharpe's next Romanesque church of Christ Church in Chatburn which was consecrated in 1838. First its west end tower was struck by lightning in 1854 and had to be rebuilt under the guidance of the architects Sharpe and Paley, though by this time Sharpe was no longer an active partner. And secondly, in 1881 it was radically restored by the

addition of multiple gabled aisles and a chancel with an apse in 1881 by F.J. Robinson.¹⁰ Originally this church would have been similar to that at Bamber Bridge but the tower has a square belfry stage rather than an octagonal one.



Fig. 3.6 Christ Church, Chatburn, 1854



Fig. 3.7 Christ Church, Chatburn, 2005

Sharpe's final Romanesque church of this period is St Paul's in Farrington on which work started in 1839 and was consecrated on the 27th June 1840. As at Chatburn, little survives of Sharpe's work other than the tower which is at the liturgical west end, the design of which is similar to that at Christ Church in Chatburn but with four square stages and no spire. The corners of the tower are then surmounted with octagonal pinnacles.

All four of these Romanesque churches were in part funded by the Incorporated Church Building Society¹¹, which was constituted in 1818 "*following the Prince Regent's mention of the lack of church accommodation from the throne,*"¹² and incorporated by Parliament in 1828. Churches built as a consequence of the Act of incorporation were officially known as Commissioners Churches, however they were commonly referred to as Waterloo Churches, in reference to the battle of Waterloo shortly after which the Society was formed. The grants given by the Society were not for a 100% of the costs but typically funded no more than a

¹⁰ Ibid.

¹¹ J.B. Bullen maintains that Farrington was a Commissioner's Church however I have been unable to confirm this from the Incorporated Church Building Society records.

¹² Clarke, B.F.L., *Church Builders of the Nineteenth Century*, (David & Charles, Newton Abbot 1969) p. 22

quarter; which bears a remarkable similarity to the manner in which repair grants are issued today by English Heritage under the Listed Places of Worship Grant Scheme. In 1982 the administration of the Society was transferred to the Historic Churches Preservation Trust.



Fig. 3.8 St George, Stalybridge

In tandem with the early Romanesque churches, Sharpe was also designing the more typical Commissioner type churches of the pre-archaeological Lancet or Early English styles such as Holy Trinity in Howgill of 1837-8, St John the Evangelist, Dukinfield of 1838-40 and St Thomas, Lancaster 1839-40 to name but three. However even at this early stage in the Gothic Revival we see Sharpe experimenting with gothic architecture of other periods as at St George's in Stalybridge of 1938-40 which has the usual long windows and thin buttresses but as Pevsner comments; *"What is however very remarkable is that these long windows have geometrical tracery – two lights and an uncusped circle – which before 1840 is entirely unexpected."*¹³ Could this church be an early indication of the style of which Sharpe would become a *"leading authority"*¹⁴ by research and writing? He would again use this style in the slightly later church of Holy Trinity in Morecambe of 1840-41. Sharpe even experimented with the use of perpendicular gothic when he came to work on St John the Baptist in Bretherton of 1839-40 and St Peter's in Stainforth of 1839-42; a style which would not receive national acceptance until the late Victorian period.

All of these churches have more in common with Georgian meeting houses than true medieval gothic buildings. The gothic external detailing is little more than a thin veneer; the chancels are short, the tower is placed at the west end and they are aisleless thus requiring a broad low pitched roof. Internally the seating is maximised by the use of galleries at the west end and sometimes down either side of the church, typically supported on cast iron columns.

Of these early Commissioner Churches by Sharpe one stands out as his finest and largest, namely Holy Trinity in Blackburn. This building was one of his first, the foundation stone being laid in January 1837. However it was also one of his last as it was not consecrated until the 12th July 1846. Again Reverend John William Whittaker would be the source of this commission for Sharpe. In this instance Whittaker believed that there was an urgent need for a new church to welcome the disillusioned of the Anglican Church due to the threat posed by the spread of Dissension which he reports in a letter to Archbishop William Hawley of Canterbury of 1835,

"[he had had no intention of] immediately proposing the Erection of a New Church; but facts, which have just come to my knowledge, render the step imperative, [since he believed that the Independents], the most numerous and virulent of the Dissenters are agitated by the

¹³ Pevsner, N., *The Buildings of England – Cheshire*, (Penguin Books, 2001). p. 336.

¹⁴ Price, J., *Sharpe, Paley and Austin – A Lancaster Architectural Practice 1836-42*, (Centre for North-West Regional Studies, University of Lancaster 1998). p. 23.

violent schism, [and that one of the contending parties would then seek to build another chapel.]¹⁵



Fig. 3.9 Holy Trinity, Blackburn

The church is large having a symmetrical cruciform plan consisting of nave and chancel, both with aisles, transepts, that are extremely prominent from the exterior as they rise to the height of the nave and chancel, and a square based west tower surmounted with four octagonal pinnacles on at each corner. The church dominates the surrounding landscape, perched on Mount Pleasant; its presence would have been even greater had the spire to top the tower been built. To the east of the church was adjoined by school rooms formed by four parallel gables, which were unfortunately demolished in 1962.¹⁶

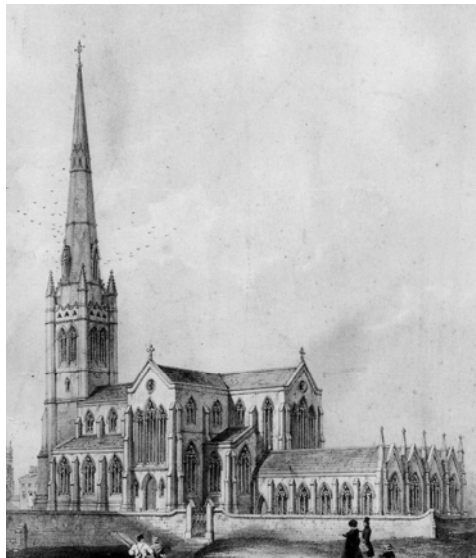


Fig. 3.10 Holy Trinity, Blackburn as designed

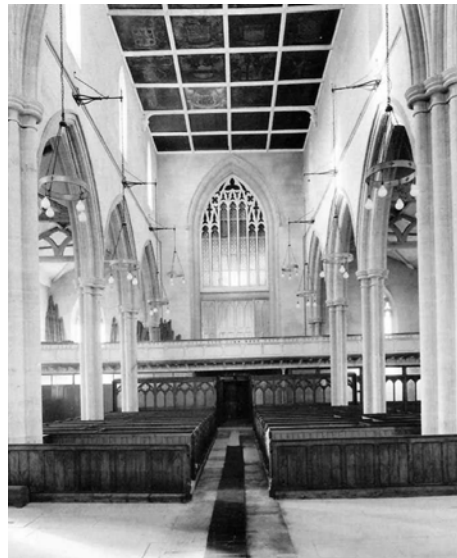


Fig. 3.11 Interior of Holy Trinity, Blackburn

Internally the nave has a clerestory supported on stone clustered columns. A gallery sits at the west end which originally extended down both aisles; but this was removed in 1946.¹⁷ Of particular note in the interior are the eighty painted heraldic panels on the ceiling above the chancel, crossing, transepts and much of the nave. Within the panels are several royal coats of arms, included a large one to Queen Victoria in the centre of the crossing, badges of

¹⁵ Letter to Archbishop William Hawley of Canterbury of 1835 from John William Whittaker quoted in, McClintock, M., E., *Holy Trinity Church, Blackburn, Lancashire*. (The Redundant Churches Fund, 1992). p.1.

¹⁶ McClintock, M., E., *Holy Trinity Church, Blackburn, Lancashire*. (The Redundant Churches Fund, 1992). p 4.

¹⁷ Jolley, R., op. cit., p. 192.

Lancaster, Tudor and York, the contemporary arms of the Archbishop of Canterbury and Bishops of Manchester, London and Chester as well as other local people of the great and the good. Amongst these are the arms of William Whewell, several members of the Feilden family, including Joseph Feilden of Witton, and of course William Whittaker.¹⁸

Stylistically the building is 14th century gothic and has a fine seven-light west window. The use of this style is not unusual for a building that was completed in 1846 but would have been in advance of its time if this had been the original intention of 1837.

By the end of the 1830's the study of Gothic architecture had entered a new phase. This new phase had been started by Pugin in 1836, the year Sharpe set up his practice, when he published "*Contrasts; or, a parallel between the noble edifices of the Middle Ages, and similar buildings of the present day: showing the present decay of taste*". This publication made a strong connection with the use of gothic architecture, particularly that of the second pointed (or fourteenth and fifteenth centuries), with Christian architecture and morality. However it was with the formation of the Cambridge Camden Society in 1839, and the publication of their magazine the *Ecclesiologist* from 1841 until 1868, that the course of the Gothic Revival and the pattern of worship in the Anglican Church would be affected for at least the next forty year, a change that would bring a premature end to stylistic experiments with the Romanesque.

¹⁸ Research by Christopher Ward recorded in, McClintock, M.,E., *Holy Trinity Church, Blackburn, Lancashire*. (The Redundant Churches Fund, 1992). p 6-7.

Chapter Four

The Influence of the Cambridge Camden Society, Edward Graham Paley and Edmund Sharpe to 1851

"I am now engaged with my 31st Church:- I am sorry to say that but few of them have been such as would satisfy the demands of Ecclesiologists of the present day; and I have been unfortunately guilty of carrying effect the suggestions of Mr. Petit, even before they were made – if I may be allowed to use an Irishism; - in the four Romanesque Churches I have built in this Diocese. –

I cannot help think the Camden Society have treated Mr Petits Book rather hardly for although we have not agreed /^{with him} in all his recommendations; yet wisely, if it were only for the number of his sketches, - rough may they be – and the accession of many new facts to the common stock of information already [unreadable word] by the Architectural World he deserves, I conceive, the hearty thanks of all who are interested in the subject.

I consider their review of his book as a 'heavy blow & great discouragement' to all occupied in similar pursuits :- or who fancy they might forward farther matter on the same subject. –"

Letter from E. Sharpe to Rev^d. W. Whewell Trinity College Cambridge, Lancaster April 9th 1842

The Cambridge Camden Society was formed in 1839 by a small group of undergraduates at Trinity College in Cambridge, including John Mason Neale and Benjamin Webb. Reverend Thomas Thorpe, who was their tutor and Archdeacon of Bristol, became the President and suggested that William Whewell be appointed vice-president, which Whewell accepted¹. The objective of the Society was to "promote the study of Gothic Architecture, and of Ecclesiastical Antiquities, and the restoration of mutilated remains." Their ideals were set out in the pamphlets, "Hints for the Practical Study of Ecclesiastical Antiquities" of 1839, "A Few Words to Church Builders and A Few Words to Churchwardens on Churches and Church Ornaments" of 1841, "Church Enlargement and Church Arrangement" of 1842 and the smaller pamphlets "Twenty-three Reasons for Getting Rid of Church Pews, and Hints to Workmen Engaged on Churches";² the titles of which give strong clues to the Society's stance. Their goals were further defined in the first volume of their magazine *Ecclesiologist*, which issued monthly from 1842 to 1868. They aimed to re-establish a greater use of Ritualism as was promoted by the Tractarians of the Oxford Movement, with whom they would come to be associated.³ This meant that there was a necessity for all church to have a chancel and processional routes; or in other words a rubrical plan. They also associated their perceived need for a change in liturgical practice with the superiority of the Gothic Architecture of the fourteenth century, or Middle Pointed, as the architecture prior to the break with the Catholic Church. Thus they rejected all other styles and the architecture and the liturgical practice of the previous century upon which the emphasis had been on the sermon. The Society went further than a statement on the proper style, with advice on how ornament should be handled; "Stucco, and paint, and composition, and graining, are not out of place in the theatre or ballroom; but in GOD'S House everything should be real. Plainness need not be inconsistent with reverence; pretence is, and must be."⁴ This notion of a truth to materials is a concept that has endured and became key to the Modern Movement in architecture. The Cambridge Camden Society changed its name to the Ecclesiological Society in 1846 when it relocated itself from Cambridge to London.⁵

The acceptance of the Cambridge Camden Society's ideals by Whewell represented a marked change in his thinking from the time when he sent Sharpe on his European tour in 1832. Whewell's rejection of the Romanesque style is confirmed by a damning review of Petit's book "Church Architecture", which appears in the first volume of the *Ecclesiologist*, and

¹ Article by J.B. Bullen entitled "The Romanesque Revival in Britain, 1800-1840: William Gunn, William Whewell, and Edmund Sharpe", in *Architectural History* 47:2004. p. 154.

² Clarke, B.F.L., *Church Builders of the Nineteenth Century*, (David & Charles, Newton Abbot 1969) p. 275.

³ Curl, J.S., *Piety Proclaimed – An introduction to Places of Worship in Victorian England*. (London, Historical Publications Ltd., 2002). p. 27-33.

⁴ Criticism of St Paul's church in Cambridge from Volume I of the *Ecclesiologist* of 1841, quoted in Clarke, B.F.L., *Church Builders of the Nineteenth Century*, (David & Charles, Newton Abbot 1969) p. 83.

⁵ Clarke, B.F.L., *Church Builders of the Nineteenth Century*, (David & Charles, Newton Abbot 1969) p. 101.

in which Petit supports the use of Italian, French and German Romanesque styles; as Sharpe mentions in the letter to Whewell in April 1842 quoted above. As a result of these circumstances Sharpe would not again design in the Romanesque style until he came to design his last church, as we will see later.



Fig. 4.1 and 4.2 St John the Evangelist, Dukinfield

Due to the acceptance of the Cambridge Camden Society's doctrine by the clergy and architectural profession as a whole, we rarely see any of Sharpe's churches from the 1830s in their original form today. Often galleries have been removed, chancels lengthened and transepts added. However a good example of an exception to this is the church of St John the Evangelist in Dukinfield where only minor internal alterations have been carried out. All three sides of the galleries are intact although the church is struggling to bring them back into full use on account of the single access to them via the tower, which insufficient to comply to current fire escape route requirements. I believe options are currently being considered for introducing further access stairs.⁶



Fig. 4.3 Edward Graham Paley, 1823-95

In 1838, just before this time of changing architectural thinking brought about by the Cambridge Camden Society, Edward Graham Paley had joined Sharpe's practice. In 1838

⁶ Information kindly provided by Reverend Tim Hayes vicar of St John's 15th May 2005.

E.G. Paley was only 15 years old and came to Sharpe as his pupil, but stayed after completion of his articles.

Edward Paley was born in Easington near York in 1823. He was the fourth son of the Reverend Edmund Paley and grandson to Archdeacon William Paley of Carlisle who published the controversial book *"A View of the Evidences of Christianity"* in 1794. He was educated at Christ's Hospital in London.⁷ Edward Paley's initial contact with Sharpe appears to have been through his cousin Tom Paley who was a contemporary of Sharpe's at Sedbergh School and St John's College in Cambridge⁸. Edward Paley's elder brother F.A Paley was made honorary secretary to the Cambridge Camden Society in 1841 (or 42). Sharpe's connection to F.A. Paley and Whewell may therefore help explain why in the index of the third volume of the *Ecclesiologist* Sharpe appears in a list of *"Architects approved"* even though Sharpe admitted to Whewell in his letter to him of the 9th April 1842 that few of his churches completed to that date *"would satisfy the demands of Ecclesiologists of the present day"*. F.A Paley became an important early writer on the issues of the Gothic Revival before he joined the Church of Rome and *"devoted himself largely to classical literature"*⁹ publishing *"Illustrations on Baptismal Fonts"* in 1844, *"Manual of Gothic Mouldings"* in 1845 and *"A Manual of Gothic Architecture"* in 1846 amongst others. Edward Paley appears to have started F.A Paley's interest in gothic architecture as is illustrated by a contribution Edward made to the 1891 fifth edition of *"Mouldings"*, which was printed after Frederick's death, and also gives us an insight into Edwards *"own archaeological studies"*¹⁰; an interest that would cause him to become a founding member of the Royal Archaeological Society and a member of the Cumberland and Westmorland Antiquarian and Archaeological Society.¹¹

*"A letter to me from his brother, Mr. E. G. Paley, of Lancaster, says:- 'I well remember going home to my father's Rectory at Greford, near Stamford (about 1839 to 42), and taking with me, amongst other Architectural books, Rickman's 'Attempt to Discriminate the Styles of Architecture in England.' My brother, I recollect well, read this work with avidity, and became extremely interested in the subject of English Architecture, and frequently accompanied me in my visits to examine and sketch the neighbouring churches, which fortunately were singularly good and interesting buildings of every date from the eleventh to the sixteenth centuries. As a young student of Church Architecture, I measured and sketched moldings as one important part of my studies, and I like to think that my brother's interest in this work (not usually much taken up by amateurs) thus commenced, and developing into a systematic and careful study of the subject, and collecting examples that appear in the book. A keen and close observation was certainly a characteristic of my brother, and this quality may account for the somewhat remarkable fact that an amateur should give such close attention to a subject that the majority of students, professional or otherwise, consider rather dry and uninteresting, though really of the first importance, - indeed the foundation and grounding of the art.'"*¹²

In 1845 Sharpe made Edward Paley a partner in the firm and thus the practice changed its name to Sharpe and Paley Architects. Given that Edward Paley joined the practice only a couple of years after Sharpe established it, it is difficult to determine exactly when Paley started to influence their designs and indeed when Sharpe began to relinquish control. We do however know that in 1847 Sharpe transferred the running of the practice to Edward Paley, as he wrote in 1876,

*"In 1847 I transferred the chief charge of my practice to my pupil and partner, Mr. Paley, and shortly afterwards retired altogether from practice as an architect."*¹³

Sharpe finally left the practice in 1851, in which year Edward Paley married Sharpe's youngest sister, Frances.

⁷ Price, J., *Sharpe, Paley and Austin – A Lancaster Architectural Practice 1836-42*, (Centre for North-West Regional Studies, University of Lancaster 1998). p. 27.

⁸ Information kindly provided by John Hughes.

⁹ Hubbert, E., *The Work of John Douglas*, (The Victorian Society, London 1991). p. 20.

¹⁰ Ibid.

¹¹ Price, J., op. cit., p. 28.

¹² Paley, F.A., *A Manual of Gothic Moldings: Directions for Copying them and for Determining their Dates*, (Gurney & Jackson, London. Sixth Edition). p. xii-xiii.

¹³ *Builder*, Vol. 34, June 10 1876, p. 554.

At first this sudden move away from architectural practice could be seen as an indication that Sharpe had become disillusioned with architecture following the rejection of his work to date by the Cambridge Camden Society. To a certain degree Sharpe may well have been deterred from practice, particularly by the treatment of his terracotta or “pot” churches, as we will see in the next chapter, nevertheless he was able to gain high praise for his new tower at St Michael’s church in Kirkham of 1843-4 from the *Ecclesiologist* even though it was in the Perpendicular style,



Fig. 4.4 St Michael, Kirkham

“The recently published design for a new Tower of this church by Edmund Sharpe, Esq., of Lancaster, is beautiful and correct, and conceived quite in the spirit of ancient composition. It has a rich crocketed spire, with alternating tiers of gable lights, and with four flying-buttresses at the spring, rising from the feet of as many richly panelled and crocketed pinnacles. The style is perpendicular. We suggest nothing that we should wish to see altered, except the omission of the clock-dial, or at all events of the panelling in that compartment, which is of too limited extent to assert with the rest of the tower, and the substitution of an ordinary pointed doorway.”¹⁴

Sharpe also gained general approval for his church of St Mary in Knowsley of 1843-4 as was reported in the *Ecclesiologist* in 1843,

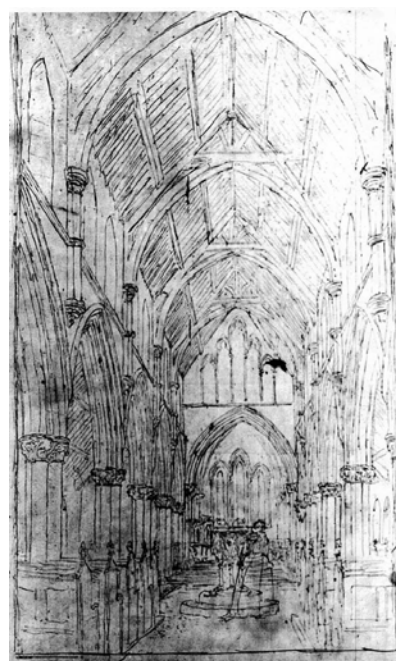
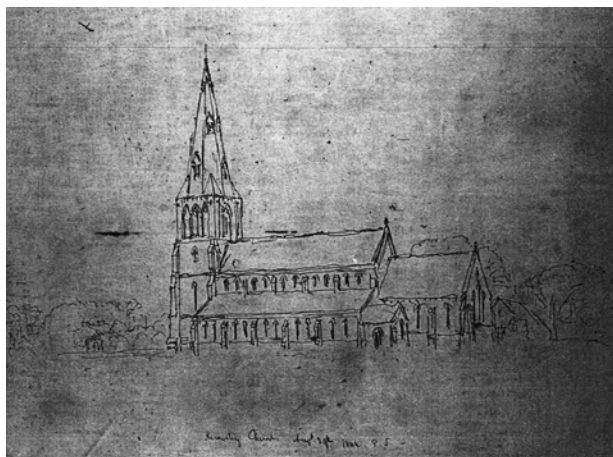


Fig. 4.5 and 4.6 Sharpe’s sketches of St Mary, Knowsley

¹⁴ *Ecclesiologist*, Vol. 3, September 1843, p. 24.

“There are many points in this design which deserve great commendation, and as a whole it may safely be pronounced a most successful example of modern church building, although some of the arrangements appear to us liable of to serious objection. The church is of the Early-English style, and consists of a good Chancel, Nave with Aisles, and Tower with broach spire at the west end. There will be no galleries, and the ground-floor alone will accommodate 400 worshippers.”¹⁵

The elements of serious concern related to the internal arrangements,

“We have several grave objections to make against the internal arrangement. There is no central passage to the Altar; but the space which ought to have been left for this purpose is occupied by seats for children. The Tables of the Commandments, Creed, & c. are placed in an arcade above the chancel-arch – a modernism which we consider altogether inadmissible, to say nothing of its bad effect. We should be inclined to carry the chancel-arch considerably higher. The organ is at the east end of the north Aisle; it should rather have been at the west end, and a window at the east end. The Font is too nearly in the centre of the Nave; its correct position is by the west pier nearest to the Porch. Upon the whole, however, great praise is due to this design; but we deeply regret to observe that some of the internal details are to be executed in plaister. We had much rather that they had not been attempted at all.”¹⁶

The perceived deficiencies in the internal arrangement identified by the *Ecclesiologist* are consistent with Sharpe’s earlier pre-Cambridge Camden Society churches and not with Edward Paley’s churches that he would produce alone from 1851; deficiencies that Edward Paley would correct in 1860 when he restored the church and added transepts.



Fig. 4.7 St Mary, Knowsley - note Paley’s transepts

¹⁵ *Ecclesiologist*, Vol. 2, January 1843, p. 75.

¹⁶ *Ibid.* p. 76.

St. Mary's in Knowley could be seen as one of Sharpe's last new churches using conventional construction methods, a hypothesis that is supported if we consider that by the mid 1840's Sharpe was otherwise engaged with substantial engineering works, including some of the contracting work for the Skipton to Lancaster and Lancaster to Morecambe railway and in his work for sanitary reform in Lancaster. In addition to this he was devoting more time to his research into medieval architecture, his first publication on which was "*Architectural Parallels*" of 1848 that "*traced the progress of ecclesiastical architecture in England through the twelfth and thirteenth centuries by means of parallel examples selected from fifteen Abbey Churches*"¹⁷; a piece of work which E.G. Paley is known to have helped collect information.¹⁸ This publication was followed by "*Decorated Windows*" of 1849 and "*The Seven Periods of English Architecture*" of 1851; the achievements of which were recognised by the RIBA in 1875 when Sharpe was presented with the Gold Medal for his books on architecture by the then President, Sir Gilbert Scott.¹⁹

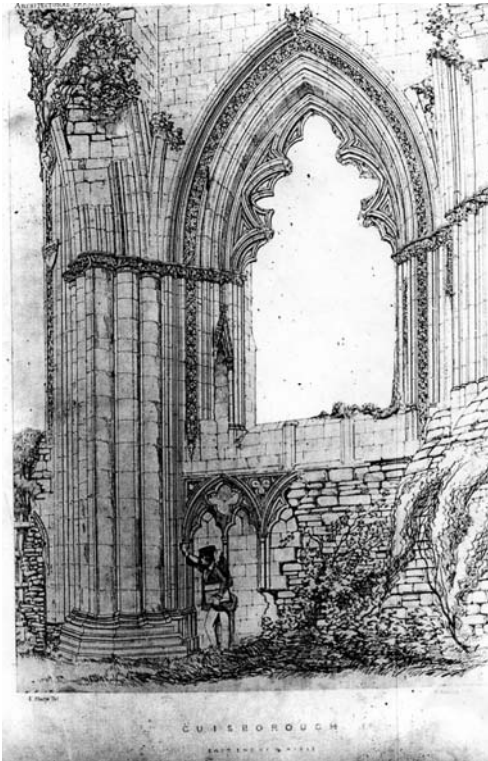


Fig. 4.8 Sharpe's drawing of Cuisborough Abbey in preparation for "*Architectural Parallels*"

Unfortunately Sharpe's later achievements are beyond the scope of this thesis. However, we cannot leave any discussion of his new church building without consideration of his three innovative "pot" churches, St Stephen in Lever Bridge of 1842-44, Holy Trinity in Fallowfield of 1845-46 and St Paul in Scotforth of 1874-76; of which Lever Bridge is arguably his most important building as the earliest example in this country where terracotta was used on a large scale.²⁰

¹⁷ Jolley, R., *Edmund Sharpe 1809-1877 – A Lancaster Architect*, (Lancaster University Visual Arts Centre, 1977). p 3.

¹⁸ Price, J., *Sharpe, Paley and Austin – A Lancaster Architectural Practice 1836-42*, (Centre for North-West Regional Studies, University of Lancaster 1998). p. 9.

¹⁹ Jolley, R., *Edmund Sharpe 1809-1877 – A Lancaster Architect*, (Lancaster University Visual Arts Centre, 1977). p 3-4.

²⁰ *Architectural Review*, Vol. 146, December 1969, p. 427.

Chapter Five

Case Study One : Sharpe's "Pot" Churches

- His Development of Terracotta as a Building Material and the Ecclesiologists Response

"The experiment was a bold, not to say hazardous one, and its realisation was an extremely arduous affair. Kilns had to be built and other necessary premises to be constructed; experienced workmen had to be engaged, and, above all, a competent and able modeller to be secured. It was, in fact, the creation of a new enterprise."

The Builder, June 10, 1876. Article "On the Adaptability of Terra-Cotta to Modern Church Works: its Use and Abuse." by Edmund Sharpe taken from a Memoir which was to have been read on 29th May 1876 to the Royal Institute of British Architects.

Edmund Sharpe wrote the above passage regarding his church of St Stephen's at Lever Bridge some thirty years after its completion. It was built from 1842 to 1844 and is constructed entirely of terracotta in lieu of stone or brick. It was Sharpe's first "pot" church, a term which Sharpe himself used to refer to these buildings.¹



Fig. 5.1
St Stephen's,
Lever Bridge

The creation of this building at that time represents a remarkable achievement since terracotta did not gain general acceptance as a building material until around the 1870's with the construction of the Victoria and Albert Museum, the Royal Albert Hall and the Natural History Museum in London.² Even then terracotta was typically seen as a complement to brick and would only be used for moulded detail elements, not the main mass of the walling and structure. The proposal of constructing a terracotta church at Lever Bridge in the 1840's by John Fletcher, whose sister Elizabeth Fletcher Sharpe married in 1843, must have appealed to Sharpe's engineering and entrepreneurial instincts which had already caused him to become so involved with the building of railways.

The choice of terracotta as a building material was principally an economic one. John Fletcher was the "chief promoter and the largest subscriber to the church at Lever Bridge"³ and to keep costs down he proposed using the clay deposits found in his nearby colliery. Sharpe would take his remit to use terracotta just about as far as possible with this building as not only were all of the walls constructed of two five inch skins of terracotta with a twelve inch rubble work cavity, but also the delicate open tracery of the spire and many of the internal fittings were originally of terracotta.

¹ *The Builder*, Vol. 34, June 10 1876, p. 553.

² Stratton, M., *The Terracotta Revival*, (Victor Gollancz with Peter Crawley, London 1993). p. 52.

³ *The Builder*, Vol. 34, June 10 1876, p. 553.



Fig. 5.3
Detail of texture to terracotta

Fig. 5.2
Detail of window and parapet

The building is actually quite small, consisting of an aisleless nave, a short chancel, north and south transepts and a west tower and spire, according to Sharpe seating 350 people and at the time costing £2600.⁴ It is designed in the style of the Curvilinear period, a term Sharpe proposed in his publication "*The Seven Periods of English Architecture*" of 1851 for the Gothic architecture of the circa 1320's. The window openings are typically of two lights with cusped tracery. They are set into terracotta walls that have been cast with a texture that represents the tool markings that would be found on stone walling, and are placed between buttresses, that lack the thinness of his earlier churches, surmounted by diagonally set crocketed pinnacles with open tracery parapets. The main entrance to the church is via what was the south tower and spire. The spire was an octagonal openwork structure, reminiscent of that at Freiburg-im-Breisgau,⁵ and was all of terracotta including the dowels used in its jointing.

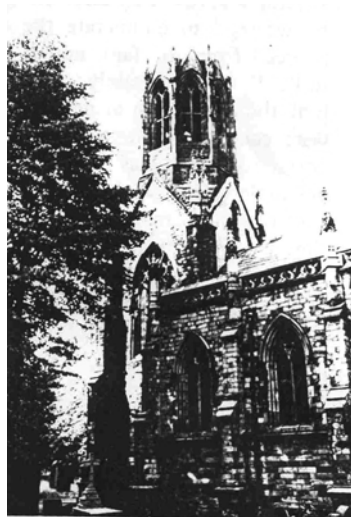


Fig. 5.4 & 5.5
Photographs of tower
taken by R. Jolley in
1966

Unfortunately today all that remains of the tower and spire is its residual stumpy base, now used as a porch. The spire was removed in 1937 when it was declared unsafe as the mullions on the east side were found to be out of the perpendicular due to cracking, displacement and bulging.⁶ When Robert Jolley examined the tower for his 1966 thesis on Sharpe he commented that,

⁴ Ibid., p.554

⁵ Jolley, R., *Edmund Sharpe (1809-77) – A Study of a Victorian Architect*, MA Thesis University of Liverpool 1966. p. 210.

⁶ Ibid., p. 216.

*"It is perhaps unfair to enlarge upon the defects which have developed in the fabric in recent years, as these are in large, as these are in part due to neglect by those responsible for its maintenance. For many years, a considerable portion of the building was covered with ivy, and the terra-cotta blocks have not weathered too well in consequence. The South side of the tower is affected particularly badly in this respect, but it has also been necessary to replace blocks elsewhere which have disintegrated due to insufficient burning."*⁷

As a result in 1966 the tower was taken down to its first stage by the late Fred Dibnah, who at the time is said to have commented that it could have been saved. However the will to preserve it did not exist at the time.⁸ Visually the removal of the tower and spire has had a disfiguring effect on the whole building, leaving an awkward and rather blunt termination to the most prominent end of the church. A timber model of the original tower and spire can currently be found in the entrance porch which is all that remains of the tower.

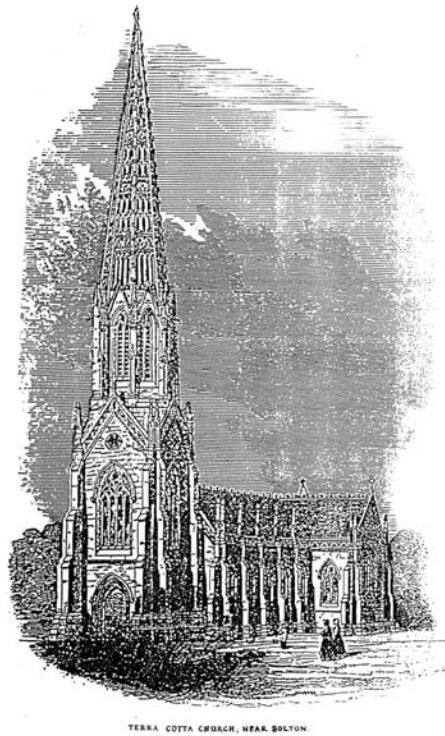


Fig. 5.6 Lever Bridge Church
from Illustrated London News, 1845



Fig. 5.7 The timber model of the spire

Internally the font, pulpit, organ case, communion table and pew ends, with their associate panels, were all of terracotta. Unfortunately the terracotta font, pulpit and communion table have all been lost. Sharpe in his article of 1876 comments on the communion table,

*"Indeed, the communion was originally a terra cotta structure but it was objected to as uncanonical and ultimately removed, and replaced by a wooden table, which, however, has now, under the influence of new ideas, assumed its super-altar, its candlestick, its guilt cross, and its reredos."*⁹

The objections and "influence of new ideas" that Sharpe refers to must be those of the *Ecclesiologist* who reviewed St Stephen's from lithographs in September 1843. Objections were raised on several levels, the first and foremost of which was the material of which it is built,

⁷ Jolley, R., op. cit. p. 216.

⁸ Information kindly provided by current church architect Jonathan Prichard.

⁹ *The Builder*, Vol. 34, June 10 1876, p. 553.

"Seriously we must protest against adopting such a material as cast clay for a church. Whatever objection has been raised to cast iron or to stamped wood applies also to this. Such a material is not even, except by a device of repeating parts and details, which is entirely subversive of the variety and originality necessary for true art ... We abhor brick as a mean material; but there need be no sham about brick, and we should almost prefer the honest ugliness of a red-brick building to the yards and scores of cast mouldings and crockets which compose the still cheaper and not really more worthy offering to the glory of GOD, the church of Lever Bridge."¹⁰

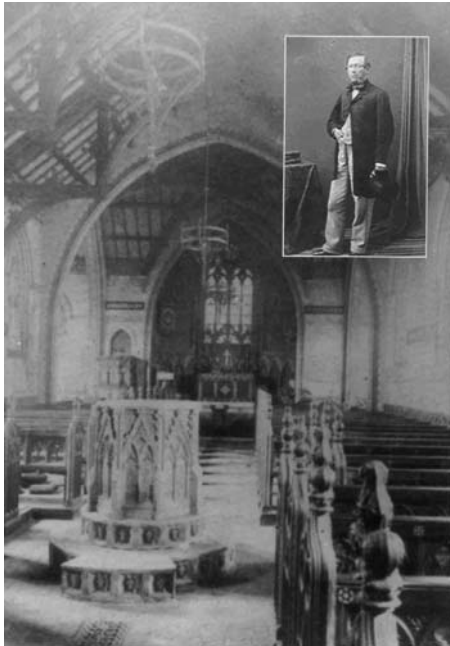


Fig. 5.8
The interior showing the original terracotta font.

Even given such criticism the *Ecclesiologist* had to admit some appreciation of the inventive way the repeated mouldings had been used to create such an elaborate design,

"We must plead guilty to considerable admiration of the ingenuity which has made an ambitious church out of so few mouldings."¹¹



Fig. 5.9
The interior 2005

¹⁰ *Ecclesiologist*, Vol. 3, September 1843, p. 87.

¹¹ *Ibid.*



Fig. 5.10 Detail of terracotta pew end



Fig. 5.11 Detail of terracotta panels to respond

However the *Ecclesiologist* also found fault with the plan, as it has no aisles or south porch and they believed that the arrangement of the tower was “without authority” for such a small church, and questioned the durability of the terracotta,

“We also have serious doubts of the qualities of the earthenware material: the clay is found, we believe, below coal strata, and we have heard practical and experienced persons express great want of confidence in its durability and fitness for church buildings.”¹²

Sharpe in *The Builder* article of June 10th 1876 of course did not accept the *Ecclesiologist*’s later concerns however there had been technical issues that had to be overcome at Lever Bridge,

“I have told you this church was commenced in 1842 and completed, consecrated, and opened for public service in 1844. It is very easy to state this in a single sentence, but what is not at all so easy to do, is to describe to you all the difficulties we had to go through, before this result was accomplished.

The three great difficulties which beset the terra-cotta manufacturer are the following:-

- 1. The danger of warping, either in the process of drying, or in that of burning the material.*
- 2. The shrinkage of the material, varying as it does in amount according to the size and form of the piece.*
- 3. The extent to which the piece had to be fired or burned, varying according to its size and form.”¹³*

These difficulties made necessary many experiments in the production of the terracotta before the material could be produced with the degree of accuracy required to emulate stone. The third difficulty that Sharpe reports regarding the firing and size of the individual pieces is of particular note as a problem that is currently being encountered at Lever Bridge as well as at Holy Trinity in Rusholme, which arises from Sharpe’s desire that the terracotta pieces should be solid throughout. Even so Sharpe had to accept that this was not always possible with the larger pieces,

“In the door and window jambs, arches and sills, and in buttresses setoffs, in the pinnacles, and in the base-course, the warping of the mouldings lines, and the difficulty of thoroughly

¹² Ibid.

¹³ *The Builder*, Vol. 34, June 10 1876, p. 553.

burning solid pieces of so great a size, obliged us to abandon the attempts and to hollow out to a certain extent the back of the work, this hollow being filled in with concrete in such a manner to render the whole perfectly solid.”¹⁴

The technique Sharpe describes of the hollowing of the larger pieces is still used today. But, the cruder technology that Sharpe had to employ in firing the terracotta has resulted, in some instances, in the core of an individual piece not being properly baked, thus resulting in the piece peeling like an orange. At both Lever Bridge and Rusholme this problem has proved an issue as has the loss of surface to sections of the facing masonry. However this later problem in itself does not necessitate the replacement of the piece of terracotta if the core is adequately baked though it does make it vulnerable to accelerated weathering.¹⁵



Fig. 5.12
Detail of original stencilling

At Lever Bridge such defects have caused the current architect, Jonathon Prichard, to carry out several phases of external masonry repairs, particularly to the west windows and pinnacles since 1989-90 with terracotta mostly supplied by Shaws of Darwen. Internally lost detail such as the poppyheads to the pews and ballflower decoration has also been replaced. During this internal work the dark painted finishes, which had been later applied to the terracotta, was removed which revealed the remains of what is presumed to be original painted decorative wall stencilling. In 1989-90 the church also had massive dry rot problems caused by water entering the twelve inch cavity which was treated during work to repair the gutters.

Sharpe's second "pot" church of Holy Trinity in Rusholme was commissioned by Thomas Worsley of Platt Hall. It was to be built near his home in what is now Platt Fields Park. It is a larger church than Lever Bridge, seating 650 people and costing about £4000 according to Sharpe.¹⁶ This church consists of nave, with aisles, a moderately sized chancel of two bays and a tower to the south west end of the nave through which the principal entrance is formed in it south side. Sharpe described the plan of this church as being a *"more mediaeval type than that at Lever Bridge, ... a genuine example of the true Lincolnshire type of the fourteenth century."*¹⁷

However this still did not satisfy the *Ecclesiologist* who reported that the *"The ritual arrangement is very unsatisfactory (with the exception of the commandments being placed over the chancel-arch."*¹⁸ This is not surprising given that Thomas Worsley came from a Presbyterian family, thus the form of service was very low.¹⁹ Sharpe felt the need to apologise for this but also to assert that this was not a consequence of the use of terracotta, which of course the *Ecclesiologist* made an in principle objection to. Sharpe commented,

¹⁴ Ibid., p. 554.

¹⁵ Information kindly given by Ian Lucas, current church architect to Holy Trinity in Rusholme.

¹⁶ *The Builder*, Vol. 34, June 10 1876, p. 554.

¹⁷ Ibid.

¹⁸ *Ecclesiologist*, Vol. 9, October 1848, p. 37.

¹⁹ Jolley, R., op. cit. p. 217.

"should you find any shortcomings in the design, you must put them down rather to the early period at which it was made, than to any incapacity of the material to produce different result."²⁰



Fig. 5.13 Holy Trinity from *The Builder* 1876



Fig. 5.14 Holy Trinity in Rusholme 2005

Holy Trinity in Rusholme benefited greatly from the experience that Sharpe had gained at Lever Bridge.

"I have no occasion to tell you that of all the materials, natural or manufactured, there are few that are so durable as terra cotta... But it is so on one condition alone; namely, that it be in the language of the trade, thoroughly "fired". We were aware of this condition when we commenced the work for Lever Bridge, but we were hardly aware, at first, of the much larger proportionate increase of time of burning to be given to the larger pieces, in order to ensure their complete induration. The defect only made itself apparent after the material was built into the work, and a considerable number of pieces have accordingly had to be taken out and replaced... At Platt Church, on the other hand, the whole of the church was much more thoroughly burned, a much more satisfactory result was obtained."²¹



Fig. 5.15 Detail of parapet



Fig. 5.16 Detail of textured terracotta

²⁰ *The Builder*, Vol. 34, June 10 1876, p. 554.

²¹ *Ibid.*

In addition he created a building of much simpler ornamentation. Where open parapet tracery was used, as to the chancel, the design is similar to that at Lever Bridge. However it is considerably more robust, with vertical mullion like elements giving additional support. The exterior walling of the building is of five inch blocks, as at Lever Bridge, although the internal skin is of plastered brick. Sharpe did not continue his experiments with the use of terracotta for internal furniture and fittings though terracotta was employed to produce the internal architecture of clustered nave columns, corbels to the roof structure etc.



Fig. 5.17 The interior prior to 1966



Fig. 5.18 The interior 2005

The crown and glory of this building is however the tower and spire which rises to a height of 170 feet. The tower is composed of three square stages with rectilinear corner buttresses surmounted with crocketed pinnacles which have flying buttresses supporting the octagonal spire. The cost of which took some considerable time to raise, as the illustration of the church from 1847 indicates as; the third stage of the tower and the spire are absent and a temporary pyramidal roof is shown.



Fig. 5.19 Detail of column capital



Fig. 5.20 The exterior from 1847 showing temporary roof

Sharpe returned to Rusholme some twenty years after completing his church to find that the building was in “excellent condition” however “he was horrified to find that the pointing had fallen from the spire, giving access to the rain and wind and seriously endangered the stability of the tower”²²; which was in fact rebuilt in 1912²³. Sharpe blamed the smoothness of the terracotta and the quality of the mortar for this failure,

“The reason for the falling out of the mortar was in all probability that the surface of the terracotta was too smooth, affording an insufficient key; but he feared the contractor and clerk of works were somewhat to blame as to the quality of the mortar used. The upper part of the spire was, he was afraid, simply retained in position by terra-cotta dowels, cramping the blocks together.”²⁴



Fig. 5.21 The existing terracotta copings, to be renewed



Fig. 5.22 Detail of terracotta coping, note that cracks appear to have been ground and cement filled previously, as a holding repair

Today the church is currently having a second phase of terracotta replacement work carried out, costing approximately £80,000 for both phases. The tower is secure however, having been repointed internally and externally about twelve years ago²⁵. Replacement terracotta work to the west end has recently been completed and the same type of work is currently being carried out at the east end²⁶. The work principally consists of the renewal of the coping stones, which is due in part to their exposed location and insufficient burning, attributable to their large size resulting in their cracking and spalling. The new terracotta is again being supplied by Shaws of Darwen and interestingly the blocks are hollow with the faces to receive mortar deliberately textured to provide a key.

The church sits at one end of Platt Fields Park in its own grounds, but unfortunately is obscured in part by the mature trees that now surround it and also by the church hall at the east end which dates from the mid 1960's.

Holy Trinity in Rusholme was Sharpe's last terracotta church produced during his time as a professional architect. His last piece of architecture however would not be completed until

²² *The Building News*, Vol. 30, June 23 1876. p.619.

²³ Information kindly provided by John Hughes

²⁴ *The Building News*, Vol. 30, June 23 1876. p.619.

²⁵ Information kindly provided by John Hughes

²⁶ Work was being carried in December 2005, the time of writing this chapter.

1876, approximately 25 years after handing the practice over to Edward Paley in 1851. This is St Paul's in Scotforth which deserves discussion here as it is a fusion of Sharpe's early Romanesque work and employs terracotta; thus it is also Sharpe's third and last "pot" church.



Fig. 5.23 The new terracotta copings



Fig. 5.24 Detail of new hollow terracotta block

Sharpe received this commission as he was one of the chief subscribers to this new church, which is within 300 yards of what was Sharpe's last home. Having not practiced architecture for some 25 years he is known to have had the assistance of his old practice, which by then was called Paley and Austin, although Sharpe retained control of the design and detail,²⁷

"The whole this work was modelled from my own drawings, under my own eye, and moulded, burnt and furnished, by Messr. Cliff & Son, of Leeds."²⁸



Fig. 5.25 & 5.26 St Paul's in Scotforth

²⁷ *The Building News*, Vol. 30, June 23 1876. p.619.

²⁸ *The Builder*, Vol. 34, June 10 1876, p. 554.

It was originally a small church, seating 300 people and costing £2800 according to Sharpe, built in the Transitional style and consisting of a nave, with aisles and circular windows in the clerestory, south porch and apsidal chancel over which rises the tower - a design feature that Sharpe had used at his very first church of St Mark's in Witton, and which he admits is more French than English in origin.²⁹ The tower is terminated with a saddleback roof, a feature introduced in the 1860s by G. F. Bodley,³⁰ an architect who would greatly influence Paley and Austin's work, as we shall see later.



Fig. 5.27
Detail of terracotta to
Apse. Note the small
size of the solid blocks

The use of terracotta is much more conservative than that used in his first two "pot" churches, as it is used purely for moulded details such as window and door dressings, string courses etc., the external walls being constructed of stone; an unusual accompaniment to terracotta. In this instance though Sharpe returned to solid terracotta but being careful to use pieces of relatively small size. These which appear to have weathered very well, showing little or no signs of failure (from ground level at least),

*"Every piece of this work with one exception, is solid and solidly built into the walls, just as if it were stone; there is no hollow work of any kind, with the single exception above noticed, and no veneering of any kind. The terra cotta essentially forms part and parcel of the body and strength of the structure. No piece contains more than 400 inches in its cubical contents. The external walling of the tower being of blocks, measuring 9 in. by 4 in. by 4^{1/2} in., backed with ordinary brickwork set on edge, the two being securely bonded in, one with the other."*³¹

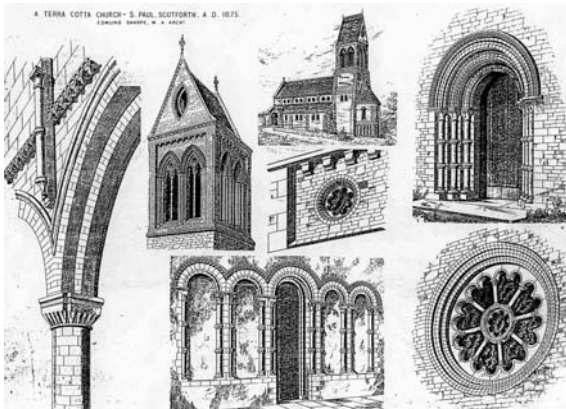


Fig. 5.28
Details of Scotforth
from Centenary
Exhibition 1977

²⁹ Ibid.

³⁰ Pevsner, N., *The Buildings of England – South Lancashire*, (Penguin Books, London 1999) p. 131.

³¹ *The Builder*, Vol. 34, June 10 1876, p. 554.

The terracotta is a warm cream colour which Sharpe was very pleased with, describing it as being “of the very best stone colour” and points out that this colour is consistent throughout as, “Burning does not darken or change the colour of the block internally, as is the case with some fireclay”³². Sharpe’s reference to “best stone colour” and that it is of a consistent colour throughout is chosen to suggest that terracotta is comparable to stone aesthetically - a proposal that is questionable.

In 1882 the church was extended by three bays by Paley, Austin and Paley, adding transepts to the church and thus creating a composition which appears a little long and drawn out today.

In summary, Sharpe’s first two “pot” churches represent an early experiment in the use of terracotta as a construction material that would not be adopted by the architectural profession until the 1870’s and thus they are unique surviving examples of the development of the material in relatively modern times.

This material did not reach popularity as a construction material, at least for church building, in part due to the comments of the *Ecclesiologist*, even though a model St Stephen’s church at Lever Bridge was exhibited at the Great Exhibition of 1851. Edward Paley, who had been working with Sharpe since 1838, did not use terracotta after Sharpe left the practice and thus the buildings at Lever Bridge and Rusholme can reasonably be attributed almost solely to the enterprise of Sharpe’s invention; later limited usage of the material by the practice being left to Edward Paley’s partner, Hubert Austin, from 1868. St Paul’s in Scotforth, as Pevsner justifiably describes, is an anachronism³³ and although it is of interest when considering the work of Edmund Sharpe, it does not have the historical significance of his earlier “pot” churches. It does however suggest that the rigid architectural thinking and dogma of the Cambridge Camden Society and the *Ecclesiologist* had decreased in influence over church building by the 1870’s.

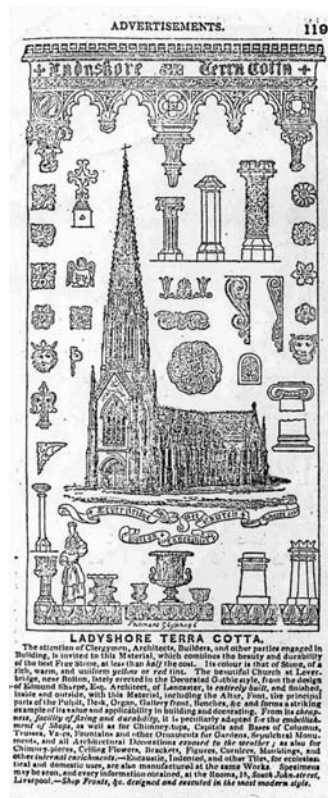


Fig. 5.29
Advert for St Stephen’s in Lever Bridge
from unknown source found by R. Jolley

³² Ibid.

³³ Pevsner, N., *The Buildings of England – North Lancashire*, (Yale University Press, New Haven and London 2002). p. 224.

Chapter Six

E. Sharpe and E. G. Paley's Church Restorations of the 1840's

"In the first thirty-five years of Victoria's rule, there would be a huge outpouring of public expenditure. More to the point, between 1840 and 1875 more than 7,000 medieval parish churches were restored, rebuilt or enlarged. This represented nearly 80 per cent of all parish churches in England and Wales, and is more than double the number of new churches built over the same period. These figures are taken from a document which received wide notice when first published in 1874, but is little studied today, the *Great Parliamentary Survey of Church Building and Restoration*"

Extract from essay by C. Miele, "Their interest and habit"; professionalism and the restoration of medieval churches, 1837-77, published in *The Victorian Church – Architecture and Society* edited by C. Brooks and A. Saint (Manchester University Press, 1995). p. 156.

Edmund Sharpe carried out few restorations to medieval churches before he handed over the practice to Edward Paley in 1847 as the fever for restoration was beginning when he was withdrawing from architectural practice to follow his other interests. However, there are at least two known instances of restorations carried out by Sharpe and Paley during the 1840s on which Sharpe played a key role, even though Edward Paley was mainly responsible for seeing them to completion.

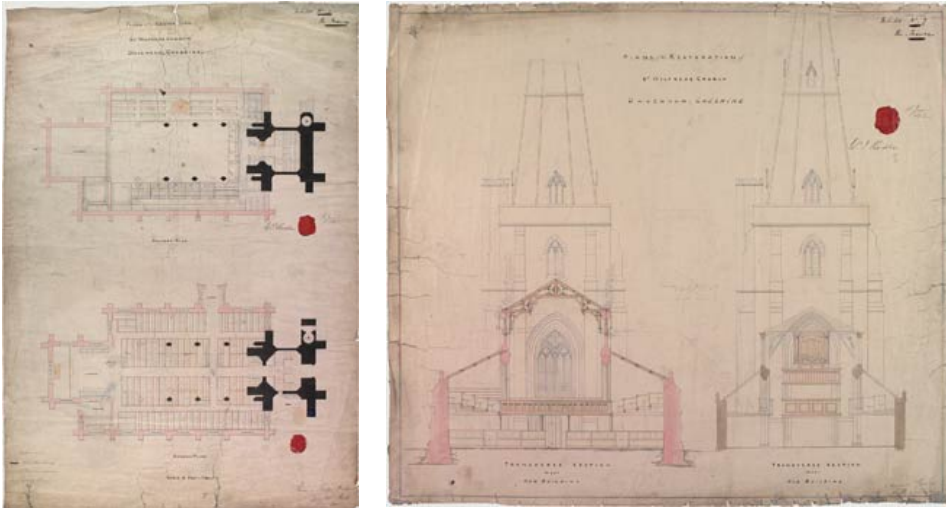


Fig. 6.1 and 6.2 Incorporated Church Building Societies existing and proposed plan and section of St Wilfred, Davenham

The first of these works, to be considered here, is at St Wilfred's Church in Davenham of 1842 where the entire church was rebuilt with the exception of the tower and spire. The reason for the rebuild was simply that it could no longer accommodate the congregation, as suggested in a Faculty of 1842 which records that the accommodation was increased from six hundred and one persons to nine hundred and ten.¹ To achieve this the nave was lengthened by one bay, its height and width was increased and galleries were reinstalled, as is recorded in the drawings held in the Incorporated Church Building Society who issued a grant for the work.

The work was carried out completely in the Middle-Pointed style, matching the style of the tower. Curiously *The Ecclesiologist* did not review this work until 1847, even though it is considered that the work was completed by 1844²; they found much of fault in the design,

¹ Lynch, C., O'Connor, C., Crinnion, V., Brownbill, H., and Rees, C., *Davenham – 900 Years of Work and Worship*, p.21.

² As noted in ICBS record

"This church has been rebuilt, except for the tower and spire, from the designs of Mr. Sharpe. Though it might have been thought a very commendable work ten years ago, we fear that it is impossible to speak highly of it as a recent specimen of church-restoration... the chancel, which is, as usual, far too short, has a north aisle, forming in its higher portion a family-pue, in its lower vestry... The windows of the aisles and clerestory are very meagre and shallow in their mouldings... There are crosses on the gable of the nave and chancel; but in that of the chancel a cornice of ball-flowers follows the line of the gable, producing a very odd effect, and we believe unauthorised by precedent.

*The pitch of the roof is not bad, and the new nave appears to be much loftier than the former one. Hence arises rather a good effect internally, which is however impaired by the poverty of the roof. The benches below are all open, but there are unfortunately galleries on the north, south and west. The arcades have octagonal columns. The chancel-arch has good mouldings, and shafts with foliated capitals...*³

The later rebuilding of the tower and spire, following several strikes by lightning, would seem to have been carried out by E. G. Paley as he is noted in the parish records of May 1857, though Sharpe is also recorded as having reported on the condition of the spire in 1852⁴ even though by this time he had handed over the practice Paley. Can it therefore be presumed that Sharpe, although not practicing, was still a source of work for Paley because of his connections?



Fig. 6.3 Incorporated Church Building Society drawing of St Wilfred, Davenham, showing south elevation as designed by Sharpe

The rebuilt tower closely resembles that shown in Sharpe's drawings of 1842 and would suggest that E. G. Paley replicated the original. The tower has a spire that is sited behind a parapet above which a prominent spiral stair turret projects; both are elements that would become common features of E. G. Paley's and later Paley and Austin's work.

The church of St Wilfred's was again restored in 1870 to 73 by John Douglas who worked in Paley's office before setting up his own practice. During the restoration the chancel was lengthened, the south transept added and Sharpe's box pews and galleries were removed to bring the building into line with the preferences of the *Ecclesiologist*.

³ *Ecclesiologist*, Vol. 7, March 1847, p. 118.

⁴ Lynch, C., O'Connor, C., Crinnion, V., Brownbill, H., and Rees, C., op. cit., p.25.



Fig. 6.4 St Wilfred, Davenham, 2005
note transepts by
J. Douglas

In this first example of Sharpe and Paley's "restoration" work we see a pragmatic approach to a need for additional accommodation, a stance that Sharpe would justify in an article entitled "Against Restoration" in *The Builder* of the 23rd August 1873,

*"But it might be said that there were cases in which, whether for the sake of preserving from destruction the rest of the fabric or for other reasons, such as the convenient practical use of the building for the purposes of modern worship, the removal or destruction of this or that fragment of early work became a necessity. Undoubtedly this necessity might arise, and however much they might deplore it they must in such a case, accept the plea. But what they had right to insist upon and to demand was, that the imperative nature of this necessity should be first established. Finally should removal and reconstruction have thus become absolutely necessary, some mode should be found of preserving, even amidst the new work, some such record of the old as might give authenticity to the new."*⁵

At St Wilfred's it could be argued, though somewhat tenuously, that Sharpe rebuilt the church to enable it to continued to be used for modern worship and that elements of the old building were retained where possible by the retention of six octagonal nave columns to which the additional two were matched. However this justification is even more difficult to accept in Sharpe and Paley's work at All Saints Church in Wigan of 1845-1850.

As early as 1810 there had been concern regarding the poor state of repair of All Saints. Architects were asked to survey its condition,⁶ and Sharpe and Paley produced two reports on the church in 1844 and found it *"in need of great and immediate repairs"*⁷. It was found that in some places the walls were out of the perpendicular by as much fifteen inches, and that the roof timbers were unsound. It was thus determined that the church needed rebuilding in its entirety with the exception of tower, the Walmesley Chapel and two turrets between the nave and the chancel. However, the parish was keen to ensure that the rebuilt church was as close a copy of the original, with the minor alterations of the west door being removed, to

⁵ *The Builder*, "Against 'Restoration'", August 23 1873, p. 672.

⁶ Forrest, M., *The Parish Church of All Saints, Wigan – A Short History and Guide*, p. 2.

⁷ Jolley, R., Edmund Sharpe (1809-77) – A Study of a Victorian Architect, MA Thesis University of Liverpool 1966. p.201.

make way for the new Majors pews to be constructed at the west end, in addition to a new door being inserted into the north aisle and the removal of the galleries. The like for like rebuilding is recorded by Paley who “stated that in heights and depths and thicknesses the new building was the same as the old.”⁸

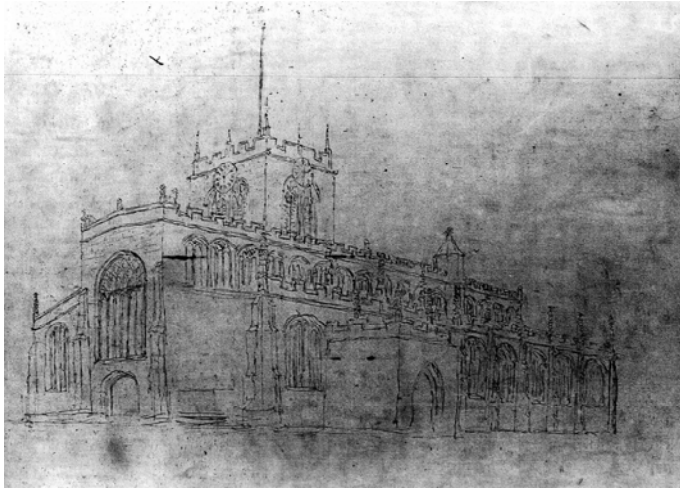


Fig. 6.5 Sharpe's sketch of All Saint's, Wigan prior to rebuilding

Sharpe made a sketch of the church prior to its rebuilding which confirms the removal of the west door but also shows that additional pinnacles and detail were added to the parapets. It can also be assumed that any Stuart or Georgian details or additions and alterations were removed, and when Sharpe wrote in an article in *The Builder* on the 29th January 1848 against “Non-professional Critics”, who were opposed to the work, it is noted that,

*“The parish church of Wigan is about to be restored by Messrs. Sharpe and Paley, who, considering that most of the features which it now exhibits must have been given it in the seventh century, proposes, in the restoration, to substitute such more appropriate details as may accord with the character of the mass of the building – that of the perpendicular period.”*⁹



Fig. 6.5 All Saint's, Wigan, 2005 – note tower that was heightened by Paley in 1861

This notion is further supported by the *Ecclesiologists* article on the work in 1846 in which is wrote,

⁸ Forrest, M., op. cit., p.4.

⁹ *The Builder*, Non-Professional Critics – Restoration of Wigan Church, January 29 1848, p.58.

“Very extensive works are in progress in this church, which is well known as a large and much mutilated specimen of the late Third-Pointed town-church; poor in its original architecture, and utterly spoilt by pews and galleries, for which a church of this type affords so fatal a facility... It is proposed to rebuild from the ground the chancel, with its clerestory, and its aisles, and to restore the chancel-arch which was destroyed during the great rebellion. ... With respect to the nave, it is purposed to pull down and rebuild the clerestory and west wall, and to repair aisles. We hear that the poor take the greatest interest in this work, which we are sure must be reward enough for the zealous undertakers of it”¹⁰

At first consideration the virtual complete rebuilding of All Saints in Wigan would seem to be a case of excessive restoration to achieve a stylistic perfection. However, this is not an approach that Sharpe would later approve of in 1876 as an inspector for the Committee on the Conservation of Ancient Architectural Monuments and Remains of the RIBA, a permanent subcommittee set up in 1864 to oppose “*harsh or ill-judged restoration*”¹¹, when he wrote,

“The inconceivable damage that has been done in this way, and is still being done by these so called Restorations – not only in those which are bold, and indifferent, but those which are generally pronounced, and believed to be good – is such as to require to be checked and discouraged by some such authority as that which may be suffered to be professed by the Conservation Committee of the Royal IBA. Indeed, if that Committee be not enabled and empowered by common consent, by the Institute itself, or by some higher authority to exercise some control over this wholesale destruction of early work, it is difficult to see what advantage its appointment and existence can offer to those interested in the preservation of our national monuments.”¹²

When writing earlier in *The Builder* of the 23rd August 1873 Sharpe surmised,

“... perhaps the best and simplest counsel to offer those engaged in a restoration was, as regarded the masonry of the building, to do as little as possible.”¹³

So why did Sharpe and Paley take such a radical approach at Wigan Parish Church? During the work “*it was discovered that the foundations had been undermined by the digging of graves inside and outside the church.*”¹⁴ However a more likely explanation for this heavy handed approach to the restoration at Wigan has been proposed by Reverend Malcom Forrester, Rector at All Saints Wigan from 1975 to 2003,

“... so it seems evident from the architects preliminary reports that repairs could have been accomplished without the complete rebuilding which was actually carried out. This was no doubt chiefly due to the “devotion, taste and well-timed zeal” of the Hon. Colin Lindsay (1819-1892), son of the 24th Earl of Crawford who was Churchwarden from 1845-1855. A zealous Churchman much influenced by the Tractarians...”¹⁵

The harsh approach to the restoration of All Saint’s is thus attributed to the will of the client; a claim which mirrors Sir George Gilbert Scott’s infamous plea at the May 1877 meeting of the RIBA “*that he had only done what his clients had wanted*” and his insistence “*that it was the clergy, not architects, who over-restored churches*”¹⁶

Thus it would seem that Sharpe, as were the majority of the architects of his time, susceptible to the will of their clients in the extent to which his restorations would impact on the existing fabric. However we must remember that Sharpe was writing and making his objections against over restoration in excess of twenty years after he had left the practice, and thus we

¹⁰ *Ecclesiologist*, Vol.6, July-December 1846, p. 117.

¹¹ C. Miele, “Their interest and habit”; professionalism and the restoration of medieval churches, 1837-77, published in *The Victorian Church – Architecture and Society* edited by C. Brooks and A. Saint (Manchester University Press, 1995). p. 161.

¹² Letter to Eastlake at RIBA, Dec 22nd 1876 Regarding restoration being carried out at New Shoreham Church, West Sussex.

¹³ *The Builder*, Against “Restoration”, August 23 1873, p.672.

¹⁴ Forrester, M., op. cit., p.3.

¹⁵ *Ibid.*

¹⁶ C. Miele, op. cit., p.152.

must wonder if his stance of that time is more an indication of how attitudes had changed in those twenty years rather than of any inbred belief that Sharpe had harboured from the beginning of his architectural career.

These two examples of restorations involving Sharpe considered here are very much indicative of his approach. Other known restorations undertaken when Sharpe was a partner are that of St Cuthbert's in Redmarshall of 1845 where the 13th century chancel and south chapel were much restored and the all of the windows were replaced, St Peter's in Bishopton of 1847 which was largely rebuilt and a north aisle and tower added, and finally St Mary's in Conistone which was again rebuilt but retains its 14th century features.¹⁷

It would thus seem that Sharpe's approach to medieval fabric was a highly pragmatic one where the use and function of the building took priority over the retention of original fabric, which was only a secondary concern. It is difficult to establish E. G. Paley's role in these restorations though it would seem likely that given the date of the inception of all these works Sharpe was the principal designer, a hypothesis supported by the approach to restoration that E. G. Paley would take, as we shall see.

¹⁷ See listing descriptions.

Chapter Seven

The New Churches of Edward G. Paley from 1851 to 1868

“ In the Diocese of Manchester, Bishop Lee (1848-69) consecrated 110 new churches, the cost of erection of endowments and costs of sites, being £451,344. Twenty new churches were built in place of old ones. 163 new district parishes and ecclesiastical districts were formed. In the time of Bishop Fraser (1869-85) 105 new churches were built at a cost of £730,079. Twenty new ones were built in place old. The number of parishes was 117.”

Clarke, B.F.L., *Church Builders of the Nineteenth Century*, (David & Charles, Newton Abbot 1969) p. 223.

Edward Paley became a sole practitioner in 1851 at a time when there was a huge accelerating church building programme across the country and the Ecclesiological Society was at the peak of its influence. At this time John Douglas was employed by Edward Paley whose offices were still located on St Leonardgate but by 1859-60 had been moved to Castle Hill, a far more prestigious address and an indication of the success that E. G. Paley had already achieved. The offices would remain at this address until 1944.¹

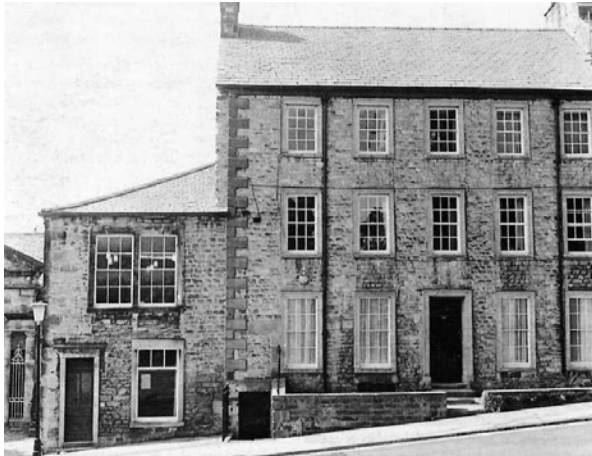


Fig. 7.1 The Castle Hill Office

In the sixteen years that E. G. Paley practised without a partner he was responsible for building in excess of thirty churches of which we know, excluding his restorations and his considerable output of secular commissions². Although in quantity this is greater than Sharpe's ecclesiastical work there is not the same stylistic and technological experimentation as E. G. Paley generally followed the *Ecclesiologist's* correct approach to church design. This is not surprising when we consider that E. G. Paley's brother, Frederick Paley, must have influenced E. G. Paley through his role as honorary secretary to the Cambridge Camden Society from 1841 (or 42) to 1846 when it dissolved and it became the Ecclesiological Society.

Sharpe was capable of receiving the approval of the *Ecclesiologist* as we have seen with his work at St Michael's church in Kirkham of 1843 to 44 and at St Mary's in Knowsley of the same dates. However, one cannot help believe that that Sharpe's true sympathies were for a lower church form of worship rather than the high churchmanship espoused in the *Ecclesiologist*.³ E. G. Paley's work does not have the same conflict. He immediately adopts the arrangement and stylistic preferences of the *Ecclesiologist* upon the departure of Sharpe. A good example of this is Christ Church in Bacup of 1854 which is Geometric in style and consists of a nave with aisles and a south porch, a relatively deep chancel and a south west tower of three stages with a polygonal stair projecting above a plain parapet; which must have been influenced by the tower at St Wilfred's in Davenham that Paley work on with Sharpe in

¹ Price, J., *Sharpe, Paley and Austin – A Lancaster Architectural Practice 1836-42*, (Centre for North-West Regional Studies, University of Lancaster 1998). p. 10.

² See Appendix and *The Building News*, May 23 1890, p.721.

³ It should be noted that in Knutsford the Sharpe's were friends with the Unitarian Holland's.

1842 - 44. The nave also has a clerestory of circular windows which was much favoured by the *Ecclesiologist*.⁴



Fig. 7.2 Christ Church, Backup

The basic design developed at Bacup by E. G. Paley would be reused and adapted over the following decade or more with the design of churches such as St Peter's in Quernmore of 1859 - 60 which has a nave with a single gable ended north aisle only and no clerestory, a north porch, chancel and west tower, and St Georges church in Barrow-in-Furness of 1859 - 61 originally consisting of a nave with no clerestory, gabled south aisle and porch, chancel and south west tower and porch. The north aisle and chapel to St Georges were added later in 1867 and 1883 respectively by Paley and then Paley and Austin.



Fig. 7.3 St Peter, Quernmore

E. G. Paley also designed more modest churches in a similar vein but much more economically by omitting a tower. Such an approach can be seen with his work at St John the Baptist in Blawith of 1860 - 66 which takes this design to its natural extreme by reducing a church down to a nave and chancel with a south porch, north vestry and west bellcote. At St Mary's church in Allithwaite of 1864 - 65 we can see a slightly more elaborate form of this

⁴ Clarke, B.F.L., *Church Builders of the Nineteenth Century*, (David & Charles, Newton Abbot 1969) p. 242.

modest church type as it consists of a nave, gabled south aisle with porch, chancel and north vestry and organ loft. To the west end of the nave at Allithwaite is a curious polygonal bell turret which bears a marked similarity to the 1852 - 53 steeple that Sharpe and Paley added to St Thomas in Lancaster designed by Sharpe in 1840 - 41.



Fig. 7.4 St John the Baptist, Blawith



Fig. 7.5 St Mary, Allithwaite

At the other end of the scale, where funds were relatively plentiful, E. G. Paley was able to embellish his churches to considerable effect such as at St James's church in Poolstock, Wigan of 1863 - 66. Reported as having had an estimated cost of £15,000⁵, it is a large church with a west tower, nave with aisles and clerestory of paired lights and a chancel. All of the parapets are battlemented and the treatment of the tower with parapet which incorporates crocketed pinnacles is reminiscent Paley's work at All Saints in the centre of Wigan with Sharpe in 1845 - 50 and alone when heightening the tower in 1861.



Fig. 7.6 St James, Poolstock

⁵ Pevsner, N., *The Buildings of England – South Lancashire*, (Penguin Books 1999). p. 428.

Of E. G. Paley's larger churches certainly one of the most significant is that of St Peter's in Bolton of 1867 – 71. It stands in the centre of the town where it commands the views of the major approaches, with its northwest tower specifically aligned on the axis of the street Deansgate. It is built on the site of a 15th century building that was demolished allegedly due to "structural decay and inadequacy of the old Parish Church"⁶ but undoubtedly was constructed as a symbol of the prosperity and civic pride of the town, costing over £45,000 paid for entirely the local cotton manufacturer Peter Ormrod.⁷ The church consists of a nave with aisles and a clerestory, transepts, a chancel with chapels and vestries and a north west tower. It is designed in the early 14th century style and notably has a chancel with a decorated stone rib-vaulted ceiling and triforium, a large six light decorated window to the west end of the nave and a seven light decorated window to the east end of the chancel. Pevsner described this church as "a confident if conventional piece of work"⁸ which must be considered as a little unfair.



Fig. 7.7 & 7.8 St Peter, Bolton

All of E. G. Paley's churches considered so far are of the middle pointed style, are without galleries and have chancels with a processional central aisle and therefore clearly met the criteria of the *Ecclesiologist*, though "strangely, E. G. Paley seems never to have joined the *Cambridge Camden or Ecclesiological Societies*."⁹ Of all the new churches he built only the church of St Mark's in Preston of 1862 - 66 appears to have been reviewed in the *Ecclesiologist*. St Mark's is an unusual church in that it originally had south and north transept galleries¹⁰ which may explain why it receives a rather indifferent review. Given its date are we to assume that the galleries were incorporated at the specific request of the client to meet the needs of a large congregation?

"A sketch of this church, which is designed by Mr. Paley, of Lancaster, shows us a Middle-Pointed structure, with nave-aisles, transepts, an apsidal chancel, and a tower and spire in the angle between the south transept and the chancel. The tower seems to be of fair proportions – rather more massive than usual. It has the peculiarity of having an unusually small belfry stage. The spire is octagonal, with pinnacles at the angles, and spire-lights on the cardinal faces. It is not common in these days to see a transept façade designed, as this is,

⁶ *A Walk Around Bolton Parish Church*, printed by the church.

⁷ The same family would also pay for the later church of St Peter's in Scorton of 1879-9 by Paley and Austin.

⁸ Pevsner, op. cit. p.78.

⁹ Hubbard, E., *The Work of John Douglas*, (The Victorian Society 1991). p.21.

¹⁰ The galleries, it is presumed, were removed when St Mark's was converted to housing.

with small circular window in the gable to light a gallery, and two small lights underneath it...¹¹



Fig. 7.9 St Mark's, Preston

The spire mentioned in the *Ecclesiologist's* review was either not built or has been removed, the design of which Pevsner believes “tries to compete with the steeple of St Walbuge in prominence and to defeat it by solidity and senisbleness.”¹² St Walbuge's being the nearby Roman Catholic church of 1850 - 54 by Joseph Aloysius Hamsom.

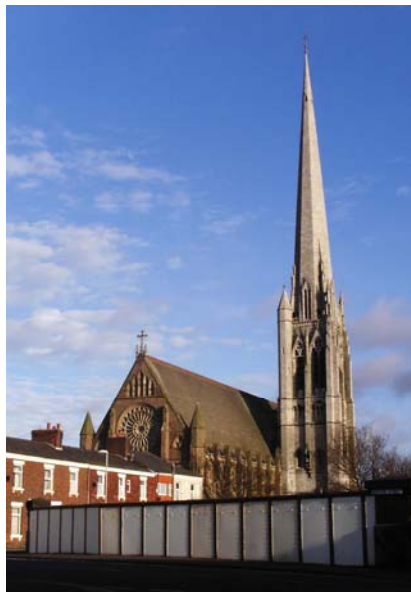


Fig. 7.10 St Walbuge's, Preston by J. A. Hamsom

It would thus seem that E. G. Paley was not like Sharpe who was an ambitious self-publicist who used his literary abilities to gain recognition. Instead E. G. Paley was a hardworking provincial architect more interested in running a successful business, as was more commonly the case. His sound “if conventional” approach to architecture however did not exclude him from producing churches of architectural merit as we have seen at St Peters in Bolton and as we shall see in the next chapter at St Peters in Lancaster.

¹¹ *Ecclesiologist*, Vol. 25, March 1864, p. 50-51.

¹² Pevsner, N., *The Buildings of England – North Lancashire*, (Yale University Press, New Haven and London 2002). p. 199.

Chapter Eight

Case Study Two : E. G. Paley's Church of St Peter in Lancaster - A Brief History and Study of its Post-Construction Alterations

"The trend represented by the architects Austin and Paley, of Lancaster, is completely different from that of Brooks but their achievements as well as those of Brooks attain a high artistic level meriting close attention. A remarkable and much praised church of their time was the (Roman Catholic) church of St Peter, Lancaster, by the late E. G. Paley, which still belongs to the time of the close connection to the old parish church."¹

Muthesius, H., *Die Neuere Kirchliche Baukunst in England*, (Verlag Von Wilhelm Ernst & Sohn, Berlin 1901) p. 43.

Pevsner wrote in his book on North Lancaster in the Buildings of England series,

"For the [eighteen] fifties the outstanding churches are three: the Preston parish church by Shellard, 1853-5, without doubt the magnum opus of this minor architect, the Catholic cathedral at Lancaster by Paley, side by side with the slightly later St George at Barrow (1859-61), the magna opera of this architect, who, before Austin joined him, rarely reached such heights, and Joseph Aloysius Hansom's St Walburge Outer Preston of 1850-4."²

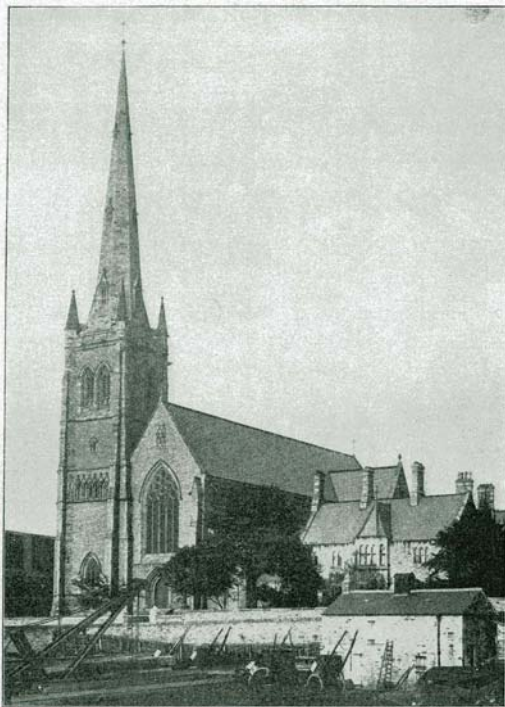


Abb. 19. Peterskirche in Lancaster, erbaut 1857.
Architekt E. G. Paley.

Fig. 8.1 St Peter's, Lancaster as photographed for Muthesius in *Die Neuere Kirchliche Baukunst in England*

Pevsner's praise very much mirrors that of Hermann Muthesius who wrote about Paley and Austin nearly seventy years before Pevsner in 1901, the year before Pevsner was born. Muthesius's book, *Die Neuere Kirchliche Baukunst in England*³, appears to be the only publication to examine Paley and Austin's work prior to that of Pevsner. As such it would be nice to consider that it was Muthesius's writing that first drew Pevsner's attention to their work as a young student of architecture in Germany. Both writers highly regarded E. G. Paley's Roman Catholic church of St Peter's in Lancaster of 1857 - 59.

¹ Translation kindly provided by David McLaughlin

² Pevsner, N., *The Buildings of England – North Lancashire*, (Yale University Press, New Haven and London 2002). p. 32.

³ *New Church Building in England*

There had been a Catholic chapel in Lancaster on Dalton Square since 1799 following the Relief Act of 1791 which made it lawful for Catholics to build churches. However fifty years after the chapels construction the congregation had out grown it and thus land was sought for a new church. A three acre plot of land was purchased for the sum of £2,200 in about 1847 for the new church at Greenfield on the east side of the canal.⁴ It is a sloping site that has views across the city to the Anglican church of St Marys which is sited on the slightly more elevated position adjacent to the Castle on Castle Hill.

The purchase of the site coincides with Frederick A. Paley departure for Cambridge and the Cambridge Camden Society after being expelled from his residence at St. John's College, "on suspicion of having influenced one of his pupils to become a Catholic"⁵. He was accepted into the Roman Catholic church in the same year and "for the next fourteen years he supported himself as a private tutor in several Catholic families successively (Talbot, Throckmorton, Kenelm Digby) and by his pen"⁶, becoming a writer and scholar of Greek literature. By 1847 E. G. Paley was a prominent architect in Lancaster, which of course made him an obvious choice for the new church, but could F. A. Paley's conversion and tutorship to Catholic families have helped E. G. Paley obtain this commission?

However E. G. Paley gained his appointment the first act of developing the site was to create a cemetery at the upper end followed by the construction of schools and a convent to E. G. Paley's designs in 1851-3. The commissioning of the church itself had to wait until 1856 when Thomas Coulston died and bequeathed £2000 for the new church which started a rush of donations. This caused a building committee to be formed, headed by Reverend Richard Brown. Dean Brown took his role in procuring the new church very seriously and it is recorded in the history of the church of 1910 that,

*"Dean Brown was resolved to have the best work he could procure, and by way of preparing the best work he could procure, and by way of preparing himself for giving judgment, made a tour in east Yorkshire and Lincolnshire to gather ideas for his new building. The diary he made while on this tour is preserved at St Peter's; it is worthy of note that Beverley Minster excited his enthusiasm more than any of the other churches he inspected. It is said that he frequently visited Cartmel Church."*⁷

At this time (1857) E. G. Paley was engaged on work at Cartmel Priory⁸ which Dean Brown must have been aware of, and which presumably helped E. G. Paley secure the commission of St Peter's.

E. G. Paley thus prepared his designs for the new church allowing tenders to be invited in March 1857.⁹ Matters moved forward quickly as the foundation stone was laid during a ceremony on April 29th 1857 by the Bishop of Liverpool, Dr. Alexander Goss, who also presided over the consecration ceremony on October 4th, 1859.

The new church originally consisted of a nave of five bays with clerestory, aisles and north and south transepts, a two bay chancel with a semi-octagonal apse and a northwest corner tower and spire. The nave has tall circular columns with foliated capitals and octagonal plinths, a large five-light west window and an open roof structure. The chancel, whose roofline extends unbroken from the nave¹⁰, has two bays of two-light windows and three three-light windows in the apse and a painted and gilded wood vaulted ceiling. To the north side of the chancel was the Dalton chapel and to the south is the chapel of St. Charles Borromeo. Chapels for the Coulston and Whiteside families opened off the south aisle. The tower has four stages surmounted with corner pinnacles and a slender spire that rises to the height of seventy three metres. The building is of the Decorated style with Geometric tracery.

⁴ Billington, R. N. and Brownhill, J., *St Peters Lancaster – A History*, (Sands & Co., London and Edinburgh 1910). p.103.

⁵ Extract from the *Catholic Encyclopaedia* found at www.newadvent.org/cathen

⁶ Ibid.

⁷ Billington, R. N. and Brownhill, op. cit., p.105.

⁸ See Chapter Nine.

⁹ See Appendix XII of Billington, R. N. and Brownhill History of the church.

¹⁰ According to Billington, R. N. and Brownhill "The first design for the church shown an apsidal chancel of less height and width than the nave." p. 110.

From the beginning there has been a process of change and embellishment at St Peter's as "*The church so built and opened for worship was somewhat bare*"¹¹. This process has ensured that the building has met the needs of each generation in terms of their liturgical requirements but it is also an indication to the value that the Catholic community has placed upon the it. This is a vital process through which all buildings must undergo if there are to continued to be used for the function they were intended for, which is by far the best way to preserve them, and therefore the remainder of this chapter will examine how St Peters in Lancaster has evolved since its initial construction.

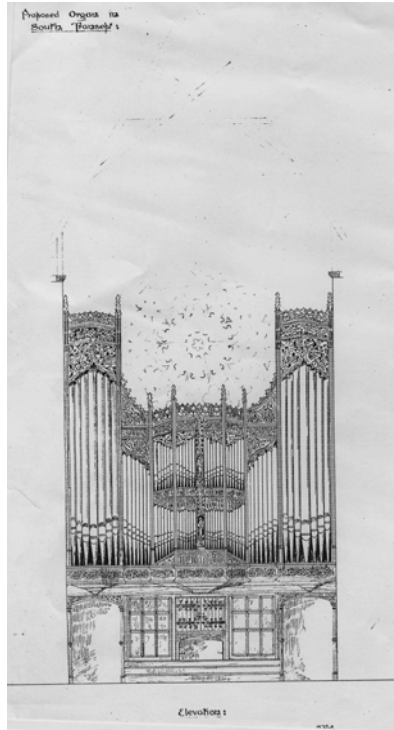


Fig. 8.2 Proposed organ and rose window to south transept



Fig. 8.3 The west gallery and organ, 2005

During the first fifty years of the churches life there was a number of additions and refinements by Paley and Austin. The first significant alteration was the installation of the gallery at the west end of nave to support the new organ in 1888. At the time that the church was completed in 1859 the organ from the Dalton Square chapel was placed in the south transept before being moved to the north transept. Designs for a new organ and case in the south transept can be found in the Lancaster Libraries drawing collection, the design of which closely resembles that installed at the west end of the nave. At this time Paley and Austin also designed and installed the ten-light rose window in the south transept, the outline design of which can be seen in their drawing for the new organ for that transept.

In 1895 - 96 Austin and Paley carried out the most significant external alteration to the church by the addition of the Baptistry to the north transept. The form and style this Baptistry is very much that of the later work of Austin and Paley rather than that of Paley and Austin, with its shallow arched opening without capitals into its octagonal interior from the north transept and the use of flecked Runcorn red sandstone and an alabaster altar. This is not surprising as E. G. Paley died in 1895 thus passing over the practice to H. J. Austin and E. G. Paley's son, Harry Anderson Paley, who had become a partner in 1885.

¹¹ Billington, R. N. and Brownhill, op. cit., p.110.

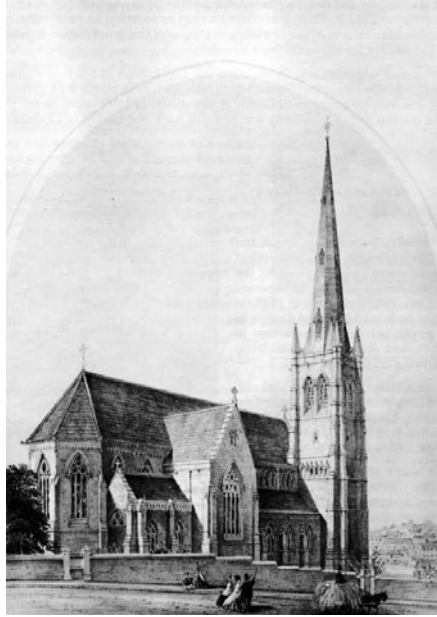


Fig. 8.4 St Peter's as originally built

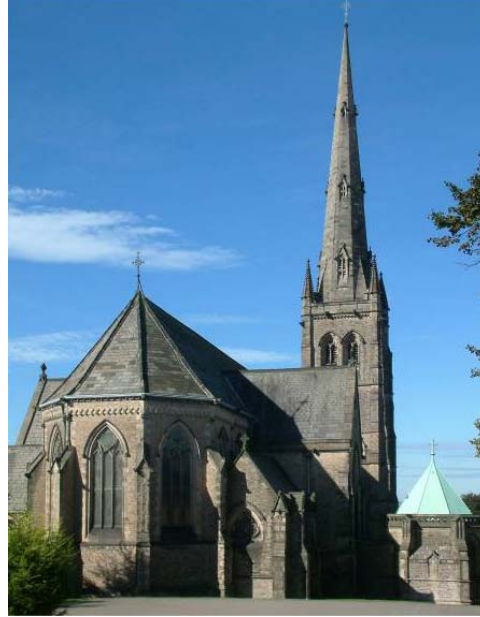


Fig. 8.5 St Peter's after the construction of the baptistry

The last known additions by the practice were carried out in 1899 when Austin and Paley designed the altar steps and south wall arcading to the Sacred Heart Altar, that had been inserted into this transept in 1890 by Edward Simpson and originally had a north screen wall of 1896 designed by Peter Paul Pugin that has unfortunately been lost. At this time Austin and Paley also designed the choir stalls that can still be seen in the chancel today; drawings of which exist in the Lancaster Library drawings collection.

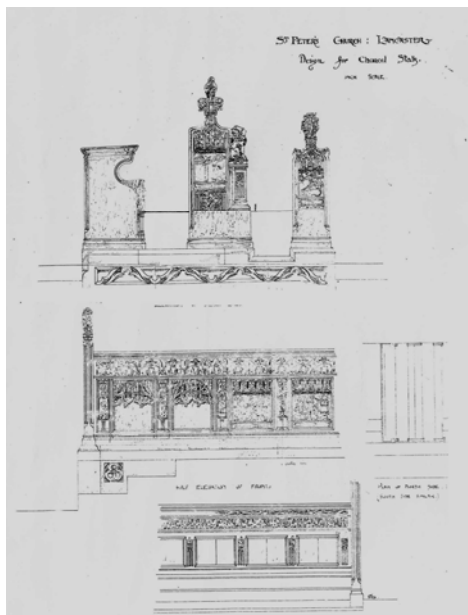


Fig. 8.6 Choir stalls as designed



Fig. 8.7 Choir stalls, 2005



Fig. 8.8 The interior face east c. 1910

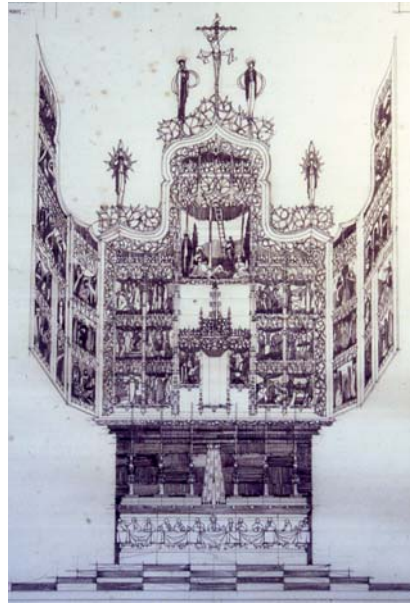


fig. 8.9 Drawing of G. G. Scott's triptych

The next major phase of work occurred in 1909 when a restoration was carried out for the Golden jubilee of the church by Giles Gilbert Scott. The work involved redecoration¹² and stone cleaning but more significantly the remodelling of the chancel, at which time the altar and red and black tiled floor by E. G. Paley's was removed and the a new altar, reredos and floor, all of white and black marble, and a triptych¹³, of thirty two individually painted panels, was inserted. Interestingly the triptych at St Peter's bears some similarity in massing and form to that in the Lady Chapel at the Anglican Liverpool Cathedral which was completed by Scott in 1910 and is thus contemporary with his work at St Peter's. At St Peter's Scott also inserted the oak and glass beneath the west gallery to combat the drafts and removed the pitch-pine pews and inserted new oak pews.



Fig. 8.10 Photograph of E. G. Paley's chancel

Fig. 8.11 Drawing of E. G. Paley's reredos



¹² Though not of the chancel ceiling which according to Billington, R. N. and Brownhill as "It was found to require no renovation at the jubilee". p.120.

¹³ Billington, R. N. and Brownhill, op. cit., p.114-120

In 1924 the Diocese of Liverpool was divided and the new Diocese of Lancaster created and thus St Peter's became a Cathedral. However little seems to have changed at that time presumably as Scott's restoration had been completed only relatively recently. However later in the twentieth century the chancel was reordered to bring the liturgical arrangement more in line with the think of the Second Vatican Council. This unfortunately had a detrimental effect on the fabric of the church as Scott's marble altar was moved to a position just behind the chancel arch which involved the removal of Scott's black and white marble altar steps and reredos and the placement of the centre of the triptych in the south transept, its side panels being put into storage. In addition to this the pulpit and one row of choir stalls were removed and the chancel walls were painted a rather vivid blue.



Fig. 8.12 St Peter's, Lancaster, 1994

By 1995 a further reordering was deemed necessary. The architect Francis Roberts was engaged for this work. His reordering almost restored the chancel back to Scott's original by restating the triptych, moving Scott's altar back to near the east wall and restating the row of choir stalls that had been removed, and in so doing so creating a new Blessed Sacrament Chapel in the chancel. This proposal was not immediately accepted by the Cathedral as there was concern that triptych would obscure the east window. To enable the east window to be viewed the triptych is supported on a steel frame off the east wall to create a circulation space. An essential part of Robert's reordering was the creation of the new nave altar and platform, cathedra and Ambo, all of stone detailed as if they were pieces of the building fabric by incorporating gothic motifs from it. The new Blessed Sacrament Chapel and nave altar was then separated by a new metal screen set in line with the chancel arch that cleverly conceals the ramping to allow wheelchair access to the Blessed Sacrament Chapel. As part of this reordering Robert's redecorated the chapels and nave in a manner that draws on the designs of A. W. Pugin. Unfortunately some of this new decoration is already deteriorating due to poor maintenance of the gutters which had been repaired as part of the 1995 reordering work.¹⁴

This brief description of how St Peter's has changed through its history brings us up to the present day. However the description here can only record the major additions and alterations and not the minor changes, such as the insertion of the stained glass, which occurred incrementally but adds richness to the building.

¹⁴ Information kindly given by Francis Roberts, September 2005.



Fig. 8.13 St Peter's, Lancaster, 2005



Fig. 8.14 Nave altar and cathedra, 2005

The need for buildings to change, in a positive manner, has been embraced by English Heritage and is central to their recently published first stage consultation document, *Conservation Principles – For the Sustainable Management of the Historic Environment*,

“We must always recognise that change offers the potential not only to protect the existing values of places, but also to enhance and add to them. It is the means by which each generation aspires to create an even richer historic environment than the one it inherited, one that will in its own turn be valued by generations to whom it is bequeathed.”¹⁵

At St. Peter's the process of change has been relatively easy to accept as the church on it's initially completion was really a blank canvass. This is however not the case with many Victorian church buildings which at the present time are struggling to meet the needs of this generation due in part to the difficulties of making alternations to them. The success of E. G. Paley's church of St Peter's in Lancaster as a piece of architecture is a testimony to the robustness of its original design and its ability to accept change by the work of successive generations that continue to value it.



Fig. 8.15 Scott's restored reredos, 2005



Fig. 8.16 Water damaged wall decoration, 2005

¹⁵ *Conservation Principles – For the Sustainable Management of the Historic Environment*, (English Heritage, 2006). p.14.

Chapter Nine

Edward Paley's Church Restorations from 1851 to 1868

"During the 1840's a new debate began in England on the principles of the conservation and restoration of historic buildings, and especially medieval churches. The debate divided people into two opposing groups, restorers and anti-restorationists, and gradually led to the clarification of principles in architectural conservation."

Jokilehto, J., A History of Architectural Conservation, (Butterworth-Heinemann, Oxford 1999) p.158-159.

We have seen that E. G. Paley was a capable designer of archeologically and ecclesiastically correct Gothic Revival churches, if not quite an architect of national significance. It is however for his church restorations that perhaps E. G. Paley should best be known as he has been described as one *"of the more active Victorian restorers"*¹, being listed amongst the likes of G. G. Scott, E. Christian and G. E. Street to name a few; though E. G. Paley's restorations were of course mainly limited to the north west.

E. G. Paley had an excellent gothic architectural education that must have aided him in his church restorations as a student and research assistant to Sharpe from the age of fifteen years. This education would lead him to be a founder of the Royal Archaeological and Cumberland and Westmorland Antiquarian and Archaeological Societies; the latter of which must have gave him an invaluable insight into the church architecture of the north west region.

Paley's restorations were clearly tempered by his education and by the debates of the time, debates that were put in print in the publication of the book by Edward Augustus Freeman entitled the *"Principles of Church Restoration"* of 1846 in which three types of restorations were identified;

*"1. The 'destructive' approach was the practice of the earlier centuries, when past forms of styles had not been taken into consideration in new additions or alterations.
2. The 'conservative' approach had the aim to reproduce the exact details of every piece of ancient work at the time of the repair, making the church 'a facsimile'.
3. The 'eclectic' approach represented a mid way, where the building was evaluated on the basis of its distinctive qualities and its history, and repaired or remodelled accordingly in order to reach the best possible result."*²

As a subscriber to the general principles of the *Ecclesiologist* E. G. Paley's restorations tend towards an "eclectic" approach but never take a "destructive" form with medieval fabric in that he always adhered to the style of the existing church, be it Norman or Perpendicular; which are the two predominant styles in the northwest region.

An excellent example of his work, using the Norman style, can be seen at the church of St Mary the Virgin in Kirkby Lonsdale. Here E. G. Paley carried out a restoration in 1866 that has many parallels with the radical restoration of the neighbouring parish church in Kendal of the 1850's by J. S. Crowther who virtually remodelled the entire exterior of the church under the patronage of Reverend Whewell, by the addition of battlements, new window tracery and the complete rebuilding of the east end. However, at Kirkby Lonsdale Paley did not go for a wholesale remodelling but instead added battlements, a new south porch and renewed the roof structure, that involved the raising of the roof over the chancel and the reconstruction of the vesica from masonry found during the work.³ Internally the Georgian west gallery, pews⁴ and three decker pulpit were removed, the floor was re-laid with quarry tiles and a column to the north aisle was reconstructed to match the adjacent existing ones following its removal in

¹ Clarke, B.F.L., *Church Builders of the Nineteenth Century*, (David & Charles, Newton Abbot 1969) p. 242.

² Jokilehto, J., *A History of Architectural Conservation*, (Butterworth-Heinemann, Oxford 1999) p.159.

³ Mellor, M., *The Church of St Mary the Virgin*, (R.J.L Smith & Associates, Much Wenlock Shropshire 2001), p.18

⁴ The Royal Commission of Historic Monuments of England, *An Inventory of the Historic Monuments in Westmorland*, (His Majesty's Stationary Office, London 1936), p.134.



Fig. 9.1 St Mary's, Kirkby Lonsdale restored 1866 by E.G.Paley



Fig. 9.3 Norman arch to tower



Fig. 9.2 Kendal Parish Church restored by J.S.Crowther in 1850's

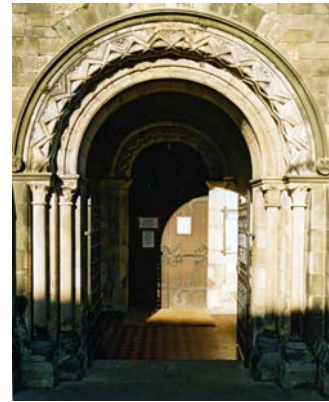


Fig. 9.4 E.G.Paley's Norman arch to the south porch

1806 "because a prominent parishioner complained that it obscured his view of the pulpit"⁵. The chancel was also remodelled, the design of which incorporated wrought iron screens to help demarcate the chancel in a church that has no chancel arch and whose chancel does not project beyond the flanking aisles and chapels, which is not an uncommon feature in the region. Paley's sketch drawings of the wrought iron gate and chancel benches can be found in Lancaster Library's drawing collection.

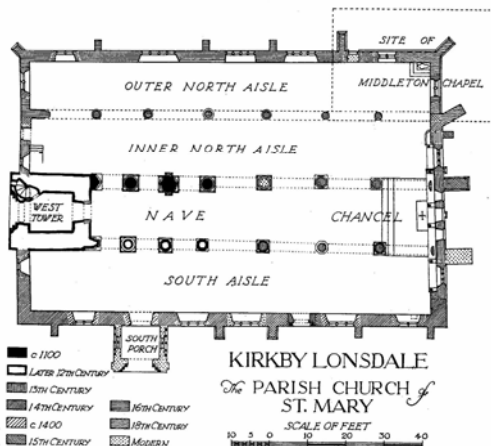


Fig. 9.5 RCHM Plan of St Mary's, Kirkby Lonsdale note "Modern" additions by E.G. Paley

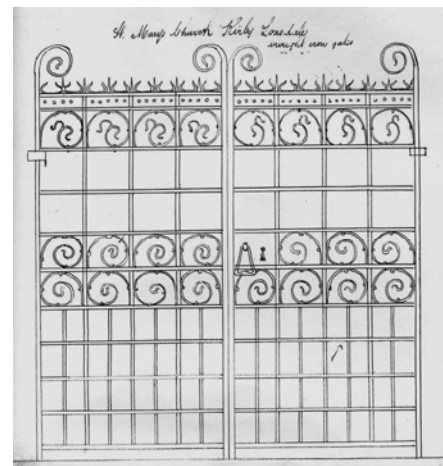


Fig. 9.6 E.G. Paley's drawing for the wrought iron screens

⁵ Mellor, M., op. cit. p.22.



Fig. 9.7 The interior of the restored St Mary's in Kirkby Lonsdale

At St Peter's in Burnley E. G. Paley's restoration work, in a perpendicular style, can be seen in his reconstruction of the nave columns, clerestory and roof of 1854. All of these elements of the church had been remodelled in 1789 when the whole nave was raised to incorporate north and south galleries, which has left the church with the unusual split nave windows that can be seen today.⁶ As part of the restoration work E. G. Paley inserted a new pieced wood chancel arch again to demarcate the chancel in a church without a masonry chancel arch.



Fig. 9.8 The interior of St Peter's, Burnley note E.G.Paley's chancel arch

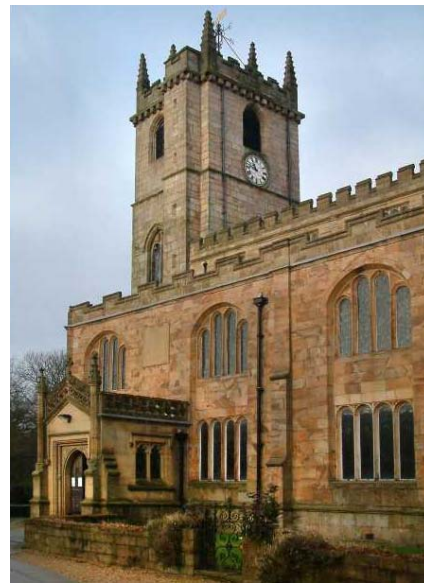


Fig. 9.9 The exterior of St Peter's, Burnley note split nave windows

The examples of E. G. Paley's restoration work at Kirkby Lonsdale and Burnley demonstrate that he was not slavishly bound to the application of the *Ecclesiologist's* preferred middle

⁶ www.lancashirechurches.co.uk/burnley.htm

pointed style. However they do show his prejudice towards Georgian elements which was a stance universally taken during the Victorian period.

As with E. G. Paley's new churches, few of his restorations are reviewed in the *Ecclesiologist*. It appears that only one of his restorations is recorded which is in its twenty ninth volume published in 1868 and relates to his work at Cartmel Priory. Most unusually its review mourns the loss of a seventh century ceiling in the chancel removed when the chancel roof was replaced.

*"Cartmel Priory, Lancaster, one of the ministers of the second class, which have happily been restored by Mr. Paley... The choir retains its Third-Pointed stalls with very curious canopies and a high choir-screen of a mixed Renaissance and Gothic, erected during restorations of the seventh century, at which period the church had almost been reduced to ruins. Since the deplorable destruction of the Wimborne choral arrangements, this specimen of the ecclesiological of the seventeenth century has still greater value. A curious plaster ceiling of that period has unfortunately not been preserved. The choir clerestory was either never completed or cut down during the seventeenth century, and having been lately for practical reasons repaired with square lintels, presents a curious appearance. During the late restorations a quasi-triforium has been disengaged in the choir from the plaster [sic] and rubbish with which it was concealed"*⁷



Fig. 9.10 Early nineteenth century engraving of Cartmel Priory

Even though the *Ecclesiologist* only reports the removal of the chancel ceiling in 1868 the Priory records that the chancel roof was renewed and the triforium arches in the chancel were opened up in 1857, all for the sum of £447 which was paid for by the Duke of Devonshire.⁸

The *Ecclesiologist* review goes on to examine the fittings of the Priory.

*"The modern fittings are not satisfactory, but they are unobtrusive; they comprise a stone pulpit, a stone reading-desk in the nave looking west, and open sittings. The reredos exhibits a series of figures of saints painted by Lady Lousia Egerton."*⁹

However it would appear that these fittings were inserted into the Priory from around 1861.¹⁰ The pews currently in the Priory were installed in 1881 to the designs of Paley and Austin.

⁷ *Ecclesiologist*, Vol. 29, March 1868, p. 313.

⁸ Rothwell, E. *The Priory Church of St Mary and St Michael*, (R.J.L Smith & Associates, Much Wenlock Shropshire 2000) p.14.

⁹ *Ecclesiologist*, Vol. 29, March 1868, p. 313.

The approach to church restorations developed by E. G. Paley, seen in the few representative examples considered here, was one of pragmatism, in accordance with the perceived needs of worship in his day, and an understanding of the detailing of the medieval periods. Although by today standards his work appears incredibly intrusive and thus destructive, when measured against the standards of the day they show a relatively sensitive and scholarly approach. This approach would continue throughout the rest of the history of the practice which makes one wonder to what extent E. G. Paley continued to deal with the restoration work of the practice after Hubert Austin joined him as a partner in 1868, until E. G. Paley's death in 1895. What is certain is that upon the arrival of H. J. Austin there was a sudden change and proliferation of approaches in the design of the new churches which the practice produced, as is considered in the next chapter.



Fig. 9.11 Cartmel Priory 2005

¹⁰ Rothwell, E., *Ibid.*, p.14

Chapter Ten

Hubert J. Austin, the Influence of George Gilbert Scott and the Practices Rural Churches from 1868

"My Dear Austin,

I very sincerely rejoice at the news which my sister Mrs. Langshaw announced to us a week or two ago and I cordially congratulate you on what I hope will prove to be a comfort & a blessing to both of you. –

I don't at all doubt your ability to make your way on the road which is now secured to you and I need not tell you how greatly I rejoice that a brother of my old friend, is the one who has to take up the position I created 32 years ago, in conjunction with Paley.-"

*Letter from E. Sharpe to H. J. Austin, Lancaster
Paris 8th January 1868 (1869 according to post mark)*

Sharpe wrote this letter of congratulations to H. J. Austin when hearing the news that Austin had been offered and accepted a partnership with E.G. Paley. This letter is of particular interest as it gives an insight into the relationship between Sharpe and Austin had; that being one of respect but of some distance, which is not surprising given that Sharpe was some thirty years senior to Austin. We also know that they did not always agree on matters of design as when Paley and Austin were aiding Sharpe with the design of his last church on St Paul in Scotforth of 1874-76 there was some disagreement regarding the proportions of the chancel.

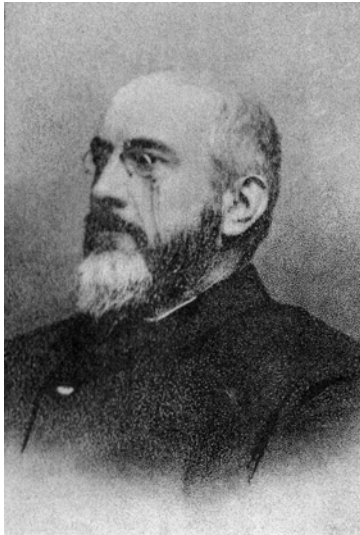


Fig. 10.1 Hubert James Austin 1841-1915

Hubert James Austin was born at Redmarshall in County Durham on March 31st 1841. He was the son of the Rector of Redmarshall, the Reverend T. Austin whose church Sharpe and Paley had restored in 1845.¹ He was educated at Richmond Grammar School before being articled to his brother and architect Thomas Austin in 1860-64 whose office was in Newcastle. It appears that Thomas Austin had been an assistant to Sharpe in the production of the *Architectural Parallels* as drawings for the book in the RIBA collection of Fountains Abbey and Rievaulx dated 1842-6 have been attributed to him. It is thus clear that it is Thomas Austin who Sharpe refers to as "*my old friend*" in his letter to Hubert Austin. Thomas Austin seems to have left Lancaster in the early 1850's to set up his own practice, why he did not stay and take up partnership with Paley is unknown.² On completing his articles Hubert Austin joined the offices of George Gilbert Scott in London, where he stayed until 1867 before returning to the northwest and taking up partnership with E. G. Paley.

¹ See Chapter Six

² Price, J., *Sharpe, Paley and Austin – A Lancaster Architectural Practice 1836-42*, (Centre for North-West Regional Studies, University of Lancaster 1998). p. 9.

The precise reason why Hubert Austin decided to leave London is not clear. Austin clearly could have been successful in London as his potential was acknowledged by George Gilbert Scott who allowed Austin to be the first Pugin Student of 1866, for which he kept a diary entitled *“Notes on Churches in Sussex, Hampshire, Norfolk, Cambridgeshire and Lincolnshire”*, and to build the church of Christ Church in Ashford, Kent under his own name, all while working in his office. Austin had won the design of Ashford church in competition and saw it to completion on the 1st May 1867.³ It is not a church which shows any of the approach to church design that Austin would later develop, being of a conventional middle pointed style, though the *Ecclesiologist* gave it a warm review in 1865,

*“S. -, Ashford, Kent. – A new church is to be constructed here from the design of Mr. Austin, a pupil of Mr. Scott, who has won it in a completion. From a woodcut which we have seen it seems a very creditable design in Middle-Pointed, comprising clerestoried nave and aisles and chancel of satisfactory height, and with the windows well thrown up. The sacristy is of two stories, the upper floor being used as organ-loft. It gables out with a hipped roof from the south side of the chancel. The western bell-cote seems hardly solid enough for the pile which it caps.”*⁴

James Price proposes that it was Thomas Austin who encouraged Hubert Austin to join Edward Paley in Lancaster, knowing that he was on need of a partner.⁵ However a more romantic possibility is that while surveying the church of St Peter in Heversham, Cumbria, which Paley and Austin would substantially rebuild in 1867– 69, Austin met Fanny Langshaw with whom he fell in love. Fanny Langshaw was the daughter of Emily Langshaw, one of Sharpe’s sisters.⁶ Hubert and Fanny were married in September 1870⁷ and thus Austin was brought into the Lancaster architectural dynasty through marriage as Edward Paley had before him. If Austin was already working for Paley at the time he surveyed St Peters we do not know however if he intended on returning to London his love for Fanny Langshaw may have changed his mind.



Fig. 10.2 St Peter's, Heversham



Fig. 10.3 St James, Barrow-in-Furness

³ <http://www.christchurchonline.org.uk/>

⁴ *Ecclesiologist*, Vol. 26, 1865, p. 54.

⁵ Price, J., op. cit., p.30.

⁶ This anecdotal information was passed onto me by David McLaughlin.

⁷ Information kindly provided by John Hughes.

Upon the arrival of Austin into the practice we see an immediate change in the quality and style of the design of the practice's churches. At the rebuilding of the tower to St Peter's in Heversham of 1867- 69, described as "*Hubert James Austin's first job in partnership with E. G. Paley*"⁸, we see a bold new tower being constructed in the Early English style, with a lead pyramidal roof sat behind a parapet, not untypical of a E. G. Paley tower, but with shallow and broad buttresses that gives it a transitional Romanesque feel. While at the new church of St James in Barrow-in-Furness of 1867-9 we see a four gabled tower with low broaches in the diagonals which Pevsner proposed maybe an "*Austin improvement*"⁹. However when considering the impact of Austin on the early church work of the Paley and Austin partnership we must look at St John the Evangelist in Cheetham, Manchester of 1869-71 for a building of purely Austin's design origin and not Paley's.



Fig. 10.4 Tournai Cathedral

Fig. 10.5 St John's, Cheetham

St John's Cheetham Hill is a large church with a three bay nave and two bay chancel with apse, all in a transitional Romanesque style of relatively plain sheer walls punctured by mainly simple lancet windows. The most striking feature of the church however is its south west tower with its bold tiled central pyramidal and its four corner pyramid roofs that is a key landmark in the Cheetham Hill area of Manchester. The roof form to this church is undoubtedly influenced by the "*gutsy European Gothic*" that he [Austin] had seen as a student in Belgium".¹⁰ Unfortunately no written records appear to exist of Austin's travels, as although Austin kept a journal he instructed that it was to be destroyed in his Will.¹¹ The only records that survive are a few watercolours Austin painted which are in private ownership and were dispersed upon his death. An example of one of these watercolours, which confirms that Austin travelled to Belgium, is his painting of St Jacques in Tournai which is unfortunately not dated. The roof form of the tower of St Jacques in Tournai certainly bears some resemblance to that to St John's in Cheetham, however the roof to the central tower of Tournai Cathedral, which Austin must have seen, is almost reproduced in facsimile at St John's.

⁸ McLaughlin, D., *The Faber Guide to Victorian Churches*, edited by Howell, P. and Sutton, I, (The Victorian Society, London 1989), p.54.

⁹ Pevsner, N., *The Buildings of England – North Lancashire*, (Yale University Press, New Haven and London 2002). p. 56.

¹⁰ McLaughlin, D., op. cit., p. 92.

¹¹ Information kindly provided by David McLaughlin.



Fig. 10.6 Austin's watercolour of St Jacques in Tournai



Fig. 10.7 St Jacques, Tournai today

As explained earlier¹², few of the practice's drawings have survived thus denying us drawn evidence of the impact on the practice the arrival of Austin had. However if we consider an example of their work outside that of the an ecclesiastical nature, by looking at the two perspectives of the Royal Albert Hospital of 1867-73 we see an early drawing which is not dated but labelled "E. G. Paley Archit." in which the central tower has a lead covered fleche, and a later drawing of the Hospital dated 1879, and as it was built, showing a central tower capped with a similar roof form as that to St John's in Cheetham¹³. Surely this indicates Austin's hand and the influence his Continental tour (or was it tours) had on him?¹⁴



Fig. 10.8 Perspective of the Royal Albert Hospital labelled "E. G. Paley Archit."

¹² See Chapter One

¹³ Information kindly provided by James Price.

¹⁴ The roof form at the Royal Albert Hospital also resembles that to Scott's St Pancras Station Hotel of 1865, as pointed out by James Price.

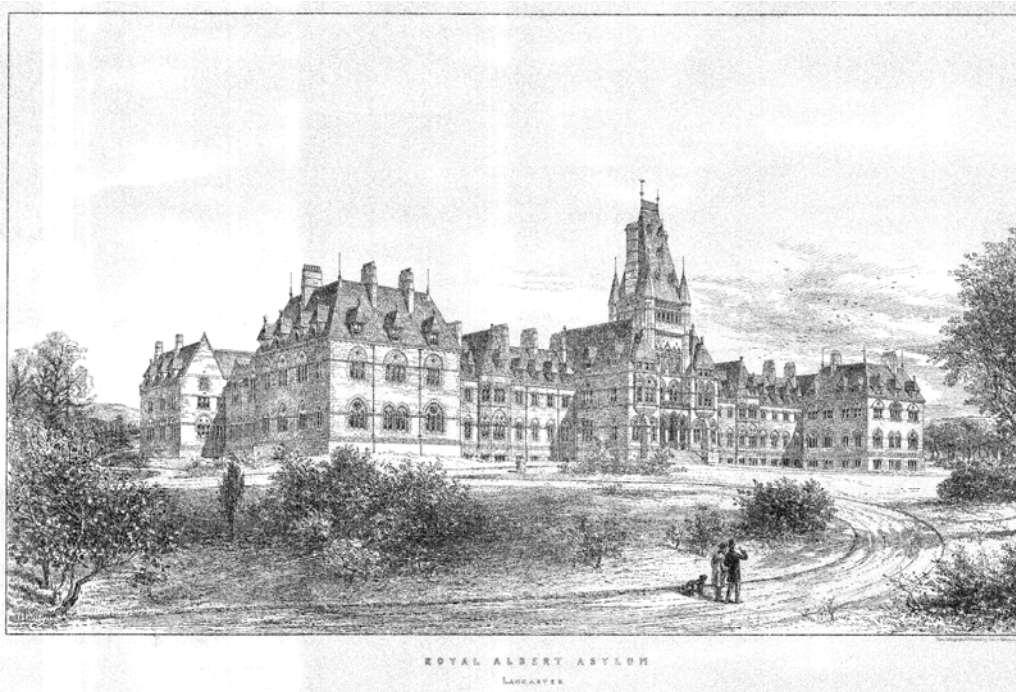


Fig. 10.9 Perspective of the Royal Albert Hospital as built

When Austin toured Belgium is not known, though it would seem likely that he travelled abroad while in London as a pupil to Scott. Scott himself was influenced by foreign gothic, which he is credited for introducing to England in the 1850's in opposition to the *Ecclesiologists* preferred middle pointed style.¹⁵ Scott had travelled to Belgium and Germany in 1844 to study their gothic architecture in preparation for his successful entry into the competition for rebuilding of the Lutheran Church of St Nicholas in Hamburg; an act that the *Ecclesiologist* would attack Scott for on religious grounds, not on architectural issues,

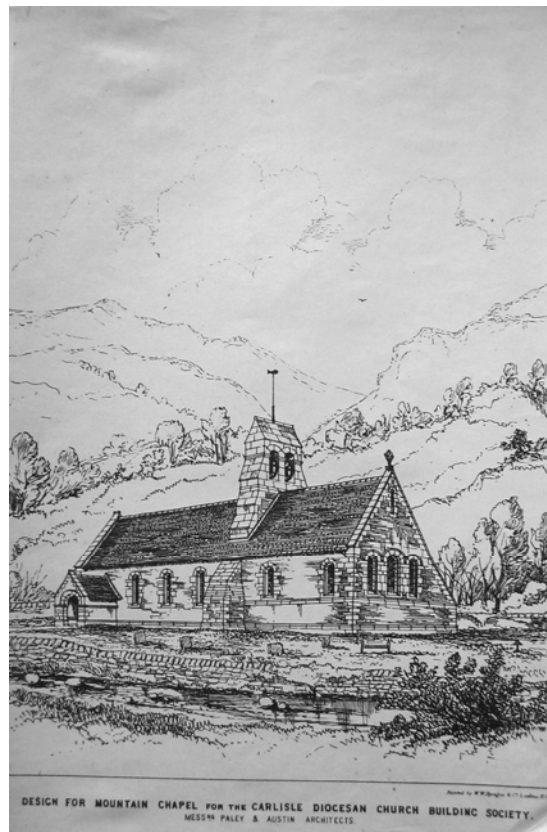
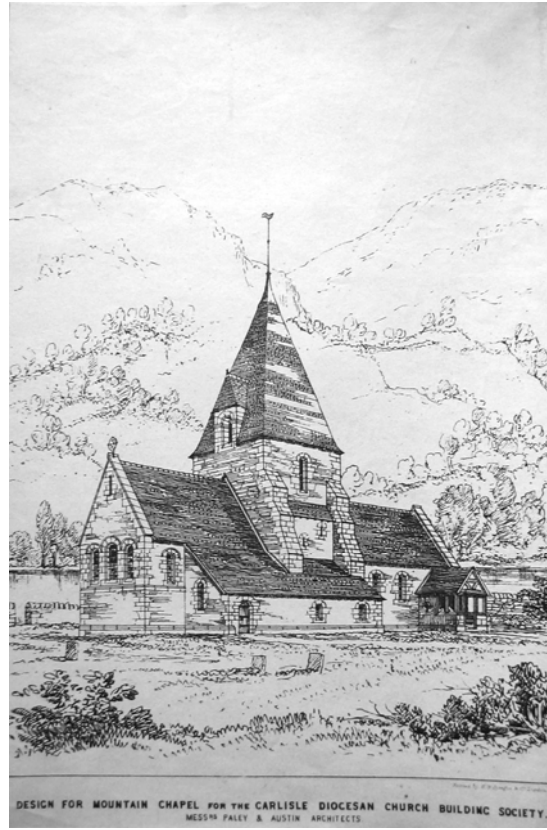
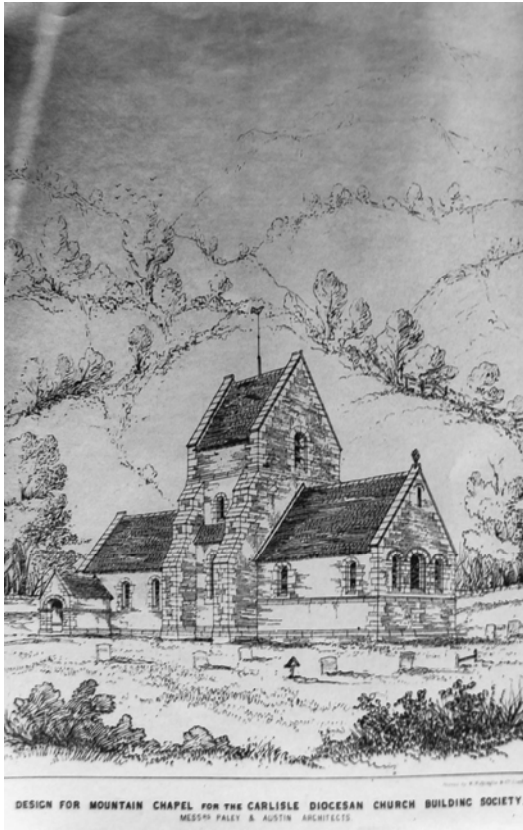
*"how must we characterize the spirit that prostitutes Christian architecture to such a use?... We do earnestly trust that Mr. Scott's example will not be followed. We are sure that the temporal gains of such a contract are a miserable substitute for its unrealness, and – we must say it – its sin."*¹⁶

Leaving aside the *Ecclesiologist's* religious prejudices, the second half of the nineteenth was a time of liberation for church architectural styles brought about as a consequence of architects making many more foreign tours. Although Austin arrived in Lancaster nearly halfway through this period, we do not see the use Romanesque forms in the design of the practice churches until Austin's arrival and since the early experiments by Sharpe, thus further supporting the hypothesis that this was Austin's influence. The practice from this time on would keep on coming back to this style, most notably with their work at Flookburgh on the church dedicated to St John dating from as late as 1897-1900. St John's is a large Romanesque church with a broad low tower, an apsidal chancel and a nave with aisles. The basis for the use of this style seems to originate from the practice's winning entries into the Carlisle Diocese Church Extension Societies "mountain chapel" competition; a Society established in 1862 by Bishop Waldegrave to increase church accommodation within the diocese.¹⁷ Paley and Austin produced four designs for the competition, all of which are modestly sized buildings consisting of aisleless naves and chancels and, with the exception of one design, a broad central tower.

¹⁵ Clarke, B.F.L., *Church Builders of the Nineteenth Century*, (David & Charles, Newton Abbot 1969) p. 128-130.

¹⁶ Extract from the *Ecclesiologist*, quoted in Clarke, B.F.L., *Op. Crit.*, p. 165.

¹⁷ http://www.stevebulman.f9.co.uk/cumbria/diocese_ferguson11_f.html



Figs. 10.10, 10.11, 10.12 and 10.13 "Mountain chapel" competition entries



Fig. 10.14 St Mary's, Bettws-y-Coed



Fig. 10.15 St Luke, Torver

From the 1870's these four competition designs were without doubt the models on which the rural churches of St Mary's in Bettws-y-Coed of 1870-73, St Thomas in Crosscrake of 1875 and St Luke in Torver of 1884 were based, but it is at St Peters in Finsthwaite of 1873-74 that we see a direct use of one of these competition entries. Here the church is bisected by the towers four massive buttresses, internally creating two tower arches under which is a decorated quadripartite vault, and has a relatively short chancel and aisleless nave.



Fig. 10.16 St Peters, Finsthwaite

It would seem that these early experiments in the use of the Romanesque style by Austin continued to influence the design of the practice's later rural churches, if not in style in the composition of the plan. For example at St Marks in Dolphinholme of 1897-99 and at All

Saints in Barnacre of 1905; both churches consist of low broad towers, at the west end at Barnacre, chancels and naves, which at Dolphinholme includes a north aisle. This use of such compositions also extended to larger rural examples such as at St Peters in Field Broughton of 1893-94 and St Peters in Scorton of 1878-79; Field Broughton church being adorned with transepts and Scorton with a shingled broached spire.



Fig. 10.17 St Mark's, Dolphinholme



Fig. 10.18 St Peter's, Scorton

Hermann Muthesius summarised Paley and Austin’s approach to the design of rural churches when he wrote,

“Later on the strong side of Austin and Paley became the field of village churches of which they show a great variety of excellent creations. Here too the close connection to the beloved old English church of the countryside was obvious and they carried out their work with luck and much taste. These, mostly only very small churches, nearly always have a low four-sided tower which gives the whole, mostly depressed building mas; the impression of indigenous building but also something giving a feeling of home and confiding.

The ground plan of the church at Field Broughton can be regarded as the basis for these types of country churches. The tower which sits on four wide piers in the front part of the choir, buttressed on all sides, is remarkable in giving part of this building a large spaciousness. The actual congregations room extends itself as a long narrow [space] joined on in a westward direction.”¹⁸

As we have seen, the Romanesque was a style with which the practice, and more specifically Austin, used to great effect. This style however is not that with which the later work of the practice would become most typically associated – that of the late Gothic, to which we must look to George Frederick Bodley as a key influence.

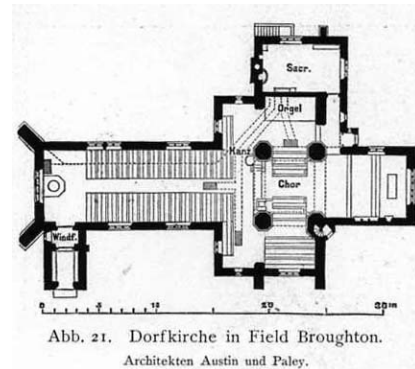
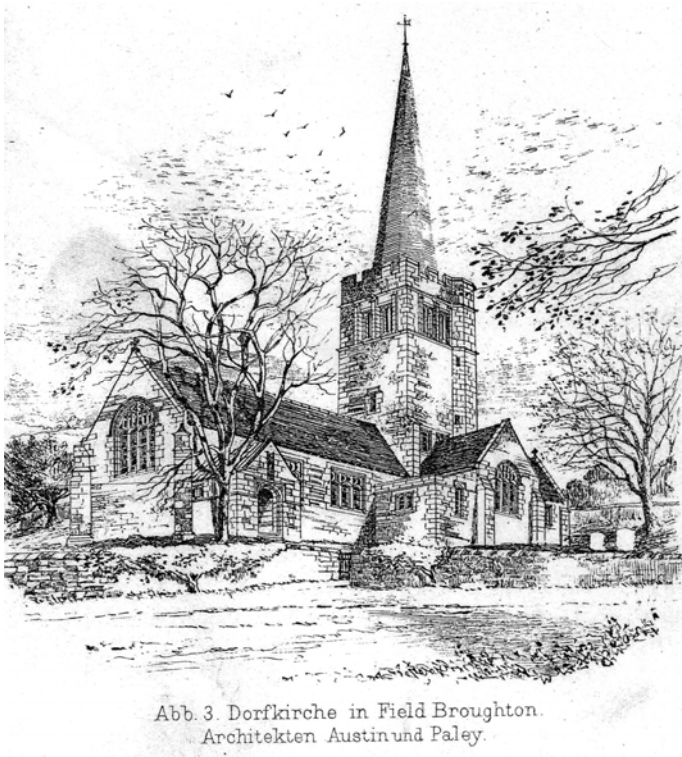


Fig. 10.19 & 10.20
Perspective and plan of
St Peters, Field Broughton from
*Die Neuere Kirchliche Baukunst
in England*

¹⁸ Muthesius, H., *Die Neuere Kirchliche Baukunst in England*, (Verlag Von Wilhelm Ernst & Sohn, Berlin 1901) p. 43-44.

Chapter Eleven George Fredrick Bodley, and Paley and Austin's "Golden Age"

"H. J. Austin (1841-1915) became Paley's partner in 1868, and then things began to happen. They must have looked to Bodley, but their master pieces are not later than his and often every bit as exciting, as resourceful and as noble. They often are often of brick, often of red sandstone, and the pinkish mushroom colour of the sandstone ashlar suits the expensive Late Victorian churches by them and others. Paley and Austin towers are handled with great majesty and their interiors have in all their best designs a completely unexpected, asymmetrical composition of chancel, transepts, and chancel chapels or aisles. Another unexpected effect is very wide aisleless naves. But even if one can generalize in this way, Paley & Austin never repeat themselves."

Pevsner, N., The Buildings of England – South Lancashire, (Penguin Books 1999). p. 44-45.

George Fredrick Bodley was a pupil to George Gilbert Scott from 1845 to 1850 when he then left to go on a tour of France followed by a tour of Italy in 1853, which resulted in the publication of his book *Brick and Marble Architecture of North Italy* two years later.¹ As a consequence it is not surprising to find that his early works at France Lynch of 1857, St Michael's in Brighton of 1862 and St Martin's in Scarborough of 1863 are all influenced by French Gothic. However in the second half of the 1860's we see him returning to English forms of Gothic, with St Salvador's in Dundee of 1865-70, All Saint's in Cambridge of 1870 and St John's in Tue Brook Liverpool of 1868-70.²



Fig. 11.1 St John's, Tue Brook
by G. F. Bodley

I have outlined this work of Bodley because Paley and Austin, and more particularly Austin, must have been influenced by his work. As a fellow though later student of Scott, Austin would have been well aware of Bodley's work and may have studied it, maybe he even modelling his own early work on Bodley's; which may explain why Christ Church in Ashford of 1867, Kent uses the middle pointed style, a most unusual choice of style for Austin but was the style that Bodley employed at St Salvador's in Dundee of 1865-70.

¹ An article by David Verey entitled "George Fredrick Bodley – Climax of the Gothic Revival" in, *Seven Victorian Architects*, (Thames and Hudson, London 1976), edited by Fawcett, J., p. 84.

² Clarke, B.F.L., *Church Builders of the Nineteenth Century*, (David & Charles, Newton Abbot 1969) p. 22



Fig. 11.2 St Matthew's and St James, Mossley Hill

With the adoption of a later Decorated style of Gothic architecture by Bodley at St John's in Tue Brook, within the northwest region, we see Paley and Austin adopting similar styles at St Matthew's and St James at Mossley Hill in Liverpool of 1870-75, All Saints in Daresbury of 1870-72 and St Mary in Leigh of 1869-73. These examples of Paley and Austin's work share with Bodley's at Tue Brook the use of red sandstone and octagonal columns to the nave. Mossley Hill goes as far as to use a banding of buff sandstone with Decorated tracery to the windows in a similar manner to that at Tue Brook, however at Leigh and Daresbury we see early uses of Perpendicular tracery. This use of Perpendicular tracery was most likely in response to the Perpendicular style of the towers which were retained in their entirety as the only surviving element of an earlier church on both these sites. This brings us clearly to what must be the simple reason as to why Paley and Austin would go on to design so prolifically in the late Decorated and Perpendicular styles, that being that it is the indigenous medieval style of the region.



Fig. 11.3 All Saints, Daresbury



Fig. 11.4 St Mary's, Leigh

At Mossley Hill, Leigh and Daresbury we also see the use of another typical regional medieval feature of the chancel and the nave being covered by the same continuous roof line and ridge. This is a feature that Bodley would adopt at St Augustine's in Pendlebury, Swinton in 1871-74.

Pevsner described Pendlebury as,

"His [Bodley's] Pendlebury of 1871-4 is one of the English churches of all time. Its sheer brick exterior – no tower, one long roof – and the majestic sursum of its interior have never been surpassed in Victoria church building. Inspiration must have come from buildings such as Albi Cathedral and the Blackfriars at Toulouse. The tracery of the windows is Dec in the chancel, Perp in the nave, as if building had gone on for half a century. E.E., the favourite of Scott and

his generation, had had an almost absolute command over church building. Now the later Middle Ages returned and were to be the pattern until period forms were no longer followed at all. Appreciation of the Perp style before 1875 is rare.”³



Fig. 11.5 St Augustine's, Pendelbury
by G. F. Bodley

Thus we see that during the early part of the 1870's both Bodley, and Paley and Austin were reintroducing the Perpendicular style into the vocabulary of the Gothic Revival. Throughout the last quarter of the nineteenth century Paley and Austin would continue to develop their own “resourceful” use of the late Gothic style, in what James Price called their “Golden Age”⁵.



Fig. 11.6 St Margaret, Burnage



Fig. 11.7 Gothicised Rose motif

A modest and early example of their mature style can be seen at the church to St Margaret in Burnage, Manchester of 1874-75. Here we see a simple red sandstone building consisting of an asymmetrical plan of nave with aisles and a bellcote, a deep chancel with a vestry and organ chamber to the north side, the later of which takes the form of a transept externally, a south porch and a projecting baptistery. The style of tracery to this church is circa 1300 but in a very free form. Many of the details used on this church would be used on their later works, such as the Gothicised Rose motif which would become almost like a signature of their work. David McLaughlin attributed the skilfully detailing specifically to Austin when he commented on this church,

*“Austin’s confident handling of both carving and lettering was to become a hallmark of his later work. This attention to detail can be seen here in the canopied figure of St Margaret over her emblematic dragon and in the segmental relieving arch over the baptistery.”*⁶

³ Pevsner, N., *The Buildings of England – South Lancashire*, (Penguin Books 1999). p. 42-43.

⁴ Ibid.

⁵ Price, J., *Sharpe, Paley and Austin – A Lancaster Architectural Practice 1836-42*, (Centre for North-West Regional Studies, University of Lancaster 1998). p. 52.

⁶ McLaughlin, D., *The Faber Guide to Victorian Churches*, edited by Howell, P. and Sutton, I, (The Victorian Society, London 1989), p.92.

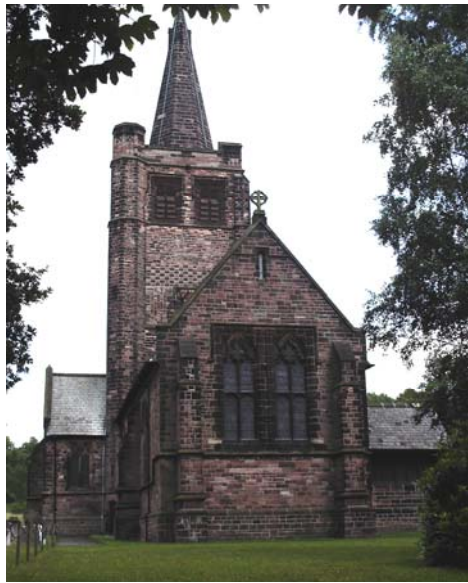


Fig. 11.8 St John's, High Walton



Fig. 11.9 St Mary's, Dalton

Good late examples of Paley and Austin's use of this style, mostly in red sandstone, are far too numerous to consider in any great detail here. However it must be noted that when one looks broadly at the development of their of this style through works such as St John the Baptist in Atherton of 1878-80, St John's in High Walton of 1882-85, St Mary's in Dalton of 1883-5, St John's in Crawshawbooth of 1890-92 and Christ Church in Waterloo of 1891-94, to name a few, it would seem that all of these buildings are of a series. By this I mean they are a natural development from one to the other, where there is a process of refinement in the mastery of their style. This process of refinement it would seem culminates in the creation of what can be argued as the practice's most significant church, which is acknowledged by its grade I listing given to it in 1995, of St George's in Stockport of 1892-97. This church will be examined in some detail in the next chapter however before moving on I believe it is important to briefly consider Paley and Austin's lesser churches built in brick.



Fig. 11.10 St John the Baptist, Atherton

Fig. 11.11 St John's, Crawshawbooth

The effect Bodley had on, or at least similar ethos shared with, Paley and Austin should not be underestimated. The use of the industrial material of brick, as at Pendlebury by Bodley, had first been accepted as an appropriate church building material by Butterfield's All Saints on Margaret Street in London of 1849-59, built for the The Ecclesiological Society as a "model church"⁷; gone were the cries of the *Ecclesiologist* that such materials were a sham as Sharpe had experienced with his "pot" churches earlier in that century. Paley, and to some extent Austin, had experimented with brick at St James in Burrow-in-Furness of 1867-69 and St Thomas in Stockton Heath in 1868-9. However following the construction of Bodley's St Augustine's we see Paley and Austin constructing brick churches such as St Thomas in Halliwell of 1875, St James in Daisy Hill of 1879-81, All Souls in Bolton of 1879-81 and St Peter in Westleigh of 1880-1.



Fig. 11.12 & 11.13 All Souls, Bolton

St Thomas in Halliwell is built in the Early English style and comprises of a nave with clerestory and two aisles, a vestry and bellcote forming a south transept and a chancel. By contrast we see long aisleless naves with chancels at the later churches of St James in Daisy Hill and All Souls Bolton. At All Souls the richly articulated wall surfaces with stone flushwork is particular reminiscent of the treatment of the wall surfaces at Pendlebury. St James on the other hand was relatively economically built using brick and terracotta for the sum of about only £6000, which included the purchase of the site⁸. One way in which the costs were kept down on this project was to do away with the need for a tower and instead construct the very distinctive three bell turret attached to the south side of the church. At St Peter's in Westleigh we see a composition which is similar to that at St Peter's in Finsthwaite with a central tower with large buttresses protruding perpendicular to an aisleless nave and chancel. The tower is also of note for its Arts and Crafts detailing which the practice would further introduce into their Gothic churches as the twentieth century approached.

⁷ Clarke, B.F.L., op. cit., p. 119.

⁸ *Daisy Hill Parish Church – A Brief History*, Edited by Coward, R., 1999, p.8.



Fig. 11.14 St James, Daisy Hill

In 1895 E. G. Paley passed away. His son, H. A. Paley, had been made a partner in 1886 thus causing the practice to change its name to Paley, Austin and Paley in 1886-95 and then Austin and Paley in 1895-1914⁹. However, the death of H. J. Austin in 1915 marked the end of what was without doubt the “Golden Age” of the practice. Over this period the practice had attained a consistent high level of design quality, mostly at the forefront of architectural design practice, while managing to build approximately one hundred new churches alone in the period from 1870-1900¹⁰. Hubert James Austin had joined Edward Graham Paley’s established practice at precisely the right time to allow his own architectural abilities to flourish. The contribution E. G. Paley made is very difficult to assess, but it would seem that his practical skills and experience superbly complimented the young Austin, who must have been only 27 years old when he first arrived in Lancaster.



Fig. 11.15 St Peter's, Westleigh

⁹ Price, J., *op. cit.*, p. 5.

¹⁰ *Ibid.*, p. 61.

Chapter Twelve

Case Study Three : St George's Stockport, "Hubert Austin's Major Work"¹ – A Brief History and Look at some of the Current Conservation Issues

"Austin and Paley belong to the group of most active architects of English churches. They worked mainly in the northern counties and gave the church building of that area their character.

*Their newer examples show that, for the present, the gothic revival tried to come back with an outspoken local late gothic style which the recently completed beautiful church of St George in Stockport, near Manchester, proves. This richly ordained building, which was executed with great architecture, can approximately be taken as an example of the best English architectural work in the late gothic style considered today."*²

Muthesius, H., *Die Neuere Kirchliche Baukunst in England*, (Verlag Von Wilhelm Ernst & Sohn, Berlin 1901) p. 43.

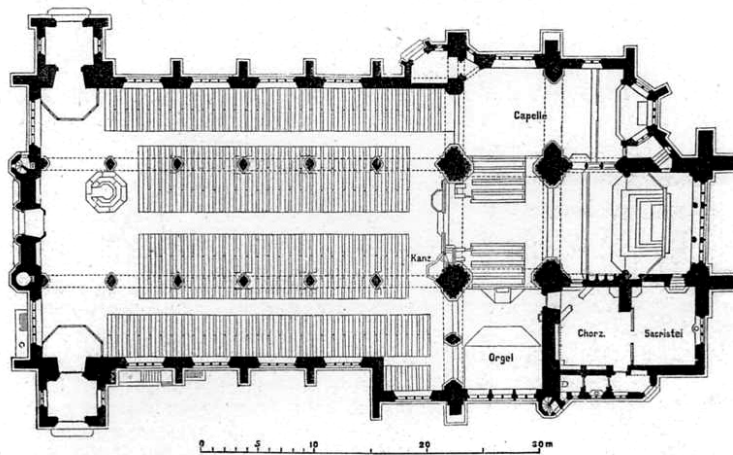


Abb. 23. Georgenkirche in Stockport.
Architekten Austin und Paley.

Fig. 12.1 Plan of St George's in Stockport

Muthesius had no doubt as to the national significance of St George's in Stockport. At the time of inception of this building the practice had three partners and was called Paley, Austin and Paley. By the time work commenced on site in 1892 Edward Paley was 69 years old. He died before the building was completed and thus is unlikely to have played a great role in its design. The importance which Austin attached to this building was noted by one of the Trustees for the building, Robert Green, when he wrote,

*"no pains would be spared to develop the whole in a first class manner. Mr Austin intends to give his work his own personal supervision."*³

The commissioning of St George's appears to have been at the instigation of Major George Fearn from which the church takes its name. The church was conceived following a dispute between the Major, which George Fern liked to be called, and the then incumbent of St Thomas in Stockport, Reverend Arthur Symonds. Reverend Symonds had a high church inclination that the Major did not approve of, a matter that seems to have come to a head when Reverend Symonds *"refused to allow Major George Fearn to be confirmed."*⁴ This

¹ McLaughlin, D., *The Faber Guide to Victorian Churches*, edited by Howell, P. and Sutton, I, (The Victorian Society, London 1989), p.114.

² Translation kindly provided by David McLaughlin and edited by James Price.

³ Robert Green quoted in Jones, S., *The History of St George's in Church, Stockport 1897-1997*. p. 6.

⁴ Jones, S., op. cit., p. 1.

resulted in four parishioners, Major George Fearn, Wakefield Christine-Miller, Arthur Sykes and Robert Greening meeting the Bishop of Chester in December 1890 to request that a new parish be formed. The proposal, that was accepted, was to build a new church, vicarage and school⁵; all of which were executed to the designs of Austin and Paley.

The choice of an architect seems to be a simple matter, based purely on a recommendation and is an indication of the reputation the practice had established for itself by this date,

*“The Trustees did not invite competition for the design of the new church but chose the Lancaster firm of Paley, Austin and Paley. The firm was recommended by Parry, Gammon and Farmer, solicitors to the Bishop of Chester. They appear to be sound people likely to give us good ideas”*⁶

The initial budget set by the Trustees was £23,000 to £24,000, however estimates rose as the request that the church should accommodate 1200 people was taken on board. Tenders for the work were accepted in November 1891 for the sum of £41,372 excluding £5,150 for furnishings and architects fees. However by the time the construction work was completed the costs had risen to nearly £80,000; a phenomenon which is unfortunately still common today for major building projects. Christie-Miller donated the land for the buildings and the Major paid for the majority of the building costs. The Major was obviously a man of considerable means which had been earned as a partner and manager to the Bell’s Hempshaw Brook Brewery⁷.



Fig. 12.2 The west end of St George's, Stockport

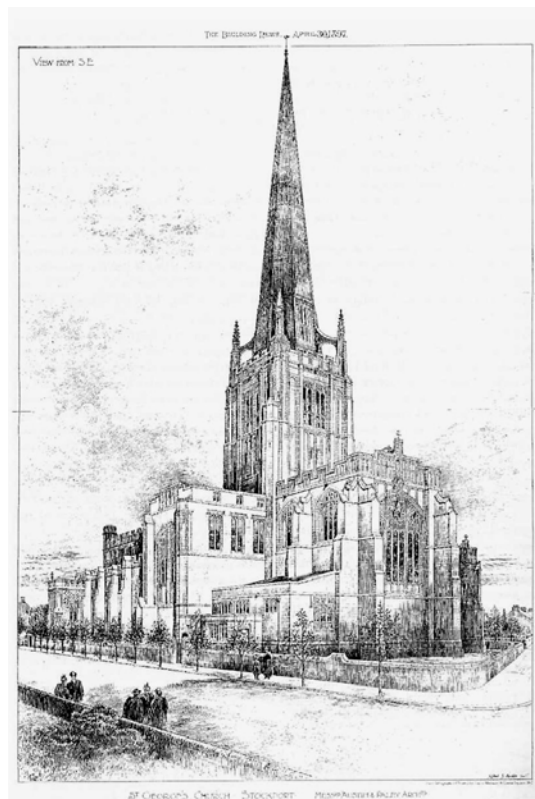


Fig. 12.3 Illustration of west end

⁵ Ibid.

⁶ Ibid., p. 6.

⁷ Ibid. p. 2-13.

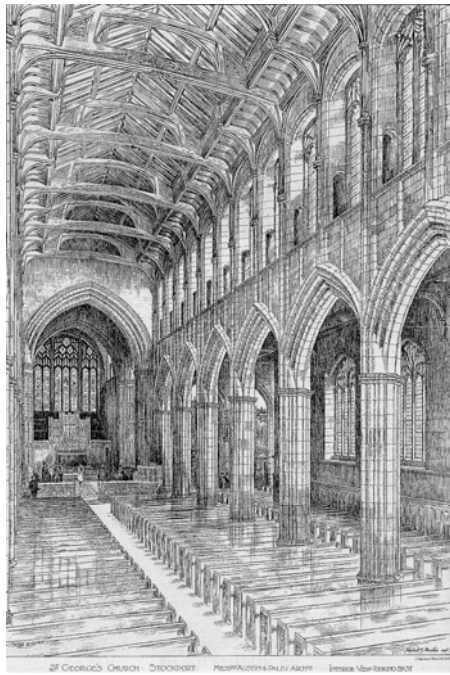


Fig. 12.4 Illustration of interior looking east



Fig. 12.5 Photograph of interior looking east

The church as finally designed is generally Perpendicular in style, though has some Arts and Craft details such as the sweeping gables to the buttress copings. It consists of a broad nave of six bays with aisles, north and south porches and a clerestory. The choir is located under the tower crossing with the sanctuary extending to the east and terminating visually with an alabaster reredos by Robert Bridgeman of Lichfield. A south transept accommodates the organ, the case of which was designed by Austin, and leads to the vestries. In the north transept is a chapel that extends to the east to create its sanctuary. The seven light east and west windows were designed by Shrigley and Hunt of Lancaster to whom the practice turned to in many of their commissions.



Fig. 12.6 Photograph of interior looking west

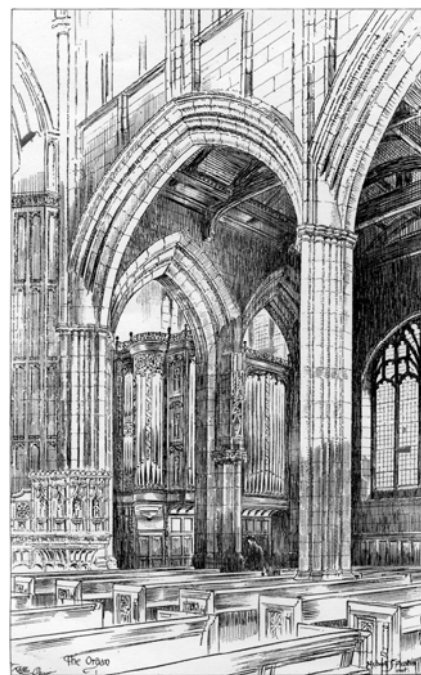


Fig. 12.7 Illustration of organ

The centre piece of the whole composition is the tower and spire which rises to a height of 230 feet (70m) and has four pinnacles with flying buttresses surmounting the tower and supporting the spire. Pevsner describes its design as “the Louth Motif”⁸ presumably in reference to St James’s church in Lincolnshire which has a similar but much more slender arrangement of tower, pinnacles, flying buttresses and spire. St James in Louth is one of the buildings Austin would have seen as a Pugin Student in 1866 and could well have been the inspiration. A sketch perspective of the church found in the boiler room and currently hanging in the offices of Buttress Fuller Alsop Williams in Manchester shows the building as it was built but interesting the pinnacles and flying buttresses show some reworking and maybe giving us a rare insight into Austin’s design in progress.



Fig. 12.8 St James, Louth

Fig. 12.9 Sketch perspective of St George’s, Stockport

When choosing the stone for the new building two options were considered. Firstly the flecked red Runcorn stone, often used by Austin, and a buff Alton stone, which as apparently favoured by the Trustees. As part of the stone selection process a visit was made by “*Fearn and Green to Ashbourne Church [(St Oswald’s in Cheshire)] – made of Alton stone and similar to the proposed St George’s but in miniature.*”⁹ This church at Alton church therefore could have been another source of inspiration for the design of St George’s and it also sets precedence for such a tower and spire arrangement in that region. In the end the red Runcorn stone was used after the quality of the stone was assured by receiving it when the quarry was “*in a good vein.*”¹⁰

The building work commenced in January 1892 and the building was consecrated on the 25th February 1897. A lengthy description of the church, accompanied by six pages of illustrations, was published in *the Building News* journal of April 1897 which was then published in facsimile in the *American Architect and Building News* of July 1897. These publications are the only instances that I am aware of where a major completed ecclesiastical commission by the practice was illustrated in the national and international press.

⁸ Pevsner, N., *The Buildings of England – Cheshire*, (Penguin Books 2001). p. 36.

⁹ Jones, S., op. cit., p. 7.

¹⁰ Ibid.



Fig. 12.10 Ashbourne Church

During the building work “Austin suspected that an underground river ran south to north under the proposed site for the church and reinforced the foundations at this point.”¹¹ The reinforcements are recorded in the church records as taking the form of a “stone bridge in the nave to cross the softer ground” and that “£800 [was] spent on modifications to the foundations”¹² Unfortunately it seemed that the measures Austin put in place had not proved to be sufficient as substantial settlement occurred in the Chapel, Sanctuary and the adjacent boundary wall; the movement in the Sanctuary causing significant damage to the alabaster reredos.



Fig. 12.11 Detail of damage to reredos

Given the concern that this settlement caused over the structural stability of the church, Geoff Clifton of Gifford Engineers was employed in 2002 to inspect the fabric. He concluded that the “Church is structurally sound” and that Austin “took appropriate action to ensure stability”,¹³ thus resulting in only minor cracking of the building’s masonry; the settlement of the floors being attributed to the fact that they are constructed on fill only. Geoff Clifton’s report did however raise the concern that in some areas the poor maintenance of the rainwater gutters and downpipes had caused localised cracking and damage to the masonry faces due to salt

¹¹ Ibid., p. 9.

¹² Church record quoted in letter and report by G..A. Clifton of Gifford Engineers to Revd. A. Bell dated 29th May 2002.

¹³ Letter and report by G..A. Clifton of Gifford Engineers to Revd. A. Bell dated 29th May 2002.

crystallisation. This later issue thus highlights the major problem now facing this almost Cathedral sized church, that being its continuing care and maintenance.



Fig. 12.12 Damaged masonry caused by defective rainwater pipe

Access is difficult to many areas so that even the simplest tasks are difficult ideally requiring contractors to carry out even routine repairs¹⁴. This causes a major burden on the relatively small congregation and the volunteers that endeavour to maintain it. Over the last ten years the church architect, Nicholas Rank, estimated that £300,000 was needed to keep the fabric in good order. Some of this money has been found through grant aid but a large portion of the costs for maintain this building of national significance still comes down to the congregation. Thus we see that the generosity of the Major in providing the initial funds for this building now causes a significant financial demand. This is unfortunately not unusual with many Victorian churches which were built at a time of great religious zeal when affluent people spent their money on public projects rather than private ones thus resulting in to many churches being built.¹⁵ However the problems and importance of preserving our listed places of worship is recognised by English Heritage who formally launched their "Inspired!" campaign in spring 2006, which has the stated aim of addressing these issues;

"Over the next few months we will be undertaking a mixture of research, pilot projects, training and capacity building to identify how best to keep our parish churches alive and thriving and to make a cast-iron case for greater Government support."¹⁶

Leaving aside the troubles that may face St George's in Stockport in the future, it cannot be denied that this is "*Hubert Austin's Major Work*"¹⁷ and its achievement seems to have been acknowledged at the time of its construction, as John Hughes describes;

"There is a lovely (anecdotal) story told of St George's (cf. Austin & Fanny Langshaw at Haverham!) which I heard from the lips of the then incumbent on the occasion of the church's anniversary celebrations in early 1997. As the building was nearing completion, Austin walked into an otherwise empty church and stood there silently looking at it, when a workman suddenly entered, removing his cap, and did the same, having no idea who Austin was. After a brief pause the workman said; 'Ay, Governor (or 'Guv'), it's an act of worship simply to come

¹⁴ A recommendation made in the 2002 Quinquennial Inspection by Nicholas Rank of Buttress Fuller Alsop Williams

¹⁵ An observation made by Matthew Saunders in his lecture at the Architectural Association on 10th March 2006.

¹⁶ *Inspired! – A Future for Historic Church Buildings*, A pamphlet produced by English Heritage.

¹⁷ McLaughlin, D., *The Faber Guide to Victorian Churches*, edited by Howell, P. and Sutton, I, (The Victorian Society, London 1989), p.114.

here!' I don't think Austin could have received higher unsolicited praise for his work than that, which must surely have brought tears to his eyes."¹⁸

St George's shows what Austin was capable of designing when the opportunity arose and stands as a testimony to his abilities and the vision of Major George Fearn who is quite fittingly buried in the cemetery opposite the church under a miniature replica of its tower and spire. By the time St George's was completed the twentieth century was only three years away and the Gothic Revival in its historically correct form was nearing its end, thus causing Pevsner to comment; "...the grandiose St George at Stockport in 1896-7, the latter side by side with Bodley's Eccleston [St Mary of 1899], the most majestic of the representations of Victorian historicism – but historicism still."¹⁹



Fig. 12.13 Major George Fearn's grave and the two spires of St George's, Stockport

The involvement and influence that Henry Anderson Paley had on the design of St George's is impossible to assess; the commanding hand must have been Austin's, as is supported by the references to Austin in the churches records. However it is to H. A. Paley which now we must look to gain an understand the practice's work in the twentieth century.

¹⁸ Note received from John Hughes after reading the first draft of this thesis, May 2006.

¹⁹ Pevsner, N., *The Buildings of England – Cheshire*, (Penguin Books 2001). p. 36.

Chapter Thirteen

H. A. Paley, G. L. Austin and the Liverpool Cathedral Competition

"Paley [Edward] died in 1895, and the firm became Austin and Paley. They did outstanding work in the style early this century (St Margaret, Halliwell, Bolton, 1903, St Mary, West Bank, Widnes, 1908-10), but by 1910 (St Wilfred, Newton Heath, Manchester) the zest began to flag. St Stephen, Avenue Road Wigan is as late as 1930-8."

Pevsner, N., *The Buildings of England – South Lancashire*, (Penguin Books 1999). p. 45.

As has been mentioned earlier, Henry (or Harry as he is more commonly referred to as) Anderson Paley was made a partner in 1886. He was the eldest of Edward Paley's four children, and the only son. He was schooled at Castle Howell School in Lancaster and entered the family business in 1877 to begin his articles. Upon completing them in 1882 he was sent to the London offices of T. E. Collcutt "to gain a wider experience"¹.

H. A. Paley's return to the practice as partner in 1886 coincided with the beginning of the high point of the practice's architecture and as a result he may have worked on some their most celebrated church buildings such as, St John the Evangelist, Crawshawbooth of 1890-92, St Peter, Field Broughton of 1893-94, Christ Church, Waterloo of 1891-99 and of course, St George, Stockport of 1892-97.

H. J. Austin died in 1915. The previous year Austin's son Geoffrey had also joined the firm and thus the practice became called Austin, Paley and Austin. Geoffrey was away on active service at the time of his fathers death and did not return to the practice in the difficult interwar period². The principal part of Harry Paley's career, where he had full control of the practice, was a time of great social and economic change, during which the basis of major church building was steadily eroded. This makes it difficult to assess Harry's abilities which were not truly given an opportunity to flourish.

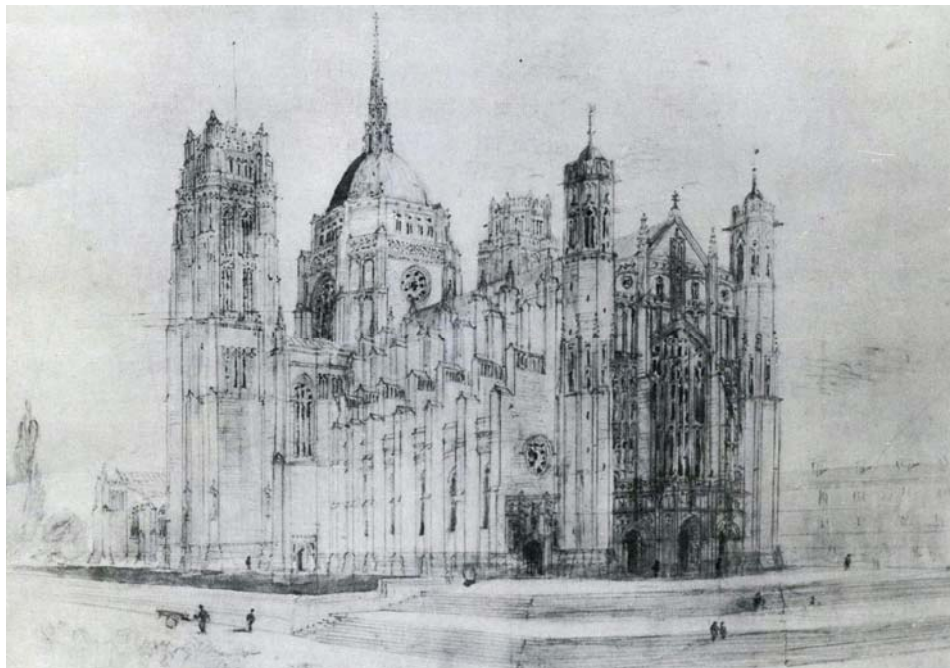


Fig. 13.1 Sketch perspective of Liverpool competition entry

¹ Price, J., *Sharpe, Paley and Austin – A Lancaster Architectural Practice 1836-42*, (Centre for North-West Regional Studies, University of Lancaster 1998). p. 31.

² *Ibid.*, p. 4.

At what point Harry began to take a leading role in the practice is a subject of some doubt. One important project with which Harry is claimed to have had “a heavy involvement”³ is the second Liverpool Cathedral competition entry of 1903 where the practice received second premium, losing out to the design by Giles Gilbert Scott. *The Builder* published illustrations and commented on Austin and Paley’s submission, which I quote in full below as it is a good description and criticism of the scheme,

“No. 2 (Messrs. Austin & Paley) is a design in Late Gothic style, very richly decorated with panelling and tracery, but the decoration all in subordination to a broader general treatment. The plan is on the passage-aisle system, with the aisle carried round the semi-octagon termination of the choir; the chapter-house is a hexagon apartment cleverly joined on to the south-west angle of the choir. As in No. 1 [George Gilbert Scott’s entry], the authors introduced transept towers, with four wide and four narrow faces; in other words, a square with the angles canted off. This is roofed over by a cupola following the same lines. We should say that the transept towers are rather too high in relation to the central cupola between them, which makes rather a confused composition at this point; from the side view the towers would hide and interfere with the central feature too much, and seem to be competing with it, whereas it should rather dominate everything else. The north front, with its large west window and gracefully designed flanking turrets (the terminations of which seem suggested by some of the detail of Westminster Cathedral), has a very good effect; though the north porch, from its particular shape and the manner in which it is joined on to the main building, looks rather like an excrescence. The side elevation is broad and simple in general design, though rich in effect from the amount of traceried window; the mass of blank wall in the bay next the north or entrance façade is well thought of and valuable as an effect of contrast. Altogether, this is a design rich and sumptuous effect, but not so forcible and original in general conception as either of the two already mentioned.”⁴

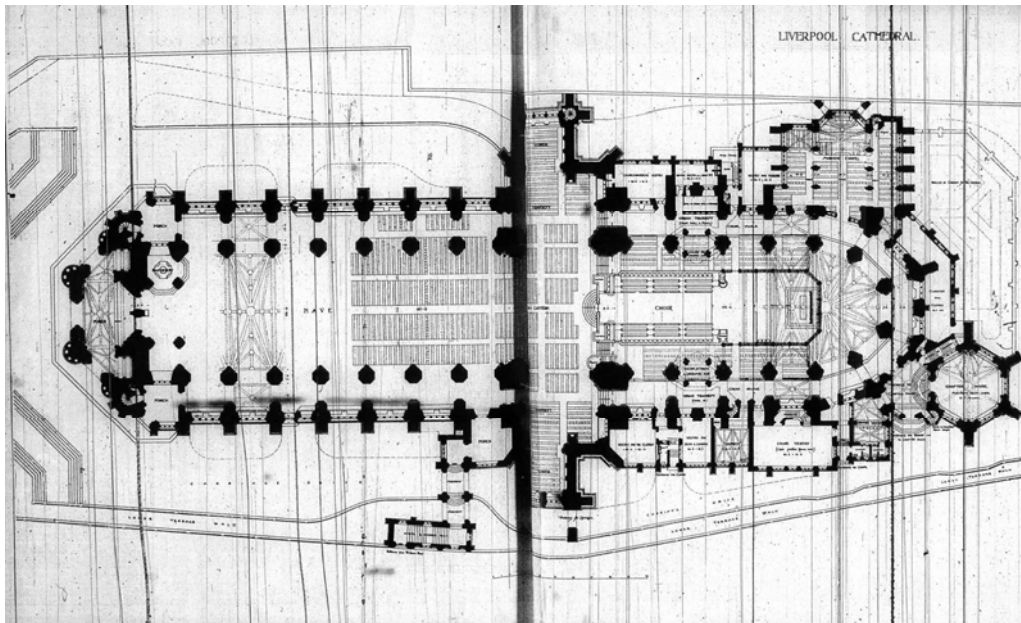


Fig. 13.2 Plan of Liverpool competition entry

As we see, Austin and Paley’s design was commended on many aspects, particularly for its clever planning, however the composition of the transept towers and central cupola were questioned. The use of cupola is a feature that had not been seen, or would be repeated, in

³ *Ibid.*, p. 31.

⁴ *The Builder*, May 30th 1903, p. 556. It should be noted that the two “forcible and original” designs mentioned at the end of the criticism is a reference to Giles G. Scott’s submission and their preferred entry by Trapper.

any of the practices churches. *The Builder* cites the Catholic Cathedral of Westminster as a possible source, but I wonder if this is an indication of the influence T. E. Collcutt had on H. A. Paley and is a reference to his work on the tower at Imperial College in London of 1887? The influence of H. J. Austin can be clearly seen, for example compare the detail of the interior of the crossing masonry at Liverpool with that at St George's in Stockport. So with the Liverpool competition entry do we see H. J. Austin's Late Gothic meeting the Byzantine architecture of T. E. Collcutt, but not entirely successfully?



Fig. 13.3 T. E. Collcutt's Imperial College tower

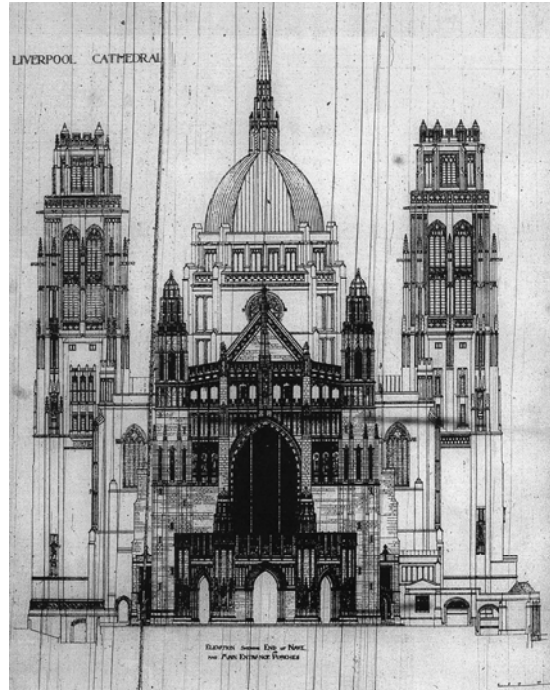


Fig. 13.4 West Elevation of Liverpool competition entry



Fig. 13.5 Sketch perspective of Liverpool competition entry



Fig 13.6 The crossing at St George's, Stockport

Harry Paley's interwar churches were generally modest affairs. Where substantial building were conceived they seem often not to have been fully completed. Take for example his work at St Thomas, Blackpool of 1929-32. Here the original intention was to build a large north tower and extend the nave to the west, neither happened due to lack of funds.

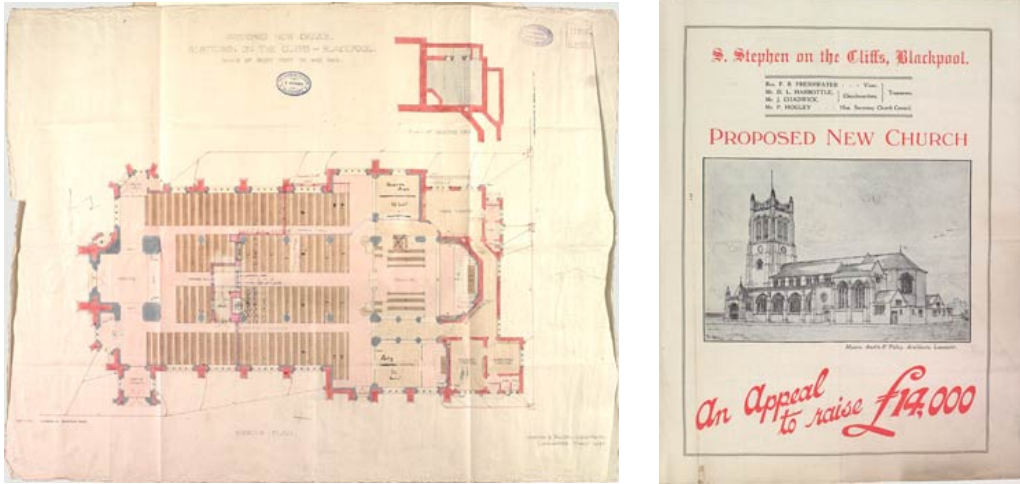


Fig. 13.7 & 13.8 Plan and perspective drawings from Incorporated Church Building Society Records

St Stephen's in Blackpool of 1924-26 is arguably Harry Paley's best work. In this instance a brick church with stone dressings consisting of a six bay nave with aisles and clerestory, a west tower, north and south transepts and an apsidal chancel with an ambulatory and vestries was proposed. Drawings of this church in the Incorporated Church Building Society Record, from which a grant was given, shows the building as intended. However this church too was not fully completed and resulted in a church with only a three bay nave and no west tower, leaving the west end finished with a blank "temporary" wall and rendered box porch which was only recently replaced in 2002 when a stone and brick narthex and baptistery was added. Given the uncompleted condition that Harry Paley left the building it is difficult understand the original design intention when viewing it from the exterior. However once you step inside the characteristic features of an Austin and Paley church are immediately apparent in the use of red sandstone, the broad nave with polygonal columns without capitals that seamlessly merge into the wide arches, the asymmetry of the plan and the use of Perpendicular window tracery. A rood hangs under the chancel arch and takes the form of an anchor which is a playful feature which I would like to take as an indication of the humour of the man who designed the building.



Fig. 13.9
St Stephen's,
Blackpool prior to
2002



Fig.13.10
St Stephen's,
Blackpool 2005



Fig. 13.11 & 13.12 The east end of St Stephen's, Blackpool

Harry Paley retired in 1936 at the age of seventy seven. The practice was left *“in the hands of men like Tarney and Baines who were elderly”* and thus the practice became *“only one of a number of firms in the town.”*⁵

Harry Paley was not given the same opportunities as his father and Hubert Austin due to the changes in society. Even so by the time of his retirement his architecture was quite outdated, the Gothic Revival really ending at the First World War; this justifies Pevsner's comments quoted at the beginning of this chapter. If H. A. Paley had had the ability to change with the times and the Second World War had not prevented younger men taking a lead the practice might have been able to take advantage of the church work that was available in the 1940's and 50's. However by ending when it did it has ensured that the practice will always be associated with the Gothic Revival and as exemplars in the practice of the Late Gothic style.

⁵ Price, J., *op. cit.*, p. 31.

Chapter Fourteen In Conclusion

As we have seen all of the partners, with the exception of G. L. Austin who did not practice long enough to make an impact, contributed to the practice's architecture and ushered in a new phase of their work— all being a product of their own time to a greater or lesser extent. Therefore to study the architecture of this practice is in a sense to study the development of the Gothic Revival.

With Edmund Sharpe we see the early experiments with the architecture of the gothic style through the use of the Romanesque and almost Georgian Gothick architecture, the impact of changing technology and construction techniques with the resulting objections of the *Ecclesiologist* through his “pot” churches, and finally the adoption of a more accurate gothic architecture brought about by the study of medieval churches. However with Sharpe we also see how an able man of many abilities in that period could make a success of himself. Sharpe is without doubt best summarised by John Hughes who writes,

“Sharpe was a ‘master with words’, and might, I think, have made a good politician or P. R. man. He did not make a very good architect, and was an even worse railway engineer! – but he did know how to get things done. I think his greatest achievements by far were the pioneering of the ‘Little’ North Western Railway from Lancaster (& then Morecambe) to Skipton (& then Leeds) of 1845-52 and the ‘sanitary reform’ of Lancaster, 1845-54, to which he devoted his mayoralty (1848-9); but his life-long passion was for medieval (church) architecture, and his books and other writings on the subject are to my mind pretty good. (Ruskin thought so too!)”¹

With Edward Graham Paley we see how a hard working well educated man, helped by his pupillage to Sharpe, and with a keen business sense could built up a successfully architectural practice. His architecture may have lacked the innovation of Sharpe's or the artistry of Austin's but he was able to produce sound church buildings in large numbers, mostly in the *Ecclesiologist's* preferred middle pointed style. Without the firm foundation to the practice which E. G. Paley was able to create, could H. J. Austin have been so successfully?

Hubert James Austin was an artist. He *“was passionately devoted to music, and amongst his diversions were sketching and painting in water-colours.”*² He was also a private man and did not seek recognition in public life as Sharpe had done. Yet without him the practice would not have created some of its greatest work. His work rivalled the best of his contemporaries and excelled in a late form of the gothic style which was both regionally distinct and personal.

With Henry Anderson Paley we saw how a particular stylistic approach can become architecturally restricting if not transformed to meet the needs of a new century. The demise of the practice in 1944 is a clear demonstration of how our society was irretrievably changed by the World Wars and how much ecclesiastical architecture tried to prolong the styles of an earlier era.

Before undertaking this study I was unaware of the true extent and range for this practices work and as a consequence I believe that this thesis is really an introduction to their work. That said I have given a broad overview of their work and deliberately chosen the three case studies to touch on some key conservation issues associated with this practice's architecture. Firstly Sharpe's “pot” churches illustrate the problems associated with the use of terracotta and its development and conservation. Secondly, E. G. Paley's church of St Peter in Lancaster highlights the issues associated with the need for buildings to accept change. Finally, we see in St George's at Stockport an example of the problems faced by relatively small congregations tasked with maintaining large churches.

¹ Letter from John Hughes to Mark Pearce dated 17th November 2005, amended 1st May 2006.

² *The Builder*, April 2nd 1915, p. 312.

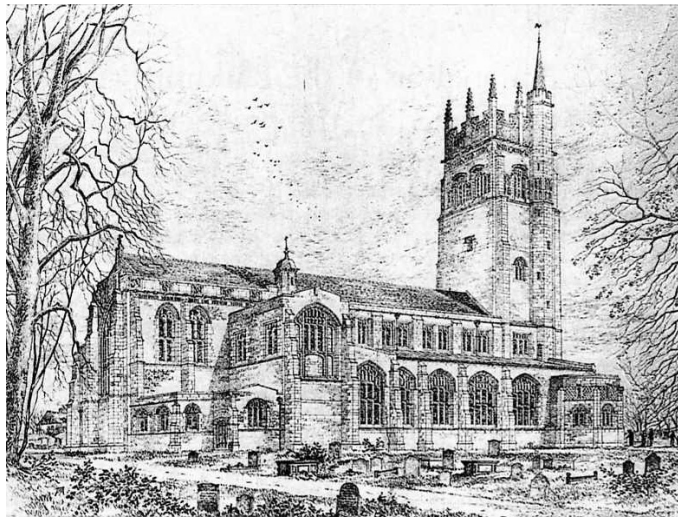


Fig. 14.1 All Saint's. Hertford

Given the combined achievements of the practice a key question has to be, why is the practice so little known outside the northwest region? A key reason is that their most successful architecture is particular to the area in which they practiced. The few excursions outside the northwest that the practice made produced buildings of a high standard but which did not respond to the local architecture, for example All Saint's in Hertford of 1895-1905. Another factor is that they were not successful in building any projects that would have been of national interest, such as the Liverpool Cathedral Competition entry of 1903 or the new Bell Tower to St Michael's in Coventry of 1891, which would become the Cathedral³; both projects being one of the few ecclesiastical commissions of the practice to be published in *The Builder*. This taken together with the fact that few of their original drawings or documents still exist and that they practiced far away from the centre of the architectural establishment in London means that they have received little coverage. It was in fact Nikolaus Pevsner in his groundbreaking *The Buildings of England* series who brought them out of the neglect that their work had fallen into. Anyone reading the introductions to the volumes that cover the north west regions will be in no doubt of the high regard Pevsner held this northern practice.



Fig. 14.2 Proposed bell tower,
St Michael's, Coventry

³ This commission was abandoned on the death of its major supporter George Woodcock see. Pickford., C. J., *The Steeple, Bells, and Ringers of Coventry Cathedral*, (C.J. Pickford, Bedford, 1987), p.34-60.

More recently the importance of their work has become increasingly recognised nationally demonstrated by the case of the first and only non-statutory public enquiry that was held when it was proposed that Christ Church in Waterloo be demolished by the Church Commissioners⁴. Other encouraging news includes the restoration of St John's church in Cheetham Hill in 2003⁵ and the fact that the redundant church of All Souls in Bolton is currently the subject of a feasibility study commissioned by the Churches Conservation Trust with the view to finding a new use for it.



Fig. 14.3 St Saviour's, Bolton

However there have been some great losses such as the church of The Saviour in Bolton of 1882, claimed to be the companion church to All Soul's also in Bolton, which was demolished in 1975. More recently St Lawrence in Morecombe of 1876-78 has been boarded up and must have an uncertain future; a fact that I became aware of when I visited. So it would seem that the true test of their church architecture will be its ability to survive in an increasingly secular world, be this by each individual buildings capacity to adapt to new uses or by the sheer architectural appreciation it inspires from its congregation and / or the various heritage bodies.



Fig. 14.4 St Lawrence's, Morecombe 2005

⁴ Please refer to Graham Amoki's case study at www.ihbc.org.uk/context_archive/45/waterloo_dir/waterloo_s.htm

⁵ *Church Building*, Issue 90, November / December 2004, p. 34-35.

Select Bibliography

Books and Theses

- Billington, R. N. and Brownhill, J., *St Peters Lancaster – A History*, (Sands & Co., London and Edinburgh 1910).
- Clarke, B.F.L., *Church Builders of the Nineteenth Century*, (David & Charles, Newton Abbot 1969)
- Coward, R., *Daisy Hill Parish Church – A Brief History*, (Produced by Church 1999).
- Curl, J. S., *Piety Proclaimed – An Introduction to Places of Worship in Victorian England*, (London, Historical Publications Ltd., 2002).
- Curl, J. S., *Victorian Churches*, (B.T. Batsford / English Heritage, London 1995).
- Earl, J., *Building Conservation Philosophy*, (Shaftesbury, Donhead Publishing 2003).
- Eastlake, C. L., *A History of the Gothic Revival*, (Leicester University Press, Leicester 1970).
- English Heritage, *Conservation Principles – For the Sustainable Management of the Historic Environment*, (English Heritage, 2006).
- Fawcett, J., *The Future of the Past*, (London, Thames and Hudson, 1976).
- Fawcett, J., *Seven Victorian Architects*, (Thames and Hudson, London 1976).
- Forrest, M., *The Parish Church of All Saints, Wigan – A Short History and Guide*, (produced by church).
- Foster, R., *Discovering English Parish Churches*, (London, British Broadcasting Corporation, 1981).
- Howell, P. and Sutton, I., *The Faber Guide to Victorian Churches*, edited by, (The Victorian Society, London 1989).
- Hubbert, E., *The Work of John Douglas*, (The Victorian Society, London 1991).
- Jokilehto, J., *A History of Architectural Conservation*, (Oxford, Butterworth-Heinemann, 1999).
- Jolley, R., *Edmund Sharpe (1809-77) – A Study of a Victorian Architect*, MA Thesis University of Liverpool 1966.
- Jones, S., *The History of St George's in Church, Stockport 1897-1997*, (Produced by Church).
- Lewis, M., J., *The Gothic Revival*, (Thames & Hudson, London 2002).
- Lynch, C., O'Connor, C., Crinnion, V., Brownbill, H., and Rees, C., *Davenham – 900 Years of Work and Worship*, (produced by church).
- McClintock, M.,E., *Holy Trinity Church, Blackburn, Lancashire*. (The Redundant Churches Fund, 1992).
- Mellor, M., *The Church of St Mary the Virgin*, (RJL Smith & Associates, Much Wenlock Shropshire 2001).
- Miele, C., "Their interest and habit"; *professionalism and the restoration of medieval churches, 1837-77*, published in *The Victorian Church – Architecture and Society* edited by C. Brooks and A. Saint (Manchester University Press, 1995).
- Muthesius, H., *Die Neuere Kirchliche Baukunst in England*, (Verlag Von Wilhelm Ernst & Sohn, Berlin 1901).
- Paley, F.A., *A Manual of Gothic Moldings: Directions for Copying them and for Determining their Dates*, (Gurney & Jackson, London. Sixth Edition).
- Pevsner, N., *The Buildings of England – Cheshire*, (Penguin Books, 2001).

Pevsner, N., *The Buildings of England – Cumberland and Westmorland* (New Haven & London, Yale University Press, 2002.)

Pevsner, N., *The Buildings of England – North Lancashire*, (Yale University Press, New Haven and London 2002).

Pevsner, N., *The Buildings of England – South Lancashire*, (Penguin Books 1999).

Pickford., C. J., *The Steeple, Bells, and Ringers of Coventry Cathedral*, (C.J. Pickford, Bedford, 1987).

Price, J., *Paley & Austin – Architects of Lancaster*, (Lancaster City Museums, Lancaster 1994.

Price, J., *Sharpe, Paley and Austin – A Lancaster Architectural Practice 1836-42*, (Centre for North-West Regional Studies, University of Lancaster 1998).

Rothwell, E. *The Priory Church of St Mary and St Michael*, (R.J.L Smith & Associates, Much Wenlock Shropshire 2000).

Stratton, M., *The Terracotta Revival*, (Victor Gollancz with Peter Crawley, London 1993).

The Royal Commission of Historic Monuments of England, *An Inventory of the Historic Monuments in Westmorland*, (London, His Majesty's Stationary Office, 1936).

Journals

Bullen, J.B. entitled "*The Romanesque Revival in Britain, 1800-1840: William Gunn, William Whewell, and Edmund Sharpe*", in *Architectural History* 47:2004

Church Building, Issue 90, November / December 2004, p. 34-35. - Article by Nicholas Rank regarding repairs and alterations to St John, Cheetham.

Ecclesiologist, Vol. 2, January 1843, p. 75 - Review of St Mary, Knowsley

Ecclesiologist, Vol. 3, September 1843, p. 24. - Review of new tower at St Michael's church, Kirkham

Ecclesiologist, Vol. 7, March 1847, p. 118. - Review of St Wilfred, Davenham

Ecclesiologist, Vol. 9, October 1848, p. 37. - Review of Holy Trinity, Rusholme.

Ecclesiologist, Vol. 25, March 1864, p. 50-51. - Review of St Mark, Preston

Ecclesiologist, Vol. 26, 1865, p. 54. - Review of Christ Church, Ashford

Ecclesiologist, Vol. 29, March 1868, p. 313. - Review of Restoration to Cartmel Priory

Jolley, R., *Architectural Review*, Vol. 146, December 1969

Crowther, J.S., *Kendal Church – Read at Kendal May 29th June 1872*, transcribed in, *Transactions of the Westmorland Antiquarian and Archeological Society – Volume I*, (Kendal, W. Wilson, 1874).

Curwen, J.F., *The Parish Church of Kendal*, an article in, *Transactions of the Westmorland Antiquarian and Archeological Society – Volume XVI*, (Kendal, W. Wilson, 1900).

Price, J., essay entitled "*Sharpe, Paley and Austin: The Role of the Regional Architect in the Gothic Revival*", published in *Contrebis*, Vol XXIX.

Sharpe, E., article entitled, "*Against "Restoration"*", in *The Builder*, August 23 1873, p. 672.

Sharpe, E., article entitled, "*Non-Professional Critics – Restoration of Wigan Church*", in *The Builder*, January 29 1848, p.58.

Sharpe, E., lecture transcription entitled "*On the Adaptability of Terra Cotta to Modern Church Work; Its Use and Abuse*", in *The Builder*, June 10th, 1876.p. 553-554

Sharpe, E., report on lecture entitled "*Terra Cotta Churches*", in *The Building News*, Vol. 30, June 23 1876. p. 118-119.

The Builder, May 30th 1903, p. 556 – “*The Designs for Liverpool Cathedral*”.

The Builder, April 2nd 1915, p. 312. – “*Proposed Bell-Tower, St. Michael’s Church, Coventry*”.

Drawing Collections

Incorporated Church Building Society Records

Lancaster Library drawings collection

The RIBA drawing and manuscripts collection

Appendix A

The Buildings of Sharpe, Paley and Austin, 1836–1944

(Revised October 1996)

The Works of Edmund Sharpe, 1836–45

1/01	Bamber Bridge St Saviour New Church Romanesque style	Cuerden, Lancashire 1836–7	Major
1/02	Bamber Bridge New School? (authority is Jolley) Has a Lombardy frieze	Cuerden, Lancashire 1839–40	Major
1/03	Bickerton Holy Trinity New Church 13th Century Lancet style	Malpas, Cheshire 1839–40	Major
1/04	Blackburn Holy Trinity 1. New Church (Geometric style) 2. Sunday Schools	Lancs 1837–46 1843	Major Major
1/05	Blackburn St Mark New Church Romanesque style	Witton, Blackburn 1836–38	Major
1/06	Bretherton St John the Baptist New Church Pre Archaeological Perpendicular	Lancashire 1839–40	Major
1/07	Briercliffe St James New Church Gothic 13th century–15th century	Haggate, Harle Sykes, Burnley 1840–41	Major
1/08	Capenwray Hall New Mansion Perpendicular style	Capenwray, Nr Carnforth, N. Lancs 1844+	Major
1/09	Calder Bridge St Bridget New Church pre Archaeological Gothic/ Early English	Calder Bridge, Cumberland, Cumbria 1840–41/2?	Major
1/10	Chatburn Christ Church New Church Romanesque style	Clitheroe, Lancs 1838	Major
1/11	Cockerham	Cockerham, Lancs	Major

Vicarage (Source is Stansfield)	1843?	Major	1/26	alterations to a private house	c1865	Minor
Dukinfield	Cheshire	Major	1/27	Lancaster	N. Lancs	Major
St John the Evangelist New Church	1838?-41			Masonic Hall	no date	
Lancet/Early English style ... Pre Archaeological Gothic				Lever Bridge	Bolton, Lancs	
Farington	Preston, N. Lancs	Major	1/28	St Stephen & All Martyrs New Church	1842-6	
St Paul	1839-40			Decorated style		
New Church				Lever Bridge	Bolton, Lancs	Major
Pre-Archaeological including Romanesque				Vicarage	1844	Major
Farington	Preston, N. Lancs	Major	1/30	Maudsley	Ormskirk, Lancs	
St Paul	1839			St Peter	1840	
(Stansfield is source)				New Church		
Howgill				Gothic 13th Century -		
Holy Trinity	Sedbergh W	Major	1/31	15th Century	Morecambe, Lancs	Major
New Church	(now N. Yorks)			Morecambe	1840-1	
Lancet style	1837-8			Holy Trinity		
Heysham	Heysham, Lancs	Major	1/32	New Church		
Heysham Tower	1836			Pre Archaeological		
Large house extended and altered (tower added)				Gothic of 13th Century -		
Kirkham				15th Century		
St Michael	Kirkham, Fylde, Lancs	Major	1/33	Redmarshall	Co. Durham	Major
New snire in Decorated style	1843-4			1. St Cuthbert - Restoration	1845	
Knowsley	Nr Prescott, S. Lancs	Major	1/34	2. Rectory		
St Mary the Virgin	1843-4			(P Meadows communication)		
New Church				Scholes	Wigan, Lancs	Major
Lancet style				St Catherine	1840-1	
Lancaster				New Church		
Grand Theatre				Pre Archaeological Gothic		
Conversion of Theatre to Music Hall				Scotforth	Scotforth, Lancaster	Major
Lancaster				St Paul	1874-6	
Castle				New Church		
New Cells (and Courts?)				Romanesque style		
Lancaster				Stalybridge	Stalybridge, Cheshire	Major
Moor Hospital				St George	1838-40	
(Co. Lunatic Asylum)				New Church		
i. Chapel				Transitional style		
ii. Rear wings, large additions (with Paley)				Walmley	Turton, Lancs	Major
Lancaster				Christ Church	1839-40	
St Thomas				New Church		
New Church				Lancet style		
Pre-Archaeological				Winsford	Cheshire	Major
Lancet style				Christ Church	1845	
Lancaster (Middle St)				New Church		
Bluecoat School				(demolished 1880)		
Lancaster				Wray	Wray, N. Lancs	Major
Priority Church				Holy Trinity	1839-41	
internal alterations; roof				New Church		
Lancaster				Pre Archaeological style/		
The Higher Greaves				Lancet		
				Wyreside Hall	Dolphinholme, N. Lancs	Major
				New front	1843-4	

Railways

Caton	Caton, N. Lancs	Major	1/39	Caton		
Railway Bridges	Crook O'Lune	Minor		Railway Bridges		
	pre 1849			Galgate		
	Galgate, N. Lancs	Minor	1/40			

Skew Bridge
Lancaster
Green Ayre Station

pre 1840
Lancaster
pre 1849

Major

The Works of Edmund Sharpe and E. G. Paley, 1845-51

be noted that it is likely that many of these works were probably carried out by me but I have no evidence to prove this.

Bacup

Bacup, Lancs
1854

Major

Christ Church

New Church

Second Pointed/
Decorated style

Barrow

Barrow-in-Furness,
Lancs

1853

Major

St Mary, Walney Island

New Church

(demolished 1930)

Barrow

Hotel converted

from a disused manor house

Bishopston

St Peter

Rebuilding-naive chiefly

Late 13th style

Bridlington

St Mary (Bridlington Priory)

New roof

Conistone

St Mary

Rebuilt chapel and remodelled

church Romanesque style

Coventry

St Thomas

New Church

Decorated style

Dalton

Dalton Castle

Restoration and rebuilding

Davenham

St Wilfred

Church rebuilt in a

Decorated (13th/early 14th Century)

of the late 13th/early 14th Century

Hornby

Castle

Remodelling inc. new facade

Ince

Ince Hall

Italianate style

(now demolished)

Lever Bridge

St Stephen and All Marryrs

Church School

Lancaster

Savings Bank

Remodelled in classical style

Lancaster

Lancaster, Lancs

Lancaster, Lancs

Lancaster, Lancs

Lancaster, Lancs

Lancaster, Lancs

Lancaster, Lancs

Lancaster, Lancs

1854

Militia Barracks
(South Road)

Baronial style

Lancaster

Infant School on

Moor Road

Lancaster

Grammar School

Symmetrically gabled

Gothic

Lancaster

House in Dallas Road

Morecambe

North Western Hotel

(now demolished)

Preston Patrick

St Gregory

Rebuilt in Perpendicular style

Rebuilt in Perpendicular style

Rebuilt in Perpendicular style

Rebuilt in Perpendicular style

Rebuilt in Perpendicular style

Rebuilt in Perpendicular style

Rebuilt in Perpendicular style

Rebuilt in Perpendicular style

Rebuilt in Perpendicular style

Rebuilt in Perpendicular style

Rebuilt in Perpendicular style

Rebuilt in Perpendicular style

Rebuilt in Perpendicular style

Rebuilt in Perpendicular style

Rebuilt in Perpendicular style

Rebuilt in Perpendicular style

Rebuilt in Perpendicular style

Rebuilt in Perpendicular style

Rebuilt in Perpendicular style

Rebuilt in Perpendicular style

Rebuilt in Perpendicular style

Rebuilt in Perpendicular style

Rebuilt in Perpendicular style

Rebuilt in Perpendicular style

Rebuilt in Perpendicular style

Rebuilt in Perpendicular style

Rebuilt in Perpendicular style

Rebuilt in Perpendicular style

Rebuilt in Perpendicular style

Rebuilt in Perpendicular style

Rebuilt in Perpendicular style

Rebuilt in Perpendicular style

Rebuilt in Perpendicular style

Rebuilt in Perpendicular style

Rebuilt in Perpendicular style

Rebuilt in Perpendicular style

Rebuilt in Perpendicular style

Rebuilt in Perpendicular style

Rebuilt in Perpendicular style

Rebuilt in Perpendicular style

Rebuilt in Perpendicular style

Rebuilt in Perpendicular style

Rebuilt in Perpendicular style

Rebuilt in Perpendicular style

Rebuilt in Perpendicular style

Rebuilt in Perpendicular style

Rebuilt in Perpendicular style

Rebuilt in Perpendicular style

Rebuilt in Perpendicular style

Rebuilt in Perpendicular style

Rebuilt in Perpendicular style

The Buildings of E. G. Paley

It should be noted that a full list of his own works would almost certainly include some done by "Sharpe and Paley". See the note at the start of Sharpe and Paley.

In addition there are probably works entered as designed by Paley and Austin which were designed by Paley alone.

3/01
Allithwaite
St Mary

Major

Allithwaite (Nr Grange)
N. Lancs (now Cumbria)

Major

New Church Decorated style	1864-5			Decorated/Geometrical style (Now demolished)		
Allithwaite School and School House	Allithwaite (Nr Grange) N. Lanes (now Cumbria) 1865	Major	3/17	Blackburn St Thomas School	Blackburn, Lanes 1864-5	Major
Allithwaite Vicarage] Coach House)	Allithwaite (Nr Grange) N. Lanes (now Cumbria) 1865	Major	3/18	Blawith St John the Baptist New Church	Blawith, N. Lanes now Cumbria 1860-66	Major
N. B. All three were done as one commission.				Decorated style		
Aughton	N. Lanes 1864	Major	3/19	Bolton-le-Sands St Michael	Bolton-le-Sands, N. Lanes 1863-4	Minor
New Church	Barrow, N. Lanes, now Cumbria 1859-61	Major	3/20	Restoration work(chancel?) Bolton	Bolton, Lanes 1867-71	Major
Lancet style				St Peter		
Barrow-in-Furness				New Church		
St George				Decorated style		
New Church				Bolton-le-Moors St Matthew	Little Lever, Bolton-le-Moors, S. Lanes 1865	Major
Geometrical/Decorated style				New Church		
Barrow-in-Furness	Barrow, N. Lanes, now Cumbria 1867-9	Major	3/21	Decorated Geometric style		
St James				Bonds	Garstang, N. Lanes 1857-8	Major
New Church				St Mary & Michael RC		
Decorated 13th Century style (N. B. The Austin influence in this spire)				1. New Church		
Barrow-in-Furness	Barrow, N. Lanes now Cumbria 1867	Major	3/22	2. Presbytery		
St James School				Bradford	Bradford, W. Yorks 1864-5	Major
Barrow-in-Furness				Holy Trinity (Leeds Road) New Church		
New Market	Barrow, N. Lanes now Cumbria 1866	Major	3/23	Late 13th Century Decorated style		
Gothic style				(Now demolished 1966)		
(Now demolished)				Brindle	Brindle, N. Lanes 1869-70	Major
Barrow-in-Furness	Barrow, N. Lanes now Cumbria 1857	Major	3/24	St James (Chancel plus renovation)		
Abbotswood				Brookhouse	Caton, N. Lanes 1864-7	Major
New Mansion				St Paul		
Neo-gothic style (Now demolished)				(Rebuilt except for Tower)		
Barrow-in-Furness	Barrow, N. Lanes now Cumbria 1862-3	Major	3/25	Perpendicular style		
Railway Station				Brookhouse	Caton, N. Lanes 1869?	Minor
(on the Strand)				Moorgarth		
Barrow-in-Furness	Barrow, N. Lanes now Cumbria 1862-3	Major	3/26	(Additions to former workhouse to make it into a house)		
Furness Railway Offices				Browhead Hall	Windermere, Westmorland, now Cumbria 1869?	Major
Barrow-in-Furness	Barrow, N. Lanes now Cumbria 1865	Major	3/27	Broughton-in-Furness Eccle Riggs (House)	Broughton, N. Lanes now Cumbria 1865	Major
Furness Abbey Station	Barrow, N. Lanes now Cumbria 1866-9	Major	3/28	Tudor style	Burnley, N. Lanes 1854	Major
Barrow-in-Furness				St Peter		
Furness Abbey Hotel	Barrow, N. Lanes now Cumbria 1866-9	Major	3/29	Restoration/new roof Perpendicular style	Bury, S. Lanes 1864-5	Major
Additions and alterations.				Bury		
Tudor style				Holy Trinity New Church		
Barrow-in-Furness	Barrow, N. Lanes now Cumbria 1861	Major	3/30	Decorated style	Burton-in-Kendal	Major
Marine Villa/Piel Cottage				Burton-in-Kendal		
Marine Villa/Piel Cottage - Billiard Room	Nr Barrow, N. Lanes now Cumbria no date	Major	3/31			
Bardsea	Blackburn, Lanes 1864-5	Major				
School and School Master's House						
Blackburn						
St Thomas						
New Church						

Additions to Dalton Hall	Westmorland, now Cumbria				
Classical style (Now demolished)	1859				
Capel Garmon	Llanwrst, Denbigh	Major	3/51	Ince-in-Makerfield, S. Lancs	Major
St Garmon	1863			1863-4	
New Church	Westmorland, now Cumbria	Major	3/52	Over-Keller, N. Lancs	Major
Casterton	1860?			1863-4	
Holy Trinity	Chorley, S. Lancs	Major	3/53	Kirkby Lonsdale Westmorland, now Cumbria	Major
New Chancel	1859-61			1866	
Chorley	Churchtown, N. Lancs	Major	3/54	Knowsley, S. Lancs	Major
St Laurence	1864-9			1860	
Restoration work (virtually rebuilt)	Clapham, W. Yorks now N. Yorks	Major	3/55	Lancaster, Lancs	Major
Churchtown	1864				
St Helen	N. Lancs, now Cumbria	Major			
Restoration	1862			1856-8	
(ref Hewitson Northward)	Colne, N. Lancs	Major	3/56	1864	Major
Clapham	1856-7			Lancaster, Lancs	
New C. of E. School	Crayke, N. Yorks	Minor	3/57	1857-9	
Coniston	1862-3			Lancaster, Lancs	Major
Station	Darwen, N. Lancs	Major			
'Swiss Chalet style'	1864			1859	
St Bartholomew	Davenham, Cheshire	Minor	3/58	1853	
Restoration	1860			1851-2	
Crayke	Easingwold, N. Yorks	Major	3/59	Lancaster, Lancs	Major
St Cuthbert	1853			1868-73	
Restoration & N. Aisle	1858			Lancaster, Lancs	Major
Darwen	Penny Bridge, Lancs now Cumbria	Major	3/60	1854-5	
St John Turncroft	1864			Lancaster, Lancs	Minor
New Church	Grange over Sands	Major	3/61	1860	
(Now demolished)	N. Lancs now Cumbria			Lancaster, Lancs	Minor
Davenham	1866			Lancaster, Lancs	Minor
Lych Gate	N. Lancs now Cumbria	Major	3/62	1868	
Easingwold	1869+			Lancaster, Lancs	Major
St John & All Saints	Gressingham, N. Lancs	Major	3/63	1864-5	
Porch	1862			Lancaster, Lancs	Major
Restoration	N. Lancs now Cumbria	Major	3/64	1866	
Egton	1869+			Lancaster, Lancs	Major
St Mary	Hindley, Wigan, S. Lancs	Major	3/65	1855-6	
Rebuilt	1866			Lancaster, Lancs	Major
Grange over Sands	Hindley, Wigan, S. Lancs	Major			
Grange Hotel	1861			Lancaster, Lancs	Major
Greenodd	Hoddlesden, N. Lancs	Major			
Station					
Gressingham					
St John the Evangelist					
Restoration					
Haverthwaite					
Station					
Hindley					
St Peter					
New Church					
Decorated style					
Hindley					
Schools and House?					
Hoddlesden					

School, Middle Street Lancaster	Lancaster, Lancs c1855	Major	3/82	Swimming Pool? Rossall	1868 Rossall, Fleetwood, N. Lancs 1867	Major
The Greaves (private house)	Lancaster, Lancs no date (pre 1872)	Major	3/83	Rossall School Gatehouse	Rylstone, W. Yorks 1853	Major
Lancaster Parkfield House	Lancaster, Lancs no date	Major	3/84	St Peter New Church	Scorton, N. Lancs 1856-58	Major
Greaves Road New House	Lancaster, Lancs no date	Major	3/85	Scorton Wyresdale Hall	1865 Fylde, N. Lancs 1860-1	Major
Lancaster New House	Lancaster, Lancs 1852-3	Major	3/86	Gothic style Enlarged	Fylde, N. Lancs 1860-1	Major
(at bottom of Bowerham Road)	Lancaster, Lancs	Major	3/87	Singleton St Anne	Fylde, N. Lancs 1862	Major
Lancaster St Thomas	Livesey, Blackburn Lancs	Major	3/88	New Church Early English style	Thwaites, Nr Millom Cumberland, now Cumbria 1854	Major
New Spire	Lowton, S. Lancs (Nr Wigan)	Major	3/89	Singleton School Thwaites	Ulverston, Lancs, now Cumbria 1864-66	Major
Livesey	Melling, N. Lancs 1856-63?	Major	3/90	St Anne New Church	Higher Walton, Walton le Dale, Preston 1861-2	Major
St Andrew	Morecambe, N. Lancs 1863	Major	3/91	Decorated/Geometric style Ulverston	Higher Walton, Walton le Dale, Preston no date	Major
New Church	no location no date	Major	3/92	St Mary Considerable rebuilding (Later work possibly Paley and Austin pre 1885 and 1905)	Wennington, N. Lancs 1855-6	Major
Lowton	Penwortham, Preston 1855-6	Major	3/93	Walton le Dale All Saints	Higher Walton, Walton le Dale, Preston	Major
St Mary	Preston, Lancs 1862-6	Major	3/94	New Church Pre-Archaeological plan but late 13th Century style	Whitefield, near Radcliffe S. Lancs 1851	Major
New Church	no date	Major	3/95	Walton le Dale Vicarage	Wigan 1861	Minor
Newfield Hall	Morecambe, N. Lancs 1863	Major	3/96	Wennington Wennington Hall	Poolstock, Wigan 1863-6	Major
Penwortham	no location no date	Major	3/97	Gothic style Whitefield	Kirkby Ireleth, N. Lancs now Cumbria 1864-5	Major
St Mary	Penwortham, Preston 1855-6	Major		St Saviour Rebuilt church	Wrightington, Chorley, Lancs 1857	Major
Restoration	Preston, Lancs 1862-6	Major		Wigan All Saints	Yealand Conyers, N. Lancs 1852	Major
(arches, nave, porch)	Preston, Lancs no date	Major		Tower heightened Wigan		
Preston	Quernmore, N. Lancs 1859-60	Major		St James New Church		
St Mark	Rossall, Fleetwood, N. Lancs 1861	Major		Decorated style Woodlands		
New church	Rossall, Fleetwood, N. Lancs 1853	Major		St John the Evangelist New Church		
Fourteenth Century style	1859	Major		Wrightington St James		
Preston	1860	Major		Early English style Yealand Conyers		
St John the Divine		Major		Yealand Conyers St Mary RC		
Parish Church		Major		New Church Geometric style		
Tower groining		Major				
Font		Major				
Preston		Major				
All Saints		Major				
New bell tower?		Major				
Quernmore		Major				
St Peter		Major				
New Church		Major				
Late 13th Century/early 14th Century Decorated style		Major				
Rossall		Major				
School Chapel:		Major				
St John the Baptist		Major				
Rossall		Major				
Rossall School N. Range		Major				
Domestic Building & Dining Room		Major				
Pavillion		Major				

The Works of Paley and Austin, 1868-1886

be remembered that even though the two men worked as a partnership they probably initially designed buildings. For example some would hold that Austin designed many of the churches and Paley did much of the other work. In addition the sketches that remain (and sometimes have one or other names on them rather than both).

Alderley	Nether Alderley, Macclesfield, Cheshire	Major			
St Mary Restoration	1877-8				
Perpendicular style					
Allithwaite	Allithwaite, N. Lancs	Major			
Kents Bank Station	now Cumbria				
	1865				
Alham	Alham, Burnley, Lancs	Major			
St James	1881				
Rebuilt chapel					
Armside	Armside, N. Lancs	Major			
Vicarage	1881				
Ashford	Ashford, Kent	Major			
Christ Church	1865-7				
New Church					
Middle pointed style					
Atherton	Atherton, S. Lancs	Major			
St John the Baptist	1878-80				
Tower	1892-7				
Extended	1887				
Decorated/Perpendicular style					
Atherton	Howe Bridge, Atherton Lancs	Major			
St Michael	1875-7				
New Church					
Askham-in-Furness	Askham-in-Furness, Lancs	Major			
Station	now Cumbria				
	1877				
Barrow-in-Furness	Barrow, Lancs, Nr Cumbria	Major			
Presbyterian Church	1874-5				
Barrow-in-Furness					
4 temporary churches	Barrow, Lancs, Nr Cumbria	Major			
(Consecrated 1879)	1877-8				
St Mark					
Rawlinson Street					
St Luke					
Salthouse Road					
St Matthew					
Highfield Road					
St John					
Island Road (Nov 17 1877)					
(All bar St Johns had vicarages designed by Paley and Austin in 1877)					
Barrow-in-Furness	Barrow, Lancs, Nr Cumbria	Major			
Shipworks (for Ashburner)	1871-2				
Barrow-in-Furness	Barrow, Lancs, Nr Cumbria	Major			
Bank (Lancaster Banking Co.)	1873-4				
Ramsden Square					
Barrow-in-Furness	Barrow, Lancs, Nr Cumbria	Major			
Bank	1873				
(Cumberland Union Banking Co.)					
Ramsden Square					
Barrow-in-Furness	Barrow, Lancs, Nr Cumbria	Major			
Cambridge St Schools	1870-71				
Salthouse	Barrow, Lancs, Nr Cumbria	Minor			
(additions 1880?)	1883				
Barrow-in-Furness	Barrow, Lancs, Nr Cumbria	Major			
Jute Mill	1877				
St George					
'additions'					
Town Hall design					
(not built)					
Barrow-in-Furness	Barrow, Lancs, Nr Cumbria	Major			
Masonic Hall	1884				
(Abbey Road)					
Barrow-in-Furness	Barrow, Lancs, Nr Cumbria	Major			
St James: Vicarage	1883				
Barrow-in-Furness	Barrow, Lancs, Nr Cumbria	Major			
Tenement Blocks:					
1. Steamer St.)					
Barque St. Brig St]	1881-4				
Schooner St. Ship St]					
2. Michaelson Rd, Sloop St	1872-5				
Barrow-in-Furness	Barrow, Lancs, Nr Cumbria	Major			
Cavendish Park	1872				
Villas					
Barrow-in-Furness	Barrow, Lancs, Nr Cumbria	Major			
North Lonsdale Hospital	1883-7				
Barrow-in-Furness					
Piel Castle	Piel Island, Barrow, Lancs, Nr Cumbria	Major			
Restoration - turret & staircase for Duke of	1876-8				
Burr-leuch					
Barrow-in-Furness	Barrow, Lancs, Nr Cumbria	Major			
Piel Island Pilot					
Cottages	1875				
Barrow-in-Furness	Barrow, Lancs, Nr Cumbria	Major			
Royalty Theatre	1871				
(Star Music Hall)					
N. B. Was it ever built?					
Barrow-in-Furness	Barrow, Lancs, Nr Cumbria	Major			
Ramsden Dock	1877				
Hydraulic Engine House					
Barrow-in-Furness	Barrow, Lancs, Nr Cumbria	Major			
Ramsden Dock	1882				
Station & new warehouse					
Barrow-in-Furness	Barrow, Lancs, Nr Cumbria	Major			
Coffee Hotel on Barrow	1882				
Island					
Barrow-in-Furness	Barrow, Lancs, Nr Cumbria	Minor			
Alterations to Baths	1878				
(Abbey Rd)					
Barrow-in-Furness	Barrow, Lancs, Nr Cumbria	Major			
Central Station	1882				
Beetham					
St Michael	Beetham, Westmorland Cumbria	Major			

Restoration inc porch Beswick	1872-4 Manchester	Major		St Mary Magdalene Restoration (Chancel, Nave, new Aisle)	1874
St Mary New Church (Demolished 1966)	1877-8	Major	4/51	Broughton-in-Furness Foxfield Station	1879
Betws-y-Coed St Mary the Virgin New Church	Caernarvonshire 1870	Major	4/52	Burnage St Margaret New Church	1874-5
Norman transitional style Blackburn	Blackburn, Lancs 1881-7	Major	4/53	Decorated style of 1300 Burnley St James	1869
St Mark (Witton) Restoration & enlargement (N. transept and vestry) Romanesque style	Bolton, Lancs 1879-81	Major	4/54	New steeple and other changes Burton-in-Lonsdale All Saints Church	W. (now N.) Yorks. 1868-76
Bolton (Astley Bridge) All Souls	Bolton, Lancs 1880-1	Major	4/55	New Church Burton-in-Lonsdale Vicarage	W. (now N.) Yorks. no date
New Church Decorated style	Bolton, Lancs -1882	Major	4/56	Caton Road Bridge over the Lune (E. G. Paley, Bridgemaister for N. Lonsdale)	1881-3
Bolton Astley Bridge School	Bolton, Lancs -1882	Major	4/57	Cark Station	N. Lancs (now Cumbria) 1875
Bolton St Saviour New Church	Bolton, Lancs -1882	Major	4/58	St Mary & St Michael Priority. Restoration inc. Cavendish tomb	N. Lancs (now Cumbria) 1881?
Decorated style (Demolished 1975) Source - I. Nairn	Bolton, Lancs -1875	Major	4/59	Cheetham St John the Evangelist New Church	Cheetham, Manchester 1869-71
Bolton (Halliwell) St Thomas New Church	Bolton, Lancs no date	Minor	4/60	Crewe St Barnabas New Church	Crewe, Cheshire 1885-6
Early English style Bolton	Bolton, Lancs no date	Major	4/61	Perpendicular style Crewe St Barnabas Vicarage	Crewe, Cheshire no date
Halliwell Lodge 'some work'	Bolton-le-Sands 1880	Major	4/62	Crewe School	Crewe, Cheshire 1887
Bolton-le-Sands Holy Trinity/St Michael Restoration esp Nave	Bolton-le-Sands, N. Lancs 1880	Major	4/63	Crosscrake St Thomas New Church	Westmorland, Cumbria 1875
Restoration esp Nave Bolton-by-Bowland School	W. Yorks 1874	Major	4/64	Geometric Decorated style Clitheroe St Mary Magdalene Restoration	Clitheroe, N. Lancs 1881
(added to 1906 - Stansfield)	W. Yorks no date	Major	4/65	Clifton Lund Church (St John) New Tower	Clifton, (Newtown with Lund) Nr Lytham 1874
Bolton-by-Bowland School House?	Cumberland, now Cumbria 1873	Major	4/66	Daisy Hill St James New Church	Daisy Hill, Bolton 1879-81
Bootle Station	Windermere, Westmorland now Cumbria 1870-73	Major		12th Century - 13th Century style with Perpendicular windows	
Bowness St Martin Restoration	North of Bolton, Lancs 1872	Major	4/67	Dalton-in-Furness St Mary	Dalton, N. Lancs (now Cumbria) 1883-5
Bradshaw St Maxentius Nave rebuilt (Tower retained)	Broughton, Salford (Manchester) 1877-9	Major			
Early English style Broughton	Cumbria (was Lancs)	Major			
St James New Church Broughton-in-Furness		Major			

New Church Free Decorated style				4/85	Grange-over-Sands Station rebuilt	Grange, Lancs, now Cumbria 1872	Major
Daresbury All Saints	Daresbury, Cheshire 1870-2	Major	4/86	Greenock St John the Evangelist New Church	Greenock, Renfrew, Nr Glasgow 1878	Major	
New Church Perpendicular style		Major	4/87	Grimsgarth St Michael New Church	Grimsgarth, N. Lancs 1868-71	Major	
Dale Ghyll New House	Hawcoat, Barrow in Furness no date	Major	4/88	Decorated style Giggleswick Giggleswick School Boarding House	Giggleswick, Nr Settle W. now N. Yorks 1867-9	Major	
Demolished (information from Michael Bottom- ley)		Major	4/89	Halsall St Cuthbert Rebuilt	Halsall, N. Lancs 1873; 1886	Major	
Darwen St Cuthbert New Church	Darwen, Lancs 1874-8	Major	4/90	Decorated style Halton St Wilfred New Church	Halton, N. Lancs 1876-7	Major	
St Barnabas New Church	Darwen, Lancs 1884	Major	4/91	Decorated style Hampfield New Hall (Hampfield Grange?)		Major	
Davenham St Wilfred	Davenham, Lancs 1870	Major	4/92	Heversham now Cumbria Parish Church	Heversham, Westmorland New Tower for 1867-9	Major	
Chancel/Transepts Dunningwell Mansion (information from Michael Bottomley)	Millom, Cumberland near Cumbria 1875	Major	4/93	Holker Holker Hall New wing Elizabethan style	Holker, N. Lancs, now Cumbria 1873	Major	
Drigg Station	Cumberland, now Cumbria no date	Major	4/94	Hornby Hornby Castle Additional work (ref. Ratter)	Hornby, N. Lancs 1879-82	Major	
Eskdale (Boor) St Catherine Church restoration	Boor, Cumberland, now Cumbria 1881	Major	4/95	Hutton Roof St John New Church	Westmorland, now Cumbria 1879-82	Major	
Fawley St Mary Restoration & Enlargement	Nr Henley-on-Thames 1882-3	Major	4/96	Houghton Tower Restoration	Houghton, Nr Blackburn, N. Lancs post 1862	Major	
Fawley Court New wing and terraces	Nr Henley-on-Thames no date	Major	4/97	Ince (Lower) St Mary New Church (Demolished 1974)	Lower Ince, S. Lancs 1887	Major	
Farnworth St John the Evangelist Chancel	Kearsley, Farnworth, Lancs 1871	Major	4/98	Kildwick St Andrew Restoration (also W. Window of N. Aisle 1859)	Kildwick, W. Yorks 1873	Major	
Finsthwaite St Peter New Church	N. Lancs, now Cumbria 1873-4	Major	4/99	Kirkby St Chad New Church Transitional/Romanesque style	Kirkby (Nr Liverpool) S. Lancs 1869-71	Major	
Norman style Fleetwood St Peter East end remodelled	Fleetwood, Lancs 1880-3	Major	4/100	Kirkby Malham St Michael Restoration	Kirkby Malham, W. Yorks 1879-81	Major	
Garstang St Thomas the Apostle New Chancel	Garstang, N. Lancs 1876-80	Major	4/101	Knowsley	Knowsley, S. Lancs	Major	
Goosnargh St Mary Nave rebuilt	Goosnargh, N. Lancs 1868-9	Major					
Grappenhall St Wilfred	Grappenhall, Cheshire 1874	Major					
Restoration Great Harwood St Bartholomew New Chancel	Great Harwood, Lancs 1886	Major					

St Mary Derby Chapel	1871-2			(Town clerk's office New Street)	Lancaster, Lancs	Major
Knutsford St Cross	Knutsford, Cheshire 1880-1	Major	4/118	Lancaster	no date	
New Church Perpendicular style	Lancaster, Lancs 1870	Major	4/119	Business premises for Mr W. Atkinson	Lancaster, Lancs 1885-90	Major
Lancaster Banking Co. (Church St)	Lancaster, Lancs 1870	Major	4/120	Lancaster	Lancaster, Lancs 1878	Minor
Lancaster Grammar School	Lancaster, Lancs 1877; 1881	Major	4/121	Gregson Institute	Lancaster, Lancs 1883	Major
Extensions	Lancaster, Lancs 1886-8	Major	4/122	Lancaster	Billington, N. Lancs 1879-80	Major
i. Ripley Hospital Chapel	1885-6			White Cross Mill		
ii. Other Buildings	1899?			Ornamental top to chimney		
iii. Additions of W. Wing; Schools; Baths; Entrance Lodge	Lancaster, Lancs 1873-4	Major	4/123	Lancaster/Skerton Ryelands House	Leck, N. Lancs 1878-9	Major
Lancaster Methodist Chapel	Lancaster, Lancs 1889	Minor	4/124	Extensions	Leigh, S. Lancs 1869-73	Major
New Chapel (Sulyard St)	Lancaster, Lancs 1871-2	Minor	4/125	Langho	Leyland, Lancs 1874	Major
Lancaster Christ Church	Lancaster, Lancs 1879	Major	4/126	St Leonard	Liverpool, S. Lancs	Major
S. Aisle	Lancaster, Lancs 1871-2	Major		New Church	1870-5	
Lancaster Christ Church	Lancaster, Lancs 1879	Major		Leigh	1880	
W. Baptistry	Lancaster, Lancs	Major	4/127	St Mary	Liverpool, S. Lancs 1873	Major
Lancaster Militia Barracks	Lancaster, Lancs 1871-2	Major		Restoration	Llandoverly, Carmathen no date	Major
Extension	Lancaster, Lancs 1879	Major		Liverpool (Mossley)	Lytham St Annes, Lancs	Major
The Knoll (private house for HJA)	Lancaster, Lancs	Major		St Matthew & St James	1872-3	
Lancaster St Peter	Lancaster, Lancs	Major		i. New Church	1882	
i. Baptistry	1895	Minor	4/129	ii. E. Window & Baptistry	Westmorland, now Cumbria 1880	Major
ii. Presbytery	1895-6			Late 13th Century style		
iii. Rose window in the Transept	1888			Liverpool Mossley Hill		
Lancaster Priority	Lancaster, Lancs	Minor		Vicarage		
i. Work on chancel	1870			Llandoverly		
ii. Vestry and organ chamber	1882			Llandoverly College		
Lancaster St Mary's School (Quay)	Lancaster, Lancs 1879-80	Major	4/130	Additional buildings		
Lancaster House in Regent Street for TD Smith	Lancaster, Lancs 1875	Major	4/131	Lytham		
Lancaster Royal Albert Rodget Infirmary	Lancaster, Lancs 1880-3	Major	4/132	St Cuthbert		
Lancaster Royal Albert Winmarleigh Hall	Lancaster, Lancs 1888?	Major		i. Chancel		
Lancaster Town Hall extension	Lancaster, Lancs 1871	Major	4/133	ii. N. Aisle		
			4/134	Mansergh		
				St Peter		
				New Church		
				Perpendicular style		
				Melsonby		
				St James the Great		
				Rebuilt Nave and Restored church.		
				Millom		
				St George		
				New Church		
				Geometrical style		
				Millom		
				Station		
				Morecambe		

St Laurence New Church Decorated style	1876-8		4/149	Sandside Station	N. Lancs 1876	Major
Morecambe Promenade Railway Station	1873	Morecambe, Lancs	4/150	St Annes on Sea St Anne i. New Church ii. Tower	St Annes, Fylde Coast, N. Lancs 1873-5 1887	Major
Natland Sedgewick House New Mansion		Natland, Westmorland now Cumbria 1868-9	4/151	Scorton i. St Peter New Church Decorated style ii. School iii. Vicarage	Scorton, N. Lancs	Major
Perpendicular Gothic style					1878-9	
Newton New House		Newton, Whittington, N. Lancs 1880	4/152	Seathwaite Holy Trinity New Church	Seathwaite, N. Lancs, now Cumbria 1874	Major
Ordsall		Ordsall, Salford 1877-8	4/153	Seascale Station Weigh House and Water Tower? Sedbergh	Cumberland, now Cumbria 1877	Minor
St Clement New Church		Ormskirk, Lancs. 1877-91				
Ormskirk St Peter & Paul Restoration		Westmorland, now Cumbria 1877-8	4/154	i. School House ii. Sedgewick House	Sedbergh, W. Yorks 1878 1879	Major
Orton All Saints Restoration & enlargement		N. Lancs, now Cumbria 1874	4/155	Sedbergh St Andrew Restoration	Sedbergh, W. Yorks 1886	Major
Osmotherley St John Evangelist New Church		Barrow-in-Furness 1874	4/156	Shrewsbury St Mary the Virgin N. vestry	Shrewsbury, Shropshire 1884	Minor
Oak Lea New House for Mr Schneider		Ouseburn, N. Yorks 1883	4/157	St Johns Chapel Town Hall	St Johns Chapel, C. Durham 1868	Major
Demolished 1913 except Gate Lodge and Coach House (information from Michael Bottomley)		Ouseburn, N. Yorks 1874-5	4/158	Skipton Ermsyhead Grammar School	Skipton, W. Yorks 1872-4	Major
Ouseburn (Great) St Mary the Virgin S. Chapel		Pilling, Fylde, N. Lancs 1885-7	4/159	St Bees School House	St Bees, Cumberland, now Cumbria 1885	Major
Ouseburn (Little) Holy Trinity N. Aisle; Organ Chamber; E. Wall, alterations to window		Poulton-le-Fylde, Lancs 1860 1883	4/160	Stockton Heath St Thomas New Church Decorated style (1300) Tatham St Thomas Restoration	Stockton Heath, Warrington, Lancs 1868-9 Tatham, N. Lancs 1885-7	Major
Pilling St John the Baptist New Church		Prestwick, S. Lancs 1872-4	4/161	Tatham St Thomas Restoration	Tatham, N. Lancs 1888-9	Major
Poulton-le-Fylde St Chad i. Apse & Chancel ii. Internal alterations (Stansfield feels that in addition to the internal alterations and renewal of Galleries in 1883, the Apse and Chancel are theirs).		Poulton-le-Fylde, Lancs 1860 1883	4/162	The Good Shepherd Church Rebuilt Late Perpendicular style Thornton-in-Lonsdale St Oswald Rebuilt Perpendicular style	Thornton-in-Lonsdale, W. Yorks 1860-70	Major
Prestwick St Mary New chancel/Chapel; New roof; tower repair Ravenglass Station		Cumberland, near Cumbria no date	4/163	Thorpe Bassett All Saints Restoration Torver St Luke New Church Norman style Tunstall	Thorpe Bassett, E. Yorks 1879-80 N. Lancs, now Cumbria 1884 Tunstall, N. Lancs	Major

Thurland Castle Semi Elizabethan/ Semi Gothic style	1879-88		4/183	Jacobean style Winnarleigh School and School house	N. Lances 1870	Major
Ulverston	N. Lances, now Cumbria 1872-4	Major	4/184	Windermere Chapel Ridding House	Westmorland, now Cumbria no date	Major
i. Station	1875		4/185	Windermere St Mary additions	Westmorland, now Cumbria 1881-2	Major
ii. Stables	N. Lances, now Cumbria 1879-82	Major	4/186	Winwick St Oswald	S. Lances 1869	Major
Work in Chancel; replaced E. window			4/187	Restoration and rebuilt spire Witherslack	Witherslack, N. Lances, now Cumbria 1874	Major
Underley Additions to the hall new wing and tower	Kirkby Lonsdale, Westmorland now Cumbria 1873	Major	4/188	Wolverhampton (Penn) Additions to St Bartholomew	Staffs. 1871-2	Major
Walmsley Christ Church additions	Turton, Nr Bolton, S. Lances, no date		4/189	Style of 1300 Wrea Green St Nicholas Tower and Spire	Wrea Green, N. Lances 1884	Major
Walton	Cumberland, Cumbria 1869-70	Major	4/190	Wray Holy Trinity New Chancel	Wray, N. Lances 1879	Major
St Mary New Church			4/191	Yarm St Mary Magdalene Restoration & enlargement	Yarm, N. Yorks 1878	Major
Walton (Higher Walton)	Higher Walton, Cheshire 1882-5	Major	4/192	Yealand Conyers Leighton Hall West Wing	N. Lances 1870	Major
St John the Evangelist New Church						
Decorated style	Cheshire 1870	Major				
Walton Hall	Walton-le-Dale, Lancashire 1871	Major				
Additions/alterations						
Walton-le-Dale Higher Walton All Saints						
New Steeple 13th Century style						
Walton-le-Dale All Saints School	Walton-le-Dale, Lancashire 1884	Major				
Westleigh St Peter New Church	Leigh, Lances 1880-1	Major	5/01	Abberley Abberley Hall Chapel	Hereford & Worcester 1889	Major
Decorated style Whitehaven			5/02	Accrington St Peter's Vicarage	Accrington, Lances 1889	Major
Colliery Schools Whittington St Michael Restoration	Cumberland, now Cumbria 1876 Whittington, Lances 1875	Major Major	5/03	Barbon St Bartholemew New Church	Westmorland, Cumbria 1892-3	Major
Whittington i. Additions/alterations to Whittington Hall inc. Billiard Room	Whittington, Lances 1870-90	Major	5/04	Perpendicular style Barrow-in-Furness Additions to house in St George's Square	N. Lances/Cumbria 1890	Minor
ii. Lodge			5/05	Birkdale St John New Church	Southport, S. Lances 1889-90	Major
iii. House Farm Dairy 1885	1890 1885		5/06	Enlarged Blackburn i. St Silas New Church	1889-90 1903-9 Blackburn, Lances 1894-8	Major
Wilmington St Mary and St Peter New Church	Wilmington, Sussex 1883	Major	5/07	Decorated style ii. Tower Bonwick (Priest Hutton) St Mary New Church	1913-4 Lances 1894-6	Major
Winnarleigh St Luke New Church N. Aisle	N. Lances 1876-7	Major	5/08	Bootle	Cumberland, Cumbria	Minor
Enlarged Winnarleigh Hall/Stables	1877 1887 N. Lances 1871	Major				

The Buildings of Paley, Austin and Paley, 1886-95

Chancel fittings and pulpit	1890	Major	5/30	Ince in Makerfield, S. Lancs	1889-90	Major	5/30	Ince in Makerfield, S. Lancs	1889-90	Major
Bowness-on-Solway	Cumberland	Major		Colne, N. Lancs	1889-90	Major	5/30	Ince in Makerfield, S. Lancs	1889-90	Major
St Michael	now Cumbria			Rusland, N. Lancs	now Cumbria	Major	5/32	Lancaster	1893-6	Major
N. transept	1891			1890		Major	5/33	Lancaster	1887-91	Major
Bury	Bury, Lancs	Minor	5/27	Coventry, Warwickshire	1888, 1891	Major	5/34	Lancaster	1898	Major
Parish Church	1894							St George		
Chancel seats	Manchester	Major	5/28	Rawtenstall, Lancs		Major	5/35	Mission Church		
Cheetham	1895			Rawtenstall, Lancs		Major	5/35	Marsh		
St John the Evangelist				Rawtenstall, Lancs		Major	5/35	Lancaster	1891	Major
Restoration				W. Yorks	1889-90	Major	5/36	Mission Church	1896	Major
Cloughfold	Rawtenstall, Lancs	Major	5/29	Widnes, S. Lancs	1892-5	Major	5/37	Dale Street		
St John	1890			Higham, Lancs.	1894	Major	5/38	Lancaster		
New Church				N. Lancs, now Cumbria	1893-4	Major	5/39	Alteration to St. Mary		
Perpendicular style				Giggleswick, Settle		Major	5/40	National School		
Colne	Colne, N. Lancs	Major	5/30	N. Yorks	1886	Major	5/41	Preston Patrick		
St Bartholomew	1889-90			Halton, N. Lancs	1899	Minor	5/42	St Gregory		
Interior Restoration				Stockport, Cheshire	1893-7	Major	5/43	Chancel replaced		
(removed N. aisle replaced by double aisle. P. Milner)				Stockport, Cheshire		Major	5/43	Prestwich		
Colton Rusland				Stockport, Cheshire		Major	5/44	St. Mary		
Holy Trinity				Wigan, S. Lancs		Major	5/45	St. Mary		
Restoration								Additions/restoration		
Coventry								Rossall		
St Michael								Rossall School		
Campanile/Bell Tower								W. Range		
Not built								Scarborough		
Crawshawbooth								St. James		
St John the Evangelist								New Church		
New Church								Scotforth		
Perpendicular style								St Paul		
Dent								W. End/transepts		
St Andrew								Sedburgh		
Restoration								Sedburgh School		
Farnworth								Chapel		
St Luke								Sutton		
Restoration								All Saints		
Fence								New Church		
Hoarstones								Tunstall		
additions to house								Thurland Castle		
Field Broughton								additional work		
St Peter								Unsworth		
New Church										
Perpendicular style										
Giggleswick										
Giggleswick School										
Classroom; Gym;										
Covered playground										
Halton										
Manor House										
Additions										
Heavily										
St George										
New Church										
Heavily										
Vicarage										
Heavily										
Schools										
Highfield										

St George additions	no date	6/10	Balterley New Church	Balterley, Staffs 1901	Major
Warton	Warton, N. Lancs 1892	6/11	Barnacre All Saints New Church	Barnacre, N. Lancs 1905	Major
Waterloo	Liverpool 1891-9	6/12	Barrow-in-Furness North Lonsdale Hospital: Laundry New Medical Wing New Operating Rooms	N. Lancs, now Cumbria 1896 1899 1903	Major
New Church	Kirkham, Fylde, Lancs 1893-4	6/13	Bolton Hallwell St Margaret New Church	Bolton, Lancs 1903	Major
Perpendicular style	Westmorland, now Cumbria 1889	6/14	Free Decorated Tracery Bolton-by-Bowland Additions to school	W. Yorks 1906	Major
Wesham	Burnley, Lancs 1894	6/15	Bootle Village Cross	Bootle, Cumberland now Cumbria 1897	Minor
Christ Church	Wray, N. Lancs 1889	6/16	Brathay Holy Trinity Additions to.	Nr Ambleside, Westmorland, now Cumbria 1905	Major
Nave only		6/17	Bretherton St John the Baptist Chancel added; renovation	Bretherton, N. Lancs 1909	Major
Witherslack		6/18	Broughton St John the Baptist New Chancel	Nr. Preston, N. Lancs 1905-6	Major
St Paul		6/19	Broughton-in-Furness St Mary Magdalene New S. W. Tower	N. Lancs, now Cumbria 1900	Major
Oak Reredos		6/20	Broughton-in-Furness Foxfield Station Additions	N. Lancs, now Cumbria 1900	Major
Worsthorne		6/21	Casterton Holy Trinity New Reredos	Westmorland, now Cumbria 1897	Minor
St John the Evangelist		6/22	Cloughton St Chad Restoration	Nr Hornby, N. Lancs 1904	Major
Restoration/chancel/tower		6/23	Cockerham St Michael Rebuilt	N. Lancs 1910	Major
Wray		6/24	Constable Lee St Paul	Nr Rawtenstall, Lancs 1899-1903	Major
Holy Trinity		6/25	New Church Dolphinholme St Mark	Dolphinholme, N. Lancs 1897-99	Major
New Nave roof and alterations to W. Elevation		6/26	New Church Ellel	Ellel, Galgate N. Lancs 1906-7	Major
		6/27	New Church Flookburgh St John the Baptist New Church	Flookburgh, N. Lancs now Cumbria 1897-1900	Major

The Works of Austin and Paley, 1895-Jan. 1914

Acton	Acton, Cheshire 1897-8	6/18	Broughton St John the Baptist New Chancel	Nr. Preston, N. Lancs 1905-6	Major
St Mary		6/19	Broughton-in-Furness St Mary Magdalene New S. W. Tower	N. Lancs, now Cumbria 1900	Major
Restoration only		6/20	Broughton-in-Furness Foxfield Station Additions	N. Lancs, now Cumbria 1900	Major
Alsager	Alsager, Cheshire 1894-8	6/21	Casterton Holy Trinity New Reredos	Westmorland, now Cumbria 1897	Minor
St Mary Magdalene		6/22	Cloughton St Chad Restoration	Nr Hornby, N. Lancs 1904	Major
New Church		6/23	Cockerham St Michael Rebuilt	N. Lancs 1910	Major
Decorated style		6/24	Constable Lee St Paul	Nr Rawtenstall, Lancs 1899-1903	Major
Altrincham	Altrincham, Cheshire 1896-7	6/25	New Church Dolphinholme St Mark	Dolphinholme, N. Lancs 1897-99	Major
St George		6/26	New Church Ellel	Ellel, Galgate N. Lancs 1906-7	Major
'some rebuilding/' restoration		6/27	New Church Flookburgh St John the Baptist New Church	Flookburgh, N. Lancs now Cumbria 1897-1900	Major
Altrincham	Altrincham, Cheshire 1900				
St Alban					
New Church					
Arkholme	Arkholme, N. Lancs 1897(?)				
Church					
Restoration					
Arnside	Westmorland, now Cumbria 1912-4				
St James	Preston, Lancs 1906-8				
Extended and altered					
Ashton on Ribble					
St Michael and All Angels					
i. New Church					
Perpendicular style					
ii. Additions					
Atherton	Atherton, S. Lancs 1898-1901				
St Anne					
New Church					
Decorated style					
Balderstone					
St Leonard					
Added tower/spire					

Newton Heath, 1914	Major	East Vestries Additions	1913-4	
Newland, Nr Galgate N. Lanes	Major	Starbeck	Starbeck, Harrogate, N. Yorks	Major
1908		St Andrew	1909-10	
1913		New Church	Starbeck, Harrogate N. Yorks	Major
1913		Starbeck	1919	
Overton, N. Lanes	Major	Church Hall	St Annes, Fylde, Lancs 1895-1905	Major
1909		St Annes		
Over Kellert, N. Lancs		St Thomas		
1909	Major	New Church		
Pudsey, W. Yorks	Major	Decorated/Perpendicular style		
1914		Sunderland Point	Overton, N. Lancs	Major
Redmarshall, Co. Durham	Major	Mission Church	1894	
1904		Thornbury	Thornbury, Bradford W. Yorks	Major
Farrington, Ribbleson, Preston, N. Lancs	Major	St Margaret	1911-2	
c1901		New Church	Tunstall, N. Lancs 1907	Major
Rossall, Fleetwood Lancs	Major	Tunstall		
1902		St John the Baptist		
Rossall, Fleetwood Lancs	Major	Restoration		
1897		Ulverston	N. Lancs, now Cumbria	Minor
no date		St Mary	1905	
Rossall, Fleetwood Lancs	Major	Work on Chancel; windows; new transept		
1888-9		Walney Island	Barrow-in-Furness, Lancs, now Cumbria	Major
Cumberland, now Cumbria	Major	St Mary the Virgin	1907-8	
1907-10		New Church (rebuild)	Nr Millom, Cumberland now Cumbria	Major
Sedbergh, W. Yorks	Major	Whicham	1902	
1906		St Mary	Widnes, S. Lancs 1908-10	Major
Skelmersdale, N. Lancs	Major	Restoration		
1903-6		Widnes		
Slyne, Nr Lancaster, Lancs	Major	New Church		
1900		Perpendicular style		
Skipton, W. Yorks	Major	Woodplumpton	Nr Preston, N. Lancs 1899-1900	Major
1909		St Anne		
Standish, Nr Parbold, S. Lancs	Major	Additions/Restoration		
		Woodplumpton		
		Vicarage	Nr Preston, N. Lancs 1908	Minor
		Enlarged		
		Worksop	Nottinghamshire 1910-12	Major
		St Anne		
		New Church		
		Perpendicular style		
		Worsthorne	Nr Burnley, Lancs 1903	Major
		St John the Evangelist		
		New Tower		
		Basford	Newcastle U. Lyme, Staffs	Major
		St Mark	1914-5	
		New Church	Thornton, Cleveleys Blackpool	Major
		Thornton	1914	
		Christ Church Chapel	Herts	Minor
		Chancel only		
		Herrford		

The Works of Austin, Paley and Austin - January 1914-February 1915

Newton Heath, 1914	Major	East Vestries Additions	1913-4	
Newland, Nr Galgate N. Lanes	Major	Starbeck	Starbeck, Harrogate, N. Yorks	Major
1908		St Andrew	1909-10	
1913		New Church	Starbeck, Harrogate N. Yorks	Major
1913		Starbeck	1919	
Overton, N. Lancs	Major	Church Hall	St Annes, Fylde, Lancs 1895-1905	Major
1909		St Annes		
Over Kellert, N. Lancs		St Thomas		
1909	Major	New Church		
Pudsey, W. Yorks	Major	Decorated/Perpendicular style		
1914		Sunderland Point	Overton, N. Lancs	Major
Redmarshall, Co. Durham	Major	Mission Church	1894	
1904		Thornbury	Thornbury, Bradford W. Yorks	Major
Farrington, Ribbleson, Preston, N. Lancs	Major	St Margaret	1911-2	
c1901		New Church	Tunstall, N. Lancs 1907	Major
Rossall, Fleetwood Lancs	Major	Tunstall		
1902		St John the Baptist		
Rossall, Fleetwood Lancs	Major	Restoration		
1897		Ulverston	N. Lancs, now Cumbria	Minor
no date		St Mary	1905	
Rossall, Fleetwood Lancs	Major	Work on Chancel; windows; new transept		
1888-9		Walney Island	Barrow-in-Furness, Lancs, now Cumbria	Major
Cumberland, now Cumbria	Major	St Mary the Virgin	1907-8	
1907-10		New Church (rebuild)	Nr Millom, Cumberland now Cumbria	Major
Sedbergh, W. Yorks	Major	Whicham	1902	
1906		St Mary	Widnes, S. Lancs 1908-10	Major
Skelmersdale, N. Lancs	Major	Restoration		
1903-6		Widnes		
Slyne, Nr Lancaster, Lancs	Major	New Church		
1900		Perpendicular style		
Skipton, W. Yorks	Major	Woodplumpton	Nr Preston, N. Lancs 1899-1900	Major
1909		St Anne		
Standish, Nr Parbold, S. Lancs	Major	Additions/Restoration		
		Woodplumpton		
		Vicarage	Nr Preston, N. Lancs 1908	Minor
		Enlarged		
		Worksop	Nottinghamshire 1910-12	Major
		St Anne		
		New Church		
		Perpendicular style		
		Worsthorne	Nr Burnley, Lancs 1903	Major
		St John the Evangelist		
		New Tower		
		Basford	Newcastle U. Lyme, Staffs	Major
		St Mark	1914-5	
		New Church	Thornton, Cleveleys Blackpool	Major
		Thornton	1914	
		Christ Church Chapel	Herts	Minor
		Chancel only		
		Herrford		

St George Reredos	1914		8/17	at St Michaels Church	Major
Blawith	N. Lances, now Cumbria	Major	8/18	Walney Island	Major
St John the Baptist Restoration	1914		8/19	W. End and Vestry Barton on Irwell School	Major
The Works of Austin and Paley 1916-1944: i.e. The Work of H. A. Paley					
Abram	Abram, S. Lances	Major	8/20	Blackpool	Major
St John New Church	1935-7		8/21	St Stephen on the Cliffs New Church	Major
Acton	Nantwich, Cheshire	Major	8/22	Blackpool	Major
St Mary	1925		8/23	St Thomas New Church	Major
Tower Repairs			8/24	Burnley	Major
Alsager	Alsager, Cheshire	Major	8/25	Rebuilt	Major
St Mary	1936-7		8/26	Carnforth	Major
Completion of N. Porch and Aisles			8/27	New HQ for Kings Own	Major
Aldingham	N. Lances, now Cumbria	Minor	8/28	Casterton School	Minor
St Cuthbert	1931		8/29	Additional classrooms	Minor
Repairs to windows/roughcast walls			8/30	Caton	Minor
St John the Baptist Vestry	S. Lances	Minor	8/31	War Memorial	Minor
Ashton in N. field	1938		8/32	Extensions to Victoria Institute	Minor
New Vestry			8/33	Coventry	Minor
Ashton on Ribble	S. Lances	Minor	8/34	St Barnabas	Minor
St Michael	Nr Preston, Lances	Minor	8/35	New Church	Minor
Organ floor; walls	1934+		8/36	Crawshawbooth	Minor
Barthomley	Cheshire	Major		St John	Minor
St Berriline	1925-6			Memorial Chapel	Minor
Restoration and New Chancel				Crewe Green	Minor
Basford	Newcastle U. Lyme, Staffs	Minor		St Michael	Minor
St Mark				Proposed alterations	Major
New Vestry	1928-9			Earlsdon,	Major
Becconsall	Hesketh, N. Lances	Major		St Barbara	Major
All Saints:				New Church	Major
New Church				(Memorial Chapel to Sir Alfred Herbert 1931)	Major
Tower	1923-6			Eaton	Minor
Bilsborrow	1935-6			War (?) Memorial	Minor
St Hilda	Bilsborrow, N. Lances	Major		Feniscowles	Major
Bilsborrow	1926-7			Immanuel	Major
Vicarage				Restoration	Major
Blawith	Bilsborrow, N. Lances	Major		Giggleswick	Major
St John the Baptist	1930+			Giggleswick School:	Major
Renovation of N. W. wall/buttresses	N. Lances now Cumbria	Major		Sanatorium	Major
Bolton	1926+			Chemistry Lab	Major
St Thomas Halliwell				Glasson	Major
New Vestry				Christ Church	Major
Bolton				New Chancel and Vestry	Major
St Margaret Vestry and offices	Halliwell, Bolton, Lances	Minor		Glasson	Minor
Bolton-le-Sands	1931-2			Vault/Monument and	Minor
Proposed Organ chamber	Bolton, Lances	Minor		Stone slab to Dalton family	Minor
	1939			Grange-over-Sands	Major
				St Paul	Major
	N. Lances	Minor		New Chancel and additions	Minor
	1940			Kendal	Minor
				Heaves House	Minor

Alterations for Lady Ashton Keswick Keswick High School	Cumberland now Cumbria no date	no idea of scale	8/55	New Tower Morecambe St Christopher, Bare New Church	Morecambe, Lancs 1932-4	Major
Lancaster Christ Church War Memorial	Lancaster, Lancs 1920	Minor	8/56	Newton-le-Willows Church	Lancs 1932+	Minor
Lancaster Royal Grammar School Dormitory Block	Lancaster, Lancs 1933	Minor	8/57	Vestries; Porch; Offices Orrell St Luke New Church Completed	Wigan, Lancs 1927-8 1936-8 Wigan, Lancs 1931-2	Major
Lancaster Penny's Hospital Restoration	Lancaster, Lancs 1929	Major	8/58	Orrell Vicarage	Wigan, Lancs 1931-2	Major
Lancaster Business Premises for SB Wilding Damside St	Lancaster, Lancs 1937	Major	8/59	Pennington New Chancel; Porch; restoration of Tower	N. Lancs, now Cumbria 1924-6	Minor
Lancaster St Peter's Cathedral Repairs	Lancaster, Lancs 1928, 1931-2, 1939, 1944	Minor	8/60	Burbank House Additions/alterations	Cumberland, now Cumbria 1925+	Minor
Lancaster St Peter's Senior School Alterations	Lancaster, Lancs 1930-1	Minor	8/61	Pilling War Memorial	N. Lancs 1920	Minor
Lancaster Royal Lancaster Infirmary Nurses Home	Lancaster, Lancs 1929-32, 1935	Major	8/62	Preston New Vicarage (not built)	Preston, N. Lancs 1920s	Major
Lancaster Royal Infirmary Alterations and additions Kitchen; Maternity/Children's Ward; Staff Dining Room; X Ray Dept	Lancaster, Lancs 1929-40	Major	8/63	Preston St Matthew Completion of Chancel, Chapel and Vestries	Preston, N. Lancs 1933	Major
Lancaster New Bedroom Wing Nurses Home, Regent St	Lancaster, Lancs 1935	Major	8/64	Preston Christ Church Chapel of Remembrance	Preston, N. Lancs 1937+	Major
Lancaster Christ Church School Additions/Alterations	Lancaster, Lancs 1928-9	Major	8/65	Preston Fulwood Parish Church Renovation and Repairs	Preston, N. Lancs 1934-5	Major
Lancaster Priory Hall Latham St James New Vestries	Lancaster, Lancs 1936-9 Lancs 1939	Major	8/66	Preston St John Proposed Vergers House	Preston, N. Lancs 1939	Major
Lancaster Leeds Grammar School: Science Labs Memorial Swimming Pool Long Wharton Church Memorial Baptistry	Lancaster, Lancs 1939	Minor	8/67	Ribbleson St Mary Magdalene New Chancel, Chapel, Aisles and Vestries Ribby with Wrea	Preston, Lancs 1938-41	Major
Lancaster Lytham St Cuthbert New Memorial Morning Chapel Melling Church Gate House Alterations Middleton St Michael and All Angels	W. Yorks 1925-6 1928-9 Leicestershire 1931 Lytham, Fylde N. Lancs 1931+	Major	8/68	St Nicholas Work on Parsonage House and Cottage Ribby with Wrea St Nicholas New Choir floor and seats Sandbach St Mary New Vestry and Porch Scotforth Scotforth School Staffroom/alterations Scotforth St Paul Redecoration and new doorway Sedburgh	N. Lancs 1931-2 Cheshire 1929-30 Lancaster, Lancs 1938 Lancaster, Lancs 1932-3 N. Lancs 1931-2 Cheshire 1929-30 Lancaster, Lancs 1938 Lancaster, Lancs 1932-3 W. Yorks	Minor
		Minor	8/69			Minor
		Major	8/70			Minor
		Minor	8/71			Minor
		Minor	8/72			Minor
		Major	8/73			Major

Wide range of additions inc. Powell Hall Memorial Cloister Sanatorium	1922-1938	
Skerton	1922	
St Luke's Junior School New School	1932	Major
Singleton	Skerton, Lancaster 1928-9	
St Anne	Singleton, N. Lancs 1938	Minor
New Vestry		
St Annes		
St Anne	Lytham St Annes, Fylde, N. Lancs 1930-1	Minor
New Memorial Vestry	1930-1	
Additions	1919	
Slaiburn	W. Yorks (now Lancs) 1939+	Major
Proposed Central School		
Slyne with Hest		
Beaumont Core Hall	Nr Lancaster, Lancs 1927	Major
Additions and 2 cottages		
Standish Church Gatehouse and War Memorial	Wigan, Lancs 1926	Minor
Skipton		
Parish Church	W. Yorks 1925	Minor
New N. Transept roof repairs		
Thornton le Fylde		
Christ Church	Fylde, N. Lancs 1936+	Major
New Tower and Nave		
Thornton in Lonsdale		
Repair after fire	W. Yorks 1934-6	Major
Tunstall	N. Lancs 1936	Minor
Alterations to Tunstall House		
Ulverston		
St Mary	N. Lancs now Cumbria 1923	Minor
S. Chancel Aisle converted to War Memorial Chapel		
Wennington		
'Cravens' alterations to a house	N. Lancs 1932	Minor
Wesham		
Christ Church	Kirkham, Lancs 1927-8	Major
Enlarged and completed		
Whelley		
St Stephen:	Whelley, Wigan S. Lancs 1927-30	Major
Begun		
Completed	1937-8	
Winwick	S. Lancs	
St Oswald:		
Gerrard Chapel Restored	1929	Major
Tower Restored	1931	
Workop	Notts	
St Anne's Vicarage	1929	Major
Workop	Notts	
St Anne	Notts 1931	Minor
Memorial to Sir John Robinson		



West Elevation

Listing Description

1.
861

BUNCER LANE
WITTON

Church of St Mark

SD 62 NE 5/48

1. BUNCER LANE 861 WITTON Church of St Mark SD 62 NE 5/48 B 2. 1836-8 by Sharpe, in Romanesque style. Stone. Gabled west front with Romanesque arcading, 6 small round-headed lancets, and west porch with arcading round the gable, and round-arched west doorway of 2 orders. Transepts. Octagonal tower over the chancel, gabled on each face, finished by a spire. Very narrow 3-sided apse, a 5-sided north transept, and square south transept. 2 rows of round-arched lancets in side walls. West gallery on iron columns. Broad proportions except for narrow chancel.

Notes

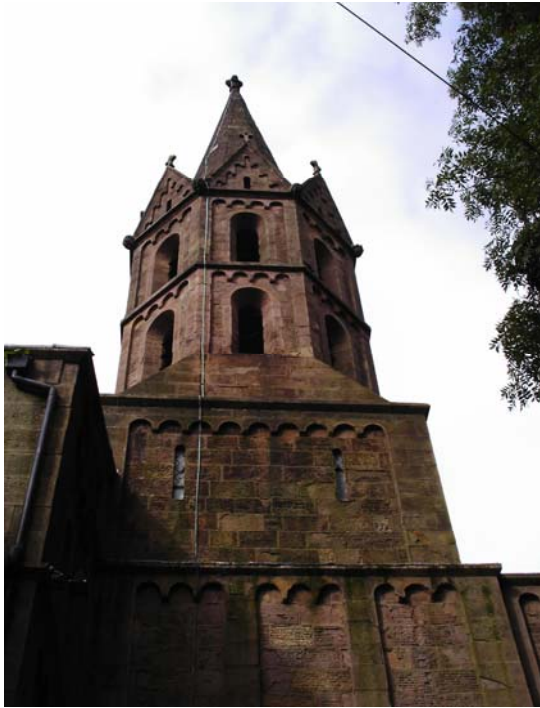
This building is Sharpe's best (ie must unaltered) surviving example of his Romanesque work of the 1830's. The south transept and vestry were added by Paley and Austin who also restored the building in 1881-7 (Price records that they did the north transept, can this be correct?).



The Paley and Austin south transept



The polygonal Apse



Detail of tower



Detail of south side of nave

Incorporate Church Building Society Records

WITTON, St. Mark (1835-1839) Lancashire

Parish of BLACKBURN, St. Mary, Chester diocese
ICBS 01933 Folios 39ff.
Grant Reason: New Church Outcome: Approved

Professionals

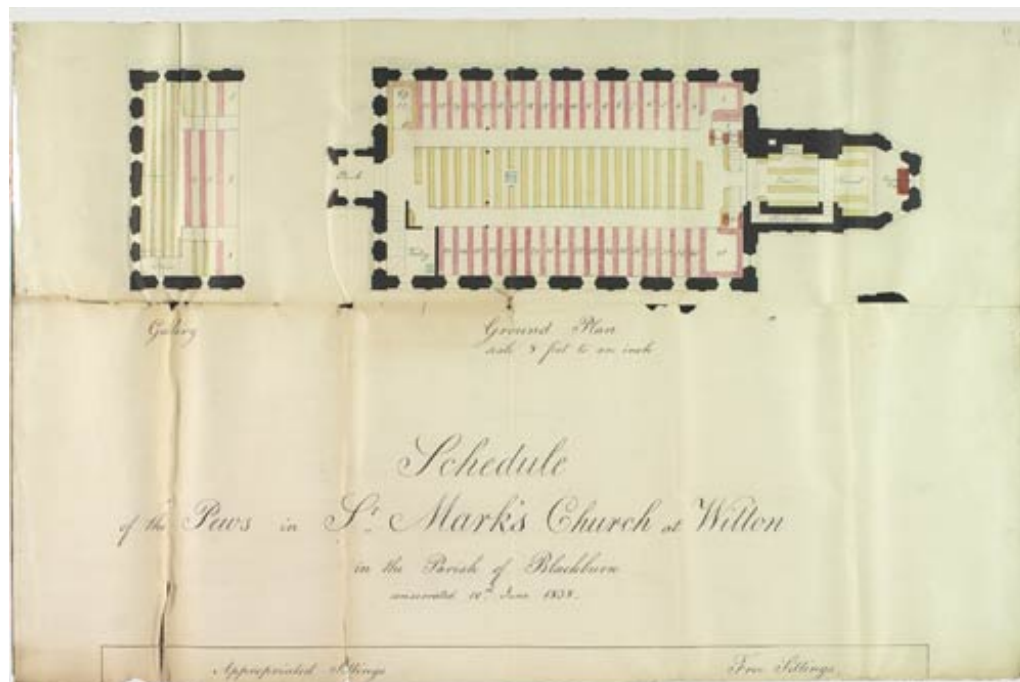
HARRISON, Edward: fl. 1839-1868 of Wigan (Surveyor)
SHARPE, Edmund: b. 1809 - d. 1877 of Lancaster (Architect)

Notes:

CBC grant; file includes printed circular. Harrison was Clerk of Works.

Minutes: Volume 7 page 226, Volume 9 page 164

Groundplan (after work); Gallery (after work)





North view of Church

Listing Description

SD 74 SE

CHATBURN

SAWLEY ROAD

7/5

Christ Church

-

-

II

SD 74 SE CHATBURN SAWLEY ROAD 7/5 Christ Church - - II Church, 1838, by Edmund Sharpe, with aisles and chancel added 1882 by F. Robinson (Pevsner). Squared limestone with sandstone ashlar dressings, and slate roof. Romanesque style, with additions in keeping. Comprises a west tower with spire, a nave with south porch, 3 transeptal gables on north and south sides forming aisles, and a lower chancel with semi-circular apse. The tower is of 3 stages broached to a spire of sandstone ashlar. The lower stage has 2 blank arches on each side, with 2 round-headed windows on the west side. The upper stages each have 2 similar openings on each side, separated by pilaster strips and with Lombard friezes. The bays of the main church are separated by pilaster strips and have Lombard friezes. The nave, of 2 bays on the north side and with one bay to the west of the porch on the south side, has tall windows with splayed limestone reveals and round heads. Each aisle bay has similar windows, paired with a single pierced quatrefoil above and under a semi-circular relieving arch. A plaque in the wall of the apse records that the chancel was built in memory of Robert Ingram, d.1879. Interior. The 3-bay nave arcades have semi-circular arches, banded round columns, and foliated capitals and responds. The moulded round chancel arch is carried on short corbelled shafts with foliated capitals. Below are piers with angle shafts, from which spring flanking arches opening into the organ chamber and the south chapel. An inscribed band in the south aisle wall records that the church was enlarged in 1882. At the west end is a gallery with timber front. The roof is carried on arch-braced trusses. The windows contain glass of various late C19th dates.

Notes

The ICBS plans suggest that the tower, south porch and first two bays of the nave are Sharpe's work. Some elements of the apse may also be his work. The internal walls at the west end are rendered with false masonry joints struck into it. Could this simple decoration indicate that Sharpe's original interior was much less elaborate than the one we see today?

Incorporate Church Building Society Records

CHATBURN, Christ Church (1837-1838) Lancashire

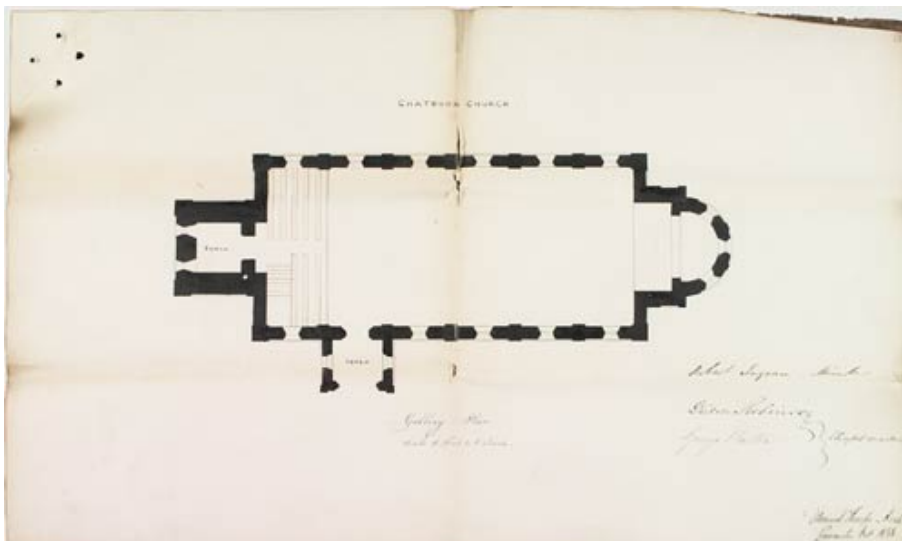
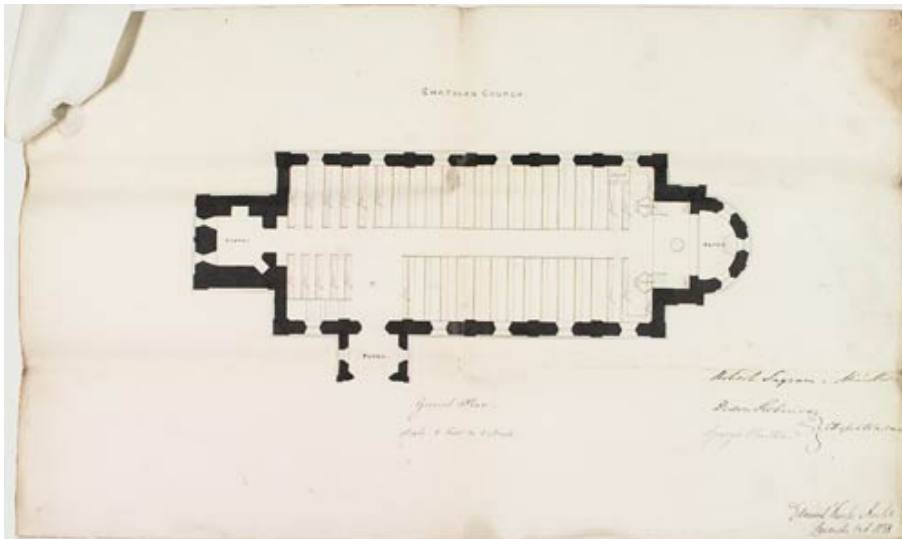
Parish of WHALLEY, St. Mary, Chester diocese
ICBS 02144 Folios 29ff.
Grant Reason: New Church Outcome: Approved

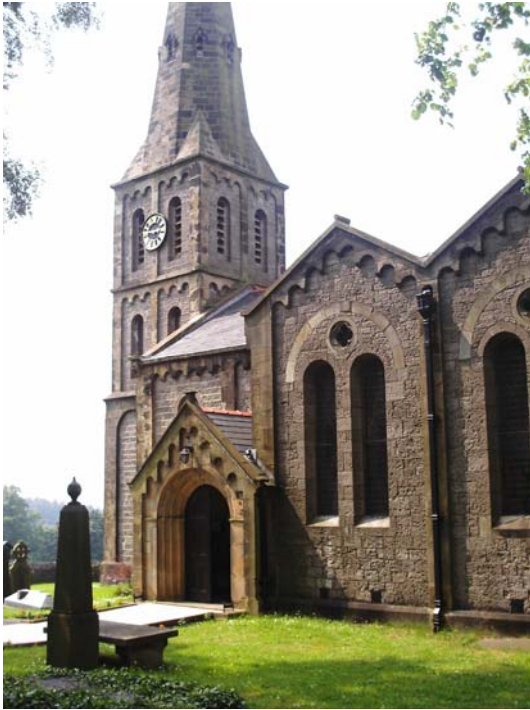
Professionals

SHARPE, Edmund: b. 1809 - d. 1877 of Lancaster (Architect)

Minutes: Volume 8 page 189, Volume 9 page 148

Groundplan (after work); Gallery (after work)

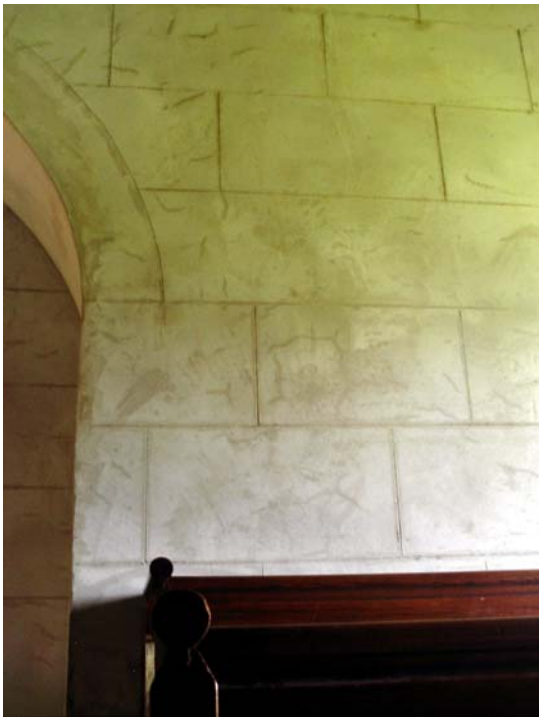




The west tower, south porch and transept



The interior facing east



Detail of west wall render



Detail of 1882 nave column



South East view of Church

Listing Description

SJ 99 NE

STALYBRIDGE

OXFORD ROAD
(south side)

4/163

Church of
St. John the

SJ 99 NE STALYBRIDGE OXFORD ROAD (south side) 4/163 Church of St. John the - Evangelist - II Church. 1838-40. E. Sharpe for the Church Commissioners. Hammer-dressed stone with slate roof. 3-sided gallery plan with west tower and small chancel. 5 bays with projecting plinth, sill band and coped parapet. Each bay has 2 lancet windows with hoodmoulds separated by slender weathered buttresses. A sixth bay adjacent to the tower houses gallery staircases. 1-bay chancel. Raked gable parapets. 4-stage tower has west door, setback weathered buttresses against octagonal corner piers which rise as pinnacles, clock apertures to third stage, 3 stepped lancets to belfry and a coped parapet. Interior: octagonal columns support both the galleries and the nave arcade. Panelled ceiling, west organ, stained glass and a bowl-shaped stone font.

Notes

Built during the same period as St George Stalybridge also for the Church Commissioners. This church is currently under going phase one of an internal re-ordering. Due to rapid increase in the population of the area phase two is likely to involve access to the galleries as well as lighting and redecoration of the interior. The external masonry is suffering from hard cement strap pointing.

Incorporate Church Building Society Record

DUKINFIELD, St. John the Evangelist (1839-1841) Cheshire

Parish of STOCKPORT, St. Mary, Chester diocese
ICBS 02603 Folios 15ff.
Grant Reason: New Church Outcome: Approved

Professionals

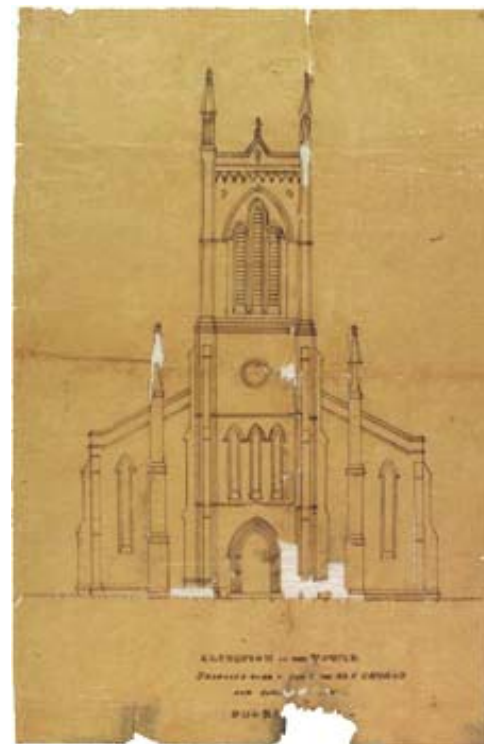
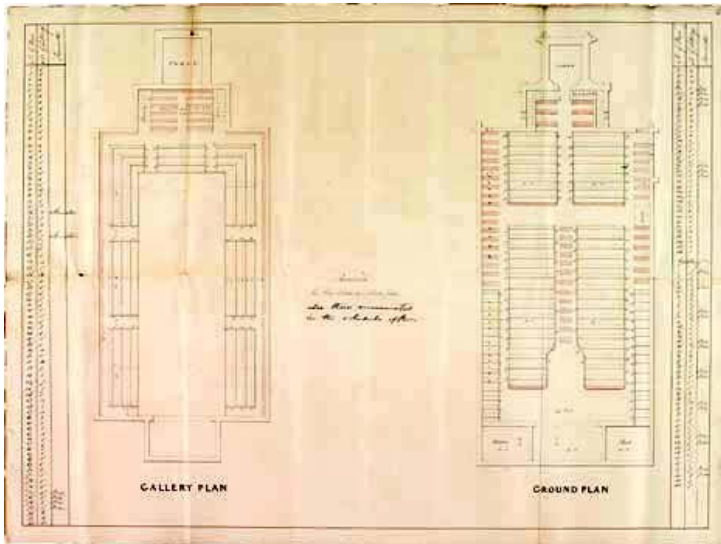
James NUTCHIN (Surveyor)
SHARPE, Edmund: b. 1809 - d. 1877 of Lancaster (Architect)

Notes:

CBC grant; drawings include elevations of new tower. Nutchin was clerk of works

Minutes: Volume 10 pages 6,277

Groundplan (after work); Gallery (after work); Elevation (after work)





The west tower



The interior facing east



Capital Detail



The interior facing west



North west view of Church

Listing Description

SJ 99 NE

STALYBRIDGE

CHURCH WALK
(east side)

4/141

Church of
St. George

SJ 99 NE STALYBRIDGE CHURCH WALK (east side) 4/141 Church of - St. George - II Church. 1838-40. By Sharpe for the Church Commissioners. Watershot stone with slate roof. Nave and aisles under one roof with small chancel and west tower (galleries have been removed and the rear partitioned off). Projecting plinth and coped gables and eaves. 7-bay aisles have thin weathered buttresses (set back at corners), a gallery door in the west bay (now blocked) and lancet shaped windows but with 2 lights and geometrical tracery - an early example of the revival of this type. I-bay chancel with 4-light east window. 3-stage tower has octagonal corner piers which are buttressed and rise as pinnacles, windows (as above) to the second and third stage and a clock aperture in stage two. Interior: chamfered nave arcade on octagonal columns with moulded heads. Coved ceiling. Alabaster font in the form of an angel holding a shell. Organ by Renn. Stained glass by Lightfoot. Carved timber pulpit, reredos and organ casing.

Notes

Built during the same period as St John the Evangelist also for the Church Commissioners. Windows with geometric tracery which Pevsner points out is as being very remarkable for the date. Is this an early sign of Sharpe's developing interest in the second pointed? Access to the interior was not possible during visit however Pevsner tells us that the galleries have been removed.

Incorporated Church Building Society Record

STALYBRIDGE, New St. George (1828-1845) Lancashire

Parish of ASHTON-UNDER-LYNE, St. Michael, Chester diocese
ICBS 00999 Folios 39ff.
Grant Reason: Rebuild Outcome: Approved

Professionals

SHARPE, Edmund: b. 1809 - d. 1877 of Lancaster (Architect)

Notes:

CBC grant

Minutes: Volume 7 page 111, Volume 8 pages 64,83,226

Groundplan (after work); Gallery (after work)

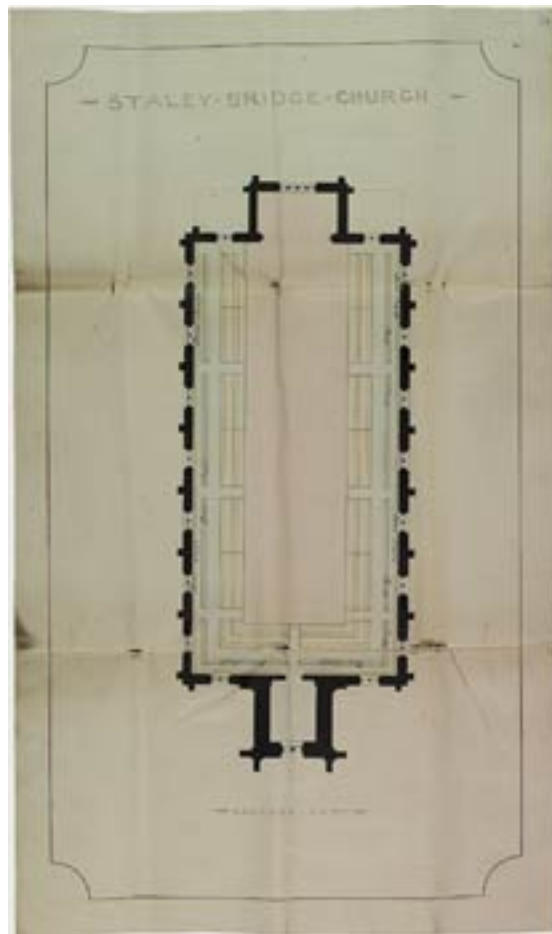
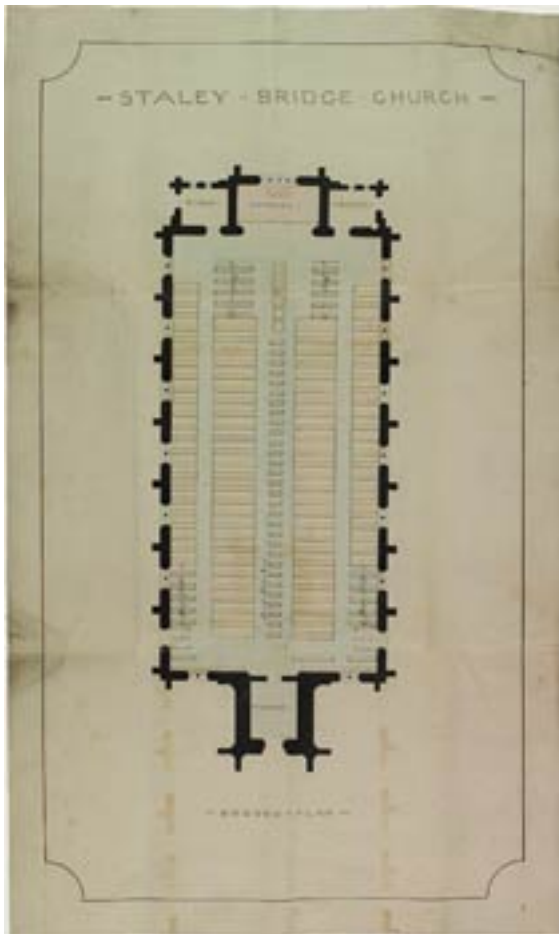
STALYBRIDGE, New St. George (1881) Lancashire

Parish of STALYBRIDGE, New St. George, Manchester diocese
ICBS 08629
Grant Reason: Reseating/Repairs Outcome: Rejected

Notes:

With roof repairs

Minutes: Volume 23 page 223





North east view of church



Detail of geometric tracery



North west view

Listing Description

LANCASTER

SD4761SE

PENNY STREET

1685-1/8/224

(East side)

LANCASTER SD4761SE PENNY STREET 1685-1/8/224 (East side) Church of St Thomas GV II Parish church. 1840-41. By Edmund Sharpe, with a chancel and steeple of 1852-53 by Sharpe and Paley. Coursed squared sandstone and ashlar, and slate roofs with plain parapets to the gables and eaves. Aisled nave of 6 bays, under 3 separate pitched roofs, with a single-bay western nave extension forming a full-height narthex. 2-bay chancel and a steeple in the angle between the north aisle and chancel. Early English Revival style. The west front has 5 tall stepped lancets with a continuous hoodmould, and below these a triple doorway with 2-centred moulded arches without capitals, set under a triplet of stepped gables, each pierced with a trefoil; the central one cuts across the string course at the base of the windows. To either side are clasping buttresses with 2 offsets, these rise into square and then octagonal arcaded turrets, capped with a finial. The return walls have a single lancet, and the west walls of the aisles have a triplet of stepped lancets with clasping buttresses on the external angles. The aisle walls have 6 triplets of tall stepped lancets between buttresses. The chancel has 2 bays with single lancets on the south side and a triplet of tall stepped lancets at the east end, each under a separate hoodmould. At the east end of the south aisle is a 2-light window with plate tracery of 2 trefoiled lancets below a quatrefoil. The steeple has a square tower of 2 stages, with clasping buttresses and a stair turret projecting from its north-west corner. Above the level of the aisle it is octagonal, and each face of the belfry stage has a pair of trefoiled sub-arches set under a heavily-moulded 2-centred arch; on the cardinal faces the sub-arches have louvres. The spire is octagonal, with 2 tiers of lucarnes on the cardinal faces, a finial and an iron cross. INTERIOR: the galleries on the north, south and west sides are carried on quatrefoil cast-iron columns with brackets above the capitals; a second tier of columns above the panelled front of the galleries supports an arcade-plate from which the roof trusses spring; in both

nave and aisles these have scissor-beams and kingposts, 2 purlins and windbraces, all of thin cross section. The tall chancel arch (of 1852) is deeply moulded and carried on 2 orders of ringed shafts; the triple lancets of the east window are deeply splayed and also have ringed shafts and a linked hoodmould. The roof has closely-spaced and thin trusses, in which the arched braces, joined at their head by a sort of collar purlin, are arranged to give a pointed trefoil outline. HISTORY: the church was established after disputes about the services at the Parish Church of St Mary (qv), and was built by subscription. A district was assigned to it in 1844, and it was consecrated in 1845.

Notes

The tower is by E.G. Paley only. "It shows what ten years had done in making architects aware of the duties of aquarian accuracy." (Pevsner)



West elevation



Detail of tower

Lever Bridge, Church of St Stephen and All Martyrs, Grade II* Date of Visit 17/07/2005
1842-6 New Church by E. Sharpe



West view of Church

Listing Description

SD70NW
797-1/4/104

BOLTON
HAG END BROW
(North East side)

BOLTON SD70NW HAG END BROW 797-1/4/104 (North East side) 26/04/74 Church of St Stephen and All Martyrs II* Parish church. 1842-45. Edmund Sharpe, architect. Terracotta throughout, with slate roof. PLAN: nave with west porch (intended as tower with spire), 2 transepts, shallow chancel and vestry. EXTERIOR: flat roofed west porch with ball flower and text in deep relief round arch of doorway; ornate ironwork to paired doors. Flat western gable with full-height window above the porch, its shafts with foliate capitals. 5-bay nave divided by buttresses surmounted by finials. 2-light Decorated windows. Parapet with openwork cusped scrolled decoration. Transepts and chancel similarly enriched, with 4-light Decorated windows. INTERIOR: nave with crossing and 2 transepts. Shallow chancel with original vestry in north-east angle. Hammerbeam roof with collar truss and short king post, the main timber members carried on terracotta corbels, and enriched with terracotta cusping. Pendant flying beams over crossing similarly enriched. Crossing arches all deeply moulded with ball flower decoration. Full height western arch with doorway and window over, enriched with terracotta work in deep relief, with ball flower, foliage and text. Elaborate decorative scheme in sanctuary, all executed in terracotta: blind traceried wall panelling forming reredos, incorporating prayer boards with raised lettering set in ornate traceried and canopied panels. Wall surfaces entirely made up of small foliate panels. Frieze above continuous through both transepts, with raised lettering and high relief foliate band. Similar foliate frieze forms dado to nave seating. Stalls throughout also incorporate terracotta work, as traceried panels set into seat backs, and as bench ends, also incorporating traceried panels. Terracotta canopied casing to organ in south transept. Some applied decoration to responds of crossing arch, stencilled motifs incompletely exposed at time of inspection (January 1993). Window embrasures also enriched with terracotta foliate bands in deep relief. STAINED GLASS: pictorial stained glass in transepts possibly contemporary with church; later C19 glass in chancel and nave windows of various dates and styles including a representation of the execution of Charles I, and at least one window by Holiday. HISTORY: the church was the first of the terracotta churches built by Edmund Sharpe at the invitation of the terracotta manufacturer John Fletcher, and is a remarkable demonstration of the capabilities of the material. (BOE: Pevsner N: South Lancashire: Harmondsworth: 1969-).

Notes

As at Fallowfield the terracotta work is has lost its surface in many areas. The loss of terracotta text to the west entrance allows us to see its construction method.



South transept



Detail of west door jamb



Detail of west door head stop



Church from North



North west view of Church

Listing Description

MANCHESTER

SJ89SE
698-1/9/688

PLATT LANE, Fallowfield
(South side)

MANCHESTER SJ89SE PLATT LANE, Fallowfield 698-1/9/688 (South side) 18/12/63 Church of Holy Trinity GV II* Church. 1845-6, by Edmund Sharpe. Yellow, buff and brown terracotta in imitation of stone (including mason's tooling marks); slate roof. Decorated style. Nave with south-west steeple, north and south aisles, chancel. The 3-stage tower has angle buttresses, a cusped south doorway in a 2-centred arched surround with 2 orders of moulding including set-in shafts with foliated caps, and a hoodmould with figured stops, 3-light windows to the 2nd stage with crocketed gablets, paired belfry windows with transoms and diamond-pattern terracotta grills, an embattled parapet with corner pinnacles and slender S-shaped flying buttresses to an octagonal drum at the base of the tall octagonal spire. The 5-bay nave has a west doorway like that to the tower, a tall traceried 4-light west window, and pairs of clerestory windows with terracotta tracery and parapets faced with 4-petal tiles; the aisles have buttresses, 2-light windows with terracotta tracery and hoodmoulds, and similar tiled parapets; the lower 2-bay chancel has a parapet with mouchette openwork, and a 5-light east window with very elaborate mouchette tracery, and is now surrounded by a C20 flat-roofed addition. Interior: 5-bay arcades of 2-centred arches on quatrefoil piers of terracotta with heavily-foliated capitals; scissor-braced roofs to nave and chancel, with wall-posts rising from foliated corbels. History: the very unusual terracotta construction was suggested to Edmund Sharpe by colliery owner John Fletcher (who used colliery clay to make fire-bricks), for the church of St Stephen, Lever Bridge, Bolton, built 1842-5.

Notes

Sharpe's second "pot church" of terracotta. Individual details are repeated where possible to keep costs down. The external blocks are textured to simulate masons tooling. Terracotta was rejected in the Ecclesiologist as not a worthy material for ecclesiastical use. The church hall at the east end of the building blocks the view from this side. Currently the church is spending £80,000 on terracotta repairs.

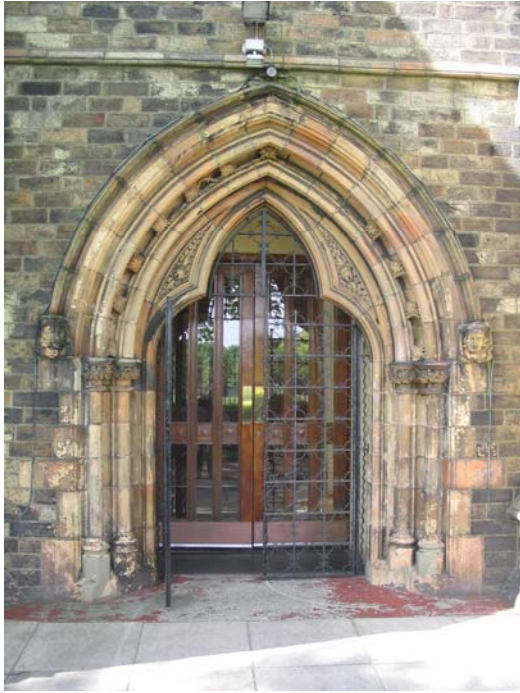


Looking east



Details of
corbel and
capital





South doorway



Detail of south doorway



Detail of "masons tooling" note repair to bottom left



Detail of chancel parapet



View from north side of Christ Church in Bacup

Listing Description

SD 82 SE

BACUP

BEECH STREET

7/10

Christ Church

-

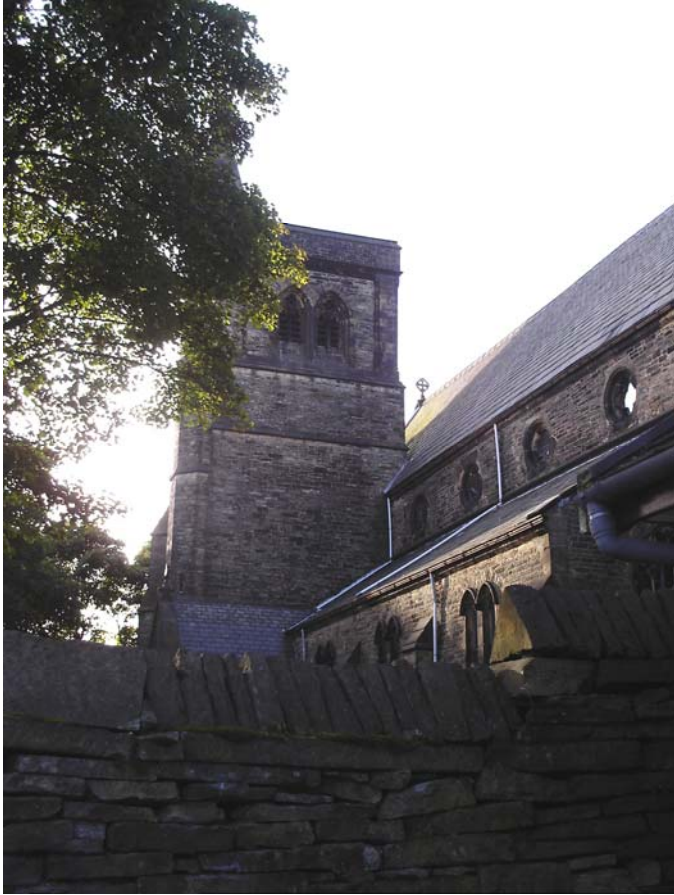
-

II

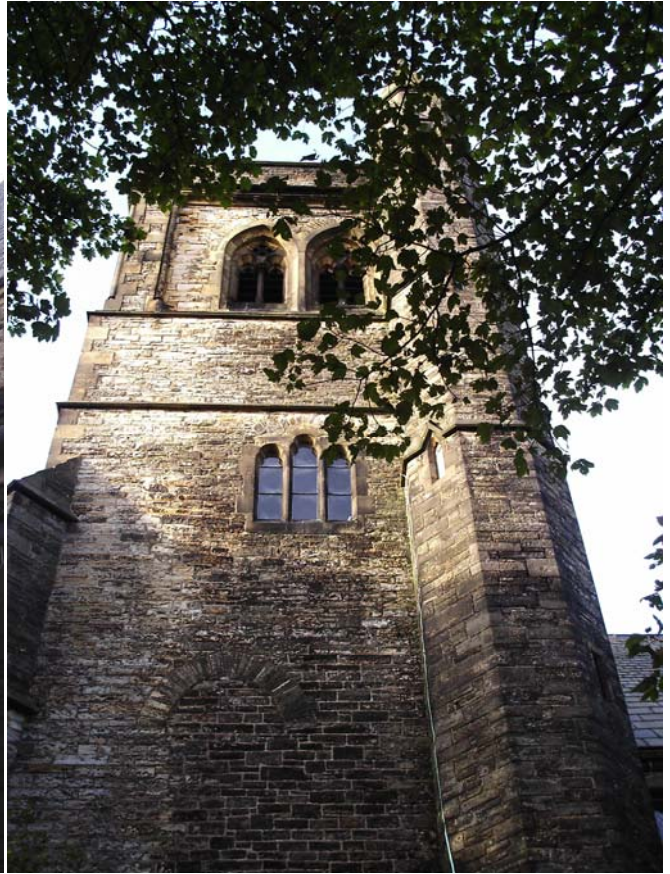
SD 82 SE BACUP BEECH STREET 7/10 Christ Church - - II Church, 1854, by Sharpe and Paley. Sandstone rubble, slate roof. South-west tower, nave with aisles, chancel. In Geometrical style. Three-stage tower has diagonal buttresses to ½ height, and at south-east corner a polygonal stair turret terminating above the parapet with a pinnacled lantern; 3-light west window with hoodmould continued as weathering, smaller 3-light windows to 2nd stage on west and south sides, another offset, set back 3rd stage with 2-light belfry openings in recessed panels, and a plain parapet with roll-moulded coping. West end of nave is set back, has arched doorway under hoodmould with figured stops, triple 2-light windows, and a wheel window in the gable. Four-bay nave and aisles: gabled porch to 1st bay has stout demi-columns with stiff-leaf capitals and 2-centred arch with 4 orders of hollow moulding, and hoodmould with figured stops; otherwise, coupled single-light windows to aisles and quatrefoils to nave; 2-bay chancel has tall 2-light windows and triple lancet east window. Interior: 4-bay nave arcade of columns with moulded caps, moulded 2-centred arches; moulded stone corbels to wallshafts at clerestory level from which rise wallposts to principal roof trusses: these have arch-braced collars with diagonal struts. Moulded chancel arch containing raised colonnettes which have heavily foliated corbels and caps; stone reredos which has blind arcading with figured and crocketed decoration.

Notes

Although the practice had Sharpe's name in its title at the time this church was constructed Sharpe had ceased to be an active partner. This work is typical of Paley's from this period and can be compared to St Georges in Barrow and St Peters in Quernmore as well as others.



East side of tower



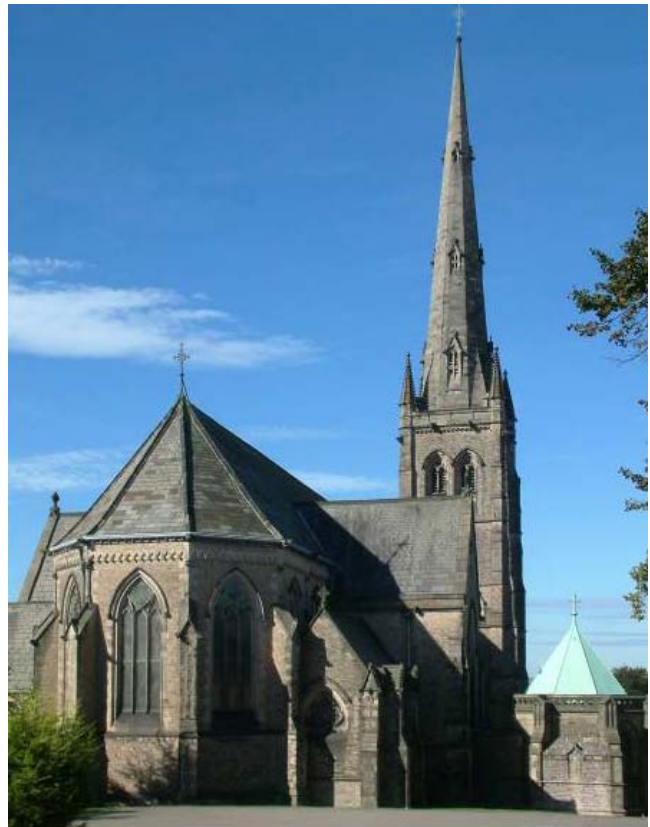
Detail of Tower



Northeast view



West front of Cathedral



Cathedral from East

Listing Description

LANCASTER

SD4861

ST PETER'S ROAD

1685-1/5/292

(East side)

LANCASTER SD4861 ST PETER'S ROAD 1685-1/5/292 (East side) 10/11/94 Cathedral Church of St Peter GV II* Roman Catholic cathedral, originally a parish church. 1857-59 and 1895-96. By Edward Paley, with a later baptistry by Paley and Austin. Gothic Revival style. Sandstone ashlar and slate roofs, except for the baptistry roof which is of copper. A tall aisled 5-bay nave with transepts, an aisled 2-bay chancel with a semi-octagonal apse and side chapels, a tower and spire in the north-west corner and an octagonal baptistry attached to the north transept. The west facade has a 5-light window with Geometric tracery, and below it is a deeply recessed doorway with 2 shafts with foliated capitals and orders of crockets and fleurons in the arch. The side elevations have 3-light aisle windows with Decorated tracery and paired clerestory windows flanked by blind arches. The north transept has a 4-light window with Geometric tracery, while the south transept has a round window composed of a 10-light wheel window surrounded by 10 circles. The clerestory windows of the chancel are spherical triangles, while the tall 3-light windows in the apse have Decorated tracery. The baptistry is slightly more decorated, with 2-light windows with panelled tracery and deep buttresses. The tower has 4 stages, separated by string courses, and a stair turret in the north-west corner. The lowest stage has, on the west side, a 3-light window with intersecting tracery and, on the north side, a recessed porch under a shallow gable, over which is a canopied niche containing a statue of St Peter. The second stage has on each face a row of 6 gabled and shafted arches, of which only the central 2 have windows. The third stage contains a single small window, while the belfry stage has paired openings, each containing 2 sub-arches. The graceful spire rises to a height of 73m, with 3 tiers of lucarnes on the cardinal faces. INTERIOR: 5-bay nave with 2-centred arches of 2 orders of quarter-round mouldings carried on slender round columns with foliated capitals and high octagonal plinths. Directly above each arch is a pair of

clerestory windows, whose cusped rear-arches are supported by a central colonnette. Between these windows other colonnettes on foliated corbels carry the principal trusses of the arch-braced roof. The aisles have simple, steeply-pitched rafter roofs. On the south are 2 chantry chapels, each approached through a pair of arches. The arches north and south of the crossing are slightly higher than those of the nave and have clustered shafts. The chancel arch, also with clustered shafts, is much higher and rises to the ridge of the wooden vault of the chancel. This is painted with arabesques and angels and has tierceron ribs and foliated bosses, except for the one over the original position of the high altar, now moved to the west bay of the chancel, which shows Christ in Majesty. On the south and north sides pairs of arches lead respectively to the Convent Chapel and to the Lady Chapel, whose wooden panelled ceiling is painted with fleurs-de-lys and crowns. Above them, but beneath the clerestory windows, is a deep band of painting representing on the south Our Lady enthroned and surrounded by female saints and on the north St Peter and male saints. Around the base of the apse are 2 rows of 5 gabled canopies containing paintings of other saints, with angel musicians above. The carved oak choir stalls have crocketed canopies. The baptistry, approached through fine wrought-iron gates flanked by niches under nodding ogee heads containing statues, has an octagonal stone vault. The floor and font are of polychrome marble, the font bowl being supported on 4 short columns. The oak font cover is a spirelet suspended from a chain. In the south transept is a triptych, by Giles Gilbert Scott, in which the carved and painted panels represent scenes from the Passion. (In 1909 this was the reredos of the high altar.) At the west end of the north aisle is a large seated bronze figure of St Peter. The west gallery contains an organ. The glass in the apse windows and in the west window is original and by Hardman, showing the Ascension and St Peter and St Paul in the east and Christ in Glory at the west. The church is the finest and dominant feature of an important group, also containing a graveyard, school, convent and presbytery (qv), which was built between 1847 and 1859.

Notes

The building is described as Paley's "magna opera" (along with St Georges in Barrow) by Pevsner. St Peter's became the Catholic Cathedral in 1924 when the Liverpool Diocese divided due the increased population of Lancaster. In 1995 the Cathedral was re-ordered which involved the design of a new Altar, Cathedra, Ambo and Corona Lucis by the Architects Frank Roberts.



The interior facing east



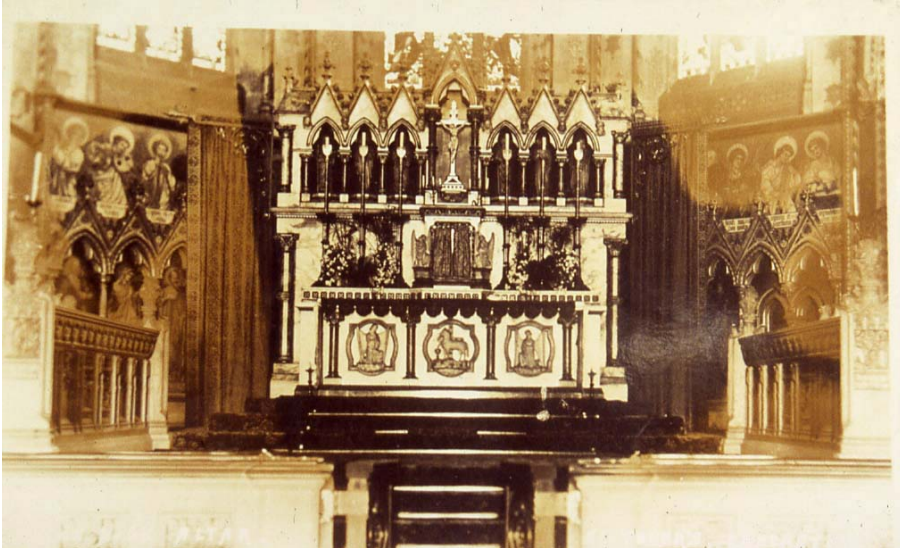
The nave altar and cathedra



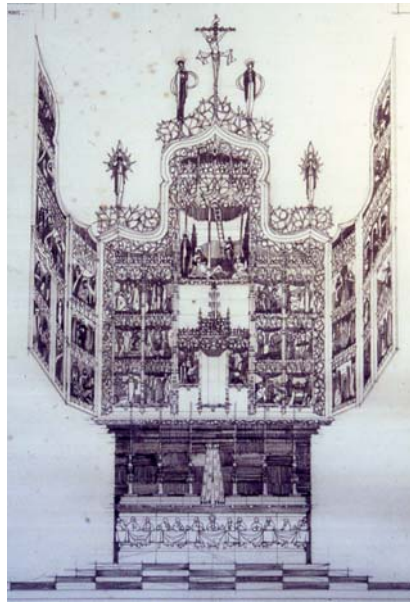
The west window and organ



The interior facing east in July 1994 before the re-ordering (from NMR online collection)



The Paley Reredos



The Scott Reredos c1910



St Peters before the 1995 re-ordering



North view of Church

Listing Description

SD 56 SW

QUERNMORE

5/158

Church of St. Peter

-

SD 56 SW QUERNMORE 5/158 Church of St. Peter - - II Church, 1860, by Paley. Sandstone rubble with slate roof. Comprises a nave, a north aisle under a pitched roof, north porch, and lower chancel. The 3-stage tower has diagonal buttresses, moulded string courses, and a solid parapet carried on a corbel table and pierced by lancet openings. On the north side is an octagonal turret rising above the level of the parapet. The bell openings are of 2 trefoiled lights under a pointed head, with angle shafts and hoods. The second stage has trefoiled single lights on each side. Below is a west window with pointed head and two trefoiled lights. The 3 south nave windows are of similar type and are separated by buttresses. The east window is of 3 lights, with Geometric tracery. At the east end of the north aisle is a wheel window. To the east of the porch on the north side are 2 aisle windows similar to those to the nave. The outer porch doorway has shafts with foliated capitals. The inner order of the arch has a head with large cusps. The interior is of local brick with sandstone dressings. The 3-bay arcade has moulded pointed arches on piers of 4 clustered columns and with foliated capitals. The high moulded tower arch has ball flower decoration. The moulded chancel arch has responds of 3 clustered shafts. The open timber roof has arch-braced collars, king posts, and cusped windbraces. Some of the timbers are carved with nailhead ornament. East window 1867 by Messrs. Powell of Whitefriars. 2 south windows, of 1880 and 1890, by Shrigley and Hunt. Tower window 1874 by F. Burrow.

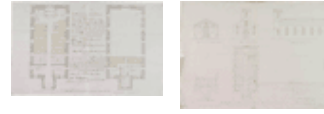
Notes

This is the second church built on this rural site. The first chapel was built in 1834 of which we have plans and elevations in ICBS records. The present church was built when W.J. Garnett, whose estate was in the Parish, was elected M.P. for Lancaster. It replaced the much smaller chapel which was then inadequate for the Parish. This early church with its low tower with a prominent stair turret became a characteristic feature of the buildings of this practice, particularly in rural areas, until its end in 1944. Currently the congregation is struggling with the "tired roof" and salt damaged internal brickwork.

Incorporate Church Building Society Records

QUERNMORE, St. Peter (1832-1835) Lancashire

Parish of LANCASTER, St. Mary, Chester diocese
 ICBS 01492 Folios 22ff.
 Grant Reason: New Church Outcome: Approved



Professionals

BROWN, Thomas: d. 1840 of Manchester
COULTHART, William: d. 1833 of Lancaster (Architect)
HAYLEY, William: d. 1860 of Manchester

Firms

HAYLEY (WILLIAM) & BROWN (THOMAS) (Architects)

Notes:

Plans lost when COULTHART died during work

Minutes: Volume 6 page 197, Volume 7 page 96

Groundplan (after work); Gallery (after work); Elevation (after work); Section (after work)

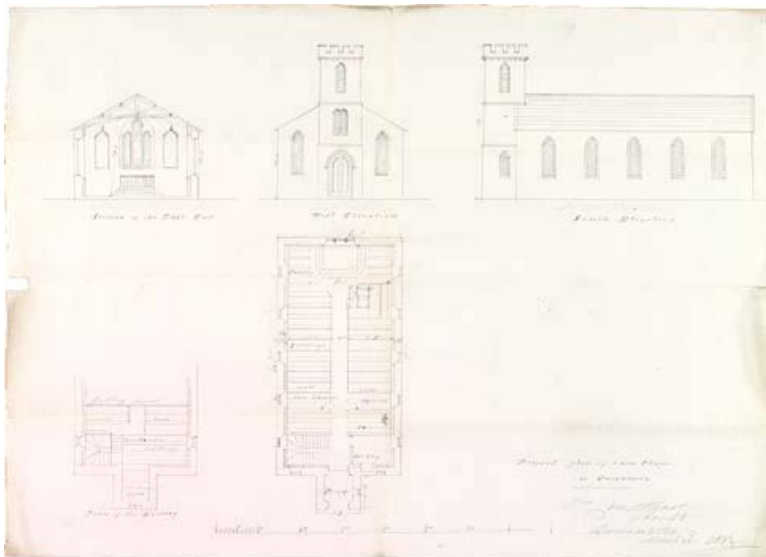
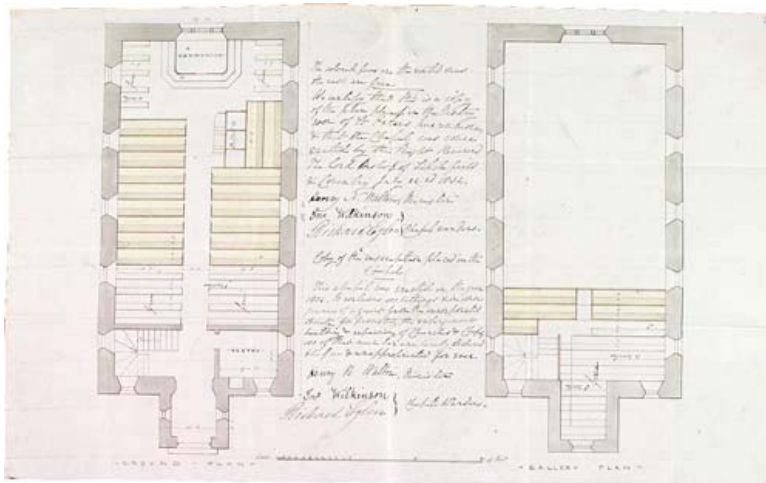
QUERNMORE, St. Peter (1844) Lancashire

Parish of QUERNMORE, Chester diocese
 ICBS 03364 Folios 2ff.
 Grant Reason: Repairs Outcome: Enquiry Only

No plan exists in the archive

Notes:

To stucco external walls





The east end of St Peter's



The interior facing east



The interior facing west



Liturgical South West view of Church (Images of England Website picture)

Listing Description

BARROW IN FURNESS

SD16NE
708-1/5/31

BLAKE STREET
(North West side)

BARROW IN FURNESS SD16NE BLAKE STREET 708-1/5/31 (North West side) 06/05/76 Church of St James II* Church. 1867-69. By EG Paley, vestry added 1883. Red brick with blue brick pattering; ashlar sandstone dressings and spire; green slate roof. 6-bay nave with lean-to aisles and south porch; polygonal apse to chancel with 4-stage tower and spire on south side, organ chamber to north and vestry at end of corridor wing projecting east. Gothic Revival style: Geometrical and plate tracery. Orientated NE/SW, ritual orientation used here. Nave: chamfered plinth; offset buttresses between bays; 2-light windows with cusping, plate tracery, head-carved hoodmould stops and blue-brick relieving arches. Porch to bay 2: red sandstone colonnettes to enriched moulded arch, head-carved hoodmould stops, plainer arch within, 2-light side windows; steep gable with copings and cross. Clerestory: pilaster strips between 2-light windows with colonnettes; brick cogging; ashlar gutter. Buttresses flank west window of 6 lights with king mullion, rose and hoodmould; blue-brick pattering on steep gable, ashlar copings. Tower: chamfered plinth, pilaster buttresses ending in offsets above 3rd stage. Colonnettes to trefoiled south door under arch with nailhead and hoodmould with angel stops; gable over. 2-light window to east side. 2nd stage has trefoiled 3-light windows in arcading with continuous hoodmoulds; lancets to 3rd stage. Ashlar offset below louvred, 3-light belfry openings having impost band and tracery under pointed arches with hoodmoulds. Octagonal spire springs from gables with low-set splays between; lucarnes and weathervane. Chancel: lower; apse has buttress and plain east window flanked by traceried 2-light windows; carved eaves to hipped roof with cross. Organ chamber with rose window and 2-flue stack on north gable. Vestry, further east than the apse, has pointed door and window of 2 rounded lights to south; brick stack on left. INTERIOR: arcades have quatrefoil, sandstone piers and brick arches with ashlar hood-moulds; painted brickwork above. Composite roof of king-post and scissor-braced trusses. Alabaster font and arcaded, alabaster pulpit on sandstone plinth. Stalls at west end, the central 3 with crocketed canopies. Organ rebuilt from that purchased for St James' Palace by William IV in 1837, the makers Hill and Davison; used at the wedding of Queen Victoria in 1840 but disposed of in 1866 and brought to Barrow 1868. HJ Austin joined EG Paley in 1868 and the final scheme here is likely to show his influence. 'The best church in Barrow' (Pevsner); the brick arcading ahead of its time and probably inspired by GE Street. (Buildings of England: Pevsner N: North Lancashire: London: 1969-: 33, 56).

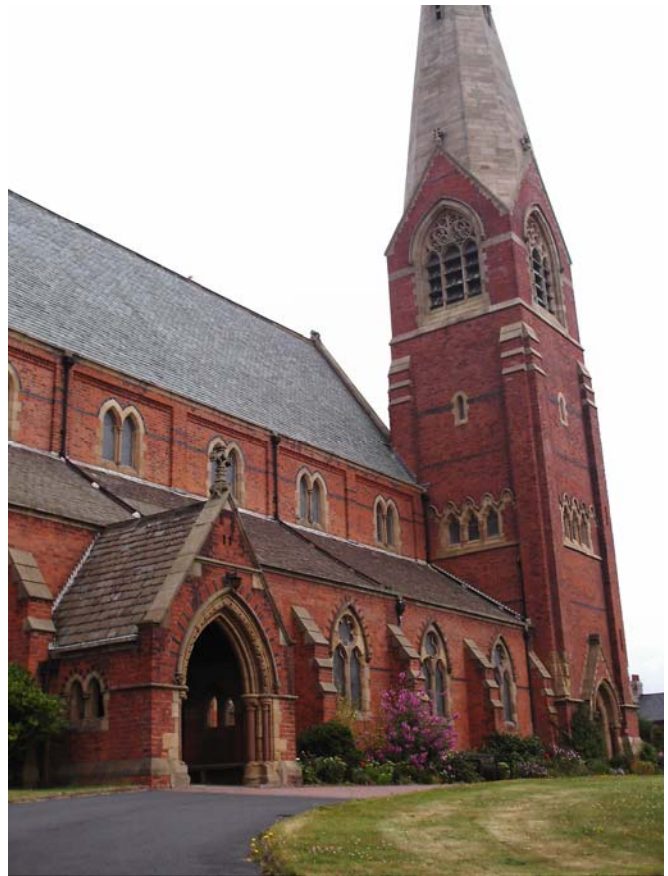
Notes

St James was built during a period of rapid growth of the industrial town of Barrow-in-Furness. Such was the quantity of work in this town that the practice set up a second office in it at 16 Church Street; earliest known date for this office is 1875 but by 1896 it has disappeared (Price).

Although attributed to Paley, Austin joined the practice in 1868 and thus Pevsner proposes that the spire and top of the tower with its four gables could be "Austin's improvement". Pevsner also proposes that the inspiration for the interior is Street, with its brick arches on slim red sandstone 13th century piers, "astonishing for its date". It was badly damaged in an air raid in May 1941, but re-opened 28 March 1943. It has been extensively restored in 1990s. Unfortunately access to its interior was not possible during visit.



Liturgical South East View of Church



Detail of South Door and Tower



West Elevation

Listing Description

SD70NW
797-1/4/71

CHURCHGATE
(East side)

BOLTON SD70NW CHURCHGATE 797-1/4/71 (East side) 26/04/74 Parish Church of St Peter GV II* Parish church. 1867-71, replacing an earlier church. EG Paley, architect. Ashlar faced, with slate roofs (originally Westmorland slate). Early C14 style. PLAN: west tower, projecting from the north of the church in order to align with Deansgate; nave with clerestory, 2 aisles, transepts and chancel with flanking chapels. EXTERIOR: 4 stage tower, with west door in moulded arch with polished granite shafts; ornate hammered ironwork door furniture (part of the original design by Austin). 2-light Decorated windows in upper stages, with blind arcading above, and paired bell chamber lights with ball flower moulding to arch, and engaged shafts. Clasp buttresses terminate in crocketed finials. 5-bay lean-to aisles divided by gabled buttresses, with 3-light Decorated traceried windows. Gabled south porch with fleurons in the moulding of the arch and traceried pinnacles each side. Clerestory with paired foiled windows in shallow panels with ball flower decoration; gargoyles. 5-light Decorated window in south transept, with small arched doorway below. 7-light window to north transept. Lady chapel to east of chancel has two 2-light windows to south and 3-light east window; Vestries to north. 7-light east window to chancel, and clerestory in which foiled lancet windows alternate with blind traceried panels divided by banded shafts. Fleurons to cornice. Traceried pinnacles at east end of chancel, and to west of nave. INTERIOR: nave arcade of 6 bays with clustered shafts with ring capitals carrying complex arches. Recessed paired clerestory lights divided by banded shafts. Clustered wall shafts sprung from corbels carry timber posts of wagon vaulted boarded roof. Lean-to aisle roofs also have small wall posts to principal trusses. Complex moulded chancel arch sprung from tapered corbels. Low stone chancel screen. Rib-vaulted ceiling of chancel decorated by Clayton and Bell, with painted angels etc. Chancel has 3-bay arcade each side, with heavy foliate capitals to clustered shafts and corbels to vaulting. Wrought-iron screens in the arcade. Trefoiled triforium arcade above. Reredos probably part of the original scheme for the church: rich traceried painted and gilded panelwork, with flat central triptych with canopy, depicting the Last Supper and scenes from the life of Peter, flanked by panels inscribed with prayers etc. FITTINGS: nave seating, the canopied civic stalls against the west end, and the choir stalls all appear to be original. Encaustic tiled floor (by Minton) survives in chancel and at west end of nave. Pulpit wraps round northern crossing pier, octagonal, with wood panels carved with sunflowers, lilies etc., on stone base with wrought-iron rail to stairs. MONUMENTS: various wall memorial tablets throughout the church, including (in the tower porch) a memorial to John Taylor, d.1821, by Chantrey. Two war

memorials commemorating the African War and WWI wall mounted marble tablets in north and south aisles. STAINED GLASS: windows in east wall of north chancel aisle (to rear of organ) and in east of south chancel aisle (lady chapel) were removed from the earlier church, and are mid C19. East and west windows (depicting scenes from the life of St Peter, and scenes from the Old Testament respectively) are by Hardman, as is the south window in the south transept. Other windows also apparently removed from the earlier church (and all themselves mid C19) include the north-west window (dated 1842). Chancel clerestory windows have stained glass figures of Sts (c1880), and both aisles have late C19 and early C20 glass. Organ rebuilt 1882 (originally installed in the earlier church in 1795), in a case designed by AG Hill, and painted with angels and stylised flowers. (Scholes JC: History of Bolton: Bolton: 1892-).

Notes

St Peter's is a prominent landmark in the centre of Bolton. The Local Authority has plans to improve the urban setting around the church. Pevner's cruelly describes it as "a confident if conventional piece of work".



The approach to St Peters



The Interior facing east



The Interior facing west



East view of Church

Listing Description

SJ 68 NW

STOCKTON HEATH C.P.

LONDON ROAD

(West side)

3/31

Church of St.Thomas

SJ 68 NW STOCKTON HEATH C.P. LONDON ROAD (West side) 3/31 Church of St.Thomas II Church, 1868, by E.G.Paley, Pinkish-red sandstone with roofs of graded Westmorland green slates. 4-stage battlemented west tower with octagonal south-east turret; 4 bay nave with south aisle under parallel ridged roof; south porch; north transept; north vestry/sacristy and organ loft; 2 bay chancel. Geometrical tracery; the west window, south aisle (three eastern bays), east and south windows of the chancel and north window of transept have stained glass. Interior: Arcade of round columns with stiff-leaf capitals; arch-braced roof. Richly-coloured patterned tilework on north and south walls of chancel in memory of William Hayes, Vicar 1852-75. Reredos of marble and embossed patterned tiles. The church is successor to one built in 1838.

Notes

The ICBS records indicates that grant money was not made available for this large building. The red sandstone is deteriorating badly, see south porch. Access to the interior was not possible during visit.

Incorporate Church Building Society Records

STOCKTON HEATH, St. Thomas (1865-1873) Cheshire

Parish of STOCKTON HEATH, Chester diocese
ICBS 06412
Grant Reason: New Church Outcome: Rejected

No plan exists in the archive

Professionals

PALEY, Edward Graham: b. 1823 - d. 1895 of Lancaster (Architect)

Notes:

Includes printed circular

Minutes: Volume 18 page 191



West view of church



Detail of south porch



South porch and aisle



South West View

Listing Description

5090

SJ 49 NW 1/12

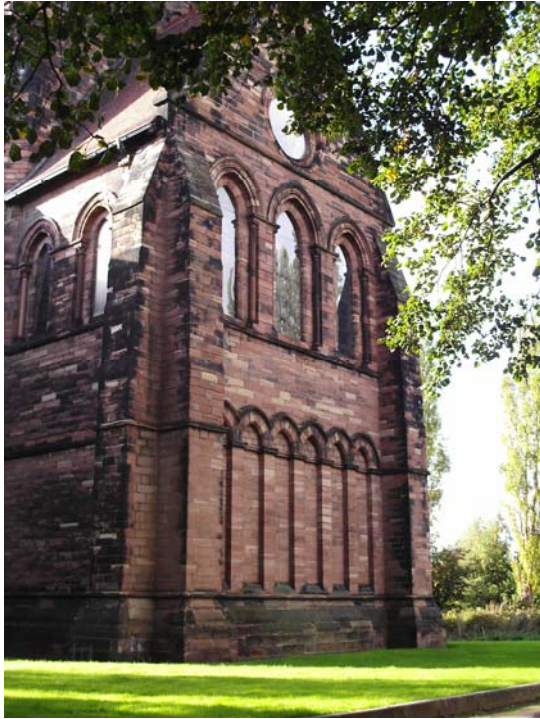
OLD HALL LANE

Church of St Chad

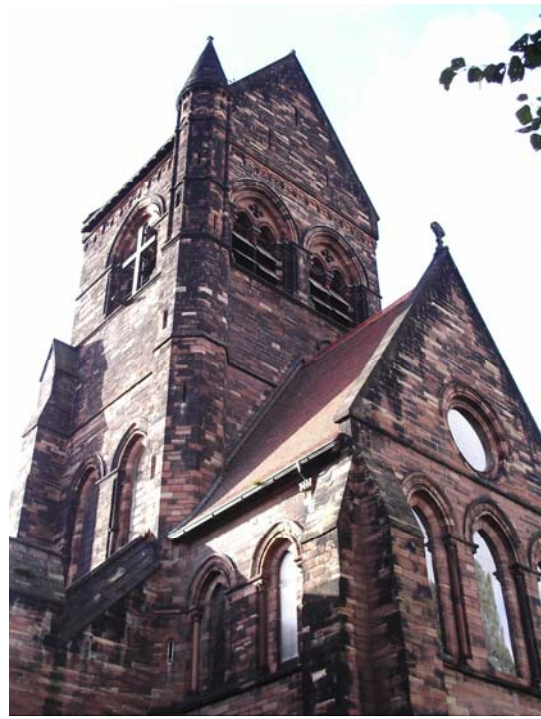
OLD HALL LANE 1. 5090 Church of St Chad SJ 49 NW 1/12 B GV 2. 1869-71 by Paley and Austin, - "one of their most powerful" (Pevsner). Large, red sandstone, very tall proportions with steep red tiled roofs. Aisles with single windows, clerestory with double windows, all pointed lancets. North and south porches up steps (south porch now blocked). East end has blind arcading, triple lancets with zigzag moulding, and a round eye. Massive tower over crossing with saddleback roof and octagonal vice. Early Norman font. Stained glass by Holiday. The Church of St Chad. the Vicarage with its Stables and Gate piers form a group with Kirkby Hall Lodge.

Notes

Pevsner believed that this was another Paley and Austin building influenced by Bodley due to the use of a "slender central tower with a blunt saddleback roof which Bodley had introduced in the 1860's". Unfortunately today the building, from the exterior, appears to be suffering from the social problems of the area as the north stair has been destroyed and the arch sealed.



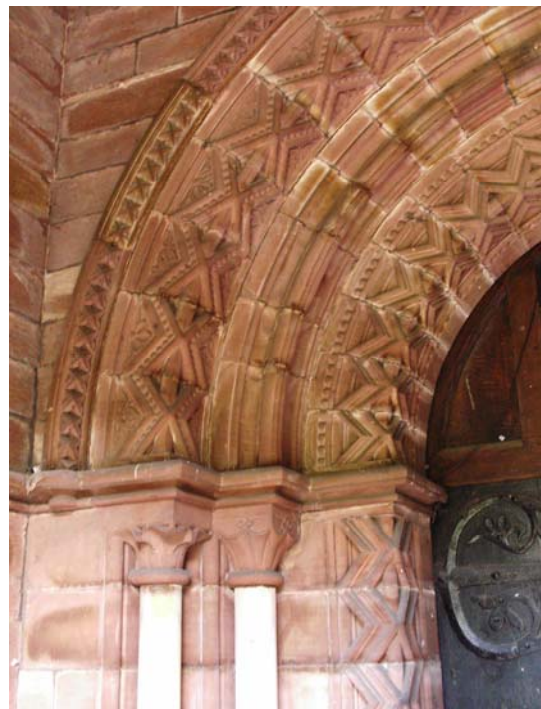
The east end



The Tower and east end



The North Porch



The Norman detailing to the South Porch



18th century illustration of the church
from the church guide book

South entrance and 16th century tower

Listing Description

SJ 58 SE

DARESBURY C.P.

DARESBURY LANE

6/2

Church of All Saints

8.1.70

II*

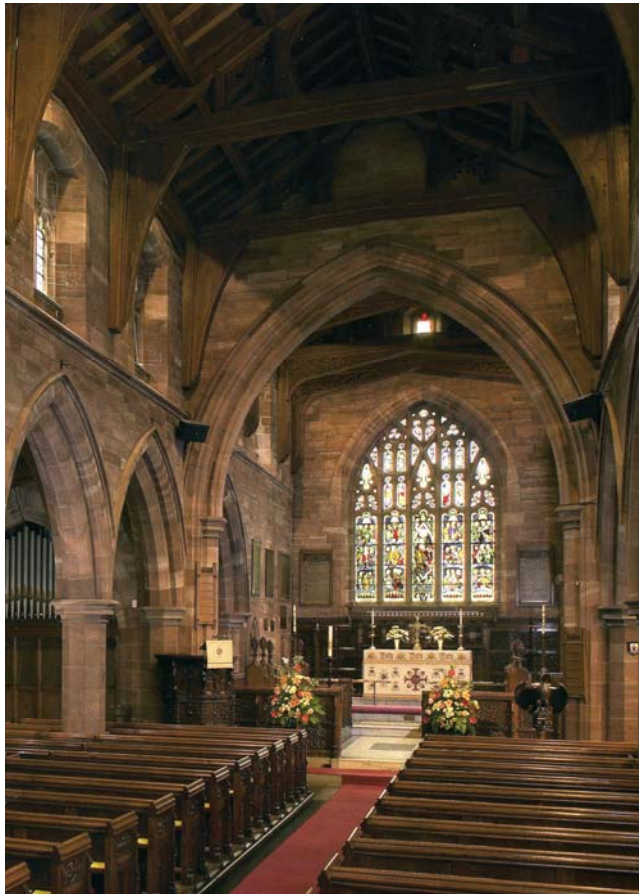
SJ 58 SE DARESBURY C.P. DARESBURY LANE 6/2 Church of All Saints 8.1.70 II* Parish church rebuilt 1871 by Austin and Paley leaving the C16 tower. Red sandstone with slate roof. 5 bay nave in perpendicular style with aisles, tower west at end of nave, and entrances opposite each other in north and south aisles. Tower has angle buttresses, large west perpendicular window, louvred windows to all faces at bell-stage, gargoyles and crenellations. All windows generally perpendicular style and stained glass. Roofs of south aisle, chapel and organ chamber pitched of slate, north aisle roof is lead covered lean-to. Interior Chancel is flanked by 1 bay organ chamber and two bay memorial chapel. Plain octagonal columns support aisle arcades. Chancel has elaborately carved cambered collar trusses with wall brackets, those to the nave are similar with level collars. The south aisle roof has simple hammer beam trusses. Jacobean pulpit, C19 Oak screens with brattishing enclose the chapel, choir stalls with poppyheads and carved bench ends in the nave. Quality marble wall memorials in nave. Elaborately carved Gothic oak cover over stone font.

Notes

No explanation is given for the rebuilding of the church. Was it in poor repair or did it just no longer meet the needs of the Parish? An 18th century embroidery of the church is printed in the church guide book.



The east elevation



The interior facing east



The font and cover



View from Northwest

Listing Description

	COLTON	FINSTHWAITE
SD 38 NE		
7/40		Church of St Peter

COLTON FINSTHWAITE SD 38 NE 7/40 Church of St Peter II* Church. 1873-9. Paley and Austin. Coursed stone rubble with sandstone dressings, slate roof with tile ridge. Nave and chancel with tower between, north organ loft under catslide roof with adjoining lean-to vestry. Coped gables. 4-bay nave has round-headed windows; north gabled porch, part enclosed, part open, timber-framed on low stone walls, round-headed entrance of one order with moulded arch; corresponding bay to south is blind. West end has 2 windows on weathered sill band, with continuous hoodmould; 2 lead dampcourses and top lancet. Tower has deep weathered buttresses to north and south, with weathered projections between, that to south has round-headed lancet, with smaller lancet above; vestry has 2 windows, round stair window above, and diamond clock face to top; high pyramidal roof has north and south raking louvred dormers, east and west hipped stone dormers with round-headed louvred bell openings with zig-zag mouldings to arch; top weather-fish. Chancel has weathered sill band, 2 windows to north and one to south, east end has 3 windows, the central one wider, under continuous hoodmould; flushwork cross below sill; 2 lead dampcourses and lancet above, and gable cross. Organ loft has segmental-headed entrance and one window, lean-to outbuilding to east. Interior: Single rafter roofs with braced collars and ashlar. 2 arches to tower are stepped, the inner part corbelled, blind arches to north and south of tower space and rib vaulted ceiling, painted scrollwork and angels bearing the Beatitudes. Nave has stencilled frieze and window arches, part of scheme most of which is whitewashed; 3 pendant light fittings with wrought iron decoration, one more elaborate to tower space. Chancel has good simple stalls, organ case and altar rail. Reredos by Salviati has mosaic panels, 1883, painted angels over east windows. Good stained glass to chancel possibly by Powell, and to west end. Good wall tablets: Edward Taylor, died 1790, James King, 1827, Margaret Taylor, 1820, and George Braithwaite, 1814, the last 3 by Webster of Kendal.

Notes

Paley and Austin's building replaced an earlier one of 1724 which "by now [was] out grown and dilapidated. The present church was the winning entry to a competition by the Diocesan Church Extension Society for a "mountain chapel". (Janet and Geoffrey Martin, A History and Guide).



View from Southwest



The Interior Facing East



The Interior Facing West



Detail of Chancel Arch Corbel



West end of Church

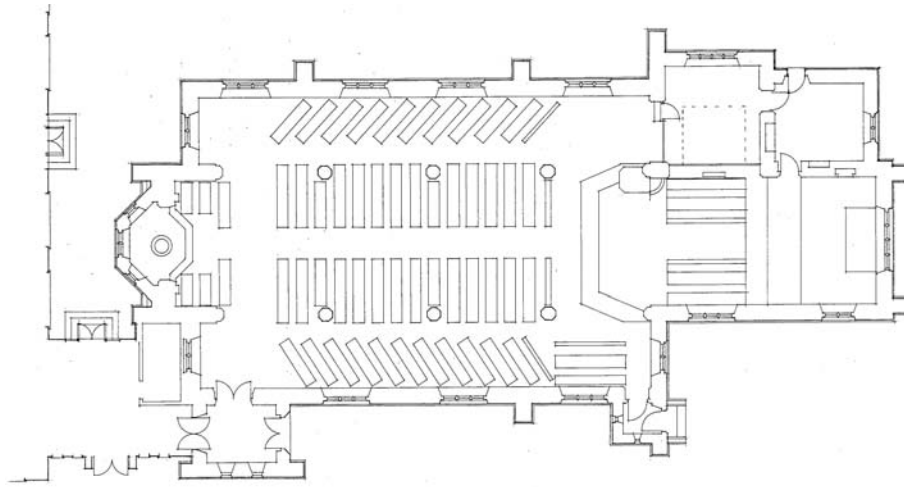
Description and Notes

The church is of a traditional form with a deep chancel and wide nave and aisles. The organ chamber is to the north of the chancel and externally has the form of a transept with its gabled roof. There is a small vestry tucked into the angle between the organ chamber and chancel. The baptistery is a projecting bay beneath the west window connected to the nave by a segmental arch which was added to the church in 1925 along with the south porch by H. A. Paley according to Nicholas Rank. There is a bell cote over the west gable. The tracery is c.1300.

In 1998 the interior of the church was reordered which involved a liturgical reordering, the installation of lighting and heating and redecoration. Currently the church is rebuilding there hall situated at the east end of the building. Access to the interior was not possible during visit.



Detail of parapet to chancel



ST MARGARET'S CHURCH: BURNAGE
Plan of church before 1998 reordering
(from Buttress Fuller archive)



The south east side of the church



The interior of the church facing east (from Buttress Fuller archive)



East view of Church



South west view of church

Listing Description

LANCASTER SD46SE SCOTFORTH ROAD, Scotforth 1685-1/1/334 (West side) 25/10/85 Church of St Paul (Formerly Listed as: SCOTFORTH ROAD, Scotforth St Paul's Church) II Parish church. 1874 and 1891. By Edmund Sharpe, extended westward by 3 bays by Paley and Austin. Brick, faced externally with local gritstone with yellow terracotta detailing. Slate roofs. PLAN: 5-bay aisled nave with western transept; hipped tower over the chancel bay flanked by a north vestry; eastern apsidal sanctuary. EXTERIOR: in late C12 Transitional style, many details, especially those of the terracotta, taken from Sharpe's studies of Yorkshire Cistercian Abbeys. West facade with wheel window over 2 lancets. 2-storey south porch, the entrance arch of 3 receding semicircular arches with 2 round-headed windows above. The nave bays are defined by pilaster buttresses at both aisle and clerestorey levels. 2 round-headed windows to each aisle bay, 2 roundels to each clerestorey bay with a prominent carved corbel table above. The square tower rises awkwardly with 2 small round-headed windows to the north and south sides. The tall bell-chamber stage has thin clasping buttresses with nook-shafts to each corner, and 2 pointed arch openings to each face, filled with 2-light plate tracery. Steep east and west gables to the lead roof, each with a vesica piscis opening. Apse with half-conical roof, divided into 3 bays by buttresses, each bay with a blind arcade of semicircular arches below a large round-headed window, and a continuous corbel-table gutter. INTERIOR: the northern third of the western transept is open internally to the ridge. The nave arcades are of terracotta, the round arches of 2 orders springing from columns with square scalloped capitals. The nave roof trusses are supported on triple terracotta shafts sitting on corbels within the arcade spandrels. The chancel and sanctuary arches are also of 2 orders rising from corbelled triple shaft responds. The chancel bay below the tower has a quadripartite plaster rib-vault and blind arcading to dado level on the north and south walls. The apse has a plaster cul-de-four vault and the windows are set within a continuous wall-arcade. FITTINGS include pews, which stretch from arcade to arcade without a central aisle, and a large pink marble font.

Notes

This Sharpe's return to architecture after a 30 year break in a style of his work of the 1830's. Paley and Austin extended the church in 1892 and redecorated and formed a new door in 1932 according to Price. The church appears to have suffered from some movement of the north aisle.



West end



The chancel
(from church website)



Detail of apse



South east view of St Peters

Listing Description

	NETHER WYRESDALE	SCORTON
SD 54 NW		
5/167		Church of St.Peter
17-4-1967		
GV		II

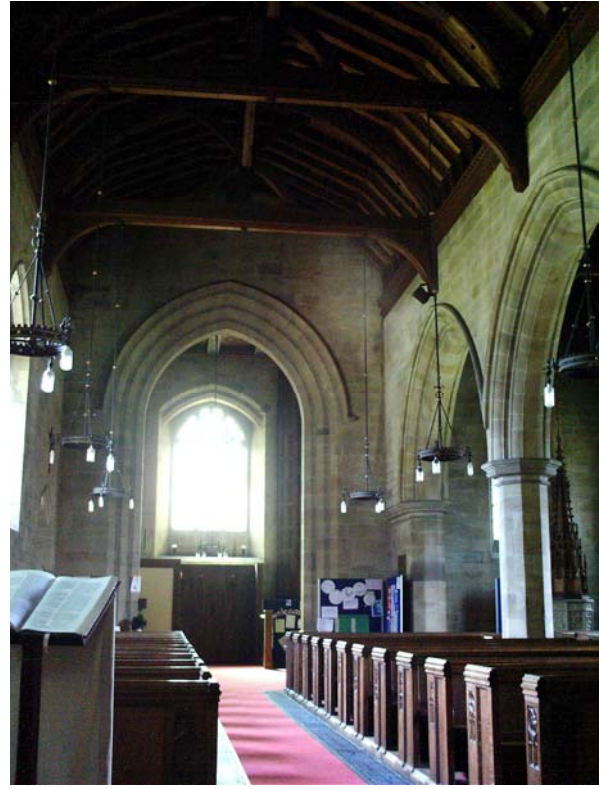
NETHER WYRESDALE SCORTON SD 54 NW 5/167 Church of St.Peter 17-4-1967 GV II Church, 1878-9 by Paley and Austin. Sneaked sandstone rubble with red tile roofs and shingled spire. Comprises a west tower broached to a spire, a nave and chancel under continuous roof, a north aisle under a pitched roof, hipped where it abuts the hipped roof of the organ chamber, and a south porch. The tower has diagonal buttresses, and a stair projection on the south side. The bell openings have flat heads and are of 2 lights with reticulated tracery except for the southern one, which is of one light. The west window is of 3 cusped lights with moulded pointed head and spandrel decoration. The north tower doorway has a moulded pointed arch. The north aisle windows have pointed heads and reticulated tracery. They are of 3, 2, and 2 lights. Its west window is of 2 lights. On the south side, the nave has 3 windows of 3 lights, with pointed heads and flowing tracery. The chancel has 2 similar windows of lights. The upper part of the open porch is of timber and has carved tracery decoration. The east window is of 5 lights with pointed head and flowing tracery. Interior has 3-hay arcade with pointed arches moulded in 2 orders and with octagonal columns with capitals. The high pointed tower arch is moulded in 3 orders. The pointed chancel arch has attached columns as responds. The open timber nave roof has rafters with collars and braces, king posts braced to tie beams and to arch-braced collars, and a collar plate. The pews, choir stalls, and pulpit are carved with tracery decoration. There are twin sedilia with trefoiled heads and a piscina.

Notes

This a large characteristically asymmetrical church with a single aisle but uncharacteristic shingled spire that cost £14,000 when constructed according to Pevsner. It is very well maintain and has modern disable facilities at the base of the tower.



The interior facing east



The interior facing west



Detail of west side of tower



Detail of south porch



South Elevation

Listing Description

12/87 WESTHOUGHTON ST. JAMES STREET SD 60 SE (east side) Daisy Hill 12/87 Church of St. James - - II Church. 1879-81. By Paley and Austin. Brick and terracotta with slate roof. Nave, chancel, north transept and vestry and south bell turret. Nave of 3 irregular bays has sill course and top cornice and parapet; coped gables. Windows have Perpendicular tracery of 3 lights, the western bay on north side has no window, the eastern bay on south side has paired 2-light windows; weathered buttresses. Gabled north porch; pointed entrance with carved spandrels, gable has cusped-arched panelling. West end has 5-light window with moulded arch in square architrave with blind tracery spandrels. Transept has hipped roof, 3-light window and projecting entrance under hipped roof. Organ loft has gable-end straight-headed tracery window of 2 lights with transom. Gabled vestry has 2-light segmental-headed east window, straight-headed window and entrance to north. Chancel has 2 deep, gabled buttresses flanking segmental-headed east window of 6 lights over later lean-to shed; 4-light segmental-headed window to north and south. bell turret breaks forward. Pointed entrance and round-headed lights to windows to lowest stage. 2nd stage has 2-light traceried window to left of stair lights. Top stage has flat gabled buttresses and 2 open traceried bell openings and traceried gable ends; top gabled bell opening has weather cock. Interior: Nave has king post trusses and boarded roof. Wainscotting and sill course. Contemporary light fittings. Chancel arch on responds; transept arch with no capitals. Timber pulpit on stone base has frieze of lights with rectangular pierced panels above. Chancel has segmental-pointed timber tunnel vault. 2-bay arcade to organ loft. Windows have inner mullions. High reredos with linen-fold panelling and cusped panelling, high cupboard and cresting, the altar moved forward. Sedilia and piscina with traceried heads. Timber organ case. East window by Morris and Co., 1897-8; Epiphany and Saints, "One of their (Paley and Austin's) most masterly performances", N. Pevsner "Buildings of England: South Lancashire", p.104.

Notes

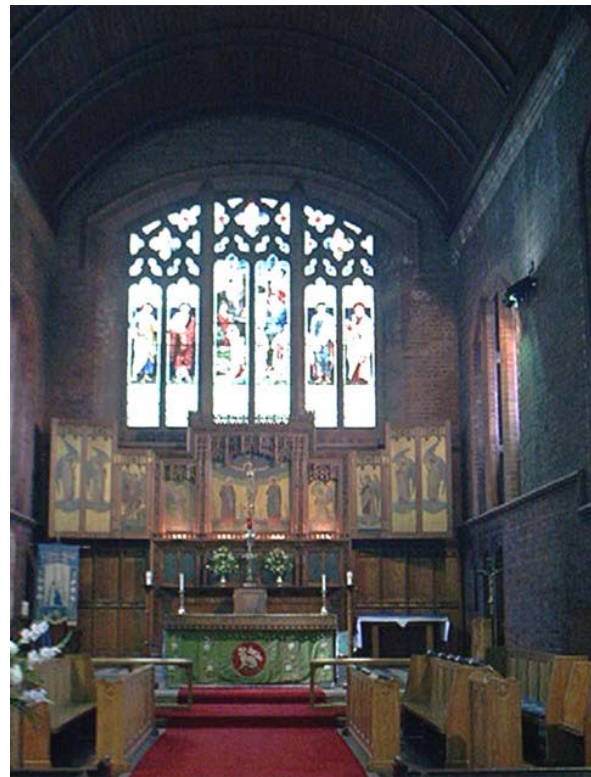
The church has recently completed a series of repointing and brick and terracotta repairs part funded by EH. In 1999 the building was reroof. As a result of this work the building is good condition however further repairs may be required to the bell tower.



The south view of St James



The Interior Facing West
(from Buttress Fuller Archive)



The Interior Facing East
(from Buttress Fuller Archive)



South Elevation

Listing Description

SD 60 SW

1/28

(north side)

Church of
St. Peter

LEIGH 1480/1/28 FIRS LANE 09-MAY-03 Westleigh (North side) Church of St Peter II* Church. 1880-1. By Paley and Austin. Brick with red sandstone dressings and slate roof. Nave and chancel separated by a central tower. Aisle and vestry on north side only; porch on south. 3-bay nave and 2-bay chancel with low weathered buttresses, continuous sill band and 2-light flat-headed windows, some paired, with Decorated tracery and brick hoodmoulds. Gabled porch with statue niche above arched doorway. Coped gables. Bold tower with pyramidal roof has heavy weathered buttresses, a 3-light transomed window, flat-headed belfry openings and an ashlar frieze below the parapet. 4 and 5-light transomed east and west windows. Lean-to aisle roof but no clerestory lights. INTERIOR: circular columns with moulded capitals and bases support moulded brick arches in the north arcade. Heavily moulded brick responds support the tower arches and a ribbed quadripartite crossing vault. King-post roof trusses with curved wind braces to nave and hammer-beam roof trusses to chancel. Alabaster pulpit said to have come from Military Chapel of Manchester Cathedral. Stone font and reredos. Timber fittings. Stained glass. One of Paley and Austin's more radical and consequently impressive designs.

Notes

As at St James, Daisy Hill repointing works have recently been completed. This is the first phase of work, fund raising has commenced for the next phase. The repointing has been carried out with no attempt to harmonise with the existing pointing. This work is part funded by EH. The building is described as one of Paley and Austins 2most thrilling churches in Lancashire” by Pevsner.



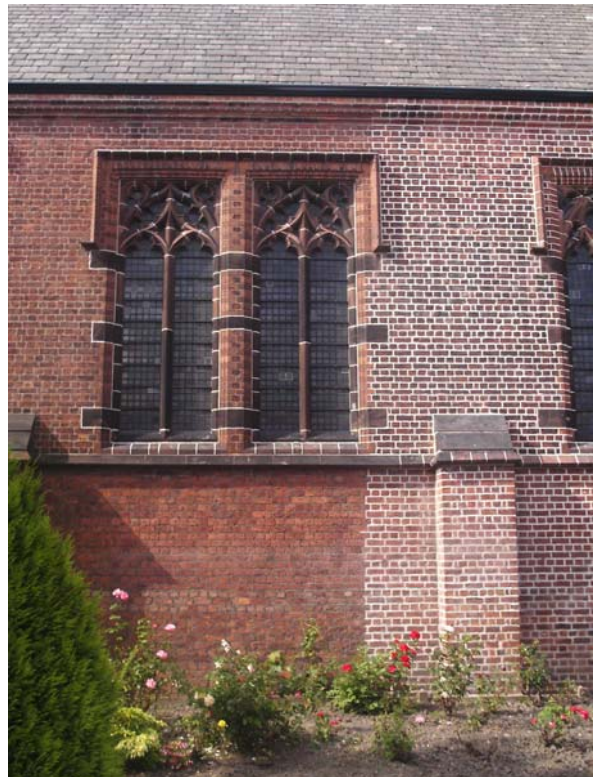
Detail of south porch



Detail of Tower



Detail of tower window terracotta repairs



Detail of south nave window and repointing



West view of Church

Listing Description

SJ 58 NE
side)

WALTON C.P.

CHESTER ROAD (South East

2/53

Church of St John the
Evangelist

SJ 58 NE WALTON C.P. CHESTER ROAD (South East side) 2/53 Church of St John the Evangelist GV II* Church, 1885, Decorated, by Paley and Austin at expense of Sir Gilbert Greenall. Red snecked sandstone with graded Westmorland green slate roofs. Cruciform with 3-bay aisleless nave; oak-framed south porch on 6-foot sandstone plinth; massive 4-stage tower (chequer-work in 3rd stage) with recessed octagonal spire of stone and octagonal north-west stair-turret; transepts; chancel of 2 bays with south vestry. Windows have reticulated and panel tracery; the west window and those to north side of chancel and west side of transepts are square-headed. Interior. Barrel roof to nave and chancel with boarded lining in panels, each carrying a stencilled pattern; arch-braced transept roofs; rib-vaulted crossing; sedilia in south side of chancel; reredos with carved crucifixion; marble font, oak pulpit on stone base; oak pews and altar-rail; tiled floors. The church is the principal building of the Walton Hall estate village (circa 1850 to 1912), built at the expense of the Greenall family, brewers and distillers, of Warrington.



View from south east



South entrance



The east end

Listing Description

BARROW IN FURNESS

SD2273

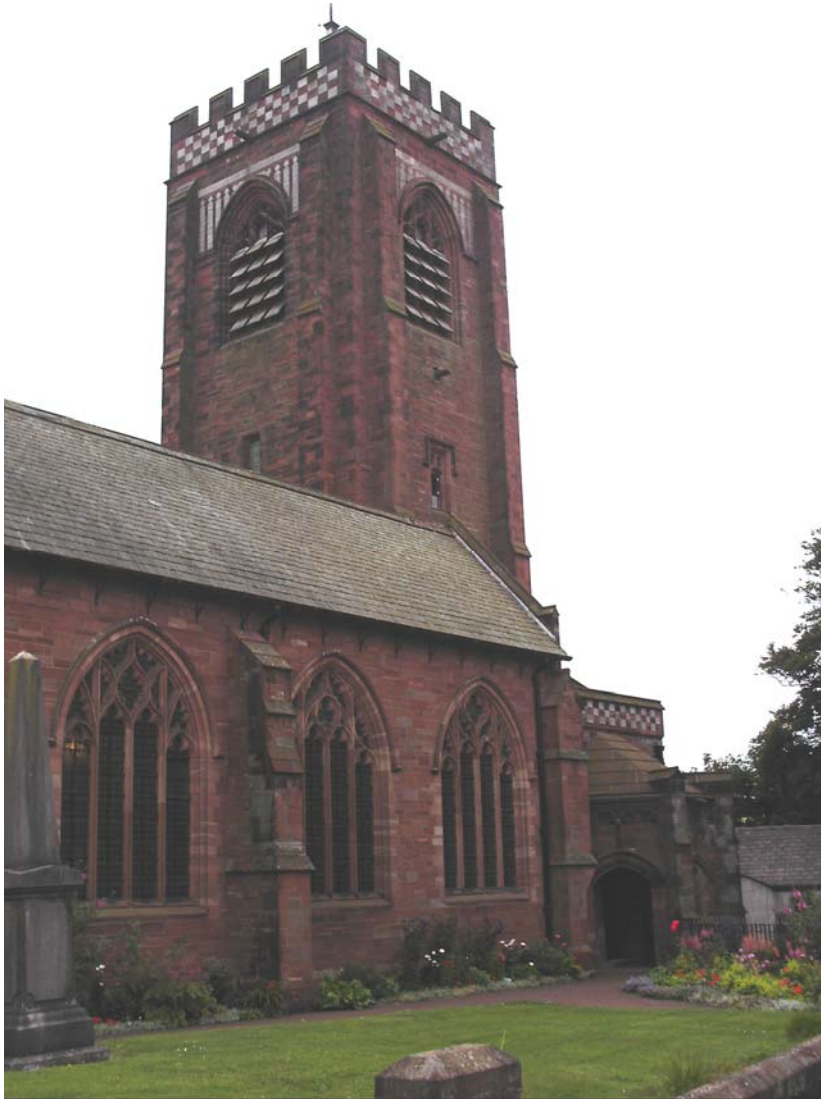
CHURCH STREET,
Dalton In Furness

708-1/11/166

(South side)

BARROW IN FURNESS SD2273 CHURCH STREET, Dalton In Furness 708-1/11/166 (South side) 25/02/50 Church of St Mary GV II* Church on site of earlier church. 1882-5. By Paley and Austin. Sneaked red sandstone with ashlar dressings, graduated green slate roof. 6-bay nave with separately-roofed aisles; 3-stage tower over west end of nave, porches to north and south; 2-bay chancel with north vestry and south chapel. Gothic Revival style with Decorated tracery. Chamfered plinth; iron gutter brackets; chequerwork to parapets, over the porches and over east and west windows; roll-moulded copings to the gables and parapets. South aisle: offset buttresses to east end and between 2 pairs of 4-light windows having differing tracery, pointed arches and hoodmoulds. South porch (now opening into church centre of 1980) is hexagonal and vaulted: buttresses at each angle; moulded inner doorway with ballflowers; parapet. North aisle is longer having an extra bay to east with organ chamber lit by lozenge windows; adjacent 3-light aisle window (reused from earlier church) has taller, yellow sandstone surround and hoodmould with head-carved stops. Stack to east gable of aisle. North porch is 3-sided with enriched arch, buttresses and ashlar roof. Nave west window, in base of tower, is of 3-lights with stepped transom; chequer panel and traceried, square window above. Tower: setback buttresses flank louvred, 3-light belfry openings with pointed arches and hoodmoulds set within flushwork panels; string course beneath embattled parapet; octagonal vice to south-west corner rises higher. Chancel is under same roofline as nave: offset buttresses flank 6-light east window having 2 King mullions linked by transom, ogee-headed lights, cusped hexafoil and hoodmould. Gable has slit and apex cross. South chapel: small, semi-octagonal projection between 2 pairs of 2-light windows (reused from earlier church and of yellow sandstone); 2-light window to east; parapet to lean-to roof; square, quatrefoiled windows to the chancel. North vestry: ogee-headed door under round arch; traceried cross-window; 2-light east window. INTERIOR: western bay of nave, beneath tower, has arches to 3 sides springing from polygonal-based piers; half arches to the aisles. 5-bay arcades with octagonal piers, moulded capitals, double-chamfered arches and linked hoodmoulds. Broad, moulded chancel arch against which are a flying buttress across east end of north aisle and a pointed arch to the organ chamber. 2 arches into south chapel. Sedilia; carved reredos with alabaster insets. Nave and chancel have a barrel ceiling with bow-string trusses; those to the chancel with tracery and ogee-headed openings. C14 font beneath tower

with crozier on shield and 7 pairs of shields on the other sides. c1885 semi-octagonal wooden pulpit on base corbelled from chancel-arch pier (gift of Edward Wadham of Millwood). Stained glass: C15 fragments in north porch. Mid-late C19 glass includes: north-aisle window, the gift of Henry Schneider in memory of his wife Augusta (d.1862); east window given by the Duke of Devonshire in memory of his son Lord Frederick Cavendish; 2 windows in south aisle by Shrigley and Hunt of Lancaster; Baldwin memorial windows in south chapel, c1870. Monuments: various C19 wall monuments at west end of aisles. In south chapel are several to the Baldwin and Atkinson families: to Eliz. Baldwin d.1848 by W Audby of York; to Wm Atkinson d.1821 by Webster of Kendal. Paley and Austin built this, 'one of their most spectacular churches' (Pevsner), on the impressive site of the former parish church, cleared away in 1883. The cost of »11,553 defrayed by the Duke of Devonshire, the Duke of Buccleuch and others. The new church re-established the importance of Dalton following the formation of the Borough of Barrow in Furness with its many new places of worship. (Dent E: The Parish Church: Dalton in Furness, A History: 1985-; Buildings of England: Pevsner N: North Lancashire: London: 1969-: 111-112; Walton J E: Dalton in Furness in Old Picture Postcards: Netherlands: 1983-: 36-39).



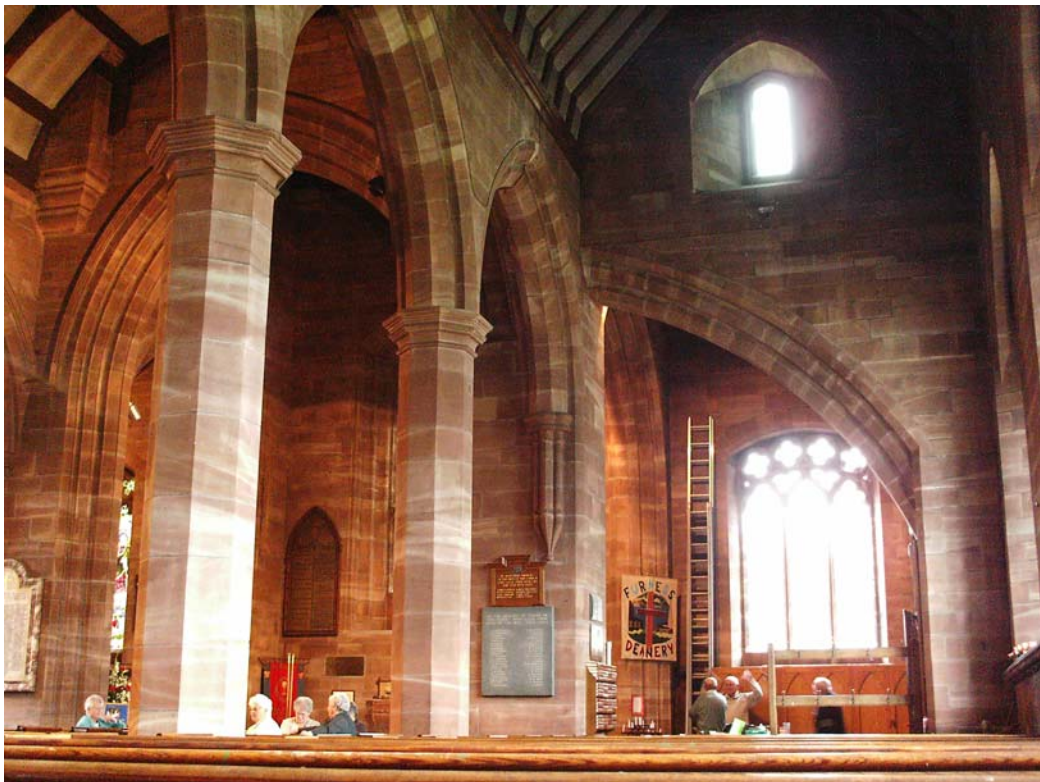
South entrance and tower



Facing east



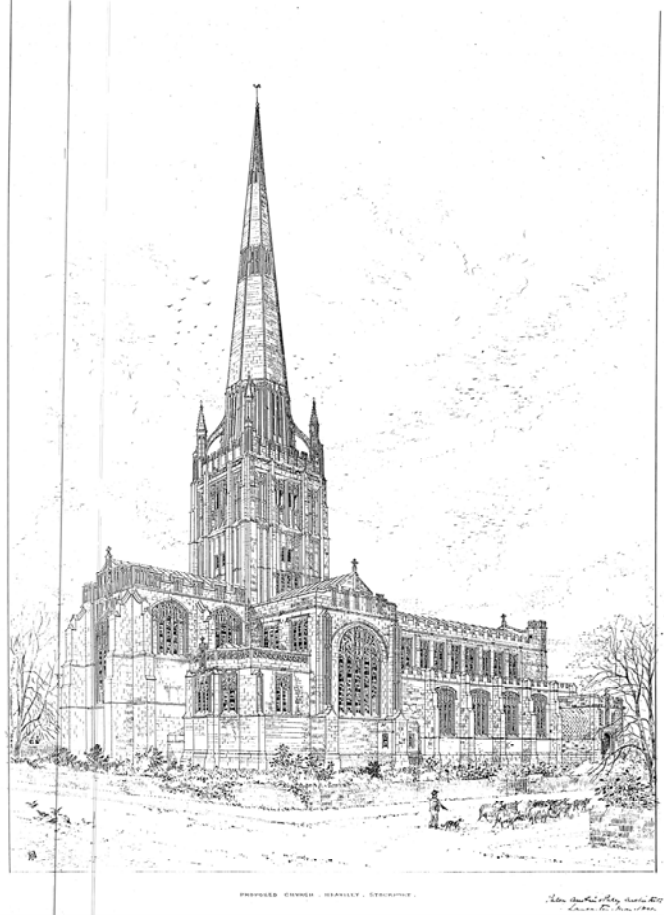
Facing west



The north aisle facing west



North west view of Church



South west perspective of Church
by Paley, Austin and Paley

Listing Description

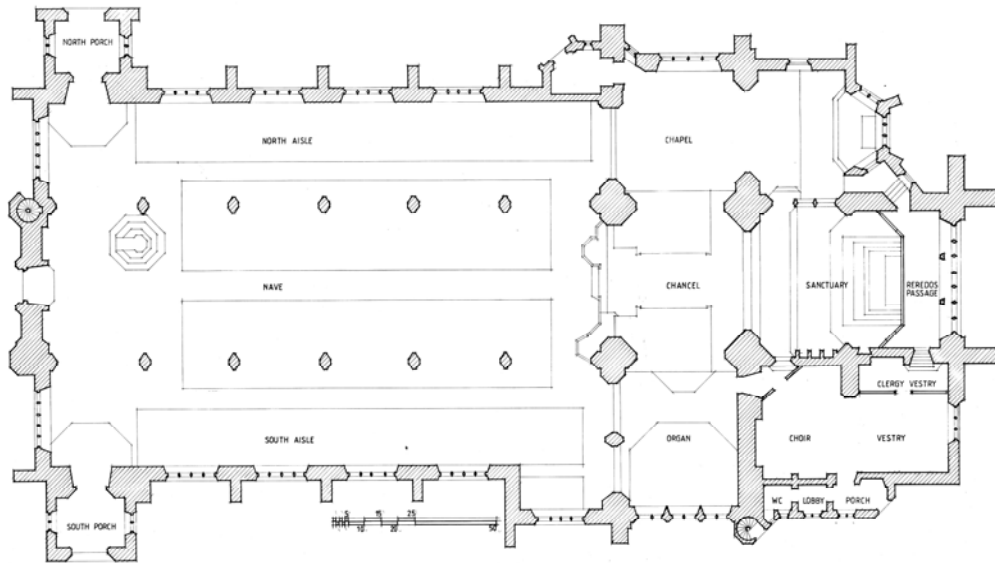
Location: CHURCH OF ST GEORGE, BUXTON ROAD (west side)
STOCKPORT, STOCKPORT, GREATER MANCHESTER

Grade I

BUXTON ROAD 1. (West Side) 5086 Church of St George SJ 9088 12/48 SJ 8988 16/48 B GV 1896-7. Architects, Austin and Paley, General character Perpendicular of the end of the Gothic Revival, with traces of Art Nouveau. Splendid large building in ashlar. Crenellated crossing tower with carved inscription with spire between thin flying buttresses connecting it with 4 pinnacles, with whole about 230 ft high. East window of 7 lights between heavy buttresses. West window of 7 lights Interior has 6 bays before crossing: wide high nave with attractive wooden ceiling. Organ case by Austin. Built at the expense of George Farm, a brewer, who also gave the Vicarage and the School (qv). His grave is marked by a miniature replica of the church spire. St George's Church, St George's Church of England Primary School and Secondary Modern Schools, Wall and gate piers form a group with the Vicarage.

Notes

This large church is a major burden on volunteers. Its sheer size has created problems with access and maintenance. An ongoing programme of masonry repairs, reroofing and renewal of rainwater goods is necessary.



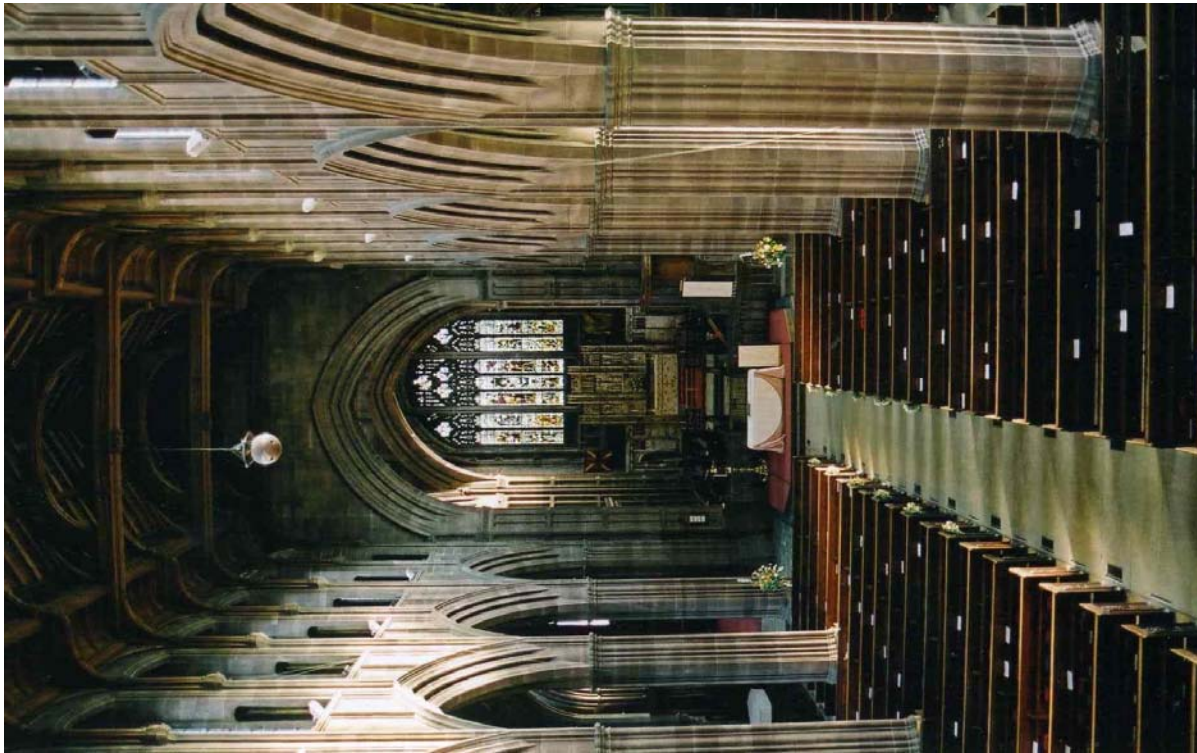
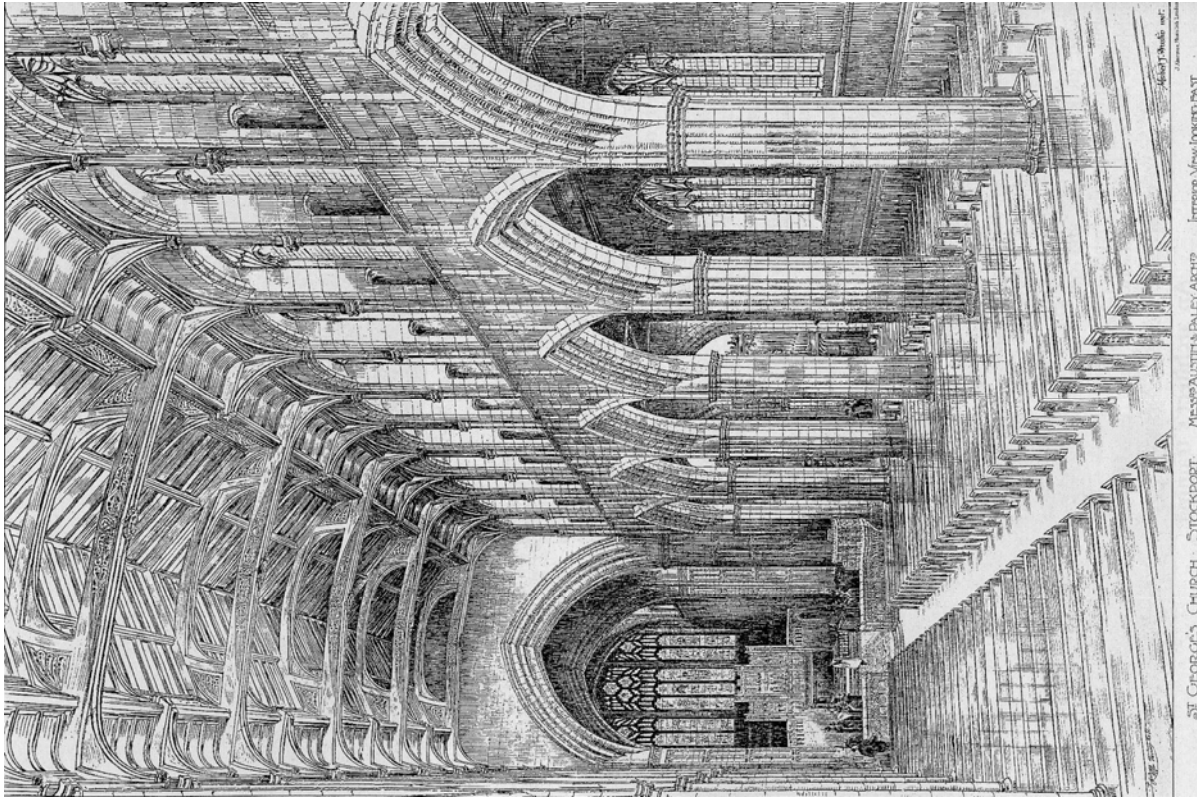
Plan (from Buttress Fuller archive)



View from crossing tower
(from Buttress Fuller archive)



The interior facing west
(from Buttress Fuller archive)



Heaviley, The Church of St George, Grade I
1893-7 New Church by Paley, Austin and Paley



South view of Church

Listing Description

SD 55 SW

ELLEL

DOLPHINHOLME

13/110

Church of St. Mark

2.5.1968

SD 55 SW ELLEL DOLPHINHOLME 13/110 Church of St. Mark 2.5.1968 - II Church, 1897-9 by Austin & Paley. Snecked sandstone rubble with green slate roof, the north aisle now felted. Comprises a nave with north aisle and north porch, a crossing tower with north transept and south lean-to, and a chancel. The north aisle has 4 windows of 2 cusped ogee lights under flat heads. The porch has a doorway with pointed head and hood under a gable of shallow pitch with cross finial. The tower has a stair turret at its south-east corner, buttresses on the east and west sides, a solid parapet raised at the corners, and a slate pyramid roof with weather vane. The bell openings have trefoiled lights under flat heads. On the south side, above the lean-to roof, is a 3-light window with segmental head and hood. The chancel has a 2-light window with pointed head on both the north and south sides. The east window is of 5 lights and includes reticulated tracery. The south nave wall is of 3 bays, having windows of 3, 3 and 2 ogee-headed lights under pointed heads. To the west is a doorway with pointed head. Interior. 3-bay nave arcade has segmental arches, hollow-chamfered in 2 orders, and octagonal piers. The crossing arches are pointed, with the hollow chamfers dying into the responds. The boarded nave roof has 6 trusses with braced raised tie beams, collars, and queen struts. The chancel has a trefoiled piscina and a roof with raised tie beam, king post, and arch-braced collar. It is boarded at arch-brace level.

Notes

This is obviously not the first church on the site given the ICBS records. It "hugs the ground happily" according to Pevsner and is typical of this practices rural Lancastrian churches, low with squat tower and single aisle. Access to the interior was not possible during visit.

Incorporate Church Building Society Records

DOLPHINHOLME, St. Mark (1896-1904) Lancashire

Parish of DOLPHINHOLME, Manchester diocese
ICBS 09954
Grant Reason: Rebuild Outcome: Rejected

No plan exists in the archive

Professionals

AUSTIN, Hubert James: b. 1841 - d. 1915 of Lancashire
PALEY, Edward Graham: b. 1823 - d. 1895 of Lancaster

Firms

PALEY (EDWARD G.) & AUSTIN (H. J.) (Architects)

Minutes: Volume 28 page 88, Volume 30 page 141



North west view of tower



North west view of tower



Detail of north porch



The apsidal east end

Listing Description

LOWER HOLKER

STATION ROAD

SD 3676

(West side)

Flookburgh

9/169

Church of St. John

LOWER HOLKER STATION ROAD SD 3676 (West side) Flookburgh 9/169 Church of St. John 25.3.70 Baptist II* Church. 1897-1900. By Austin and Paley. Dressed stone with ashlar dressings and bands; stone slate roofs, lead to apse roof. Nave with aisles, west tower, chancel with north chapel and south organ loft, round apse with vestry beneath. 3 stage saddleback tower has moulded base and setback buttresses, 2 sill courses and corbelled coped parapet, east and west gables with fishscale bands. West face has paired lancets to 1st stage, round-headed lancet with zig-zag moulding to arch to 2nd stage, paired louvred bell openings. South gabled porch has 2 open quatrefoils over moulded arch with impost band; buttress above has lancet and single bell opening; north side similar with gabled stair turret, entrance with shouldered lintel, next to entrance of 2 orders in shallow porch with buttress rising from it. Paired bell openings to east. 4-face clock. 4-bay nave has 3-bay lean-to to aisles. Coped gables and parapets, nave has gable cross and round stack. West bay of nave has lancets with sill and impost bands. Clerestory has 2 lights to each bay over aisles. Aisles have clasping buttresses and lancets, paired to west and east bays. Organ loft; gabled with 2 large buttresses with lancet over weathering; 2 windows of 2 lights to basement. Gabled projection to east has small lancets and entrance with shouldered lintel. Chancel has coped gable with cross and round stack; corbelled parapet and round apse. Apse has flat buttresses, 3 basement lights in arched recesses and lancets on sill course above. North lancet over basement window and 2 quatrefoil windows over lean-to chapel which has large gabled buttress to north, paired lancets to north and single lancet to east. Interior: Nave has crown post roof with arch braces; 3-bay arcades of round and keeled quatrefoil piers, west corbels and east responds. Tower arch has keeled responds; to east a double chamfered outer arch. Tower ceiling has plain joists. Font on 2 round steps has basin on squat pier and 6 outer shafts to rim. Nave has painted C18 Creed and Commandment boards and George III arms from previous church built 1777. Pews have simple detail and turned balusters to fronts and backs. Corporation insignia: sword, staff and halberd. Chancel arch has paired corbelled shafts; arches to chapel and organ loft. Organ has good case, similar quality stalls, altar rails etc. Chancel has trefoil-headed sedilia and recess with shelf. Apse has moulded arch and rib vault on wall shafts, good stained glass probably from the previous church built 1777.

Notes

St John in Flookburgh is a late use of the Romanesque in a time when the Gothic Revival had lost it momentum. Comparisons with St John to Sharpe's experiments with this style can be made, particularly with St Paul in Scotforth. It has a fish weathervane similar to that of St Mark's in Dolphinholme of the same date. A new hall extends off the northwest side of the tower.



Southeast View



Southwest View of Tower



The Interior Facing East



The Interior Facing West



North Tower Entrance



1937 South Chapel by H.A.Paley

Listing Description

BARNACRE-WITH-BONDS
DELPH LANE

SD 54 NW

Church of All Saints

5/17

-

BARNACRE-WITH-BONDS DELPH LANE SD 54 NW Church of All Saints 5/17 - - II Church, 1905 by Austin & Paley. Sandstone rubble with red tile roofs. Comprises a west tower, a nave and chancel under a continuous roof, north transeptal organ chamber with vestry, and a south chapel added in 1937. Tower has diagonal buttresses, a north-east stair turret, and a pyramid roof behind a parapet. The bell openings are each of 2 trefoiled lights under a flat head, with inscriptions over. The west window is of 3 round-headed lights under a pointed head with Perpendicular tracery. The doorway, on the north side, is moulded with a pointed arch. The nave and chancel have windows with flat heads and trefoiled lights. The gable wall of the north transept has a cross window, its lower lights blind. To its right the nave has one window of 3 lights and 2 of 2 lights. On the south side the nave has windows of 3 lights and 2 lights. The chapel has 2 3-light windows. The chapel east window is circular with a central quatrefoil and tracery. The chancel east window is of 4 pointed lights under a pointed head with Perpendicular tracery. Inside, the tower arch is pointed and chamfered in 2 orders. The chancel arch is similar, but the inner order has short attached shafts and capitals as responds. The nave roof has king posts rising from tie beams, with curved braces to the principals and with queen struts. Intermediate trusses have arch-braced collars with king posts. The chancel has a barrel roof with a king-post rising from a tie beam to an arch-braced collar. There is a sedile and piscina. A 2-bay arcade opens into the south chapel. The early C20 glass is said to be by Shrigley and Hunt of Lancaster.

Notes

The design of this church very much follows that of nearby Dolphinholme.



The interior facing east



Detail of Chancel corbel



The Chancel arches to side Chapel



The Chapel

**Blackpool, Church of St Stephen , Not Listed
1924-6 New Church by Austin and Paley
(i.e. The work of H.A. Paley)**

Date of Visit 11/09/2005



South west view of Church before and after Work of 2001

Description (from www.lancashirechurches.co.uk)

The church that Harry Paley designed was much bigger than the one we see today. The firm's drawings show a nave about twice the length of what was built, with a tall west tower and an elaborate south porch. Though the existing building is a delight, the proposed church would have been quite spectacular. However, funds did not permit the building of the original vision, and the nave was truncated, leaving it barely bigger than the chancel. The west end of the church was, for many years, a temporary looking assemblage of brickwork and rendering. However, in 2002 a narthex was completed, giving the church a western elevation worthy of the original building.

The exterior of the church is entirely of red brick with cream-coloured stone used for the window tracery, parapets, etc. It is roofed with red tiles. The narthex has an imposing doorway arch with a plain stone surround, and stepped, chamfered brick arches within. The infilling is of glass and brown aluminium with lancet forms. Above is a circular window. The single north and south windows of the narthex are large, square-headed, of three lights, with cusped tracery at the top. On the north side is a new baptistery with a very short spire with lucarnes. The exterior of the church has projecting aisles, vestries, columbarium, etc.

The narthex, with its light, painted, and airy interior does not prepare one for the entry into the nave. Here one is unexpectedly presented with a church made of red sandstone! The architect's drawings show that, with the exception of the columns of the three-bay nave, the stone is entirely a facing material.

The nave and chapels are lit by three and four-light windows in the Perpendicular style. They have an interesting variety of glass - some in a mid-C20 style by e.g. Harry Stammers, and others in more traditional manner by Shrigley & Hunt and others. The area in which the church is located has houses and hotels popular with the entertainers who appeared in Blackpool in the first half of the C20. The Actors' Chapel in the north aisle was dedicated to the theatrical profession in 1928. It has a suitably dramatic and interesting window depicting Parsifal (representing opera) and Everyman (drama), as well as Galahad. The altar has a particularly jolly reredos (below), and there is a memorial marble floor to Jenny Tiller (of the Tiller Girls). Side panels list the names of theatrical benefactors.

The tall chancel arch has an anchor rood above the plain stone screen that divides the main sections of the church. The chancel itself is very large, apsidal, with windows left and right of the undecorated east wall. Was this smooth surface every meant to be pierced or decorated? The glass is traditional, by Shrigley & Hunt, and includes a Last Supper. The furnishings and decoration of the chancel are of a very high quality. The woodwork has poppyheads illustrating a variety of saints, and the panels are well-carved with shields, angels, etc. The altar frontal in the picture (right) is from the 1937 Coronation. An organ console is mounted on the north of the chancel - though the pipes are mounted above the west door. To the south are arches through to the Lady Chapel. This has a Madonna given by the actress and entertainer Tessie O'Shea.

The pulpit sandstone, panelled, with figures under canopies and an Agnus Dei. The font is a solid block on a column and 4 legs with carved inscriptions including, "Manners maketh man"!

Notes

Having recently completed the west porch to the church the congregation is now facing the cost of substantial repairs to the window tracery, particular on the south side, where it is suffering badly from the salt rich environment.

Incorporated Church Building Society Record

BLACKPOOL, St. Stephen on the Cliffs, Bispham (1911) Lancashire

Parish of BLACKPOOL, All Hallows, Bispham, Manchester diocese
ICBS M1275 Folios MISSING
Grant Reason: New Church Outcome: Approved

*No plan
exists in the
archive*

Minutes: Volume 32 page 200

BLACKPOOL, St. Stephen on the Cliffs, Bispham (1925-1927) Lancashire

Parish of BLACKPOOL, All Hallows, Manchester diocese
ICBS 11782
Grant Reason: New Church Outcome: Approved

Professionals

AUSTIN, Henry: b. 1865 - d. 1946 of Lancaster

PALEY, Harry Anderson: b. 1865 - d. 1946 of Lancaster

Firms

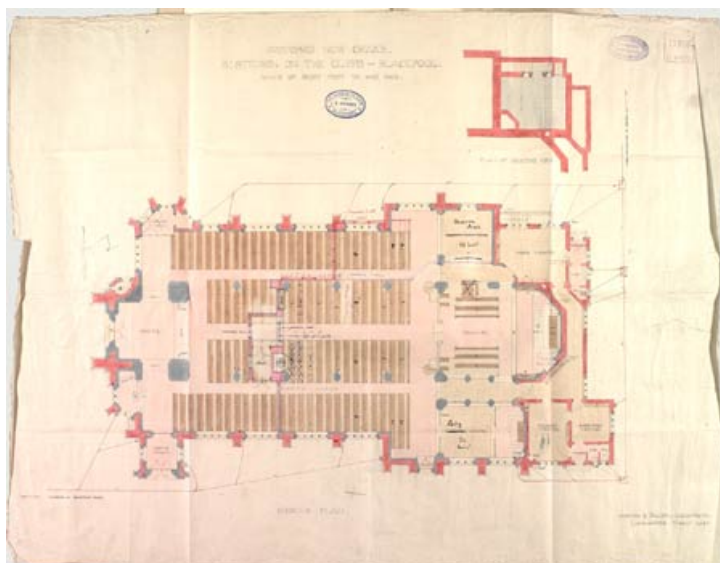
AUSTIN (HENRY) & PALEY (HARRY ANDERSON) (Architects)

Notes:

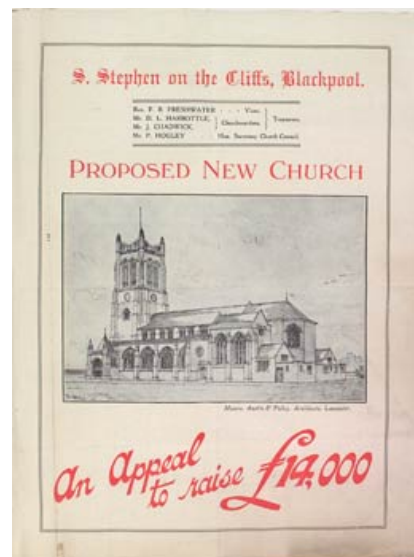
Includes printed circular with architects' perspective of proposed church from SE and groundplan, souvenir booklet concerning Actors' Chapel, eight photographs (three showing construction, four interior views and one of laying of foundation stone 25.7.1925) and other ephemera. Groundplan dated 1923.

Minutes: Volume 33 pages 294,298,329

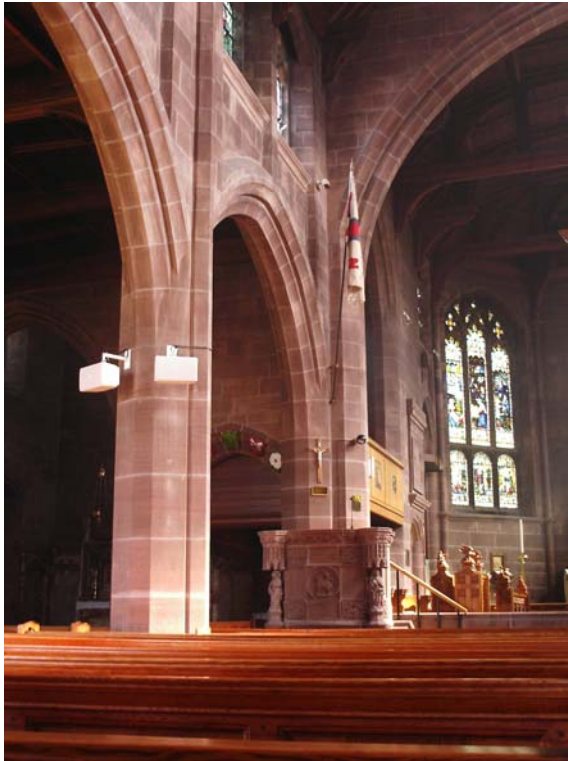
Groundplan (after work); Other (after work); Perspective (after work)



Plan of church showing whole proposal and element actually constructed



Perspective



Nave column and pulpit



The Chancel



The west end organ



Detail of salt damaged tracery



Southwest view of Church

Description and Notes

This church has a chancel, nave with aisles and an organ chamber to the north side of the chancel. It is constructed of red brick with sandstone weatherings, string courses and perpendicular tracery. The west end entrance porch, kitchen and toilets date from 1986 when the church was also re-ordered. Internally the church is finished with red sandstone and brick. The main piece of original liturgical furniture that remains after the 1986 re-ordering is a fine Alabaster Reredos.

As at St. Stephens the full design by H.A. Paley was not constructed but was planned to be completed when funds became available. An early perspective of the church shows a church with high chancel and aisles which had to be simplified due to insufficient funds. A later perspective published in the Blackpool Times in 1930 shows how the part completed church was to be completed with a large southeast tower.

Presently the church is considering how the adjacent and earlier Sunday School can be altered to meet their modern needs. However consideration is being given to demolishing the School to build a new hall with a physical connection to the church itself.



1930 perspective



1927 perspective



The Chancel



Detail of Organ



Detail of Reredos



The Westend

**Morecambe, Church of St Christopher, Not Listed
1832-4 New Church by Austin and Paley
(i.e. The work of H.A. Paley)**

Date of Visit 20/10/2005



North view of Church

Description (N. Pevsner)

Free Perp and pleasant to look at, but very conservative for the date: 1934 – the end of a distinguished c 19 firm.

Notes

The proposed plan held by the ICBS notes that a south was intended to be built at a later date. However it was not built and thus the building is left incomplete as was the fate of St Thomas and St Stephens in Blackpool.



Detail of Tower Doorway



The incomplete south side

Incorporate Church Building Society Record

BARE, St. Christopher (1933-1934) Lancashire

Parish of MORECAMBE, Holy Trinity, Poulton le Sands, Blackburn diocese

ICBS 12156

Grant Reason: New Church Outcome: Approved

Professionals

AUSTIN, Henry: b. 1865 - d. 1946 of Lancaster

PALEY, Harry Anderson: b. 1865 - d. 1946 of Lancaster (Architect)

Firms

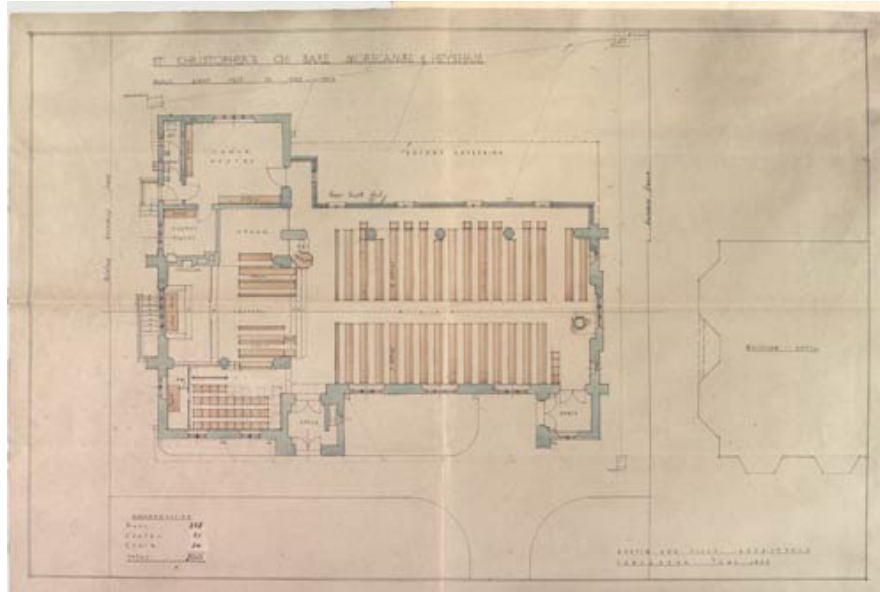
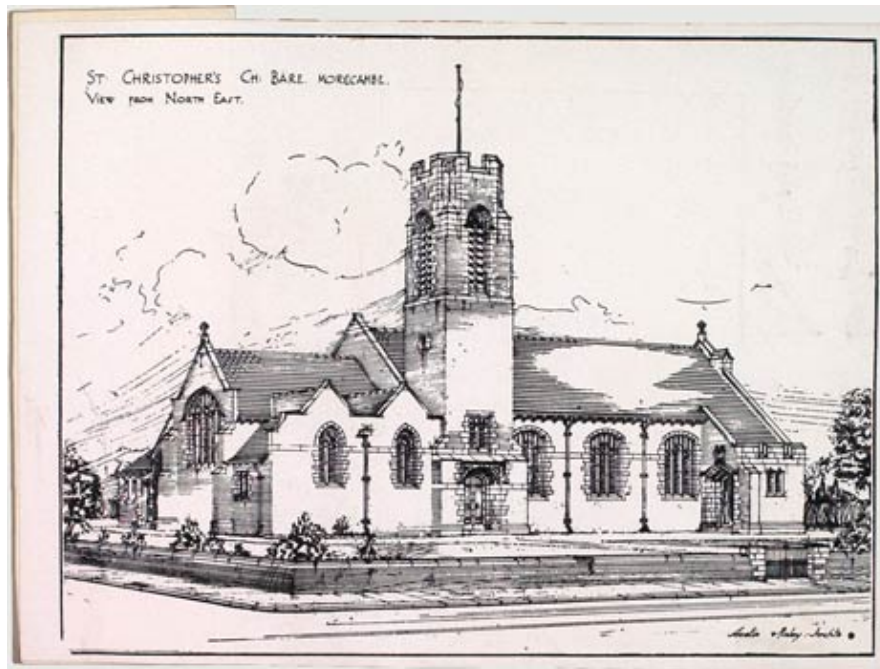
AUSTIN (HENRY) & PALEY (HARRY ANDERSON) (Architects)

Notes:

Includes engraved view of proposed church from NE

Minutes: Volume 34 page 157

Groundplan (after work); Perspective (after work)



Davenham, Church of St Wilfred , Grade II*
1842-44 Enlargement of Church by E. Sharpe (and E.G. Paley)
c1850 Rebuilding of Spire by E.G.Paley

Date of Visit 11/12/2005



South East view of Church

Listing Description

2/26

Church of St Wilfred

3.1.67

G.V.

II*

DAVENHAM C.P. CHURCH STREET SJ 67 SE 2/26 Church of St Wilfred 3.1.67 G.V. II* Church. 1844-1870. Edmund Sharpe (probably in conjunction with E.G.Paley). Red sandstone ashlar with slate roof. Gothic. West tower. Nave with aisles and transepts. Chancel. South western porch and North eastern vestry. South eastern chantry chapel. Tower (of 1844): western front has angle buttresses and moulded plinth. Central double doors in pointed arch with moulded surround and hood mould with figurehead label stops and keystone with winged angel in high relief. String course above rising to accommodate arch. Further string course above immediately below sill of four-light traceried window with cusped lights and 3 quatrefoils. Later circular painted clock face above this with string courses above and below. Two-light louvred traceried belfry opening above. Plain parapet above this with two animal gargoyles. Octagonal spire above set back with three tiers of lucarnes to the North, South, East and West faces. South face has a semi-octagonal staircase turret at left in place of angle buttress. Store room before lower stage having two 2-light cusped windows with trefoils at apexes, hood moulds with label stops, gables above wrought-iron open clock face set over window with shallow 2-centred arch and flamboyant tracery. Two-light belfry opening and parapet with gargoyles as at west. North face. Lean-to outshut to lower wall with double door at left and single door to right. Shallow-arched window above with flamboyant tracery as to south face although without clock face. Belfry opening, parapet and gargoyles as on other fronts. Nave: South face, 5 bays with gabled later C19 porch at left having moulded arch and hood mould with label stops. Two-light unglazed windows to side walls of porch, cusped and with trefoils to apexes. To right of the porch are two aisle windows each of 3 cusped lights with cusped trefoils above and with buttresses between. Transept to right of this with two similar windows with buttress between and rose window to gable with glass at summit. Two-light windows to right and left hand transept reveals. Clerestory windows each of two lights with trefoils over and plain parapet with moulded chamfered coping. North front is similar save for absence of porch. Chancel: South front: three bays of 3-light traceried windows. Its right hand (eastern) return has a door and two-light traceried window. Three and 2-light chancel windows to left and right respectively with buttresses between and at angles North face similar save for vestry in re-entrant angle between chancel and transept being of two heights. Two-light northern window with gable over. Eastern front: left hand earlier portion has 2-light window at left at mezzanine level with door to right and 2-flue chimney stack to right hand gable. Lower portion flush with this to right and having two-light window. East end: five-light traceried window to centre with cusped lights, hood mould and label stops. Cross to apex. Interior: Vaulted ceiling to tower which has three deeply chamfered reveals and is uninterrupted from its base to apex. Nave arcade of hexagonal shafts with moulded bases and capitals. Ovolo mouldings to arches with fillet to centre of intrados. Hood moulds over with shared label stops carved as angels bearing musical instruments or

praying. Clerestory windows have pillars to sides. Nave roof trusses of alternating arched braces and trusses formed of arched braces rising to a thin, turned tie beam supporting further arched braces. Boarded roof beyond. The transepts have similar roofs. Moulded chancel arch with colonettes and moulded vine-trail decoration. Two arched sedilia to Eastern end of right hand wall connecting with blind arcade to Eastern wall of 6 arches, three to either side of the projecting reredos which contains an alabaster relief of the Last Supper. Boarded ceiling. Stained glass of c.1870. War memorial in South nave aisle by Sir Robert Lorimer of C.1919 has tall spiral-moulded wooden corner posts carrying figures of praying angels. Low Screens dividing the memorial from the aisle seating with linen-fold moulding and open vine-trail moulding to top. Alabaster tablet to southern wall inscribed with the names of the dead below which are six panels, the central two glazed and containing a book of remembrance, the two on either side holding relief carvings of figures of COURAGE, GENTLENESS, CHARITY and JUSTICE under moulded ogee canopies. Source: Nikolaus Pevsner and Edward Hubbard - The Buildings of England, Cheshire.

Notes

Sharpe was architect for the enlargement of the church which was effectively rebuilding it all except the tower, though the nave columns do seem to have been retained according to the ICBS record. Paley is mentioned in the church records at this so was obviously already working with Sharpe.

The later rebuilding of the tower and spire, following several strikes of lightening, would seem to be by Paley as he is recorded in the parish recorded in May 1857 though Sharpe is recorded to have reported on the condition of the spire in 1852 even though by this time he had handed the practice onto Paley. The rebuilt tower closely resembles that shown in Sharpe's drawings of 1842 and would suggest that Paley replicated the original. The tower has a spire that is sited behind a parapet above which a prominent spiral stair that projects; both are features that were commonly used by Paley and later Paley and Austin.

The restoration of 1870-3 of the church was carried out by John Douglas who worked in Paley's office before setting up his own practice. During the restoration the chancel was lengthened, the south transept added and Sharpe's box pews and galleries were removed.

Incorporate Church Building Society Record

(only relevant entries listed below)

DAVENHAM, St. Wilfrid (1842-1844) Cheshire

Parish of DAVENHAM, St. Wilfrid, Chester diocese
 ICBS 03050
 Grant Reason: Rebuild Outcome: Approved

Professionals

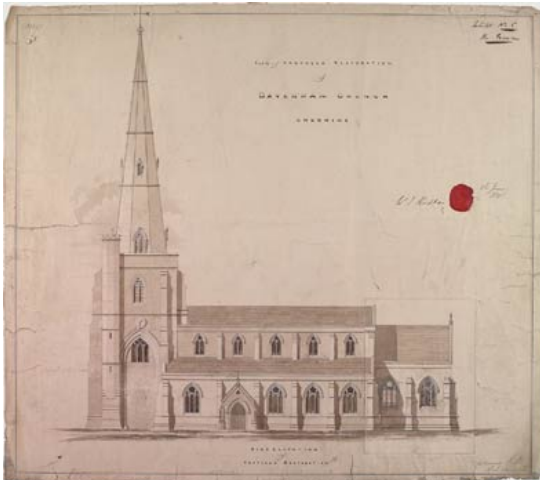
SHARPE, Edmund: b. 1809 - d. 1877 of Lancaster (Architect)

Notes:

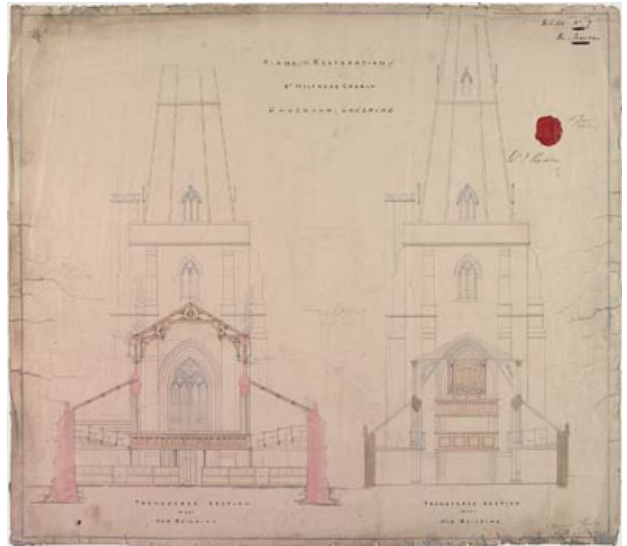
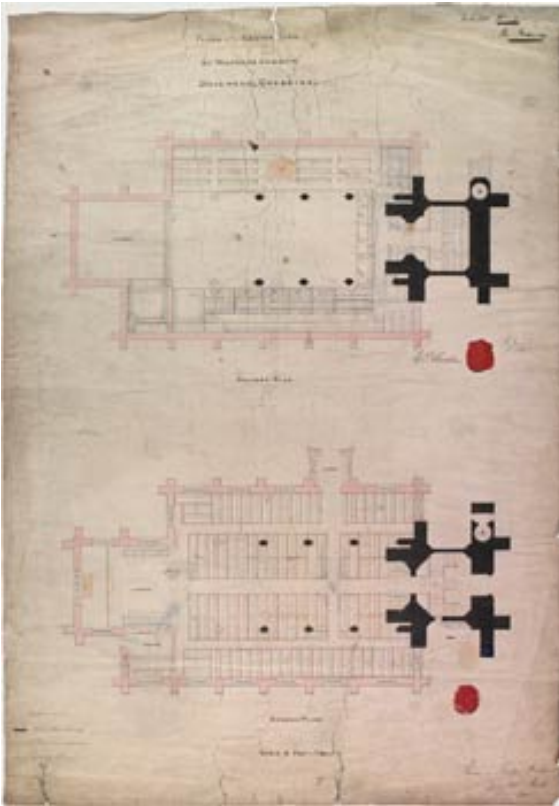
For rebuilding except for tower

Minutes: Volume 11 page 86, Volume 12 page 51

Groundplan (after work); Gallery (after work); Groundplan (after work); Gallery (after work); Section (before work and after work)



Davenham, Church of St Wilfred , Grade II*
 1842-44 Enlargement of Church by E. Sharpe (and E.G. Paley)
 c1850 Rebuilding of Spire by E.G.Paley



The interior facing east



The interior facing west

**Wigan, Church of All Saints, Grade ?
1845-50 Rebuild by Sharpe and Paley
1861 Tower Heightened by E. G. Paley**

Date of Visit 2/10/2005



West Elevation

Description (Listing could not be found on www.imagesofengland.co.uk)

It was founded before 1580.

The parish church of All Saints is an edifice of stone in the Late Perpendicular style, restored about 1630 and again in 1847, and consisting of chancel with aisles and two chapels to the Gerard and Lindsay families, nave, aisles, south porch and a tower at the east end of the north aisle containing 8 bells: in the Lindsay chapel are mural monuments to Alexander, 6th earl of Balcarres and 23rd earl of Crawford, d. 27 March, 1825, and Elizabeth (Dalrymple), his wife, d. 10 August, 1816; and to Maria Margaret Frances, daughter of John, Lord Muncaster, and wife of James, 24th earl of Crawford and Balcarres, d. 16 November, 1850: in the Lindsay or Bradshaigh chapel is an altar tomb with recumbent effigies in stone to Sir William Bradshaigh kt. and Dame Mabel, his wife: in the corresponding chapel on the north side is a monument to Dr. George Hall, bishop of Chester 1662-8 and previously rector of Wigan who resided here occasionally and was accidentally killed by falling on a knife while walking in his garden at Wigan: there is also a brass to the Rev. Albert Harry Hodd, curate of All Saints (1871): there are several stained windows, the one at the east end of the Lindsay or Bradshaigh chapel was presented by Lady Marian Lindsay and Lady Jane Evelyn Lindsay in memory of their father, Wm. late earl of Crawford and Balcarres; Dr. John Wilkins, bishop of Chester 1668-72, who succeeded Bishop Hall, was also rector here, and three subsequent rectors held the benefice in commendam with the same see: there are 950 sittings. The register dates from the year 1580. The living is a rectory, net yearly value £1,600, with residence, in the gift of the Earl of Bradford, and held since 1864 by the Rev. the Hon. George Thomas Orlando Bridgeman M.A. of Trinity College, Cambridge, hon. canon of Liverpool, rural dean of Wigan, chaplain-in-ordinary to the Queen and acting chaplain to the 1st Volunteer Battalion, Manchester Regiment. The population attached to the church in 1891 was 7,283.

from Slater's Directory, Lancashire 1895

(quoted www.genuki.org.uk/big/eng/LAN/Wigan/AllSaints.shtml)

Notes

The rebuilding of this church was conceived by Sharpe but is likely to have actually been carried out by Paley. The later heightening of the tower is entirely Paley's work. Criticism of Sharpe and Paley's work by an amateur in the local press caused Sharpe to write an article in *The Builder* (Jan 29 1848) entitled "Non-Professional Critics – Restoration of Wigan Parish Church". Masonry and roof repairs to the south aisle are currently being carried out by Anthony Grimshaw and Associates.



The north aisle. Note the clerestory by Sharpe and Paley



Detail of tower



The scaffold over the north aisle



South East view of Church

Listing Description

5166

Church of St Mary

SD 6178 NW 5/152

12.2.62

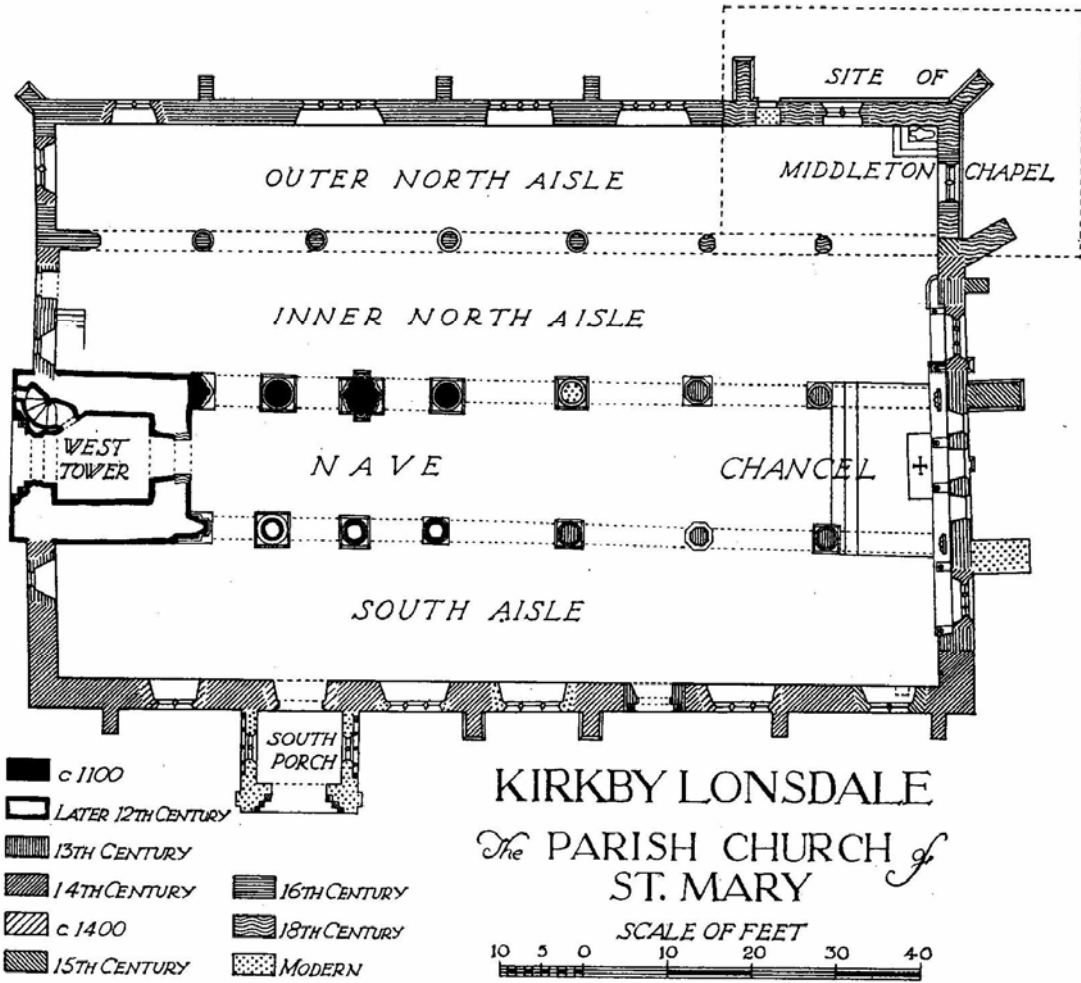
I

GV

TO EAST OF QUEEN'S SQUARE 1. 5166 Church of St Mary SD 6178 NW 5/152 12.2.62 I GV 2. C12 to C16 with alterations C18 and C19. Ashlar and rubble. Slate roof with lead gutters. Nave and chancel with axial west tower of four storeys, two north aisles and one south aisle. Outer north aisle gabled. Tower (partly C18) and walls entirely embattled in C19. Two deep buttresses to east wall with many setbacks. East window of three lancets with vesica over. Square-headed windows of several lights to the aisles, the lights cusped to south aisle, round headed to north. Three Romanesque doorways, two to south aisle and an elaborate one of four orders at base of tower. South porch, Romanesque, added 1866. Interior. Nave and chancel arcade of seven bays, the first three round arches of C12, the eastern four two-centred arches of C13. The Romanesque north arcade of nave combines composite piers and round piers with incised decoration in the manner of Durham cathedral. The fabric of the south aisle is mainly C14. The north aisles are mainly C16 and are separated by an arcade of that date. The east window of the chancel has an inner order of slim detached shafts with rings. Early C13 piscina in first column of south arcade. Pulpit 1619. Other woodwork and furniture C17 to C18. The principal medieval church of South Westmorland. The arcade which imitates that of Durham cathedral is of the first importance.

Notes

The Royal Commission of Historic Monuments of England's survey of Westmorland of 1936 identifies that in 1866 the church was generally restored. This entailed the reinstatement of the third column of the north arcade that had been removed in 1806, the renewal of the roof, the rebuilding of south porch, the removal of the west gallery and the addition of the existing embattled parapets. These parapets follow a similar design to those added to Kendal Parish Church by J. S. Crowther of Manchester earlier in the same decade.



The RCHM Plan of 1936



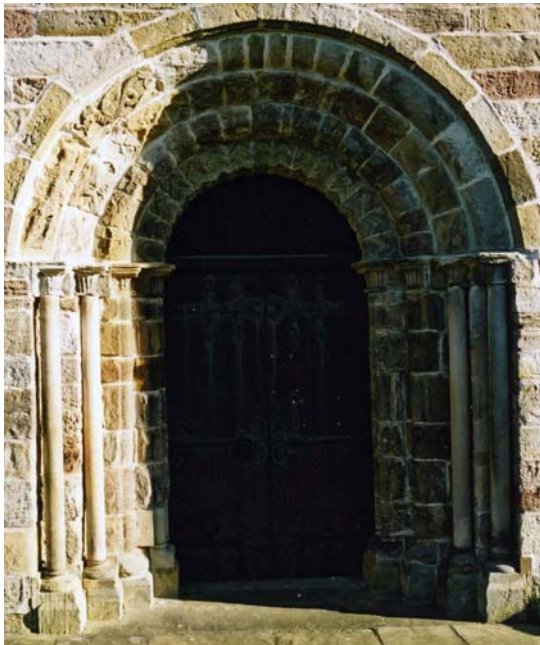
The interior facing east



The west tower



The interior facing west



Detail of Norman west doorway



Detail of Sharpe and Paley south porch



View of tower from south approach

Listing Description

SD 48 SE

HEVERSHAM

Heversham

2/6

Church of St Peter

12-2-62

SD 48 SE HEVERSHAM Heversham 2/6 Church of St Peter 12-2-62 G.V. 11* Parish Church. C12 South arcade to nave, South arch and South porch probably C14; Chancel and North Vestry rebuilt during early C15; nave clerestory and South Chapel added or rebuilt late C15; North Chapel probably early C16. Considerable rebuilding and alteration in early C17 following a fire. Comprehensive restoration in 1868 by Paley and Austin including additional West Tower and rebuilding of Chancel arch and North arcade. Mostly limestone rubble with sandstone dressings, Vestry and East wall of Chancel coursed sandstone blocks. Lead roofs. Perpendicular style: Victorian additions. Early English. West Tower, nave with aisles, chancel with North and South chapels and North Vestry. Square 3-stage Tower with clasping buttresses to lower stages, stair turret to South West corner and small leaded spire. Gabled porch with pointed-arched openings with hood moulds: heavy oak studded inner door with early medieval ironwork. Shaft of Celtic cross in porch. Interior: 3-bay nave, 2-bay Chancel. For full description, including fittings and memorials, see RCHM pp109-111.

Notes

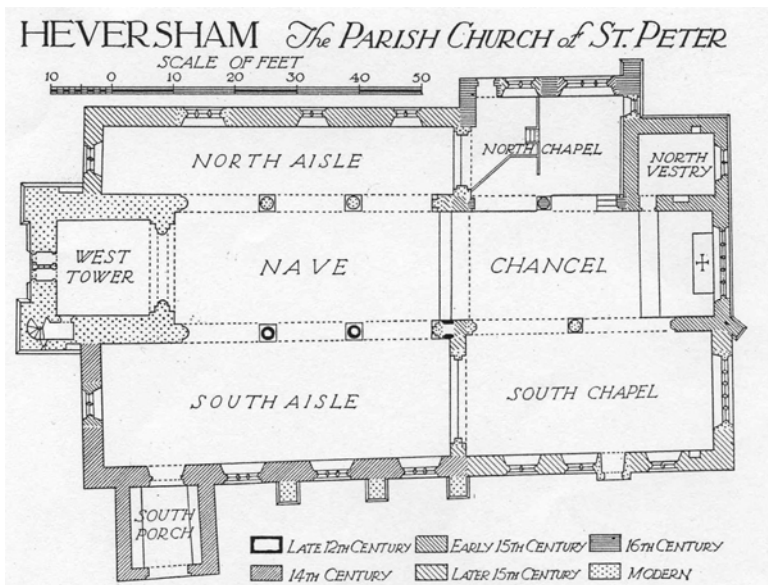
Other than Austin and Paley's tower, which is Early English, this building is entirely Perpendicular. I was unable to gain access to the interior during my visit and thus could not assess the impact of the internal alterations.



North west view



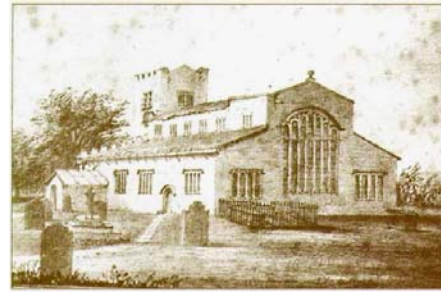
South west view



RCMHM Plan of 1936



South West View of Church



Images of St Martin's before the restoration from church guide book

Listing Description

LAKE ROAD, BOWNESS

1834

Parish Church of
St Martin
8.5.50.

SD 4096 3/20

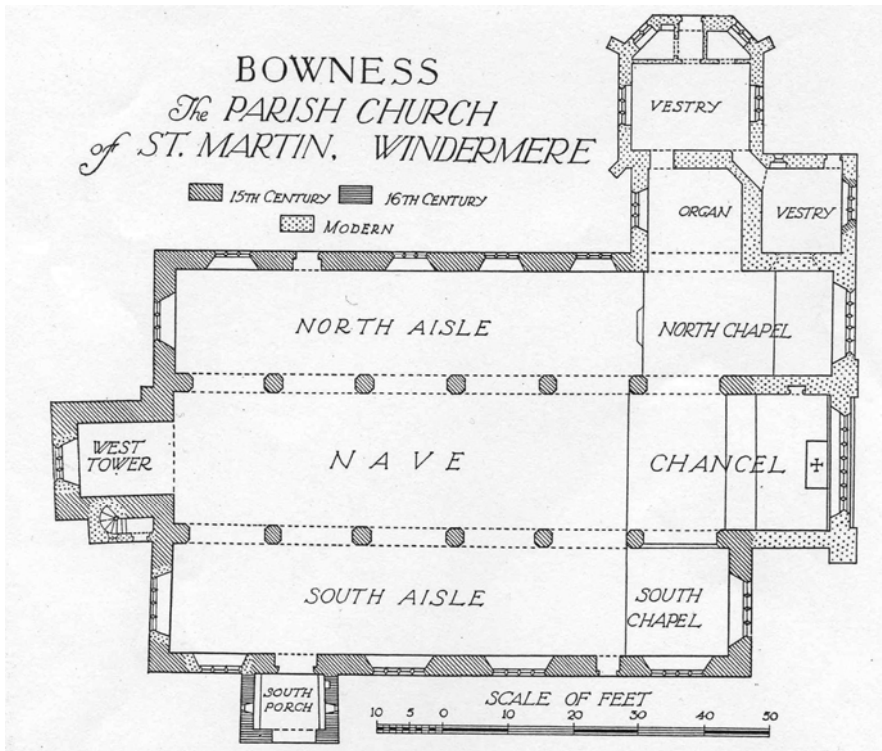
WINDERMERE 781/3/20 LAKE ROAD 08-MAY-50 BOWNESS ON WINDERMERE PARISH CHURCH OF ST MARTIN GV I
Revision Number: 2 {' LAKE} ROAD, BOWNESS {1.} 1834 Parish Church of St Martin SD {4096} 3/20 {8,+++g,}
GV 2. A church has been on this site {since 1203.} Present building {circa 1480.} Upper part of tower and east end
added 1870. Built of local slate rubble with sandstone dressings. Very sturdy arcade piers. All walls painted with
verses, scrolls etc, some C17, some Victorian. Some mediaeval glass. A Flaxman monument. Painted Royal Arms of
1761. [Parish Church of {S[Ma+tij forms+jg__ ifl+grtajt+_y ++we cen +m\$+oup]} with No {1} Premises
{occupied} {b} {Hairdresser} Old {Kirk Cafe old} {Ciirij Sho+g+ S(#j +j jd_+l+j_+g(flo_se__Cflit\$agj, [burjh
Street} {_and} {@\$flouse,} {Robigson Place,} {New} Hall {Inn} {with} {attachedbflildin+s} to south Lowside and
Fold Head Fallbarrow {Read. . .} {..} -----

Notes

During the 1870-73 restoration the chancel was extended, the tower heightened, all of the seating renewed and the majority of the murals painted (by Mr Henry Hughes of Frith Street, London). The north chapel and vestries date from the early 20th century. At the beginning of the millennium a new floor with underfloor heating was installed, the east window and murals restored, a screen constructed in front of the tower, new inner doors installed and the organ and bells restored, all under the supervision of Haigh Architects of Kendal.



East and West Internal Views



The RCHM Plan of 1936



Detail of Nave Decoration
Incorporating 16th Century
Inscription



Detail of Entombment of
Christ Mural in Chancel.



View of tower from south approach

Listing Description

SD 4979

BEETHAM

CHURCH STREET (off
North side) Beetham

9/39

Church of St Michael

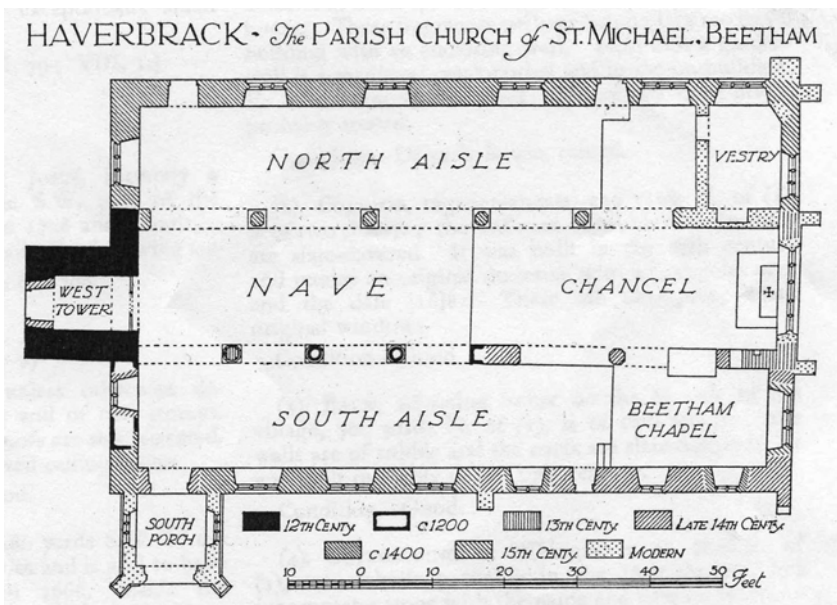
SD 4979 BEETHAM CHURCH STREET (off North side) Beetham 9/39 Church of St Michael 12.2.62 G.V. I Church. Probably C12; South aisle added c.1200, chancel extended to East C13, Beetham Chapel added C14, North aisle added and South aisle widened C15, top stage of Tower added C16. Restored and south porch added 1873-74 (R.C.H.M.). Rubble walls, mainly limestone, with sandstone dressings; lead roofs. West Tower; Nave with aisles, Chancel, North Vestry and South Chapel incorporated in rectangular plan. 2-stage battlemented Tower with crocketed corner pinnacles. C14 doorway with 2-centred arch in West wall and window above with 2 trefoiled ogee lights in 2-centred head with moulded label; loop lights to all but East side; bell-chamber, slightly corbelled out, has 3-light C16 windows with elliptical-headed lights under moulded labels; C20 weathervane. East wall has late C19 5-light central window. 3-light C15 window to North aisle with cinquefoiled lights in 4-centred head with moulded label (most other C15 windows similar). 3-light C15 window in South aisle has cinque-foiled lights with vertical tracery in 4-centred head with moulded label. Stone gabled porch: doorway with pointed-arched head and hoodmould; inserted door to right with memorial to Richd Hadwin d.1779 over; 3 3-light C15 windows and one 2-light window c.1400 to left of it and one C14 window and 2 c.1400 to right. West wall has 3-light C15 window to left of Tower and 2-light late C14 window, with trefoiled ogee lights with moulded label, to right. North side has doorway with pointed-arched head and 5 3-light C15 windows. Interior has early C16 9-bay roof with cambered and chamfered tie beams, partly restored to Chancel and Nave; late C15 or early C16 12-bay pent roof to North aisle with moulded principals. In Beetham Chapel are remnants of late medieval heraldic glass. Other glass mainly C19 and C20, notably East window by Clayton Bell to William Hutton died 1881; early C20 martyrs' window in North aisle with Charles I flanked by St Oswald and St Alban; 4th window from East in South aisle by Shrigley and Hunt of Lancaster and London. This window also has a black stone memorial urn dated 1811. See R.C.H.M. pp.101-103 and plate 97.

Notes

Austin and Paley carried out the 1872-74 restoration to this church which included the south porch (Price). It also seems likely that they design the new east window and the re-seated of the nave of the church at this time. Access to the interior was not possible during my visit.



East Elevation



RCMHM Plan of 1936



Detail of South Porch and the Interior from www.thecumbriadirectory.com



South View of Church

Listing Description

SJ 68 NW GRAPPENHALL C.P.

CANAL SIDE
(north side)

1/7

Church of St. Wilfrid

SJ 68 NW GRAPPENHALL C.P. CANAL SIDE (north side) 1/7 Church of St. Wilfrid 8/1/1970 GV I Church, C12 (nave and corbel-table), 1334 (South Chapel), 1525-39 (tower and most of fabric), 1834 and 1874 (clerestorey). Red sandstone with slate roof. West tower, aisled nave with south chapel, chancel, vestry and north transept. Tower of 3 stages has Tudor-arched west door, restored 4-light west window with panel tracery, diagonal west buttresses and square east buttresses, paired bell-openings with quatrefoil heads and crenellation. Aisle windows have round-headed mullioned lights. South chapel has reticulated tracery. Clerestorey windows have paired round-headed lights. Vestry east window (moved from chancel) has 5 lights with panel tracery. The south porch and north transept are probably 1874, by Paley and Austin. Interior. Continuous nave and chancel of 7 bays with 6-bay aisles. Octagonal pillars with plainly-moulded caps carry double-chamfered arches. Easternmost south window of south aisle has C14 glass (re-arranged 1834) depicting St. John Baptist, St. Thomas, St. Bartholomew (flayed, carrying his skin over right arm), St. Mary Magdalene, St. James (or a pilgrim), St. Philip and an unidentified saint. The east window of south aisle by Mayer of Munich and London. Fragments of medieval glass elsewhere. Effigy in chancel (north side) of Sir William Boydell, died 1275, found in churchyard and placed in church 1874, restored. Norman arcaded rectangular font, found in churchyard and reinstated in nave 1874. C13 dugout chest. Peal of 8 bells: 5 by Bagley of Ecton Northants 1700, one by Richard Sanders 1718, the treble recast by J. Taylor of Loughborough 1890 and the 4th by Mears and Stainbank, who supplied 2 new bells, 1890.

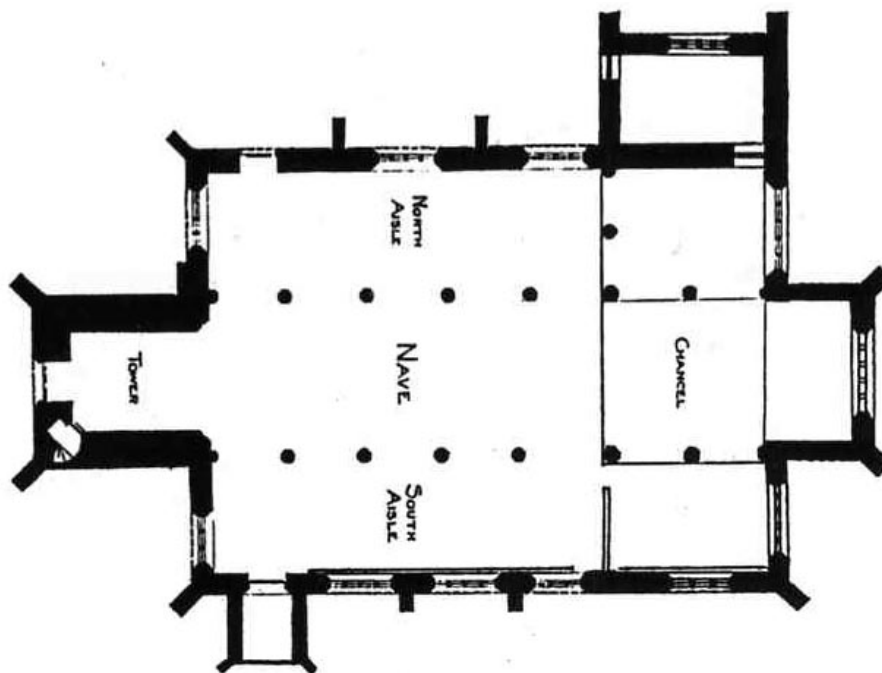
Notes

This is a difficult church to read with numerous alterations carried out in the Victoria period to which contradictory accounts exist of whom was responsible. The clerestory appears to have been added in 1833 however according to the church guide the north vestry and south aisle was extended 1850-51. The listing description proposes that the north transept connected to the vestry is Paley and Austin's

work of 1874 along with the south porch. In addition to this Pevsner believes that the current form of the clerestory also dates from 1874. What does seem apparent is that the chancel furniture is Paley and Austin's and suggests that they were responsible for the major liturgical re-ordering that may have remodel the north transept and east end of the clerestory as part of this work. The architects for the 1833 and 1850 appear not to be known.



East Internal View



The Church Guide Plan



The Chancel Furniture



Paley and Austin's South Porch?



Paley and Austin's North Transept?



East Elevation (image from visit www.visitcumbria.com)

Listing Description

	ORTON	B6260 (West side)
NY 60 NW		
		Orton
13/72		Church of All Saints
6.2.68		

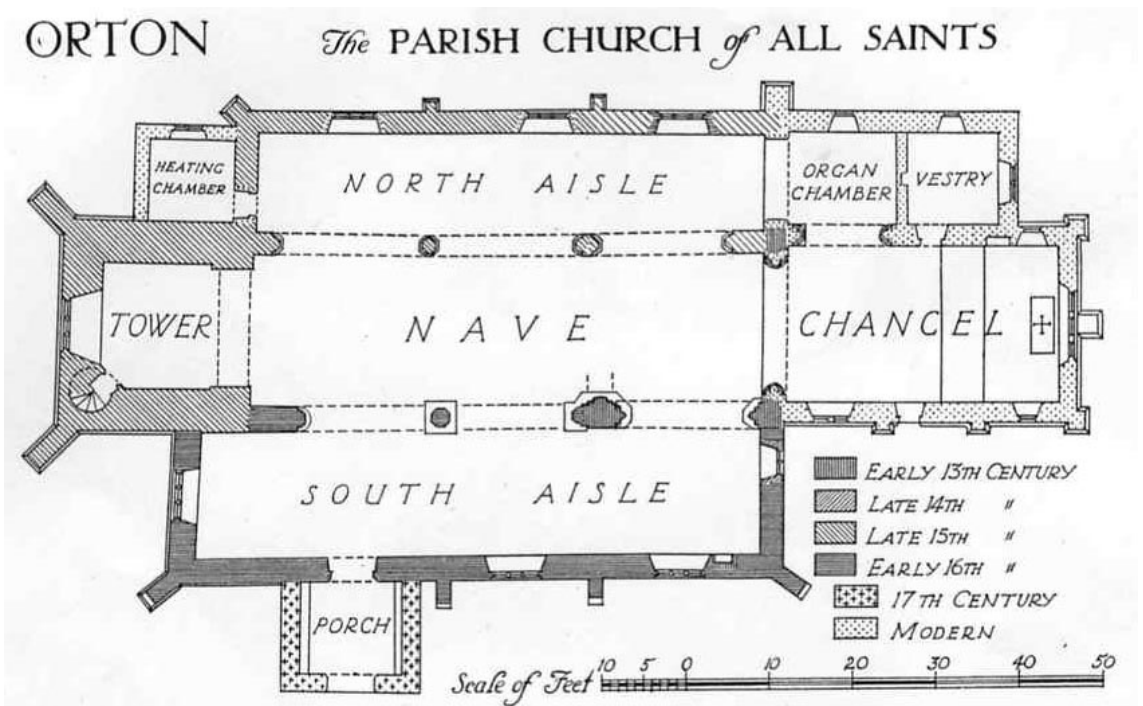
ORTON B6260 (West side) NY 60 NW Orton 13/72 Church of All Saints 6.2.68 GV II* Parish Church. Various dates from late C12. Chancel and north nave aisle rebuilt during 1878 restoration by Paley & Austin. Nave and tower stone blocks on chamfered plinth with stepped buttresses; chancel ashlar. Shallow-pitch lead roof over nave and south aisle; graduated slate roofs to north aisle and chancel. West tower, 3-bay nave, aisleless chancel. Early C16 three-stage castellated tower. Gabled porch in 1st nave bay on south side is dated 1607. Nave aisle windows all 3 segment-headed lights under hoodmoulds with labels (south aisle windows are early C16). Parapet. Lancet windows to chancel. Interior: Arcades of squat, wide pointed arches; late C12 pier and respond in east bay of south arcade formed part of original crossing. Late C15/early C16 roof timbers to nave and aisles. Octagonal stone font dated 1662 with initials D.W. & M.O. Piscina in trefoil-arched recess at east end of south aisle. 1695 Royal Arms painted on panel over entrance. 3 bells on frame in north aisle, one cast c.1530 by John Woolley of Nottingham, others dated 1637. Good C19 glass. For dated plan and detailed architectural description see 1936 R.C.H.M. Westmorland

Notes

This church was having its tower re-rendered at time of visit by Ian Williams Associates, according to the contractors Heritage Restoration Ltd. The render appears to have been removed as part of the 1877-8 restoration, as described in the presentation in the church. The new lime render is being applied using the "dub and haling" technique.



Arial View of Church (image from visit www.visitcumbria.com)



The RCHM Plan of 1936



South View of Church



Interior Facing East



The dubbing of the wall with sandstone galletting.



The first lime render coat.



South view of Church

Listing Description

ALTHAM

BURNLEY ROAD

SD 73 SE

3/44

17.12.1968

-

Church of St. James

II*

ALTHAM BURNLEY ROAD SD 73 SE 3/44 Church of St. James 17.12.1968 - II* Church, C16, with tower 1859, chancel restored at same date. Sandstone rubble, stone slate roof. West tower, nave with aisles, chancel. Short 3-stage battlemented tower in perpendicular style has arched west doorway with figure stopped hoodmould, a 2-light window above, and belfry with 2-light openings. Three-bay nave and aisles; all windows of 3 round-headed lights with hollow spandrels, hollow chamfered reveals, and hoodmoulds, (that at east end of south aisle with remains of figured stops). Low gabled porch to 1st bay of south aisle, with part of Norman font built into side bench. Two-bay chancel in perpendicular style. Interior: nave arcade of octagonal columns with moulded caps, rounded arches; arch-braced roof with collars and longitudinal bracing to ridge (apparently ex situ, as wall posts intersect window heads); north wall of chancel has late medieval piscina (low, with ogival head), south wall incorporates semi-circular and diaper-worked tympanum of Norman door (re-located), east window of north aisle has cinquefoil tracery, and head made of re-set medieval slab carved with a sword; head of door in south aisle similarly carved with cross and sword; octagonal font with panels carrying Instruments of the Passion given by Abbot Paslew of Whalley; C19 pews with doors and identical moulded cast iron finials to the ends; 4 C19 hatchments, and various C18 and C19 wall tablets. History: first established as vicarage of church of Whalley; until 1870 was parish church to Accrington.

Notes

The listing description of 1968 attributes the tower and chancel to the date of 1859, the date for which the ICBS confirms the construction of the tower by Thomas Hacking. However Pevsner believes the chancel to date from 1881 by Paley and Austin and Price claims the chapel, which from the exterior could not be identified, was rebuilt by Austin and Paley in 1881. Could Price have been referring to the rebuilding of the Chancel? Both chancel and tower have similar perpendicular tracery. Further research regarding the alterations to the building is required to resolve the confusion. Access into the church was not possible during my visit.

Incorporate Church Building Society Record

ALTHAM, St. James (1858-1859) Lancashire

Parish of ALTHAM, Manchester diocese
ICBS 05348
Grant Reason: Enlargement Outcome: Approved

Professionals

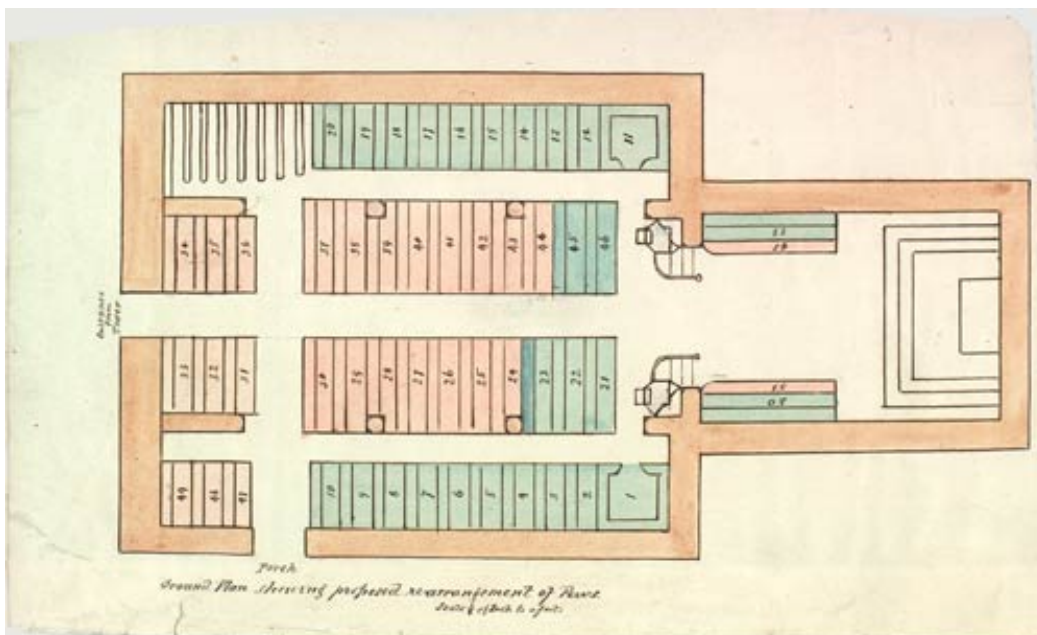
Thomas HACKING (Architect)

Notes:

For erection of new tower and organ loft with reseating and repairs to roof and walls. File includes printed circular.

Minutes: Volume 16 page 164

Groundplan (after work)





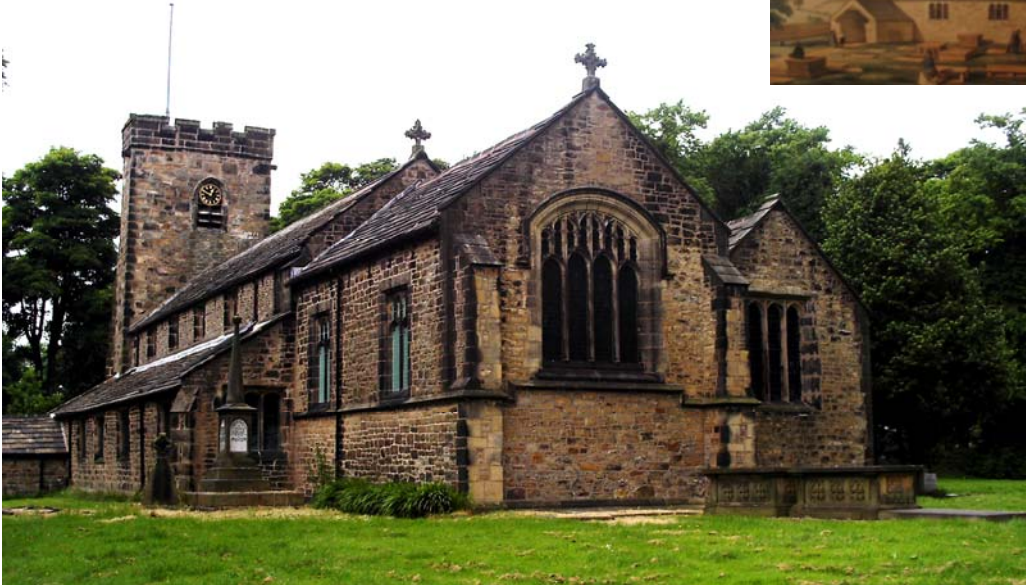
The church from the south east



South elevation of tower



South elevation of chancel



South east view of Church.

Drawing of church prior to 19th work top right

Listing Description

SD 73 SW
2/75
11.7.1966

Church of St. Bartholomew

II*

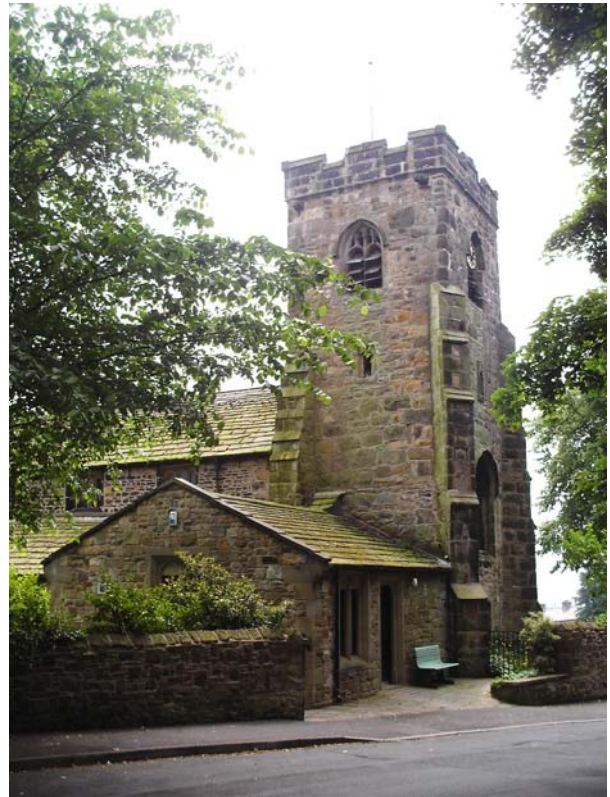
GREAT HARWOOD PARK LANE SD 73 SW 2/75 Church of St. Bartholomew 11.7.1966 II* Church, early C16 with C15 tower and C19 chancel. Coursed rubble (graduated), stone slate roof. West tower, nave with aisles, chancel. Embattled Perpendicular tower of 4 short stages has diagonal (west) and angle (east) buttresses, full-height rectangular stair turret at south east corner, west window with hoodmould, a niche above this, 2-light belfry openings with hoodmoulds (clock faces inserted in those on west and south sides), and various slit-shaped openings. Five-bay nave and aisles both have stone mullion windows of 3 round-headed lights (north aisle extended along wall of tower); and low gabled porch to 1st bay of south aisle. Interior: arcade of octagonal columns with moulded caps carrying rounded chamfered arches (those adjoining chancel C19); high tower arch with moulded Perpendicular head, above which is the gable line of a smaller and steeper roof; ceiling carried on ex situ carved and cambered beams (nave was ceiled in 1774); 2-centred chancel arch, and 4-light east window in Perpendicular style; font dated 1662, with letters "IE"; one poppy head bench, probably C16 (now loose).

Notes

According to the church guide the aisles and nave were extended by one bay in 1881 when the new chancel was built. This is confirmed by the drawing of the church in the vestry that portrays the church before the 19th century work. Following discussion with the incumbent I was advised that the congregation made currently having a feasibility study carried out to how best deal with the increased need of meeting and social space in a small church that is fully pewed. A 20th century extension to the north side of the church is now inadequate for their needs. Further extension into the church yard would be difficult due to the number of burials.



The south porch and tower



The 20th century extension to the north side of the tower



The interior facing east



The interior facing west



South view of Church (BFAW archive picture)

Listing Description

SD 84 SE COLNE

CHURCH STREET
(north side)

7/85

Church of St Bartholomew

SD 84 SE COLNE CHURCH STREET (north side) 7/85 Church of St Bartholomew GV I Church. Mainly early C16. Nave, chancel, lean-to south aisle and double north aisle under M roof, west tower. Tower has moulded plinth, and offset angle buttresses to western corners. Pointed arched west door and 3-light window above, flanked by 4 shields. 3-light pointed transomed belfry windows. Square south east stair turret and oversailing embattled parapet. South aisle has straight-headed windows of 4 arched lights with hoodmoulds, 3-light clerestory windows. The last bay of the nave aisle has a large pointed 3-light window under a gable. East window of 5 lights with rectilinear tracery. North aisle has uncusped tracery to various 3- and 2-light windows, and a pointed 4-light window to gabled organ-loft. South porch is gabled and embattled with large cubical sundial on apex. It protects a doorway with pointed head and quarter-round moulded surround, probably C14, and 3 tombstones now attached to the wall, including that of Richard Horsfall of Malsis d.1644. Semi-circular mounting block attached to porch. Interior: Nave has north arcade of early C13, 4 bays with round columns and semi-circular responds. South arcade on octagonal columns. Double-chamfered chancel arch. Nave roof of 6 bays, alternating moulded tie-beam trusses and arch-braced collars, all with collars braced to ridge, and small cusped wind braces. Chancel roof of 5 bays elaborates this pattern, with the arched braces rising from short hammer-beams. 3-bay chancel arcade on octagonal columns. Two north aisles have arch-braced collar roofs. Concave-sides early C16 octagonal font with symbols of Passion and initials LT (Laurence Townley). Good late C19 pews, chancel and parclose screens, pulpit, the chancel aisle screens being C16. Wall monuments to Christopher and John Emmott, 1746, a scrolled tablet surmounted by a bust and a medallion, and Richard Emmott, 1761, a putto holding a shield.

Notes

Price's record records that's the Paley, Austin and Paley carried out an internal restoration and demolished the single north aisle and added a double one. This north aisle incorporates a transept into it. The south aisle also incorporates into it a small transept which was clearly added later, was this also Paley, Austin and Paley's work? Access into the church was not possible during my visit.

Incorporate Church Building Society Record

COLNE, St. Bartholomew (1839-1840) Lancashire

Parish of COLNE, St. Bartholomew, Chester diocese
ICBS 02516 Folios 9ff.
Grant Reason: Enlargement/Gallery Outcome: Rejected

No plan exists in the archive

Notes:

For building new galleries, the outer walls and arcade to be rebuilt to accommodate them



The east end of the north aisle



The north aisle from the north west



The south transept



North west view of Church

Listing Description

SJ 75 SE

BARTHOMLEY C.P.

BARTHOMLEY VILLAGE

The Church of

6/8

St.Bertoline

12.1.67

SJ 75 SE BARTHOMLEY C.P. BARTHOMLEY VILLAGE The Church of 6/8 St.Bertoline 12.1.67 GV I Parish church, late C15 nave and tower, chancel 1925-6 by Austin and Paley but including C12 Norman doorway in north wall. Red sandstone with lead roof. 4-bay nave, side aisles and narrower less lofty chancel, in Perpendicular style. Square west tower with clasping buttresses, gothic entrance with hood mould and pair of three vertical panelled doors. The door opening is surmounted by a large 4-light, stained glass Perpendicular window. There is a clock face facing north and two-light "Y" tracery windows to all faces at bell stage. The tower has a crenellated parapet with angle gargoyles and angle and intermediate crocketed pinnacles. An entrance porch, on north side of nave, still has the original stone holy water font. The north aisle windows are four-light leaded with ogee tracery whereas those to the south are three-light with stained glass. There are interwindow buttresses. The clerestory has eight matching 2-light windows with cusped heads both sides. There is a large five-light chancel east window. The parapets of the aisles and nave are crenellated. Interior: Aisle arcade piers are chamfered squares with attached angle shafts and simply moulded caps. Elaborately moulded chancel arch off pier with 3 shafts with rings. Chancel flanked north by vestry and south by Crewe Memorial Chapel. This contains alabaster C14 and C16 recumbent effigies of a knight and a former rector, a marble figure of Lady Houghton by J E Boehm, a Victorian Gothic monument to the first Lord Crewe, said to be by Nesfield, and two large wall monuments to other members of the Crewe family. The chancel-chapel wall has two arched openings fitted with high quality metal grilles. The south wall of the chancel has twin arched sedilia with marble shaft and level seats. The C17 oak reredos is now against the south internal wall of the tower. A Perpendicular carved oak parclose screen encloses the organ west and south at the east end of the north aisle. Elaborately carved, panelled, slightly cambered, oak ceilings to nave and aisles supported by consoles. The C19 chancel ceiling is similar in style to the nave, but has level tie beams and short posts to the principal rafters.

Notes

Pevsner records that the chancel including the chancel arch and arcade to the Crewe Chapel are by Austin and Paley however from a visual inspection the vestry on the north side of the chancel also appears Victorian. This could date from a restoration of the church in 1852 which replaced the original chancel according to the church guide book.

Incorporated Church Building Society Record

BARTHOMLEY, St. Bertoline (1935-1938) Cheshire

Parish of BARTHOMLEY, Chester diocese
ICBS 12303 Folios ff.1-18
Grant Reason: Repairs Outcome: Approved

*No plan exists
in the archive*

Professionals

OAKLEY, Frank Page: b. 1862 of Manchester
SANVILLE, Gerald: b. 1881 of Manchester

Firms

OAKLEY (FRANK PAGE) & SANVILLE (GERALD) (Architects)
EDWARDS & SONS (Contractors)

Notes:

For repairs to south aisle roof. File includes photographic view from N, and printed Balance Sheet.

Minutes: Volume 34 page 215, Volume 35 page 356, Volume 36 pages 110,244

BARTHOMLEY, St. Bertoline (1963-1966) Cheshire

Parish of BARTHOMLEY, Chester diocese
ICBS 12303 Folios ff.19-38
Grant Reason: Repairs Outcome: Approved

*No plan exists
in the archive*

Professionals

L. T. WICKHAM (Architect)
Lawrence MASSEY (Architect)

Firms

WICKHAM & BECKETT (Architects)

Notes:

For repairing & reroofing tower. Massey signed certificate only.

Minutes: Volume 34 page 215, Volume 35 page 356, Volume 36 pages 110,244

BARTHOMLEY, St. Bertoline (1971-1972) Cheshire

Parish of BARTHOMLEY, Chester diocese
ICBS 12303 Folios ff.39-49
Grant Reason: Repairs Outcome: Approved

*No plan exists
in the archive*

Professionals

GOLDSTRAW, Harold: b. 1888 - d. 1973 of Stoke-on-Trent
YORATH, Christopher James: b. 1879 - d. 1932 of Stoke-on-Trent

Firms

WOOD, GOLDSTRAW & YORATH (Architects)

Notes:

For repairs to roofs

Minutes: Volume 34 page 215, Volume 35 page 356, Volume 36 pages 110,24

BARTHOMLEY, St. Bertoline (1976-1977) Cheshire

Parish of BARTHOMLEY, Chester diocese
ICBS 12303 Folios ff.50-62

*No plan exists
in the archive*

Grant Reason: Repairs Outcome: Approved

Professionals

GOLDSTRAW, Harold: b. 1888 - d. 1973 of Stoke-on-Trent

YORATH, Christopher James: b. 1879 - d. 1932 of Stoke-on-Trent

Firms

WOOD, GOLDSTRAW & YORATH (Architects)

Notes:

For repairs north aisle parapet and clerestory. File includes article from the CHURCH ASSEMBLY NEWS, July 1935, and photograph from SE.

Minutes: Volume 34 page 215, Volume 35 page 356, Volume 36 pages 110,244

Photographs Available



The Austin and Paley chancel



The interior facing east



Detail of Norman doorway reset
in north side of chancel



Detail of chancel arch