

Yorkshire Summer Review 2019

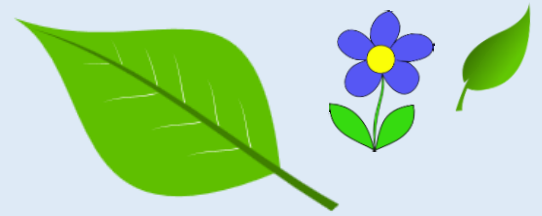


In this review

A Mediaeval Rectory at Adlingfleet,
East Yorkshire

The Lamb Churches of North Yorkshire

The Yorkshire Summer Review 2019



Welcome to the Yorkshire Summer Review 2019. We have had a very good response to our first review, with many encouraging e-mails and would like to thank all the many readers for expressing their generous views. We would also like to encourage writers and photographers, amateur and professionals, to submit their work for inclusion in the annual journal or the reviews.

In this summer review are two more articles that we hope you will find interesting, and as always we welcome your comments, the first one is by Daniel Theyer on a Mediaeval Rectory at Adlingfleet, East Yorkshire, it was repaired and restored in 2013 and subsequently taken off the Heritage at Risk Register. The second article is by Diana Parsons on the Lamb Churches of North Yorkshire. Diana visits all six churches designed by Lamb, known as the “rogue architect” and gives an interesting account of them. But firstly a short note on the black silhouette sign at the Brontë Parsonage Museum, Haworth.

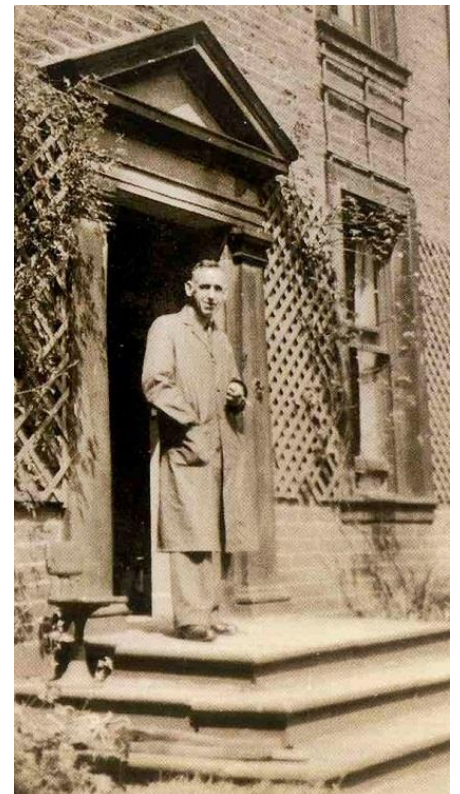
The famous black silhouette sign outside the entrance to the Brontë Parsonage Museum, Haworth

Now that we are well into summer many of you will be out visiting well-known and popular places around Yorkshire that we have featured in the Yorkshire Journal. The village of Haworth in West Yorkshire that was made famous by the Brontë sisters is probably one preferred destination. The Brontë sisters wrote most of their famous works while living at the Haworth Parsonage, which is now the Brontë Parsonage Museum, while their father was Perpetual Curate at the adjacent Haworth Church. Every year Haworth attracts thousands of visitors from all over the world, they come mainly to visit the Brontë Parsonage Museum and to see the Brontë Memorial Chapel in the church of St. Michael and All Angels.

When the Parsonage was bought for the Brontë Society in 1928 Harold Mitchell was appointed as the first custodian of the Brontë Parsonage Museum (in the forthcoming annual journal there is an article on ‘*The First Brontë Museum at Haworth*’ by Claire Mason), in the early days Harold lived with his family in the two-storey gable wing built by the Reverend John Wade in the 1870s. Harold was responsible for looking after the building, caring for the contents and arranging the museum displays. When the museum was open to visitors he issued tickets from a little kiosk and sold postcards and souvenirs in the Brontës’ old kitchen.

Right: Harold Mitchell standing on the stone steps at the front door of the Haworth Parsonage in 1947. Photography courtesy of Ann Dinsdale, reproduced from her book ‘At Home with the Brontës’ 2013.

It is Harold whom we must thank for the world famous black silhouette sign with a cut out arrow pointing the way to the Brontë Parsonage Museum. It probably depicts Charlotte seated writing with a quill pen at her writing desk along with an inkwell and oil lamp. They are copied from the originals which can be seen in the museum.



The sign hangs over Church Street on the gable end of the Parsonage. It was designed by Harold and young George Johnson carefully traced and cut round the silhouette at Wood Bros workshop in Changeate. Herbert Scarborough, a local craftsman and the village blacksmith used a sheet of wrought-iron to cut out Harold's design and Dr McCracken of Ashmount, on Mytholmes Lane, Haworth paid for the labour and materials, which amounted to around £30. The sign was originally hung on 18th March 1938, and shortly after had to be taken down for the duration of the Second World War when signposts were prohibited because the enemy would know where he was! It was reinstated in its rightful place after World War II in 1945.



Harold Mitchell is known to have been very proud of his creation and it is a fitting memorial to him that it has welcomed visitors to the Brontë Parsonage Museum for more than eighty years.

Left: Harold Mitchell's famous black sign probably depicts Charlotte seated writing with a quill pen at her writing desk along with an inkwell and oil lamp. The sign hangs over Church Street on the gable end of the Parsonage.

Right: A young Japanese tourist on a visit to the Brontë Parsonage Museum, Haworth in winter. She is reading the information boards on the entrance wall to the museum at the top of Church Street.

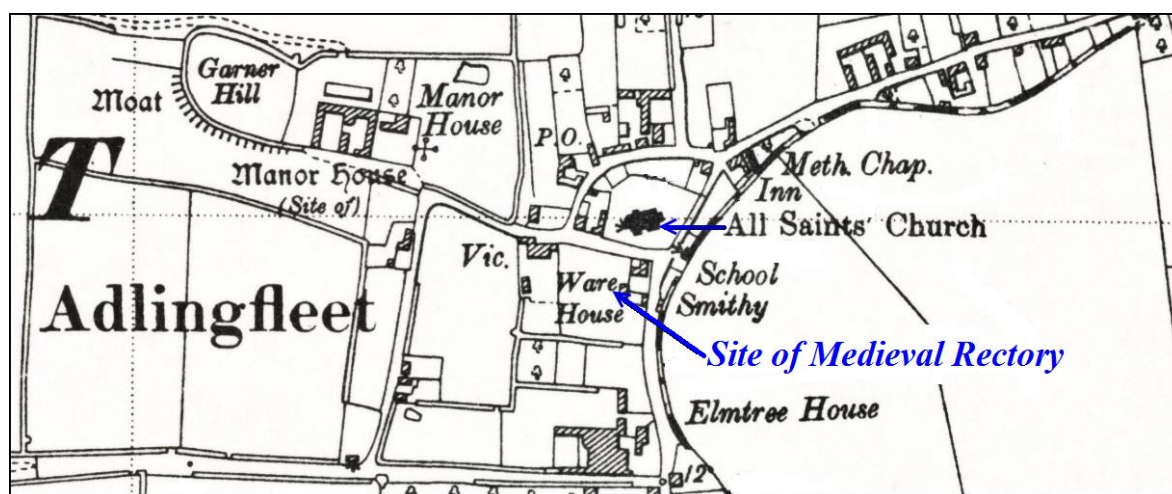
Above her at the end of the two-storey gable wing, which was added to the north of the Parsonage by the Reverend John Wade in the late 1870s, is Harold Mitchell's famous black sign with a cut out arrow pointing the way to the Brontë Parsonage Museum.



A Mediaeval Rectory at Adlingfleet, East Yorkshire

By Daniel Theyer

Adlingfleet is a small sleepy East Riding village of one hundred inhabitants, set in the flat countryside near the confluence of the Trent and Ouse by the Lincolnshire border. The Goole – Scunthorpe bus passes through every two hours or so. The village pub and school have long since closed and been converted to fine residential houses while the old blacksmith's forge is used as a storage and the Wesleyan chapel is empty and neglected. A walk around the village reveals some imposing old houses and a stone-built church large enough to hold the current population several times over.



Left: Location map of the Mediaeval Rectory, a Listed Grade II building, situated directly south of All Saints' Church. The building appears to be named*

'Ware House' on this 1950 Ordnance Survey map. The village pub, (Inn) and school marked on the map have been converted into residences, the smithy is now a storage and Wesleyan chapel (Methodist Chapel) is empty and neglected

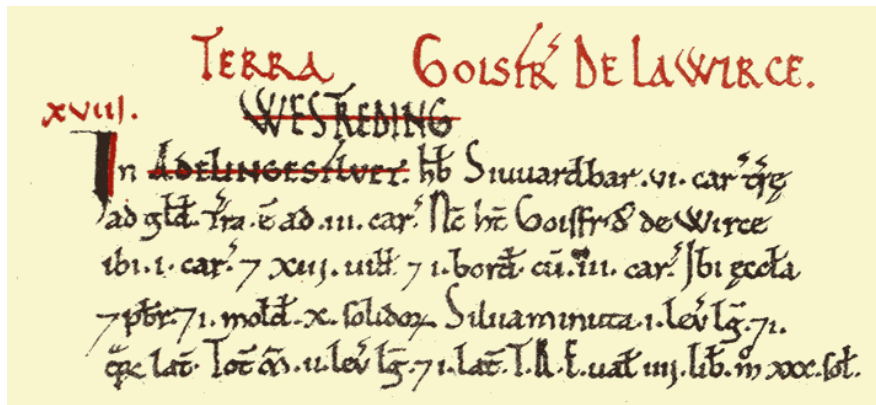


Left: The Old (Georgian) Rectory



Right: Grange House and Granary

A village with a history you might think, and you would be right. 1250 years ago Adlingfleet was rated the third best living in the country, behind Lindisfarne and Bamburgh, The Anglo-Saxon chronicle in AD 763 reports “Then was Petwin consecrated Bishop of Whiterne at Adlingfleet, on the sixteenth day before the calends of August.” In the Domesday Book “In Adelingsfluet Siwardbarn had 6 carcucates of land to be taxed, there is land for 3 ploughs...A church, a priest, a mill, a coppice wood...”, Siward, was reputedly the great-nephew of Edward the confessor.



Left: Entry for Adlingfleet in the Domesday Book of 1086. The name of the county and estate is crossed through with a red ink line to make the entry easy to find.

In 1100 the rector, Walter, son of William, claimed tithes from the nearby habitations of Reedness, Whitgift, Ousefleet, Eastoft, Fockerby and Haldenby, to the extreme displeasure of Selby Abbey and aggravated a long dispute. In 1247, there was a new Rector of Adlingfleet, a high status Franciscan Friar called John le Franceys. This John was originally a Yorkshireman, but he had travelled throughout Europe, becoming a Papal Legate, a King's Councillor, and potentially, the King's Treasurer. He had great plans for Adlingfleet, rebuilding and enlarging the church, and taking on the disputes with the Abbeys. When a dispute over the ownership of a weir in Whitgift became particularly acrimonious, John le Franceys decided to get his own back. He demolished Whitgift Church and removed the stones to Adlingfleet where he built himself a stone 'cameram' or chamber, attached to what was probably a wooden rectory. He was not popular in clerical circles, who claimed that he “was a foreign tyrant as he curbed the power wielded by the abbeys. The Frenchman ... was stricken incurable [in 1252] by paralysis to be mourned with dry tears by the monks of St Mary’s Abbey at York and of Selby”.

The environs of Adlingfleet were very different to today. It was virtually an island in the swampy margins of a huge raised mire, situated on the banks of an arm of the River Don. The river and the King’s Causeway to Swinefleet were the main thoroughfares. The area still goes under the name of Marshlands. To choose one more historical episode before returning to modern Adlingfleet, the Skerne Scholarships were the result of the will of Robert Skerne of neighbouring Fockerby. It is dated 16 November 1661, and leaves lands at Adlingfleet and Whitgift for the maintenance of three scholars at St Catharine’s College, Cambridge.



John le Frances’ stone chamber has survived the intervening years. A stone private building was a great rarity in the area at the time (it still is), which probably ensured its survival. We know little about its subsequent history. The building has three stone walls, as originally it would have been built on to an existing property, and it some point a fourth wall was added in brick, making it a free-standing building. This probably remained a domestic building for a considerable time, but from the 18th century onwards it functioned as a barn, the east doorway being much enlarged and the level of the upper floor raised by around two feet.

Above: West Wall with the 12th century arched doorway and a lean-to structure attached to the south wall



Gradually the building deteriorated and in 1970 the roof was in imminent danger of collapse and was removed. Then open to the weather and without a roof to hold the building together deterioration accelerated and the east wall partially collapsed.

Left: East Wall and the North Brick Wall

The rectory building is in the grounds of the old Church Farm farmhouse, previously occupied by a very old lady, who had no interest in the rectory, and little in the farmhouse. She continued to cook on the old range and, as she reached her nineties, lived in only a small part of the house, leaving the remainder to the ravages of decay. The old

rectory was by now a class 2 listed building. The annual visits by English heritage to report on its status were hazardous affairs as the old lady was openly hostile, at times brandishing a kitchen knife.

Right: Looking down inside the ruined building after the roof was removed. The west doorway arch can be seen on the right.

Courtesy of Tim and Amanda Harding

Things took a turn for the better in the late 1990s when Tim and Amanda Harding purchased the farmhouse. The old rectory was included in the sale, and Tim and Amanda's attitude to it was very different, hardly surprising being as they had both studied Mediaeval History at Birmingham University. English Heritage was relieved that they could deal with sympathetic owners.



By the time the Hardings purchased the property, most of the east wall had collapsed, the west wall was bulging and cracking and the inserted south gable was unstable. It was added to the Heritage at Risk Register in 1999. Unfortunately no money was available for a grant to repair the building, and this remained the case for several years. In some ways Tim and Amanda were relieved as they had three young children and the old farmhouse was in desperate need of a lot of work to make it into a suitable family home. In spite of this the Hardings found time and money to stabilise the rectory building to slow the rate of decay, as well as removing years of debris.

Left: The West Wall after restoration with a new roof and two new upper windows. The 12th century doorway has a new oak door



Left: Mediaeval oak lintel inside the building

Following a period of investigation, survey and recording, funded by the LEADER programme (part of the Rural Development Programme for England), Historic England was finally able to offer a grant for repair in 2013. This, together with funding from the Hardings was used to re-roof the structure and rebuild the collapsed wall making it watertight and structurally sound. The grant was intended to cover the cost of inserting a stone flag floor, but the money ran out.

Right: Two carved stones from the demolished Whitgift Church built into the walls of the Rectory

So the Hardings broke up a defective 20th century concrete floor and cleaned hundreds of reclaimed bricks to repair an earlier brick and cobble floor hidden beneath the concrete. They have learned how to mix and work with lime mortar to re-point the internal walls. They have rebuilt part of the first floor to increase the amount of useful internal space.

Right: The West Wall of the Medieval Rectory after restoration, showing the 12th century doorway and two new upper windows. Looking north is the 15th century tower of All Saints' church

Tim and Amanda see themselves as custodians of the rectory rather than owners. They are committed to opening it for local community uses to ensure the story of the building is understood, enjoyed and valued now and by future generations. The building had hosted local history groups and served as almost certainly the oldest village polling station in the last two general elections.



The building is open to the public annually as part of the Heritage Open Days week. On the first occasion Tim and Amanda were overwhelmed by over 200 visitors, but since then initial curiosity has been satisfied and there were only a handful of visitors on the Sunday afternoon we were there. This worked to our advantage as we were able to engage in a long and fascinating conversation with two dedicated and charming people.

Left: Adlingfleet Medieval Rectory can be visited on Heritage Open Days which are held every September or by appointment. Tim and Amanda open the rectory to groups and give talks about the building and their experience of repairing it.

Not content with restoring the building Tim and Amanda decided to create a Mediaeval Garden. In Amanda's own words

When the restoration of the rectory chamber was complete in 2014, the area you are now standing in was full of piles of rubble left over from the building work. What would be the best use of this area when the rubble had been cleared? Some sort of garden suggested itself, and after much research into medieval gardens, it became apparent that this area of land was exactly the same measurement as a medieval 'double herber' as described by one Albertus Magnus in 1260. So that is what it became! At this date, pleasure gardens were only for high status individuals, but as the builder of the chamber, John le Franceys was just such an individual, it seemed to be appropriate.



Work began in the summer of 2014 to lay out the two distinct sections of the 'herber'; an enclosed lawn with borders and a water feature, separated by a trellis from raised beds filled with sweet smelling herbs.

A medieval pleasure garden was all about pleasant smells and floral imagery. Plants such as lavender, rosemary, irises, roses and honeysuckle fill the borders, whilst the herbs in the raised beds were chosen for their aesthetic properties rather than their culinary usage (the vegetable and kitchen garden would have been situated elsewhere).

Other typical features of the 'herber' that you can see in this garden include the tree seat covered with sweet smelling thyme, the 'windows' in some of the trellis panels which enable you to peep out into the land beyond, and the vine pergola which would provide shade on hot days.



Photographs Courtesy of Tim and Amanda Harding

Right: Tim and Amanda Harding standing next to the restored 12th century arched doorway



Above: Tim and Amanda make the cover of English Heritage Annual report. Courtesy of Historic England

The Lamb Churches of North Yorkshire

By Diana Parsons

For those travelling along the busy A59 between Harrogate and Bolton Abbey, the tiny church of St. Andrew's, Blubberhouses, perched high on the side of a field in the middle of the Washburn valley, has been a familiar and much loved landmark for more than one hundred and sixty years. But few of those who pass are aware that this small and apparently insignificant building belongs to a distinguished group of churches, all in North Yorkshire, built or 'substantially altered' by a man regarded by the architectural historian, Nikolaus Pevsner (*Yorkshire: The North Riding* 1981), as one of the 'more challenging' of Victorian architects.



Right: Driving down Church Hill past St. Andrew's Church, Blubberhouses the road meets the busy A59 that runs between Harrogate and Bolton Abbey.

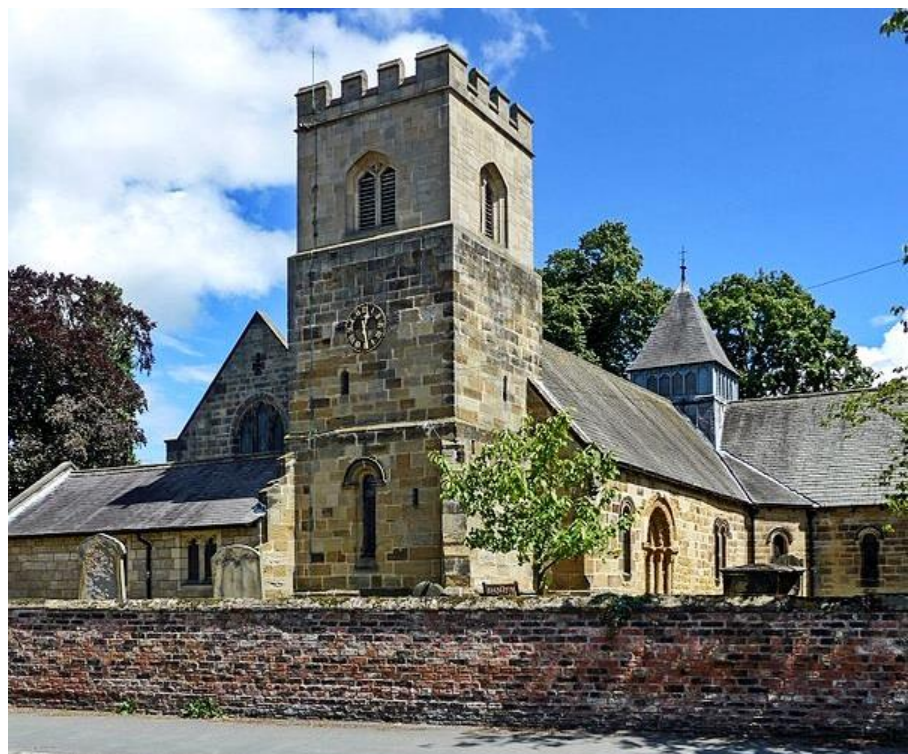
Edward Buckton Lamb, the son of a senior civil servant, was born in London in 1805. From the age of eighteen a regular exhibitor at the Royal Academy, he became known as the "rogue architect" for his eccentric church designs intended to 'fuse the aesthetic past' with the functional 'ethical future.' This was characterised by Pevsner as the 'inclusion of mischievous details in which the traditional appearance of the church is combined with an emphasis on the "centrality" of the Protestant tradition.' The chief features of this vision were 'a low heavy contour, a thin pyramidal spire topped by a cross, and a two bay arcade with 'stumpy' pillars. The chancel was high with the altar clearly visible from the nave, then an unusual feature in English churches. Known as the True Gothic it was a style of which Pevsner was dismissive.



Left: An old photograph of Edward Buckton Lamb (1805–1869).

Despite this criticism, between 1840 and 1862 Lamb was in much demand in North Yorkshire and was initially responsible for some reordering of the Norman church at Sowerby, essential when the population of nearby Thirsk expanded rapidly.

Right: St. Oswald's Church Sowerby, is situated immediately south of Thirsk and was built in the 12th century. The tower was added in the 15th century, and the church was restored and enlarged in 1842 by Lamb, and further enlarged in 1883 and 1902.





Left and above: St. Stephen's Church, Aldwark is a Grade II Listed Building and was built between 1846 and 1853. The so called 'quirks' are expressed in the excessively low walls and high roof with its complicated timbers.

Right: The stone monogram E B L (Edward Buckton Lamb) and dated 1853 is on the west wall of the tower, it recurs above the entrance to the chancel east wall.

He afterwards worked at St. Stephen's Church, Aldwark where his work was described by Pevsner as 'bloody minded,' and St. Paul's, Healey 'which has the oddest central tower and spire of unexpected outline' and a crossing which is 'a real Lamb grand slam.'



Left: St. Paul's Church, is situated in the small village of Healey, three miles west of the market town of Masham. It was completed in 1848 and is distinguished by its fine spire. The interior crossing has 4 narrow tower arches.

St. Mary's Church, Bagby where Lamb attempted to create a central plan for a preaching church without abandoning the traditional longitudinal system. Pevsner reacted with derision, declaring it 'as mad-looking as any Lamb church,' although he did grudgingly admit that it was 'Lamb at his most mature...weird though its details are'. He could not resist adding that Sir Christopher Wren had managed to achieve the same effect more elegantly.

Right: St. Mary's Church, Bagby is located 3 miles south-east of Thirsk, it was built in 1862 and is a Grade II Listed Building.



Nevertheless, by 1851 Lamb's work, and his reputation as one of the 'most daringly original of the Gothic revivalists,' had attracted the attention of Lady Emily Anne Payne-Gallwey (formerly Frankland-Russell) who

wished the old church (All Saints') at her family home in Thirkleby to be substantially altered in tribute to her husband. The result, predictably deemed 'disproportionate' by Pevsner, was a huge spire and an exterior appearance which was 'a veritable riot of forms, perverse and mischievous.' However with the exception of some 'quirky details' in the interior stonework, he found the interior 'more normal' than perhaps he had expected.



Left: All Saints' Church Thirkleby, first built in the early 12th century was replaced in 1851 by the present All Saints' in memory of Lady Frankland-Russell's husband Robert.

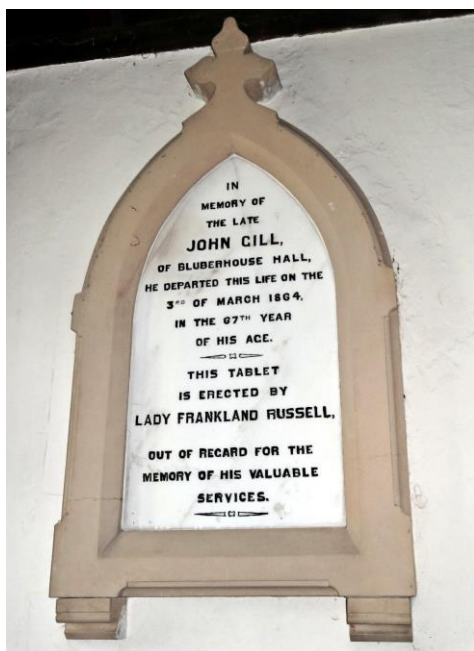
Lady Payne-Gallwey clearly approved for she then conceived the idea of asking Lamb to build a church at Blubberhouses in the Washburn valley where she had a shooting lodge. Originally intended as a chapel of ease to save her employees the long walk to Fewston, the church was later used by the navvies working on the creation of the valley reservoirs, one of whom began a Sunday School in the village for the benefit of their children.

Right: St. Andrew's Church, Blubberhouses built on a steep hill in 1856. It is a Grade II Listed Building.



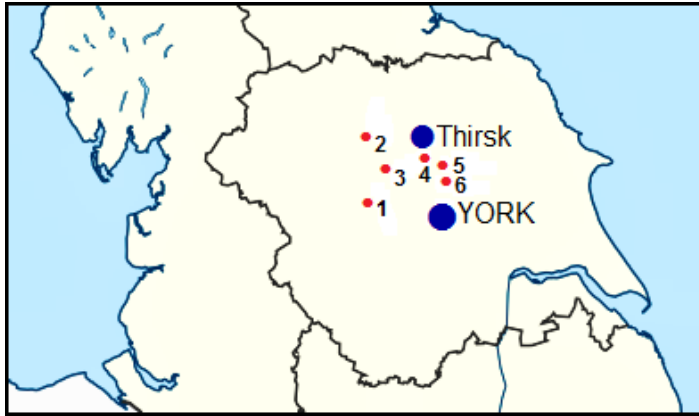
Stone for the church was quarried at Pace Gate near Bolton Abbey, and the building supervised by her estate manager, John Gill, in whose memory there is a plaque in the church. The altar rail and the pews, (which each have Roman numerals) belong to the seventeenth century and are believed to have come from Thirkleby, perhaps victims of Lamb's work there.

Left: Plaque on the wall inside the church in memory of John Gill, the estate manager who supervised the building of St. Andrew's, Church.



Lady Emily, who endowed the church with the sum of £30 a year so that the parishioners could obtain a cartload of fuel to heat it in the winter, died in 1913 a year before her heir and only grandson, William Thomas Payne-Gallwey, a captain in the Grenadier Guards, was reported missing, presumed killed in action, in France.

Lamb's later achievements included the building of a chapel in London's Brompton Hospital and the remodelling of Hughenden Manor the home of the then Prime Minister, Benjamin Disraeli. Known as the 'architectural rogue of High Victorian inventiveness,' he died bankrupt in 1869.



Left: Location map of all six Lamb Churches in North Yorkshire -

- 1. St. Andrews Church, Blubberhouses*
- 2. St. Paul's Church, Healey*
- 3. St. Stephen's Church, Aldwark*
- 4. St. Oswald's Church, Sowerby*
- 5. St. Mary's Church, Bagby*
- 6. All Saint's Church Thirskleby*

Sadly, of all the Lamb churches in North Yorkshire only Blubberhouses no longer thrives. Once the village had a five storey textile mill with several hundred employees, three substantial houses, cottages, a school, a reading room, a Wesleyan Methodist chapel, two public houses, a post office and a strong farming community. Now with only a thriving public house, a few farms and private houses, the size of the congregation has markedly diminished.

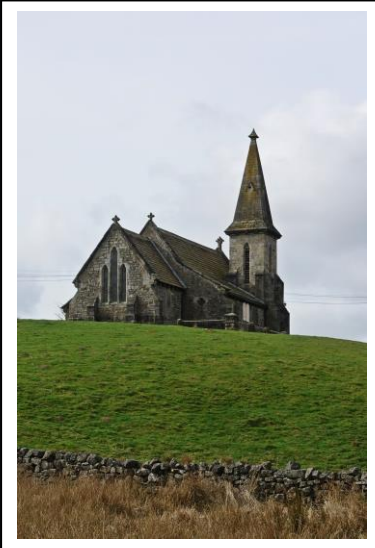
In 2015, because the church was in need of costly restoration and was serving so few, it was suggested that it should be closed. But St. Andrew's is an iconic church very much part of the landscape and greatly loved by the many who pass daily, as well as by the few remaining parishioners supported by local clergy. All the major festivals are still celebrated and the church is only shut during the winter months.

As a result of a public meeting to consider the future of the church, a small number of supporters formed a Friends group. Their aim was to restore the fabric of the church, and to maintain a spiritual presence in the valley which attracts thousands of visitors from the surrounding cities to walk, cycle, fish and perhaps to find in St. Andrew's a place where, in times of need, they may just sit in peace.

To raise funds to meet this vision there have been several social events in the pub, two art festivals, and a flower festival all of which have been well attended, and several more are planned for 2019. The church has also benefitted financially from the hundreds of spectators who enjoyed its hospitality while waiting for the Tour de France and Tour de Yorkshire to pass by. But above all there have been many generous donations, some anonymous, which have already been put to good use. Three years on the church is again weatherproof, the east window has been beautifully restored and it is hoped that with the aid of further grants which have been applied for, other work will soon be able to follow. According to the Senior Conservation Adviser of the Victorian Society "St. Andrew's is a building that surprises in its detailing and overflows with character. It is so characteristic of Lamb's oeuvre, and possibly is under-designated at Grade II. It is a building to be extremely proud of." As someone once said, St. Andrew's is open for business.



Above: Looking across the Washburn valley, St. Andrew's spire can be seen above the trees on the left



The front cover is of St. Andrew's, Church Blubberhouses built on a steep hill in 1856 by Edward Buckton Lamb. It is situated along the busy A59 between Harrogate and Bolton Abbey. Originally intended as a chapel of ease it was later used by the navvies working on the creation of the valley reservoirs. Today the church is slowly being restored.

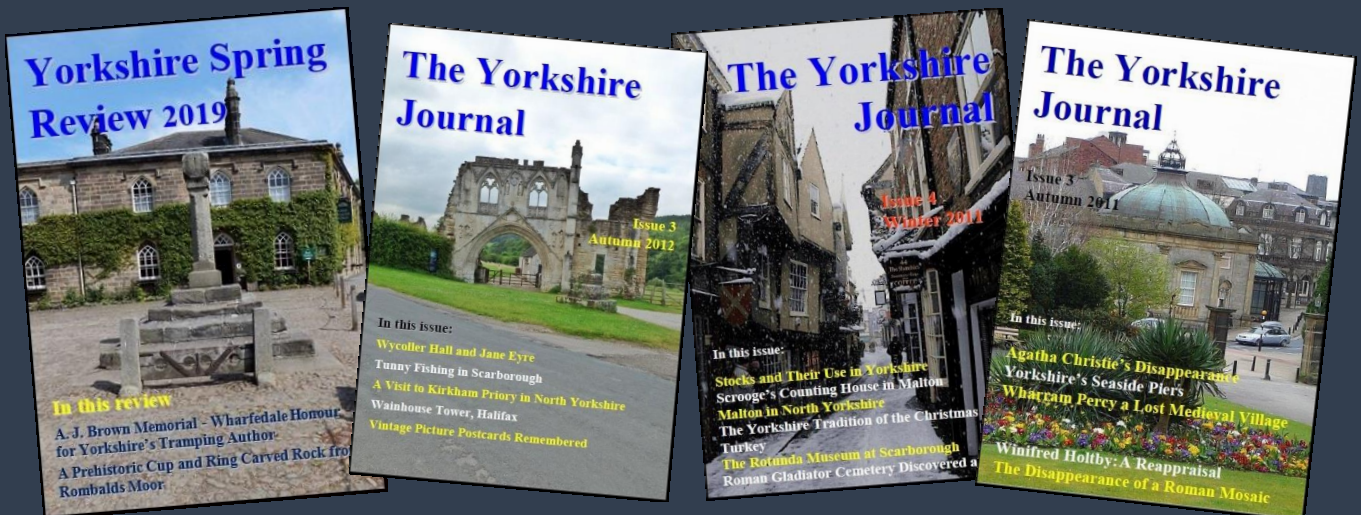
Lamb became known as the "rogue architect" for his eccentric church designs intended to 'fuse the aesthetic past' with the functional 'ethical future'. In total Lamb built a group of six distinguishing churches all located in North Yorkshire.

Diana Parsons's article on The Lamb Churches of North Yorkshire can be found on pages 10-13 in this review.

If you have enjoyed reading the articles in this review why not take a look at the e-journals, they are free online available at www.theyorkshirejournal.wordpress.com

The Yorkshire Journal welcomes contributions on all aspects of Yorkshire including poems, photographs and drawings. Please send contributions to the Editor at -

theyorkshirejournal@hotmail.co.uk



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