

Church of St Bartholomew, Barbon, Cumbria

Statement of Significance



May 2022

Church of St Bartholomew, Banneriggs Brow, Barbon, Cumbria, LA6 2LJ

Statement of Significance

Prepared for St Bartholomew's Church Council

by

Marion Barter Associates Ltd

May 2022

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SUMMARY

This statement of significance was commissioned from Marion Barter Associates Ltd in 2022 by Merlin Hibbs, on behalf of St Bartholomew's Church Council, part of the Ecclesiastical Parish of Kirkby Lonsdale (also known as The Rainbow Parish). St Bartholomew's Church is a Grade II* listed building, within the Yorkshire Dales National Park. It is one of eight churches in the Parish; it has a joint Anglican and Methodist church council.

The Faculty Jurisdiction Rules 2013 define a statement of significance as

“a document which describes the significance of the church or other building in terms of its special architectural and historic interest (including any contribution made by its setting) and any significant features of artistic or archaeological interest that the church or other building has so as to enable the potential impact of the proposals on its significance, and on any such features, to be understood”

This report follows the statutory guidance published by the Church of England on statements of significance; it covers the church's history, a description of the building, fittings and setting, background on Paley & Austin and a significance assessment. It was produced following a visit to the church in March 2022, with research carried out in Barbon, online and at Kendal Library and Cumbria Archives.

Barbon was historically a township within the large ancient parish of Kirkby Lonsdale, with a chapel of ease since at least the late 16th century. The church built in 1814 was the last in a succession of buildings on the site until the current church was erected in 1892-3, to its south. The old church was then used as a mortuary chapel until it was largely demolished in the mid-20th century, leaving the porch and the vestry as outbuildings.

Rev James Harrison initiated the building of the new church; he also built a new vicarage (1872), a reading room (1884) and the lychgate (1915). The architects for the church were Paley, Austin and Paley of Lancaster, who by the 1890s were designing accomplished churches in 'free Perpendicular' style; the plan of St Bartholomew's is very similar to the same firm's St Peter's at Field Broughton, both designed in 1891. St Bartholomew's cost £3500, funded by a legacy from Mrs Eleanor Eastham and local subscriptions.

Since it was built, some minor works have improved the church. The tower clock was installed in 1902, the organ in 1903 and the chancel screen in 1909. The lychgate was

built in 1915, designed by Hubert Austin. In 2000, the vestry was moved from the north to the south transept, enabling the former vestry to be adapted for a kitchen and WC. A new external doorway and lobby to the tower staircase was formed in 2010.

The building is described in Section 3. The plan is notable for the tower above the chancel which forms a crossing; transepts contain the present vestry to the south and organ loft to the north. The former vestry (now kitchen and WC) projects north of the organ loft. The nave has 2-bay aisles to the eastern half only, with the entrance porch at the west end of the south elevation. The only alteration to the 1890s exterior is the new doorway to the tower.

The church interior is enhanced by a fine set of oak fittings designed by the architects, and made by local craftsmen Joseph Kirkbride and J.Mattison of Carr and Bleasdale. All the stained glass windows are by Shrigley and Hunt of Lancaster, except the west window by Powells of London. The 1815 Royal Arms was previously in the old church. Four bells cast in 1893 were supplemented by another two in 2005, all hung on a timber and cast-iron frame made by Taylors of Loughborough in 1893. The few memorials within the church relate to notable local families and clergymen; the marble First World War memorial was designed by Paley and Austin. Some of the pews have been removed from the east end of the nave and aisles, but otherwise the main spaces are unaltered.

Section 4 covers the cultural and heritage significance of the church. The church as a whole has high importance for architectural and artistic significance as a fine example of a Cumbrian village church built in Paley, Austin and Paley's mature phase. The church has moderate historical importance as the latest in a series of Anglican chapels built on this site, and associated with local families and clergy. The building itself has low archaeological importance but the site has moderate importance for archaeology, related to the burials and the remains of earlier buildings including the older chapel(s) and cottages previously on the site.

The significance of different elements and fittings varies:

- The church's plan-form, design and spatial character has high significance;
- Font and font cover: moderate to high significance as an ensemble designed by Paley, Austin & Paley;
- Pulpit: moderate to high significance as a fitting designed by Paley, Austin & Paley;
- Nave and aisle seating: well-made oak benches designed by the architect have moderate to high significance, contributing to the overall character of the interior;

- Vestry screen: low-moderate significance;
- Chancel screen: moderate significance as a fitting installed in 1909, made by J Mattison of Carr & Bleasdale;
- Organ case: moderate significance for case made by J.Mattison of Carr & Bleasdale (the quality of the musical instrument has not been assessed);
- Sanctuary rail - moderate significance as an historic fitting brought from Beetham church;
- Eagle lectern: moderate to high significance as a fitting made by Joseph Kilbride;
- The 1890s exposed timber roofs have moderate architectural significance;
- Bells and frame by Taylors of Loughborough, 1893: moderate historical and craftsmanship significance;
- Memorial plaques and brasses on internal walls: moderate significance for historical, communal and artistic value;
- Stained glass: moderate significance for artistic and historic values as good examples of Victorian glass by Shrigley & Hunt or Powells;
- Kitchen and WC fittings – no heritage significance.

The setting contributes to the significance of the church; its situation on the east edge of the village means it is not the focus, but it has an attractive landscape setting, situated on a quiet lane bounded by fields at the foot of the fells. The churchyard is still open for burials, managed by volunteers. Memorials to local families add to the historical and communal significance of the church yard.

This report can be used to inform discussions about caring for the building, decisions about changes that may require a Faculty and could be used in support of future applications for funding. Alterations to the church are exempt from listed building consent, under the Ecclesiastical Exemption Order 2010; instead a Faculty is required before changes can be made (Faculty Jurisdiction Rules 2018). A Faculty application is decided by the Chancellor of the Diocese, on the advice of the Diocesan Advisory Committee (DAC). There is no exemption from planning permission, if it is required, and changes to structures in the curtilage may need listed building consent.

It is recommended that a copy of this report is deposited in a public archive, so that the information is accessible. It will be uploaded to the online Archaeology Data Service (ADS) via Historic England's OASIS website.

1 INTRODUCTION

1.1 Background to the Report

This statement of significance was commissioned from Marion Barter Associates Ltd in 2022 by Merlin Hibbs on behalf of St Bartholomew's Church Council, part of the Ecclesiastical Parish of Kirkby Lonsdale. The report was compiled in April 2022 and amended following comments from the parish and local historian Mike Kingsbury.

The Faculty process requires the significance of a church to be assessed and described when changes are proposed. It is good practice to undertake a significance assessment before proposals are developed for re-ordering or alterations. This report broadly follows the Church of England's online guidance on statements of significance.¹

The church is a Grade II* listed building. It is not within a conservation area, but is within the Yorkshire Dales National Park.

1.2 Purpose of the Report

The report's purpose is to assess the significance of the church, its fittings and the setting. The report is for the use of the PCC, St Bartholomew's Church Council, their architect, the DAC and consultees to Faculty applications such as Historic England. The report provides the following key sections:

- A summary of the history and key phases of the church,
- A description of the building, all fittings and the setting,
- A statement of significance for the church and the fittings,
- Comment on the contribution made by the setting to the significance of the church.

1.3 Location

St Bartholomew's Church is located on the east edge of Barbon, a village on the east side of the Lune valley, 5 km north of Kirkby Lonsdale. Barbon and the adjoining section of the Lune valley has been within the Yorkshire Dales National Park since August 2016. The parish is within the Diocese of Carlisle.

The church lies within a small burial ground with the principal entrance from the south-west corner, off the lane leading to Dentdale. The east side of the burial ground is bounded by the private drive to Barbon Manor, with a field and Barbon

¹ [Statements of significance and needs | The Church of England](#)

Beck to the north and a field (Station Paddock), and then a private garden which is on the site of the former railway line. See historic maps in section 2.2 for detailed location. The national grid reference is SD 63050 82462.

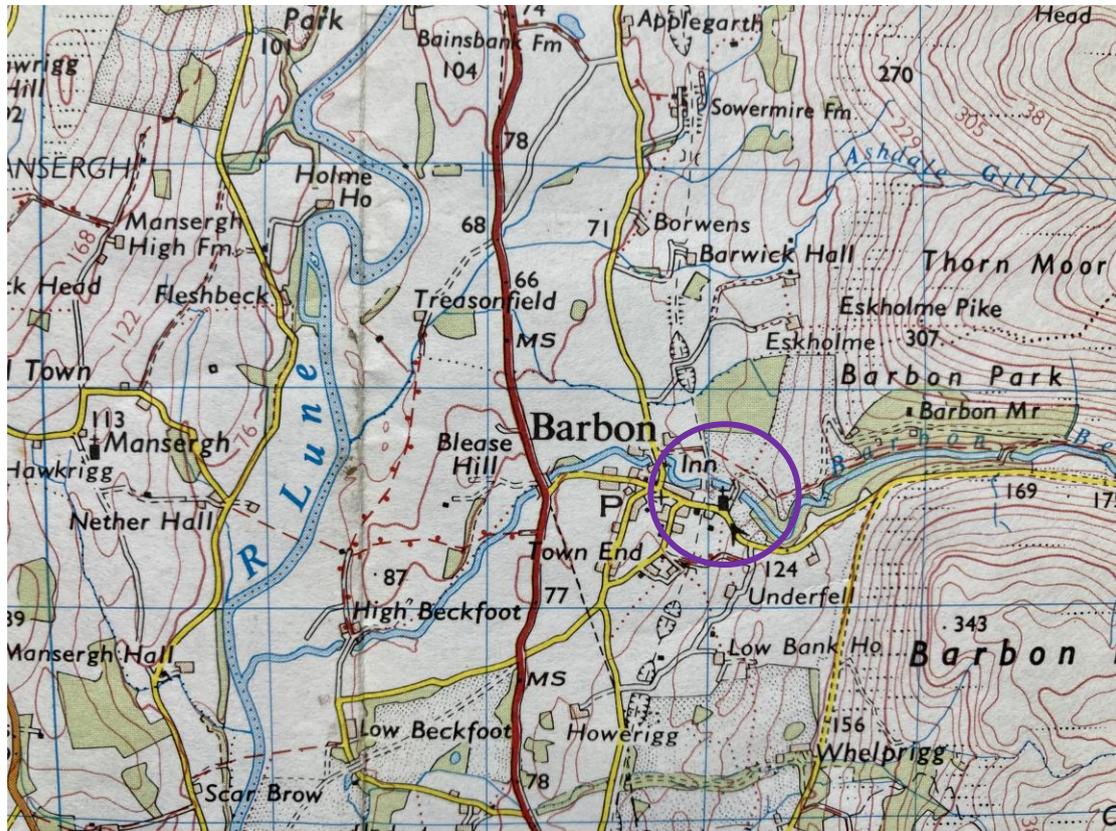


Fig.1: Location (Crown Copyright. OS Licence No.100059521)

1.4 Methodology

The report was compiled following a site visit in March 2022. Research was carried out at Kendal Library and Cumbria Archives in Kendal. Mike Kingsbury and Merlin Hibbs assisted with research in Barbon. Online research sources included the Archaeological Data Service (ADS), British Newspaper Archives, British History Online and Cumbria County History Trust. The HER for the Yorkshire Dales National Park was consulted. The report follows guidance from the Church of England and Historic England on statements of significance.

1.5 Acknowledgments

The author is grateful to Merlin Hibbs, Mike Kingsbury and David Ellershaw for their help with access to the building and local research. Max Clark and Anthony Hughes provided assistance at the Cumbria Archives Centre at Kendal. Sylvia Kelly helped with maps and other material in Kendal Library (Figs. 2 and 3). Luke Bassnett-Barker assisted with access to the Yorkshire Dale National Park HER. Cumbria Archives gave

permission for images of drawings by Paley Austin and Paley to be used in this report, and an historic photograph (Figures 6, 7, 8, 10, 11, 12, 35 and 37). The Wright Design Partnership kindly gave permission for their plan of the church to be used in the report. The author is particularly grateful to Mike Kingsbury for his interest in the project.

1.6 Abbreviations

ADS: Archaeology Data Service

CASCAT: Cumbria Archive Service Catalogue

HER: Historic Environment Record (Yorkshire Dales National Park)

TCWAAS: Transactions of the Cumberland and Westmorland Antiquarian and Archaeological Society

1.7 Copyright

This report has been written by Marion Barter, BA MA IHBC. All photographs are by the author unless otherwise credited.

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2 HISTORY & CONTEXT

2.1 Sources

The key primary source for the building is the set of original Paley and Austin drawings in the Cumbria Archives Centre at Kendal (Ref. WPR/71); the collection includes drawings of many fittings as well as estimates, receipts and other records of the building construction. There is also another Paley and Austin plan and a letter with a sketch of the church in Lambeth Palace Library which can be seen online.² Other primary sources include maps, also in Kendal Archives, and historic photographs in on the online Cumbria Image Bank (Cumbria Libraries).³ The architecture of the building is described in the current edition of *The Buildings of England, Cumbria (2010)* and included in Geoff Brandwood's monograph on *The Architecture of Sharpe, Paley and Austin*, published by English Heritage (2012). There are two detailed, but undated and unattributed typescripts on the history of Barbon church in Kendal Archives, probably written by former clergymen; one apparently written for the parish magazine sometime after 1945 (WPR/71/20 and 21). A short article on the history of the church, by Ken Humphris, was included in the Kirkby Lonsdale and District Civic Society's Newsletter, Summer 2005.

The previous chapel was surveyed by Paley and Austin and their plans and elevations of the 1814 building are also in Kendal Archives (WPR/71/4/6/2). Some historic postcards depict the chapel before it was demolished, but no photographs of its interior have been seen. A copy of a 1898 letter describing the 1814 church from Rev. Harrison to Miss Bardsley, daughter of Bishop Bardsley at Rose Castle, is in a private Barbon collection; this includes a facsimile of an undated drawing of the 17th century chapel.

A good account of the history of the village and church is available in the draft text prepared for the Cumbria Victoria County History, by Emmeline Garnett, available on the website of Cumbria History Trust.

2.2 Summary of Barbon's historic development

No evidence for prehistoric settlement in Barbon exists, but there is evidence of activity in the Lune Valley; individual stone axes have been found in the area and there is a Bronze Age stone circle a few miles to the south near Langthwaite Gill Plantation. The Lune Valley was an important route in the Roman occupation with a

² [Incorporated Church Building Society \(ICBS\) \(lambethpalacelibrary.org.uk\)](http://lambethpalacelibrary.org.uk)

³ [Cumbria \(cumbriaimagebank.org.uk\)](http://cumbriaimagebank.org.uk)

road connecting the forts at Lancaster and Burrow-in-Lonsdale continuing north to Carlisle.

Earl Tostig held land in Barbon before 1066, indicating there was a pre-Norman settlement here. In the 1086 Domesday survey it was recorded with the place name *Bereburn*, also the name of the beck that flows out of Barbondale west towards the Lune; as Emmeline Garnett writes, the most likely interpretation of the place name is 'beaver stream' from the Old Norse *bjorr-brunnr*. In the medieval period, Barbon developed around the junction of the road from Dentdale and a north-south route in the Lune Valley, which later crossed Barbon Beck over Beckgate Bridge (the present bridge is 18th century). Barbon was significant enough to be named on a map in Camden's *Britannia*, published in 1586. Hearth tax returns in 1670 and 1674 listed less than 40 dwellings, but 50 messuages and ten cottages were referred to at Barbon in 1612.⁴ Farming was the main source of income, with better quality land on the valley floor and rough grazing on the high fells to the east, where poor quality coal was mined from at least the 17th century.

Barbon was in the Barony of Kendal, which formed the south part of what became the county of Westmorland in the 12th century. It was one of several townships in the parish of Kirby Lonsdale, part of the vast Archdeaconry of Richmondshire. For most of the medieval period the Manor of Barbon belonged to a branch of the Yorkshire Lasceles family and their descendants, with a small area owned by Cockersand Abbey. By 1588, the manor had been acquired by the Shuttleworths, whose main residences were Gawthorpe Hall and Smithills Hall, Lancashire.⁵

The historic township (and the current civil parish) consists of Barbon village, High Beckfoot and Low Beckfoot; by the 19th century, the latter two places, west of the main road, had shrunk to just a few cottages and farms. Until 1872 the parsonage was at High Beckfoot.⁶ The 1774 turnpike up the valley by-passed the village in the 18th century, but the 1861 North Western Railway from Ingleton to Tebay ran through the village.

The railway station attracted business and enabled a small expansion of the village, but the line separated the church from the rest of the village with a level crossing, as

⁴ VCH Interim Draft, Barbon, 2014, p3

⁵ Ibid, pp6-9

⁶ The pre-1872 parsonage is marked on the 1840 tithe map

shown on the OS map in Figure 3. After the railway closed in the 1960s, the site of the station and yard was developed for housing (Barnrigg).



Fig.2: Barbon and the 1814 church on 1st edition 25 inch OS map, 1859

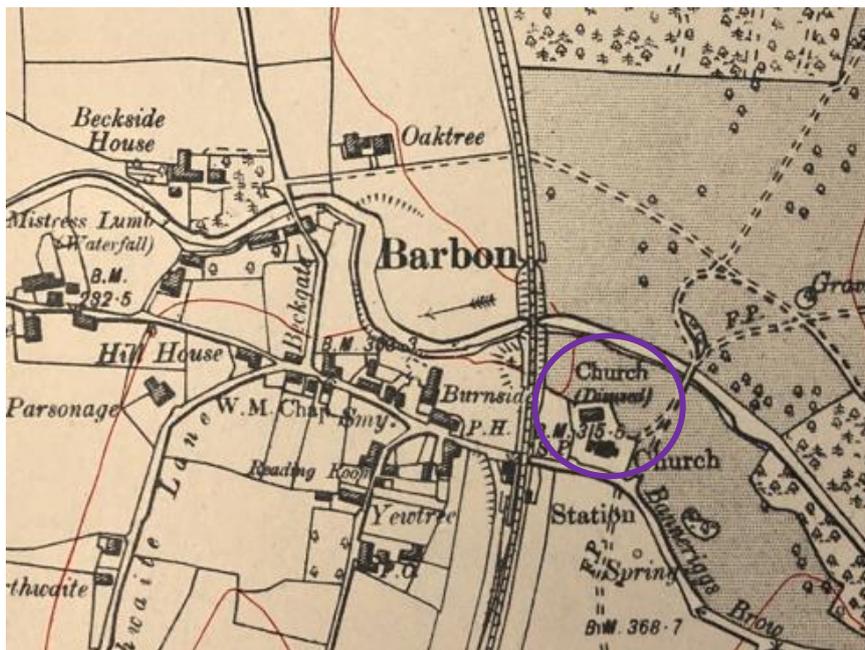


Fig.3: Barbon and the church on the 1919 6 inch OS map

The Methodist Church was built in 1888, and closed in 2008; the building is currently being converted to a dwelling. The congregation joined with St Bartholomew's and some of the fittings were moved into the north aisle of the church.

Local land-owning families whose memorials are in the church and burial ground include the Shuttleworths, who built Barbon Manor as a shooting lodge in 1863, with

the drive entrance just east of the church. Part of Barbon Manor's park is shown on the east side of the OS map extract in Fig.3. Underley Grange, to the south-west, belonged to the Harrison family and was the second largest estate after the Shuttleworth's estate in the late 18th century; by 1830 it was part of the large Underley Hall Estate. The Gibsons owned the Whelprigg estate from the 17th century until the 1920s; the house to the south-east of the village was rebuilt in 1835 by Webster and has belonged to the Bowring family since 1924.

2.3 Historic development of Barbon Church

Post-medieval chapel of ease

Research into the history of the church has been carried out by Emmeline Garnett for the draft Cumbria VCH; this provides a good summary. However, the origins and date of the first chapel at Barbon are not known; although Garnett writes that 'it is clear that Barbon had a church from medieval times', there is no documentary evidence for a chapel before the late 16th century. A pre-Reformation origin is suggested by two carved fragments of stone now inside the church, part of a 13th capital and a section of 15th century window tracery, but their provenance is not clear. A chapel and a burial ground are referred to in late 16th century documents, and Speed's map of 1610 marks a chapel at Barbon; the draft VCH text notes that in 1586 Thomas Garnett owed the chapel 10 shillings and wished to be buried in the chapel yard and in 1598 the chapel is referred to in wills.⁷

The Cumbrian antiquarian Thomas Machell visited Barbon in 1692 when he wrote that the chapel at Barbon was 'lately rebuilt', 'fourteen yards long and four yards wide', with no bells.⁸ This second chapel was a compact structure, probably similar to other small Cumbrian churches such as Armathwaite, near Ullswater (c1660). According to an undated typescript on the history of Barbon church, apparently written by the vicar for the parish magazine, the late 17th century chapel had a west gallery.⁹ An undated pencil drawing of the 17th century chapel was included in a letter by Rev. Harrison sent to Miss Bardsley (daughter of Bishop Bardsley) at Rose Castle for 'the Diocesan Album', in 1898; a copy of this drawing shows a low building

⁷ VCH Interim Draft, Barbon, 2014, p16

⁸ Ewbank, p28

⁹ Unattributed and undated history of Barbon church, Kendal Archives WPR 71/4/3/21

with a doorway and multi-paned square-headed windows to the south, a west bellcote, and an arched east window.¹⁰ The drawing also shows to the south, and built at right angles to the chapel, a single-storey outbuilding or cottage.

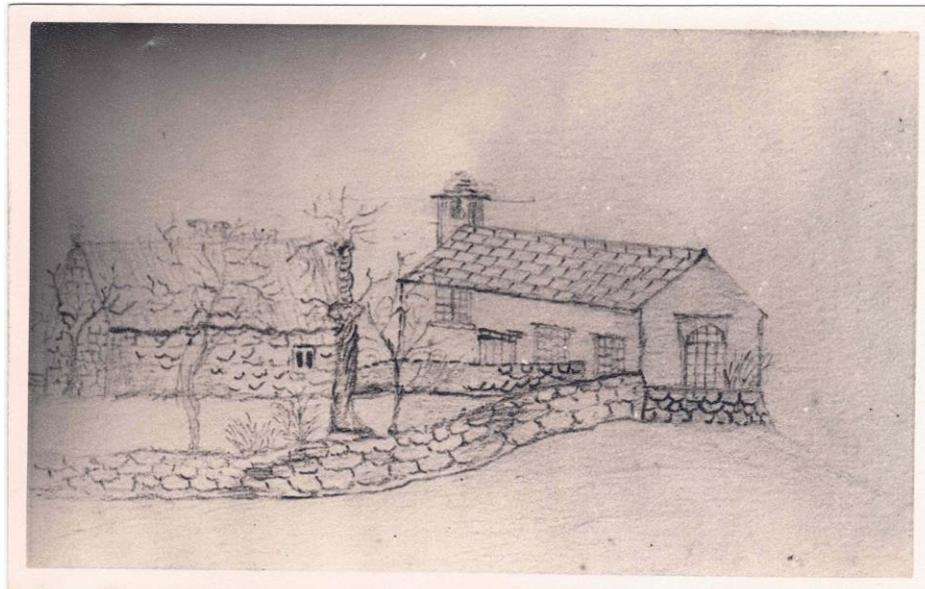


Fig.4: copy of drawing of 17th century church (Keith Wightman)

Research for the draft VCH shows that this chapel was sometimes without a curate or clergyman to provide services, probably as the salary was too low to attract one. Funds from Queen Anne's Bounty improved the endowment to generate funds, in 1743 and 1762. By 1778 the church was reported to be in good repair, but less than 40 years later it was demolished and replaced with a new church building.

Church rebuilt 1814

A faculty was granted to demolish the old church in 1813, and a specification for a new church dated 1813 is in Kendal Archives; although not studied for this report, it is referred to in one of the undated accounts of the church history,¹¹ This explains that the new church cost £338 and was built by Kirkby Lonsdale contractors in 1814; if there was an architect, their name is not known. The building measured 56 feet 8 inches by 35 feet 8 inches, externally, larger than the 17th century building. The tithe

¹⁰ Typescript copy of Rev.Harrison's letter dated 24 November 1898, and copy of undated drawing in collection of Keith Wightman, of Barbon. Location of original not known.

¹¹ *ibid*

maps of 1835 and 1840 show the 1814 church along with a cottage and garden near the lane to the south, the latter then occupied by Edward Huggonson. The first accurate map to show this church is the 1st edition OS survey of 1859, surveyed in 1857; this shows a small rectangular graveyard, set in a field with access from the lane to the south past the cottage (Fig.5). A well is marked to the west of the church, the earth closet to the north and paths are shown leading to the south porch and to the vestry projecting from the south-east corner.

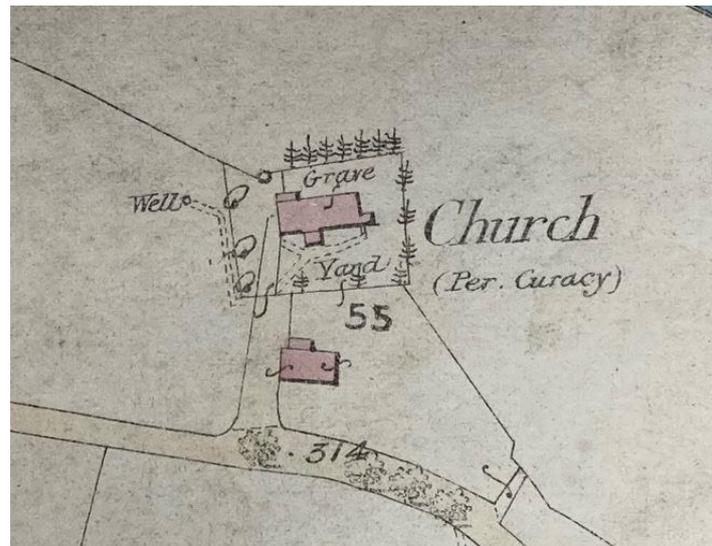


Fig.5: 1814 church on the 1st edition 25 inch OS map, surveyed 1857, published 1859 (Westmorland sheet 44.13)



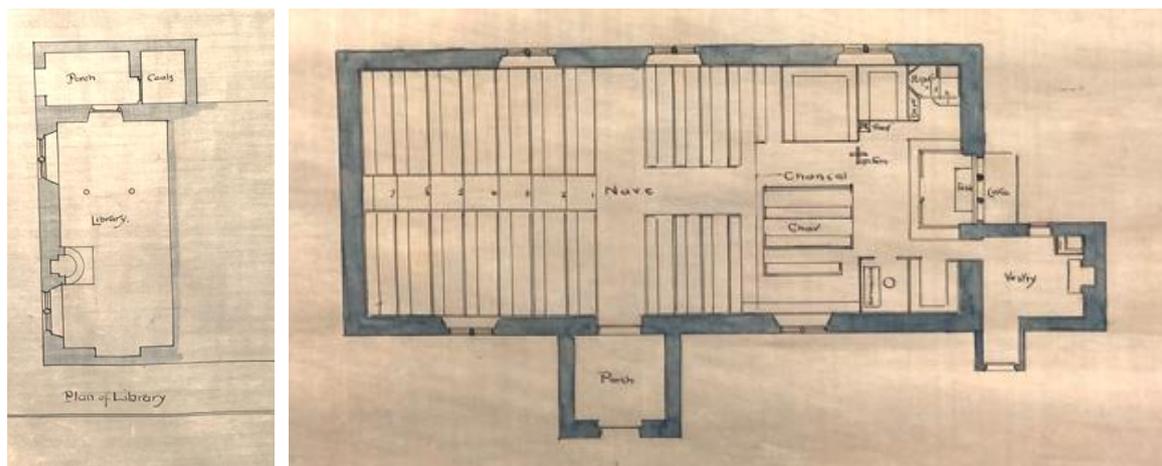
Fig.6: south elevation of the 1814 church by Paley & Austin (Cumbria Archives, Kendal WPR 71/4/6/2)

Paley and Austin surveyed the 1814 church in 1891; their drawings, along with Rev.Harrison's letter and the description written for the parish magazine provide an

important record of the building. The building was built on a slope so that a room could be built below the west end of the church; the 1891 plan shows that this was then used as a library, heated by open fireplace and with a porch on the north side. The main entrance into the church was via the gabled porch; this has been retained for use as a storage shed. The vestry (also retained as a shed) was to the south-east corner of the church; this had two doorways, an external south door and an internal doorway through the east wall of the church. The building had a west bellcote for one bell, plain 2-light windows to the side elevations and a 3-light east window; the exterior was finished with rough cast render.

No photographs of the interior have been seen, but Rev Harrison provides a vivid description of the east end in his 1898 letter to Miss Bardsley:

‘There was a very fine three decker [pulpit] into the second stage of which I mounted by three steps, which came out automatically by the opening of the door...A very narrow stair led to the upper deck in which there is a story of a stout bishop sticking fast, and my predecessor grew so fat that at last he gave up the ascent and preached from the lower deck. Over the diminutive holy table there was a little organ gallery under which I could not stand perfectly upright when in the small sacarium. In this gallery was a barrel organ out of use for many years...The player of this organ ascended by a step ladder by the side of the wall to his perch...where he sat in the top of the east window with a little red curtain on each side...’



Figs.7 and 8: plan of the 1814 church, drawn in 1891 by Paley & Austin – basement library at west end to left (Cumbria Archives, Kendal WPR 71/4/6/2)

Paley and Austin’s plan (Fig.7 and 8) shows the chancel with choir stalls, the font and an enclosed pew to the south side and two enclosed pews to the north, a small

sanctuary and the 3-decker pulpit in the far north-east corner, but the position of the organ loft described by Rev Harrison is not shown. The historic plaster surviving within the old porch is lined-out to resemble ashlar, a fashionable decorative detail in the early 19th century probably used in the whole of the interior.

There are a few photographs or postcards that show the old church next to the 1893 church.

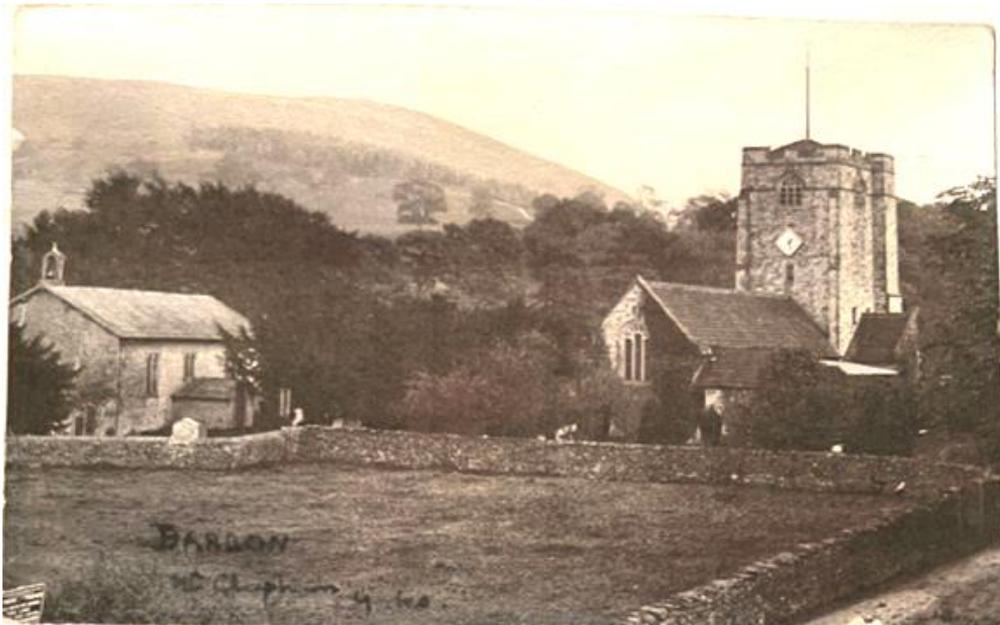


Fig.9: undated view of St Bartholomew's with the old church to the left, from the south-west

It was not until the mid 19th century that Barbon church was licensed for marriages and burials; prior to this they took place in St Mary's, Kirkby Lonsdale. The earliest memorials date from the 1850s and the burial ground was consecrated in 1848.¹² In the 1860s, Barbon became a parish independent of Kirkby Lonsdale, although the living remained in the gift of the vicar of St Mary's. Around this time, the village population was increasing as the prosperity of Barbon grew, aided by the opening of the railway. Rev James Harrison (1848-1927) was the first vicar for Barbon; he arrived in 1871 and was initially the curate in charge before being appointed the vicar in 1872. It was due to his arrival that a large new vicarage was built in 1871, partly paid for by subscription; during his incumbency Harrison also built a reading room (1884), the new church (1893), the lychgate and extended the burial ground (1913).

¹² Ware, p24



Fig.10: proposed site plan, Paley Austin & Paley 1891 (Kendal Archives WPR 71/4/6/2)

Church of St Bartholomew, 1891-3

A legacy of £1000 from Mrs Eleanor Eastham made possible Rev. Harrison's vision for a new church; Mr and Mrs Eastham had been the first Barbon couple to be married in the old church. Figure 7 shows that the site for the new church was partly occupied by a cottage, given by Mrs Hollins, Mrs Thorpe and the Misses Wilson of Whelprigg. In addition to the Eastham legacy, building funds were raised by subscription with donations from Sir Ughtred Kay-Shuttleworth (£650), Lord Bective and others. The total cost was £4000.

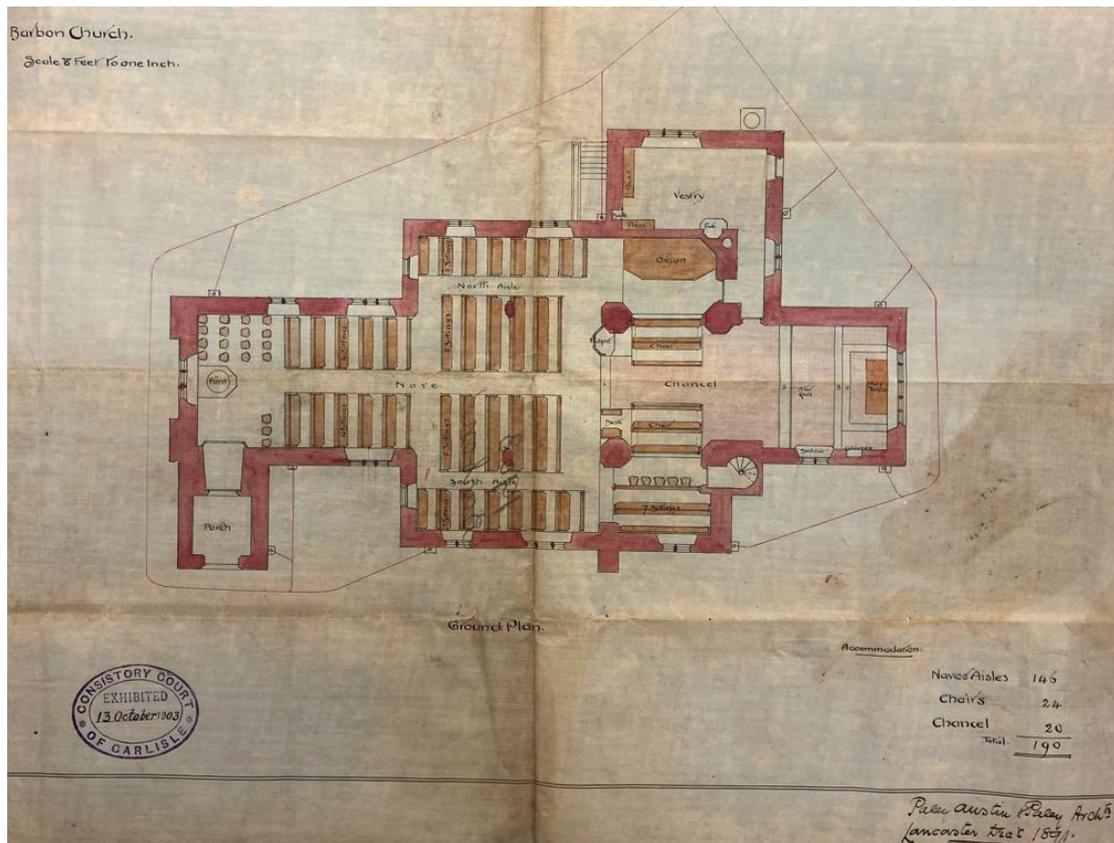


Fig.11: plan dated 1891, by Paley, Austin & Paey (Kendal Archives WPR 71/ 4/6/2)

Paley, Austin & Paey provided drawings for the new church in 1891; it is not known which of the Lancaster firm's architects led the design, but during the 1890s, Hubert Austin was the key creative figure in the firm. The Paley and Austin drawings are in Cumbria Archives at Kendal, along with detailed drawings for some of the fittings, including the pews (1891), oak pulpit on stone base (1892), font 'of flecked Runcorn stone' (1892) and oak alms box (1893).¹³ A copy of the architects' plan is also in Lambeth Palace Library; the Incorporated Church Building Society made a grant towards the church on the proviso that the seats would be free and unappropriated, confirmed in a letter from the vicar dated 27 September 1893.¹⁴ Seating for up to 190 people was provided, on choir stalls in the chancel, bench seating in the nave, north and south aisles and south transept and loose chairs at the west end. In April 1892 the foundation stone was laid by Lady Shuttleworth. The church was consecrated on 9 September 1893 by Bishop Bardsley of Carlisle.

¹³ Cumbria Archive Centre, Kendal WPR 71/4/6/2

¹⁴ The plan and Harrison's letter are accessible online - [Incorporated Church Building Society \(ICBS\) \(lambethpalacelibrary.org.uk\)](http://Incorporated Church Building Society (ICBS) (lambethpalacelibrary.org.uk))

The only fittings retained from the old church were the 1815 Royal Arms and the font, initially positioned in the south aisle but replaced by a new font at the west end of the church. New fittings were given or paid for by local people, many as memorials; the pulpit, designed by Paley & Austin (1892), was given by Rowland Brayshay of Burnside, a new font by Paley and Austin was given in memory of Anne Gibson (d.1891), by her daughter, with a cover added in 1904, designed by Hubert Austin and given by Clara Thorp in memory of her sister. The bell frame and four new bells were installed by Taylors of Loughborough in 1893, and given either in memoriam or in the case of the fourth bell, by the parishioners to mark the silver wedding of Sir Ughtred and Lady Shuttleworth. The stained glass windows were given as memorials to local people; all these were designed and made by Shrigley & Hunt except for the west window by Powells of London, given by Lady Shuttleworth in memory of her mother Lady Woodbine Parish (d.1888). The sculpted figure of St Bartholomew over the outer porch doorway was made by ecclesiastical sculptors R. L. Boulton & Sons of Cheltenham and given by 'clerical friends'.¹⁵ According to the two typescripts in Kendal Archives, the Georgian balustraded altar rail was previously in Beetham Church, given by the contractor when they were restoring that church. The organ, built by Walker & Son cost £400; this and the church clock by Potts of Leeds costing £100 were paid for by subscription.

The joinery fittings were made by Barbon craftsman; Joseph Kilbride, a respected Cumbrian joiner made the reredos, the choir stalls and the eagle lectern. J. Mattison, employed first by John Carlisle and then by Carr and Bleasdale, made the 1904 organ case and the 1909 chancel screen. The 1904 font cover was made by Mr Carr¹⁶ (according to correspondence from Clara Thorp, the donor in Kendal Archives, Ref. WPR 71/4/3/7).

A coal-fired boiler was installed in the basement under the vestry, accessed from external steps to the north; the church was heated via cast iron grilles in the floors above the pipes. Lighting was from oil lamps, seen in Figure 9.

¹⁵ Kendal Archives, WPR 71/4/3/20 (undated typescript on history of church)

¹⁶ Information on makers is from undated newspaper obituaries for Kilbride and Mattison in the church, and from records in Kendal Archives (WPR 71/4/3/7 and WPR 71/4/3/9)



Fig.12: undated photograph of the interior from the west, probably c1910 (Kendal Archives, Ref. WPR 71/4/3/23)

In 1915 the burial ground was extended, on land given by Lord Shuttleworth; at the same time the lychgate was built, designed by Hubert Austin and made by Carr & Bleasdale.¹⁷

The old church was retained for use as a mortuary, and survived until 1945, according to the undated typescript for the parish magazine in Kendal Archives (Ref WPR 71/4/3/21). It is not shown on the OS map dated 1956. The porch and vestry were retained for storage. The pile of stones roughly on the site of the west end of the old church building is partly material from grave-digging, but also likely to contain demolition material infilling the church basement.

¹⁷ Kendal Archives, WPR 71/4/8/2 (re lychgate)

21st century alterations

In 2000, WCs and a kitchen were installed in the vestry, with funding from the Millennium Commission and the National Lottery (as recorded on a plaque). Also in 2000, the churchyard was extended to the east. The vestry was moved to the south transept at the same time, and in 2010 a new external doorway was inserted in the east wall of the vestry with an internal lobby, to avoid bell-ringers needing to go through the vestry to access the tower. Pews have been removed from the east ends of the nave and the north and south aisles to create more space. After 2008, some fittings from the closed Methodist Church were re-located in the north aisle.

In 2011, lead was stolen from the aisle roofs and replaced in GRP, under an emergency faculty.

2.4 Architectural context: Paley, Austin & Paley

Geoff Brandwood's monograph on Sharpe, Paley and Austin celebrates the work of the Lancaster firm of architects, and provides a detailed account of the architectural practice and their prolific output (Brandwood, 2011). The firm was first established in Lancaster in 1835 by Edmund Sharpe. In 1838, Edward Graham Paley joined Sharpe as a pupil and from 1845 he was a partner. Sharpe left the firm in 1856 and in 1867 Hubert Austin joined Paley, after training in George Gilbert Scott's London office. Paley's son Harry joined the firm as a partner in 1886, and they were then known as Paley Austin and Paley, although the shorter name Paley and Austin also continued in use. The firm closed in 1944, two years before Harry Paley died; unfortunately all the papers and drawings in the office were destroyed, but some plans have survived in public archives, deposited by parishes.

Although the practice was regional in that it was based in Lancaster and their work was primarily in the North West, Paley and Austin are recognised as a 'firm of national importance';¹⁸ their finest churches are listed Grade II* and Grade I, such as St George's, Stockport (1896). In their guide to the listing of places of worship, Historic England notes that 'Lesser-known provincial architects – such as the Lancaster-based practice of Paley and Austin – are not so well represented in the lists, even though their buildings can sometimes match those of the London-based

¹⁸ Hyde and Pevsner, 127

practices in scale and quality'.¹⁹ Paley and Austin are particularly celebrated for their rural churches in south Cumbria and north Lancashire, particularly those built after Hubert Austin joined the firm. Although their drawings do not identify which partner was the designer, Austin is recognised as the firm's leading creative force in the late 19th century, when their designs heralded the Arts and Crafts Movement. Austin was a talented artist and many of his sketches of churches were published in a series of books; sketching tours in the 1860s and 70s may have provided inspiration for later designs. His sketch of Iford Church in Sussex church in c.1872 may have influenced a series of churches with crossing towers (Finsthwaite, 1873-4, was the first of these).

Between 1886 and 1915 the firm built or rebuilt 52 churches, fifteen of which were in villages with the best new churches built in the 1890s; Brandwood recognised this as the 'golden decade for the firm's country churches'.²⁰ St Bartholomew's was the first of these, and has the distinctive crossing tower over the choir and short east aisles, features also used for St Peter's, Field Broughton (1892-4) and St Mark's, Dolphinholme (1897-8).

The firm also designed commercial buildings, hospitals, schools, railway buildings and a few notable country houses, such as Holker Hall and Sedgwick House in Cumbria. In the Lune valley, E G Paley designed the restoration of St Mary's, Kirkby Lonsdale, the firm designed alterations for the Earl of Bective at Underley Hall in the 1870s and new buildings at Sedbergh School where the Earl was a governor.

Like other leading Victorian architects, the firm's church designs are part of the English Gothic Revival, a trend in 19th century architecture that was internationally significant. Paley and Austin's work also reflects the Ecclesiological movement, led by the Cambridge Camden Society, re-named the Ecclesiological Society after 1845. Allied to the revival of the gothic style, the Ecclesiological movement promoted a return to a pre-Reformation church layout for Anglican churches, to revive what was seen as a more authentic liturgy. This entailed chancels with facing stalls for a choir, open bench seating in the nave, a pulpit at the chancel steps, a prominent high altar, the font at the west end and an organ loft to one side of the chancel. Exposed timber roofs were favoured, instead of plaster ceilings. The combined principles of the Gothic Revival and the Ecclesiological Movement were incorporated into St Bartholomew's, creatively interpreted by Paley Austin and Paley.

¹⁹ Historic England, Places of Worship Listing Selection Guide, 2011, p7

²⁰ Brandwood, p136-7

3 BUILDING DESCRIPTION

3.1 The Church Exterior

The church is aligned parallel to the lane, with the sanctuary orientated to about 100 degrees, slightly south of east; in this account this will be referred to as east. The distinctive plan for the church was used by Paley & Austin at other village churches such as St Peter's, Field Broughton, with the tower over the crossing the key feature. Each element of the church is expressed externally, following the principles of the Ecclesiological Society.

The nave, chancel, transepts and porch have steeply pitched roofs laid with stone slate, with coped verges to the gables. The north and south aisles have shallow-pitched lean-to roofs, originally laid with lead but now with GRP, after lead theft in 2011. The walls are faced in snecked sandstone, with ashlar dressings. Apart from the massive buttresses to the west, to the south-west of the south transept, and to the tower, the church is without buttresses. Rainwater goods are cast-iron, with eaves gutters.



Fig.13: the church from the south-east

The main entrance is via the south porch, with semi-elliptical arched doorway below a square hoodmould; a gothic niche above the doorway contains a statue of St

Bartholomew made by Boulton & Sons of Cheltenham. The pointed inner doorway has an oak door, with iron strap hinges and a ring handle. Black-painted steel handrails to either side have been fitted to aid access.



Fig.14 and 15: south porch and inner doorway

Most of the windows are square headed, with two or three cusped lights and no hoodmoulds to the nave, north transept and aisle windows. The east and west windows are pointed and in Perpendicular style, with a larger 5-light window to the east and smaller 3-light to the west, both with hoodmoulds. The south transept has a stylised Perpendicular window, with square head and flush tracery.



Fig.16: east window



Fig.17: south aisle windows

The north transept, built for the vestry and organ loft, has external steps on the west side leading down to the basement boiler room. To the east side, the roof sweeps down in a catslide, over a passage and external doorway; the Caernarvon-headed doorway has an oak door with strap hinges. The vestry chimney was removed at an unknown date.



Fig.18: the north transept (former vestry) from the north-east

The 3-stage square tower has a battlemented parapet and a staircase tower to the south-east corner. The stages are not expressed by string courses or set-backs, but there is a string course to the bell-stage, carried over the louvred openings as pointed hoodmouids. The belfry openings have stylised Perpendicular tracery. An ingenious feature of the tower are the north, south, east and west windows which provide high-level natural light into the chancel; the single-light windows on the east and west elevations are at a higher level than those to the north and south sides. The painted timber clock face on the west side of the tower dates from 1902. The pyramidal tower roof is laid with slates.

3.2 Church Interior

The interior has a sophisticated architectural character, with a sequence of well-lit spaces centred on the chancel below the tower. In this description, the east end of the church is described first, followed by the nave, aisles and transepts. Fittings, memorials and glass are described at the end of this section.



Fig.19: the nave from the west, with chancel beyond the screen



Fig.20: the choir from the east, doorway to former vestry to right

The chancel is divided into two spaces, with the choir at the crossing (below the tower) and the sanctuary to the east. The choir is defined by tall pointed arches oak traceried screens to the east and west and lower arches to the organ loft to the north and vestry to the south; an additional glazed screen was added to the south arch in c2000 when the vestry was moved to the south transept. The traceried oak chancel screen, installed in 1909, was made by Carr and Bleasdale.²¹ The choir is lit from high-level windows in the tower, with a pine boarded ceiling on cross beams. The oak choir stalls were almost certainly designed by Paley, Austin & Paley although this is not confirmed by drawings or other evidence in the archives; they have gothic bench ends similar to others by the firm, and stand on platforms with stone kerbs and herringbone parquet. The rest of the floor is laid with quarry tiles. A consecration cross is carved into the north-east pier of the crossing with a brass

²¹ The chancel screen cost £20 (receipt from Mr J Carr dated 15 June 1909, in Kendal Archives, Ref WPR 71/4/3/9). The organ loft of south transept screens probably also made by Carr & Bleasdale.

plaque recording the laying of the foundation stone in 1892 by Lady Blanche Shuttleworth.



Fig.21: sanctuary from the north-west

The sanctuary to the east is lit by the large east window, filled with clear leaded glass, the south window has stained glass (signed by Shrigley & Hunt), depicting Saints Elizabeth and Hilda, a memorial to Elizabeth Wilding, niece of Rev Harrison, dedicated in 1933. The walls are faced in ashlar, in contrast to the nave walls which are dressed stone. The partly carpeted floor is laid with quarry tiles, with green glazed tiles included on the floor east of the altar rails. The steps up to the high altar and altar rails are stone. The exposed 3-bay roof has arch-raced collar trusses on stone corbels, and the sloping soffit has a plastered lining. On the north wall is an arched piscina with aumbry (the cupboard is a later fitting). On the south wall, a doorway leads to the north transept, now used for the kitchen and WC.

Fittings are described in the next section.



Fig.22: chancel screen from the west



Fig.23: organ loft from the south



Fig.24: tiled sanctuary floor and altar rails

In the nave, the two eastern bays are arcaded on each side, with pointed arches for the partial aisles. The piers are without capitals, the chamfered arch mouldings 'die' into the octagonal piers and responds. Walls are faced with dressed stone. The nave and aisles have stone floors, partly carpeted, with the seating on herringbone parquet, which is not on platforms but level with the rest of the floor.



Fig.25: the nave and north aisle from the south



Fig.26: nave roof from the north-east

The south doorway into the nave from the porch has panelled inner doors of pine, with fittings supplied by J E Norton of Oldham. The nave is lit by the 3-light west window and square-headed nave and aisle windows, only the west window and four

aisle windows contain stained glass. The west window is by Powells and a memorial to Louisa Woodbine Parish (died 1888). All the other stained glass is by Shrigley & Hunt; three are to members of the Harrison family including the south aisle window to Rev Harrison (died 1927) and his wife Mary (died 1914). A north window in the north aisle is to Claud Gifford Jeffrey (died 1914 in WW1).

The 6-bay nave roof has arch-braced collar trusses on stone corbels and a plaster finish to the sloping lining of the roof, similar to the sanctuary roof.

The north transept now contains a kitchen and WC in the former vestry; the room has a partly exposed pine roof with painted plastered soffit. The room is lit by a north window and has walls of fair-faced dressed stone. The old vestry fireplace is still in situ on the east wall; this has a cast-iron surround but the mantelpiece is missing. The kitchen and WC fittings date from 2000; the WC is within a rectangular 'pod' with flat ceiling and stud walls, so that the overall spatial character of the old vestry has been retained. Other services in the building include electric pendant lighting with glass shades, probably the originals dating from the 1920s or 1930s when electricity was first installed. The steel radiators were fitted in the 20th century, related to the boiler being replaced to run on gas.

The south transept contains the vestry, relocated here in 2000; the pine screen and door within the arch to the west side of the room and the glazed screen in timber frame to the north side date from 2000. The walls are fair-faced stone and the floor is partly stone and partly herringbone pine parquet, like the aisles. The panelled pine partition, containing the lobby to the tower stairs on the east side of the room, was fitted in 2010.



Fig.27: south transept, the vestry since 2000, with 2010 lobby to the tower stairs, from the west

The tower is accessed from the external door on the east side of the vestry, inserted in 2010. The ringing chamber and clock are on the second stage and the bells in the third stage, accessed by a stone spiral staircase in the south-east turret



Fig.28: 1893 bell frame and bells



Fig.29: 1893 Baltic pine roof structure

The upper stage of the tower contains six bronze bells; four cast by Taylors of Loughborough in 1893, as memorial gifts, and two added in 2005 as a gift from Henry Bowring. One of the latter was an ex-Trinity House buoy bell, cast by Taylors in

1964.²² The Taylors 1893 bell frame is of timber and cast-iron, with timber bell wheels and bells hung on cast-iron head stocks. In 1994, one of the head stocks cracked and a bell fell, fortunately it did not fall through the floor.²³ Above the bells, the pyramidal roof structure is visible; some of the beams have incised marks typical of imported Baltic pine.



Fig.30: ringing chamber



Fig.31: 1902 clock

In the ringing chamber, a pine ceiling has been inserted below the floor of the belfry. The clock mechanism in the ringing chamber is contained within a pine cupboard with glass doors, through which can be seen the clock with the maker's name Potts and Son. The clock dates from 1902, installed to mark the coronation of Edward VII, as recorded on a brass plaque. The pine case was made by Charles Howarth and family in 2004.

3.3 Fittings

The fittings are Victorian or Edwardian, except for the font and Royal Arms from the previous church.

In the chancel, the balustraded oak altar rails appear to be 18th century, and were brought here from Beetham Church, according to the undated typescripts in Kendal Archives. The oak altar table is set west of the east wall, probably of the 1890s; there is no reredos, just a wooden shelf below the window for a cross. Fitted to the blind north wall to the east of the doorway there is a timber credence table, on brackets, probably part of the 1893 fittings but there is no information on this item. The

²² Humphris, 2005

²³ Westmorland Gazette, 2 September 1994

bishop's chair is dated 1662 and there is an oak chest in the choir, also 17th century. The prayer desks against the east wall were supplied by Mowbrays.

At the east end of the nave, on the north side of the chancel step, the oak pulpit was designed by Paley Austin & Paley; the 1892 drawing in Kendal Archives shows the moulded stone plinth and a 'moveable bookboard'. To the south side of the chancel step, the oak eagle lectern was made by Joseph Kilbride, but the designer is not known.



Fig.32: pulpit, 1892



Fig.33: eagle lectern made by Kilbride

The nave and aisle seating consist of pine benches, designed by Paley, Austin & Paley, with panelled sloping backs, book shelves and bench ends with 'elbows' and moulded edges but no decoration on the surfaces. The 1891 drawing is in Kendal Archives (Ref WPR 71/4/6/4).



Fig.34: nave seating

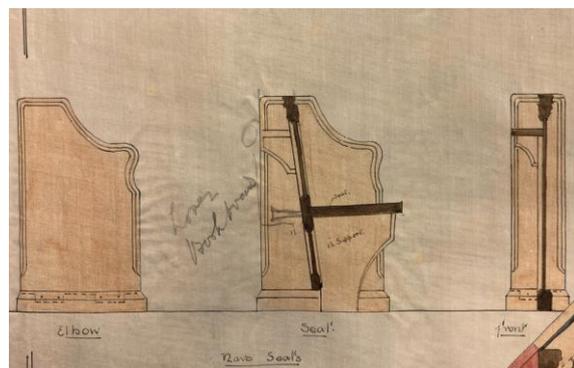


Fig.35: Paley, Austin & Paley drawing, 1891

The baptistry is at the west end of the nave, in the north-west corner. The 1892 plans show the font centred on the west wall, which may have been the original location before the panelled oak memorial to Blanche, Lady Shuttleworth was installed on the west wall after her death in 1924 (faculty dated 28 November 1924). The octagonal stone font was designed by Paley Austin & Paley in a free Perpendicular style, with concave faces between ribs. It stands on an octagonal plinth, although the drawing dated 1892 shows that a circular plinth was initially designed. The oak font cover with counter-balance lifting mechanism was added in 1904, designed by Hubert Austin and made by Carr & Bleasdale.



Fig.36: 1893 font with 1904 cover Fig.37: Paley Austin & Paley drawing, dated 1892 (Kendal Archives WPR 71/4/6/4)

Close to the font, against the north wall of the nave is a timber balustraded cover over an architectural fragment of window tracery, thought to be from the earliest chapel on the site. Fixed to the west wall, south of the west window, is an alms box; made of oak with iron straps and lock, this was designed by Paley Austin & Paley and probably made by Carr & Bleasdale. The drawing for this, dated 1893, is in Kendal Archives (WPR 71/4/6/4). On the south wall of the nave, towards the west end is a painted Royal Coat of Arms, dated 1815; this was previously in the old church. The small stone font on a slender plinth, standing behind the pews on the north side of the west end of the church was also previously in the old church, probably of a similar date.



Fig.38: font from 1814 church



Fig.39: font from Methodist Church

The church contains some liturgical objects from Barbon Methodist Church, brought here in 2008; the altar, wooden cross and a small octagonal alabaster font on a timber stand are all now in the north aisle.

The pipe organ in the north transept was built in 1903 by Walker & Son. According to the draft text for the VCH, the oak organ case was made by J. Mattison at Carr & Bleasdale, but the designer is not known. The traceried screens to south and west of the organ loft are probably by the same firm.

Various memorial brasses in the church were supplied by Gawthorp of London, according to the undated typescripts (Kendal Archives Ref. WPR 71/4/3/20).

The alabaster First World War memorial was designed by Paley Austin & Paley, in 1920 (Kendal Archives Ref. WPR 71/4/3/10).

On the south wall of the nave, near the entrance, is a collection of historical documents including framed photographs and newspaper cuttings relating the church and Barbon people associated with it; information from this display was used in compiling this report.

3.4 Setting and Burial Ground



Fig.40: view across the extended burial ground from the east

The setting of the church is provided by the enclosed burial ground, as well as the village and surrounding rural landscape. The historic layout of the earlier church yard is shown on the 1859 OS map, but the extent and character of the current burial ground is the result of major changes made for the building of the church in 1893 when the burial ground was expanded to the south and east. Further changes were made in 1915, and in 2000 the church yard was extended to the east up to the Barbon Manor drive.

The grassed churchyard is enclosed by a stone wall to the south fronting the lane, with the 1915 lychgate to the west end of this drystone wall. The lychgate, designed by Austin Paley & Paley, is built of timber on stone side walls, with a stone slate roof; the initials on the south side are the Rev. Harrison's.

The east side of the burial ground is bounded by low walls, railings and timber gate, with the private drive to Barbon Manor beyond. A field and Barbon Beck are to the north, and to the west is a field (Station Paddock) and then a private house and garden (on the site of the former railway line). The churchyard has an open character, with views over the fields to the north and east towards the fells.



Fig.41: lychgate, erected 1915

The churchyard is looked after by volunteers from the parish, and is still in use for burials. There are yew trees around the church, but only one ash tree is subject to a tree preservation order, in the south-east corner.



Fig.42: Shuttleworth memorials north-east of the church

The earliest memorials date from the 1850s and are in the area close to the remains of the old church. None of the memorials are listed by Historic England. The most notable are to local gentry families; the Shuttleworth graves are to the north-east of the church adjacent to a 1914-18 family war memorial in the form of a cross. Memorials to the Hollins-Gibson family of Whelprigg are to the south-east. Close to

the lychgate is a sundial on an octagonal stone plinth; this is a memorial to John Bailey (died 1940).

The site of the earlier church is visible to the north of the church; the gabled porch and the former south-east vestry have been retained and adapted as storage outbuildings. The historic studded door to the porch is propped inside the structure, which has recently been re-roofed and re-pointed.



Fig.43: porch of 1814 church, from the south

Down steps to the north of the churchyard and built on the boundary is a stone-built early 19th century 2-seater earth closet; unusually, this retains the seat fittings inside. The structure has a mono-pitch slated roof that slopes down to the north, and the doorway on the west gable-end.



Figs.44 and 45: earth closet on north boundary

Barbon village provides part of the setting for the church, including the war memorial at the road junction, and the 1888 Methodist church (currently under conversion to a house) further west.



Fig.46: village war memorial

4 SIGNIFICANCE

4.1 Assessing significance

Understanding the significance of a church building is an important part of the faculty process, and is recommended as an early step in exploring options for re-ordering and other changes. The Church of England provides advice on how to assess significance,²⁴ and published advice is available on assessing the significance of church seating (Cooper and Brown, 2011, pp 394-400). Historic England issued *Conservation Principles* in 2008 to explain the theoretical framework used to understand significance to inform decisions on change to heritage assets. There are generally recognised to be four main heritage values or interests in relation to historic buildings: archaeological/evidential, historical, architectural/aesthetic and communal. Within these categories, significance can be measured in hierarchical levels, which can be used to refer to individual elements within a church as well as the building as a whole. The Church of England guidance suggests the following levels of significance:

- **High** – important at the highest national or international level, including Grade I and II* listed buildings and some grade II listed buildings.
- **Moderate - High** – important at a regional or sometimes higher level, including some Grade II listed buildings.
- **Moderate** – of local value, but of regional significance for group or other value.
- **Low - moderate** – of local value
- **Low** – adds little or nothing to the value of a site, or detracts from it.

4.2 Significance of the Church

Summary: The Church of St Bartholomew has high significance for its historical value, architecture, fittings and rural setting; it is a fine example of a Paley and Austin village church built in their mature design phase in the 1890s.

Historic Value: The church has moderate significance for its historic importance as a Victorian church built to replace an earlier chapel on the site, some of which is still in situ to the north of the church. The design of the building, and the interior plan

²⁴ See guidance at <https://www.churchofengland.org/more/church-resources/churchcare/advice-and-guidance-church-buildings/statements-significance-and-needs>

reflects the principles of the Ecclesiological movement, an influential national trend in Victorian church building.

The church has moderate significance for its association with notable gentry families such as the Shuttleworths of Gawthorpe Hall as well as for local families, and clergymen particularly Rev. Harrison who built the church. Memorials to local families and Rev. Harrison are part of the historic and communal value of the church.

Architectural value: The church has high significance for architectural value, as a fine example of the village churches designed by Paley Austin and Paley at the end of the 19th century. The harmonious composition of massing, the lighting of internal spaces and the quality of the masonry and joinery details is equal to the firm's more expensive larger churches. Hyde and Pevsner describe it as an 'excellent work in freely treated Perp style with a big crossing tower...'.²⁵ In his monograph on Paley and Austin, Geoff Brandwood writes that 'the 1890s were something of a golden decade for the firm's country churches. The first was St Bartholomew, Barbon...Internally, the building is a delight.'²⁶ The Church Record entry, written by Ian Taylor in 2018, praises the 'serene composition...the free perpendicular detailing is extraordinarily prophetic of Arts and Crafts'.²⁷

The exterior has high significance for the masonry and details, and for the attractive massing of the tower and different building elements, all expressed externally. All elevations are equally important for their architecture, but the north elevation is less prominent and not visible from the lane.

The interior has high significance as a good example of a little altered late Victorian church interior, important for the ensemble of locally-made oak fittings. The significance of the fittings is enhanced by the survival of the architect's drawings for individual pieces, including the pews, and for their association with specific local craftsmen such as Joseph Kilbride and J. Mattison of Carr and Bleasdale. The altered former vestry and boiler room below, and the current vestry have low-moderate significance.

Individual elements and fittings are assessed separately:

²⁵ Hyde and Pevsner, p127

²⁶ Brandwood, p137-138

²⁷ [Barbon: St Bartholomew - CHR Church \(churchofengland.org\)](http://churchofengland.org)

- Font and font cover: moderate to high significance as an ensemble designed by Paley, Austin & Paley;
- Pulpit: moderate to high significance as a fitting designed by Paley, Austin & Paley;
- Nave and aisle seating and choir stalls: well-made oak benches designed by the architect have moderate to high significance, contributing to the overall character of the interior;
- Vestry screen (north): low-moderate significance;
- Chancel screen: moderate significance as a fitting installed in 1909, made by J Mattison of Carr & Bleasdale;
- Organ case: moderate significance for case made by J.Mattison of Carr & Bleasdale (the quality of the musical instrument has not been assessed);
- Sanctuary rail - moderate significance as an 18th century fitting brought from Beetham church;
- Eagle lectern: moderate to high significance as a fitting made by Joseph Kilbride;
- The 1890s exposed timber roofs have moderate architectural significance;
- Bells and frame by Taylors of Loughborough, 1893: moderate historical and craftsmanship significance.
- Memorial plaques and brasses on internal walls: moderate significance for historical, communal and artistic value
- Stained glass: moderate significance for artistic and historic values as good examples of Victorian glass by Shrigley & Hunt or Powells
- Kitchen and WC fittings - low significance
- Vestry, west screen and lobby to tower stairs – low significance.

Artistic value: The church contains some works of art that have moderate significance for artistic value including the craftsman-made Victorian oak fittings, memorials and stained glass.

Communal value: As a village church in continuous use for worship since 1893, it has moderate significance. The burial ground and the memorials have moderate communal significance, for social history, spiritual and religious values.

Archaeological and evidential value: The Historic Environment Record for the Yorkshire Dales National Park has an entry for the church, but none for the site of the old church. However, the burial ground has some archaeological potential relating to the above and below-ground remains of the old church, earlier chapels, and the site of the cottage demolished for the present church. The 1893 church building has low significance for archaeology.

4.3 Designations

The church has been listed since 1989, and is listed at the second highest grade, Grade II* (see Appendix 1 for the List Entry). The List Entry describes the building but

provides no commentary on significance. 5.8% of all listed buildings in England are Grade II*, which are ‘particularly important buildings of more than special interest’. 70 % of all rural church buildings in England are listed Grade I or II*, reflecting the rich heritage of Church of England buildings that serve often small rural communities.²⁸

The lychgate is not separately listed, nor are the boundary walls or any of the memorials in the churchyard, but these and the remains of the old church and the earth closet would be regarded as ‘curtilage listed’ under the 1990 Planning (Listed buildings and Conservation Areas) Act.

One ash tree within the churchyard is subject to Tree Preservation Orders (TPOs). No other designations apply to the site, although any bats are protected by the Wildlife and Countryside Act.

4.4 Setting

The church has an attractive rural setting, which contributes positively to the heritage significance of the church. The church is seen against the backdrop of the fells, amongst fields on the eastern edge of the village. The burial ground with memorials, the remains of the old church, boundary walls, trees, old earth closet and lychgate are all important elements of the setting.

²⁸ Report of the Church Buildings Review Group, 2015, p5 [church_buildings_review_2015.pdf](https://www.churchofengland.org) ([churchofengland.org](https://www.churchofengland.org))

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- St Bartholomew's Church, Barbon*, 2022

Historic Maps

1859 OS map, 1st edition 25 inch (1:2500) surveyed 1857-8 (Westmorland XLIV.13)

1898 OS map (25 inch), surveyed 1896-7 (Westmorland XLIV.13)

1919 OS map (6 inch), revised 1910-12 (sheet 44)

1934 OS map (25 inch), surveyed 1911 (Westmorland XLIV.13)

1956 OS map (6 inch) surveyed pre 1930 – 1956 (SD 68 SW)

Cumbria Archive Centre, Kendal

WPR 71/3/1/1 - tithe map dated 1835

WPR 71/4/2/4 – faculty re lychgate, 1913

WPR 71/4/2/6 – faculty re west end Shuttleworth memorial, 1924

WPR 71/4/3/2 – bells, estimate John Taylor & Co, of Loughborough, 1892

WPR 71/4/3/5 – clock, 1902

WPR 71/4/3/6 – organ, 1903

WPR 71/4/3/7 – 1905 font cover correspondence Clara Thorp

WPR 71/4/3/9 – chancel screen receipt, W Carr joiner, 1909

WPR 71/4/3/10 – memorial tablet and village war memorial, 1920

WPR 71/4/3/20 – undated/unattributed typescript on history of church

WPR 71/4/3/21 - undated/unattributed typescript on history of church (for parish magazine)

WPR 71/4/3/22 – Mowbrays church furnishings re prayer desks

WPR 71/4/6/2 – set of 12 plans by Paley & Austin, including plans of the old church, plans of new church, drawing of proposed pew, roof structures etc

WPR 71/4/6/4 – sketches and design for fittings (pulpit, alms box, font, vestry piscina etc)

Websites

British History Online [Barbon | British History Online \(british-history.ac.uk\)](https://www.british-history.ac.uk/barbon) [accessed 11 April 2022]

Cumbria Archives online catalogue (CASCAT) Ref WPR 71 – Barbon St Bartholomew Parish 1813-2019

[CASCAT: Collection Browser \(cumbria.gov.uk\)](https://cumbria.gov.uk/cascats/collection-browser) [accessed 11 April 2022]

Church Heritage Record

[Barbon: St Bartholomew - CHR Church \(churchofengland.org\)](https://www.churchofengland.org/barbon-st-bartholomew) [accessed 11 April 2022]

Cumbria Imagebank [Cumbria \(cumbriaimagebank.org.uk\)](https://cumbriaimagebank.org.uk) [accessed 11 April 2022]

Historic England Listing Selection Guide: [Places of Worship | Historic England](https://historicengland.org.uk/places-of-worship/) [accessed 11 April 2022]

Lambeth Palace Library ICBS Archive

[- Incorporated Church Building Society \(ICBS\) \(lambethpalacelibrary.org.uk\)](https://www.lambethpalacelibrary.org.uk/icsb/) [accessed 11 April 2022]

Appendix 1: List entry

List Entry Summary

This building is listed under the Planning (Listed Buildings and Conservation Areas) Act 1990 as amended for its special architectural or historic interest.

Heritage Category: Listed Building

Grade: II*

List Entry Number: 1086928

Date first listed: 21-Feb-1989

Statutory Address: CHURCH OF ST BARTHOLOMEW, BANNERIGGS BROW

County: Cumbria

District: South Lakeland

Parish: Kirkby Lonsdale

National Park: Yorkshire Dales

National Grid Reference: SD 63050 82462

Details

SD 68 SW 22/8

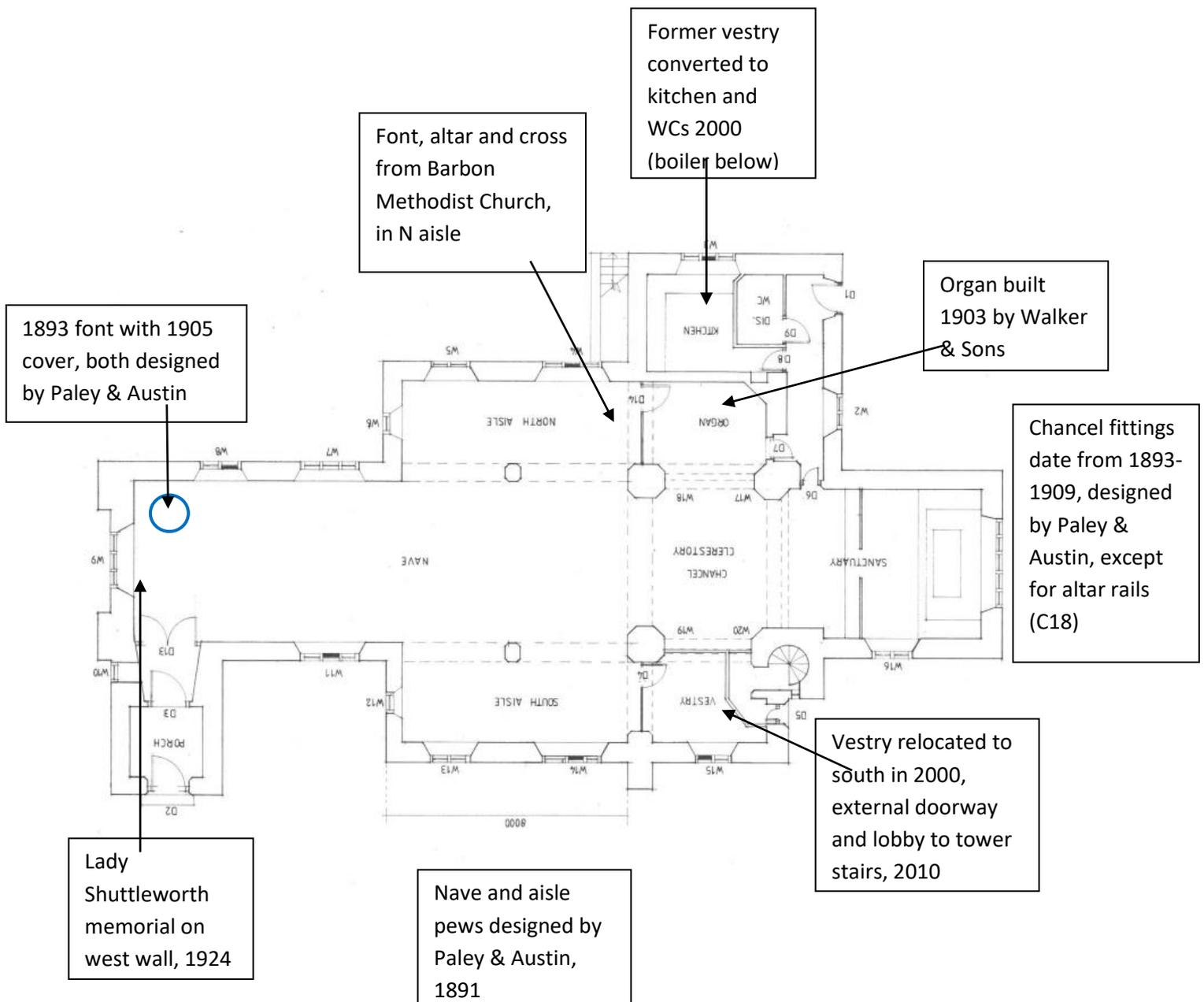
II* Church. 1893. By Paley and Austin. Dressed stone with ashlar dressings and stone slate roofs. Nave, aisles, crossing tower, south transept, north organ loft and vestry, chancel. Free Perpendicular style. Coped gables; most lights have 3-centred cusped heads. 4-bay nave has 2-bay aisles to east end. West end has flat weathered buttresses flanking 3-light window. Straight-headed north and south windows of 2 and 3 lights; aisle returns have single lights. South porch is gabled; 3-centred arch with label mould and statue in niche above; single light to south. Tower has square south-east stair turret clasping angle; single light to west with clock face above. 2 ogee-headed lights to north; bell opening of 3 lights with louvres, impost course, embattled parapet with water spouts; pyramidal roof with tall cross. Gabled organ loft has straight-headed 3-light north window; outshut under catslide roof to east has 2 straight-headed windows of 3 lights and entrance with shouldered lintel. Transept has 2-light straight-headed traceried window and large weathered buttress to west. Chancel has 5-light east window and gable cross, 2-light window to south.

Interior: Porch has 2 pairs of doors. Nave has arch-braced double collar trusses and 2 tiers of wind braces. Octagonal stone font has buttresses and Tudor flower, and cover. Small font and cover, and royal arms of 1815 from church of 1814. 2-bay

arcades have double-chamfered segmental arches dying into octagonal pier and responds. Simple pews with moulded muntins. Crossing arches die into octagonal piers. Chancel screen to west and parclose screens to north and south have tracery and cornice with brattishing. Arches between aisles and vestry and transept are hollow-chamfered with Tudor flower, that to vestry with screen. Transept has pews and tower entrance in projection. Pulpit is timber on stone base, pierced tracery and cornice; wood eagle lectern. Chancel has arch braced collar roof with struts and windbraces. Stalls have tracery panels. South recess below window and piscina with 3-centred head and lobed bowl. North entrance with tracery head. Early C18 altar rail with turned balusters and wood credence shelf on struts.

Appendix 2: Ground floor plan by Wright Design Partnership, 2004

NB: north is to the top on this page (plan drawn with north to bottom). Not to scale. Plan reproduced with kind permission of Wright Design Partnership, annotations by Marion Barter.



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