



All Saints Parish Church
Winterton
Scunthorpe

Grade 1 Listed

Diocese of Lincoln

Proposals for improved facilities
For Heritage Interpretation and improved Community Activities

English Heritage Consultation

RIBA STAGE D DESIGN SUMMARY

November 2012

Content

1. Introduction
2. Summary of proposed alterations and interventions.
3. Summary of Investigation Reports
4. Lincoln DAC Consultations
5. Design Proposals and Conservation Justification
6. Listing Citation – EH Images of England
7. Illustrations

1 Introduction

All Saints Church is a significant historic building with a unique 'Romanesque Tower'. It is located at the heart of the small town of Winterton in North Lincolnshire, approximately 8 miles south of the River Humber and dates back to the time of the Norman Conquest, if not earlier. The Roman Road Ermine Street runs north nearby from Lincoln to York and within 1/2m to the west is the site of an extensive Roman settlement where substantial mosaic floors have been excavated. The existing church building is 11th century (See Pevsner + 'Summoning St Michael' - Stocker and Everson) built around the year 1080 within two decades of the Norman Conquest and one decade of the 'Harrying of the North', an event precipitated by Saxon and Viking insurgency in York in the autumn of 1069. All Saints Church has developed over the centuries. Incorporating architecture and artifacts from each of the defining periods and the social history of Winterton. It is Grade 1 Listed.

The purpose of the project is to provide facilities within the church building to enable the unique story of the church and its ongoing relationship with the community to be interpreted, understood and celebrated.

There follows a summary of proposals for each of the main spaces, their historic significance, designated activities and proposed alterations as deemed necessary to promote improved use and interpretation. Being a significant historic building and setting, minimal intervention has at all times been the criteria where alterations are considered. Proposals for enhancement of setting ease of circulation and the ability for the cultural significance of the monument to be fully appreciated and enjoyed has been the guide to the design.

Please read this report in conjunction with the Statements of Significance and Needs. Separate documents prepared by All Saints PCC and attached or enclosed.

1. Summary of proposed Alterations and Interventions into Historic Fabric (See Design Proposals and Conservation Justification for full explanation)

Nave, North + South Aisles and Transepts

1. Remove C19 Pew Benches and Pew platforms, retain some for record purposes.
2. Replace with quality Oak chairs.
3. Carefully remove existing stone paving, setting aside for reuse.
4. Raise Finished Floor level to that of existing door thresholds to remove level changes.
5. Reinststate existing stone paving and supplement with new matching paving on breathable Limecrete sub-base with integral underfloor heating formed between raised FFL and void above the historic solum level.
6. Remove cement based renders and replaster in lime plasters.
7. Form step down to existing Tower Lower stage floor with new dressed stone step.
8. Remove Victorian Font, Stand and Base (Possible reuse of bowl for other purposes).
9. Reinststate medieval stone Font from S Transept to centre of Nave west bay adjoining Tower.
10. Relocate medieval stone fragments from Tower to Nave/Tower wall.
11. Decorate walls with Limewash or breathable silica based paints.

South Porch + Medieval Entrance Door

1. Form frameless glass door/screen located midway within Porch
2. Conservator repair/refurbishment to Historic Door and Ironwork.
3. Refurbish Iron gates to S Porch
4. Conservation repair to masonry.

North Porch

1. Remove existing lavatory, internal partitions and reopen blocked external doorway.
2. Conservation repair to vaulted ceiling.
3. Lime plasters and decorations to walls.
4. New stone paving floor as specified for Nave
5. Conservation repair to existing C19 timber door.

West Tower

1. Conservator refurbishment of existing glazed oak door/screen.
2. Carefully remove existing stone paving floor and set aside for reuse.
3. Reinststate stone paving on breathable Limecrete sub-base with integral underfloor heating.
4. Conservator removal of paint and repair to Anglo Saxon Grave slab lintol to West Door
5. Form First floor suspended timber gallery and with balustraded cut out for Bell Ropes. Fix to existing Tower walls with minimum number of masonry anchors reusing existing sockets from former Ringers Gallery fixing where possible.
6. Suspend Bell Rope 'Spider' from above.
7. Form new access hatch at NW upper level into Clock Chamber. Infill ex hatch opening to NE
8. Remove existing C19 iron access ladders and gantry.
9. Fix HSE compliant ladder (or reuse ex C19 ladder) from gallery level to Clock Chamber
10. Fit new HSE compliant ladder from Clock Chamber, through Bell Chamber to roof.
11. Fit purpose made Oak display cabinets to North and South walls. One for A/V screen.
12. Fix 'Paschal Candle' and ironwork holder to interior west wall.

North Aisle West Community Heritage Meeting Room

1. Conservation repair to existing suspended timber floor + incorporate underfloor heating.
2. Carefully adapt existing Choir Robe cabinet to North wall to form secure glazed display cabinet with drawer units below.
3. Conservator repair to Commandments Boards
4. Conservator cleaning and display of historic oil painting (Relocated from S. Transept)
5. Form full height plasterboard partition between Nave/Heritage rooms incorporating feature artwork glazed oak door in rounded arch to match partition west of South Aisle.
6. Retain existing long bench to Tower Wall
7. Form UV filter + light sensitive projector screen as secondary glazing panel fixed to stand in front of north aisle west tracery central panel.
8. Form freestanding furniture storage cabinet, housing chair store and archives, located below west window
9. Fix copy of Tithe Map to Tower wall. Conservator fixings.
10. Remove cementitious render, replaster in Lime,
11. Decorate on limewash or breathable silica based paints.

South Aisle West – Meeting Room and Crèche

1. Remove defective and cementitious plaster. Replaster in lime
2. Redecorate in Limewash or silica based paints.
3. Carefully remove suspended floor boards, install underfloor heating and reinstate.

Kitchen/Toilets Extension

1. Justification for extending a Grade 1 Listed Building.
2. Proposed location, site and archaeology
3. Abutment treatment to historic north wall
4. Form and materials of proposed extension.

Heating/Lighting /Sound + Feature Lighting

1. New supplies and services throughout.

Clergy Vestry

1. Remove cement based renders and re-plaster in Lime. Decorate in limewash .
2. Form bulkhead and recessed partition within existing partition to Organ Chamber.

Organ

1. Conservation repair.

External Fabric

1. Conservation repairs to slate roofing
2. Removal of concrete perimeter channels
3. Renewal of surface water drainage and replacement of rainwater goods in cast iron

4. Repairs to drainage
5. Conservation repairs to masonry walling and tracery

2. Summary of Investigation Reports

To inform the design proposals and cost plan, the following HLF Stage 1 investigations have been undertaken;

1. Archaeologist Investigation – North Churchyard and Nave floor assessment.
2. Structural Engineers Survey – structural condition and movement.
3. Timber infestation survey – decay or infestation within all timber structures.
4. Dampness survey
5. Conservation Architects' Fabric survey – repair, conservation and design approach.
6. Stained Glass survey.
7. Monuments Survey
8. Plaster, mortars and salts survey.
9. Historic masonry survey, walling and paving. Origin, quarries and building phases.
10. Drainage Survey. CCTV record + repairs
11. Organ survey
12. Paintings Survey.
13. Conservation of paper maps and records survey.
14. Assessment of Bier and Pall
15. Assessment of historic ironwork
16. Digital Topographical Survey.
17. Lincolnshire Romanesque Tower consultation, concept author Prof David Stocker.
18. Bells Survey
19. Conservation of furnishings and fittings.
20. Asbestos
21. Dendrochronology: Tower built in timber stumps.

3. Lincoln DAC Consultations

The RIBA Stage D proposals were submitted for the July meeting of the Lincoln DAC. A subcommittee was designated to review the scheme on site and for more detailed discussion with the PCC Representatives and Architect.

A meeting was convened on site 21st August 2012, attended by Robin and Gwenifer Shawyer representing the PCC, Keith Halliday DAC Secretary, Lee Holmes DAC Architect and Professor David Stoker all of Lincoln DAC and Project Architect Brian Foxley.

The meeting presentation followed the reasoning and explanations as set out below. A revised design for the form of the proposed Kitchen/Toilet extension was tabled at the meeting.

All aspects of the proposals were explained and discussed whilst viewing each element on site. The delegation gave their support in principle to all proposals. The

Tower interpretation was most welcome as it was a subject matter for which Professor Stocker had published the thesis 'Summoning St Michael' and was encouraged to see the opportunity at All Saints being developed for interpretation purposes.

The form of the Kitchen/Toilet extension was discussed at length. Having appreciated the design parameters as set out below and mindful of the issue of scale of incorporating a 'non liturgical' form within an historic liturgical setting, the subcommittee appeared supportive in principle. Following viewing of the pegging out of the extension on site in its proposed location they appreciated the freeform nature of dry stone walling can be perceived more as garden wall than building.

Importantly the DAC group referred to the necessity for the North Porch, proposed to be incorporated within the extension, to retain more of its integrity. To this end they proposed a design refinement for roof glazing adjoining the North porch in order to permit viewing of the porch gable.

The delegation recommended early consultation with English Heritage

4. Design Proposals and Justification

The Nave

Generally

An expansive and delightfully sunny historic interior, the double aisled Nave with its two imposing transepts and tall windows date mainly from the early 12th Century and with some Victorian modifications to the roofline. A re-dedication is reported in 1203 in the reign of King John. The existing Nave was in use throughout the reign of Henry III and the Barons War into the turbulent years of Edward I and wars with the Scots. Roman Catholic Christianity flourished through these years unwittingly heading towards the emerging opinions and questioning, the rise of the Lollards, Protestantism, the Reformation, Puritanism and the eventual wholesale transformation of the church traditions and liturgy for the community of Winterton. The architectural elements of the Nave, Transepts, Norman Keel mouldings and capitals, the South door, the Tower and Chancel all bear witness to these defining moments and their unique story within the community.

It is proposed to reinstate the Nave and Aisles as a central gathering space for full community activity. In addition to worship it would accommodate concerts, theatre, lectures, exhibitions, story-telling, harvest suppers and general village events. By

accommodating a greater diversity of use and with added interpretation it would enable the building to be more fully appreciated, aiding its ongoing protection.

Pews

The interior has a very dense arrangement of C19 pine pews, to the extent that circulation and uses other than seating are prohibited. The present restrictive layout curtails proper community use that would have been enjoyed throughout its history until the introduction of box pews in the 18th century. The existing pew benches date from 1872. They have been assessed and considered not to be of any historic or artistic significance, having been mass produced to a standard pattern.

It is proposed to replace the Pews with high quality Oak chairs and benches to facilitate more comfortable seating and flexible layouts. Some Pews are to be retained for record purposes. The proposal for seating is to have a permanent set of 140 chairs, supplemented for larger events with folding chairs of matching high quality oak, stored in free standing furniture cabinets each with integral chair trolley's.

Nave Floor

The Nave floor is aisled, comprising historic and later stone paving and Ledger stones divided by timber Pew Platforms. The floor surface steps through a number of shallow levels each in the order of 10cm, commencing upon entry with a step/ramp down from the historic door thresholds. The level changes are not significant to the architecture but represent unexpected hazards to safe pedestrian circulation. Significant archaeology is anticipated below the Nave floor and initial investigation has indicated a 20-30cm void below the Pew platforms before the level of the Solum is found. The aisles paving's are on solid substrates containing C19/20 heating ducts indicating considerable disturbance to early archaeology.

It is proposed to remove the level changes by realigning the floor as a single flat plane at the higher level of the historic door thresholds, approximately 10cm above the existing majority level. This would require carefully lifting the existing stone paving and forming a solid yet breathable substructure of Limecrete over the existing solum and within which the stone paving is rebbed. The overall thickness of the new floor would occupy the void and raised levels thereby minimizing to within millimeters or avoiding altogether excavation into the existing substrate. The Lincoln DAC Archaeologist has carried out initial investigations and is to further investigate for verification. Our considered view, subject to further investigation, is the proposal is feasible and would be non invasive of significant historic fabric below. The arcade column bases plinths appear to accommodate the raised floor level without

compromise to their presentation or integrity. The new solid floor would extend as far as the Chancel step only and include the Aisles and Transepts

Underfloor heating is to be incorporated to introduce constant low level heating to assist the masonry to dry and thereby conserve the historic fabric.

The stone paving is under assessment by masonry specialists Jefferson Consulting Ltd to ascertain significance, origin and condition. The paving is to be re-laid, supplemented by new appropriate stone paving where necessary.

To the west of the Nave, in front of the Tower Arch the existing C19 Font and base is to be removed and replaced by the original medieval font set on a simple ashlar plinth on feature stone paving, this space is to serve to interpret the narrative and liturgy of baptism within the long history of All Saints church.

Nave walls

Cement renders are to be removed and a replaced with lime plasters, and all decorated with either limewash or silica based paints all to aid breathability of the wall elements.

North Transept

A tall light and yet semi private space, the North transept is to serve as a space for reflection and quiet. The historic Bier and Pall are to be displayed in this space and possibly a water feature to aid contemplation and remembrance. The fabric proposals in this space are as in the Nave.

South Transept

A tall sunny light space it is to be designated for children's activity. Such activities would include storytelling and where the surrounding now vacant Niches and Piscina from the former Chantry Chapels would serve as inspiring material for interpretation and learning of the rich heritage and community story. Again, the fabric proposals for the South Transept are as in the Nave. Conservation is required to the windows and tracery.

South Porch + Medieval Entrance Door

At the entrance we encounter the great Oak medieval door constructed initially in the 13th century and with the original ironwork still in place and in use. The Oak boarding has since been replaced but still dates from the 15th century. (See Medieval Ironwork Decorative Ironwork in England - Geddes) The door has witnessed many defining moments since its installation in 1201.

The door is heavy to open and with the wicket gate makes access and egress difficult. It is proposed to construct a set of frameless glass doors mid way within the porch to enable the historic door to remain open and hence protected. The representation of the door in the medieval concept of 'Heavens Door' is to form part of the interpretation.

North Porch

The North Porch structure is of interest as it appears to be a C18 facing on an early vaulted structure (See Pevsner). There is an opinion within the Church Group that a recorded C14 Anchorite Cell may have been located here. It currently houses a lavatory and partition wall. The former North Door masonry opening has been blocked up. The interior door is of interest and may be C19. Access to the lavatory prohibits use by disabled persons. The plumbing is noisy and intrusive. The lavatory is of a poor standard and quality compromising the integrity and significance of place.

West Tower

The Tower is unique, being one of the few Lincolnshire Romanesque Towers built around the year of 1080 and with a multiple Bell Ringing chamber above. It is thought to have been designed to accommodate overnight funerary vigil prior to an elaborate funeral ceremony all as introduced by Archbishop Lanfranc following the Norman Conquest. The introduction of the use of bells for other than Mass is thought to have assisted the introduction of 'Curfew' as a control measure following the Conquest. (See Summoning St Michael - Stocker and Everson)

It is proposed to reinstate the integrity of this space by removing the services installations, gas and electricity, their timber housing and the C19 iron access ladders and gantries. Also by removing the layers of paint and conserving the Anglo Saxon grave slab lintol above the west door and carefully removing the many layers of paint from the interior wall to reveal the unique 'drystone' construction of the original Norman Tower interior.

The proportions of the ground floor chamber are to be reinstated by introducing a new gallery built at the level of the original C11 Ringing Gallery. The space is envisaged as a quiet place where audio visual interpretation can be viewed via a flat screen located on the North wall and the sounds and music of the original mass can be played. A Paschal Candle is to be fitted to the west wall to enhance, by its flickering flame, the sense of time within the Tower which is to be enhanced by other references to time already present within the ancient walls, such as the presence of Bells (used for centuries as a measure of time), the ticking and striking of

the historic clock and the formation of an applied 'Timeline' a planned community project.

A separate but equally significant activity within the space is encouragement of the traditional art of Bell Ringing. To be more accessible and enjoyable it is to be retained at the ground floor level and with the ropes passing through an elliptical cut out in the new gallery floor above. Bell Ringing already well supported within the church group and local community. Interpretation of the Bells and their mechanism is to be via the audio visual facility within the Tower space. When not in use the Bell ropes are to be stored on an 'oak spider' and hoisted up into the upper chamber to reinstate the reflective tranquility of the original ground floor funerary space.

Access to the upper stages is to be via a power assisted HSE compliant telescopic 'loft ladder' stored within the upper gallery and with a drop down hatch within the oak boarding of the ceiling soffit.

Underfloor heating is to be installed below the existing paved floor to retain dryness and conservation of the historic Norman fabric.

Community Heritage Room

Located in the west end of the north aisle in the former Choir Vestry, this space is to serve as the Community Heritage display and interpretation. It is to house the numerous and significant memorabilia and artifacts such as the original set of west gallery instruments and Tithe map. Glazed secure display and drawer display is to be formed within the existing Choir Robe Cabinet against the north wall and a new archive and chair store cabinet formed below the west window.

A light sensitive screen is to be placed against the west window to serve as a UV light filter and as a screen upon which to project videos for the community heritage seminars. The existing original Norman Tower north wall face is to remain on show only partially covered at the lower level by an interpretation copy of the village Tithe Map.

A full height plasterboard studwork partition is to be formed across the space from the North Door to the Tower to match that on the South Aisle and with an ornamental Oak glazed door mirroring the shape of that in the South aisle yet representative of a more contemporary piece of joinery artwork. Seating for approximately twenty persons is envisaged to provide the semi private seminar space where activities can take place without interference from or to those in the Nave

Meeting Room and Creche

Located in the west end of the South Aisle this room will continue as the Meeting Room for the day to day management of the church and as a secure Creche.

The Kitchen /Toilets Extension.

Location and Archaeology

The participating and interpretive community activities have filled the available spaces within the historic church without compromise to the integrity of those spaces. The servicing facilities of Kitchen, Toilet, further storage and plant are therefore proposed to be in a new extension located outside the church. This also accords with their requirement for hygienic, washable, functional surfaces often the antithesis of the vulnerable surfaces of significant historic fabric and also by avoiding extensive intervention by way of service routes.

The area adjoining the west end of the North Aisle wall was considered an appropriate location as it affording a direct link into the church via the existing, albeit blocked up, North Door.

Selected trial pit investigations for potential archaeology have been undertaken by the Archaeologist and Structural Engineer. The Archaeologist deemed the area clear of undisturbed archeology and would support proposals for an extension to be formed in the designated area. It is envisaged the structural design of the floor would entail the use of raft and shallow foundations. The drainage connections would follow the existing route of the North Porch Toilet, west around the Tower and south towards the mains drainage.

Link with the existing North wall

The link of a new structure to the existing north wall was carefully considered and although the masonry at that section is a relatively recent refacing, the proposed new building should where possible minimize intervention into historic walls and link tenuously by abutment techniques avoiding building in where possible. Flashing lines to the North wall would, where possible, be horizontal and within an existing bed joint to avoid raking cutting across existing stones This would suggest a level roof abutment of either a lean-to pitched roof or a flat roof design for the proposed extension.

The form of a proposed new structure

The form and intervention of the new structure into an historic setting proved challenging. The required floor area for the facilities, identified through the brief and user requirements was more than could be contained in a simple modest lean to

extension. All indications are that the kitchen/toilet extension would be sizable and therefore conspicuous within the historic setting.

A number of rectilinear shapes were explored. The challenge appeared to be that contained within each set of forms the 'meaning' or expectation the form would have when viewed against the architectural language of the existing church would be significant. The existing rectilinear forms comprising the architectural language of the church were derived from liturgical use and expression. The Nave, Aisles and Transepts were rectilinear responding to liturgical worship, procession or Chancies. They were traditional in shape which in turn carried an expectation of use. To disguise a kitchen/toilet block as one of these great and pure liturgical spaces seemed demeaning and false design, contrary to conservation policy and possibly disappointing and confusing if built.

To avoid pastiche or imitation by introducing another apparent Transept or Chapter House form, a simple organic freeform shape was considered. When viewed from the churchyard the receding plane of a drystone wall may relate more to boundary garden walling than to the formal structures of the liturgical language. In Winterton, drystone walling continues as a craft. In acknowledgement of the earliest part of the church, the Norman Tower having been constructed in drystone work it was considered as appropriate to explore a free-form drystone wall shape to contain the kitchen/toilet utility. The interior walls would be dry lined, arranged faceted to enable worktops etc to abut in a series of flat planes.

Such a form would enable a flat roof, proposed in stainless steel to be utilized, enabling the abutment flashing to the historic North wall to be level along an existing bed joint thereby avoiding the invasive raking chases required for an otherwise pitched gable roof.

For effective circulation to the Nave, and to avoid forming new openings it is proposed to link the Kitchen/Toilet via the existing North Porch.

To enable the North Porch to be incorporated within the Kitchen/Toilet extension and yet retain its integrity when viewed from outside, the freeform shape with its flat ss roof is proposed, so arranged as to enable a glazed section to be formed as an outer porch and with glazed roof. This would enable the historic porch to be viewed from the front and east. The flashing line to the glass roof would follow the underside of the Porch masonry pediment bed joint, again avoiding cutting chases in the faced masonry work.

6. English Heritage Listing Citation

1. Listing Citation (EH Images of England)



IoE Number: 442397

Location: CHURCH OF ALL SAINTS, CHURCH SIDE (north side)

WINTERTON, NORTH LINCOLNSHIRE, LINCOLNSHIRE

Grade 1

SE 9218-9318 WINTERTON CHURCH SIDE (north side) 9/48 Church of All Saints

SE 9218-9318 WINTERTON CHURCH SIDE (north side) 9/48 Church of All Saints 6.11.67
 GV II Church. Mid CII tower and nave, early-mid C13 nave aisles, transepts and upper stage to tower, later C13 chancel, C14 south door and windows to aisles and transepts. Mid C17 restorations, C18 north porch. C19 vestry. Restorations 1903-4 by C. Hodgeson Fowler included addition of nave clerestory and tower parapet, rebuilding chancel gable and re-roofing and re-flooring throughout. Engaged west tower flanked by aisles, 3-bay aisled nave with north and south porches, 2-bay north and south transepts, 3-bay chancel with 2-bay vestry adjoining north side. Coursed limestone rubble with ashlar dressings. Slate roofs. 4-stage tower: plinth, quoins and chamfered string courses to first 3 stages. Tall first stage has west door with low arched lintel and later lancet above. Stepped-in second stage has twin round-headed belfry openings with cylindrical mid-wall shafts and cushion capitals. Circular sound-holes to 3rd stage, obscured on south by C19 clockface. 4th stage has tall twin pointed belfry openings with nook shafts and central chamfered shaft. C20 corbel table, spouts and embattled parapet with crocketed pinnacles. West ends of aisles flanking tower have chamfered plinth, buttresses, moulded cillband and pointed 3-light windows with intersecting tracery. South aisle: chamfered plinth, buttresses, square-headed windows of 2 and 3 trefoiled lights, North aisle: blocked square opening, C18 lancet, 3-light pointed window with intersecting tracery. Transepts: plinth, quoins, moulded cillband; 2 east lancets, those to north and south with hoodmoulds; 4-light north and south windows with Curvilinear tracery and hoodmoulds. Chancel: chamfered plinth, angle and mid buttresses; 2 lancets to north and south, plate-traceried south window with 2-lights and circle above, pointed chamfered priest's door, all with hoodmoulds and carved stops; C20 pointed 3-light east window and pinnaced gable. Vestry has lancets and pointed north door with oval light

above. North porch has blocked pointed door, pedimented gable and pointed interior vault. South porch: pointed outer arch with inner shafted order, flanked by pair of trefoiled niches with a third in C20 rebuilt gable above. Pointed inner door of 2 shafted orders with roll-moulded arch: ogee-headed niche above with ornate carved base and crocketed canopy flanked by pinnacled buttresses. Original door with ornate strap hinges. Interior. Narrow round-headed windows to north and south sides of tower; round-headed tower arch with a narrow flat-headed doorway above. Nave arcades of double-chamfered pointed arches with hoodmoulds and carved headstops on octagonal piers with moulded bases, finely-carved foliate capitals (one C19) and bold mid-shaft collars, keeled to north, dog-tooth moulded to south. Keeled and triple-shafted west responds; broad filleted responds to east, with a plain moulded capital to south and a re-used Romanesque capital to north with animal carving. South transept: dog-tooth hoodmould to one lancet; rectangular aumbry and pointed chamfered piscina. Similar piscina to north transept. Pointed chamfered chancel arch of 3 orders on filleted responds; plain moulded capital to north, foliate capital to south. Restored piscina to chancel. Mutilated brass in chancel floor to John Rudd and two wives, of 1504; carved stone tablet on south wall to Peter Gering 1590, with arms and full achievement. Late C18-early C19 marble wall tablets in chancel and south aisle. Present font C19; earlier font in south transept has octagonal bowl on re-used foliate capital with nailhead moulding to abacus. N. Pevsner and J. Harris, *The Buildings of England: Lincolnshire*, 1978, 424-5; H. & J. Taylor, *Anglo-Saxon Architecture*, Volume 2, 1965, 674-5.



11th Century 'Lincolnshire Romanesque Tower'



Detail of 11th century Tower windows.



Winterton Heritage – a Lincolnshire settlement from Romano Britain to present day

2.0 Significance: Norman Conquest – Control, Funerary Liturgy and Curfew - 11th Century Romanesque Tower



C13 west door ironwork



Original Norman Funerary Tower



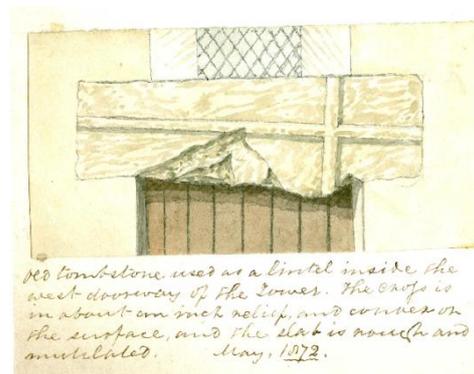
NW wall – gantry at former ringing chamber level



High level access into former ringing



Anglo Saxon Grave Slab above Tower West Door

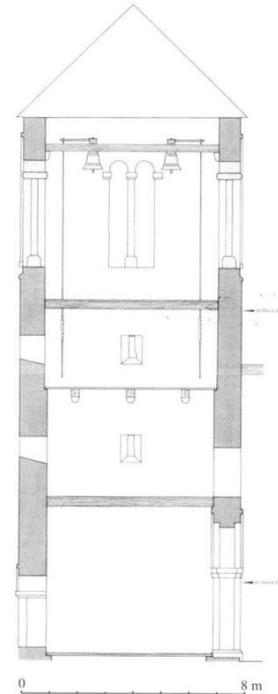


Old tombstone used as a lintel inside the west doorway of the tower. The cross is in about an inch relief, and comes on the surface, and the slab is rough and mutilated. May, 1872.

Grave cover sketch by Fowler



Nave looking west to the Romanesque funerary arrangement.
11th Century Archway + access above into former ringing chamber



Interpretive sketch (elsewhere)
of funerary ringing layout
(Stocker + Everson) – high level
ringing chamber at All Saints
to be reinstated



Illustrations of Lincolnshire 12th century bell ringing (Stocker + Everson)

3.0 Significance 'Heavens Door' – The Medieval Church Door + Masonry fragments



'Heavens Door' interpretation of the cultural value and social significance of church porches in medieval society. Original C13 ironwork on C15 crosses boarded doors



C13 ironwork



Interpretation of 14/15th century carved masonry to be relocated to west Nave

4.0 Significance: The 18th and 19th Century.



The C18 – painting by Anton Raphael Mengs + early original and working Winterton Clock

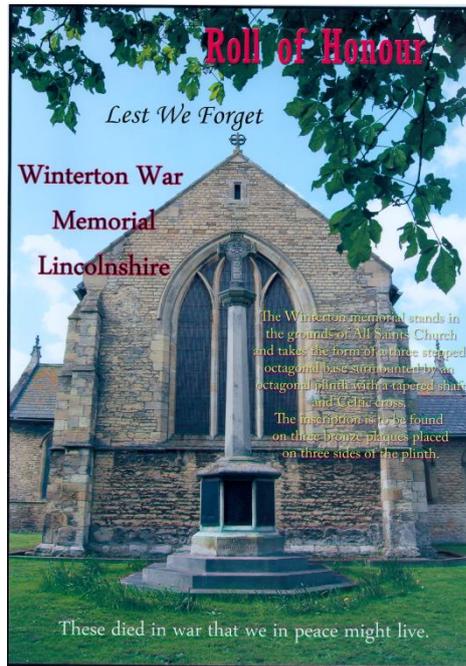
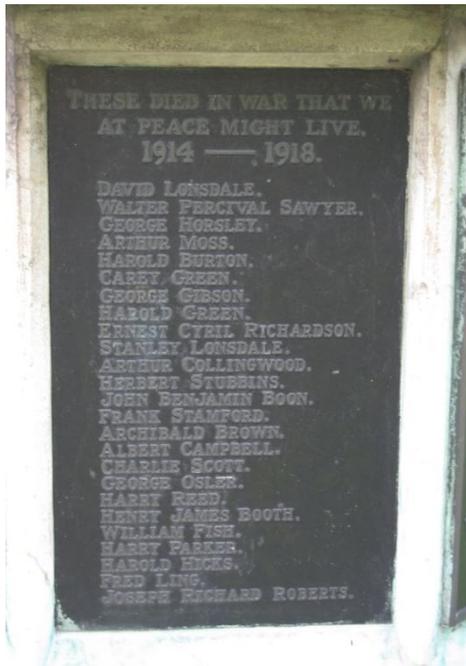


Musical Heritage - Original set of C19 All Saints West Gallery instruments.

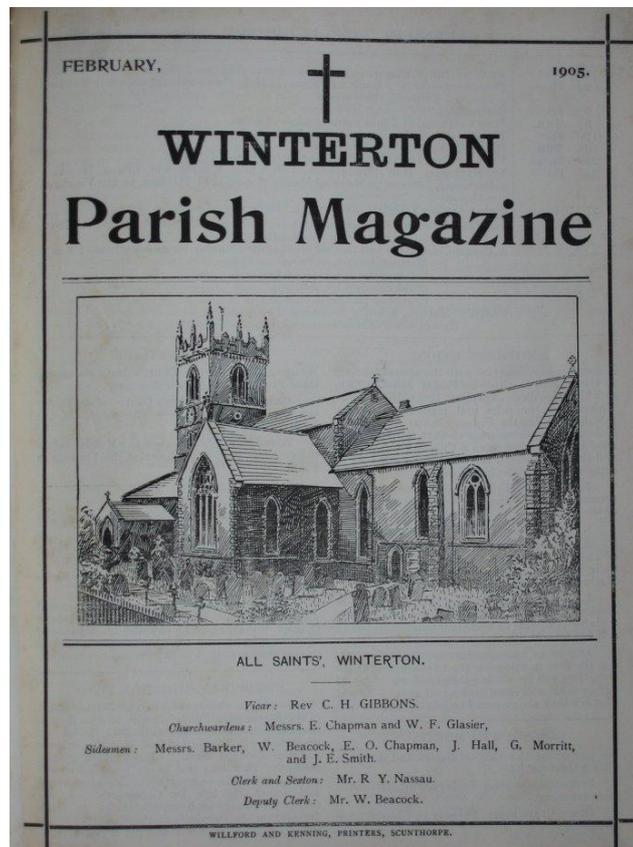


Original Tithe Map to be displayed for Local History Research

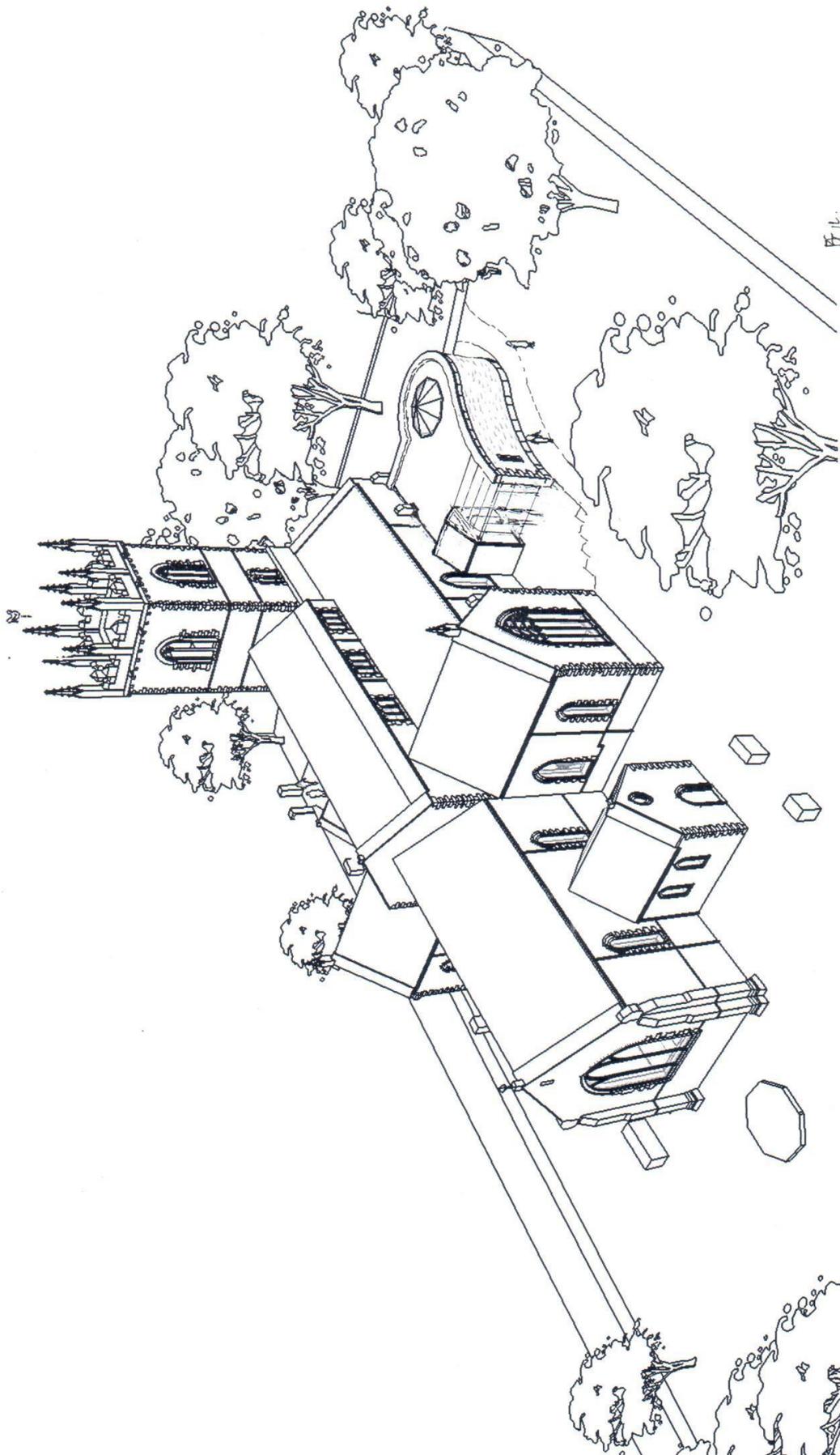
Social History + Living memory



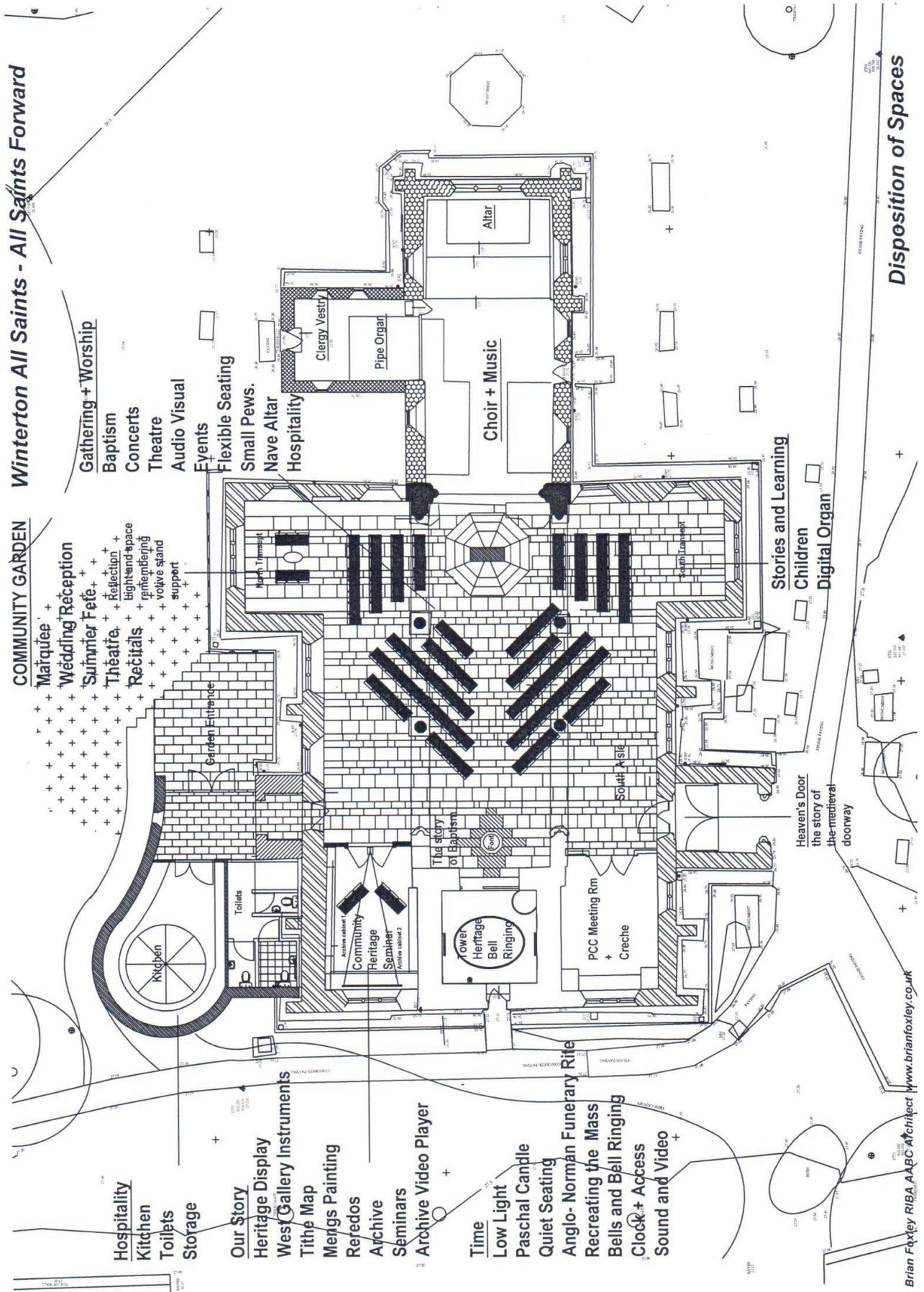
The story of a Parish – archive of wartime loss - full collection of 'Parish Mags'



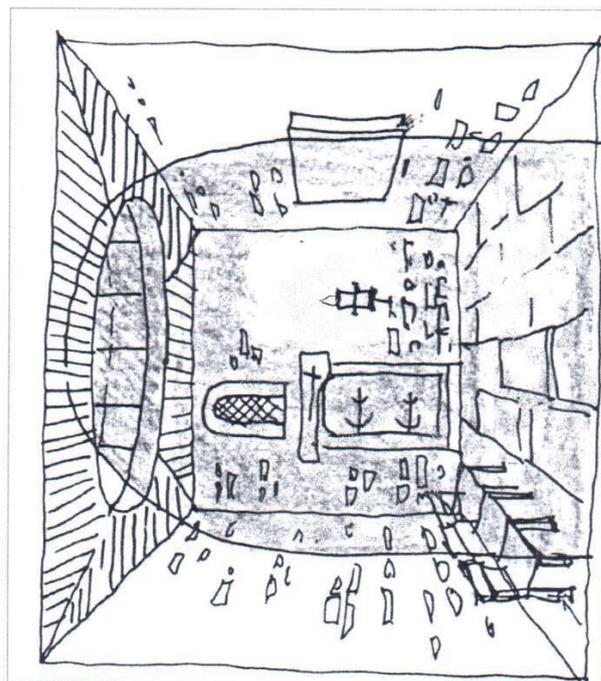
7.00 Stage D Design: Axonometric showing Kitchen Extension/Link to the North West



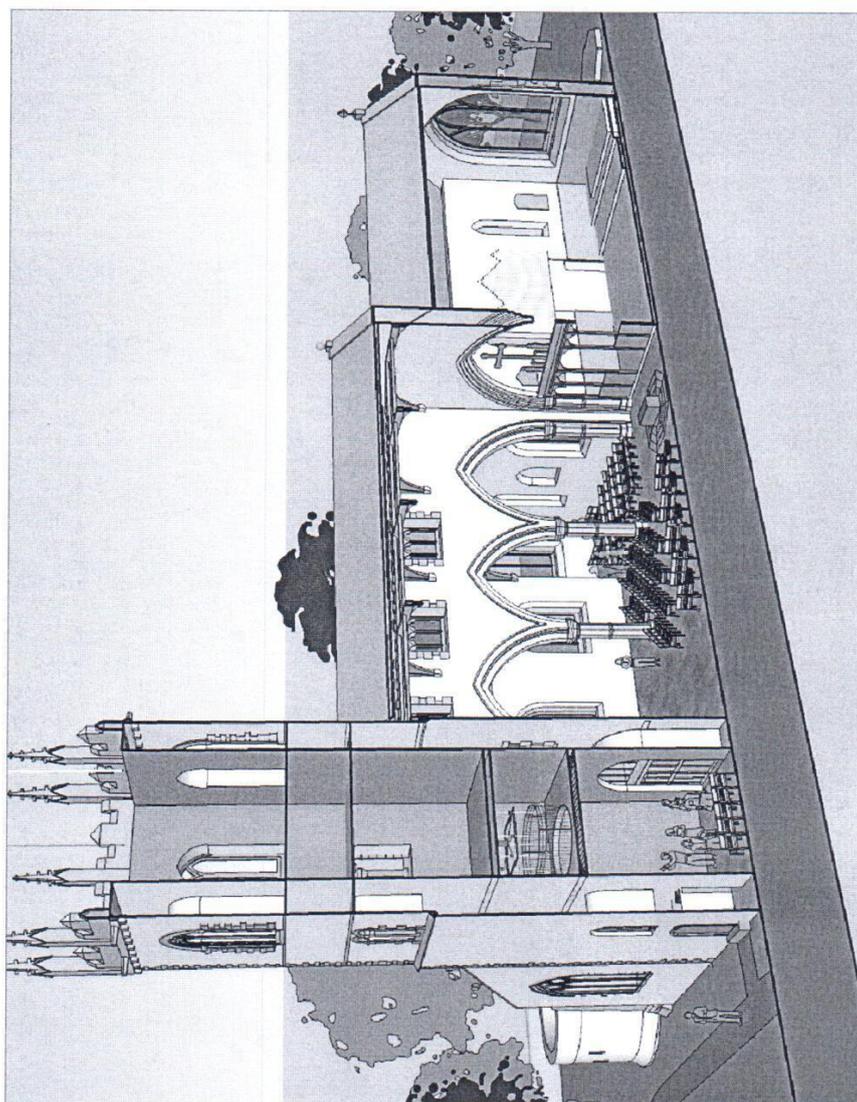
8.00 Stage D Design: Ground Floor Plan: showing disposition of space and use



9.00 Stage D Design: Cut away of nave Tower interior + Sketch of Funerary space

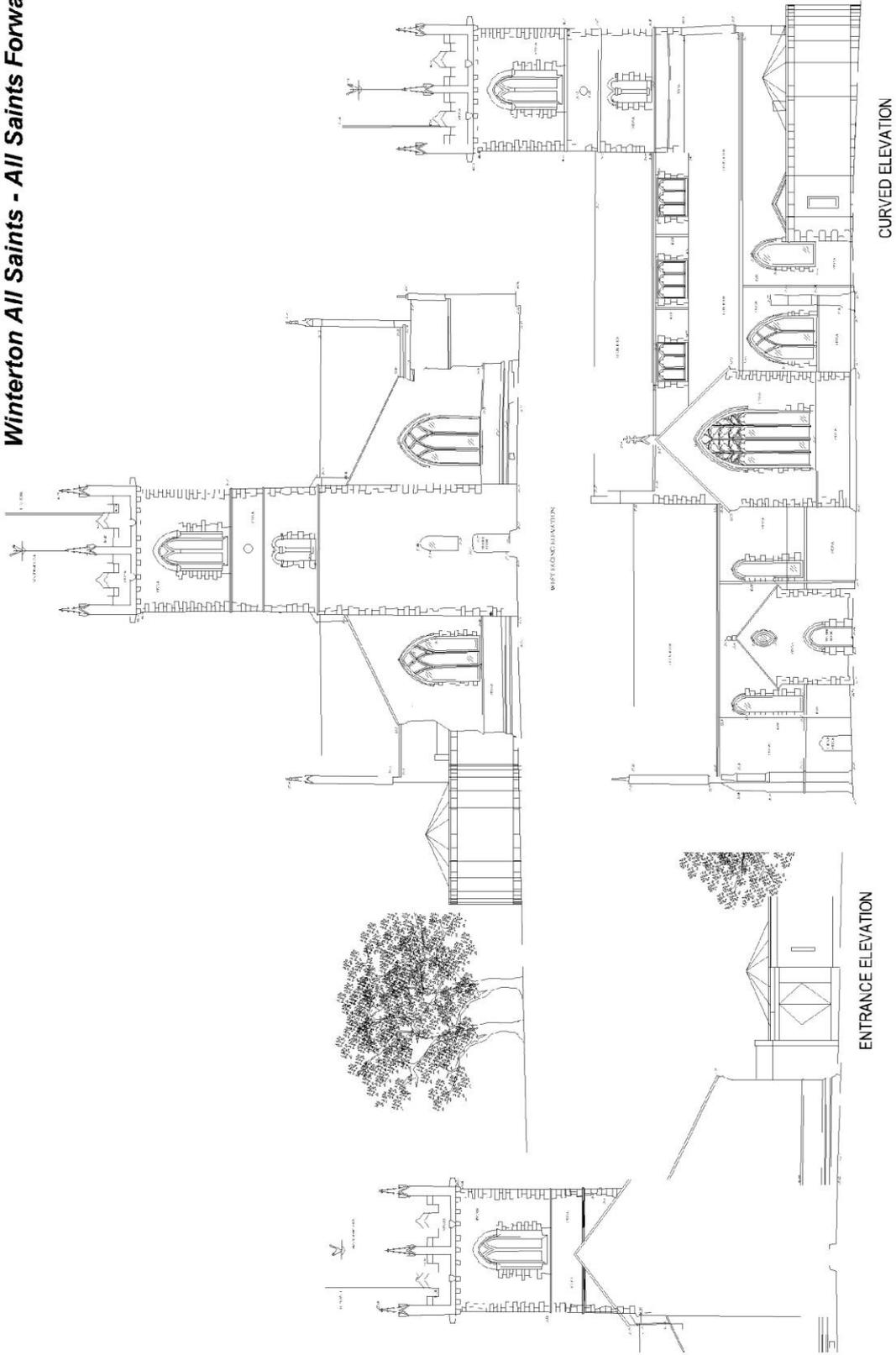


Interior with Paschal Candle



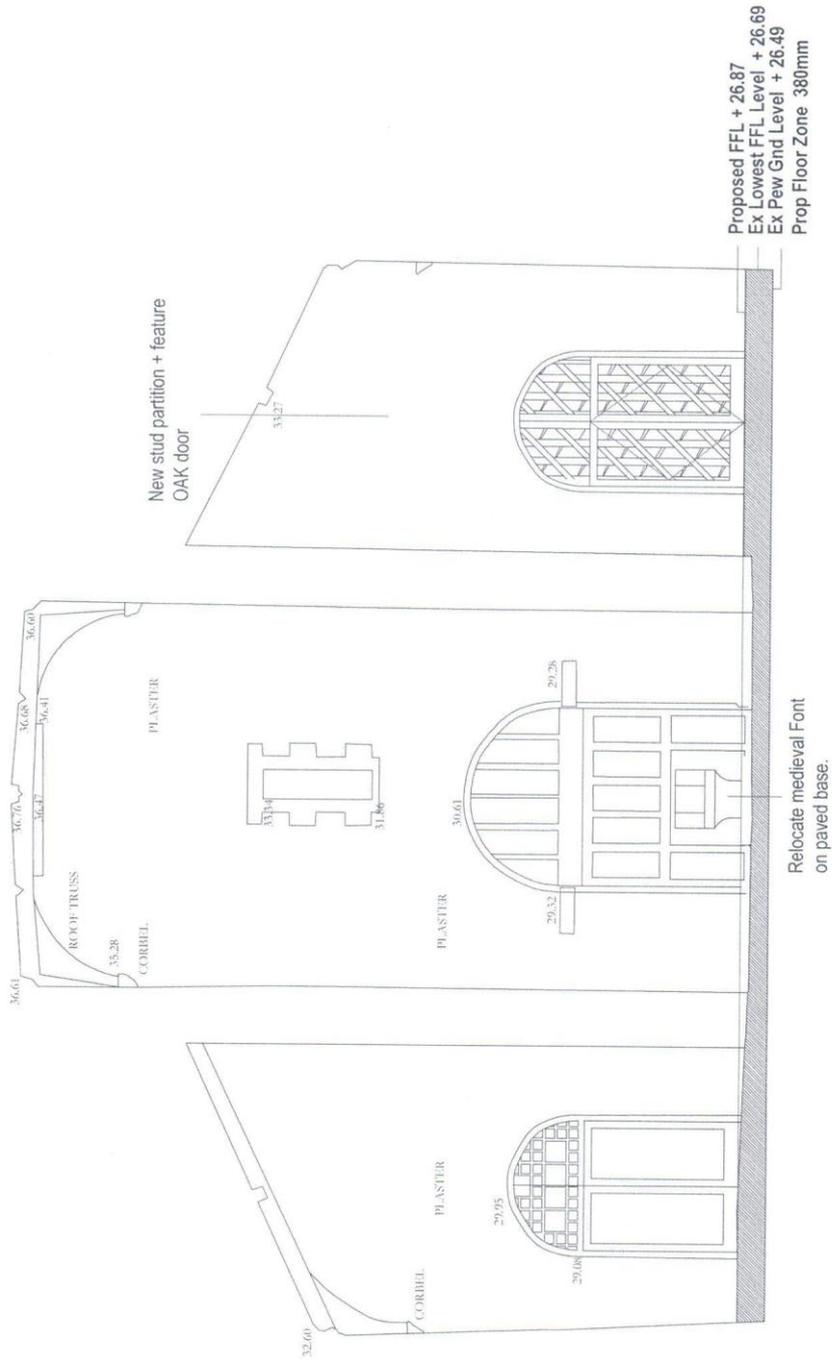
10 00 Stage D Design: Elevations with proposed kitchen extension

Winterton All Saints - All Saints Forward



Elevations of Proposed Hospitality Facilities

11.00 Stage D Design: West Nave showing new Heritage Room screen



West Interior Elevation - new partition + Floor section

Brian Foxley RIBA AABC Architect

DAC Review 21 AUG 12