

Statement of Significance: Winterton, All Saints

version 140207

Basic facts:

Parish:	Winterton
Dedication:	Church of All Saints
Benefice:	Winterton Group
Diocese:	Lincoln
Address:	Churchside, Winterton, Scunthorpe, DN15 9TU
Grid ref:	SE9218-9318
Local Planning Authority:	North Lincolnshire
Unitary Authority:	North Lincolnshire
Statutory Listing of church:	Grade I
Statutory designation for structures and objects within churchyard:	Grade II Medieval churchyard cross shaft
Conservation Area:	Winterton
Scheduled Monument:	None
Tree Preservation Orders:	None
Protected Species:	None
County Wildlife Site (or equivalent, or SSSI):	N/A
Any other designations:	None

Part I: The Church in its Environment:



View from south west

Setting of the Church

Winterton is a small town [population almost 5,000] towards the northern end of the Lincoln Edge, close to the Humber Estuary. It sits on the upper part of the limestone dip slope, facing east, and the parish slopes gently down to the River Ancholme. Just outside the eastern outskirts of the town Ermine Street runs north from Lincoln towards the former Humber crossing point at Winterringham. Along the western edge of the town, Old Street, the pre-Roman ridge top way, runs from Lincoln towards the same Humber crossing point.

A number of important Roman remains exist locally including Winterton Roman Villa. Although not historically attested, it is possible that, around 485, Winta, the first of

the Lindisware to rule, started his Anglo-Saxon kingdom based on Winterton and neighbouring Winterringham. The kingdom developed to become Lindsey. The name Winta means 'white', probably in the sense of blond hair, which would be a notable feature of the Angles in relation to the darker native Britons.

The present settlement is certainly of Anglo-Saxon origin and listed in the Domesday Survey. The layout is medieval with long narrow plots running north/south on either side of High Street, Low Street, King Street and Park Street. In the late 18th and 19th centuries, Winterton expanded dramatically as a result of the prosperity brought about by agricultural improvements. This made it a market town of regional significance. However, it was eclipsed by the even more dramatic rise of Scunthorpe in the late 19th century. The loose-knit town, with a distinct emphasis on east-west streets, has been infilled by successive phases of development which continued throughout the 20th century. It is now largely a dormitory settlement but it maintains a range of shops and services and has nurseries and infant, junior and comprehensive schools which serve many surrounding villages.

North Lincolnshire Council state that "The most important listed building [in Winterton] is the Church of All Saints.... It is listed Grade I." [Winterton Conservation Area Appraisal - March 2002]. The church is



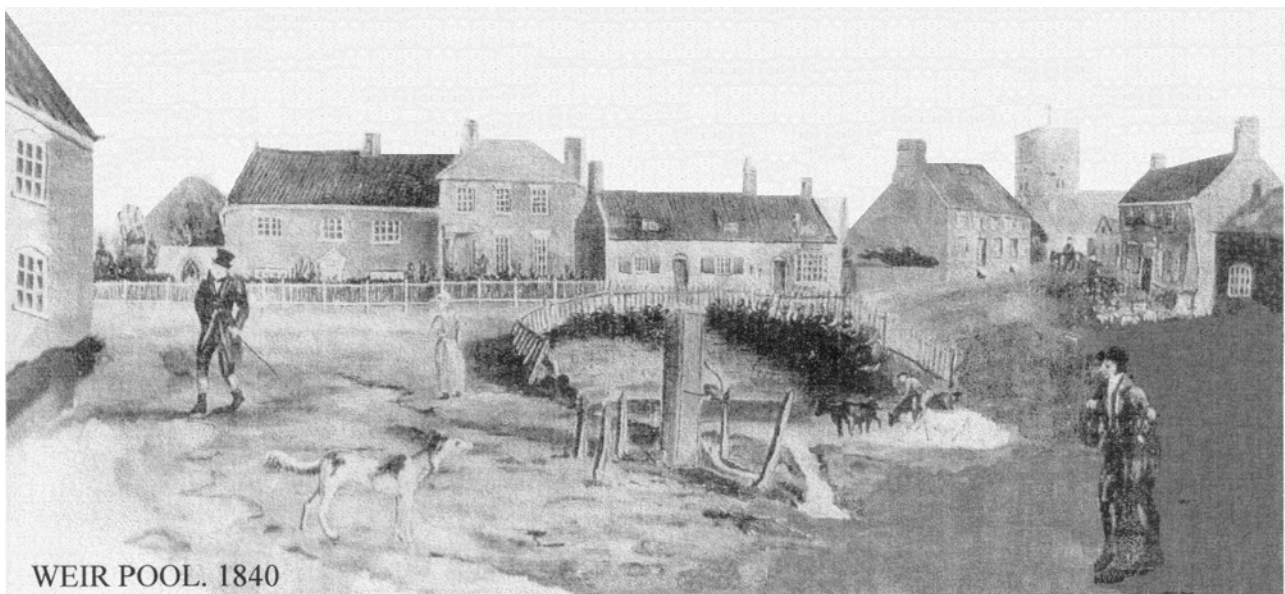
Townscape from the south

located at the heart of Winterton's Conservation Area of which it is an integral part. The buildings in this conservation area span several centuries, but they are united by a predominant use of local limestone, brick and tiles. The informal streets are defined by properties, which generally front directly onto them. The earlier houses date from the 17th century but most of the historic buildings are late Georgian town houses. Surrounded on three sides by West Street, Queen Street and Churchside, the churchyard is crossed by heavily used public paths which link the infant school with Market Street and the shops. West Street, which runs along the north side of the churchyard, marks the northern limit of the medieval settlement.

The tower, and high nave roof, can be seen from afar on the approach roads to Winterton and from footpaths across the shallow valley to the south. The central location of the church on the south facing slope above the market place provides a beautiful backdrop to the town centre. Artists have often painted the view shown on the previous page.

The housing to the south of the church is mostly 18/19th century; that to the north 20th century while to the immediate east is a mixture including 21st century. Adjacent to the western boundary is a commercial timber yard and undertakers, currently with planning permission for new housing.

It is likely that the churchyard is older than any part of the current church building since it is possible, though there is no firm evidence, that an Anglo-Saxon church occupied the site before the present stone building. The church is located close to the site of the former Weir Pond which occupied the centre of Market Street or Weir Hill as it was once known [see image below with the church upslope to the right]. This large spring-fed pond was filled in and covered over in the 1860s but is likely to have been the site of baptisms in early Christian times. It is possible that the churchyard originally stretched down the slope to the Pond and that Churchside follows the line of an ancient churchyard path. There are reports, though no official records, of human remains being found in 1879 to the south of Churchside.



The present churchyard has changed little in size in recent centuries, as shown by the 1844 Tithe Rentcharge map of Winterton. There are archive records of vestry discussions about the churchyard walls and gates in 1825, 1850 and 1879. The latter resulted in the brick faced boundary walls which now exist to contain the churchyard about one metre higher than the surrounding roads. The wall still had a top of metal railings in 1948 but they have since disappeared. A small part of the north-east corner was removed by Lindsey County Council in 1924 to improve the road for motor traffic at the West Street/Queen street junction, the road at the east end of the churchyard [Queen Street] having already been widened in 1857. There are gateways at the NW, SW and SE corners. Paved pathways traverse the south and west sides which link the three churchyard gateways.

The churchyard was closed to burials when the new town cemetery was opened [1876] though burial of wives/husbands did continue until 1922. In 1955 the churchyard was given over for maintenance to the Town Council and they began the process of levelling and grassing the space. An Anglo-Saxon gravestone [for long used as a lintel on the inside of the west doorway of the tower] suggests the area was in use for burials before the Norman Conquest. While more recent headstones have been flattened or moved against the west boundary wall, several table-top tombs, mostly 19th century, remain in situ. One elaborate headstone, incised in court-hand, is now housed inside the church.

The town war memorial was moved from its original location at the west end of the town to the churchyard in 1967 since road widening required its relocation. It is now just outside the east end of the Chancel and is the focus for the annual Remembrance Day parade.

Outside the South Porch is a Grade II listed medieval churchyard cross shaft though currently it is unmarked and largely ignored. Close by is a newer Churchyard Cross dedicated by the Bishop of Lincoln in 1906.



Aerial view of churchyard from north east

The Living churchyard

There are beautiful flowering trees at the east end of the churchyard and a small tended garden area near the main [South Porch] entrance. On the north side are some large trees but they have no special significance. There are trees lining the western end and the large holly tree in the south west corner needs trimming on occasion to avoid obscuring the view of the tower clock from Market Street.

There is a small area of bramble and nettle along the boundary wall under this latter tree but overall the churchyard has little biological diversity and is at its most attractive in spring. It is simply a green open space but nevertheless a welcome space in the centre of the town.

Pigeons are a constant presence but the most recent bat survey [2013] revealed none linked to the church.

Social history

All Saints is a much loved parish church which has been the focus for Winterton since at least the 11th century. Consultation has revealed the affection for the church amongst both the congregation and wider community. The location of the church, between schools and shops, leads to the churchyard paths being used heavily each school day. It means that the church and churchyard still play a central part in the lives of many in our community even though a large number of them do not often enter the church.

The story of the community is embedded within the fabric, artefacts and archives of the church. The Norman Conquest, chantry chapels, Reformation, Civil War, liturgical changes in the 19th century – all these and many more social and political changes have left a mark.

It is likely that the tower was built by the first Norman Earl of Chester, Hugh d'Avranches, one of the largest landholders recorded in the Domesday survey at Winterton. From the late 12th century until the

Dissolution the church living was in the hands of Malton Priory. Soon after the priory assumed control the church building underwent a huge expansion in the 13th century which suggests an extremely important social role though the reasons are currently not known. The church is still very large compared to those in many settlements of a similar size. Records state that the church was in a ruinous state at the end of the Civil War when it was restored at the expense of Thomas Place. The church still bears the marks of the generosity of Lady Boynton who made substantial gifts to fund the current tower clock [1834] and donated [1844] the oil painting of the Holy Family by Anton Raphael Mengs and a new reredos screen of which the painting was the centrepiece. These gifts are still in the church.

The Fowler family who lived very close to the church, also left a significant impact on both the church and the community. Notable were William Fowler [1761-1832], the nationally known engraver; his son Joseph [1791-1882], architect for the National School built in Winterton in 1841 [now the Old School Hall]; and his grandson, Canon Joseph Thomas Fowler [1833-1924], antiquarian who made detailed researches and left a significant archive held partly by the church and partly by the Lincoln archive office. He was for many years Vice Principal of Hatfield Hall at the University of Durham. He was a benefactor who gave land in the High Street for the Church Institute to be built in 1903, sadly no longer owned by the church. He also paid for the Tower/Kemp 'Jesse' gable window in the Chancel in 1913. His cousin, Dr Thomas Fowler, was Vice-Chancellor of the University of Oxford and also President of Corpus Christi College from 1881-1904. Mary Clarke, who paid for the Church Institute to be built, also left money in her will [1908] for the construction of almshouses in West Street which are still extant. Memorials to several of these benefactors are in the church.

All Saints is now within the Winterton Group of four neighbouring parishes [Winterton, Winteringham, Appleby and Roxby]. There are currently regular Anglican services on Sundays, Tuesdays and certain feast days. The Anglican congregation, clearly very large in the 19th century when extra seating had to be installed, is now much diminished. The electoral roll stands at 56 and the average Sunday congregation is 26 [range 6 to 99]. Unusually there is also a weekly Roman Catholic mass [congregation 15-20]. This began by local, informal agreement some 35 years ago and recently has led to requests for RC funerals to be held in All Saints. The local junior school, as well as the Church of England Infants School, visit frequently and use the church for end of term services. But while seating 200 comfortably, the church has frequently been at capacity [300] for major funerals and school Christmas services.

John Wesley is known to have preached at Winterton: "Saturday August 8th, 1761, I preached at Winterton to such a congregation as I suppose never met there before. . ." [Wesley p 59]. This was in the High Street as he had been prevented from using All Saints. Methodism grew strongly in Winterton and several chapels were built in the 19th century. There is now one modern church building [Trinity Methodist] which has a larger congregation and a more youthful demographic than All Saints. However, while there has been some lack of understanding in the past, there is currently significant cooperation between the two churches with some joint services and regular jointly planned children's workshops. The Parish Magazine, sponsored by All Saints and distributed throughout the Winterton Group of Parishes, has for many years devoted several pages each month to Methodist activities and news.

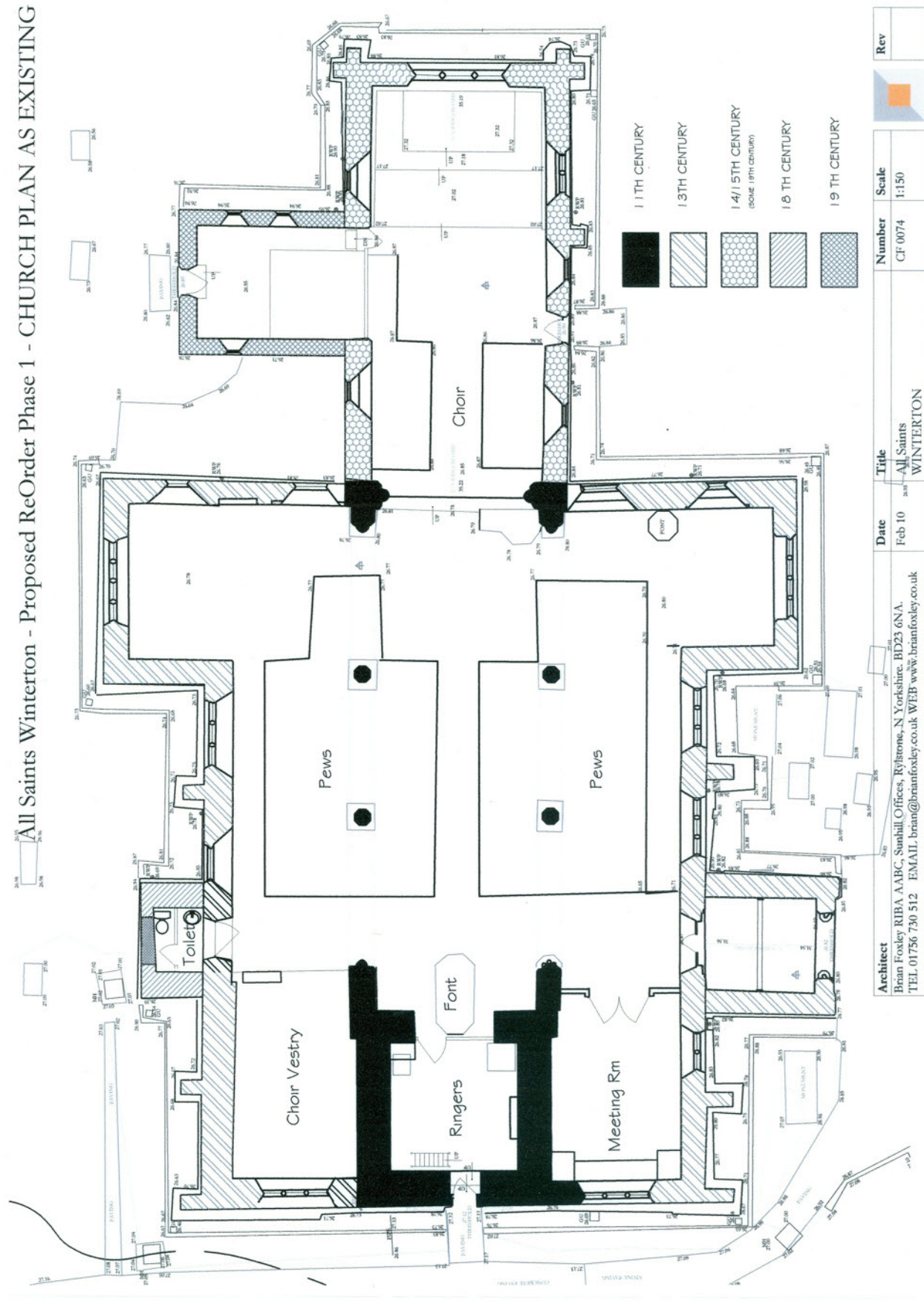
All Saints hosts frequent concerts which make good use of the excellent acoustics and coffee mornings which utilise the Parish Room servery, created at the west end of the South Aisle in 2001.

The Church building in general

In this and succeeding sections, significance is rated according to CBC guidance (2007).

Exceptional	important at national to international levels.
Considerable	important at regional level or sometimes higher.
Some	usually of local value but possibly of regional significance for group or other value (eg a vernacular architectural feature).
Local	of local value
Negative or intrusive	features which actually detract from the value of a site

This plan is a useful summary of the layout but dates of construction are not accurate.



In outline - Mid C11 tower and nave, early-mid C13 nave aisles, transepts and upper stage to tower, later C13 chancel. C13 south doorway/porch and C13/14 windows to aisles and transepts. Mid C17 restorations, C18 north porch, C19 vestry. Restorations 1903-4 by C. Hodgson 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 and slate roofs.

All Saints has a large ground floor plan little altered since the 13th century. The oldest fabric [the tower] dates from the 11th century when it was butted on to the west wall of an existing stone [Saxon?] nave, the current east wall of the tower. By 1203 the nave walls were replaced with arcade columns when two aisles were constructed and the south porch added. In 1245 the two transepts were built and the chancel was also added then or by 1300. The tower was raised in 1203 with a third bell-chamber placed on top of the original double bell-chamber. A cell for an anchoress was built in 1436 'against the north side' of the church though it is not clear exactly where. The north porch may be 18th century though Pevsner wonders if it is a reworking of an earlier structure. In 1844 the vicar's vestry was erected against the north side of the Chancel and in 1872 a boiler house and coal cellar filled the space between this vestry and the North Transept. It was demolished around the middle of the 20th century.

The roof level has changed many times. Most recently in 1903 C Hodgson Fowler was responsible for the roofs of the nave, chancel and transepts being raised to give the present profile together with the tower parapet. The 1872 interior works in the church were designed, but not supervised, by Gilbert Scott.

Significant benefactors have included Thomas Place who restored the church after the Civil War and Lady Boynton who donated much of the tower clock costs as well as amounts for the churchyard wall together with the oil painting by Anton Raphael Mengs and the 1844 reredos. Canon J.T. Fowler paid for the new east Jesse window in the Chancel [by Tower/Kemp] after the 1903 raising of the Chancel gable end and Miss Fowler gave the Edwardian font in 1906. Dr Thomas Fowler gave the memorial window in the South Transept [by Clayton and Bell] in 1874 and the Chancel Screen was provided in his memory [1906].

The building is wholly uniform of Jurassic limestone from nearby Lincoln Edge quarries, both the wall fabric and the architectural detail. There are several unique or highly unusual features in its fabric. The early Romanesque 'Lincolnshire Tower' has an original double bell-chamber with two sets of sound openings, placing it in a sub-group of only three; the tower clock was made locally in 1834 and it has a unique aspect to the escapement; there is a fine late Anglo-Saxon gravecover used as a lintel over the west door, and there are several internal and external examples of Romanesque stone sculpture. There are most interesting 15th century stone panel fragments, possibly from a carved screen. The very fine door in the South Porch with late medieval carpentry and early 13th Century decorative ironwork [C hinges and lobes/tendrils] is matched by two further doors showing medieval features [the west door with late medieval external carpentry and the chancel door with early 13th century C hinges]. This gives a rare set of three matching doors with medieval features in one church. One window has the original 13th century ferramenta still in situ. The nave is one of the finest in northern Lincolnshire with 'strange' [Pevsner] nave arcade piers and the wide 13th century transepts have fine 14th century windows, unusual for north Lincolnshire. The Nave and Transepts at All Saints are filled with natural light though the Chancel is less well-lit. There is electric lighting throughout and heating is by overhead gas radiant heaters, visually obtrusive but very effective. The ground floor windows all have external steel guards.

The whole building with its fixed contents has a statutory designation as Grade I listed and is thus of **exceptional** significance. Almost all of the church fabric, other than the roofs, dates from the C11 to C13.

Likewise in the churchyard the Grade II listed medieval churchyard cross shaft stump is of **considerable** significance.

The churchyard has no separate statutory designation but the fact that it predates the present early Romanesque tower as a Saxon churchyard suggests it must have at least **considerable** significance. The Anglo-Saxon grave slabs still existing and known to have existed are evidence.

The church is of **exceptional** significance as a symbol of civic identity and pride in the history and cultural continuity of Winterton, being the largest and oldest building in the Conservation Area still used by the community for the original purpose.

The church is of **exceptional** significance as a landmark visual feature both in the town of Winterton and its approaches.

The acoustic value of the church is of **considerable** significance with public agreement of the quality of sound at concerts held in the building.

The site of the church close to the former Weir Pond with its major springs is of **considerable** significance since it is likely to represent a pre-Christian religious site adopted by early Christians and thus has been in religious use for well over 1000 years.

The external and internal Romanesque sculpture is of **considerable** significance [capitals of double bell-openings on the tower; the Northern arcade, East respond capital with its zoomorphic form described by Pevsner as a dragon; the capital currently used as a base for the medieval font is polygonal with eight sides and chamfered necking, a variety of flat leaves, fruit clusters, and vertical fillets on each side with an abacus having a roll and a hollow chamfer above. The impost has a narrow band of nailhead on face].



Tower from south west

The pitched roofs of the nave, chancel and transepts together with the tower parapet, east window and Chancel Screen all designed by C Hodgson Fowler in the early C20 are of **considerable** significance.

The large size and shape of the church, with aisles and transepts erected within 50 years in the early C13 so soon after the living was handed to Malton Priory, is of **considerable** significance and is worthy of research.

The steel guards to most ground floor windows are effective protection but visually unattractive as they often obscure the fenestration and are of **negative** significance.

The rainwater goods are PVC. They are visually unattractive and too flexible to cope with the runoff. They have **negative** significance.

The perimeter drainage channel, largely created in the first half of the C20, is ineffective. Rainwater goods lead water into it but much cannot escape so it exacerbates damp problems inside the building. It has **negative** significance.

The external church building in detail:

Tower:

Is in four stages: with plinth, quoins and chamfered string courses to first three stages. The tall first stage has a west door with low arched lintel and later lancet above. The stepped-in second stage has twin round-headed belfry openings with cylindrical mid-wall shafts and cushion capitals. Circular sound-holes to third stage but obscured on the south by 19th century clockface. The fourth stage has tall twin pointed belfry openings with nook shafts and central chamfered shaft. Finally there is the 20th century corbel table, spouts and embattled parapet with crocketed pinnacles. The lower three stages are the

original late 11th century Early Romanesque tower while the fourth stage was added in 1203.

The lower stage, now embraced by the two aisles, is unbuttressed, of coursed rubble drystone construction with ashlar quoining stones. The west door opening has an Anglo Saxon grave slab inner lintel, massive masonry arched outer lintel and quoined reveals. The composite west door has an original late (C15-16) medieval exterior. It is made with vertical oak boards strengthened with vertical ribs, all held together by decorative nails with carefully chamfered heads. The doorhandle plate and key hole scutcheon are also of this date. On the interior, a modern bracing of diagonal softwood planks has been applied. This method attempts to copy the original diagonal boards on the south door. The decorative hinges on the interior of the west door are the same date as the planks: C19-20. They aim to match the medieval C-hinges on the interior of the chancel door. The single lancet window above this door is probably late 19th century.

The upper two stages of the original Saxon Norman Tower are also unbuttressed and of coursed rubble drystone construction with ashlar quoining stones separated from the lower stage by a chamfered string course. Four bell openings with mid wall shafts and cushion capitals are enriched on the south side with chequer pattern. Above the bell openings is a further chamfered string course with the upper stage of the original double-belfry and its circular sound holes. It is a rare surviving structure of Anglo Norman work.

The fourth stage was extended about 1203 (Early English) and is constructed of local Lincolnshire Limestone (Oolitic) coursed rubble above a chamfered string course with ashlar quoins to form the existing unbuttressed belfry with four fine louvred paired lancet bell openings, shafts and nook shafts. It was heightened possibly to accommodate the raised level of the Nave roof.

A Perpendicular style battlemented parapet with eight crocketed pinnacles, merlons and embrasseurs was added 1904 with a lead covered hipped roof. A pole mounted weathervane is fitted to the central apex and a flagpole to the SE and a lightning tape is fitted to the West face.

This early Romanesque tower is of **exceptional** significance as an example of a 'Lincolnshire Tower'. Winterton is one of only two in the group which have double contemporary bell chambers, one on top of the other. It is the only one to have sound holes in the upper chamber in addition to the usual openings in the lower chamber. Much of the external and internal detail of the original tower remains. This makes it of the highest level of significance. The Foreword to Stocker and Everson's book makes clear that "The earliest Romanesque towers of Lincolnshire constitute one of the most remarkable groupings of architectural remains at parish level of the era of the Norman conquest of England."

Nave and Clerestories:

The Nave roof is of natural blue slate (Westmorland?) with random width diminishing courses on a softwood (Scots Pine) timber roof structure supported by five (king post) trusses and a single purlin per pitch. The roof is capped by roll top stone ridge tiles and interlocking stone tabling to each pitch. There are remains of a Ridge Cross to the east and Boiler Flue housing to the North and lead flashings.

The North and South Clerestories are of coursed squared rubble each with three triple light openings and dressed ashlar quoining, rebuilt under C. H. Fowler in 1903-4. The guttering and downpipes are PVC.

South Aisle and Parish Room:

The South Aisle Roof is a monopitch slated roof of Blue and Green slates (Westmorland) laid of random widths, diminishing courses to 25 degree pitch. It is laid on a semi breathable underlay on a softwood structure (Scots Pine) with Oak panelled linings. There is interlocking stone tabling to the west end and lead flashings. The South Aisle and Parish Room walls are coursed rubble and coursed squared rubble with a number of phases of repair and rebuilding. The wall bases are within an external pebble lined perimeter drainage trough. Ashlar buttresses. The guttering and downpipes are PVC.

The two windows nearest the Transept each have three main lights with four small traceries. The window to the west of the Porch in the Parish Room has a twin light with three small traceries and the window on the west wall of the Parish Room has three main lancet lights with three tracery lights. The latter is a C13 pointed arch lancet while the first three are flat topped C15 Perpendicular all with hood

mouldings. Galvanised steel guards are fitted within tracery or within reveals.

South Porch:

The roof is a double pitched slated roof as elsewhere. Stone ridge, interlocking tabling to the gable and a cross finial with lead flashings and PVC guttering and downpipes. The masonry, refaced largely in the C19, is of coursed rubble masonry with limestone quoining. Empty niches in the entrance quoining and with a matching niche in the C19 ashlar spandrel wall.



South Porch, Doorway and medieval door

The South Doorway is original C13 work with two pairs of colonettes and bell capitals. The door is C16 with an oak outer skin and softwood inner. Both are medieval carpentry and are heavily studded with clenched nails. The wicket appears to be of the same date as the door: late medieval. The C-and-strap hinges on the left end in split-curl terminals. The lower two straps are cut short by the wicket, which suggests they are reused. On the right are three short straps ending in lobes and tendrils. These Cs and straps are C13, re-used from the original door.

The churchyard paths link the NW, SW and SE gates to this main entrance.

The set of three doors with medieval carpentry and ironwork are of **exceptional** significance. Professor Geddes writes: 'Your collection of C13 door hinges on the south and chancel doors is particularly valuable. It is rare to find a matching suite of ironwork pertaining to two separate doors in the same church. It is also quite rare to have two matching sets of carpentry, like the doors on west and south, from the late middle ages.'

The C13 iron C hinges and lobes and tendrils on the South and Chancel doors are of **exceptional** significance.

The South Porch with C13 doorway and medieval door is of **exceptional** significance in that it relates to the importance in the medieval period of

the South Door for weddings, baptisms and the binding of contracts in daily life.

South Transept:

The roof is double pitched (47.5 degree) blue slate of random width diminishing courses. Stone ridge tile, interlocking stone tabling and ornamented crocketed finial. The walling is coursed rubble with limestone quoins. The roof tabling stones are interlocking as elsewhere.

The large gable window is mid C14. There are four single cusped lights, with ten principal tracery lights, a smaller kite tracery at the apex and eight eyelets: "the bold transept end windows, of four lights with flowing tracery like broad leaves branching off a bough. The boughs are uprights between lights one and two, and three and four and reach right up into the arch. The upright between lights one and two does not quite touch the apex. A small drop shape is inserted." [Pevsner]. The window is protected externally by a stainless steel guard but in a single sheet shaped to the outer moulding, obscuring the fenestration.

The two windows in the east wall are single lancet lights of the late C13.

North Aisle and Choir Vestry:

The roof is blue slate, monopitch, of varying width diminishing course, on roofing felt on softwood structure. The roof has recently been relaid. Walls are a mixture of coursed rubble work and coursed squared dressed masonry indicating a number of phases of interventions and repairs, refaced in the C18 with Ashlar buttresses.

Both the west window and that nearest the North Transept are late C13 with three main lancet lights and three tracery lights. The west window has original internal ferramenta still in situ. However, the window next to the North Porch is a single lancet with what appears to be remodelled/reused medieval masonry. All are protected by stainless steel guards shaped to sight size of openings. There appears to have been another window on the west side of the North Porch.



Chancel, Vicar's Vestry and North Transept from the north east

North Porch:

The roof is a shallow pitched (20 degrees) slated roof with tabling to each gable slope. The walls are masonry with quoining and infill masonry to former arch. The porch has an external pediment but Pevsner notes it has a pointed tunnel-vault interior and so may represent an C18 reworking of an earlier structure.

North Transept:

The roof is double pitched (47.5 degree) blue slate of random width diminishing courses. Stone ridge tile, interlocking stone

tabling and ornamented crocketed finial. The walling is coursed rubble with limestone quoins. The wall bases are within a drainage channel.

The gable window is mid C14 within limestone dressings and mirrors that in the South Transept. It also has external protection by a stainless steel guard shaped to the outer moulding, obscuring the fenestration. The two windows on the north wall are single lancets, that in the NE is C13 but that nearer the Chancel may be late C13 or it could be reworked. It is rebated like early openings here but has lost the hood mould.

Chancel:

The Chancel roof as elsewhere is of natural blue slate (possibly Westmorland) random width diminishing courses on a softwood (Scots Pine) timber roof structure. The roof is capped by roll top stone ridge tiles and interlocking stone tabling to each pitch with a Ridge Cross to the east and lead flashings. The North and South walls are of coursed rubble in limestone quoining. The top of the Chancel gable of coursed squared weathered ashlar and East window was rebuilt in 1903-4 under C H Fowler, possibly above earlier coursed rubblestone.

The East window was modified in 1903 to create a window taller and more elaborate than the square topped window already there. It now has three main lancet lights with two small traceries. The two windows on the North wall are single lancet lights of C13. On the South wall there is first a C13 window with two lancet lights with single plate tracery with a second window having a single lancet also C13.. The third window nearest the Nave has a single lancet light with transom [C13] later. Below the transom there is a pintle on the internal western jamb, indicating a previous side hung casement or small door in this position. As elsewhere, all these windows are protected externally by stainless steel guards.

The Chancel South Door is constructed of new [C19?] wood on the exterior and interior which possibly aims to replicate the late medieval design on the west door. On the inside are two C hinges from the C13 similar to those on the main South Door, presumably reused from the original door.

Vicar's Vestry:

This was constructed in 1844 with a double pitched slated roof, coursed squared dressed masonry and neo-gothic masonry openings. It possibly replaces an earlier buttress. The roof is pitched [40 degrees] and covered in Welsh Blue slates of fixed width and coursing.

There are two single lancets on each of west and east walls. On the north wall is a doorway with the original door.

To the west of this vestry are the remains of the C19 boiler house and coal cellar. Installed in 1872, one parishioner thought it an unsightly "nondescript shed..... so ingeniously contrived as to block up parts of three windows, and have the appearance of a boiling house, or a secessus, with a high brick chimney to carry off the stench." He questioned whether the Lord Bishop of Lincoln had seen and approved it and commented in terms of the whole building "They built the front, upon my word, as fine as any abbey, And thinking they could cheat the Lord, they left the back part shabby." [Quotes from Joseph Fowler who wrote, under the name 'Observator', to the Lincolnshire Chronicle on 9 Jan 1874]. The boiler house was removed in the mid-C20 but the area between Vestry and North Transept remains derelict without adequate drainage.

The site of the former boiler house and coal cellar between the Vicar's Vestry and North Transept has **negative** significance. It is a stone covered area without vegetation and attracts inappropriate behaviour due to its secluded location. It has a very limited drainage system so that much surface water affects adjoining church walls.

The internal church building in detail

Nave, Aisles and Transepts:

Visitors comment on the beautiful nave and transepts filled with natural light. Both the aisles and transepts are wide giving rise, with the nave, to a very large contiguous space for a rural parish church. This is all the more remarkable that the enlargement took place within 50 years or so in the first part of the C13.

The Nave, clerestory walls, arcade spandrels and aisle walls are coursed limestone rubble masonry with painted plaster coatings with an oak panel ceiling. The arcades are C13, probably 1203. There is generally Norman work to the capitals and especially the Responds (NE). Restoration of the capitals and columns took place in C19 and gave rise to heated correspondence in the local newspapers. A replacement was made to one capital, the original being used as a base for the medieval font in the South Transept. There is very fine Norman zoomorphic Capital to the NE.



Nave and Chancel Screen: Education Sunday 2011

The Nave Floor comprises two rows of timber pew platforms separated by three aisles. The aisles are paved with stone flags, a large number being ledger stones. The paving pattern is not historic and has been relaid according to the archives. Many slabs are uneven and worn on the edges. Below the pew platforms at the west end is a void of approx 30cm above the solum. Elsewhere towards the east the pew platforms are on battens on stone paving. A ramp to the south door was constructed in 2001 by resetting the paving on a slope. There are a number of changes of level across the Nave and Aisles which constitute trip hazards.

In each Transept there is a piscina and the South Transept has next to the piscina a rectangular recess which may possibly be an Easter sepulchre. The stonework of several window recesses may have housed reredos screens for chantry chapels which are known from archive records to have existed. The South Transept also has a curious small recess on the west wall whose purpose is now obscure. Both Transepts were formerly seated with pitch pine benches on pew platforms as in the Nave. These benches were removed in the 1980s when a moveable Nave altar was introduced and the transepts and crossing were floored with timber at the level of the pew platforms.

The nave is one of the finest in northern Lincolnshire and, together with the wide aisles and transepts, must rank as **some** significance.

The gable windows in both transepts with flowing tracery are mid C14 and unusual for north Lincolnshire and of **some** significance.

The arcade piers are 'strange' [Pevsner]. It is known that there was much controversy about the precise methods used in their restoration in 1872 but they must still rank as of **some** if not **considerable** significance.

Several window openings in the aisles and transepts are cut away and may have housed chantry reredos screens. They are of **local** significance.

The nave, aisles, transepts and chancel have roof timbers of very high quality, with the internal ceiling structure (cornices, sarking, ribs etc) entirely in oak. These represent workmanship of 1903 and are of **some** significance.

While the stone floor of the nave and chancel has no historic authenticity, the many large ledger stones have **local** significance,

The piscinas in both transepts, the large rectangular niche in the south transept [Easter sepulchre?] and the small niche on the west wall of the south transept are all of **local** significance.

Parish Room:

The western end of the South Aisle was made into the Parish Room, a meeting room with servery worktop and cupboards across the west wall and sinks, in 2001. The glass panelled partition doors and servery are made of oak. The North wall of this room is the external wall of the original tower which shows key features [the original squint window for the bellringers and the way the tower butts onto the end wall of the earlier nave – now the east wall of the tower]. Earlier plaster coatings have been removed and although drystone work, pointing has been carried out in hard cement mortar. The floor is a suspended softwood timber floor.

The western ends of both aisles have been through many uses over the last two hundred years. By the early C19 they had been walled off up to the tops and were entered by interior square doors. The present Parish Room was then used as a vestry while the space to the north of the tower was used as a lumber place. Before that both had been used as schoolrooms for day boys. In 1844 the need for increased seating in the church required arches to be made where square doors were before to provide for school children – boys on one side and girls on the other.

The squint window, south wall of the tower and abutment of the tower to the old nave west wall all have **considerable** significance.

Choir Vestry:

By the end of the C20 the west end of the North Aisle had become a choir vestry with hanging storage

cupboards for choir robes and vestments against the north wall. The entrance is partly blocked by shelving used for flower vases and stands, the rest of the entrance screened by a curtain. There are shelves for choir sheets and music, a row of coat hooks on the tower north wall and space used for storage. The west window still has medieval ferramenta in situ though the vertical metalwork is more modern.

This medieval ferramenta is of **some** significance.

The north wall of the tower and abutment of the tower to the old nave west wall have **considerable** significance.

Tower:

Upper stage bell-chamber: The underside of the Tower roof is formed as a hipped softwood structure and with two principles tie beams, one of which appears to be earlier and of oak. The walls of coursed rubble limestone with lime mortar and four twin lancet bell openings with mid shaft and nook shafts, each fitted with softwood louvres and bird netting. The belfry floor is of suspended softwood construction.

Access to the tower roof is via a fixed long, vertical, aluminium ladder from the Clock Chamber to a hatch in the lead roof. It is unlikely to comply with current HSE legislation.

Middle stage clock chamber: The interior masonry is lime washed coursed limestone rubble drystone walling of the earliest part of the Tower. The original mid-wall shaft bell openings are infilled to the inner skin on the east, west and south sides with C19 stretcher bond brickwork indicating a thickness of 4.5 inches. There is a small access hatch into the Nave roofspace within the brickwork infill of the eastern opening. The north opening has secondary glazing to permit light into the chamber. Masonry corbels (two per wall) are built within the North and South walls at the level of the openings, possibly to support the former bell frame as the roof was at a higher level above the sound holes.

Ground floor ringing chamber: The chamber is very tall reaching to second floor level. The interior walls are the coursed limestone rubble drystone walling of the earliest part of the Tower. The ceiling is the underside of the Clock Chamber comprising suspended timber softwood construction with Bell Access trap. Six bell ropes pass through the space via iron framed Sally Guides.



Tower west door and Anglo-Saxon gravestone lintel

The west door opening incorporates a fine Anglo Saxon grave slab reused as lintel. The grave slab has fractured due to its inappropriate use as a lintel. Exit by this door involves a step up to the outside. A fixed light opening above appears a later insertion [probably in 1872]. The floor is stone paving and appears to be contemporary with the paving adjoining the Tower in the west nave.

In the east wall of the tower is a wide semi circular Tower Arch with simple imposts and arch jambs on a chamfered plinth. Above is a rectangular access opening. Small Anglo Norman squint window openings are located at a high level within in the South and East walls. The Tower Arch Screen is a glazed oak panel with door manufactured and dedicated to the church in 1911.

Carved stone fragments C15 [from a Chancel screen or reredos?] are mounted on the south wall.



One of the C15 carved stone fragments

The ground floor chamber itself is a rare example of a funerary space constructed in accordance with the 11th century *Decreta Lanfranci*. It still shows many original features from that time as well as illustrating subsequent changes to both bell-ringing and tower clock development. As such the space itself [see Article 1.3 of the Burra Charter] is of **exceptional** significance.

The internal lintel on the west doorway formed from a fine reused late Anglo-Saxon gravecover is of **considerable** significance since it represents the earliest evidence for Christianity now visible in Winterton and though now cracked across, from the pressure of its reuse as a lintel, the grave-cover is virtually complete.

The C15 stone fragments, possibly from a screen, inside the tower on the south wall are of **considerable** significance both as sculpture and as, presumably, a reminder of the changes which occurred at the time of the Reformation.

The tower arch at the west end of the nave and rectangular doorway above, though both much restored in 1872, must still be of **considerable** significance as they indicate the access to the ground floor of the original tower and that to the first floor ringing chamber, by ladder from the nave. The chamfered plinths of the arch are original but partly obscured by the tower screen.

The iron access ladders and gantry erected in the tower from the ground floor to the clock chamber, probably in 1872 and possibly made by Fletchers Ironworks, must rank as having **local** significance.

The only evidence for the first floor ringing chamber, thought to be taken down in 1872, are three beam fragments in the tower wall at first floor level. These have been dated by dendrochronology at 1460/1485 and 1515/1540 though the samples are limited and the dates thus not certain. However, they must be of **local** significance as they are the only evidence of work to the church tower from this period and may possibly be linked to the introduction of change ringing at that time.

The tower screen, erected in 1911, with its glazed oak panels and door, with glass quarries possibly by Clayton and Bell is of **some** significance.

North Porch:

It has a pointed tunnel vault which may predate the external C18 remodelling. The former external door has been removed, the opening walled up and with a small pointed light and a lavatory formed within the porch. The floor is solid (concrete?) and a light partition separates the lobby with handbasin from the WC. The internal door to the nave is C19 in the neo-gothic style.

The North Porch, if wholly C18, is of only **local** significance but the pointed tunnel vault suggests a much older structure. It is most likely evidence of a medieval doorway and north porch. But, though unlikely, if this is from the anchoress cell known to be erected in 1436 by the Abbot of Thornton, to "enclose Beatrice Franke, a nun of Stainfield, in a building and enclosure constructed on the north side of the church and making fast the door thereof with bolts, bars and keys" [Power, p 365] it is of at least **some** significance. However, its present use as a toilet is of hugely **negative** significance.

Chancel:

The ceiling is oak panelled barrel vault and the walls similar to those in the aisles and transepts. Evidence of a former roof with steeper pitch can be seen above the chancel arch. The floor is stone paving as in the Nave. The windows are all single C13 lancets and the natural light level is thus relatively low. The Priests Door on the south wall has internal C13 ironwork hinges matching those of

the South Door though the woodwork is C19 or early C20. On the north wall is the pipe organ which extends through a opening made in the chancel wall in 1885 and is now largely housed in the Vicar's Vestry. The 1903 oak panelled barrel vault ceiling is very fine quality and must have **local** significance.

The internal C13 ironwork hinges on the door must have **exceptional** significance.



View of Chancel to East with organ & 'Jesse' window by Tower/Kemp

Vicar's Vestry:

The ceiling is softwood tongue and grooved boarding with mid span purlin. The walls are masonry coated in hard gypsum plaster and with fibre board to dado height. The floor is suspended timber. Access is via a narrow corridor along the east side of the organ housing.

Flooring levels and paving:

The floor of the Nave, aisles, transepts and tower is all at one level [if the pew platforms are ignored] and is below the threshold level on entry to the church. However, a ramp was introduced inside the South Door in 2001 to facilitate disabled access. There is thus no longer any step down at this point. This is beneficial as an 'unseen' step down immediately inside the wicket door did create a trip hazard even for able-bodied users. The chancel floor is slightly higher and similar to the ground level in the churchyard, as seen at the chancel south door entrance.

However, inside the church there are numerous changes of floor levels caused by the pew platforms. The main platforms were introduced in 1872 and occupy the two transepts and the majority of the nave and aisles. Between them are E-W paved walkways along the centre of the nave and two aisles walls with N-S sections over the crossing and at the rear of the nave. Then, in 1877, platforms were constructed in the west ends of the two aisles. In the 1980s modern platforms infilled the crossing and transept walkways to facilitate a nave altar.

There is thus very little difference currently between the levels of the Chancel floor and the Nave crossing floor, which is the 1980s platform. So there is no sense of significant change in the floor level between the Nave and Chancel. Nor is there on entry to the Nave from outside at the South Door due to the ramp. Even though the change of floor level at this point of entry has been lost, the 'sense of entrance/exit' created by the medieval South door and its smaller wicket door creates a far greater sense of entrance/exit than that from any change of floor level.

It is only the pew platforms which create changes of level but they also create major trip hazards. In recent times there have been broken ribs and a broken hip caused by trips/falls, despite extensive hazard markings. These platforms thus have **negative** significance.

The paving of the nave/aisles floor must postdate the 1872 removal of the central block of Georgian oak box pews with benches parallel to the aisles walls. The layout of the current 1872 nave pew benches certainly appears to have had a new floor pattern created to suit its requirements since there is no

paved surface beneath the platforms which have a 300mm void beneath them.

Thus the pattern of the present area of paved floor in the Nave/aisles/transepts has little known historic authenticity. Victorian heating pipes installed [1872] had iron gratings which were removed in the mid C20. At both times the slabs and ledger stones, many of which are C18, must have been reordered. Even the stone chancel floor has limited historical integrity, the oldest known ledger stone – John Rudd 1504 – has, according to notes made by Joseph Fowler [1791- 1882], '*...been moved repeatedly in my time*'.

However, while the Chancel floor slabs present an even surface, the worn paving in the nave/aisles/transepts creates numerous trip hazards due to the uneven surfaces and the many gaps between the slabs. A number of ladies' shoes in recent years have caught and resulted in falls. These paving slabs thus have **negative** significance although the ledger stones obviously retain **local** significance.



Carved wooden altar dated 1593

Contents of the church

Altar

The high altar is oak and probably dates from the 1903 restoration. There is also an altar in the South Transept of oak which was made for a chapel in the North Transept after the First World War but was moved to the South Transept in the 1980s. The moveable Nave altar is of softwood. A very fine carved wooden altar, dated 1593, stands in the North Transept. It was brought to Winterton from Erdington in 1987. However, despite its date it is a Victorian pastiche and has a plaque stating 'Presented to All Saints Church, Erdington, in Memory of the Late Samuel Downing JP of The Norlands, Erdington, by his family 1901'. It is an antiquarian amalgamation of new carving with possibly some reclaimed sections of damaged originals. The lettering is not in the expected style for 1593 but maybe the images on the upper vertical section are original as are the front carved legs. There is a disused oak altar top stored in the North Transept thought to come from St Johns in Scunthorpe when it was made redundant in the 1980s.

The wooden altar dated 1593, though a Victorian amalgamation, nevertheless illustrates key beliefs at the time of Elizabeth I in the carvings as well as the Victorian ideas of the idealised Gothic age and is thus of **some** significance.

Reredos

The 1844 reredos screen [wooden framework with canvas panels showing the Ten Commandments, Lord's Prayer and Creed] is now mounted on the north wall of the Choir Vestry. It was presented to the church in 1844 by Lady Boynton of Winterton Hall together with the Mengs oil painting which formed the centrepiece. It formed the reredos until 1911 when it was replaced by a new screen of oak more in keeping with the changes recently made especially the new Chancel Screen installed in 1906. The Mengs painting remained as a centrepiece in this new reredos. Then in 1972 the present oak screen was erected since it was thought that the 1911 screen blocked too much of the East window. The Mengs painting was at that time removed to the east wall of the south transept.

The 1844 reredos screen with Lord's Prayer, Ten Commandments and Creed with its former centrepiece, the painting of the Holy Family by Anton Raphael Mengs is of **considerable** significance. The complete screen assembly is recorded in place behind the high altar in a photo taken in the 1870/1880s and we have archive evidence of the donor, Lady Boynton, and the cost at that time of the painting.

Pulpit and Lectern

The early 20th century pulpit, litany desk and eagle lectern were designed to be in keeping with the Chancel screen, designed by C Hodgson Fowler. They were designed by Mr Wood, the successor and former pupil of Mr Hodgson Fowler, so as to be in character with the screen. The pulpit was constructed by Messrs. Bowman & Sons, Stamford and the brass lectern by Messrs. Laidler, of Durham.

The set of early 20th century pulpit, litany desk, brass eagle lectern, chancel screen and Tower screen all designed to be complementary to each other by C Hodgson Fowler and his pupil, Mr Wood, are of **considerable** significance.

Font

Unusually there is both a medieval and an Edwardian font. The medieval font was thrown out, presumably during the 1650s and was 'lost' until the mid-C20. A new font was made in 1663 and this remained in use until 1903 when a new [Edwardian] font was donated by Miss Fowler and the 1663 font was given away to another church. This large font mounted on steps is at the west end of the Nave in front of the Tower-Screen. It is now out of use since the steps pose a real safety hazard.

In 1952 the medieval font was found in a local garden and given back to the church. It is now located in the South Transept mounted on a very fine Romanesque capital. The font is C13 and octagonal with a chamfer round the bottom but no other ornament. It shows the remains of fastenings for the cover.



C13 font and Romanesque capital base

The medieval font though heavily incised is of **some** significance having been in use between C13 and the 1650s and again since 2000.

The Edwardian font is of **local** significance as it was donated by a parishioner but the steps on which it is mounted create a hazard and are of **negative** significance.

Stained glass

There are also fine stained glass windows which all date from the late 19th/early 20th centuries. Two are by two by Tower/Kempe [including the East 'Jesse' window], six are by Clayton & Bell, two by Jones & Willis and one with ten small quarries of stained and painted glass monograms from previous window by J K Knowles but repaired in 1977 with clear glazing, in the style of George Pace, probably reset and releaded by Norman Allen. All these window memorials are linked to local family 'stories'.

The C19 and early C20 stained glass windows are of **some** significance with six by Clayton and Bell, two by Tower/Kempe, two by Jones and Willis.

Oil painting

In the South Transept hangs an oil painting of the Holy Family by Anton Raphael Mengs [1728-1779] given to the church in 1844 by Lady Boynton of Winterton Hall. The early 19th century reredos screen, of which the painting was the centrepiece, is now located on the wall of the North Aisle. The painting depicts the Holy Family, with the Virgin seated in the centre, with the Child in her lap. St Joseph stands to the left, and St Anne (?) is seated on the right, holding out an apple towards the Child. There is a winged angel directly behind St Anne, holding a bowl of fruit while looking at the Child. The group is inside a classical building, and there is a column in the middle distance, behind the group. A landscape is visible through a doorway, in the upper left area, and in the upper right area, there is a draped



Holy Family by Anton Rafael Mengs

curtain. The painting has suffered some damage and poor restoration but still represents a vital part of the church heritage.

The oil painting of the Holy Family by Anton Raphael Mengs appears to be genuine. We know it has been in our church since 1844 and David Hall has examined detailed photos. He states that 'On the balance of probability, and from the limited evidence provided, it would seem quite likely that the attribution could be correct therefore'. The painting itself, despite its relatively poor condition, is of **considerable** significance.

Bells and frame

No trace exists of the bells or frame used in the original double-bell chamber of the early Romanesque tower, nor of those in the new bell chamber added in 1203. Records state that in 1553 All Saints had four great bells and a sanctus bell.

The six current bells were overhauled by Taylors of Loughborough and rehung in a new iron bell frame in 1949. Some of the wood from the old frame taken down was used in a credence table. The bell frame is laid out to allow two further bells to be added to

complete a peal of eight. The frame is located 1.5m below the level of the original wooden frame. There are five locally cast bells by Daniel Hedderly, dated 1734. It is understood that the six old bells were melted down for recasting by Hedderly. The current sixth bell was cast in 1899 by Taylors.

The 1899 treble bell was presented 'In Memory of Edward Synge Wilson, Vicar 1873-1898. Charles Henry Gibbons, Vicar; Edward Chapman, Richard Hall, Churchwardens 1899' according to the memorial tablet in the Nave.

The inscriptions on the 1734 bells state:

2 [Inscription chipped off]

3 Ex Dono Thomas Place Gen.

4 Daniel Hedderly made us all in 1734

5 Richard Studley Vic. Roger Sawyer, William Martin C.W. 1734

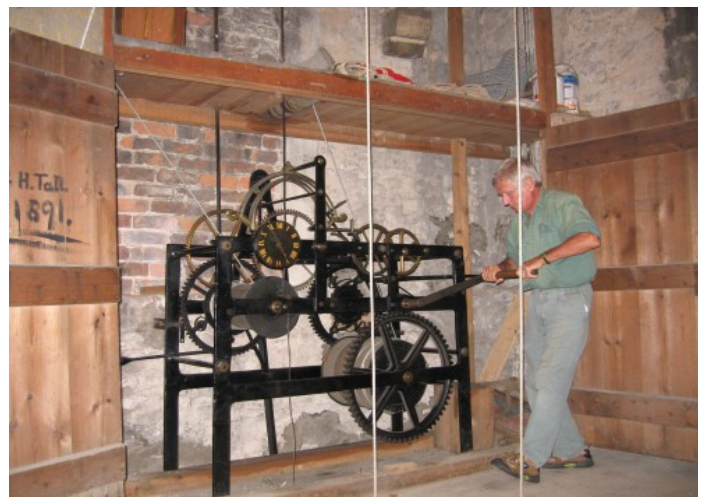
Tenor Gloria Deo in Excelsis George Stovin Esq. 1734

The set of six bells is in regular use and the five 1734 bells made in Winterton by peripatetic founder, Daniel Hedderly, is of **some** significance.

Tower clock

It is known that a clock existed in 1625 and that the vestry decided not to repair further the clock which existed in the early C19. The present clock was made in Winterton in 1834 by clockmaker, John Robinson, and machine maker, Matthew Beacock. It has a unique aspect to the escapement. The clock was maintained by the same family from 1834 until the 1980s.

The clock is still wound weekly by hand, the clock weights rising and falling within the south-east corner of the tower.



1834 Tower Clock escapement

The tower clock made in Winterton in 1834 by, is of **exceptional** significance with its unique escapement. No identical examples are known in this country.

Monuments

The historic floor has many large memorial stones, a notable example being that in the Chancel for John Rudd [1504] and his two wives. It has mutilated brass figures.

There are also many wall tablets, mostly C18 or C19 but some C20. On the south east wall of the chancel is a fine memorial to Peter Gering [1509]. There are two war memorial boards on the wall of the North Aisle.

In the North Transept is a free-standing headstone in a steel frame. The stone used to be in the churchyard near the South Transept. It was incised in court-hand, by William Teanby himself, on the two sides of a plain square headstone. It records the deaths of family members who died before him as well as his own. He was schoolmaster for many years in the C18 using the schoolroom at the west end of the North Aisle. He long used the stone as his table and his coffin as a cupboard. The words recording his own death in 1810 aged 94 were added by his friend, William Fowler, the antiquary.

The floor monument for John Rudd and his wives with mutilated brasses, the wall tablet for Peter Gering in the Chancel, the free standing headstone for William Teanby and the two war memorial boards are all of **local** significance.

Organ

The pipe organ was originally purchased in 1840 and was located at the west end of the nave. It was the first pipe organ in this area. The churchwardens were unhappy with the unsatisfactory conduct and irregular attendance at the services of the West Gallery musicians who provided music at that time. The wardens thus arranged a public collection to buy an organ.

In 1872 the west gallery was removed and the organ was rebuilt and relocated by T H Nicholson to the North Transept. Nicholson had married a Winterton girl in 1859. Dr J B Dykes played the organ at the service when the church re-opened after extensive alterations. Then in 1885 Forster and Andrews moved it to its present location. Little trace of the the 1840 Beeforth and Corbett instrument remains, though some very old show pipes have recently been found in the Swell Box, but there is much evidence of the work of T H Nicholson in 1872. This organ is in urgent need of conservation so that it can continue in use for both services and the teaching of young and adult pupils in Winterton's Organ School.

There is a modern digital organ in the North Transept and a modern upright piano is in the South Transept.

The pipe organ is of **some** significance even though it is a mixture of more than one rebuild with poor quality alterations made in the 1960s.

Communion plate

A Holy Communion cruet set in Anglo-Catholic style dating from 19th century has recently been discovered. The church plate is kept secure but has no items of great note.

Registers

Registers from 1558 deposited at Lincoln Archive Office.

Pews

In 1869 pews of pitch pine were installed in the Chancel as private seats. Unusually for pitch pine pews they have very fine carved poppy heads at the east ends. For much of the C20 the pews served as choir stalls. They are now in regular use at certain communion services with smaller numbers, for

example early morning, and when large congregations require additional seating. They are entirely fit for purpose and appropriate for their setting.

Before 1872 there were square pews of panelled oak in the nave with a gallery, pulpit and reading desk to match. These box pews may have been erected in 1754 when the gallery was installed. Canon Fowler states that they “were very good of their kind; suitable for times when people went to church for simultaneous private devotion rather than for public worship as we understand it. I well remember a good old lady who, when she heard something about pews being done away with said quite seriously, 'Oh, I like to enter into my closet and shut my door'.” The body of the Church had square panelled oak pews and on each side of the aisles a double row of seats was placed along the walls, those on the left side were for aged females and young girls, those on the north side were occupied by aged men and youths. The 1845 plan shows this arrangement when the internal accommodation was increased with additional seats at the west end of both aisles.

In 1872 the box pews, by then seen as 'unsightly', were removed from the nave and 'neat, Pugin- style' pitch pine benches were installed. They are a standard factory design. But they represented a big advance at that time since they were 'free' seats. Unfortunately they are most uncomfortable, extremely heavy and isolated on pew platforms. Their inflexibility and the trip hazard posed by the pew platforms and the large forward projecting 'leg' at the end of each bench does pose problems. They are not fit for purpose.

The poppy head carvings on the pews in the Chancel are unusual in pitch pine and thus give these pews **some** significance.

However, the nave benches have many features of negative significance though they do form part of the heritage story of All Saints and so retain at best a **local** significance.

Other furniture

The fine wooden Chancel screen, carved in the Arts & Craft style, was erected in 1905. Designed by C Hodgson Fowler it was erected in memory of Dr Thomas Fowler [1832-1904], President of Corpus Christi and Vice Chancellor of the University of Oxford. The wood and glass tower screen of similar design was erected in 1911.

There are two wall clocks, one made in Winterton by Tate.

The fine Chancel screen is of **local** significance but of **considerable** significance as part of the set of early C20 features listed above.

The wall clock by Tate of Winterton is of **local** significance. The family were clockmakers for several generations.

Metalwork

Access to the clock chamber is via two iron ladders and a gantry platform probably installed in 1872 when the West Gallery and floor of the ringing chamber were taken down. Constructed by a local blacksmith, it is not compliant with current HSE Access Legislation. The clock weights fall to the south-east corner encased by a wrought iron fence.

The main church safe was purchased to commemorate Queen Victoria's 1897 diamond jubilee and the inside of the door is decorated to state this. There are two further safes for several items of church communion plate.

The two iron ladders and a gantry platform probably installed in 1872 in the tower by a local blacksmith is of **local** significance though its lack of compliance with current HSE Access Legislation poses problems

The main church safe, with its decorated door, purchased in 1897 to commemorate the Diamond Jubilee of Queen Victoria is of **local** significance.

Parish bier and funeral pall

These were purchased in 1882 from the Lyne Carriage Manufactory in Stratford –upon-Avon for £16, with an extra £9 paid for the pall. It was first used on 5th April 1882 for the funeral of Joseph Fowler, a prominent member of our parish and architect of the church school built in Winterton in 1841. The bier was used regularly until the 1960s after which it went into store, first in the west end of the south aisle of the church and later to an outhouse at the vicarage where it currently remains. It is a fine bier which could be either moved by hand or pulled by a pony or small horse. It has an iron undercarriage with iron brackets and fittings to the timber top body structure. The wheels have solid rubber tyres. It was purchased a few years after the churchyard was closed and a new town cemetery opened on the edge of town over half a mile from the church.



1882 Parish Bier [currently in shed]

The pall for the bier is of violet Utrecht velvet nowadays more commonly known as plush. It has a cross of white diagonal cloth, with a large circle and trefoils of the same material outlined with crimson cord. The cross is decorated at its centre and extremities by small circles of crimson cloth with white crosses, outlined with crimson filoselle. The fringe of the pall is alternate violet and white separated by crimson. [overall size 250 cm x 183 cm].

The iron bier and funeral pall purchased in 1882 together have **some** significance as few such examples exist in such reasonable condition.

Artefacts and Archives

Several items are currently housed outside the church for safe keeping.

Key features include:

An extremely unusual and very valuable collection of **six original West Gallery wind instruments with sheet music**. These were in use with our West Gallery Band which was the main source of music in our church before the purchase of the pipe organ in 1840. The set comprises:

Bassoon by Milhouse of London c.1800.

Three keyed vox humana by Milhouse of Newark c.1763-1788.

One keyed walking stick flute: c.1790.

One keyed boxwood flute, possibly by Milhouse, London c.1790.

Four keyed boxwood flute by Phillips, London, early 19th C.

Five-keyed clarinet in C: boxwood and ivory by Metzler c.1800.

These instruments have national historical contextual significance and are of **exceptional** significance.



Bassoon by Milhouse of London c.1800



Three keyed vox humana by Milhouse of Newark c.1763-1788



One keyed walking stick flute c 1790



One keyed boxwood flute, possibly by Milhouse, London c.1790



Four keyed boxwood flute by Phillips, London early C19



Five keyed clarinet in C: boxwood and ivory by Metzler c1800

A **Winterton Enclosure Award map** [Map of the Lordship of Winterton in the county of Lincoln by Edward Johnson, 1773]. It is drawn on parchment and consists of two pieces sewn together.

This is of **some** significance since it is a vital element in the history of Winterton.

The **1844 Winterton Tithe Rentcharge map** with schedule is the original parish copy. The map is hand-drawn in pen and ink with watercolour washes. There are some inscriptions in iron gall ink. It was lined onto cloth and stored rolled. The manuscript key to the map was bound and sewn to the far, right hand side. It has recently been conserved so that the key is now separated from the, very fragile, map which can be stored flat.

This map and schedule is of **some** significance as it tells an integral part of the story of Winterton.

Four prints by William Fowler

The Altar Screen at Beverley Minster, 1826

The Monument of Alan Flemyng in Newark Church, 1823

Principal patterns of Roman Floors at Fountains Abbey, 1800

A Tessalated floor of an ancient Bath at Nantes in the south of France supposed to be built by Antonious Pius [no date]

A large **wall-plan of Town Cemetery** [possibly from date of opening in 1876-77]

A **large archive about the church and settlement** with detailed notes from vestry minutes and many other sources made in the early 20th century by local antiquarian, **Canon J. T. Fowler**. Much of the archive is stored in a cramped wooden chest in the Choir Vestry. There are approximately 600 separate manuscripts including:

56 bound manuscripts and books; 24 prints, drawings and postcards, mostly framed; 9 albums of photographs; 10 early 19th-c music manuscripts and a collection of parish magazines, incomplete, from 1901-2012 with a gap for 1915-60.

The set of archives as a whole has **some** significance and several items within it, such as the four prints by William Fowler, have **considerable** significance.

Significance for mission

The outside of the church is unwelcoming with a lack of signage, a locked iron gate across the front of the porch and windows which appear to be barred with cheap galvanised steel screens, often fitted so as to obscure the fenestration. The cleared and grassed churchyard also leads many to assume that the church is no longer in use.

Inside the church is beautiful, light and welcoming to visitors. It suits the current small and rather conservative congregation for worship. It has a large seating capacity [200+] to hold school end of year services and concerts though the benches are most uncomfortable. The acoustics in the church are



West end of Nave with Tower Screen & door above

excellent. It can be heated well by the overhead gas radiant heaters though these are ugly, spoil the view of the internal architecture and are now at the end of their working life with spare valves no longer available. The Parish Room with a servery makes possible refreshments after services and enables coffee mornings to be held in the church. However, heating in this room at present is by electric radiator and is inadequate [the gas convector heater in this room has recently been condemned]. The 1980s toilet formed in the North porch provides only the most basic facility which is inappropriate for young children and cannot be accessed by some elderly or disabled people owing to the step. The single cubicle proves inadequate at large concerts.

The heavy Nave benches are located on pew platforms and almost impossible to move. They create great inflexibility for a wider range of uses which the large church could so easily house. The Nave has different floor levels which pose problems for the elderly and disabled. The church is too inflexible and insecure at present to be available for general community use and has to be kept locked much of the time. In addition there are significant roof problems which lead to incoming rainwater in the South Aisle. These issues need to be

tackled if the church is to widen its mission in our community.

The strengths of the building are the light, space, acoustics and location. But the potential for adapted or new uses without significant change is extremely limited.

Part II: The significance of the area affected by the proposal

In outline: The proposal is wide-ranging but will leave both the Parish Room and Chancel largely unaffected. The re-ordering of the Nave/Aisles/Transepts will see a level floor with underfloor heating and the removal of the benches and pew platforms with new chairs and tables. New lighting and sound systems will be installed. The west end of the North Aisle will be enclosed to create a heritage display, interpretation and study space. Vertical access to all levels in the tower will be improved. The North Porch will be reopened and a link created to an adjacent small new build housing a commercial kitchen and new toilets. Extensive roof repairs will make good defects on the South Aisle, South Transept, Vestry and North Porch. High level stone repairs will also be included. In the churchyard new signs will be erected and new seating installed. The exterior of the church will be affected only where the new build adjoins the church at the north west corner. A key feature throughout will be careful design and high quality materials to ensure the church is equipped for many years to come. The churchyard will be made more welcoming with new signs and seating. A significant amount of conservation and restoration will be commissioned for both fixtures and contents. Displays and digital interpretation will be commissioned to tell the story of the heritage. A security system will be included.

The significance of all these areas has been listed in Part I. The following sections detail the proposals for each space and indicate the level of impact and possible mitigation where possible.

Parish Room and Chancel

These will both be largely unaffected. They will have plaster repairs as needed and new radiators [Chancel] or underfloor heating [Parish Room]. The Chancel is already used for some small services and this will continue. The existing Chancel screen and gates allow the area to be separated from the Nave and the substantial pews are appropriate for short services and they also illustrate our seating heritage. The Parish Room [at the west end of the South Aisle] is used for small meetings and as a base for refreshments after services and at fund-raising events. Though it can easily be crowded, there is a continuing need for this meeting room and servery facility, well-located just inside the main south entrance. The impact on both the Chancel and the Parish Room will be low but broadly positive as they will continue to serve well their present function. They will both benefit from improved heating and lighting. In modifying the Parish Room the opportunity will be taken to ensure that the full view of the tower south wall with its original first floor 'squint' window is allowed and the nature of the abutment of the tower against the west wall of the earlier, possibly Saxon, nave is made clear. Two quality chair stores will go along the south wall of the Parish Room.

Vicar's Vestry

The pipe organ occupies much of the vestry. The organ will undergo a full historic conservation under the supervision of an organ consultant. This will also create an opportunity to adjust the housing at the rear of the organ so as to increase usable floor space in the vestry. This extra space, in turn, will allow the main safe, safe stand and one table to be removed from the Choir Vestry and be relocated here. This will release the Choir Vestry for use as a Heritage Room. The Vicar's Vestry will become the 'admin' focus for the church. A new small handbasin will be installed.

Nave/Aisles/Transepts

The re-ordering of these spaces will see a new stone floor at one level with underfloor heating. This will be possible without significant interference with the surface below the pew platforms [assessed by archaeologists as the likely floor level of the Saxon nave]. The new raised floor level will be at the same height as the South Porch entrance, North Porch entrance, Chancel step and the two existing timber floors in the aisles west ends. The existing historic ledger stones will be grouped in the North Transept and suitable new slabs used elsewhere.

The pew platforms and most of the benches will be removed and new seating provided. This will comprise quality oak chairs and short benches, some with armrests. Extra seating will be of matching oak chairs which fold flat for easy storage in quality oak cupboards. A new communion table will be provided for use at the crossing.

The South Aisle and South Transept roofs will be repaired so that the present water ingress is halted and there will be substantial plaster repairs throughout the Nave/Aisles and Transepts.

The medieval font, which is currently in use, will be moved from its present location in the South Transept to the west end of the Nave after the Edwardian font and steps are removed. It will be given a fresh mount so that the Romanesque capital used as its current base can itself be raised on a mount to enable the intricate carving to be more easily seen and felt by a much wider audience.

The South Transept will have its altar removed but will continue to house the children's corner and two of the current benches. It is very well lit with natural light and is a most welcoming space. The digital organ will be moved to the western side of this transept so that the light is behind the organist and the organ is less obtrusive. The arrangement will still allow access to the piscina and Easter sepulchre [?] on the south wall of the transept. The historic gable window on the south wall will have its panels removed so that conservators can re-lead it as work in 1952 has left it in a very poor state.



South Transept & children's corner

The North Transept will, as now, be an area for quiet reflection. It will house the votive candle stand, four of the current benches, the William Teanby headstone, the 1593 wooden altar and the restored iron bier and pall [with suitable UV light filtration]. There will also be two storage cabinets for folding tables.

A timeline to show the story of All Saints and Winterton in a national context will be arranged along the North Aisle wall. Two storage cabinets for folding chairs will fit along the South Aisle wall.

A new light and sound system will be installed together with shelving for hymn/service books. The existing heritage board supplied by North Lincolnshire Council Tourist Office will remain at the rear of the Nave together with the new InfoAktiv touchscreen kiosk to enable visitors to access digital information about the church and its heritage.

The impact will be moderate in that the floor height will be changed and the benches and pew platforms removed. However, the beauty of the nave will be enhanced, the safety from trip hazards increased considerably, the acoustics improved yet further, the artificial lighting improved and the consequent flexibility will create much potential for wider community use.



1844 Reredos above robe cupboard on North Wall of Choir Vestry

Choir Vestry [proposed Heritage Room]

All Saints has not had a choir for many years and there is currently no prospect of a choir being resurrected. The space is thus not well used. The proposal will enclose the west end of the North Aisle [mirroring the existing partition in the South Aisle which encloses the Parish Room] to create a heritage display, interpretation and study space with archive storage. The new partition will re-use the Edwardian Screen removed from the Tower Arch. The large safe will be moved to the Vicar's Vestry. The 1844 reredos screen on the north wall will be conserved and the oil

painting by Mengs will be moved from the south aisle, conserved and relocated in its original position as the centrepiece of the reredos. The existing large wardrobe/cupboard on which the reredos rests will be redesigned to house a glass fronted display cabinet, at museum standard, for a selection of the artefacts and archives [including the set of West Gallery wind instruments]. The lower area will have cupboards for archive storage above very low drawers with 'pull-outs' containing tactile artefacts/objects for young children. The full-height cupboards at each end of the structure will remain. One will provide archive storage space. The other will be fitted out to create a desk for a single computer so that study of the digital archives is possible. In this room a sound system will be fitted so that visitors can listen to recordings of the west gallery instruments, the recreated liturgy from past times and other music.

Along the west wall will be a new storage cabinet for a number of the folding oak chairs. The upper part of this cabinet will house shallow glass topped drawers for the maps and large drawings in the archives.

The south wall, part of the tower, will have a modern copy of the 1772 Enclosure Award and 1844 Tithe Rentcharge maps with explanation. The bench seat fixed to this wall will remain but below the seat a frieze for young children will be fitted. A small new robe store will be fitted to the SE corner against the re-located Tower Screen.

The west window will have a UV filter to protect the reredos and painting. Beneath it there will be a flat video screen, housed when not needed behind the chair store/map chest. The room will thus function as a small seminar room if needed but will act as a vestry on Sundays and a heritage room at other times.

This space will undergo a major visual change but the space will be far better used. At present it is a messy dumping ground and storage area. The archives are inaccessible in a locked damp chest on the

floor. The partition will re-use the Edwardian wood and glass screen from the tower arch which will be similar to the partition of the existing Parish Room in the south aisle. There will be no major impact on the wall fabric and, as in the Parish Room, the nature of the abutment of the tower against the west wall of the earlier, possibly Saxon, nave will be made clear. The key fixed wooden structures [wardrobe/cupboard on north wall and fixed bench on south wall] will be retained. The two large tables currently in the room will be retained elsewhere. The smaller table with C18 carved legs will be moved to the Vicar's Vestry. The larger table with late C16/early C17 turned legs will be moved to the Parish Room.

Tower

The parapet will benefit from some stone repairs. Vertical access to all levels in the tower will be improved. A new vertical ladder which meets HSE requirements will be fitted from the clock chamber via the bell chamber to the roof hatch. The tall ground floor chamber will be divided by a new floor at first floor level. It will allow the six bell ropes to pass through and the sally guides will function as now. A new spider will be fitted so that the ropes can be removed vertically under the new ceiling. Access from the new level to the clock chamber will be via a refurbished section of the current iron ladder. Access from the ground floor to the gallery will be via a balanced ladder just inside the Tower Arch. This will normally be housed above the new gallery. Removal of the utility meters, current ladder/gantry access, installation of the new ladder access and removal of the Tower Screen will allow a re-creation of the ground floor chamber as it was when first constructed.

Since public access to the upper levels of the tower is not practical, webcams will be fitted in the bell and clock chambers so that images can be seen at ground level on one of the screens provided in the Heritage Room and Tower ground floor. A bell simulator will be fitted against the wall at first floor level and this will also have a webcam so that it can be viewed from below.

The ground floor ringing chamber will house the bell-ringers [as now] who will be provided with a new oak display cabinet for notices on the south wall which will have folding doors. On the north wall an identical folding cabinet will open to reveal a flat video screen on which short videos can be accessed which tell the stories of the Lincolnshire Towers, bell-ringing and the tower clock. Bench seating will be provided along the north and south walls.

The cupboard housing the gas meter and the exposed electricity meter on the west wall will be removed. The 1911 Tower Screen will be removed for re-use in the new Heritage Room partition. The stone floor will have renewed paving but remain at its current level so that a clear view from the nave is created of the significant tower arch. A clearly marked step down from the nave will be required which will also be delineated by a moveable rope barrier. New heating will be provided with minimal impact. Whether the system is underfloor or a perimeter scheme depends on a full archaeological investigation to check the exact nature of the layers under the stone floor. Initial work suggests they are largely undisturbed. The historic west door will be refurbished and draught-proofed. Paint will be removed from the Anglo-Saxon gravestone lintel and from the tower walls.

This space will be shared between bell-ringers and visitors interested in the tower heritage. As one of the best examples of a 'Lincolnshire Tower', there is a unique opportunity here for the interpretation being planned to relate to all the other Lincolnshire Romanesque Towers, a key story which deserves much wider understanding.

It is possible that new stained glass will eventually be fitted to the small C19 west window to celebrate St Michael and the significance of building of the tower. This depends on finance yet to be obtained.

There will be minimum impact on the fabric of the tower except for the fitting of the new floor at first floor level [the level of the original ringing chamber] which will demarcate the original funerary chamber but also provide much needed storage space. The ground floor will be visually much clearer with the removal of utility meters, iron ladder and gantry and the ability to raise the bell ropes when not needed. Visitors will more readily be able to experience the space as it was when first built and view the videos which tell the stories of the tower, bells and clock. Yet the bell-ringers will still have full access to the chamber when needed, they will enjoy more space than currently and will benefit from use of a bell-simulator. The removal of the tower screen will both allow a clear view of the bellringers when in action and allow clearer views of the tower arch and ground floor chamber. The latter will greatly aid

interpretation and understanding of this space.

South Porch

The historic south door will be conserved, especially the C13 iron. Significant draught-proofing will be installed. The existing iron gates will be cleaned and redecorated. The niche above the doorway will be protected from pigeon damage. The three rubbish bins located in the porch will be removed to a new bin store in the churchyard close to the planned extension.

The impact will be low. The historic door and doorway will be in full view. The niche above the door will no longer need to be blocked with netting. The removal of the rubbish bins will make a major visual improvement.

North Porch

The toilet, basin and wall blocking the exit will be removed so that the porch can be reopened. It will provide a fire exit and a link to the planned small new build outside in the churchyard. The impact of this will be high in a positive sense. The existing toilet was a poor quality construction in the 1980s. It has little to commend it. The step up creates difficulty for many, the noise created is heard within the church and the lack of a fire exit is a safety hazard. Currently the main South Porch is the only entrance/exit. The Chancel south door is unlocked during concerts but would not be easily accessed from the Nave in an emergency. The porch roof will be completely renewed. The vaulted ceiling will be conserved.

Hospitality Unit Extension [kitchen, toilets and new entrance] .

This will be located between the North Porch and the NW corner of the North Aisle alongside the existing wall. It will house a small commercial kitchen, three new toilets, plant room [with new boiler and utility meters] and cleaners' storage. There will be an entrance/exit into the churchyard. The level of the floor will be the same as the nave so as to permit ease of access to the toilets for all and also wheeled access for service from the kitchen to the nave.

It is located on previously disturbed ground where the archaeological significance is considered low. The extension will be built on a concrete raft to minimise impact on the ground underneath. Much of this part of the churchyard has already been excavated when the surface drainage channel was made along the aisle wall and in the 1980s when the toilet drainage system was installed from the North Porch. The existing drain leads away from this area along the west end of the churchyard to exit south into the main sewer in Churchside.



View from south west gate

The free-form shape of the utility extension with its flat stainless steel roof with lantern feature has been designed deliberately to avoid competing with the rectilinear shapes of the liturgical spaces making up the architectural language of the historic medieval church. The feature curved wall is to be formed using the same drystone masonry technique as the original C11 Tower. Drystone walling continues as a craft in Winterton and it is envisaged this work would be undertaken by a local craftsman to enable interpretation and continuation within the community of this historic building technique.

The glazed entrance is to enable the original north porch to be viewed and access to be created to the churchyard. The kitchen and toilet facilities will service both the church and the north churchyard where

community outside activities are proposed, possibly with a marquee.

Clearly this extension will create a high impact in that it is a significant change to the building footprint on this site. The only previous known extensions since the C13 are the anchoress cell in 1436, the North Porch [possibly an earlier structure remodelled in the C18], the Vicar's Vestry in 1844 and the 1872 boiler house [now demolished]. However, its visual impact will be strictly limited. The greatest impact will be on those pedestrians who use the path between the NW and SW corners of the churchyard. They will pass alongside the west wall of the extension. But the view from the north [West Street] will be partly obscured by the large trees, especially that in the NW corner of the churchyard, and partly by the high churchyard wall which runs along the NW boundary. The view from the NE in West Street and Queen Street, though the boundary wall is here lower, will still be partly obscured by the many trees along the northern and eastern sides of the churchyard. The extension will not be seen from the main entrance in the south or from Churchside. Nor will it be visible in general views of the townscape. The addition complies fully with the spirit of Article 13 of The Venice Charter.

Churchyard

New signs will be placed at each of the three churchyard entrances to welcome pedestrians. A new seat will be built into the low wall just inside the main SW gate from Churchside, a sunny spot which is already a favourite stopping point. New wooden seats will be placed at the eastern end also. A sign to explain its significance will be located next to the Grade II medieval churchyard cross stump. A new path will be laid along the northern and eastern sides to open up this area to more public access and enable the church to make better community use of the large green space on the north side of the church, adjacent to the kitchen and toilets in the new extension. The town war memorial will be enhanced with a paved surround. The pathways will be lit with new LED lights and the current ugly, vulnerable floodlights will be replaced with vandal-proof ground level lighting.

These measures will have a low visual impact but will make a very positive contribution to the way the church is perceived by the many pedestrians who use the churchyard paths each day. The space will be more welcoming, with greater information provided, and seating and lighting to encourage use of this large green space close to the centre of the town.

Contents of the church

A significant amount of conservation/restoration will be commissioned to ensure the heritage embodied in the contents is saved for future generations.

- ✧ The 1593 wooden altar will be mended, the two end drop carvings being fixed back.
- ✧ The oil painting by Mengs and the 1844 reredos will be conserved and reunited in the new Heritage Room.
- ✧ The tower clock face will be re-gilded.
- ✧ The wall tablets will be cleaned and conserved.
- ✧ The C15 stone panel fragments will be conserved and relocated from obscurity in the tower to create a feature elsewhere in the church.
- ✧ The historic ledger stones will be lifted and re-used in the North Transept, the worn paving slabs reused in the new churchyard paths.
- ✧ The pipe organ will be historically conserved/restored.
- ✧ The Nave pitch pine benches will mostly be removed for disposal but several will be kept for use in the transepts as reminders of this phase of our church's heritage.
- ✧ The C13 and C16 ironwork and the C16 woodwork on the three historic doors will be conserved.
- ✧ The 1897 safe will be conserved.
- ✧ The 1872 iron ladder and gantry in the Tower base will be dismantled and most of it disposed but a section of the ladder will be modified and retained for use as access from the new first floor to the clock chamber.

- ✧ The 1882 iron bier and pall will be conserved and brought back into the church for display.
- ✧ The set of six West Gallery wind instruments will be conserved for display.
- ✧ The Winterton Enclosure Award map of 1773, the 1844 Tithe Rentcharge map and many other items in the archive will be conserved and moved into purpose built storage in the new Heritage Room.

This conservation work will have a great impact both on the preservation of these items, many of which are currently in a very poor state, and the ability of the church to store, display and interpret the stories which they tell.

Conclusion

This above plan outlines a significant re-ordering and a relatively complex project. But it will allow the PCC to fulfil the requirements of its Statements of Purpose and the Heritage Lottery Fund project derived from them together with the terms of the grant. They will ensure that the church and its contents are conserved and enable an extensive community activity programme to take place. Throughout the planning process every effort has been made to maintain the best practice principles embodied in both The Venice and Burra Charters, as issued by ICOMOS, together with the guiding principles of SPAB.

From a heritage perspective the above proposals will enable the interpretation of the rich heritage of the settlement of Winterton through the centrally located medieval parish church of All Saints. The significant extent of historic fabric and the number of artefacts within the church and its traditional role serving as the 'collective memory' of the community as well as a place of worship enable it to be seen as the main centre within the community from which to celebrate its heritage. The organization of spaces and facilities is proposed to enable continuing worship in the church and a full heritage interpretation and appreciation.

Above all, the plan will enable All Saints to continue its role as a focus for worship in the parish, play a more significant role as a major community asset and this will help to provide a sustainable future for the building.

Bibliography

Condition Reports [held by Winterton PCC]:

Bangham D, 2012, "The Future of the Winterton West Gallery musical instrument collection"
[Daniel Bangham, Wood, Wind & Reed]

Batchelor C, 2012, "All Saints' Church, Winterton, Lincolnshire: The Organ Report and Recommendations" *[Harrison & Harrison Ltd]*

Cooke J & R, 2012, "Stained and painted glass and leaded glazing: Condition report and recommendations" *[Jonathan & Ruth Cooke Ltd, Stained Glass Conservation & Restoration]*

Czajkowski M J, 2012, "Report on items in All Saints' Church, Winterton, North Lincolnshire"
[Edmund Czajkowski & Son Ltd, Cabinet Maker, Furniture Designer, Conservators and Restorers of Antique Furniture, Clocks and Barometers]

Downing F W, 2012, "Examination Report on the Reredos and four painted inscriptions on canvas"
[Francis W. Downing, ACR, Forensic Fine Art Conservator]

Downing F W, 2012, "Examination Report on the painting 'The Holy Family'" *[Francis W. Downing, ACR, Forensic Fine Art Conservator]*

Floyd T, 2012, "Assessments of timber, internal environment and damp at All Saint's Church, Winterton", *[Tim Floyd, The Floyd Consultancy]*

Foxley B, 2012, "Quinquennial Inspection Report for All Saints' Church, Winterton", *[Brian Foxley, RIBA AABC Architect]*

Haigh W, 2012, "Report on Structural Appraisal, All Saints' Church, Winterton", *[Willie Haigh Consulting Engineer]*.

Hale P R, 2012, "All Saints, Winterton, Lincolnshire: The Organ Report" *[Paul R Hale, Accredited Member of the Association of Independent Organ Advisers, Organ Consultant]*

Hall D, 2012, "Condition reports: The Holy Family attributed to Anton Raphael Mengs; The Reredos" *[Dian Hall Conservation, Conservation and restoration of paintings]*

Hawkes R, 2012, "Conservation condition report and recommendations for treatment, re-housing and display of archival material at Winterton Parish Church" *[Artworks Conservation]*

Jones D, 2011, "Quote and work schedule for the restoration of the organ at All Saints, Winterton"
[D Jones, Organ Builder]

Lamb A, 2012, "Conservation report, Church Band Instruments, All Saints' Church, Winterton, Lincs" *[The Manager, Bate Collection of Musical Instruments, Faculty of Music, University of Oxford]*

Landi S, 2012, "Condition report and estimate for a funeral pall belonging to All Saints' Church, Winterton, North Lincolnshire" *[The Landi Company Ltd, Textile Conservation]*

Monger G, 2012, "Conservation report and estimate and advice concerning a Bier and Church internal metalwork" *[George Monger, BSc(Hons), MA, FMA, FIIC, ACR, Conservation & Museum Services]*

Prosser R, 2012, "All Saints' Parish Church, Winterton: Conservation Report from site visit on 1st March 2012" *[Ruth Prosser, ACR, Conservator of Art on Paper and Archives]*

Russell G, 2012, "Report: All Saints' Church, Winterton, The Organ" *[Nicholson & Co (Worcester)]*

Ltd]

Walker G M H, 2012, "Conservation Report: The Holy Family by Anton Raffael Mengs and Reredos with paintings of the Creed, the Ten Commandments and the Lord's Prayer" [*Gillian M H Walker, Conservation and Restoration of Easel Paintings*]

Wallace J M, 2012, "Report on the organ at All Saints' Parish Church, Winterton" [*Henry Groves & Son Ltd*]

Wooles P, 2012, "All Saints' Church, Winterton, N. Lincolnshire: Condition Appraisal of Tablet Memorials & Fragments" [*Skillington Workshop Limited*]

Correspondence and discussions [copies held by the author]:

Ablott J, 2009 and 2010, On site discussions and letters on tower clock and tower safety [*Winterton Tower Clock Keeper, MBHI and Lincoln DAC Tower Clock Advisor*]

Bryant G F, 2010, On site discussion and letter: key features of the church [*Geoffrey F Bryant, MBE, BSc(Econ), FSA*]

Geddes J, 2011, e-mail correspondence: the medieval doors in All Saints [*Professor of History of Art, University of Aberdeen*]

Hall D F, 2012, e-mail correspondence: verification of Mengs painting [*David F Hall, Antiques and Fine Art Valuations*]

Hayward Peter, 2011, On site discussion on bells and tower access with letter to confirm recommendations from Adams S [*John Taylor & Co, Bellfounders, Bellhangers and Carillon Builders*]

Heppenstall R, 2011, On-site visit and discussion about bells and tower access [*Lincoln DAC, Bells Advisor*]

Pemberton J, 2010-2011, various discussions on-site about pipe organ [*Dr John Pemberton, Lincoln DAC, Organ Advisor*]

Phelps T L, 2012, On-site discussion about furniture [*Fine Furniture Restoration*]

Stocker D, 2010, On-site discussions about the early Romanesque Tower [*Professor David Stocker, formerly of English Heritage*]

Stockwell K, 2012, e-mail correspondence: funeral pall [*Kate Stockwell, Textile conservation and educational arts projects*]

Wells GWH, 2007, Valuation letter for West Gallery Instruments [*Consultant Organologist*]

Texts and documents [published texts in libraries; original documents or copies held in the church archives]:

Diocesan Records, 1664, "Commission on Winterton Church"

Andrew W, 1836, "History of Winterton and the adjoining villages"

Australia ICOMOS Incorporated, 2000, "The Burra Charter: the Australia ICOMOS Charter for Places of Cultural Significance"

Ecclestone A, - "The Parish Church of All Saints Winterton in the County of Lincoln" typescript notes held in the church archive

Everson P & Stocker D, 1999, "Corpus of Anglo-Saxon Stone Sculpture, vol.V Lincolnshire"

Fowler JT, 1904, "Discovery of a primitive nave at Winterton" Proceedings of the Society of Antiquaries, p 2-7

Fowler JT, 1912, "Notes on All Saints' Church, Winterton", Winterton Parish Magazine articles based on guided tour given to the Society of Antiquaries in 1888, with additions and alterations made in 1911.

Fowler JT, 1923, "Notes on Winterton Church", bound typescript held in church archive

Geddes J, 1999, "Medieval Decorative Ironwork in England" p28, 106, 107, 387

Heseltine O, "Local History Notes" typescript held in church archives

ICOMOS, 1964, "The Venice Charter"

Moyes A, 1996, "Hatfield 1846 -1996 A history of Hatfield College in the University of Durham"

North Lincolnshire Council, 2002, Winterton Conservation Area Appraisal

Peacock E [ed], 1866, "English Church Furniture, Ornaments and Decorations at the period of the Reformation" pp164-165

Pevsner N & Harris J, 1964, "The Buildings of England: Lincolnshire"

Power E, 1922 "Medieval English Nunneries: c1275 to 1535"

de la Pryme A, 1863, "A Short View of y' History and Antiquities of Winterton. At y' Request of Thomas Place, Gent. of y' sayd Town, Collected by AP, Min. of Thorn, 1703"

de la Pryme A, 1870, "The Diary of Abraham de la Pryme"

Stocker D & Everson P, 2006 "Summoning St Michael – Early Romanesque Towers in Lincolnshire" p 286-293

Symonds R, 2008, "Worthies and Noteworthies", Chapter 7 pp 65-76, 'A Genius of Common Sense: President Thomas Fowler [1881-1904]'

Wesley J, 1827, "The works of the Rev John Wesley"

Websites

'The Corpus of Romanesque Sculpture in Britain and Ireland' at <http://www.crsbi.ac.uk/index.html>]

English Heritage Listing taken from Images of England website at <http://www.imagesofengland.org.uk/Details/Default.aspx?id=442397&mode=quick>

SPAB's guiding principles as stated on website at <http://www.spab.org.uk/what-is-spab-/spab-s-purpose/>

Anglo-Saxon Kingdoms, Angles of Central England at <http://www.historyfiles.co.uk/KingListsBritain/EnglandLindsey.htm>