



St Lawrence Church

LECHLADE-ON-THAMES



Project Inspire Working Group

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Version 10

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This Statement of Significance is presented in two parts.

- This document is Part 1 which presents an overview of the significance of the church.
- Part 2, in a separate document, sets out the reordering proposals and reports on the significance of the areas affected by the proposals and associated mitigation.

Both parts should be read in conjunction with the separate Statement of Need.

Preamble

Church buildings are more than just visible symbols of Christianity in our towns and villages. They provide the physical, material context for local groups of Christians to come together to worship God. As the worship changes over time, so too the church building changes. The people influence the building, just as the building influences the people. St. Lawrence, Lechlade, is a church building that shows evidence of many changes in official religious policy.

Medieval Worship

When built in 1476, St. Lawrence was part of a wider Roman Catholic Europe where the Latin mass was the central act of worship, despite Latin being unknown to the vast majority of the people. The priest in ornate vestments, with his back to the congregation, elevated the host and said the words of consecration, '*Hoc est corpus meum*' (This is my body), which, through the dogma of transubstantiation, the bread and wine were transformed into the actual body and blood of Christ. A substantial rood screen would have separated the nave and the chancel, symbolically separating the laity from the ministry of the clergy. On top of the screen would have been the rood loft with a large representation of the crucifixion. The screen would often have been covered with various images, part of the greater array of painted images throughout the church, including paintings on walls, mostly of biblical scenes, saints and angels. There would have been no fixed pews, but probably an assortment of stools and benches.

The Reformation

In the second decade of the 16th Century momentous religious changes convulsed much of Western Europe with much of the theological framework of the Roman Church being challenged and, in many cases, dismantled. Images were now seen as superstitious and against the injunctions of the Bible, which was made widely available in vernacular languages. Royal injunctions insisted that the English Bible was to be set up in every parish church, so that everyone could now read the Word of God for themselves. In Lechlade, as elsewhere in England, this meant that the rood screen and images were removed. Churchwarden accounts of the 1550s show that painters were hired (at a cost of 14s 4d) '*for wrytyng of the church*', that is, the Ten Commandments, the Creed and the Lord's Prayer now adorned the walls of the church replacing the previous images. Education became a key feature of the English Reformation and parish churches often became community hubs for learning. In the 1560s the parish of Lechlade employed carpenters to build a partition between the chancel and the north aisle to create a '*scole howse*'.¹ Services were now held in English using the Book of Common Prayer compiled by Archbishop Cranmer. The lectern and pulpit took on a new significance as the balance between Word and Sacrament was renegotiated. The physical building of St. Lawrence reflected these changes in theology and liturgical practice- pews were places for people to sit and primarily listen, empty niches devoid of images and rood stairs leading nowhere reflect previous practices.

¹ Caroline Litzenberger, *The English Reformation and the Laity: Gloucestershire, 1540-1580* (Cambridge: Cambridge Uni. Press, 1997).p112, (Gloucestershire Record Office archives P197 CW 2/1).

Victorian Alterations

For more than three hundred years there was no screen separating the chancel and the nave. The Oxford Movement felt the Reformation had gone too far, Protestant theology was damaging (*'a limb badly set'*, as R. H. Froude put it)², and the *'beauty of holiness'* had to be restored in public worship. This meant substantial changes to the liturgical space of parish churches. Communion tables were turned back to altars again (and raised and railed off), vestments and hangings were re-introduced, as were new choir screens. The balance now swung back to sacramental worship again, away from the preaching of God's Word. The ritual of the Mass/ Holy Communion was made more elaborate and focussed on what the priest did in the newly separated-off chancel area. The whole focus of the congregation was drawn to the raised altar at the east end. The Reformation was now partially reversed.

Modern Needs and Mission

A parish church building today needs to be adaptable to differing forms of worship for different members of the church family - from a more contemporary worship style, utilising advances in digital technology in the main body of the church, to a more traditional Book of Common Prayer service in the side chapel. Flexible seating arrangements will allow the building to be used for a variety of different styles of worship and wider community events. Toilet and kitchen facilities, as well as meeting rooms, would enhance the appeal to all ages. A warm, well-lit and welcoming worship space, retaining the natural beauty of the medieval structure, but without unnatural barriers between people, would greatly help in encouraging more people to attend (who might have been discouraged by the existing format of the building), and reaching the local community with the love of God in Jesus Christ.

Revd Dr Andrew Cinnamond – Vicar, St. Lawrence, Lechlade

² <https://www.jstor.org/stable/562197>

1. Introduction

This document sets out a Statement of Significance for the church of St Lawrence, Lechlade, Gloucestershire. The Statement of Significance consists of **Part 1**, which provides an overview of the significance of the church and the contribution of its setting to that significance, and **Part 2** which provides a more detailed description of the significance of the particular parts of the church and/or its curtilage affected by the proposed reordering of the church, as well as of the potential impact of the proposed works and any potential mitigation.

Appendices provide further information including primary sources.

The document was researched and written by Nigel Jones BSc FICE of the Project Inspire Group and edited by Chiz Harward BA MCIFA.³

The project is managed by the Project Inspire Group (formerly the restoration and reordering project group) reporting to the Parochial Church Council.

2. Ecclesiastical status and statutory and non-statutory designations

St Lawrence Church is a Grade 1 listed building⁴ located to the east side of Market Place in the centre of Lechlade, Gloucestershire.⁵ It is parish church for the town of Lechlade in the Diocese of Gloucester. The local planning authority is Cotswold District Council.

In 1958 the church building was designated at Grade 1 under the Town and Country Act 1941.⁶ There are twenty-four listed memorials, or groups of memorials, within the churchyard that are designated at Grade II.⁷ Immediately north of the churchyard, Church Cottage is Grade II listed.⁸ Immediately south of the churchyard, Church House is listed at Grade II⁹ whilst its gardens are a Registered Park and Garden.¹⁰

The churchyard is within the Lechlade Conservation Area (designated 1971).

3. Site background

The Anglican church of St Lawrence is a central and dominating feature of the town. With its perfectly proportioned welcoming spire, it is a landmark for miles around.

Lechlade is located in an important position at the top of the navigable river Thames, set on a major coaching route and the place where the ancient trackways of the Welsh Way and the Salt Way from Droitwich had joined the river. A borough and market town from the early 13th century, it later played a part in the Cotswold wool trade and Lechlade drew its evident prosperity from trade in wool, cheese and other goods that passed through the town and its wharves.

³ Urban Archaeology, Unit 24D Daniels Industrial Estate, Bath Road, Stroud, GL5 1LQ

⁴ Historic Environment Record (HER) Area 8202, Gloucestershire Archives

⁵ Ordnance Survey Grid reference 421480, 199500

⁶ Historic England List ID 1155874

⁷ Historic England List IDs 1089405–11, 1155879, 1155853, 1155929, 1155958, 1155969, 1155973, 1248627, 1277830–1, 1303089, 1303121, 1303133, 1341287, 1341322–5

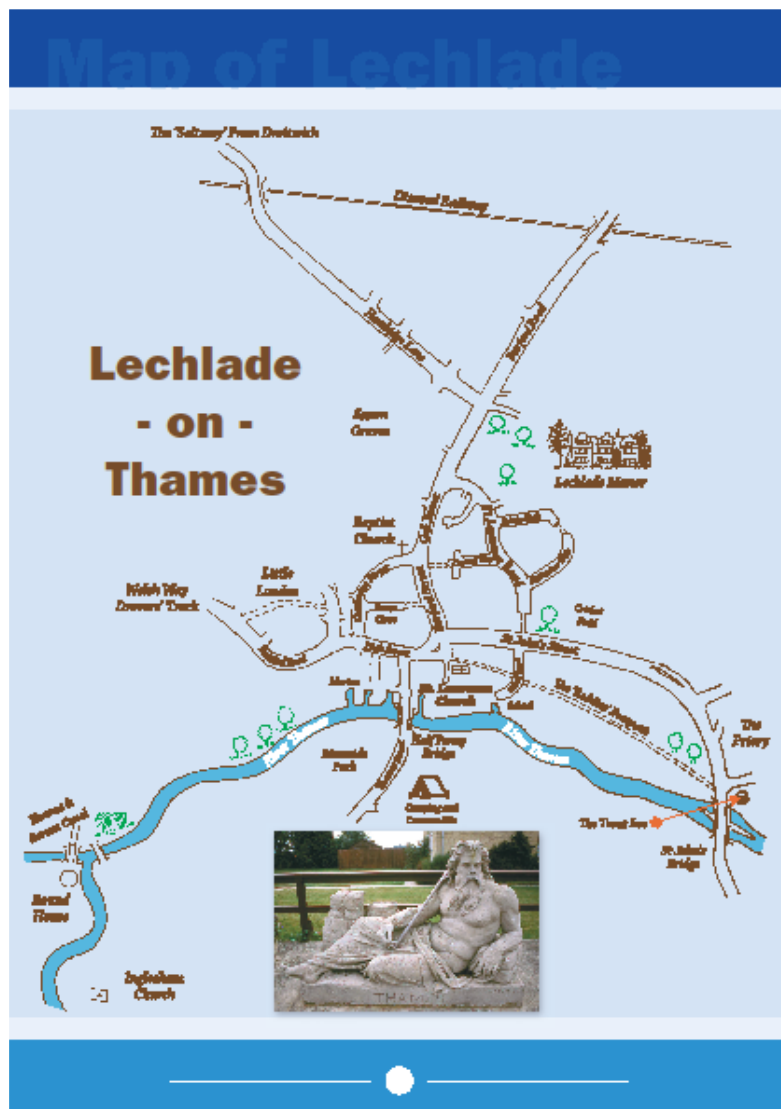
⁸ Historic England List ID 1155979

⁹ Historic England List ID 1155733

¹⁰ Historic England List ID 1000769

A location plan of the church within the town of Lechlade is shown in Figure 1.

Figure 1: Location Plan



By the time the Thames and Severn Canal was driven through to the Bristol Channel, Lechlade was probably the largest inland port in the country. Lechlade today is a lively and remarkably friendly town which has maintained the feel of a village.

4. Setting of the church

The church is located on the east side of the Market Place and is surrounded by its churchyard. The church spire not only is a dominant landmark for miles around but also is a key component of the overall townscape and of the immediate setting of the Market Place. Street furniture and parking aside, the area around the church has not changed radically for many years and appears in an apparently perfect balance, with the church occupying a pivotal position at the heart of the town. The view from the west is of the tower and its west door, and of the porch, with Shelley's Walk leading away to the east. From the east the view of the church looking along Shelley's Walk is framed by the yew trees. From most other directions the tower and spire are the most visible part of the church.

The churchyard includes many 17th and 18th Century tombs and headstones which form a significant grouping with combined value and a moderate to high significance; over 24 have Grade II listing with individual details in the Historic England List.¹¹ The beautiful churchyard setting inspired the poet Shelley to write his famous *'A summer evening churchyard, Lechlade'* in 1815, while staying at the New Inn, in the Market Place.

4. The living churchyard

The churchyard has remained relatively unchanged during the life of the church. It is now closed for burials but open for the interment of ashes. A plan of the churchyard is included in Appendix C. There are over twenty-four chest tombs and memorials listed as Grade II structures; some are in poor condition. There are also many headstones distributed across the churchyard confirming that the area is full, the oldest decipherable date is 1687. Surveys of the lichens done in 1972 and 2003 showed that our churchyard was particularly rich in these species. The area is closely maintained and grass kept short. Several established trees add to the attractive ambience of the area, with a magnificent and atmospheric line of yew trees bordering Shelley's Walk and framing the approach to the church from the east.

The churchyard is bisected by a public footpath, a Class 6 highway, maintained by Gloucestershire County Council (GCC). This runs from the Market Place in the west to the primary school in the east. The path, known as *'Shelley's Walk'*, continues eastward to the Trout public house and adjacent to the old Priory, now demolished. It is likely that the footpath follows the main route from the Priory to the church.

The length of path from the Market Place up to the north porch is an old stone-cobbled path some 2m wide. The age of the path, which is not listed, is thought to be c1830; it is in poor condition and is difficult to walk on, particularly for the less mobile, or navigate a pushchair, wheelchair or motorised scooter. We have agreed a feasible design with the DAC and GCC. A cost estimate has been prepared by GCC and internal funding is being sourced to meet its commitments.

The length of path from the north porch to the eastern end of the churchyard is built of precast concrete slabs having no historic merit. GCC laid this footpath in the 1970's covering the previous gravel path. This has been confirmed by residents who recall the earlier construction.

Rainwater from the church roof freely discharges from gargoyles onto paved areas and soakaways north and south of the church. The 1882 reordering included ground lowering over a two to three metre width along the north side of the church and the provision of catchpits with iron grid covers and a drain running west to east to soakaways. The location of the soakaways is unclear. A similar arrangement of catchpits is found on the south side, adjacent to gargoyles.

5. Social history

There has been a church on the site since at least the mid 13th century and it will have enjoyed a central place in the community since its foundation. The current parish population is 2850 (2011 census) with an electoral roll of 161 and there is an average weekly attendance of approximately 150 parishioners at church services. Further details are included in the Statement of Need.¹²

¹¹ Historic England List IDs 1089405–11, 1155879, 1155853, 1155929, 1155958, 1155969, 1155973, 1248627, 1277830–1, 1303089, 1303121, 1303133, 1341287, 1341322–5

¹² Statement of Need, Lechlade PCC May 2019, updated June 2021

Services

Services take place every Sunday, with morning and evening services. There is a Little Lights pram service on alternate Wednesdays and Holy Communion is celebrated on Thursdays.

Details of all the services and events are set out in Section 4.1 of the Statement of Need.

Pastoral Offices

Baptisms, weddings and funerals take place in church. The churchyard has remained relatively unchanged during the life of the church. It is closed for burials but open for the interment of ashes.

Community

Special services are held throughout the year, including Christmas, Holy Week and Easter, and these attract many people from the local community. With the war memorials within the church, the annual Remembrance Sunday service normally attracts a full congregation with standing room at the west end. The church is used regularly for concerts attracting local and international musicians; these attract audiences from far and wide. The local primary school use the church regularly for services and special services for Christmas. An annual children's holiday club is held during one week every August. The church is kept open daily from 9.00am to 5.00pm for all visitors to find peace and quiet, and for prayer and contemplation.

There is a fortnightly Little Lights service, a men's group, ladies' Bible study, afternoon and evening Bible studies, evening fellowship, bellringers and Mothers Union. St Lawrence Church maintains close links with St Lawrence Church of England Primary School and regularly hosts school services and class visits. Close links are maintained with the community including the annual Remembrance Sunday service and other notable occasions.

6. The church building in general

Lechlade is mentioned in the Domesday Book in 1086,¹³ and was enlarged by Isabel de Mortimer when she founded a borough in the early 13th century. She obtained grant of a market in 1210 and c1230 Lechlade was referred to as her 'new market town'.¹⁴ The church is not documented until 1255, although the fair granted for St Lawrence's day in 1210 suggests the church existed by then.¹⁵ The church is dedicated to St Lawrence, a 3rd Century Spanish saint and deacon of the Roman church who met his martyrdom being grilled over a fire.

Fragments of this 13th century church survive, but the church we know now was largely built between 1470 and 1476.¹² According to Bigland, writing in 1792, *'This church was built in the reign of Edward 4th by Conrad Ney then Vicar and the benefactors of the Priory and Inhabitants'*; he speaks of chantries as having existed at the east end of each aisle and that the pulpit and font were of carved stone.¹⁶ Atkyns however writes *'that the church was new build by Conrad Ney, vicar of this place in the reign of King Henry 7th by the assistance of the Priory and its inhabitants'*,¹⁷ possibly conflating the two phases of building and referring to early 16th century additions and alterations.

¹³ *Dom. Bk.* (Rec. Com.), i. 163.

¹⁴ *Ciren. Cart.* i, pp. 220–1.

¹⁵ *Cal. Pat.* 1396–9, 384–5.

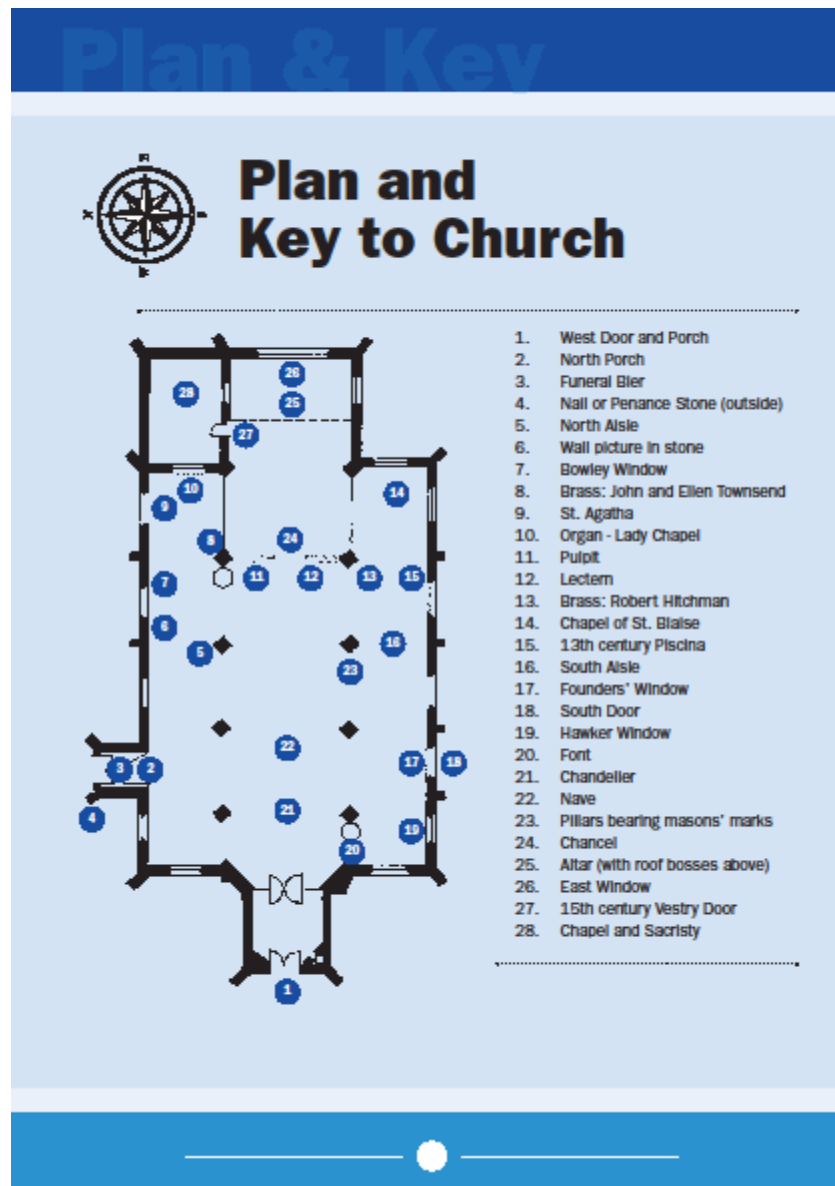
¹⁶ *Historical Monuments and Genealogical Collections of the county of Gloster'*, Bigland published in 1792

¹⁷ *Ancient and present state of Gloucestershire*, Atkyns published 1768

The standing church is a particularly fine example of the Perpendicular style, consisting of nave with clerestory, north and south aisles, and chancel. Verey describes St Lawrence Church as ‘one of the greatest Gloucestershire wool churches; wholly perpendicular, built of dressed freestone from Taynton’.¹⁸

A plan of the church showing key features and artefacts is shown in Figure 2.

Figure 2: Plan and Key to Church showing key features and artefacts



¹⁸ Gloucestershire 1: The Cotswolds (The Buildings of England), David Verey, Alan Brooks and David Brooks, (Penguin, 1999)

In 1470 the church, presumably the nave and aisles, was rebuilt by vicar Conrad Nye, who stated his intention to rebuild the chancel '*with some friends*'.¹⁹ Whilst the plan of the church reflected the trend to larger churches, the detailing is quite dated.

In 1472 two chantries were founded at the east of the aisles; the north chantry was dedicated to St Mary and was served by three chaplains. It was founded by Cecily, Duchess of York using funds from the suppression of St John's Priory. The south chantry, dedicated to St Blaise, was founded by John Twyniho, Lord of Butler's Court manor, and was assigned a pension of 10 marks from the hospital estate.²⁰ St Mary's chantry was dissolved in 1508,²¹ St Blaise's chantry survived until the dissolution of the chantries.²²

The chancel was probably only completed in the early 16th century, the roofline of its predecessor still visible on the east wall of the nave. The clerestory is in a more recognisable Late Perpendicular style and may also be an early 16th century addition, as is the fine embattled north porch with its flat stone ceiling with star pattern of lierne ribs.

In 1882 F S Waller & Son commented that '*The Tower and Spire were erected subsequently and after this for some reason now impossible to discover the original roofs of the Nave and Chancel were removed and the roofs of a much lower pitch but placed at a higher level being adopted and at the same time clear storey windows were erected over the arcades of the Nave and a five light window was inserted in the South wall of the Chancel*'.²³

The vestry was also probably added at this time although the external door was added in 1882.

There are records of a west singing gallery from 1740 with up to nine male singers employed to sing at divine services.²⁴ The singers appear to have been licensed by the bishop.

In 1828 architect Richard Pace carried out a reordering including the provision of two new side galleries to the west end and north side of the church.²⁵ A gallery was constructed at the west end within the western arch of the nave; access steps are shown on the drawings at the far west end. A balcony was also constructed over the north aisle and a pulpit placed part-way down the aisle. These galleries were removed in the 1882 (see Appendix A photo A4).

The first organ was provided in 1835 by the vicar at that time. Photographs show that an organ, brought from Faringdon in 1854, was placed to the rear of the western balcony.²⁶

Drawings show that the 1828 reordering included box pews across the whole of the nave, north and south aisles and extending into the current organ area, choir and Blaise chapel.²⁷ Some were designated as 'free'.

In 1882 a major reordering by the Victorian architectural practice of F S Waller and Son removed the galleries which were deemed unsafe, and also removed the box pews and stone and wooden floors. F

¹⁹ Worc. Episc. Reg., Reg. Carpenter, ii, f. 9

²⁰ *al. Pat.* 1467–77, 361; C 66/530 m. 29

²¹ *Cal. Pat.* 1494–1509, 577

²² *Trans. B.G.A.S.* viii. 278

²³ Architect's report 1882, F S Waller and Son,, Gloucestershire Archives document D2593

²⁴ Hockaday Abs. cclvii, 1741

²⁵ *Glos. R.O.*, P 197/CW 3/2

²⁶ *Glos. N. & Q.* iv. 24–5; ch. guide (1964), 13

²⁷ Gloucestershire Archives document D2593

S Waller and Son built a new limecrete floor with a tile floor at a lower level than previously in the nave and aisles. He raised the level of the chancel by two steps; he also added bench pews. The organ was moved to St Mary’s chapel.

In his report dated 1882 (Footnote 19) F S Waller and Son stated that *‘The church as it has come down to us from our 15th Century ancestors is singularly complete and perfect and unaltered with the exception of the internal fittings all of which, consisting of no doubt of oak seats stalls screens and have been removed and have given place to modern high pews and galleries. The roofs, walls, arcades, doorways and windows exist as they were originally designed. They are all excellent of their kind though necessarily dilapidated after more than 400 years of wear and tear’.*

Table 5-1: Key events and dates

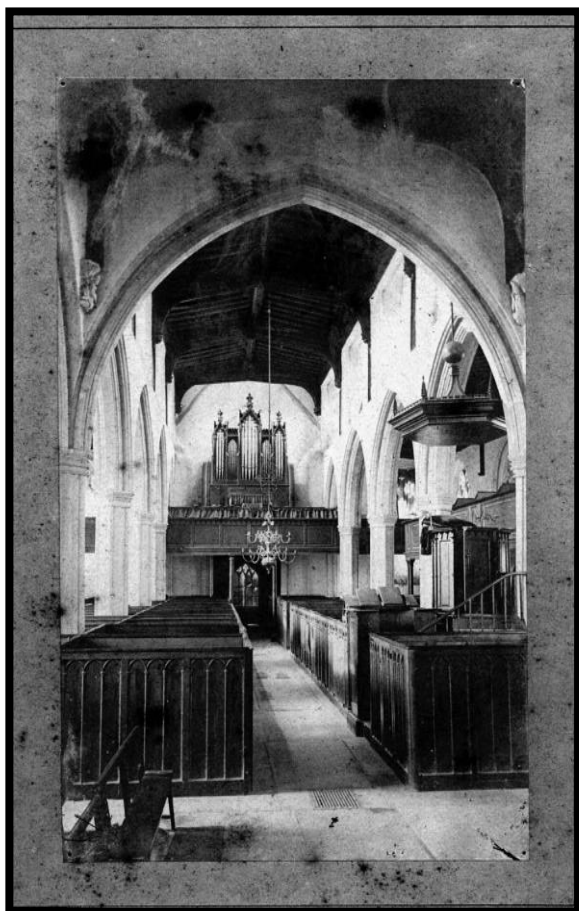
Year (approximate)	Key Events
1086	Mention of the parish of Lechlade in the Domesday Book.
1255	First mention of the church in Charter granted by Henry III to a Priory of St John nearby.
Pre-1476	An earlier church existed on the site; a few fragments of the earlier church remain – possibly the (relocated) vestry door, the figure of St Agatha in the north aisle and the C13 th piscina in the south aisle.
1470 to 1476	Construction of the current church. This was partly funded by a bequest from John Townsend in 1458, funds from the dissolution of the Priory under Cecily, Duchess of York, and by the inhabitants of the town including wealthy wool merchants.
Post 1476	The tower and spire were added. The original roofs of the nave and chancel were removed, and roofs of a much shallower pitch were placed at a higher level and at the same time a clerestory was added over the arcades of the nave and a five light window was inserted in the south wall of the Chancel.
Early 16 th century	Chancel probably completed. Addition of the north porch with transitional style ceiling, and vestry.
1740	Gallery for singers constructed at the west end of the church.
1828	Reordering by architect Richard Pace including the provision of two new galleries to the west end and north side; new high box pews installed.
1831	An organ was given by the vicar at that time and placed at the west end at gallery level.
1854	An organ was purchased from All Saints, Faringdon and replaced the earlier organ at the west end. This organ was originally built by Parsons in 1831.
1882	Reordering by architect F S Waller and Son with the removal of galleries which were deemed unsafe, removal of box pews and stone and wooden floors and construction of new limecrete floor at lower level with plain clay tile floor finish, raising the level of the chancel by two steps, decorative tiles in the Chancel, provision of new bench pews and other associated works.
1882	Ground levels external to the north and south aisles reduced to below previous floor level and drainage installed to catch run-off from the roofs.

1887	Construction of choir screen across chancel and side chapels as a memorial to G. A. Robbins of Clayhill ²⁸ ,
1889	The current organ was purchased from Nicholson & Son to replace the earlier organ and placed in the north-east chapel.
1902	New reredos by James Rodgers.
1920	War Memorial added to north wall (second tablet added c1946).
1927	Communion rail by Norman Jewson as a memorial for a soldier killed in the Great War 1914-18.
1954	South (Blaise) chapel consecrated.
1974	Rewiring including MIC cabling.
2003	Latest restoration of the organ to increase its versatility. This followed earlier restoration in 1926, 1950 and 1965.
2005	Kitchen area added in north-west corner.

7. Reordering work in the 19th century

7.1. The Richard Pace reordering in 1828

The reordering work was carried out by Richard Pace, a local architect and builder. He was a Georgian builder and architect in Lechlade, He restored or reordered twelve parish churches mainly in Gloucestershire. He carried out work on houses including for the clergy. He was also responsible for the unique two-storey gazebos constructed in Lechlade. He is commemorated by a monument in St. Lawrence's parish churchyard, His reordering had the defining features of a Georgian church²⁹ - west-end gallery, box pews, pulpit within the nave, and north gallery for children.



A gallery was constructed across the full width of the west end of the church and above the west door. This replaced an earlier 'minstrel' gallery used by male singers. Photographs show the organ located to the rear of the balcony. Drawings show staircases between the organ and internal walls with access from the west porch. There was also a gallery above the north aisle, thought to be used by children.

²⁸ Gloucestershire Archives document D2593

²⁹ Rice's Church Primer, Matthew Rice, 2013

Box pews were built across the nave and aisles, extending to the west end of the church and into the northeast and southeast corners. A pulpit was located along the nave, placing the preacher at the centre of the congregation. The main entrances were from the north porch and south door. There is evidence of heavy wear to the south door cill; the cill to the north door has been replaced.

The features of the 1828 reordering were removed just over 50 years later with the arrival of the Victorian reordering.

View looking west with the organ placed above the west gallery; note the pulpit with a canopy and the north aisle behind; all by Richard Pace circa 1828

The only remaining features of the Georgian reordering are the royal coat of arms, still in place above the chancel arch, and the chandelier above the central nave.

View of Pace's church circa 1830 looking east with an uninterrupted sight of the east window; note the coat of arms above the chancel arch and the chandelier above the nave aisle.



7.2 The F S Waller and Son reordering in 1882

St Lawrence was subject to a further major reordering in 1882 when the architectural practice of F.S. Waller and Son reversed many of the post-Reformation changes to the church and largely left us the church we see today. This Gloucester practice worked on numerous churches across the county and was led by Frederick Sandham Waller, with his son Frederic William taken into the partnership in 1873; Fredrick Sandham is a major figure in Victorian Gloucestershire church architecture and was resident architect to the Dean and Chapter of Gloucester Cathedral where his legacy is to be seen in the fastidiously and faithfully restored architecture of the cathedral.

The features of the 1882 reordering were set out in a report by F S Waller and Son in 1882,³⁰ and a specification for the works and parts of the bill of quantities provides a good insight of the scope of works carried out. The archive documents, the 1881 architect's report and the specification were signed by F S Waller and Son suggesting that the work may have been primarily the work of the firm rather than a specific individual architect.

Although apparently carried out by the firm, rather than FS himself, the St Lawrence reordering was a restoration in keeping with F S Waller's attitudes to medieval architecture: most post-Reformation features were completely stripped out including all of Pace's additions and in many ways the church structure was taken back to the sixteenth century. The Waller practice had a great understanding of

³⁰ Extracts from Architect's Report dated January 1881, Gloucestershire archives, D2593

medieval architecture and was extremely sensitive to surviving work and this can be seen in the careful restitution of the 'dilapidated' medieval masonry fabric, it must however be noted that their work would have almost certainly removed all the medieval floors and horizontal stratigraphy within the church.

The greatest impact of the works however was in what was removed and restored, rather than what was added: in nearly all cases the new Victorian additions were of less than the best quality and it seems were often the second choice of the architects. The shadow of a straightened budget appears to have restricted any higher ambitions the architects may have had for the church, with the restored pulpit being one of the few additions of intrinsic architectural value worthy of the setting. The rest of the additions were largely fairly standard late Victorian church fittings: simple red and black tiles in the nave with highly decorated encaustic tiles by Godwin in the chancel, and 'modern' pine pews; it is perhaps telling that the F S Waller and Son-designed rood screen was not added until 1887.

Perhaps due to budgetary restrictions, the F S Waller and Son restoration has left us with a fine Perpendicular church, largely unencumbered by later alterations or over-endowed with Gothic revival additions: the beauty of the church is in its simplicity of form and clear lines.

The floor

The 1828 floor, comprising flagstones in the aisles and timber under the pews, was removed. The specification states that '*such human remains as may be interfered with in laying the new floors or foundations to be reverently and carefully removed by the contractor*', and '*All open graves found under the Church or those from which bodies have to be removed to be filled with soil and well rammed*'. *All this to be done under the direction of the Vicar and Churchwardens and to their satisfaction.*

The specification also stated:

'To make good, arch over or divert or remove any old drains or tanks interfering with the works, carefully cover over and secure all vaults within the Church whether under the wooden floors or tile floors and lay over the whole area of the Church, a bed of concrete 6-inches thick.'

A geophysical survey³¹ showed just some small areas of interest in the south aisle and the northwest corner. This suggests that the 1882 work removed many of burials there may have been.

The excavation of the floor and removal of any graves reduced the finish level of the floor. This is evident from the exposure of undressed stone on the column bases and step down from the north porch. The original design, shown on a drawing, was to mount the pews on a raised timber floor supported by oak sleepers and joists. This design was subsequently changed so that the pews sat directly on tiles above the limecrete floor. The specification was amended from timber flooring to use 'seconds' tiles under the pews. The proposed air ventilation under the floor was superseded.

The floor was constructed of nearly 6 inches thickness of lie concrete. This was confirmed by sample trial cores taken through the floor.³² The limecrete floor was found during coring to be hard and overlying lightly compacted soil. All four holes were dry. We concluded that the floor is sound and there is no requirement to excavate; it can be used as a base of a new floor.

³¹ A Report on a Ground Penetrating Radar Survey, Archaeological Surveys Ltd, September 2018

³² Note on floor coring, April 2018

The three ledgerstones were moved and laid within the new nave floor of red and black tiles. Drawings showed the brass ledgerstones in the central nave but were placed at the east end of the north and south aisles.

Drawings suggest that the north and south doors were used. Bell ringing continued from the ground floor of the tower.



Pews

The Georgian box pews were removed. New 'deal' (pine) pews were placed in the nave north and south aisles including the current south chapel and extending to the west end of the church. The architect's report stated that '*re-seat the church with seats arranged as shown on the plan and these to be of oak or deal according as your funds will allow*'; oak was not used suggesting funds were tight or that priorities lay elsewhere. The pews were designed by F S Waller and Son the pew ends are plain with no decoration other than a curved profile at the top and a simple cinquefoil arch motif between the legs. The pew lengths vary from 8 ft to 9 ft.

Left: 1882 Deal pew showing simple end design

The balconies

The 1882 reordering removed the Georgian west and north balconies. The organ was moved from the west gallery into the north east area.

The chancel

The floor of the chancel was raised by 4 inches and a decorative tile floor of Godwin tiles laid on visible areas. This is evident from the two steps down to the vestry.

Right: 1882 decorative Godwin tile floor to the chancel





Left: 1882 reordering looking east prior to the screen installation

A screen across the chancel and side screens were added in 1887 as a memorial to G. A. Robbins of Clayhill



Left: 1882 reordering looking east prior to the screen installation

The existing deal choir stalls are shown on the 1882 layout plan although there is no reference in the specification.

Right: Deal choir stall



Other works

The stone pulpit, thought to be found in the vicarage garden, was restored in front of the chancel and concrete steps built. A new external door was provided in the vestry. The ground along the north wall was reduced and surface water drainage installed to reduce groundwater levels and prevent dampness to the wall.

8. The south door

The south door was used in the 1828 and 1882 reordering works and there is evidence of heavy wear on the stone cill. It has been closed and sealed for many decades but more recently has been opened for inspection to assess the extent and form of restoration required.

Right: South door reopened in August 2021

The door was found to be in relatively good condition except for some general withering on the external face and deterioration of the base due to water damage.



The age of the door is to be assessed using dendrochronological techniques. On initial inspection it could well be the original door with some later strengthening at the external base.

9. The church building in detail

The Faculty Jurisdiction Rules 2000 define a Statement of Significance as 'a document which summarises the historical development of the church and identifies the important features that make major contributions to the character of the church'. In assessing significance, this statement uses the following terminology:

High – important at national to international levels

Moderate-High – important at a regional, sometimes higher level

Moderate – usually of local value but classifiable as being of regional significance for its contribution to the building as a whole

Low-Moderate – of local value

Low – adds little or nothing to the value of a site or detracts from it

The following table summarises the character of specific areas of the church building and sets out an assessment of their intrinsic significance. The application of the Significance criteria to areas and items was reviewed following comments from the DAC in March 2020 and at the site visit in April 2021. These significance assessments were made by our archaeologist, Mr Chiz Harward BA MCIfA.

Phase or area	Significance
<p>The church as a whole</p> <p>The Perpendicular church is one of the finest of the Gloucestershire wool churches. Rebuilt in consecutive campaigns in the later 15th and early 16th century the magnificent perpendicular structure has been largely unchanged since construction, with F S Waller and Son's restoration reversing many of the post-Reformation changes.</p> <p>Taken as a whole, the perpendicular church is of High significance as befitting its Grade 1, nationally important status, although taken individually specific parts of the church may have less <i>intrinsic</i> significance, although they all add to the overall high significance.</p>	High
<p>Nave, aisles and chancel</p> <p>The church follows the standard Perpendicular plan of nave, aisles and chancel, however although it appears on first glance to have a unity of design it is of two distinct phases. In addition, the detailing is dated, and could be Late Decorated: <i>'the window tracery is in a debased early-14th-century style, the window and arcade arches are two-centred, and some of the mouldings could be mistaken for work of a century earlier'</i>.³³</p> <p>The nave with clerestory has aisles of five bays, the eastern bays being formerly occupied by chantries, now by the organ and the chapel of St Blaise. The arcade has piers of four shafts and diagonally set square capitals.</p>	High

³³ Lechlade', in *A History of the County of Gloucester: Volume 7*, ed. N. M. Herbert (Oxford, 1981), pp. 106-121. *British History Online* <http://www.british-history.ac.uk/vch/glos/vol7/pp106-121> [accessed 14 March 2019]

Phase or area	Significance
<p>The early 16th century chancel extends into the nave by one bay, creating an elongated and elegant space, reminiscent of a crossing with its adjoining chapels. There is a large chancel arch and this and the west arches to the chapels all have piers of four shafts and square capitals. The roof is supported on large stone corbels of the Four Evangelists and the Four Latin Doctors. The small 16th century vestry door has carving which include Catherine of Aragon's pomegranate.</p> <p>The four-bay nave rafter roof is early C16 with a central ridge, with braced cross beams carried on wooden shafts extending to the base of the clerestory windows. The chancel roof is similar structure to the nave, in three main bays each subdivided into three with gilded and painted bosses in easternmost bay. Among the features of the 15th-century work are the bosses on the chancel roof which include a set of angels carrying implements of the Passion. Some of these bosses may have been added later. They were restored and re-painted in 1938.</p> <p>The rood screen stair was on the north wall of St Mary's chapel, now where the organ is located.</p> <p>The south chapel was refurbished by Rogers & Sturman and consecrated in 1954.</p> <p>Externally the nave parapet is embattled with straight headed four-light cusped clerestory windows. The tall pinnacle on the east gable of the nave was formerly a Sanctus bellcote.</p> <p>The aisles and chancel chapels have plain parapets and three-light windows with two vertical drops over.</p> <p>The chancel has a parapet of pierced quatrefoils in two bands, the upper in lozenges, the lower in circles. It is lit by a five-light east window in two tiers with flattened cusped ogees with mouchettes to each light, in an overall flattened arch shape. A niche above it which contains an image of St Lawrence holding his gridiron.</p> <p>The single storey north vestry has a similar pierced parapet to the east. On the north side the vestry door is original with carved decoration.</p> <p>The south doorway is in a similar style to the north door with a square hood mould with carved square stops and foliage spandrels.</p> <p>The church is constructed from coursed ashlar from Taynton quarry near Burford. The roofs are of lead (except for the north porch which is in stone).</p> <p>F S Waller and Son's restoration and reordering of 1882 does not appear to have left much mark on the external or internal masonry fabric, being largely concerned with removing Pace's reordering and internal fittings, removing balconies, adding pews, reflooring the church, and designing a screen that was added several years later (see individual listings below).</p>	

Phase or area	Significance
<p>The latest Quinquennial Inspection in October 2020 did not identify any major issues to resolve. The report is part of the supporting documents to our submission.³⁴</p> <p>The canopied niche on the southernmost column at the west end which is mentioned on page 21 but is, we would submit, underestimated. The feature is of the 1470s, dates from the original reconstruction and would indeed have contained a statue (of St Lawrence or the Madonna) probably against a painted backcloth. No doubt the base of the niche was hacked off during the iconoclastic attacks under either Henry V111 or Edward V1 but the subsidiary statue on the return has survived. Note how the small-scale tierceron vault has clear echoes of that in the tower.</p>	
<p>Tower</p> <p>Dating from the later 15th century the tower and spire is a landmark feature of the church and town. It has three stages with offsets, supported by large-stepped diagonal buttresses with angle pinnacles. The tower has an embattled parapet.</p> <p>Atop the tower the eight-sided spire has roll mouldings at its edges and is topped by a gilt weathervane. The top stage has two-light belfry openings with continuous hood and drip-mould and stringcourse. There are various sculptured heads on the stringcourse or as hood-mould stops.</p> <p>The clockface is on the west side above a three-light Perpendicular window with angel and shield at top of the hood-mould.</p> <p>At the base of the tower is the west porch with its arched splayed doorway with roll mouldings. The lead inscriptions seen on the walls depict repairs to the roof from where they have been removed and placed where they can be seen.</p> <p>The tierceron-vault with shields on the main ribs and a large hole for the bell-ropes” (Pevsner) which commands the view within the tower arch and is an important element of the 15th century tower.</p>	Moderate-High
<p>North porch</p> <p>The early 16th century north porch has an embattled parapet with pinnacles and carved figures along its base. It has a square-headed doorway with carved stops.</p> <p>The porch has a fine ribbed vault with, here and there, a Tudor rose. Unlike the rest of the leaded church roof, here stone slabs are used. The ceiling is of flat stone with a star pattern of lierne ribs, indicative of an Elizabethan type of ceiling decoration. The door into the church has a smaller door inset; the timber is in good condition. Access from the porch to the footpath is through low wooden paling doors; this provides no protection to the internal structure from adverse weather.</p>	Moderate

³⁴ St Lawrence church Quinquennial Inspection report, Chedburn Codd Conservation Architects, September 2021

Phase or area	Significance
<p>The north porch was the original entrance to the church but has been unused for many years and is currently not accessible, only being opened for major services and events and as an emergency exit. This has diminished the value of the porch.</p> <p>The north porch is a slightly later addition of the early 16th Century, but its present significance is more than that – its poetic character comes too from the ancient approach in stone pitching (c 1830), the much-battered but medieval penance stone tight against the west corner, the fine late Georgian gates with swanneck profile and original hinges and, hanging up on the west wall inside, the coffin bier to the parish. The gates could originate from the work of Richard Pace c.1828 (but have been repaired and repainted) and are the only surviving element from his building campaign of that period otherwise ejected by Waller.</p>	
<p>FS Waller and Son reordering</p> <p>The restoration St Lawrence was subject to a further major reordering in 1882 when the architectural practice of FS Waller and Son reversed most of the post-Reformation changes to the church and largely left us the church we see today. Fredrick Sandham is a major figure in Victorian Gloucestershire church architecture and was resident architect to the Dean and Chapter of Gloucester Cathedral where his legacy is to be seen in the fastidiously and faithfully restored architecture of the cathedral.</p> <p>Although apparently carried out by the firm, rather than FS Waller himself, the St Lawrence reordering was a restoration in keeping with FS Waller’s attitudes to medieval architecture: most post-Reformation features were completely stripped out including all of Pace’s additions and in many ways the church structure was taken back to the sixteenth century. The Waller practice had a great understanding of medieval architecture and was extremely sensitive to surviving work and this can be seen in the careful cleaning and restoration of the ‘dilapidated’ medieval masonry fabric.</p> <p>The Waller and Son restoration has left us with a fine Perpendicular church, largely unencumbered by later alterations or over-endowed with Gothic revival additions: the beauty of the church is in its simplicity of form and clear lines.</p> <p>The greatest impact of the works was in what was removed and restored, rather than what was added: in nearly all cases the new Victorian additions were of less than the finest quality and it seems were often the second choice of the architects. The shadow of a straightened budget appears to have restricted any higher ambitions the architects may have had for the church, with the restored pulpit being one of the few additions of intrinsic architectural value worthy of the setting. The rest of the additions were largely fairly standard late Victorian church fittings: simple red and black tiles in the nave with highly decorated encaustic tiles by Godwin in the chancel, and ‘modern’ pine pews; it is perhaps telling that the Waller-designed rood screen was not added until 1887.</p>	<p>High</p>

Phase or area	Significance
<p>The individual components of the Waller restoration can be considered for their intrinsic significance, but also as part of the overall restoration where they contribute to that High significance.</p>	
<p>Cellar</p> <p>The cellar housing the boilers is under the floor adjacent to and under the south door. The existing floor spans the room with stone laid on steel flats spanning the cellar walls; the steel is heavily rusted. The cellar was possibly the entrance to a vault under the south aisle, which was subsequently infilled, probably as part of the 1882 works.</p> <p>Access to the cellar is down a hazardous narrow steep flight of uneven stone steps outside the south wall; the cellar may be considered as a ‘confined space’.³⁵</p>	<p>Low</p>
<p>Floor</p> <p>The church was extensively refurbished in 1882 by architect F S Waller and Son, removing the flagstone floor from the Pace reordering of 1828. The installation of the new floor appears to be at a lower level than the original floors and would have involved the removal of most if not all medieval and post-medieval floor surfaces, horizontal stratigraphy and some internal graves.</p> <p>The specification for the work stated that <i>‘all human remains as may be interfered with ... ‘shall be reverently and carefully removed’ and ‘all open graves found under the church or those from which bodies have been removed shall be filled with soil and well rammed’</i>.³⁶</p> <p>All internal burial vaults were to be infilled and a 6-inch layer of limecrete screed laid across the church interior, with a tile floor inset with three inlaid ledgers, and a floor, partly of ledgerstones, in the west porch. Coring of the floor, carried out in 2018, in several locations has demonstrated that the limecrete is hard and dense; approximately 5 inches thick above dry gravel and sand, presumably a levelling or consolidation deposit.</p> <p>The ground-penetrating radar (GPR) survey in 2018 showed that there were some vaults or graves in the north and south aisles; it is likely that these voids were backfilled with rubble and soil. There are three ledgerstones although these have probably been moved and do not represent burials beneath.</p>	<p>Low to moderate</p>

³⁵ A confined space is defined by the HSE as one in which is both enclosed, or largely enclosed, which also has a reasonable and foreseeable risk to workers of fire, explosion, loss of consciousness or asphyxiation.

³⁶ Gloucestershire Archives document D2593

Phase or area	Significance
<p>The 1882 reordering reduced the floor level in the nave and north and south aisles; this is evident from the unfinished stone at the base of the columns and higher floor level in the north porch and south door.</p> <p>The original 1882 design was to place the wooden bench pews on a timber floor raised above the concrete floor – timber floorboards on 4 n x 3in joists on oak base plates – a total depth of about 10 inches.³⁷ The drawing shows ‘not approved’. This depth is consistent with the 10-inch steps by the north and south doors and indicative of maintaining a higher level in the chancel.</p> <p>The floor across the nave and aisles is of plain red tiles with the aisles between the pews defined by black borders with simple black and brown diaper patterns. The red clay tiles have been damaged in several areas of the floor; the parish records show that several areas have been replaced with modern tiles. In the chancel there are highly decorated encaustic tiles by Godwin.</p>	
<p>South (Blaise) Chapel</p> <p>Pews were originally arranged in this area, facing into the chancel, as part of the 1882 reordering. These were removed, probably when the chapel was dedicated to St John the Baptist and St Blaise and consecrated in 1954. The stand-alone reredos, on a raised timber stage, was supplied by A.R. Mowbray of Oxford in memory of Miss M. L. Higgs.</p>	Low
<p>Churchyard</p> <p>The churchyard adds significantly to the setting of the church and has a strong value on its own. The number and variety of the monuments, and the links to Shelley, means that this is a relatively important group within the region.</p> <p>A report from the Lichen Society has identified 75 different species of lichen in the churchyard.³⁸</p>	Moderate-High
<p>Shelley’s Walk</p> <p>Shelley’s Walk bisects the churchyard, running from the Market Place in the west to the primary school in the east. The path continues eastward to the Trout public house and adjacent to the old Priory, now demolished.</p> <p>The length of path from the Market Place up to the north porch is an old stone-cobbled path some 2m wide. The age of the path, which is not listed, is possibly c1830;³⁹ it is in poor condition and is difficult to walk on or navigate a pushchair, wheelchair or motorised scooter, particularly for the less able. This section of the</p>	Moderate

³⁷ Architect’s drawings 1882, F S Waller and Son, Gloucestershire Archives document D2593

³⁸ Report on Lichen species in St Lawrence churchyard, September 2003

³⁹ Extract from Parish records: church restoration 1830, personal papers, Mrs M Baxter

Phase or area	Significance
<p>Walk is of intrinsic Moderate significance as well as contributing to the setting of the overall church and views from the Market Place.</p> <p>Shelley wrote his poem '<i>Summer evening churchyard, Lechlade</i>' in 1815, probably before this cobbled path was constructed.</p> <p>The length of path from the north porch to the eastern end of the churchyard is built of precast concrete slabs in the 1970's by GCC having no historic merit and is considered of Low significance.</p> <p>The footpath is a public highway and maintained by GCC. Further details are provided in a separate report.⁴⁰</p>	

⁴⁰ Proposed improvements to Shelley's Walk, Project Inspire, updated June 2021

10. Contents of the church

The following table summarises the character of specific items within the church building and sets out an assessment of their significance. It includes some items to be relocated or disposed as part of the reordering proposals.

Item or group of items	Significance
<p>Defaced carved stone panel The stone picture on the north wall pre-dates the present church. The picture has been badly desecrated, but Verey suggests it maybe of a baptism. The overall style suggests it predates the 15th Century church.</p>	Moderate
<p>Piscinas The 13th century piscina adjacent to the high altar and in the wall of the south aisle is where the sacred vessels used in the Eucharist were cleansed. The damaged piscina is one of the few survivals from the 13th century church. There are 2 tabernacles, both on the south side of the church.</p>	Moderate
<p>St Agatha This carved 15th Century figure of St Agatha was restored to the church in 1981 by Rory Young and is believed to have come from the vicarage garden. St Agatha was a 3rd Century martyr, probably from Sicily, who has been venerated from early times but about whom little is known. Statues of saints were often destroyed or defaced in the Reformation, so the survival is of some significance.</p>	Moderate
<p>Canopied niche On the west column of the south arcade, a finely carved canopied niche for a statue, presumably destroyed at Reformation.</p>	Moderate
<p>Vestry door This is a C15th door which bears a carving of a pomegranate, a symbol of Catherine of Aragon, who held the Manor of Lechlade from 1501 to 1535.</p>	Moderate
<p>Font Octagonal bowl enriched with quatrefoils with different cusps, octagonal stem. The original base has been lost. The font dates from the C15th but has been recently moved. The C18th cover has been relocated within the church. The font needs to be understood with its 18th century ogee top which is now relegated to the west end of the south aisle.</p>	Moderate
<p>South Door This oak door has been sealed and therefore unused for several decades although shown to be in use in the 1882 reordering; the lowest section of timber is rotten, and the main structure is withered. The age of the door is unknown and there is a proposal to use dendrochronology for dating.</p>	Moderate
<p>Memorials Three stone memorial slabs (ledgerstones) were fixed in the floor during F S Waller and Son's reordering in 1882.</p>	Moderate

Item or group of items	Significance
<p>In the floor of the north aisle, near the organ, is a ledgerstone commemorating John Townsend and his wife Ellen with their brasses. He died in 1458 and was a wool merchant and benefactor to both the church and to the poor, his bequest of £120 probably helped pay for the church rebuilding. Drawings suggest that this ledgerstone has been relocated from the nave and geophysics show no evidence of any burial underneath.⁴¹</p> <p>A second ledgerstone, located at the east end of the south aisle, is to the memory of Robert Hitchman who died in 1510. His wife’s brass is missing. Drawings suggest that this ledgerstone has also been relocated from the nave and there is no evidence of any burial underneath.</p> <p>A third ledgerstone in the north-west corner of the church is in memory of Edward Bathurst.</p> <p>Records, confirmed by an archaeological investigation, confirm that these ledgerstones have been moved from their original locations as part of the 1882 reordering work. A separate report has been prepared.⁴² There are further 17th and 18th century memorials on the internal walls of the church. A schedule of these memorials is included in a separate report.⁴³</p> <p>A carved wall-monument in the chancel to Ann Simons (d. 1769) is by Nicholas Read.</p>	
<p>Ledgerstones in the west porch</p> <p>There are four ledgerstones in memory of Richard Ainge and his wife (1694), Suzanne Bampton (1775), Mary Loder (1803) and Charles Loder (1807) re-laid in part of the floor in the west porch, thought to be part of the 1882 reordering, also detailed in the memorials schedule.</p>	Moderate
<p>Graffiti</p> <p>There are some daisy wheel designs, other graffiti and masons’ marks visible inside the church on the arcade columns. There is graffiti internally and externally on the north porch, and 18th century graffiti on the north wall of the north aisle.</p>	Low- Moderate
<p>Nail or penance stone</p> <p>Outside the north porch is a raised stone of an unknown purpose but it may have been used to offer gifts to the poor or where business deals were transacted.</p>	Moderate
<p>Parish registers</p> <p>The registers survive only from 1686 and there are gaps in the 18th century; two volumes are said to have been burnt by one of the vicars.</p>	Moderate
<p>Church plate</p>	Moderate

⁴¹ A report on a ground penetration radar survey for St Lawrence Church PCC, Archaeological Services Ltd 2018

⁴² Ledgerstones: a report on investigation and relocation proposals, March 2020

⁴³ Inventory of monuments, memorials and plaques, Project Inspire, May 2021

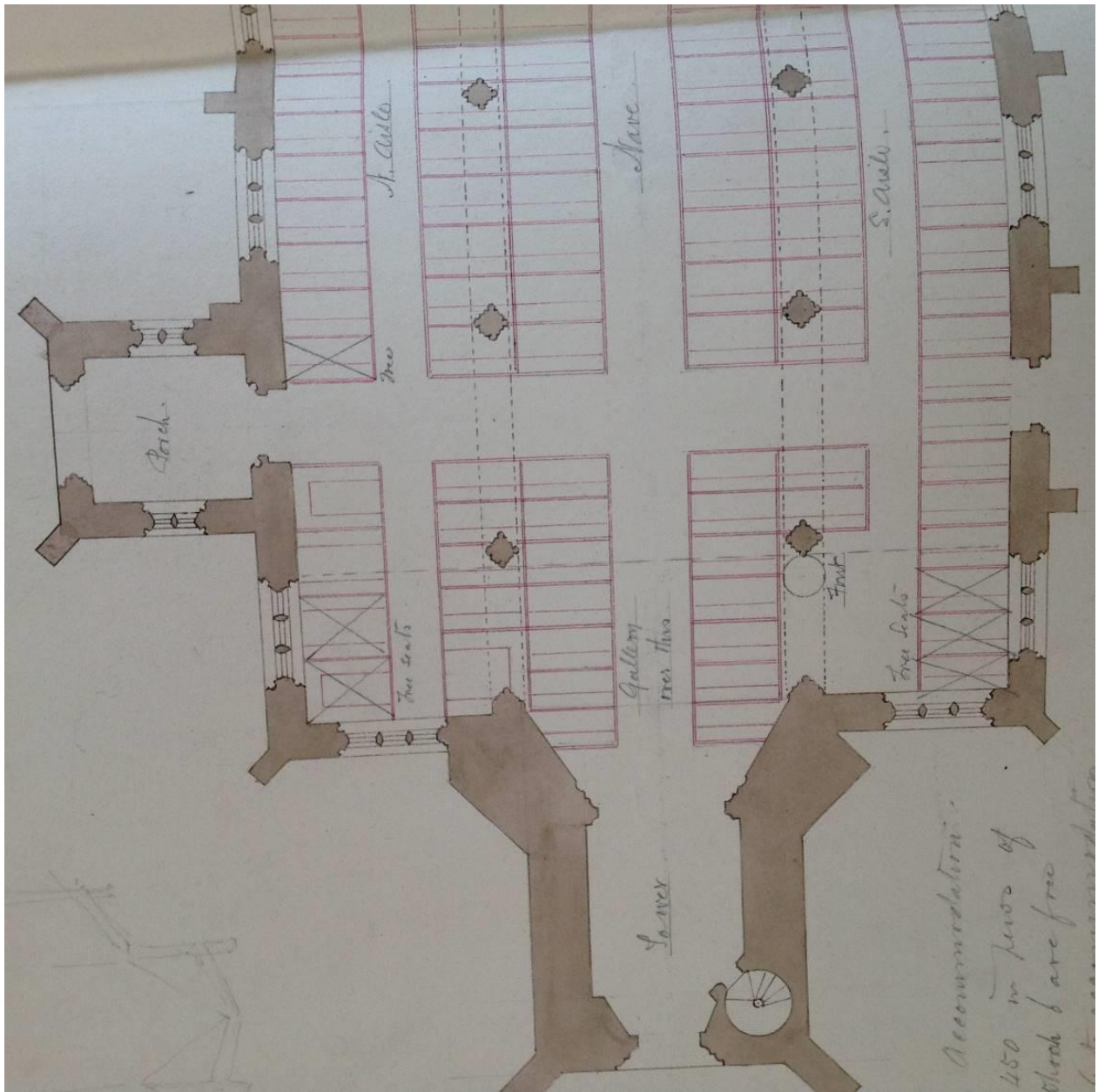
Item or group of items	Significance
The plate includes a chalice and paten-cover of 1641 and a pair of chalices with paten-covers of 1727 given by Susanna (née Bathurst), widow of Chancellor Richard Parsons.	
Chandelier Given by Richard Ainge in 1730, probably made in London.	Moderate
Bells There are five old bells: (i) 1742 by Abel Rudhall; (ii) 1802 by James Wells of Aldbourn (Wilts.), a recasting of a medieval bell; (iii) 1590 by Joseph Carter of Reading; (iv) 1635; (v) 1626. A sanctus bell was cast by John Rudhall in 1796 and a treble was added when the peal was rehung in 1911.	Moderate-High
Hatchment The Royal arms are of George IV dated 1829, although they are painted over George III.	Moderate
Seating The current seating comprises bench pews in the nave and both north and south aisles. The pews come in four specific lengths and have a cinquefoil arch detail on the slightly splayed side legs. They were designed by F S Waller and Son and provided as part of the 1882 reordering. Comparing the 1882 seating layout with the current arrangements it is clear several pews have been removed over the following decades, with the Blaise chapel seating removed sometime before the reconsecration	Moderate
The pulpit This is a reproduction from 1882 by F S Waller and Son and reflects the design of the C15 th based on which it now rests; this base was found in the vicarage garden.	Moderate-High
Screen F S Waller and Son's spiky-looking chancel and parclose screens of 1888, not carried across the aisles, imitate the window tracery.	Moderate
Organ The current organ was purchased in 1888 from Nicholson and Sons of Worcester. Subsequent repairs and refurbishments were carried out in 1926, 1950 and 1965. The latest restoration was carried out in 2003 with the intention of increasing the versatility of the instrument. Work included the addition of pedal ranks, additional stops on the Great and Swell. The Swell box shutters were reconfigured to reflect sound into the nave.	Moderate
Sanctuary Reredos 1902 by James Rogers of Oxford. Described by Verey and Brooks as <i>'rather good, with realistic carving and Art Nouveau shields.</i>	Moderate
Communion rail 1927 by Norman Jewson.	Moderate
Stained glass	Moderate-High

Item or group of items	Significance
<p>The many fine stained-glass windows add to the glory of the building, particularly when the early sun is shining through the Blaise chapel window at an 8.00am service. There are six stained glass windows of significant merit; most have been restored over the last 25 years.</p> <p>The East Window dates from about 1510 with later stained glass which echoes the style of St George’s Chapel, Windsor Castle.</p> <p>The Bowley window in the north aisle commemorates St Cecilia, the patron saint of musicians, St Lawrence and St Stephen. It was made in 1920 by Herbert Bryans in the style of Kempe and presented to the church by Mrs Bowley in memory of her husband Joseph.</p> <p>The Lazarus window in the Blaise chapel is an outstanding example of stained glass.</p> <p>The Hawker window in the south aisle depicts St Nicholas and St Ursula, patron saints of boys and girls. The window was designed by architect A.K. Nicholson and was paid for from the trust set up by the Hawker family.</p> <p>There is a second window in the south aisle dedicated to Catherine Bowles and the Gearing family.</p> <p>The window above the south door, called the Founder’s Window, was made by Sarianne Durie, a Lechlade stained glass artist in the 1990’s and incorporates many fragments of the only surviving medieval glass, some of which came from the clerestory.</p>	
<p>Tower Doors</p> <p>New doors between the west porch and the nave were provided in 1969 by Anthony Sanford. The door mechanism was replaced c2010. The doors are heavy to open and difficult for the less able.</p>	<p>Low to moderate</p>

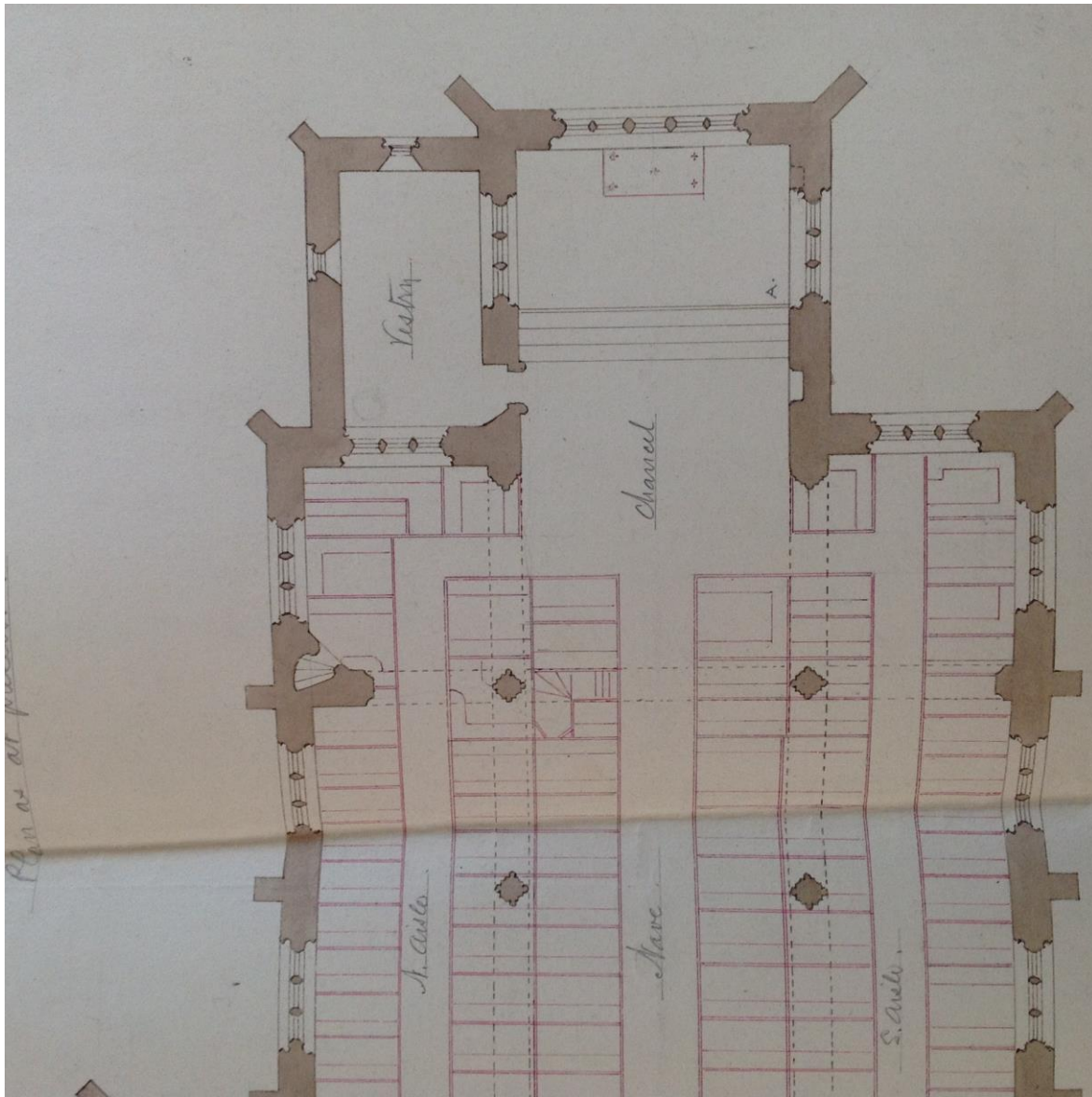
Appendix A – 1828 reordering

Note that these plans and photos can be enlarged when looking at the jpg versions.

Plan A1: 1828 Reordering West End – note pew locations and use of north porch as the main entrance.



Plan A2: 1828 Reordering East End – note the chancel is smaller than the current layout and box pews continuing into this area; also, box pews where the organ is currently located.



Plan A3: 1828 Reordering West End at balcony level showing seating layout with stairs from the tower porch and organ in the centre.

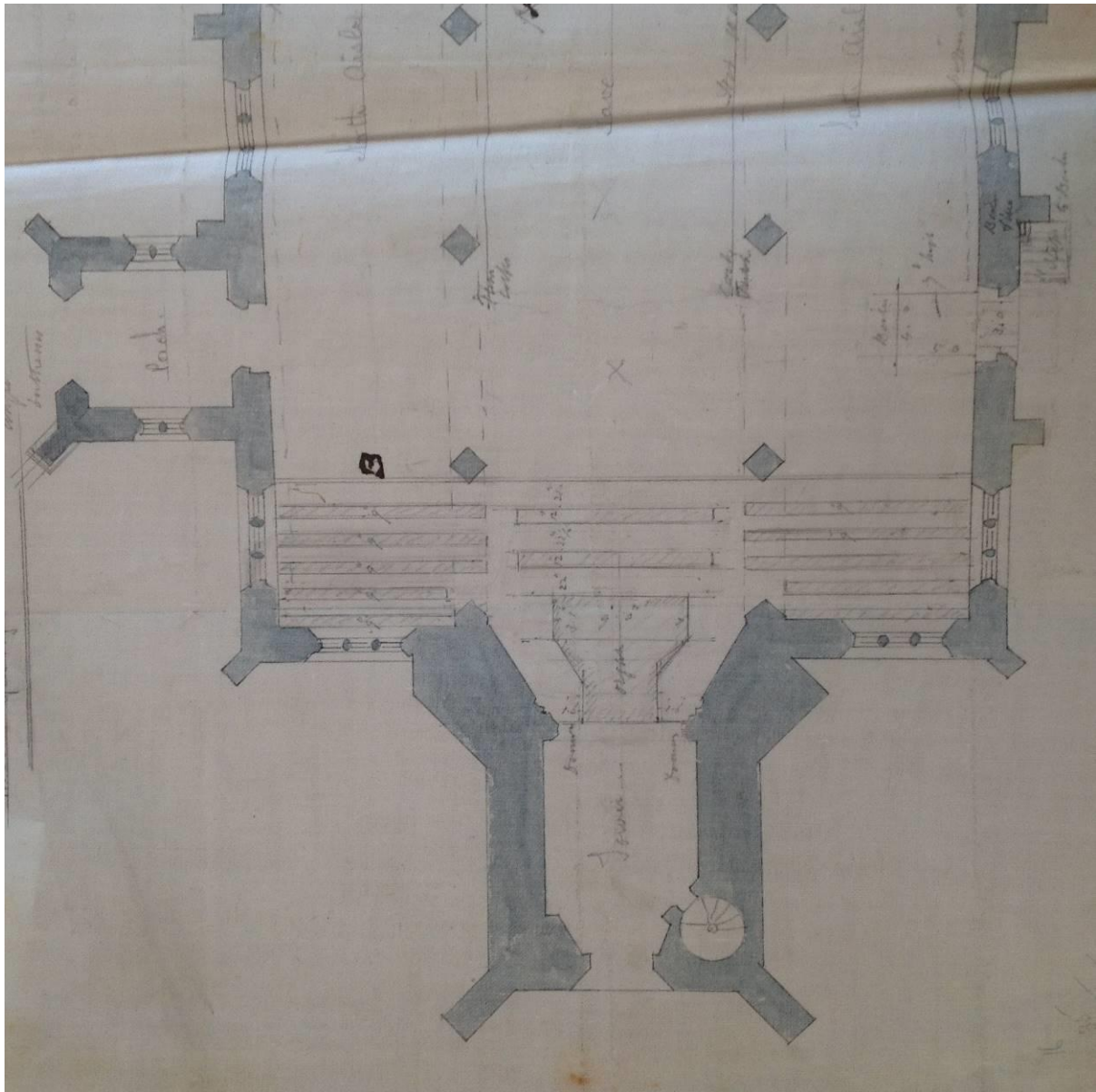


Photo A4: 1828 Pace 'Georgian' reordering looking to the west end showing balcony and organ (probably post 1835 after organ installed. Note the stone floor and pews into current chancel and pulpit part way down north side; also, gallery along the north aisle. Also note the pulpit located part way down the nave. A gallery can be seen above the north aisle which we understand was for children.

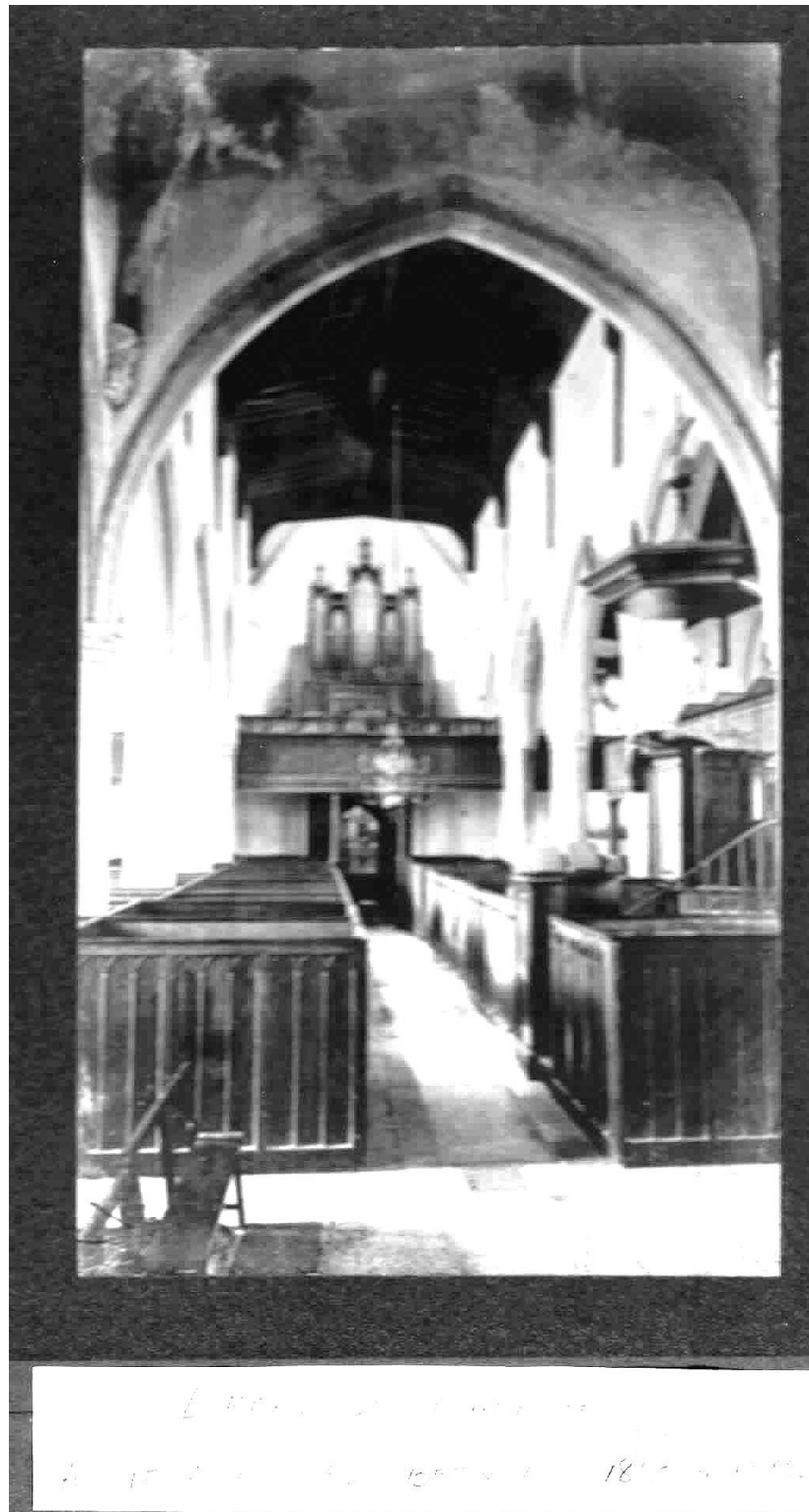


Photo A5: 1828 Reordering looking east showing east window. Note no screen in place; also, box pews across all aisles. Ledgerstones standing vertically at east end, since removed.



Photo B2: 1882 Reordering looking east. Note the pews in place but not the screen. This would date the photograph at around 1882; the screen was installed in 1887. Also note the light appearance of the interior.



Photo B3: 1882 Reordering looking east, early C20. Note the pews and screen in place. Note the light fittings in place and font with cover.



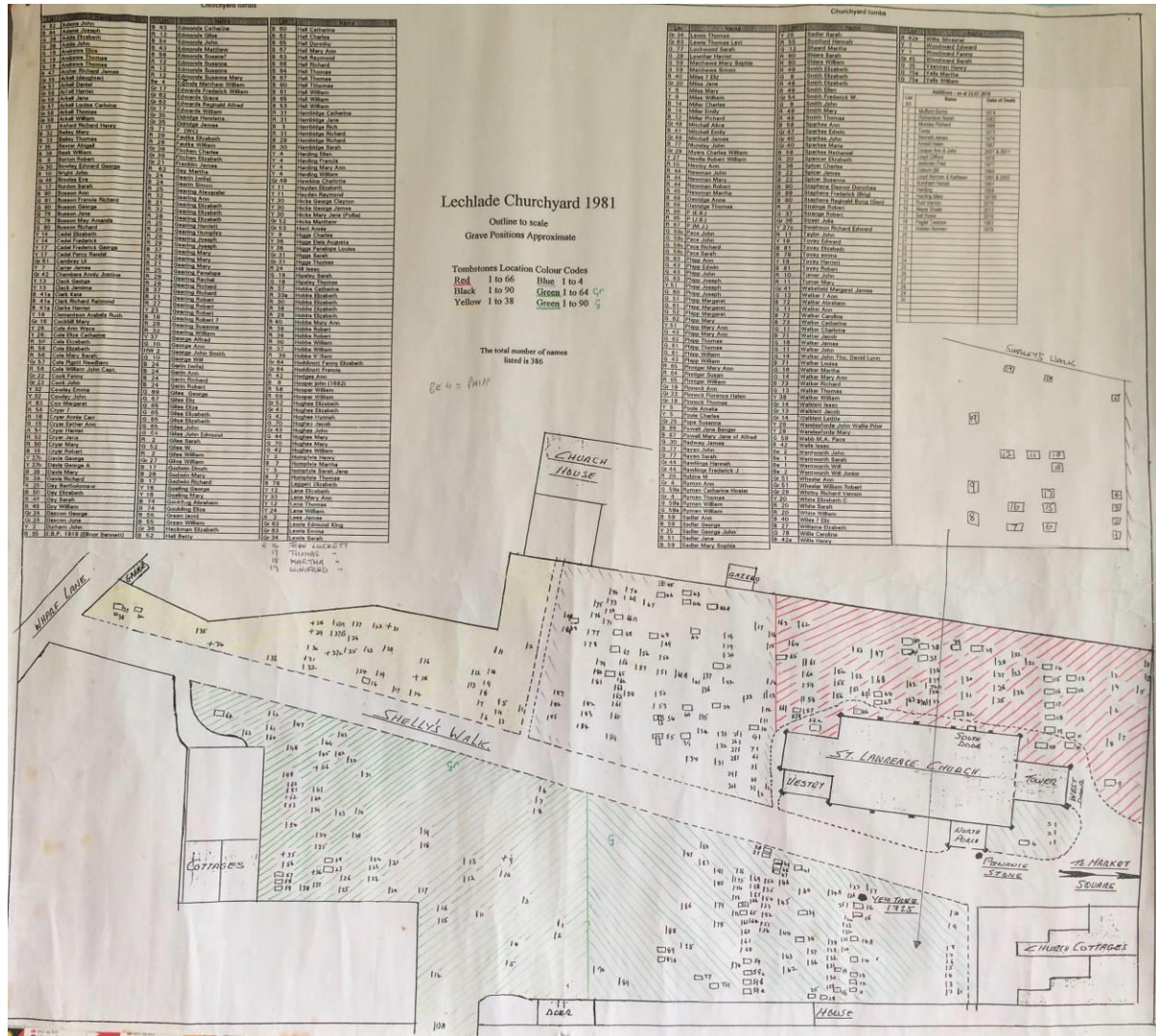
Photo B4: c1995 when all the pews were removed for a concert attended by HRH The Prince of Wales.



Photo B5: Present day view looking east.



Appendix C – Plan of Churchyard



Appendix D – HER Record St Lawrence Church

Gloucestershire Historic Environment Record (HER)

Summary Report for Area 8202

Name St Laurences Church is a Grade I listed building on the eastern side of the Market Place, Lechlade.

Status

Grid Ref 421480 199500

Parish LECHLADE

Map Sheet SU29NW

HER 8202 DESCRIPTIONS: -

Listed Building Description:

SU 2199 LECHLADE MARKET PLACE (east side) 10/180 Church of St. Lawrence 26.11.58

GV I Anglican parish church. C13 foundation, completely rebuilt mid/late C15, with clerestorey and north porch of early C16, restored 1882 by Waller. Coursed and dressed Taynton stone, roofs not visible. West tower with spire, nave with clerestorey and 4-bay aisles, north porch, north and south chancel chapels of one bay at end of aisles, chancel with north vestry. Tower of 3 stages with offsets, large stepped diagonal buttresses with angle pinnacles, embattled parapet, 8-sided spire with roll mouldings at edges and gilt weathervane. Top stage has 2-light belfry openings with continuous hood and drip mould and stringcourse over with carved heads. Clockface to west with 3-light Perpendicular window below with angel and shield at top of hoodmould over arched splayed doorway with roll mouldings. Embattled nave parapet with straight headed 4-light cusped clerestorey windows and sanctus bellcote to east gable. Aisles and chancel chapels have plain parapets and 3-light windows with 2 vertical drops over. North porch has embattled parapet with pinnacles and carved figures along base, square-headed doorway with carved stops, flat stone ceiling with star rib pattern. South doorway in similar style with square hoodmould with carved square stops and foliage spandrels. Chancel has pierced quatrefoil parapet in 2 rows set in lozenges and circles, and 5-light east window in 2 tiers with flattened cusped ogees with mouchettes to each light, in overall flattened arch shape. Single storey north vestry has similar pierced parapet to east. Interior: Nave rafter roof of early C16 on central ridge, of 4 bays with braced cross beams carried on wooden shafts to base of clerestorey windows. Five-bay arcade including chancel chapels with piers of 4 shafts and diagonally set square capitals. Chancel roof similar structure to nave, in 3 main bays each sub-divided into 3 with gilded and painted bosses in easternmost bay, Vestry door on north side is original with carved decoration. Piscina and credence shelf in southeast corner, rest of wall panelled in style of reredos of 1897. C15 octagonal font at west end with canopied niche over in pier of arcade. Several fine medieval brasses at east end and also marble monuments including one by Nicholas Read to Mrs Anne Simmons (died 1769) on south side of chancel. (David Verey, Buildings of England - Gloucestershire: the Cotswolds, 1979.) Listing NGR: SU2149399507 {Source Work 2385.}

1899 - The church was visited by members of the Bristol and Gloucestershire Archaeological Society as part of their annual meeting. Notes from the visit and illustrations and photographs can be found in Volume XXII of the Transactions of the Society {Source Work 2752.}

St Lawrence is one of the great Gloucestershire 'wool' churches built in the 'Perp' style from dressed freestone. It has the usual plan of nave with clerestory, aisles, chancel with one bay north and south chapels, north porch and west tower with spire, the 'pratie pyramis of stone' were mentioned by Leland in 1540. The nave and aisles were rebuilt circa 1470. The chancel was probably not completed until

the early 16th century, and the roof line of its predecessor can be seen on the outer east wall of the nave. Some of the 15th century detailing is considered to be old fashioned, especially in the aisle windows. The tall pinnacle on the east gable of the nave was formerly a sanctus bellcote. The chancel parapet is pierced with a double band of quatrefoils, the upper in lozenges, the lower in circles. A depressed arched chancel east window has a niche above it which contains an image of St Lawrence holding his gridiron. The tower has three stages with deep diagonal buttresses, embattled parapets angle pinnacles and various sculptured heads on the stringcourse or as hoodmould stops. The north porch is probably early 16th century, it has an embattled parapet with castellated pinnacles and a flat stone ceiling. Internally the nave has four bay arcades, plus a further bay to the chancel chapels, a similar large chancel arch and west arches to the chapels all with piers of four shafts and square capitals. The roof is supported on large stone corbels of the Four Evangelists and the Four Latin Doctors. The small 16th century vestry door has carving which include Katherine of Aragon's pomegranate. In the chancel south wall is a mutilated piscina and a credence shelf. The church was restored in 1881-2 by F.S. Waller & Son, who removed any signs of Richard Pace's earlier restoration in 1829-30. The south chapel was refurbished by Rogers & Surman in 1952. The reredos was by

James Rogers of Oxford in 1902, the communion rail is 1927 by Norman Jewson, the Tower Screen in 1969 by Anthony Sanford. {Source Work 5411.} Norman Jewson (1884 - 1975) came from a family of timber merchants in Norwich. After studying at Gonville and Caius College Cambridge he worked at the architectural practise of Herbert Ibberson in London. Jewson was an accomplished watercolourist and after finishing his apprenticeship in 1907 he went on a sketching tour of the Cotswolds. Ibberson had recommended that Jewson visited Ernest Gimson in Sapperton and Gimson took him on as an "improver". As part of his training he was encouraged to draw a different wildflower everyday and adapt it to form a pattern suitable for plasterwork, wood carving or needlework. In 1911 Jewson married and converted a group of cottages at Bachelor's Court in Sapperton for himself. He set up his own practise in 1919 and quickly gained a reputation for the sympathetic conversion and adaptation of old buildings. He was a member of the Society for the Protection of Ancient Buildings and he wanted his buildings to have the basic qualities of the best old houses, built in the traditional way with local materials. Jewson's buildings worked in a vernacular classicism with characteristically fine plasterwork. His work also included fine metal work and gates and detailed architectural lead work and wood carving. He also designed and made furniture. {Source Work 10673.}