



St Andrews Church, Keighley: Monuments Condition Assessment and Relocation Methodology

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Project brief:

On February 10, 2026, I visited the church to inspect the Font in the south aisle, its canopy, the WWI carved oak memorial screen in the north aisle, and the Greenwood memorial in the west tower entrance.

The aim was to assess the stability of the condition of the above heritage assets and provide relocation methodology, as instructed by the project architect, Mr Richard Walsh.

In order to perform the tactile survey and inspection, access was obtained via step ladders provided by the PCC.

On 17/02/2026, the author visited the West Yorkshire archive in Bradford to consult resources related to the parish of Keighley.

Description and history of the building

Building

Entry Name: Keighley Shared Church (of St Andrew and Temple Street Methodist)

Listing Date: 23-Feb-1955

Grade: II

List entry number: 1199389

Source: Historic England

HE lists:

“Church. 1848. By R D Chantrell. Coursed dressed stone, graduated stone slate roof. West tower, aisled nave, chancel with transepts, south porch, south vestry. Perpendicular style. 4-stage tower with diagonal off-set buttresses; west door with overlight under hoodmould with decorative finial and stops; second stage has 4-light window with pointed arch under hoodmoulds with shields above; third stage has single-light window and clock. Fourth stage has 2-light window, gargoyles; crocketed finials to parapet. Nave: six bays defined by off-set buttresses. Pointed-arch 3-light windows to aisles, flat 3-light 4-centred-arched windows to clerestory, all with tracery and hoodmoulds. Strings. Ashlar copings. Chancel: three bays, narrower and lower. Diagonal buttresses. 5-light east window. Ashlar coping, gable cross. Vestry in same style. Interior: octagonal arcade piers. Font dated 1661.”

Description and history of the Font



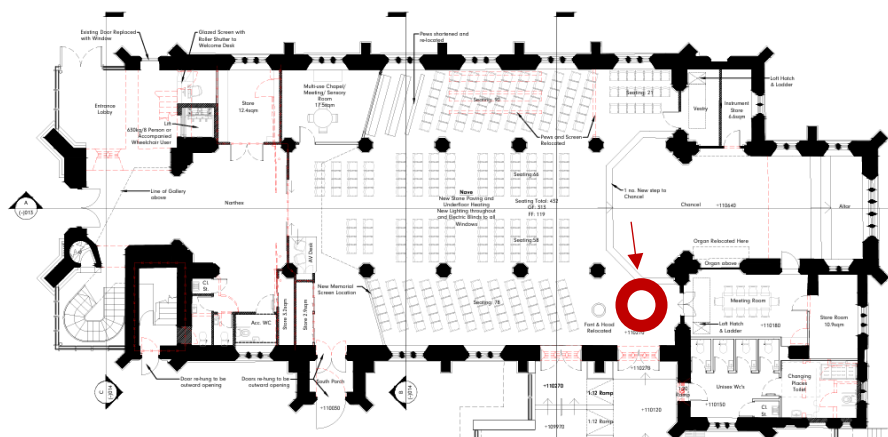
Figure 1 baptismal font showing panel with date.

Name and date of object.

Stone font, date 1661

Location within the church

The font measures 1230mm in height and 700 mm in width, and it is fixed to the floor in the south aisle. It was originally part of a previous church on the same site and was relocated in 1934 to the present location.



On BDP57/5/2110, a faculty of 17 March 1931 proposes the relocation of the font from the southwest side of the nave to the present position on the southeast.

General description

The font top sits on a pedestal. The top only is original to 1661, and made with Millstone Grit, locally sourced sandstone. The pedestal, central section, and plinth are also made of a local carboniferous sandstone with a different texture compared to the original top section and were made in 1934, together with the oak lid, once the font was relocated within the church.

The lid has wooden spacers made to suit the uneven profile of the font, demonstrating that the font was already damaged and repaired upon installation and restoration within the church premises.



Figure 2 shows the wooden spacer used to support the lid on the uneven surface.

The font is composed of different sections: the original top and the supporting pedestal, all connected via mortar bedding. The original part of the font(top) is made from the same block of stone and was hand carved. Whilst the pedestal shows a modern production, although care was taken in producing the tooling marks on the surface, perhaps to be consistent with the upper section.

To assess the construction method, an endoscope was used (3,4), showing no signs of bedding mortar except for the joints where a cementitious mortar was employed.

It was found that a printed paper was inserted at the bottom of the font, and there was also the presence of metal, whether this element is a lead used for the water drainage system or a fixing dowel is uncertain.

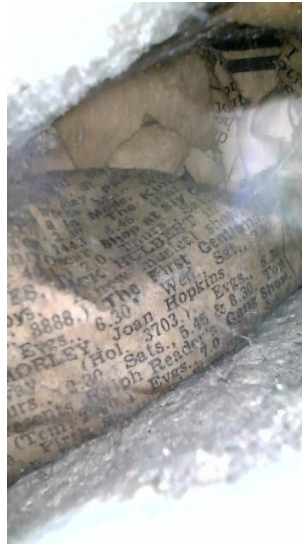


Figure 3 show internal printed paper left under the font.



Figure 4 show the metal element observed under the central section of the font top.

The Font presents eight panels with inscriptions and figurative elements from south to west:

Chalice, Wreath, A D 1661, Act 3.36, IS WATER, SEE: HE-R, damaged figure represent cross, hammer on the left and pincers on the right. (documentation in the appendix)

Physical history of the object

“After the Restoration, a new altar and font were made. The date AD1661 can still be seen on the font with the symbols of wreath, chalice, cross, pincers and nails. When the church was rebuilt in 1848, a new font was provided, and the old one was thrown out. It was later discovered to be used as a blacksmith's slaking trough and restored to the church in 1932. (NCT, 2026)

An email from the PCC explains that the font was “borrowed” from the church and used by a local blacksmith to quench his molten iron until persuaded to return it to the church in the late 19th century.

The date found on the lid and the stone plinth refers to the 1934 restoration and re-installation within the church, work implemented in memory of Rev John Merrin, a Rector.

The Lid and the pedestal were introduced during the latter event as part of the restoration.

Concerning the original font, all the panels are in good condition, with the exception of the south and southeast panels, where a large patch of mortar is visible.



Figure 5 show the mortar repair on the east side of the font, highlighted in red.

Moreover, the surface appeared to be cleaned or abraded, whereas the other sections still present the original patina.

Assessment of the significance

The Font is of high significance, and it is part of the identity of the building. We know that Baptisms and church weddings were suspended under the Puritans from November 3rd, 1653. Just after the Restoration, the font was made and installed within the church as usual practices were reintroduced. Subsequently, it was removed, used by a local tradesman, and surprisingly recovered, repaired, and replaced again with the church, demonstrating the growing understanding around heritage in the 20th century. It is considered important locally and nationally.

Condition

Condition of the object

The Font is in stable condition, and there is no evidence of active deterioration. The assessment was carried out using a raking light, UV lamp, and endoscope. There is clear evidence of past interventions, where two different mortars were employed to repair the fabric of the Font.



Figure 6 show the large area repaired with mortar.



Figure 7 show the diagonal mortar repair on the original panel.

There is also evidence of mechanical damage and abrasion on the east panel, where the original patina does not appear as clearly as for the rest of the object.



Figure 8 Diffuse abrasion and loss caused the loss of details across this carved panel.

The inspection of the internal section was made particularly difficult due to the presence of stone pebbles and a stone vessel.



Figure 9 show how the internal section of the font has been filled with pebbles and a water container.

Finally, it was observed that the lid is currently resting on the stone surface. The lid could pose risks of mechanical abrasion of the fabric in the long term.



Figure 10 shows the lid resting on the stone without any isolation materials.

It is unclear whether a cementitious mortar was used for the previous repair, whilst it can be assumed that the mortar employed for the lower joint contains OPC and appears hard and brittle. This mortar was applied to the external joints only, and there is no evidence of a bedding mortar.

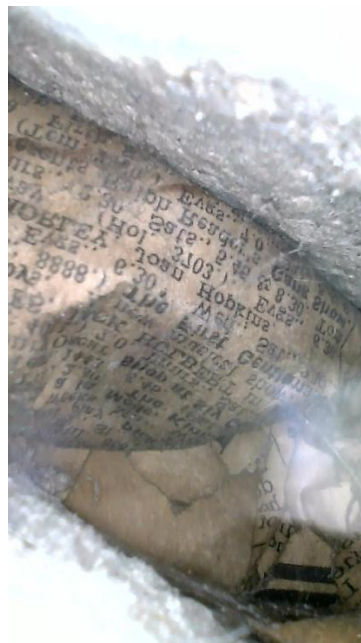


Figure 11 show the endoscope analysis result with evidence of the printed paper allocated internally.

This could lead to abrasion within the font and the supporting plinth; the presence of printed paper was also observed during the investigation with the endoscope.

Condition of the building

The building provides a suitable envelope for the collection hosted within, and it is kept in good order. There is no concern related to the building that can potentially affect the object.

Analysis of the causes of deterioration

The historic events associated with the objects are likely the main cause of the losses observed.

Relocation and re-purposing caused structural damage and abrasion. This is considered historic, and the present condition is stable. Cracks and movement were observed along the mortar joint that connects the font to the plinth. Although the mortar is still serving its function, and the structure is stable.

Effects of any proposed changes to building management and use

There are plans in place for a substantial alteration and relocation of the building and its internal elements. This has been recorded and shared with the relevant stakeholders.

The Font appears to be occasionally used; whilst this is positive for the intangible heritage related to the object, it poses a risk of water contamination and moisture accumulation within the internal section due to the presence of stone pebbles as substrate, which can be mitigated by using a suitable vessel for the holy water.

Recommendations for Conservation

Proposals relating to the building, its use and environment.

The building alteration requires the relocation of the font.

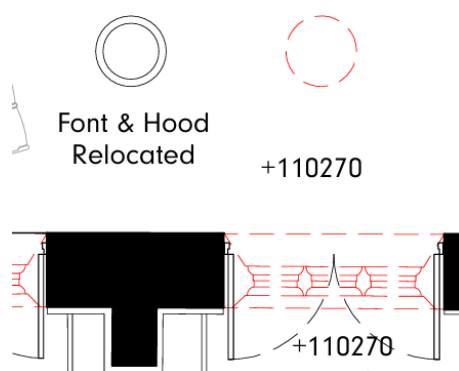


Figure 12 show part of the plan related to the font.

This will require removing and refixing the object, which presents risks of damage and loss.

It is recommended that the font is protected with a timber boxing during the building work, and its condition before and after completion is well documented.

On one hand, there are risks associated with the relocation that can be mitigated by using the presented methodology. On the other hand, there are opportunities related to the rebuilding which can employ more compatible and suitable materials.

Proposed treatments

It is suggested that the object will require preventive interventions:

- The removal of the internal stone pebble and water vessel
- The introduction of high-density acid-free strips under the wooden lid to avoid direct contact with the original fabric of the font.
- Light cleaning of the stonework with a soft brush and HEPA vacuum cleaner
- Full protection with a wooden encasement during building works

Future conservation requirements and/or maintenance

It is recommended that the Font will need to be included in the quinquennial inspection if applicable. The condition of the present mortar repairs should be monitored, and if any change occurs, a qualified conservator should be consulted to offer further recommendations.

The use of a plastic or stainless-steel water vessel is advisable, and this can substitute the current stone vessel in the font to allow usage, whilst offering an easier assessment and cleaning setting to aid future maintenance.

Estimate/specification

A quote for the above recommendations can be provided on request.

Relocation methodology

The Font is composed of the original top section and of a pedestal comprising two separate elements. There is no evidence of mechanical fixing within these elements. It is suggested that every section will be lifted separately rather than attempting a full structural lift, which can lead to dislocation and subsequent damage.

The lift shall start from the top with the aid of suitable straps and mechanical lift equipment.

Hand tools only shall be used to help in the separation of the elements, avoiding damage to the fabric.

The fabric will need to be protected with high-density acid-free insulation matting of a 10mm thickness (Plastazote).

A set of four 1000kg Webbing Slings (30mm) BSEN 1492-1:2000 will be suitable to support the Font during lifting in every direction.

The use of a workshop crane with a spread chassis and rapid lift, foldable, capacity 1500-2000 kg can help lift and move the sections into the new position.



Figure 13 show an example of lifting mechanical equipment.

During re-location all the elements should rest on adequate supports to avoid damage to the floor and or the object.

The new bedding mortar should be composed of air-lime and local soft sand to aid reversibility and flexibility, in a ratio of 1:3. If contractors are not experienced in hot-lime mixing, lime putty can be equally employed.

The relocation will require a full photographic documentation of the before and after installation.

The contractor should have proven heritage experience on previous similar projects.

Description and history of the Font canopy

Name and date of object.

The font canopy is of the 18th.

Location within the church

The Font canopy measures 4575mm in height and 1235mm in width. It is thought to have been removed from another local church, which was closing and relocated to St Andrew, according to email correspondence with the PPC. Archival research did not find conclusive facts and or resources related to this asset. Of all the closed churches within the Parish, St Peter's only contained a font with a cover in 1955, as mentioned in the excepted items list. Moreover, the first mention of the canopy within the records appears in 1931 in a Faculty by John Merrin on 17 March 1931, where the canopy is placed over the pulpit. Furthermore, in 1957, documentation

by Mary D. Wales, in the quinquennial survey of St Andrew, the canopy is described as placed over the font in the present location.

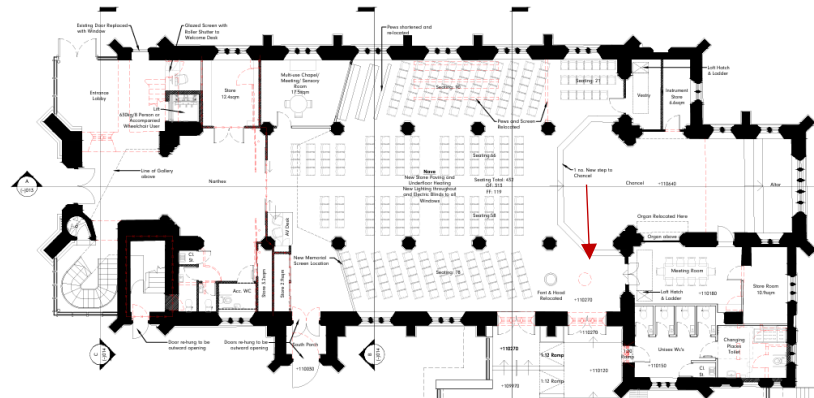


Figure 14 show the location of the canopy.

General description

The canopy is made of oak, with carved tracery and finials to a tall, multi-crocketed spire and saints with different elements bonded together. There is a central axis support provided by a cast iron rod of full length. The lower section is supported by a timber frame connecting to the central rod. The upper section is hung to an iron hook affixed to the roof beam.

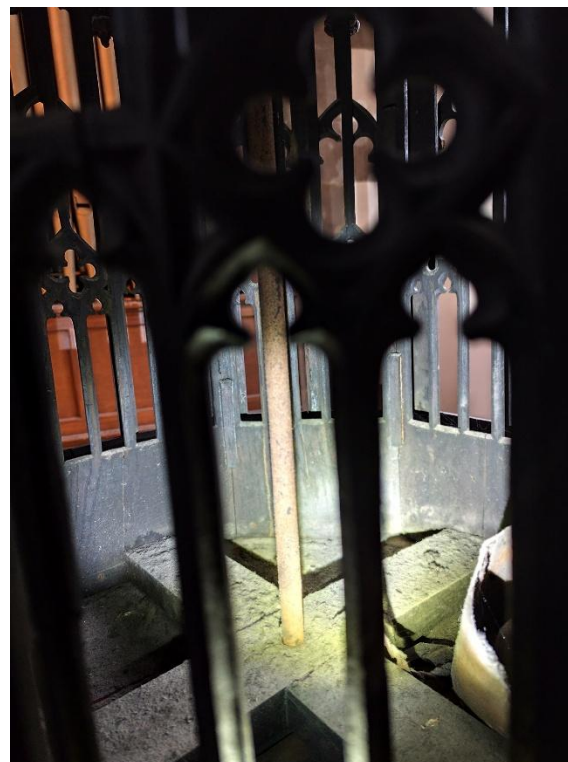


Figure 15 show the lower frame and the internal iron rod.

It appears to have been varnished, which is now oxidised and dark in colour.

Physical history of the object

The Object was brought from another church, and it was placed above the Font, after its restoration in 1934. It shows signs of damage and losses that occurred during movement and reposition. It also contains redundant electric cables and lights. It was previously placed above the pulpit with the annexation of a sounding board, subsequently removed on suggestion by the quinquennial inspection architects (D. Wales and G. Riley, 1957) and introduction of an internal light system.

Assessment of the significance

The canopy's history includes its initial creation. It was the custom in the old English churches to allow the water, once hallowed, to remain in the font for a considerable time. Unfortunately, this hallowed water was of great value for black magic, and so was sometimes stolen, according to Edmund Rich, Archbishop of Canterbury, in 1236. Modifications in the role in various artistic and cultural contexts reflect its enduring significance in the local history. It also represents the renewed importance of the practise of baptism within the church by its congregation. Overall, the font canopy is a testament to the architectural and spiritual heritage of the local heritage and can be considered a rare survival of past production.



Figure 16 shows the drops of a resinous material on the canopy.

Condition

Condition of the object

The Font canopy is in overall good condition. It was examined with a step ladder, a portable torch, and UV light. There are minor losses across the object, and the varnish applied is

darkened. Their condition is stable, and the structure appears to be effectively fixed to the above ceiling. There are a presence of bituminous paint drops on the upper section of the font base, suggesting that restoration works took place above the object.

Condition of the building

The building provides a suitable envelope for the collection hosted within, and it is kept in good order. There is no concern related to the building that can potentially affect the object. However, in order to prevent UV-damage, a location away from direct sunlight will be favourable and the introduction of UV window screens.

Analysis of the causes of deterioration

The past intervention and addition of electric and sound systems are likely the main cause of the losses observed.

Relocation and re-purposing caused structural damage and abrasion. This is considered historic, and the present condition is stable. The varnish is darkened due to UV damage.



Figure 17 redundant light system internally.

Effects of any proposed changes to building management and use

There are plans in place for a substantial alteration and relocation of the building and its internal elements. This has been recorded and shared with the relevant stakeholders.

The Font canopy will benefit from the relocation, as it will be placed away from direct sunlight. Moreover, the removal will offer opportunities in terms of refixing method, which could employ a chain movable lifting and lowering System to aid maintenance and regular cleaning, as well as be more visible, enhancing the fruition of its fine carvings.

Recommendation for conservation

Proposal relating to the building, its use and environment.

The proposed plan includes the relocation of the Font canopy.

This will require removing and refixing the object, which presents risks of damage and loss.

It is recommended that the canopy be protected with polyethene sheets, and its condition before and after completion be well documented.

On one hand, there are risks associated with the relocation that can be mitigated by using the presented methodology. On the other hand, there are opportunities related to the refixing which can employ more maintenance-focused methods.

Proposed treatments

It is recommended that the object be carefully cleaned with a soft brush and a dust extraction system by applying a mesh to the nozzle to avoid suction of loose materials from the fabric.

There is evidence of loss across the canopy; these elements could be re-carved in oak or cast in a suitable material to reinstate legibility of the complex design.



Figure 18 show missing pinnacle on the carved woodwork.

Paint analysis is suggested to assess the presence of previous decorative schemes.

Solvent cleaning is recommended if the layer of dust cannot be removed mechanically, subject to previous testing and avoiding damage to the varnish layer. Nonpolar solvents will be suitable to avoid moisture contamination within the woodwork, and the removal of carbon deposit from the surface.

Future conservation requirements and or maintenance

A full photographic documentation shall be provided upon new installation if applicable. The inspection of the canopy should also be included within the quinquennial inspections due to the high risk presented by the object's location. A movable chain system will allow a consistent cleaning and maintenance regime.

Estimate/specification

A quote for the above recommendations can be provided on request.

Relocation methodology

The Font canopy is composed of an internal iron rod connected to a lower plate, which effectively supports the overall structure. To this internal structure, further layers of intricate carving were added and supported by traditional joint systems and animal-based adhesive. It is therefore suggested that the lift should employ the upper hook with the aid of mechanical equipment, as well as adding a base plate support to stabilise the structure during movement. Use of straps and or manual handling on the external carved section could lead to structural damage and loss.

The lift shall start from the top with the aid of a lockable hook connected to a chain and or rope and mechanical lift equipment.

The lower section will be supported by a movable lifting table.



Figure 19 Example of lifting equipment.

The fabric lower section, resting on the supporting plate, will need to be protected with high-density acid-free insulation matting of a 10mm thickness (Plastazote).

In order to safely and effectively control the lifting and re-location the use of a fixed scaffold is recommended. This will need to provide safe access to the upper section and hook, as well as offering a raised working platform with suitable handrails to move the object from the present to the suggested location.

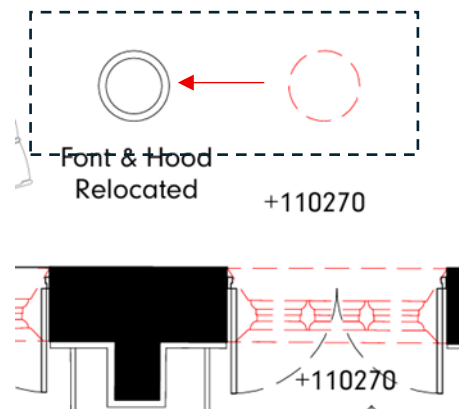


Figure 20 show required area of the scaffolding and its platform to aid removal and relocation of the font.

The relocation will require a full photographic documentation of the before and after installation.

The contractor should have proven heritage experience on previous similar projects.

It is advisable to consult a structural engineer for the design of the chain and support of the Canopy.

Description and history of the WWI carved oak memorial screen.

Name and date of object.

WWI Carved Oak memorial screen, 1920.

Location within the church

The Memorial measures 3660mm in width and 2520mm in height.

It is currently positioned in the north-east aisle of the church.

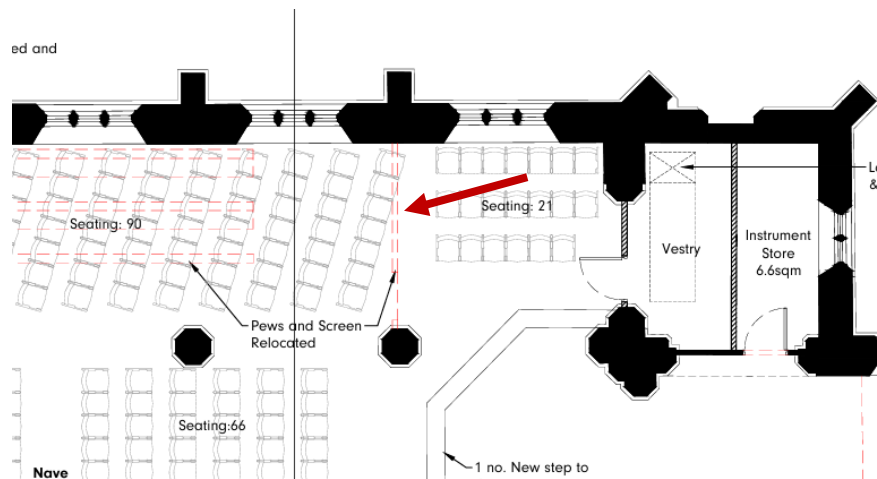


Figure 21 show the location of the memorial.

Correspondence from the PCC suggests that it was originally located at the rear of the narthex, prior to removal in 1930 and repositioning to the present location.

Archival resources BDP57/5/2/5 contain the faculty for its installation in 1920, together with other timber features within the church.

General description

The upper beam is carved with words: “In honour of the men of this parish who fought, and in ever grateful remembrance of those who gave their lives, for God and the king, for Right, for Freedom and for Peace in the great war. MCMXID-XDIII.”

There are other carved figures, including a king, queen, pineapples, and decorative elements such as tracery within the panelling.

The element is fixed with mortise and tenon joints, and there is the presence of veneer panels on both sides of the structure, hiding internal electric cables, which are also visible on the top of the memorial beam.



Figure 22 it shows the cables on the upper section of the memorial.

Physical history of the object

Correspondence from the PCC suggests that it was originally located at the rear of the narthex, prior to removal in 1930 and repositioning to the present location.

Archival resources BDP57/5/2/5 contain the faculty for its installation in 1920, together with other timber features within the church.

It is now used to run hidden electric cables across the aisle to the nave.

Assessment of the significance

The asset is locally significant and plays an essential role in sustaining historical awareness and honouring the legacy of those who participated in World War I campaigns. The development of war memorials for World War I marks a significant evolution in the collective remembrance of the local community.

Condition

Condition of the object

The Memorial is in good condition. It was examined with a step ladder and a portable torch. There is one loss observed across the object, and the varnish is clear and in fair condition. The condition is stable, and the structure is effectively fixed to the wall on both sides.

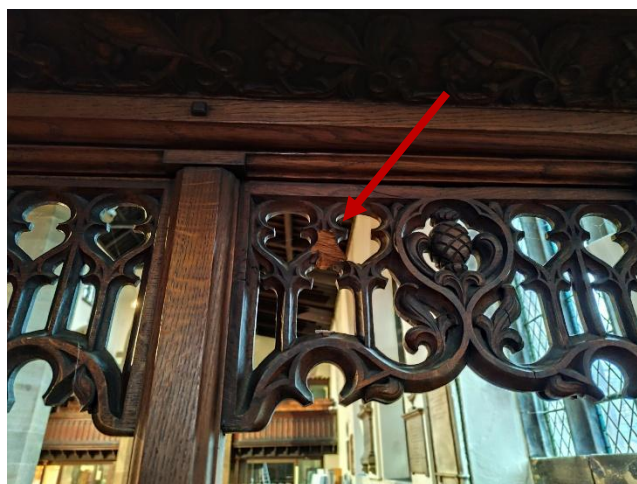


Figure 23 show damage to the tracery.

Condition of the building

The building provides a suitable envelope for the collection hosted within, and it is kept in good order. There is no concern related to the building that can potentially affect the object. However, in order to prevent UV-damage, a location away from direct sunlight will be favourable and the introduction of UV window screens as well as the removal of the cable to prevent future mechanical damage to the asset.

Analysis of the causes of deterioration

The damage observed was caused by objects being moved around the church and or general maintenance, to the electrical system. There is no sign of active deterioration, and the object looks clean and stable.

Effects of any proposed changes to building management and use

There are plans in place for a substantial alteration and relocation of the building and its internal elements. This has been recorded and shared with the relevant stakeholders.

The Memorial could encounter mechanical damage during the relocation. On the other hand, it could benefit from the removal of the electric cable within the structure.

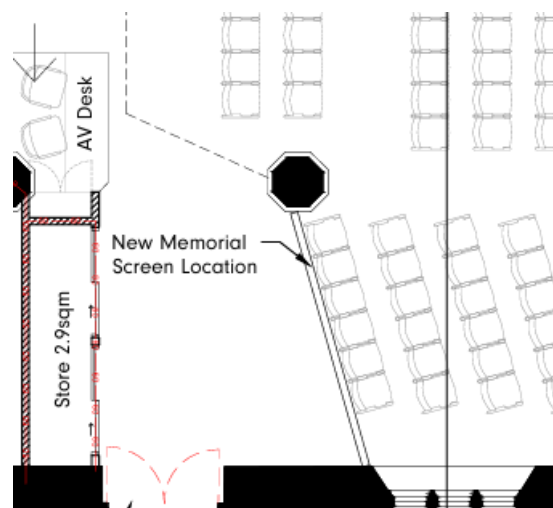


Figure 24 show the new proposed location.

Recommendation for conservation

Proposal relating to the building, its use and environment.

The proposed plan includes the relocation of the Font canopy.

This will require removing and refixing the object, which presents risks of damage and loss.

It is recommended that the memorial be protected with polyethene sheets, and its condition before and after completion be well documented.

It is recommended that if the object is to be placed in the new location, a buffering barrier should be arranged on the opening to avoid RH and temperature fluctuations in the area, which can potentially affect the Memorial.

Proposed treatments

It is recommended that the electrical cables be removed from the object.

The Memorial will require a light cleaning with a soft brush and a dust extractor with a protected and padded nozzle.

The loss should be repaired if there are available resources with a new oak carved section, and or casting of the original section in a suitable material that can be tinted to match the colour.

Future conservation requirements and or maintenance

The Memorial should be regularly cleaned and inspected during the quinquennial report if applicable.

Estimate/specification

A quote for the above recommendations can be provided on request.

Relocation methodology

The Memorial is composed of different structural elements connected with traditional joist and adhesive. To this structure, carved sections such as the tracery and carving were added and bonded with fine wooden dowels and animal-based adhesive. It is therefore suggested that the lift should be carried out by applying straps to the external section of the frame only. Where the light panels can be carefully removed.



Figure 25 show the suggested lifting points.

The employment of a lifting frame is suggested, as well as a supporting movable platform. stabilise the structure during movement. Use of straps and or manual handling on the internal carved section could lead to structural damage and loss.

The lift shall start from the top with the aid of two separate lifting movable frames and the straps applied to the protected section of the beam using a high-density acid-free foam. Once the frame and the memorial are secure and connected, existing screws and fixings to the wall are removed.



Figure 26 show the suggested lifting equipment.

The object will need to be protected with high-density acid-free insulation matting of a 10mm thickness (Plastazote). On the lower section and on the side to prevent damage.

In order to safely and effectively implement the lifting and re-location the area and route should be assessed and cleared. As well as protect the floor finishes.

The relocation will require a full photographic documentation of the before and after installation.

The contractor should have proven heritage experience on previous similar projects.

General description

The Memorial is composed of different limestone units, with ashlar and carved sections in Gothic style. Including croquets, pinnacle, crenelations and traceries. The stones were likely bedded and pointed in lime mortar, although the accounts describing the relocation suggest the use of Portland cement for the building of the brick arch within the west entrance; this material could have also been used for the rebuilding of the memorial. There is evidence of metal dowels within the joints of the stone sections. These were observed on the top section of the crenelation and on the upper sections of the carved angels, and there were positive readings during the metal detection analysis.



Figure 29 show the iron supporting the crenelation.



Figure 30 show the point where metal was detected, likely iron dowels.

There is the presence of varnish applied to the brass inserts within the back panels and of a paint coating applied to the seat.



Figure 31 show the paint flaking in the central area of the stone seat.

The Memorial presents inscriptions carved in low and high relief as well as inscribed brass plaques with polychromies.

Starting from the top, there are carved scrolls with the inscription:

“Blessed are the dead that die in the lord.”

On the internal panel are eight brass plaques inserted into the stone fabric, four crosses in a circular background with “HIS” inscription, and four inscribed plaques from left to right.

1: John Greenwood, born in July, MDCCXXX DII Died X March MDCCCVII

2: Ann his wife died in June MDCCCX Aged IXX

3: John Jon of John and Ann Greenwood, born in September MDCCLIII Died in October MDCCCXVI

4: Sarah his second wife born XX April MDCCCLXXDII died XXV February MDCCC ID

And, on the external side of the stone seat, the inscription on a brass strip:

“In the memory of their grandfather and grandmother and their father and mother, this monument is placed by Frederick and Edwin Greenwood ADMDCCCXVIII.”



Figure 32 show the brass plaques inserted in the stonework.

Physical history of the object

The archival research showed that the monument was dismantled and relocated to the present position. There is also evidence of past intervention, the two iron clamps added to the crenelations, and the iron dowel, once supporting the angel's heads and now exposed.

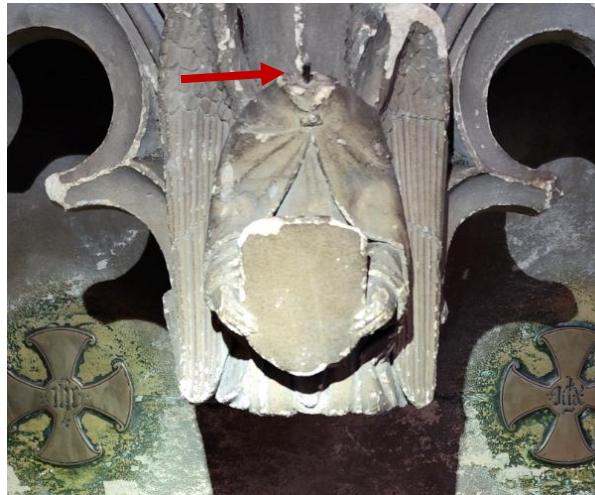


Figure 33 show the iron dowel once supporting the missing head.

This suggests a phase of previous interventions and restorations, which could be associated with the relocation and or recent history, but remains unclear. Moreover, there is evidence of a past attempt to clean the brass plaques and the use of a varnish to protect them or enhance their appearance.



Figure 34 show the polished area of the stone adjacent to the cross, suggesting the use of abrasive cleaning.

Assessment of the significance

The Greenwood family were wealthy textile entrepreneur in the Keighley area and were generous benefactors of the Church in the 19th century, according to records shared by the PPC.

This is confirmed by the original prominent position of the memorial, highly visible in the nave on the right of the chancel arch. Moreover, the date of the memorial is in line with the building of the present church, confirming the primary role of the family in the founding.

The Memorial is highly significant in the local history of the present church in itself and offers past evidence of commemorative practice as well as a fine example of construction and decorative techniques employed in monument production.

Condition

Condition of the object

The Monument is in poor condition, and there is evidence of active deterioration. The assessment was carried out using a raking light, UV lamp, and step ladder. There is clear evidence of past interventions, and there is a thick layer of sulfation and localised abrasions and sugaring, as well as losses of the original fabric.

The stone seat was painted in a thick off-white paint, likely to prevent further damage to the area; the composition of this coating is unclear. Moreover, two of the angel carvings are damaged, and the head is missing, repaired in the past using dowels, which are now showing signs of ongoing corrosion. The traceries and the pinnacles present abrasions and minor losses.



Figure 35 show the iron dowel used to support the angel head with active oxidation.

There is also evidence of polychromies, blue and red paint applied to the brass inscriptions, which is now degraded and partially visible.



Figure 36 UV light shows the red paint and black paint applied to the lettering, and diffuse cracking.



Figure 37 show the diffuse cracking of the paint film and paint fluorescence.

Finally, there are signs of a past cleaning attempt to the brass element, which abraded the stonework and caused damage to the paint film.

Condition of the building

The building provides a suitable envelope for the collection hosted within, and it is kept in good order. Nevertheless, the present position of the memorial caused concerns in relation to public use and the internal environment, subject to changes during events and general access.

Analysis of the causes of deterioration

The location of the memorial near to the main door is exposed to fluctuations in RH and Temperature, or at least in the past, while now there is a glass door which acts as a buffer, it can still oscillate during larger events.

The poor condition of the seat and the lower carving suggest that mechanical damage may have been caused by the general public sitting on and touching the object.

The diffuse sulfation was caused by the use of candles in the original location and exposure to external pollution in the present position. This deposit creates a non-permeable layer that can trap moisture and offer a suitable ground for salt accumulation.

The paint is cracking and lifting due to mechanical damage from cleaning attempts, and also due to light damage and drying of the binder.

Effects of any proposed changes to building management and use

There are plans in place for a substantial alteration and relocation of the building and its internal elements. This has been recorded and shared with the relevant stakeholders. The memorial is planned to be moved to just in front of the load-bearing wall in the proposed new instrument store in the North-East transept, as shown on the attached proposed ground floor plan.

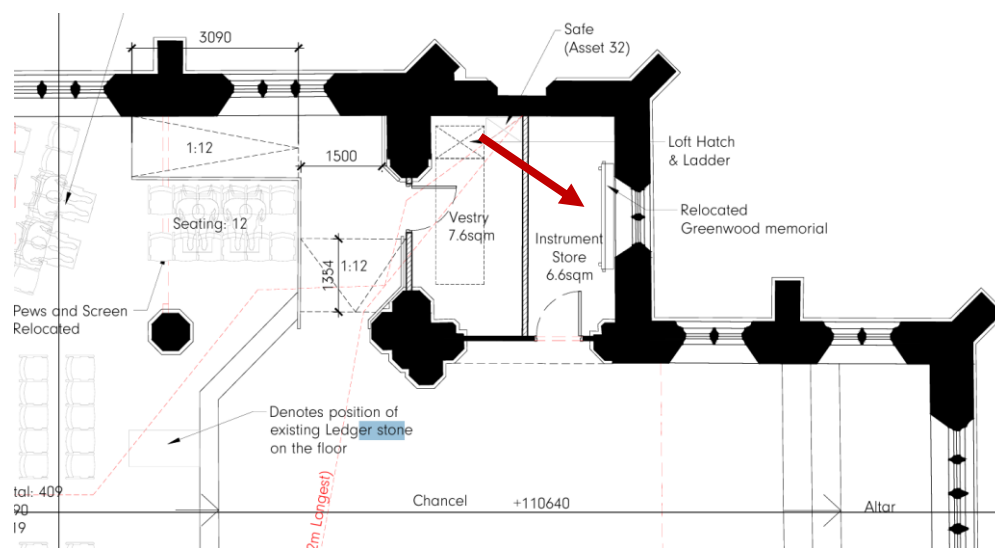


Figure 38 show proposed relocation of the Memorial

The relocation could offer opportunities if the Memorial is located in an area with a more stable environment and where public access is limited or more controlled, as this seems to be the case.

Repositioning the memorial in the original position could have been evaluated, although the original bearing wall was altered, and it will now be impossible to do so; on the other hand, the removal and dismantling present potential risks for the asset stability and retention due to the fragile fabric and current condition. These risks can be mitigated by following the proposed methodology and by using contractors with suitable skills and qualifications.

Recommendation for conservation

Proposal relating to the building, its use and environment.

It is suggested that if the Memorial remains in its current position, a suitable barrier in keeping with the context should be placed to prevent further contact and mechanical damage.

If the Memorial is moved to a different location, this should be away from an external opening as far as reasonably practicable and protected with a barrier and or signage to prevent further contact or use by the public.

Proposed treatments

The following conservation treatments are recommended in order of importance and to maximise available resources:

- Light cleaning and dust removal with padded dust extraction and soft-bristle brushes
- Due to the fragile condition, a mixture of cleaning techniques shall be employed in order to remove the dark sulfation layer. These techniques can compromise solvent-poultice cleaning with alkaline conservation-grade solutions and laser-cleaning of the most fragile areas.
- Consolidation of the sugaring across the exposed stone surface using nano-lime products injected and or applied by brushes.
- Re-carving and or casting of missing elements
- Treatment of the exposed metal surfaces with tannic acid and subsequent protective conservation-grade varnish
- Consolidation of the paint layers within the brass plaque with conservation-grade resin
- Paint analysis of the coating applied to the stone seat to understand the composition.
- Removal and re-instatement of a limewash or a mineral paint if the paint film is found to be non-permeable and or contains alkyd or oil binders.
- General re-pointing of the joints with lime-putty and adequately graded soft local sand
- Mortar repairs of the stonework up to 5mm of thickness, with lime-based mortar and limestone dust and or limestone dust and Paraloid B72, subject to trials.

A sample panel and test area will be required for approval by the project lead architect and or consultant conservator before treatment.

Future conservation requirements and or maintenance

It is recommended that the Memorial be included in the quinquennial inspection to monitor the active deterioration and the fabric. Regular cleaning is suggested with dry methods only and by the use of soft paint brushes or dusters. The implementation of a datalogger could help monitor the fluctuations in the area and inform a course of action to maintain a stable level of RH and Temperature. Finally, the use of a suitable method to create an exclusion zone for the Monument is strongly suggested, or at least the use of signage to prevent occasional contact of the object by the public.

Estimate/specification

A quote for the above recommendations can be provided on request.

Relocation methodology

The Memorial is composed externally of the top three sections, a middle section and two side panels. Internally, there is a back panel with the four brass crosses added over the joint, a horizontal panel(seat), and two vertical panels below and a plinth composed of three sections. There is evidence of mechanical fixing within these elements; therefore, it is suggested that every section will be lifted separately, and if required, the iron fixing should be carefully removed and replaced with stainless steel. Attempting a full structural lift is discouraged as it can lead to dislocation and subsequent damage. Moreover, the structure is likely to have been secured to the back wall, which is effectively supporting the memorial.

The lift shall start from the top with the aid of suitable straps and mechanical lift equipment.

Gantry cranes and manual stackers with adjustable forks.



Figure 39 An example of suitable lifting equipment.

Hand tools only shall be used to help in the separation of the elements, avoiding damage to the fabric. If dowels are found, these can be cut with a fine cutting blade using oscillating multitools and or Arbortech system, deemed safer for this use with heritage blades mounted on.

The fabric will need to be protected with high-density acid-free insulation matting of a 10mm thickness (Plastazote).

A set of four 1000kg Webbing Slings (30mm) BSEN 1492-1:2000 will be suitable to support the Font during lifting in every direction.

During and before dismantling, the side sections of the monument should be secured with timber buttresses to avoid dislodgment during operations.

During re-location all the elements should rest on adequate supports to avoid damage to the floor and or the object.

The new bedding mortar should be composed of air-lime and local soft sand to aid reversibility and flexibility, in a ratio of 1:3. If contractors are not experienced in hot-lime mixing, lime putty can be equally employed with the same ratio.

It is suggested to consult a structural engineer to specify the structural fixing required for the safe and effective connection to the load-bearing wall suggested, which presents adequate support.

The relocation will require a full photographic documentation of the before and after installation.

The contractor should have proven heritage experience on previous similar projects.

Images, references, and appendices

[Building Stones for England map explorer - V01-01](#)

[West Yorkshire Heritage | West Yorkshire Archive Service](#)

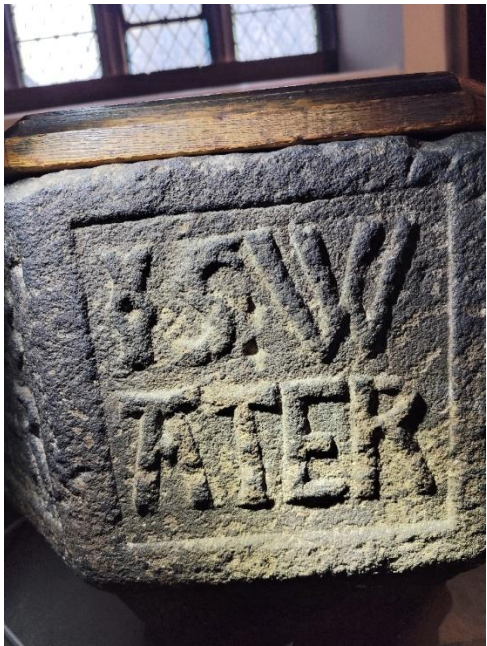
[Keighley St Andrew | National Churches Trust](#)

[Fonts and font covers](#)

[Technical Conservation Guidance | Historic England](#)

Photographic documentation:

Font:





Font canopy:

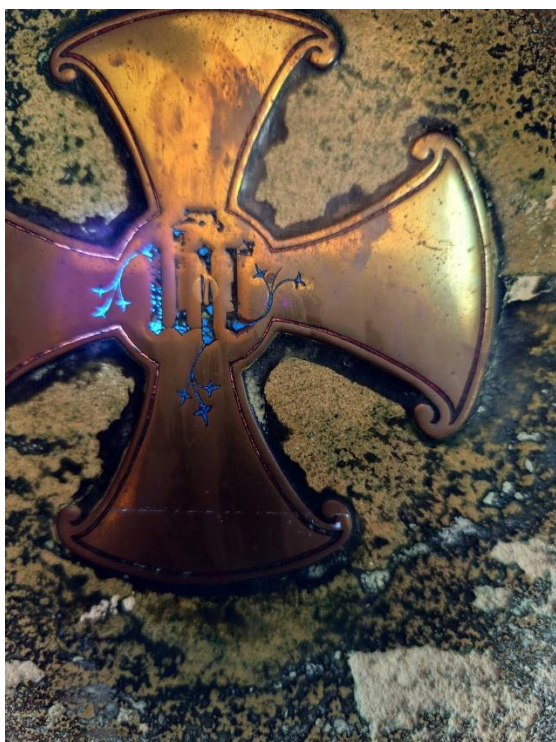


WWI carved oak memorial screen:



Greenwood Memorial:





Appendix

Faculties consulted during archival research with the assistance of Fiona Marshall of West Yorkshire Archive, Bradford:

BDP57/5/2 and BDP57/5/4, BDP57/5/6, BDP57/5/8/1, BDP57/5/8/5 and BDP57/12/1, BDP57/12/7/4

WYAS6970 - Includes parish magazines for Keighley Shared Church 2011-2014; plans and specifications for new meeting area, roof repairs, porch doors, redecoration of nave, aisles, and chancel, 2004-2011.

WYAS9022 - Includes Register of Baptisms, 1962-1984; Registers of Marriages, 1952-2019 [9 volumes]; Register of Confirmations, 1988-2014; Register of Services, 1997-2005; PCC Minutes, 1990-2016; Annual Vestry Meetings, Accounts and APCM, 1996-2014; PCC Accounts file, 2000-2008; Log book of (running) repairs 1960-1995; Church log books, 1971- 2004 [3 Items]; Report regarding Glazing and stained glass, 1998; Faculty regarding sound system, 2015; Visitor Book, 1971-2002; Annual Vestry Meetings, Accounts and Annual Parish Council Meeting records, 2006-2014; Papers, largely regarding Organ, 20th cent [1 bundle]; Parochial Church Council minutes 1996-1999 [1 file] and (loose), 2007-2014; Ecumenical Church Council, minutes and other papers, 2009-2018; Proposed modifications, 1987; Keighley Shared Church 'Family News', 2018-2020 [1 bundle]; Papers regarding Patronage (Benefices) measure 1986, 1989