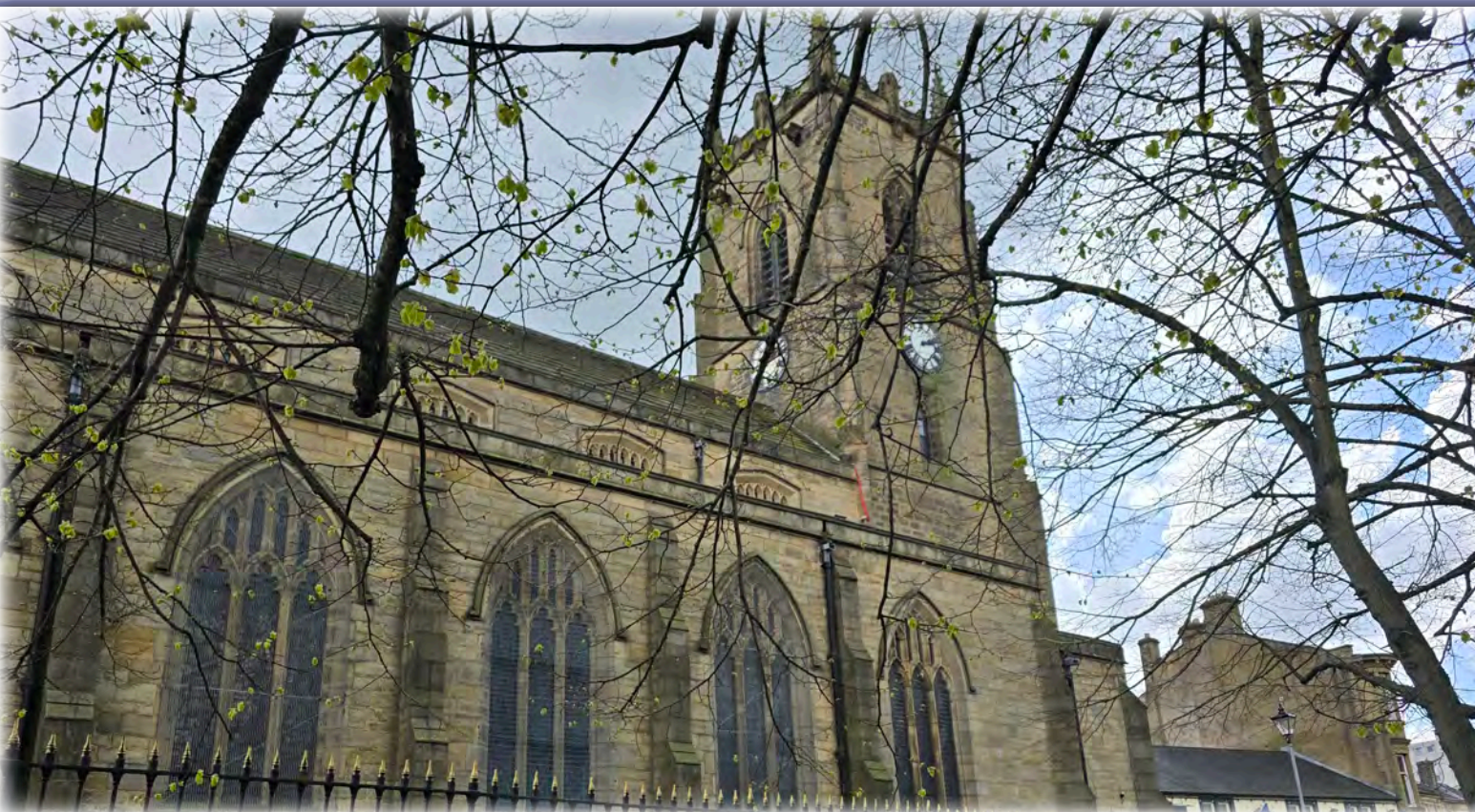


St Andrew's Church, Church Street, Keighley, BD21 5HT

Historic Building Recording



Blue Willow Heritage
Historic Environment Consultancy

www.bluewillowheritage.co.uk

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Historic Building Recording

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EXECUTIVE SUMMARY

This Historic Building Recording at the Grade II listed St Andrew's Parish Church, Keighley (NHLE 1199389) has been prepared by Blue Willow Heritage as a form of archaeological mitigation requested by the Diocese of Leeds.

The study site comprises the main church building, a later community hall to the south, car park to the east, and part of the surrounding churchyard, all within a single ownership. The wider churchyard extends beyond the boundary but remains within the same curtilage. It can be seen from the study of the structural and historic evidence carried out as part of this study that the main church and community hall developed in a number of distinct phases. These include:

- **Phase 1: Pre-church period (pre-867 AD – mid-12th century)** - Early ecclesiastical activity is suggested by Anglo-Saxon evidence in the wider landscape, including a 9th-century graveyard and possible preaching post, with oversight likely provided by the minster at Otley prior to formal church foundation.
- **Phase 2: Medieval church (mid-12th century – 1805)** - A medieval church is first evidenced by a mid-12th-century cross shaft and grave slab, with documentary reference from c.1168–79 and continued use through the post-medieval period, including a charnel house and established parish function.
- **Phase 3: First rebuilding (1805 – 1843)** - The medieval church was demolished in 1805 and replaced by a larger structure on the same site, which was itself demolished in 1843 due to structural failure.
- **Phase 4: Construction of the present church (1843 – 1848)** - The current building was constructed to designs by Robert Dennis Chantrell in Gothic Revival style, incorporating nave, aisles, clerestory, west tower, galleries, and box pews, and forming the principal surviving structure on the site.
- **Phase 5: Late 19th-century additions (1898)** - Additions to the south aisle introduced vestry, choir vestry, parish rooms, and offices, alongside alterations to access arrangements and relocation of memorials, reflecting increased administrative and parish functions.
- **Phase 6: Early–mid 20th-century alterations (1931 – c.1950s)** - Major internal reordering included removal of side galleries, relocation and restoration of the 1661 font, and further adjustments to memorials and fittings, marking a shift towards simplified interior arrangements.
- **Phase 7: Late 20th-century reordering and regeneration (1970s – 1981)** - Extensive reordering removed fixed pews, created a narthex and ancillary facilities within the nave, introduced glazed partitions and lobby structures, and coincided with wider changes to the surrounding churchyard and urban fabric.
- **Phase 8: Construction of the community hall (1980s)** - A single-storey community hall was constructed north of the church to provide ancillary facilities, reflecting the building's expanding social and community role.
- **Phase 9: Early 21st-century works (2010 – present)** - Ongoing adaptation of internal spaces, including the creation of "The Meeting Place" and introduction of flexible seating and community uses, demonstrates continued evolution of the church as a dual-purpose worship and community building.

Given the level of understanding from this exercise, it is not considered that any further investigative work is required at this stage.

1. INTRODUCTION

1.1 PROJECT CONTEXT

This Historic Building Recording at the Grade II listed St Andrew's Parish Church, Keighley (NHLE 1199389) (hereafter referred to as the 'study site') has been prepared by Blue Willow Heritage as a form of archaeological mitigation requested by the Diocese of Leeds.

1.1.1 RELEVANT ARCHAEOLOGICAL CONDITIONS

The request to which this document relates has been reproduced below:

CONDITION 9

The building (exterior and interior) should be recorded prior to works commencing, in accordance with Historic England Guidance, and the record deposited alongside other archival material for the church.

1.2 SITE LOCATION

The address of the study site is St Andrew Parish Church, Church Street, Keighley, BD21 5HT. It lies within the market town of Keighley (centred at NGR SE 06064 40990). The site also falls within the Keighley Town Centre Conservation Area and National Character Area 36 known as 'Southern Pennines'.

1.3 SITE DESCRIPTION

The site comprises a parish church and associated buildings within its churchyard in Keighley. The current church, constructed in c. 1848 to designs by Robert Dennis Chantrell, is built of coursed dressed stone with a graduated stone slate roof. It represents the third church on the site, with evidence for ecclesiastical use dating back to at least 1168. Earlier phases include a medieval church, demolished in 1805, and a subsequent early 19th-century replacement, which was itself demolished in 1843 due to structural issues.

The application site includes the main church building, a later church hall to the south, car park to the east, and part of the surrounding churchyard, all within a single ownership. The wider churchyard extends beyond the application boundary but remains within the same curtilage.

The church has undergone a series of alterations since its construction, including the addition of vestries and ancillary spaces in the late 19th century, internal reordering in the 20th century, and the creation of a narthex beneath the gallery in the 1970s. While some historic features have been removed or relocated, fragments of historic fabric from earlier phases, including medieval stonework and a 17th-century font, are retained within the building.

A church hall was constructed within the churchyard in the early 1980s. For a period, the site functioned as a shared place of worship for Methodist and Church of England congregations, though it is now under unified ownership.

1.4 DESCRIPTION OF PROPOSED DEVELOPMENT

The proposed development at St Andrew's Parish Church comprises a number of physical alterations to the site. The formal description of development is as follows:

'Extensions and alterations to the Keighley St Andrew parish church building together with demolition of existing church hall and construction of new community hall extension including associated landscaping and access arrangements'.

The details of the application, including all supporting information and documents, should be consulted for further information.

In accordance with the agreed scope of works, the photographic record prepared as part of this Historic Building Recording focuses primarily on the interior and exterior of those areas subject to alteration as part of the approved development proposals, including the main church building and the later church hall.

1.5 AIMS OF THE STUDY

The focus of this document relates principally to the heritage significance of the Grade II listed St Andrew's Parish Church, Keighley (NHLE 1199389).

The aims of the study are:

- To ensure that there exists a photographic, drawn and written record of the structure(s) prior to alteration.
- To establish and understand the chronological development of the structure(s) within its/their local and regional context, as well as the nature of their significance.
- To ensure there is a permanent record of the work undertaken deposited with a suitable archive repository.
- To ensure all work is undertaken in compliance with the *Code of Conduct* of the Chartered Institute for Archaeologists (CIfA 2025), the relevant CIfA Standard and Guidance (2020a).

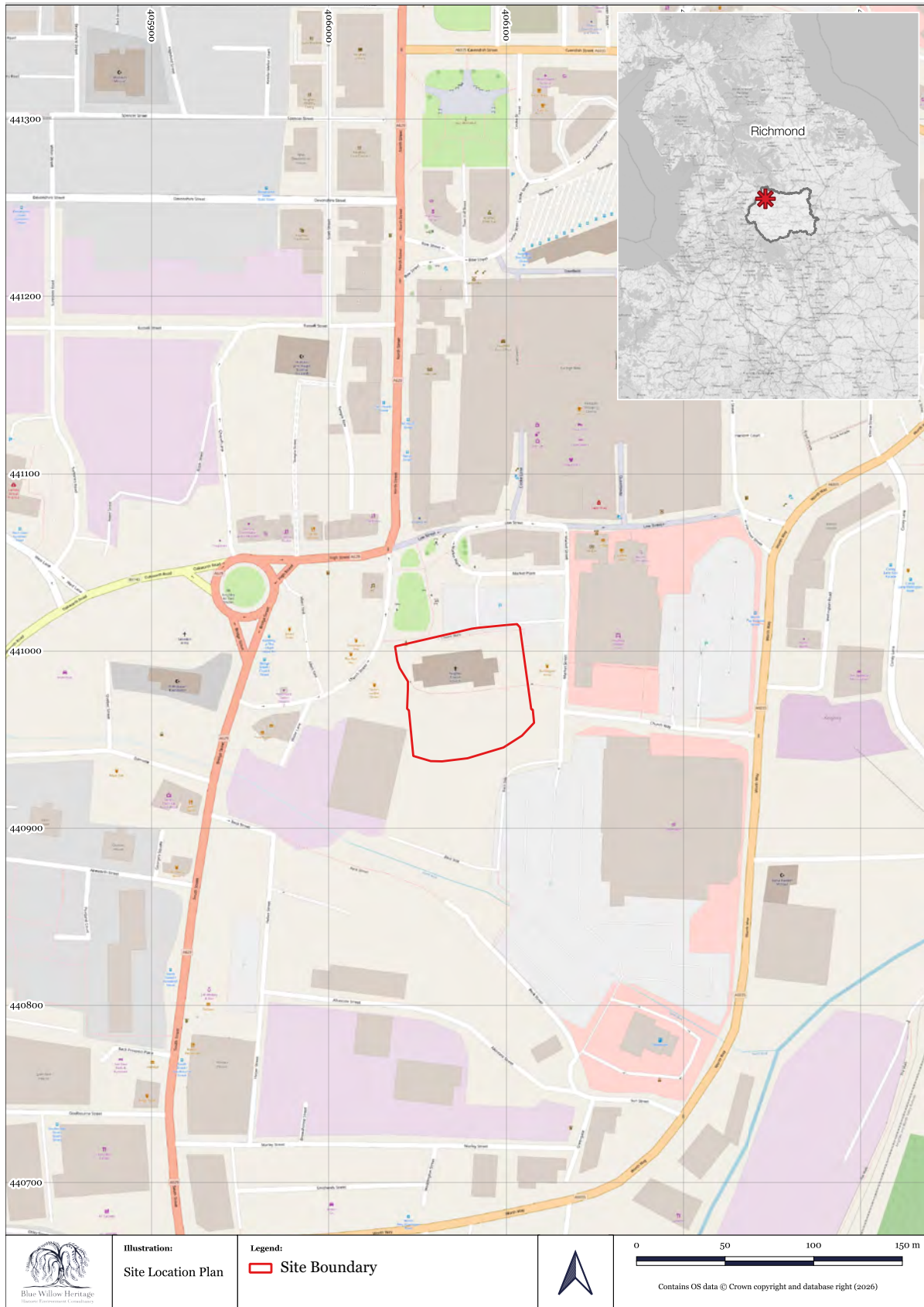


Figure 1 Location plan

2. METHODOLOGY

2.1 OVERVIEW

A historic building survey to Historic England Level 2 standard (Historic England 2016) was carried out by Sophie Pearson (ACiFA, AssocIHBC) and Tiffany Snowden (MCiFA, IHBC) of Blue Willow Heritage. This level of survey provides a detailed descriptive account of the building, together with a systemic analysis of its origins, development, and use.

Following best-practice guidelines, the scope of work therefore included the relevant components required for a Level 2 Building Recording as outlined by Historic England (2016, 5.2.2) in order to compile a successful written, drawn, and photographic record of the building. Such has been outlined in more detail below.

In accordance with the agreed scope of works, the photographic and written record prepared as part of this Historic Building Recording focussed primarily on the interior and exterior of those areas subject to alteration as part of the approved development proposals, including the main church building and the later church hall.

2.2 WRITTEN, DRAWN, AND PHOTOGRAPHIC RECORD

- **The written record comprised:** the precise location of the building, including the National Grid reference; the date of the survey; and the location of the archive. Furthermore, it also included a written 'summary statement', including a descriptive account of the form, function and phasing of the building; identification of fixtures and fittings; alongside the names of architects, builders, patrons or owners where known (Historic England 2023, 6.2-6.5).
- **The drawn record comprised:** measured plans of each of the floors, together with drawings of the principal elevations. Specifically, existing architect's plans and elevations were annotated and included in the report, and their accuracy checked. A site plan also related the buildings to other structures in the vicinity. Where appropriate, sketched plans have shown the form and location of specific features such as blocked windows and doors, elements of significant architectural decoration, structural detail, and historic fixtures or fittings (Historic England 2016, 4.3.3).
- **The photographic record comprised:** photographs of the building's wider aspect together with general views of the external appearance of the building. These are normally oblique, but right-angle photographs of elevations containing complex detail have been taken where necessary. The overall appearance of internal rooms and circulation areas was also captured, together with detailed views of features of significance. All detailed photographs contained a graduated photographic scale where possible. A photographic register detailing (as a minimum) the location and direction of each shot has been included in the appendices (Historic England 4.4.8).

3. HISTORICAL BACKGROUND AND CARTOGRAPHIC SOURCES

The following sections include an assessment of the baseline information relevant to the study site. This includes an analysis of its evolution through time as illustrated by cartographic sources, alongside consultation of pictorial and documentary archival material to supplement information obtained from historic mapping. It is important to note that, given the considerable age and significance of the church, not all sources of historical and archival information have been explored or referenced here. The material included represents a selection of key sources that provide a representative understanding of the site's development and context.

While this assessment has drawn upon readily accessible cartographic, photographic, and secondary sources, a more detailed programme of documentary research could further refine this understanding. Such work might include consultation of parish records (including vestry minutes and churchwardens' accounts), faculty records relating to alterations, and diocesan archives, as well as material held within local record offices and specialist repositories such as the Borthwick Institute for Archives. These sources have the potential to provide more precise dating of alterations, greater insight into the rationale behind changes to the building, and a fuller understanding of its historical use and development. However, detailed archival investigation of this nature falls beyond the scope of the present Level 2 survey and would be more appropriately undertaken as part of a more comprehensive programme of research.

3.1 EARLY EVIDENCE

The earliest evidence of Christianity in the Keighley area dates from 867 AD, when Archbishop Wulfhere of York fled from marauding Danes to Addingham, part of his Otley estate. Archaeological evidence suggests activity in the wider landscape during the Anglo-Saxon period, including a 9th-century graveyard and possible preaching post. Local churches were established later than in other parts of England, with the nearest minster at Otley providing ecclesiastical oversight of the region.

The earliest evidence for a church on the site of St Andrew's Church comprises a mid-12th-century cross and grave slab, discovered in the foundations of the medieval church during its demolition in 1805. The first written record of the church is a charter dated 1168–79, in which Peter de Pinchenni granted the church to God and St Mary of Bolton. Subsequent confirmations by the de Keighley family and endowments for the rectory demonstrate continuous ecclesiastical presence. Early parish registers, begun in 1562, indicate the development of the local settlement, including a modest woollen industry.

The earliest known cartographic depiction of the church itself is provided by William Senior's 1612 map, which clearly shows St Andrew's within the settlement of Keighley. Miles Gale's 1713 plan provides a more detailed view, including the medieval church and a charnel house adjoining the tower for storing exhumed bones. Small-scale county maps, including Saxton (1577) and Speed (1610–11), also show Keighley as a settlement, but individual buildings are not depicted at this scale.

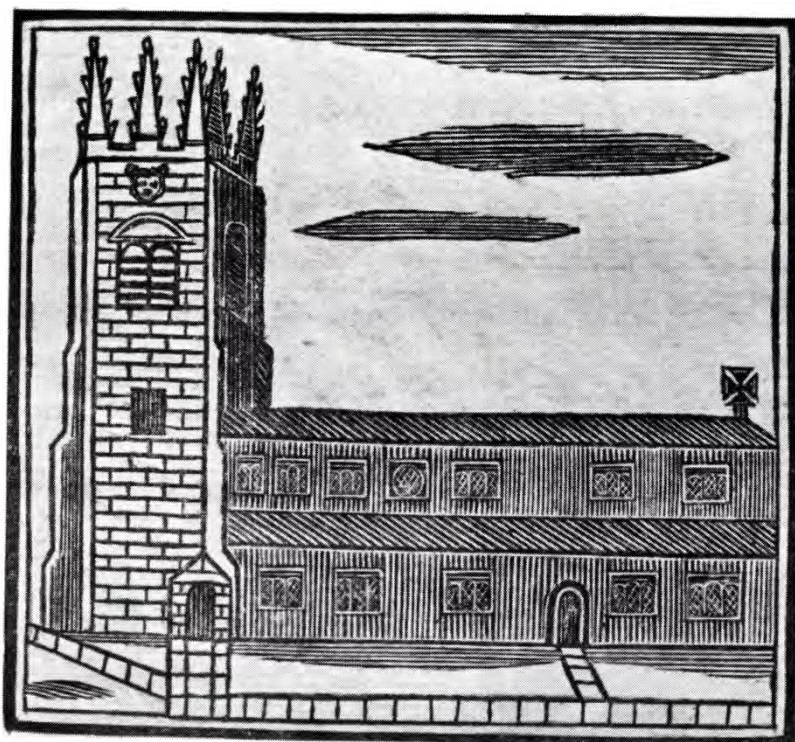


Figure 2 Miles Gales 1713 Plan of St Andrew's Church, Keighley (courtesy of the Church on the Green Foundation)

The medieval church was replaced in 1805 by a larger building, featuring a substantial porch and surrounded by open land, including a nursery in the adjoining Plot 160, owned by the Earl of Burlington and occupied by Joseph Midgley, as shown on the 1840 tithe map and detailed in the apportionment (Figure 3). This building was itself demolished in 1843 due to structural failings. As previously noted, the present church, constructed in 1848 to designs by Robert Dennis Chantrell in a Victorian Gothic style (Figure 4), represents the third church on the site. Early road layouts are also evident on historic mapping, reflecting the pattern of development in the surrounding area as the village expanded over time.



Figure 3 1840 Tithe Map of the Parish of Keighley in the County of York



Figure 4 Representation of St Andrew's Church, Keighley in 1848 (courtesy of the Church on the Green Foundation)

3.2 LATER EVIDENCE

1852
Town Plan



The first clear representation of the study site within Ordnance Survey mapping occurs in 1852, likely among the earliest to depict the church in its form shortly after its construction in 1848. Compared to earlier mapping, the church appears similar in layout and form and retains the same orientation, with wrap-around grounds clearly defined.

By this time, development in the immediate vicinity had intensified. The majority of the former open grounds to the north were occupied by the Market Place, a bank, the Kings Arms Inn, and surrounding dwellings, reflecting the expansion of the village centre. Further development is evident to the east, with the Burlington Arms public house now annotated. A path separates the church from the newly extended graveyard to the south, with the retaining wall clearly depicted. To the west, the Lord Rodney Inn is shown, with Rodney Yards running adjacent to the graveyard and the North Brook Works situated beyond.

1891
Town Plan



Further detail on the scale of the building is provided by the town plan of 1892, which indicates that the church was capable of accommodating approximately 1,300 parishioners.

1909
6-inch OS



In the years following, considerable alterations were made to the church. In 1898, a new vestry, choir vestry, parish room, and office were added to the east end of the south aisle. Due to a paucity of mapping from this period, these changes are not clearly depicted until the 1909 Ordnance Survey map. Archival imagery dating to c. 1900 provides further evidence of the extent of these alterations, particularly in views of the building's external envelope. Around this time, additional minor alterations were made, including the insertion of a new entrance door at the west end of the tower. Such became the church's principal access point.

The remaining alterations completed in subsequent years, including the removal of the interior side galleries, and the retention and modification of the rear gallery, were predominantly internal and therefore are not reflected in cartographic sources. As a result, the church appears largely unchanged in layout and form in maps from the early to mid-20th century. These internal modifications are better documented through successive floorplans (as seen in Figure 5) and archival imagery (Figure 6 & 7) dating to the period.

The same can be said for alterations made to the church in the late 20th century, including removal of original pews in the nave, together with the creation of the Narthex under the gallery.

By contrast, alterations to the wider study site, particularly within the church grounds during the late 20th century, are recorded in cartographic sources and are important to consider in their broader context. Buildings to the north of the church, around Church Green and Market Place, were demolished during this time, as shown on the 1972 Ordnance Survey map. In 1981, the

area to the north-west of the west door was incorporated into the regeneration of Church Green, during which time the historic gated entrance to the churchyard was lost.

A series of archival images from the mid-20th century (Figure 8 & 9) illustrate the approach to the church prior to the demolition of these buildings and demonstrate the extent to which the setting of the church has since been enhanced.

2002

Google Earth



The first clear representations of the study site in remotely sensed imagery date to 1948, followed by a further set in 1960. These images, held by Historic England as part of the Aerial Photo Archive, are valuable not only for depicting the site itself but also for illustrating its wider setting and the changes that have occurred over time in response to broader development trends. In particular, they begin to show the early stages of encroaching development to the east of the church, marking a gradual shift in its immediate setting.

Even more informative is the 2002 satellite imagery, which shows the church following the construction of the church hall in the 1980s. The church hall is clearly visible in these later images, alongside more pronounced development to the east, which further alters the historic relationship between the church and its surrounding landscape. Relatively few changes are evident at the study site itself between the 2002 and 2025 satellite imagery; however, more discernible alterations continued to occur within the wider vicinity of the site.

Historic mapping consulted is outlined in the table below:

Date Surveyed	Date Published	Map/Compiler	Author and Work (where known)
-	1840	Tithe Map	(IR 29/43/245)
1849	1852	Ordnance Survey	Town Plans of England and Wales, 1840's-1890's
1890	1891	Ordnance Survey	Town Plans of England and Wales, 1840's-1890's
1906	1909	Ordnance Survey	OS Six-inch England and Wales, 1842-1952
1970	1972	Ordnance Survey	OS 25-inch England and Wales, 1841-1952
-	2002	Google Earth	Google Earth 2025 - The GeoInformation Group
-	2025	Google Earth	Google Earth 2025 - Airbus

Table 1: Historic mapping consulted

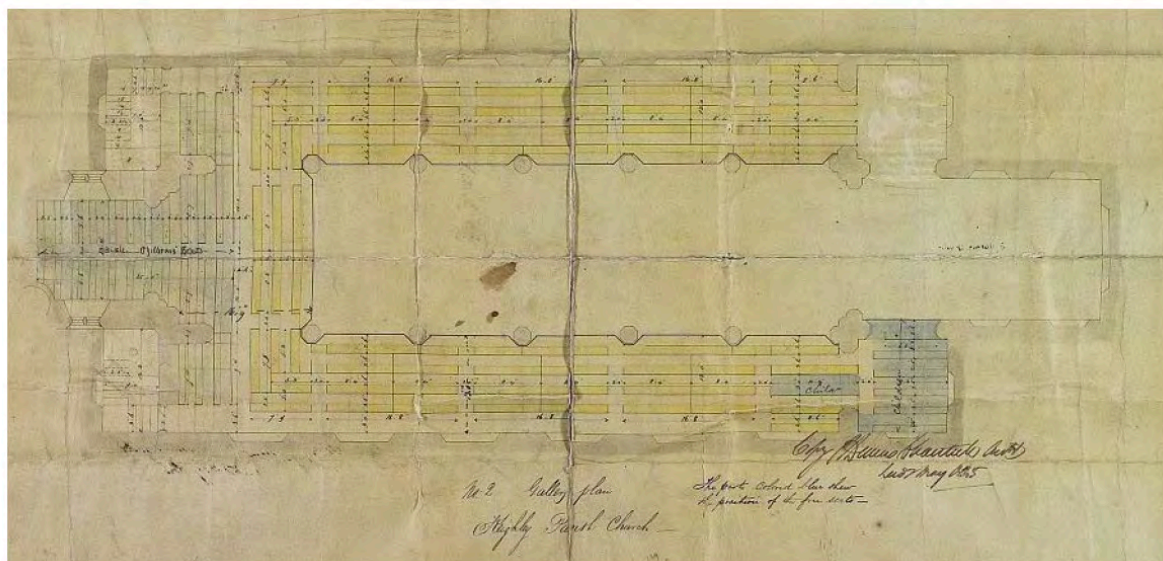
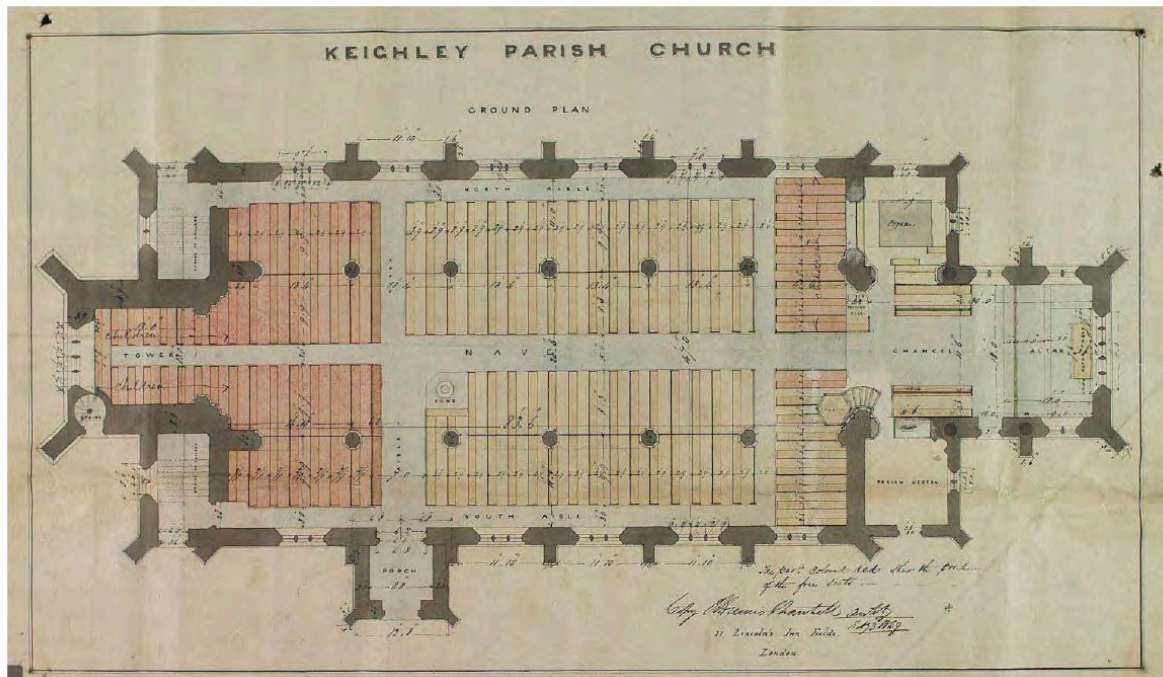


Figure 5 Ground and first floor plans of St Andrew's Church (taken from the Heritage Statement prepared by RJW Design Studio, 2025). Note the annotation, which states that 'the part coloured in blue shows the portion of the free seats.' Accordingly, the yellow-coloured seats would have been reserved for specific parishioners and were known as 'box pews.'



Figure 6 Photograph from 1948 showing the side galleries following removal, and the rear gallery as it appears today. It is understood that the original pews in the nave were removed in the 1970's and 1980's (taken from the Heritage Statement prepared by RJW Design Studio, 2025)



Figure 7 Photograph from 1948 showing the original side galleries (taken from the Heritage Statement prepared by RJW Design Studio, 2025)

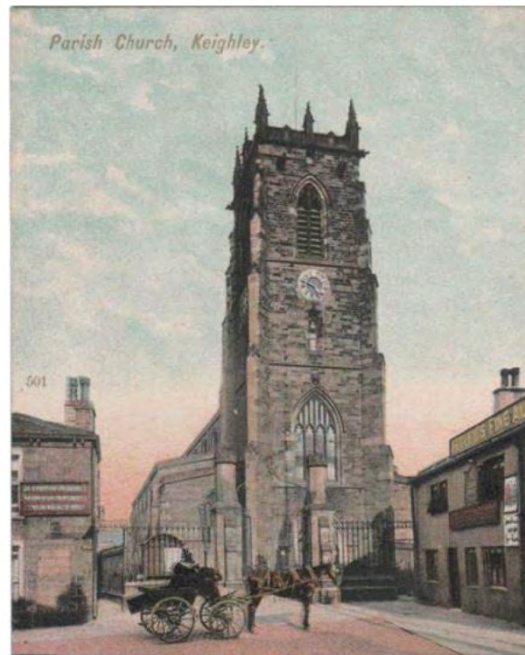


Figure 8 Undated image of the original entrance to the church including the gates and neighbouring built form, now demolished, (taken from the Heritage Statement prepared by RJW Design Studio, 2025).



Figure 9 View of Church Street looking south, captured in the 1950s, showing the church in the background and neighbouring buildings in the foreground that have since been demolished (source: Heritage Statement prepared by RJW Design Studio, 2025).

3.3 PREVIOUS WORK

A number of previous studies have been undertaken in relation to the church and its associated grounds. These include an archaeological desk-based assessment prepared in 2020 by West Yorkshire Archaeology Advisory Service, which focused on assessing the potential for below-ground archaeological remains to inform proposed development. Such reports are of a high standard and provide valuable contextual information regarding the archaeological potential and historical development of the site. While these studies have not been reproduced in full within this report, they have been consulted where relevant and are acknowledged as important sources of supporting evidence.

4. RESULTS OF THE HISTORIC BUILDING RECORDING

The results of the written record are presented in this section, with the interior and exterior of the main church described first, followed by the interior and exterior of the associated community hall. Existing plans and elevations, as well as phased construction plans, have also been reproduced in Appendix 1, whilst the photographic record and accompanying photo register has been included in Appendix 2-3.

4.1 ST ANDREW PARISH CHURCH

4.1.1 EXTERIOR DESCRIPTION:

WEST-FACING ELEVATION

The west-facing elevation of the church comprises the principal elevation, which is visually dominated by an imposing four-stage west tower anchored by prominent, multi-tiered diagonal offset buttresses.

At the ground floor level, the entrance features a modern, arched double-leaf timber door with vertical glass panes. This doorway is set within a deep, multi-moulded pointed archway and features a decorative metalwork overlight sitting directly above the transom. The entire archway is surmounted by a hoodmould that terminates in an ornamental, foliated decorative finial at its apex and is flanked by two intricately carved foliated stops at its base. To the left of this entrance, a modern parish notice board is evident.

The second stage of the tower features a large four-light stained-glass window with Perpendicular Gothic tracery. This window is housed within a deeply recessed pointed arch under a protective hoodmould. The surrounding masonry is adorned with carved stone heraldic shields, with one positioned directly above the apex of the arch and two additional shields flanking the upper curves of the window assembly.

The third stage contains a more modest arrangement designed to transition into the upper tower mechanisms. It features a narrow single-light window with a pointed, trefoil-headed arch and diamond-leaded glazing. Directly above this window rests a prominent circular clock face featuring a white background, black Roman numerals, and stylised black hands.

The fourth stage serves as the belfry and crowns the structure. It features a large, louvered two-light belfry window set within a deeply recessed pointed arch. Along the string course just below the roofline, hand-carved stone gargoyles project outward from the corners and walls. The tower terminates in an embattled parapet that is highly accented by elegant crocketed finials rising from both the corners and structural midpoints.

Flanking the central tower are two buttresses. On the right-hand buttress, the lower masonry has developed a dark weathered patina, particularly behind several historic stone grave markers resting against the wall. Above the string course, a detailed two-light stained-glass window featuring Gothic tracery is set within a pointed arch, enclosed by a protective wire mesh screen.

The left-hand buttress closely mirrors this architectural composition with a matching two-light Gothic window above the string course and under a protective wire mesh. This side of the façade includes a modern parish information sign reading "Keighley St Andrew's" mounted directly onto the stone courses beneath the window. The stone paving at the base of both facades shows varying levels of weathering and moss growth, which meets the clean lines of the projecting plinth moulds anchoring the buttress bases.

SOUTH-FACING ELEVATION

The south-facing elevation of the church presents a long, unified façade composed of a multi-bay side aisle with a corresponding clerestory above, all running eastward from the west tower. At the base of the west tower, a narrow, arched timber door with decorative iron strap hinges provides a secondary entrance tucked flush into the corner where the tower and the aisle wall meet.

At the westernmost end of this elevation, nestled directly against the flank of the tower, sits a small projecting stone bay. This is tightly framed by two prominent offset buttresses and contains a narrow, pointed-arch timber doorway fitted with a single dark wooden door and ornamental black iron strap hinges. A black cast-iron downpipe with decorative hopper heads runs vertically down the right side of this small facade.

Moving eastward along the aisle wall, the façade transitions into a sequence of repetitive bays punctuated by large, deeply recessed three-light stained-glass windows featuring Gothic tracery. Each of these windows is protected by an external wire mesh screen. The bays are separated by uniform, multi-tiered stone buttresses that project outward from a continuous stone plinth running along the base of the wall. Above the lean-to roof of the aisle, the clerestory wall contains pairs of smaller, square-headed windows that track along the upper roofline of the nave.

A prominent gabled porch (known as the 'south porch') projects from the central portion of this aisle wall, serving as a principal side entrance. Such remains largely unchanged since constructed. Prior to the construction of the new West Door, this served as the primary entrance to the church. The porch features a steeply pitched stone roof surmounted by a simple iron cross finial at its apex, with carved, foliated stone apex decoration accenting the outer corners of its low parapet wall. The entrance itself consists of a heavy, pointed-arch double wooden door displaying intricate decorative iron strapwork, set within a multi-moulded stone archway. A circular bulkhead light fixture is mounted directly onto the stone masonry above the arch apex, and an old stone headstone rests vertically against the right-side wall of the porch next to a black downpipe assembly.

At the far eastern end, the elevation terminates in a complex configuration of single-story extensions, housing the vestry and ancillary spaces, which break the uniform rhythm of the nave bays. Such have been completed in materials that complement the main church and formed part of a wider scheme of alterations made to the church in 1898. The first of these structures features a prominent gabled projection that is tightly flanked by angled, multi-tiered stone buttresses. Its steeply pitched parapet wall is surmounted by a stone cross finial at the apex and incorporates a small, carved quatrefoil motif directly below it. Set centrally within this gabled facade is a large, arched three-light window that is entirely covered by a wire mesh security screen and currently displays bright yellow safety signage.

Extending further eastward from this gable is a flat-roofed block that contains a secondary service entrance. This entrance is accessed via a short flight of three stone steps equipped with a simple black metal handrail. The doorway itself consists of a heavy, square-headed black timber door with ornamental iron strap hinges, set within a deeply recessed stone surround. A modern bulkhead light fixture is centered directly above the lintel, while a small, wire-mesh-covered window punctures the wall to the right of the door. To the left of the steps, a stone-blocked window opening sits above a large, dark planter. Along the ultimate eastern flank of this block, a vertical black downpipe channels water past large plastic waste bins placed along a ground surface paved with historic, inscribed stone ledger markers.

Also, on the south facing elevation, there is a boundary structure, which consists of a traditional low stone retaining wall topped with black-painted iron railings and an integrated access gate. The wall evidences significant atmospheric darkening, organic staining, and green moss growth near the pavement level, and is capped with flat, moulded stone coping pieces. Mounted securely into the stone coping is a continuous run of railings featuring simple vertical bars that terminate in decorative, gold-painted spearhead finials.

The matching iron gate is set between two square-section iron posts and features a staggered, two-tiered design where the central vertical bars rise higher than the flanking sections, creating a curved profile. The gate bars are also topped with matching gold-painted spearheads, and a simple latch mechanism secures it closed. The entire boundary structure separates the public flagged pavement from a raised, grassy churchyard lawn, with the church building providing the background.

EAST-FACING ELEVATION

The east elevation of the church presents a multi-layered, asymmetric composition that steps down sequentially in height. Dominating the central portion of the view is the gable end of the main church, which features a deeply

recessed five-light stained-glass window with intricate Gothic Perpendicular tracery. This principal window is entirely enclosed behind a protective external wire-mesh security screen, surmounted by a continuous stone hoodmould following the curve of the pointed arch, and terminates at the apex of its pitched parapet wall in a decorative, open-work stone battlement configuration. This central main gable end is directly flanked on both sides by lower structural elements. Both elements feature pointed-arch three-light windows with wire mesh protection and small, carved quatrefoil motifs embedded directly below pitched copings.

Positioned further to the left again, extending outward is the aforementioned single-storey, flat-roofed extension housing ancillary spaces, framed by prominent quoin stones. The face of this extension is dominated by a distinct window-door-window-door arrangement that reads from left to right. This rhythm begins on the left with a small, square, wire-mesh-covered window that remains open to light the interior. Moving to the right, the first door opening is now blocked, though its header and quoin stones remain clearly visible ensuring continued legibility. The arrangement continues to the right with a large, unblocked window opening, before terminating at the far-right end with a second doorway that is also blocked with matching stone masonry and sits tucked beside a vertical black downpipe assembly. A variety of modern signage added for identification purposes of the church and car park, as well as to deter vandals, is evident across the later extension.

NORTH-FACING ELEVATION

Much like the south-facing elevation, the north-facing elevation presents a long, unified facade composed of a multi-bay side aisle, all running from the west tower. The tower features heavy, multi-stage corner buttresses with pronounced sloped offsets that taper as they ascend, providing structural support and visual weight. The lower stage of the tower houses a small, two-light pointed-arch window with simple tracery, while the upper belfry stage contains large, deeply recessed two-light louvred openings designed to let out the sound of the bells. Positioned directly below the belfry stage is a prominent, circular skeleton clock dial with Roman numerals set against the stone face. The tower terminates in a decorative, embattled parapet featuring corner pinnacles and carved gargoyles projecting from the string course. Adjoining the base of the tower is a single-storey flat-roofed projection featuring a simple pointed-arch doorway with a heavy hoodmould and a plain black timber door.

The north facing elevation displays a classic, rhythmic grand parish church layout strictly divided into regular bays by transverse buttresses with single sloped weatherings. Each bay is defined by a large, three-light pointed-arch window featuring elegant Perpendicular-style tracery at the head and diamond-leaded glazing, which is protected externally by wire guards. Rising above the lean-to aisle roofs is a clear clerestory level, punctuated by a continuous row of low, wide three-light segmental-arched windows to bring light into the central nave. A heavy moulded stone plinth runs along the base of the wall, where the lower courses of stone show typical atmospheric weathering and green algae staining near ground level.

The eastern sections of the flanks reveal adjustments to the church's layout, including a smaller, low-profile pointed doorway with a plain lintel and a heavy black studded timber door set into a blind bay section for direct side access. One of the intermediate buttresses on the chapel section features decorative, weathered stone gablets carved directly into the buttress face, showcasing finer medieval-style detailing. Heavy cast-iron downpipes run vertically down the bays, fed by decorative hopper heads at the roofline to manage the roof drainage.

4.1.2 INTERIOR DESCRIPTION

ROOMS G1-6

Access to the church is principally gained via the main entrance on the west elevation, which leads into the tower porch vestibule (G1), although additional entrances are provided on both the north and south elevations. The tower porch serves as the principal entrance vestibule and provides access to the narthex beyond. The narthex comprises a later addition, established in the 1970's. The entrance is framed by a traditional Gothic pointed stone arch, within which a modern glazed lobby enclosure was added in the 20th century, incorporating double glass doors. The floor is finished with a deep red patterned carpet, while the lower walls are lined with dark timber panelling that contrasts

with the cream-painted upper walls and the substantial stone piers framing the transition into the main body of the church. A notable feature on the north wall is an elaborate Gothic-style carved Greenwood Memorial, incorporating intricate tracery, pointed arches and four inscribed plaques. Such was historically located on the south east side of the nave, and relocated in 1900 to the present location. Suspended immediately in front of this feature is a substantial bell rope, braided in blue, yellow and white, which descends from above and is secured to one side. Opposite, a traditional leaded-glass window with decorative tracery is deeply recessed within the stone wall.

Beyond the vestibule, the later narthex, forms a welcoming community space positioned at the west end of the church. It is separated from the worship area by a full-height glazed screen incorporating sliding doors, which also comprises a 20th century addition. The glazing is decorated with a continuous horizontal band of stylised fish motifs and affords uninterrupted views along the central aisle towards the altar and the large stained-glass window beyond. The narthex retains the same deep red patterned carpeting as the tower porch and is covered by an angled white-panelled ceiling supported by substantial dark timber trusses. Two commemorative plaques are fixed to these structural members, one recording the creation of "The Meeting Place" in 2010–11 and the other commemorating a former rector.

To the south, the timber-framed structure opens into a modern kitchen area (G2), which originally formed part of the nave and housed pews, prior to the re-ordering of this space as part of the establishment of the narthex. From the kitchen, access can be gained to a toilet (G3) and the south stair (G4) beyond. Despite the modern fit-out, the toilet retains visible sections of the former entrance to the church, including exposed stone quoins incorporated within the plastered wall a moulded base of a structural column, which is now partially obscured. The south stair provides access to the gallery above and comprises a historic stone staircase with an elegant balustrade formed of slender timber spindles painted a muted mustard-yellow, supporting a dark-stained timber handrail. The surrounding walls are finished in plain cream plaster, contrasting with the heavy timber-planked ceiling above. Mounted on the east wall is a large historic timber board recording rectors, patrons, monarchs and other figures associated with the church.

On the other side of the narthex, a pair of timber double doors incorporating pointed glazed panels provides access to a teaching room (G5), which originally formed part of the nave and housed pews, prior to the re-ordering of this space as part of the establishment of the narthex. Beyond this, lies the north stair (G6), which also provides access to the gallery. The staircase is similar in character to the south stair, although this space retains evidence of a former narrow stone staircase descending to a basement level, which has since been blocked.

Within the kitchen area (G2), a notable feature is a three-light leaded window fitted with secondary glazing. The teaching room (G5) also contains a three-light leaded window with secondary glazing, together with a significant historic timber panel mounted on the west wall within a heavy moulded frame. Titled *A Record of Benefactors to the Parish of Keighley*, the board is inscribed in gold lettering and records a series of historic bequests, donations and educational endowments dating from the 17th and 18th centuries, including references to Miles Gale, Isabell Hall and John Drake. Adjacent to this panel is a substantial historic timber door featuring an intricately carved geometric diamond pattern. The door is now used as a fire exit and is marked with signage relating to access to the balcony stair and the Hamer Room.

ROOMS G7-10

Room G7 comprises the principal worship space, which has been sensitively adapted to serve as a multifunctional community venue. While the overall layout and form of the nave remain readily legible and have not altered significantly, several notable internal alterations have been undertaken during the building's evolution, affecting both its historic legibility and traditional ecclesiastical character. These include the removal, movement and re-purposing of historic fabric, such as the side galleries and pews, the relocation of the font, alterations within the chancel area, and the partial removal of historic stone flooring, which has been replaced with timber boarding in areas formerly occupied by pews.

Despite these changes, the space remains defined by an elongated nave surmounted by a high-pitched roof with exposed dark timber framing. The roof structure is supported by hexagonal stone columns, which carry a series of pointed Gothic arches, creating a strong sense of rhythm, height, and verticality throughout the interior.

Tall pointed-arched windows line the nave, incorporating a mixture of richly coloured figurative and narrative-stained glass, symbolic Alpha and Omega motifs, and simpler geometric leaded-light designs. Above the arcades, a series of high-level clerestory windows with Perpendicular Gothic tracery further illuminate the upper reaches of the nave, enhancing the sense of scale and openness within the space.

The church also retains a significant collection of memorials mounted on the masonry walls, reflecting the social and religious history of the local community. These include a variety of ornamental stone remembrance plaques commemorating prominent nineteenth-century individuals, family lineages, and tragic local events. The monuments exhibit a range of architectural styles, from ornate Gothic Revival tablets framed by marble pinnacles, trefoil arches and crocketed gables, to Neoclassical memorials surmounted by carved funerary urns, and distinctive wedge-shaped marble plaques embellished with foliate carving and corbelled supports.

Whilst the original central pews have been removed and replaced with rows of individual timber chairs with deep red upholstered seats to facilitate flexible community use, a number of historic furnishings survive. Most notably, dark oak choir stalls featuring elaborate finials and open tracery woodwork remain in situ on raised timber platforms, providing an important reminder of the church's historic liturgical arrangement.

The side aisles have been adapted to accommodate a variety of community functions and presently contain informal seating areas with black leather Chesterfield sofas, bistro-style folding tables, interpretation displays relating to the building's redevelopment, and a small children's play area. These interventions demonstrate the building's continued adaptation to meet the needs of the local community while maintaining its primary function as a place of worship. Large timber doors within the south wall provide access to the south porch (G8).

Among the most notable liturgical features is the baptistery, which contains an octagonal stone baptismal font. The font top sits on a pedestal, and the top is dated to 1661. It is of Millstone Grit construction, and was created for the medieval church on the site following the Reformation. The pedestal, central section and plinth are also made of local carboniferous sandstone and date to 1934, together with the oak lid. When the 1848 church was constructed, a new font was installed in the rear of the nave, and the 1661 font was subsequently removed and later rediscovered being used as a blacksmith's slaking trough. It was restored to the church in 1932, with the addition of a pedestal and was possibly relocated to its current position when the pews were removed from this area. Suspended directly above is an impressive timber font cover, intricately carved in the form of a Gothic cathedral spire, complete with miniature arches, pinnacles, and tiers of carved figures. The font cover is not of the same period and is possibly associated with the font installed in the 1848 church. In the mid-20th century, it was moved to its current position above the 1661 font. Therefore, neither the font nor its cover are in their original locations.

Also of particular significance are a mid-12th-century Anglo-Saxon cross shaft and a grave slab bearing a cross and other emblems, reportedly recovered from the foundations of the earlier medieval church during its demolition in 1805. These important survivals are now set into the south wall.

ROOM G9-13

Rooms G9–G13 occupy the eastern end of the church and comprise the chapel (G9), chancel and altar (G10), vestry (G11), office (G12), toilet facilities and associated storage spaces (G13).

The chapel (G9) is a small and intimate space that originally formed part of the nave and formerly accommodated the organ, which was installed in 1877 and rebuilt in 1995 before being relocated to the nave. The chapel is now enclosed by an oak screen incorporating delicate Gothic tracery and castellated cresting commemorating the First World War. Natural light is provided by stained-glass windows, creating a contemplative atmosphere despite the room's current use for storage. A notable feature is a large polished brass memorial plaque commemorating parishioners who lost their lives during the First World War.

Beyond the chapel lies the chancel and sanctuary (G10), which form the principal liturgical focus of the church. The chancel is elevated above the nave and approached by three broad steps finished in deep red patterned carpet; these are modern additions. A timber chancel arch surmounted by a simple Latin cross frame the space. Large pipe organs with prominent gilded pipes occupy both the north and south sides, while a low timber communion rail incorporating trefoil and geometric motifs separates the chancel from the congregation.

The sanctuary occupies the easternmost part of the church and is raised by a further step. At its centre stands a rectangular altar draped with liturgical textiles and surmounted by a brass cross. Behind the altar is an elaborate carved stone reredos depicting a biblical scene in high relief beneath a Gothic canopy. The lower walls are distinguished by bands of coloured stone in shades of grey, brown and green, enriched by a continuous carved frieze of trefoils and Gothic pinnacles. The altar has undergone changes over the years, and many elements are not original, including mock stone 'frieze' altar element. Formal seating is provided by a series of high-backed timber chairs. The space is illuminated by a large stained-glass east window depicting religious figures, complemented by lancet windows to the north and south portraying saints, prophets and heraldic devices.

Access to the vestry (G11) is available directly from the sanctuary, although it may also be reached from the main worship space (G7). The vestry now functions as a multi-purpose community room and retains a number of features of interest. The room is finished with a herringbone parquet floor and a timber slatted ceiling, while stained-glass windows to the south provide natural light. One large arched window forms a focal point, accompanied by a smaller two-light window with deep stone sills used for display purposes. The space contains extensive dark-stained oak joinery, including a substantial bank of fitted cupboards, heavy panelled double doors and an arched timber fire-exit door hung on large iron hinges. Fixed timber bench seating runs beneath the windows, while a timber fireplace surround houses a modern gas heater. Above is a large mirror, and nearby are several historic plaques, including one dating from 1848 naming the Reverend W. Busfield and his churchwardens.

Of particular interest within the vestry is a collection of historic built-in security safes integrated into the fitted cabinetry. These comprise a variety of cast-iron fire-resistant safes produced by notable 19th-century manufacturers, including Cyrus Price & Company, Thomas Perry & Son and Milner's Patent. Originally used for the secure storage of parish registers, communion silver and sacramental wine, these survivals provide an important insight into the practical administration of the parish and represent a notable element of the church's historic furnishing. A representative sample has been examined as part of this assessment.

Beyond the vestry are a series of ancillary spaces (G12–G13), including an office, toilet facilities and storage areas. The office contains a notable three-light Gothic Revival window with stone tracery and leaded stained glass incorporating muted coloured panes. The deep stone sill is currently used for storage, while sections of the surrounding wall exhibit evidence of age-related deterioration, including localised paint failure and moisture ingress.

A connecting corridor provides access to the remaining service spaces through a series of substantial timber panelled doors. While largely functional in character, these areas retain elements of historic joinery and contribute to the understanding of the church's evolution and continued use. The principal external exit from this area is formed by a heavy timber door incorporating decorative lattice-patterned joinery, now supplemented with modern safety and accessibility signage.

GALLERY (ROOMS F1-3)

As previously noted, the gallery may be accessed via either the south or north stair. The gallery is of timber construction. Historically, the gallery extended above the side aisles; however, these side galleries were removed in 1931. Consequently, the surviving sections of the gallery adjacent to the side aisles were substantially altered to create their present configuration. One section of the original front balustrade from each side gallery has been retained and reused to form the current side balustrades, albeit with modifications to accommodate the revised layout.

The pews beneath the tower (with the exception of a single chair) have also been removed, leaving an open, gently sloping floor. As a result, the central forward section of the gallery represents the only area that survives largely unaltered from its original arrangement. The gallery contains a number of box pews that were originally reserved for specific parishioners, with several of the front pews retaining their original timber doors.

The space is characterised by a steeply raked timber floor and substantial dark oak pews arranged to provide clear sightlines towards the principal worship space below. Several seating bays retain the form of traditional box pews, incorporating small timber doors with iron hinges and latches opening onto the central circulation route. The gallery is framed by a series of pointed Gothic arches that visually and physically separate it from the nave below, whilst also providing access to an adjacent elevated chamber. Natural light is provided by a series of stone-mullioned windows containing both clear leaded glazing and highly decorative stained glass, creating a varied and richly lit interior environment.

Passing through the principal stone archway leads into a distinct enclosed space that appears to have functioned historically as a private gallery or elevated chapel. The focal point of this room is a large pointed stained-glass window displaying a collection of heraldic shields and coats of arms. Positioned directly beneath is an ornate high-backed timber chair integrated into the fixed bench seating, suggesting a ceremonial function or use by an individual of particular status within the church or local community.

The room retains its historic timber floorboards, within which is set a small removable floor hatch adjacent to a floor-mounted pulley mechanism. This feature may relate to the operation of the church bells or the lifting of materials between floors, although its precise function would require further investigation. Together, these elements contribute to the room's distinctive character and provide evidence of the church's historic patterns of use, hierarchy, and occupation.

4.2 COMMUNITY HALL

4.2.1 EXTERIOR DESCRIPTION

NORTH FACING ELEVATION

The north facing elevation of the community hall is defined by a large, offset doorway featuring a pair of dark brown timber doors with a glass-panelled transom above, which opens directly onto a paved forecourt made of repurposed, flat-laid historic ledger stones and gravestones. To the left of the entrance are two small, square, high-level windows with simple stone surrounds, dark brown frames, and frosted privacy glass. The facade is relatively plain, featuring small, square clay air vents near the roofline and floor level, alongside modern external fixtures including security cameras, floodlights, and a small utility pipe low on the wall.

The right-hand portion of this elevation is divided into flat bays by shallow, blocky stone pilasters or buttresses that terminate in simple weathered bases. One section of this wall is entirely blind stone, while the adjacent bay features a pair of narrow, vertically oriented rectangular windows with central transoms, dark brown frames, and frosted glass. This entire extension sits directly on top of the old churchyard paving, with the stone courses showing some rising damp and atmospheric staining near the base.

EAST FACING ELEVATION

The easting facing elevation features prominent raised white lettering reading "KEIGHLEY CHURCH HALL" affixed to the upper right section of the masonry. The facade is divided into two clear bays by a central, flush pilaster buttress with a thickened, weathered base, and is framed by substantial corner buttresses. The left bay contains a pair of narrow, vertically oriented rectangular windows with dark frames and internal white security grilles. The right bay is entirely blind stonework, providing a solid background for the building's signage, though this section of the wall shows noticeable green algae staining and organic growth beneath the roofline. Modern external fixtures including security cameras and small lights are mounted near the upper corners.

SOUTH FACING ELEVATION

The south facing elevation is situated on sloping ground above a grassy bank and a stone retaining wall, with the historic church tower visible rising in the background. The facade is divided into two distinct, symmetrically designed sections by a prominent, flush central pilaster buttress that terminates in a thickened, weathered base. Heavy corner buttresses flank the outer edges of the building, providing visual framing.

The left section of the elevation contains two vertically oriented, rectangular windows with dark brown frames, while the right section similarly mirrors this layout with another matching pair of rectangular windows. All four windows feature a central horizontal transom, and internal white security grilles, which are clearly visible behind the glazing. Small, square clay ventilation tiles are set into the stone courses near the flat roofline and above the foundation level in each section. The modern, utilitarian nature of the building is further highlighted by external corner-mounted floodlights and security cameras. The lower courses of the masonry show characteristic damp staining and atmospheric weathering where the building meets the grassy slope and the adjacent stone steps.

WEST FACING ELEVATION

The west facing elevation of the community hall fronts onto a lawned area and is defined by its symmetrical, blocky design. The facade is divided into two distinct bays by a central, flush pilaster buttress that terminates in a thickened, weathered base. Two identical, narrow, full-height openings are set symmetrically into each bay, both of which are currently boarded up with secure fire doors. Directly above each of these openings is a small, horizontally oriented clerestory window with a dark frame and glass pane, set under a flush stone lintel. The building retains its utilitarian character here, featuring small square clay ventilation grilles near the roofline and base, alongside modern security additions such as corner-mounted floodlights and surveillance cameras. The lower masonry courses show standard dark weathering and rising damp staining where the stone meets the grass line.

4.2.2 INTERIOR DESCRIPTION

Access to the community hall is principally gained via the previously described entrance on the north-facing elevation. A second set of white uPVC doors provides access into an entrance hallway (G3), from which entry can be gained to the main Methodist Hall (G1), an adjoining cupboard (G2), and rooms G4–G8, which comprise a range of ancillary service spaces. Rooms G4–G8 are fitted with modern fixtures and fittings and include G4 (a kitchen), G5 and G8 (toilet facilities), G6 (a corridor), and G7 (an office space). The kitchen (G4) is connected to the main hall via a serving hatch, allowing food and refreshments to be served directly into the hall.

5. DISCUSSION

5.1 PHASING

The understood phases of development for the main church and associated community hall are as follows:

PHASE 1: PRE-CHURCH PERIOD (PRE-867 AD – MID-12TH CENTURY)

The earliest evidence of Christian activity in the Keighley area dates to 867 AD, when Archbishop Wulfhere of York retreated to the nearby settlement of Addingham. Archaeological evidence indicates activity in the wider landscape during the Anglo-Saxon period, including a 9th-century graveyard and a possible preaching post, suggesting an established ecclesiastical presence in the region prior to the formal foundation of a church on the current site. The nearest minster church at Otley is understood to have provided oversight of the area during this period.

PHASE 2: MEDIEVAL CHURCH (MID-12TH CENTURY – 1805)

The earliest physical evidence for a church on the present site comprises a mid-12th-century cross shaft and grave slab, discovered in the foundations of the medieval church during its demolition in 1805. The first documentary reference to the church dates to a charter of 1168–79, in which Peter de Pinchenni granted the church to God and St Mary of Bolton. The medieval building is depicted on Miles Gale's plan of 1713, which records the church together with a charnel house adjoining the tower, used for the storage of exhumed bones. Early parish registers, begun in 1562, evidence the church's established role within the local community during this period.

PHASE 3: FIRST REBUILDING (1805 – 1843)

The medieval church was demolished in 1805 and replaced by a larger building. This new structure featured a substantial porch and was set within open land, as recorded on the 1840 tithe map. The building was itself demolished in 1843, following identification of significant structural failings, and the site was prepared for a further rebuilding.

PHASE 4: CONSTRUCTION OF THE PRESENT CHURCH (1843 – 1848)

The present church was designed by the architect Robert Dennis Chantrell in a Victorian Gothic style and constructed between 1843 and 1848. The building comprised a nave with side aisles and clerestory, a west tower with belfry, choir stalls, and an organ installed in 1877. The church was designed to accommodate approximately 1,300 parishioners and included a gallery extending above the side aisles and rear of the nave, with box pews reserved for specific parishioners. The 1661 baptismal font, originally created for the medieval church and subsequently lost, was not present at this stage; a new font was installed at the rear of the nave upon completion of the building.

PHASE 5: LATE 19TH-CENTURY ADDITIONS (1898)

In 1898, a programme of additions was made to the eastern end of the south aisle, comprising a new vestry, choir vestry, parish room, and office. These extensions were constructed in materials complementary to the main church fabric and are clearly depicted on the 1909 Ordnance Survey map. Around the same time, a new entrance doorway was inserted at the west end of the tower, which subsequently became the principal point of access to the building. The Greenwood Memorial, historically located on the south-east side of the nave, was relocated to its present position on the north wall of the tower porch vestibule in 1900.

PHASE 6: EARLY-TO-MID 20TH-CENTURY ALTERATIONS (1931 – c.1950s)

The side galleries, which had previously extended above both aisles, were removed in 1931. Portions of the original front balustrades from these galleries were retained and reused to form the revised side balustrades of the surviving central rear gallery. The 1661 baptismal font, which had been removed from the church at some point after 1848 and repurposed as a blacksmith's slaking trough, was restored to the church in 1932 and fitted with a new pedestal and plinth of local carboniferous sandstone. The Greenwood memorial, which was originally located at the rear of the narthex, was repositioned, and moved to its current location 1930. A font cover, likely associated with the 1848 font, was relocated to sit above the 1661 font at around this time. These changes are documented through successive floor plans and archival photography, as the alterations were predominantly internal and are not directly reflected in cartographic sources.

PHASE 7: LATE 20TH-CENTURY REORDERING AND REGENERATION (1970s – 1981)

Further significant internal reordering took place during the 1970s and 1980s, including the removal of the original nave pews and their replacement with loose seating, and the creation of the narthex under the rear gallery. This works involved the formation of a kitchen area and teaching room in the westernmost bays of the nave, separated from the worship space by a full-height glazed screen. A modern glazed lobby enclosure was also inserted within the west tower entrance. Externally, buildings to the north of the church around Church Green and the Market Place were demolished, as shown on the 1972 Ordnance Survey map. In 1981, the area to the north-west of the west door was incorporated into the regeneration of Church Green, during which the historic gated entrance to the churchyard was lost.

PHASE 8: CONSTRUCTION OF THE COMMUNITY HALL (1980s)

The community hall was constructed to the north of the church during the 1980s, as shown on 2002 satellite imagery. The building is a single-storey utilitarian structure of squared stone construction, broadly consistent in materiality with the main church, featuring a flat roof and a series of simple rectangular window openings. The hall provides ancillary community facilities including a main hall, kitchen, office space, and toilet provision, with access from a paved forecourt to the north formed from repurposed historic ledger stones and gravestones. The organ, installed in 1877 and rebuilt in 1995, was relocated from the chapel to the nave during this period.

PHASE 9: EARLY 21ST-CENTURY WORKS (2010 – PRESENT)

A commemorative plaque records the creation of "The Meeting Place" within the narthex in 2010–11, suggesting further reordering or refurbishment of this space at that time. More broadly, the church has continued to be adapted to support its dual function as a place of worship and a community venue, with informal seating, interpretation displays, and a children's play area introduced to the side aisles. The community hall and its immediate surroundings have remained substantially unchanged since their construction in the 1980s. The church and its associated grounds continue to evolve in response to the needs of the congregation and wider community.

5.2 SIGNIFICANCE

5.2.1 ARCHAEOLOGICAL INTEREST

The archaeological interest of the site is assessed as medium. The earliest physical evidence associated with the site comprises a mid-12th-century cross shaft and grave slab, both reportedly recovered from the foundations of the medieval church during its demolition in 1805 and now set into the south wall of the present building. These survivals represent tangible material evidence of ecclesiastical activity on the site predating the Norman period and constitute important archaeological remains in their own right, notwithstanding their displacement from their original contexts. Their removal from *in-situ* positions during the 1805 demolition has inevitably denuded their significance, though they retain considerable value as physical links to the earliest phases of the site's development.

The remains of two earlier churches on the present site, the medieval building demolished in 1805 and its successor demolished in 1843, are likely to survive, at least partially, as buried archaeological deposits beneath the current church foundations and the surrounding churchyard. The presence of a well and culvert beneath one of the two arched stone vaulted cellars recorded in the listing description further indicates the potential for sub-surface remains of some complexity. The 1805 demolition also resulted in the discovery of the cross shaft and grave slab in the foundations, suggesting that earlier structural remains were encountered at that time. Taken together, these factors indicate a meaningful potential for buried archaeological evidence relating to the medieval and early post-medieval phases of the site's development. However, the extent and survival of such deposits have not been explored in detail as part of this assessment, and the full archaeological potential of the site would require targeted investigation to establish with confidence.

The community hall contributes little to the archaeological interest of the site. Its construction in the 1980s may have impacted upon any sub-surface deposits in its immediate footprint, though the nature and extent of any such impact is unknown.

5.2.2 HISTORIC INTEREST

The historic interest of the site is assessed as high, reflecting the exceptional continuity of ecclesiastical use on the present site from at least the 12th century to the present day, and the building's enduring role as a focus of community life in Keighley.

The documentary record of the church extends back to a charter of 1168–79, and the site has supported a place of Christian worship continuously since that time, through three successive church buildings. This depth of continuous use is itself a significant attribute, embodying the long-standing and active role of the site in the life of the local community. Early parish registers dating from 1562 provide a further strand of evidential value, recording the development of the local settlement and the modest woollen industry that characterised Keighley's economy in the early modern period.

The present church, designed by Robert Dennis Chantrell and constructed between 1843 and 1848, is itself a document of Victorian ecclesiastical ambition and community investment. The building's capacity of approximately 1,300 parishioners reflects the scale of the population it was intended to serve and the significance attributed to the church as an institution within the rapidly expanding Victorian town. The successive phases of alteration and adaptation that the building has undergone since its construction, including the 1898 vestry additions, the removal of the side galleries in 1931, the reordering of the nave in the 1970s and 1980s, and the creation of the narthex, collectively constitute a legible record of changing liturgical practice, social priorities, and community need. Whilst the removal of the original nave pews and side galleries has inevitably reduced the completeness of the building's historic fabric, these losses are themselves historically informative, reflecting deliberate decisions to adapt the space in response to evolving patterns of worship and community use. The survival and reuse of portions of the original gallery balustrade, and the relocation of elements such as the Greenwood Memorial and the 1661 baptismal font, are particularly instructive in this respect: they demonstrate not a recurring desire to retain, reinterpret, and recontextualise significant objects within a changing building.

The story of the 1661 font is especially telling. Removed from the church after 1848 and repurposed as a blacksmith's slaking trough, it was recovered and restored to the building in 1932, an act of deliberate repatriation that speaks to the value placed upon historic fabric by the community at that time. Similarly, the collection of historic built-in security safes in the vestry, though modest in scale, provides a largely unaltered record of the practical administration of the parish across the 19th and early 20th centuries.

The community hall contributes to the historic interest of the site primarily through its functional role as a continuation of the church's tradition of community provision. As a building in its own right, its historic interest is low.

5.2.3 ARCHITECTURAL AND ARTISTIC INTEREST

The architectural and artistic interest of the site is assessed as high, concentrated overwhelmingly in the main church building, which represents a confident and accomplished example of Victorian Gothic ecclesiastical architecture.

The present church was designed by Robert Dennis Chantrell, who was responsible for a significant body of ecclesiastical work in the north of England during the 19th century. The building at Keighley is a substantial and considered composition, executed in local gritstone with a strong command of Gothic detailing. The principal west tower is the dominant feature of the exterior, rising through four clearly differentiated stages, each richly detailed with multi-moulded arches, Perpendicular Gothic tracery, carved heraldic shields, gargoyles, crocketed finials, and an embattled parapet. The south-facing elevation presents a rhythmic sequence of large three-light stained-glass windows divided by uniform stone buttresses, punctuated by the prominent gabled south porch and terminated at the eastern end by the 1898 vestry additions, which are complementary in material and scale. The five-light east window, set within a gabled parapet with open-work stone battlements, provides a strong and appropriately formal terminal composition.

Internally, the building retains a rich and varied collection of architectural features and furnishings of considerable significance. The nave is defined by a high-pitched roof with exposed dark timber framing, supported on hexagonal stone columns carrying pointed Gothic arches that create a strong sense of verticality and spatial coherence. The stained-glass windows are of particular importance, incorporating a mixture of richly coloured figurative and narrative glazing, symbolic Alpha and Omega motifs, and simpler geometric leaded-light designs that together constitute an important ensemble of Victorian ecclesiastical art. The choir stalls, with their elaborate finials and open tracery woodwork, the carved stone reredos behind the altar, the timber font cover carved in the form of a Gothic cathedral spire, and the collection of wall monuments ranging from ornate Gothic Revival tablets to Neoclassical funerary urns all contribute to an interior of considerable artistic quality and historical depth.

The building has not been without loss. The removal of the original nave pews and side galleries has altered the spatial character of the interior and reduced the legibility of its original liturgical arrangement. The partial removal of historic stone flooring in areas formerly occupied by pews, and the insertion of modern interventions including the glazed narthex screen, the kitchen fit-out, and various items of signage and safety equipment, have further diluted the architectural coherence of the interior in localised areas. These losses and insertions are regrettable but do not fundamentally undermine the overall architectural significance of the building, which remains high.

The relocation of certain significant elements, including the Greenwood Memorial, moved from the south-east of the nave to the tower porch vestibule in 1900, the 1661 font, restored to the church in 1932, and the font cover, moved to its present position above the 1661 font in the mid-20th century, means that none of these objects occupies its original position. The resulting loss of spatial context is a form of diminution, but the objects themselves retain their intrinsic artistic and historic interest, and their continued presence within the building sustains a material richness that would otherwise be absent.

The 1898 vestry additions, constructed in materials complementary to the main church, are a competent and sympathetic piece of late Victorian ecclesiastical architecture that add to rather than detract from the overall composition. The community hall, by contrast, is a utilitarian single-storey structure of the 1980s with no significant intrinsic architectural or artistic interest. Its squared stone construction provides a degree of material consistency with the main church, but the building's simple rectangular fenestration, and standardised detailing sit in marked contrast to the quality and ambition of the principal asset. Its architectural significance is low, and it derives such interest as it has from its position within, and functional relationship to, the wider ecclesiastical ensemble.

5.2.4 CONTRIBUTION OF SETTING

The contribution of setting to the overall significance of the site is assessed as medium, reflecting a setting that retains important elements of historic character but which has been materially altered, particularly to the north and east, by 20th-century development.

The church occupies a prominent position at the heart of Keighley town centre, surrounded by a graveyard that preserves a meaningful area of open green space in an otherwise densely developed urban environment. The churchyard itself, with its collection of historic grave markers, boundary walls, and iron railings, constitutes an important element of the setting that contributes both to the visual appreciation of the building and to its evidential and communal significance. The use of repurposed historic ledger stones and gravestones as paving in the forecourt of the community hall, whilst understandable as a practical measure, involves the irreversible displacement of archaeological and commemorative material from its original context and should be noted as a factor that partially diminishes the integrity of the churchyard as a historic landscape.

The views of the principal west elevation from the surrounding streets, and in particular the approach along Church Street, remain legible and continue to offer meaningful engagement with the building's architectural quality. The survival of the south boundary wall with its iron railings further reinforces the historic definition of the churchyard and provides an appropriate transition between the public realm and the ecclesiastical precinct.

However, the setting of the church has been significantly eroded since the mid-20th century. The demolition of the historic built form to the north of the church around Church Green and the Market Place, recorded on the 1972 Ordnance Survey map, removed buildings that had historically defined the immediate townscape context of the church and framed views of the tower from the north. Archival photographs from the mid-20th century illustrate the extent to which the setting has changed, showing a more enclosed and contextually coherent urban environment than exists today. The regeneration of Church Green in 1981, which resulted in the loss of the historic gated entrance to the churchyard, further severed a physical and ceremonial connection that had formed part of the principal approach to the building. Development to the east of the church, increasingly visible in cartographic and aerial sources from the mid-20th century onwards, has introduced further incongruous elements into the wider setting.

The community hall, constructed immediately to the north of the church in the 1980s, occupies a position that was formerly part of the open setting created by the earlier demolitions. Whilst its material character is not wholly unsympathetic, its scale, massing, and profile are in marked contrast to the main church, and its presence partially interrupts views of the north elevation and tower from Church Green. It contributes to the setting of the listed building in a neutral to negative sense, though it does not fundamentally compromise the ability to appreciate the significance of the main church from the primary approaches.

5.3 CONTRIBUTION TO EXISTING RESEARCH AND FRAMEWORKS

5.3.1 RESEARCH FRAMEWORKS

WEST YORKSHIRE REGIONAL RESEARCH FRAMEWORK

The West Yorkshire Regional Research Framework sets out principal research questions on historic buildings, including a specific agenda for 19th-century churches. This report contributes to several of these. The following assesses each question and highlights where further research is required.

Liturgical arrangements and the ritualist/non-ritualist divide

The survey provides clear evidence. The 1848 church by Robert Dennis Chantrell included a west gallery over both aisles and rear nave, with box pews for selected parishioners in the forward central area. This arrangement reflects a non-ritualist tradition prioritising preaching, sightlines to the pulpit, and audibility over ceremonial spatial hierarchy. Box pews and reserved seating indicate social differentiation within an evangelical/Low Church context rather than Oxford Movement ritualism.

Later alterations document changing liturgical priorities. Removal of side galleries (1931), relocation of the organ from chapel to nave, and reordering of west nave bays into a narthex (1970s–80s) show movement from hierarchical Victorian arrangements to flexible, community-oriented space. Replacement of fixed pews with loose seating and creation of informal side-aisle areas reinforce this shift. Overall, the building records long-term liturgical change, though interpretation of motivations requires further contextual research.

Patronage and architectural quality

Evidence is limited. Chantrell is identified as architect, and the building's quality, west tower composition, interior detailing, and consistent Gothic treatment, suggests an ambitious and well-funded client group. However, the survey provides no primary evidence on patrons, commissioning processes, or design decision-making. Faculty records, vestry minutes, and diocesan archives are required. The same applies to the 1898 vestry additions and later 20th-century alterations.

Funding and the selection of architects

Only indirect evidence is available. Selection of Chantrell, a major regional ecclesiastical architect, implies informed commissioning and engagement with the wider architectural market rather than purely local practice. Funding mechanisms and selection processes remain unknown. A benefactors' board in the teaching room indicates a parish

tradition of philanthropy spanning the 17th–18th centuries, potentially relevant to later building campaigns. Full understanding requires churchwardens' accounts, contracts, and subscription records.

Restoration, earlier fabric, and the approach to design

The site has had three successive churches; the current building replaced the structurally defective 1805 church, demolished in 1843. This distinguishes it from typical Victorian restorations of surviving fabric. Chantrell's 1848 design was not structurally constrained by earlier remains, though it incorporated survivals including a 1661 font and a mid-12th-century cross shaft and grave slab, indicating selective continuity with earlier material history. Their significance and decision-making context remain unclear and require further research. 20th-century reordering also raises unresolved questions about conservation philosophy versus liturgical change.

Evidence for the playing of music

The survey provides strong evidence. The organ (installed 1877, rebuilt 1995) was originally placed in the eastern chapel, consistent with choral and liturgical support functions. Its later relocation to the nave reflects removal of the chapel function and a broader shift toward integrating music with congregational space in 20th-century Anglican practice. Surviving choir stalls on raised platforms, with decorative finials and tracery, further indicate the importance of choral music. Current large pipe organs flanking the chancel and the timber communion rail preserve the spatial distinction between music, choir, and congregation. Together, these features demonstrate a sustained musical tradition, though documentary evidence on organists, choir structure, and installations lies beyond the survey and requires archival research.

HISTORIC BUILT ENVIRONMENT KNOWLEDGE EXCHANGE

The Historic Built Environment Knowledge Exchange (HistBEKE) project, commissioned by Historic England and led by the University of Liverpool, produced a national research framework and agenda for the historic built environment, published in 2022. Unlike the West Yorkshire Regional Research Framework, which sets out specific research questions for defined building types and periods, HistBEKE operates at a higher level of abstraction, identifying broad thematic priorities for research and knowledge exchange across the sector as a whole. The present survey makes a contribution to several of those priorities, though its scope as a Level 2 historic building record necessarily limits the depth of that contribution.

The most direct area of alignment is with HistBEKE's use and re-use theme, which explicitly advocates for research that considers the whole period of a building's existence and does not privilege its original or intended appearance and use over subsequent histories of alteration, adaptation, and reuse. This report addresses this theme substantively. The phased development of the building, from its construction in 1848, through the 1898 vestry additions, the removal of the side galleries in 1931, the reordering of the nave in the 1970s and 1980s, and the creation of the community hall in the 1980s, is documented in detail, and the significance assessment takes explicit account of these changes as evidence of adaptation to evolving liturgical, social, and community needs. The treatment of displaced and relocated fabric, including the 1661 baptismal font, the Greenwood Memorial, and the organ, as historically meaningful in its own right rather than merely as an index of loss, is consistent with HistBEKE's emphasis on the cultural value of histories of change.

The survey also contributes to HistBEKE's significance theme, which identifies the social history of buildings, community significance, and the relationship between tangible fabric and intangible heritage as research priorities. The statement of significance prepared as part of this assessment engages with the communal value of the church, its role as a continuous focus of spiritual, social, and civic life in Keighley from the twelfth century to the present day, alongside its more conventional architectural and archaeological values. This approach reflects the broader shift in significance assessment that HistBEKE seeks to promote, moving beyond a purely fabric-centred evaluation towards one that recognises the layered and socially constructed nature of heritage value.

At the level of knowledge exchange, the present survey contributes to HistBEKE's concern about research becoming lost within planning files and grey literature. A Level 2 historic building record of this kind, appropriately structured

and deposited with the relevant Historic Environment Record, provides a substantive and accessible resource for future researchers, conservation officers, and decision-makers. HistBEKE identifies heritage statements submitted as part of planning applications as a category of research particularly vulnerable to being lost; the present document, prepared as a standalone assessment rather than solely as a planning support document, is better placed to contribute to the accessible knowledge base that HistBEKE seeks to build.

The survey does not, however, meaningfully advance a number of the other priorities identified by HistBEKE. Its scope does not extend to the methodological themes identified as requiring further development, including the use of digital recording methods, oral history, or community participatory approaches. It does not address HistBEKE's concern with marginalised agents or hidden histories, nor does it engage with the framework's interest in non-designated heritage or buildings in relation to their wider curtilage and townscape setting beyond the scope of the significance assessment. These represent areas where further work, building on the foundation provided by this survey, could make a more targeted contribution to the national research agenda.

6. CONCLUSIONS

This Historic Building Recording at the Grade II listed St Andrew's Parish Church, Keighley (NHLE 1199389) has been prepared by Blue Willow Heritage as a form of archaeological mitigation requested by the Diocese of Leeds.

The study site comprises the main church building, a later community hall to the south, car park to the east, and part of the surrounding churchyard, all within a single ownership. The wider churchyard extends beyond the boundary but remains within the same curtilage. It can be seen from the study of the structural and historic evidence carried out as part of this study that the main church and community hall developed in a number of distinct phases. These include:

- **Phase 1: Pre-church period (pre-867 AD – mid-12th century)** - Early ecclesiastical activity is suggested by Anglo-Saxon evidence in the wider landscape, including a 9th-century graveyard and possible preaching post, with oversight likely provided by the minster at Otley prior to formal church foundation.
- **Phase 2: Medieval church (mid-12th century – 1805)** - A medieval church is first evidenced by a mid-12th-century cross shaft and grave slab, with documentary reference from c.1168–79 and continued use through the post-medieval period, including a chancel house and established parish function.
- **Phase 3: First rebuilding (1805 – 1843)** - The medieval church was demolished in 1805 and replaced by a larger structure on the same site, which was itself demolished in 1843 due to structural failure.
- **Phase 4: Construction of the present church (1843 – 1848)** - The current building was constructed to designs by Robert Dennis Chantrell in Gothic Revival style, incorporating nave, aisles, clerestory, west tower, galleries, and box pews, and forming the principal surviving structure on the site.
- **Phase 5: Late 19th-century additions (1898)** - Additions to the south aisle introduced vestry, choir vestry, parish rooms, and offices, alongside alterations to access arrangements and relocation of memorials, reflecting increased administrative and parish functions.
- **Phase 6: Early–mid 20th-century alterations (1931 – c.1950s)** - Major internal reordering included removal of side galleries, relocation and restoration of the 1661 font, and further adjustments to memorials and fittings, marking a shift towards simplified interior arrangements.
- **Phase 7: Late 20th-century reordering and regeneration (1970s – 1981)** - Extensive reordering removed fixed pews, created a narthex and ancillary facilities within the nave, introduced glazed partitions and lobby structures, and coincided with wider changes to the surrounding churchyard and urban fabric.
- **Phase 8: Construction of the community hall (1980s)** - A single-storey community hall was constructed north of the church to provide ancillary facilities, reflecting the building's expanding social and community role.
- **Phase 9: Early 21st-century works (2010 – present)** - Ongoing adaptation of internal spaces, including the creation of "The Meeting Place" and introduction of flexible seating and community uses, demonstrates continued evolution of the church as a dual-purpose worship and community building.

Given the level of understanding from this exercise, it is not considered that any further investigative work is required at this stage.

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7.3 ARCHIVAL SOURCES

IR 29/43/235 - *Plan of the Parish of Keighley in the County of York*

APPENDIX 1 – PLANS

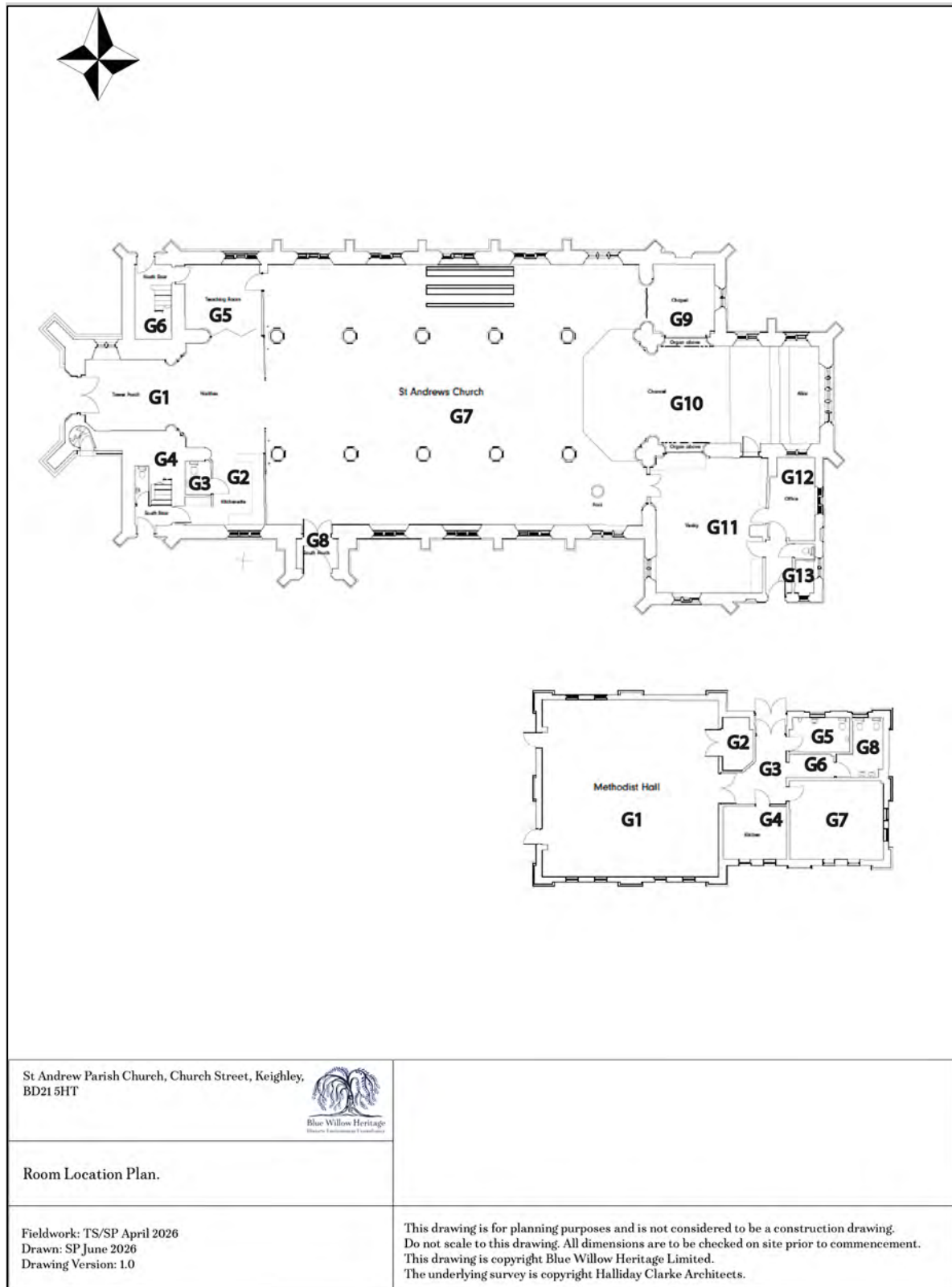


Figure 10 Room Location Plan - Main Church and Community Hall (Ground Floor)

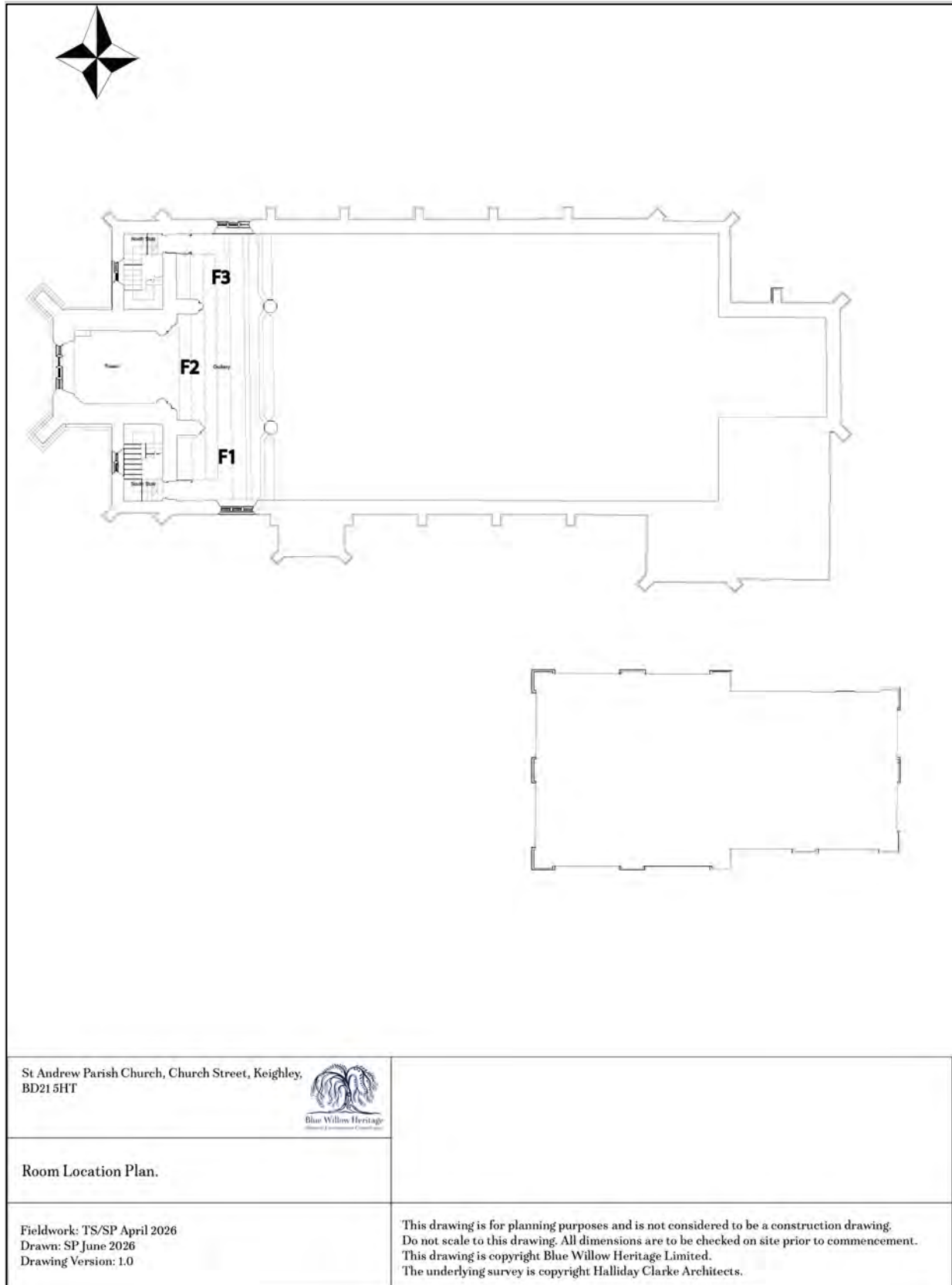


Figure 11 Room Location Plan - Main Church and Community Hall (First Floor)

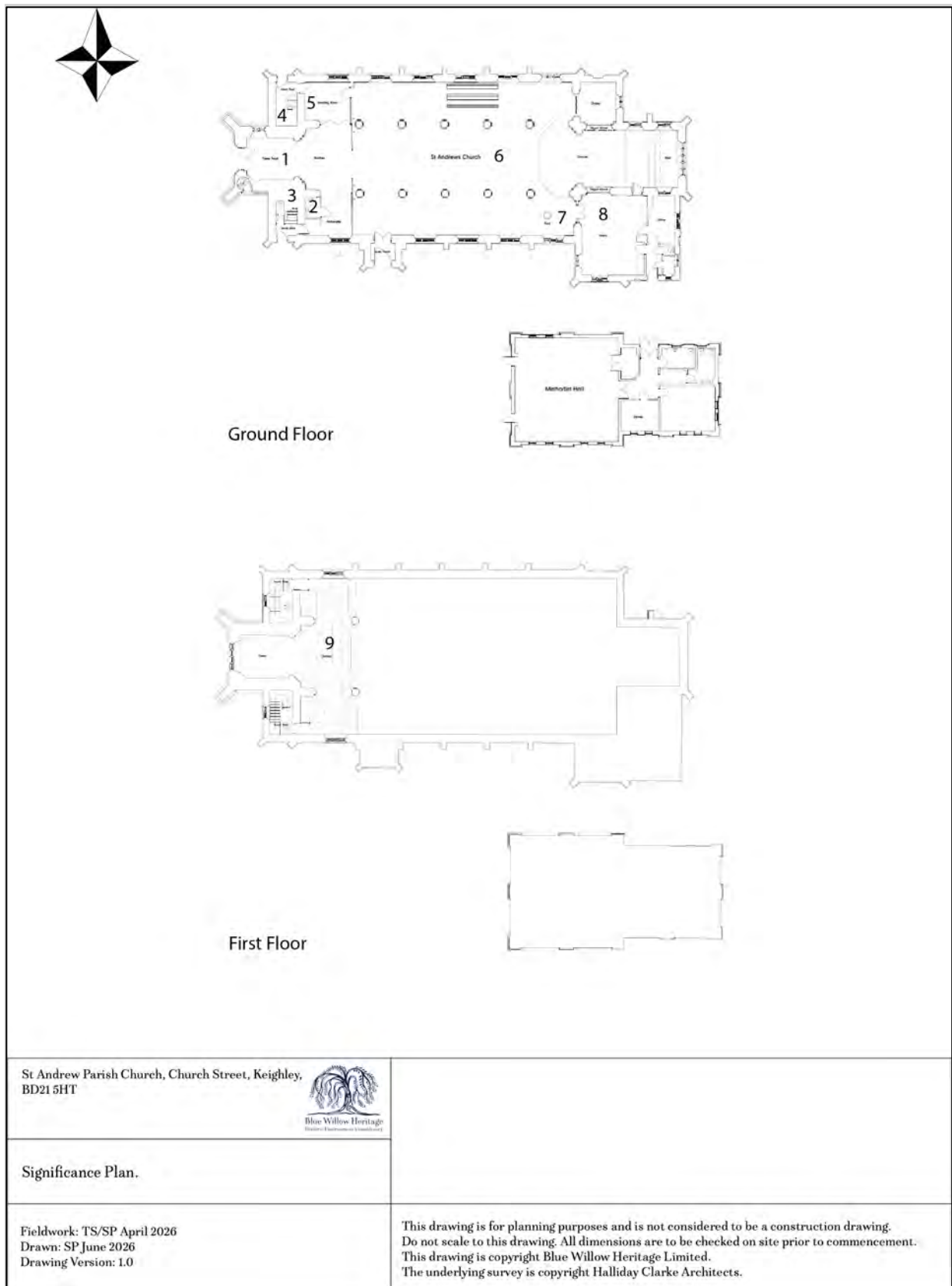


Figure 12 Main Church Significance Plan (Ground Floor and First Floor)



Figure 13 Main Church Significance Plan (Ground Floor and First Floor)

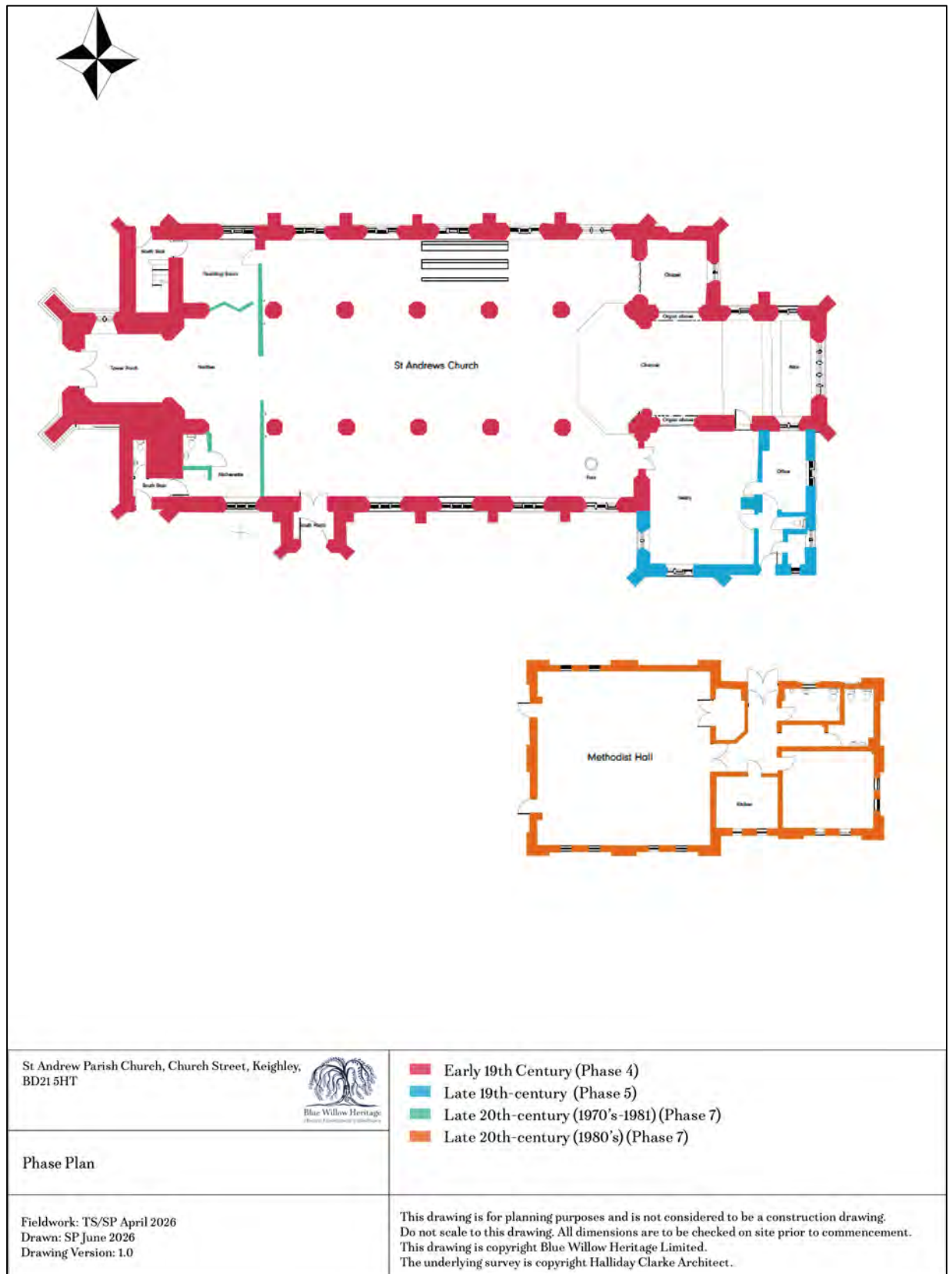


Figure 14 Main Church and Community Hall Phase Plan

APPENDIX 2 – PHOTOGRAPH REGISTER

No.	Description	Facing	Scale
1	G1 North Wall	North	1x2
2	G1 East Wall	East	1x2
3	G1 South Wall	South	1x2
4	G1 West Wall	West	1x2
5	General Ceiling Shot	N/A	1x2
6	General Floor Shot	N/A	1x2
7	G3 North Wall	North	1x2
8	G3 East Wall	East	1x2
9	G3 South and East Wall	South-East	1x2
10	G6 General Shot	East	1x2
11	G8 East Wall	East	1x2
12	G8 North Wall	North	1x2
13	G7 North Wall	North	1x2
14	G7 East Wall	East	1x2
15	G7 South Wall	South	1x2
16	G7 West Wall	West	1x2
17	G2 General Shot	East	1x2
18	G2 South Wall	South	1x2
19	G4 South Wall	South	1x2
20	G4 West Wall	West	No Scale
21	G4 North Wall	North	No Scale
22	G4 East Wall	East	No Scale
23	G8 General Shot	North-East	No Scale
24	G3 West Wall	West	No Scale
25	G3 North Wall	North	No Scale
26	G3 East Wall	East	No Scale
27	G3 South Wall	South	No Scale
28	Community Hall (CH) North Facing Elevation (Left Hand Side (LHS))	North	1x2
29	CH North Facing Elevation (Right Hand Side (RHS))	North	1x2
30	CH West Facing Elevation	West	1x2
31	CH South Facing Elevation (LHS)	South	1x2
32	CH South Facing Elevation (RHS)	South	1x2
33	CH South Facing Elevation (RHS) Corner Shot	North-West	No Scale
34	CH East Facing Elevation	East	1x2
35	Main Church (MC) East Facing Elevation	East	1x2
36	MC East Facing Elevation (LHS)	East	1x2
37	MC East Facing Elevation (LHS) Window and Door Detail (1)	East	1x2
38	MC East Facing Elevation (LHS) Window and Door Detail (2)	East	1x2
39	MC East Facing Elevation (Middle)	East	1x2
40	MC East Facing Elevation (RHS)	East	1x2
41	MC East Facing Elevation (RHS) Window Detail Shot	East	No Scale
42	MC North East Corner Shot	South-West	No Scale
43	MC Buttress Detail	South	1x2

44	MC Buttress Detail	South	No Scale
45	MC North Facing Elevation Middle Section General Shot	South	1x2
46	MC North Facing Elevation Middle Section General Shot (Bay 1)	South	1x2
47	MC North Facing Elevation Middle Section General Shot (Bay 1) Door Detail	South	1x2
48	MC North Facing Elevation Middle Section General Shot (Bay 2)	South	1x2
49	MC North Facing Elevation Middle Section General Shot (Bay 3)	South	1x2
50	MC North Facing Elevation Middle Section General Shot (Bay 4)	South	1x2
51	MC North Facing Elevation Middle Section General Shot (Bay 5)	South	1x2
52	MC North Facing Elevation Middle Section General Shot (Bay 6)	South	1x2
53	MC North Facing Elevation Middle Section General Shot (Bay 7)	South	1x2
54	MC North Facing Elevation Middle Section General Shot (Bay 8)	South	1x2
55	MC North Facing Elevation Middle Section General Shot (Bay 8) Door Shot	South	1x2
56	MC East Facing Elevation General Shot	South	No Scale
57	MC East Facing Elevation General Shot (Bay 9)	South	1x2
58	MC East Facing Elevation General Shot (Bay 9) Ground Floor	South	1x2
59	MC East Facing Elevation General Shot (Bay 9) First Floor	South	No Scale
60	MC East Facing Elevation General Shot (Bay 9) General Tower Shot	South	No Scale
61	MC West Facing Elevation Corner Shot (LHS)	South-East	1x2
62	MC West Facing Elevation Corner Shot General Shot	North	1x2
63	MC West Facing Elevation Corner Shot (Bay 1)	South	1x2
64	MC West Facing Elevation Corner Shot (Bay 1) Window Detail	North-East	No Scale
65	MC East Facing Elevation General Shot (Bay 9)	West	No Scale
66	MC East Facing Elevation General Shot (Bay 9) Basement Detail	North-West	No Scale
67	MC West Facing Elevation General Shot (Bay 2)	North	1x2
68	MC West Facing Elevation General Shot (Bay 2) Door Detail	North-East	1x2
69	MC West Facing Elevation General Shot (Bay 2) First Floor	South-East	No Scale
70	MC West Facing Elevation General Shot (Bay 2) Second and Third Floor	South	No Scale
71	MC West Facing Elevation General Shot (Bay 3)	South-West	1x2
72	MC West Facing Elevation General Shot (Bay 3) Corner Shot	West	1x2
73	MC West Facing Elevation General Shot (Bay 3) Window Detail	North	No Scale
74	MC West Facing Elevation General Shot (Bay 3) Grave 1	North-West	1m
75	MC West Facing Elevation General Shot (Bay 3) Grave 2	North	1m
76	MC West Facing Elevation General Shot (Bay 3) Grave 3	East	1m
77	MC South Facing Elevation General Shot (Bay 1)	South	1x2
78	MC South Facing Elevation General Shot (Bay 1) Door Detail	North	1x2
79	MC South Facing Elevation General Shot (Bay 1) General Tower Shot	North	1x2
80	MC South Facing Elevation General Shot (Bay 1) First and Second Floor	North	No Scale
81	MC South Facing Elevation General Shot (Bay 1) Corner Shot	North	No Scale
82	MC South Facing Elevation General Shot (Bay 2)	North	1x2
83	MC South Facing Elevation General Shot (Bay 2) Door Detail	North	1x2
84	MC South Facing Elevation General Shot (Bay 3)	North	1x2
85	MC South Facing Elevation General Shot (Bay 4) Corner	North-East	1x2
86	MC South Facing Elevation General Shot (Bay 4) Principal Elevation	North	1x2
87	MC South Facing Elevation General Shot (Bay 4) Door Detail	North	1x2
88	MC South Facing Elevation General Shot (Bay 4) Corner Shot	North-West	1x2
89	MC South Facing Elevation General Shot (Bay 4)	West	1x2

90	MC South Facing Elevation General Shot (Bay 5)	North	1x2
91	MC South Facing Elevation General Shot (Bay 6)	North	1x2
92	MC South Facing Elevation General Shot (Bay 7)	North	1x2
93	MC South Facing Elevation General Shot (Bay 8)	North	1x2
94	G1 West Wall	East	No Scale
95	G1 Western Portion	East	1x2
96	G1 South Wall	South	1m
97	G1 South Wall Memorial Detail	South	1x2
98	G1 North Wall	North	1x2
99	G1 North Wall Plaque Detail	N/A	No Scale
100	G1 Eastern Portion General Shot	East	No Scale
101	G1 Eastern Portion General Shot South Wall	South	1x2
102	G1 Eastern Portion General Shot North Wall	North	1x2
103	G2 General Corner Shot	South-East	1x2
104	G2 West Wall	West	1x2
105	G2 General Shot West Corridor Wall	West	No Scale
106	Door Detail G2 leading to G4	West	1x2
107	G3 General Shot	West	No Scale
108	G3 North Wall Detail	North	No Scale
109	G2 Door Detail	West	1x2
110	G4 Door Detail	East	1x2
111	G4 General Shot (Corner)	South-West	1x2
112	G4 Door Detail	South	1x2
113	G4 Staircase Shot	North	No Scale
114	G4 Toilet	North	No Scale
115	G4 Staircase	West	1x2
116	G4 West Wall	West	1x2
117	G4 South Wall	South	1x2
118	G4 East Wall	East	No Scale
119	G4 East Wall	East	No Scale
120	F1 General Shot	North	No Scale
121	F1 South Wall Sample Railing	South	1m
122	F1 South Wall Sample Panelling	South	1m
123	F1 West Wall	West	No Scale
124	F1 South Wall Pew Sample (1)	South	No Scale
125	F1 South Wall Pew Sample (2)	North	No Scale
126	F2 Western Portion	West	No Scale
127	F2 Western Portion	West	No Scale
128	F2 Western Portion	West	No Scale
129	F2 Western Portion	East	No Scale
130	F2 Western Portion Floor	East	No Scale
131	F2 Eastern Portion	East	No Scale
132	F3 West Wall	West	No Scale
133	F1-3 General Shot	South-West	No Scale
134	F3 South Wall	South	No Scale
135	F3 Sample Gate	East	No Scale
136	F1, F2 Sample Floor	N/A	No Scale
137	F3 Sample Floor	N/A	No Scale

138	General Ceiling Shot	N/A	No Scale
139	F3 West Wall Door Way Detailed Shot	West	1x2
140	G6 Vestibule	East	No Scale
141	G6 Stair South Wall	South	1x2
142	G6 Stair North Wall	North	1x2
143	G6 Stair West Wall	West	1x2
144	G6 Stair North Wall Door Detail	North	1x2
145	G6 Stair North Wall Door Detail	North	1x2
146	G6 Stair East Wall	East	1x2
147	G6 Understairs Detail	N/A	No Scale
148	G6 Understairs Detail	N/A	No Scale
149	G6 Understairs Detail	N/A	No Scale
150	G5 North Wall	North	1x2
151	G5 East Wall	East	1x2
152	G5 South Wall	South	1x2
153	G5 West Wall	West	1x2
154	G5 Door Detail	West	1x2
155	G5 Plaque Detail 1	West	1x2
156	G7 East Wall General	East	No Scale
157	G7 East Wall General (LHS)	East	No Scale
158	G7 East Wall General Centre	East	No Scale
159	G7 East Wall General (RHS)	East	No Scale
160	G7 North Wall Bays 1,2 and 3.	North	1x2
161	G7 Plaque Detail 1	North	No Scale
162	G7 Plaque Detail 2 and 3	North	No Scale
163	G7 Plaque Detail 4	North	No Scale
164	G4 Pew Detail (LHS)	East	1x2
165	G4 Pew Detail (Middle)	North	No Scale
166	G4 Pew Detail (RHS)	West	No Scale
167	G4 North Wall Plaque Detail 5	North	No Scale
168	G4 North Wall Bay 4	North	1x2
169	G7 Screen Detail	East	1x2
170	G7 General Shot	North	No Scale
171	G7 North Wall	North	1x2
172	G7 East Wall	East	1x2
173	G7 West Wall	West	1x2
174	G9 General Shot North and East Wall	North-East	No Scale
175	G9 Ground Floor South Wall	South	No Scale
176	G7 Shield Shot	South-East	No Scale
177	G7 West Wall General Shot	West	No Scale
178	G7 Bay 1 (RHS)	West	No Scale
179	G7 Bay 2 (Middle)	West	No Scale
180	G7 Bay 2 (RHS)	West	No Scale
181	G10 Western Portion General Shot	East	No Scale
182	G10 Eastern Portion North Wall	North	1x2
183	G10 Eastern Portion North Wall Detailed Shot	North	1x2
184	G10 Eastern Portion South Wall	West	No Scale
185	G10 Eastern and Western Portion South Wall	South	1x2

186	G10 Eastern and Western Portion South Wall Door Detail	South	1x2
187	G10 Eastern Portion East Wall	South	1x2
188	G7 East Wall Vestry	East	1x2
189	G11 North Wall General Shot	East	1x2
190	G11 North Wall General Shot Safe Shot (LHS)	North	1x2
191	G11 North Wall General Shot Safe Shot (LHS)	North	No Scale
192	G11 North Wall General Shot Safe Shot (LHS) engraving	North	No Scale
193	G11 North Wall General Shot Safe Shot (LHS) engraving	North	No Scale
194	G11 North Wall General Shot Safe Shot 2 (LHS)	North	No Scale
195	G11 North Wall General Shot Safe Shot (LHS) engraving 2	North	No Scale
196	G11 North Wall General Shot Safe Shot (RHS)	North	No Scale
197	G11 North Wall General Shot Safe Shot (RHS)	North	No Scale
198	G11 North Wall General Shot Safe Shot (RHS)	North	No Scale
199	G11 North Wall General Shot Safe Shot (RHS)	North	No Scale
200	G11 North Wall General Shot Safe Shot (RHS)	North	No Scale
201	G11 North Wall General Shot Safe Shot (RHS)	North	No Scale
202	G11 North Wall Fireplace and Door Detail	North	1x2
203	G11 East Wall	East	1x2
204	G11 South Wall	South	1x2
205	G11 West Wall	West	1x2
206	G11 West Wall Plaque 1	West	No Scale
207	G11 West Wall Plaque 2	West	No Scale
208	G11 West Wall Door Detail	West	No Scale
209	G13 General Shot	South-East	No Scale
210	G13 South Wall Door Detail	South	1x2
211	G13 East Wall Door 1	East	No Scale
212	G13 East Wall Door 2	East	No Scale
213	G13 North Wall Door	North	No Scale
214	G13 General Cupboard	East	No Scale
215	G13 Toilet	East	No Scale
216	G12 North Wall	North	1x2
217	G12 East Wall	East	1x2
218	G12 South Wall	South	1x2
219	G12 West Wall	West	1x2
220	G7 South Wall Bay 1, 2 and 3	South	1x2
221	G5 South Wall Plaque 1	South	No Scale
222	G5 South Wall Plaque 2 and 3	South	No Scale
223	G5 South Wall Plaque 4	South	No Scale
224	G5 South Wall Plaque 5	South	No Scale
225	G7 South Wall Bay 4, 5 and 6	South	1x2
226	G7 South Wall Plaque 6 and 7	South	No Scale
227	G7 South Wall Plaque 8 and 9	South	No Scale
228	G7 General FF Window	North	No Scale
229	G7 General FF Window	South	No Scale
230	G7 Pew Shot West Wall	West	No Scale
231	G7 Pew Shot West Wall Bay 1 (RHS)	West	No Scale
232	G7 Pew Shot West Wall Bay 2 Middle	West	No Scale
233	G7 Pew Shot West Wall Bay 3 (LHS)	West	No Scale

234	G7 Pew Shot West Wall Bay 3 (LHS) Detailed Font Shot	East	No Scale
235	G7 Pew Shot West Wall Bay 3 (LHS) Detailed Font Shot	South	No Scale
236	G7 Pew Shot West Wall Bay 3 (LHS) Detailed Font Shot	South	No Scale
237	G7 South Wall Door Detail	South	1x2
238	MC Bay 9 West Facing Elevation	East	1x2
239	MC Bay 9 West Facing Elevation Corner Shot	North-East	1x2
240	MC Bay 9 South Facing Elevation	North	1x2
241	MC Bay 10 South Facing Elevation	North	1x2
242	MC Bay 10 South Facing Elevation Door Detail	North	1x2
243	MC Bay 10 South Facing Elevation Corner Shot	West	No Scale
244	Gates	North-West	1x2
245	Gates	South-East	1x2

Table 2 Photo register

APPENDIX 3 – PHOTOGRAPHIC RECORD



1. G1 North Wall
North | 1x2



2. G1 East Wall
East | 1x2



3. G1 South Wall
South | 1x2



4. G1 West Wall
West | 1x2



5. General Ceiling Shot
N/A | 1x2



6. General Floor Shot
N/A | 1x2



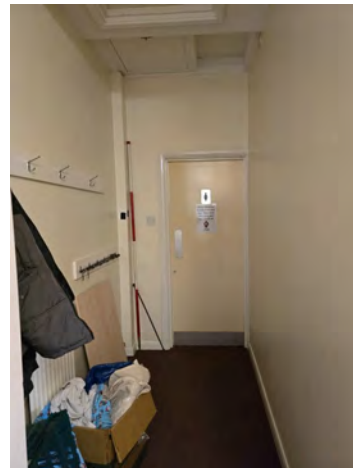
7. G3 North Wall
North | 1x2



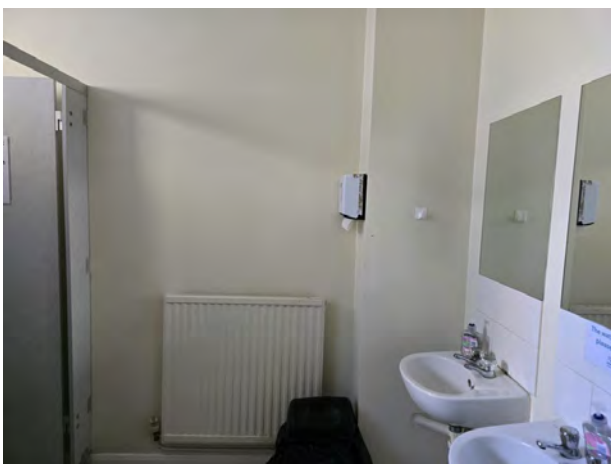
8. G3 East Wall
East | 1x2



9. G3 South and East Wall
South-East | 1x2



10. G6 General Shot
East | 1x2



11. G8 East Wall
East | 1x2



12. G8 North Wall
North | 1x2



13. G7 North Wall
North | 1x2



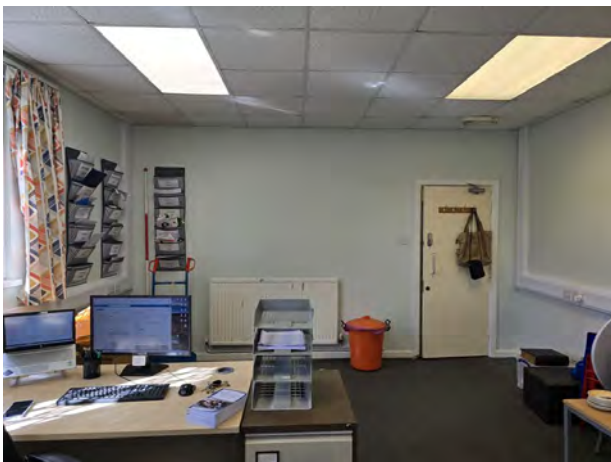
14. G7 East Wall
East | 1x2



15. G7 South Wall
South | 1x2



16. G7 West Wall
West | 1x2



17. G2 General Shot
East | 1x2



18. G2 South Wall
South | 1x2



19. G4 South Wall
South | 1x2



20. G4 West Wall
West | No Scale



21. G4 North Wall
North | No Scale



22. G4 East Wall
East | No Scale



23. G8 General Shot
North-East | No Scale



24. G3 West Wall
West | No Scale



25. G3 North Wall
North | No Scale



26. G3 East Wall
East | No Scale



27. G3 South Wall
South | No Scale



28. Community Hall (CH) North Facing Elevation
(Left Hand Side (LHS))
North | 1x2



29. CH North Facing Elevation (Right Hand Side (RHS))
North | 1x2



30. CH West Facing Elevation
West | 1x2



31. CH South Facing Elevation (LHS)
South | 1x2



32. CH South Facing Elevation (RHS)
South | 1x2



33. CH South Facing Elevation (RHS) Corner Shot
North-West | No Scale



34. CH East Facing Elevation
East | 1x2



35. Main Church (MC) East Facing Elevation
East | 1x2



36. MC East Facing Elevation (LHS)
East | 1x2



37. MC East Facing Elevation (LHS) Window and Door Detail (1)
East | 1x2



38. MC East Facing Elevation (LHS) Window and Door Detail (2)
East | 1x2



39. MC East Facing Elevation (Middle)
East | 1x2



40. MC East Facing Elevation (RHS)
East | 1x2



41. MC East Facing Elevation (RHS) Window Detail Shot
East | No Scale



42. MC North East Corner Shot South-West | No Scale



43. MC Buttress Detail
South | 1x2



44. MC Buttress Detail
South | No Scale



45. MC North Facing Elevation Middle Section
General Shot
South | 1x2



46. MC North Facing Elevation Middle Section
General Shot (Bay 1)
South | 1x2



47. MC North Facing Elevation Middle Section
General Shot (Bay 1) Door Detail
South | 1x2



48. MC North Facing Elevation Middle Section
General Shot (Bay 2)
South | 1x2



49. MC North Facing Elevation Middle Section
General Shot (Bay 3)
South | 1x2



50. MC North Facing Elevation Middle Section
General Shot (Bay 4)
South | 1x2



51. MC North Facing Elevation Middle Section
General Shot (Bay 5)
South | 1x2



52. MC North Facing Elevation Middle Section
General Shot (Bay 6)
South | 1x2



53. MC North Facing Elevation Middle Section
General Shot (Bay 7)
South | 1x2



54. MC North Facing Elevation Middle Section
General Shot (Bay 8)
South | 1x2



55. MC North Facing Elevation Middle Section
General Shot (Bay 8) Door Shot
South | 1x2



56. MC East Facing Elevation General Shot
South | No Scale



57. MC East Facing Elevation General Shot (Bay 9)
South | 1x2



58. MC East Facing Elevation General Shot (Bay 9)
Ground Floor
South | 1x2



59. MC East Facing Elevation General Shot (Bay 9)
First Floor
South | No Scale



60. MC East Facing Elevation General Shot (Bay 9)
General Tower Shot
South | No Scale



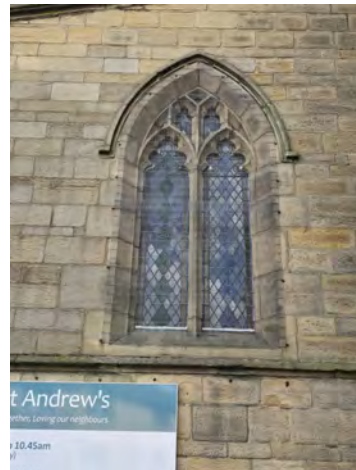
61. MC West Facing Elevation Corner Shot (LHS)
South-East | 1x2



62. MC West Facing Elevation Corner Shot General
Shot
North | 1x2



63. MC West Facing Elevation Corner Shot (Bay 1)
South | 1x2



64. MC West Facing Elevation Corner Shot (Bay 1)
Window Detail
North-East | No Scale



65. MC East Facing Elevation General Shot (Bay 9)
West | No Scale



66. MC East Facing Elevation General Shot (Bay 9)
Basement Detail
North-West | No Scale



67. MC West Facing Elevation General Shot (Bay 2)
North | 1x2



68. MC West Facing Elevation General Shot (Bay 2)
Door Detail
North-East | 1x2



69. MC West Facing Elevation General Shot (Bay 2)
First Floor
South-East | No Scale



70. MC West Facing Elevation General Shot (Bay 2)
Second and Third Floor
South | No Scale



71. MC West Facing Elevation General Shot (Bay 3)
South-West | 1x2



72. MC West Facing Elevation General Shot (Bay 3)
Corner Shot
West | 1x2



73. MC West Facing Elevation General Shot (Bay 3)
Window Detail
North | No Scale



74. MC West Facing Elevation General Shot (Bay 3)
Grave 1
North-West | 1m



75. MC West Facing Elevation General Shot (Bay 3)
Grave 2
North | 1m



76. MC West Facing Elevation General Shot (Bay 3)
Grave 3
East | 1m



77. MC South Facing Elevation General Shot (Bay 1)
South | 1x2



78. MC South Facing Elevation General Shot (Bay 1)
Door Detail
North | 1x2



79. MC South Facing Elevation General Shot (Bay 1)
General Tower Shot
North | 1x2



80. MC South Facing Elevation General Shot (Bay 1)
First and Second Floor
North | No Scale



81. MC South Facing Elevation General Shot (Bay 1)
Corner Shot
North | No Scale



82. MC South Facing Elevation General Shot (Bay 2)
North | 1x2



83. MC South Facing Elevation General Shot (Bay 2)
Door Detail
North | 1x2



84. MC South Facing Elevation General Shot (Bay 3)
North | 1x2



85. MC South Facing Elevation General Shot (Bay 4)
Corner
North-East | 1x2



86. MC South Facing Elevation General Shot (Bay 4)
Principal Elevation
North | 1x2



87. MC South Facing Elevation General Shot (Bay 4)
Door Detail
North | 1x2



88. MC South Facing Elevation General Shot (Bay 4)
Corner Shot
North-West | 1x2



89. MC South Facing Elevation General Shot (Bay 4)
West | 1x2



90. MC South Facing Elevation General Shot (Bay 5)
North | 1x2



91. MC South Facing Elevation General Shot (Bay 6)
North | 1x2



92. MC South Facing Elevation General Shot (Bay 7)
North | 1x2



93. MC South Facing Elevation General Shot (Bay 8)
North | 1x2



94. G1 West Wall
East | No Scale



95. G1 Western Portion
East | 1x2



96. G1 South Wall
South | 1m



97. G1 South Wall Memorial Detail
South | 1x2



98. G1 North Wall
North | 1x2



99. G1 North Wall Plaque Detail
N/A | No Scale



100. G1 Eastern Portion General Shot
East | No Scale



101. G1 Eastern Portion General Shot South Wall
South | 1x2



102. G1 Eastern Portion General Shot North Wall
North | 1x2



103. G2 General Corner Shot
South-East | 1x2



104. G2 West Wall
West | 1x2



105. G2 General Shot West Corridor Wall
West | No Scale



106. Door Detail G2 leading to G4
West | 1x2



107. G3 General Shot
West | No Scale



108. G3 North Wall Detail
North | No Scale



109. G2 Door Detail
West | 1x2



110. G4 Door Detail
East | 1x2



111. G4 General Shot (Corner)
South-West | 1x2



112. G4 Door Detail
South | 1x2



113. G4 Staircase Shot
North | No Scale



114. G4 Toilet
North | No Scale



115. G4 Staircase
West | 1x2



116. G4 West Wall
West | 1x2



117. G4 South Wall
South | 1x2



118. G4 East Wall
East | No Scale



119. G4 East Wall
East | No Scale



120. F1 General Shot
North | No Scale



121. F1 South Wall Sample Railing
South | 1m



122. F1 South Wall Sample Panelling
South | 1m



123. F1 West Wall
West | No Scale



124. F1 South Wall Pew Sample (1)
South | No Scale



125. F1 South Wall Pew Sample (2)
North | No Scale



126. F2 Western Portion
West | No Scale



127. F2 Western Portion
West | No Scale



128. F2 Western Portion
West | No Scale



129. F2 Western Portion
East | No Scale



130. F2 Western Portion Floor
East | No Scale



131. F2 Eastern Portion
East | No Scale



132. F3 West Wall
West | No Scale



133. F1-3 General Shot
South-West | No Scale



134. F3 South Wall
South | No Scale



135. F3 Sample Gate
East | No Scale



136. F1, F2 Sample Floor
N/A | No Scale



137. F3 Sample Floor
N/A | No Scale



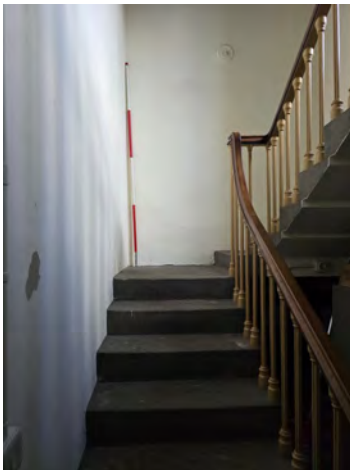
138. General Ceiling Shot
N/A | No Scale



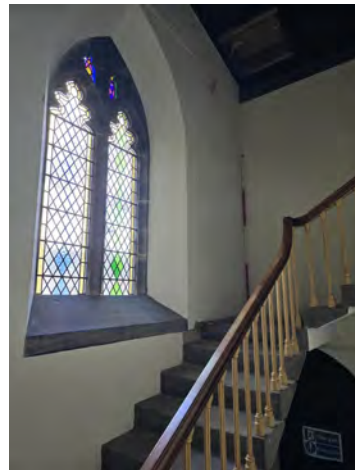
139. F3 West Wall Door Way Detailed Shot
West | 1x2



140. G6 Vestibule
East | No Scale



141. G6 Stair South Wall
South | 1x2



142. G6 Stair North Wall
North | 1x2



143. G6 Stair West Wall
West | 1x2



144. G6 Stair North Wall Door Detail
North | 1x2



145. G6 Stair North Wall Door Detail
North | 1x2



146. G6 Stair East Wall
East | 1x2



147. G6 Understairs Detail
N/A | No Scale



148. G6 Understairs Detail
N/A | No Scale



149. G6 Understairs Detail
N/A | No Scale



150. G5 North Wall
North | 1x2



151. G5 East Wall
East | 1x2



152. G5 South Wall
South | 1x2



153. G5 West Wall
West | 1x2



154. G5 Door Detail
West | 1x2



155. G5 Plaque Detail 1
West | 1x2



156. G7 East Wall General
East | No Scale



157. G7 East Wall General (LHS)
East | No Scale



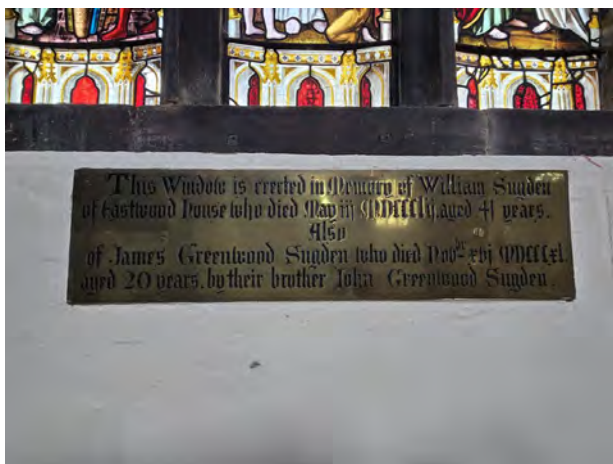
158. G7 East Wall General Centre
East | No Scale



159. G7 East Wall General (RHS)
East | No Scale



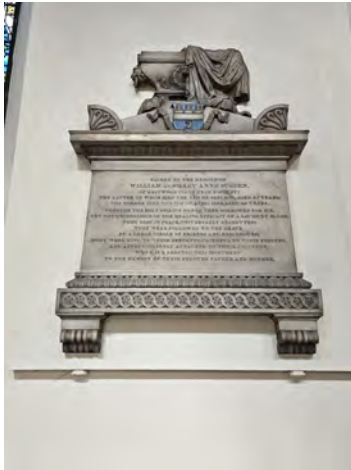
160. G7 North Wall Bays 1, 2 and 3.
North | 1x2



161. G7 Plaque Detail 1
North | No Scale



162. G7 Plaque Detail 2 and 3
North | No Scale



163. G7 Plaque Detail 4
North | No Scale



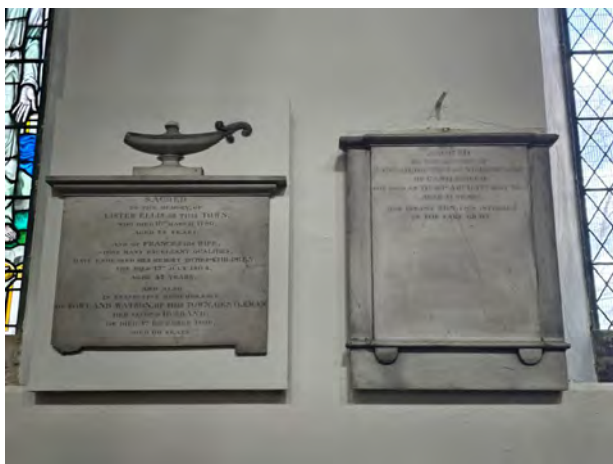
164. G4 Pew Detail (LHS)
East | 1x2



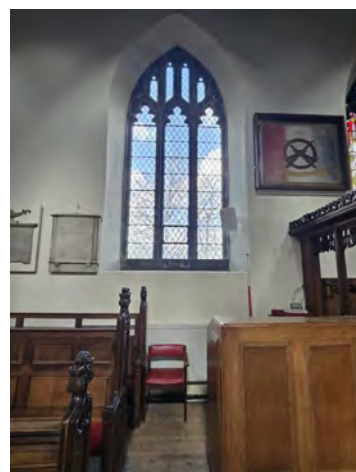
165. G4 Pew Detail (Middle)
North | No Scale



166. G4 Pew Detail (RHS)
West | No Scale



167. G4 North Wall Plaque Detail 5
North | No Scale



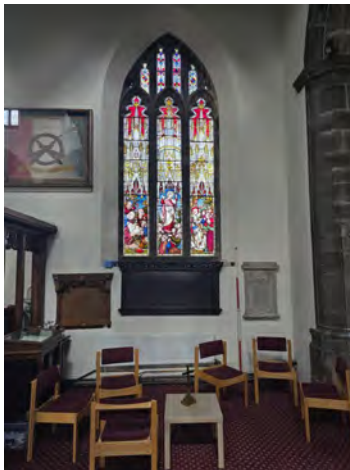
168. G4 North Wall Bay 4
North | 1x2



169. G7 Screen Detail
East | 1x2



170. G7 General Shot
North | No Scale



171. G7 North Wall
North | 1x2



172. G7 East Wall
East | 1x2



173. G7 West Wall
West | 1x2



174. G9 General Shot North and East Wall
North-East | No Scale



175. G9 Ground Floor South Wall
South | No Scale



176. G7 Shield Shot
South-East | No Scale



177. G7 West Wall General Shot
West | No Scale



178. G7 Bay 1 (RHS)
West | No Scale



179. G7 Bay 2 (Middle)
West | No Scale



180. G7 Bay 2 (RHS)
West | No Scale



181. G10 Western Portion General Shot
East | No Scale



182. G10 Eastern Portion North Wall
North | 1x2



183. G10 Eastern Portion North Wall Detailed Shot
North | 1x2



184. G10 Eastern Portion South Wall
West | No Scale



185. G10 Eastern and Western Portion South Wall
South | 1x2



186. G10 Eastern and Western Portion South Wall
Door Detail
South | 1x2



187. G10 Eastern Portion East Wall
South | 1x2



188. G7 East Wall Vestry
East | 1x2



189. G11 North Wall General Shot
East | 1x2



190. G11 North Wall General Shot Safe Shot (LHS)
North | 1x2



191. G11 North Wall General Shot Safe Shot (LHS)
North | No Scale



192. G11 North Wall General Shot Safe Shot (LHS)
engraving
North | No Scale



193. G11 North Wall General Shot Safe Shot (LHS)
engraving
North | No Scale



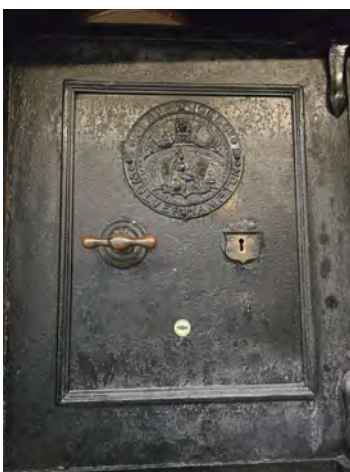
194. G11 North Wall General Shot Safe Shot 2
(LHS)
North | No Scale



195. G11 North Wall General Shot Safe Shot (LHS)
engraving 2
North | No Scale



196. G11 North Wall General Shot Safe Shot (RHS)
North | No Scale



197. G11 North Wall General Shot Safe Shot (RHS)
North | No Scale



198. G11 North Wall General Shot Safe Shot (RHS)
North | No Scale



199. G11 North Wall General Shot Safe Shot (RHS)
North | No Scale



200. G11 North Wall General Shot Safe Shot (RHS)
North | No Scale



201. G11 North Wall General Shot Safe Shot (RHS)
North | No Scale



202. G11 North Wall Fireplace and Door Detail
North | 1x2



203. G11 East Wall
East | 1x2



204. G11 South Wall
South | 1x2



205. G11 West Wall
West | 1x2



206. G11 West Wall Plaque 1
West | No Scale



207. G11 West Wall Plaque 2
West | No Scale



208. G11 West Wall Door Detail
West | No Scale



209. G13 General Shot
South-East | No Scale



210. G13 South Wall Door Detail
South | 1x2



211. G13 East Wall Door 1
East | No Scale



212. G13 East Wall Door 2
East | No Scale



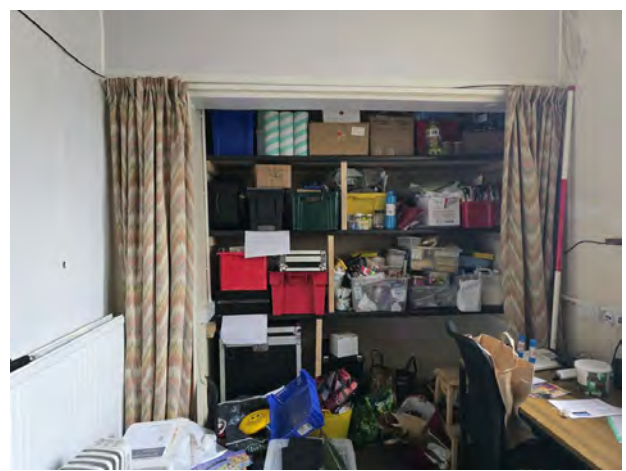
213. G13 North Wall Door
North | No Scale



214. G13 General Cupboard
East | No Scale



215. G13 Toilet
East | No Scale



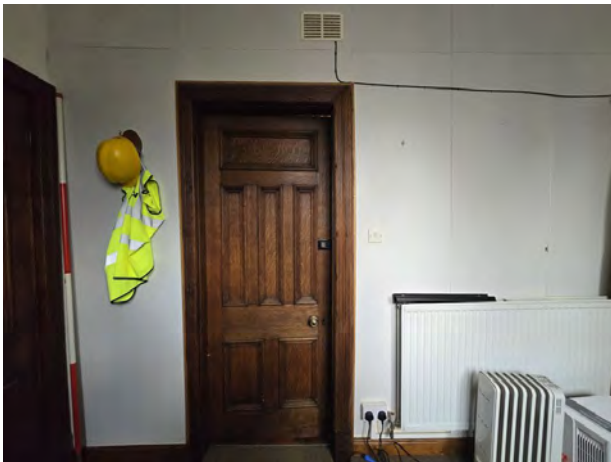
216. G12 North Wall
North | 1x2



217. G12 East Walll
East | 1x2



218. G12 South Wall
South | 1x2



219. G12 West Wall
West | 1x2



220. G7 South Wall Bay 1,2 and 3
South | 1x2



221. G5 South Wall Plaque 1
South | No Scale



222. G5 South Wall Plaque 2 and 3
South | No Scale



223. G5 South Wall Plaque 4
South | No Scale



224. G5 South Wall Plaque 5
South | No Scale



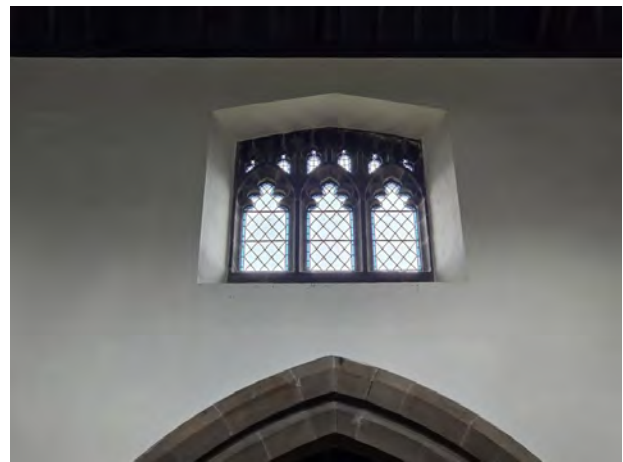
225. G7 South Wall Bay 4, 5 and 6
South | 1x2



226. G7 South Wall Plaque 6 and 7
South | No Scale



227. G7 South Wall Plaque 8 and 9
South | No Scale



228. G7 General FF Window
North | No Scale



229. G7 General FF Window
South | No Scale



230. G7 Pew Shot West Wall
West | No Scale



231. G7 Pew Shot West Wall Bay 1 (RHS)
West | No Scale



232. G7 Pew Shot West Wall Bay 2 Middle
West | No Scale



233. G7 Pew Shot West Wall Bay 3 (LHS)
West | No Scale



234. G7 Pew Shot West Wall Bay 3 (LHS) Detailed
Font Shot
East | No Scale



235. G7 Pew Shot West Wall Bay 3 (LHS) Detailed Font Shot
South | No Scale



236. G7 Pew Shot West Wall Bay 3 (LHS) Detailed Font Shot
South | No Scale



237. G7 South Wall Door Detail
South | 1x2



238. MC Bay 9 West Facing Elevation
East | 1x2



239. MC Bay 9 West Facing Elevation Corner Shot
North-East | 1x2



240. MC Bay 9 South Facing Elevation
North | 1x2



241. MC Bay 10 South Facing Elevation
North | 1x2



242. MC Bay 10 South Facing Elevation Door Detail
North | 1x2



243. MC Bay 10 South Facing Elevation Corner Shot
West | No Scale



244. Gates
North-West | 1x2



245. Gates
South-East | 1x2



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