



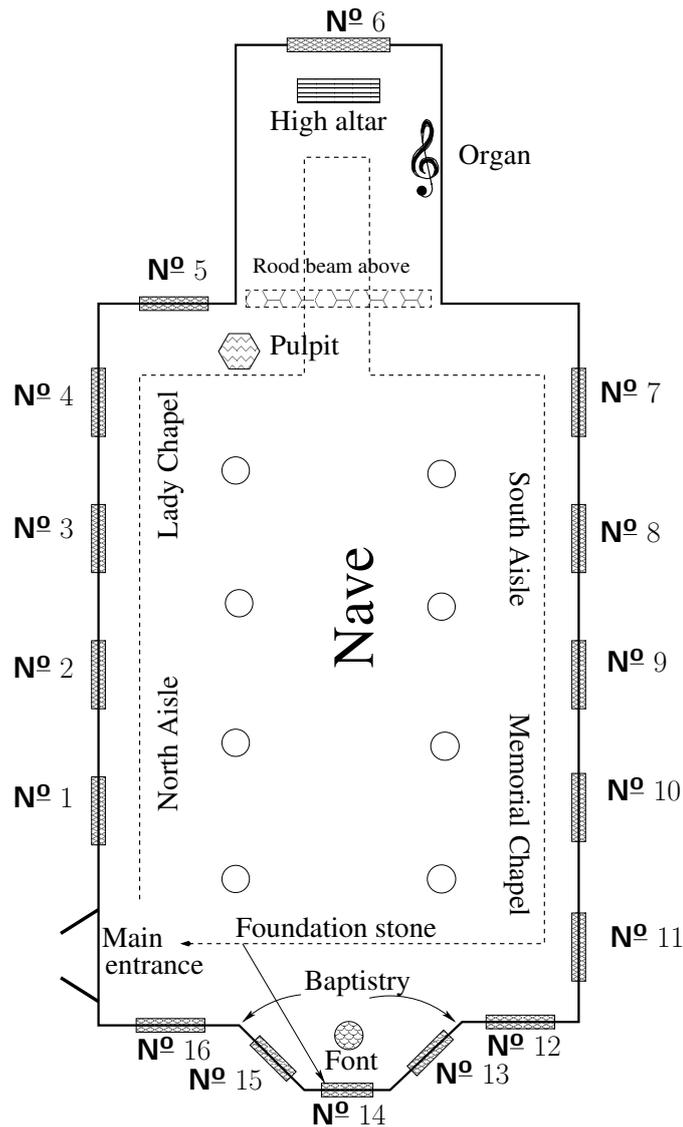
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St Chad's Church, Ladybarn

www.stchadladybarn.org.uk

A guide to the building: architecture, windows and furnishings

Compiled by Leslie Fletcher



A floor plan of the church building

The stained glass windows, Nº 1, Nº 2, . . . , Nº 16 are described later in this guide. The descriptions of the windows &c. follow the dotted line clockwise around the church.

1 Introduction

On 14 May 1901, a meeting was held to discuss a permanent church building to replace the temporary 'iron church' erected on the site of the present church hall in 1900. In May 1905, plans for the new church were being drawn up by the Manchester architect Cecil W Hardisty (1855 – 1921), who was also the architect of Christ Church, Moss Side

and St Philip's, Gorton. The new building would be designed to seat 500 and would have a chancel half the length of the Nave. The structure would be built of Accrington brick, to reduce the need for cleaning, and would be decorated with bands of Alderney stone. The roof would be of a panelled barrel construction. The architect's drawings for the church are archived in the library of Lambeth Palace.

The church is dedicated to St Chad. He is thought to have been born¹ around 634 in Northumbria and several stained glass windows in the church reflect this. His name suggests that Chad had a Celtic background and, according to the Venerable Bede², he was educated in the Celtic tradition of Christianity. This tradition was becoming increasingly contested by the more Romanised form of Christianity brought to southern Britain by St Augustine of Canterbury in 597. Chad became abbot of several monasteries, Bishop of the Northumbrians and subsequently Bishop of the Mercians and Lindsey People. He moved his See (his 'base of operations') from Repton in Derbyshire to Lichfield, which may already have been a holy site since there is a legend that Christians were martyred there under the Roman Emperor Diocletian. St Chad has been associated with Lichfield and Lichfield Cathedral ever since — he and the Cathedral appear together in Window N^o 4 and in a carving in the chancel.

The Venerable Bede credits Chad and his brother Cedd, also a saint, with introducing Christianity to the Mercian kingdom, the region now known as the English Midlands. Both were later canonised as saints. St Chad is buried at Lichfield Cathedral and pilgrims visited his shrine there throughout the mediaeval period.

2 The North Aisle

This section describes the north aisle, mainly the windows³.

Window N^o 1

This is a two-light window showing St Christopher and St Joan of Arc. It was installed in 1932 to the design of Frederick Charles Eden (1864 – 1944), an English church architect and designer who concentrated on designing church fittings and stained glass.

Like many of those connected with the design and decoration of this church, Eden was associated with the Arts and Crafts movement. According to the Dictionary of National Biography he had “a large and varied output of ecclesiastical furnishings of all kinds” and created “some of the most beautiful [church] interiors in England”.

¹There is a lengthy account of the life of St Chad in Sabine Baring-Gould's *The Lives of the Saints* which can be read at <http://www.gutenberg.org/ebooks/48395> courtesy of Project Gutenberg

²Bede is depicted in Window N^o 10 — see page 8.

³There are excellent photographs of the windows at <http://tinyurl.com/st-chads-windows> together with the comment that “Amazing how some of these things are hidden away in astonishing places. The church has other good glass by F[rederick] Eden and Burlison & Grylls. There is a connection with [renowned architect] Norman Shaw who donated one of the Burlison & Grylls ones, was he a friend of Cecil Hardisty?”

Window N^o 2

This two-light window shows on the right a figure in armour with a sword in the right hand, a cross in the left and the words *Strong in Faith* above. The right-hand window depicts a woman with an anchor, a Christian symbol of hope (Hebrews 6.19–20: “We have this hope, a sure and steadfast anchor of the soul . . . ”). In her left hand she carries some ears of wheat, symbolic of the Resurrection following the Parable of the Grain of Wheat told by Jesus in John 12.24–26. Over both figures there are angels. The window was given in memory of Charles and Mary Greenwood by their children at Easter 1908.

Like several of the stained-glass windows in the church, it was designed by Burlison & Grylls, among the most successful stained glass firms in England. Other local examples of the company’s work can be found at St Chrysostom’s Church, Victoria Park, Manchester.

Burlison & Grylls, 1868–1953

John Burlison (1843–1891) and Thomas John Grylls (1845–1913) met as apprentices in the firm of Clayton & Bell, one of the largest and most ‘commercial’ of the Victorian stained glass window makers. Burlison’s father was personal assistant to the architect Sir George Gilbert Scott, and his sister married Alfred Bell. Thomas Grylls’ father was a manager for the organ builders Walker. In other words, both had promising connections, and these they exploited when, in 1868, with the encouragement of the architect G. F. Bodley, they set up their own stained glass firm off Oxford Street, London.

The consolidation of their partnership by John Burlison’s marriage to Elizabeth Sarah Grylls in 1870, and the large families with which both were blessed are sufficient testimony to the success of the firm over the following decades. Most of their work appears to have come from the architects who were busy restoring the medieval parish churches scattered throughout England. As business expanded, they gained a reputation for good quality restoration of old glass and the delicate and restrained style of their own glass⁴.

Window N^o 3

Another two-light Burlison & Grylls window, this one showing a ministering angel in the left-hand light and a figure of Charity as Love representing motherhood on the right. The window was a gift of the renowned Arts and Crafts architect Norman Shaw R. A. and his wife in memory of their daughter Maud, carrying the dedication *In loving memory of Maud Ann Shaw, entered into rest, August 2nd 1907*.

Window N^o 4

This single-light window depicts St Chad, wearing the full liturgical vestments of a bishop — alb, dalmatic, cope and mitre — carrying a bishop’s crozier with Lichfield Cathedral in the background. The window commemorates Peter Ward and his wife Harriet, brother and

⁴Adapted from a history of The Parish Church of St John the Evangelist, Rhydymwyn, Flintshire www.rhydymwyn-hendre.org/TheChurchWindows.html.

sister-in-law of Ernest Ward, the first rector of St Chad's, and donated by their children. It was unveiled in 1916 by their son Philip Ward, who was killed in the following year at the Battle of Passchendaele and whose name appears on the Roll of Honour in the Memorial Chapel. An interesting history of the Ward family, including Ernest, Peter and Philip can be found on this webpage <https://1tphilipward.wordpress.com/about/philips-family/> compiled by Stephen Ward, the great great nephew of Ernest Ward.

3 The Lady Chapel

The Lady Chapel is situated in the north-east corner of the church, at the side of the pulpit.

Window N^o 5

This shows the Annunciation of the Blessed Virgin Mary (Luke 1.26-39) given in memory of Katherine Mary Pooley who died 4th July 1951. It was designed in 1956 by Edith Norris, a stained-glass artist from Bolton with several church commissions to her name. Her working designs for this window are in the Lancashire County Record Office.

The Pulpit

The pulpit is of oak with fine openwork carving and a stone base. It was probably designed by the architect who, it is said, did not permit anything in his churches which did not have his personal approval.

4 The Chancel

This section describes the fittings in the chancel and the organ.

The Rood Beam

Beneath the Chancel Arch is a fine carved rood beam designed by the architect in memory of Emily Sarah Ward the wife of the first Rector of St Chad's; it was completed and dedicated on 29 September 1920. The beam, which is 21 feet long and crosses the Chancel, carries figures of Christ on the Cross, the Virgin Mary and St John the Evangelist in a so-called *Stabat Mater* depiction of the Crucifixion. The beam was built by Hill and Heys, the church's original builders, and the figures were carved by Herbert Reed, an Exeter-based joiner and wood carver who had a national reputation.

Carving of St Chad over the Vestry Door

Depicting St Chad in old English Episcopal vestments with a model of Lichfield Cathedral in this right hand, its theme is similar to Window N^o 4. A gift of the architect, the panel

was designed by Earp, Hobbs & Miller, a highly successful firm of architectural sculptors and stone carvers founded by Thomas Earp (1828–93) in Lambeth, London around 1851. The firm expanded in 1864 when Earp went into partnership with Edwin Hobbs Senior (c.1841–1904) and they opened premises in Manchester on Lower Mosley Street.

Window N^o 6

The East Window has five lights showing the Madonna and Child flanked by the four evangelists, in memory of Ernest Barnes Ward, the first Rector of this parish, 1900–1925. The window was designed in 1928 by Frederick Eden.

The Altar

This is made from oak and chestnut from Tatton Park and the gift of Lord Egerton. He also gave money towards the new building and donated an altar frontal. The walls of the chancel were covered to a height of 8 feet with panelling made of oak from Tatton Park. St Chads was one of the last churches in the Manchester area to be supported by aristocratic benefaction.

The Organ

This was built in 1906 by Harrisons of Durham, for Brackenburgh Tower, Cumberland, and brought to St Chad's in 1953, following a fire which destroyed the original organ. According to Robert Nicholls' history⁵ of the church:

At midday on 29 October 1952, a serious fire broke out in the organ chamber, probably caused by an electrical fault in the organ blower. Fortunately it was spotted early, and the fire brigade were soon on the scene. Thirty firemen succeeded in preventing the fire spreading to the Nave by hacking through the roof above the Chancel. Considerable damage was done in the Chancel. Six altar frontals were destroyed as was furniture, music and the organ. The chancel roof, the rood screen and the East window were all damaged. Fortunately, repair work was under way quickly, during which time services took place in the Nave. Insurance claims plus an appeal for funds paid for the work. The Chancel was brought back into use during the week of 18–25 October the following year. A replacement organ was installed at a cost of £3,130, and dedicated on 11 October. It was a larger instrument than its predecessor, being originally built by Harrisons of Durham in 1906 for a private house, Brackenburgh Tower, near Penrith. Because of its unusual arrangement of the three manuals (keyboards) it is known locally by organists as the 'upside down organ'.

⁵There is a more detailed history and description of the organ on the church website <http://tinyurl.com/St-Chads-organ>.

Behind the Chancel Arch in front of the Organ is a brass plate, originally over the Organ door, which reads:

In Loving Memory Of
Harold William Brown, FRCD BN Worcester Regiment
Organist Of This Church Since 1909
Killed In Action At Ypres
12th August 1917
Aged 32 Years

5 The South Aisle

This section describes the windows in the south aisle, several of which are memorials to parishioners killed in the two world wars. Soon after the First World War had broken out donors began to give stained glass windows and other memorials to the fallen, and these were placed in the south aisle of the church. The Sawers Scott memorial window (N^o 8) is particularly noteworthy. At the west end of the south aisle is the Memorial Chapel described in the next section.

Window N^o 7

A single-light window by Burlison and Grylls in 1914, in memory of Mary, widow of Samuel Clough a mine owner of Ashton-in-Makerfield, depicts St Cedd, the brother of St Chad.

Window N^o 8, the Sawers Scott Memorial Window

This window was designed by Karl Parsons, one of the foremost stained-glass artists of the Arts & Crafts movement, though this example of his work seems comparatively unknown to students of stained glass of that period.

Parsons created this memorial window in memory of Norman Sawers Scott, a second lieutenant in the 2nd Battalion of the King's Own Scottish Borderers, killed at Ypres on 23 April 1915. He was 20 years of age. His brother, Ian Sawers Scott, also a second lieutenant in the 2nd Battalion King's Own Scottish Borderers, was killed at the Battle of the Somme on 1 July 1916; he was 19 years of age. Ian Sawers Scott is remembered on an inscribed stone tablet below the window which also remembers their father, William Sawers Scott MD, a local general practitioner, who died on 31 January 1923 aged 62 years. On this window Parsons put his "parr and suns" emblem, not something he did often (a parr is a young salmon). Each window depicts a knight in armour. The knight on the left depicts St Michael set among the stars holding a pennant of St George. The knight on the right depicts St George having slain the dragon holding a shield bearing his cross. The face of St George is a likeness of Norman Sawers Scott. Between the lights is a Scottish officer's sword mounted onto a stone mullion.

In 1989 it was realised that this ceremonial sword had been stolen. One of the then churchwardens, Douglas Young, decided to replace this at his own expense. He corre-

sponded with the relevant regiment seeking advice on a suitable replacement, whereupon the regiment offered to provide one at a nominal cost.

Window N^o 9

This two-light window depicts the Bread and the Wine and the Loaves and the Fishes, in coloured glass appliquéd on to clear glass. Designed by a Mr Murphy in 1979 and the one modern window in the church, it was given by the congregation in memory of Thomas Magnall Gribbin, Rector of St Chad's from 1926 until 1953. The Rector was an army chaplain during the Second World War and was with the troops at the invasion of Sicily.

Window N^o 10

This two-light window, by Burlison and Grylls in 1920, is the first of a pair with a Northumbrian theme, reflecting St Chad's close connections with the Northumbrian ruling class of his day. The left-hand light shows Oswald, King of Northumbria from 634 until his death in 642 and venerated as a saint.

The right-hand light shows the Venerable Bede, a monk and scholar who lived at the Abbey Church of Saint Peter and Saint Paul, Monkwearmouth. He is best known as the author of *The Ecclesiastical History of the English People* completed in about 731. This work, first to use the AD dating system, is our primary source for understanding the beginnings of the English people and the coming of Christianity.

The window commemorates the Revd William David Abbott who lived in the parish as local organising secretary of Society for Promoting Christian Knowledge (SPCK), an Anglican mission organisation. He was commissioned as an Army Chaplain on 5 June 1917, arrived in France on 7 August 1917 and died of pneumonia at N^o 5 Stationary Hospital, Dieppe on 3 December 1918.

Window N^o 11

This two-light window is the second of the pair with a Northumbrian theme.

The left-hand light, designed by Frederick Eden in 1931, shows St Hilda of Whitby (c.614-680), the founding abbess of the monastery at Whitby and an important figure in the conversion of England. She was abbess at several monasteries and recognized for the wisdom that drew kings to her for advice. Her prestige and that of the monastery at Whitby is reflected in the holding there of the Synod of Whitby in 664. This meeting of bishops and nobles is seen as pivotal to the history of the Church in England. It ruled that the date of Easter should be calculated according to the customs of the Roman Church, rather than the customs practised by Celtic Christianity represented by the Abbey of Iona, an important step in the eventual Romanisation of the church in England.

The right-hand light, designed by Geoffrey Webb in 1944 and signed with his initials and spider's web emblem, commemorates the brothers Desney Clifford Walter and Gerald Henry Charles Watkins, killed on active service in 1943. It has the title **St Cædmon** and depicts Cædmon, the earliest English poet whose name is known, but who is not regarded

as a saint. An Anglo-Saxon who cared for the animals at Whitby Abbey during the abbacy of St. Hilda, he was originally ignorant of “the art of song” but learned to compose one night in the course of a dream, according to the 8th-century historian Bede. He later became a zealous monk and an accomplished and inspirational Christian poet.

6 The Memorial Chapel

After the end of the First World War it was decided to create a memorial chapel at the west end of the south aisle. This was designed by the church’s architect, W C Hardisty, and dedicated on 22 April 1922 by the Rev Stanley Farbridge, an Army Chaplain during the First World War and Assistant Curate at St Chad’s.

The main feature of the memorial is the reredos above the altar in the form of a triptych with two wooden panels bearing the 102 names of the fallen, and the centre formed by a double-light painted window, Window N^o 12. Beneath the window is an oak plaque inscribed *TO THE GLORY OF GOD AND IN MEMORY OF THE MEN FROM THIS PARISH WHO GAVE THEIR LIVES FOR THIS COUNTRY, 1914–1918*.

After the Second World War a new memorial altar inscribed with the names of the fallen was dedicated on 7th November 1948. On the altar are two silvered metal candlesticks, inscribed *JOHN BURGESS, JUNE 4th, 1915*.

Window N^o 12

This two-light window, another Burlison & Grylls design from 1926, shows in one light the figure of Christ, crowned as King, and dressed in royal robes, and in the other a knight kneeling before him. The Parish Magazine of the time says that the background of a peaceful English landscape was suggested by Rupert Brooke’s sonnet *The Soldier*:

“If I should die, think only this of me:
That there’s some corner of a foreign field
That is forever England”.

Brooke died on a hospital ship in April 1915 and remained the most popular poet of the Great War until the 1930s and the rise of those we now think of as the War Poets.

7 The Baptistry and the West End

This section describes the Baptistry, the part of the church where baptisms take place, and the windows at the west end of the church.

Baptism is the Christian rite of admission into the Church. The Gospels report that Jesus was baptised by John the Baptist — a historical event to which a high degree of certainty can be assigned. Baptism for babies and children is often called a Christening. In this service parents thank God for His gift of life, make a decision to start their child on a journey of faith which godparents promise to help and support. The church also promises to welcome the child and to pray for the family.

Window N^o 13

Like Window N^o 5, this depicts the Annunciation of the Blessed Virgin Mary and was given in memory of Sister Mary (Strickland) who died on 16 December 1916. The then Rector, the Revd Ernest Ward, had married Emily Sarah Strickland and the Strickland family made several gifts to the church.

Window N^o 14

This two-light window depicts Noah and St John the Baptist, who are seen as having particular relevance to baptism. According to 1 Peter 3.20–21: “God waited patiently in the days of Noah, during the building of the ark, in which a few, that is, eight people, were saved through water. And baptism, which this prefigured, now saves you . . . ”.

Window N^o 15

This two-light window, designed by Burlison and Grylls in 1918 showing St Katherine and St Margaret, was given in memory of Katherine Strickland who died on 13 June 1914, which possibly explains the unusual spelling of the saint's name.

There are several St Catherines but St **K**atherine usually refers to Catherine of Alexandria. According to tradition, she was a Christian saint and virgin martyred in the early 4th century at the hands of the pagan emperor Maxentius. According to the many stories about her, she was both a princess and a noted scholar, who became a Christian around the age of fourteen, and converted hundreds of people to Christianity. She gave her name to the Catherine Wheel because of the way she was killed.

St Margaret of Scotland, born in Hungary c.1045, married Malcolm III of Scotland c.1070. She was a pious woman and among many charitable works was a ferry across the Firth of Forth for pilgrims travelling to Dunfermline Abbey. This gave the towns of South Queensferry and North Queensferry their names. She also instigated religious reform, striving to make the worship and practices of the Church in Scotland conform to those of Rome.

The Font

Appropriately, the baptistry and font were gifts from the children of the parish. It is said that buried beneath the font is an old font from St Philip's Church, Hulme. The story goes that, at the time St Chad's was being built, St Philip's was given a new font and the Rector of St Chad's was asked to incorporate the old one into the new church building so it was buried to form part of the foundations of the baptistry.

The foundation stone

Behind the font is the foundation stone laid by Lord Egerton on 8 September 1906. It is inscribed *To the Glory of God and in Honour of a Great Missionary Bishop, St Chad.*

Window N^o 16

The final window on this tour of the church was designed by Yolande Friedlander in 1951 and depicts two Archbishops of Canterbury, St Augustine and St Theodore of Tarsus.

Augustine of Canterbury was a Benedictine monk who became the first Archbishop of Canterbury in the year 597. He is considered the 'Apostle to the English' and a founder of the English Church. Augustine was the prior of a monastery in Rome when, in 595, Pope Gregory the Great chose him to lead a mission to Britain.

Theodore of Tarsus, although born in Tarsus in modern-day Turkey, was the eighth Archbishop of Canterbury (668–690), best known for his reform of the English Church and the establishment of a school in Canterbury. This still exists as The King's School, claiming to be the oldest continuously-operating school in the world. Theodore died at the remarkable age of 88, having been archbishop for twenty-two years, and was buried in Canterbury at St Peter's Church. His grave can still be seen.

Acknowledgements from Leslie Fletcher

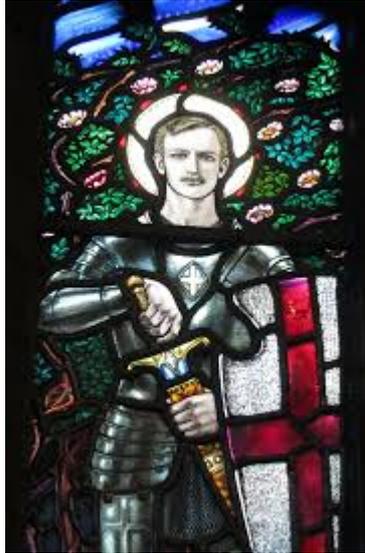
I have only been able to compile this guide because so much material has been provided in print by past and present members of the congregation:

- *St Chad's Church, Ladybarn, Manchester* by the late R. P. Watts;
- *St Chad Ladybarn, 1900–75* by the late Ian Mitchell;
- *The Story of a Parish and its People* by Robert Nicholls, now sadly out of print though there is an abbreviated version on the parish website;
- *Ladybarn Men: In Memory of the men of St Chad's Ladybarn, Manchester who gave their lives in The Great War 1914 – 1918* by John Davies, available from the church free of charge, supported by the Heritage Lottery Fund;
- Several anonymous pamphlets created for special occasions.

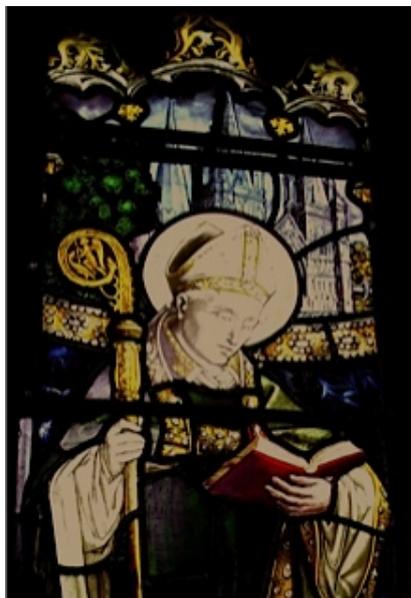
I have followed up many of the sometimes tantalising references by Internet searches, which have thrown up further absorbing information. What has surprised me most in bringing together all this information are the contributions to the church building by artists and craftsmen of national renown such as Karl Parsons and Herbert Reed.

8 A last look at the church

This is a last look at the church, particularly its memorable stained-glass windows.



Detail of the Sawers Scott Memorial Window.



Detail of the window depicting St Chad.