A THEATRE FOR THE SOUL

ST. GEORGE’S CHURCH, JESMOND:
THE BUILDING AND CULTURAL RECEPTION
OF A LATE-VICTORIAN CHURCH

NEIL MOAT

A THESIS SUBMITTED IN TWO VOLUMES
FOR THE
HIGHER DEGREE OF DOCTOR OF PHILOSOPHY

SCHOOL OF ARCHITECTURE, PLANNING AND LANDSCAPE
FACULTY OF HUMANITIES AND SOCIAL SCIENCES
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A Theatre for the Soul

St. George’s Church, Jesmond:
The Building and Cultural Reception of a late-Victorian church

Neil Moat

Abstract:

St. George’s church (Osborne Road), Jesmond, Newcastle-upon-Tyne (1885-1891), is a Grade-I listed building, notable for its ambitious scale, unity of conception, and the quality and elaboration of its interior decoration. Commissioned and furnished in its entirety by the influential Tyneside ship-builder Charles Mitchell (1820-1895), a senior partner in the powerful armaments and engineering conglomerate of Sir W.G. Armstrong, Mitchell & Co., St. George’s was the *magnum opus* of the little-known architect and artist-craftsman Thomas Ralph Spence (1845-1918). Although recognised from the first as a significant artistic achievement, and despite Sir Nikolaus Pevsner’s high estimation of the church – ‘Very restrained in the details… expensive and tasteful decoration, very progressive in style for its date… Arts and Crafts approaching *Art Nouveau*’ – Spence’s masterpiece has not to date received anything like an extended analysis.

The present study aims to re-evaluate the significance of the church, primarily in the light of recent readings in late-Victorian ecclesiology and the cultural context of North-East England. The study also collates and analyses for the first time much of the extensive archival material – including important documentation previously unavailable – correlating this with a close reading of the built fabric and with reference to local artisanal and industrial practice.

St. George’s offered a fresh paradigm for Anglican church-building in the North-East of England, embodying the hopes of a newly established diocese, in one of the fastest growing industrial conurbations of late-nineteenth century Britain. It was, appropriately, the first large-scale demonstration of the aims of the newly founded Art Worker’s Guild, and of the latest ideas stemming from ‘new art’ designers on the Continent. More so than their ‘display’ houses, Mitchell’s church signalled the cosmopolitan interests yet fiercely regional pride of Armstrong’s men, one of the most significant (and controversial) groupings of late-Victorian industrialists.
A Theatre for the Soul
Volume II
Illustrations
Catalogues
Neil Moat
# Volume I

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Photo: the author, December 1991

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Photo: the author, March 1996

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Photos: the author, November 2002 (photomontage June 2010)

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Photo: the author, March 1992

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Photo: the author, November 2002

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Photos: the author, December 1991 (photomontage June 2009)

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Photo: the author, November 1989 and March 1996 (photomontage June 2009)

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Photo: the author, November 2002 (two disfiguring mending leads have been digitally removed)
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Photo: the author, July 1995

St. George’s church, Jesmond; oblique view into the chancel. Photographed by William Parry (of South Shields), c.1890.

Photo: Northumberland Record Office

St. George’s church, Jesmond; St. Paul, detail of western stained glass window of south aisle (detail of Pl.7), 1888.

Photo: the author, November 1989

St. George’s church, Jesmond; detail of one of ten stained glass windows in the north aisle (sixth from east), 1888.

Photo: the author, March 1996


Photo: the author, November 2002

St. George’s church, Jesmond; detail of ‘vitreous’ mosaic floor panel in the nave, 1888.

Photo: the author, November 2002
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Photo: the author, July 1995
Abbreviations adopted in the text (in alphabetic order):

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<th>Abbreviation</th>
<th>Description</th>
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<tbody>
<tr>
<td>A</td>
<td>The Artist (periodical)</td>
</tr>
<tr>
<td>AA</td>
<td>Archaeologia Eeliana (Journal of the Society of Antiquaries, Newcastle-upon-Tyne)</td>
</tr>
<tr>
<td>AC</td>
<td>Arts and Crafts Exhibition Society (exhibition catalogues)</td>
</tr>
<tr>
<td>AH</td>
<td>Architectural History (Journal of the Society of Architectural Historians of Great Britain)</td>
</tr>
<tr>
<td>A</td>
<td>The Art Journal (periodical)</td>
</tr>
<tr>
<td>AR</td>
<td>The Architectural Review (periodical)</td>
</tr>
<tr>
<td>AWG</td>
<td>Art Workers’ Guild</td>
</tr>
<tr>
<td>B</td>
<td>The Builder (periodical)</td>
</tr>
<tr>
<td>BA</td>
<td>The British Architect (periodical)</td>
</tr>
<tr>
<td>BN</td>
<td>The Building News and engineering journal (periodical)</td>
</tr>
<tr>
<td>BQ</td>
<td>Bills of Quantities (May 1886) re. St. George’s church, Jesmond</td>
</tr>
<tr>
<td>DAS</td>
<td>Journal of the Decorative Arts Society: 1850 to the present</td>
</tr>
<tr>
<td>DBA</td>
<td>Dictionary of British Architects (R.I.B.A.)</td>
</tr>
<tr>
<td>DNB</td>
<td>Dictionary of National Biography</td>
</tr>
<tr>
<td>DSA</td>
<td>Dictionary of Scottish Architects [online resource]</td>
</tr>
<tr>
<td>E</td>
<td>The Ecclesiologist (Journal of the Ecclesiological (late Cambridge Camden) Society)</td>
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<tr>
<td>JAH</td>
<td>Journal of the Society of Architectural Historians (U.S.A.)</td>
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<td>JCE</td>
<td>Jesmond Church Extension scheme: Minute Book (1886-1890)</td>
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<td>JSG</td>
<td>Journal of Stained Glass (Journal of the British Society of Master Glass Painters)</td>
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<td>M1-2</td>
<td>Charles Mitchell Esq. personal ledgers no.1 and/or 2 (1880-90)</td>
</tr>
<tr>
<td>MA</td>
<td>The Magazine of Art (periodical)</td>
</tr>
<tr>
<td>MC</td>
<td>The Monthly Chronicle of North Country Lore and Legend</td>
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<tr>
<td>NCL</td>
<td>Newcastle Central Library</td>
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<tr>
<td>NDC</td>
<td>Newcastle Daily Chronicle (newspaper)</td>
</tr>
<tr>
<td>NDJ</td>
<td>Newcastle Daily Journal (newspaper)</td>
</tr>
<tr>
<td>NRO</td>
<td>Northumberland Record Office (now Woodhorn Museum, Ashington, Northumberland)</td>
</tr>
<tr>
<td>NWC</td>
<td>Newcastle (Weekly) Courant (newspaper)</td>
</tr>
<tr>
<td>ODNB</td>
<td>Oxford Dictionary of National Biography (OUP) [online resource]</td>
</tr>
<tr>
<td>SGPM</td>
<td>St. George’s Parochial Monthly (former parish magazine of St. George’s Jesmond)</td>
</tr>
<tr>
<td>TWA</td>
<td>Tyne &amp; Wear Archives (now Discovery Museum, Blandford House, Newcastle-upon-Tyne)</td>
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Conventions adopted in the text:

Illustrations (prefixed by Arabic numerals) and catalogue items (prefixed by Roman numerals) are referenced in the text in [bold].

The North-East region of England is here taken to encompass the historic (i.e. pre-1974) counties of Northumberland, Durham, and the extreme northern section of the North Riding of Yorkshire. In a narrower sense, where the context specifically demands, the term should be understood as applying to the coastal strip between Blyth (Northumberland), south to Newcastle and almost to Scarborough (North Yorkshire), which during the period covered by this study, functioned very much as a single socio-economic unit, despite straddling several different county administrations.

Biblical quotations are taken from the Authorised King James (1611) version.

For ease of comparison between original documents:
All measurements are in Imperial units; i.e. miles, feet and inches.
Monetary units are pre-decimal; i.e. pounds sterling, shillings and pence.
On maps and plans, north is at the top of the page (and east to the right), unless otherwise specified.

A Faculty in the Church of England is a legally constituted dispensation to undertake alterations or additions to a licensed place of worship. Currently, in the Diocese of Newcastle, historic faculty papers are deposited with the Northumberland Record Office, whose up-dated (online) catalogue prefixes the former faculty number (derived from the cumulative register operated by the Diocesan Registry) with the designation DN/E/8/2/2/... The latter form is used throughout this study, followed by the date when the faculty was issued, and the name of the parish.

The terms Chairman, Churchman, etc., are adopted, as reflecting the male-dominated values of the period under study. They should not be understood as necessarily condoning the use of such heavily gendered terminology today.
Part One: Illustrations

1. ‘On Going to Church’

1.1: Osborne Road, West Jesmond (Newcastle-upon-Tyne); west side, looking north from the junction with Acorn Road towards St. George’s church tower. Photographed c.1910.

Photo: Newcastle Central Library

1.2: St. George’s church, Jesmond (Newcastle-upon-Tyne); church, parochial hall (right) and vicarage (left), viewed from Osborne Road. Photographed by William Parry (of South Shields), c.1890.

Photo: Newcastle Central Library

1.3: St. George’s church, Jesmond; the church and vicarage viewed from Osborne Road. Photographed c.1895.

Photo: Newcastle Central Library

1.4: St. George’s church, Jesmond; the church and parochial hall (right) viewed from Osborne Road. Photographed late in 1889 (following completion of the extension to the parochial hall).

Photo: Newcastle Central Library

1.5: St. George’s church, Jesmond; exterior view of the baptistery. Photographed by William Henry Collins (b.1875), 1893.

Photo: John Robert Nixon Kerss collection

1.6: St. George’s church, Jesmond; the wrought-iron gates to the church porch. Designed by T.R. Spence (1845-1918); executed by Alfred J. Shirley (c.1848-1912), 1887.

Photo: the author, July 1995

The text bar on the gates reads Omnia Fiant // ad Gloriam Dei [Let all things be done to the Glory of God].

1.7: St. George’s church, Jesmond; interior looking west as completed. Photographed by William Parry (of South Shields), c.1890

Photo: Newcastle Central Library

1.8: St. George’s church, Jesmond; interior looking east as completed. Photographed c.1903.

Photo: Newcastle Central Library.

1.9: St. George’s church, Jesmond; the sanctuary as completed. Photographed by William Henry Collins (b.1875), 1893.

Photo: John Robert Nixon Kerss collection

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2 © <robs.north@virgin.net> [accessed May 2011].
A Theatre for the Soul: Volume II


Photos: Philadelphia Museum of Art (Library)

1.14: Jesmond Towers (Newcastle-upon-Tyne); detail from one of three summary sheets of plans and elevations for the South Lodge, giving access to Osborne Road. Inscribed below right Aug 30th // 1882 // T.R. Spence // Architect // 25 Blackett St. // N.C. Ink and colour washes.

Photo: Tyne & Wear Archives

1.15: Jesmond Towers (Newcastle-upon-Tyne); the south lodge as executed, 1882-3. Red-brick with sandstone dressings. Photographed c.1920.

Photo: Newcastle Central Library

1.16: *Tudor Lodge* (present no. 98 Osborne Road), Jesmond; detail from one of three summary sheets of plans and elevations; September 1887. Inscribed top of sheet VILLA N°.1 for R. BURDON SANDERSON ESQ. // OSBORNE ROAD NEWCASTLE-ON-TYNE and in lower right corner T.R. Spence // Architect // 30 Berners Str W // London. Ink and coloured washes.

Photo: Tyne & Wear Archives

1.17: *Highfield* (present no. 100 Osborne Road), Jesmond; detail from one of two summary sheets of plans and elevations; September 1887. Inscribed top of sheet VILLA No 2 // R. BURDON SANDERSON ESQ. and in lower right corner T.R. Spence // Archt // 39 Berners Str W // London. Ink and coloured washes.

Photo: Tyne & Wear Archives

1.18: *Tudor Lodge* (present no. 98 Osborne Road), Jesmond; street (west) front as at present. Red-brick, inset with moulded terracotta panels, and sandstone.

Photo: the author, December 2008

1.19: *Highfield* (present no. 100 Osborne Road), Jesmond; street (west) front as at present. Red-brick, inset with moulded terracotta panels, and timber detailing (the original brick tiling has been replaced by modern pan-tiles).

Photo: the author, December 2008

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3 Ibid.
5 TWA, Newcastle Building Control Records T186/12254 Tudor Lodge (Sept. 1887), for R. Burdon-Sanderson Esq.
6 TWA, Newcastle Building Control Records T186/12217 Highfield (Sept. 1887), for R. Burdon-Sanderson Esq.
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A GOOD PRINCE. An Article by Max Beerbohm

THE EYES OF PRIDE. A Story by Ernest Dowson

THE THREE MUSICIANS. A Poem by Aubrey Beardsley (illustrated)

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SEA-MUSIC. A Poem by Mathilde Blind

A GOLDEN DECADE IN ENGLISH ART. An Article by Joseph Pennell (illustrated)

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IMPENITENT ULTIMA. A Poem by Ernest Dowson

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OY CRITICISM AND THE CRITIC. An Essay by Selwyn Image

THE WANDERERS. A Poem by Arthur Symons

UNDER THE HILL. A Romantic Story by Aubrey Beardsley (Chapters I, II and III, illustrated by the Author)

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THE THREE MUSICIANS. By Aubrey Beardsley

TALPIECE

LA PARISIENNE. By Louis-Occy

THE BARRIERS. By Aubrey Beardsley

THE MOSKA. By W. Rothenstein

CHLOE. By W. Rothenstein

THE OLD CHAIST. By E. Sandys

HAROLD from Once a Week

A DRAWING by J. McNeill Whistler. Reproduced from Once a Week

CARTICATURE OF MR. BEERBOHM TREE. A Wood-Engraving after the Drawing by Max Beerbohm

THAULD: THE NORWEGIAN PAINTER AND HIS FAMILY. After the Oil-Painting by Jacques L. Blanche

A HEAD. After a Crayon Drawing by J. Lennex (printed in sanguine)

THE FLYING ASS: A Scene from Voltaire's La Diable. Reproduced in halftone from an Etching by W. Rothenstein

THE ABRE

THE TOILET... By Aubrey Beardsley

THE FRUIT-BEAREERS... By Aubrey Beardsley

A LARGE CHRISTMAS CARD

The whole of the Reproductions in this Volume, in line and halftone blocks, and the two wood engravings, are by MR. PAUL NACHMANN.
Part One: Illustrations

2. Personalities


Photo: Northumberland Record Office

2.2: Somerset Edward Pennefather (1848-1917); second vicar of Jesmond (1882-89) and first vicar of St. George’s church, Jesmond. No date.

Photo: Vicar, Wardens and Parochial Church Council of Jesmond Parish Church


Photo: Tyne & Wear Archives

2.4-5: Title (left) and end-page (right) of William Gray’s Chorographia or A Survey of Newcastle upon Tyne (1649). This edition published 1883 by Andrew Reid (Newcastle) with typeface and vignettes by Joseph Crawhall II (1821-96), and dedicated to Charles Mitchell ‘in friendly remembrance of an earnest endeavour to promote the cause of art in Newcastle’.

Photo: Crawhall collection (Special Collections, Robinson Library), Newcastle University

2.6: Charles William Mitchell (1855-1903). Drawn by the artist Thomas Eyre Macklin (1863-1943), signed and dated 1903.

Photo: Literary and Philosophical Society of Newcastle-upon-Tyne

2.7: Hypatia (1885) by C.W. Mitchell; exhibited Grosvenor Gallery, London, 1885 (cat.111).

Laing Art Gallery, Newcastle-upon-Tyne (Tyne & Wear Museums)


Photo: Roger F. Vaughan collection

2.9: Sir William and Lady Armstrong photographed at a ship launch. As the naval uniforms are Chilean, this may have been the Esmeralda, launched at Low Walker, 6 June 1883.

Photo: Newcastle Central Library

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2 TWA Vickers Armstrong Coll. 1027-383.
2.10: Sir Andrew Noble (1831-1915), as Chairman of Sir W.G. Armstrong, Whitworth & Co., photographed with the elder foremen of the Elswick works. No date.

Photo: Newcastle Central Library

2.11: ‘Cragside’ house (before the trees grew up), Rothbury, Northumberland. Designed 1870-2 (extended 1872-7 and 1883-5) by Richard Norman Shaw (1831-1912), around an earlier core (1863). Photographed 1893 by William Henry Collins (b.1875).

Photo: John Robert Nixon Kerss collection


Photo: Tyne & Wear Archives

The early nineteenth century core is at centre and left (grouped around the studio tower); the substantial additions (1883-5) by T.R. Spence (1845-19180), including the large picture gallery, can be seen at right.

2.13-14: (top) ‘Jesmond Towers’ (south front), Jesmond, Newcastle-upon-Tyne, and (below) detail of same. No date, probably c.1886, i.e. shortly after the alterations of 1883-5.

Photo: Tyne & Wear Archives

The earlier nineteenth century wing is at right, Spence’s picture gallery and library at far left. Standing against the bay window (added by T.R. Spence to the east wing drawing room), are (left to right), Charles and Charles William Mitchell, Capt. and Mrs. Andrew Noble.

2.15: Henry Frederick Swan (1842-1908), photographed with his second wife, Kate Isabel, née Dawes (1850-1933), and children. No date.

Photo: Terence Sancroft Baker

2.16: ‘North Jesmond’ house (south front), Jesmond, Newcastle-upon-Tyne. No date, probably c.1886.

Photo: Tyne & Wear Archives

The core of the earlier nineteenth century house can be made out behind the wings, porch and attics added c. 1870, probably by Thomas Oliver junr. (1824-1902).

2.17: Thomas Ralph Spence (1845-1918), architect, artist and art-decorator. No date, probably c.1890.

Photo: Art Workers’ Guild

© <robs.north@virgin.net> [accessed May 2011].

TWA, old accession cat. 604/57, Particulars and conditions of sale, Jesmond Towers (Messrs. Atkinson & Garland auctioneers, Newcastle-upon-Tyne, Sept. 1910) [the sale proved abortive].

Ibid.
2.18: The Entertainment Committee of the A.W.G. (minus the philosophie chaps) Shrove Tuesday MCMIII.

Photo: Art Workers’ Guild

The Committee in charge of the entertainments at the Annual Shrove Tide Revels of the Art Workers’ Guild. The sculptor George Frampton (1860-1928) is in the chair, the artist William Strang (1859-1921) to his immediate left, the architects Charles Harrison Townsend (1850-1928) and Francis William Troup (1859-1941) at the extreme right. The artists Frederick Marriott (1860-1941) and Thomas Ralph Spence (1845-1918) – with cigarette – sit at Frampton’s feet.

2.19: and the same Entertainment’s Committee in full session.

Photo: Alan Crawford and the Art Workers’ Guild

2.20: John Dando Sedding (1838-91), architect and art-worker. No date.

Photo: Architectural Review, 1897-8

2.12: Alfred James Shirley (c.1848-1912), art metalworker. No date, probably c.1890.

Photo: Art Workers’ Guild


Photo: Academy Architecture and Architectural Review, 1898

As installed in the north aisle of the church, Charles Mitchell’s name was overlaid in gilt-bronze letters upon the slab of lapis.

2.23: St. George’s church, Jesmond; Capital and Corbel, by George Frampton, A.R.A. Detail from the Mitchell memorial tablet.

Photo: The Studio, 1897


Photos: the author, November 2002

The seated figures are emblematic of (top, left to right), St. Andrew (Scotland), Energy and Charity; (below, left to right) Charity, Science and St. George (England).

CHOROGRAPHIA,
OR
A Survey of
NEWCASTLE
UPON TYNE:
16
M.DCCC.X..XXXIII.

Impress'd by ANDREW REID.

Adorn'd with Sculptures.

Andrew Reid, Newcastle upon Tyne.

2.5

2.4
Part One: Illustrations

3. Maps

3.1: Detail of Scale 1:500 OS Maps for West Jesmond (Newcastle-upon-Tyne), 1894-6.

© Ordnance Survey and Newcastle Central Library

Showing the relative positions of St. George’s church (top) the parochial hall (right), ‘church field’ (centre) and vicarage (left).

3.2: Detail of Scale 1:500 OS Maps for West Jesmond (Newcastle-upon-Tyne), 1894-6.

© Ordnance Survey and Newcastle Central Library
Editing: the author, February 2011

The limits of the previous illustration are indicated in heavy outline (lower right). The shading shows the extent of the Jesmond Towers estate at the death of Charles Mitchell (1895). The arrowed-line marks the course of Osborne Road. The following buildings are marked in bold: SG St. George’s Church; P Eldon House (the former vicarage); M Jesmond Towers (Mitchell); S North Jesmond House (Swan); N Jesmond Dene house (Noble)

3.3: Detail of Scale 1:10,560 OS Maps for Jesmond and the Barras Bridge (Newcastle-upon-Tyne), 1864.

© Ordnance Survey and Landmark Information Group
Editing: the author, February 2011

The limits of the previous illustration are indicated in heavy outline (lower right). The light shading shows the extent of the Burdon-Sanderson estate (prior to housing development), the heavier shading the Jesmond Towers estate as acquired by Charles Mitchell, 1869. The arrowed-line marks the future course of Osborne Road. The course of the Ouse Burn (Jesmond Dene) can be followed at right. The following buildings and sites are marked in bold: M Jesmond Towers (Mitchell); LA Jesmond Dean house (Lord Armstrong); JPC Jesmond Parish Church; ST St. Thomas’ church, Barras Bridge; NJEx site of Newcastle Royal Jubilee Exhibition (1887), on the southern extremity (Bull Ring) of the Town Moor.

3.4: Detail of Scale 1:500 OS Maps for West Jesmond (Newcastle-upon-Tyne), 1894-6.

© Ordnance Survey and Newcastle Central Library
Editing: the author, February 2011

[Cf. 3.2 above]. Diagram illustrating the development of the Jesmond Towers park boundaries during the occupancy of Charles Mitchell Esq, 1869-95, and in relation to St. George’s Church, Vicarage and Parochial Hall.

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1 Image produced from the www.old-maps.co.uk service with permission of Landmark Information Group Ltd. and Ordnance Survey.

3.5: Detail from Reid’s *New Plan of Newcastle-upon-Tyne and Gateshead. Reduced from the Actual Survey of the Borough Engineer* (Newcastle-upon-Tyne, Andrew Reid), 1879. Original scale, six inches to one mile.

© Newcastle Central Library

A loop of the river Tyne crosses the lower half of the plan, joined by the course of the Ouse Burn at far right. Newcastle occupies the north river bank, Gateshead facing on the south. The following buildings and sites are marked in bold: **JPC** Jesmond Parish Church; **ST** St. Thomas’ church, Barras Bridge; **NJEx** site of Newcastle Royal Jubilee Exhibition (1887); **SN** St. Nicholas’ church (and future cathedral).

3.6: Detail of Scale 1:2500 OS Maps for West Jesmond (Newcastle-upon-Tyne), 1919.

© Ordnance Survey and Alan Godfrey Editions

[Cf. 3.2 above]. The following buildings are marked in bold: **SG** St. George’s Church; **M** Jesmond Towers (Mitchell); **S** North Jesmond House (Swan); **N** Jesmond Dene house (Noble); **LA** Jesmond Dean house (Lord Armstrong). The Jesmond Towers estate is beginning to be parcelled out for housing development, whilst villas developments are overtaking Lord Armstrong’s land, north and east of the church.

3.7a-b: Detail from Guthrie’s *River Tyne Improvement. Chart of the River Tyne from the Sea to Wylam... 1880.*

Editing: the author, February 2011

3.7a from Wylam, past Newcastle to Low Walker; 3.7b from Low Walker, past Wallsend to the harbour ports of North and South Shields. The Tyne Piers can be seen extending seawards, at only half their final length. Note that there is no river crossing below Newcastle. The following sites are marked in bold: **AM** the Elswick works of Sir W.G. Armstrong & Co.; **CM** the Low Walker shipyard of Charles Mitchell & Co.

3.8: Detail of Scale 1:10,560 OS Maps for Walker and Low Walker (below Newcastle-upon-Tyne), 1864.

© Ordnance Survey and Landmark Information Group

Editing: the author, February 2011

The Walker and Low Walker district just prior to Sir W.G. Armstrong & Co.’s link-up with the Low Walker shipyard of Charles Mitchell & Co., the latter marked **CM** in bold. Away from the ironworks, alkali manufactories and shipyards on the river frontage, the district remains largely rural, with Christ Church (Walker parish church) placed amongst fields on the edge of the settlement.

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3 Godfrey, A.: *Old Ordnance Survey Maps: Tyneside Sheet 4: Jesmond* (Gateshead-on-Tyne, 1985)
5 Ref. note 21.
3.9: *Bird’s Eye View of the Royal Jubilee Exhibition Buildings, Newcastle-upon-Tyne.*
Engraving, 1887.

Photo: Newcastle Central Library

The view is of the eastern frontage of the exhibition buildings, looking westwards over the Town Moor towards the city. The Fine Art section is the central of the three pavilions at extreme left. At right, the pleasure grounds include scale-models of a working colliery and the medieval Tyne Bridge (crossing the lake).

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West Jesmond: c.1895
the Jesmond Towers and
North Jesmond House estates
in relation to St. George’s church
and Osborne Road

Composite based on 1:500 Scale OS Maps, 1894-96
© Ordnance Survey and Newcastle Central Library

3.2
Jesmond Towers Estate (including North Jesmond House), West Jesmond, Newcastle-upon-Tyne

Diagram illustrating the development of the park boundaries during the occupancy of Charles Mitchell Esq., 1869-1895, and in relation to St. George’s Church, Vicarage and Parochial Hall

Composite based on 1:500 Scale OS Maps, 1894-96
© Ordnance Survey and Newcastle Central Library

3.4
Part One: Illustrations

4. Thomas Ralph Spence (1845-1918) and his work


Photo: the author, August 1987

4.2-3: Holy Trinity church, Aldershot, Hampshire; Sara Frances Bateman memorial window. The Gateshead Stained Glass Company (i.e. Sowerby & Co.), c.1881-21 (4.2 full view and 4.3 detail of head of centre light).

Photo: the author, October 1992

The ornamental detailing was designed by T.R. Spence, the figures by Arthur Hardwick Marsh (1842-1909). The latter makes extensive use of Sowerby’s ‘patent’ interleaved glass.

4.4-5: Monton Unitarian church, Monton Green, Eccles, Greater Manchester; Edmund Leigh memorial window; 4.4 detail of figure scene; 4.5 detail of head of a single light. The Gateshead Stained Glass Company (i.e. Sowerby & Co.), c.1881-2

Photo: the author, August 1995

This very large four-light window was well received by the critics.2 As with the Aldershot window, the figure panels were designed by Marsh (incorporating interleaved glass) and the ornamental detailing by Spence.


Photos: National Library of Scotland, Edinburgh3

4.8: Jesmond Towers (Newcastle-upon-Tyne); detail of stencilled dado frieze (one section of an ABAB... repeating pattern). T.R. Spence, c.1880-2.

Photo: the author, December 1983

Part of the decoration of the former dining room. Following the 1883-5 extensions, this room became a ‘large drawing room’, and the frieze was hidden behind panelling (see below). The panelling was removed in 1983, and the frieze uncovered and conserved.

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1 Pottery and Glass Trades Review, 1 April 1882, p.347.
2 Pottery and Glass Trades Review, 2 Jan. 1882, p.41; also ‘At the Art and Industrial Exhibition, Manchester – II’ in BA, 3 Nov. 1882, pp.519-20 (520); ‘A Stained Glass Window’ in BA, 15 Dec. 1882, p.597 + illus.
3 National Library of Scotland (Edinburgh), Mas. 4 63. 8vo.
4.9: Jesmond Towers (Newcastle-upon-Tyne); the ‘large drawing room’. Photographed by Bedford Lemere & Co., 1888.

Photo: English Heritage (National Monuments Record)

Part of the early-nineteenth century house, the room was redecorated by Spence in 1883-5. A newspaper account of the period describes the Aesthetic decorative scheme: ‘The decoration of the apartment is a scheme of white and yellow. The walls, to the height of 4ft., are lined with a richly-panelled dado, finished in white enamel; above the dado, the walls are painted and decorated in a delicate yellow or primrose colour, with a highly ornamented frieze. This has been Mr. Spence’s special care, and the place is a perfect gem’.4


Photo: Newcastle Central Library

The marble and bronze sculpture in the bay window is a reduced version of The Falconer, a famous group by George Simonds (1843-1929).6


Photo: Newcastle Central Library

The large marble statuary group is George Simonds’ Dionysos (op.119, 1878-9), carved in Rome and acquired by Charles Mitchell for £1525-0-0 after its exhibition at the Royal Academy in 1880.7 Note that the wall coverings were changed between this and the preceding photograph.


Photos: the author, August 2003 (photomontage May 2010)


Photo: the author, August 2003


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5 Reproduced from TWA old accession register 604/57, Jesmond Towers sale catalogue (Messrs. Atkinson & Garland, Newcastle-upon-Tyne, 20 Sept. 1910) [the sale proved abortive].
6 NRO, 497/A2 Charles Mitchell ‘Notebook No.1’, p.28, Falconer @ £425-0-0. Probably Simonds’ op. 111 (1876), apparently commissioned by Mitchell directly from Simonds. I am grateful to the late H. Godwin Arnold for sharing his researches into George Simonds’ northern patrons.
7 Mitchell ledger no. 1, folio 31, Furniture and Moveable Property, three instalments (6 Mar., 30 Aug. & 16 Oct. 1880), 2 @ £500 and 1 @ £525, To George Simonds, Art Works; also NRO, 497/A2 Op.cit., p.28. I am grateful to the late H. Godwin Arnold for sharing his researches into George Simonds’ northern patrons.
4.15: *A Sign by T.R. Spence*, i.e. 4.14 as hung outside the Rathbone Place (London) showroom of Shirley & Co. (and office of T.R. Spence).

4.16: *Entrance Gate to Jesmond Towers, Newcastle-on-Tyne. By T.R. Spence*. These were the gates to the South Lodge [cf. 1.15]. Probably executed by Shirley & Co. (lost).


4.20: Work for the architect Basil Champneys (1842-1935):

4.20: Manchester cathedral; the high altar and reredos, 1894 (destroyed Second World War), 1894. Oak, fibrous plaster and gesso relief (*rilievo stiacciato*), coloured and gilded. Photographed by S.J. Coulthard c.1895

The remaining decoration in the hall was also designed by Spence, including the organ case, stained glass and further mosaic panels on the side-walls.
4.21-2: Work for the architect John Mckean Brydon (1840-1901):


Photo: *British Architect*, 1896


Photo: *The Magazine of Art*, 1902

The art-metalwork was executed by Messrs. Singer (of Frome).

4.23-4: Work for the architect (Sir) Aston Webb (1849-1930):

4.23: St. George’s church, St. George’s Square, Worcester; organ case, 1902.

Photo: the author, August 1991

St. George’s church, one of Webb’s finest, was built 1893-5, and the organ dedicated 1896. Webb designed the cases (a second section faces into the north transept) in 1902; the carcass was executed by Messrs. Godfrey & Collins, and the decoration by T.R. Spence.

4.24: Christ’s Hospital (Bluecoat school), Horsham (Sussex); east window of chapel (detail), 1902.

Photo: the author, December 1992

The bulk of the buildings were built 1894-6. The stained glass of the east, west and choir clerestory windows was designed by Spence, and was still in progress in 1902.

4.25-6: Work for the architect Henry Thomas Hare (1860-1921):


Photo: Rev. Steven Day, July 2009

Spence designed the terminal windows of the hall, and some of the other heraldic and emblematic windows in the college.


Photo: the author, May 1995

Spence designed the whole of the armorial and decorative glazing, which was executed by Messrs. R.E. Pearce & Co. (London).

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15 Reproduced from BA, 18 Dec. 1896, p.462 + illus.
17 I am grateful to Leslie Brinsford, historian of St. George’s church, Worcester.
4.27-9: Three of T.R. Spence’s Neoclassical easel paintings:

4.27: A *Greek Festival*. Oil on canvas, no date.

Photo: © The Bridgeman Art Library 2008 (Roy Miles Fine Paintings)

4.28: *The Song of Pheme*. Oil on canvas, no date.

Photo: © The Bridgeman Art Library 2008 (Roy Miles Fine Paintings)


Photo: *The Magazine of Art*, 1903.  

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And better is the onset
Within the banquet hall,
And many are the victims
That in the battle fall.

And Phineus, and his gentle bride,
As Perseus and his sons of stone,
Across the boundless waves glide
To Scylla, alone.
A Theatre for the Soul: Volume II
Part One: Illustrations

5. Shipbuilding and Ship Interiors

5.1-6: Shipbuilding:


   Photo: Newcastle Central Library


   Photo: Newcastle Central Library

   The SMS Panther can be seen on the stocks, one of two lightly-armed ‘torpedo-ram’ cruisers ordered by the Austro-Hungarian navy.

5.4: Launch of the SMS Panther, Elswick shipyard (Newcastle-upon-Tyne), 13 June 1885.

   Photo: Newcastle Central Library

   Lord Armstrong (1810-1900) addresses the crowds from the staging. The gentlemen in formal attire at the foot of the stairs are Henry Frederick Swan (1842-1908) and Charles Mitchell (1820-95).


   Photo: Newcastle Central Library

   The steelworks installed in 1883 are seen in the right foreground, the gun machine shops in the far distance. Note that shipbuilding continues directly on the waterfront, rather than in dedicated berths.

5.6: HMS Victoria, passing the High Level and Swing bridges, Newcastle-upon-Tyne, after her launch 9 April 1887.

   Photo: Newcastle Central Library

5.7-14: Ship Interiors:

5.7: Fore and Aft Elevations of Music and Dining Saloons, passenger steamship accommodation. Designed by the architect John Maclean Crawford (1854-1950) for Messrs. William Denny & Bros., shipbuilders (Dumbarton).

   Photo: British Architect, 1888

   Denny’s were one of the first British shipbuilders to set up a dedicated architectural department for the fitting out of their ships. This particular set of interiors was shown as a full-size model at the 1888 Glasgow International exhibition.

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1 Reproduced from ‘The Glasgow Exhibition (Ship Saloon)’ in BA, 8 June 1888, p.419-20 + illus.

Photo: National Maritime Museum ²

5.9: Interior of First Class Smoking room, SS Australia (Peninsular & Orient Steam Navigation Company), launched 1892. Photographed by Bedford Lemere & Co., 1891.

Photo: National Maritime Museum ³

This interior, designed by the architect Thomas Edward Collcutt (1840-1924), was exhibited at the Royal Naval Exhibition (2 May-24 October 1891), Chelsea Royal Hospital (London), before installation onboard ship.

5.10: The new Steamship ‘Valetta’ built for the Peninsular and Orient Steam Navigation Co.

Drawing by Thomas Raffles Davison (1853-1937), 1884.

Photo: British Architect, 1884 ⁴

Built by Messrs. Caird & Co. (Glasgow & Greenock), the Valetta was designed to accommodate 200 passengers on the Australian route. The dining saloon (left of illustration) was fitted-out in marbles by Messrs. Walker & Emley (of Newcastle). Davison’s description gives a flavour of its opulence: ‘The general surface is covered in white marble, and the coupled pilasters between the ports and at regular intervals are of veined Pavonazza marble… the paterae on the band below their necking being in red. Round the saloon runs a frieze of alternate wreaths and swag lines incised in the marble and gilded… The mantelpiece and the fire curb are of ‘emperor’s red’, the trusses between being of ‘Pavonazza’ which latter marble is also used for the clock-case above. The ceiling between the walnut beams is finished in white, with gold outlined panels; and the upholstery is a sort of green haircloth’. ⁵

5.11-2: Passenger Steamer Dining Saloon (Marble Panelling). Photograph of an unidentified ship interior (5.12 detail). No date, probably c.1885.

Photo: Tyne & Wear Archives ⁶

An extremely rare photograph of precisely the sort of interior by Messrs. Emley & Walker (later Emley & Sons) described by T. Raffles Davison above.


Photographs: National Maritime Museum ⁷

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² National Maritime Museum, Bedford Lemere collection, G10507.
³ Ditto, G10505.
⁴ ‘The ‘Valetta’ Steamship’ in BA, 22 Feb. 1884, pp.89-90 + illus.
⁵ Ibid., p.90.
⁶ TWA, old accession cat. 696/5, D.F. & A. Black papers relating to shipbuilding, including photo album.
⁷ National Maritime Museum, Bedford Lemere collection, G10873 & G10859.
Part One: Illustrations

6. Other Churches

6.1-2: St. Martin-on-the-Hill, Scarborough (Yorkshire); 6.1 interior looking east of nave, 6.2 view of sanctuary. Church designed by George Frederick Bodley (1827-1907), 1861-3; enlarged 1879; altarpiece 1890; chancel screen 1894.

Photo: Alan Barton, October 2010

6.3: Holy Angels, Hoar Cross (Staffordshire); interior of chancel looking east. Church designed by G.F. Bodley and Thomas Garner (1839-1906), begun 1872; final revisions 1907-9.

Photo: David Noble, August 2010

6.4: St. German’s, Roath (Cardiff); interior looking east into chancel. Church designed by Bodley & Garner, 1882-6; carved oak reredos designed by Cecil G. Hare (1875-1932), installed 1922.

Photo: Courtauld Institute of Art (Conway collection)

6.5: St. Agnes, Kennington (London); interior looking east as completed. Church designed by George Gilbert Scott junior (1839-97), begun 1874; completed 1888-90.

Photo: National Monuments Record (English Heritage)

6.6: Holy Trinity, Prince Consort Road, Kensington (London); reredos and sanctuary. Church designed by G.F. Bodley and Cecil G. Hare, 1901-6. Carved oak reredos designed by Bodley; carved by Laurence A. Turner (1864-1957).

Photo: Simon White, March 2008

6.7: Holy Trinity, Sloane Street, Chelsea (London); detail of choir stall fronts. Church designed by John Dando Sedding (1838-91), 1887; built 1888-90. Stalls designed by Sedding; oak carcass executed by Messrs. Trask & Sons; gilded-bronze statuary and beaten panels by Frederick W. Pomeroy (1856-1924).

Photo: Edwin Smith (1912-71)

6.8: Bay of Nave Arcade: New Church, Sloane Street [London]. Sedding’s large exhibition design, illustrating his proposals for the decorative scheme.

Photo: Builder, 1889

Each of the following artists contributed to the drawing; painted frieze by Edward Burne-Jones (1833-98); stained glass by Christopher W. Whall (1849-1924); sculpted roundels of ‘Prophets’ by Henry H. Armstead (1828-1905); statuary of ‘Apostles’ under canopies by Hamo Thornycroft (1850-1925).

6.9: Holy Trinity, Sloane Street, Chelsea (London); interior looking east.

3 Reproduced from B, 12 Oct. 1889, p.253-55 & 260 + illus. The drawing had been shown previously at the 1889 Royal Academy exhibition and then at the Second Arts and Crafts exhibition.
As completed after Sedding’s death in 1891. The vaults have been reconstructed since (and the walls whitewashed), following damage sustained during the Second World War.


Photo: Builder, 1889.

The church was built 1892-3, i.e. after Sedding’s death, to a revised design omitting the transeptal tower.

6.11-12: Two plates from Specimens of Early French Architecture, by Robert James Johnson (1832-1892); published W. Kaye (Newcastle-upon-Tyne) and W. Allan & Co. (London). 1864. 6.11 Church of S. Vincent, Senlis (Oise); 6.12 Parish church at Champagne (Seine et Oise)

Photos: Newcastle Central Library

The lithographs were drawn by the architect himself. In an unusual move for the period, Johnson endeavoured to present the buildings as he found them, without editing or restoration.

6.13: Church of Saint-Jacques-de-la-Boucherie, Paris (France); the surviving tower, built 1509-23 (the remainder of the church has been demolished).

Photo: Gordon Joly, July 2008

6.14-15: Pilgrimage church of Saint-Nicolas-de-Port (Meuthe è Meusel), Lorraine (France); built 1514-41. Two views of the interior looking east.

Photo: Courtauld Institute of Art (Conway Collection)

6.16-17: Brinkburn Priory, Rothbury, Northumberland (Augustinian, late 12th-early 13th century); 6.16 west front, 6.17 interior of nave looking east.

Photos: Courtauld Institute of Art (Conway Collection)

Restoration of the ruined buildings began 1858, and the church returned to parochial use in 1868. The restoring architect was Thomas Austin (1822-67) of Newcastle, who here avoided conjectural restoration of the fabric where physical or documentary evidence was lacking, e.g. south-western angle of the west front.

6.18: St. Thomas’ church, Barras Bridge (Newcastle-upon-Tyne); view from south-west. Church designed by John Dobson (1787-1865) of Newcastle, 1827-30. Photographed c.1890.

Photo: Newcastle Central Library

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4 ‘New Church of St. Peter, Ealing’ in B, 16 Nov. 1889, p.350 + illus.
6.19: Jesmond Parish Church (Clayton Memorial), Jesmond (Newcastle-upon-Tyne); view from south-east. Church designed by John Dobson, 1859-61. Photographed 1937.

Photo: Newcastle Central Library


Photos: the author, April 2008

6.23: St. Hilda’s church, West Cliff, Whitby (Yorkshire); perspective design, October 1885. Church designed by Robert James Johnson (1832-1892), of Newcastle-upon-Tyne; completed 1938 by Messrs. Hicks & Charlewood (Newcastle).

Photo: Building News, 1885

6.24: St. Hilda’s church, Whitby; as completed.

Photo: Amy Button, October 2008

6.25-27: St. Matthew’s church, Summerhill (Newcastle-upon-Tyne); 6.25 view from south-west. 6.27 oblique view across interior of nave, 6.26 perspective design (drawn by W.S. Hicks) of interior looking east, December 1880. Church designed by R.J. Johnson, begun 1877-80; completed to revised designs 1905.

Photos: 6.25 & 6.27 the author, June 2008

Photo: 6.26 Building News, 1880

6.28: All Saints church, Gosforth (Newcastle-upon-Tyne); view from south-east. Church designed by R.J. Johnson, 1885-6, tower completed 1897. Photographed c. 1900.

Photo: Newcastle Central Library

6.29-30: All Saints church, Gosforth; 6.29 oblique view of interior of nave, 6.30 interior looking east.

Photos: the author, March 2007

6.31-2: St. James’ church, Shilbottle (Shilbottle), Northumberland; contract drawings showing 6.31 south elevation; 6.32 sectional elevation of nave looking east. Church designed by William Searle Hicks (1849-1902) of Newcastle, 1884.

Photo: Northumberland Record Office

6.33: St. Chad’s church, Bensham, Gateshead-on-Tyne (Co. Durham); perspective design of northern elevation, drawn by T. Raffles Davison. Church designed by W.S. Hicks, 1900; completed 1903 by Henry Clement Charlewood (1857-1943).

Photo: Academy Architecture and Architectural Review, 1902

5 Reproduced from ‘St. Hilda’s Church, Whitby’ in BN, 23 Oct. 1885, p.648 + illus.
6 Reproduced from ‘St. Matthew’s Church, Newcastle-upon-Tyne’ in BN, 17 Dec. 1880, p.702 + illus.
7 Reproduced from NRO DN/E/8/2/29 (24 May 1884) St. James’ church, Shilbottle.
8 Reproduced from Academy Architecture and Architectural Review, 1902.
**6.34:** St. Chad’s church, Bensham, Gateshead-on-Tyne; view of sanctuary. Photographed c.1930

Photo: Gateshead Central Library

The woodcarving was executed by the Newcastle workshop of Ralph Hedley (1848-1915); the panel paintings and murals by James Eadie-Reid (1868-1928) of Kew (London); the altar plate by William Bainbridge-Reynolds (1855-1935; also London); the processional cross (far right) and light fittings by the (Newcastle) Handicrafts Company, under the direction of Richard George Hatton (1864-1926).

**6.35:** St. Gabriel’s church, Heaton (Newcastle-upon-Tyne); view from south-east. Church designed by Frank West Rich (1840-1929) of Newcastle; begun 1898-1905, additions (at extreme left) of 1931 by Messrs Hicks & Charlewood (Newcastle).

Photo: the author, March 2007

**6.36-7:** St. James & St. Basil, Fenham (Newcastle-upon-Tyne); **6.36** view from north-east, **6.37** interior looking east. Church designed by George Washington Jack (1855-1931), with assistance of Eric Edward Lofting (d.1950), 1928-34.

Photos: the author, March 1994

The interior exhibits an unusual double-nave design, possibly influenced by Lofting’s former association with Temple L. Moore (1856-1920). The sanctuary is to the north, with a memorial chapel under the tower to the south.

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A Theatre for the Soul: Volume II

6.6

6.7
6.33  St. Chad’s Church, Bromsgrove, near Gibside, HICKS AND CHARLEWOOD, Architects.
Part One: Illustrations

7. St. George’s Jesmond: masonry details

7.1: St. George’s church, Jesmond; interior looking east. Photographed by William Parry (of South Shields), c.1888.

   Photo: Newcastle Central Library

7.2: St. George’s church, Jesmond; interior looking west. Photographed by William Parry (of South Shields), c.1888.

   Photo: Northumberland Record Office

7.3: St. George’s church, Jesmond; detail of south-west angle. Sandstone.

   Photo: the author, July 1995

7.4: St. George’s church, Jesmond; detail of south west angle buttress. Sandstone.

   Photo: the author, July 1995

7.5: St. George’s church, Jesmond; apex of western gable. Sandstone.

   Photo: the author, July 1995

7.6: St. George’s church Jesmond; the upper (west face) stages of the tower.

   Photo: the author, July 1995

7.7: St. George’s church Jesmond; detail of window lighting the ringing chamber of the tower.

   Photo: the author, July 1995

7.8a-d: St. George’s church, Jesmond: various moulding profiles.

   7.8a: the outer (west) door of the choir vestry. Photo: the author July 1995

   7.8b: employed for the outer face of the south aisle doorway and all those of the vestry (section a–b of 7.8a above). Unusually, the forward fillets of the rolls are cut on the line of the chamfer.

   7.8c: employed only for the inner face of the south aisle doorway. However, the ‘pleated’ outer (left-hand) order of 7.8c is employed on the inner face of the north aisle doorway, combined with 7.8b as its inner order.

   7.8d: the high-stepped bases employed for the nave piers.

   All profiles drawn by the author (not to scale)

7.9a-d: St. George’s church, Jesmond; profiles of various capitals, illustrating the logical development from a basic form.
7.9a: the basic form employed in the majority of cases.¹
7.9b: from one of the caps to the marble shafts supporting the pulpit.
7.9c: from one of the nave piers capital. The piers stand 12 feet tall, from base to abacus, whilst the shaft itself is a mere 2 feet in diameter.
7.9d: an enlarged detail of 7.9c.

All profiles drawn by the author (not to scale)

7.10: St. George’s church, Jesmond; base of pier, baptistery arcade. Sandstone.

Photo: the author, October 2007

7.11: St. George’s church, Jesmond; base of pier, nave arcade [cf. 7.8d above]. Sandstone.

Photo: the author, July 2007

7.12: St. George’s church, Jesmond; capitals of responds, west window [cf. 7.9a above]. Sandstone.

Photo: the author, July 2009

7.13: St. George’s church, Jesmond; northern respond of baptistery arcade. Sandstone.

Photo: the author, October 2007

7.14: St. George’s church, Jesmond; capital of nave arcade [cf. 7.9c-d above]. Sandstone.

Photo: the author, October 2007

7.15: St. George’s church, Jesmond; corbel supporting principals of nave roof. Sandstone.

Photo: the author, October 2007

7.16-7: St. George’s church, Jesmond; corbels supporting responds of chancel arch. Sandstone.

Photo: the author, October 2007

7.18-22: St. George’s church, Jesmond; pages 5-6B and 10-12B respectively of the May 1886 Bills of Quantities, illustrating a large range of masonry profiles for mouldings, capitals and bases.

Photos: Newcastle Central Library²

The following profiles are marked: A is 7.8b (above); B is 7.8c; C is 7.8d; D is 7.9c-d; pages 11-12B exhibit various developments of 7.9a.

A Theatre for the Soul: Volume II

7.23: St. Nicholas’ Street, Newcastle-upon-Tyne; view across stonemason’s yard of Messrs. Robert Beall, looking past the Black Gate of the castle towards St. Nicholas’ cathedral church. Photographed c.1883-4.

Photo: Newcastle Central Library

7.24: St. George’s church, Jesmond; page 20B of the May 1886 Bills of Quantities, illustrating a range of masonry details, some with areas reserved for the specialist (and separately contracted) carver, Messrs. Robert Beall.

Photo: Newcastle Central Library

The following details are marked: E a spirelet of reredos; F gable feature of church porch; G corbel supporting respond of chancel arch (here left plain, and not carved as actually executed); H grille, 2 feet 9 inches in diameter (and cut from a single stone), set into gable wall above chancel arch, and intended to vent the void roof space of the chancel.

7.25: St. George’s church, Jesmond; gable of church porch [cf. 7.24 F above]. Sandstone.

Photo: the author, July 1995

Blocking out by Messrs. Amos Gray (general contractor); specialist carving by Messrs. Robert Beall.

7.26: St. George’s church, Jesmond; detail of exterior frieze of baptistery. Sandstone.

Photo: the author, July 1995

Blocking out by Messrs. Amos Gray (general contractor); specialist carving by Messrs. Robert Beall.

7.27: St. George’s church, Jesmond; exterior frontispiece of baptistery (three out of five bays). Sandstone.

Photo: the author, July 1995

Blocking out by Messrs. Amos Gray (general contractor); specialist carving by Messrs. Robert Beall. The text is taken from the Gloria of the Lain Mass: Gratias Agimus Tibi // Propter Magnam // Gloriam Tuam [We give Thee thanks for Thy great glory].

7.28: St. George’s church, Jesmond; internal tabernacle work to north side of west window [cf. 7.2]. Designed by T.R. Spence; execution attributed to Messrs. Robert Beall, latter half of 1890. Caen stone.


7.29: St. George’s church, Jesmond; detail of internal tabernacle work to north side of west window. Caen stone.

Photo: the author, July 2009

3 Ibid.
7.30: St. George’s church, Jesmond; lower level tabernacle work to north side of west window [cf. 7.2]. Designed by T.R. Spence; execution attributed to Messrs. Robert Beall, probably first half of 1888. Caen stone.

Photo: the author, July 2009


Photo: the author, May 1996

Installed beneath the west window c. 1890, the bronze figure of St. George was designed and modelled by T.R. Spence, and cast by Messrs. Moore & Co. (after 1897, Moore & Sons) of Thames Ditton.¹

St. George’s Jesmond

Various Moulding Profiles
St. George’s Jesmond
Profiles of Capitals
<table>
<thead>
<tr>
<th>Description</th>
<th>Units</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>336</td>
<td></td>
<td>7.21</td>
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<tr>
<td>Montage rubbed labour three</td>
<td>£</td>
<td>12</td>
</tr>
<tr>
<td>50</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Montage rubbed labour three</td>
<td>£</td>
<td>9</td>
</tr>
<tr>
<td>60</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Montage rubbed labour three</td>
<td>£</td>
<td>60</td>
</tr>
<tr>
<td>2496</td>
<td></td>
<td>10</td>
</tr>
<tr>
<td>Montage rubbed labour three</td>
<td>£</td>
<td>162</td>
</tr>
<tr>
<td>Circular montage rubbed labour in lengths below 1 ft. three</td>
<td>£</td>
<td>107</td>
</tr>
<tr>
<td>30</td>
<td></td>
<td>7</td>
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<tr>
<td>Circular montage rubbed labour in lengths below 1 ft. three</td>
<td>£</td>
<td>4</td>
</tr>
<tr>
<td>Circular montage rubbed labour in lengths below 1 ft. three</td>
<td>£</td>
<td>57</td>
</tr>
<tr>
<td>52</td>
<td></td>
<td>4</td>
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<tr>
<td>Circular montage rubbed labour in lengths below 1 ft. three</td>
<td>£</td>
<td>16</td>
</tr>
<tr>
<td>13</td>
<td></td>
<td>7</td>
</tr>
<tr>
<td>Circular montage rubbed labour in lengths below 1 ft. three</td>
<td>£</td>
<td>12</td>
</tr>
<tr>
<td>7</td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>Description</td>
<td>Rate</td>
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<tr>
<td>-----------------------------------------------------------------------------</td>
<td>-------</td>
<td></td>
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<tr>
<td>12 ft. or less</td>
<td>$5.20</td>
<td></td>
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<tr>
<td>12 to 20 ft.</td>
<td>$7.22</td>
<td></td>
</tr>
<tr>
<td>20 to 30 ft.</td>
<td>$10.23</td>
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<tr>
<td>30 to 40 ft.</td>
<td>$14.75</td>
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<tr>
<td>40 to 50 ft.</td>
<td>$21.70</td>
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<tr>
<td>50 to 60 ft.</td>
<td>$30.70</td>
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<tr>
<td>60 to 70 ft.</td>
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<tr>
<td>70 to 80 ft.</td>
<td>$63.70</td>
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<tr>
<td>80 to 90 ft.</td>
<td>$90.70</td>
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<tr>
<td>90 to 100 ft.</td>
<td>$123.70</td>
<td></td>
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<tr>
<td>100 to 120 ft.</td>
<td>$177.70</td>
<td></td>
</tr>
</tbody>
</table>

Note: All rates are per hour.
A Theatre for the Soul: Volume II
Part One: Illustrations

8. St. George’s Jesmond: wood and marble

8.1: St. Barnabas’ church, Bournmoor (Burnmoor), County Durham; detail of reredos and sanctuary panelling. Designed by the Newcastle architect R. J. Johnson (1832-1892); executed by Newcastle woodcarving workshop of Ralph Hedley (1848-1915), 1882. Oak, the coloured grounds alternating sage green and madder, highlighted in ‘old gold’.

Photo: Dave Webster, September 2009

8.2: St. Nicholas’ cathedral church, Newcastle-upon-Tyne; interior of the choir looking east. Photographed c.1890.

Photo: Newcastle Central Library

The refitting of the medieval church, in a style befitting its new-found dignity as a cathedral, began in 1883 to the designs of R.J. Johnson. Ralph Hedley’s workshop supplied the carved furniture in oak. The alabaster reredos and Caen stone wings were inserted 1887, executed by Messrs. Robert Beall.


Photo: Kenneth Hawley, May 2010

8.4: St. George’s church, Jesmond (Newcastle-upon-Tyne); view of south side of choir. Designed by T.R. Spence; the oak screen executed by Ralph Hedley; the stalls by Messrs. Amos Gray’s joiners; the carving of the latter here attributed to Messrs. Robson & Sons (all Newcastle), 1887. Photographed by William Parry (of South Shields), c.1888.

Photo: Newcastle Central Library

8.5: St. George’s church, Jesmond; detail of stall fronts, south side of choir. Oak.

Photo: the author, March 2007

8.6-9: St. George’s church, Jesmond; details of poppy-heads and bench-ends of choir stalls; 8.6 south rear desk; 8.7 north middle desk, 8.8 north front desk; 8.9 north rear arm rest. Designed by T.R. Spence; the stalls executed by Messrs. Amos Gray’s joiners; the carving here attributed to Messrs. Robson & Sons, 1887. Oak.

Photos: the author, March 2007

8.10-12: St. George’s church, Jesmond; pages 16-7c and 19c respectively of the May 1886 Bills of Quantities; illustrating a range of joinery details relating to the seating in the 8.10-11 chancel and morning chapel and 8.12 in the nave.

Photos: Newcastle Central Library

Note areas reserved for the attention of a separately contracted specialist carver.


Photo: the author, March 1996

8.14-5: St. George’s church, Jesmond; details of roundels in gables of choir stalls (8.14 north side, 8.15 south side). Modelled by Heywood Sumner (each is discretely initialled by the artist), 1887. Fibrous plaster and gesso, gilded.

Photo: the author, March 1996

Heywood Sumner received 16 guineas for this work.

8.16: St. George’s church, Jesmond; Hedley workshop photograph of carved poppy-heads readied for installation on the front and rear desks of the nave pewing. Inscribed on verso St. Georges. N/C // Mr. Spence and Executed By: // Ralph Hedley // 52, St. Mary’s Place, // Newcastle-on-Tyne.

Photo: Tyne & Wear Archives

8.17-8: St. George’s church, Jesmond; details of poppy-heads from the 8.17 front, and 8.18 rear pews of the south aisle. Body by Messrs. Amos Gray’s joiners; carving by Ralph Hedley’s workshop, 1887. Oak.

Photos: the author, March and July 2007

The poppy-heads are fitted to the front and rear pews only, making for a total of eight in all. If the specification in the Bills of Quantities was strictly followed, only the poppy-heads were carved in Hedley’s workshop, not the necking [cf. 8.10-12].

8.19: St. George’s church, Jesmond; detail of a panel back from the southern block of pews, i.e. at the rear of the nave (the majority of these are now hidden from view by modern panel heaters). The general fitting up by Messrs. Amos Gray’s joiners; the carving here attributed to Ralph Hedley’s workshop, 1887. Oak.

Photo: the author, March 2007

8.20: St. George’s church, Jesmond; four bosses ornamenting the wainscoting of the aisles. The angels (of a set of six) here attributed to Ralph Hedley’s workshop; the remainder attributed to Messrs. Robson & Sons (Newcastle), 1887. Oak.

Photos: the author, March 2007

8.21: St. George’s church, Jesmond; litany desk (seen at head of the nave in 1.3). Designed by T.R. Spence; execution here attributed to Messrs. Robson & Sons, 1887-8. Oak.

Photo: the author, March 1996

3 M2, folio 35, payment (18 April 1887) of £16-16-0 to H. Sumner.
4 TWA, DT.RH.20-101, Ralph Hedley (Craftsmen) Ltd. collection.
8.22: Dining room chair; part of suite designed by Eugène Grasset (1845-1917), and commissioned by his Parisian patron, Charles Gillot (1853-1903), 1880-1.

Photo: Musée des Arts Décoratifs (Paris)  

The carved ornament of the rails and backrest exhibits the same principles of organic growth and development, abstractly applied, as on Spence’s litany desk of only a few years later.

8.23: St. George’s church, Jesmond; pulpit. Sandstone foundation and steps (the latter not seen in this view) by Messrs Amos Gray; marble base by Messrs. Emley & Sons (Newcastle); carved oak front by Ralph Hedley’s workshop; carving of steps attributed to Messrs. Robert Beall; brass art-metalwork handrail and lectern (latter now missing) by Alfred J. Shirley (c.1848-1912), 1887-8.

Photo: the author, March 1996

8.24: St. George’s church, Jesmond; detail of marble frieze of pulpit. Designed by T.R. Spence; marble work executed by Messrs. Emley & Sons; carving here attributed to one of Hedley’s team, late 1886-early 1887.

Photo: the author, July 2007

8.25: Jesmond Towers (Newcastle-upon-Tyne); detail of exterior frieze of library bay window. Part of T.R. Spence’s extensions to the house of 1883-5; the carving here attributed to one of Ralph Hedley’s team of craftsmen, 1884. Sandstone.

Photo: the author, September 2006

8.26: St. George’s church, Jesmond; interior looking east. Photographed by William Parry, c.1888.

Photo: Northumberland Record Office

The interior of St. George’s as it was seen at the consecration ceremony, 16 October 1888 [cf. 1.3].

8.27: St. George’s church, Jesmond; the Pavonazza marble altarpiece. Designed by T.R. Spence; executed by Messrs. Emley & Sons (Newcastle), late 1886-early 1887.

Photo: the author, October 2002

The altarpiece is 16 feet 11 inches wide, and 9 feet 5 inches high. The mensa is 9 feet 11 inches long and stands 44 inches above the footpace, the top step of which is fully 30 inches deep on all sides.

8.28-31: St. George’s church, Jesmond; details of the Pavonazza marble altarpiece (8.28 lower right wing; 8.29 upper right wing; 8.30 outer panel of retable; 8.31 central panel of retable).

Photo: the author, March 1996

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8.32: St. George’s church, Jesmond; geometrical layout of altarpiece.

Photo: Northumberland Record Office (editing by the author)

The formal arrangement of the altarpiece lays particular stress on two key liturgical actions, namely the consecration and the elevation of the Eucharistic elements. The former action takes place on the mensa, at the very centre of the composition. When the elements are subsequently displayed aloft by the celebrant, they become visually overlaid before the altar cross standing on the gradine, and symbolically haloed by the vesica piscis of the retable behind.
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8.11

(8) but 4 1/12 in. and then

(b) 3rd miter joint made.

thrown on panel one

propped for cutting then.

(Aclast) but blue

8 1/12 standard head.

Nicholson block above them

(a) but 1 1/16 x 1 1/0

12' turned shaft and cap 9' long

milled one turned each end then

6' 1/2 1/2 mounted above to columns

(As last) but with only two miters

5' mounted from 4' 3 1/16

Thus

(a) 1 1/2 x 1

Thus

(a) 1 1/2 x 10

Thus

(a) 1 1/2 x 11

Thus

(a) panel 1 7/8 x 1 1/4 supplied to Curtis frame end up

milled milled one panel

4' miter thus

12' pilaster 3 1/16 long plant to

frame panel milled on face

and cut milled out for same

at each miter

12' pilaster milled standard turn

back 3 1/2 1/4 turned & floor thus

(As last) but 1 1/4 1 1/4 plani

divided by one axis, and inner

is down to small inch and play up head

Handrail left and do.
A Theatre for the Soul: Volume II

8.12

160 x 1

180 x 1/6

380 x 1

180 x 1/2

260 x 1

60 x 1/6

354 x 6

84 x 1/6

62 x 3

Cut and moulded
and moulded 3 1/6 thus
(At least) but thinner
at bottom
(Do.) but 3 1/2
thus
(Do.) but do the
with tips thus
(Do.) but 3 1/2 1/3
thus

10 6 2 moulded point moulded
and finished and prepared for carving thus
12 out standard 1 3 1/6
removed to floor thus
12 do the 6 2 1/2
chamfered and finished to floor thus
13 bored oak dwell 6 3/4 long moulded into
floor and head end
12 6 1/2 oak dwell and two oak pins
10 6 3/4 cut back to look board thus
10 6 3/4 chamfered dwell with one end moulded
below head
12 6 3/4 side to side and plug up head
Labour to moulded section

for carving thus

Do. to the
Thus
Do. to the
Thus
Do. setting well leaving for 6 3/4 end

Cut forward
8.14

8.15

PRAISE HIM AND MAGNIFY HIM FOR EVER
A Theatre for the Soul: Volume II

Part One: Illustrations

9: St. George's Jesmond: metalwork

9.1: St. George’s church, Jesmond (Newcastle-upon-Tyne); north door of nave. Designed by T.R. Spence; executed by the general contractor’s (Messrs. Amos Gray) joiners and blacksmiths, 1887. Oak and wrought-iron.

Photo: the author, July 1995

9.2: St. George’s church, Jesmond; page 14c of the May 1886 Bills of Quantities, illustrating a range of ironmongery to be executed by the general contractor [cf. 9.1 and 7.8a].

Photo: Newcastle Central Library ¹

9.3: St. George’s church, Jesmond; choir vestry presses (the cupboards aloft are a later addition). Designed by T.R. Spence; the contractor is not recorded, but is probably Messrs. Amos Gray, 1887-8. Oak and wrought-iron.

Photo: the author, July 1995

9.4: St. George’s church, Jesmond; strapwork hinge on the principal door of the parochial hall. Designed by T.R. Spence; the contractor is not recorded, but is probably the general building contractor, Messrs. J.& R. Lamb (of Newcastle), 1887. Oak and wrought-iron.

Photo: the author, July 1995

A rare example of Spence personalising his work at Jesmond, incorporating his initial into the design.

9.5: Pownall Hall, near Wilmslow (Cheshire); front door and (inset) detail. Designed by Arthur Heygate Mackmurdo (1851-1942) for the Century Guild (of Artists), 1887. Oak and wrought-iron.

Photo: the author, August 2006

9.6: St. George’s church, Jesmond; copper and brass baptismal ewer. Designed by T.R. Spence; execution attributed to Alfred J. Shirley (c.1848-1912); presented by Charles Mitchell, December 1891.²

Photo: the author, July 1995

The handle is a single casting in brass, modelled so as to sit comfortably in the hand. The frieze of poppies around the neck is emblematic of the sleep of death, from which the baptised rise to new life.

¹ Vol.II, Cat.II
9.7: St. George’s, Jesmond; font and font cover (the latter now lost). Designed by T.R. Spence; font of Mexican onyx (bowl) and rouge alabaster (base), executed by Messrs. Emley & Sons (Newcastle); font cover of wrought-iron and copper, executed by Alfred J. Shirley and his pupil G. Neale, 1887. Photographed by William Parry (of South Shields), c.1888.

Photo: Northumberland Record Office

9.8-9: St. George’s, Jesmond; details of wrought-iron gates to church porch [cf. 1.6]. Designed by T.R. Spence; executed by A.J. Shirley, 1887.

Photos: the author, July 1995

9.10-12: St. George’s, Jesmond; brass lectern and details. Designed by T.R. Spence; executed by A.J. Shirley, 1887.

Photo: 9.10 The Magazine of Art, 1902
Photos: 9.11-12 the author, March 1996

9.13: Wrought-iron grate and fire dogs; part of suite designed by Eugène Grasset (1845-1917), and commissioned by his Parisian patron, Charles Gillot (1853-1903), c.1890.

Photo: Musée des Arts Décoratifs (Paris) 4


Photo: Ouvrages de ferreronnerie moderne d’Eugène Grasset (Paris, 1906) 5

Although published in 1906, the design probably dates to the previous decade.

9.15: Holy Trinity, Sloane Street, Chelsea (London); pulpit hand-rail (anonymous photolithographed drawing). Designed by John Dando Sedding (1838-91), and executed by Henry Longden & Co., 1889-90.

Photo: Architecture, 1896 6

9.16: Holy Trinity, Sloane Street, Chelsea (London); chancel gates. Designed by J.D. Sedding; wrought-iron, executed by Henry Longden & Co., incorporating bronze statuary and gilded beaten panels by Frederick W. Pomeroy (1856-1924), 1889-90.

Photo: Courtauld Institute of Art (Conway collection)

9.17: Holbeton parish church (Devon); wrought-iron porch gates (anonymous photolithographed drawing). Designed by J.D. Sedding; executed by Henry Longden & Co., 1885-9.

Photo: Architecture, 1896 7

9.18: St. George’s church, Jesmond; detail of 1.4. Photographed late in 1889.

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Note the large cast-iron lamp standard placed in close proximity to the church porch.


Photo: Glasgow University Library


Photo: University of Glasgow

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8 <http://www.arthist.art.s.gla.ac.uk/int_ex/exhitions/1888glasgow.88macfarlanes.html> [accessed Sept. 2007].

9 I am grateful to Julie Barr (Archives Services, University of Glasgow) for her assistance.
A Theatre for the Soul: Volume II

Fillings to doors.

Four of wrought iron cross, weighing 7½ lb each, with
split nose hinged to supplied to Mason.

(A last) but 6th each.

Two 4½ wrought iron ball hinges.

3½ wrought iron T-shaped hinges with screw bolt at each.

Two wrought iron round hinges.

With four fastenings, made
of ¾-inch iron bars.

(With last) but

Three wrought iron round hinges with screw bolts on each.

3½ to the pack

With four bolts on each.

Wrought iron stop with hinged end

one and to same hand hinge this

8½

(A last) but 5½ long and with four fastenings.

8½ to the pack with three fastenings.

Wrought iron pivot handle with spiral and wrought

and turned iron back on other

side of door for obscure lock this.

(A last) but with plain pivot handle instead of

ornamental.

Wrought iron latch piece 9½ and for some over the

8½ to the pack.

3½ Cup headed screw

3½ to the pack.

Butt headed screw three 9½.

Corrected forward

16.3
PULPIT-RAILING, ST. MARY’S, SLOANE STREET.

J. B. BODDOING.

9.15
Part One: Illustrations

10: St. George’s Jesmond: mosaic and stained glass

10.1: St. George’s church, Jesmond (Newcastle-upon-Tyne); reredos. Designed by Charles William Mitchell (1855-1903); Messrs. Jesse Rust & Co. (Battersea) executed the mosaic in their ‘patent’ vitreous colours by the ‘indirect method’, 1888.

Photo: the author, March 1996

10.2: Church of Santa Prassede, Rome (Italy); apse mosaic. Early ninth century; the church was remodelled under Pope Paschal I (817-24).

Photo: Courtauld Institute of Art (Conway collection)

10.3: Church of the Santi Cosma e Damiano, Rome; apse mosaic. Early sixth century (with some seventeenth century restoration); the church was remodelled under Pope Felix IV (526-30).

Photo: Steven Bartlett (Steven Bartlett Travels), May 2009

10.4: The former church of Sainte-Geneviève, now the Panthéon, Paris (France); apse mosaic. Designed by Antoine-Auguste-Ernest Hébert (1817-1908); installed 1879-84.

Photo: fnmpgoh, June 2009 1

10.5: St. George’s church, Jesmond; detail of tile frieze, south side of chancel [cf. Pl.2]. Designed by T.R. Spence; over-glaze painting and gilding by George Wooliscroft Rhead (1855-1920), 1888.2

Photo: the author, March 1996

The tiles are the unusual size (at least for picture tiles) of 4¼ inches, i.e. each is half the area of a conventional six inch tile. The design nevertheless gives the impression of having been conceived in terms of a larger tile size. 3

10.6-7: St. George’s church, Jesmond; angel roundels from the tile frieze (10.6 north side; 10.7 south side). The verses are taken from the English text of the Te Deum.

Photos: the author, March 1996

10.8: St. George’s church, Jesmond; stained glass east window of the chancel, Adoration of the Magi and Shepherds. Designed by T.R. Spence; figure work designed by John William Brown (1842-1928); entire window painted and executed by J.W. Brown with the assistance of Messrs. O’Neill Bros. (of London); installed first quarter 1888.


1 <http://.flickr.com/search/?w=38085974@N00&q=pantheon%20paris> [accessed March 2011].
2 M2, three payments (14 Feb., 24 March & 5 April, 1888) to G.W. Rhead, re. Church Tiles, totalling £60-10-0. Rhead joined the Art Workers’ Guild in 1890, retiring in 1915.
3 Cf. Vol.II, Cat. 1, I.15, concerning the architect’s indecision re. the scale of the frieze. I am grateful to Dr. Lynn Pearson and Chris Blanchett, tile historians, for information concerning standard Victorian tile sizes and painting techniques.
10.9-10: Church of St. John the Baptist, Garboldisham (Norfolk); stained glass east window of the chancel, the Resurrection of Christ (10.9 full view and 10.10 detail). Designed by J.W. Brown, on behalf of Messrs. James Powell & Sons (London); installed 1887.

Photos: Mike Dixon, September 2010

10.11: St. George’s church, Jesmond; one of seven stained glass windows in the south aisle (first from east; cf. PL8 for detail). Designed by T.R. Spence; figure of Adam designed, painted and executed by J.W. Brown, probably with the assistance of Messrs. O’Neill Bros. (of London); remainder of window executed by The Gateshead Stained Glass Company; installed 1888.


10.12: St. George’s church, Jesmond; a stained glass window in the south aisle (third from east). Designed by T.R. Spence (including the flanking figures of angels); a Patriarch designed, painted and executed by J.W. Brown, probably with the assistance of Messrs. O’Neill Bros.; remainder of window executed by The Gateshead Stained Glass Company; installed 1888.


10.13: St. George’s church, Jesmond; detail of above. The angels bear a text from Revelations 7.3, ‘Hurt not the earth, neither the sea, nor the trees…’ (which verse continues on the page, ‘till we have sealed the servants of our God in their foreheads’).

Photo: the author, December 1991

10.14: St. George’s church, Jesmond; Isaiah, detail of a stained glass window in south aisle (fourth from east).

Photo: the author, December 1991

10.15: St. George’s church, Jesmond; a King, detail of a stained glass window in the south aisle (fifth from east).

Photo: the author, December 1991

10.16: John Ruskin ((1819-1900); pencil drawing taken from a cast of ornament on the Great (central) Portal of St. Mark’s basilica, Venice. No date.


Photo: the author’s collection


10.18: St. George’s church, Jesmond; three clog calendar bands from the south aisle windows (top, first from east; centre, from east; below, fourth from east), beginning with New Year’s Day and the feasts of Epiphany.


10.19: Two plates from J.H. Parker’s, *The Calendar of the Prayer Book Illustrated* (1864), covering the remaining sequence of feast days illustrated above.

Photos: the author’s collection 6

Parker’s calendar is based on the clog almanac formerly preserved at the Bodleian Library, Oxford (cf. 10.17 above).

10.20: St. George’s church, Jesmond; a detail from one of ten stained glass windows in the north aisle (eighth from east). Designed by T.R. Spence; executed by The Gateshead Stained Glass Company; installed 1888.

Photo: the author, March 1996

The Greek text translates, ‘Jesus Christ the Son of God, the Saviour’. 7

10.21: St. George’s church, Jesmond; a detail from one of seven stained glass windows in the baptistery (third counting clockwise). Designed by T.R. Spence; executed by The Gateshead Stained Glass Company; installed 1888.

Photo: the author, March 1996

10.22: Castle Howard, Yorkshire; one of five stained glass windows in the chapel, *Adoration of the Magi*. Designed by Edward Coley Burne-Jones (1833-98); executed by Messrs. Morris & Co.; installed 1872-4. 8

Photo: Alfred M. Alderson, July 2009

The windows were commissioned as part of a refitting (1870-5; supervised by the Newcastle architect R.J. Johnson) of the earlier nineteenth century chapel in the west wing of the house.


Photo: Northumberland Record Office

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6 Ibid. (1902 reprint), pp.xx & xxiii.
7 Ibid., p.205.
10.24: Church of San Lorenzo, Florence; Medici chapel. Detail from monument (1520-34) to Giuliano de Medici, Duf de Nemours (d.1516) by Michelangelo Buonarroti (1475-1564).

Photo: Courtauld Institute of Art (Conway collection)

10.25: And the Sea gave up the Dead which were in it (based on Revelations 20.13), by Frederic (Lord) Leighton (1830-96). Oil on canvas, c.1891-2 (gift of Sir Henry Tate).

Photo: Tate Gallery (London) 9

A smaller scale replica of Leighton’s full-size cartoon of the same title, intended for a scheme of mosaic in the dome of St. Paul’s cathedral. The latter was begun 1881; exhibited in situ 1884; scheme abandoned December 1885.

10.26: Church of St. Michael and St. Mary Magdalene, Easthampstead (Berkshire); stained glass east window of the chancel, Last Judgement. Designed by Edward Burne-Jones; executed by Mesrs. Morris & Co., 1876. 10

Photo: Martin Harrison, 1980 11

10.27: St. George’s church, Jesmond; stained glass west window, Last Judgement, as altered late in 1889 [cf. 10.23 & Pl.9]. The alterations (to the upper half only) were probably designed by T.R. Spence, and painted and executed by J.W. Brown with the assistance of The Gateshead Stained Glass Company.


Clog Almanacks.

1. From the Bodleian Library.
2. From the Ashmolean Museum.
Part Two: Catalogue I

St. George’s Church, Osborne Road,
(West) Jesmond, Newcastle-upon-Tyne

The Drawings

Description:

St. George’s church, Jesmond, is unusual amongst major late-Victorian churches for the quantity and quality of its surviving documentation. There are in all thirty-seven drawings currently held by the parish and two of the major regional archives in the North-East, 1 detailing various stages in the development of the church, parochial hall and vicarage. Although the drawings have long been in the public domain, this study is the first attempt to present this material in a coherent and scholarly fashion. Taken together with the May 1886 Bills of Quantities [ref. Vol.II, Cat.II] and the two volumes of Charles Mitchell’s private ledgers [ref. Vol.II, Cat.III], they offer a remarkable insight into the evolution of this Grade-I listed church.

However, in the light of Margaret Richardson’s (1983) observations concerning the critical reception of nineteenth and twentieth century architect’s drawings, both as historical documents and as works of art, some further comments need to be made concerning the drawings we do have. 2 Firstly, the survival of thirty-seven drawings, though remarkable in itself, attests to the sheer quantity of drawings that have been lost, e.g. designs and full-size cartoons for the stained glass, stencilled ceilings, mosaics, tiles, stone and wood-carving, metalwork, etc., and all the final detail drawings for the church as actually built. For its time, St. George’s was perhaps less remarkable in this respect, since most large building projects would typically run to several hundred drawings. 3 Even so, the design effort for this one building must have been prodigious. Whether based in Newcastle or in London, Thomas Ralph Spence (1845-1918) appears to have operated a very lean office, although one should (1831-1915), whilst declining to take articled pupils, nevertheless employed a small number not thereby assume that all the surviving drawings are from Spence’s hand. Even Philip Webb of office assistants in order to work-up the contract drawings. 4 A small architectural practice could always avoid directly employing office assistants, and especially in the capital, by relying on the many professional ‘ghosts’ active in London’s architectural scene. 5 The consistency of handling amongst the

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1 However, see Vol.II, Cat.VI Addendum (November 2011).
3 Ibid., p.20.
drawings for St. George’s Jesmond does nevertheless suggest a single author, although he need not have been the architect himself, despite the presence of a signature.

We need also to consider why some drawings have survived rather than others. The drawings are neither exhibition perspectives, to be considered as artworks in themselves, nor thumbnail sketches, revealing the creative processes at play in the architect’s mind. Rather, they are working drawings, directed towards a particular contractor or craftsman, to be discarded when the job was done or superceded by a revised proposal. Such cast-offs, collected by the way, may account for many of the drawings currently deposited with the parish papers in the county archive, i.e. Northumberland Record Office (NRO). Others in this group can be identified as ‘presentation sets’ for perusal by the client, or to seek the necessary approval of particular dignitaries or committees. Those deposited with the parish’s planning applications – now Newcastle Building Control Records, Tyne & Wear Archives (TWA) – are more in the nature of summary sheets, drawn-up in order to comply with the (sanitary) regulations of the city engineer’s department. Nevertheless, although few of the surviving drawings detail the church as actually built, they do indicate some of the stages on the way towards its full realisation.

Finally, some remarks on the methodology of the following catalogue. The surviving drawings suggest that the plan and principal elevations for the church were fixed from the very start of the project, so that all subsequent changes involved a refinement in the details rather than major revisions to the overall design. Even so, the dating sequence is not at all obvious, as only a few of the drawings are either dated and/or signed by the architect. The catalogue attempts a typological sequence, on the (not unreasonable) assumption that the design advances with time. However, this is by no means an infallible method. For example, drawings I.16 (bearing a date 20 July 1886) and I.19 (similarly 7 Dec.1886) would seem to imply that the capitals of the principal piers have only a single-order ogee-scroll, whereas the May 1886 Bills appears to show the nave capitals with the double ogee-scroll [7.20], as executed [7.14]. This problem remains unresolved for now.

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6 BQ, p.10b; the detail is preceded by the profile for the pedestal bases of the nave piers.
A Theatre for the Soul: Volume II

The Catalogue:

The catalogue follows a roughly chronological order, St. George’s church first, then the parochial hall and finally the vicarage.

The public archive designations are given in the description for each drawing.

All drawings are in ink with limited use of colour wash except where otherwise indicated.

Inscriptions on the drawings are transcribed in italics.

I.1-4: four drawings which appear to be related together as a first ‘presentation’ set, shown to the Bishop of Newcastle, Ernest Roland Wilberforce (1840-1907) for his approval (two drawings signed as approved by the Bishop). This last should not be taken as an indication that Wilberforce personally favoured the project, but rather the lack of a proper legal administration at the outset of the new diocese. No date, perhaps mid-to-late 1885.

Description:


The aisles are buttressed north and south, but the aisle windows are paired within single rere-arches. The aisles of the aisles run against the line of the piers, and not as now, against the outer walls [cf. I.28]. There is a separate access ‘doorway’ from the aisle through the west screen of the morning chapel [cf. I.18]. The pulpit is shown as square on plan, and the lectern and litany desk are shown placed centrally at the entrance to the chancel. The chancel is without sedilia, although a Piscina is marked on the north wall of the sanctuary, whilst there are only four evenly spaced steps up to the sanctuary. The sections of the chancel east windows, and the reredos below, are also shown in adjoining half-sections. The footpace for the font faces south (a pencilled-in revision adjusts the position of the footpace eastwards, i.e. opposite to the present orientation). The south porch has only three windows each side, and no internal lobby. Access to the tower is by a circular vice in the north-east angle.

I.2: NRO EP142/54/14; titled at foot of sheet – Longitudinal Section – // Scale 8 feet to an Inch.

An east-west section of the church, looking north. The aisle windows are here shown as double lancets under a single segmental rere-arch (there is no internal blind-arcade as executed). The north baptistery and chancel clerestory openings are each set singly under segmental rere-arches, whilst the voussoirs of the rere-arches to the nave clerestory are drawn as heavily blocked-out. A string-course runs beneath the chancel clerestory openings, of which there are only two, not the four as executed. Again, the chancel is lacking in sedilia, but the coupled shafts of the chancel arch responds, supported on corbels, are already a feature [cf. I.7]. The east wall appears much thicker than on subsequent plans [cf. I.2 & I.13]. The pedestal bases of the nave piers are drawn as if they were quatrefoils on plan (although drawn as circular on plan I-1), and therefore comparable to the pedestal bases of the baptistery arcade. In many respects, apart from the

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7 E.g. R.J. Johnson’s drawings for the refitting of the choir at St. Nicholas’ cathedral church, Newcastle, were similarly ‘signed off’ by the bishop and the two archdeacons; see NRO DN/E/P/8/2/2/10 (24 May 1884) Newcastle, St. Nicholas Cathedral; also Atlay (1912): The Life of the Right Reverend Ernest Roland Wilberforce, pp.107-8.
integration of the east window with the reredos, and the finials of the baptistery (here drawn as acanthus buds, and not the pinecones as executed), there is very little about this design which strikes one as in any way remarkable. However, the lack of vertical articulation in the chancel north wall might indicate an intention to pursue an extensive scheme of mural decoration.

**I.3:** NRO EP142/54/15; titled at foot of sheet *South [Elevation] Scale 8ft = 1 in* and signed *appd E.R. Newcastle.*

The aisle windows are grouped closely in pairs. The gable of the south porch has a quatrefoil motif, rather than flowing tracery [cf. 7.25], and the top rail of the porch gates descends in a half-moon, rather than rising to fill the arch as executed [cf. 1.6] The mast-finials of the baptistery are closer to the executed pinecone form. The east wall of the chancel advances noticeably further eastwards than is shown in the later drawings. The detailing of the tower is similar to that in **I.4,** with which this drawing appears to make a pair, e.g. note the return of the double string-course around the south-east angle of the chancel. Whilst the tower lacks an arcaded storey below the cap, the frieze below is made up of tracered roundels incorporating mouchettes, as in the executed design. The buttressing of the tower is also comparable between the two drawings, except that here there are two levels of lancet lights (without traceries) to the lower stage, the lowest set framed by a field of diapered panelling.

**I.4:** NRO EP142/54/06; titled at foot of sheet *East Elevation Scale 8 feet – 1 in.* The drawing occupies only the left-hand half of the sheet, and is without annotations.

The east windows are each given a single order of shafts, but a double order of mouldings. There are single lancet lights to the north and south aisles, each given a single order of mouldings under hood-moulds. Sitting directly on the apex of the central gable lancet there is a rectangular relief panel of a standing angel, which is itself set tightly within the heavily moulded eaves, which are cusped at the apex. Beneath each of the main lancet lights there are oblong panels of foliate ornament in relief, forming a partial frieze.

The design of the tower is comparable to **I-3,** with gabled set-back buttresses rising the full height, and a further gabled centre-face buttress rising to the sill of the belfry stage. The concept of a tall belfry stage of paired lancets, with stilted mouldings and flowing drop tracery, is present from the start, but the ringing stage is here given openings similar to those of the belfry above, slotted between the buttresses, but with even more complex flowing traceries. The design lacks the additional arcaded last stage as executed [cf. 7.6-7], and the frieze of tracered roundels beneath the cap are drawn as sunk quatrefoils, rather than the mouchettes of the executed design. The tower roof is minimally hipped (as executed), with the ridge running north-south. Perhaps the most self-consciously ‘artistic’ feature of the design is the extraordinary finial-cross and flanking terminals of the roof.
I.1

I.2
I.5: [not illustrated] TWA Newcastle Building Control Records T186/10868

**Jesmond Towers Temporary Iron Church**

The application was witnessed 17 Feb. 1885, and signed for C. Mitchell owner (of Jesmond Towers) by T. R. S. Countersigned by T.R. Spence, architect, builder or agent, 25 Blackett St. N.C. The plans were received 31 Jan. 1885, rejected 11 Feb. 1885, and finally passed 25 Feb. 1885 (following amendments to the drainage).

**Description:**

[Sheet No.1]: summary block plan, signed as above by T.R. Spence, showing the placing of the proposed iron church (north is at the top).

A corridor of fallow field belonging to Burdon Sanderson separates Mitchell’s estate from Osborne Road. Sanderson’s land is further divided from Mitchell’s land by a ditch (marked Water), i.e. the line of the Moor Crook Letch, and a fence on Mitchell’s side. Access to Osborne Road is via two roads crossing Sanderson’s land, the easternmost of which is more or less the present boundary of the parish field. A cottage is shown as standing opposite to where the parish hall now stands. The minutes of the *Jesmond Church Extension Committee* [Vol.II, Cat.IV] indicate that Mitchell later moved the westernmost access road further west in order to better ‘endow’ the parish field. It is this road which here gives the principal access to Mitchell’s estate, and on the southern edge of which he erected the temporary church (aligned east south-east), just beyond a set of gates more-or-less outside of the present west front of the church. Spence’s amendments to the drainage into the Moor Crook Letch (as required by the City engineer) are marked in red ink.

[Sheet No.2]: titled top left *Temporary Iron Church Proposed to be built // on South Side of C. Mitchell’s park Jesmond Towers.*

Summary elevations, section and plan, showing a four bay nave, with two-light Y-tracery windows north and south; lower pseudo-transeptal wings at the east – probably organ chamber (south) and vestry (north) – framing a vestigial crossing; a lower single-bay chancel lit by a triplet of stepped lancets (?) as on west elevation; a low three-bay porch across the west front, with doors north and south, and three two-light windows on the west wall, the centre-bay gabled over a Y-tracery window beneath; a gabled and pinnacled bell-cote riding the nave roof ridge at the west end. The outer walls are marked as in Iron, the walls and timber floors resting on brick founds and sleeper walls. The dimensions (based on the scale) are roughly as follows; total length 75 feet, 38´ extreme width, and 47´ high to crown of bell-cote; nave externally 55´ long, 30´ wide and 32´ high; chancel 28´ high; internal head height of nave (i.e. to crown of arched principles beneath the A-truss) 22´; porch 18´ north-south by 8´ deep.

I.6: [not illustrated] TWA Newcastle Building Control Records T186/11501

**Osborne Road, St. George’s Church, 5 May 1886**

A large bundle of plans, including summary block plans, elevations and sections for (a) the new church, and (b) for the parochial hall, etc. [ref. I.29], submitted for planning approval. Details of the church relate to the May 1886 *Bills of Quantities.*

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Description:

(a) The application for the church was witnessed 24 April 1886, signed *For C. Mitchell owner, by Henry F. Swan // North Jesmond*. The church plans – north, south, east, west (with section) elevations and *Ground Plan of Church* – are signed at the lower right in his own hand *T.R. Spence archt // 30 Berners Str. W. // London*. As a set they are equivalent to *I.7-10*, but with slight differences as noted below. That for the south elevation is in an extremely poor condition; that for the north elevation shows the buttressing to aisle and clerestory as executed, and solid squared grilles in place of the drop-tracery of the tower bell openings, the latter a detail noted in the May 1886 *Bills*.\(^9\) All the drawings show the tower buttressed as above, but with three storeys of square-headed minor windows lighting the lower stage. The tower cap is to be of lead, but the traceried frieze immediately beneath is here of sunk quatrefoils, rather than the roundels of mouchettes as executed. Below this, an open arcaded storey has been interpolated, the first indication of this feature. Ventilator grilles are prominently marked above the footings on all the fronts – clearly the city engineer was much exercised concerning this aspect. The windows are noted as being *leaded glazing*, and the glazing conventionally drawn as squared hatching.

The block plan for the church was passed 5 May 1886, and is signed by T.R. Spence. The sheet shows the church in its present location between the two access roads from Osborne Road to the *Jesmond Towers* estate (north at top). That to the west is marked as *C. Mitchell Esq. Private Road*, with a gate marked at its northern end next the church (the land beyond marked as *C. Mitchell Esq. // Park*). That to the east is marked as *Private Road Jesmond Towers*, and is continued northwards, past the east front of the church, as a *Footpath to Jesmond Towers*. A dashed line runs just east of this path, and turns westwards in front of the south front of the church, indicating the boundary between Mitchell’s park and R. Burdon-Sanderson’s land, the latter marked as *R. B. Sanderson Esq. // Field*. Immediately to the south of the church, and still on Mitchell’s land, a *Proposed Road* is drawn as linking the east and west access roads to the *Jesmond Towers* estate. The land west of what was to become the ‘Church Field’, and on which the vicarage was to be built, is here still indicated as belonging to *R.B. Sanderson Esq*.

The *Ground Plan of Church* was passed 5 May 1886, and shows the floor plan as initially proposed (north at the top), with the aisle passages passing behind the main arcades, and not next the aisle wall as executed. There is significantly more detail on this sheet. The dimensions are marked as; extreme length of 168’ 1”; total internal length of 162’ 7”; the internal width of the aisles as 13’ 6”, and of the nave 27’ 8”– excluding the girth of the piers, set at a diameter of 2’; the total internal width is therefore 58’ 8”. Access to the upper levels of the tower is by a circular vice in its north-eastern angle. The nave, baptistery and aisle passages are noted as tiled floors, whereas those under the pewing are noted as in wood. The chancel and sanctuary floors are noted as tiled between stone steps, and the floors of the vestries and organ chamber as in timber. The south porch is stone-flagged between flanking stone seats, and lacking inner vestibule doors. Heating coils are placed beneath the aisle windows. A piscina (or credence?) is drawn in the easternmost of the sedilia on the north side of the sanctuary. A pew is placed against the north wall of the morning chapel, with a gate at the southern end of the chapel’s western screen. The locations of the font and pulpit are outlined as in their present locations, from which it would seem that their existing scale and disposition had been settled.

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\(^9\) *BQ*, p.9b (top).
I.7-10: four drawings, all very finely worked-up, which are clearly related together as a second ‘presentation’ set. The format is similar to the preceding set, but there are some significant differences in the details. No date, perhaps second-to-third of 1886, i.e. after the May 1886 Bills of Quantities.

Description:

I.7: NRO EP142/54/02; titled centre of sheet – Church of St George – // – Osborne Road Newcastle-on-Tyne – and at foot – South Elevation 1/8 in Scale.

The ridge of the nave roof is annotated Roof Staffordshire fireclay ridge, and the main roof slopes are further annotated as Westmoreland slates. Above the clerestory eaves is the note, c.iron Eaves gutter 6\%2/4\%2/ Macfarlins [sic] No 119., which is repeated on the eaves gutters of the aisle. The aisle down-comers are noted as fall pipes Macfarlins [sic] // No.26. 4x3 // Clips 42 // Spikes No 7. Between the third and fourth clerestory openings of the nave is the comment Hammered blocking, which is repeated for the walling of the 4th aisle bay, between the aisle buttresses. The coping of the east gable is noted as I.6 in advance of the east face of the tower.

The design is closer to what was actually built, e.g. the flowing traceries of the south porch gable and detailing of the tower, but the south porch is fitted with studded doors (not gates), adorned with strapwork similar to that executed for the north door [9.1]. The west gable also lacks a terminal knop or finial [cf. 7.5], whilst the tower cap is still clearly intended to be executed in lead (although actually built in stone).

I.8: NRO EP142/54/05; titled centre of sheet Church of St George – // – Osborne Road Newcastle-on-Tyne – and at foot of sheet – North Elevation 1/8 inch scale.

The construction details are annotated as for I.7, except that the leadwork of the tower roof is marked 2½ rolls, and much of the walling is marked as irregularly coursed Hammered work, save for the Blocking facing of the baptistery. There are still only two clerestory lights to the chancel, but the plain chamfered belfry openings on this side accords with what was actually built. Note, however, the absence of buttresses separating the bays of the north aisle and clerestory (cf. I.6); clearly there was some indecision regarding the degree of finish appropriate to this side of the church, away from the ‘show front’ facing onto Osborne Road.

I.9: NRO EP142/54/03; titled [mistakenly] centre of sheet – Church of S. George – // Osborne Road Newcastle on Tyne and at foot – North Elevation 1/8” scale.

This is clearly the eastern elevation. The covering of the tower roof is noted as Lead and the walling of the main shaft as Blocking. The stonework beneath the east window is sketched in as irregular Hammered sneck walling (as built) and the face of the vestry (south) and morning chapel (north) are similarly noted as Sneck. Against the eaves of the morning chapel porch there is the annotation flashing worked // into slates. The floor level of the nave is marked, as on I.7-8, but not that of the chancel.

Against the glacis at the base of the tower [see inset] there is a pencilled-in ‘revision’, altering the double-chamfered moulding to a single over-sailing ogee scroll (as executed). The development of the detailing of the tower increasingly conforms to the concept of a campanile – its body as a plain rectangular shaft set on a high square pedestal base [cf. 1.3-4]. However, further pencilled-in revisions to the tower’s lower stage [ref.
inset] suggest a continued adherence to some form of buttressing, and/or a widening of the tower’s foundations.

1.10a-b: NRO EP142/54/04; partially coloured drawing, titled centre of sheet – *Church of S. George, – // – Osborne Road Newcastle on Tyne* – and at foot *West elevation 1/8˝ Scale and Transverse Section.*

The elevation is drawn on the left of the sheet [1.10a], and the section on the right [1.10b]. The drawing is coloured and fully dimensioned (e.g. the 26 feet tall finial-cross of the tower, not including its socketed base), unlike the others in this set, and there are a number of pencilled-in calculations concerning the total height of the tower (some much amended), as if this figure was of some particular concern. There are also a few, though very faint, pencilled-in suggestions for lucarnes or sound-holes in the tower cap. The tower roof is again marked as of lead or Covered with lead, as is the sockle for the W. iron terminal cross. The eaves of the tower roof are marked as stone (ashlar) and the louvres of the belfry openings as of Wood. Dashed lines indicate two large through-stones securing the springing of the chancel arch. The majority of the walling throughout is marked as Blocking. On the section, the line of slates Chancel roof, and the Ceiling Chancel are indicated by dashed lines behind the chancel arch. The floor of the nave is annotated as tiles laid on cement, further laid on a packing of broken brick[s].

The west gable is without the relief carving and the terminal finial or knop at its apex that was in fact executed [7.5]. The centrepiece and finials of the baptistery are shown largely as executed [cf. 7.27]. Of perhaps greater significance, the reredos has yet to achieve its final state [1.10b], nor is there any indication of the altarpiece below, the dado string-courses being carried across the eastern wall without a break. Conceivably, the intervening tiled frieze was envisaged as forming a retable; there is nevertheless an implied advance of the string-course at the foot of the reredos. The latter is drawn as a continuation of the profiling of the nave arcade capitals; as executed, only the abacus was continued into the upper section of the string [cf. 8.4].

[not illustrated] NRO EP142/54-22 is a blueprint copy of preceding drawing.
I.9
I.10b
I.11-13: a single east-west section and a pair of ground plans (with foundations), possibly related to the preceding, but more in the nature of working drawings (e.g. I.11 refers to separate detail drawings). No date, perhaps third quarter of 1886.

Description:

I.11: NRO EP142/54/11; titled at top of sheet – **Church of S. George** Concrete founds & footings – // – Scale 1/8” = 1 foot –

A coloured and fully dimensioned setting out of the foundations. A section of the founds for the tower [*I.11a*] is seen at the foot of the sheet, where a pencilled-in amendment considerably enlarges both the depth and the width of the concrete foundations and footings.

I.12: NRO EP142/54/12; titled top left of sheet, **CHURCH of S. GEORGE // OSBORNE ROAD NEWCASTLE-ON -TYNE**, and at foot of sheet, **PLAN 1/8 IN SCALE**.

A coloured and fully dimensioned floor-plan. The north aisle is still lacking in buttressing between the bays. The down-comers of the rainwater goods are each noted as R up. Two slip joints, marked *Slip Joint*, are drawn between the north wall of the tower and the church (i.e. the organ chamber and (clergy) vestry), and implied (but not marked) between the west wall of the tower and the south wall of the choir vestry, but not at the north-west angle of the tower with the north wall of the choir vestry. Against the east face of the tower there is the comment *This face 2’-3”// back from // face of base // of East wall // of chancel.*

The Porch Flagging is shown in blue, with a *Stone Seat* within the triple arcade of window openings to each side. An *Iron Gate* is now marked in the porch entrance. The nave north door is shown as opening outwards (as existing) [9.1]. The pewing (*Seats*) is laid out as the preceding (i.e. not as executed), the *Central Passage* annotated *Tile Pavement* (as executed, the passages were laid in mosaic), and the floor beneath the northern block of pews as *wood Block paving under*.

The Reader’s stall is marked *R. Desk* on the front desk of the south *Choir Stalls* [*I.12a*]. Against the north wall of the Morning Chapel, a pew and desk front is shown, with access from the east – the only instance in this suite of drawings of any indication of the seating arrangements in the chapel. Like the choir stalls, this pew is set on a raised pew-platform, marked 6° rise. There is a more even rise in the sanctuary steps (as executed, the sanctuary platform is almost twice the depth shown here) [cf. I.28], the site of the altar rail (*Rail*) is indicated, but note that the altar is here marked as a *Table*. A piscina – clearly not a credence – is drawn (but not so marked) in the easternmost of the sedilia on the north.


A coloured and dimensioned east-west section of the church, looking north, also showing the footings and foundations (and related therefore to the preceding). The nave roof has the annotation *WOOD CORNICE* at the eaves, whilst the string-course at the base of the clerestory openings is marked as *STONE*. A pencil note is appended above
the nave roof, 63 Couples shown // 52 wanted in Consequence // of introduction of 6 principals, which would seem to relate to the roof as presently existing (although the corbels for the principals are not drawn, or at best, only very faintly indicated). Further annotations mark the principals of the aisle roofs, which are shown as dashed lines behind the spandrels of the nave arcade. The positions for ventilator hoppers (marked in red crayon) are indicated in the right-hand lights of the first, third and fifth clerestory windows of the nave.

The aisle windows are no longer grouped in pairs under rere-arches, but there are still only two clerestory lancets in the chancel. The reveals of the aisle windows and the walls between are marked as in plaster, and the dado below as panelled in wood, and there is, as yet, no indication of the polished ashlar blind-arcade that was in fact built [cf. 7.1-2]. The label moulding of the principal arcade is drawn as terminating on the western respond with a turned-over roll (as executed these are square foliate bosses), as can still be seen externally on the aisle west windows. The nave floor is still marked as TILES, laid on CEMENT on BROKEN BRICKS // OR STONES.

The existence of separate detail drawings is indicated by the annotations SEE DETAIL and SEE ½ IN. SCALE DETAIL next to the mouldings of the west and east windows [I.13a]. There is a further comment appended to the heavy string-course above the reredos (i.e. immediately below the east window), THIS TO BE RETURNED // INTO CHANCEL 2" [?] FROM // FACE OF WALL. The three sedilia are drawn without a credence/piscina, and with their seats set all on one level, a thoroughly impractical arrangement with respect to the even rise of the sanctuary steps. The altar platform is marked (in pencil) as 3.9 above nave floor, but without the final three steps at the altar itself. The material finish of the chancel flooring is not indicated, but it is laid on a substantial slab of concrete, bedded on an 8 inch depth of broken stones. Also roughly pencilled-in are the descenders for the chancel gas lighting [cf. 1.8].
I.14-16: three large contract drawings, evidently for the use of the general contractor, and giving profiles and sections of various parts of the new church. All three bear annotations indicating a large number of separate detail drawings, which have not survived. Two are undated, but the last is signed and dated (20 July 1886) by the architect, although this need not be the actual date of the drawing, but only of the adjacent detail [I.16c].

Description:


A large and partially coloured drawing, showing the internal elevation of the chancel and first bay of the nave, looking south. The tiled mural frieze of the sanctuary is annotated Tiles not in contract, and below, against the eastern respond of the nave arcade, is the comment, Every alternate // quoin to be checked // for plaster so that a vertical // line may be the // finish between // plaster & stone (the alternating quoins are indicated by dashed lines). The plain walls are otherwise noted as Plaster. The return of the upper dado string-course against the east wall of the sanctuary is annotated 2˝ projections below windows, and above, for the rear wall of the reredos arcade, is the annotation, Plaster not to be executed // without consulting a architect (i.e. implying that it is to be keyed for some form of artwork). There is, however, still no indication of an altarpiece. There is the same problem with the placing of the sedilia and chancel steps as noted in the preceding.

There are now four clerestory openings in the chancel, and between each is the indication ← Pillar →, perhaps implying a respond shaft or corbel, as was in fact executed to take the principals of the nave roof. The third of the chancel clerestory openings has the flowing leading-pattern of the glazing pencilled-in (and as executed). The entry points for two of the gas pipes supplying the chancel lighting are also marked on the ceiling panels. In the nave roof space is the annotation, These rods on East side // of every 7th spar, and the equivalent position in the aisle roof below is marked 1” cleating. The wall-head of the aisle is marked ashlar string, but the aisle walls and window reveals are still shown as plastered.

Perhaps the most interesting feature is the detailing of the responds for the chancel arch and nave arcade [I.14a]. The bases are as executed [cf. 7.8d & 7.11]. However, the capitals are here given single-order ogee scrolls, although as executed, those on the nave pier capitals were doubled up [cf. 7.9c-d & 7.14]. Similarly, the swan-necked corbels [cf. 7.16-17] are shown as completely plain (and as drawn in the 1886 Bills of Quantities) [ref. 7.24] and not marked as reserved for the specialist carver.


This is a particularly splendid coloured drawing. The sheet is divided left, Section of Aisle Wall North and Section of Nave // ½” Scale; and right, Section of Chancel // ½” Scale, with accompanying sections of the organ and (choir) vestry roofs at the far right. The section for the south aisle wall is placed immediately above that for the north wall, and the section for the south clerestory wall is placed to the left of that for the north. The latter is annotated, Section of south nave wall // shewing [sic] difference in // cornice mould at a. To the right of the chancel section is placed a Section of ventilator // in ashlar
over // chancel arch, shown as venting the closed void above the chancel ceiling into the open space under the nave roof [I.15a, cf. 7.24].

On the chancel east wall, to the right of the windows, is the following annotation, These [alternate quoins] // break joint every // other one being // dressed back to // receive plaster // so that when // finished // this line will follow // round straight // as shown. The carved bosses above the reredos arcade are further annotated, This ornament // not included // in contract // but the moulding // to be worked. A comment appended to the lowest string-course of the sanctuary dado (including a section of the sedilia) notes that, The position of this string // not fixed yet, i.e. implying that the precise form of the altarpiece had yet to be fixed. The elevation of the eastern respond of the nave arcade is directly comparable in its profiles with the preceding drawing [I.15b].

The general form of the reredos and its linkage with the windows above has now been settled [I.15a], but the details are still in need of further development (cf. I.20a). Although the altarpiece is not shown, its likely scale is implied by the advance of the larger string course across the east wall of the sanctuary. The section of this string is more complex than on the preceding drawings, rather than merely repeating the profiles of the nave capitals. Lightly pencilled-in over the last full chancel step is an indication of the bar and upstands of the chancel rail, much as was eventually executed.

The drawing would also seem to imply that the bays of the north aisle are now separated externally by buttresses, as was indeed executed. The cornice mouldings of the north aisle and clerestory are given simple chamfers, resolving the distinction in treatment between the ‘hidden’ and ‘show’ fronts of the church (again as executed) [cf. 7.3]. However, the aisle walls (above the dado panelling) and window reveals are still clearly intended for plaster. The nave floor is indicated as a mix of wood paving and tiles, implying a layout in which the pews in the aisles are set against the walls, the latter panelled in timber below a stone string-course running beneath the sills of the windows.

I.16: NRO EP142/54/18; titled at top left of sheet, Church of S. George NC. // details of west End // ½ scale & full size, and below left of this, July 20th // 1886 // T. R Spence // 30 Berners [Str.] // London, and at base of sheet, Elevation of West End ½ in Scale.

This is a large and complex drawing and like the preceding, is one of the more impressive sheets in this set. It shows the detailing of the western elevation, including full-size profiles, and aside from some subsequent elaboration, is more-or-less as executed.

Occupying the centre of the sheet are the left-side elevations of the west end of the church, north aisle and baptistery. To its right is the south-face elevation of the south-western gable buttress [cf. 7.3], and below that the western internal elevation of the baptistery arcade [cf. 1.3 & 7.2]. Around the margins are a number of further detail drawings, which will be described in due course. Moulding profiles are overlaid on many of the details, and a large number of initialled annotations indicate the existence of further detail sheets.

Beginning with the nave gable, the central ring of the tracery rose of the window is marked to be executed in wrought iron, the armatures of which are annotated – 1˝ w iron // bars pinned into // circular w. iron rebated frame and (against the central cross piece) half lapped // and rebated. (Note: as executed, the head of Christ depicted in the stained glass behind was framed by a separately shaped armature, not shown here). On the main lights of the window below is the annotation, Saddle bars 12˝ apart // see future detail. The central shaft of the window is labelled A-B, and at the top left of the sheet is a full-size profile of Cap & base to column in // west window A B [I.16c; 7.12], the basic form of
capital used throughout the building from henceforth. The nave gable at this stage is capped only by a coping, i.e. not the relief carving and terminal finial as executed \([7.5]\). Between the gable and this detail drawing, is a Section thro. Ventilator // in gable, the inner face of which is annotated Wood frame // covered with perforated zinc (as executed, this grille was a single perforated stone, now cemented up).

To the right of the gable is the Side [elevation] of buttress // to West gable, and on the west end elevation there is a pencilled-in profile of the inset panel of linen-fold near the head of the buttress, all more-or-less as executed \([7.3-4]\). However, as built, the string-course marking the springing-line of the window received a small foliate terminal where it abutted the gable buttress, not shown here.

The panels of the baptistery gable are reserved for carver \([cf. \text{7.26-7}\)]\), and a window below bears the annotation 5/8˝ wrought iron saddle bars // 12˝ apart \([\text{I.16a}]\). To the immediate left is a Section shewing [sic] // baptistry [sic] roof // & ceiling, the fall managed from left to right \(\text{[cf. Pl. 4]}\). The underside of the ceiling is annotated panels to be // made as near // square as front // length will allow, and at the top right of the sheet there is a drawing of the Wood cornice & rib // to roof of Baptistry [sic] // full size. Panels as near square as [\(^*\)] drain along [?] front wall will // allow.

At the extreme lower right of the sheet \([\text{I.16a}]\), there is an internal elevation and section profile of a baptistery window, on which the reveals and angle mouldings are indicated as in stone \([\text{cf. 9.7]}\). At the base of the sheet (i.e. above the title) there is a further Plan of Baptistry [sic] window. The drawing (of a bay and a half) of the baptistery arcade is annotated Elevation of arcading (from nave side) // to Baptistry [sic]; the diaper inlay of the spandrels (executed in Caen stone) is not shown \([\text{cf. 1.7]}\). Immediately below, the same is shown on plan, annotated as Plan shewing [sic] piers of // arcading next // Baptistry [sic], i.e. the north-western angle respond of the nave arcade with the baptistery. This includes a profile of the label mould // on both sides of arcading overlaid on the outline of // abacus of one of the baptistery’s free standing piers \([\text{cf. 7.10]}\). As with the two preceding drawings, the capitals are given profiles of a single-order ogee scroll \([\text{I.16b}]\), and not the double order as executed \([\text{cf. 7.13]}\).
I.17: NRO EP142/54/19; titled at top left of sheet Church of S. George – N.C // August 3rd 1886.

Description:

A much-distressed coloured drawing of the east-west section of the tower (north to the right), with dimensions and instructions referring the contractor to the specification. There are a very large number of annotations concerning materials and finishes, both in ink and pencil, and including a number of sketch details for the iron reinforcement of the tall belfry stage. The access to the various levels is now by a stair rising internally within the shaft of the tower. The drawing clearly relates in its detailing to the earlier ‘presentation’ set [I.7-10]. As before, there is a pencilled-in revision enlarging the concrete foundations, the tower cap is still of timber sheathed in lead, and the ringing chamber windows have simple square-heads, rather than the Art-Nouveau ogee-cusping that was in fact executed [7.7].

The sheet also shows how the arcaded upper section of the tower was entirely for show [7.6], the bells being hung fairly low in order to ensure the structure’s stability. The bell-frame was to sit on stone corbels let into the walls just beneath the base of the louvred belfry openings. A ring of eight, cast by Messrs. John Taylor & Co. (Loughborough), was eventually installed and dedicated 10 February 1889, but the A-frame for the bells was instead set on four massive oak beams cemented directly into the walls. The belfry itself was ceiled beneath the final storey. The tower was nevertheless braced internally with iron plates and rods. Two frames of 9 x 1 inch iron bars, lapped and riveted at the angles, were to be bedded into the walls, and the timber and lead covered roof was to be similarly framed and shored with iron in order to receive the spike of the terminal cross. As executed, the cap was built entirely of masonry.

I.18-19: two sheets, each dated towards the close of 1886, detailing the oak screens to the morning chapel / organ chamber, each sent to the respective contractors.

Description:

I.18: NRO EP142/54/20; titled lower right of sheet (in pencil) No 1 (and in ink) St. George’s Ch. // 2 Screens to morning Chapel // and organ chamber. // West sides // 1 inch = one foot. (and again in pencil) original sent to //Robson & Sons //3 Dec 86.

A drawing for the western screen of the morning chapel, largely as executed. The reverse of the screen is not shown, as left blank in execution. The sheet bears a large number of initialled annotations indicating the former existence of separate detail drawings. Against the text scroll of the central gable feature is the annotation Quotation in old English letters // to be sent at a future date. The drawing also shows a doorway at the southern end of the screen, giving access from the aisle to the morning chapel (the difference in floor levels between the chapel and the nave is noted on the sheet). This was later altered to a gate at the northern end of the screen, in anticipation of the installation of an additional altar.  

I.19: NRO EP142/54/21; a partially coloured drawing, titled at foot of sheet (in ink) Elevation of Screen between Church – //– and Morning Chapel. – // – and Church and Organ Chamber. – //– Scale 1 inch = one foot – // Measure height and width from Cresting Masonry. In pencil at the lower right, Copy Sent to R. Hedley // 7 Dec 86.

A drawing for the southern screen of the morning chapel, i.e. facing onto the choir, and largely as executed [cf. 8.4]. The reverse of the screen is not shown, as left blank in execution. The sheet bears a large number of initialled annotations indicating the former existence of separate detail drawings. At the far right of the sheet can be seen a scale section of the rail and panelling, above which there is the full-size profile section of the top of the rail and the base of a column shaft. Near the centre of the sheet is the annotation (referring to the muntins of the panelling) Each of these to be carried down solid // the full thickness of screen.

The carving of the central gable feature [I.19a & 8.13] bears the following annotations, Consult architect // about treatment of // this Carving and below This to be bold clear Carving // the background being entirely // cut thro so that the general // forms shewn [sic] stands out clearly. At the far left of the sheet is a full-size detail drawing for ‘Cresting P. [see inset] which tops the screen either side of the central gable feature. The material of the central roundel (gilded gesso relief) is not indicated, but there were clearly separate detail drawings for this feature (labelled O), and for its text (labelled N) [cf. 8.14-5, executed by the artist Heywood Sumner (1853-1940)].

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1 Ref. Vol.I, Chap.3.2-5

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I.18
I.20: NRO EP142/54/01; (untitled) exceptionally large elevational drawing showing a section of chancel and the internal elevation of the east wall. No date, perhaps last quarter of 1886.

Description:

The drawing has been tightly rolled-up and damped at some point, such that some details of the altarpiece have printed themselves on the upper section of the sheet. The lower edge of the sheet is much rubbed and scuffed, and the marks of the easel fixings are still apparent along the top edge. The striking points for the setting out of the tracery patterns of the altarpiece are also clearly visible. The sheet may have been intended for the use of the marblers and/or the ornamental mason, but as there are only six references to detail sheets (and for the altarpiece only), numbered K, L, N, R, O and X (?), the drawing may well be unfinished. The capitals of the principal arcades are here drawn with the double-order of ogee-scrolls as executed, the only sheet in the suite to show this detail [I.20a; cf. 7.9c-d & 7.14].

This is the first indication of the fully integrated arrangement of the eastern wall [cf. 8.26]. The altarpiece is drawn as executed [8.27-31], the width of the credence dimensioned at 9´.0˝; and the full width of the altarpiece as 16´.0˝. As the piece was shown on Messrs. Emley & Sons stand at Newcastle’s Royal Jubilee exhibition (opened 11 May 1887), the drawings were presumably sent out to the contractor by the close of 1886. However, the detailing of the reredos is still far from settled [cf. I.20b & 8.26], e.g. the crocketted gable is topped by an acanthus bud, rather than a cross, and the infilling of the spandrels differs from that executed.

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12 Newcastle-upon-Tyne Royal Mining, Engineering and Industrial Exhibition, Official Catalogue, (Newcastle-upon-Tyne, 1887), p.130 (cat.290).
I.21: [not illustrated] NRO EP142/55; Ground Plan and blueprint copy, with runs for heating apparatus indicated, dated 1888. The blueprint copy is heavily rubbed, but the original plan is in a fair condition. It is titled at the top of the sheet – St, George’s Church, Osborne Road, Newcastle-on-Tyne – // – Heating Apparatus – and below in pencil, 1888. The sheet is inscribed at the foot – Ground Plan – // – ¼” Scale –. The upper-case S’s are struck through on the diagonal in an ostentatiously artistic fashion.

Description:

The trench runs in the floors for the heating pipes are marked in red ink, grilles in the floor by cross-hatching. The plan indicates that there were once a number of separate sectional drawings for each heating trench. The pipe runs are drawn in pale blue, and it is clear from the comments attached to each section that a single horizontal line of pipe-work is understood to consist of a vertical rank of two within the trench. Along the outer walls of the north and south nave aisles, the trench is marked as 2-4” pipes below the floor, and down the central passage of the nave, where there are two trenches north and south, each is marked 4-4” pipes below the floor. At the west end of the aisles there are 8-4” pipes… below the floor grilles, and against the west wall of the baptistery, there are two ranks of pipe-work, each of 8-4” pipes… divided north and south in the trench. Against the northern baptistery trench is the additional comment in pencil, 8½ deep // to top of cement.

The boiler room is indicated by a dotted line within the footprint of (and beneath) the morning chapel to the north, with runs branching off from the riser. One circuit supplies the north aisle and morning chapel, and another runs south from the chapel towards the centre of the choir pavement (in front of the first sanctuary step). An additional spur runs eastwards through to the inner lobby of the north chancel porch, where a radiator Coil of 6 pipes // 3’-0” long x 2” is marked. Three small grilles are installed in the sanctuary floor, on another spur from the main north-south branch, with 9-4” pipes below floor (as executed, a single grille was installed here, just in front of the altar platform). Three pipe runs are marked, indicating that these were to be laid as three ranks of three within the trench.

Over this main north-south branch, a grille is shown as extending the width of the chancel between the choir stalls. From this trench branches the main westward run supplying the nave and baptistery trench-runs. A spur off the north-south branch supplies the south aisle, with an additional spur continuing through to the choir and clergy vestries. In the choir vestry, the pipe run is marked 2-3’ pipes on the floor, and Connection for // further extension is marked on the threshold between the choir vestry and the under-tower. The north-south branch from the chancel terminates in the clergy vestry between the tower and the chancel, with a floor grille over 2-4” pipes below floor.


Description:

The floor-plan as executed, showing the existing layout of the pews – i.e. in two substantial blocks with alleys against the aisle walls – and including the south porch with its internal draught lobby. However, although the altarpiece and its footpace are shown in plan, the heating trench in the sanctuary floor is not shown. The crossbars of the pews (stabilising the blocks between the nave piers) are shown only on the north side, where
one of the pews has also been divided into thirteen sittings. The position of the lectern and its footpace are lightly pencilled-in at the south side of the chancel step [cf. 1.8], as is the armrest of the vicar’s stall on the north side of the choir [8.9].

I.23: [not illustrated] NRO EP142/54/24; (untitled) revised version (chancel and first two bays of nave only) of preceding drawing, perhaps unfinished. No date.

Description:

The setting out of the chancel steps is dimensioned (in pencil), accommodating an extra heating trench on the last chancel step, i.e. the sanctuary floor behind the altar rail and in front of the altarpiece platform. A number of pencilled-in initials around the south choir stalls indicates the provision of separate detail drawings for the craftsmen.

I.24: [not illustrated] NRO EP142/54/25; (untitled) dimensioned floor plan of nave and baptistery (as existing), indicating the setting out of the wood-block paving.

Description:

The setting out of the block-paving is shown only for the south-eastern block of pews, although the sockets for the uprights of the pews are indicated throughout. Down the right side of the sheet there are a number of pencilled-in calculations and dimensioned sketches of the interstitial areas of paving (in order for the layout to run true), i.e. all the triangular and rhomboidal pieces down the edges of the paved areas, and next to the piers.

I.25: NRO EP142/54/16; titled at the top left of the sheet, S. George’s church // Proposed stone arcading // under west window // 1” scale. No date, perhaps last quarter 1887 to first quarter of 1888.¹³

Description:

A large oblong sheet with a design for the tabernacling and niche (without statuary) at the base of the west window wall, and immediately above the baptistery arcade. The line of the Existing string and top of sill at the base of the window are marked by pencilled-in annotations. Largely as executed [cf. I.25 & 7.2; also I.25a, 7.30 & 7.31].

¹³ M2 records only two payments to the ornamental mason Robert Beall (1837-1892), the first, R. Beall on a/c Church Carving (14 March 1888) £70-0-0, with the balance paid (11 Oct. 1888) of £293-0-0. Conceivably the drawing pre-dates the first payment by only a few months.
I.26: NRO EP142/54/17; titled at the left S. George’s church // Newcastle- on-Tyne // Proposed dado In Chancel // in coloured mosaic // 1’ scale. Signed lower right of sheet, T.R. Spence // archt // 45 Rathbone Place // London W. No date, but must be last half of 1891.

Description:

A design, executed in ink and pencil on cartridge paper, for the glass mosaic that replaced the original marble revetment of the dado late in 1891. The drawing is in two sections; I.26a (top), for the east wall, and annotated Work in ink shews [sic] existing work // East end; and I.26b (below) for the north wall of the sanctuary, annotated North side Sedilia shewn [sic] in ink. In both cases the design for the mosaic is in pencil. The design is as executed [Pl.2 & I.26c], except that the standing figures of the angels on the side walls were omitted; the framing cartouche of acanthus fronds was however retained [I.26d]. This last motif derived from the lower spandrel figures (in mosaic) in the Neonian (i.e. the so-called Orthodox) Baptistery at Ravenna (Italy), which Spence likely knew at first-hand. Like its Byzantine models, the Jesmond mosaic was executed by the ‘direct method’ (and with a gold ground), contrasting with the ‘indirect method’ (and blue ground) previously employed at St. George’s.

I.26c: St. George’s church, Jesmond (Newcastle-upon-Tyne); south-east angle of sanctuary. Tile frieze designed by T.R. Spence; over-glaze painted and gilded by George Wooliscroft Rhead (1855-1920), 1888. Dado in glass mosaic, designed by T.R. Spence, installed late 1891, replacing former marble revetment.

Photo: the author, March 1992

I.26d: St. George’s church, Jesmond (Newcastle-upon-Tyne); south side of sanctuary wall, next to the altar rail. Dado in glass mosaic, designed by T.R. Spence, installed late 1891, replacing former marble revetment.

Photo: the author, December 1991

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14 NRO DN/E/8/2/2/45 Jesmond, St. George (2 July 1891), Alterations to the Sanctuary, ‘That in consequence of the dark marble dado in the sanctuary of the church not harmonising with the mosaics which form the decoration of the remaining portions of the chancel walls, it is proposed to substitute mosaic work for the present marble’, the whole cost to be defrayed by Charles Mitchell esq. of Jesmond Towers; also SGPM, Vol.3, No.12 (Dec. 1891), pp. 92, Further Improvements in the Church, which mentions the work as completed.


16 M2, three payments (14 Feb., 24 March & 5 April, 1888) to G.W. Rhead, re. Church Tiles, totalling £60-10-0.
I.27: The Builder, Volume 56 (30 March 1889), page 243 and double-page illustration.

CHURCH OF ST. GEORGE, NEWCASTLE-ON-TYNE

This was the first notice and illustration of St. George’s Jesmond to appear in one of the major nineteenth-century architectural periodicals. Although published almost six months after the consecration, the short notice states that ‘This church is now in course of erection’. The consistent use of the future tense suggests that the copy had been prepared some time in advance of the consecration ceremony, but that publication had been delayed for reasons at present unknown. Thus:

The walls of [the] chancel for a distance of 5 ft. up from the floor are to be lined with rich red marble, over which is to be a 4-ft. frieze of elaborately painted tiles, and above these figure-subjects are to be executed in mosaic... The east and west windows are to be filled with painted glass illustrating the ‘Nativity’ and the ‘Crucifixion’. The altar-rail, pulpit-desk, gas-fittings, &c., are to be in combinations of brass and copper work of a specially ornate character.

The notice is chiefly of interest for its photolithographed perspective of the church, which differs in several respects from the standing building. Many of the differences are minor, e.g. the clerestory windows are drawn as bar-tracery without cusping, rather than the plate-tracery shown on the drawings and as executed. Five side-windows are shown on the porch, not the three of the earliest drawings [e.g. I.10a & I.12] or the four as built, etc. However, the most glaring discrepancy is in the buttressing of the tower, a feature last seen in the drawings submitted by the parish for planning approval three years previously [I.6]. The parochial hall is similarly shown in its intended format, although in the orientation as built [ref. I.29].

It seems fair to assume that T.R. Spence never drew-up a perspective representation of the new church himself. However, enclosed with the invitations sent out for the first meeting of the Jesmond Church Extension Committee (27 March 1886) was a circular stating that ‘A Model and the Plans of the proposed new Church will be on view at the Meeting’. Aside from the model, no other three-dimensional representation – either of the new church, the parochial hall or the vicarage – was ever mentioned again. It seems likely that it was this model, and/or an early set of Spence’s drawings for the church, which were used by the Builder’s artists as the basis for the published perspective. Charles Mitchell doubtless had the model (missing, presumed destroyed) made by the skilled ship-modellers in his Low Walker yard. The practice was not uncommon in the North-East, as Ralph Hedley’s wood-carving business also supplied a number of church models around this time on behalf of the church architects Messrs. Austin & Johnson (of Newcastle).19

17 Subsequent appearances in the Builder were accompanied by full-spread photographs, e.g. Vol. 59 (15 November 1890), p.386 + illus.; also Vol. 83 (25 October 1902), p.370 + illus.
18 Vol.II, Cat.IV, JCE, meeting of 27 March 1886.
19 TWA DT.RH/8/1 Ralph Hedley (Craftsmen) Ltd. (workshop ledger 1880-97); p.1 (4 Feb. 1882) Model Jarrow Ch., £15–0–0; p.3 (28 June 1883), Model of Whitby Ch., £4–0–0 [6.23-24]; p.3 (28 June 1883), do. Cambo Ch., £2–5–0. The practice seems to have been discontinued by Messrs. Austin & Johnson after this date.
I.28: St. George’s church, Jesmond; pew rents plan (East is at the top). Ink and some pencil on paper. No date, probably c.1890-95.

The Vicar, Wardens and Parochial Council of St. George’s Jesmond.

Photomontage: the author March 2008

The plan was discovered secreted under the floor following work to the heating system. It reveals that somewhat over half the sittings at St. George’s were appropriated at one time (468 out of a total of 863), the remainder being free to all comers. Even so, the churchwardens were at liberty to allocate appropriated pews to visitors if the owners were not in their seats by a specified time. Pew rents were a recognised means for supplementing the income of Anglican clergy, although they were generally frowned upon by High Churchmen, as excluding the poorer sections of the community. Even so, it was not until the Second World War that pew rents were generally phased-out across the diocese of Newcastle, due in large part to its relative poverty amongst the Anglican sees.

In addition, the plan offers some insight into the social hierarchies operating amongst the patrons and congregation at St. George’s, with Charles Mitchell and Henry F. Swan (the latter acting as churchwarden) seated in clear sight of the pulpit [I.28a]. Mitchell’s servants were seated out of earshot of their master, six rows behind in the north aisle. Canon Pennefather’s family were seated immediately behind Swan, and in like fashion, the (Hon.) church secretary John Dillon took the pew directly behind Mitchell. Captain (later Sir) Andrew Noble (1831-1915) and his family sat further back, despite his ‘seniority’ as deputy chairman of Sir W.G. Armstrong, Mitchell & Co. – this was quite evidently Mr. Mitchell’s church. The shipbroker-and-owner James Knott (1855-1934) took a pew near the back of the main block; Knott would later build the church of SS. James & Basil, Fenham, Newcastle (1928-34) [6.36-7], as an Arts and Crafts complex modelled somewhat after the example of St. George’s.

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22 James Knott (1855-1934), onetime owner of the Prince shipping line, was resident in the parish between c.1888-98, taking the (so-called) Manor House, Grosvenor Road, West Jesmond (demolished 1929). See also Vol.I, Chap.4.
I.29: TWA Newcastle Building Control Records T186/11501

Osborne Road, St. George’s Church, 5 May 1886

A large bundle of plans, including summary block plans, elevations and sections for (a) the new church [ref. I.5], and (b) for the parochial hall, etc. submitted for planning approval. The following should be read in conjunction with the Jesmond Church Extension minute book [Vol.II, Cat.IV], which details (a) the four changes of site, (b) the many revisions forced on the architect (T.R. Spence), both by Charles Mitchell and the parish, (c) the dispute concerning the boundary with Lord Armstrong’s estate, and (d) the purchase and development of the ‘church field’.

Description:

(b) The application for the church hall, as a block of buildings, one storey high in Connection with St. George’s Church, intended as Lecture Hall, Class Rooms, Caretaker’s Rooms, &c., was witnessed 16 March 1887, and signed for the Churchwarden, St. George’s Church, as the owners, per Geo. Connell, 42 Mosley Str. [architect-surveyor, Newcastle], and countersigned by T.R. Spence, architect, 30 Berners Str. London // W. per G.C. There are four drawings in the bundle relating to the parish hall:

[not illustrated] A block plan (north to the left), signed as before by T.R. Spence, and showing the relationships of the various buildings and ownerships. The land in front of the church is marked Field St. George’s Parish, and the final location of the hall is shown (as executed). The land east of Osborne Road is still in the ownership of Burdon-Sanderson, marked as e.g. Burdon Sanderson Esq. // Field, and the future site of the vicarage (north of the ‘church field’) is hinted at, that portion of Sanderson’s land being lightly crossed (as intended for conveyance). Mitchell’s land north of the church is marked Park C. Mitchell Esq., and immediately east of the church as C. Mitchell // Plantation. The hall is sited hard against a boundary on the east marked Field Sir W. G. Armstrong. An amendment in red ink marks a new Boundary G.C. set a little further eastwards from the hall, with the further comment (also in red ink) Drain not // under floor. // G. C. In addition, the rainwater down-comers and drains of the hall are re-drawn as passing between the hall and the amended boundary. Clearly Connell was involved with sorting out the boundary dispute between the parish and Lord Armstrong’s estate. Roughly sketched in pencil is the outline of the 1889 extension to the southern end of the hall, the extension just crossing the northern boundary of Sanderson’s field, as previously noted.

I.29a: a large sheet titled at top left ————— PROPOSED LECTURE HALL, OSBORNE ROAD ——— //—— NEWCASTLE =ON=TYNE, — S GEORGES PARISH — and signed at the lower right T.R. SPENCE // ARCHITECT // 30 Berners Street // LONDON W. The plans were submitted 24 Feb. 1887, and rejected 9 March 1887, but not stamped as passed.

The WEST ELEVATION is at the centre top right, and the NORTH ELEVATION is at the top left. The PLAN is at the lower right centre, and a CROSS SECTION [of the hall] is at the lower left. Perhaps the most startling thing about this sheet is that the orientation of the building was reversed during building, with the caretakers cottage placed at the north (rather than on the south as in the drawing). As built, both the hall and the cottage were each shorn of a bay, and the elaborate central turret (venting the gas-light below) was much simplified. However, ‘artistic’ features such as the sculpted frontispiece of the broad gable, or the pretty porch of the caretaker’s cottage, were retained in full [I.29a & I.29f]. The hall was intended to be lit from its northern (later southern) end by a four-light mullioned and transomed window – which still survives internally – set above a large barn-type door, the gable finished with a characteristically ‘Spencian’ knop.
I.29b-c: another large sheet, stamped as passed 23 March 1887, and similarly signed by the architect. Titled at the top left (and somewhat amended) Proposed Lecture (then crossed out) — St. GEORGE'S HALL. — //— OSBORNE ROAD, NEWCASTLE—ON—TYNE.— // (and then added below) for St. George's Parish.

The pair to the preceding drawing (the orientation of the building was reversed in the course of execution). At top right is the EAST ELEVATION [I.29b], showing the blind wall of the hall fronting onto Lord Armstrong’s land, but with simple mullioned windows in the caretaker’s wing (not executed). The hall itself is lit by roof-lights running along the eaves (as executed), and the roofs are marked as of Westmoreland slates, with Staffordshire red fireclay ridge tiles. The SOUTH ELEVATION [I.29c] reveals a low-slung hipped gable facing onto Osborne Road. At top left is a SECTION OF CARE-TAKER’S HOUSE, i.e. through the southern wing of the building.


The drawing shows the plan (left), South Elevation (centre) and West Elevation (right), of the 1889 extension block to the parochial hall, as executed. The new space was entered through the ‘barn’ doors of the former south gable, and provided a single largish room, marked as adding an extra 19 feet internally. The room was warmed by a large fireplace provided with a substantial gabled stack above the east wall and served by a single w.c. and washroom in the south-west bay. Despite the latter’s purely utilitarian function, it was finished externally in high-quality ashlars with sculptural embellishments [I.29g-h]. The new south gable was likewise provided with a more elaborate cross-finial [page iii], although the drawing hardly prepares one for the elaborately detailed skew-puts (kneelers) [I.29h].


The drawing shows only a section detailing the roof construction of the extension, and is not otherwise remarkable, except to note the far from utilitarian detailing of the canted and panelled ceiling, e.g. the elaborate moulded sections to the purlins.

The hall was ostensibly the responsibility of the parish, but as Charles Mitchell’s interest in the setting of the new church developed, so he progressively interfered in the project for the hall, exerting artistic control through offers of land and direct financial assistance. The foundation stone of the first stage was laid by Mrs. Mitchell on 30 July 1887, and dedicated by the Bishop of Newcastle the following New Year’s Day. Because of the split in responsibilities, and the endless revisions and economies forced on its architect, its precise costs are a little difficult to ascertain. However, the contractors were Messrs. J. & R. Lamb of Newcastle, and not Messrs. Amos Gray (previously responsible for the church). Mitchell also provided for a substantial gas-light to go over the hall entrance, executed by the art-metalworker A.J. Shirley (c.1848-1912), but this has not survived. The costs of the 1889 extension are


\[24\] See Vol.II, Cat.IV, note 1.

\[25\] M2, folio 19, Church Building Parish Hall a/c (7 Jan. 1888), payment to A.J. Shirley of £8-3-0 (the only payment to Shirley relating to the parochial hall); also JCE, 20 April 1888 meeting, referring to Mitchell’s gift of the lamp.
much easier to follow, being Mitchell’s sole responsibility this time round, and totalling £544-17-5, although the contractors are unclear. In addition, Mitchell provided for a pair of elaborately ‘artistic’ wrought-iron gates (designed by Spence and executed by Shirley), for Osborne Road access next to the hall, but again these have not survived, although they are known from photographs [I.29e].


Photograph as reproduced in *The Magazine of Art* (1902).

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26 See Vol.II, Cat.IV, note 3.
I.29a: Diagram of the interior layout of a building.

I.29b: Diagram showing the external and internal elevations of the building.
I.29f: St. George’s church, Jesmond; the parochial hall today.


I.29f: west front and principal entrance of the original 1887 block (the low parapet wall concealing an access ramp is a modern addition).

I.29g: parapet detail of lavatory block on the 1889 parochial hall extension. Sandstone.


I.29i: detail of frontispiece on the principal (west) gable.\(^{29}\) Sandstone.

\(^{29}\) Ref. Vol. I, Chap.3.2-4.
I.30: TWA Newcastle Building Control Records T186 / 13258

St. George’s vicarage 26 June 1889 (bundle includes the verger’s house, 28 Dec. 1938, and alterations to vicarage, 12 Jan. 1944). Two sheets of summary drawings as per planning application, both signed lower right T.R. Spence / archt / 45 Rathbone Place / London W.

Description:

[Sheet No.1] shows (top of sheet) the West Elevation and Cross Section, (centre of sheet) South Elevation and East Elevation, and (foot of sheet) Ground Plan and Bedroom Plan [I.30a]. The facades are annotated as of Hammered Sneck Blocking (i.e. the same as for the parochial hall and rare sides of the church), and the roof of Westmoreland green slates, with Staffordshire fire clay ridge tiles. There is no provision for a basement, only a ventilated sub-floor, due to the risk of flooding from the Moor Crook Letch [ref. I.5]. The ground floor comprises (west to east) a School Room, Library and Drawing Room along the south front – the latter connected by a sliding door – and a Dining room to the north, accessed from the intervening central stair hall. These, and the kitchen to the west of the stair hall, are marked as having wood floors, but all the remaining services and the hall itself are given tiled floors. The dining room is accessed form the kitchen by a service passage contrived under the rise of the main stairs – a functional, if not very remarkable plan. There are five bedrooms on the first floor, with a dressing room between the two largest on the east front.

[Sheet No.2] is much distressed, being the outer sheet of the bundle [and therefore not illustrated]. Inscribed on verso 13258 / Osborne Road / Vicarage / Owner / Revd Pennefather / Eldon House / Osborne Road / Architect / Mr. T.R. Spence / 45 Rathbone Place / London / June 3rd 1889. At the top of the sheet are shown the North elevation (centre) and Attic Plan (right). In the latter there were to be a further four smaller bedrooms and two box-rooms, arranged down the spine of the vicarage and lit by dormers or roof-lights, leaving a great deal of void space in the roof above the eaves (due to the low pitch of the roof). On the left and lower parts of the sheet can be seen a block plan of the vicarage in relation to Osborne Road and the access road to the church.

Charles Mitchell assumed complete responsibility for the vicarage by donating his own land for the site – including land purchased by him from the Burdon-Sanderson estate – facing the parochial hall across the ‘church field’.30 It cost £1300 to build,31 and Spence received fees of £70-0-0 in addition.32 Even so, it was a peculiarly dour looking building. Amongst its better features were the shallow, wide-spreading gables, which have a vaguely American, ‘Richardsonian’ air – the copings characteristically closing with a terminal knop, the gable in-filled below with panels of tendrilling foliage carved in relief. Persistent problems with flooding resulted in the building’s demolition in 1969, but its appearance is recorded in photographs (the site was subsequently in-filled by housing) [I.30b-c].

30 JCE, meeting of 16 Nov. 1888.
31 M2, folio 151, St. George’s Vicarage, three payments (10 Aug., 11 Oct. & 9 Dec. 1889) to Messrs. J. & R. Lamb, i.e. the same building contractors as initially for the parochial hall; also SGPM, Vol.1, No.8 (Aug. 1889), p.87, re. letting of contract and commencement of work.
32 M2 folio 148 (18 July 1889), re. Church Building, payment (£70-0-0) to T.R. Spence re. Vicarage.
I.30b: St. George’s church, Jesmond; the east front and gable of the vicarage, photographed in July 1968, shortly before the vicarage was demolished.

I.30c: St. George’s church, Jesmond; view of the vicarage looking north-east from Osborne Road, photographed c. 1895 (cf. I.3)

Photos: Newcastle Central Library
Part Two: Catalogue II

St. George’s Church, Osborne Road,
(West) Jesmond, Newcastle-upon-Tyne

The Bills of Quantities (May 1886)
NCL L7265-5 – Cr. 961058A

Description:


This is a Xerox copy of the original document, which remains in private hands; a further Xerox copy is deposited with Northumberland Record Office (NRO EP142/51). Although the existence of Bills of Quantities has been known for some time, its contents have remained unpublished, and its relationship to the standing fabric of St. George’s church unexplored, until now.¹ The lithographed original was drawn up by the quantity surveyor George Connell (in Newcastle),² for the tenders to be submitted to the architect T.R. Spence (in London) by noon 24 May 1886. The present document was almost certainly never submitted, as it lacks a closing tender price [II.4-5], and was very likely rendered superfluous due to revisions in the specification made soon after its publication (hence First Bill). However, its survival was in all likelihood due to the exceptionality of both the project and of the document itself, and it remains an extremely unusual and rare example of building practice in late-Victorian Newcastle. At the time, its hybrid format – combining the quantities with the specification – was beginning to fall out of favour with the London building trades, as inadequate for the more complex demands of a modern building specification.³

The Bills’ sixty-nine pages are set out in the traditional manner, with separate specifications for each of the trades, and every item individually costed and in most cases illustrated by a small sketch or diagram [II.2-3]. The practice of providing explanatory sketches

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¹ The original document (in the possession of a local building firm) was included in the exhibition Twelve Newcastle Churches - an Architectural Journey (Laing Art Gallery, Newcastle-upon-Tyne, 10 July-31 August 1982).
² For George Connell (b.1844), see Vol.I, Chap.3.1-3.
³ E.g. Leaning, J.: Building Specifications (London, 1901), p.4, describes hybrids of the specifications and quantities as ‘most frequently made by country architects of limited experience, who, with more extensive knowledge of various methods, would probably change their practice’.
with the quantities seems still to have been current in the London building trade twenty years later, although increasingly frowned upon. The document is laid out as follows:

Table II.1: St. George’s Church, Jesmond; May 1886 Bills of Quantities, contents
Transcribed by the author.

Pages 1-2 Excavator

1a -8a Waller including (7a-8a) Smith & Ironfounders Work and Sundry

1B-23B Mason

1c-21c Carpenters and Joiners [p.1c is missing], itself divided as follows:
2c Roofing to Aisles, Choir, Vestry, Porches, &c.
4c Roofing to Nave
5c Roofing to Tower
7c Roofing to Baptistery [this page repeated in the Xerox copy]
8c Ceiling to Baptistery
9c Belfry Louvres
10c Joisting, and Flooring and Ceiling to ground floor of Tower
11c Tower staircases and Lintels and beams
12c Stoothing [sic] partitions and Hatchway at top of stairs and Doors
13c Doors
14c Fittings to doors [i.e. mostly ironmongery]
15c Seating in Chancel and Morning Chapel
18c Seating in Nave and Aisles
20c Wall lining and Ventilating Flue and Carving. Carving to be executed by a carver selected by the Architect...
21c Sundry [including scaffolding etc.]

1d-2d Slater

1E-4E Plumber

1f-2f Plasterer

1G-2G Painter

Addenda items [2 pages. Includes for a number of additional items in each section, and two deleted items to be deleted in Waller]

Summary and conditions [2 pages]

Pages 1-2 of the Bills are given over to the measures for the excavations, i.e. the foundations and drains, and illustrate the format subsequently adopted for each of the trades [Table II.2]. Interestingly, there is no mention of the glazing, and only the entries in section (c) of Table II.1 are assigned to specific locations on the building site. Elsewhere, it is sometimes

4 Ibid., p.3
possible to infer the location from the context or by comparison with the standing fabric (the relevant pages have been included with Part One of this Volume for ease of comparison). As each contractor, or sub-contractor, was to provide ‘all labour, materials, carriage, etc.’, the ‘casual’ labour force noted at times in Charles Mitchell’s private ledgers cannot therefore have been in connection with the general building work. The following should also be noted: all roofing timbers and the belfry louvres, and also some rough timber lintels (p.11c), were to be in Danzig oak, but English oak was to be used for the beams of the bell hoists (p. 12c).

Westmoreland Green slates were to be used for the roofs, with Staffordshire red clay ridge tiles. Virtually all the door frames, doors, and the seating in the chancel and morning chapel, were to be in wainscot oak, and the carved woodwork in Oak, except for a small amount of carved work in Redwood (p.21c). The prospective supplier of the wood block floor is also noted (p.4a):

2” Wood block floor to be executed by W.C. Duffy // Sons (W. Duffy’s Patent) of 66 Storks Road // London S.E. price 7/6s per yard laid complete with // cash to be paid on completion of work….529 [yds sup.] @ 8/-

As the final tender price was never completed, and the specification revised, it would perhaps be impracticable now to attempt to total the document in order to derive a final figure. Initial press reports stated that the building would cost in excess of £20,000 (inclusive of fittings), and payments to the architect, noted in Mitchell’s ledgers, also suggest a contract price of around £21,000 (assuming a standard five per cent commission). Of this, the building contractor, Messrs. Amos Gray (of North Gosforth) received around £11,500 and Connell £370. The latter is a little over twice the one-and-a-half per cent allowed in the Bills for the surveyor’s rate, and it seems likely therefore that Connell did far more than merely derive the quantities [cf. I.29]. Moreover, Gray is rumoured to have made a substantial loss on the contract. By the close of 1889, Charles Mitchell’s expenditure on the project had risen to £25,435-3-5, and there was still much to do, particularly with respect to the further artistic fitting out of the church, the erection of a vicarage and the landscaping of the ‘church field’. But with respect to the building itself, Mitchell would seem to have got himself a bargain.

5 NDJ, 13 Oct. 1888, p.6, The New Church at Jesmond.
6 M2, three payments to T.R. Spence, each of £100 (28 May 1886 and 18 July 1887) and a final balance of account of £850 (31 Dec. 1888) which look to be professional fees, all other payments to Spence being substantially less than these.
7 M2, folio 35, Church Building, two payments only to Amos Gray per G Connell, of £200-0-0 (22 Oct. 1886) and £170-14-3 (31 Dec. 1886), out of a total paid to Gray of £11,503-7-1.
8 Ref. Vol.I, Chap. 3.1-3 & note 17.
Table II.2: St. George’s Church, Jesmond; May 1886 Bills of Quantities, pages 1-2

Transcribed by the author

<table>
<thead>
<tr>
<th>Description</th>
<th>Quantity</th>
<th>Rate (£)</th>
</tr>
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<tbody>
<tr>
<td>Dig over surface</td>
<td>325 yds sup</td>
<td>1/-</td>
</tr>
<tr>
<td>Do. for foundations not exceeding 3'. 0&quot; deep</td>
<td>416 &quot;</td>
<td>1/-</td>
</tr>
<tr>
<td>Do. do. do. 6'. 6&quot; do.</td>
<td>139 &quot;</td>
<td>1/4</td>
</tr>
<tr>
<td>Do. do. do. 9'. 6&quot; do.</td>
<td>282 &quot;</td>
<td>1/8</td>
</tr>
<tr>
<td>Fill in with excavated material to foundation trenches</td>
<td>41 &quot;</td>
<td>6</td>
</tr>
<tr>
<td>To below floor including wheeling to be done in 6&quot; layers thoroughly rammed</td>
<td>785 &quot;</td>
<td>9</td>
</tr>
<tr>
<td>Wheel and deposit vegetable soil on site average</td>
<td>325 yds sup</td>
<td>6</td>
</tr>
<tr>
<td>Fill in to casts and remove surplus excavated material and provide deposit for same</td>
<td>129 &quot;</td>
<td>7/- [or 2/-?]</td>
</tr>
<tr>
<td>Dig for drain trench average 1'. 6&quot; deep from the bottom on the solid without any back throwing and refill in layers well rammed,</td>
<td>39 yds sup</td>
<td>1/-</td>
</tr>
<tr>
<td>(As last) but 2’. 0” deep</td>
<td>39 &quot;</td>
<td>1/-</td>
</tr>
<tr>
<td>(Do.) but 3’. 0” do.</td>
<td>39 &quot;</td>
<td>1/2</td>
</tr>
<tr>
<td>(Do.) but 4’. 0” do.</td>
<td>39 &quot;</td>
<td>1/3</td>
</tr>
<tr>
<td>(Do.) but 5’. 0” do.</td>
<td>39 &quot;</td>
<td>1/6</td>
</tr>
<tr>
<td>(Do.) but 6’. 6” do.</td>
<td>146 &quot;</td>
<td>1/9</td>
</tr>
<tr>
<td>4” common tile drain pipe packed all round with broken stone</td>
<td>16 ¾ &quot;</td>
<td>9</td>
</tr>
</tbody>
</table>

Carried forward £............

[page 2] Brought forward £............

6” Glazed socket jointed stoneware drain pipe jointed with clay and chopped straw | 192 yds sup | 1/-      |
| 9” do do do do                                                                | 182 yds sup | 1/4      |
| Extra to bend on 6” do                                                        | No. 13 | 1/-      |
| Do. do. on 9” do                                                              | 2 @ 1/4    |
| Do. to junction on 6” do                                                      | 11 @ 1/-   |
| Do. do. on 9” do                                                              | 7 @ 1/4    |
| Do. to taper piece on 9” do                                                   | 2 @ 6      |

Pack joint of drain with Plumbers pipe with broken glass and cement | 20 @ 6 |

6” Stoneware gulley trap and make joint with drain | 20 @ 20/-
Provide for making connection with main drain the // sum of £ 1˝10˝0
Do. for ventilating traps the sum of £ 2˝0˝0

Clear away from inside and outside of erections // all refuse material caused by the //
whole of the trades from time to time during the progress of // the work and leave all
clear on completion // The banker chippings and broken stone to be // gathered and
deposited in a heap on site // for use in road making // Pump out from time to time any
water that may // collect in foundations or excavations

Allow one and a half per cent for Bills of Quantities. // to be paid to Quantity Surveyor
on receipt of // first instalment

Do. for Lithographic Writing and Printing of // Quantities and Specifications to be
paid along with do .................................................. 1 / 0 / 0

Total of Excavator carried // to Form of Tender // £ .............

.................................

II.1-5: St. George’s Church, Jesmond; sample pages from the May 1886 Bills of Quantities.

Photos: Newcastle Central Library

II.1: title page

II.2-3: pages 6-7c, detailing the construction of the finial-cross and terminals, of wrought-iron,
as originally proposed for the tower roof [cf. I.7-10]

II.4: penultimate page

II.5: final page
CHURCH OF S. GEORGE,
OSBORNE ROAD,
NEWCASTLE-UPON-TYNE.

BILLS OF QUANTITIES.

T. R. SPEYCE, Esq.,
Architect,
30, BERNERS STREET, LONDON, W.
May, 1888.
A Theatre for the Soul: Volume II

II.3

Carried forward
Church of St. George
Osborne Road, Newcastle upon Tyne

Form of Tender.

To Charles Mitchell Esq.

May 1886.

I hereby propose to execute the whole of the work required to be done in carrying out the proposals for Church of St. George in Osborne Road, Newcastle upon Tyne, finding at . . . . . . . cost all labour and materials and every other requisite in accordance with the Drawings, Specification, and Conditions prepared by J. R. Spence Esq., Architect, of London and to his entire satisfaction for the sum of . . . . . . . .

the particulars of which are as follows, viz:

Excavator
Watercourse
Sankey

<p>| | |</p>
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</tr>
</tbody>
</table>

Total £

The tenders to be endorsed "Tender for Church of St. George" addressed to "J. R. Spence Esq., 30 Banbury Street, London W." and delivered not later than 12 o'clock at noon on Monday, May 24th, 1886.
Church of St. George
Osborne Road, Newcastle on Tyne

Conditions & Memoranda relating to Bills of Quantities

The Bills of Quantities are to form part of the contract and all work executed and which is not included in the Quantities is to be paid for beyond the contract amount, and any work included in the Quantities not executed is to be deducted from the contract amount.

All work measured nett of the sizes to be executed, all openings deducted, and only the amount of material as in work to be done as measured except in the case of work out of square or not to take in which case proper allowance is made for waste. No allowance made in measurement for small or difficult works, such work to be paid according to description.

George Connell
42 Moatly Road
Newcastle on Tyne

May 1886.

II.5
Part Two: Catalogue III

St. George’s Church, Osborne Road,
(West) Jesmond, Newcastle-upon-Tyne

Charles Mitchell Esq. Ledgers (Nos.1 & 2)

Description:

Provenance: Charles Mitchell Esq. of Jesmond Towers (Newcastle-upon-Tyne); by descent to his grandson, Major Charles Mitchell of Pallinsburn (near Cornhill-on-Tweed), Northumberland; Pallinsburn, sale of house contents (2005);¹ private collection c/o Mr. Graham Smith, Graham Smith Antiques, Jesmond, Newcastle-upon-Tyne.²

The two extant ledgers are a compendium of the personal finances of the Tyneside shipbuilder and philanthropist Charles Mitchell (1820-1895), a senior partner in the armaments, engineering and shipbuilding conglomerate Sir W.G. Armstrong, Mitchell & Co. They cover the decade 1 January 1880 to 31 December 1889 (1880-85 and 1886-89), and collate details from a large number of individual cashbooks (numbered in the column following any single item) relating to:

– shareholdings in ships, shipyards, supplier companies and other speculations, including a lemon farm at Pozzuoli (Italy) [III.6].³

– personal subscriptions, gratuities and donations

– renovations at Walker parish church, Newcastle-upon-Tyne (in effect, the ‘estate’ church for the Low Walker shipyards of Charles Mitchell & Co.)

– the remodelling and furnishing of Jesmond Towers (Mitchell’s principal residence in Newcastle) [III.3], and related works on the Jesmond Towers estate, e.g. the building of the South Lodge [III.2]

– the building and furnishing of St. George’s church, Osborne Road, Jesmond [III.5-8], including the parochial hall and vicarage

¹ For background to the Pallinsburn sale, see McGlone, Jackie: ‘From the manor reborn’ in The Scotsman (Scotsman Magazine), 16 April 2005, <http://thesesotsman.scotsman.com/magazine.cfm?id=390772005> [accessed 19/02/2007]; also ‘£1m goods going under the hammer’ in Edinburgh Evening News (The Scotsman), 4 April 2005 <http://edinburghnews.scotsman.com/index.cfm?id=35762005> [accessed 21/05/2006].

The sale of the more important art works, manuscripts and furniture was held at Messrs. Lyon & Turnbull (Edinburgh), 4 May 2005, and made over £800,000, including £230,000 for the Codex Stosch collection of drawings by Giovanni Battista da San Gallo (1508-1589).

² The author is grateful to Mr. Smith for permission to photograph the ledgers in their entirety.

Each volume closes with a set of annual balance sheets, fully audited by a firm of professional accountants. As such, they afford an unprecedented insight into the business affairs of a major nineteenth century industrialist.

The two ledgers are bound in almost identical tan tooled-leather covers [III.1 & III.4], with matching lockable brass clasps. Each is inscribed on the front cover, in gold-tooled lettering, CHARLES MITCHELL ESQ. // LEDGER. Both ledgers were supplied by the same retailer, as noted in a (green) printed label on the inside cover. The pages of the first ledger are watermarked 1879, and the second 1886, and each double-page spread is numbered as a single folio. The volumes are each accompanied by a separate (handwritten) index, bound in slim green-tooled leather covers, but without cover titles or contents, the pages identically watermarked to those of their companion ledgers. Altogether, the pair of ledgers covers 404 double-ages, but a significant number in the second volume are left blank. Double-entry book-keeping is adopted for extended accounts, such as the building of St. George’s church, Jesmond Towers, personal expenditure, etc. For the most part, the ledgers are tidily kept in a neat and orderly hand, which is not certainly Mitchell’s own. Nevertheless, the entries for long-term projects are not always found on consecutive pages, but often appear to fill whatever available page space lies to hand.

A note of caution needs however to be sounded concerning the ‘building accounts’ in the ledgers. These are not the work-a-day record of Mitchell’s dealings with his architect, contractors and artists, but simply a tally of his payments during the lifetime of a project for the purposes of book-keeping. Contractual obligations, the reasons for changes in the design, why certain artists were engaged, these are not recorded. These caveats aside, the ledgers do offer-up a surprising amount of hitherto unavailable information with respect to Mitchell’s various building projects, and none more so than for St. George’s church.

III.1-8: Mitchell Ledger Nos.1& 2 (Private collection)
Photos: the author June 2006

III.1: Mitchell ledger no.1, front cover

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4 ANDREW REID, // Mercantile and General // Stationer // PATENT / ACCOUNT BOOK / MAKER // DESIGNER ENGRAVER // Steam Printer & Lithographer, //Printing Court Buildings, //Akenside Hill, // NEWCASTLE ON TYNE.
5 Ledger no. 1, watermarked F B ADAMS // SUPERFINE // 1879; ledger no.2 watermarked HODGKINSON & CO // 1886.
6 Thus the page sequence relating to Jesmond Towers is as follows, ledger no.1, folios 52, 54, 56, 58, 66, 68, 80, 82, 84; and for St. George’s church, ledger no. 2, folios 35-36, bottom of 47, 24-6, 142-50.
A Theatre for the Soul: Volume II

III.2: ditto, folio 28, New Road & Lodge at Jesmond Towers
[i.e. the new South Lodge, cf. 1.14-5]

A marks Spence Commission on New Lodge – £31-10 - “

III.3: ditto, folio 68, Buildings at Jesmond Towers [i.e. the 1883-5 extensions to the house]

B marks John Dodds – £10-”-“[as Clerk of the Works; Dodds would claim the same rate as Clerk of the Works for St. George’s church]

C marks T.R. Spence Balance of Contract – £95 - ”-“

III.4: Mitchell ledger no.2, front cover

III.5: ditto, folio 35, Church Building Account [re. St. George’s Church], beginning May 1886

D marks opening of account with [T.R.] Spence, Amos Gray and J [ohn] Dodds, as architect, building contractor and Clerk of the Works respectively

E marks H. Sumner – £16 -16 -“[ref. 8.14-15]

F marks Journey to Edinburgh re. Window – £7 -”-“

III.6: ditto, folio 47 Lemon Farm at Pozzuoli and Church [Building] Account, December 1887. 7

The Church Account shows a run of entries relating to the artist and contractors for the east window, respectively J.W. Brown (1842-1928), O’Neill Bros. and The Gateshead Stained Glass Company. 8

III.7: ditto, folio 24, Church Building Account, February 1888

G marks Brown, balance of East Window – £109 -”-“

III.8: ditto, folio 150, Church Building Account, November 1889 and closing 1 January 1890 9

7 Ref. Vol. I, Chap.2.2-6 & 3.2-2.
9 Ref. Vol. I, Chap. 3.2-1.
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<td>Nov. 8</td>
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<td>Nov. 15</td>
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<td>Nov. 18</td>
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<td>5 3 8</td>
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Total: £2,535 3 5
Part Two: Catalogue IV

St. George’s Church, Osborne Road,
(West) Jesmond, Newcastle-upon-Tyne

Jesmond Church Extension scheme: Minute Book 1886-1890
NRO EP142/50

Description:

Save for the minutes of the annual Vestry meetings, there are no parochial council minutes or financial accounts for St. George’s Jesmond until the 1920s, when the Church-of-England nationally instituted a greater degree of participatory democracy at the parish level. Nevertheless, the Northumberland Record Office does hold the minute book for a church extension scheme, organised within the parish of Jesmond (i.e. the Clayton memorial Church), which eventually lead to the creation of the new parochial district of St. George’s, (West) Jesmond.

The minutes reveal something of the personal dynamics of the parish during the building of St. George’s church. Whilst Charles Mitchell (1820-95) had offered to build and furnish the new church entirely at his own expense, the parish were to look to the remainder, including the provision of a parochial hall, vicarage and the acquisition of a field in front of the church as a recreational space for the district. Starting in March 1886, a committee was organised to oversee the latter, Mitchell’s brother-in-law and neighbour, Henry Frederick Swan (1842-1908), being installed as chairman, Mitchell himself choosing not to attend in person. Swan together with the vicar, Rev. Somerset E. Pennefather (1848-1917) conducted the business – meetings of the committee were not that regular – whilst Mitchell operated quietly in the wings, communicating his wishes by letter. However, the inability of the parish to raise the necessary funding, coupled with their patron’s concern for the setting of his new church, left the Committee increasingly dependent on Mitchell’s largesse. In the end, Mitchell assumed total artistic control, so that the complex of church, hall and vicarage became as much a feature of his park (Jesmond Towers) as a public building within the rapidly urbanising neighbourhood.¹

¹ See Vol.I, Chap. 2.1-5.
The Minutes:

The following is a précis (with selected quotations) compiled by the author from the handwritten minutes.

The dates given at left are for respective meetings of the committee:

27 March 1886 – opening page, enclosing a printed circular from (Rev.) Somerset Edward Pennefather. ‘… As Mr. Mitchell has so munificently offered to erect the Church at his own expense, it is hoped that the Parishioners will signify their appreciation of his generosity by completing the whole scheme. A Model and the Plans of the proposed new Church will be on view at the Meeting, and I earnestly trust you may be able to be present’.

5 April 1886 – encloses a further printed circular, following the resolution of the meeting. The scheme comprises (a) purchase of land immediately, on which to erect the Parochial Hall, (b) purchase/securing of land on which to erect a vicarage ‘at some future period’, (c) the erection of the hall ‘with the Class Rooms’, at an estimated cost of £1200, (d) the erection of the vicarage, following the consecration of the permanent church, and in the event of a new parish being formed. The Ecclesiastical Commissioners are expected to contribute a grant towards the latter.

The whole scheme – excluding the church – is expected to cost around £3000, of which only £1500 is required for immediate use. Henry F. Swan Esq. J.P., James E. Woods Esq., Anonymous, Sir W.G. Armstrong C.B., R. Burdon-Sanderson Esq., and Rev. Pennefather head the list (May 1886) of principal subscribers at this stage of the project.

31 May 1886 – a meeting is called to purchase land for the parochial hall from Mr. R. Burdon-Sanderson (of Belford), for the nominal sum of £1050, to be vested in a number of trustees. Rev. Pennefather, Mr. H.F. Swan (Chairman) and Mr. Dillon (Hon. Sec.) are deputed to act as temporary trustees, and the purchase to be pursued. Outline plans for the hall, from the architect Mr. Spence, are submitted by the vicar, and found to be ‘not altogether suitable to the purpose’. Swan, and the vicar, were therefore to communicate with the architect, conveying the requirements of the committee.

A question was raised as to the potential use of the hall by the present church [meaning Jesmond Parish Church], and although the committee did not wish to tie the hands of this – or future – incumbents, they did assert ‘that the vicar had the right to refuse use of the hall to the present church’.

5 Nov. 1886 – revised proposals for the hall have been submitted, and are judged to be more in accordance with the requirements of the committee. Further amendments are suggested, and it is moved that the architect be instructed to prepare detailed drawings and furnish an estimate of costs. The hall is to hold 500 persons, and to include four classrooms, but it would seem a variant plan, holding 300 persons, was also requested. Remarks were made concerning the probable needs of the rapidly expanding district, and of the numbers of new residents.

A letter is enclosed from Eldon House, Osborne Road, Jesmond [Pennefather’s vicarage at the time], dated 12 Nov. 1886, and seemingly a draft for a further fund-raising circular. The contents rehearse much of the scheme as previously outlined, but suggests that the committee had already taken steps to
secure an acre of land, it would seem just in time, as nearly all the available land has since been sold.

19 Nov. 1886 – a proposal is tabled to change the site of the hall and school rooms. The vicar rehearsed the issue – beginning in 1882, the original site [for the church] was on Osborne Road itself. The vicar had entered into negotiations, but the vendors had wanted 10/- per sq. yd. [i.e. £2,420 per acre], an ‘exorbitant amount’ beyond the means of the parish. Charles Mitchell then offered to build the church, and in addition, gave the site on which the church is now being erected. Then came the offer of the site for the hall/schools and vicarage, which the committee had ratified, but the original site [for the church] was now back on the market, and would result in villas being built between the present church and Osborne Road. Mr. Mitchell had offered to secure the latter site, allowing for an exchange of location for the hall/schools, etc. The motion was carried.

23 Dec. 1886 – Pennefather had offered the vendors £1300 for the marketable land, but this was declined by the vendors, acting on behalf of Mr. Burdon-Sanderson, who was asking for £1500 per acre. Mr. Mitchell had been consulted, and he proposed to move [the entrance] of his private road [giving access to Osborne Road], so as to make up the desired field to an acre. Mitchell also offered to add an additional £300 to make up the price. The motion was carried.

The vicar then indicated Mitchell’s offer ‘to give the ground on which to erect the Parochial Hall at the west end of the new church, and shewed [sic] a ground plan of the same’. There follows a copy of Mitchell’s letter;

Dear Mr. Pennefather,

I send you the rough tracing of plan showing proposed disposition of the ground - at Mr. Spence’s suggestion the Hall is removed to further from the Church in order to give a full view of the west end of the latter. I am very willing to give the…land required for the purpose...

This was accepted, and it was also agreed to purchase a silver presentation trowel for the use of Mrs. Mitchell at the laying of the foundation stone ceremony. Then, through the vicar, Mr. Mitchell submitted a further ground plan of the parochial hall from Mr. Spence, and another one of his own [Mr. Mitchell’s] design, with the addition of suitable premises for a caretaker. ‘This was generally admired to be a very desirable addition’, but there was no formal resolution, as more developed plans were expected.

14 Jan. 1887 – Mitchell, in correspondence with the committee, expresses the hope that ‘there is a fair prospect that the group of buildings may prove an interesting and useful feature of the neighbourhood’. The committee were also informed that Mr. Burdon-Sanderson’s donation would be given on the completion of their purchase of the ‘acre’.

After due consideration by Mr. Mitchell, the site for the parochial hall had been changed from the west end of the church, to the east, ‘as being in many respects a better one and more suitable’. The motion was carried. Not surprisingly, the architect’s plans were not now ready – ‘the architect had promised to go very carefully into the matter, and would prepare an approximate estimate for the costs of the building the Hall, etc.’
29 April 1887 – solicitors on both sides had caused delays, ‘more accidental than wilful’, in the conveyance of the land. Detailed drawings for the Hall, etc., were tabled from the architect, together with several tenders (nine tenders ranging from £2746-0-0 to £2094-5-2). The vicar had gone over the plans and specifications ‘which he enumerated in detail & which showed a practical grasp of the subject’, and found a number of items which might be curtailed, amended or abolished, allowing for some considerable saving of around £400. The committee therefore examined these, aided by the ‘profound expertise’ of Mr. Dyson, and resolved to instruct Mr. Spence to write to four of the builders, seeking amended prices in the light of the alterations sought by the committee.

In particular, the committee was against the lighting of the main hall from the roof overlooking Lord Armstrong’s land, ‘as a great detriment to the building itself, and the property adjoining’. Armstrong’s architect [and agent], F.W. Rich, had also expressed objections to windows in the sidewalls overlooking his client’s land. Obscured glass was to be used in the latter, obviating any objections on that point, and the committee hoped that Mr. Rich would see sense, as a high wall between the properties was just as objectionable. The committee also indicated that if Mr. Mitchell were to transfer the land for the hall to the committee, it would save him being involved in the dispute between the parties. It appears that there was also an old cottage on the land, and the occupant was willing to vacate; a tender for demolition was therefore requested.

31 May 1887 – the purchase of the land had been finally signed and sealed. However, F.W. Rich would not budge on the question of windows overlooking Lord Armstrong’s land. The architect [T.R. Spence] submitted a revised tender of Messrs. Lamb’s amounting to a net sum reduction of £449-11-9, thus giving a tender of £1644-13-5, plus an additional £40 for seats. Lamb’s tender was duly accepted. The possibility of building the hall/schools some six feet back from the boundary with Lord Armstrong’s land was to be investigated.

15 July 1887 – both Mitchell and Spence had been consulted concerning the latter suggestion, and ‘it was found not to be possible’. Further alterations were made in the designs for the hall, at Mr. Mitchell’s suggestion. The caretaker’s rooms were now to be placed on the north side of the hall, rather than on the south. Some ‘extras’ were also required, as ‘inevitable’, e.g. deeper foundations were found to be necessary.

The committee was informed of the need to appoint a Clerk of the Works. The vicar had foreseen this necessity, and had secured the services of Mr. Dodds, Clerk of the Works on the church, and with the consent of Mr. Mitchell, for the ‘small sum of 10/- per week’.

Mrs. Mitchell was to be invited to lay the foundation stone of the hall; the ceremony duly took place at 4pm. on Saturday, 30 July. [At p.60 in the minute book is pasted an invitation card for the ceremony, which names Rev. Pennefather, H.F. Swan (Chairman), T.E. Woods (Treasurer) and J. Dillon (Hon. Sec.) as the current officers for the Committee]

22 Oct. 1887 – the conveyance of the land ‘was practically in “status quo” as it was beset with difficulties’, and the committee resolved ‘That in order to give Mr. Mitchell a

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2 John Dodds was the principal Clerk of the Works at the church. M2 records his engagement there between 2 Sept. 1886 and 7 May 1889, paid on a monthly – or sometimes twice monthly – basis at a fixed rate of £10-0-0.
guarantee against the Committee disposing of the piece of land between the permanent church & Osborne Rd. it be offered to him on mortgage’.

Mrs. Mitchell conveyed her thanks to the committee on the gift of the presentation trowel, on the occasion of the laying of the foundation stone of the hall.

The total available funds to date amounted to £1793-18-0, which ‘will be insufficient to meet the next call of the Contractors’; allowing for total payments to date left a balance of only £31-7-5. The vicar therefore tabled several further changes to the building: 1. the kitchen was to be transferred from the NW to the NE classroom; 2. an additional skylight to be added to the NE classroom; 3. that one set of ‘Offices, &c.’ to be abolished, and the space converted to a ‘larder or storehouse’ (this change would be at no extra cost); 4. the void space over the NE and NW classrooms to be used for storage, the rafters being boarded and fitted with a trapdoor; 5. the W.C. belonging to the Hall to be made into an earth closet; 6. a scullery to be added to the NE classroom, ‘for the convenience of washing up’; 7. that the hall, 2 classrooms at the front, and the entrance passage be fitted with a wood dado (tender for this £14-9-4), which is considered preferable to a plastered wall; 8. the hall to be lighted with the ‘Clapton Light [an economical proprietary gas light fitting, first introduced onto the market in 1883] if not too expensive’ – two five-light pendants were considered sufficient, the classrooms, etc. ‘to be lighted by ordinary jets’. The committee had also looked into purchasing chairs for the hall from the [Jubilee] Exhibition [on the Town Moor], and whether other excess Exhibition ‘plant’ might also prove suitable ‘for parochial social gatherings’ – such a move would certainly save on future hiring costs for furniture.

The subject of a caretaker for the hall was also raised, ‘and near the completion of the building, the Vicar undertook to offer the appointment to a most suitable man in every respect (he has a man in view)’.

17 Nov. 1887 – with respect to the conveyance of the land, Mr. Mitchell ‘did not see any good in altering the existing arrangements, but ‘with regard to an eventuality necessitating the re-selling of the plot of land, Mr. Mitchell waved any objection he had had, feeling confident that such a contingency was very unlikely to happen’.

The contractors had expressed themselves in favour of the water closet over an earth closet, and the vicar had relented.

The sub-committee had attended Messrs. Lyon’s Café at the Exhibition, and acquired 400 bent wood chairs @ 2/10 each, and other ‘plant’ [crockery, etc.] totalling £61-17-0. They estimated a saving of over £30 on the purchase of the chairs alone.

There was some further discussion concerning the extra cost of providing ventilating tubes for the ‘Clapton Light’ fittings. The prices for the ‘kitchener’ [i.e. the range etc.] were thought to be too high, and the vicar undertook ‘to look at some at [Messrs.] Emley & Sons & obtain a quotation’. The architect had certificated a payment to the contractors for £300. The business of the meeting was to consider how to secure the necessary finances to cover the expense. The vicar, in discussion with Mr. Mitchell, proposed to cash an overdraft from the bankers of £500, Mitchell agreeing to act as a guarantor with the other members of the committee. The committee further expressed ‘their appreciation of Mr.
Mitchell’s further kindness’, and it was resolved that the overdraft was not to exceed £600.

It was further minuted that ‘with reference to Lighting the parish road to the Parochial Hall, Mr. Mitchell has very generously undertaken to place the necessary thereon – this includes one on the Hall itself over the entrance - & to arrange with the Corporation for the regular lighting of the street’. The hall was now fast approaching completion, and the question of the insurance was duly raised. The 3 January 1888 was the likely date for the opening of the Hall, and the ladies of the congregation were to be invited to attend to the suitable furnishing of the hall and classrooms.

20 April 1888 – the amount of donations, etc. promised now totalled £1850-5-6, with an additional £14-16-3 deriving from Offertories, Concerts, the Sale of Works, etc. – i.e. £1955-1-9. However, the total received was £1591-14-9, and total payments to date were £2226-19-4, leaving a deficit of £635-4-7. ‘Our further liabilities, on a/c of the Hall, amount to about £200, so far as known at present’. The Hon. Secretary then submitted accounts for the contractors, etc, as follows:

- The G’head Stained Glass Co. 31/2
- Emley & Sons 2/10/-
- Mr. Cullen 14/-
- Humble & Adamson 12/7 [perhaps 12/–/–?] 3/12/-
- Mr. Stephens 12/7 [perhaps 12/–/–?]
- Mr. Spence (architect’s bal.) £63
- J.R. Lamb £126-12-3
- Advertisements (J.W.) 9/4
- Mr. Chapman 4/10/-

The detailed accounts of the contractors, Messrs. Lamb, confirmed by the architect, were tabled before the meeting and explained in full by the vicar. These were agreed, and it was further resolved to approach Mr. Mitchell to allow the conveyance of the site to the committee, ‘so that they may offer it as security for their liabilities’. Mr. Mitchell had in addition ‘to placing the lamp over the Main Entrance of the Hall, had generously undertaken to bear the cost of making the Offices &c attached to the Caretaker’s House, & the parapet walling round the field’.

16 Nov. 1888 – it would seem that the row with F.W. Rich re-ignited in a new form. As Lord Armstrong’s agent, Rich was now proposing a 40 feet wide road immediately to the south of the hall, where there was only a small door and cloakrooms, and this after the re-orientation of the hall, and the removal of the windows on the east. Armstrong offered a parcel of land in exchange for a portion of the parish field, which the vicar, writing to Rich, remarked ‘is practically useless to us’. The committee fully supported Pennefather in his negotiations, and resolved ‘that the Comm[itee] are prepared to accede to his [Mr. Rich’s] request on condition that the South End of the Parochial Hall be altered to the Plans of the Committee’s

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3 The JCE minutes are a little unclear concerning the final building costs for the parochial hall. The initial estimate had been for around £1200, but the tender of £1644-13-5 was accepted, after significant cost-saving revisions and other modifications requested by Lord Armstrong’s agent. Even so, at 20 April 1888, i.e. four months after the opening of the hall, the committee were approximately £800 in debt over a total expenditure of £2226-19-4. However, the latter figure includes for the purchase of land (with Mitchell’s assistance), the demolition of a cottage to make way for the hall, and further revisions to the hall, etc.

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Architect and all Approaches likewise. The same to be done to his entire satisfaction. This the Comm[itee] feel is the least they can require in as much as the proposed road alters the whole character of the Parish Hall. Furthermore, that Lord Armstrong pays all expenses attending the matter and indemnify the Comm[itee] of all liability…'

Pasted into the minute book is a further letter from Charles Mitchell, dated 12 Nov. 1888:

Jesmond Towers
Newcastle-on-Tyne.

Dear Mr. Pennefather,

Referring to our conversation as to the desirability of securing a site for a Parsonage in such a position as would preserve an uninterrupted view of the Church, I have now pleasure to state that having made arrangements for the purchase of the remainder of Mr. Sanderson's land, on a line westwards from your field, I am enabled to offer you a convenient site, & enclose a plan showing it, and its relation to your present ground.

You will observe I propose at the same time to straighten the Western Road to the Church, and the most convenient way therefore to express my proposal, would be:− that in consideration of your giving a strip measuring 620 yards from your field, I will give you in exchange at least two thirds of an acre.

Kindly place this proposal before your Committee, & if approved I will give the needful instructions for conveyance to you of the site.

For your convenience I have added to the plans, the new road proposed to be constructed by Lord Armstrong as an approach from his land to Osborne Road.

Yours Truly

C. Mitchell

The committee agreed to Mitchell’s offer, offering 620 yards of their field for 3280 yards of Mitchell’s land, as a site for the new vicarage. Mitchell also offered a further £150 per year to reduce the debt on the church field.4

21 Aug. 1889 – the negotiations with Lord Armstrong were finally concluded, Armstrong offering £500 for the right of way. A letter of Pennefather’s (17 Aug. 1889) indicates that the cost for altering the road amounted to £167-4-9, ‘more having been done than was at first anticipated’. Mitchell had also obtained a plan for the extension to the Parochial Hall, providing a “very nice room” the entire breadth of the building and with a lavatory attached. A further letter of Pennefather’s (19 Nov. 1888) indicates that the cost of the alterations to the hall was estimated by the architect ‘to be at least £500’. Pasted into the minute book is a further letter from T.R. Spence (15 Nov. 1888):

4 M2, folio 151, St. George’s Vicarage, three payments (10 Aug., 11 Oct. and 9 Dec. 1889) to Messrs. J. & R. Lamb, i.e. the same building contractors as initially for the parochial hall; also SGPM, Vol.1, No.8 (Aug. 1889), p.87, re. letting of contract and commencement of work.
Dear Mr. Pennefather,

I think the proposed additions to Parish Hall would cost £5.0.0 [sic]. I was unable to reply earlier as the matter has taken some time to work out. Had this been done during the previous building it would not have cost so much in proportion, but now being a distinct job would require as much scaffold with leading Ec. as the original.

Yours faithfully
T. R. Spence

The cost of these additions would have exceeded the remainder of the £500 due from Lord Armstrong, but Mitchell ‘offered to do the whole if I [i.e. Rev. Pennefather] hand him over the balance viz. £332-15-3’, subject to the approval of the committee, but the parish would ‘gain all the advantage’. Although the plans for the hall extension were presented to the committee, they declined a formal motion, leaving the matter with Mitchell and Pennefather.5

13 Nov. 1889 – the committee resolved to release a circular, concerning the purchase of the church land [i.e. the ‘church field’], and a copy of the circular is enclosed with the minutes.

It is headed ‘An Open Space for West Jesmond’, and rehearsesthe parish’s case concerning the land. In 1886, Mitchell offered to build the church at his sole expense, and the committee was formed to progress the remainder of the scheme, i.e. the purchase of a plot of land on which to erect the parochial hall and vicarage. ‘…the piece of land was first secured on the east side of the present road to the Hall, lying between that building and the villa which has recently been erected’.6 But in order to prevent building on the ground between Osborne Road and the church ‘they relinquished their former purchase and secured the latter site, though at increased cost’. Mr. Mitchell then offered a site for the Parish Hall ‘on condition that the space in front of the Church was kept clear’. Around £1200 was raised towards the cost of the buildings, ‘but the Committee are now pressed for payment for the land, for which they require together with interest due, the sum of about £1,600”. They had declined a public appeal until now, as (a) they were aware that some slight alterations would be needed to the roadways to the church, affecting the land in question, and (b) they were also waiting until trade was more prosperous, and the district more populous. ‘The above alterations have now been made, and the land, as at present laid out, consisting of rather over an acre…will be kept as open ground for the use of the

5 The costs of the 1889 extension to the parochial hall are a little easier to ascertain, Mitchell having taken over the work from the committee. M2, folios 19, 151 and 141, re. Parish Hall (St. George’s), itemises progress between 11 Aug. and 31 Dec. 1889, amounting to £544-17-5. The contractor is not clear, and as he had done for other aspects of the church project, Mitchell seems to have paid some of the labourers wages directly himself. Messrs. Walter Scott (of Newcastle), one of the nation’s largest building contractors, also received two payments in connection with this work (7 Sept and 12 Oct. 1889) and one for the church (3 Nov. 1888). The amounts are small – much less than the rate paid John Dodds as Clerk of the Works for the church – but may be in connection with some minor professional service. Mitchell had earlier engaged Walter Scott as building contractor for the 1883-5 extensions at Jesmond Towers.

6 TWA Newcastle Building Control Records T186/13015 (passed 20 Feb. 1889) villa on Osborne Road for Thomas Cairns Esq., named Dunira (now demolished).
public, if the sum can now be raised’. They therefore appealed not only to churchmen, but to the public at large.

15 Nov. 1890 – is the last formal entry in the minute book (the remaining pages being blank). The meeting was to consider the draft legal agreement, between the vicar (on behalf of the parish) and Mr. Mitchell, regarding tenure of the land and buildings, etc., and drawn up between Mitchell’s solicitors (not named) and those acting for the committee (Messrs. Gibson, Pybus & Pybus of Newcastle). However, no details of the documents are included with the minute.

However, slipped loosely into the back of the minute book is a 1915 land valuation for the hall, verger’s house and ‘land’, and the following (revealing) letter to John Dillon (Hon. Sec. of the Church Extension Scheme Committee), in Charles Mitchell’s characteristically small neat hand:

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Jesmond Towers
Newcastle-on-Tyne
21st August 1889

To John Dillon Esq.
29 Larkspur Terrace, Jesmond.

Dear Sir,

In compliance with your note of 20th inst, I send you the drawings of the extension to the Parish hall, + shall feel obliged by your returning them to Mr. Pringle, at the Parish hall, when done with.

Regarding the re-opening of the chancel of St. Georges Church, it was quite my intention [^ that] the work should be finished before the visit of the British Association, and I so arranged dates with the maker of the mosaic, but either he does not understand his own work, or he has deceived me, because the time required for fixing this will be two or three times as long as that which he indicated. There is therefore not the slightest hope of re-opening by the 15th of September and I shall be more than pleased now if we can see the work finished by the 15th October.7

Of course, this is a very great disappointment to all concerned, but there is no help for it, and the only comfort is that the mosaic, and the other work now being done, promise to produce an extremely fine result.

I remain
Yours truly

C. Mitchell
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Part Two: Catalogue V

St. George’s Church, Osborne Road, (West) Jesmond, Newcastle-upon-Tyne

Three Albums of Photographs c.1888-90
1-2: NRO EP142/53/1-2
3: NCL L726-5 - Cr. 72979.

Description:

Of the miscellaneous items deposited with, or copied into, public collections by descendants of Charles Mitchell in the wake of Donald McGuire’s biographical study (1988), perhaps the most relevant to an understanding of St. George’s are three large albums of photographs of the church. As they adopt more-or-less identical formats, and share many of the same images, there can be little doubt that they are the work of the same photographer, identified on a fly-label in the Newcastle volume as Mr. W. Parry // Artist & Photographer. // 5 Victoria Terrace, South Shields. The albums are otherwise devoid of captions or any indication as to their recipients, but were presumably commissioned by Charles Mitchell.

The plates are of a very high quality (and liberally illustrate this study). All three albums show the interior of the church before and after the high-level mosaics were installed in the chancel (completed by New Year 1890),\(^1\) and similarly for the alterations at the west end (installed 1890),\(^2\) but before the marble revetment of the sanctuary was replaced by mosaic (completed by December 1891) or the gas pendants converted to electric lighting (ditto).\(^3\) Many of the plates adopt an elevated viewpoint requiring the construction of a high-level platform. Significantly, there are no images of the church under construction, or of its patrons, architect or workforce. The emphasis is wholly on the presentation of St. George’s as a work of art – exceptionally, the Newcastle volume includes a single image of the completed church complex viewed from Osborne Road [1.2].

William Parry was the principal professional photographer of the period active in South Shields, described in directories as a ‘portrait, landscape & architectural photographer. Special

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\(^1\) Ref. Vol.I, Chap. 3.3-4.
\(^3\) Vol.II, Cat.1, **1.26**; also NRO DN/E/8/2/2/45, Jesmond, St. George (2 July 1891), *Alterations to the Sanctuary*; also *SGPM*, Vol.3, No.12 (Dec. 1891), pp. 92, *Further Improvements in the Church*, which mentions the work as completed.
attention given to photographing plans, machinery and shipping’. The latter would seem to explain his early association with Charles Mitchell, an arrangement that seems to have continued with Armstrong, Mitchell & Co. Thus, at an international photographic exhibition held in Newcastle (1894), Parry exhibited photographs taken onboard a naval cruiser during the firing of a broadside (a technically difficult procedure for the photographer) – images (unattributed) closely answering this description can be found amongst the company’s archive.

In addition, Mitchell commissioned Parry for photographic work on his Jesmond Towers estate. Thus, a pocket notebook of Mitchell’s has a sketch-plan, headed Photos by Parry, of viewpoints in and about the house (before the 1883-5 alterations), and Parry later included interiors of the new picture gallery amongst his exhibits at Newcastle’s Royal Jubilee exhibition (1887).

Parry’s images of St. George’s church were further utilised for articles published in the Builder and the Magazine of Art, from which it would seem that there were additional plates not included in the albums.

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4 Ward’s Directories (for Newcastle, Gateshead, Sunderland, North and South Shields), c.1885-90, list William Parry, photographer, at 5 Victoria Terrace, South Shields. After 1890, the business moved to 8 Ogle Terrace (South Shields), where it remained until well into the twentieth century. To date, the author has not been able to trace any details of Parry’s career, nor any archive.

5 NDC, 14 April 1894, Photographic Association. International Exhibition in Newcastle, where Parry also picked up an award in the architectural class for a set of ‘handsome photographs of St. George’s church, Newcastle’.

6 NRO, 497/A2, Charles Mitchell Notebook ‘No.1’, p.70. An illustration in McGuire, D.F: Charles Mitchell (Newcastle-upon-Tyne, 1988), p.26 (pl.13), may be from this set, although most seem now to be lost.


V.1: Charles Mitchell [Pocket] Notebook ‘No.1’; detail of page 70. No date, probably c.1882.

Photo: Northumberland Record Office

Mitchell’s sketch of the south front of Jesmond Towers (top) and the central (picture) gallery of the house (below), prior to the 1883-5 alterations, and with the viewpoints marked in for a photography session with William Parry.

V.2: Ball Room and Picture Gallery, Jesmond Towers. From Photo by W. Parry, South Shields. As reproduced in Newcastle-upon-Tyne Royal Jubilee Exhibition, Illustrated Catalogue of the Photographic Section (cat. 108), 1887

Photo: Newcastle Central Library

Parry’s photograph shows the interior of the new picture gallery at Jesmond Towers, shortly after completion, but before T.R. Spence’s decorative scheme was installed [cf. 4.10-11]. At centre can be seen the large Dionysos by George Simonds (1843-1929), a marble statuary group carved in Rome (his op.199, 1878-9), and acquired by Charles Mitchell for £1525 after its exhibition at the Royal Academy in 1880. At left hangs Hypatia (1885) by C. W. Mitchell (1855-1903), and his most famous canvas [2.7]. However, it is not certain that Hypatia ever hung at Jesmond Towers before the artist bought it back in 1900, and Parry’s image may therefore be a clever montage. The stained glass in the window was designed by T.R. Spence and executed by The Gateshead Stained Glass Company, the small panels of flowers making use of their ‘patent’ interleaved glass.10

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9 M1, folio 31, Furniture and Moveable Property, three instalments (6 Mar., 30 Aug. & 16 Oct. 1880), 2 @ £500 and 1 @ £525, To George Simonds, Art Works; also NRO 497/A2 Charles Mitchell ‘Notebook No.1’, p.28. I am grateful to the late H. Godwin Arnold for sharing his researches into George Simonds’ northern patrons.

10 Ref. Vol.1, Chap.3.1-6 & note 107.
Ball Room and Picture Gallery, Jesmond Towers.

From Photo by W. Parry, South Shields.
Part Two: Catalogue VI

Addendum (November 2011) [not illustrated]:

Messrs. Anderson & Garland (Newcastle-upon-Tyne), sale cat. MH175 FINE ART (7 June 2011), Lot 50. ¹

Description:
A small (29 x 20.5cms; 11 1/2 x 8in.) interior perspective drawing in sepia wash, pencil and scratching-out, with inscription on a label verso:

THE ARCHITECT’S PROPOSAL DRAWING FOR THE INTERIOR OF THE EAST WINDOW, PULPIT AND ALTER OF ST. GEORGE’S PARISH CHURCH, JESMOND, NEWCASTLE

Attributed to T.R. Spence, but without date or provenance (the mount does not appear to be contemporary); the drawing sold for £310. However, the design is identical in almost every respect to W.S. Hicks’ church of St. Hilda, Millfield, Sunderland (built 1891-4; now demolished, but known from photographs), even down to the reredos (installed 1900).² Certainly, it bears little relationship to the earliest designs for St. George’s Jesmond – employing a consistently pure thirteenth century ‘Early English’ (i.e. lancet style) Gothic, e.g. a nave arcade of tall, slender octagonal piers (opening into full-height aisled transepts), surmounted by a stubby clerestory and a continuous arch-braced timber-boarded roof with prominent tie-beams – so that the attribution to Spence must be considered as spurious. There is, however, an outside possibility that it is a design (by Hicks) for the first abortive (1882) church extension scheme at Jesmond, subsequently realised at Sunderland for a financially hard-pressed parish.

I am grateful to Prof. Andrew Saint for drawing my attention to this drawing, and to Steven Moore (Messrs. Anderson & Garland) for information.