

INTERNAL ARCHITECTURAL FEATURES

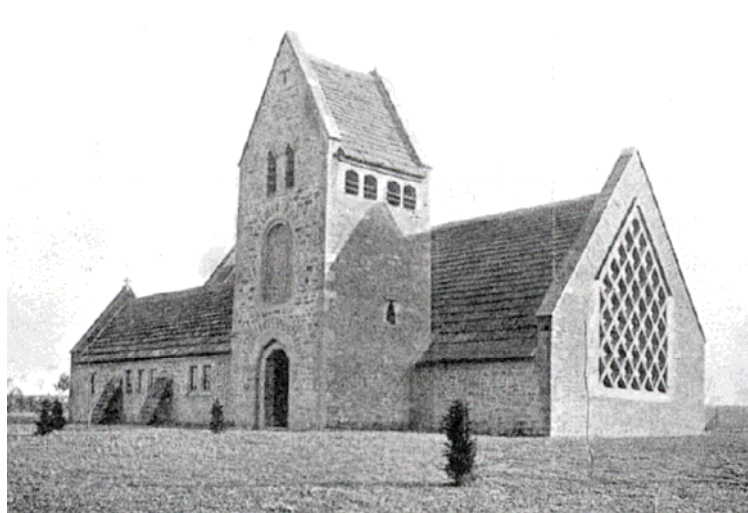
The Beams and Rafters



The design of the main structure of the church is essentially that of a tithe barn with external buttresses. An alternative Arts & Crafts view (*vide* Dr Anne Anderson) is that the shape is that of an upturned ship's hull. The beams and rafters are made of oak from the Earl's estates; they were cut 'green' and shaped in the Cockshoot Wood at Stonehouse Farm, to the north of St Mary's church. The scissor-braced trusses each have two pairs of purlins

with curved braces between and a square ridge. The Rood screen lower collar has straight bracing above and below, the upper collar forming the crosspiece of the cross.

The beams are arranged in a scissor layout that spreads the roof load better than more usual arrangements. Nonetheless, the original stone tiles (as seen on the Lych Gate) proved too heavy for the walls and were subsequently replaced with pantiles. The early photograph below (from *The British Architect*, March 1906) shows an external view of the church with its stone tiles – note the window in the west side of the tower that was lost when the storeroom was built; and the contrasting stonework on the west wall of the tower. The tower window would have illuminated the sculpture in the porch that is over the entrance to the church



The Rood Beam and Statues



As noted above, the Rood Beam is of a slightly different style. It is elaborately carved and painted with figures of Christ, St. Mary and St. John. Low relief carving on the trusses of tendrils, fruit and leaves is typically Arts & Crafts as also are the chamfered arrisses as used on wagon sides to reduce the weight of the beam whilst not affecting its strength. Unlike the beams, the figures are carved pinewood. It is

understood that they were 'roughed out' by Randall Wells before being carved by David Gibb in London. Wells and his brother, Linley, did the painting of the Rood Beam and the purlins.



Close up of the Rood Beam decoration



Chamfered edges, carved and painted shapes

The elaborate decorative themes and use of colours is typically Arts & Crafts design although it has been suggested that the concept for the Rood Beam came originally from Wells' earlier travels in France, where similar crucifixion carvings occur, especially the 16C Rood in the church at Lampaul Guimilau in Brittany.

Doors and Doorways

All the doors are of oak with ironwork by the local blacksmith, George Smallman. The photograph shows the main door into the church. Each leaf of the door consists of a single board with bracing frames, and iron hinges, latch, lock and bolts; the flat head in a chamfered surround is slightly inclined with rolled mouldings to the arris. The other doors into the Vestry and the Lady Chapel are similarly 'coffin' shaped. The impression is one of simplicity in construction but with unusual features typical of Arts and Crafts design.

