

WESLEYAN CHAPEL AND SCHOOLS, MIDDLETON, LANCASHIRE, ENGLAND.
EDGAR WOOD, ARCHITECT.

PLATE III.



Long Street Methodist Church and Sunday Schools

—

Conservation Management Plan

Part 1 - Design History

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FINAL DRAFT

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Nb. The study remains draft as it awaits a close examination of Wood's original sketches, watercolours and plans held by GMBPT and RIBA. Many thanks to all who have helped with the research – both information and old photographs.

Conservation Statement - Long Street Methodist Church & Schools, Middleton, Manchester
Part 1 - Design History

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A New Methodist Church and Sunday Schools – Illustrations 1 & 2

1. Long Street Methodist Church and Schools were built as a new chapel and Sunday school for Wood Street Wesleyan Church, Middleton. The contract drawings were signed on 1st July 1899 and the church opened on November 11th 1901 and the school a month later.
2. Before this, the Wesleyans ran both a day school and a Sunday school in the old cramped Wood Street premises a little to the south of the new chapel. With the construction of the new buildings, the church and Sunday school elements moved to Long Street while the day school completely took over the church buildings at Wood Street. Methodists, especially the Wesleyan branch, were important pioneers of working class education and the experience of the Wood Street Wesleyans was not untypical of the wider movement, except in the architect they chose and the significance of his design.
3. Methodism began at Middleton in the eighteenth century in a humble thatched cottage at Back - o' th' Brow. In 1790 a small chapel was built in the same neighbourhood and the church prospered. In 1805, a new larger chapel was built on Wood Street at a cost of £1,500 which was later enlarged, particularly with the erection of Sunday Schools at the rear.
4. Nb. The plural 'Sunday Schools' was used to denote the separation between the Infant School and the normally larger Main School. Although the plural was the official title, the singular was often used to refer to both. In 1874, a day school was started and the two schools ran alongside each other in what became very busy cramped church premises.
5. As part of the 1890 church centenary celebrations, the Minister Rev. J. J. Smith, School Secretaries Walter Evans and Albert Haslam and Church Treasurer, Peter Livesey, established an initial one-year Centenary Fund appeal to raise £500 towards a new chapel and school costing 'not less than £5,000'. It was a means of testing the water while providing funds for initial costs.
6. A total of £400 was raised through cash and promises and a further £500 through a bazaar. In 1894 there was sufficient commitment for a trust to be formed to oversee the project and the Long Street site was purchased in two parts for £830. fund-raising was protracted and by 1899 the fund stood at £1,800. The money raised was still substantially short of the total needed.
7. At a church meeting on November 29th 1898, the newly installed Rev'd H. W. Shrewsbury renewed the then flagging project by proposing the simultaneous erection of the new church and Sunday school as 'originally contemplated' (i.e. not abandoning the school element to save costs) and set about finding the means of raising the outstanding monies.
8. The project eventually became a Middleton-wide thing with people of other churches and none making contributions, especially to the school. Their initials are artistically recorded on and inside the buildings. The Wesleyan denomination also made a large loan.
9. The Rev'd Shrewsbury brought the extra focus and dynamism which turned the plans into reality. Despite this, the shortage of money, for what was a very expensive ensemble of buildings, meant there were delays to the Lecture Room and Gateway, which were built three



Illustration 1: Wood Street Wesleyan Church

years after the opening of the church and school. The iron gate and railings were added several years later while some of the fitting out of the chancel had to wait until 1936, when they were funded by the original sponsors in their old age. This was the year after Wood had died and they may have been responded to comments in Edgar Wood's obituary in the Middleton Guardian which had complained that the scheme had never been truly finished. How close this later work was to Wood's original intentions is a moot point.

Church

10. The Wesleyans were the most 'Anglican' of all the Methodist and other non-conformist churches. By the 1890s many congregations warmed to traditional church design over the 'preaching box' chapel which had previously defined non-conformism. This meant a nave and chancel arrangement focussed on a communion table with the preaching pulpit set to one side rather than a traditional box-like auditorium with pulpit in the centre. This change was slow, taking several decades with the first chapels in Gothic dress appearing in the 1860s and 70s after which fully fledged Gothic churches began to appear. The classical style of 'preaching box' also persisted and evolved. By the 1890s there was no specific Wesleyan style as such but rather several styles which reflected the great variety of Victorian design. In contemporary Middleton newspaper reports, the words Wesleyan chapel and church seem interchangeable.

Sunday Schools

11. Day and Sunday schools were extremely popular places of education and often had many hundreds of students ranging from infants to young adults. As well as the Church of England, many non-conformist denominations provided schools, especially Methodists of which Wesleyans were the largest strand. The schools at Wood Street and Long Street were mixed sex schools.
12. A child's right to education was relatively new in late Victorian England but there was a steady stream of national legislation which in 1891 made education free of charge for the first time. Schools were expensive to build and run and church congregations strained to meet the increasing demand solely from their voluntary giving and fund-raising. Ever larger numbers of children came forward for schooling and the voluntary sector began to struggle. Local authority Boards were therefore formed and some chapel schools crossed over to the local board. For example, the nearby Middleton Junction Wesleyan day school of 500 students went over to the Chadderton Board during the fund-raising for Long Street in the 1890s. Nevertheless, the decades either side of 1900 were a vigorous period of school construction in Middleton. Church schools were most prominent before 1905 and local authority schools projects dominated thereafter. Thus Long Street Sunday School sat on the fault-line of change. Its construction illustrates the enormous task tackled by the churches in providing free education for the general population, six days a week at the day school and the seventh day adjacent the church.
13. The location of the Sunday School next to the church meant the teachers could manage their commitment to worship with their requirement to teach, something not needed at the day school. The two schools were separately administered and independent of one another. At the time of the initial appeal, the church provided twenty-two boys' teachers and thirty-two girls' teachers, mostly part-time volunteers. Not only did the Long Street School project substantially enlarge the school capacity, it also allowed the day School to completely take over the Wood Street Chapel, thereby providing significantly more space there too.

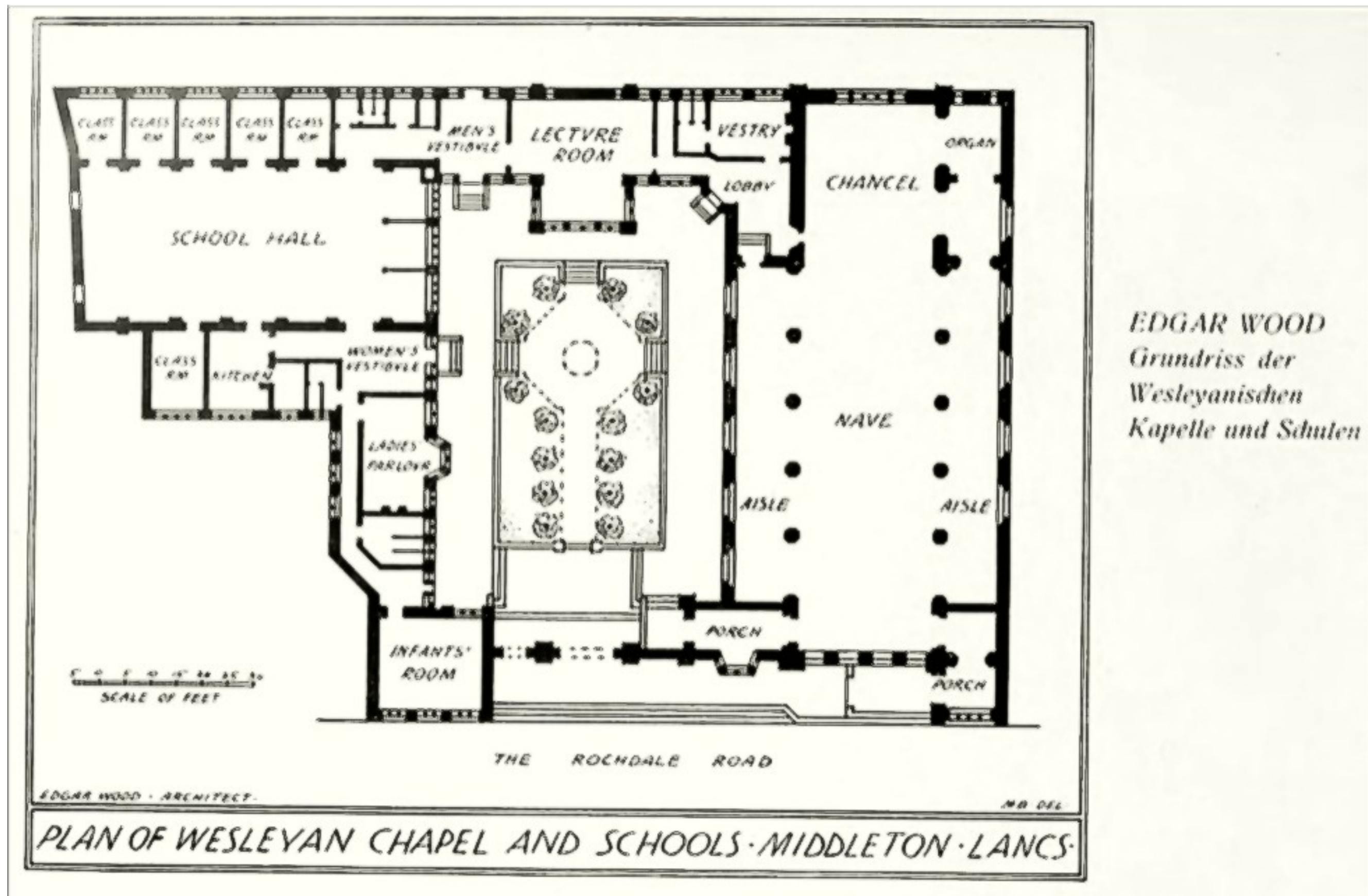


Illustration 2: Plan of Church and Sunday Schools

DESIGN HISTORY

Summary

14. The writer believes this is the first detailed study of the design evolution of Long Street Methodist Church and School, though others have made informed statements. The church architect for 32 years, Harry Brown, stated that Wood was commissioned in 1894 to design the buildings (transcript of a tape recording for the Centenary celebrations) while Nikolaus Pevsner said it was designed in 1897 (in Buildings of England series). Neither explained their sources though their dates do not contradict the long design history outlined here. John Archer, Edgar Wood's principal historian, simply kept to the contract date of 1899 and has not delved into the evolution of the design in print.
15. **This study concludes the following...**
 - a. **The fund-raising for Long Street Methodist Church and School lasted over a decade and the design evolved during this period.**
 - b. **Wood designed the buildings quietly behind the scenes, known only to a few supporters. His involvement and the nature of the design was deliberately kept from the majority of church supporters and fund-raisers until the very last minute and after the matter could not be reversed or altered.**
 - c. **Two perspective sketches for the church and school were made 1892/3.**
 - d. **Another sketch showed the church was heightened for a balcony, most likely in 1893.**
 - e. **The whole scheme was subsequently heightened (for two more balconies) and an external bird's eye view was painted 1893/94 matching a more developed and dated church interior painting of 1894.**
 - f. **The church was widened and the scheme reworked in 1894/5. These drawings formed the bulk of the contract drawings signed in 1899.**
 - g. **The design was enriched and embellished in a sketch, probably made in 1896.**
 - h. **A bird's eye view ink drawing was probably made in 1897 and later re-dated 1902 for publication in British Architect in January 1903.**
 - i. **Wood continued making small stylistic amendments right up to and possibly during the time of construction.**
 - j. **Considerable financial restrictions meant that just one balcony was built and the lecture room and gateway were delayed for several years.**
 - k. **The chancel fitting out was completed as late as 1936, after Wood had died.**

Plans and Drawings

16. With the exception of a single painted interior of 1894, the plans and drawings for the Long Street design are all undated, other than a contract date of 1899 on the working drawings and a re-dating of the bird's eye drawing. The plans and drawings differ with regard to detail and styling and it is clear that the design evolved over a long period.
17. Wood's general design evolution is quite linear and he used broadly similar styling across different building types. In particular years he concentrated on certain motifs or forms with the early 1890s marking a rapid change to vernacular styling which matured around 1896. Consequently, the broad dating and order of these drawings can be worked out by comparing them to dated work and using corroborating evidence from contemporary newspaper reports.
18. Many plans and drawings used in the study have partially rubbed out details, just visible on the

copies. It is hoped that a 'forensic' examination of the originals held by GMBPT and RIBA may clarify some of the uncertainties and confirm the dates postulated here.

Wood's Hidden Role

19. The chapel building trust initially focussed on land acquisition and then fund-raising over several years. Towards the end of this process, a newspaper report dated 28th October 1898 shows the fund raisers asking '*what kind of structure they should have*' with the chairman responding '*he had no doubt that they would all be consulted*'. On 19th November, another report concerned '*immediate and definite steps should be taken for procuring the new premises*', laying the foundations in June 1899 and, '*the nature of the design of the building has not yet been considered, but it is expected the expenditure will not be less than £3,000.*'
20. On face value, this suggests that no design work had been undertaken before 1899. However, such a possibility can be discounted. It would have been unthinkable for the trust to purchase the awkwardly shaped site and fund raise for several years without the involvement of an architect to advise whether the undertaking was in fact possible, how it might work and what would be the likely cost. Furthermore, the evidence of the drawings is that of a stylistic evolution much longer than the first six months of 1899.
21. Nevertheless, it is clear that the majority of fundraisers were completely unaware that plans were being developed during the period of fund-raising. It seems that both the nature of the design and Wood's involvement were a closely guarded secret, known to only a few. The design appears to have been revealed following the decision on November 19th 1898 to lay the foundation stones in June 1899. It is likely that Wood's bird's eye view drawing was shown to the subsequent gathering organised by the new minister, Rev'd H. W. Shrewsbury, on December 3rd where he laid out *in detail* a proposed scheme for new church and Sunday school for 1900.
22. Thus matters were carefully organised so that by the time the nature of the design and Wood's involvement were known, the decision to go ahead had already been made. One can see that such an approach would have been necessary because of the avant garde design of the proposed buildings and the divisive reputation that Wood had locally. Otherwise disagreements and objections to Wood's design would have considerably impaired fund-raising.
23. (The following is based on research by Ann Dearman) Wood, also, would have wanted to avoid being held to ransom by an unsympathetic building committee, as he had been at Lindley Wesleyan Church between 1892 and 1895. Wood's proposals for a chancel extension and rooms (1892) were dismissed as 'practically impossible' by the Lindley committee and he was requested to draw up three specific options. A meeting eventually held in February 1895 adopted one of these but the plans were only approved on 9th March after pruning away several of Wood's architectural features. To add insult to injury, the committee interfered with the actual construction ordering the contractor to supply pitch-faced stonework instead of Wood's specified traditional stonework (Figure 1). Pitch faced stonework was the antithesis of Arts and Crafts work and Wood would have been devastated seeing his design constructed in such a material.
24. Thus the careful management of the process at Long Street would have had very good reasons. It also explains how a provincial town like Middleton managed to acquire such an advanced work of modern architecture. Furthermore, it also explains why there were no drawings published until after the scheme had been built.
25. Those *in the know* were probably very few and more than likely they did not include everyone on the building trust. The precise individuals can be deduced from those who were also private clients of Wood and who commissioned him to design various pieces chancel furniture (and likewise those who commissioned work elsewhere). For a period of six years or more, Wood must have either worked unpaid or was paid privately by his supporters as the records make no mention of his involvement until a brief reference at the very end of the fund-raising process.

1894 - ILLUSTRATION OF A CHURCH INTERIOR

Wood's 1894 Painting – Illustration 3

26. A design for the interior of a church (Illustration 2) was painted by Edgar Wood and dated 1894. It is in the RIBA library and was never published. Gothic in its fundamentals, it has Decorated or Reticulated styled window tracery and a nave and high chancel. However, all else is Arts and Crafts and, for its date, it is one of the first examples of a coherent Arts and Crafts church interior, as opposed to an ensemble of Arts and Crafts fittings and fixtures. However, in this form the church was not to be. Instead, the painting is an indicator of how advanced Edgar Wood's stylistic development was in 1894 and how he had firmly moved on just as other Arts and Crafts designers were arriving at this point.
27. Though the design is not named, the form and layout so closely resembles an early external painting of Long Street Methodist Church (see below) that it can be safely assumed to be an illustration of Wood's early intentions for the interior, particularly as there are no other Wood churches the painting could be linked to.
28. This painting is the only dated illustration, drawing or plan prior to construction of the church and school in 1899. Consequently, it is a fixed point around which we must order and date the chronological development of the design from the many other undated drawings.

Design of the Interior

29. In the painting there are romantic medieval references and a whiff of Catholicism, such as painted images on the walls and ceiling and benches set against the aisle walls. However, the design is otherwise in the Free Church tradition with a wide open chancel, choir stalls set back against the walls and no screen enclosing the chancel. The viewpoint also implies a non-conformist balcony. Nevertheless, it would have been something of a surprise when unveiled, one presumes, to the inner group of the church building trust in 1894.
30. The clerestory windows are large, illuminating brightly coloured Arts and Crafts ceiling murals. They show Biblical scenes, the two nearest the viewer are of the Christmas story. Birds flying against a blue sky unify the scenes and are reminiscent of the swallows Wood used at the top of the gable of Silver Street Wesleyan Church of 1893 (Figure 3) and in the main window of the Old Road Unitarian Church of 1892 (Figures 4 and 5).
31. Colourful pictorial friezes also run below the windows in a Pre-Raphaelite style, presumably also showing Biblical narratives. Wood's colourful decoration is not unlike that used by E. S. Prior in the chancel of St. Andrew's Church, Roker, Sunderland in 1907 (Figure 8).
32. Elements of this Long Street interior seem to have been inspired by Bodley and Garner's Church of St. Augustine, Pendlebury (1871-4), particularly the flat gables at each end of the church, the large clerestory windows (with Decorated lozenge tracery) and the aisles located within the buttresses. In Bodley's design, the aisle walls extend upwards to include the clerestory whereas in Wood's interior, the aisle only extends for one storey and the clerestory instead sits on top of the arcade (Figures 5 to 7). In both designs, the chancel is high so the interior space runs from one gable to the other.
33. Bodley was church architect to the Middleton medieval parish Church of St. Leonard and is likely to have known Wood at this time. Certainly, after 1900 Wood 'ghosted' for him on a major scheme for a new roof and other alterations to the church.

Chancel Design

34. The juncture between the nave and the slightly lower and narrower chancel is a short angled section of wall with a much smaller arch to the vestry. The highlight of the interior is not the big

chancel end window of today but a large muted tapestry. This appears to be Christ crucified superimposed with the Tree of Life (cf. Figure 9 - Edward Burne-Jones 'Tree of Life', 1888). The tapestry is illuminated either side by windows set in the chancel walls, something which would have also highlighted the texture and undulations of the wall hanging. Two smaller windows high up on the end wall ensure the decorated chancel ceiling is also fully lit. These aspects show Wood carefully highlighting the material characteristics of his interior.

34. The most likely practical reason for this window arrangement was to avoid the uncomfortable evening sunlight which affects worshippers today (liturgical east is actually west here). Modern eyes are used to this device from the twentieth century churches that use it. Wood used it again in the Marland Mission Church and The First Church of Christ Scientist of 1897 and 1903. However, for 1894 it was perhaps too great a departure for the building trust to embrace.
35. The chancel is panelled and there is a green coloured reredos with a green and gold coloured communion table, suggestive of an embroidered frontal (as was initially used). Green, being complementary to the reddish brickwork, would have naturally drawn the eye to the communion table without distraction from the muted browns of the tapestry. These colours were used in the built church and the blue in the building today is a consequence of the traditional Methodist colour subsequently being applied to Wood's design.
36. The general disposition of the panelling in the painting is not unlike that installed in 1936 by the (then elderly) original sponsors suggesting what they installed was not far removed from Wood's intentions. Other similarities with the constructed church are the chancel steps, choir stalls, pulpit and the exposed brickwork finish.

Arcades and Aisles

38. The distinctive pointed segmental arch used for the arcade in the painting is like that on the main gateway to the garden, the windows of the Infant School Room and the aisle windows of the constructed building. It is one of the special motifs of the Long Street design. The built church, however, used a taller two-centred pointed arch for the arcade instead.
39. The aisle walls in the painting are decorated with vertical timber-framing, similar to that used in the interiors of Briarcourt, Lindley and The Cottage, Birch, both also of 1894. There is a long fixed bench for casual seating, an Arts and Crafts touch.



Illustration 3: 1894 - Painting of a Church Interior

1892-4 CHURCH, SCHOOL AND GARDEN - INITIAL DESIGN

Initial Proposals for a Church and School 1892/3 - Illustrations 4 & 5

40. On July 12th and 19th 1890, articles appeared in the Middleton Guardian celebrating the centenary of the existing church and inaugurating a building fund to raise not less than £5,000 for a new chapel and school. The articles were reprinted into a fund-raising brochure later that year which announced an initial target of £500.
41. On 20th Feb 1892, the Middleton Guardian reported that various interested parties had visited Middleton in connection with selecting a site for the proposed new chapel. They compared the existing church site on Wood Street and its surroundings with the proposed new site on Long Street and came down firmly in support of the latter. By June that year, a decision seems to have been made as a chapel building trust was formed.
42. A year later, in June 1893, one perhaps detects Edgar Wood's hand in a Wood Street Sunday School trip to Bowden, Cheshire, the village where he had just constructed his first major house, Halecroft, and where he taught a wood working class.

Two Sketches

43. The two sketches, Illustrations 4 & 5, are undated but appear to be the initial proposals for the Long Street complex, that of a church and school arranged around a garden in the manner as built, though lower and more modest. The above events suggest they were drawn sometime after June 1892 to explore the design concept with regard to the site prior to its acquisition or to visualize it afterwards. This can be confirmed by comparing the design, styling and materials with Wood's architectural development, which is discussed next.

Wood's Adoption of Rustic Vernacular Styling

44. Edgar Wood leapt into a fully formed vernacular inspired architecture immediately after he had qualified with Langley Hall Farm, 1885 (demolished), Drywood Cottages, 1885 (now rendered), and Jubilee Fountain, a timber framed structure with a stone roof over a drinking fountain, 1887 (demolished). However, perhaps due to client pressure, for his 'polite' architecture he rowed more slowly, steadily increasing the number of vernacular elements, such as leaded lights, mullions and transoms, into his designs as his early career developed. Such features began to characterize his designs from 1889 onwards, often freely mixed with more mainstream Jacobean or Queen Anne motifs (for houses), or Romanesque or Gothic motifs (for churches).
45. Wood's own house, Redcroft (built 1891) and its neighbour Fencegate were slightly ahead of the general trend and represent his first 'leap forward' towards a completely vernacular influenced style (Figure 11). The houses were paid for by Wood's father and his mill manager lived at Fencegate. The fact that Wood was both part-client and designer, suggests that client opinion was a restraining factor in his other polite buildings of the early 1890s, which are distinctly less vernacular in styling. The second 'leap forward' came with the greater rustic aesthetic of Barcroft (Figure 12), a house designed for a like-minded artist friend in 1894, Benjamin Brierley. Thus it took Wood almost a decade for the vernacular character of Langley Hall Farm and Drywood Cottages to be used for the architecture of a gentleman's house, during which time Wood had matured as an architect.

Influence of William Morris on Building Materials

46. Edgar Wood's use of vernacular building materials appears to have been accelerated by William Morris's lecture, *'The Influence of Building Materials on Architecture'*, delivered in London on 20th November 1891 and published in January 1892. Wood already had a preference for a

vernacular approach, as seen in Langley Hall Farm and Redcroft and Fencegate. However, Morris was a national figure whose lecture would have helped validate Wood's own opinions both to himself and his clients.

47. From then on, the Morris lecture seems to have been Wood's guide. For example, Morris spoke vehemently against using thin Welsh slates and Wood immediately stopped using them, though he carried on with red Rosemary tiles which Morris considered acceptable.
48. In 1892, Wood briefly adopted a specific compromise for masonry walling mentioned by Morris. He constructed three buildings using terracotta and brick of the same colour. The most important was Old Road Unitarian Church, Middleton built for his own church congregation (Figure 4). Previously, Wood had used contrasting bands of red brick and yellow terracotta (or stone) – a late form of Ruskinian structural polychromy (Figure 10).
49. With Silver Street Wesleyan Church, opened July 1893, Wood moved one step towards the Morris approach by blending different traditional vernacular materials in this Ruskinian manner (Figure 3) – an interesting transitional experiment that Wood did not repeat.
50. Wood's second 'leap forward' came soon after with Barcroft, built 1894, where he changed his roofing material to natural stone slates, Morris's greatly preferred option, and abandoned structural polychromy for using local materials in the traditional vernacular way. Consequently, 1894 was the watershed when Wood first completely embraced vernacular features and local traditional materials.

Rustic Features and Materials in the Two Sketches

51. We can apply the above to confirming the design period of the two sketches which show a very plain set of buildings with considerable use of vernacular styling, including buttresses, mullions, transoms and leaded lights. The bay window is very like the those on Redcroft and Fencegate (1891). The principal window is Gothic in style but not in construction, as it uses a bricks on-end shaped into an arch by stone blocks. The arch over the gateway is similarly constructed and its form is similar to miniature arches found over the doors on Doris Terrace, Birch (1893).
52. The church frontage is defined by a large gable with a high up Gothic window and formalised 'kneelers'. This is like the Old Road Unitarian Church of 1892 (Figure 5) and a chancel extension to Lindley Wesleyan Church (1892-1895).
53. The materials are more difficult to ascertain. No definite conclusion can be drawn on whether the bricks were to be smooth stock types as at the Old Road church or rustic commons of later structures. The roofing material is fine grained suggesting red Rosemary tiles not stone slates.

The Date of the Sketch Designs

54. In conclusion, by combining the above historical information with the evidence of Wood's design and materials, a date of 1892/3 seems to be most likely, i.e. just before or after the decision to acquire the site. Stylistically, the Long Street design follows on from Old Road Unitarian Church (building plans submitted 5th March 1892). It incorporates vernacular forms and much plainer detailing but with a similar gable-end/large window arrangement (if one ignores the school on the ground floor). It may have just pre or post dated the Lindley Church chancel extension which, though used at the other end of the church, has the same juxtaposition of gable end with side extension (compare Illustration 4 with Figure 1)

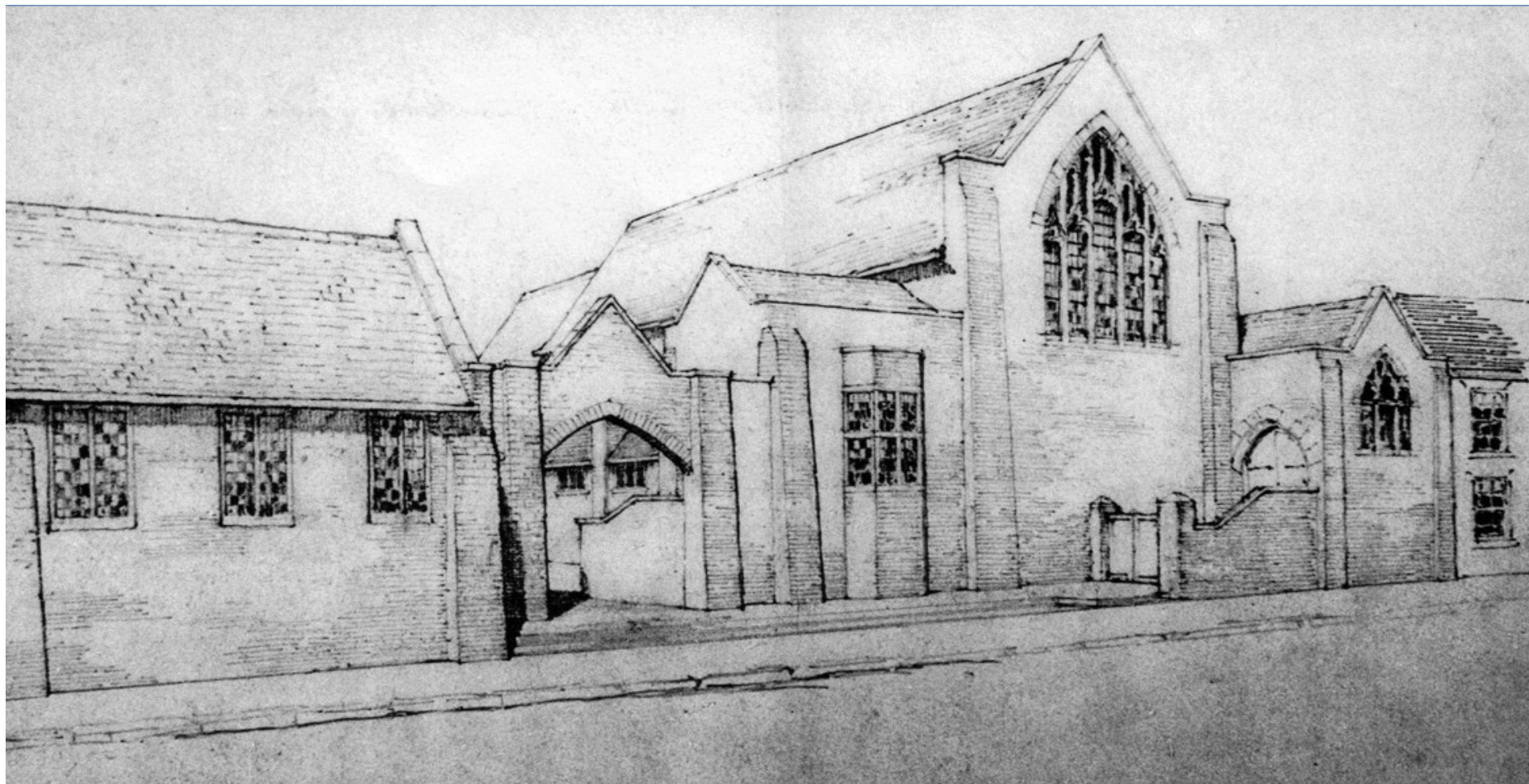


Illustration 4: Initial Sketch 1

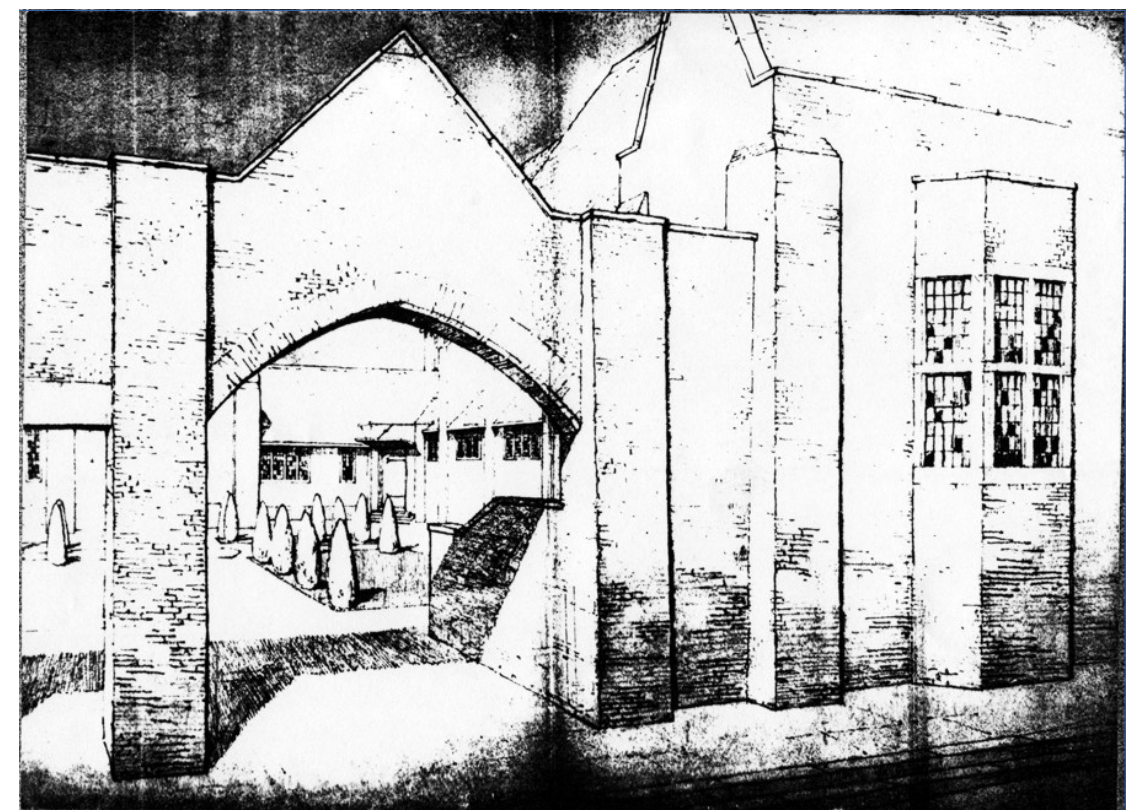


Illustration 5: Initial Sketch 2

Church and Porch are Heightened 1893 - Illustration 6

55. Superficially, the garden sketch, Illustration 6, belongs with the other two (Illustrations 4 and 5). However, close inspection shows that the church porch on the left hand side is somewhat taller, as are the buttresses and aisle to the church. The sketch almost certainly represents the raising of the church to accommodate a balcony at the rear, as inferred in the discussion of the 1894 interior (Illustration 3).
56. There are two windows in the porch, which might seem unnecessary bearing in mind the large bay window on the opposite side. However, they most probably relate to a planned staircase against the wall of the porch, the right hand window lighting the bottom of the stair and the left hand one illuminating under the stair.
57. Such a staircase would have allowed school children to directly access the balcony. Child coat hooks in the porch today show that this porch was always envisaged as the children's entrance into the back of the church.
58. Also of interest is a round stone post and short wall with a curving top marking the steps into the Infant School (right hand corner) - something eventually used for the main entrance steps, replacing the squared version of Illustrations 4 and 7. C. R. Mackintosh used a similar form at Glasgow School of Art, one of several like details between otherwise very different Wood and Mackintosh buildings of the 1890s.
59. Note, the plain Infant entrance here has no fanlight, canopy or pediment as was constructed.
60. The nature of this sketch follows naturally on from Illustrations 4 and 5 and it was probably drawn a little later, perhaps 1893.



Illustration 6: Amended Sketch 3

Bird's Eye View - Other Buildings Heightened 1893/1894 - Illustration 7

61. On Tuesday afternoon 27th March 1894, the building trust organised a large gathering in the school room at Wood Street to discuss the new church. Important figures from the Methodist conference and circuit addressed the meeting. The Long Street site had recently been purchased. A target of £4-5,000 had to be raised for the building and a fund-raising plan was presented to the meeting. The figure of £4-5,000 strongly implies that a design had been priced, at this time.
62. The bird's eye view watercolour of Illustration 7 extends the heightening of the church across the Gateway to the Infants School Room, presumably to balance the composition.
63. The design now has the attenuated verticality that characterizes Art Nouveau. On the left hand border of the painting are the words 'First Sketch' in Wood's handwriting, written in pencil. On the bottom right is Wood's signature freely written in pencil but rubbed out and only just visible with possibly other text.
64. The inferred balcony at the back of the church is confirmed by two windows beneath the eaves of the entrance porch from the garden to the church, which can only be explained as lighting a landing for the purpose of gathering the children together for an orderly entry into church, once they had climbed the stairs. A similar landing is found with the balcony constructed in the school. Figure 17 shows how a balcony might have looked at the back of the church, had one been built.
65. This painting of the exterior of the church exactly matches the 1894 interior painting (Illustration 2). The chancel is almost as high as the nave and the number of bays is the same. Five stone arches support the nave roof in the interior painting matching five buttresses seen on the exterior. Likewise narrow aisles run though the buttresses in both the interior and exterior illustrations.

Lecture Room

66. The Lecture Room, at the centre of the composition, has likewise been heightened (compare the heights of the right hand buttress in Illustrations 5 and 7). The reason is that a balcony here was also proposed (see Figure 18 for illustration). Wood vaguely shows it through the lecture room window in Illustration 7. The subsequent ground floor plan (Illustration 8) shows a turning stair in the entrance vestibule which can only be explained as serving a balcony in the Lecture Room.
67. Unfortunately, no drawings of any balcony have survived (including the one actually built in the main school hall). However, one particular contract drawing, Illustration 8, has a large area scratched out and it is postulated this contained the relevant half-level floor plans of all three balconies.

Technical Details

68. On the technical side, there are no boiler flues or any sign of the combined heating and ventilation system installed in the constructed buildings. Separate chimneys for the three 'staff' rooms - vestry, kitchen and ladies parlour are drawn in, however. The vestry chimney is proposed for the south end of the room. It was subsequently dropped altogether then reinstated but directed into a large flue for a second boiler included at a late stage to separately heat the church. There is a large vent on the roof of the church as with the Unitarian and Silver Street churches, but this was subsequently left off. One can conclude that at this stage, the central heating arrangements had not been decided upon.

Vernacular Styling and Materials

69. The bird's eye view of Illustration 7 is stylistically more rustic than the first pair of sketches (Illustrations 4 to 6) with vernacular derived mullions and transoms replacing the Gothic elements in the main windows. Other details, such as the gateway, are more sophisticated.
70. These mullions/transoms imply that Illustration 7 was painted after the 1894 interior painting,

Illustration 3, as they are decidedly more rustic than the Decorated Gothic windows.

Unfortunately, there are no common windows illustrated and Wood's sketches seem absolutely determined not to show the clerestory windows from the outside as if this was something he did not want to commit to. Consequently, nothing is certain. It is just possible that the proposed simple mullions/transoms were rejected by the client and pre-date the more sophisticated interior painting with Decorated tracery (which is not far removed from the flowing tracery used in the two large windows). This possibility better fits the logical flow of a slightly sketchy water colour preceding a fully worked up illustration.

71. The red roofs of the church and school strongly imply Rosemary tile was intended. Tiles allowed steeper pitches, as can be seen in this watercolour - note the extreme steepness of the gable and roof over the entrance porch to the school.
72. The wall materials appear to be red brick with possibly some red terracotta detailing on the gateway. This is combined with white render, white doors/gates and very small amounts of yellow stone. The materials are like those at Westdene (built 1889), Halecroft, built 1890, Redcroft and Fencegate, built 1891 (Figure 11). There is little of the extreme rustic character of Barcroft built in 1894 (Figure 12) or Marland Mission Church, built in June 1897 (Figure 14)

Date of the Bird's Eye View

73. This suggests this bird's eye view watercolour was painted in 1893 or early 1894 before Wood switched to stone roofs. Had it been built, its appearance would have been a more strident red and white than the buildings we have today.
74. One can postulate that the sketch (Illustration 6) was drawn first in 1893, followed by the bird's eye view watercolour (Illustration 7) in 1893/4, something suggested by the possible words *Final Sketch* written in pencil to the left of the watercolour. Unfortunately, Wood's handwriting is poor and one cannot be absolutely sure that the words are not *First Sketch*, in which case they would be referring to the later bird's eye sketch. Finally, this was followed by the more worked-up interior painting of 1894 (Illustration 3) which suggests that the interior was of paramount importance to the sponsors.
75. Aligning this information with the large gathering organised by the trust on 27th March 1894, it is reasonable to postulate that all three had been created by that time and those of the trust *in the know*, were fully aware of the proposed building for which they were asking people to fund raise £4-5,000.



Illustration 7: Initial Bird's Eye View

1894-6 CHURCH, SCHOOL AND GARDEN - REVISED DESIGN

1894 – A Bigger Church and Wood’s Change in Style

76. On Tuesday October 30th 1894, the promoters held a successful afternoon and evening gathering about the new church, which was reported at great length in the Middleton Guardian of November 3rd. There were several enthusiastic speeches on the reasoning behind the project - the Wesleyans needed a larger building in which to grow, something not possible at Wood Street Chapel.
77. The Long Street site had been purchased earlier in the year and Mr. Livsey, the chairman of the trust, said they '*would build thereon a church which would be worthy of the great cause of Methodism... they had a scheme in hand which would meet with very general support*' and stated that they wanted a church that would seat 1000 people.
78. This figure was very ambitious and not alluded to previously. The church portrayed in the above sketches would not have been able to accommodate this number. The postulated balcony addition makes sense with regard to increasing the capacity but would not have been sufficient.
79. As discussed, during 1894, Edgar Wood’s style underwent a significant change. He decidedly moved on from his transitional design of Silver Street Methodist Church (opened July 1893, Figure 3) and the initial design for Long Street Methodist Church 1892-4 (Illustrations 4-7).
80. In particular, Wood dropped Rosemary tiles in favour of traditional Pennine stone roofing flags, a much heavier material which required much greater structural support. Consequently, he began to create vernacular inspired open roofs with heavy trusses, all encouraged by the William Morris lecture of late 1891.

1894/5 Seven Detailed Contract Drawings - Illustrations 8 to 14

81. A set of seven detailed drawings of Long Street Church and Schools survive: the backbone of the contract signed 1st July 1899 by Wood and the first contractor, Cable (Illustrations 8 to 14). This was not the date of their drawing, however, which is not recorded.
82. It was not Wood’s practice to date working architectural drawings apart from when signed and dated for a building regulations submission or a building contract. This was sensible at a time when drawings had to be slowly and expensively traced by hand. It allowed drawings to be used and re-used long after they were originally created and occasionally, drawings could become akin to historical records of alterations, as often encountered with estate plans. Several drawings have minor alterations sketched on them.
83. Interestingly, one drawing of the side elevation of the church (Illustration 11) retains two elements of the previous scheme, namely the roof vent and the tops of the buttresses. They appear not to have been erased because the ink lay below a colour wash and suggest that the earlier bird's eye view water colour had actually been drawn up in detail.
84. The two postulated balconies are not shown. However, the drawings which would have showed them, such as the inside of the east gable of the the nave, are missing. Illustration 9 also has a large area erased, implying the details had been removed as part of subsequent cost cutting. Figure 15 tries to reconstruct them.

Dating the Drawings

85. Wood’s drawings can be ascribed to 1894/5 for the following reasons.
 - a. They are the *scheme in hand* referred to on October 30th 1894.
 - b. The church has been widened as far as possible to the edges of the site to accommodate space for the desired 1000 seats.
 - c. Stylistically the design can be placed before Wood’s design for a North Lancashire Church

published early 1896 (Figure 13) and Marland Mission Church built in 1897 (Figures 14 and 15), both of which have an even more developed vernacular character with little reliance on ecclesiastical motifs, the latter especially so.

- d. The wilful finial constructed on the gable of Long Street Church is not drawn on these contract drawings (except sketched on later). This motif first appeared on the design for a North Lancashire Church and then on all of Wood’s subsequent formal church gables. This indicates that the drawings were made before 1896.
 - e. The drawings contain details that were subsequently dropped or modified, implying the passage of time prior to commencement of building in 1899.
 - f. The site for the church and schools was acquired on 15th March 1894 and the next step would presumably have been the drawing up of a detailed design from the sketches, if drawings had not already been done. If they had been done (as suggested above), the earlier scheme would have had to be revisited to increase its capacity.
 - g. Wood visited the Cotswolds in August 1895 – the area was a favourite of Arts and Crafts designers. Mackintosh was there in 1894. Three sketches by Wood survive from Broadway, Stanway and Winchcomb, places with a rich vernacular. Wood had used Cotswold forms in designs as early as 1887, implying he had been there before. Nevertheless, he used them much more after 1895 and several are found in these drawings and subsequent changes – see Figure 20 for a selection.
86. Taken together, these reasons imply that the drawings were created in the second half of 1895 or possibly as early as the second half of 1894

Variations in the Drawings

87. The seven drawings all accord with one another with regard to the design but can be divided into three subsets based on slight differences, which may not be of any significance.
88. The first subset consists of two drawings (Illustrations 8 & 9) each having a title block that closely resembles that on the earlier bird’s eye view. The lettering of the titles is so close that it is reasonable to assume that the two contract drawings were carried out shortly afterwards, allowing for the decision to change the materials and the design.
89. The second subset comprises three drawings (Illustrations 10 to 12) with a slightly different title block (e.g. compare the 'oo' in Schools), perhaps suggesting they were drawn either by another person (such as an assistant), were a professional copy, or were drawn at a different time.
90. The third subset consists of two detailed drawings of windows and doors, neither of which has a title block (Illustrations 13 & 14).

Layout Plan - Illustration 8

91. The first is a plan which shows a wider garden than the bird’s eye view. The extra width comprised:
 - a. a wider Lecture Room, which had added alcoves either side; wider flanking walls to the garden entrance; and,
 - b. wider aisles to the church, no longer formed within buttresses.
92. A vestibule staircase to serve a postulated balcony in the Lecture Room is visible but partly scratched out. The balcony is not shown, however. As it would have been half a floor higher, it presumably was on a now lost, ‘balcony level’ plan, perhaps scratched out on Illustration 9.
93. Other than this, the plan is very close to what was implemented, the subsequent changes being elevational details only.
94. The widening of the scheme crammed the church and hall right up against the north and south site boundaries. The north aisle windows were subsequently silvered due to a building erected against them to the north. Likewise, buttresses had to be built between the hall south gable wall and a retaining wall on the boundary, as shown on Illustrations 8 and 12.

Rear Elevation - Illustration 9

95. This shows the rear elevation of the church and schools and has identical title lettering to Illustration 7. The drawing is 'as built' except for:
 - a. the rear door detailed design;
 - b. the clerestory windows to the school hall, which were constructed as semi-circular lunettes; and,
 - c. the cellar is larger, extending under and to the left of the Lecture Room.
96. On the latter, the drawing implies that one boiler was intended to heat both school and church.
97. Illustration 8 and the following two drawings show unusual flowing Art Nouveau tracery in the two large church windows, chancel windows and two porch windows, replacing the various tracery of the earlier designs. It is very close to what was built.
98. Wood seems to have derived his tracery forms from famous decorated tracery carved in timber at St. Eadburgha's Church, Broadway in the Cotswolds. The forms are very similar but re-arranged and with the cusps removed (See Figure 20).
99. Charles Rennie Mackintosh also visited the area in 1894 on one of his sketching trips. The dating of Wood's tracery to 1894-5 puts it before Mackintosh's Queen's Cross Church, Glasgow (designed 1896-7) which included similar tracery (Figure 2). It has traditionally been thought that Wood derived his windows from Mackintosh's because of the 1899 build date but this suggests the reverse.

Church Building - Illustrations 10 & 11

100. Two drawings show elevations of the church and porches. The change to the design of the aisles in the bird's eye view is evident as is the addition of four small window pairs on the end wall of the nave and the loss of the two windows high up on the garden porch. The first would have illuminated beneath the balcony while the second suggests that the porch landing, shown in Figure 15, has in fact been sacrificed so the open roof structure could be seen from ground level.
101. The roofing material is not marked and the change from Rosemary tile to heavy Pennine stone can only be inferred by the substantial timber roof structures and the lower pitches.
102. Stonework has been introduced to the lower parts of the church, main porch, gateway, infants's room, school hall and lecture room.
103. The picturesque white timber gates have been replaced with tall more secure iron railings, most likely for improved child security.
104. Finally, the large roof vent on the bird's eye view is gone from which can be inferred that the combined heating/ventilation system had been decided upon by this time.
105. These elevations are largely 'as built' with some small changes subsequently sketched onto the drawing of Illustration 10. The changes are:
 - a. the gable finials to the church and the main porch;
 - b. the block surmounting the garden gateway gable;
 - c. garden porch bay window extended upwards to parapet level;
 - d. church noticeboard; and,
 - e. round post at the bottom of the steps to the entrance porch.
106. It is most likely that these alterations were sketched on at different times as the pencil lines are not all of the same character.
107. Other elements that were subsequently changed in the final buildings are:
 - a. church roof structure (truss design);
 - b. minor changes to clerestory windows of the chancel;
 - c. details of the four small window pairs on the gable wall of the nave;
 - d. design of the iron gates to the garden;
 - e. design of the windows to the Infant's School Room; and,
 - f. design of doors and several lintels.

School Buildings - Illustration 12

108. The third drawing shows the school elevations and cross-sections of a retaining wall at the end of the school hall, a consequence of the garden widening which pushed the hall into the hillside to the south.
109. Flues on attached to the school hall and infants's room provide confirm the presence of the combined heating/ventilation system.
110. A cross section of the lecture room shows that it was originally planned to be more open with a full height semi-circular opening into the vestibule.
111. As with the church, the drawings show broadly what was eventually built with some exceptions:
 - a. the clerestory and elements of the roof trusses to the school hall were redesigned, the clerestory windows becoming semi-circular in shape;
 - b. the windows and roof trusses to the lecture room were changed, presumably when the balcony idea was dropped (see above), and an angel sculpture was added to the gable (but never made); and,
 - c. details of the door design were altered.

Windows and Doors - Illustrations 13 & 14

112. Two drawings show the detail of the windows and doors in the church with subsequent modifications. Their appearance and detail are consistent with the others attributed to 1894-5, though they are at a larger scale. There was most likely a third drawing showing the two large porch windows, which are not shown here.
113. One drawing shows in detail the two large tracery windows lighting the chancel and nave at each end of the church, plus details of the four small window pairs lower down on the nave gable end wall.
114. The tracery is exactly as implemented for the nave window but there were minor re-workings of the chancel tracery and possibly a slight widening of the window itself, something indicated by a simple outline of a window sketched on the drawing as well as in the finished building.
115. The drawings show internal and external details in each half of the window drawing except for the nave window, which shows an alternative which was not implemented. Interestingly, this is similar to the chancel window motif used by Mackintosh at Queen's Cross Church, though upside down.
116. The four pairs of small windows were altered and a new design is pencilled on the drawings which was properly drawn up at a later date (see below).
117. The second detailed drawing shows other principal doors and windows which are largely as built but with some changes.
118. The door hinges, handles etc. were a detail subsequently changed and again the changes are similar to those found at Queen's Cross Church. An initial detail sketched onto the drawing shows these as well as a 'soft' door arch similar to the arches to the balcony windows at Queen's Cross Church. This was not implemented, however.
119. A minor alteration to the chancel clerestory window tracery divides a circular shape into two, thereby making it like a window in Queen's Cross Church (except the opposite way round).
120. A detailed design for the minister's doorway with a distinctive ogee lintel has been added. It is the door off the chancel to the vestry vestibule and is also shown on (Illustration 10) and the later revisions in Illustration 21. However, it was never implemented, possibly because Wood's styling had moved on by 1899 to a plainer aesthetic.
121. Both drawings show square shaped quarries in the leaded lights. They were later changed to diamond for the church, while retaining square for the school. They also show the brickwork laid in stretcher bond not header bond as eventually used.

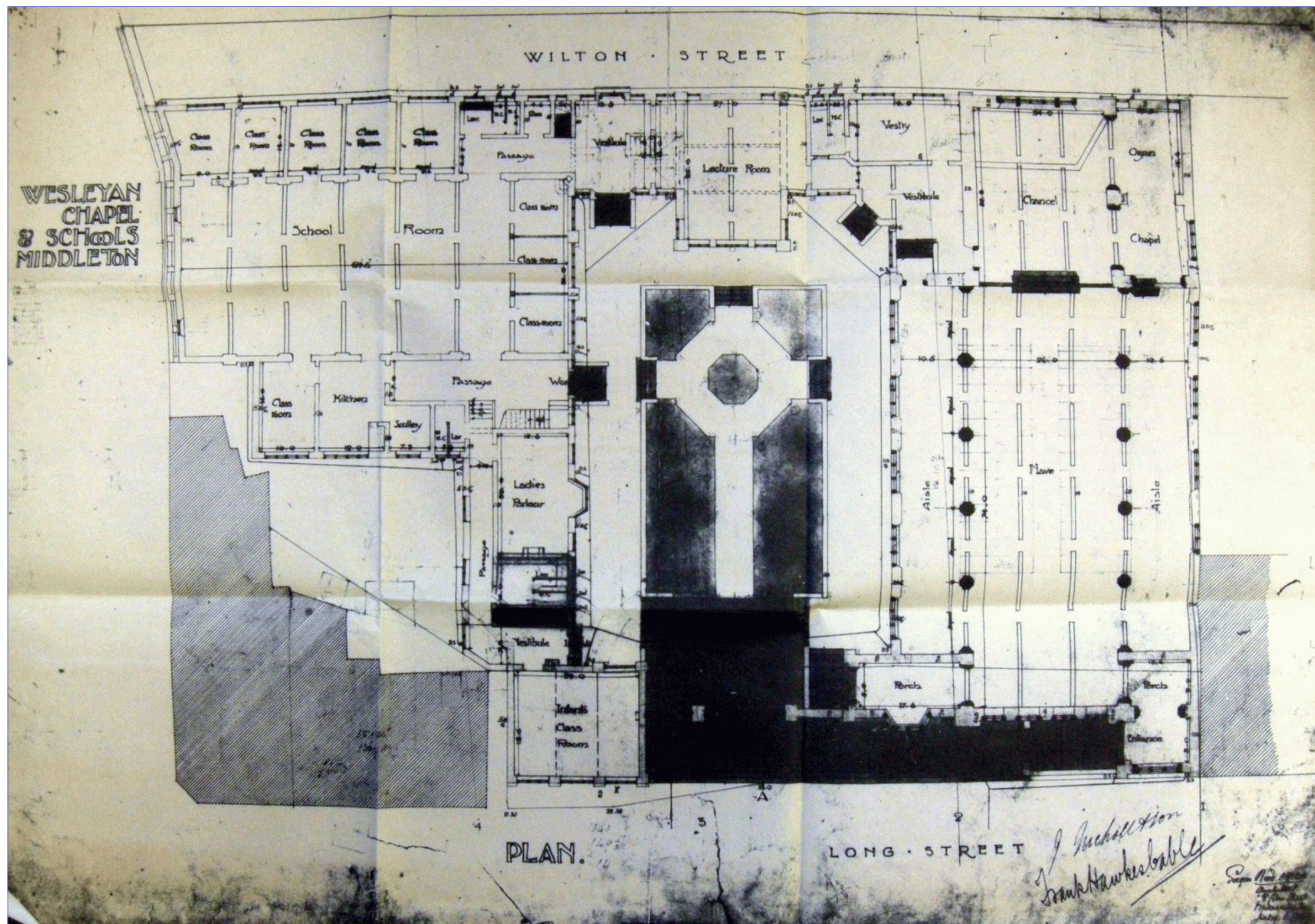


Illustration 8: Layout Plan

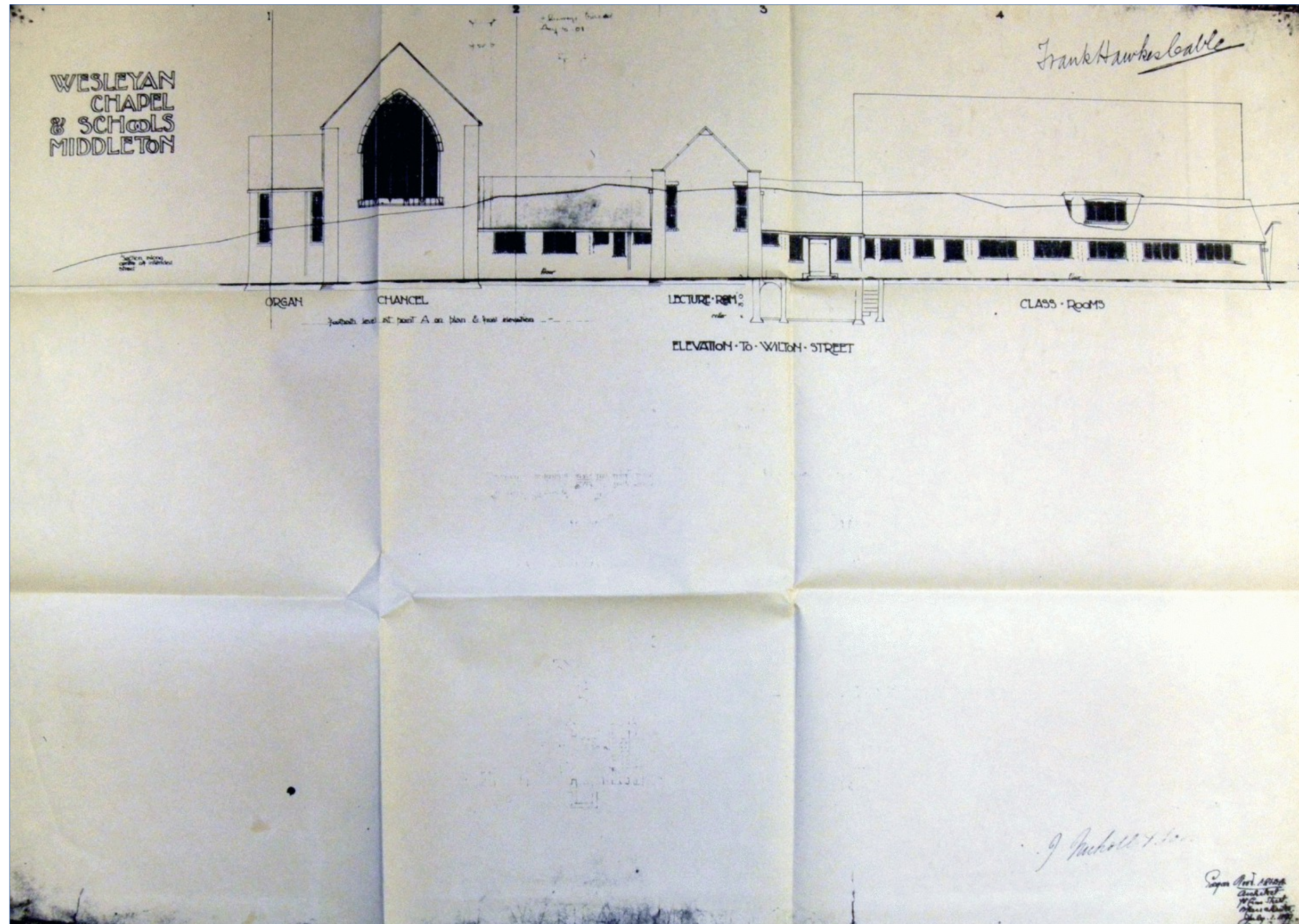


Illustration 9: Rear Elevation

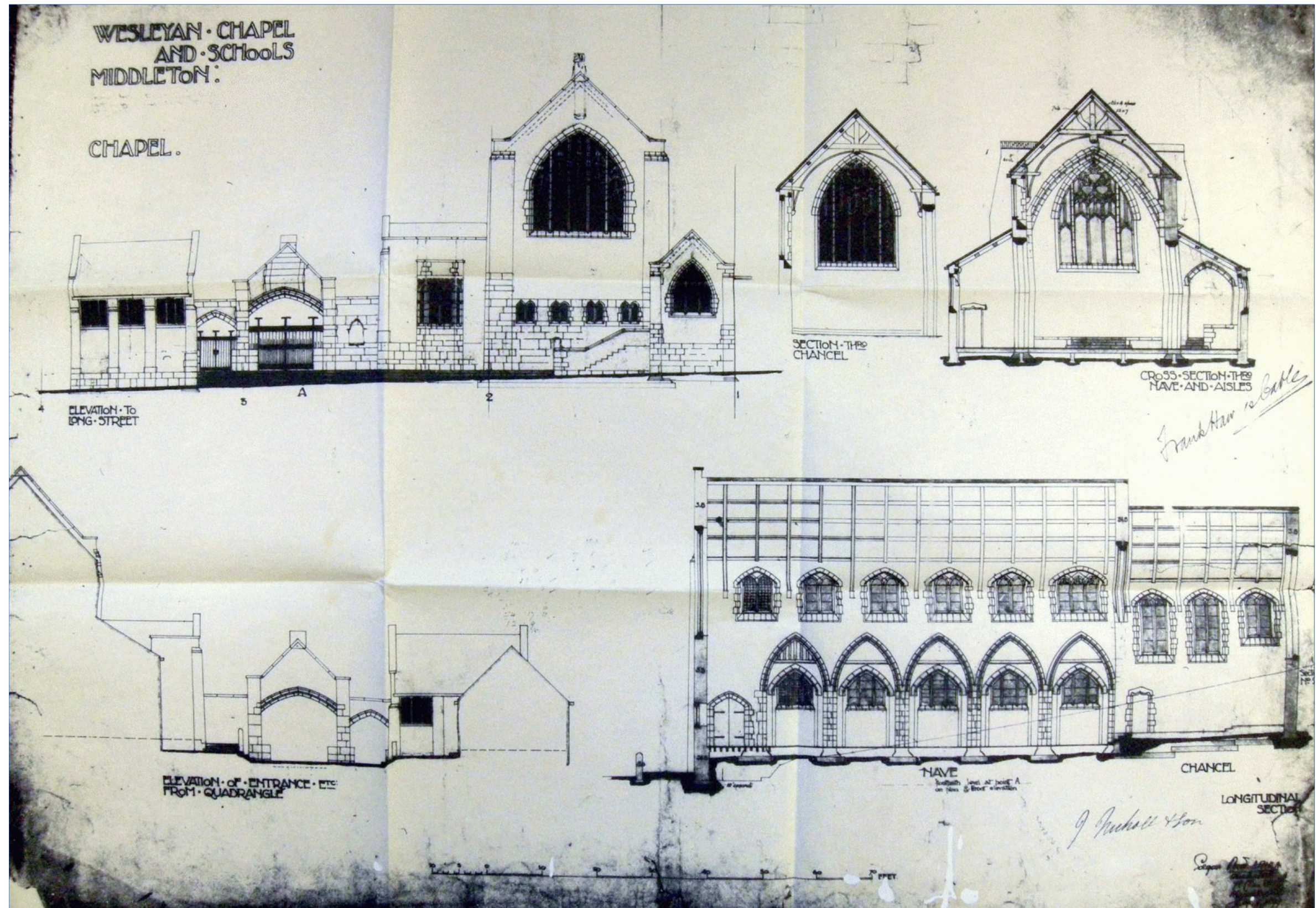


Illustration 10: Church Elevations 1

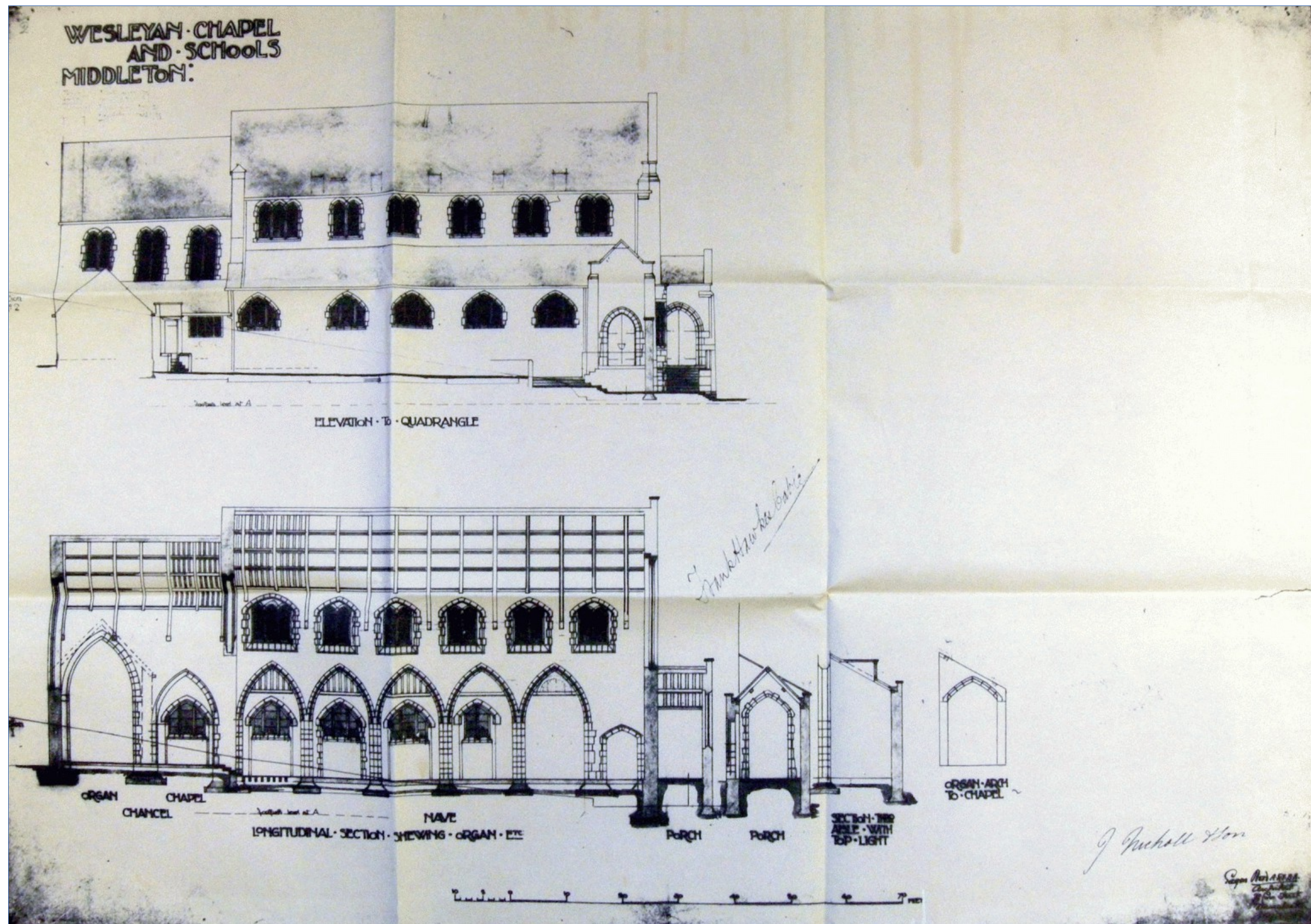


Illustration 11: Church Elevations 2

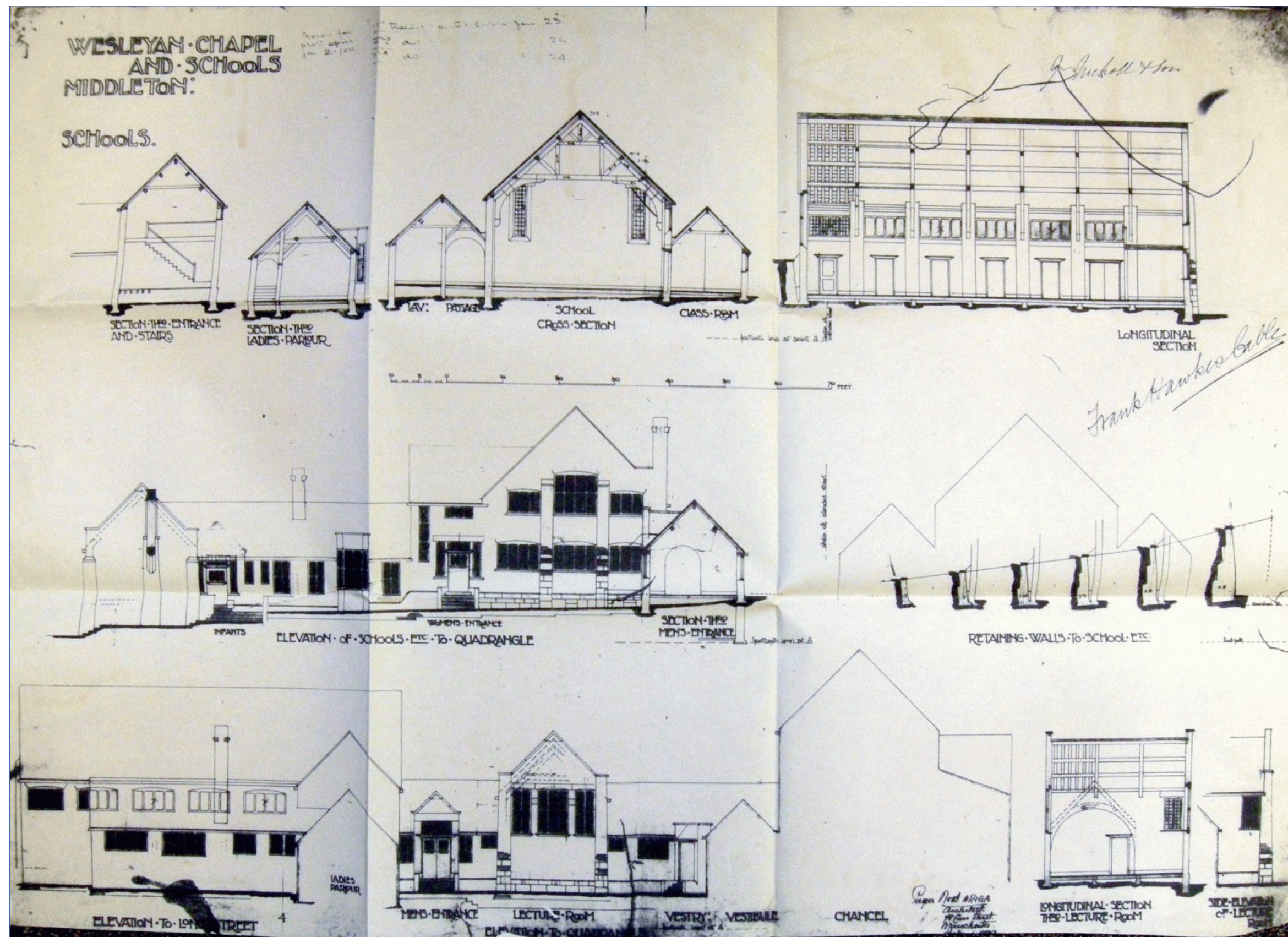


Illustration 12: School and Lecture Room Elevations

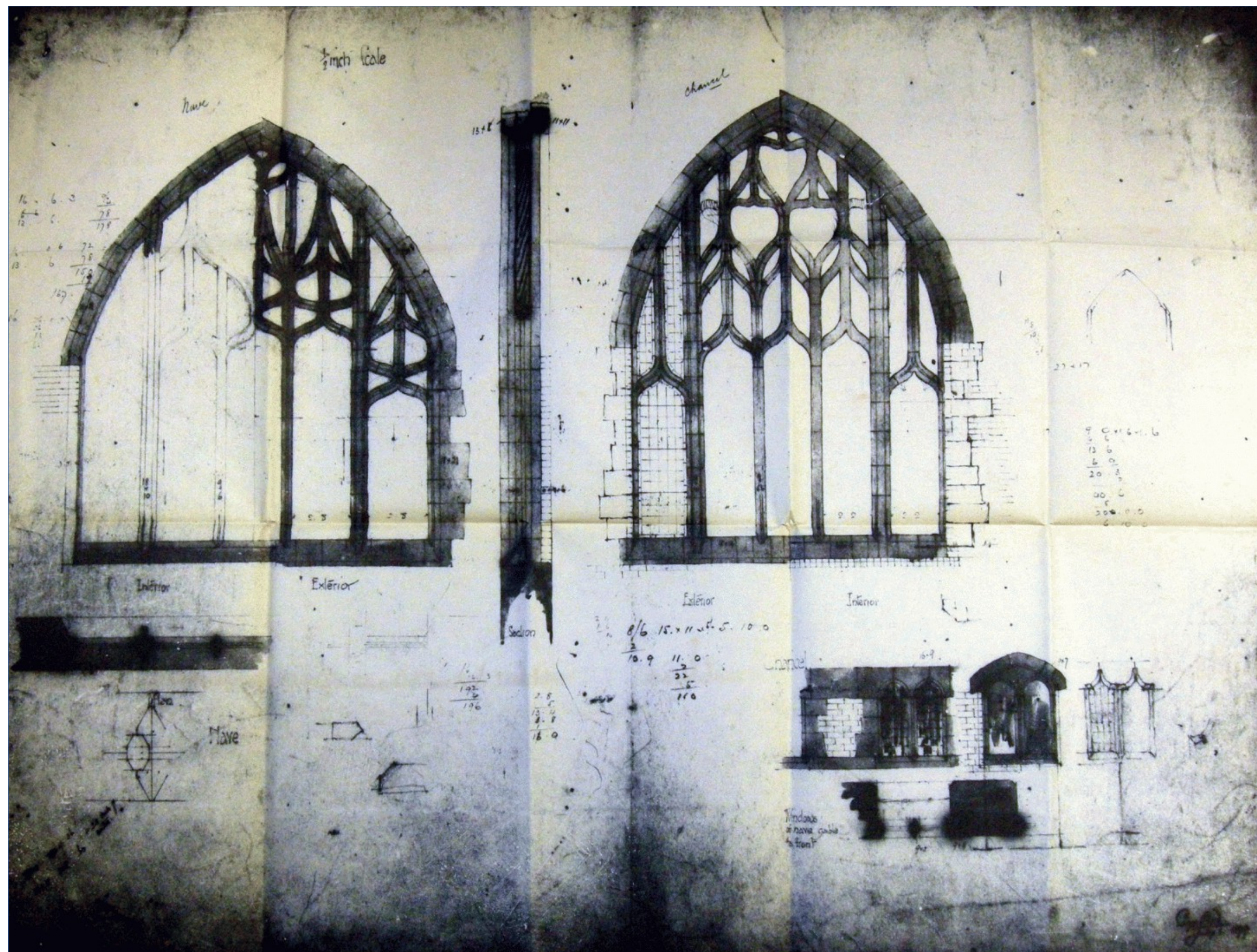


Illustration 13: East and West Church Windows

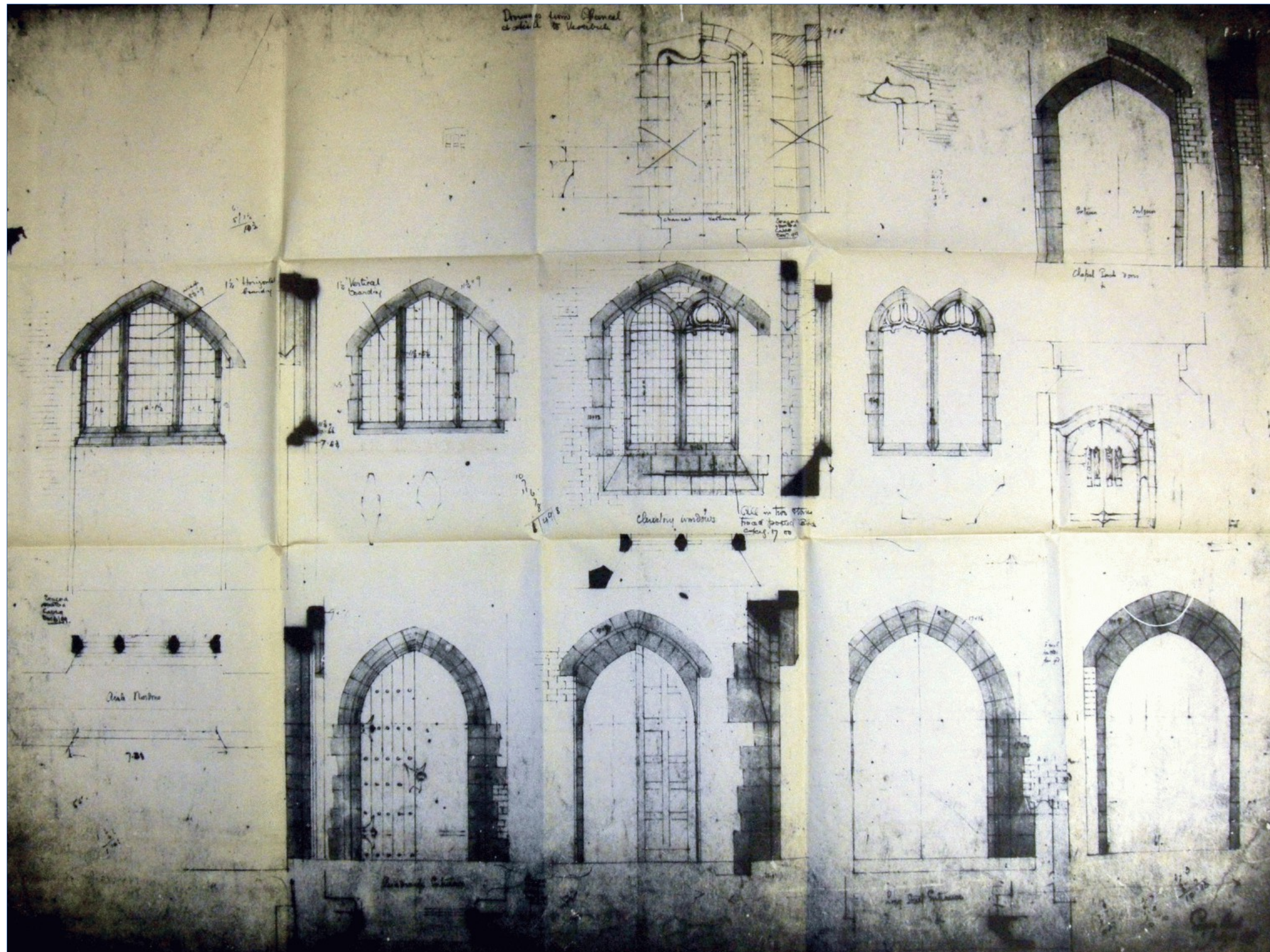


Illustration 14: Church Doors and Windows

1895-1899 MINOR STYLISTIC CHANGES

122. Fund-raising seems to have slowed down after 1895 and in 1896 there was a dispute over profiteering amongst the trustees which took a year to resolve.
123. During the years of 1896-1897, Wood produced two illustrations showing minor changes, some of which were sketched on the above drawings. Wood tinkered with the detailing, constantly keeping it up to date with his architectural thinking.
124. It may have been that the project was losing momentum but in 1898 a new minister was appointed; Reverend Shrewsbury, the first minister for the, yet unbuilt, Long Street Church. Despite only having £1,800 in the building fund, at “*a meeting of the Congregation held on Nov. 29th, 1898, the Rev. H. W. Shrewsbury propounded a scheme for carrying out the idea originally contemplated, by erecting simultaneously new church and school premises*”.
125. A contract for £6,645 was subsequently accepted and the work commenced in the Spring of 1899. Rev. Shrewsbury saw the building project through to 1902.

1896 - Revised Illustration of the Long Street Façade – Illustration 15

126. Judging by the viewpoint, Illustration 15 was intended to update the original 1892 sketch in Illustration 4 which by then was very out of date, following the various changes made to the plans. It is copied from a 1901 invitation to the church opening service but must have been drawn some years earlier.
127. The drawing shows a more elaborately decorated building than proposed in 1894-5. Several of the 'sketched-in' alterations on the contract drawings are now incorporated, for example the tall bay window to the garden porch to the church. Close inspection still shows stretcher bond brickwork is indicated, so that the eventual use of header bond had not yet been arrived at. Nevertheless, the naturalistic way in which the stonework merges with the brickwork is not on the 1894/5 elevations.
128. An organic leafy style has been applied to parts of the design, such as the top of the gable finial. The carving above the gateway arch is also new and different to one subsequently proposed but then not actually carved (presumably due to lack of money).
129. Similarly, there are triangular 'breakwater' shaped additions to the gateway piers which were subsequently changed as was the cross-shaped finial over the main entrance porch.
130. How literal the depicted materials are is unclear but, taken on face value, the stone and brickwork would have been very different in tone. This is possible but unlikely, as it implies Wood was planning to use white limestone instead of either his normal yellow sandstone or the red sandstone he finally used. The fact that part of the brickwork on the church and adjacent slates were left unshaded implies that the white coloured stonework is an artistic rather than literal depiction. It is more likely that the drawing was influenced by the strongly black and white illustration style of Charles Rennie Mackintosh.

Similarities with Mackintosh's Queen's Cross Church, Glasgow

131. This softer ornament suggests a link between Edgar Wood and the young Charles Rennie Mackintosh in the mid 1890s. The two architects had differing approaches to design – Wood's was closer to the Arts and Crafts than Mackintosh's. It's aesthetic was based more on materials whereas early Mackintosh was inspired more by the organic line of Art Nouveau. Side by side, their buildings are quite different, Wood's rural inspiration looking quite scruffy compared to Mackintosh's more urbane styling. However, both believed in the individualistic artist-architect and such differences would have been a reason for unity and the sharing of ideas.
132. Common decorative features found in Wood's buildings both slightly pre-date and postdate Mackintosh's work. E.g. based on this research, the organic tracery in the principal windows at Long Street Church is earlier than the Mackintosh equivalents at Queen's Cross Church,

Glasgow (Figure 2 top) while the styling of the four small windows on the Long Street gable wall are later (Figure 2 bottom right). Another example is Wood's use of a soft curving wall leading to a cylindrical post on the main entrance steps of the church, which is like that used in 1897 by Mackintosh on the Glasgow School of Art. Wood first sketched such a feature for the entrance to the Infant School (Illustration 6) slightly earlier than Mackintosh's use of the idea.

133. These instances suggest there was no direct copying of the other's work by either architect but more likely a sharing of ideas regarding a softer form of decorative styling. While Mackintosh-style cabbage roses can be seen on the gates into the garden and as stained glass in the large nave window, it should be pointed out that Wood used similar motifs in 1889 in the leaded windows of Temple Street Baptist Church and regularly afterwards.

Date of the Sketch

134. The type of organic ornament evident in this sketch is rare in Wood's output. It is only occasionally seen in the decoration of some buildings designed between 1896-7, largely expressed in moulded plaster pargetting. A good example is the unimplemented Heywood Street, Cheetham Hill, Manchester terrace of houses (published 1896) which has tendril-like patterns very close to the crowning finial of the church (Figure 19).
135. Wood also published an undated design for a North Lancashire Church in 1896 which has an occasional detail similar to the Long Street sketch. For example, a cross on the chancel gable contains an organic form similar to that on the gable finial at Long Street while a niche on the crossing tower foreshadows the form of the finial. Internally, there are entwining plant forms carved on the tie beams. This drawing appears to just pre-date the Long Street sketch in its styling.
136. Wood published an illustration for a church in 1897 showing angular and unaffected architectural forms without any of the organic additions seen in the sketch (see Figure 16). He also laid the foundations for Marland Mission Church, Rochdale in June 1897 (Figure 14), which is similarly plain and unaffected.
137. Thus, taking account of all the evidence, the most likely date for this sketch is mid to late 1896 which accords with the design period for Mackintosh's Queen Cross Church, Glasgow. There is also a touch of Mackintosh's drawing style both in this sketch and the one of the North Lancashire Church in the strength of the line and the strong contrasts of the shading.

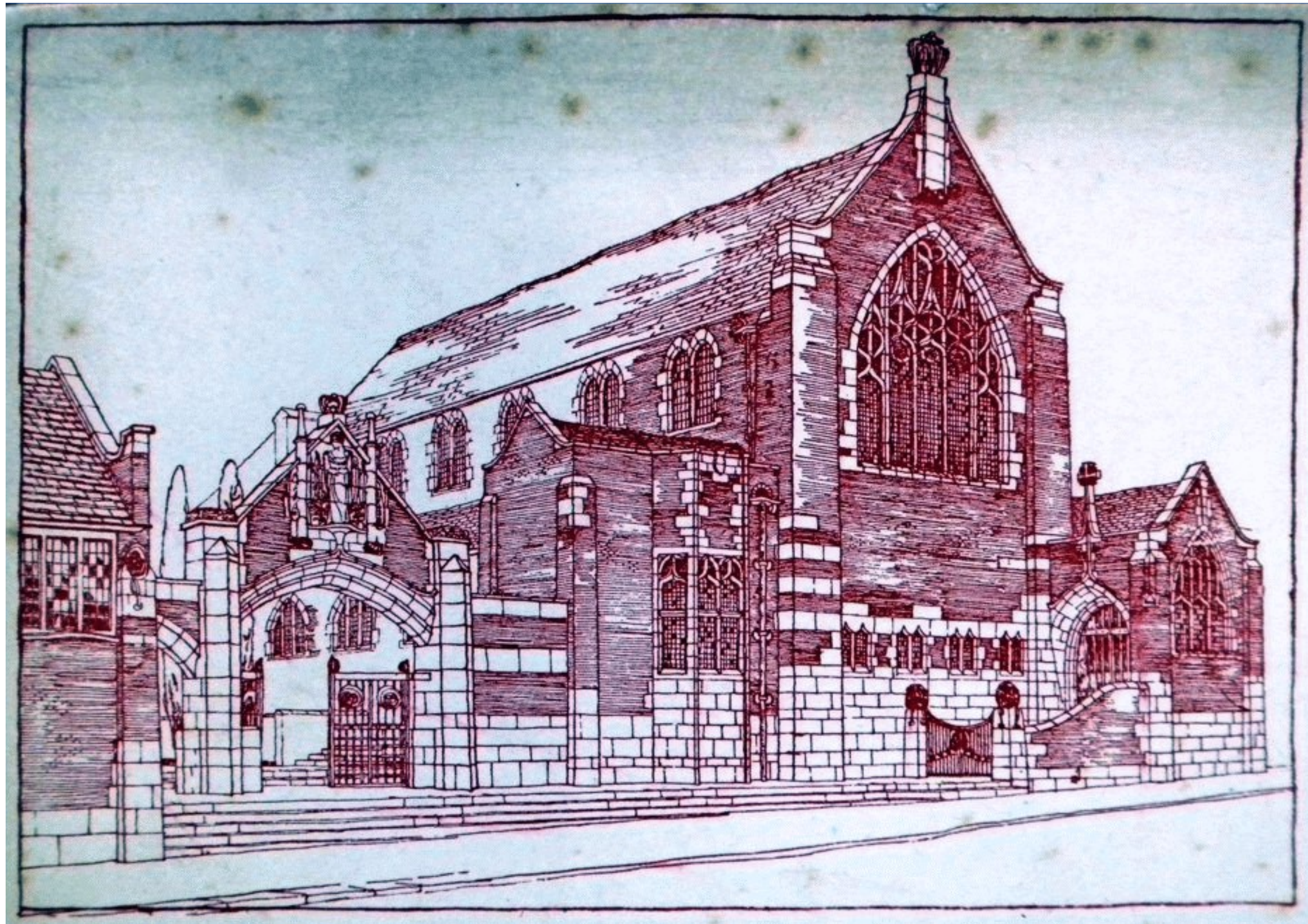


Illustration 15: Revised Long Street Sketch

1897 Second Bird's Eye View (dated 1902) – Illustration 16

138. Wood's 'final' drawing is dated 1902 and shows the completed building from a bird's eye view perspective, somewhat as he drew the original scheme in 1893-4. However, all is not as it seems. It is significant that Wood submitted both this and the next drawing to the British Architect for publication in January 1903. Only by taking the two together does one arrive at the building as constructed.
139. The signature and date are located in the right hand bottom corner, when Wood's unerring practice for such illustrations was to sign on the bottom left hand corner. Close inspection of the left corner shows shading in the roadway where it appears a signature has been erased and covered up.
140. The drawing shows the church built in stretcher bond brickwork and does not show the final changes detailed below, almost all of which would have been in place by 1902. Furthermore, it shows the main gateway as a minor variation of the 1896 illustration (above) and not as implemented.
141. The more flamboyant features on the 1896 illustration such as the deep 'U' shape on the infants room kneelers and the main entrance stairway have been toned down or removed, a process which is continued in the next drawing. The church finial now rises from the keystone of the main window while the tracery to the main right hand side porch window has been slightly modified;
142. The principal change however is the reshaping of the Infants' School windows to match those on the church aisle (but with timber mullions) – a part of the simplification of architectural forms, to almost leitmotifs. It is possible that the similar change of the arched School Hall clerestory windows to semi-circles occurred at this time. No technical drawings survive of these two changes.
143. The terraced cottages in the background are like those Wood designed around 1897, e.g. the overlapping double-gable design is like that used on a terrace built in 1898 of seven houses and a shop on Rochdale Road.
144. Like the original watercolour, the drawing is owned by the church. It is therefore most likely that it is the scheme the Rev. Shrewsbury, '*propounded... for carrying out the idea originally contemplated*' on November 29th 1898. He clearly needed something substantial to show his audience and to reinvigorate their enthusiasm. However, the design looks a little earlier, perhaps 1897 and possibly drawn for publication at that time but then delayed by the flagging fund raising campaign.

1898/9 New Long Street View Elevation - Illustration 17

145. This drawing seems to depict cost saving ideas, not all of which were implemented. The changes from the previous birds eye drawing are:
 - a. a simplified gateway design (as built except the carvings were not done, see below);
 - b. the extended keystone to the right hand side porch window is removed (not implemented); and,
 - c. the wall to the entrance steps has been squared off with the loss of the gate piers (not implemented).

1899 Long Street Elevation as Built – Illustration 18

146. Wood continued to modify the ornament until the very last minute, as if to achieve the best or most modern balance between soft and angular forms within the available budget:
 - a. the four window pairs on the gable were altered;
 - b. the tracery to the garden porch bay window was made more angular; and,
 - c. the gate to the garden was reduced in height, closer to that in the first bird's eye view.

147. The lecture room and gateway were the last major elements of the scheme installed. Two letters dated April 1902 from Wood to the Rev'd Shrewsbury detail tender prices and specifically identify the cost of the gate and the carving above, as if to show where money could be saved. The gate was delayed for a few years and the carving was never done.
148. It appears this was decided before the gateway was constructed because, compared to Illustration 16, the capitals to the pilasters to the Lecture Room were reworked to match the uncarved 'blanks' of the gateway. This evidence supports the idea that the abstract uncarved stonework above the arch was likewise deliberately constructed and not intended to be carved in-situ to the figurative designs in Illustration 17.
149. Whether these final choices were artistic design decisions, minor protests or a genuine attempt to allow the subsequent carvings on the gateway to be implemented, is not really known. However, there is sufficient doubt to stay the hand of any would-be carver.

Connection with Josef Hoffmann?

150. By the time the Lecture Room and gateway were erected, Wood was developing his ideas on cubic forms. The abstract form above the entrance arch (Illustration 18) in fact does not match the extent of carving shown in Illustration 17, nor the stone coursing. Furthermore, the deliberately differentiated colour of the stone blocks would work against figurative carving. This and the strongly square form at the centre of the composition speak of Wood's modernism – the combination of natural stone striations with cubic forms.
151. The gateway was probably erected mid to late 1902, and this prominent abstract cubic sculptural form located over an entrance is reminiscent, at least in concept, of the famous Josef Hoffmann sopraporta relief set in a similar square opening over the entrance to the side gallery at the 14th Secession Exhibition of April 15th to June 15th, 1902. In his final design act at Long Street Church and School, Wood seems to be announcing his modernism in a like manner to Hoffman. The idea is not fanciful. The many similarities between Wood's and Hoffman's design from 1900 to 1909 has been noted elsewhere.
152. Wood's use of diamond shaped leaded lights in the church came so late that it is likewise not marked on any of these drawings.

1899 Three Working Drawings Of Revisions Illustrations 19, 20 and 21

153. Three drawings (Illustrations 19 to 21) detail various features of the church and school. They can be dated to early 1899 and were copied to the contractor Cable. They filled in for where the 1894-5 drawings no longer applied and show:
 - a. the church roof structure with alternating scissor and false hammer beam trusses as implemented;
 - b. The Long Street church gable wall with details of the main entrance (as built) and the four pairs of windows beneath the main window (not quite as built);
 - c. header bond brickwork (finally); and,
 - d. details of the school ladies parlour bay window and interior fireplace plus the internal chancel elevation of the church showing the three chancel windows.
154. The latter two drawings have header bond brickwork drawn in. They also show that the tracery in the upper part of the three chancel windows and the shape of the four window pairs on the Long Street gable came as last minute alterations sketched onto what were very late drawings. Both designs include two tiny bosses to the underside of the tracery, a detail which Mackintosh also used at Queen's Cross Church.
155. Concerning the chancel windows, the drawings show Wood looking at different options so as to give them a higher status than those in the nave, including lozenge shaped glass quarries in the leaded lights, a traditional styling that Wood had used at Silver Street Methodist Church.

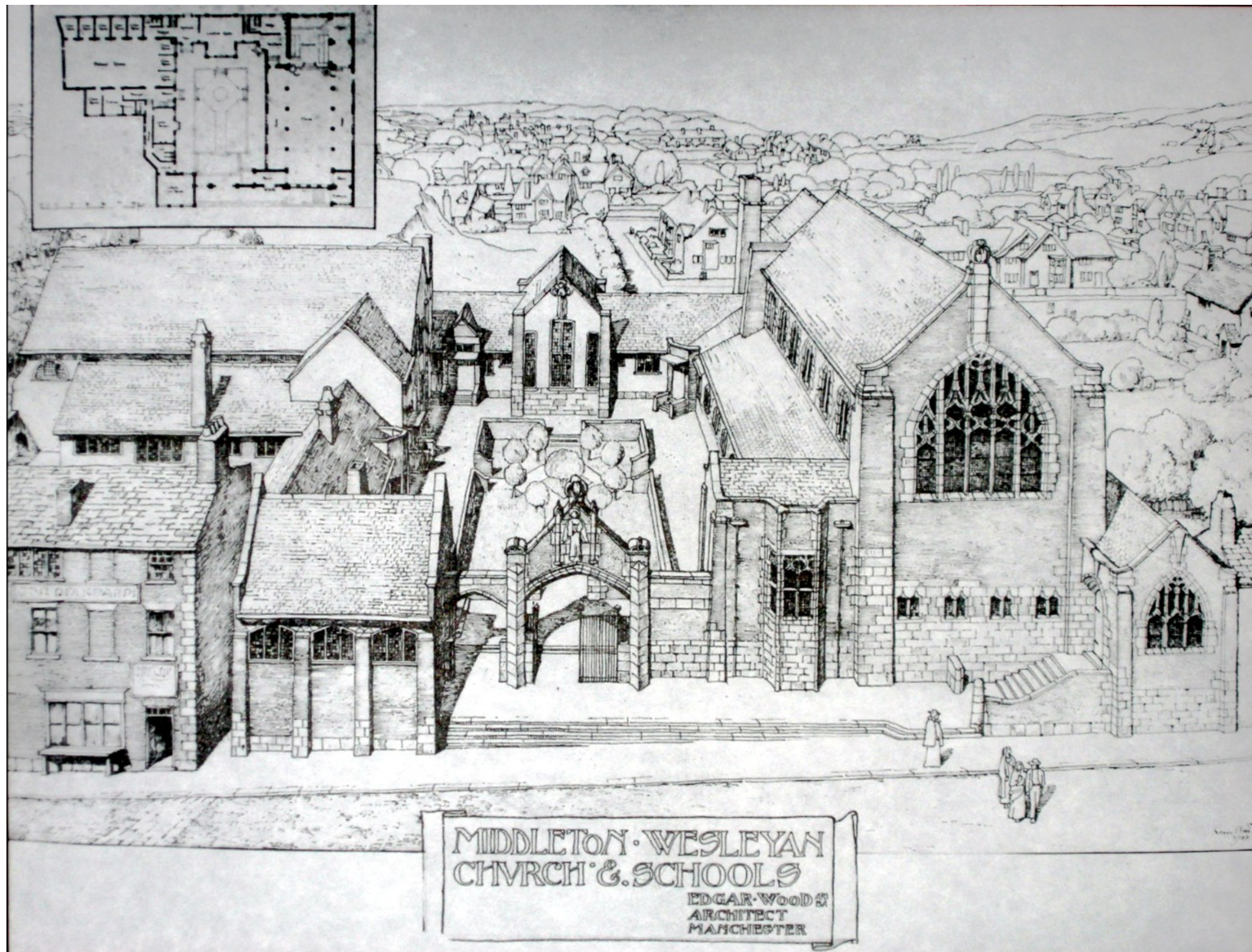


Illustration 16: Second Bird's Eye Sketch

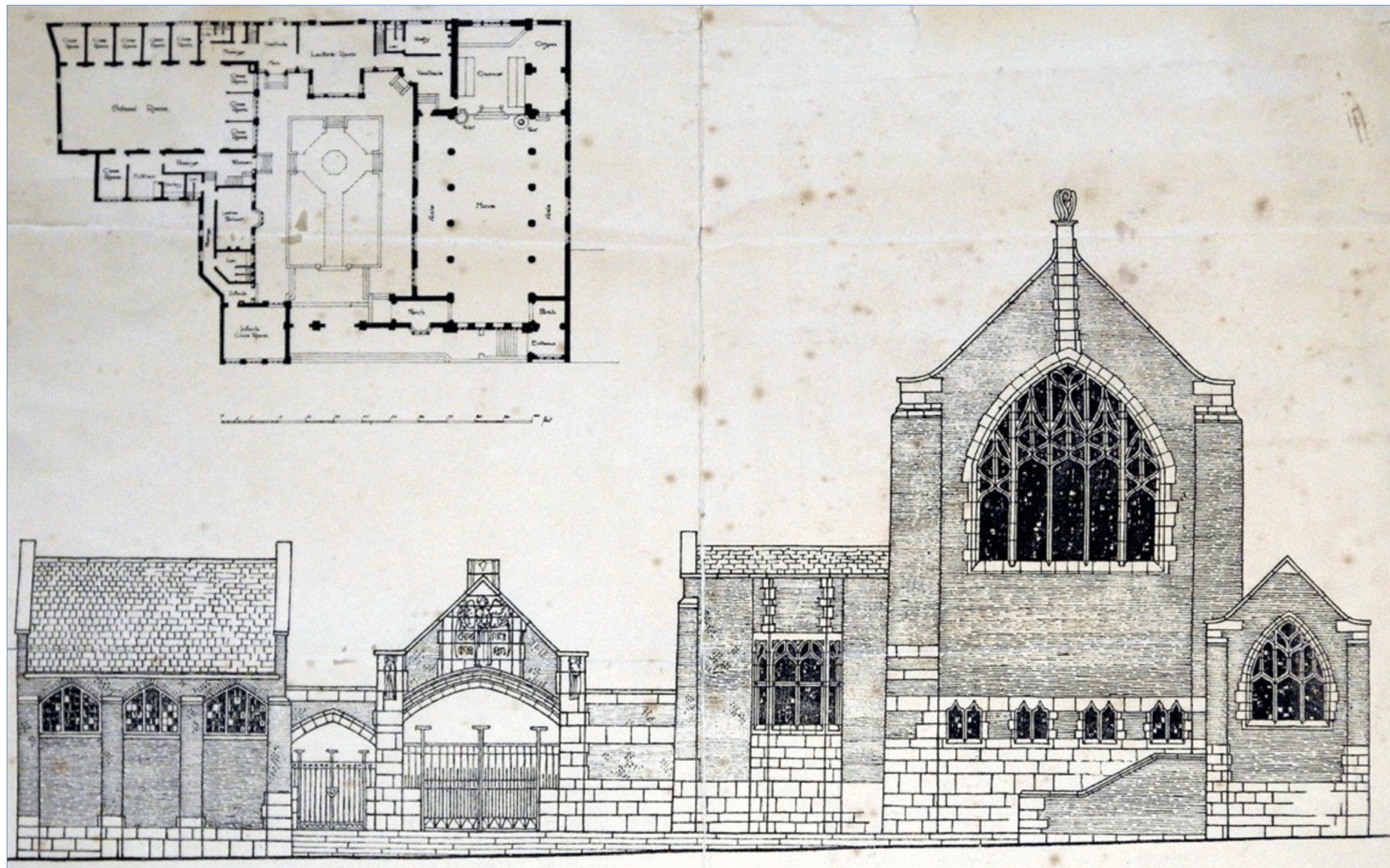


Illustration 17: Plan and Drawing of Eastern Elevation to Long Street



Illustration 18: Rectified Photograph of Eastern Elevation to Long Street

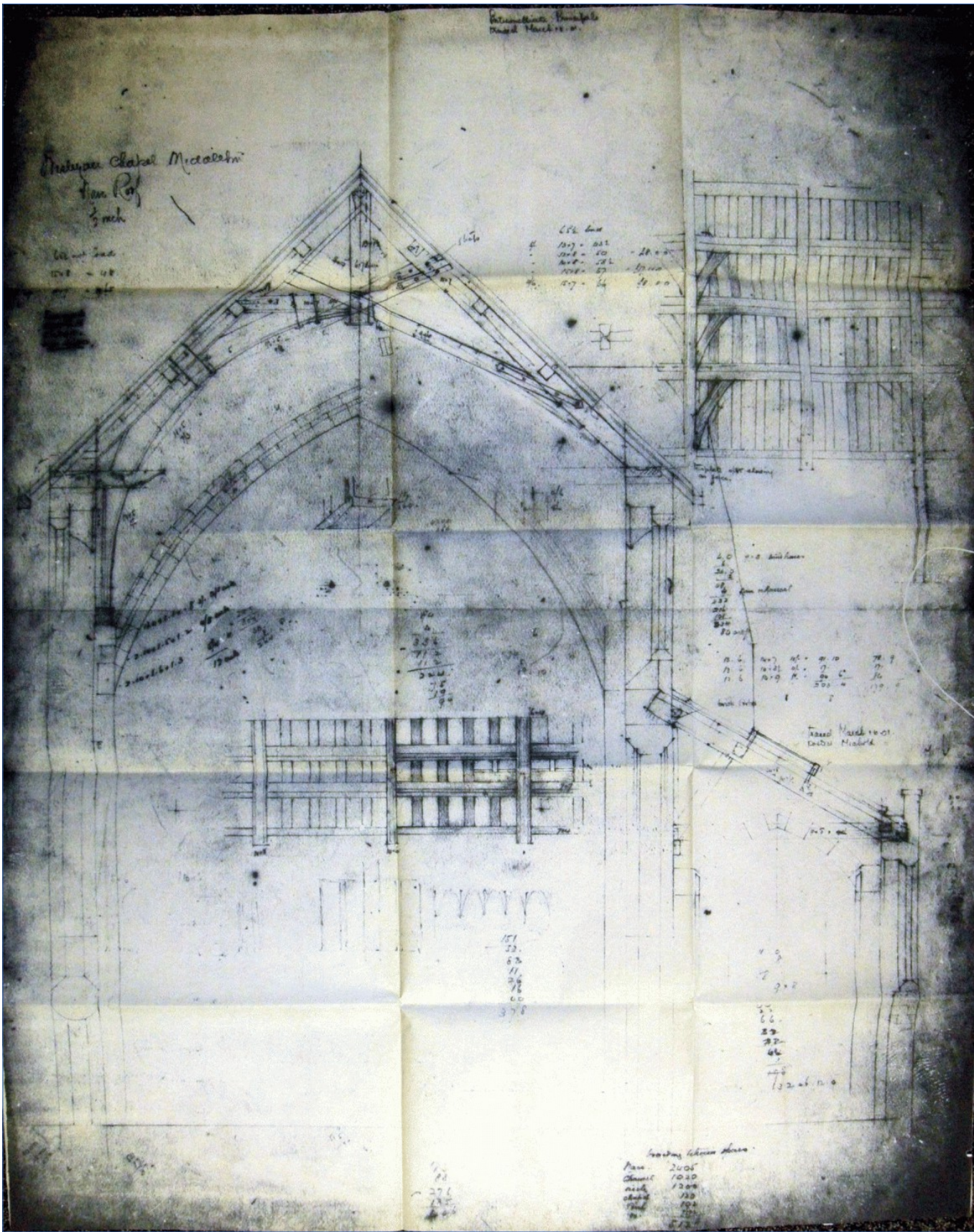


Illustration 19: Detailed Drawing 1 - Church Roof Structure

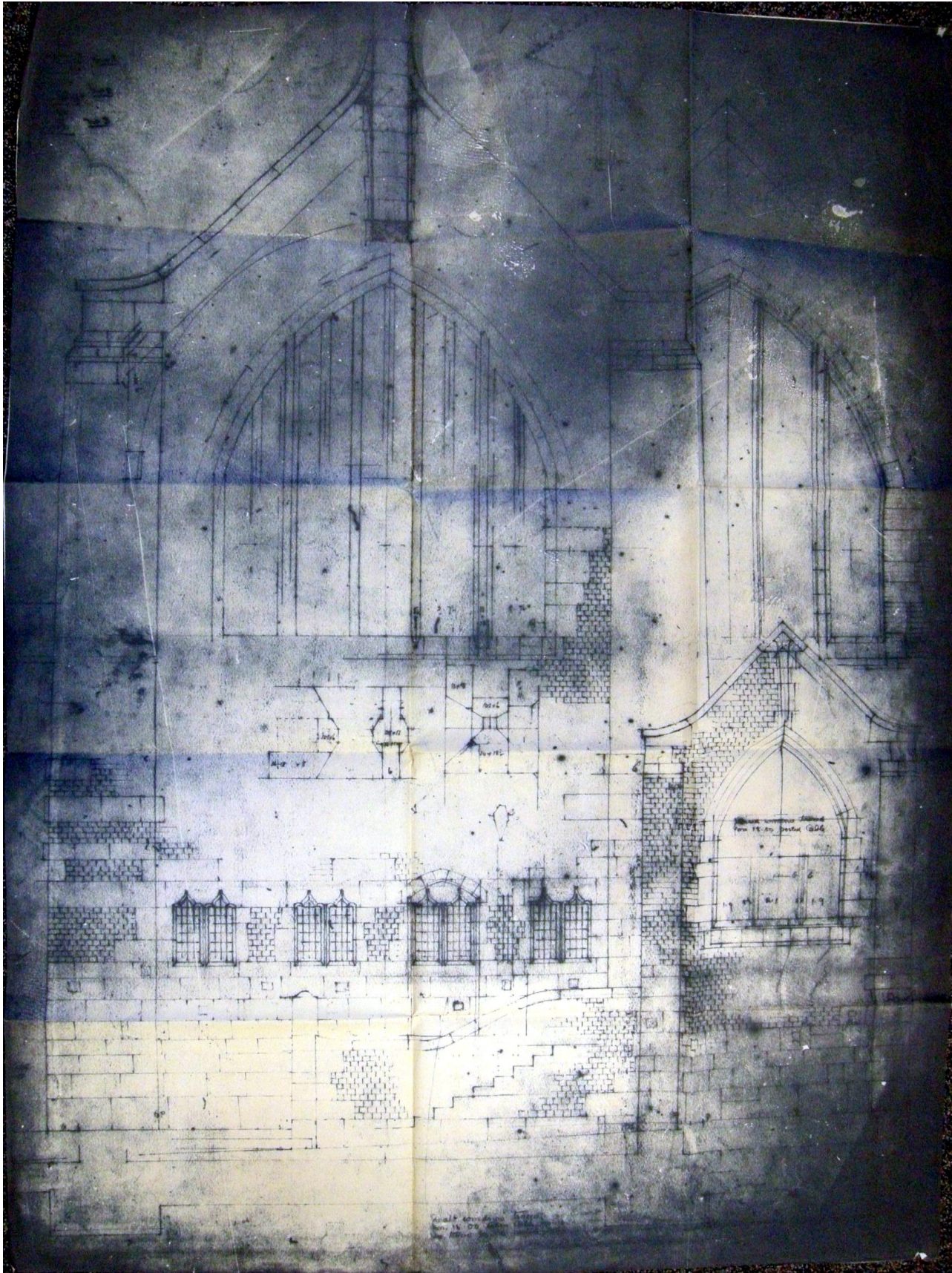


Illustration 20: Detailed Drawing 2 - Church Eastern Gable End and Porch

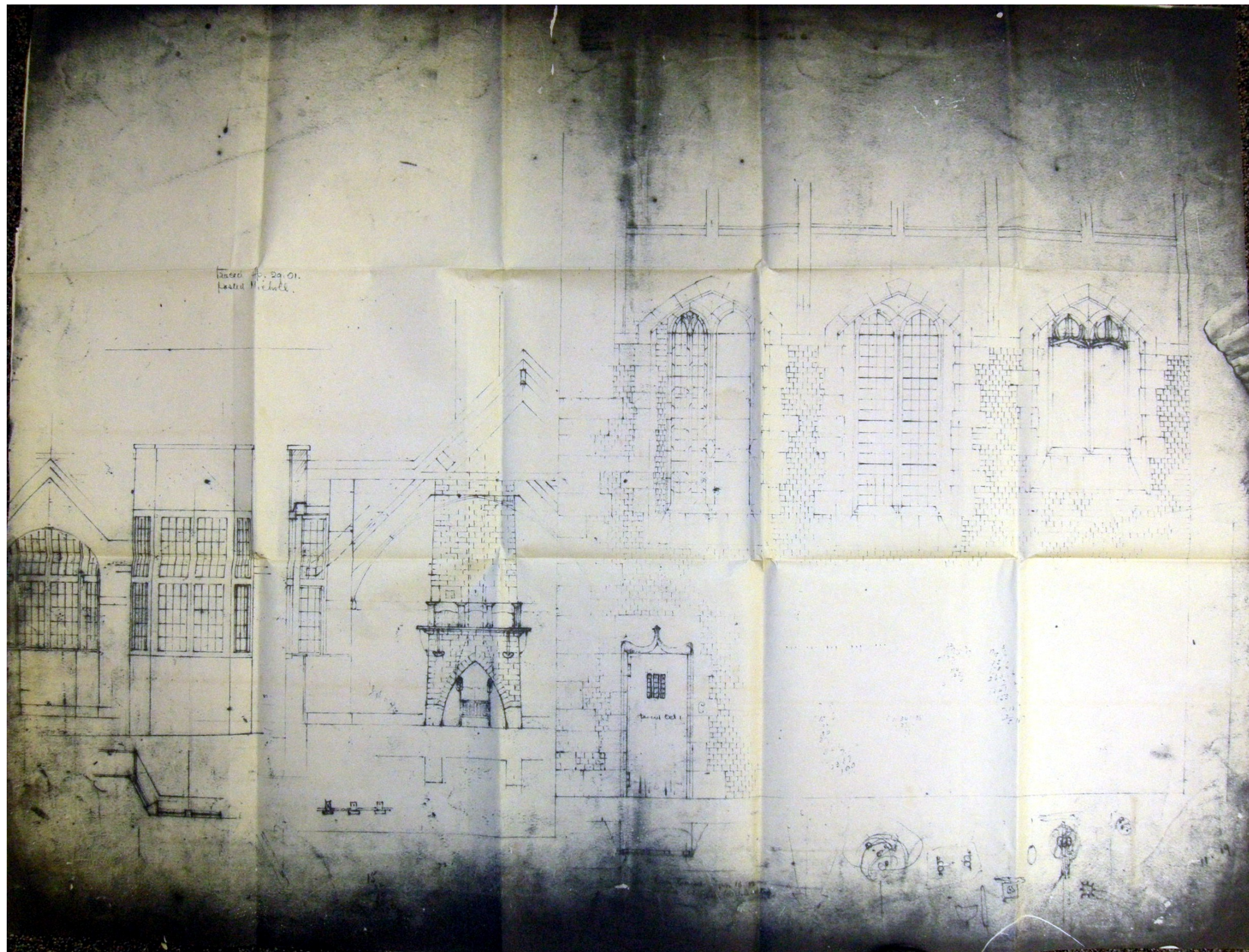


Illustration 21: Detailed Drawing 3 - Ladies Room and Chancel Interiors

1900-1930 FURNISHING AND COMPLETION OF THE CHANCEL

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