

## The Parish Church of St Thomas, Stockton-on-Tees

The parish church of St Thomas, or more commonly simply Stockton Parish Church<sup>1</sup>, stands on the east side of the town's High Street, on the south side of the junction with Church Road.

### Architectural Description

The Church consists of a six-bay aisled nave with a west tower, a three-bay Lady Chapel set parallel to the eastern part of the south aisle, and an aisleless chancel with vestries and organ chamber on the north and a church hall on the south.

### The Exterior

The church is built of orange brick, largely in Flemish bond, with ashlar dressings; the roofs are of Welsh slate. Ashlar is used in the chamfered plinth, rusticated quoins, moulded string at the base of the parapet and the moulded parapet coping. There are quoins in the re-entrant angles between the tower and the west wall of the nave; all the quoins are set on short pilasters, and those between tower and west wall revert to a plain pilaster above the band on the side walls of the tower.



The **Tower** rises in three stages, although the lower two are not differentiated on the west (front) wall; on the side walls there is a moulded ashlar band between<sup>2</sup>. The third (belfry) stage is set back above a moulded string. On the west are fielded-panel double doors under a fanlight with radial glazing, in a moulded surround, linked to the window above by what has been termed a pseudo-apron, edged in ashlar; the window is a three-light one of the usual type in the church: this is akin to the Serlian or Venetian form (a round-arched light flanked by two lower square-headed ones) except that all three openings are contained within a larger round arch, the head being left open. The composition is topped by a triangular pediment.

The side walls of the tower have small oval windows, in architraves, low down; on the south there is a clock face at the

top of the second stage.

<sup>1</sup>There remains some controversy about the dedication. The preceding medieval chapel was dedicated to St Thomas the Martyr, but the dedication of the present church - arguable either St Thomas the Martyr or St Thomas the Apostle, has only been regularly quoted from the mid-19th century onward.

<sup>2</sup>This abuts in an uncomfortable manner on the rusticated quoins of the western angles, but this may simply be a design quirk rather than evidence of any structural change.

The belfry has a single elliptical arched opening on each side, in an architrave surround with a moulded sill and a raised brick apron below. The parapet has a steep pyramidal pinnacles at each corner, each topped by an individual weather vane.

The main body of the church is of six bays, articulated externally by lead down pipes with square rainwater heads; that on the north between bays three and four bears the date '1712'. It has a low-pitched roof spanning both nave and aisles. The windows, in the side walls and the ends of the aisles -are of the type already described, except that they have keystones to their arched heads, and raised brick aprons below. The western bay on the south has a doorway with a segmental arch and moulded hood, with a shortened window of the same type above<sup>3</sup>. An identical doorway and window combination from the sixth bay was re-set in 1925 at the west end of the three-bay Lady Chapel. Set forward from the eastern section of the aisle, this is slightly lower and has a parallel gabled roof; in material and architectural details it follows the older building, from which the windows in its south wall and east end appear to be re-used; the only variation seems to be that the string course at the base of the parapet is more delicate.

The unaisled **Chancel** is of three bays, and is considerably taller than the nave. The lower portions of its side walls are concealed by adjacent structures; each is of three bays, divided by brick pilasters, with an oval window set just below the elaborate ashlar parapet topped by a balustrade and ball finials above the pilasters. The east end has broader clasping pilasters; in its lower part are three small slit windows set close together, in simple architraves, and then, above a moulded band, a large round-arched window in an elaborate moulded surround with a big cartouche in its head, containing the Sacred Monogram and with a cherub's head at the top. There is a keyed oculus in the open-pedimented gable above, which has a panelled cross as its finial.

On the north of the chancel are vestries and organ chamber. The Organ Chamber has been formed by extending the north aisle of the nave to half the length of the chancel, matching the older fabric except that the brick (perhaps re-used) seems slightly more orange in colour. Low in the wall is a round-arched window of similar form to the usual type in the church, except that the mullions and round-arched head of the centre light are unconnected to the outer frame; it is not clear whether this is an early 18<sup>th</sup>-century feature re-used in 1905, or whether the walling of the 18<sup>th</sup>-century vestry survives at this level; to the east of it is a round-arched door in an architrave surround, set in a shallow projection, which again looks a genuine 18<sup>th</sup>-century piece. In the upper part of the wall above are three square-headed slits to the Organ Chamber. To the east is the lower Vestry, its north wall covered by a small 1990s extension; there are two plain square-headed windows with ashlar lintels and sills on the east.

On the south of the chancel is a flat-roofed church hall of the early 1970s, in purplish brick; no attempt has been made to match the architecture of the older church. intended upper floor was never constructed.

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<sup>3</sup>The stonework of the window is clearly of a different type to the doorway below; in fact all these windows date in their present form from the 1890s.

## The Interior

The base of the **Tower**, at one time used as the town's fire station, is plastered round; the west door has a large archivolt internally, and the side windows round-headed arches with beading to their internal angles. There are low diagonal projections in the western angles, largely concealed by ranges of cupboards on either side of the central walkway; access to the newel stair in the south-west angle in through the cupboards. Several old plans show a recess in the north-west angle of the tower<sup>4</sup> but the cupboards conceal any evidence of this.

The newel stair, with exposed brick walls and stone treads shaped in the manner of those of a conventional medieval stair<sup>5</sup>; it ends awkwardly at a plain square-headed doorway c 0.8 m above the floor of the Ringing Chamber, which has whitewashed walls above a boarded dado; on the east is a round-headed opening, now housing a cupboard, but at one stage giving access to the western gallery. At the south-east corner is a rectangular shaft, constructed of old broad boards, formerly housing the clock weights. A steep ladder stair rises alongside the west wall to the Clock Chamber, the floor of which is carried on old north-south beams. At this level the walls have again been whitewashed at some time, and there is again a round-headed opening on the east, this time giving access to the nave roof although originally opening just above it. Another ladder stair rises to the belfry, the floor of which is carried on heavy east-west beams given the additional support of two 20<sup>th</sup>-century north-south girders.

The internal walls of the belfry are of exposed brick; the four openings all have internal splays continued round jambs and arches. A ladder stair rises from the frames to a trapdoor at the south-east corner; the low-pitched roof is carried by an old central tie-beam set north-south, carrying the principal rafters which in turn support four levels of close-spaced purlins (a similar form to the original nave roof), carrying boards.

From the tower a pair of double doors opens into a lobby under the mid-20th century western gallery, from which a similar pair of doors opens into the main body of the church. The internal walls of the church are all plastered. The six-bay arcades of the **Nave** have square piers, with fielded panelling around their lower sections, above which the angles are beaded, up to moulded capitals which carry round arches with archivolts. The **Aisles** have a dado made up of old fielded panelling said to come from the former galleries; the eastern part of the south wall of the south aisle is taken up by a three-bay arcade to the **Lady Chapel**, similar too but with slightly more elaborate detail than the nave arcades; the piers are cruciform in plan; the chapel has a groined plaster vault, with attached half and quarter-shafts on the walls

At the east end of the north aisle is a tall round arch, now closed by panelling, to the former organ chamber. The ceiling of the nave has three big plaster roundels; the aisles have a series of large roof lights; although renewed, these appear to be original features<sup>6</sup>.

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<sup>4</sup>A plan in Plans and Drawings of Churches in the Archdeaconry of Durham 1825-1829, vol4 (4 Volumes. Drawn by John Burlison and countersigned by Charles Thorp, Archdeacon of Durham 1831-62) shows a rectangular recess, but that those accompanying the 1891 faculty show a circular recess, as if there had been a second newel stair.

<sup>5</sup>This has been seen as a medieval stair, re-used either from the previous chapel or Stockton Castle, but this seems unlikely; the treads show so little wear that they seem unlikely to even be 18<sup>th</sup> century.

<sup>6</sup>They are shown on an 1825 drawing in Archdeacon Thorp's plan book; an appended comment that they showed that (gallery construction) 'has been contemplated at the timer the Church was built, as Skylights are provided for that purpose' implies they were thought to be an original feature.

The roof structure of the nave is accessible by means of the doorway in the east wall of the Clock Chamber. The present roof has what appear to be king-post trusses, with raking struts springing from the jowelled base of the king-post, but in fact the tie-beams, resting on the tops of the nave walls, are in effect collars as they are halved across the west face of the principals, which continue to span the aisles. There are two levels of purlin over the nave, and three over each aisle, all secured by tusk tenons. The trusses are of pegged construction, and may be of 1793 (when the lead roof was replaced by Westmorland slate) although there has clearly been some subsequent alteration; the present ridge is set a little below the position of the original.

A series of older tie-beams, adzed and slightly cambered, remain just above the boarded floor of the roof void, along with the sawn off ends of their principals. The profile of this original leaded roof can be seen on the east face of the tower; it was lower-pitched than at present, with its ridge around 1 m lower, and there was no roof void, the walls being plastered up to the underside of the rafters. The sawn-off stubs of several spaced purlins remain, showing that these were closely spaced in the manner of those of the present tower roof. At the west end of the south aisle the original plastered wall face is set c 0.5 m forward of the upper part of the wall, which presumably represents a heightening when the roof material was changed, although on the external face no change in the brickwork is now discernible.



The **Chancel** is entered under a wide round arch of precisely the same character as the nave arcades, springing from moulded responds continuous with the adjacent ones of the nave arcades. At the west end of the north wall is a tall round arch to the Organ Chamber; the walls have elaborate panelling in a Baroque style, and an opposed pair of round-arched doorways; above the panelling the east window has an elaborate surround with fluted pilasters

and an ornamented archivolt, with gilded detail. The side windows take the form of lunettes above a deep moulded cornice, whilst transverse arches with panelled and ornamented soffits divided the roof into three bays.

A door in the panelled screen at the east end of the North Aisle leads into the **Vestry**, with an office in the former **Organ Chamber** above, with a further vestry beyond. Doorways from this eastern vestry, and another from the 1970s extension on the south, lead into what is called the Flower Passage behind the reredos; in its eastern wall are three slit windows, beneath a segmental rear arch, with below them a dedication stone for the 1905 chancel

## Fittings and Furnishings

These are largely of late 19<sup>th</sup> and early 20<sup>th</sup> century date; the **Pulpit** is described by Pevsner & Williamson (1983, 435) as ‘a fine piece on square rusticated pillars with a staircase of slender balusters made up out of the original three-decker pulpit’, which stood in the centre of the east end of the nave until d1900.

The **Font** now stands in the Lady Chapel. It is octagonal, and has a bowl of banded grey and white Italian marble, moulded on its upper edge and gadrooned below, set on a plain shaft of Frosterley marble, and a moulded base of sandstone. Hodgson (1912, 260-261) thought it of the same period of the church, and the bowl very like one at St Stephen Walbrook; he gives two illustrations of it, one showing it with its contemporary pyramidal wooden cover, which seems to have been lost. The use of three quite disparate materials is puzzling; it has been suggested that the base is a medieval survival.

The **Benches** in the nave have elaborately carved ends with a variety of motifs, and inscriptions, often relating to local families; most are of early 20<sup>th</sup> century date; much of the carving was by Ralph Hedley. In the second bay from the east is the Mayor’s Pew of 1912, again with elaborate carving, and an inscription in memory of George Thompson, Mayor in 1902. The **Choir Stalls** and **Desks** are good-quality but perhaps over-ornate work of 1905 (‘Wrenaissance’ says Pevsner). The humbler **Altar Rails** with their fluted pilasters and turned balusters are of 18<sup>th</sup>-century character; there is a local tradition, probably unfounded, that they were made from driftwood collected on one of Captain Cook’s expeditions<sup>7</sup>. The **Screen** to the Lady Chapel is of 1925, by Carøe, and work of excellent quality. The **Stained Glass** is largely of the early 20<sup>th</sup> century although the centre light of the pre-1905 east window (Christ carrying the cross) has been re-set (with an illuminated panel behind it, not working at the time of survey) above the door to the vestry. This is of 1828, and was executed by J.Gibson of Newcastle; it was highly thought of in the 19<sup>th</sup> century, but removed in 1906 and only rediscovered c1950, when it was set on the west wall, being moved to its present position and renovated in 1982 (Sowler 40).

In the entrance lobby are boards listing the mayors and town clerks of Stockton, and in the north of aisle one, flanked by fluted pilasters with Corinthian capitals, listing the incumbents. The eastern window in the north wall of the north aisle has glass and a wooden tablet below serve as memorials to the Durham Light Infantry, the colours of whose 5<sup>th</sup> Battalion hang above; the tablet was designed by Hicks & Charlewood, and carved by Ralph Hedley, being dedicated in 1925.

There are twelve **Bells** in the tower, eleven hung in cast-iron frames of 1953, and the twelfth suspended from a girder above. Two bells were made by Christopher Hodson or the old chapel, and four more, by Samuel Smith II of York, added in 1714. Four more were added in 1899. All were re-cast in 1953 by John Taylor & Co of Loughborough, reusing parts of the original inscriptions as well as the founder’s name and date. The inscriptions are given by Bells of the Durham and Newcastle Diocese (Durham & Newcastle Diocesan Association of Church Bell Ringers, 1979) as:

1 T.R.W.H.C. WARDENS.CHRIST.HODSON.MADE.ME.1696

<sup>7</sup> Sowler (24) quotes a letter of thanks from the vestry to a Commodore Christopher for gift of communion table and rails, relating to wood connected with Cook - but like the mention of Wren, this is thought to be forgery. The letter, apparently of 1809, wishes the ‘godly Commodore’ long life but in fact he died in 1797.

- 2 THOMAS.READMAN.WILIAM.HEWLER.CHURCH WARDENS
- 3 TE DEUM LAUDAMUS 1714
- 4 CANTATE DOMINO CANTICUM NOVUM 1714
- 5 CANTATE DOMINUM CYMBALIS SONORIS 1714
- 6 GLORIA IN EXCELSIS DEO 1714
- 7 FEAR GOD HONOUR THE KING
- 8 DAY BE DAY WE MAGNIFY THE LORD
- 9 CHARITY NEVER FAILETH
- 10 RIGHTEOUSNESS EXALTETH A NATION

Two further bells were added in 1983 to celebrate the marriage of Prince Charles and Diana.

### Sepulchral Monuments

There are a number of mural tablets that are of some interest. At the west end of the south aisle is one to Nathan Brunton, Vice Admiral of the White Squadron (d 1814) and signed by Willoughby of Malton, with naval emblems at the base. On the south wall of the aisle, from west to east, are tablets to Grace Sutton d. 1814 (by Benjamin and Robert Shout - Pevsner), Richard Jackson (d 1875), John Barker (d 1839) by W Bulmer of Stockton, and (just west of the Lady Chapel) John Allison, merchant and lieutenant colonel of the Loyal Stockton Volunteers (d 1805), who were founded founded in 1804 and disbanded in 1813 (Sowler 43) On the east wall of the aisle are tablets to Leonard Robinson, merchant (d 1780), with an urn above, and. Frances Thompson 1827.

At the west end of the north wall of the north aisle is an interesting tablet to Frances, wife of George Hoar (d 1761), with Father Time kissing a cherub, and a verse so much a period piece that it deserves to be quoted:

Tell thou spotless Parian Stone  
 Emblem of her *purer* Breast  
 Tell her Name her Name alone  
 All who knew her feel the rest

Whilst we *Here* her loss lament  
 Tears yet streaming from each Eye  
 Angels sing with One Consent  
 Welcome to thy Native Sky

Further east are tablets to Thomas Troy (d 1795), Leonard Rasebeck (d 1845) (Gothic, by Skelton of York),. Anne Sleight (d 1835), a shrouded urn, William Sleight (d 1825), ‘a lieutenant colonel in the army’, a draped sarcophagus (by Chas. Harriott Smith - Pevsner), and Richard Dickson (d 1830), another Gothic piece by Skelton of York.

## Carved Stones

Built into the east wall of the 'Flower Passage', the small chamber behind the reredos, is a stone inscribed 'THIS FOUNDATION STONE WAS LAID ON THURSDAY SEPTEMBER 21 1905 IN REVERENCE OF GOD'; directly above it, and similarly left clear of plaster, is a rectangular stone 330 by 145 mm bearing a pattern of diagonal incised lines, at first sight like a piece of tooling, but on closer inspection clearly a carefully-cut pattern; many of the deeper



lines are accompanied by a lighter parallel incision. Although apparently not mentioned in any published source, this stone was clearly thought of some significance in 1905. It has the appearance of a piece of Anglo-Scandinavian sculpture, perhaps of the 10th or early 11<sup>th</sup> century<sup>8</sup>, and, if so, is certainly the oldest artefact in Stockton, implying an ecclesiastical use of the site some centuries before that attested by historical records.

## Historical Notes

A chapel at Stockton became a parochial chapelry of Norton in 1237, but 'may have been of much earlier origin' (VCH); it is later referred to as the 'free chapel of St Thomas the Martyr'. A free chantry dedicated to the Blessed Virgin was dissolved in 1588.

The old chapel had been pronounced 'ruinous and too little' in 1705; Mackenzie and Ross (1834, II, 24) state that it stood 'near the centre of the old church yard, south of the present church' and that its position was marked by 'a flat marble slab, without inscription'. A passage leading to the old chapel from the High Street could still be traced between two gabled houses, although now built up.

The Durham historian Hutchinson (1823, III, 199) relates that on 21<sup>st</sup> May 1710 'a brief was read for the purpose of obtaining contributions' and 'on 5<sup>th</sup> June following, the foundation stone was laid of an elegant new church, built of brick, embellished with free-stone, with a tower: it is regularly stilled with oak, has a good organ, and a ring of six musical bells. This edifice was consecrated by Bishop Crewe, 21<sup>st</sup> August 1712. In 1713 Stockton was been declared a separate parish by Act of Parliament.

1793 The lead roof was replaced by Westmorland slate (Fordyce 1857, II, 161)

1823 Surtees (III, 185) recounts that a clock and chimes had been added in 1736, the west gallery had an excellent organ erected in 1759 and a North Gallery was added in 1748. The burial ground had been extended in 1770.

<sup>8</sup>Pers. comm Professor Richard Bailey, University of Newcastle

- 1857 The style of the church was not in keeping with Victorian taste, as hinted at by Fordyce (II, 161) who nevertheless defended it: 'though not erected in strict accordance with the medieval style of architecture, the building combines so many of the elements of comfort and convenience as to entitle it a favourable place amongst English churches'
- 1894 Whellan, in his History, Topography and Directory of Durham, thought the church 'a large unattractive-looking structure of brick, with stone windows and doorways, in a style approaching the Italian'.

### Faculties and Other Records of Structural Work

Faculties are only listed if they have some bearing on the structural or archaeological history of the building.

Faculty (all DDR/EJ/FAC)	Date	Works
3/1/5	1719	Gallery, west wall
3/10	1759	Placing organ in church
3/116	1713	Regulation of pews in the church
3/121	1746	Erect a gallery in the north side of the Parish Church
3/324	1891	Restoring church
3/399	1899	Laying out the churchyard
3/449	1905	Erection of new chancel
3/1079	1922	War memorial in churchyard
3/2076	1924	Oak screen
3/3150	1948	New roof, organ etc
3/3316	1950	Recasting of bells, restoration of tower
3/5539a	1975	Ancillary buildings

## The Structural History of the Church

The structural history of the church is relatively well documented, through the survival of early faculties and other historical material. The building is especially interesting in that it demonstrates the changing tastes and expectations of both congregation and benefactors, as expressed in the principal church of a growing town.

The original 1712 building is very much a preaching box, with the chancel little more than a recess for the communion table. Apart from the introduction of galleries (west end 1719, north side 1748, south side 1827) - which the provision of roof-lights suggests were intended from the start- and the recorded renewal (and raising) of the roof in 1793, the building remained relatively unaltered until the closing years of the 19<sup>th</sup> century. A small vestry on the north side of the chancel may have been an original feature as well; it is certainly present on the 1825 plan (see footnote 4). It was then that relatively grandiose schemes of enlargement and improvement were mooted, but, perhaps fortunately, never fully implemented. The windows of the 1712 building were of a common 18<sup>th</sup> century form that rarely survives today, a round-arched opening with a central light that had mullions and a head, semicircular on both



intrados and extrados, unconnected with the outer frame. Only one of these windows survives today, on the north of the vestry. Most were renewed in 1893 in a rather different form, in which moulded impost-like blocks form the heads of the side lights, and the springing of the arch of the central one; they may have been modelled on the east window of the original chancel, which old illustrations show was of this form<sup>9</sup>. At the time it was thought that 'the new windows are a great improvement on the old - architecturally and otherwise' (Sowler, 13)<sup>10</sup>. The capitals and archivolt of the nave arcades and chancel arch may have been added at the same time; the 1825 drawing in the Archdeacon Thorp album (see footnote 4., left) shows absolutely plain round arches without any mouldings or detailing. The eastern parts of the galleries were removed, old box pews replaced, and three-decker pulpit cut down and moved in this period. More ambitious things were to come; the 1891 faculty planned balustraded parapets all round the church, and the addition of three-bay

transepts, whilst commenting that it was eventually intended to add a new aisled chancel. The 1905 faculty, with plans by A.C.Hick<sup>11</sup> includes drawings of the chancel as it now stands, repeats the transepts from the 1891 design, and adds a clerestory to the nave, with

<sup>9</sup>Although with panelled jambs and different mouldings to imposts and head, and with its had cutting awkwardly into a band that crossed the wall below the shallow-pitched gable (which remained at the pre-1793 pitch). Might this window have been an early 19<sup>th</sup>-century enlargement or insertion, to go with its stained glass window of 1828?

<sup>10</sup>The west window of the tower was similarly renewed a few years later; a 1904 postcard (Sowler, 46) shows it still in its original simpler form.

<sup>11</sup>Pevsner & Williamson (1983, 435) refer to a 'pre-1904 design by R.J.Johnson)

segmental-arched windows. Some plans went even further; Sowler (15) reproduces a turn-of-the-century design showing a clerestory of circular windows, and the tower capped by a tall Classical-style steeple.

All this ambition was doubtless partly fired by civic pride, but also perhaps by the erroneous belief that Sir Christopher Wren had a hand in the original design. This was based on a paper bound into the first volume of parish records, which forensic tests have now suggested is a relatively recent forgery (Sowler, 12). Of all this proposed 'Wrennification' only the impressive but yet incongruous Baroque chancel was ever built. In 1925 W.D. Carøe added the Lady Chapel, which was in effect the southern of the transepts planned in 1891, although its detail is his own; Pevsner & Williamson (1983, 435) also record that he altered the chancel, but it is difficult to see what he actually did there except perhaps completed the original design by adding the balustraded parapet<sup>12</sup>, and adding the organ chamber over the vestry on the north.

More recently, the remaining parts of the side galleries were taken down in 1940, having been found to be ravaged by death watch beetle, but the west gallery remained until 1947-8; the organ was then moved to the chamber constructed for it in 1925, but when a new one was acquired in 1984 (from Stratford Road Baptist Church, Sparkbrook) a western gallery was reinstated, and the 1925 chamber became an office.

The church hall on the south of the chancel was constructed in 1976.

## **The Churchyard**

There is only a relatively narrow band of churchyard around the building on the north and west, and no more than a footpath on the east; a more extensive area of greensward, cleared of all but one or two monuments, extends to the south of the east part of the church, behind the properties fronting onto the High Street.; this appears as to be the site of the earlier chapel, although there is now no sign of the two uninscribed slabs mentioned by Mackenzie & Ross (1834, II, 24) as marking its site. Old headstones are stacked along the west side of this, many now in poor and decaying condition.

The boundary wall on the north of the churchyard (to Church Street) and on the west of the church is of some age, although its upper section has been altered, and given relatively recent railings. A good pair of 18<sup>th</sup>-century gate piers remain in line with the west door of the church, with panelled piers and moulded tops; built into the external face of the wall a little to the north is a marble tablet commemorating the 'restoration of the churchyard' 1897-8. To the south the War Memorial of 1923. Very few monuments remain around the church - an early 19<sup>th</sup>-century tomb of the Jackson family at the north-west corner, a couple of decayed headstones just south of the western gateway, a solitary 19<sup>th</sup>-century tomb east of the vestry, and two large roughly-tooled slabs of blue limestone north of the vestry, which presumably came from some monument.

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<sup>12</sup>Woodhouse (1989, 113) gives an undated photograph showing the chancel without its balustrade.

## Archaeological Assessment

The site of the medieval chapel of St Thomas the Martyr lies somewhere under the cleared section of churchyard that extends to the south of the eastern part of the church; whilst it is likely that this whole area has been disturbed by later burial, some sub-surface remains may survive. Some sort of remote sensing survey - perhaps using resistivity or ground radar techniques - could be helpful here. This site is clearly of considerable archaeological importance, and in the event of any major disturbance would merit full-scale excavation.,

The present church, although post-medieval, is nonetheless of archaeological interest in itself. Its floors are partly of wood blocks and partly of cement, with grilles indicating that there is a sub-floor heating system; this will have disturbed sub-floor deposits to some extent. It is likely that there will be many burials within the building, made before mid-19th century legislation brought such internments to an end. The floors and walls will still contain features relating to the galleries removed in the late 19<sup>th</sup> and mid-20th centuries; the bases of the pillars that supported them are still visible. In the event of any disturbance of floors, or removal of plaster from the walls, such features should be recorded.

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