



Lancaster Archaeological and Historical Society

<https://lahs.archaeologyuk.org>

Discussion and Research Group Newsletter

No. 15: March 2024

Welcome to the Discussion and Research Group Newsletter

As I explained in the December 2023 Newsletter, I will be standing down as the Discussion and Research Group (DRG) Coordinator at the AGM in April 2024. There have been no expressions of interest received in response to the request for volunteers to take over my role. The March 2024 DRG Newsletter will, regrettably, be the last issue to be published.

The DRG will continue on a more informal basis. Articles written by DRG members will instead be published in *Contrebis*, on the Society's website or on a social media page, as appropriate. Research Advisory Guides (RAGs), Regional Archive Services, and Lancaster Library and Museum Services updates (Archive Services) will all continue to be published on the Society's website by the editor, Dr Gordon Clark.

I would like to thank all members and non-members of the Society who have contributed articles, RAGs and Archive Services updates over the last four years. Your work is much appreciated and available to view on the Society's website at <https://lahs.archaeologyuk.org>.

MEMBERS' RESEARCH PROJECTS

Darren Webster continues his series about the Occasional Papers produced by Lancaster University's Regional Heritage Centre (formerly the Centre for North-West Regional Studies)

OCCASIONAL PAPERS OF THE CENTRE FOR NORTH-WEST REGIONAL STUDIES, PART 2 1995-2014

Over the past few years, I have been collecting the Occasional Papers of the Centre for North-West Regional Studies (now called the Regional Heritage Centre (RHC) <https://www.lancaster.ac.uk/regional-heritage-centre/>). The first 30 volumes were published after 1976 and cover a wide range of subjects relating to Lancaster and the wider north-west region on topics such as the Romans, religion, leisure, culture, social history, architectural history, and industrial history. The pamphlets are written by authors who are well respected in their field of research and are indispensable in the library of any researcher of Lancaster and/or the wider north-west region. Many of the authors are current or former members of LAHS.¹

In part 2 of this article, I will focus on volumes 31-61 published between 1995 and 2014 (Figures 1 and 2). During this period further editions were published of David Shotter's *Romans and Britons in North-West*

England (1997 and 2004) and volumes on a wide range of topics such as architectural history (vols. 33, 35, 39, 52, 58), the Jacobite's (vol. 53), environmental history (vols. 47, 56), the Vikings (vol. 36), and religion in the North-West (vols. 37 and 42).

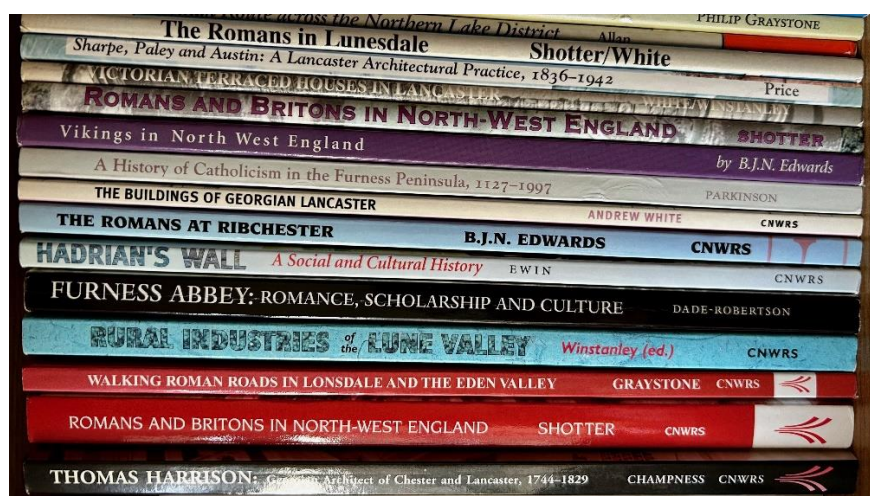


Figure 1: Volumes 31-61 of the Occasional Papers (with gaps)

Source: © Author's Own Collection

Volume Number	Publication Year	Author(s)	Title	ISBN Number
31	1995	Shotter D and White A	The Romans in Lunesdale	0901800686
32	1996	Graystone P	Walking Roman Roads in the Fylde and the Ribble Valley	0901800929
33	1996	White A and Winstanley M	Victorian Terraced Houses in Lancaster	0901800961
34	1997	Shotter D	Romans and Britons in North-West England (new and revised edition)	1862200297
35	1998	Price J	Sharpe, Paley and Austin	1862200548
36	1998	Edwards B	Vikings in North-West England	1862200653
37	1998	Parkinson A	Catholicism in the Furness Peninsula	1862200556
38	1998	Roberts E (Ed.)	Linen in the North-West	1862200645
39	2000	White A	The Buildings of Georgian Lancaster	186220084X
40	2000	Edwards B	The Romans at Ribchester	1862200858
41	2000	Ewin A	Hadrian's Wall, A Social and Cultural History	1862200963
42	2000	Dale-Robertson C	Furness Abbey: Romance, Scholarship and Culture	1862200955
43	2000	Winstanley M (Ed.)	Rural Industries of the Lune Valley	1862200947
44	2001	Lambert S	Irish Women in Lancashire 1922-1960: Their Story	1862201102

45	2001	Brunton J	The Arts and Crafts Movement in the Lake District, A Social History	1862201110
46	2001	King S	A Fylde Country Practice, Medicine & Society in Lancashire c.1760-1840	186220117X
47	2002	Garnett E	The Wray Flood of 1967, memories of a Lune Valley Community	1862201196
48	2002	Graystone P	Walking Roman Roads in Lonsdale and the Eden Valley	1862201234
49	2003	Whyte I	Transforming Fell and Valley: landscape and parliamentary enclosure in North-West England	1862201323
50	2003	Waters W	Stained Glass from Shrigley & Hunt of Lancaster and London	1862201404
51	2004	Shotter D	Romans and Britons in North-West England (3 rd revised edition)	1862201528
52	2005	Champness J	Thomas Harrison Georgian Architect of Chester and Lancaster 1744-1829	1862201692
53	2006	Oates J	The Jacobite Invasion of 1745 in the North-West	186220179X
54	2008	Dickinson J	Misericords of North-West England: their nature and significance	1862202044
55	2008	Garnett E	Juvenile Offenders in Victorian Lancaster: W J Garnett and the Bleasdale Reformatory	1862202141
56	2009	Watkins S and Whyte I	Floods in North-West England: a history c.1600-2008	1862202177
57	2009	Cousins J	Friends of the Lake District: the early years	1862202230
58	2011	Champness J	Country Houses of Lancashire and their builders	1862202923
59	2012	Hodkinson I and Steward A	The Three-Legged Society: The Lives of the Westmorland naturalists George Stabler, James M Barnes and Joseph A Martindale	1862202974
60	2013	David R and Winstanley M	The West Indies and the Arctic in the age of sail: the voyages of Abram (1806-62)	1862203024
61	2014	Smalley R	Breaking the Bonds of Capitalism: the political vision of a Lancashire mill girl	1862203172

Figure 2: Catalogue of titles in the series based on a list provided to the author by the Regional Heritage Centre, Lancaster University

Reference:

1. Webster D 'Occasional Papers of the Centre for North-West Regional Studies, Part 1 1976-1994' in *DRG Newsletter no. 14* pp.5-7 accessible at <https://lahs.archaeologyuk.org/>

Darren N. Webster, Archivist

Keith Walton's Notes on the three Town Hall columns at Westfield Memorial Village, Lancaster**THE FIVE STAGES IN WHICH THE THREE COLUMNS FROM LANCASTER'S TOWN HALL CAME TO BE IN WESTFIELD MEMORIAL VILLAGE.**

Figure 1: The three surviving Tuscan columns in Westfield Memorial Village from the 1668 town hall

Source: Author

1. A new Town Hall for Lancaster was built when "The ancient tollbooth in the market-place (now the Market Square) was replaced by a 'town hall' in 1668."¹ (Figure 2). The date is controversial. Historic England dates the town hall to 1670; White and Lancaster City Museum to 1671.² The columns are unfluted (plain sandstone ashlar) and Grade II listed. The capital and base of the column on the right (Figure 1) appear to be replacements.

The date of the painting and the artist are unknown. The columns mounted on square stone plinths are clearly visible (Figure 2).



Figure 2: Painting of the 1668 town hall building
Source: Collection of the Whitworth Art Gallery, Manchester

2. The 1668 town hall was demolished in 1781, (to the delight of David Eccleston “Lancaster Quaker and eccentric”) to build Major Jarratt’s town hall.³ With the building of the current town hall in Dalton Square, the 1781 Town Hall eventually became home to Lancaster City Museum in 1923

3. It seems that the columns were then used variously, including in shop fronts in Market Street. The three in Westfield have cut marks, drill holes and lead filled holes as evidence of reuse (Figures 1 and 3).

Figure 3: Cut marks, drill holes and lead-filled holes

Source: Author



4. A note attached to the Binns 1825 map of Lancaster in the City Museum reads, “The old Town Hall pillars were removed here and form part of this building.” The building, off West Road, is named on 1845 Ordnance Survey map as Luneside Cottages.

5. When the cottages were demolished to build Westfield, the columns were moved into the village, attached to Nantyr, 14 Storey Avenue, where they stand today (Figure 1).

When I was taking photographs, a resident told me that the columns had formed the entrance to stables. These would be stables serving one of the workshops that were an integral part of Mawson’s planned village when it was opened in 1924.

Thomas Mawson, garden designer, architect and planner, working from Lancaster but nationally and internationally renowned, had proposed a series of villages for ex-servicemen in his *An Imperial Obligation: Industrial Villages for Partially Disabled Soldiers and Sailors*, 1917. However, the government objected to this ‘segregation’ and Westfield Memorial Village, built with private donations, was the only one built. The workshops were soon closed, under pressure from the Ministry of Labour, businesses and trade unions. The

different design and construction of Nantyr from other houses in the village allow the possibility that it was originally workshops, and later converted to dwellings.

It is interesting, a hundred years on, to consider whether it might be appropriate to return one of the columns to its original location, as an exhibit in Lancaster City Museum.

Acknowledgements:

With thanks to Research Group member Dr Ian Saunders, and to Philip Martin and Alexander Hale of Lancaster City Museum, for most of the information in this note, and for the image of the first town hall.

References:

1. "Townships: Lancaster," in A History of the County of Lancaster, vol.8 (London 2014), p.45. British History Online at <https://www.british-history.ac.uk/vch/lancs.vol8/p.45> (accessed on 10 March 2024)
2. Historic England, List entry 1298330, Three Columns Adjoining the Southern Corner of Nantyr, 14 Storey Avenue, Westfield Memorial Village, Lancaster. White A, 1992 *The Old Town Hall, Lancaster*. Lancaster: Lancaster City Museums, Local Studies no. 16. Memorial Village, Lancaster.
3. White A, (1992) *The Old Town Hall, Lancaster* op. cit., p.3

Keith Walton

Michael Haslam discusses the design and history of the Palm House and its successor, the Butterfly House, in Williamson Park, Lancaster

BRINGING THE JUNGLE TO LANCASTER

The Palm House, now converted into a Butterfly House, lies on a west south-west and east north-east axis (67°) in alignment with the entrance to the Ashton Memorial in Williamson Park, Lancaster. The two buildings are built 40 metres apart on a level plateau called 'the Sixpence' at an altitude of 100 metres above mean sea level where the land falls away on all sides apart from the eastern flank (Figures 1¹ and 2). Between the Memorial and the Palm House there is a formal garden with lawns flanking a late 20th century mosaic designed by Maggy Howarth, incorporating the arms of Lancaster with the Lancaster rose.²

The History of the Edwardian Palm House

The Palm House is a Grade II listed building and one of the improvements to Williamson Park which Lord Ashton offered to pay for in 1904. It was designed by Belcher and Joass and completed in July 1907, before the Ashton Memorial was opened.³ The Palm House was built by Lancaster Corporation tradesmen under the supervision of the Borough Surveyor.⁴

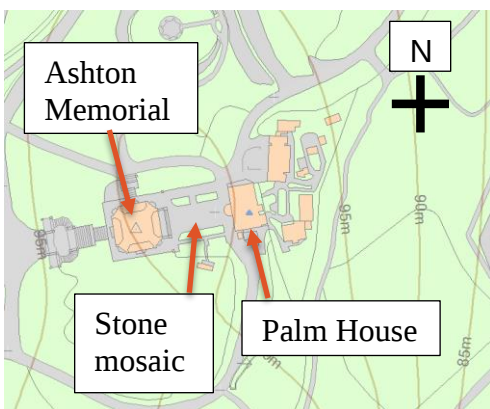


Figure 1: Williamson Park Site Plan
Source: Historic England¹ (Annotated by Author)



Figure 2: Palm House and Butterfly House
with stone mosaic in the foreground
Source: Author

The building is rectangular on plan with a symmetrical front elevation facing the Memorial comprising three glazed window bays with glazing bars each side of a central open semi-circular porch supported by six Tuscan columns on a stone plinth. Inside the porch the front wall has three tall glazed openings; the central opening is the wider of the three containing a pair of doors which project forwards under a segmental pediment (Figure 4). The four corners of the building have rusticated brick piers (Figure 3). Both side return walls are composed of five bays with similar glazed windows and separating columns on a stone plinth. The rear elevation is a solid wall of brickwork below the circular glazed openings with an attached brick chimney and mechanical plant installations.⁵

A Doric entablature (the collective name for the three horizontal members – architrave, frieze and cornice supported by a wall extends across the front and two side elevations with an urn above each column (Figure 3). Between the entablature and the glazed roof is the attic with circular glazed openings in each bay separated by pilasters and a central Diocletian window (a semi-circular window with a vertical mullion copied from the baths of Diocletian in Rome (Figure 3). The Palm House is covered with a convex hipped glass roof surmounted by a glazed horizontal lantern light.⁶ The floor area of the Palm House is 230 sq.m. and the floor to lantern height is 13 metres.⁷ The Palm House had a below-ground boiler room designed to heat the Ashton Memorial and the Palm House by a coal-fired boiler.

On Thursday evening, 17 March 1949, a fire destroyed the Palm House. The blaze was seen from miles around and three fire engines were dispatched from Lancaster Fire Station and one from Bolton-le-Sands.⁸ Water used by the firemen was obtained from the lake against great odds. The water had to be pumped up the steep rise amidst a strong gale in which the firemen found it difficult to keep their footing. Burning wood and falling glass made the task of extinguishing the fire dangerous and damaged the fire hose. There was a risk that part of the roof might collapse.

The cause of the fire was not stated but the firemen were reported to have removed a quantity of acetylene and paint stored inside for use of workmen engaged on repair work and renovation in preparation for the coming visitor season. Fortunately, the wind was blowing the flames and sparks away from the Grade 1-listed Ashton Memorial which apparently was never in danger.

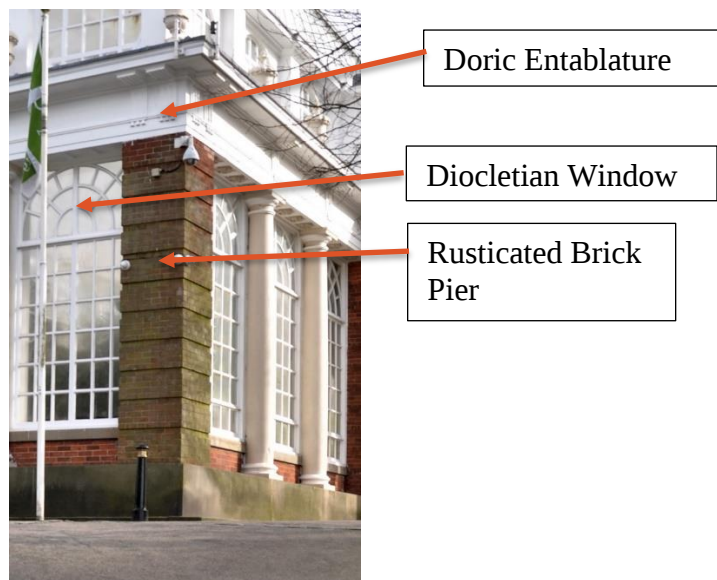


Figure 3: Design Characteristics 1
Source: Author

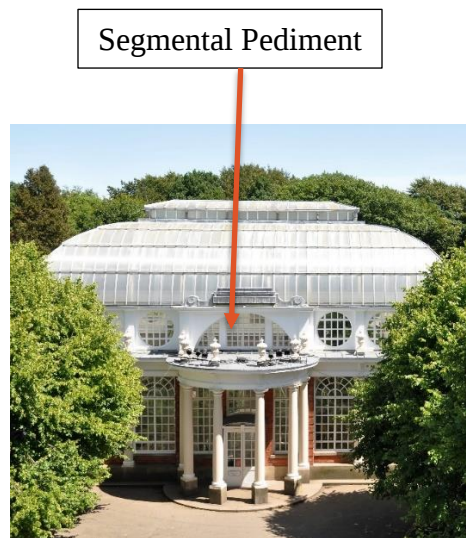


Figure 4: Design Characteristics 2
Source: Author

The plants in the Palm House were destroyed but much of the glass remained intact despite the intense heat and the jets of water that had been directed onto the roof. The damage was reported to have been extensive.⁹

During restoration of fire damage that destroyed the Palm House in 1949, a second outbreak of fire on Saturday, 22 September 1951, caused further damage. Workmen had been stripping off paint using blowlamps and it was suspected that a spark may have ignited timber beams at the top of the glazed roof. Fortunately, the damage was limited due to the prompt action of the Fire Brigade (Figure 5).¹⁰

The History of the Butterfly House

The Palm House was never restored for its original purpose after the two fires. It was not until June 1987 that renovation of the derelict building was finally completed at a cost of £150,000 when it re-opened as a Butterfly House. The internal temperature is maintained at 30° centigrade to sustain a tropical rainforest environment now housing hundreds of exotic butterflies of different species from the Far East and South America, birds, koi carp, tortoises and other small wildlife. It became a haven for trees such as banana and pineapple and included a waterfall.¹¹

In 2017 the Butterfly House was renovated with further repair work to the roof carried out and the internal layout and planting were redesigned.¹²

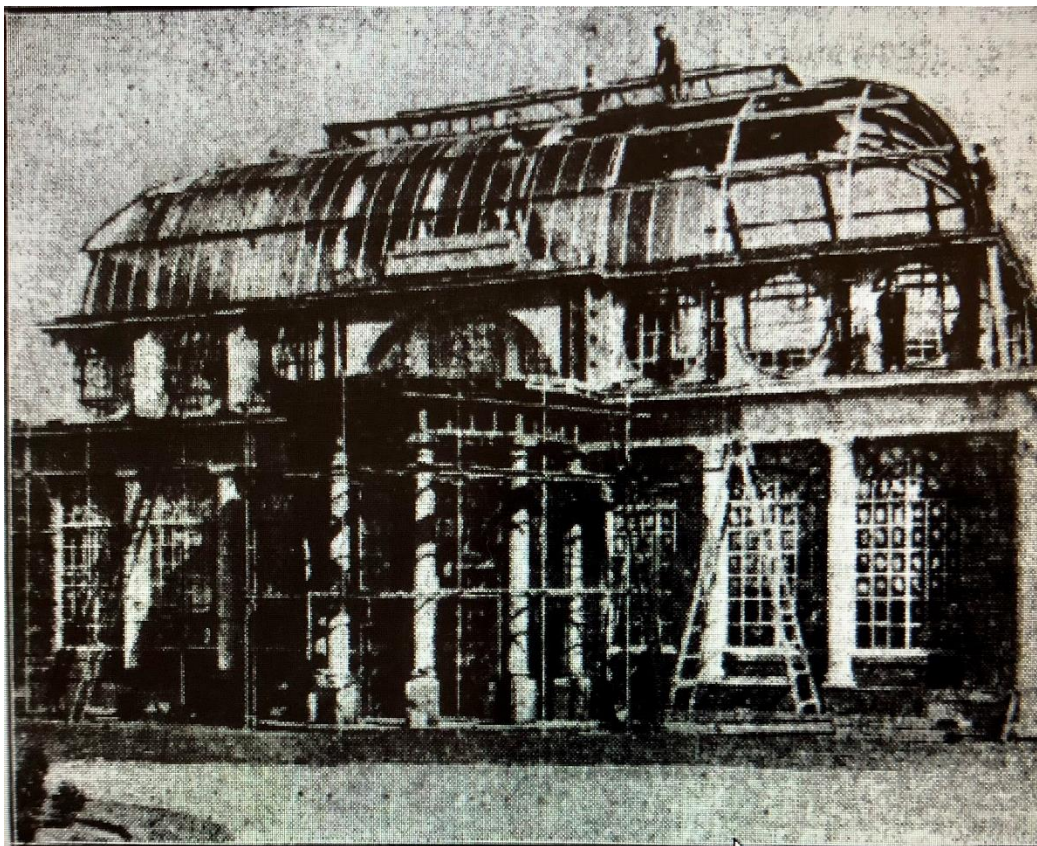


Figure 5: The Palm House during restoration after the 1949 fire
Source: *Lancaster Guardian and Observer* taken on 20 September 1951 (two days before the second fire).

The Connection between the Palm House and the Ashton Memorial

Lord Ashton continued the work of his father and gifted Williamson Park to the Lancaster Corporation in 1881 with an endowment of £10,000. Lord Ashton later funded a major phase of work in 1904 which was built between 1907 and 1909 to the designs of Belcher and Joass. The Ashton Memorial was commissioned as the

main element of the scheme at a cost of £87,000 with further work undertaken referred to as ‘improvements,’ which included a fountain for the lake, the Temple and the Palm House.¹³

There is far more information available about the Ashton Memorial than the Palm House. The Memorial was built in an extravagant Edwardian revival of English Baroque architecture to be seen from vantage points all around Lancaster and be as much a part of Lancaster as the Castle and Priory Church. Lord Ashton saw the Memorial as a special project that he presented to the citizens of Lancaster to remind them of his family’s achievements, his benevolence, and his paternalism.

The Palm House would have probably been viewed differently by Lord Ashton and his architect John Belcher. Lord Ashton would most likely have thought of it not as a special project but as another status symbol to reflect his wealth and social prestige. Belcher on the other hand would have regarded the Palm House as a classical architectural structure based on the 17th century concept of an orangery or greenhouse that had the dual function of bringing the two buildings together in a carefully designed setting and as an additional visitor attraction to Williamson Park. These views are supported by the location and orientation of the Palm House which would normally have been built to face due south to take advantage of the maximum possible sunlight for the botanical garden. This was not possible because of the topography of the plateau and the visual importance of the axial alignment of the Palm House with the Memorial. The term ‘greenhouse’ and ‘conservatories’ came into use because of the ‘green’ plants that were ‘conserved.’

References:

1. Historic England (2018) *The Palm House, Listed Building Grade II List Entry No. 1195061* at <https://historicengland.org.uk/listing/the-list/list-entry1195061> (accessed on 4 March 2024)
2. The designer of the paving was Maggy Howarth of Maggy Howarth Studios, pebble mosaic designers, Lancaster at <https://www.maggyhowarth.co.uk>. Laying the mosaic paving was undertaken by a specialist contractor (name unknown) under the supervision of Howarth in the late 20th century.
3. *The Lancashire Evening Post* 5 July 1907 “Williamson Park, Features of the Handsome New Palm House”
4. Bradshaw S (2022) *The People’s Park: A history of Williamson Park, Lancaster*. Lancaster: Palatine Books, p.101
5. Historic England (1995) *The Palm House, Williamson Park List Entry No. 1195062* at <https://historicengland.org.uk/listing/the-list/list-entry1195061> (accessed on 4 March 2024)
6. Historic England (1995) op. cit.
7. *The Lancashire Evening Post* 5 July 1907 op. cit.
8. *The Lancaster Guardian and Observer* 18 March 1949 “Last Night’s Fire: Park Palm House Destroyed”
9. *The Lancaster Guardian and Observer* 25 March 1949 “Williamson Park Fire: Palm House Destroyed”
10. *The Lancaster Guardian and Observer* 28 September 1951 “The Palm House: Second Outbreak of Fire”
11. Lancaster City Council (no date) “The Butterfly House at Williamson Park” at williamsonpark@lancaster.gov.uk (accessed on 6 March 2024)
12. Bradshaw S (2022) op. cit., p.148
13. Historic England (1997) *Ashton Memorial Gardens and Williamson Park, Listed Building Entry No.1000942* at <https://historicengland.org.uk/listing/the-list/list-entry1000942> (accessed on 4 March 2024)

Michael Haslam

Colin Stansfield discusses the stained-glass work of some of Shrigley and Hunt’s pupils in Lancaster.

THE ARCHITECT, A BISHOP AND A LANCASTER STAINED-GLASS STUDIO

Arthur William Hunt became the head of Shrigley and Hunt in 1873, one of Lancaster’s leading stained-glass studios. Hunt had many pupils and assistants working in the Castle Hill Studio until its demise in 1982. He made it a condition that all pupils had to agree not to create their own studios within a one-hundred-mile radius

of Lancaster¹. Two of his pupils were A Barrowclough and J N Sanders, who were closely associated in their work with the architects J H and W C Mangan and with W T Cotter.

John Henry Mangan (1876-1935) was a pupil of Blackpool architect Robert Butcher Mather and became a well-known and highly regarded Arts and Crafts architect. Mangan was the principal founder of a dynasty of architects and surveyors at 18 Guildhall Street Preston. Mangan employed his younger brother, Wilfred Clarence Mangan (1884-1940) who in turn became a notable Catholic church architect.²

William Timothy Cotter (1866-1940) was born in Cloyne Ireland and ordained there as a priest in 1892. In 1905 Cotter was appointed Auxiliary Bishop and in 1910 the Bishop of Portsmouth.³

Allan Barrowclough (1880-1964) was born at Althorne, Essex. Barrowclough's mother was a farmer's daughter and his father the son of a wealthy cotton spinner. His grandfather – also a cotton spinner – had an estate called “Oaklands”, a mansion with a gate lodge at Barrowford, in Nelson, Lancashire. Barrowclough was educated at a “Dame School” in Southport and joined Shrigley & Hunt in Lancaster in 1897.¹ He became a lodger with a couple who lived at 34 Cromwell Road, Lancaster (Figure 1) and later moved to “Oaklands,” Cop Lane, Penwortham, Preston, presumably with the approval of his employer, Arthur Hunt. In Preston, Barrowclough became acquainted with the Mangan Brothers.⁴

Joseph Newbould Sanders (1885-1933) was born in Birmingham and became a pupil to a stained-glass studio there where he won a gold medal. He married Emily Gibbs in 1912 at Bromsgrove, Worcestershire, and they resided at 7 Cromwell Road, Lancaster (Figure 2).⁴

Following the death of Arthur Hunt in 1917, Barrowclough left Penwortham with his wife and son and returned to Lancaster the following year after becoming the owners of 34 Cromwell Road.⁴

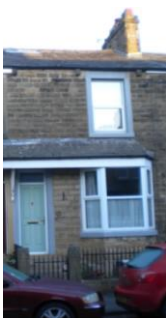


Figure 1:
34 Cromwell Road



Figure 2:
7 Cromwell Road



Figure 3:
Barraclough & Sanders Studio in
Scotforth, Lancaster

Source: Photographs in Figures 1-3 taken by Author

Sanders may have still resided at 7 Cromwell Road but later moved to 15 East Road, Lancaster, where he died in 1933.⁴

The Barrowclough family moved to Norwood, Hall Park, Lancaster, sometime after 1923, and following the establishment of the Barrowclough and Sanders stained-glass studio at The Grove, off Brunton Road in Scotforth. Barrowclough's neighbour was Charles Turner Armytage a stained-glass artist and long-time assistant at Shrigley & Hunt. While living and working in Preston the Mangans had formed a close association with Barrowclough and commissioned windows for use in many of their Catholic churches, chapels, schools, and other buildings. The association continued throughout the time the Barrowclough and Sanders studio existed.⁴

William Cotter, the Bishop of Portsmouth, befriended the Mangans: the reason for the association has not yet been established but Father Brimley of the Catholic Church of St Peter and St Peter's Cathedral in Lancaster was very likely responsible for the connection.³ Lancaster and Portsmouth were two of the many newly created Catholic Dioceses in England after WWI. Father Brimley commissioned the Mangans to convert the large Barn in Barton Road, Scotforth, into the first chapel for the local congregation and appointed them to undertake five

other contracts in Lancaster and Skerton for the community. The Mangans also designed the new chapel at Penwortham for the Catholic congregation there. The Barrowclough and Sanders Lancaster studio produced stained-glass and leaded lights for buildings designed by the Mangans. Bishop Cotter's association with the Mangans resulted in them being appointed to design over fifteen churches in the Portsmouth Diocese from London, Reading, Hampshire, the Isle of Wight, and Devon. Other Mangan commissions can be found from Cumbria to London and many of them record the windows of Barrowclough and Sanders.²

Churches by architects Mangan and Mangan of Preston



Figure 4: Penwortham, Preston. The chapel designed by the Mangans is now used as the Church Hall next to the new church designed by Francis Roberts where some of the glazing was re-used in the new building.

Source: Photograph in Figure 4 taken by Author

John Mangan became well-known when he designed the “Dutch House” at the Cleveleys Cottage Exhibition which took place in 1906, the year following the creation of Letchworth Garden City – the first successful enterprise in the new housing movement. He went on to design Some Arts and Crafts detached houses at Barton, near Preston, where he resided. Another notable work was the design of the stone WW1 memorial built at the front of St Ignatius Catholic Church, Meadow Street, Preston (which was the first church to be built after the Toleration Act which allowed the erection of towers on Catholic Churches). On his brother's death, in 1935, Wilfred took over the practice and was followed by his son Robert and his daughter Margaret (who may have been the first female architect in Preston). The Mangans were engaged in creating many new Catholic churches, chapels, schools and presbyteries in North Lancashire and South Cumbria, Twenty-two Catholic churches beyond Preston have been located between 1901 and 1939, mostly in London and the south of England due to the patronage of the Bishop of Portsmouth.²

Examples of Wilfred Mangan's work at St Edward the Confessor's Catholic Church, Plymouth, Devon



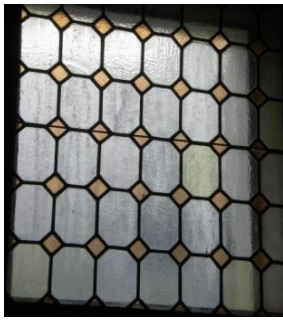
Figure 5



Figure 6



Figure 7



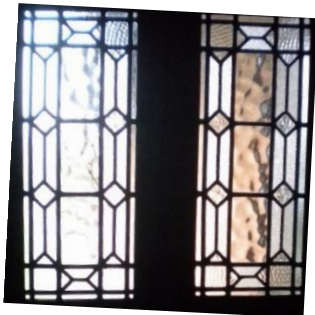
Figures 8, 9 and 10
(left to right)

Figures 5-10: Mangan added the nave and windowed south aisle to a small chapel which is now the north aisle. Source: Photographs in Figures 5-10 taken by Author

Examples of the Mangan's work at St Saviour's Catholic Church, Totland, Isle of Wight



Figures 11
and 12 (left
to right)



Figures 13, 14
and 15 (left to
right)



Figure 16

Figures 11-16: All the glazing was undertaken by Barrowclough and Sanders stained-glass studio in Scotforth, Lancaster.
Source: Photographs in Figures 11-16 taken by Author

Other examples of buildings designed by the Mangan's with stained-glass by Barrowclough and Sanders



Figure 17: Grammar School Moor Park Preston war memorial in the bay window

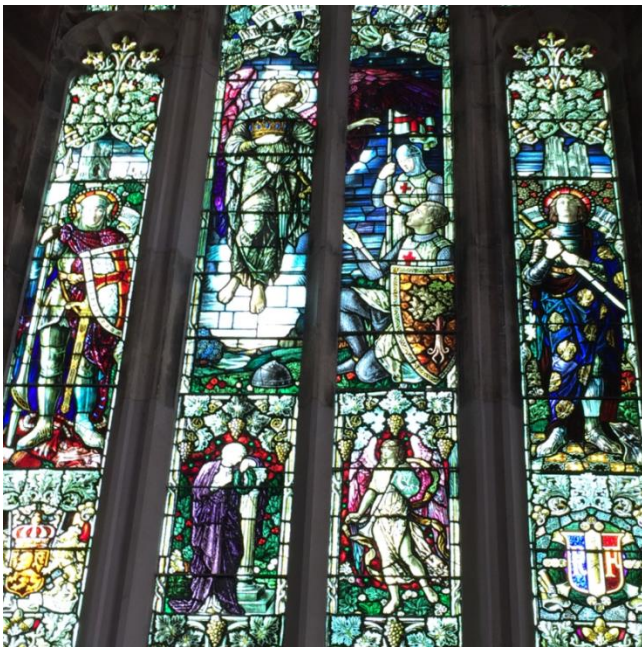


Figure 18: Holy Trinity Church, Southport, War Memorial Window

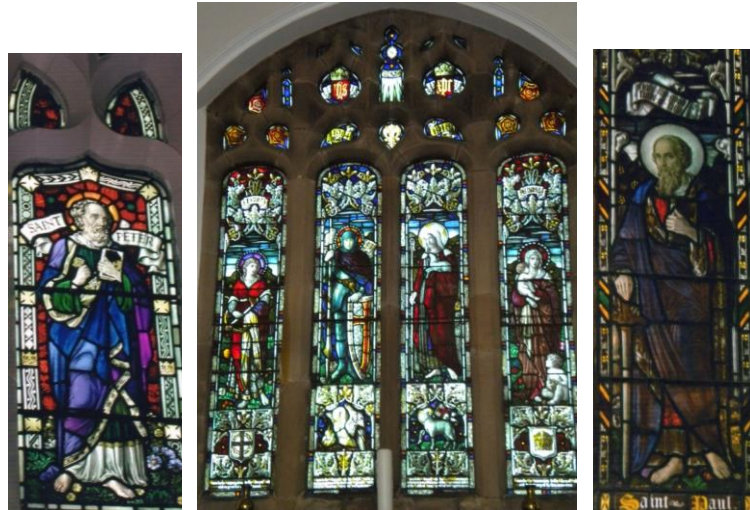


Figure 19: St John, Birkdale, Southport

Source: Photographs in Figures 17-23 taken by Author



Figure 20



Figures 21, 22 and 23 (left to right)

Barrowclough and Sanders War Memorial Window, Greaves Methodist Church
Scotforth, 1923
Source: Photographs in Figures 17-23 taken by Author

Reference:

1. Waters W (2003) *Stained Glass from Shrigley and Hunt of Lancaster and London*. ISBN 1862201404, Occasional Paper vol. 50 Regional Heritage Centre, University of Lancaster.
2. All references to the Mangans are taken from the Author's Preston Architects' Archive (1975-2009)
3. All references to William Cotter were provided by Aidan Turner Bishop, librarian at UCLAN, Preston from his archive.
4. All references to Barraclough and Sanders are from the Author's Lancaster Archive (1964-1975) collected in the Harris Museum Library, Preston; the Author's Preston Architects' Archive (1975-2009), and from Ancestry

Bibliography:

Edwards M (1973) "Stained Glass Craft in Lancaster" in *Industrial Archaeology* 10, 95-96 and 227-118

REGIONAL ARCHIVE SERVICES

An update of online links to Regional Archive Services, and Lancaster Library and Museum Services, is included below. It will also be available as Research Advisory Guide 3 (Issue 3) and will be accessible on the Group's own webpage on the Society's website at <https://lahs.archaeologyuk.org>.

Archive services update: information is correct as of 3 March 2024.

Cumbria Archives: <https://cumbriaarchives.org.uk>

Lancashire Archives: <https://www.lancashire.gov.uk/libraries-and-archives/archives-and-record-office/>

Cheshire Archives and Local Studies: <https://www.cheshirearchives.org.uk/visiting-us/visiting-us.aspx>
Manchester Archives: https://www.manchester.gov.uk/info/448/archives_and_local_history
Liverpool Record Office: <https://liverpool.gov.uk/libraries/archives-family-history/>
Derbyshire Record Office: <https://www.derbyshire.gov.uk/leisure/record-office/derbyshire-record-office.aspx>
Wigan and Leigh Archives: <https://archives.wigan.gov.uk>

The New Archives Card

The new ARA Archives Card was recently launched and replaced the previous CARN scheme. Users visiting most archives in the UK (including Cumbria, Lancashire and Cheshire Record Offices) will need this card to access archival material. Begin registration at the following link and visit a participating archive within three months to complete the registration, bringing two forms of ID with you:
https://www.archivescard.com/ARAHUB/About/Card_Guidelines.aspx The Archives Card is free of charge and valid for five years.

Darren N. Webster, Archivist

REGIONAL LIBRARY AND LANCASTER MUSEUMS UPDATE

Library and Museums updates: information is correct as of 11 March 2024.

Lancashire Libraries: Lancaster Central Library, Morecambe and Heysham

Access: <https://www.lancashire.gov.uk> Go to: Find a Library

Lancaster Museums: Lancaster City Museum, Lancaster Maritime Museum, The Cottage Museum, Judges Lodgings Museum, Lancaster Castle, The Lancashire Police Museum

Access: [Lancaster Museums](#) Click on one of the seven museums highlighted.

Michael Haslam

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