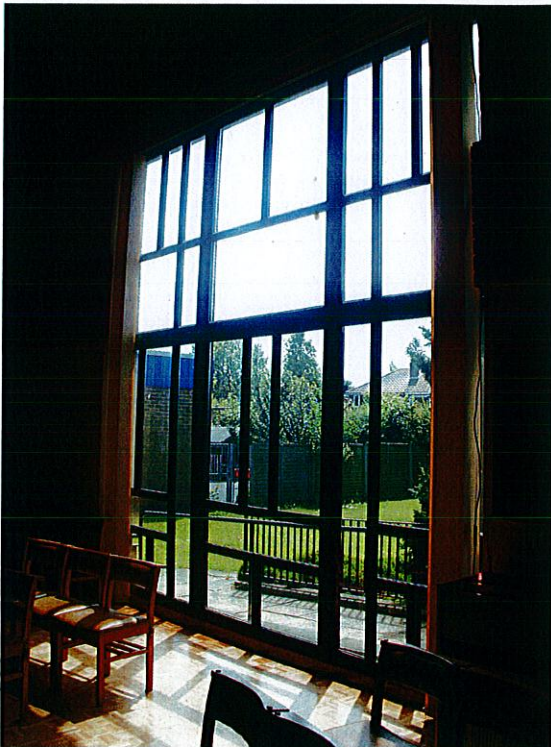


The Church of the Good Shepherd: images of south-facing window



Photograph taken from the right hand side of the window.



Photograph taken from the left hand side of the window.



Photograph taken from directly in front of the window

1. Preface

- 1.1 This second stage submission, outlining how we have developed our proposal for commissioning a stained glass window for the Church of the Good Shepherd, is set out in seven sections:

Section 1 - The Preface
Section 2 - Engagement with the artist
Section 3 - Consultation with the community
Section 4 - Consultation with the DAC
Section 5 - Physical considerations
Section 6 - Funding
Section 7 - The brief

Sections 2 to 6 are supported by appendices which are collated at the end of this submission.

- 1.2 Engaging with this competition has been especially exciting for the congregation of the Church of the Good Shepherd and the community it serves for two key reasons:
- 1.3 Firstly, although the church is by now 34 years old, this is the first real opportunity to introduce a work of art of some significance into the building. That the church is relatively unembellished means that the proposed stained glass window will have an outstanding impact on the whole of the worshipping space as well as interacting with the community beyond. The window thus offers the congregation a seminal opportunity to express its faith, and its aspirations, to generations to come. This is especially exciting for a congregation with very limited financial means indeed, for whom the chance of a prize of £10,000 opens up a range of possibilities which it might otherwise consider closed to it.
- 1.4 Secondly, the competition has come at a time when the congregation of the Church of the Good Shepherd has begun to embed a strategy for reaching out into the local community; a strategy which it considers will be supported by the proposal outlined in this submission where, especially at night, the stained glass window will become a physical symbol of the potential of the life and light of God to transform a community which is often careworn and chronically lacking in confidence.
- 1.5 Whilst finalising this submission has been the primary responsibility of the small commissioning team comprising of the Rector, the Revd Mary Gregory; the Curate, the Revd Sarah Hancox, and Mrs Margaret Cook, it is enthusiastically owned by the PCC and congregation of the Church of the Good Shepherd; by the children of Canon Popham Church of England Primary and Nursery School and by many people from the wider community. Simply entering the competition, then, has, in itself, been a significant and valuable means of building up our common life together and thinking afresh about what it means to be a church, 'in the heart of the community', as our mission statement puts it.
- 1.6 Winning this competition and installing the stained glass would, of course, only extend these opportunities to raise our profile within the community both physically and relationally as we continue to work with the congregation, the school and members of the wider community in realising this project; something which would, we believe, give local people a renewed sense of pride in their local area and of their own self-worth.

26th September 2012

3. Consultation with the community

3.1 Throughout the commissioning process, extensive consultation and communication has taken place with the PCC, the congregation of the Church of the Good Shepherd; the Church of England Primary School with which we share a site and the wider community.

Consultation with the PCC

3.2 The PCC has been consulted widely about the prize to commission a new piece of art for church:

- at their meeting on 6th February 2012 they agreed that an initial submission should be made to the judges, possibly for a war memorial, and that the Revd Mary Gregory, the Revd Sarah Hancox and Mrs Margaret Cook should be the group working on the submission on behalf of the PCC;
- at their meeting on 5th March 2012 the PCC received an update on the submission to the judges and were supportive of it, approving the change from the initial plan to seek to commission a war memorial to a piece with a wider remit to tell our parish's story within the metanarrative of God's story.
- at their meeting on 14th May 2012, the PCC were formally notified that our submission had been shortlisted for the second stage of the process and they were briefed on what was required for that stage;
- at their meeting on 11th June 2012, the PCC were given a handout briefing them on the work of Cate Watkinson, lecturer in architectural glass at the University of Sunderland (appendix 3a);
- at their meeting on 2nd July 2012, the PCC were shown a PowerPoint presentation and given a handout on the work of Eleanor Bird (appendix 3b). They confirmed that they would be delighted to work with Eleanor on our project, should we be successful in our bid, and also approved initial plans for our community consultation day, 'Colour in the church' (see below);
- at their meeting on 10th September 2012, the PCC offered their comments on a draft of this submission to the judges and voted in favour of applying for National Lottery Funding for the project.

(Extracts of the PCC minutes are shown at appendix 3c.)

The congregation of the Church of the Good Shepherd

3.3 Because the vision for the art work is, in some way, to encapsulate or reflect the story of our community, it has been important to ask members of the congregation (and of the wider community) what they understand the key elements of that story to be so that the story told is 'recognisable' and authentic rather than imposed.

3.4 To seek the congregation's views, we put up a display in church simply entitled 'What's our story?' Underneath sub-headings of 'past', 'present' and 'future', members of the congregation were then invited to stick post-it notes on which they had noted key people, places, events or emotions they associated with each of those time periods. To prompt people, the display also featured a series of questions:

- 'How would you describe our community of Kirk Sandall and Edenthorpe to a visitor?'
- 'What places, people or events are an important part of our story?'
- 'What emotions do you feel when you think about the past, the present, or the future of our community?'
- 'What are your hopes or fears, your expectation or dreams for the future of our community?'
- 'Where have you seen God at work in the story of our community?'



The 'What's our story?' interactive display mounted in the Church of the Good Shepherd

- 3.5 The congregation's responses to these questions were then collated and passed on to the artist (appendix 3d).
- 3.6 It has also been important to communicate regularly with the congregation on key developments in the commissioning process via the weekly newsletter. An example of this is shown at appendix 3e.

Canon Popham Church of England Primary and Nursery School

- 3.7 The Church of the Good Shepherd shares a site with Canon Popham Church of England Primary and Nursery School. Children use the church for worship and for some teaching, and the church and the school hall are semi-detached and can open up to form one large space. It has therefore been important to consult the school community as we have developed the brief for our art work.
- 3.8 To achieve this, the Rector, the Revd Mary Gregory and the curate, the Revd Sarah Hancox, spent a day with the school's Year 6. The first part of the day was devoted to an interactive session helping the children to think about art and worship. Using a PowerPoint presentation the children were introduced to different types of art used in worship spaces; culturally inspired images of Jesus Christ and the ways in which figurative and abstract works of art might operate differently as prompts or companions to worship.
- 3.9 The children gave us lively - and often challenging - responses to this input. Their emotional response to Graham Sutherland's tapestry 'Christ in Glory' from Coventry Cathedral was, for example, especially strong: they found it 'creepy'; reminded them of death, as if everything was 'hopeless' and 'finished' and added that Christ looked as though he were in a coffin. Opinions were divided on the merits of culturally inspired images of Jesus: some children felt these were disrespectful as 'Jesus is above us', whilst others argued that 'if you asked Jesus, he'd be pleased', and another child said these images reminded her that 'we're not alone.'
- 3.10 Interestingly, the children were strong advocates of abstract art in church which, they felt, allows worshippers to use their imagination in engaging with the art work, leaving room for an emotional response, and the possibility of worshippers seeing something different every time they come to church. In discussing the reasons why we have art in places of worship one of the most instinctive responses was to say that just as families have photographs of themselves around their homes, so it is fitting to have images of God and of his Son Jesus in the house of God!
- 3.11 The presentation concluded with introducing the children to our hope to install a piece of art worked from glass in the church. The children then spent the afternoon developing their own designs for such an art work (appendix 3f).

Community consultation

- 3.12 During our day with Year 6 of Canon Popham, the children also went out into the community in small groups to repeat with members of the public the 'What's our story?' exercise that we had already completed in church.
- 3.13 Under the supervision of adults, the children surveyed members of the public in local shops and cafes; at an art club and in an extra-care housing scheme. (See appendix 3g for photographs.)
- 3.14 The results of this consultation were collated and passed on to our artist (appendix 3h.)

Community art day: 'Colour in your church'

- 3.15 At our initial meeting with Eleanor Bird at the University of Sunderland, it became clear that a second stage of congregation and community consultation would need to take place with Eleanor herself present so that she could listen to members of the community and understand more of what is important to them about where they live. We agreed with Eleanor to develop plans for a community consultation day with a central focus being a series of small discussion groups with Eleanor.
- 3.16 Because our area is one of very low engagement with organised activity (for example, attendance at parents' evenings at the Church of England Primary School is very poor, as is parental response to consultation) we recognised that we needed to make this day as attractive to people as possible in order to ensure that we had enough footfall during the day to allow Eleanor to gather information which would be valuable to her.
- 3.17 We therefore planned the day - 15th September 2012 - to coincide with a regular coffee morning and hired a bouncy castle and offered the opportunity to participate in a series of glass-related crafts. In advertising the event, we also tried to avoid formal language, calling the day 'Colour in your church'. (See appendix 3i for the poster, and appendix 3j for the press release. The press release triggered coverage on Radio Sheffield and in the Church of England Newspaper.)



- 3.18 The day was well-attended, mainly by members of the congregation, although some members of the wider community, including a local parish councillor, also came along.
- 3.19 Both the formal and informal parts of the day were a great success: people were eager to talk to Eleanor in small groups (even though, at first, and with a reticence characteristic of our community, they were more keen to listen to Eleanor's ideas than to share their own!) and, with a little encouragement, took part in the crafts. (See appendix 3k for photographs of the event.)
- 3.20 It seems that the event has prompted lasting engagement with the project. Throughout 'Colour-in your church' and in conversation since, people have begun to discuss with real insight the elements which contribute to an inspiring worship space and have, it seems, begun to see a familiar and well-loved church in a new light. That members of the congregation seem to have fully taken ownership of the project was reflected in intercessions offered at a recent service of Holy Communion by a member of the congregation where our plans for the window were prayed about!

3.21 The 'Colour-in Your Church' event has also enabled further consultation between Eleanor Bird and the commissioning team: Eleanor has shared with the team her notes from her discussion groups at the event (see appendix 3l) and Mary Gregory has responded on behalf of the commissioning team with some reflections on how the ideas shared with Eleanor might potentially be expressed in the window (see appendix 3m). This is a conversation which will continue.

Future consultation

3.22 If, as we hope, we are able to continue with this process then consultation with the community will remain a priority for us. We will continue to communicate clearly with the PCC, the congregation, the school and the community at each stage of the process, sharing with them key developments and, in particular, designs for the window as these become available.

4. Consultation with the DAC

Informal consultation with the DAC secretary

- 4.1 From the outset of this process we have been in regular contact with Julie Banham, the Diocese of Sheffield's DAC secretary. Julie read a first draft of our initial submission to the judges of this competition and gave us helpful feedback (see appendix 4a).

Submission to the DAC meeting in July 2012

- 4.2 Having been shortlisted for the second stage of the competition, the commissioning team continued to develop the proposal, keeping the DAC secretary informed of key developments such as work towards the selection of an artist for the project..
- 4.3 In July, once the team felt that we had enough detail around our proposal to brief the DAC in a way that would be meaningful, we submitted a DAC advice form, and supporting papers, to the committee (see appendix 4b).
- 4.4 The DAC secretary responded on behalf of the DAC (see appendix 4c), outlining the DAC's support of our proposal. Because of the parish's links to glass-making, the DAC is especially supportive of our decision to seek to create an artwork in glass, and shares our view that this project has the potential to involve and inspire, not just members of the church, but also of the wider community.

Consultation with the DAC on 15th September 2012

- 4.5 Following the 'Colour-in your church' event on the morning of 15th September, the DAC were invited to meet with the commissioning team that same afternoon, for a chance for the team to further brief the DAC on progress on the project to date and to seek their views and suggestions.
- 4.6 Julie Banham, DAC secretary, and Brian Sprakes, the DAC's advisor on stained glass attended. Having listened to the team's update on the project, they offered advice on several key areas:

- *Selection of an artist*

Julie Banham informed us that, once we were ready to submit a formal application of advice to the DAC, together with a proposed design for our window, we would not be expected to offer designs from more than one artist but that it was acceptable to submit the work of just one artist which would then be assessed on its own merits.

- *The brief*

Firstly, the DAC advised us to be clear in our description of the overall theme for the window. Having been briefed on our theme of God's creative and re-creative work amongst us, the DAC suggested that this could, perhaps, be reflected by reference to the seasons of the year or to Ecclesiastes 3 'there is a time and season for everything....'

Secondly, they advised us to be clear about whether we wanted a design that was abstract in nature, or literal, or a combination of the two.

Thirdly, they advised that, given the predominant browns and yellows of the wooden church interior, colours which might work well in the eventual design might be strong tones of blue,

green and purple with orange and yellow as highlights.

Fourthly, given the particular history of our church, and the fact that the Church of the Good Shepherd has, ecclesiastically at least, in some way 'replaced' St Oswald's and St Hilda's churches, the DAC felt the brief should ask the artist to include some reference to the former incarnations of the parish in the window's new expression of it.

- *Funding streams*

In addition to those grant-making bodies we had already investigated, the DAC suggested we also explore applying to the Twentieth Century Society; the Andrew W. Mellon Foundation; the Esmeé Fairbairn Foundation; The British Society of Master Glass Painters and Burton's Biscuits Co. (The viability of applying for these and other grant-making bodies are explored in detail in Section 6 of this submission.)

5. Physical considerations

Structural condition of the window

- 5.1 When the Church of the Good Shepherd was built in 1978, the windows were single-glazed and framed in wood. In 2008, these windows, including the large south-facing window into which we hope to introduce the stained glass, were double-glazed and the wooden frames, which had rotted, were replaced with UPVC.
- 5.2 As part of this refurbishment, the lower sections of the large-south facing window were fitted with toughened glass and so conform with current Health and Safety legislation.
- 5.3 Our architect, Mr Martin Crapper of RMA Partnership, has confirmed that there are no physical impediments to stained glass being fitted in this window, and no remedial work needed before such installation can take place.

External landscaping

- 5.4 The Church of the Good Shepherd has recently obtained faculty permission to open up the front of the church by removing an old chain link boundary fence and brick pillars, and by replacing an old notice board with a new one. Work has also been done to prune over-grown trees to make the church more visible from the road. This work, which is due to be completed by mid-October will, we hope, make the approach to the church more welcoming and accessible to the community; aims which are central to this project to introduce stained glass into the church's large south-facing window.
- 5.5 That the faculty application to renew the front boundary of church was made before the launch of this competition indicates, we trust, that our entry to the competition is not based on a whim but has serendipitously become a key element of a pre-existing strategy developed by the PCC of the Church of the Good Shepherd to become more outward-facing and to engage more fully in the local community; a strategy which we believe would be furthered by the introduction of stained glass into our south-facing, community-facing window.



The chain-link and concrete post boundary and existing notice board, due for removal and replacement

- 5.6 In order to maximise the impact of the stained-glass in this window, the commissioning team recognise that some further work needs to be completed to the external landscaping of the church.
- 5.7 In particular, the conifer garden in the bed immediately in front of the window will need to be replanted with lower-lying shrubs in order to allow the lantern-effect of the window at night

to be seen to maximum effect.

- 5.8 Thus, when we apply for a Faculty for the window, we will also ask for permission to remove the conifers from this bed and to re-plant with other shrubs.



The bed in front of the south-facing window, currently planted with conifers. For other external views of the church, please see appendix 5a.

7. The brief

- 7.1 Drawing upon all the background work the commissioning team have undertaken as laid out in sections 2-6 of this submission, the following brief has been prepared.

A brief to create an artwork in stained glass for the Church of the Good Shepherd, Kirk Sandall and Edenthorpe

The Parochial Church Council of the Church of the Good Shepherd, Kirk Sandall and Edenthorpe, are seeking to commission an artist to create an outstanding, innovative artwork in stained glass for their church.

The artwork will be set into the large south-facing window which dominates the aspect of the building which faces the community. It will be designed to have maximum impact not only within the church during daylight hours, but also from outside the church once illuminated at night.

This brief sets out the criteria for this artwork, and offers some background to the church and to the community which it serves.

1. Background

The Church of the Good Shepherd

- 1.1 The Church of the Good Shepherd was consecrated in 1978. It shares a site with Canon Popham Church of England Primary and Nursery School.
- 1.2 The interior of the church is decorated and furnished in muted tones and has minimal embellishments. This, and the architecture of the church with its vaulted ceiling, clerestory, and large, south-facing window, give the church a spacious and peaceful air that is appreciated by congregation and visitors alike.
- 1.3 However, there are two distinct challenges to encouraging the wider community to identify with the Church of the Good Shepherd as a sacred space; challenges which we hope the commissioning of a new piece of art for the church might help to overcome.
- 1.4 Firstly, some people in the community see the church building only as an extension to the school to which it is semi-detached. Whilst relishing and investing heavily in its ties with the school, the Parochial Church Council also recognises the importance of marking out the distinctiveness of the church and the value of its unique contribution to the life of the community and of individuals within it.
- 1.5 Secondly, the Church of the Good Shepherd is a second-generation church for the people of Kirk Sandall and Edenthorpe; communities which were once served by St Oswald's and St Hilda's churches, respectively.
- 1.6 St Oswald's, a beautiful 11th century church, is now in the care of the Churches Conservation Trust. It was declared redundant in the late 1960's after the small hamlet that had once surrounded it was demolished by encroaching industry, and the population re-housed about a mile away in the newer garden village of Kirk Sandall. Although St Oswald's has not

technically been the parish church for Kirk Sandall for over forty years, it remains so in many people's imagination and affections, something reinforced by the fact that the churchyard which surrounds it remains open for burials.

- 1.7 St Hilda's Church was a daughter church of St Oswald's and was housed in a mission hut on Cedric Road in Edenthorpe. This was closed when the Church of the Good Shepherd opened. There seems to be less residual attachment to St Hilda's partly, perhaps, because the mission hut has been demolished and the site redeveloped as Edenthorpe Community Centre.

The community of Kirk Sandall and Edenthorpe

- 1.8 The parish of Kirk Sandall and Edenthorpe is part of the metropolitan borough of Doncaster, the second most deprived borough amongst its local comparators, and the nation's 43^d most deprived place as measured by the Index of Multiple Deprivation (IMD).
- 1.9 Unemployment in Doncaster stands at 10.5% with youth unemployment a particular and growing challenge: in November 2011, a report by the Work Foundation and the Private Equity Foundation showed that of English towns and cities, Doncaster has the second highest rate for young people not in employment, education or training; a 'NEET' rate of some 25%.
- 1.10 Doncaster also has the fourth highest rate of teenage pregnancy nationally and one of the highest rates nationally of hospital admissions following drug misuse.
- 1.11 With the closure of some heavy industry (the steelworks, the coalfield and, more locally, International Harvesters, Crompton Parkinsons and Pilkington's Glass), and the scaling down of others such as Doncaster's railway plant, local people feel that community cohesion and identity has been lost and find it hard to re-imagine a future which is not defined or shaped by these significant employers.
- 1.12 Doncaster's reputation, the closure of industry and the consequent sense of hopelessness has led to a community of low engagement and low confidence. With little external encouragement, aspirations are low.

2. The vision for the artwork

- 2.1 The new artwork will aim to address both the lack of identification with the Church of the Good Shepherd as the parish church of Kirk Sandall and Edenthorpe and the lack of hope for the community as outlined above. The first of these aims is missiological, the second theological.

Missiological impact of the artwork

- 2.2 Both through the design process, which will be heavily consultative, and the design itself, the new artwork will signal to members of the community that the Church of the Good Shepherd is *their* church; one which enshrines their communal story and seeks to speak into it.
- 2.3 The artist will therefore be willing to work in partnership with the Parochial Church Council to engage as wide a cross-section of the community as possible in sharing their story. Key themes which emerge will be considered and reflected in the final design.

2.4 Set in the large window which dominates the approach to the church, the artwork will, by day, transform the interior of the church with refracted coloured light and, by night, act as a kind of lantern, offering a visible marker to those outside church of the nature of the building. The beautiful light from the church shining into the community will suggest that this is a space of significance for all people; a place from which transformation and hope might spread.

Theological impact of the artwork

2.5 The artwork will seek to offer a theological reflection on the community's story and its rather bleak understanding of its current situation by placing that story within the Biblical metanarrative of God's story who, time and again, brings new, abundant life out of situations that had seemed barren or dead; forming new worlds, new communities, new beginnings even out of nothing.

2.6 God's miraculous, transformative activity of creation and re-creation forms the framework for the entire Biblical narrative; defines key moments within it and provides a recurrent idiom for hope. As such, it will be a rich theological vein for the artist to explore in conversation with what they hear from members of the community.

2.7 Whilst giving the artist as much licence as possible to do so, we offer for their consideration the following elements within the theme of creation and recreation that seem to us especially resonant with our context:

Holy Saturday

Between the agony of the crucifixion and the ecstasy of the resurrection stands Holy Saturday; a time of waiting; a time of questioning; a time of wondering how, and whether, God's promises will be fulfilled. For the first disciples, who are not yet assured of the 'happily ever after', it might also have been a time of despair; of lost dreams; of 'world with an end.'

Great reversals

God's extraordinary creative work, a work of great reversals, becomes a poetic idiom for hope in the Bible where the desert blossoms (Isaiah 35); mourning is turned into dancing (Jeremiah 31.13) and the once barren woman is surrounded by troops of children (Isaiah 54.1).

In the valley of the shadow of death

For the Church of the Good Shepherd, Psalm 23 may be especially suggestive of a God who does not leave us in the darkest times (the valley of the shadow of death) but leads us through them to places of abundance.

The re-creation of community

It is not only the earth or the individual that is renewed by God's transformative creativity: nations and communities are generated or reunited by him. So God promises the elderly, childless Abram that his descendents will be more numerous than the stars in the sky or the grains of sand on the seashore (Genesis 13.16, 15.5) and the scattered remnant of Israel that they will be reunited and will, again, flourish (Jeremiah 23.3; Isaiah 43.4-7) through the plans that he has for their future (Jeremiah 29.11). Likewise, in the New Testament, Peter tells a disparate people that through identification with Jesus Christ, they have become one - 'Once you were not a people, but now you are God's people' (1 Peter 2.10).

Echoed in song

Hymns which seem to echo this theme include 'Lord of the years' by Timothy Dudley Smith ('past put behind us, for the future take us') and 'Beauty for brokenness' by Graham Kendrick ('beauty for brokenness, hope for despair...')

The river which flows from the temple

Ezekiel 47 describes a river which God causes to flow out of the temple; a river which becomes ever deeper and teems with life. Wherever the river flows, there vegetation flourishes and wildlife proliferates. The river is a sign of God's power to transform; to regenerate; to renew. It is an image which might resonate locally given the location of St Oswald's church on the bank of the canal.

For everything there is a season...

The artist may want to reflect the theme of creation and recreation with reference to the seasons of the year. Ecclesiastes 3 helpfully explores the seasons of life which might also be suggestive here.

3. Design notes

Site considerations

- 3.1 For the missiological reasons outlined at 2.2-2.4 above, we envisage the artwork being set within the large window which faces the community. Because this window is south-facing and the light through it strong, the artist will want to consider the use of bold colours to exploit the natural advantages of these conditions.
- 3.2 The frame of the window into which the stained glass is to be set is, itself, bold and striking and the artist will want to exploit the dramatic potential of the interaction between the frame and stained glass. Because the architecture of both the window and the church is modern, the stained glass should itself be modern, even innovative, both in terms of design and of production.
- 3.3 Whilst there will be figurative elements to the design, the stained glass should be predominantly abstract so as to engage worshippers and members of the community afresh each time they interact with it. As such it will act, not simply as a background to worship, but as one of the means by which people engage with our living God.
- 3.4 Because the stained glass is intended to have an impact outside the church, especially at night, the stained glass should be set sufficiently high up in the window as to be seen from outside.

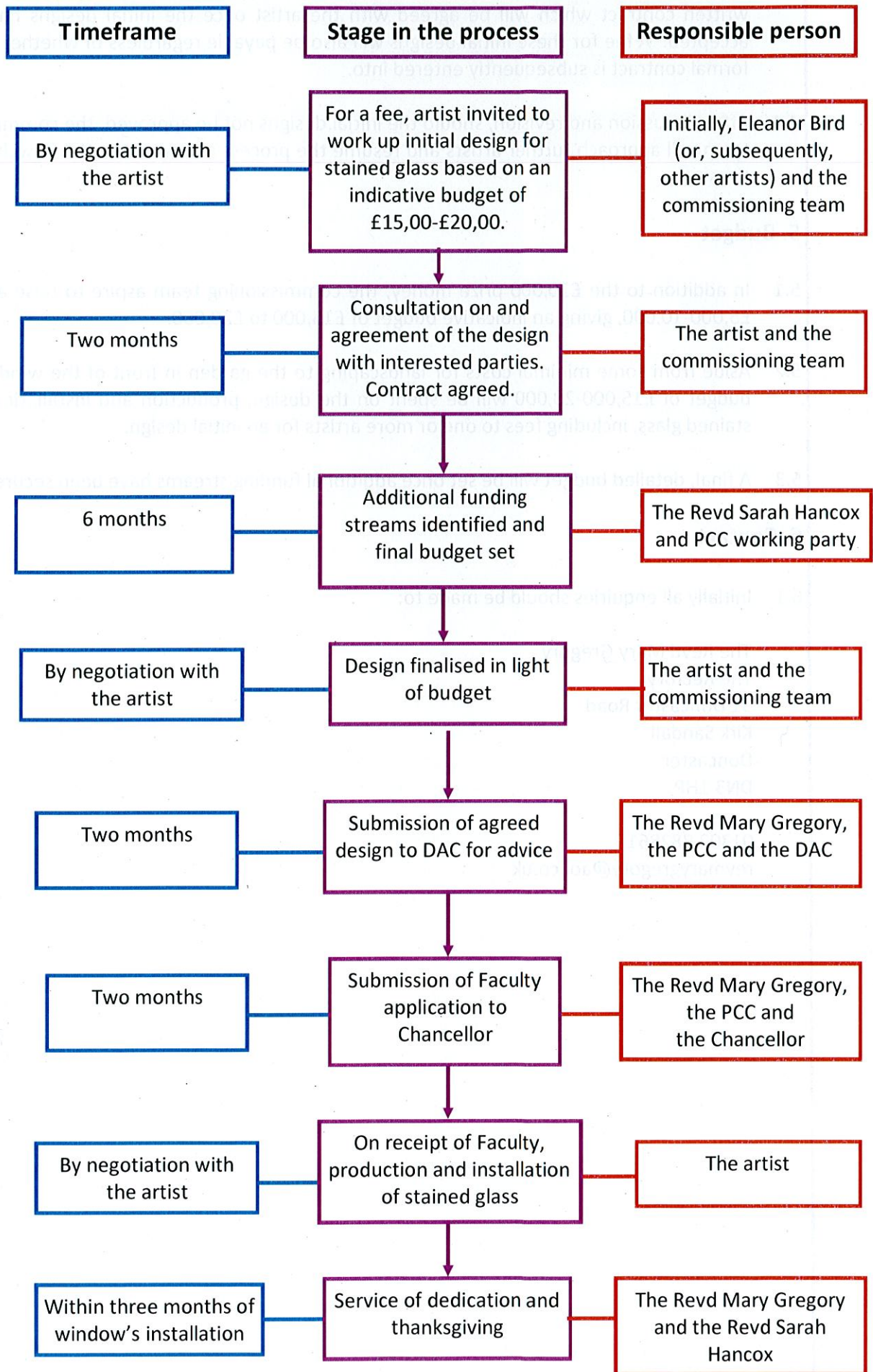
User groups

- 3.2 In addition to the Sunday congregations which meets in the Church of the Good Shepherd, the building is also used at least weekly by the staff and children of Canon Popham Church of England Primary and Nursery School for collective worship. The window's design should therefore seek to be engaging to them.

4. The design process

- 4.1 The artist will be keen to work closely and creatively with members of the church, the school and the wider community in developing and finalising their design whilst still retaining their own artistic integrity. The artist will be able to listen openly to people's contributions and to speak with passion about their own artistic vision.
- 4.2 A flowchart setting out the stages in the commissioning and design process is shown overleaf. (Please note: this particular flowchart is predicated upon us winning the Prize for Commissioning New Art 2012.)

The commissioning process from the winning of the competition



- 4.3 Payment to the artist will be staged throughout this process, as set out into the formal written contract which will be agreed with the artist once the initial designs have been accepted. A fee for these initial designs will also be payable regardless of whether or not a formal contract is subsequently entered into.
- 4.4 After discussion and revision, should the initial designs not be approved, the commissioning team will approach further artists and resume the process as laid out in the flowchart with them.

5. Budget

- 5.1 In addition to the £10,000 prize money, the commissioning team aspire to raise a further £5,000-10,000, giving an indicative budget of £15,000 to £20,000.
- 5.2 Aside from some minimal costs for landscaping to the garden in front of the window, this budget of £15,000-20,000 will be spent on the design, production and installation of the stained glass, including fees to one or more artists for an initial design.
- 5.3 A final, detailed budget will be set once additional funding streams have been secured.

6. Contact

- 6.1 Initially all enquiries should be made to:

The Revd Mary Gregory
The Rectory
31 Doncaster Road
Kirk Sandall
Doncaster
DN3 1HP

01302 882861
revmarygregory@aol.co.uk