

Statement of Significance: **St Andrew's Church, Stapleford**

Draft as at 6 August 2026

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Section 1. Your building and churchyard: its significance

Location and setting

- *Is it a rural, urban or suburban area?*
- *Is it in a historic settlement, or one that has more recently developed?*
- *How do the architecture and history of the church and the place relate?*
- *Are there distant or near views of the church and its setting?*
- *How do the trees or green spaces contribute to the setting?*

LOCATION OF STAPLEFORD

St Andrew's Church, Stapleford, Cambridgeshire is a rural church in a village¹ about 4.5 miles south of the centre of Cambridge and 2 miles north of the small town of Sawston. The west side of the village abuts the larger settlement of Shelford (the villages of Great Shelford and Stapleford meet on Mingle Lane), and connects by continuous ribbon development through Granchester and Trumpington to Cambridge itself. Therefore although it is a village distinct from Cambridge and surrounded by open land on three sides, it has in part a suburban feel.

HISTORY OF THE SETTLEMENT

There has been a settlement in Stapleford since at least the 950s. In 955 the manor of Stapleford Bury was given by the Crown to the Abbot of the Priory of Ely. In the

¹ Population 1,975 in the 2021 Census

Domesday Book of 1086 it was recorded as having 16 villagers, 4 smallholders and 7 slaves, and consisted of land for 11 ploughs. The Lord was the Abbey of Ely.²

Growth of the village was modest for many centuries. The population of the parish was 235 in 1801, and only reached 831 by 1951. Relatively rapid expansion then occurred, with the population reaching 1,548 in 1961, before more gradual increases to its present size.³ An area on the north of the village now known as Strawberry Fields has just been developed. It includes 147 one, two and three bedroom properties. Further development immediately to the north of the church (to the west of Strawberry Fields) on glebe land and on privately owned land is very likely, and would provide hundreds more homes.

LOCATION OF THE CHURCH WITHIN STAPLEFORD

The church is located on Mingle Lane on what is currently the northern boundary of the village. It is near the centre of a conservation area designated in 1989. An appraisal at that date referred to the proposed conservation area as 'quiet and sylvan, and its character is that of a nineteenth and twentieth-century residential area, with glimpses of the surrounding countryside, through gaps between houses.'⁴ The parish council website⁵ notes that the conservation area has a more strongly rural character than the remainder of the village. The houses around the church tend to be large and distinct, set back from curving streets in well-spaced plots enclosed by trees and hedges. Kerbs are composed of traditional materials, a number of the verges are green, and

² Opendomesday.org accessed 13 August 2025

³ Data taken from Stapleford Online, accessed 13 August 2025

⁴ Stapleford Parish Council website <https://staplefordparishcouncil.gov.uk/stapleford-conservation-area/#:~:text=Stapleford's%20Conservation%20Area%20was%20originally,historic%20core%20of%20the%20village.> Accessed 25.8.2025

⁵ Ibid.

long views extend from the churchyard and between the houses to modestly rising ground to the north

The church is set back from Mingle Lane in its own churchyard, and though quite closely surrounded by trees it can easily be seen from the road. It can also be seen through the trees from the (presently) open countryside (mostly glebe land) to the north.

Other landmark buildings within the conservation area include the Johnson Memorial Hall, the house at 25 Church Street and views east and west along Mingle Lane from the church, and from Gog Magog Way towards the church.

Small heritage assets include traditional signposts, the village sign, post box in a wall opposite the Johnson Hall, and wooden railings.

Churchyard: memorials, natural environment, biodiversity and archaeology

- *What is known about the history of the churchyard? Has it had extensions or a change of boundary?*
- *How are boundaries and entrances marked?*
- *Are there any significant gravestones, memorials or war memorials?*
- *Is the church or churchyard used by protected species such as bats, dormice, badgers, or barn owls?*
- *Is the church or churchyard a habitat for wildlife and plants?*
- *Are there any ancient, large or rare trees?*
- *Is the churchyard managed to encourage wildlife, and if so, how?*
- *Are there archaeological remains?*

LOCATION OF THE CHURCHYARD

The churchyard surrounds the church on four sides.

USE OF THE CHURCHYARD

The churchyard has been closed to burials since an Order in Council of 1879⁶. There is a well-used plot for the interment of ashes in the west end of the churchyard, which also has an open area used for some outdoor services. The northern and eastern sides are maintained as relatively wild space. The southern side, abutting Mingle Lane, is maintained more as a garden and walk through (and also as an area for other outdoor services and for the service of refreshments after services when the weather permits).

BOUNDARIES

The southern boundary of the churchyard is marked by a fence and well-trimmed hedge which divides the churchyard from a narrow footpath along Mingle Lane. The western boundary is marked with a fence, dividing the churchyard from the vicarage garden. The eastern boundary is fenced, dividing the churchyard from neighbouring gardens. The northern boundary is loosely maintained: trees and scrub hedges divide the churchyard from open agricultural glebe land to the north.

The churchyard has three entrances on Mingle Lane.

The main entrance, marked by double gates, but probably the least used, is in the south fence opposite the south door of the church, opening onto the public footpath

⁶ Dennis Doyle A History of the Church of St Andrew Stapleford, 2006, p.68, notes that a parish record from 8 May 1928 states 'Vicar agreed to give up 1/2 acre of Glebe to enlarge cemetery and reopen churchyard, closed since 26/3/1885'. It is not known whether the enlargement of the churchyard took place. In any event, the churchyard remains closed to burials, though not to the interment of ashes.

and, via 2 steps down, onto the road surface of Mingle Lane. It comprises two wide gates, and is generally used for funerals and weddings, by those that need to park as close as possible to the church for routine services or to load or unload equipment, and less often at other times.

The west gate is the width and height of a medium garden gate.

The eastern entrance is a wide lychgate, erected in 1947, which serves as a WWII memorial for the village. The lychgate had to be marginally re-sited in 1948 to settle a very minor boundary dispute over a six inch strip of land.

There is a concrete slab path through the churchyard, running from the west to east gates with spurs off to the south gate and to the church's south entrance. It is used by many passing along Mingle Lane in preference to the public footpath.

TREES

The trees in the churchyard are protected by the Conservation Area, but not by any separate Tree Protection Orders. There are no rare trees. The southern boundary is marked by five large horse chestnuts. There are eight yew trees, some large. The northern part of the churchyard contains a number of further horse chestnut, holly, lime, oak, rowan, box, elm and ash trees.

SIGNIFICANT GRAVESTONES, MEMORIALS OR WAR MEMORIALS

The churchyard contains one war grave, appropriately signposted by the Commonwealth War Graves Commission.

PROTECTED SPECIES

We are not aware of the church or churchyard being used by any protected species.

CONSERVATION

The churchyard was awarded a Cambridgeshire Churchyard Conservation Bronze Award in 2022. This recognised that the churchyard was managed in accordance with diocesan/wildlife trust guidelines, and provided a home to over 50 species of wildflowers, 10 types of tree and 7 species of butterflies. Maintenance of the churchyard is carried out specifically with wildlife in mind with, for example, the frequency of mowing of certain areas limited so as to produce wildflower displays such as cowslips in the spring and early summer.

ARCHAEOLOGICAL REMAINS

We are not aware of any archaeological remains in the churchyard.

Social history and value to the community

- *What does the community think of the building?*
- *Is the building a source of identity, distinctiveness or social interaction?*
- *Are there any historical events or people associated with the church?*
- *Is the church or churchyard used for special events during the year, aside from regular activities?*
- *Are there important memories associated with the church or churchyard?*

THE CHURCH IN THE COMMUNITY

The building is held in a degree of affection, though the evidence for that would be anecdotal rather than scientific. The affection relates to its presence, its sounds and functions, and to what it represents in the past and ongoing life of the village.

The church holds a prominent position in a village which does not otherwise have a clear centre. People regularly pass by it or through the churchyard going to and from school or the station. It sits on the high point of the village and its tower is the tallest structure, and whilst neither of these are grand claims in a flat, low-lying and modestly built-up area, they give the church a certain inescapable physical presence.

Its sound, the church clock and church bells, ring out over the whole village and can be heard throughout it subject only to the weather and intermittent maintenance issues. When the clock stops or is out of time, it is noticed and remarked upon, and the sound is missed. When the bells are heard, particularly for weddings or for occasions such as the death of HM Queen Elizabeth II or for national celebrations, again it is noticed and remarked upon with affection.

The church's functions, regular worship, church festivals (generally well-attended in this village), commemorations such as the Remembrance Sunday service, and local celebratory services including those for the Nachingwea Link, the Children's Society Partnership, and school services, give it a real grounding in the community. That place is also recognised in its popularity for occasional offices, particularly baptisms and funerals, though church weddings seem presently to be out of fashion.

HISTORICAL EVENTS/PEOPLE ASSOCIATED WITH THE CHURCH

The church has no particularly famous associations, either of people or events.

SPECIAL EVENTS

None other than regular events already mentioned.

IMPORTANT MEMORIES

The church itself is kept open so that visitors can always enter. Occasional entries in the visitor's book are testament to how much this is appreciated, and it is also very common to find local residents or visitors sitting quietly in the church or churchyard.

Quite a number of once-local families return to the church for baptisms and weddings, often recounting how their grandparents or parents were married at St Andrew's, or how they sang in the choir or learnt to ring bells here.

The ashes plot is heavily visited, with lots of flowers left by family and friends.

Church building: exterior

- *Is this building listed? If so, what grade?*
- *When was a church first established on the site and how has it changed over time?*
- *Are there phases of building or alterations?*
- *Does the style link to architectural and artistic trends?*
- *Who are the architects, artists, craftspeople or benefactors who have been involved?*
- *What are the building materials?*
- *What is aesthetically, historically, archaeologically or socially special about each area of the church?*

LISTING

St Andrew's Church is a Grade II* listed building (list entry number 1165349), first listed on 31 August 1962 .

ESTABLISHMENT OF THE CHURCH

There has been a church in the village for well over a thousand years. The grant of land to the Abbott of Ely in 955 refers to a church existing at that time. The foundation of the current church is, however, generally dated to a grant of land by King Aedred in 970 (and the church's millennium was accordingly celebrated in 1970).

SUMMARY OF PRESENT CHURCH BUILDING

The exterior of the present church consists of a nave with a south porch, a chancel with a chancel door, a west tower, and a vestry with an external entrance, and a Lady Chapel to the north.

DEVELOPMENT LEADING TO THE PRESENT CHURCH

The current church is the result of many changes over the centuries.

The present church building was started in the 12th century. It is thought that at that time a Saxon stone church was re-built after the conquest. The chancel arch is Norman. The chancel is essentially 13th century, and the nave and west tower 14th century.

EXTERIOR OF THE CHURCH

The chancel, nave, porch vestry and Lady Chapel have tiled roofs. Tiles replaced thatch in the 17th century. The nave is higher and wider than the chancel. The west tower has three stages with set back buttressing of two. The tower is topped with a Hertfordshire spike. The nave, chancel and tower are supported by buttresses.

There is a door directly in to the chancel in its south wall. There is one step up from an external flagstone level with the grass of the graveyard, a wide stone step within the door frame, and a single oak door.

The south porch is a Victorian adaptation of an older porch. A drawing of 1742 shows a parvise in the upper part of the porch, now absent.

The chancel has three lancet windows of the 13th century. The two western windows are from the 14th century. The east window is a 15th century addition with Perpendicular tracery.

The Lady Chapel was built in the 15th century. Its Perpendicular windows are of that period.

There is a lancet window at the west end of the south aisle which may be earlier than the 14th century, but in other respects the nave is consistent with that period.

The vestry was added to the north side of the church in 1926, and extended in 1978. In 1988 an upper floor was added.

The church had a complex history, but much of this relates more to the interior than to the exterior of the building, and is accordingly be dealt with in the next section.

BUILDING MATERIALS

Pevsner records St Andrew's as a 'small flint church'.

The building materials have been investigated more fully by Dr Nigel Woodcock, Emeritus Reader of the Department of Earth Sciences at Cambridge University, and Fellow of Clare College. His findings are published on the church website. In brief he notes that, in common with many medieval churches, the stone was largely locally sourced, for economic reasons (the transport of stone being very expensive). The

three main types of local stone used are clunch, fieldstone and flint. Gault bricks, produced in Cambridge and local brickyards in the 18th and 19th centuries, are also used. Buttresses, quoins and exposed dressings required more durable, but workable stone, and for these purposes stone was brought from at least 4 Lincolnshire Limestone quarries. The nearest source was in the Stamford area, about 100 km to the northwest. These types of stone are Barnack, Ketton, Casterton/Stamford, and Clipsham. Finally there is Portland Whitbed from the Isle of Portland in Dorset, used in the 20th century to reface the chancel.

SPECIAL FEATURES OF THE CHURCH

The exterior of the church, for all its alterations and additions, makes a pleasing whole. The only slightly odd feature of the church itself is the extended length of the chancel, and its facing in Portland limestone; re-facing was carried out in the 1970s and has not yet weathered in and still looks rather angular and bright in comparison to the rest of the building. The nave windows are also small, consistent with the period of construction, but from the exterior presaging a dark interior even on sunny days. The churchyard trees, yews close by and horse chestnuts slightly further away, press rather close to the building and take out light from what is already quite a dark church.

The interior of the church is unnecessarily visually cluttered because of the use of many different types of flooring materials, seating and lighting. The dark wood of the pews contributes to the gloominess of the interior.

Church building: interior

You could use sections of the building e.g. nave, chancel, tower if that is helpful

- *What shape is the footprint, and what are the different sections of the building?*
- *What is it like inside the church? Is the interior large, small, tall, light, dark?*
- *What are the floors, roofs and walls like?*
- *Who are the architects, artists, craftspeople and/or benefactors involved?*
- *How is it lit and heated?*
- *What is aesthetically, historically, archaeologically or socially special about each area of the church?*

We refer first to the stages of development of the interior of the church, and then to its current arrangement. The earlier development of the church is referred to above. Little is known about the development of the interior until the events described below.

DESTRUCTION OF 1643

In 1643 William Dowsing was appointed as Parliamentary Visitor for the demolition of superstitious pictures and ornaments in churches in Suffolk and Cambridgeshire.

In Stapleford it is recorded that the destruction included two Popish inscriptions, twenty superstitious pictures and ornaments and the rood (together with Mary and John), though not the rood screen itself, which stood across the chancel arch.

Traces of niches, probably destroyed by Dowsing's men, can be seen on the east wall of the chancel to either side of the window.

Other evidence of destruction is seen to the two nave piscinas. The one in the sanctuary was probably restored in the Victorian period.

Finally, there is no stained glass earlier than the Victorian period.

EPISCOPAL VISITATION OF 1685

The record of the episcopal visitation of 18 September 1685 indicates that the church was in a poor state.

'Half thatched and half tiled, the very thatch rotten. ...

The seats in the church want boarding, they are much broken.

The church wall leans - needs buttresses on ye other side.

Ye spares coming down.

The church porch wants pointing.

The body of the church to be pated.

The font has no plug & a bad cover.

The churchyard full of weeds and ill fenced.

The bench behind the altar to be pulled down.

The chancel windows broaken.

The sanct. bell now cracked to be recast.

The church very foul - full of heaps of tyles & dust. ...'

WILLIAM COLE'S REPORT OF 1742

By the time Revd William Cole visited on 30 September 1742 the church building was, however, in a much better state. He visited many churches in Cambridgeshire. His notes about St Andrew's are as follows :

'The church is a good neat one, having an extrem old Tower at the west end of it, in which are 5 bells, a Nave, a N Cross Isle, a Chancel, all tiled. The tiling of the Nave and S Isle is all continued one on the other. The Chancel which is a pretty long one is built all of stone, and in excellent repair, as is the whole Church and in lie several of the Family of Joscelines which is lately extinct here, as to Male Issue in the person of the late Arthur Joscelyne, Esq, who left behind him 3 sisters, one married to Mr. Ward of Abington, another to the Revd. Mr. Greaves, my very good friend, and Vicar of the Abingtons and a third unmarried. Under the Altar which is neither railed in nor upon any ascent, ie two freestone Monuments upon the South side one is this wrote:

Here lyeth the Body of Arthur Joscelyne. He was baptised November 12th 1635 and he died June 9 1699 aged 63 years.

On the next close to it and smaller is this:

Here lyeth the bodys of Morly and Ann Joscelyne that was born Twins, August 5 1698 and they died August 6th 1698.

At the head of these in the midst of the Chancel lie three other freestone Monuments, on the first which is smaller than the other two, which are large ones, is this written:

Here lyes the Body of Ann, the Daughter of Mr. Robt. Morely and wife of Arthur Joscelyne, Esq who died Aug. the 30th 1732 Aged 62.

On the middle one is this inscription:

Here lieth the Body of Arthur Joscelyne, Esq who died July 9th 1719 Aged 46 years.

On the third nearest the North wall:

Here lieth the body of Arthur Joscelyne Junr. Esq who died July 15 1740 Aged 42 years.

At the head of this last, tho' a pretty deal higher in the Chancel, lies a small freestone with this inscription:

Here lies the Body of Jane the daughter of Arthur Joscelyne Esq who died Mrch 3rd 1731. Aged 31 years.

Near this is an old large stone but without either brass or Inscription on it. There are no other Monuments in this part of the Church, which is handsomely roof'd with wainscot. Under the South window, above the door, are the marks in the wall for a place for Holy Water which is filled up and which had a pillar in the middle of it. There was another small one in the North wall which is stopped up also, as are the three windows on this side. Here no painted glass, nor Arms in the windows, no more that in any other part of the Church. A small screen under a smallish Gothic Arch divides the N & Chancel. Under the Pulpit which is of old painted wainscot and stands against the 1st S. Pillar lies a grey marble the bottom part of which is lately covered by a step to go into the Chancel & on it the effigies of a person in a Master of Arts Gown and Sables Tippet as at his feet is a plate with this inscription:

Cursum consūmavi, live dicere, utinam et illud. Bonū certamen certavi. De reliquo ... ite 2 Tim 4.7.

Vos lectores illud iden agite. Sagite Anno Dni 1617 Aettis suae -

Under his feet in black letter characters is this

William Lee borne at Batley in Yorkshire, Vicar of this Churche of Stapleford 48 years. Studios of the good of eyher place nowe sleepeth here waytinge for the blessed appearinge of Jesus Christ to Judgement.

The Isles are divided from the Nave by 4 neat stone pillars on each side. At the upper end of the S. Isle and before where the old Altar formerly stood, lies an old grey marble with Inlets for the figure of a person who has an Inscription at the feet but the brasses to both is worn away. In the S. wall and near the E. window is a neat arch'd Font of stone of an awkward make. At the lower end of the N. Isle lies a freestone with an inscription on it thus:

Here lieth the Body of William Elborn who died November the 13th 1717 Aged 70.

At the upper end of this Isle lies a very large grey marble slab with Inlet in the middle for a plate & 4 shields at the corners, the brasses of all which are demolished and gone. This lay before the N. Isle Altar (?and to the side) of it, is still remaining. In the e. wall of the South side a Nich for Holy Water with a ... canopy over it which is now within this month almost covered by the pews for the servants of the Rt. Hon. The Earl of Godolphin who is the present Lord of the Manor since the decease of Arthur Joscelyne Esq. My Lord has also made for himself upon the steps as you go up in the Chancel a very elegant pew of Norway oak with fine brass hinges. There is nothing in the N. Cross Isle but the pews belonging to the servants of My Lord Godolphin. The windows are mostly stopped up and not a bit of painted glass of any sort throughout the whole church.

Against the Porch on the outside as you enter it is something like an Altar Tomb with nothing on the stone which covers it, perhaps it was only designed as a bench. Over the Porch door is a Niche in the wall for a Saint. This is a Vicarage now in possession of Rev. Mr. Currier of the gift of the Chapter of Ely who are the present patrons of it, as the Priory there was before; It is dedicated to St. Andrew and is in the Deanery of Barton.'

Of note in Cole's lengthy description of the church: the number of legible floor memorial stones in the chancel which have since been covered or removed in the Victorian restoration; the reference to the position of the font in the south aisle near the east window; the reference to more than one step up into the chancel; and the references to the pews of the Godolphin household in what is now the Lady Chapel.

Cole's drawing of the exterior of the church is below:

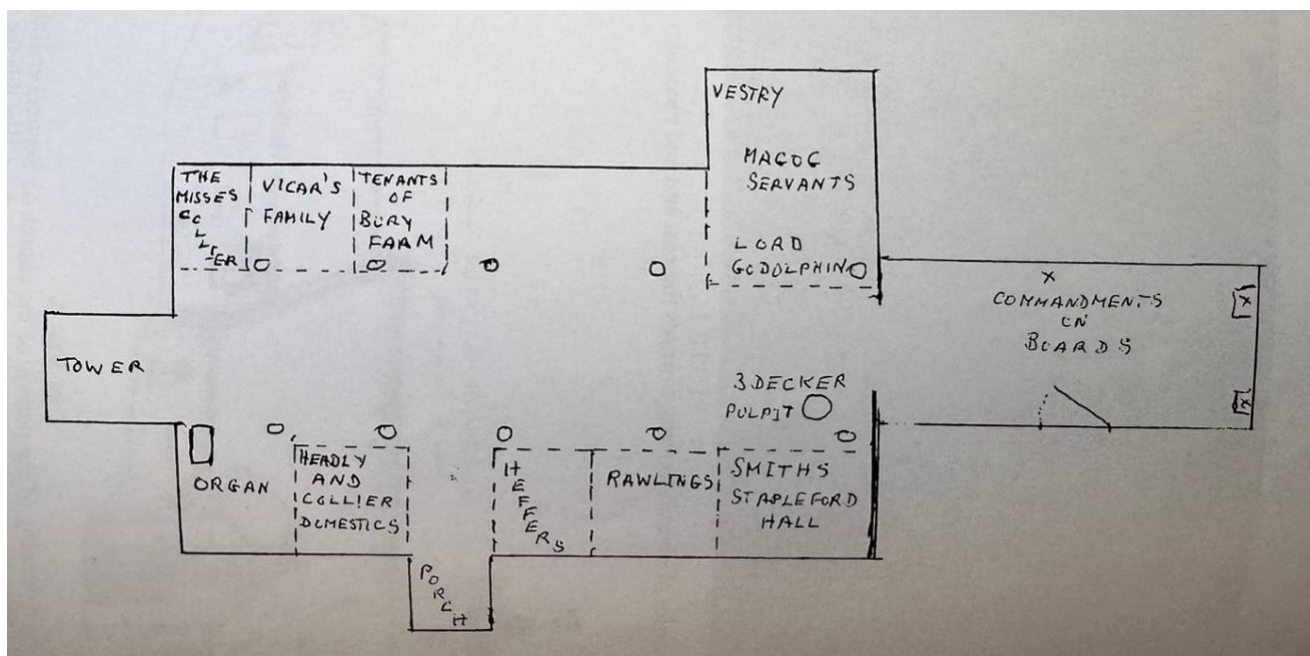


THE CHURCH PRIOR TO 1866

In 1780 Lord Godolphin paid for renewing the seating in the church , which was said otherwise to be in decent repair. The resulting pews prior to the work of 1866 onwards were high closed up pews, with doors of deal, all except 'My Lord's Pew' which was of wainscot lined with green baize and with brass nails. This was in the north chapel (now

the Lady Chapel) under 'My Lady's tablet' hiding the piscina. The reading desk and clerk's seat was opposite. There was a high pulpit. In the corner of the north chapel was a small vestry for robing.

Seating arrangements before 1866 for notable village families are shown in the diagram below .



VICTORIAN RESTORATION

Work took place on the church in 1866-69 under William Fawcett, architect at William Bellhouse, builders of Cambridge, and in 1873 in the chancel by Ewan Christian. The work included a new roof, floor, oak pews, a pulpit and lectern. The work costs upwards of £1,000. The porch was re-built, the quatrifoils having fallen into decay.

During the work several memorial slabs, particularly in the chancel, were covered up. The three decker pulpit and box pews were all removed. One floor memorial remained, namely the brass to the west of the chancel arch.

The Fawcett restoration entailed closing the church for six months.

THE PRESENT INTERIOR OF THE CHURCH

We turn now to describe the interior of the church as it presents and is used today, concentrating on structures such as floors, walls and roofs, lighting and heating and the way in which the spaces are generally used.

The church consists of a sanctuary, chancel, nave, Nachingwea Chapel, Lady Chapel, baptistery, tower, porch and vestry. These will be described in turn.

SANCTUARY

The sanctuary is the eastern portion of the chancel, separated from it by a single step upwards and a communion rail. Its floor is of black and red Victorian tiling with a decorated edge all round. The sanctuary step is of stone.

The communion rails are decorative ironwork, likely Victorian, painted black with gold paint highlight (perhaps at one time gilded), topped with a substantial oak bar with a moveable central portion attached by a brass hinge.

The communion table is positioned so that the celebration of the Lord's Supper can take place with the priest facing the people. It is not known whether it was ever placed against the east wall. There is an aumbry at the east end of the north wall with an aumbry light above (a hanging candle holder). It is not known when the aumbry light was installed. It is not used. Although some of the sacrament is reserved, this is as a convenience for use in home communions by the pastoral care team; there is no tradition in the church of adoration of the sacrament.

CHANCEL

The chancel has a door to the outside in the middle of the south wall, and is also entered from the nave, through a Norman chancel arch to the west, and has a large

east end stained glass window. Other windows are of clear glass. The floor is of black and red Victorian tiling, laid in a different pattern to that in the sanctuary, with stone edging to around iron grating itself edged by stone. The heating is from two wall mounted 20th century fan assisted radiators. The lighting is of mixed types, mounted high on the walls of the chancel. Within living memory there were brass chandeliers over the stalls.

The roof is of dark stained wood.

The walls are white, with exposed stone around the windows, door and arch. There are two hagioscopes, one either side of the chancel arch. They are glazed on the chancel side, probably in the 20th century, but the purpose of the glazing, which would produce neither sound nor heat proofing is unclear. The hagioscopes have been crudely shelved with plywood over the stone, to produce a more even surface for vases of flowers.

The chancel is a single step up from the nave.

The chancel is used virtually every week for Book of Common Prayer communion services (9 am on Sundays) during which the congregation are seated in the chancel itself, both in the stalls and in chairs placed in the aisle (average attendance currently 17 per week). It is also used for most of the monthly prayer meetings, and for series of Complines, for example during Lent, for some Daily Offices said by the clergy, and for other occasional services of Evening Prayer.

During eucharistic mid-morning services (once or twice a month regularly, and on Festivals if they do not fall on our regular communion Sundays) the chancel communion table is used, with the congregation coming from the nave to the

communion rail, except on those occasions when we use a nave communion table or hold the service outside.

There are speakers for the church's sound system both in the chancel and nave.

NAVE

The nave has north and south aisles marked by pillars and arches of the Perpendicular period. There are four pillars on either side of the church. The pews and flooring are laid out so as to mark out both a central and a cross aisle, accentuated by Victorian flooring consisting of iron heating ducts edged by stone with tiled surrounds. There is wooden flooring under the pews.

The ceiling of the nave consists of dark beams with white lathe and plaster between. Infrequent but troubling falls of plaster have occurred over the last 20 years or so, and netting was installed in the main part of the nave in 2021 to prevent any further falls injuring those below. The aisle ceilings are of the same construction. The first known fall of plaster in the aisles occurred in 2025. These areas are not currently netted.

The walls of the nave (and of the Nachingwea and Lady Chapels, and the baptistery) are largely painted white, with stone surrounds to the windows and doors.

Heating in the nave is provided by four fan assisted radiators of the same type as those in the chancel. As with the chancel radiators these are fed with hot water heated by a gas boiler situated in a small crypt accessed by a short flight of steps downwards externally from between the Lady Chapel and the vestry.

Most services are held in the nave, with the congregation usually seated in the pews, which occupy the central area in four blocks and extend between and beyond the

pillars, but for larger services spilling into chairs placed in the baptistery, Lady Chapel and aisles.

The area between the front pews and the chancel arch is usually occupied by moveable furniture and the organ console, more fully described below. It can be, however, and is cleared for services on quite a number of occasions. These might, for example, be for All Age services where circulation space is needed, or when a scratch orchestra is playing; on other occasions the choir benches and moveable chairs are put in place in the space usually occupied largely by the choir, so as to have smaller services in the round in front of the chancel arch, or removed so as to accommodate concerts.

NACHINGWEA CHAPEL

The east end of the south aisle has a stained glass window, described below. That area of the nave is presently designated as the Nachingwea Chapel, having in the past been an area for pews, as shown in Cole's sketch, then, towards the end of the 19th century, screened off as a vestry, until the organ was installed there in 1901 (which is shown in the drawing of that date). At that point the vestry moved to the base of the tower. From approximately 1925 to 1965 the area was the Lady Chapel. The Nachingwea Chapel was established at some time after the parish link with Nachingwea in Tanzania was formed in 1985. It still celebrates the church's longstanding and still very active mission link with the parish of St Andrew's Church, Nachingwea, Tanzania.

The Nachingwea Chapel, is however, not well-used as a place to pray because the moveable choir stalls generally impinge on its floor space, depending on what configuration of the stalls is used. The communion table in the Nachingwea Chapel, which is on casters, is not infrequently moved into the middle of the nave to be used

as the communion table during, for example some of the monthly All Age services if the service is eucharistic.

LADY CHAPEL

The Lady Chapel extends northwards from the north aisle just before the chancel arch. This area was dedicated as the Lady Chapel in 1991. It contains a communion table, chairs and equipment and books for children. It has three large windows and is consequently the lightest part of the church, notwithstanding the large trees close to it. The walls are white. The flooring is modern quarry tiles, which extend across the front of the chancel arch. This flooring was installed in around 2006 when the fixed choir stalls in front of the arch were removed and replaced by the moveable furniture in use today.

Electric lighting is from a wooden chandelier. This was a model of the skeleton of the Ely Cathedral Octagon made by Douglas Phipps, a local craftsman, and subsequently adapted by Chris Cooper, a former member of the congregation. It is not known when it was installed.

The Lady Chapel is used for informal prayer quite frequently (as are other parts of the church), and sometimes for the church monthly prayer meetings.

It is also set up to receive children and babies and their parents - with rugs, books and toys, colouring materials, and a child-sized table and chairs - and is well used for that purpose on those Sundays (currently two or three a month) when there is no Messy Church/Messy Forest Church, and the service is not specifically All Age. The proximity of the Lady Chapel to the adjoining nave is such that noise from the Lady Chapel - chatter, children's activities and toys - can be heard in the nave, but its proximity also means that those in the Lady Chapel can hear the service and join in to a degree.

BAPTISTERY

The baptistery is at the west end of the church in the ground level of the west end tower, under the ringing chamber and organ pipes. The west end of the baptistery is a wall of fitted cupboards. It is not known when they were installed. Its floor is of a tiled labyrinth, installed in 1987 by Steve Jones. The baptistery receives little natural light partly because of its position under the ringing chamber, but also because the cupboards preclude any light from the west window entering it. The tops of the cupboards do have small decorative window lights which can be lit from inside the cupboards. The design in the glass is by Frances Richardson, a local artist. They transmit little useful natural light. Part of the baptistery is also occupied by a freestanding cupboard containing cups, plates and other catering equipment. Refreshments are usually served from the baptistery area, from tables brought out from the west end storage cupboard.

TOWER

The ringing chamber and organ pipes occupy the first floor level of the tower above the baptistery. The ringing floor was established in 1977, and built out to accommodate the organ in 1988. Presumably before 1977 the ringers stood at ground level. The ringing chamber is accessed by a steep ladder in the west end cupboard, and through a locked hatch. The organ pipes and electronic controls are accessed from the ringing chamber.

Above the ringing chamber is the clock chamber. The clock is by J Smith and Sons of Derby. It chimes the quarter hours throughout the day and night, and keeps tolerably good time, although with frequent minor adjustments. It is accessed by a steep ladder from the ringing chamber.

The clock chamber gives access to the bell chamber, again by a ladder. There are six bells. The oldest is from 1654. Access into the bell chamber to inspect and maintain the bells and their mechanism requires crawling under the bells and requires a degree of agility.

There is further access from the bell chamber to the roof, again accessed by steep ladders. The flagpole can only be accessed from the roof.

PORCH

There are fixed stone benches running on both sides of the porch, and the internal walls are of knapped flint.

The two glass doors to the exterior, opening outwards, were installed in 1970 for the church's millennium celebrations. They are enclosed in a black metal frame with a solid part occupying the upper fifth or so of the opening. They were designed by Colin Shewring and etched by David Peace. The inscription, which is hard to read, is 'In thy sight a thousand years are as yesterday. They are like a dream at daybreak. AD MCMLXX'. The first sentence is from Psalm 90. The second sentence has resonances with the sentiments of Psalm 90 but its origin is unknown. The doors can be hooked open with external wall-mounted hooks. Each door has an overhead door soft-closer, installed later and poorly fitted, extending beyond the curving frames. The door closers and the metal frame itself extend below head height for many people, and are something of a danger, though as the frame is curved the central portion provides an easier passage (but to access it both doors really need to be open). Even so, a coffin carried on shoulders cannot easily pass through the doorway, though the stone archway that frames the entrance would be high enough for that purpose.

The inner pair of doors, opening inwards into the nave, are Victorian, dark oak, double sided with an internal frame. A small step leads down into the vestry, making wheelchair, walker and pram or pushchair access awkward, though a moveable ramp is used when necessary.

VESTRY

The vestry is entered by a door in the middle of the north wall of the church, with a small step up from the nave, or by the external door on its west side. The downstairs contains a small kitchenette area, a toilet, hanging and storage space.

Contents

Items to include: altar; reredos; pulpit; lectern; font; communion rails; stained glass; wall paintings; bells and bell frame; monuments; organ; communion plate; registers; pews and other woodwork; metalwork; floor finishes.

- *Describe the contents of the church*
- *What is their age?*
- *Are they part of a suite of furnishings or a group of items of similar date?*
- *Are any of the artists or craftspeople recognised locally, regionally, nationally or internationally?*

SANCTUARY

The main communion table is at the east end of the chancel in the sanctuary, sited away from the wall so as to accommodate west-facing presidency. The table is probably oak, likely Victorian. It is a suitable size for the space. It can accommodate

both removable frontals fixed within the table, or hangings. The church's custom is to change the liturgical colours seasonally.

On the windowsill of the east window there is a large brass cross, and two turned candlestick holders, gifts from Nachingwea. These, and numerous other church ornaments from Nachingwea, are in a local black wood known as African blackwood.

To the north of the communion table there is an oak prayer bench, likely Victorian, with the church's 'bishop's chair'. The latter is mass produced and is in a style distinct from all other furniture in the church. It is not known when it was introduced into the church. The prayer bench and stall are used by ministers leading communion services held in the chancel. A large kneeler (sometimes used at confirmations) associated with the bishop's chair is dated 1979 and commemorates Green Hedges School, a special school formerly sited in the village. Its floral pattern is distinct from that on the kneelers in the chancel, but the colours and age appear similar.

One of a number of small oak tables in the church, in Jacobean style, is also usually situated in the sanctuary, next to a chair used by the server at communion. The chair is one of a harlequin (but essentially matching) set of eleven rush weave chairs, probably early 20th century, kept in various places around the church to be used as needed. Some are in a poor state of repair.

The step up into the sanctuary has three embroidered kneelers covering its length. These include the Lord's Prayer and decorative elements related to the eucharist. The brightness of the colours and the design suggest that they are probably 20th century.

On the south wall, between the double piscina and the east wall, there is a brass Victorian memorial plaque with a stone surround set into the wall. It records that the

stained glass of the east window is in memory of Henry Collier and his daughters Ellen and Jane, all of whom died in the 1870s.

The flooring is Victorian tiles in a black and red pattern with decorative edging all round.

CHANCEL

A semi-circular votive candle stand, topped by a larger candle in the correct liturgical colour for the season, stands adjacent to the north wall of the chancel, a metre or so from the sanctuary step.

There are stalls along the north and south walls, mostly Victorian, though a carved graffito date of 1697 of the east portion of the southern stall suggests an earlier date, likely much earlier.

There are moveable cushions in the stalls made for the millennium celebrations in 2000. They depict scenes from the history of England.

There are two sets of hassocks in the stalls, very little used. The older set of eight are in light blue with a floral design. A single double width kneeler is kept in the chancel and used for weddings. It has the same floral pattern.

The more modern set are in dark blue with decoration and wording largely in bright red and yellow. The main motif is of a crown and mitre. On one of the long edges is the word Churchwarden, and on the other a name. On either end are dates, presumably marking the term(s) of office of the person named. The dates range from 1952 to 2001, so it is thought that these may have been produced for the millennium.

The flooring is Victorian tiles (combined with stone and heating ducts covered by iron grating). One slab monument is still visible in front of the sanctuary step. William Cole in 1743 recorded many more slab monuments in the chancel and sanctuary, presumably either removed or covered in the Victorian restoration.

Rush weave chairs are moved into the chancel from elsewhere in the church if needed for communion services or prayer meetings held in the chancel.

There are two communion boards hanging in the chancel on the north and south walls. A drawing by A Stamford from 1901 shows them hanging on the east wall. It is not known when they were moved. They are signed by Sarah Hawthorn and Grace Agnew Hawthorn, and both dated Easter 1859. They were daughters of a Victorian vicar, Robert Hawthorn, who was in post from 1845 to 1872. They were repaired and lightly cleaned by Andrew and Mark Hoskins of Little Shelford in 2024.

In the chancel on the east side of the chancel arch and above it is a system of three pulleys on boxwork, with a panel to the south of the arch in the chancel to which the pulley ropes are attached. It is thought that these may have been installed to be used in a theatrical production in the 1980s.

Each of the windows in the north and south walls of the chancel has had metal work - an internal stand and grey painted frontage - introduced, with internal fluorescent lighting (with surface mounted electrical wiring running up the walls). It is not known when these were installed, but it is thought they were used for a flower festival.

CHANCEL ARCH

The tall ironwork paschal candle stand is usually situated to one side of the chancel arch in the nave, but is readily moveable as occasion demands. The candle is lit on appropriate occasions, including during baptism services.

On the other side of the chancel arch is a moveable box stand used to hold the processional cross.

On either side of the chancel arch are decorative ironwork railings, installed in pursuant to the faculty permitting reordering of the east end of the nave, to assist those with impaired mobility in negotiating the chancel step.

On the north side of the chancel arch is a wooden board with a number of brass-effect stick-on plastic commemoration labels, commemorating the donors of gifts to the church in the 1990s and 2000s, and a past director of music and others. It is not known when this board was introduced. The earliest memorial dates back to events of 1994, but the layout and the most prominent of the memorials suggest that the board was initiated in 2006.

NACHINGWEA CHAPEL

The Nachingwea Chapel has an oak communion table with turned legs, dating from the 17th century. It had castors added at an unknown date. Ornaments on the table and on the windowsill above are carvings in black wood donated over the years by the people of Nachingwea. The church has a large number of such carvings, some stored in the vestry. Those currently on display in the Nachingwea Chapel are a large crucifix, a charming carving of the Last Supper, two turned candlesticks, a paten and chalice, a woman offering bread, a praying woman, a woman held in the hand of God, and a small illustrated cross.

The piscina on the south wall of the chapel contains two spoons from Nachingwea.

Two flags are displayed by the window in the south wall adjacent to the chapel, the St Andrew's cross and the Tanzanian national flag.

The windowsill of this window also contains ornaments from Nachingwea, namely a pair turned candlesticks, a statuette of St Andrew holding his cross, and a characteristic Tanzanian sculpture, known as an ujamaa, of people holding each other up in community, symbolizing community, unity, family and mutual support among generations.

The chapel is completed by a statue of St Andrew holding a net, by John Skelton, a colleague of Eric Gill, installed in memory of Mabel Phillips who died in 1963.

A box on the wall of the Nachingwea Chapel covers the electrical connections from the organ console to the organ loft. The 'snake' runs from the box to the console.

LADY CHAPEL

The communion table in the Lady Chapel was made by Frank Coe. It is of very substantial and heavy construction, and large for its situation, in light coloured oak and panels, with a carving of Mary and the infant Jesus in a roundel on the front. It is not known when it was introduced. Although the table is intended to be moveable (so as to be used, for example, as a nave communion table on suitable occasions), in practice it has to be dismantled (the top lifts off) and moved by at least two, and preferably more, strong people. The table has two candles holders also thought to have been made by Frank Coe.

Various ornaments have been introduced into the Lady Chapel, placed on the windowsills. Currently, on the west windowsill above the communion table are a cross

made by Ondrej Gorol in 2023, and two statuettes from Nachingwea, one of a praying woman and the other of Mary and the infant Jesus.

The sill below the Godolphin memorial contains children's books and a small bust of Jesus with the crown of thorns. A small icon of Mary with the infant Jesus is on the north wall next to that memorial.

The sill of the north window contains a pair of oak candlesticks and a crucifix.

There are a varying number of chairs in the Lady Chapel, as occasion demands. Until recently these were part of a mass produced set of dozen church chairs in light wood with light blue padded seats and backs and a rear book pocket, able to be linked side to side. It is not known when they were introduced into the church, but appear to be of 1970s design. They were almost all very badly affected by a moth infestation in about 2023 and were removed and are stored at the west end of the church, brought into use only if absolutely necessary.

The chairs currently in the Lady Chapel have a black painted metal frame with dark blue padding on the seat and back, part of a set of eighteen chairs mostly stored at the west end of the church. They are in fair but worn condition, with some of the plastic feet missing (introducing minor instability). It is not known when they were introduced into the church.

The monuments in the Lady Chapel, starting on the east wall to the north of the chancel arch are as follows.

There are two related stone wall memorial plaques on the east wall, either side of the window. In the area of the chapel that is contiguous with the north aisle is the plaque commemorating George Godolphin Osborne, 8th Duke of Leeds, and his wife Harriet.

They died in 1872 and 1852 respectively. The second, to the north of the window, is a stone wall plaque in a different style, to the memory of Charlotte Elizabeth Lady Godolphin, who died in 1847. The drawing of 1901, and an undated black and white photograph, show that at one time this plaque was situated further south, immediately to the north of the chancel arch in the nave proper near to the place currently occupied by the memorial board to donors etc is sited. It is not known when the stone plaque was moved, but it was not present in a photograph (or a wedding or similar event) showing the fixed choir stalls still in place. These were removed pursuant to a faculty granted on 14 December 2005 .

In the northwest corner a Mothers' Union banner is attached to the wall, and to the south of the west window a glass case fixed to the wall preserves an earlier Mothers' Union banner.

On the north and west walls there are free standing oak panels. These were preserved from the removal of the fixed Victorian choir stalls formerly in front of the chancel arch. They have no function.

The southwest corner of the Lady Chapel is marked by a statue of St John. Like the statute of St Andrew on the south wall of the nave it is by John Skelton, a colleague of Eric Gill. It commemorates Gwyneth Caton, who died in 1988.

NAVE FURNITURE

The fixed pews are Victorian. They extend on either side from the central aisle up to the pillars or through the arches and into the side aisles. They are further divided on each side into front and rear blocks by the north-south aisle running from the south porch to the vestry door on the north wall. The wooden floor beneath the pews is at the same level as the adjacent tiled floors; the pew ends are joined together by

substantial beams at floor level, which present a serious trip hazard. The pews are relatively low with shallow seats and vertical backs, and are very uncomfortable to sit on for more than a short time.

Scattered through the pews are hassocks. These were largely designed by Ruth Mantle and worked by members of the congregation as part of the church's millennium in 1970. They illustrate incidents and scenes from the history of Stapleford and the church. They are virtually unused in services, since any invitation to kneel for prayer is largely ignored, save sometimes as cushions.

The front two blocks of pews also contain moveable cushions which are illustrated with the music and words and music of part of Psalm 150, and various musical instruments.

The moveable furniture in the nave includes the pulpit, vicar's stall and chair, choir benches and stalls, lecterns, organ console and bench, a small music storage cupboard and music trolley, a piano with piano stool, a music stand and a separate electric piano, a moveable ramp, a bookshelf, a metal chest, two ancient stones of historical interest, and a variety of tables and chairs.

The pulpit is oak. Doyle records that the earlier three decker pulpit was removed and a new pulpit installed during the Victorian restoration. The latter is probably the existing pulpit, which has at some point been put on casters so as to be moveable. It has an attached, height-adjustable brass lectern, and evidence of earlier attachments for candle lighting. It is sparsely decorated, poorly repaired at an unknown date. The pulpit is accessed by a step up on a moveable wooden box. The pulpit can, with some considerable effort, be moved according to need. The drawing of 1901 shows its

position to the north of the chancel arch between the fixed choir stalls and the wall. A double candlestick can be seen in the drawing.

The vicar's stall is of darker wood than the choir benches and stalls, but lighter than the pews. The vicar's chair is separate but matching. These are usually situated on the north side of the nave obliquely facing the congregation and organist, and on occasions removed entirely if space for a particular service is very tight. The stall has its own cushion, to the memory of Kenneth Carr who died in 1968.

The choir benches and stalls were made by Luke Hughes and Co of Covent Garden in 2006. There are 4 longer bench/stall sets, accommodating three singers, and 5 shorter sets accommodating two. They require two people to move them. The stalls and benches are usually arrayed either side of the chancel arch in an open arc with a central gap, but the arrangements used are highly flexible for different services. The benches are stackable, two or three high, and the stalls can be pushed together into a relatively small space, such as the Nachingwea Chapel, when not in use. The benches are quite frequently used without the stalls, for example for All Age services (to create more space in front of the fixed pews so as to accommodate the children at the front of the church, or to provide extra seating at, for example, school carol services.)

The older lectern is likely Victorian, in oak. It consists of a large box with a sloping front to hold the bible, a stem and a narrow base. A bible dated 1842 is left on display on this lectern. The lectern was used in BCP Communion services until about 2017 or 2018, but was too high for most of the readers, and its instability if lent on (instability arising from the weight of the top, the narrow base and the casters) made it unsuitable. It is no longer used. The modern lectern has proved more convenient.

It is used for most services (both in the nave and the chancel) is a modern lightweight folding lectern in light wood, readily moveable. It is usually decorated with an appropriately coloured liturgical hanging. Both that lectern and the pulpit are used for preaching, as occasion demands.

The organ console usually stands in the second archway of the south aisle, placed obliquely facing the choir stalls when they are placed in front of the east wall of the nave which includes the chancel arch.

The music cupboard is modern, made of oak.

The trolley is metal with a cloth cover. It contains hymn and anthem books regularly used by the choir. A large quantity of other music is stored in the upper vestry.

A Steinway upright piano stands in front of the organ console. It is readily moveable on modern casters. It is used during many services for any hymns, anthems or accompaniment more appropriately played on the piano than the organ.

There is also a much smaller electric piano kept at the west end of the church, readily moveable on casters. It is used during choir rehearsals, as the Steinway, although it produces a better sound, is too high for the choir director to see over comfortably when seated, and so not suitable for use in rehearsing the choir. It is also useful, for example, to imitate a harpsicord or other instruments during concerts.

There are two moveable ramps. One covers the 'snake' connecting the organ console to the gallery electronics; the other is kept by the south door and is used to enable wheelchair and other access.

A modern bookshelf by the entrance to the church, on the south wall to the west of the door, holds hymn books, prayer books, name badges for the welcome team and other paraphernalia. It is much larger, both in depth and length, than is needed.

The metal chest on the west wall is a large wooden chest coated with a woven iron coating, with carrying rings and five keyholes. The five locks are no longer present, but were presumably distinct, requiring all five keyholders to be present to open the chest. It probably dates from the early 15th century and was probably used for storing church and village valuables and records. Its base has rotted away, but is otherwise intact, though poorly restored in parts. It stands on a trolley base with casters, and can be moved with some difficulty. It is presently used for storing the decorative ends of the fixed choir stalls removed in the redevelopment of the area in front of the chancel arch.

The tables in the nave include three small Jacobean-style oak tables. One is used for the church's online payment machine. The other two are put to various uses, including for flower arrangements.

A small Georgian style table is used flexibly, easy to move to the chancel for the books used during BCP Communion services for example, or for the collection plate kept near the south door during main morning services.

There is an additional large table near the vestry door. It provides space for the church's visitors book, copies of the parish magazine, recent service sheets from weddings and funerals that people might like to see, and various information leaflets.

Three lightweight folding tables are stored in the northwest corner of the nave.

In addition to the fixed pews and the choir benches, the nave is used to store three different types of seating, referred to elsewhere. These are the wooden rush weave chairs, the light wood chairs with pale blue cushioning, and the metal chairs with dark blue cushioning.

Various notice board have been installed in the nave. The dates of their introduction are not known. These are used for displays relating to the Nachingwea Link (a large board on the south wall), the Children's Society (two smaller boards either side of the baptistery), and a further large board on the north wall used for seasonal displays.

NAVE MEMORIALS

On the south wall of the nave to the east of the south door is a brass plaque to Frederick Wisbey, vergers for more than thirty years, who died in 1934.

On the north wall of the nave to the east of the vestry door the most prominent memorial is a stone plaque commemorating those who died in the First World War. Those who died in the Second World War are commemorated in a framed poster hanging below it. These memorials are framed by British Legion flags either side, both for the Stapleford branch (which no longer exists, having been subsumed into the Sawston & District branch), one specifically for the women's section.

To the east of the war memorials is a range of three brass plaques commemorating members of the Colchester (including two members of that family who died in the First World War but are not commemorated on the stone memorial) and Chalk families.

On the north wall to the west of the vestry door is an oak board, listing the vicars of the parish since 1230.

NAVE ORNAMENTS

The window wills in the nave are mostly kept clear of ornaments, but are frequently used for seasonal flower arrangements.

The sill beneath the window at the west end of the north aisle contains two large stone fragments, namely part of a Saxon cross and a Norman grave cover.

ORGAN

The organ console is in a large rectangular box in light oak with an applied panelling decoration. It has two manuals, enclosed by glass doors. It is on a moveable platform, so it can be moved into the centre of the church for organ recitals. The organ bench is detached, but stands on the same platform. The console is attached by a fixed 'snake' to the south wall to the east of the south door, and thence to the electronic equipment in the organ loft.

The organ gallery is above the baptistery. The gallery and pipe façade is by William Johnson and Co, and was extended out from the ringing floor in 1988. The organ façade dominates the west of the church's interior. The gallery creates the impression of an organ loft, but in fact houses only electronic equipment integral to the organ (and, latterly, the church's wifi router). The spindles of the gallery are mass-produced turned wood, in a vague generic decorative style. The organ housing is angular with limited curlicue decorative elements.

Much of the pipework comes from a Father Willis organ formerly in Malmesbury Abbey. The position of the organ pipes (above the heads of the congregation) and the size of the organ compared to the size of the church means that it has to be played with restraint during services, otherwise the rear two-thirds of the congregation can neither hear the choir nor, literally, hear themselves sing.

BAPTISTERY

The baptistery is the area under the ringing floor at the west end of the church partly under the tower. The font is 14th century, octagonal and undecorated. It is lead-lined. It leaks if filled above a certain level, but is otherwise more than serviceable. It drains into the ground under the tower. The present font cover is of ash and oak, made by Frank Coe. It has a quotation from T S Eliot's 'Little Gidding'. It is heavy and really requires two people to remove and replace it. It is not known when it was installed. The earlier oak font cover, probably Victorian, has been retained. It requires some minor restoration for it to become serviceable. It is not quite as heavy as the existing font cover.

It is not known when the font was moved to its current position, though it was presumably during the Victorian restoration.

The names of those baptised since 1980 are displayed in two decorative boards, regularly updated, on either side of the baptistery. The pictures were painted by Frances Richardson, a local artist.

There is a moveable storage cupboard in the baptistery, used for storing cups and other crockery for refreshments after church services. These are commonly served from tables in the baptistery unless the weather is good enough to go outside.

There are a variety of plaques on the walls in the baptistery.

Brass plaques commemorate Edward VII and the installation of a new bell and restoration of the existing ones in 1911; Dennis White, former Tower Captain for 40 years; Captain Cuthbert Going, who financed the installation of the church tower clock in 1924; the installation of the second manual to the organ in memory of Thomas and

Margaret Stannus in 1925; and improvements to the furnishings of the church in memory of Bess Winfield in 1997.

Wooden plaques commemorate Rowena Gray and Gunhilda Baynes, whose gifts helped enlarge the organ in 1901, and the re-builds in 1925 and 1970; and a list of clock winders from 1924 to 1986 (when the electric winding mechanism was installed).

The cupboards at the west end of the baptistery contain a variety of equipment, including tables, ladders, flower arranging equipment, a wheelchair and more. The cupboards also contain the fixed metal ladder to the ringing chamber.

PORCH

The porch contains no moveable furniture. It has six large oak framed noticeboards installed at various times in the last 30 or so years.

There is a small oak board with painted lettering recording the installation of the glass doors for the millennium of the church.

VESTRY

The vestry off the north aisle contains a large variety of equipment, as well as housing a two secure metal cupboards, a wall safe and a key safe. The vestry is kept locked to protect valuables.

The metal cupboard upstairs houses communion silver and supplies and registers and some old church records and books.

The secure cupboard downstairs houses a set of handbells.

The wall safe is used for cash, cheques and that week's communion vessels prepared for the service.

The key safe has a comprehensive set of keys to all church property.

There is other storage space (all rather cramped) for flower arranging equipment, choir and clergy robes, musical equipment including an electric keyboard and music stands, the amplifiers and other equipment for the church's fixed sound system, and a separate portable sound system, decorations and liturgical equipment, and communion table frontals and lectern hangings.

The vestry has no memorials, but is decorated with pictures of the church, church events and choir.

STAINED GLASS

The church has four stained glass windows. It is possible that others were destroyed in 1643 by William Dowsing's men, though that particular aspect of destruction is not specifically recorded.

The east window in the chancel contains coloured glass by Clayton Bell from 1882. It depicts Christ on the cross with Mary and John either side. It is in memory of Henry Collier and his daughters Jane and Ellen, referred to in the brass plaque on the south wall of the sanctuary.

The window in the Nachingwea Chapel shows an Annunciation designed by Christopher Webb, given in memory of Eivir Linda Bidwell of Fox Hill, who died in 1959. Webb's mark, a small St Christopher, can be seen in the lower right of the window. The imagery of the window reflects the use of this chapel as the Lady Chapel from 1939 to 1987.

The otherwise plain west window of the Lady Chapel has inserted coloured glass in primary colours, which are distinct from every other type of decoration of any sort in the church. These were installed pursuant to a faculty granted on 5 November 2009 as part of a memorial to Ray Barnes, a long-serving churchwarden, with a discrete etching of his name onto a single diamond-shaped pane in the lower portion of the window.

The coloured glass in the west window of the porch and the hanging butterflies commemorate Alexandra Lawton, who died in 2004 aged 15. This was installed pursuant to the same faculty.

BELLS

There are six bells, one of the dating from 1654. Two others of 1622 were recast in 1911 when the sixth bell was added.

COMMUNION PLATE

The church has a communion set of a silver chalice, ciborium and paten, with a credence tray with two small pewter flagons and a lavabo bowl and jug. This set is routinely used for 9 am communion services.

It also has a second, more decorated and slightly larger, communion set consisting of a silver chalice, ciborium, paten and flagon, with a glass water flask. These tend to be used for communion services at 10.30 am.

The church also owns some antique silver, at present in safe storage off site, though it is intended to upgrade the safe storage in the church and return it to very occasional use. It has been assessed by an expert from Sworders auctioneers. There is a chalice and cover inscribed 'For the thown of Stabolforde' dated 1546. It weigh 355 g, is 157

mm high and 100 mm in diameter. It has no hallmark, though there is a faint stamp on the cover and the base.

Sworders tell us that the chalice is lovely of its type, not particularly rare or unusual but very good of its type, and that these chalices were all made at a similar point in time that coincides with a visit from the Archbishop of York.

REGISTERS

Current and recent registers, and other church documents, are stored in a secure fire-proof metal cupboard. Older registers have been deposited with the county archive.

CHURCH MONUMENTS GENERALLY

In 2021 all the church monuments were investigated in the light of the issues raised by the Black Lives Matter movement and the Church of England's request that all churches review their contested heritage. It was found that many of the family commemorated in the Lady Chapel were active in local abolition meetings and the presentation of anti-slavery petitions and in other movements for social reform. No links to slavery were found, except those for one vicar.

This was Robert Hawthorn, who was vicar from 1845 to 1872. In 1792 his father owned '83 enslaved people and 48 stock in St Ann, Jamaica'. He died in 1793 and his estate passed to overseers and was sold in 1823. On grounds that are not fully understood, in 1834 (after the emancipation of slaves in 1833) Robert Hawthorn made a claim for compensation against the tenant for life of his father's former plantation and was awarded £204 (about £24,000 today). The findings of the investigation were recorded in the parish magazine and on the church website.

Section 2. The proposals: the impact on significance

Identify the parts of the church, its setting and/or contents that would be impacted by the proposals

This can be a list. First, include the parts that would be directly impacted by the proposals, and then describe how the changes might have a broader impact on the character of the church. E.g. for pew removal, the pews will be impacted, but so too will the character of the nave/aisles, the flooring and the spatial quality of the church.

Set out the significance of those parts

Assess significance by writing about what is architecturally/aesthetically, historically, archaeologically or socially valuable.

Describe the impact of your proposal on these parts and the building and/or setting

Impacts could include loss, alteration, obscuring, change of context, change of use or environmental harm.

You can also include positive impacts such as bringing back into use, conserving, revealing, improving setting, reducing energy consumption and increasing biodiversity.

EXTERNAL WORKS

Proposal:

To construct a sloping, banked path to the chancel door, with a stone platform at the door level with the internal surface.

Parts of the church/setting/contents impacted:

chancel entrance when viewed from the churchyard, and the churchyard itself.

Significance of those parts:

Moderate.

The chancel entrance is visible to all who pass by and is an integral part of the character of the church, though less obvious to the casual observer than the main south entrance. The churchyard forms the immediate setting of the church.

Impact on those parts:

There would be modest visual impact only. The appearance of the chancel doorway from the path through the churchyard will be unchanged, save that there will be a path going directly to the chancel and the slab currently set at ground level will be raised to the level of the interior and enlarged to form an external platform. The slope in the churchyard will be landscaped so as not be visually intrusive, and will not form a barrier to those traversing the churchyard.

Mitigation of impact:

The platform would be of modest size sufficient to allow someone in a wheelchair to pause at the top of the slope before entering the church and of a stone which blended with the existing stone. The slope would be grassed on either side so as to blend into the surrounding churchyard. The path itself would be surfaced to achieve minimal visual impact. The construction and precise route of the path is to be agreed to avoid damage to adjacent tree roots.

CEILING

Proposal:

Re-plaster the ceiling of the nave and the nave aisles

Parts of the church/setting/contents impacted:

Nave ceiling including the side aisles.

Significance of those parts:

Low to Moderate.

The appearance of the ceiling is thought to be an integral part of the Victorian restoration, but the material itself is not particularly significant. The brown wooden horizontal panelling between the ceiling and the walls was likely decorated at one time: traces of decoration can be seen in parts in the right lighting. The appearance of the nave ceiling and side aisles affects the appearance of the church as a whole.

Impact on those parts:

Minimal. The intention is to achieve an appearance indistinguishable from the existing. The danger of plaster falls will be removed. Existing netting will be removed. The current (unnetted) appearance of the ceiling will be unchanged.

Mitigation of impact:

Traditional lathe and plaster methods will be used, and the plastered areas between the beams painted white as before.

HEATING

Proposal:

To remove the existing gas-fired boiler, all fan-assisted radiators, all these being from the second half of the 20th century, one older cast iron radiator and heating piping that runs in gulleys in the floor of the nave and chancel. To install far infra-red electric chandeliers (3 in the nave, one in the Lady Chapel and one in the chancel) [the latter to be confirmed], and far infra-red electric panels in the side aisles of the nave, and under pew heating/heated cushions/other in the chancel [the latter also to be confirmed].

Parts of the church/setting/contents impacted:

Nave, including side aisles, chancel, Lady Chapel, Nachingwea Chapel, current baptistery area and vestry. The whole church is affected.

Significance of those parts:

High.

Impact on those parts:

Existing (ugly and corroded) 20th century fan-assisted heaters and associated pipework will be removed, as will the remaining Victorian radiator. This will be a visual and aural improvement.

Heating chandeliers (with some lighting) will be installed in the nave and Lady Chapel, heating panels in the side aisles, baptistery area and vestry, and some form of heating (to be decided) in the chancel.

Heating will be electric powered. The existing gas fired boiler will be removed. The heating will be more efficient, and able to be used zonally.

Mitigation of impact:

Careful choice and positioning of chandeliers to be aesthetically pleasing, harking back to the time when the church was lit by chandeliers. Heating panels will be coloured to blend in with existing structures. Examples of Victorian piping in heating gullies will be retained in the chancel.

LIGHTING

[plans under development- lighting supplementary to the lighting integral to that in the chandeliers]

Proposal:

Parts of the church/setting/contents impacted:

Significance of those parts:

Impact on those parts:

Mitigation of impact:

PEWS

Proposal:

To remove all the existing pews (which are part of the Victorian restoration) in the nave, and the other three types of chairs currently stored in the nave and used flexibly, and to replace the same with stackable chairs, most likely Howe 40/4 or Theo chairs or equivalent with timber back and seat, all of one suitable design (save that some will have arms, and most will not).

Parts of the church/setting/contents impacted:

Principally the seating in the nave, affecting its appearance, feel and usage.

Significance of those parts:

Moderate significance.

The pews are part of the Fawcett restoration of the building, so are by a locally known architect, and are made of good materials, but they are of seriously flawed design, being extremely uncomfortable because they are somewhat low to the ground with shallow seats and low backs. The pews have the following dimensions, with the dimensions of the Howe 40/4 in brackets for comparison: height of seat from ground 43.5 cm (45 cm), depth of seat 32 cm (46 cm), and height of seat back from surface of seat 30 cm (37 cm).

Impact on those parts:

The full removal of the pews is proposed and this and the proposed change to the flooring will materially change the appearance and feel of the nave as the Victorians re-envisioned it.

Mitigation of impact:

Victorian pews in the chancel will be retained and will continue to be used for services held there. It may be possible to re-use some of the pew ends in carpentry within the church. We will offer the pews for sale within the church and parish, with any surplus offered to ecclesiastical salvage. We have considered whether it would be possible to retain any of the pews, and concluded that the church is too small to retain any in their current positions and achieve the benefits of removing them. If they can be safely adapted so as to be stable as individual pews (ie: not attached to pews in front and behind by the base rail) it may be possible to retain one or two shortened pews (up to

xxx m long) to be placed against the wall of the chancel in the north aisle either side of the vestry door.

FLOORING

Proposal:

To replace the existing flooring in the nave with locally-sourced limestone (Ancaster Weatherbed), raising its level so as to produce one continuous level surface from the south entrance across the nave, into the vestry and into the chancel. The structural work necessary to install underfloor heating at some future date will be included.

Parts of the church/setting/contents impacted:

The flooring of the nave including side aisles, Lady Chapel, Nachingwea Chapel, baptistery. Indirect impact on the chancel in that the appearance of the nave will become distinct from it.

Significance of those parts:

Moderate.

The existing flooring is in large part the result of the Victorian restoration of the building. The Lady Chapel and area in front of the chancel arch is in modern quarry tiles materially different in appearance to the surrounding Victorian tiles. This latter work was done when the fixed choir stalls were removed. The baptistery is also in modern quarry tiles, with an inlaid labyrinth pattern in narrow black tiles.

Impact on those parts:

Together with the loss of the pews, the change of flooring throughout the nave will materially change the appearance of the nave as the Victorians envisaged it.

Mitigation of impact:

A pattern will be introduced into the new flooring so as to delineate the existing cross aisles and maintain that suggestion of traditional church design. The flag stone and floor brass in front of the chancel arch will be incorporated into the design so as to remain on view. The Victorian flooring will be retained in the chancel. The accessibility of all parts of the church to wheelchair users and others with impaired mobility will be greatly enhanced.

This work will, to a degree, future proof the heating of the building, so that if an air or ground source heat pump becomes viable (if the building is at some future point used more continuously than at present), then it would be possible to install it with minimal disruption.

PORCH DOORS

Proposal:

To remove the pair of external doors and metal framework of the south porch, and the pair of internal dark-stained oak doors between the porch and the south aisle, and to replace them with two single width glass doors (ie: one in each opening), automated if possible.

Parts of the church/setting/contents impacted:

External appearance of south porch and entrance between porch and nave.

Significance of those parts:

Low to moderate.

The external glass doors were installed to celebrate the church's millennium in 1970.

The internal doors are probably Victorian.

Impact on those parts:

Both sets of doors would be entirely removed and replaced.

Mitigation of Impact:

Access into the church and the ingress of natural light would be improved.

The external glass doors are poorly designed. They are heavy to open. The top 20% or so of the framed archway is taken up by solid metal, which significantly reduces the natural light entering the porch. Soft-closing mechanisms have been poorly retro-fitted to the frame and doors, with the box containing the mechanism extending beyond metal frame and the closing arm intruding into the door space and (because of the low height of the doors) being a hazard for those walking through the doors. The door closers and the low height of the solid metal component above the doors, are so low that they are a hazard (so have had padding attached to them) and need to be removed or modified for that reason.

The internal oak doors are also heavy to open and prevent natural light entering the church and stop people seeing into the church.

When only a single door is opened, either externally or internally, a wheelchair, walker or pushchair can only pass through with difficulty, and often not at all. Consequently, both doors need to be opened to allow free passage. Further, the doors are too heavy for a wheelchair user or someone with impaired mobility to open themselves.

VESTRY

Proposal:

To remove the kitchen units and sink, existing toilet and storage, and to install a fully accessible toilet (with baby changing unit) and new storage.

Parts of the church/setting/contents impacted:

Vestry.

Significance of those parts:

Low to moderate.

The vestry was built in 1926 and was extended twice in the 20th century.

Impact on those parts:

The kitchen units are in very poor condition. In appearance they seem to pre-date the last extension of the vestry in 1978, so may have been moved and re-used at that time.

The toilet is very small, and is inaccessible for those with even minor mobility difficulties. It opens from the main vestry via a small lobby, and is therefore rather too close to the kitchen area and the area where the choir change and assemble before and after services.

The storage includes hanging for choir robes and other storage. None of these facilities have architectural or other value.

Mitigation of impact:

The kitchen units will be replaced by kitchen units and a servery in the nave. A proper disabled toilet and baby changing area and adequate storage will be provided, whilst retaining space for the choir to change and assemble.

NAVE SERVERY

Proposal:

To construct a fixed mini-kitchen along the northwest wall currently occupied in part by the remaining cast-iron radiator, with a mobile servery unit which, when not in use, would stand adjacent to the fixed kitchen along the north wall. The kitchen would include storage, a dishwasher, a fridge and a tap and sink. The tap would be collapsible and the whole would be covered by a lid.

Parts of the church/setting/contents impacted:

Nave.

Significance of those parts:

High.

The new furniture will be in the main worship space.

Impact on those parts:

The servery would be visible in the far corner of the nave as the church is entered from the south porch.

Mitigation of impact:

The dishwasher, sink and tap will all be hidden in bespoke carpentry work in keeping with the building and built to match other proposed storage units. The servery would allow coffee to be prepared in church and served more conveniently to the congregation, and more safely than by carrying a full coffee urn from the kitchen to the nave. Moveable chairs in the nave would allow a suitable space to be readily cleared around the servery and the mobile unit to be brought out into position.

RE-POSITIONING OF FONT

Proposal:

To move the font from under the tower to a position just to the west of the south door.

Parts of the church/setting/contents impacted:

Existing baptistery and south aisle, and to the nave as a whole.

Significance of those parts:

Moderate to high significance.

The font itself is 14th century, and the position of the baptistery results from the Victorian restoration, as before that in 1742 William Cole recorded that the font was near the east window of the south aisle, and therefore somewhere in the area now occupied by the Nachingwea Chapel and the organ console. It is not proposed to change the font itself, but it is proposed to move it back to the arches forming the south aisle, albeit to the west rather than to the east of the south door.

Impact on those parts:

The re-positioning of the font near the door will enhance its significance and emphasize its importance in entering into a Christian commitment. The present baptistery will cease to exist and can be put to other use.

Mitigation of impact:

The present layout of the baptistery is not fit for purpose, being of cramped floorspace, well back under the organ gallery under a low-hung ceiling, and not in sight of the congregation. Re-positioning the font will place it near the door of the church and closer to the position it occupied until the Victorian restoration. There will be room for baptism families to gather more easily at the font. The congregation will be able to see baptisms more easily consistent with the requirements of Canon B21 that the congregation witness baptisms.

As part of the restoration we will look into restoring and cleaning the stonework of the font, and restoring the lead lining and older wooden cover.

ENCLOSURE OF LADY CHAPEL

Proposal:

To enclose the Lady Chapel by installing floor to ceiling glass in the archway that abuts it, and floor to ceiling glass with a glass door entering the enclosed space from the north aisle.

Parts of the church/setting/contents impacted:

Lady Chapel (including the eastern part of north aisle) and nave.

Significance of those parts:

High.

The Lady Chapel is in physical continuity with the nave and in particular with the area in front of the chancel arch. Whilst the windows in the Lady Chapel are of a different, later, style to those in the nave, it nonetheless makes a pleasing whole, connected through the western arch of the north aisle, and the large windows transmit a significant amount of light into the chancel.

Impact on those parts:

The physical continuity between the nave and the Lady Chapel will be interrupted. The use of the Lady Chapel as an overflow space for larger services (it can seat about ten or so with the existing furniture) will be lost.

Mitigation of impact:

The proposal is to enclose the Lady Chapel in frameless glazing, so the visual continuity will not be lost, or at least not materially so. Given the relative darkness of the church and the lightness of the Lady Chapel, it is not envisaged that unwanted reflections on the glass when viewed from within the church will be a significant problem. The passage of light from the large Lady Chapel windows into the nave will not be materially reduced.

The Lady Chapel will become a much more useful space for children's work during services; the glass will provide a degree of sound attenuation so that those leading the children's work will be able to read to the children and speak with them normally. Normal children's noise during eg: craft activities or discussion will not be intrusive during services. Children will still be able to come and go to their parents (as they do at present) because the door of the Lady Chapel will open into the nave. Loudspeakers

in the Lady Chapel can be used to carry the service audio into the Lady Chapel as required.

During the week the Lady Chapel will be a much more intimate prayer space than it is at present, separated from any activity in the church and easy to heat for those using it, in line with CBS heating guidance.

CHANGE TO COMMUNION TABLE IN LADY CHAPEL

Proposal:

To remove the existing communion table made by Frank Coe and replace it with a narrow stone or wooden communion table attached to the east wall.

Parts of the church/setting/contents impacted:

Lady Chapel

Significance of those parts:

Low, but whilst the communion table is of low significance in relation to the building, we acknowledge that it is significant to older members of our worshipping community who knew its maker.

The Lady Chapel communion table has never been regularly used to administer communion. The table is very heavy, and has been moved out into the nave only about twice in the last 10 years for use as a communion table in the nave. It is large for its site and makes it harder to use the Lady Chapel for other activities.

Impact on those parts:

The Lady Chapel has not been much used as a place for devotions except as a place for private or small group prayer. It will remain highly suitable for that purpose, improved even by the enclosure. It will be easy to heat.

The removal of the communion table will increase the space available for children's activities; the proposed new fixed communion table will be smaller and will be suitably dressed so as to remain a focal point for devotions when the Lady Chapel is used for prayer or communion.

Mitigation of impact:

The carving of the Madonna and Jesus attached to the front of the communion table, and candle holders presently placed on the communion table, all made by Frank Coe, will be retained and used in the Lady Chapel, probably as a wall decoration.

STORAGE CUPBOARDS IN LADY CHAPEL

Proposal:

To provide bespoke cupboards along the north wall of the Lady Chapel.

Parts of the church/setting/contents impacted:

Lady Chapel.

Significance of those parts:

Moderate.

Impact on those parts:

Some room will be taken up with storage cupboards.

Mitigation of impact:

The cupboards will be designed so as to fit in with the other woodwork in the church and will be of suitably modest size.

Storage will enable the Lady Chapel to be kept tidy. At present it is very hard to keep the children's equipment tidy enough for it also to be a visually pleasing and comfortable space for prayer. The cupboard design will include a ventilation gap against the wall to allow this to breathe.

ENCLOSURE OF EXISTING BAPTISTERY

Proposal:

To enclose the area under the organ gallery, presently functioning as the baptistery, in glass or glass and wood, with a glass door onto the nave, and to install comfortable seating and bespoke storage.

Parts of the church/setting/contents impacted:

Baptistery

Significance of those parts:

Low to moderate.

Impact on those parts:

The area under the organ gallery will be physically separated from the nave, but will still visually form an extension of it.

Mitigation of impact:

The area will become useful as a separate area to the nave, as a creche during services or quiet area for those that need it, and the storage facilities will be carefully designed so as to be consistent with the other new storage envisaged.

INSTALLATION OF STAIRCASE TO RINGING CHAMBER

Proposal:

To remove the cupboards currently installed across the west wall of the tower at the rear of the baptistery and the metal ladder in the cupboards that provides access to the ringing chamber above, and replace the same with a staircase to the ringing chamber.

Parts of the church/setting/contents impacted:

Baptistery

Significance of those parts:

Low to moderate

The creation of the baptistery was an integral part of the Victorian restoration. It has been changed twice (adversely) by the extension of the ringing chamber to house the organ and by the installation of cupboards along the west wall. It is no longer as the Victorians conceived it and cannot be restored to how it was.

In terms of construction, the ladder may be Victorian. The cupboards are largely of cheap stained plywood construction. The etched picture in the glass of the cupboard doors was designed by a local artist.

Impact on those parts:

Access to the ringing floor is currently unsafe, and impossible for those with even minor mobility difficulties. Access for the emergency services to those in the ringing chamber, should it ever be needed, would be extremely difficult.

Mitigation of impact:

The staircase and storage cupboards will be of bespoke construction in a style in keeping with the other furniture in the church. The staircase would be at the rear of the baptistery, so can be seen from the nave but would not be visually intrusive.

STORAGE CUPBOARDS IN EXISTING BAPTISTERY

Proposal:

To provide bespoke cupboards along the north wall of the baptistery extending under the stairs to the ringing chamber.

Parts of the church/setting/contents impacted:

Baptistery

Significance of those parts:

Low to moderate.

Impact on those parts:

Some room will be taken up with storage cupboards.

Mitigation of impact:

The cupboards will be designed so as to fit in with the other woodwork in the church and will be of suitably modest size. Storage will enable the area to be kept tidy.

AUDIO-VISUAL WORK

Proposal:

To install a moveable screen and fixed overhead projector

Parts of the church/setting/contents impacted:

Nave

Significance of those parts:

High

Impact on those parts:

Significant when the screen is lowered, otherwise minimal.

Mitigation of impact:

The casing for the screen will be set between two of the ceiling joists and disguised with paint. It will not be noticeable. The screen casing can be lowered when required (and then the screen lowered from the casing) but not left in the lowered position. The projector will be installed either in the organ loft (if damping can be achieved so that the picture is stable when the organ is played), or on the side wall of the nave towards the west end of the church.

REMOVAL OF UNAUTHORISED WORKS

Proposal:

It is believed, following review of available documentation [NOTE: archival material is still to be reviewed for confirmation or otherwise] that the following works were done in the church without faculty or other suitable permission:

In the chancel:

- Installation of metal shelving and fluorescent lights (and associated electric cabling) in window niches along north and south walls of the chancel.
- Installation of pulleys and associated carpentry above and to south of chancel arch in the chancel.
- Installation of aumbry light

In the nave:

- Installation of memorial board for organists and others in the nave to the north of the chancel arch.

In the Lady Chapel:

- Installation of communion table in Lady Chapel
- Installation of Ely lantern chandelier light in the Lady Chapel

In the baptistery:

- Installation of labyrinth flooring in baptistery
- Installation of new font cover

Parts of the church/setting/contents impacted:

Chancel, nave, Lady Chapel, and baptistery.

Significance of those parts:

- Metal shelving and fluorescent lights: Low.
- Pulleys and associated carpentry: Low.
- Aumbry light: Moderate.
- Memorial board for organists and others: Low to moderate.
- Communion table in Lady Chapel: Moderate.
- Ely lantern chandelier: Low.
- Labyrinth flooring in baptistery: Low.
- Font cover: Moderate.

Impact on those parts:

- Metal shelving and fluorescent lights: Not used as display shelves in the last 10 years, display fronts now deteriorating with rust showing through the paint, fluorescent lights harsh and seem out of place.
- Pulleys and associated carpentry: Functional and hidden from those in the nave by the chancel arch, but ugly once seen from the chancel.

- Aumbry light: Not used.
- Memorial board for organists and others: Prominent, but of poor aesthetic quality.
- Communion table in Lady Chapel: Removal will distinctly alter the appearance of the Lady Chapel, which it presently dominates, but will improve its function.
- Ely lantern chandelier: Prominent, interesting representation of the Ely Octagon, but of poor aesthetic quality for a light fitting in a medieval church, with exposed wiring and ugly exposed bulbs.
- Labyrinth flooring in baptistery: Unusable as a labyrinth and barely recognisable as such, given its confined setting with furniture placed on top of it.
- Font cover: Very heavy and features a quotation which, standing alone, has no clear Christian connotation.

Mitigation of impact:

Those parts affected will be made good as necessary, and restored so far as possible to the position they were in before the unauthorised works.

REMOVAL OF FURNITURE

Proposal:

To remove from the church the existing pulpit and large lectern, and the bishop's chair.

Parts of the church/setting/contents impacted:

Nave and Chancel

Significance of those parts:

High.

Impact on those parts:

The pulpit in its current form and the large lectern are probably Victorian, though may have been constructed from earlier materials, and are aesthetically consistent with the nave pews.

The pulpit is used for some preaching, but is fairly large and takes up a good deal of room in a small church. Although it is on casters it is difficult to move. Since the removal of the fixed choir stalls it has no obvious or very convenient position.

The lectern is not used; it functions poorly for the reasons set out above.

The bishop's chair appears to be of 1970s mass production, any maybe not specifically for church use. When the bishop does visit they tend to use the vicar's chair, a dedicated piece of furniture in keeping with the church.

Mitigation of impact:

A modern easily moveable lectern is routinely used for reading, leading prayers and some preaching.