

Transforming Trinity One Step at a Time

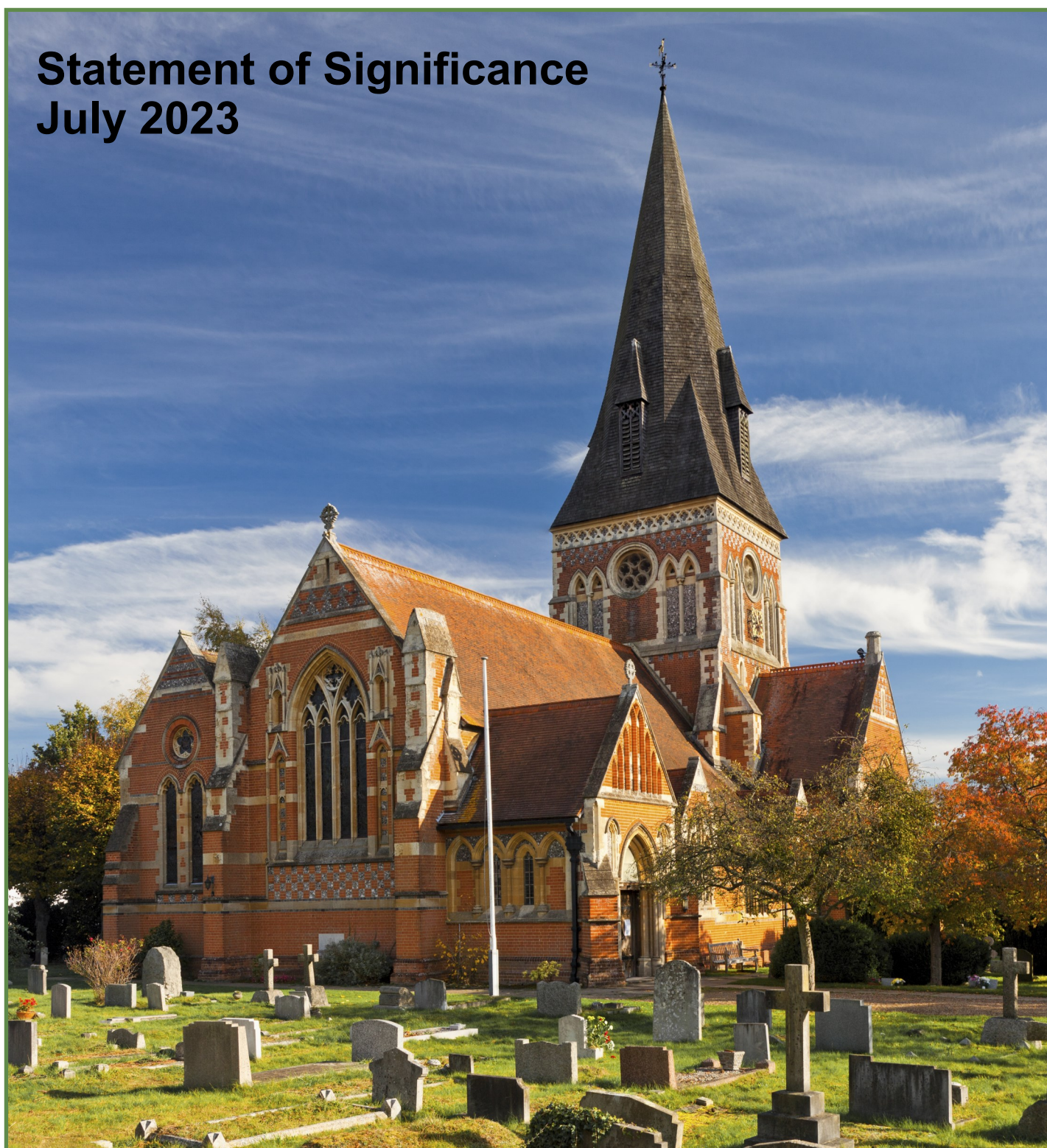


Holy Trinity Church and Community

Sharing God's Love

To live by faith, to be known by love, to be a light of hope

Statement of Significance July 2023



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Statement of Significance July 2023

Setting

Holy Trinity Church is a Grade 2 listed building in the conservation area of the old village of Sunningdale, in the Royal Borough of Windsor and Maidenhead.

The church stands on a triangular site; an old gravel pit that existed on Sunningdale Common. One acre of land was donated to the parish as a site for a church in 1839. The grounds are enclosed by Church Road, Trinity Crescent and High Street.

Although Sunningdale has grown over the decades and is situated on the A30 only 9 miles from Heathrow, the position of the church in the old village and open land nearby (*Tittenhurst Park, Coworth Park and Broom Hall Farm*) create a rural setting.

The churchyard is surrounded by hedges with a variety of trees planted across the site and a dominant Sequoia at the west side. The gateways from the south side (Church Road) and north side (High Street) are also grade two listed structures. A war memorial is outside the church grounds at the junction with Bedford Lane. An old mortuary building is tucked under the yew trees near the gates on the High Street.

The churchyard was used for burials until closure on the 14th February 1996. Ashes are still interred in family graves. The churchyard has a number of War Graves and two notable burials. Prince Victor of Hohenlohe-Langenburg, nephew of Queen Victoria and Ferdinand West, the first member of the RAF to receive a VC.

The ground adjacent to the church on the south side has settled back to a grassy area with



gravestones and markers dotted about. To the north and at the east end the graves are more visible and across the whole west end between the driveways and Trinity Crescent the graves are clearly evident. The grounds are maintained by the Parish Council and the trees by the Borough.

Significance.

Holy Trinity in it's setting – High

The church architecture and form are typical of the Victorian era and the work of Street and Scott and thus have historic value. The church is a listed building; as are the gateways on the north and south side.

While not unique by any means, (St. Annes is a very similar church at Bagshot) the church has a very pleasing appearance in its setting. It holds a place of great affection in the community and by those who used to live locally and now live away.

We are pleased to welcome visitors who remember school visits, being in the choir, getting married, baptisms and funerals. They, with those who frequent the church for worship and social activity, treasure the church and while not of national significance it holds an important place in the community.

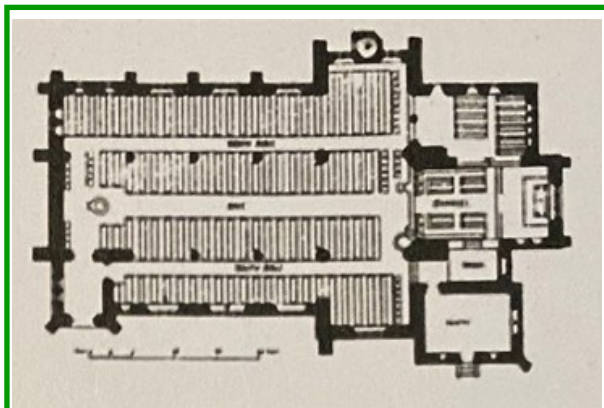
The Building - External

The original church was designed by Robert Ebbles and was completed on 22nd October 1840. It was a plain, simple building with a square tower at the west end. Other than the foundation stone (laid by HRH Princess Augusta) there is nothing of the first church remaining.

In 1860 Revd. W. C. Raffles Flint¹ added a chancel and a small chapel. The architect was G E Street. These additions are shown in the photograph with the square tower visible between them.

The chancel and chapel still remain and are now the oldest part of the current church. There was also a small vestry on the south side (masked by the tree).

In 1887 it was decided to rebuild the church to provide greater capacity and to celebrate Queen Victoria's golden jubilee. The architect was J. Oldrid Scott and the foundation stone was laid by HRH the Prince of Wales who later became King Edward VII. The building we have now is largely what was built at that time.



Extract taken from The Architect
May 28th 1887 (archiseek.com)



¹ See Appendix One



In 1890 the small south side vestry was extended and given a pitched roof in order to house a second-hand Harrison organ purchased from St. Martin-on-the-hill Scarborough. The chapel was re-purposed as the vestry.²

In 1905 the current vestry was built on the north side of the chapel with two windows in the chapel being partly bricked up to accommodate the new structure.

The final external addition was a small flat roofed extension to accommodate the cloakroom. The entrance leads from the vestry and the room is tucked below the east facing windows of the chapel.

Tucked into a corner of the churchyard on the north side is the mortuary building, sadly neglected and somewhat overgrown. Since 2000 it has housed redundant pews moved under faculty from the rear of the north aisle and nave.



For an extended external view please visit holytrinitysunningdale.co.uk / Transforming Trinity / Drone footage. If viewing this online click [here](#).

Significance

The Church Building – High

As an example of a Victorian era church Holy Trinity has accumulated value in its development and the story the building tells.

The Foundation Stone – High

A unique reference to the building of the second church. NB We also have a spirit level used by HRH when the stone was laid.

Mortuary – Moderate to High

While not particularly special in and of itself, its historical use and relationship to the church building adds value.

The Grounds – Moderate

The grounds of the church are enjoyed by the community as a quiet reverent place and are frequently visited by those coming to family graves. Every effort is being made to maintain and improve the grounds.

Specific Graves - High

War graves should always be accorded the highest significance.

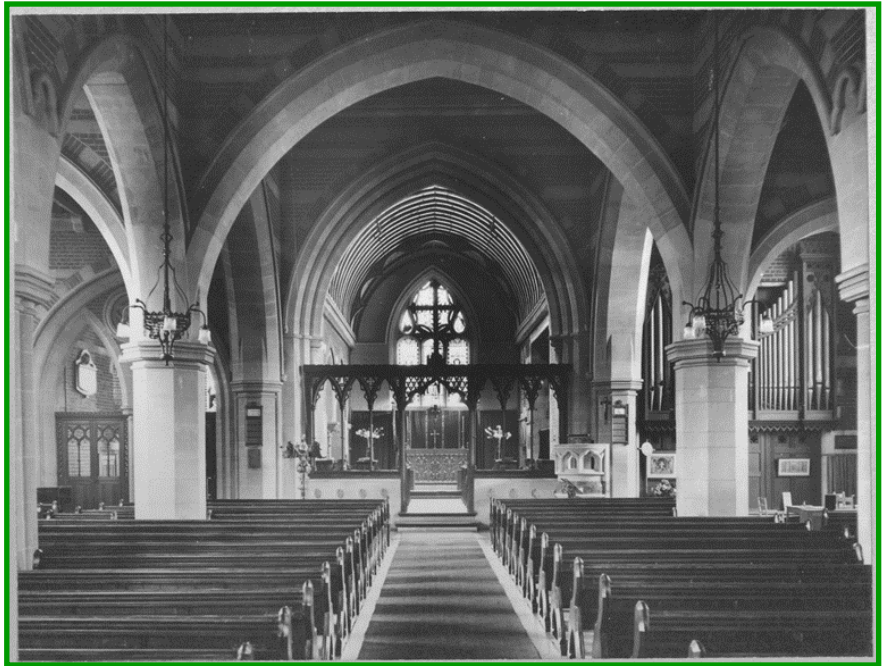
The grave of Prince Victor of Hohenlohe, Queen Victoria's nephew (north side)

The grave of Ferdinand Wests, first RAF pilot to be awarded the VC (south west corner)

² Please refer to Appendix One—Development Timeline and Design.

The Building - Internal

Following the 1887 re-build and the addition of the organ in 1890 there was very little change (other than minor cosmetic adaptations) to the interior of the church for a considerable time. The photograph (right) for which we don't have a date, shows that curtains had been fitted to mask the Street tile work on the reredos and some pews were removed to create the children's corner below the organ pipes in 1938.



The church is not symmetrical. The south aisle is narrow (3.1m) and has a lower sloping roof compared to the north aisle which is much wider (4.0m) and has a higher pitched roof. The pews to the south of the nave are 3.1 metres in length and terminate in line with the pillars. The pews to the north of the nave are 4.2 metres in length and reach well into the north aisle.

The reredos is ornately tiled and decorated across the width of the sanctuary and has white painted walls above. The roof above the sanctuary is highly decorated, but otherwise the interior relies on the contrasting brick colour and stone decoration. The aisles are of a dark red tile lined with black tiles and the flooring under the pews is parquet in a herring bone pattern.

The pews match one another across the whole church and have been built to fit specific spaces.

1974. The first major internal change was the creation of the church room. Sliding doors were used to enclose the north transept.

In 1989. A Perspex and timber frame was constructed to separate the chapel from the chancel.

Further works were completed in 2004, including reopening access from the Vestry to the Chapel, improvement to the screening and soundproofing between the Chapel and the Chancel, restoration and conservation of the beautifully decorated ceiling over the Sanctuary, screening to the South Transept and a new removable stage/raised dais area to the nave and commissioning of two new stained glass windows for the Chancel representing the signs and seasons (Genesis 1:14).

This picture, taken from the same position as the one above illustrates many of the cosmetic changes. Note the enclosed north transept (used as a warm space for the weekly café) the screens and sound system, the floodlights.

The pendant corona gas lights have been moved into the aisles. These of course have been adapted for electric bulbs.



The following photographs show the chancel and sanctuary and the internal architecture of the south and north aisles.



The above photograph shows the chapel from the chancel



The south aisle



The north aisle



The enclosed north transept and the partly enclosed south transept (currently opened and being used by musicians and singers)



Significance

Church Interior – High

The architecture and materials used create a wonderful interior, and while not unique or outstanding in any specific regard, nevertheless are a fine example of Victorian church design.

Chancel, Sanctuary, Chapel, Organ – High

The oldest parts of the current church are not unique but do tell the story of the evolution of the church on this site. The connection to a notable historical figure (see Appendix Two) is highly significant and the design and decoration are typical of Street.

North and South Transepts – Low

The spaces themselves are valuable and form the cruciform shape of the church. The north enclosure has been a valuable space, but the enclosed south transept is largely irrelevant. Neither enclosure is of lasting significance.

The Building – Fixtures and fittings

Pews. The pews are made of pine and are of identical construction for the whole church. They are fastened directly into the parquet floor. Over the years a considerable number of pews have been removed (please see the notes) and the remaining pews have been deliberately placed in the nave and further forward as part of our seating experiment under TMRO 2022 – 071946 to inform our Transforming Trinity project.



The bulk of the remaining pews we have are in the nave and with the exception of those that abut a pillar are 3.1m or 4.2m in length (See Appendix Three).

Liturgical worship. We have two contrasting altars. The one in the sanctuary is an attractive design (below left) and was provided by William Trotter in 1907 for use in the chapel. The other (below right) is the Street altar from the chancel. It's not certain when these items were swapped but we now have four liturgical altar frontals for the 'Trotter' altar (purple, gold, red and green) and one badly worn front panel for the Street altar. Our skilled needlework team are restoring this panel (visible on pages 14 and 18 of the Statement of Need).



The Pulpit and Font are of matching design and style. The look and materials strongly suggest G E Street made them to compliment the reredos in 1860.



Lectern. The affectionately known brass eagle is a favourite item and is used frequently. It's regarded as one of the church treasures. A simple wooden lectern was recently found in the blower room (one of two cellars spaces under the organ) and has been restored. This is used in the chapel.

Organ. The Harrison organ was purchased second hand from St. Martin-on-the-Hill Scarborough and installed in 1890. The vestry was extended to accommodate the instrument. It's used in worship and we are steadily repairing what was described as 'refurbishment' in 1984.



Pendant Corona Gas Lights (converted). The lights that hung over the nave were moved into the aisles at some point. There's no evidence of whether these were original to the 1839 church or new for 1887.

Rood Screen. Erected in 1888 as a memorial to Revd WC Raffles Flint. The screen has architectural, artistic and historical significance but curiously is quite divisive with some church

members who would be glad to see it taken away or relocated and others for whom it is highly prized. The Clergy, Wardens and PCC have no intention of removing it!

NB. Gates were originally fitted in the gap. These have been absent for very many years.



Memorials, monuments and significant gifts. The church has a number of monuments and stained-glass windows given as gifts to the church. The most significant is a memorial sculpture of Prince Victor of Hohenlohe-Langenburg, nephew of Queen Victoria. His grave is also in the grounds.



Prince Victor's memorial sculpture is adjacent to the south porch door. The sound desk temporarily crowds the space.



Prince Victor's grave. This photograph is of the north side of church and shows the vestry with the chapel behind. A spiral staircase allows access above the north transept and to the spire.

Additional items. We also have a table, given as a gift by a church member who ran an antique shop. The table was on the yacht the royal family used on Virginia Water. A small brass plaque gives the details of its use. These days wedding couples sign their marriage document on the Queen's table!

Wedding couples also sit on beautiful oak chairs donated to the church. These too have brass plaques detailing the gift.

The church has a clock in the spire which requires repair to function again. There is also a single bell that can be used to toll, call for worship or when clergy are installed.

Significance

Fixtures and fittings

Pews – Moderate to Low

We believe the pews are the original Street design with additional pews from 1887 made to the same design. (See Appendix Three). They are somewhat unremarkable and other than the familiarity of them in situ have no advantageous significance.

Altars – High

While not of national importance the two altars are highly valued liturgical furniture and are used regularly for worship.

Pulpit and Font – High

The style and craftsmanship of the two items, part of the Street refurbishment, are a part of the evolving story of liturgical worship and are valued, with the full intention to retain and continue using.

Rood Screen - High

While not universally appreciated (see comments on previous page) the PCC recognise the significance and historic value of the screen with no plans to remove.

Memorials, monuments and significant gifts – Moderate to High

Through their continued use or familiarity these items have a significant value to the church. The wooden lectern in the chapel, the altar rails, oak chairs on the platform or in the Sanctuary, the royal yacht table, even the more modern sound desk and lectern have all been given in memory of loved ones and are cherished. The embedded tablets around the church, while not being unique designs or nationally important are nevertheless unique in whom they pay tribute too. All will be retained.

Memorials to Prince Victor and Princess Laura – High

The unique sculpture, by Prince Victor's daughter, to celebrate Prince Victor's life and relationship with Holy Trinity has great significance, as does the embedded inscription over the font in memory of his wife.

Stained Glass Windows – Moderate to High

As above, none of the windows are unique but many do show high quality craftsmanship. They are part of the church's story and are a rollcall of artistic craftsmanship. They represent the lives of those connected to the church and in whose memory the windows were installed. All will be retained and maintained.

NB. A full illustrated catalogue of all memorials and stained glass can be found on the website Holy Trinity Sunningdale / Transforming Trinity / History of our Church / Memorials. Or click [here](#). Holy Trinity Sunningdale / Transforming Trinity / History of our Church / Stained Glass. Or click [here](#).

Footnotes

With reference to Prince Victor

This extract is from F C Hodder's "A short history of Sunningdale" published by St Catherine press in 1937.

Count Gleichen, afterwards Prince Victor of Hohenlohe, a nephew of Queen Victoria, built St. Bruno [a house in Charters Road] and lived there until his death in 1892. He was frequently visited by the Queen, who used to drive over from Windsor. When Prince Victor, the Duke of Clarence and Prince George (later King George V) were stationed at Aldershot, they spent many weekends at St. Bruno and used to accompany the family to Holy Trinity on Sunday mornings.

After his death Prince Victor of Hohenlohe was buried in our churchyard on a bitterly cold day in January and it was while attending his funeral that the Duke of Clarence caught the cold which, turning to pneumonia, caused his death. One of the choirmen died from the same cause.

The author well remembers a short time after the death of Prince Victor an unostentatious carriage and pair driving up to the churchyard gate and a short, rather stout old lady alighting, and walking down the path, followed by a footman bearing a wreath which she took from him and placed on the grave. It was then that the author realised that the lady was no other than Queen Victoria herself.

For further information visit our website: Holy Trinity Sunningdale / Transforming Trinity / History of our church / Prince Victor or click [here](#).

Proximity to Royalty

It's quite a surprise to discover the ease with which royalty were able to come and go in times past without the huge undertaking a royal visit would be today. I'm sure many churches have a foundation stone laid by a royal person, few by a future king.

It's not escaped the attention of the clergy and wardens that the current Prince of Wales has moved, with his family, to Windsor and once again church members find themselves rubbing shoulders with royalty; most recently on the touchline of a football match.

Transforming Trinity is as huge an undertaking for us as I'm sure the re-ordering and re-builds have been in the past. One hopes that once accomplished, we might ask the current Prince of Wales to re-open the church.

Appendix One

Holy Trinity Development Timeline and Architecture

1839 – A gift of land from Mr John Platt, a one-acre triangular plot on an old gravel pit.

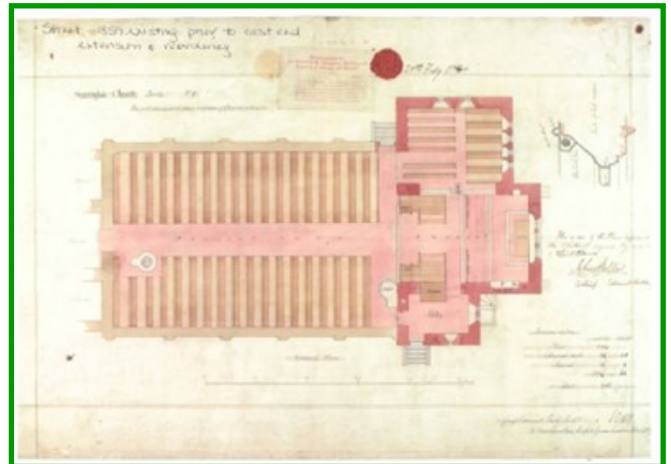
1840 – the first church completed at a cost of £1,600. Architect Robert Ebbles. The foundation stone was laid by HRH Princess Augusta.

1860 – the new chancel and chapel completed. Architect GE Street (see Appendix Two). A small organ was donated to the church, the gift of Mr Arbuthnot of Coworth Park.

1887 – the remaining church rebuilt. Architect J O Scott. Much of the cost was met by Sir William Farmer of Coworth Park. The foundation stone was laid at the west end (immediately above the original foundation stone) by HRH the Prince of Wales, later King Edward VII.

1888 – the rood screen installed in memory of Revd WC Raffles Flint.

1890 – the Spire was completed. The small vestry on the south side was extended and given a pitched roof to accommodate the purchase of a new organ.



The new organ was built in 1865 by Thomas Harrison for St Martin-on-the-Hill, Scarborough. The Organ was regarded as insufficiently powerful for St Martin's. On its original installation at St Martin's it was played by Revd John Bacchus Dyke, sometime precentor of Durham. He happened to be a close friend of Thomas Harrison. The opening recital at Holy Trinity was given by Sir George Elvey in November 1890. The organ was refurbished with a new tracker action in 1970 by John Bowen of Northampton and cleaned and overhauled in 1984 but not skilfully and lasting damage required repair in 2019.

1905 – The new vestry was constructed on the north side of the chapel. Two chapel windows were partly bricked up to accommodate the building. The Chapel, used as a vestry since 1890 was returned to being a chapel.

1907 – the Altar rails and paving for the chapel sanctuary are installed, the gift of William Trotter of Kings Beeches. (NB Church Road was formerly called King Beech Road before the church was built.)

1938 – The first removal of pews was in the south transept creating a children's corner.

1974 – the removal of pews in the north transept and the timber and glass doors enclosed this area to create the 'Parish Room'.

The following is a detailed description of the materials and exterior and interior appearance of the church.

MATERIALS:

Red brick with blue headers, limestone dressings and some flint flush work. High pitched red tile coped-gabled roofs, lower over chancel; wood shingles on spire.

PLAN:

Cruciform plan with crossing, tower; chancel with south organ chamber, north chapel, north vestries, north and south transepts; nave, north and south aisles and a south porch.

EXTERIOR:

Grouped, cusped, lancet windows; the larger groups having flush work in spandrels. Small lancet windows to chancel.

Tower: 2 stages with angle buttresses. 2 lancets on each face of first stage. Second stage has on all fronts a clock face with a rose window over and blank arcading on either side. A broached spire over with a lucarne at each cardinal point.

Nave, south aisle: two, 3-light windows in half-dormers, a 4-light window between and a single-light westernmost window.

Gabled porch with blind arcading in tympanum. Pointed-arched doorway of 2 orders.

West end: 4-light window flanked on each side by niches on 2 levels with pointed heads. Chequered flint panel below window; 3 stage weathered buttress on each side.

North aisle, west end: 2 tall lancet windows with rose window above; buttresses on left.

North aisle: three 3-light windows between 3-stage weathered buttresses. Large moulded brick arches over windows, and between buttresses. Two lancets at right end with planked door with pointed-arched head.

North transept: 5-sided 4-stage projecting stair turret in centre with small slit windows on each face. Top stage in stone with tall lancet in each face. Pyramidal roof with stone finial. Two, 2-light windows on each side of turret. To the left of the north crossing is a vestry with a flat roof and two 2-light windows and one single-light window.

North chapel, east end: a 4-light window with a large rose window above.

Chancel, east end: a 3-light window and 2, weathered, angle buttresses.

South chapel, east end: one 2-light window and rose window above.

South chapel, south side: 3, one-light windows.

South transept: one 3-light window, and two 3-stage buttresses.

INTERIOR:

Red brick banded with bands of black brick; stone dressings, collar purlin roof over nave and aisles; barrel roof to chancel. 5-bay arcade to north aisle with compound piers of 4 shafts supporting pointed arches, all of limestone. 4-bay arcade of similar design to south aisle.

A large marble monumental slab in south-west end of nave, with relief figures in dress uniform. Inscribed to Admiral Prince Victor of Hohenlohe GCB d.1891.

Comments.

It is interesting to consider how Scott sensitively re-developed the majority of the church to respect Street's chancel and chapel.

The chancel is undoubtedly the focal point and the design and implementation of the nave leads one to view to chancel unobstructed. The lighting that we are able to create only enhances Scott's plan to draw the attention to the altar.

The North aisle with its pitched roof replicates the chapel's pitched roof and the linear progression down the north aisle leads straight to the chapel. (obstructed here by the wooden beam for the sliding doors that we intend to remove!) The only irritating distraction is that the east stained glass window in the chapel does not hold the linear progression, they are offset from the arches...but then again they always were.

We have recently solved another mystery. Why is the south aisle roof a lean to, not pitched like the north aisle? It was to mirror the pitched roof on the little vestry prior to it being extended and adapted for the organ. One can't help but admire Scott's lack of ego in taking a lead from Street rather than imposing his own vision.

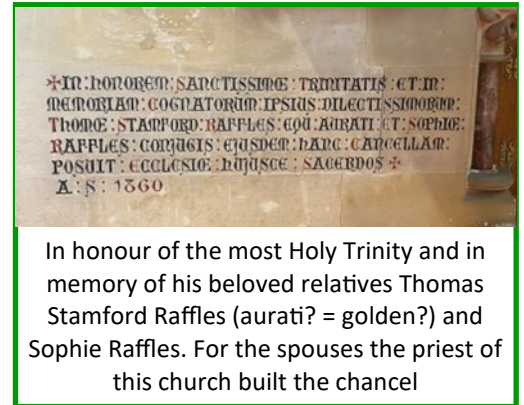
If this document is being viewed on-line, this link will reach the 3D colour version of the church around which you can navigate (in a similar way to google maps). <https://my.matterport.com/show/?m=R5q16qiPxUT>



Appendix Two

The Chancel and Chapel 1860

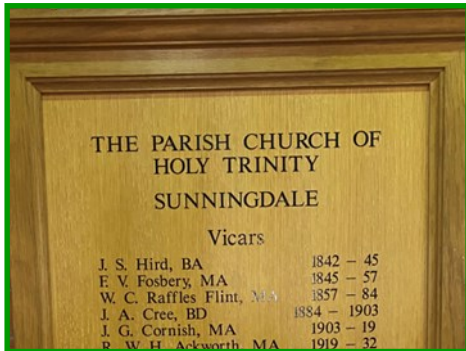
The chancel and chapel added in 1860 were done in memory of Sir Thomas Stamford Raffles, and his second wife Sophie. Stamford Raffles was credited with founding Singapore. He was also a founder and first president of the Zoological Society of London and the London Zoo. He died in 1826 fourteen years before the first church was built, however the connection was through his nephew, Revd William Charles Raffles Flint, incumbent at Holy Trinity between 1857 and 1884. An entry on the British Museum website clarifies the relationship:



In honour of the most Holy Trinity and in memory of his beloved relatives Thomas Stamford Raffles (aurati? = golden?) and Sophie Raffles. For the spouses the priest of this church built the chancel

Born at Cheltenham, son of Captain William Flint and Mary Ann Raffles and thus nephew of Sir Thomas Stamford Raffles; brought up from the age of four by Sir Thomas and Lady Raffles; in 1845 married Jane (Jenny) Rosdew Mudge, eldest daughter of Lady Raffles' younger sister, Alice Hull. On the death of Lady Raffles in 1858 her property was bequeathed to William Charles' wife and devolved on him. He donated the collection to the Museum in 1859.

(Source: The British Museum)



One imagines that Lady Sophie had been all the mother William Charles knew and one wonders if the rebuild of the chancel and chapel were more in her memory than his uncle. Revd Raffles Flint began his incumbency in 1857, Lady Sophie passes away in 1858, the gift to the museum was 1859 and the rebuild completed in 1860. A memorial to Revd. Raffles Flint and his wife are on the opposite side of the sanctuary from the carved inscription shown above.



Much of the chancel is readily identifiable as the work of G E Street in particular the tilework and reredos, however the current choir and clergy stalls replaced earlier furniture. Another small plaque says "These stalls were erected as a loving tribute to the

faithful work of the Revd John Adams Cree BD, Vicar of the parish 1884-1903." The major rebuild under J O Scott was 1887 during Cree's ministry.

The installation is entirely sympathetic to Street's work. One wonders if Scott returned for this small upgrade which one presumes was after Cree's ministry ended.

The current congregation of Holy Trinity place a very high value on the chancel and chapel and (other than necessary maintenance and replacement such as light fittings) fully intend to safeguard these areas with no change.



We pray you remember William Charles Raffles Flint MA Vicar of this church who caused this chancel to be built and who entered into rest Aug xxix mdccclxxxiv (1874) Also Jenny Rosdew his wife who entered into her rest June ii mdccclxxxiii (1873) in grateful recollection of whom their children surviving give thanks to God and dedicate this memorial. Dormite dulces anime in pace Christi.

Significance

The Chancel and Chapel (and all contained therein) - High

Significant examples of a notable Victorian architect's work and the connection to a historic figure.

Appendix Three

History

The work done for the Heritage Project (2012- 2014) had reached the conclusion that the current pews had been made for the 1887 rebuild, although the Victorian Society believed them to be introduced by Street in his 1860 re-ordering.

Richard Peats 2017 dissertation on the survival of GE Streets schemes in the Oxford Diocese says:

The angular shape and arched base of the benches at Barford St John are very similar to JO Scott's pews at Holy Trinity, Sunningdale, raising the question: while Street's pew designs are unique and unquestionably inventive, is there anything that sets them apart as distinctive when compared to the works of other leading architects and those available from catalogues? When comparing these two, the Barford St John pew has an elegance and gracefulness of form that the Sunningdale example somehow lacks and which sets Street's work apart from his contemporaries.

The dissertation infers that the pews at Holy Trinity are by Scott and not Street. However, a DAC member has done further research on our behalf.

G E Street, as part of the 1860 work, stripped out the box pews and gallery from the 1839-40 building and re-seated it with "moveable benches, in which no distinction has been made between rich and poor"
[Windsor & Eton Express 20 Oct 1860; Guardian, 17 Oct 1860].

There were 18 each side, 14ft (4.2m) long *[Plan in ICBS file 5545]*. Street's design drawings do not survive, but in several churches where he specified moveable benches rather than fixed pews he used a similar design with an open back and inverted-"Y" ends, a local example being All Saints Boyne Hill.

When the contract for rebuilding the nave to J O Scott's design was being negotiated in 1887, significant cost reductions were made by removing new seating from the scope (£105 for chancel seats, £111 for nave seats) *[Berks RO, D/P150B/6/10]*.

The contemporary reports make it clear that the old choir and clergy stalls were re-fitted, and that "The body of the church is seated with pitch pine benches, the old seats being supplemented by new ones of the same material and design to fill up the additional space." *[Reading Mercury, 9 June 1888, p.4]*

This would explain the 4.2m pews on the north side of the nave - they are the originals from the 1860 seating.

This explains a great deal and finally gives an answer as to why the positioning of the tiled walkway in the north aisle isn't adjacent to the pillars as it is in the south aisle. The floor was laid out to suit the pews! Any new pews were made identical to the existing pews. Incidentally saving (£105 + £111) £216 in 1887 is equal to £36,335 today.

Location of the pews

In 2019 work was done by the incumbent and DAC case officer Jennie to identify and catalogue all the pew removals. If a full refurbishment takes place this might appear academic, however the development of the church over the years suggests that the pews at Holy Trinity are not highly significant as furniture, other than the architects under whom they were installed. They are in truth rather plain, somewhat scruffy pitch pine and they have suffered from having heating elements bolted on underneath.

We are also mindful that the pews in the north and south aisles were removed under temporary licence a considerable time ago and we seek to resolve this.

- 1938** Pews taken from the south transept to create the children's corner.
- 1974** Pews taken from the north transept as it was enclosed.
- 2000** Four pews taken from the rear of the north aisle and nave to be stored in the sanctuary and inspected monthly.
- 2001** Pews taken from the Chapel and also stored in the mortuary.
- 2002** Five or seven (we cannot be certain) taken from the front of the nave. Some re-orientated 90 degrees to create choir provision west of the rood screen. These were eventually removed into storage.
- 2006** Four pews removed to allow greater mobility access, two from the front of the nave, two from the back.
- 2012** All of the pews in the south aisle removed to allow the offices from the CMI building to relocate. All of the pews in the north aisle removed to allow the Café from the CMI to relocate. These were done under temporary licence. These pews (and two longer pews) are currently at Sunningdale School in their chapel. They have not been sold to the school.

Pews that were removed under faculty have been sold except for those to be stored in the mortuary which are all still there.

2018 – 2020 Some pews have been brought back into church as we have developed our mission and ministry. One in the porch, one for the wardens by entrance door. Five were brought into the south transept as we explored seating and worship space. Another was brought in to complete the seating in the nave.

Although the value and significance of the pews is rather low, to quote the DAC member *I do not feel that this particular design of bench is one of Street's finest - and the significance is, perhaps, diluted by the existence of many similar ones elsewhere, including a commercial version shown in Messrs Jones & Willis' catalogue....* nevertheless to remove them completely would be to lose connection with the development and history of the church.

We fully intend to keep the choir pews and intend to retain a number of other pews in suitable locations as a reminder of Street and Scott's work and as a connection with our inheritance.