

DIOCESAN ADVISORY COMMITTEE

SCHEDULE OF DOCUMENTS

1. (St Helen's Statement of Needs - Feb 2022.pdf)
2. (St Helen's Statement of Significance - March 2022.pdf)
3. **2008 woodwork report Jervis** (Woodwork report 2008 Jervis.pdf)
4. (Phase 1 update email 24.10.25.pdf)
5. **[Corrected] Drawing package revised 3rd April 2025** (Clews-Drawing-Package-for-DAC-20250403-opt.pdf)

TO THE CHANCELLOR OF
THE DIOCESE OF ST ALBANS

07/11/2025

VIEWED by the St Albans Diocesan
Advisory Committee



Statement of Needs for St Helen's Church, Wheathampstead

February 2022



'Living God's Love In Our Community'

Section A. General Information

1. St Helen's is the parish church of Wheathampstead, situated in the village centre. The Grade I listed church building dates from Saxon times and has a long history of being enlarged and adapted to suit the changing needs and size of the congregation. It has a sister church St Peter's, in Gustard Wood, 1.5 miles away. Pre-pandemic the electoral roll for both churches combined was 145 and on average 150 people attended usual Sunday services. Across a typical month the church saw approx. 250 people. Wheathampstead village has approx. 6,500 residents.
2. Pre-pandemic the congregation is predominantly elderly with approx. 130 adults usually attending Sunday services, and 25 children. There are however a regular Fresh Expression services which St Helen's has been slowly yet consistently building.
3. Junior church for usual Sunday morning services is small and is usually run quietly in the Lady Chapel, during the sermon. More



family focussed services are conducted once a month on a Sunday morning and every other Sunday afternoon. Attendance at these is growing from an average of 15 at the more intimate 'Tea Time Church' to over 60 at the quarterly 'Messy Church.'

4. St Helen's is left open every day during daylight hours (being manually locked before and after). There are several groups that meet in church. This includes morning prayer, the coffee shop 'Coffee in the Chancel,' The Ark toddler group, the knitting group and bible study group. The church is also used for meetings for the PCC and other groups. The lack of separate space sometimes infringes on these activities.
5. Wheathampstead has a dearth of lettable space and if the space within the church can be made more flexible, it will enable the church to engage more fully with the wider community. Sitting alongside this is the aging demographic of the congregation (and community) who have more complex needs in relation to accessibility, which the church cannot meet.
6. Increasingly the church is finding it harder to engage with the families in the village and the plan to make St Helen's a more hospitable space will help with this.
7. The last Quinquennial Inspection Report was carried out by Michael Dales on 8th April 2021. Since being received, the church has pursued the recommended timetable of repair and maintenance.
8. Financing the extension and reordering of St Helen's will involve several different aspects. An initial request for support secured £60,000 pledged by the congregation through a survey conducted in August 2019. In addition, the church has £40,000 set aside by the PCC. The church will look to secure grants where possible and will embark on a fundraising exercise. The congregation is overwhelmingly supportive of these plans and the church expect further financial support from them.
9. The church had been pursuing a project to work in partnership with the URC in renovating their empty church and hall in Wheathampstead. This would have provided the extra space and facilities needed by St Helen's church and the wider community.



After 5 years of working on this, and with very little progress, involvement in the project was ended in September 2019 in consultation with the congregation.

Section B. The needs

10. The accommodation in St Helen's is largely unaltered since Victorian times. The accommodation does not meet the current and future needs to fulfil the church's Christian mission and witness in Wheathampstead. Changes are required to meet these needs, while respecting the heritage of the building and its site. In more detail, these are: -
 - a. improved toilet facilities
 - b. a welcome area adjacent the south door
 - c. an improved kitchen
 - d. internal reordering of the internal space of the church so that it can be used more flexibly (incl for meetings)
 - e. adequate storage space
11. St Helen's is physically and emotionally at the heart of the village. The capacity for the building is 220 people in fixed pews and an additional 80 in temporary seating. Many of the activities undertaken need additional facilities and there are some which cannot begin or develop because of the limitations of the building.

Facilities:

12. The existing toilet is inaccessible for those with mobility issues. There is no room for a baby change, which currently happens on the floor. The toilet is adjacent to the small kitchenette from which our coffee shop is run. It is unhygienic and unsafe for all to pass through, particularly children, when hot drinks are being prepared and served. The church considers that the existing toilet should be moved and re-provided in a more suitable location sufficiently sized, considering the use of gender-neutral toilets with disabled and baby change facilities as required. This is essential for the church to be more welcoming, an important element to our Mission Action Plan.
13. The church needs catering facilities which are suitable for the preparation of a meal (for at least 20 people) or the serving of a meal which has been prepared off site for a larger group (at least 60 people); together with facilities to clean up afterwards. This will



be used for our regular community lunches for the lonely for example as well as to serve the church community for social occasions. Increasingly the church is being asked for receptions after funerals and baptisms to be held in St Helen's church, as locally there is little space available for this. The church would like to be able to provide this function.

14. The community cafe 'Coffee in the Chancel' has been a great success and is open 3 mornings a week. It is used by the congregation but also by those from the wider community. This includes the local walking group, bereavement support, carers and the U3A. Conversation and support is often provided to the lonely from the village who are always assured a warm welcome. A more suitable kitchen will allow the church to develop this further. The church wishes to be officially registered as serving food to the public.
15. The church would like to have a much-improved welcome area adjacent to the south door to meet and greet visitors. The church envisages a portable display board/leaflet backdrop to the area with the option for a portable table located for ticketed events.

Space:

16. The church needs to achieve a more flexible use of space within the building in order to expand the work done with all sections of the local community, including work with the local schools; and to extend the offer for children's holiday camps and youth clubs. This space is also required to continue to develop the food hampers project in which the church sort and deliver weekly grocery supplies to families of primary school age children who struggle without the provision of a school meal during the summer holidays.
17. The church is regularly being asked about the building being used for concerts, art, and other exhibitions. The choir is growing, particularly the junior section, where the church is reaching families who have previously not attended church services. It is not currently possible to accommodate an art exhibition because of restrictions in the nave.



18. The church wishes to more fully use the church building for family services in order to continue to develop it as a place for all the community. This will include flexible seating in the nave which can be arranged for 'Café Church' or creative activities around tables for 'Messy Church'.
19. The church has no meeting rooms or dedicated quiet space for prayer or for childrens work. Often the church is busy and noisy with numerous activities occurring simultaneously. The church would like a separate space which could be used for meetings, bible study, pastoral prayer, childrens work, etc. This would provide greater flexibility for use and improve our welcome (and possibly allow a zonal heating system – another future project).
20. A more suitable changing space for the choir and ministers as well as the parish administrator office would be very useful. The current health and safety issues of a crowded vestry, full of cleaning materials, AV equipment and catering and children's group supplies needs to be addressed. This could be achieved by de-cluttering the existing vestry and providing space for storage elsewhere.
21. There is no storage for the tables and chairs that the church-based activities require. They are currently propped against walls and piled up in corners which are unsightly, unwelcoming, and unsafe. The church has previously looked at options such as using the Lamer Chapel for storage but discounted this due to the historical significance of the pews and monuments in this area. The West End has the font and the newly installed sound system. The Lady Chapel is already used for storage for the toys for The Ark creche and Junior church. The church believe that the Lady Chapel may be the best area to develop more space and better storage.
22. The church has researched and considered a North Door extension project to provide additional accommodation to assist with resolving some of the space issues referred to above – see appendices.

Access:

23. The main South door entrance has 4 stone steps. Floor level access is provided through a heavy wooden North door (through



which you cannot see into church). This is off putting for those venturing into church for the first time. With no porch element around the door, a draft comes into church when the door is opened. It is very awkward for those in wheelchairs or with pushchairs and is not at all welcoming. The vestry door is also unsatisfactory as heat is lost every time it is opened.

24. In terms of accessibility within the building, there is a desire for all key areas of the building to be accessible, e.g., wheelchair users should be able to access most parts of the building and be able to sit within the main congregational seating with family or friends.

Liturgy:

25. Effects in this area are likely to be minimal with potential improvement as current pew platforms make for poor visibility during worship.
26. More flexible seating would allow a greater variety of uses of the Nave space, including exhibitions, Messy Church, community meals, as well as greater liturgical flexibility. Seating in chevron rows will also increase service participation and engagement in worship.

Section C. The Proposal

27. Since 2003, the congregation have devoted much effort to studying the needs and potential solutions. This has involved the PCC, project committees, user groups, the local community, the DAC, planning authority and professional advisers.
28. The church had a proposal for a separate 'church hall' building (attached to the church by a 'link') rejected by the local authority planners and English Heritage in 2013.
29. The church then spent the five years exploring the option of working in a joint venture with the Wheathampstead United Reform Church in developing their empty church and hall facilities 300m from St Helen's.
30. In Summer 2019 the congregation were consulted to identify what they felt our priority should be, either:



- a. to continue in talks with the URC or;
 - b. to work towards achieving a small extension to St Helen's together with looking at an internal reordering of the building.
 - c. The congregation were also asked who would be willing and able to support either project practically and financially.
31. As a result of the response in September 2019, the PCC decided to withdraw from the negotiations with the URC. The congregation demonstrated a clear preference for improving the existing accommodation at St. Helen's church rather than pursuing the URC Project. A total of 72 replies had been received from a potential total of some 250. This was regarded as a reasonable response and included large numbers of those with active commitment to the church.
32. The PCC currently consider that the more effective using our current space is an ideal solution with the addition of a small porch extension on the North Door to accommodate the toilets/storage if required.
33. In terms of sustainability, focusing activities within the church building will assist in keeping the church building – rather than separate spaces such as the URC building, school or previously-considered separate hall building – the focus for people's engagement and financial support. This will provide greater sustainability for the highly listed church.
34. Carbon footprint – Recent discussions with the DAC (Emma Critchley) related to the church's carbon footprint have largely discarded the possibility of ground source heat pumps or any conspicuous south facing PV solar panels on the Grade 1 Listed building. An Air Source Heat Pump mounted in the bell tower remains a possibility that might provide energy efficient heating in St Helens. The church will consider installing roof insulation when the slate roof next needs to be replaced (possible 15% saving on heating bills). There are 71 mature trees in the churchyard listed in a 2010 Tree Survey. Estimates suggest that these collectively take up around 1.5 tons of carbon dioxide per year which equates to a small fraction of the gas that the church heating generates. Ongoing improvements to reduce the carbon footprint include gradually replacing old light bulbs with equivalent LED fittings, draught proofing doors, switching appliances off stand-by, having



Zoom meetings rather than onsite meetings in winter months and replacing old energy inefficient appliances. In this way the church is assessing it's carbon footprint the options for working towards zero carbon by 2030 in line with the General Synod's announcement in February 2021.

35. The PCC plan to engage an architect to carry out a feasibility study to identify how best to meet all our anticipated needs as noted above.
36. Previous site meetings with the DAC and Historic England have led us to consider an extension on the North Door which we are now able to pursue further, as part of the architects' brief, if required
37. Advice from Historic England in December 2017 when the North Door extension was first considered:
"The proposed extension is designed in a sympathetic manner and would take the form of a new porch and an adjoining block under a lean-to roof. As has already been noted by the DAC in their advice, the design might benefit from a little simplification, particularly in the removal of the small-scale windows to the individual toilets, but it is largely in keeping with the existing building and should be a positive enhancement to the on-going use of the building."
38. The PCC believe that a small extension on the North side of the church, together with some creative ideas regarding the internal reordering of the church building may help with our current difficulties, whilst not changing the current shape of the building too significantly.
39. Capital and revenue costs are a real consideration for the church and clearly it would be preferable to maximise use of the space in the existing building before building the North Door extension. Alternative it may not be possible to achieve the Needs set out herein, without building further accommodation.

Section D. Support & Practicalities

40. As already explained, it is proposed that the church be more widely used in areas such as concerts, congregational and



community meals, to develop our coffee shop and enable the space to be used post funeral and christening services.

Section E. Impacts & Significance

41. The church is endeavouring to impact the existing building as little as possible. To keep an extension to a minimum (if required) and not to change those parts of St Helen's, such as the Lamer Chapel, that are of greater significance. Early reservations about the impact of light passing through the North Aisle stained glass (Kemp) window and the impact of the construction of any North Door extension, on the stability of the Garrard Memorial were satisfactorily addressed after visits by the DAC and Historic England. The church does feel however, that some areas, such as the fixed raised pews, are detrimental to a welcoming church building and how we need to use the space in order to pursue our Mission Action Plan (currently under review).
42. St Helen's Church needs to be open and accessible to all and used creatively in order to reach more people and keep it physically, emotionally, and spiritually at the heart of our village.
43. The PCC welcome further advice and input from the DAC and professional parties to help move forward as soon as possible on this project.

Appendices:

- Current layout of the church – see plan in Statement of Significance.
- Proposed North door extension outline – attached as separate document
- Draft of the latest Mission Action Plan - in draft, to be provided to successful architect
- Quinquennial Report dated 8th April 2021- attached as separate document



Statement of Significance for St Helen's Church

Wheathampstead



Introduction

This document is a summary of the significance of St Helen's Church architecturally, historically and to the community it serves. It has been prepared in accordance with the DAC Advisory Leaflet 25.



Revision History:

July 2009 – initial update.

Nov 2012 - reformatted with St Helens + St Peters letterhead;

references to extension changed to Church Centre.

Feb 2013 - details of internal reordering summarised. Proposals for heating system introduced.

Dec 2021 – redrafted to comply with DAC Advisory Leaflet 25. The document's content is now focussed only on items of significance in the church, without reference to any speculation about future development of the church.

Mar 2022 – added reference to the report produced in 2008 by Simon Jervis describing the pews and the other woodwork in detail.



Statement of Significance

St. Helen's Church occupies a central location in the village of Wheathampstead and is a witness to the work of an active worshipping community of all ages. The church is important to the wider neighbourhood, holding many baptisms, weddings and funerals and the churchyard is still open for burials.

The church spire is visible for several miles around, particularly from the east. St Helen's Church is a fine village church, magnificent in scale and surrounded by a particularly extensive and well-used churchyard traversed by several footpaths.

The church sits slightly to the west of the main conservation area of the village. The lychgate leads to the church from the busy village High Street. The churchyard contains many interesting memorials and trees. It is well maintained and full of graves, both old and new — several being well tended by local people. Apart from the lychgate entrance, there are two off Church Street. Otherwise, the north entrances are un-gated and open, that leading to the vestry being accessible by car and also by the disabled.

Archaeology around the north door of the church in 1979 revealed the first proof of Saxon occupation of the site. Eight burials from the mid-to-late Saxon period were uncovered, showing evidence of the distinctive Saxon burial rite with the head resting on a flint 'pillow'.

The church is a Grade I listed building, cruciform in plan with a central bell tower. Wheathampstead has some of the finest bells in Hertfordshire – a ring of eight recast from earlier originals by John Taylor of Loughborough. Outside, the original corbel table (a row of stone brackets carrying the plinth) can be seen with the Edward I buckle ornament. Crowning the tower is a splendid broach spire constructed of wood set at a very steep angle on a square base, and rising to a diminishing octagon. It is clad externally with strips of lead arranged in a herringbone pattern. The present spire is an 1865 reconstruction of an imagined earlier medieval version.

The church is of Saxon foundation, the whole manor of Wheathampstead, including its church, being given by Edward I to the monks at St Peter's, Westminster Abbey in a charter dated 1060. The earliest parts of the



present building are the east walls in the south transept which are considerably thicker than elsewhere, and it is thought that the arch in the south wall of the south transept may be a Saxon doorway. The remains of an apse lie beneath the present chancel floor. The church is mentioned in the Domesday book.

The shape of the present building remains largely as it was in the fourteenth century. The chancel can be dated to circa 1230, the tower to 1290, the nave and aisles circa 1380, and the transepts from 1330 to 1350. After falling into considerable disrepair during the eighteenth century, the building was heavily but sympathetically restored by the Victorian rector, Canon Davys.

Today, the most commonly used entrance to the church is the south door which has a capacious porch, approached down a flight of steps, the church interior being at a considerably lower level than the surrounding ground on this south side.

The west end of the nave was rebuilt in the early fourteenth century and its fine doorway and arch with ball-flower ornament are typical of this period. The two-light windows at the aisle west end and the octagonal piers with their moulded capitals and double-hollow-chamfered arches are also typical of this date. Looking at the main body of the church from the west end, the east end triplet of windows dated c.1238, with its windows of Victorian stained glass are of note. In the sanctuary, the elaborate carved piscine ⁽¹⁾ dates from the late fourteenth century. The central tower dominates the interior of the church and dates from 1290. There are some faded remnants of medieval graffiti on the south-east pillar showing a manticore (half woman, half swan).

At the west end of the church, the font ⁽⁵⁾ is early fourteenth century with an octagonal, panelled and carved bowl decorated with finely carved leaves. A leopard's head may be discerned among the foliage suggesting that this was a gift of the Macry family. The font cover shows eighteenth century 'gothick' work. The font is perched on oddly askew stone steps, topped by some of the only remaining medieval tiles in the church. The earlier twelfth-century font of Purbeck marble was transferred to St Nicholas' Church Harpenden in the fourteenth century. The oak pulpit ⁽⁶⁾ is early seventeenth century with shallow strapwork ornament.



On the north side of the church are fine stained glass windows: one by Douglas Strachan (behind the font) depicting the Annunciation, the other by Kempe, at the east end of the north wall, showing Saints Anna and Katherine. Also on the north wall of this side of the church is a recessed tomb, thought to be that of a benefactor of the work to this side of the church, completed in the late fourteenth century.

The north transept, or Lamer Chapel, was rebuilt about 1330–40 with its large five-light traceried window in the north wall and three-light windows in the east wall. This window has a lowered sill supporting the reredos ⁽²⁾ of the altar to St Nicholas that used to stand beneath it. A series of important family monuments dominate both north and south transepts. In the north transept (Lamer Chapel) lies a large and splendid seventeenth-century wall monument in Corinthian marble to Sir John Garrard ⁽³⁾, his wife Elizabeth and their fourteen children. Other wall monuments here commemorate various other members of that family down the centuries, up to the twentieth century and the statuette of Apsley Cherry Garrard, who went with Captain Scott to the Antarctic in 1912. There are also three brasses on the floor: to the parents of John of Wheathampstead, Hugh and Margaret Bostock (1450); John and Elizabeth Heyworth (1520); and Elizabeth Lawdy (d. 1507). The elaborately carved stonework in the seven canopied reredos on the east wall here is considered to be as fine as anything in the Lady Chapel at St Albans Abbey. It was uncovered during the Victorian restoration of 1865. The pew ends and front ⁽⁷⁾ panels are thought to be early-mid C17.

The Brocket ⁽⁴⁾ tomb (1558) dominates the south transept with its finely carved alabaster recumbent figures of Sir John and his wife Margaret, and the small figures of children in a frieze below. One end of this is mounted on the wall above suggesting it may have come from another position or location. The stained glass in the windows here is particularly interesting, with scenes from the Old Testament showing Joseph in captivity in Egypt.

The church has not undergone really major re-ordering or modification since 1865, when the work done was considerable. Windows were walled up some feet above the sills, with badly decayed external tracery; the south porch had been filled up level with the ground outside and lengthened; the north porch had gone altogether, and the only entrance to the nave was by



the west door which was covered by a modern porch used to store coal and the sexton's tools. The exterior of the whole church, except the tower, was covered with plaster, and the decaying buttresses had been mended with brick, slate or anything else readily available. The rector, Canon Davys, aimed to renovate and restore St Helen's to its original medieval glory, raising the roofs of nave and chancel to their original pitch, and the spire to its ancient proportions. Transept roofs were repaired and decayed window tracery carefully restored. The plaster was stripped from the outside walls revealing the original flint facing. Inside, the seating, flooring and ceiling were restored and a Walker organ was installed in the chancel since removed and replaced by a relatively modern organ on the west wall. The old west end gallery and staircase were removed and in 1897 the vestry was enlarged to its present size to fulfil the requirements of an increased choir membership.

In more recent times, the tower was repaired in 1971, additional bells (making a total of eight) were hung in 1974, and in 1982 the Spire was renovated. In 2008, the Chancel ceiling and walls were renovated, the internal stonework cleaned throughout the church and external works to the Tower and South Porch were completed. In 2011, extensive renovation of the rainwater goods and surface drainage was carried out. In 2012, repairs to the internal plasterwork in the South Aisle and South Transept were carried out and the South Porch was glazed. A new heating system and boiler was installed completing in 2015. Major repairs to the outer south facing wall of the South Transept were carried out in 2019/20. Completed the installation of a new audio visual system in 2019.

In 2008 a report was produced by Simon Jervis (copy attached as appendix) describing the pews and the other woodwork in detail and concludes: *The Nave pews, in sum, are not a standard Victorian model, but carefully conceived as 'archaeological' reconstructions. The use of old oak is another unusual feature.*

1. Piscine



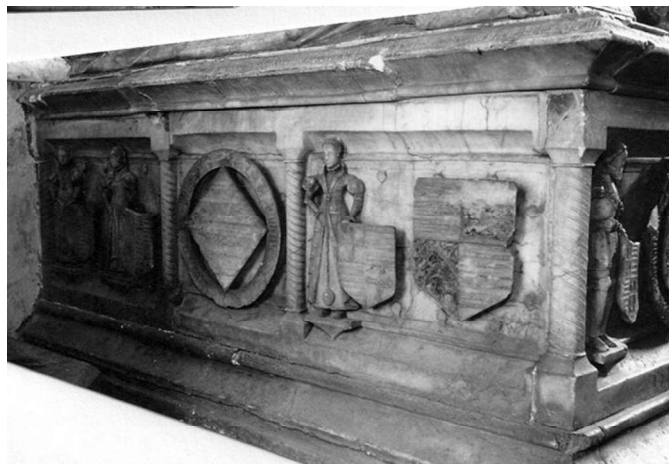
2. Reredos in
N transept



3. Garrard
monument



4. Brocket tomb



5. Font



6. Pulpit

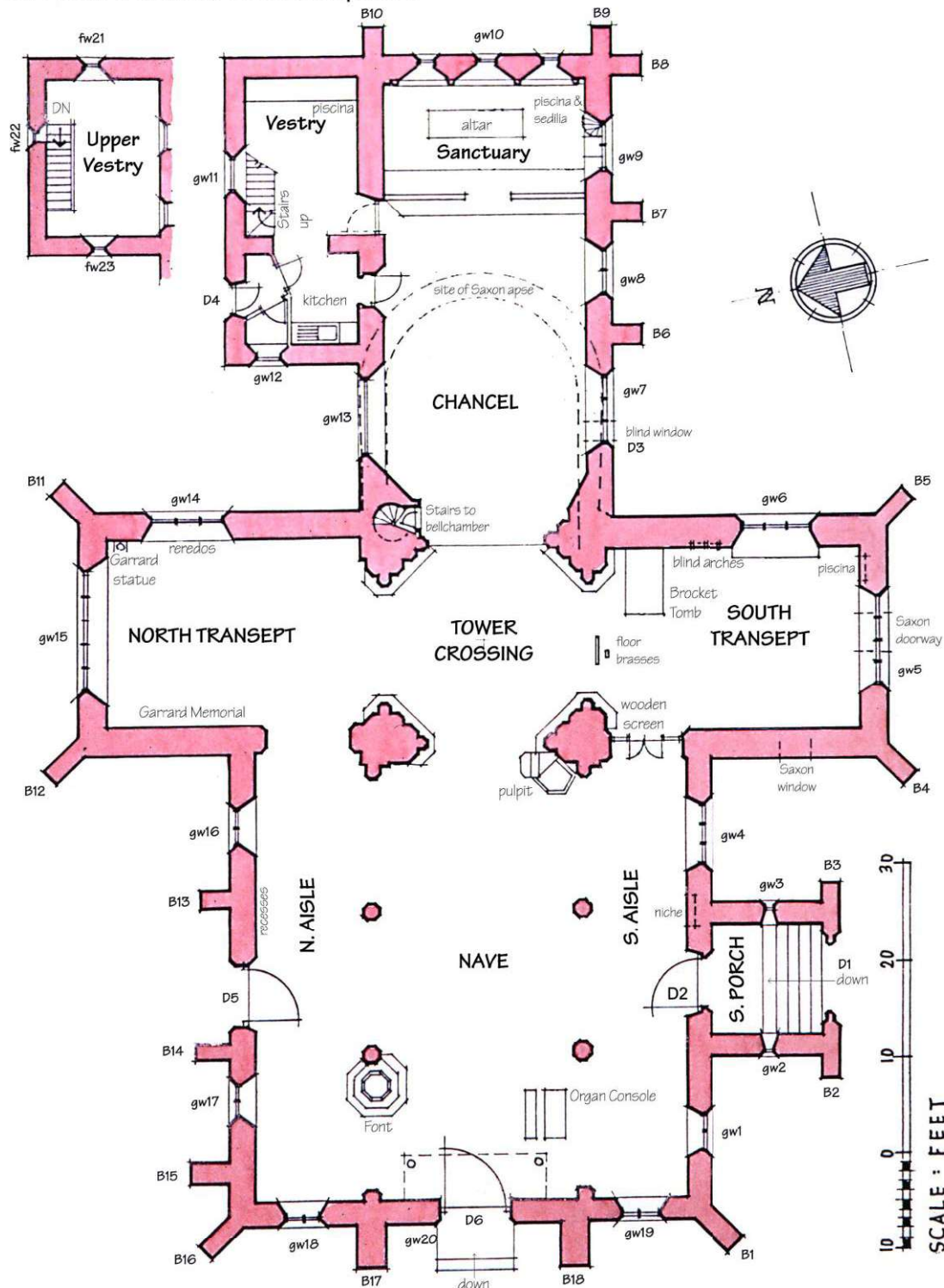


7. Pews in north transept (Lamer Chapel)





St. Helen's Church, Wheathampstead



based on a measured drawing by Pearl & David Kalabza dated November 1996



Appendix A - Transcript of listing particulars

St Helen's Church has a Grade 1 listing dated 19.10.1953:

Parish church. Pre-Conquest and Norman origin. Chancel, c.1230. Crossing tower, late C13. Nave and aisles, early-mid C14. N and S transepts, c. 1330-50. N vestry added c.1380, but altered and enlarged 1897. Whole church was restored 1865-6 by Edward Browning. Flint rubble. Stone dressings. Slate roofs. Cruciform plan, the nave and chancel equal length. Large central tower with leaded pyramid roof surmounted by a spire. Many good Decorated period windows, especially to the transepts and the chancel N and S walls. Early C14 W door with ball flower ornament in double hollow surround. S porch of similar date with chamfered arch and attached shafts. Interior: nave arcade of 3 arches; octagonal piers, moulded capitals and bases. Roof with arch-braced collar trusses. Figured stone corbels. Crossing has broad chamfered piers and arches. S transept has stone arch in S wall, said to be a Saxon doorhead, and the E wall has an intricate decorated style window with fleurons in the jambs. Corresponding window in the N transept has ballflower ornament and beneath the sill is an intricate blind arcade of c.1330. Large N window with net tracery. The chancel E end has 3 lancet windows of c.1230 set in deep splays and with deeply cut moulded arches. C15 piscina in jamb of SE window. Door to vestry with dog-tooth moulded arch. Font at W end of nave is early C14, octagonal, with quatrefoil frieze. Early C17 oak pulpit with shallow strapwork ornament. Jacobean screen at entrance to N transept, probably fragment of a former W gallery. Pews behind this are early-mid C17, one dated 1631. Many good monuments: alabaster tomb chest to Sir John Bocket and his wife (1558) with two recumbent figures and armorial frieze; large wall monument to Elizabeth Garrard on W wall of N transept, 1630s: broad arch surround with columns, broken pediment overthrow and semi-reclining alabaster figures; next to this a classical wall plaque to Sir John Garrard (d.1700). On E wall the many plaques include one by Thorwaldsen, 1817. (RCHM (1920); Pevsner (1977)).



Appendix B - A report produced by Simon Jervis in 2008 describing the pews and the other woodwork in detail – attached as a separate document.

REPORT ON THE WOODWORK OF ST HELEN'S, WHEATHAMPSTEAD

Preface

On 13th August 2008 I drove to Wheathampstead to inspect the woodwork in St. Helen's Church, Hertfordshire, by arrangement with Brian Gwinn, Chairman of the Extension/Reordering Work Group. My purpose was to carry out an analysis of the existing furnishings and woodwork in this Grade I building and report accordingly. This Report was formally commissioned in a letter from the Rector, Rev'd Andrew Doye, of 12th July 2008.

Before visiting the church I had consulted Nikolaus Pevsner, *Hertfordshire* (2nd ed. revised by Bridget Cherry), Harmondsworth, 1977, pp. 402–4; William Page, *Victoria County History of Hertfordshire*, II, 1908, pp. 298–312 and Owen Davys, *St. Helen's Church, Wheathampstead, Handbook*, St. Albans, 1908. At the Church I was able to use Ruth Jeavons, *St. Helen's Church Wheathampstead A brief History and Guide*, Wheathampstead, n.d. [c.2003], and to consult the 1999 NADFAS report on St. Helen's. Brian Gwinn had also supplied me with a tabular summary of the items listed by NADFAS, headed 'St. Helen's Wheathampstead – Furniture Schedule – June 2008,' and with the *St. Helen's Wheathampstead Statement of Significance*, (February 2008).

The woodwork at St. Helen's is a complex assemblage and further study would certainly refine and enrich my commentary, no doubt correcting it in some details, but I suspect that such improvement would not affect my general conclusions. (I would add that I have no expertise in the matter of organs: that in St. Helen's, made relatively recently, doubtless deserves a careful evaluation.)

I have attempted to put the reference numbers from the NADFAS schedule by all the objects listed there. These should be checked as the June 2008 document from which I was working is a summary, and not every identification may be correct.

Simon Swynfen Jervis
20th August 2008

Contents

1	General	3
2	Survey of Woodwork	3
2.1	Chancel and Sanctuary	3
2.2	Vestry	5
2.3	South Transept	5
2.4	Crossing	7
2.5	North Transept	7
2.6	Nave	9
2.7	General	11
3	Chronology	12
4	Assessment of significance	12
4.1	Canon Davys's Restoration and Reign	12
4.2	The Lamer House Chapel Furnishings	13
4.3	The South Transept Upton Robins Memorial	13
4.4	The 1960s Chancel Furniture	13
4.5	Other significant items	13
4.6	Lesser items	14
4.7	Insignificant but unobtrusive items	14
4.8	Unworthy or inappropriate items	14
4.9	The Organ	15
5	Conclusion	15
6	Postscript	15

1 General

St. Helen's Wheathampstead is a Grade I parish church of flint with stone dressings. It is on a substantial scale, internally some 115 feet long and just under 80 feet across its transepts. The chancel has been dated to the early 13th century, the crossing tower to the late 13th century. The building of the nave and aisles in the first half of the 14th century overlapped with that of the slightly later transepts. The final early structure was the late 14th century vestry. From the outside the most distinctive feature is the pyramidal lead roof of the central tower, surmounted by a spire. This is a reconstruction dating from the great 1865–6 restoration of the Church led by its long-serving Rector, Canon Owen Dayys, who held the living from 1859 to 1914, and who employed Edward Browning (1816–1882) as his architect (Browning also designed the schools in Wheathampstead (1869) and Gustard Wood (1873); his practice was based in Stamford and he had a house at Wothorpe). The final addition to the church was the enlargement of the vestry, designed by the architect F. Trevor Davys, who was commissioned by his father: it marks the Diamond Jubilee of 1897.

2 Survey of Woodwork

What follows is ordered by location, rather than function or date; it usually moves from the more structural to the wholly moveable. Because woodwork tends to bear a relation to the flooring on which much of it stands, an attempt has been made to suggest the character of the various floors. The colour of woodwork also has a bearing on its character and congruity and this too has been indicated. Measurements are approximate.

2.1 Chancel and Sanctuary

The half octagonal **ceiling** (359), of nine and a half bays, designed by Browning, and painted by Mr. Lee of Lutterworth and Manchester in 1865–6, has recently been cleaned and restored with happy results. The decoration, in blue, terracotta, white and black, with gilt bosses at the intersections of its framework, is more elaborate above the sanctuary, this altar canopy section being marked off by a projecting truss resting on corbels with crowned heads.

The **disused door** (360) to the sacristy (vestry) is dark oak, boarded with beefy ironwork, including strap hinges. Next to this is the **previously external door** (360) to the extended vestry, diagonally boarded on the inside, again dark oak with beefy ironwork, including strap hinges. A **small door** (360) – or shutter – closes a low window at the South West of the Chancel, again diagonally boarded with beefy ironwork. Another dark oak **door** (360) leads to the rood screen stairs in the north-east crossing pier.

The altar steps and the altar platform itself are covered in Broseley tiles of 1865–6 incorporating a very handsome sequence of black marble ledger stones, with armorials (one brass), including the dates 1701, 1721 and 1737. There are two further black ledger stones below the steps (literally so: they are partly covered by the bottom step), but the main chancel floor is covered by a decent, if somewhat dull, grid of light stone slabs,

relieved only by two further ledger stones, one indented for a brass, towards the east end. This floor is probably contemporary with the wooden fittings of 1961–2.

The oak **altar** (300) is a basic neatly made oak table, with chamfered legs, paired at each end, said in the NADFAS report to have been supplied in 1933; quite long (114 inches) it is well proportioned to its position and entirely concealed by the altar frontal.

Next to the altar is a dark oak **arm chair** (302) in a mongrel Jacobean/Victorian style with curious underarm supports; some elements might be 17th century but it is more likely to be entirely lateish 19th, and was purchased as such from Collins Antiques of Wheathampstead in 1980 for £140. A purchase of such an ‘antiquarian’ confection at this recent date is unusual. Nearby is a tall **flower stand** (48 inches high) with a slender baluster stem on an octagonal base, perhaps a church furnisher’s product of the 1950s and of negligible quality.

The mid-oak **altar rails** (301), in two sections, with sliding closer rails at the centre, rest on the broad tiled bottom altar step. Designed by Cecil Brown ARIBA (1902–83), a scholarly architect who also worked for Manders, the organ builders, and in 1954–7 rebuilt Wren’s St. Lawrence Jewry, and made by Donald Price of nearby Kimpton, they are a nicely detailed design in a ‘Wren revival’ manner with panelled standards enclosing double balusters in an ‘a b a’/‘a b a’ rhythm, each ‘a’ with two full balusters, each ‘b’ with six.

Belonging to the same 1961–2 campaign and by the same designer and maker a **pair of clergy stalls** (304) and **desks** (308) (one desk at present used as a publication stand towards the west end of the Nave), and a **pair of choir stalls and desks** (303), all mid-oak and each pair facing one another. These are neatly detailed, although less elaborate than the communion rails, reflecting their lower status in the ecclesiological ‘pecking order’. The clergy stalls are deeper (20 inches) at their base than the choir stalls (16 inches); the former fit a single seat into 28 inches, the latter nine seats into 168 inches, another careful modulation.

On the north face of the south side of the Chancel arch hangs an elaborate brass **list of rectors** by ‘Blunt & Wray Craftsmen London WC’, erected in November 1909 to commemorate Canon Davys’s fifty years of service; it is set on a light oak board of which a narrow border is visible.

In front of the choir stall desks are **two long benches** (306), incorporating book shelves, dark oak with very muscular chamfered undercarriages, and four shaped standards. These gutsy objects, no doubt designed by Edward Browning, are part of the 1865–6 campaign and are clearly visible in an equivalent position in a photograph reproduced in Davys’s 1909 *Handbook*.

Also in the Chancel is a very dull but neatly made **cupboard** of yellowish light oak, with minimal chamfering (about 43 inches high and 39 inches wide); it looks like church furnisher’s work of the 1960s or thereabouts. Opposite is a dark oak rush-seated

armchair (325?), early 20th century in a neat but undistinguished commercial 'Arts & Crafts' manner.

2.2 Vestry

This survey will not describe the modern partitions, the kitchen fittings, a small formica topped gate-leg table, the dresser behind the disused door to the Chancel, nor the modern fittings and chairs in the upper Vestry. A miscellaneous group of flower stands stored behind the stairs are equally overlooked, two of iron and the rest of turned wood; they are of negligible quality.

The Vestry is approached from the outside through a rectangular dark oak **door** (360) with vigorous iron strap hinges outside and a beefy oak grid within; it must have been designed by F. Trevor Davys in 1897. The Vestry contains a neat serviceable **folding table** (62 inches long) of no great age, a simple mid oak **chest** (36 inches long) with slab ends with arched cut-outs to form feet, probably early 20th century, a **piano stool** (338), perhaps of about 1930, with a well for music below its seat, a large plain deal **chest** (50 inches long) reversed below the stairs and inaccessible, but probably a simple 19th century functional container, and behind this, also inaccessible, what appears to be a pair of dark oak **folding trestles**, of good quality and perhaps dating from the 1865–6 campaign. The vestry also contains a triple **candlestand** (333?), dark oak, elaborately carved in the manner of surviving Gothic bed posts, late 19th century, and a light oak **pascal candlestick** in a vaguely modernistic style, church furnisher's work perhaps of the 1970s. Upstairs is a smallish mid oak **table** (340?) (33 inches wide) with barley sugar legs, and brass drop handles to a drawer, perhaps about 1910 in the style of about 1690. It may be added that the Vestry also contains two little wooden **letter racks**, one carved with flowers and leaves, of no great age or consequence.

2.3 South Transept

The open timber **roof** (359), dark oak, is part of the 1865–6 campaign, designed by Browning. The main floor is of uneven and irregular but picturesque stone slabs, with some fine brasses in situ.

The South Nave Aisle is approached through a full height dark oak **screen** (316), the only one in the church, inscribed in memory of 'TB 1886 – 1918', probably a war memorial. It is an elaborate piece of good quality, incorporating a door, with elaborate brattishing, painted shields, and iron grilles in an open arcade, above a panelled base.

To the south-east is a sophisticated set of mid-oak **altar rails** (309): two brass plates on the wall nearby record that these rails are in memory of George Upton Robins (1816–1895), a solicitor, of Delaport (a substantial Gothic revival house), and his son of the same name (1879–1916), killed at Ypres in May 1916. The rails are very precisely tailored to the position they occupy, with return rails to the north only, scrolly brackets, richly carved, set diagonally at their extreme corners, and less elaborate, narrower posts on either side of central gates. There are 16 full balusters in the northern return and a

sequence of 18 (north section), 5 + 5 (gates), and 18 (southern section) full balusters on their main front. The scale is petite, adapted to a low altar and a small space, and the style an elaborate 'City Church' manner. Because of the diminutive scale of the rails the kneeling step appears disproportionately high and broad. Within the rails the floor is laid with a diagonal chequer-board pattern of black and white marble, a further evocation of the early 18th century. On this rests an oak **altar step** with neat geometric inlay. A watercolour in the Vestry (1975?) shows riddle curtains flanking the altar, reinforcing the impression of a carefully orchestrated composition. According to NADFAS the rails, at least, were made in 1924. Opposite the altar rails, on the west side of the Chancel, is a very sophisticated set of tall-backed mid-oak **stalls** (311) (56 inches high), composed as two long stalls with four seats, flanking a central throne, which has a panel with a carved and painted coat-of-arms on its back, sable, a cross moline argent, with a crest, on a ducal coronet a war-horse passant (Upton, Viscount Templetown). The design is a refined late Gothic manner, even more marked in the very elaborate linenfold on the front panels of the two matching **desks** (311?) which stand before the stalls: their returns are carved with blank shields surrounded by foliage. According to NADFAS these stalls were made in 1928 and designed by Leonard Williams FRIBA. This must be James Leonard Williams, who came from Harpenden and died in 1926. Williams, according H. S. Goodhart-Rendel, worked for Fairfax Blomfield Wade (1851–1919), a rich 'gentleman architect', who subcontracted most of his works to assistants. As they bear the Upton arms, and the two George Upton Robins evidently had or pretended some link with the Viscounts Templetown, it is evident that they were designed to complement the communion rails opposite. A refined and eclectic mix of styles is characteristic of this period. It may be added that together with the stained glass window above the altar, which commemorates two Davis sons who fell in 1940 and 1944, and with the 1918 screen already described, the South Transept constitutes a touching memorial to the two World Wars. This is underlined by the presence on its east wall of an engraved brass plate in memory of Lt. Allen and Gunner Allen who fell in 1918 aged 25 and 19: the plate is within a boldly carved **frame** in the Italian baroque style, partly gilt and painted. Late Gothic, Wrenaissance and baroque revival, three fashions of the 1920s, are thus together in this Transept

Against the south wall is a large **cupboard** (310?) (84 inches long, 55 inches high), in a tough Victorian Gothic style, containing flower arrangers' equipment. It was not here in the 1975 (?) watercolour in the Vestry and badly affects the unified composition of that end of the South Transept. In itself it is a bold object of some character, its base and cornice (which conceals a well) in a dark wood, its doors with a framing grid of light wood enclosing nine panels in a contrasting dark wood. It may date from about 1870.

Above the stalls on the west wall is the massive former main altarpiece of the Agony in the Garden, 'by Mr J King 1821', removed to this position in 1866 and 'restored by Mrs Olive late of Wheathampstead House in 1888 the year of her death'. This must be John King (1788-1847), a painter from Dartmouth in Devon, whose main practice was in Bristol, where he painted at least two large religious subjects for churches. It merits mention here on account of its enjoyably unarchaeological Gothic **frame**, grained to resemble dark oak and typical of the 1820s.

Also in the South Transept is a neat dark oak **lectern** (313) (51 inches high), with chamfered details and cut-out trefoils in the brackets which support its reading slope. Nearby is a small **flower table** (314) with splayed legs, of no consequence. A **baby grand** by Bachmann stands nearby.

2.4 Crossing

The Crossing has a dark oak **ceiling** (359), boarded over a supporting grid forming nine square panels. Its floor is covered with a strongly centralised pattern of Broseley tiles. These features are all of the 1865-6 restoration.

In the centre stands a dark oak **altar table** (315), from the chapel at Lamer House, the seat of the Garrard family from 1617. The rambling early house was rebuilt in a neat classical style in 1761, as a seven-bay block with a central pediment, by Sir Benet Garrard (died 1767), sixth and last baronet, who had succeeded his elder brother, Samuel (1692-1761), in that year. Sir Benet was evidently rich: he owned the land on which John Wood built the Royal Crescent in Bath. It may be deduced from the credible date of 1631 on pews in the North Transept, also from Lamer House (see 2.5 below), that the chapel must have been fitted out by Sir John Garrard (c.1590-c.1637), created a baronet in 1622, towards the end of the life of his first wife, Elizabeth, who died in 1632. Both his father and hers (Sir Edward Barkham) had been Lord Mayors of London, while he himself was a barrister of the Middle Temple. Sir John is thus likely to have had access to competent and up-to-date London craftsmen. The altar table, with neat flat strapwork, ionic capitals (one misaligned) and pyramidal bosses, is a fine object (the top is probably a replacement, the stretchers may also have been renewed, and somewhat brutal (but honest!) modern casters have been affixed, but none of this masks or mars its distinction).

Nearby are two light oak **prayer desks** (328), mildly Gothic in form, perhaps 1930s, and a broad mid/dark oak **prayer desk** with splayed standards at each end, with a cut-out arched detail with cusps, forming feet, a reasonably handsome piece, perhaps of about 1910. On the north-west Crossing pier are hung two **panels**, light oak with gilt lettering, recording the rehangings of the bells in 1974 and a peal of 1980. They are very obtrusive in this position.

2.5 North Transept

The dark oak open timber **roof** (359), similar to that in the South Transept, is also of 1865-6. The floor is to the north of Broseley tiles of the same vintage, tailored to the pews; to the south, on the line of the North Nave Aisle, it is of irregular stone with ledgers, brasses and indents.

Tucked into the south-east corner of this Transept is a section of dark oak **screenwork** (329), which, from its similarity to the table in the Crossing, must safely be assumed also to have come from the old chapel at Lamer House, demolished in 1761. The Victoria County History states that: 'The dwarf screen across the North transept apparently came

from the front of the western gallery, which was taken away in 1865'. This is confirmed by Days (1909), who describes it as 'a fine piece of renaissance [sic] work'. It is indeed a complex and ambitious design, divided into bays by uprights incorporating squat terms with ionic capitals, between which are narrower terms, two to a bay, above low panelled sections and below a bold capping rail, with stubby pyramid-headed finials above the squat terms. The slender terms are uniface whereas the larger terms are fully articulated in the round. The one-bay section in the North transept is in the position in which it was placed in 1865-6; three further bays, one arranged as a door, are fixed in the north-west corner of the North Nave Aisle, with an intervening section, in two parts, tucked vulnerably behind. The 1865-6 arrangement thus comprised five bays, the third (central) bay adapted to form a door, set more-or-less symmetrically across the Crossing entrance to the North Transept, as described in the Grade I listing of 1953. Its total width seems to have been a little under 18 feet. (A puzzling feature is that, in each case, the back corners of the six squat terms have been cut away, quite roughly, reflecting some earlier adaptation difficult to account for, whether in St Helen's or at Lamer House).

The main body of the North Transept is occupied by two more-or-less matching runs of five **pews** (336) each, in dark oak. These were rearranged in 1865-6 having previously formed 'pews of enormous height and size'. The work was done 'with much skill by our contractors, Messrs. Thody [sic: 'Thoday' is the correct spelling] & Clayton of Cambridge' and 'with the full approval of the late Charles Bennet Drake Garrard Esq' of Lamer House, who died in 1884. A close examination reveals that this reordering was indeed very carefully executed. The seats, backs and wall ends of the pews are solid, decent, unpretentious Victorian Gothic, of no particular note, but the panelled front desks, all the pew ends and upper sections of panelling on the wall above the back pews at each side have been put together from Lamer House chapel woodwork. The desk fronts and the pew ends (except the backmost pair) are all of the same pattern, with narrow horizontal frieze panels above much deeper vertical main panels. Four frieze panels bear the entirely credible date, 1631; the rest are carved with strapwork, centred on shields, all apparently of the same basic pattern, but with three length variants (about 22 inches, about 20 inches and about 15 inches). The deeper main panels all have a central lozenge. Lozenges are clearly visible on the lower reading desks in the Crossing, as depicted in the watercolour of the interior of St Helen's in the Vestry, dating from about 1840. It is possible that these, which also came from Lamer House, may also have been cannibalised in 1865-6.

Many of the frieze panels on the pew ends have a central cut, suggesting that they were reduced to fit their present positions. The intact panels of strapwork were surrounded by a frame carved out of the solid; on a number of panels the sides of this frame are of applied mouldings, again suggesting that the panels were carefully reduced to fit. An extreme case comprises the two penultimate pew ends, where the frieze panels display central cuts, but have also been cut away behind the strapwork on each side so that this overlays the outer frame of the pew end, its grain running vertically, as opposed to the frieze strapwork's horizontal, a virtuoso piece of adaptation. Although the basic formats of the front desks and pew ends are consistent, there are marked variations: in the first and second pew ends on each side the principal panels, with the lozenge, are flanked by

halves of panels of a quite different, richer pattern, and of a much lighter colour; the penultimate pew ends have a much larger lozenge-moulded panel, with moulded triangles in each corner, with applied scroll ornaments around the central lozenge, and are double-sided (without the applied ornaments, and with only the ghost of the central lozenge); and the final pew-ends (possibly early 18th century) are of a different form with projecting terminals, incurved at each side, with egg-and-dart moulding beneath central horizontal capping, and with applied strip mouldings below around two equal panels. There are numerous other small variations, particularly in dimensions, but Thoday & Clayton, doubtless under Edward Browning and Canon Davys's close supervision, have created a remarkably coherent ensemble, which fittingly enhances a Transept which is, in effect, a splendid commemoration of the Garrards of Lamer, whose monuments spill out into the North Nave Aisle. A nearby Garrard **hatchment** in a plain black wood frame reinforces the theme.

Freestanding objects include a mid-oak **bible box on stand** (326), converted as a showcase for the Wheathampstead Roll of Honour (Is that the book now inside? This looks more like an early Bible); it was given in 1951. The box itself is altered but may be basically 17th century; the stand, with baluster legs, is modern but neat and congruous. Nearby is a black oak **reading desk** (327?). Put together in 1865-6 it incorporates two battered late Gothic standards with poppy heads, the central finials missing from each of the latter (present height about 46 inches). These standards are doubtless the survivals of St Helen's mediaeval woodwork which, according to Canon Owen Davys, were used, together with the stalls of St Peter's, Irthlingborough, Northamptonshire, as models for his 1865-6 Chancel stalls, since swept away but visible in a photograph published in 1909. This desk is thus a significant historic document. Next to it is a second dark oak **desk** (337?) (40 inches wide), in this case entirely of 1865-6, with a triple arcade support and muscular detailing, which is clearly visible in the foreground of the '1909' photograph. A dark oak **eagle lectern** (322), a naturalistic bird on a tough High Victorian stem and base is probably of the same date.

2.6 Nave

The South Nave Aisle has a white painted **ceiling** (359) with a framework of chamfered dark oak beams; the **ceiling** (359) of the North Nave Aisle is also white on a framework of moulded dark oak beams. Both must have been reconstructed in 1865-6, but the beams in the North Aisle look as if they might be late mediaeval. The main Nave **roof** (359) is dark oak of 1865-6. The floors throughout are of Broseley tiles of the same date, tailored to the pew blocks; the original design has been obscured near the crossing piers where the pew platform has been extended without regard to the tile pattern. The south, north and west **doors** (360 a,b,c) are all beefy dark oak specimens with a massive chamfered grids on their reverses, and bold ironwork, all quintessentially 1865-6.

The 1865-6 **pews** (330) are in four blocks extending across the arcades into the aisles to north and south where possible, six rows towards the front, and three to the back. The extreme south east section at the end of the South Nave Aisle is the only front section with its original panelled desk front, the easternmost pew on the south side of the Nave

having lost its seat and desk (to ease access to the pulpit?), and the desk on the north side also having been removed (the scar of its original capping is visible behind the north west Crossing pier).

The pews were constructed by Messrs Thoday & Clayton of Cambridge who were then rebuilding Addenbrooke's Hospital (the new building, designed by Matthew Digby Wyatt in 1863 and completed in 1866, is now the Judge Institute of Management), whence they were able to obtain old oak for the nave and chancel seats, 'so that our restored seats and stalls looked old at once' (Davys, 1909). The design of the pews was based on 'a standard, cut in two and used to support the seat in one of the pews [that is the old pews 'of every size, shape and colour']'. Hidden away behind the section of screenwork from Lamer House, fixed in the north west corner of the North Nave Aisle (see 2.5 above), is a dusty and weathered oak **buttress** (31 inches high), very close in design and size to the buttresses on the 1865–6 pews. It is possible that this may be the surviving model. (With it is a loose **baluster** (28 inches high), apparently early 18th century, which may be a survivor from the set of chancel rails shown in the 1840 water colours in the Vestry). The Nave pews, in sum, are not a standard Victorian model, but carefully conceived as 'archaeological' reconstructions. The use of old oak is another unusual feature.

Behind the 1865–6 pews to the south is a further set of pitch pine **pews** (331) (the northernmost cut down to form a desk), five facing north, two, against the west wall, facing east. They were introduced in 1967, according to NADFAS, presumably from another church, and make a glaring contrast to the earlier pews, apart from their anomalous orientation. Their vigorous if formulaic design is also at odds with their 1865–6 predecessors. Next to them is the particularly unpleasing **organ console**, presumably of 1969, but stylistically earlier.

Opposite, to the north, is another group of mainly oak **pews** (332), originally four (?), two against the west wall, with two joined together in front. Although they appear to have been rearranged relatively recently, their ends are of some interest, as they seem to be formed of 18th century, or possibly very early 19th century, two-panel deal **pew doors** (part of 332), now painted dark brown, but possibly originally off-white. Their upper panels contain short lengths of 17th century oak 'reeding', one with four 'reeds', three with seven. In front of these pews are, set side by side, two sections of very good quality early 17th century mid oak **altar rails** (319), adapted, by the addition of a shelf, to form desks. Their upper rail is carved with a continuous strapwork pattern which continues across the end uprights, formed as terms carved with foliage and with ionic capitals, enclosing five balusters also carved and formed as terms. Their carved ornament covers both sides. These altar rails were originally in the Chancel, where they are shown in the c. 1840 watercolour in the Vestry. That at present on the right has a brass plate for a lock to engage at the top, but the original door is lost. In 1865–6 these rails were moved to the entrance of the South Transept, which was 'seated with all old remains of any value in the seats of the Chancel' (Davys, 1909): the muddy pews behind them incorporating earlier pew doors, just described, were presumably transferred to the west end with them. These altar rails are probably roughly contemporary with, or somewhat earlier than, the

woodwork from the chapel at Lamer House, and, although not as sophisticated, are unusual survivals of very good quality.

Above the west door is the **organ case**, supported on two elongated light oak columns, octagonally faceted. The case itself, of modern design with silvered display pipes, is painted white, green and brown. Its making and installation must have been a complex, ambitious project, well within living memory, but too little time may have passed for this generation to appreciate its virtues as a design. (Previously there was an organ of 1866, by J.W. Walker, on the north side of the Chancel, and a swell organ, added later, opposite. Both were renovated in 1908 and are shown in the '1909' photograph of the Chancel). Nearby is the font, set on a plinth incorporating mediaeval tiles. The **font cover**, of ogival profile with crocketed ribs, has recently been heavily painted green and blue. The recent guide by Ruth Jeavons describes it as 18th century 'Gothick' work. This is certainly possible, but it might also be Jacobean, or even late mediaeval. Distance and the painted surface do not allow conclusions to be drawn. Above the south door are the handsome painted and gilded **Royal Arms** made in 1805 at a cost of £5.

Moveables in the Nave include a **small cupboard** (28 inches high), probably designed to be hung in a corner, on the floor at the east end of the South Nave Aisle. It displays the same combination of light and dark wood as the large cupboard in the South Transept (see 2.33 above), and was probably supplied at the same time. They might be original Vestry furniture of 1865-6 or, slightly more likely, 1909. Like its tougher putative companion (note a hesitation about dating) it is a presentable object, in the right context. Next to the organ console is a substantial low **cupboard** for music, neatly made of glaring orange/pink wood: it stands out even in comparison to the nearby pitch-pine pews. And in the cross aisle leading from the south door is a plain neat dark oak **table** (321) with a well beneath a newish shiny top.

At the east end of the Nave are two **hymn boards** (318, 323?), not identical, but congruous, with dark oak frames. Beneath the southern one is the dark oak **pulpit** (317). Originally set much higher and equipped with a standard and sounding board, it stood against the south-east pier of the Crossing, with reading desks below and opposite. Decorated with elaborate strapwork panels and frieze, the latter with acanthus at its angles, and all with central oval bosses, it is credibly stated to have come from the Lamer House chapel, being stylistically compatible with the other woodwork from that source, although in some respects more elaborate. It rests on a later low base, and the original conformation of its polygonal drum is difficult to reconstruct. This latter is now rather awkwardly obscured by the nearby pews.

2.7 General

Scattered round the church are a number of traditional **church chairs** (334) with book rests, some with rush seats, some with wooden. These are standard items, but might be more of an asset if articulated into groups.

3.00 Chronology of Surviving Woodwork

This brief list of dates, or approximate dates, could doubtless be filled out further.

- c.1500 Standards with poppy-heads incorporated in desk, model buttress for pews, moulded beams in North Aisle ceiling
- c.1620 Altar rails
- 1631 North Transept pews, screen, pulpit, altar table, made for Lamer House chapel
- c.1700 Two back pew ends from Lamer House chapel
- c.1720 Single baluster from putative rails
- 1761 Transfer of Lamer House chapel woodwork on its demolition
- c.1780 Pew doors incorporated in Nave north-west pews
- 1805 Royal Arms
- 1821 Frame of John King, The Agony in the Garden
- 1865-6 Roofs and ceilings, doors, desks, lecterns, pews, refashioning of the Lamer House chapel woodwork
- 1897 Vestry extension door
- 1909 List of rectors
- 1918 Screen between South Transept and South Nave Aisle, Allen Memorial
- 1924 South Transept altar rails and altar step
- 1928 South Transept stalls
- 1933 Main altar
- 1951 Bible box given
- 1961-2 Main altar rails, choir stalls, clergy stalls and desks
- 1967 North-west pews introduced
- 1969 Organ
- 1974 Panel on bell rehanging
- 1980 Victorian 'Jacobean' chair purchased, panel on peal of bells

4.00 Assessment of Significance

The survey above confirms what is evident on visiting St Helen's: as in most churches the woodwork component is a crucial, even dominant ingredient. But it is also apparent that it makes a somewhat muddled and untidy impression, with improvised changes and introductions often disturbing any unity, general or local, whether of composition or, importantly, colour. But four major campaigns/contributions, two of them linked, are important, distinguished and distinctive. Accounts of these are followed by a mention of other important objects, of lesser items and of some unworthy introductions.

4.1 Canon Davys's Restoration and Reign

The restoration which created all the roofs, ceilings and doors, and the Nave pews in 1865-6 and added the Vestry extension in 1897, stamped St Helen's indelibly. Indeed Canon Davys may be said to have saved St Helen's. His architect, Edward Browning, is not a major name, but he was evidently a competent practitioner of High Victorian Gothic

with an extensive practice. All that was provided under Davys's aegis was carefully designed and well made. It followed a vigorous dark oak aesthetic, relieved by patterned tiles and stained glass, and, originally, by textiles, candle-light and flowers. The loss of almost all the Davys Chancel furnishings leaves the Nave and Crossing as the most characteristic monuments of his reign, although his careful reordering of the Lamer House chapel woodwork was a remarkably sensitive achievement for an 1860s Goth, who could not, in 1909, spell 'renaissance'.

4.2 The Lamer House Chapel Furnishings

These furnishings, from what must have been a very elaborate chapel built by wealthy City of London magnates in 1631, have been part of St. Helen's since the 1760s. The pulpit is handsome, and the pews, very carefully rearranged, form an impressive ensemble, but perhaps the altar table and, above all, the now sundered low screen are the stars. Altogether this is a very important group of early 17th century church woodwork, historically significant as the creation of the Garrard family who gave it and whose memorials surround much of it. Dark oak is again the keynote.

4.3 The South Transept Upton Robins Memorial

The communion rails (and altar step) and stalls comprise a southern chapel which is, in effect, a war memorial (this impression is reinforced by the neighbouring 1918 screen and brass plate, and the 1937 and World War II east window). The designer of the rails and stalls, James Leonard Williams, is not well known but would not have served as a ghost for the much better known Fairfax Wade without top-notch skills, confirmed by the sophisticated eclecticism of this woodwork. Its high quality of execution is also worth mentioning, as is the fact that Williams was a local man, from Harpenden. Here mid-oak is the ruling tone.

4.4 The 1960s Chancel furniture

Although the loss of most of Canon Davys's High Victorian furnishings, particularly the choir stalls and organs, may be regretted, the new communion rails, choir stalls, clergy seats and desks, nicely made by a local man, Donald Price of Kimpton, constitute a skilled and sensitive piece of conservative design by a leading ecclesiastical architect, Cecil Brown, whose 1950s furnishings for Wren's war-damaged St. Lawrence Jewry are singled out for praise in the new City of London Pevsner guide (by Simon Bradley, 1997). Mid-oak is again dominant.

4.5 Other Significant Items

Early 17th century altar rails now at the north-west end of the Nave (misplaced)
 Model late Gothic buttress (vulnerable)
 Desk incorporating two late mediaeval standards now in the North Transept
 High Victorian desk (nearby) from the 1865-6 Chancel furniture
 1918 Screen between the South Transept and the South Choir Aisle

Pair of long benches in the Chancel from the 1865–6 campaign
 Former altarpiece, the Agony in the Garden, in an 1820s Gothic frame
 Eagle Lectern
 Royal Arms
 Garrard Hatchment
 List of Rectors
 Single baluster, about 1700 (vulnerable)
 Allen War Memorial
 Font Cover

4.6 Lesser items

Main altar table
 Triple oak candlestand (Vestry)
 Trestles (Vestry)
 Cupboard (South Transept: misplaced)
 Hanging cupboard (South Nave Aisle: unplaced)
 Prayer desk with splayed standards (Crossing)
 Bible box on stand
 Lectern in South Transept

4.7 Insignificant but unobtrusive items

Light oak cupboard at west end of Chancel (ill-sited)
 Rush seated arm chair
 Folding table (Vestry)
 Two bell notices in Crossing (too obtrusive at present! Should be re-sited)
 Table with barley sugar legs (Vestry)
 Church chairs, rush and wood seated
 Oak chest (Vestry)
 Deal chest (Vestry)
 Various flower tables and stands
 Two light oak prayer desks (crossing)
 Oak table with new top and well (Nave)

4.8 Unworthy or inappropriate items

Pascal candlestick (Vestry)
 Music cupboard (Nave)
 Pitch-pine pews (Nave)
 Piano stool (Vestry)
 Pews (North West Nave: but ends worth saving somewhere)

4.9 Organ

As stated in the Preface this report does not pretend to organ expertise. The console is an ugly object (but might be recased more acceptably): the main organ case is in a modern or modernistic style now out of fashion. It may well gain in interest and appeal as the years pass, and certainly represents a major investment of time, energy and money.

5 Conclusion

As will have become apparent this report must conclude that it would a misfortune if, in a Grade I building, the elements or items listed at 4.1 to 4.5 were to be lost to St. Helen's. Those listed at 4.6 and 4.7 should, all things being equal, be retained, those at 4.6 on grounds of some intrinsic quality, those at 4.7 largely because they are useful and inoffensive. The objects listed at 4.8 might be happily dispensed with, and the assessment of the organ (4.9) depends on factors not within the remit of the report.

It should be made clear that some instances of sympathetic re-siting might be consistent with the spirit of this report (in at least one case, the altar-rails at the head of 4.5, it is desirable, provided any new position were worthier). And a measure of careful reordering and reduction might also be acceptable, although these loopholes should not be used to excuse any radical loss of historic features or character.

6 Postscript

A general observation may be worth adding. St Helen's is a Grade I building. It was listed in 1953, over half a century ago. Then there was no Victorian Society (founded in 1958), still less a Twentieth Century Society (founded in 1979). Then anti-Victorian prejudice was still rife. Then the South Transept Upton Robins Memorial fittings were under thirty years old, and the new Chancel fittings had not been created. Now, in 2008, the former are over eighty years old and even the latter are approaching fifty. The perspective has to be different, and to include as discerning an evaluation as possible of the contributions of the 19th and 20th centuries to this Grade I ensemble.

Emma Critchley

From: Richard Mowbray <mowbray.home@gmail.com>
Sent: 24 October 2025 16:35
To: Emma Critchley
Cc: David Hartley; Philip Waghorn; Keith Andrews; Camilla Finlay; DAC - Diocese of St Albans
Subject: Re: Wheathampstead, St Helen - DAC case ref 142860-1222S - phase 1 reordering and extension
Attachments: 841 by 570 Consultation Boards - Wheathampstead - FINAL - Low Res.pdf; 250905 Summary of Consultation draft.docx

Dear Emma,

Following your email of 22nd October 2025 to David Hartley, we are writing to update you on progress since the last DAC meeting.

In the next month we are looking to submit a planning application to St Albans for Phase 1 of the re-ordering proposals. We have had two consultations events, one in April and May 2025 for the Congregation to comment, and a further Pre Planning Application Consultation on 3rd September for the general public. Both were successful and a brief summary of the results is attached, together with the consultation boards for the Public Consultation.

We confirm that Phase 1 will consist of the north door extension housing the lavatories, and the external works and new glazed external door to the west entrance (as shown on the consultation board). Please note the internal screen under the organ is to be included at a later stage.

We instructed Clews Architects to review the layout of the north extension following previous comments, but the PCC were of the view that the revised location of the external door compromised the internal layout and reduced the size of the cleaners cupboard/flower arranging area.

We confirm that other issues raised by the consultees are under review by the PCC, and will fall in later phases. We would like to seek your advice as to whether it would be possible to apply for Faculty for the Phase 1 works concurrent with the Planning application or once it has been determined, whilst seeking approval in principle for the internal works at a later date. The PCC are keen progress with the Phase 1 works as soon as the approvals are in place, whilst having the confidence that the other phases are likely to be approved in the future (note, we are advised these will not need planning consent).

Best wishes

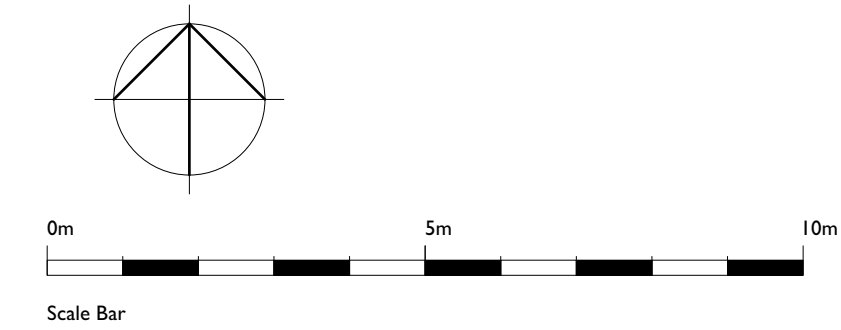
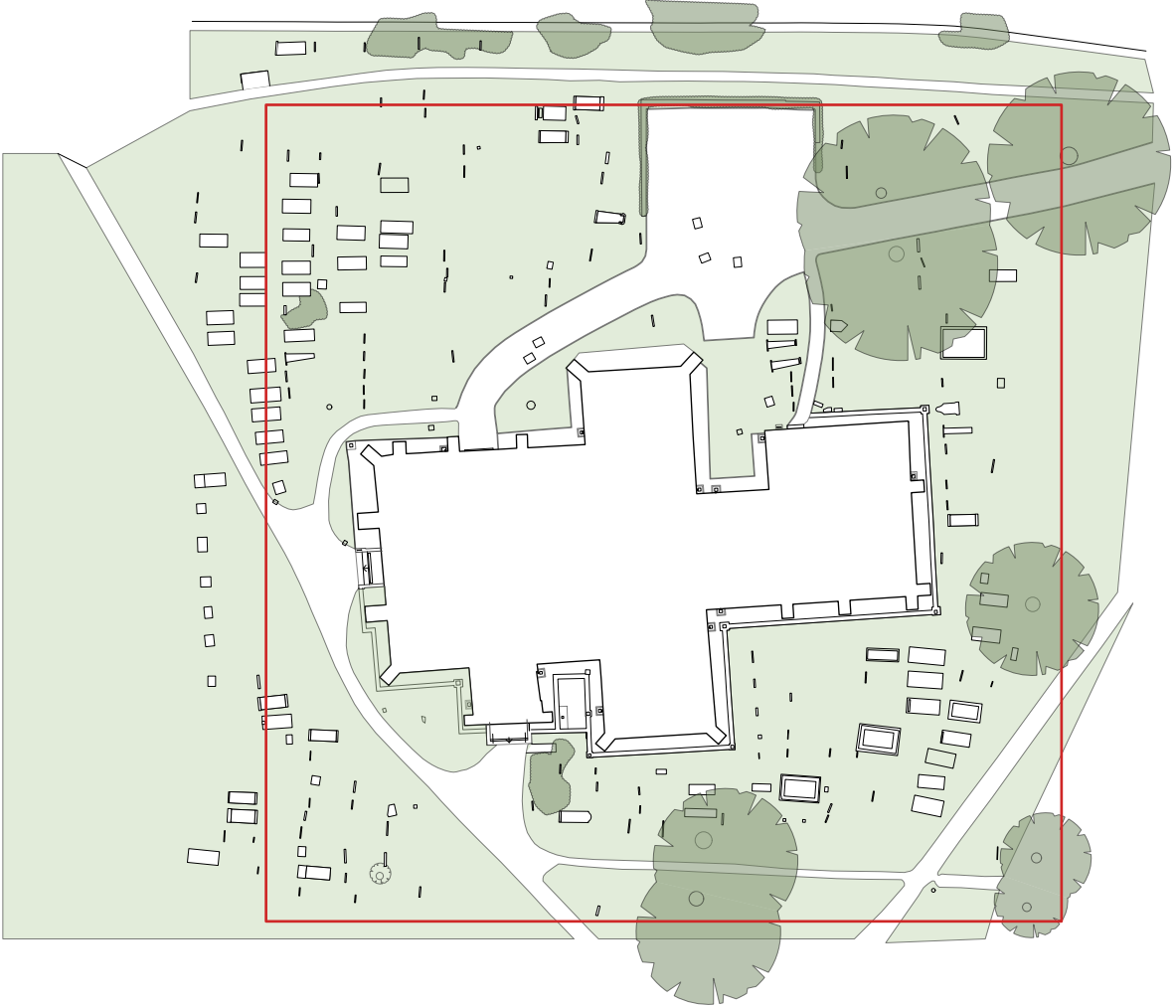
Richard Mowbray
for and on behalf of St Helen's PCC



DO NOT SCALE THIS DRAWING USE DIMENSIONS ONLY
VERIFY ALL DIMENSIONS ON SITE BEFORE COMMENCING ANY WORK OR SHOP DRAWINGS
INFORM THE ARCHITECT BEFORE ANY WORK STARTS IF THIS DRAWING EXCEEDS THE QUANTITIES IN ANY WAY

ISSUE STATUS: FOR INFORMATION

Revision	Date
----------	------



CLIENT
St Helen's & St Peter's Church
Wheathamstead

PROJECT
Re-ordering Project

TITLE
As Existing
Site Plan

CLEWS
Architects

Acanthus House
57 Hightown Road, Banbury
Oxfordshire, OX16 9BE
01295 702600

SCALE
1:100 @A1

DATE
July 2024

DRAWN
IR

JOB N°

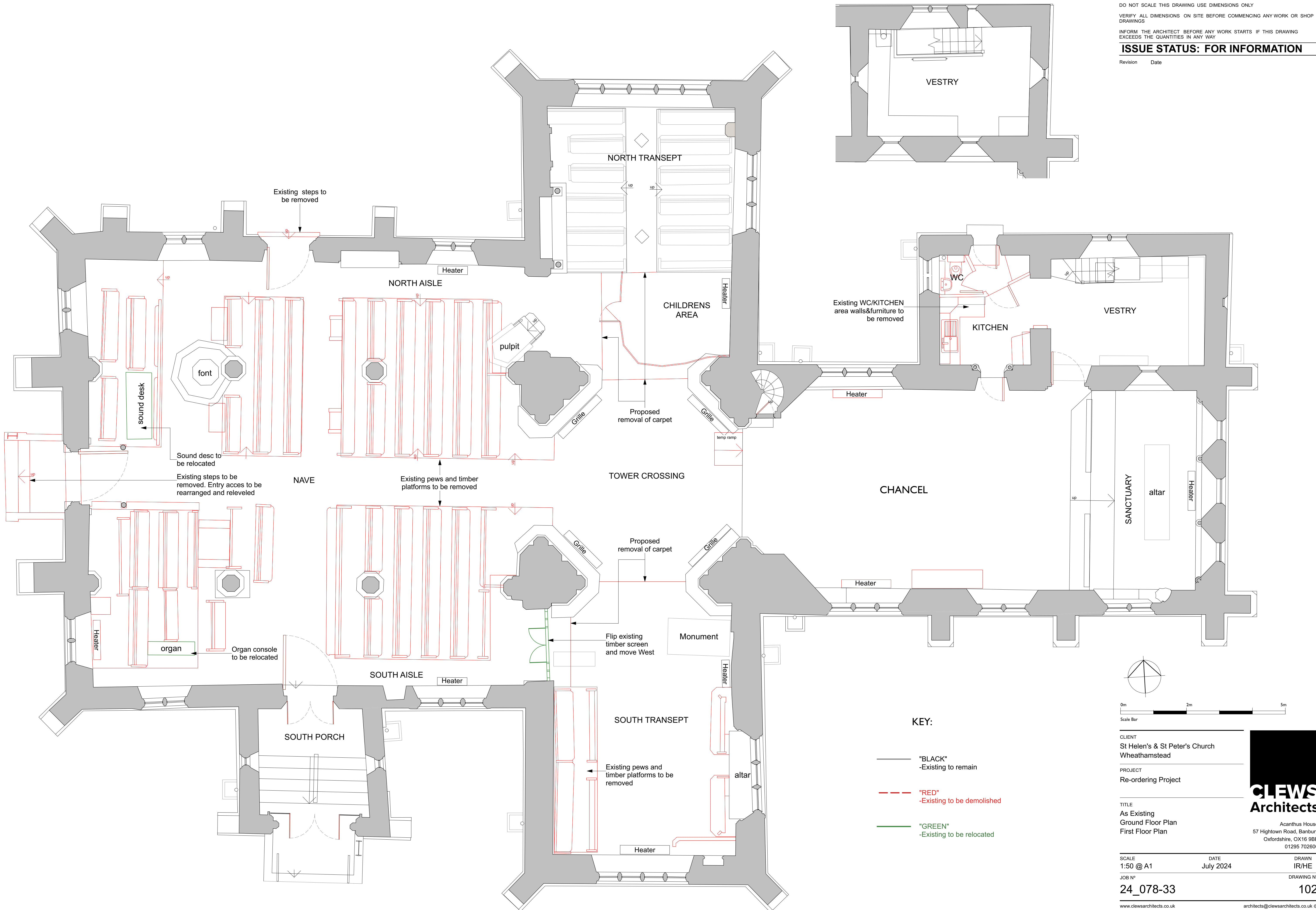
24_078-33

DRAWING N°

101

www.clewsarchitects.co.uk

architects@clewsarchitects.co.uk ©



DO NOT SCALE THIS DRAWING USE DIMENSIONS ONLY
VERIFY ALL DIMENSIONS ON SITE BEFORE COMMENCING ANY WORK OR SHOP DRAWINGS
INFORM THE ARCHITECT BEFORE ANY WORK STARTS IF THIS DRAWING EXCEEDS THE QUANTITIES IN ANY WAY

ISSUE STATUS: FOR INFORMATION

Revision	Date

- KEY:**
- "BLACK"
-Existing to remain
 - - - "RED"
-Existing to be demolished
 - "GREEN"
-Existing to be relocated

0m 2m 5m
Scale Bar

CLIENT
St Helen's & St Peter's Church
Wheatthamstead

PROJECT
Re-ordering Project

TITLE
As Existing
Ground Floor Plan
First Floor Plan

SCALE
1:50 @ A1

DATE
July 2024

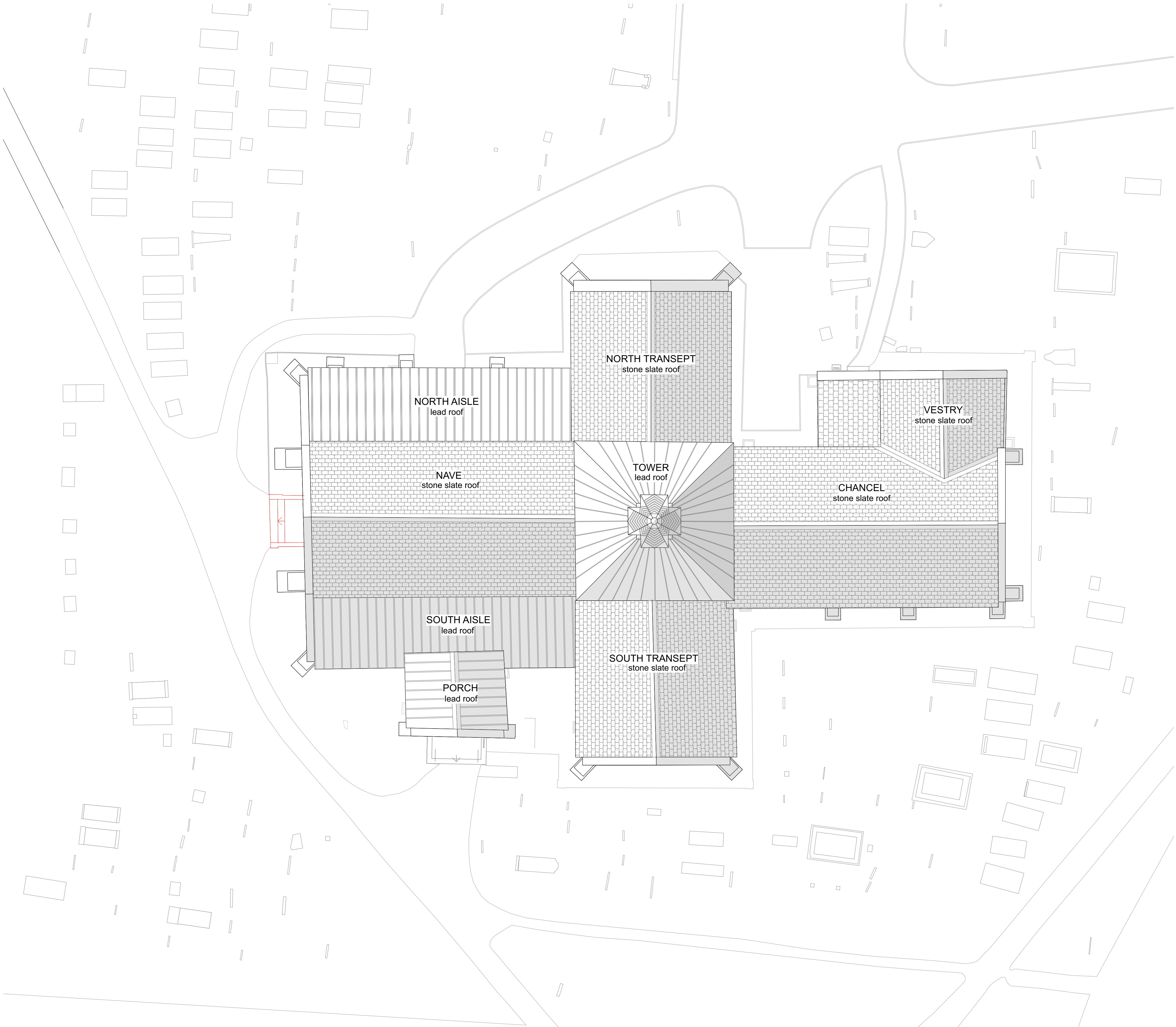
DRAWN
IR/HE

JOB N°
24_078-33

DRAWING N°
102

www.clewsarchitects.co.uk architects@clewsarchitects.co.uk ©

CLEWS Architects
Acanthus House
57 Hightown Road, Banbury
Oxfordshire, OX16 9BE
01295 702600



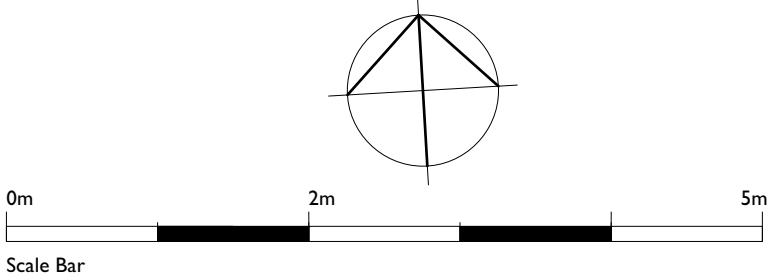
DO NOT SCALE THIS DRAWING USE DIMENSIONS ONLY
VERIFY ALL DIMENSIONS ON SITE BEFORE COMMENCING ANY WORK OR SHOP DRAWINGS
INFORM THE ARCHITECT BEFORE ANY WORK STARTS IF THIS DRAWING EXCEEDS THE QUANTITIES IN ANY WAY

ISSUE STATUS: FOR INFORMATION

Revision	Date
----------	------

KEY:

- "BLACK"
-Existing to remain
- - - "RED"
-Existing to be demolished



CLIENT
St Helen's & St Peter's Church
Wheathamstead

PROJECT
Re-ordering Project

TITLE
As Existing
Roof Plan

CLEWS
Architects

Acanthus House
57 Hightown Road, Banbury
Oxfordshire, OX16 9BE
01295 702600

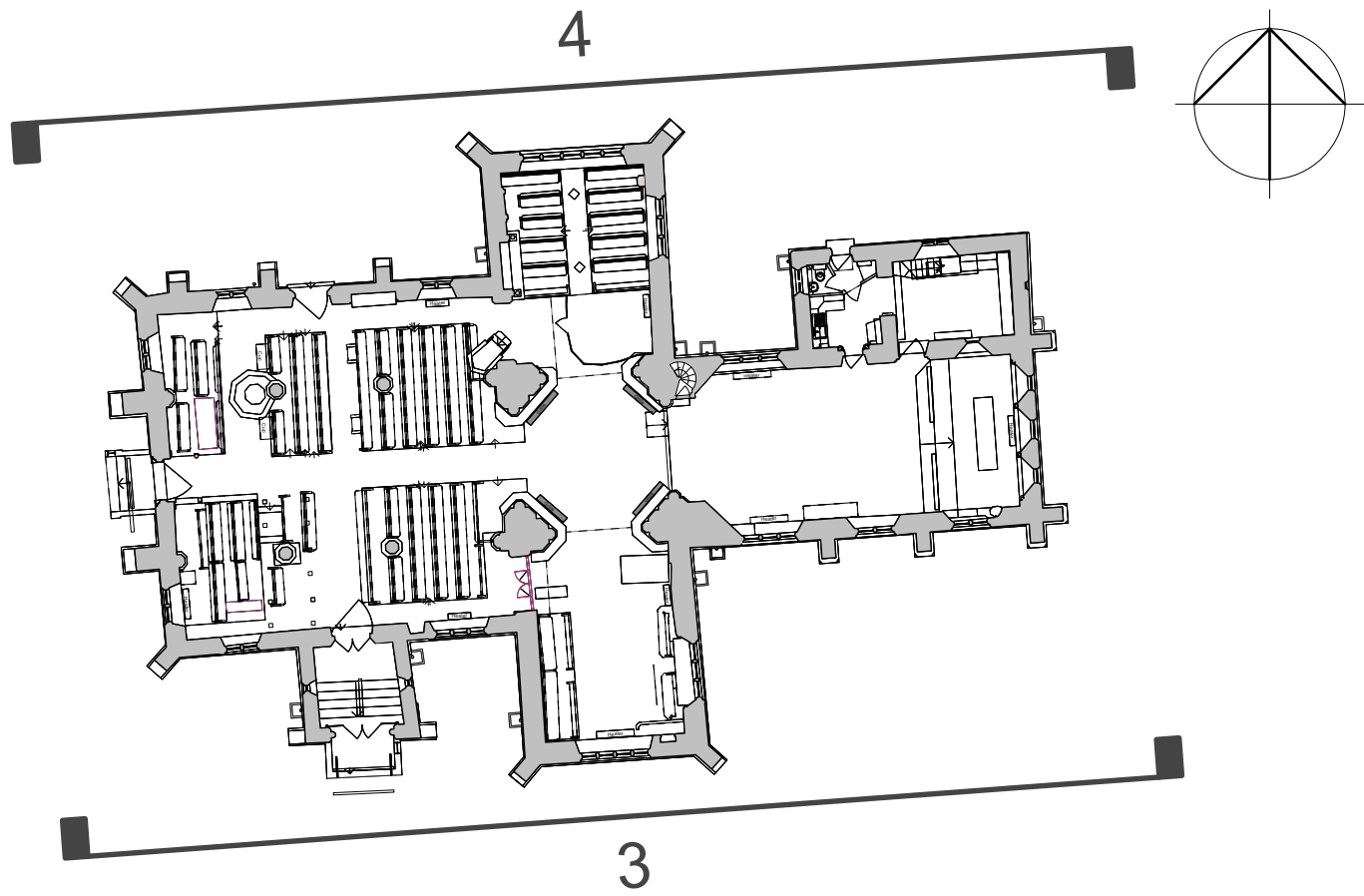
SCALE 1:100 @ A3	DATE July 2024	DRAWN IR
JOB N° 24_078-33		DRAWING N° 104



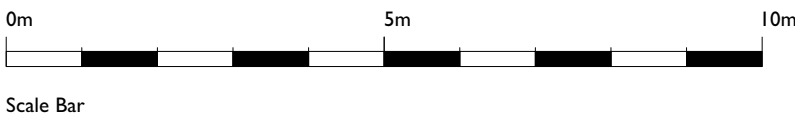
3 South Elevation
Scale: 1:100



4 North Elevation
Scale: 1:100



KEY PLAN



CLIENT
St Helen's & St Peter's Church
Wheatthamstead

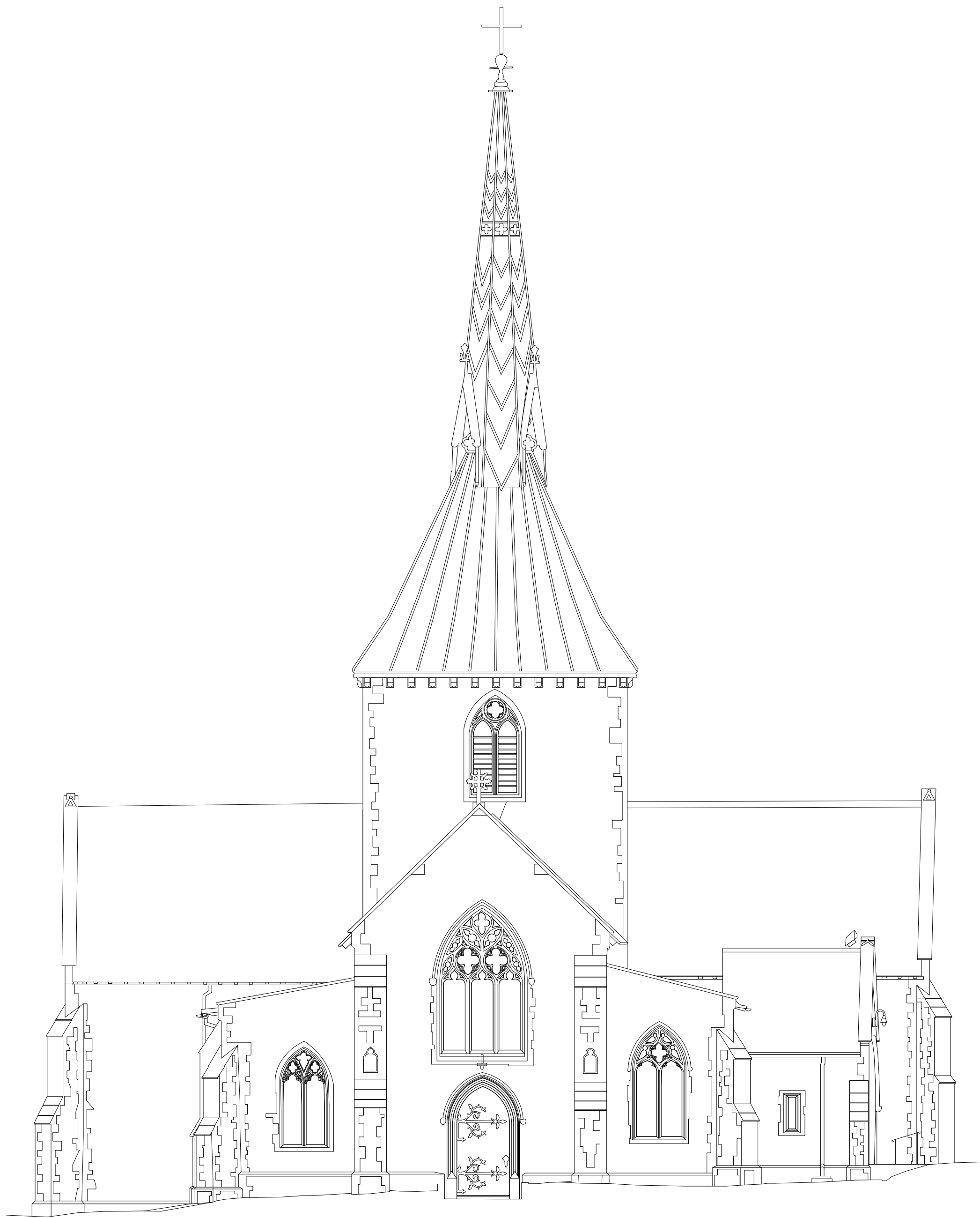
PROJECT
Re-ordering Project

TITLE
As Existing
South & North Elevations

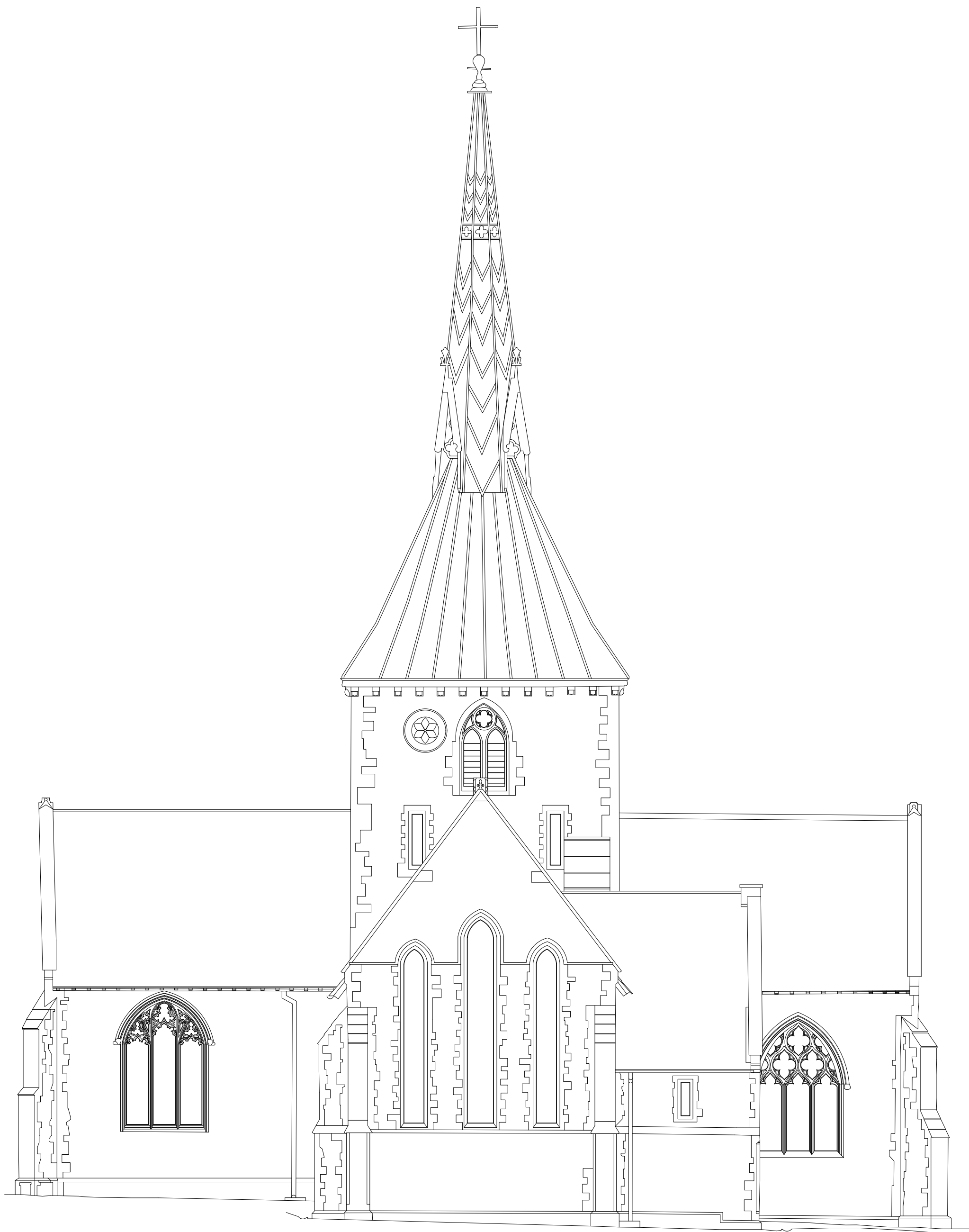
CLEWS
Architects

Acanthus House
57 Hightown Road, Banbury
Oxfordshire, OX16 9BE
01295 702600

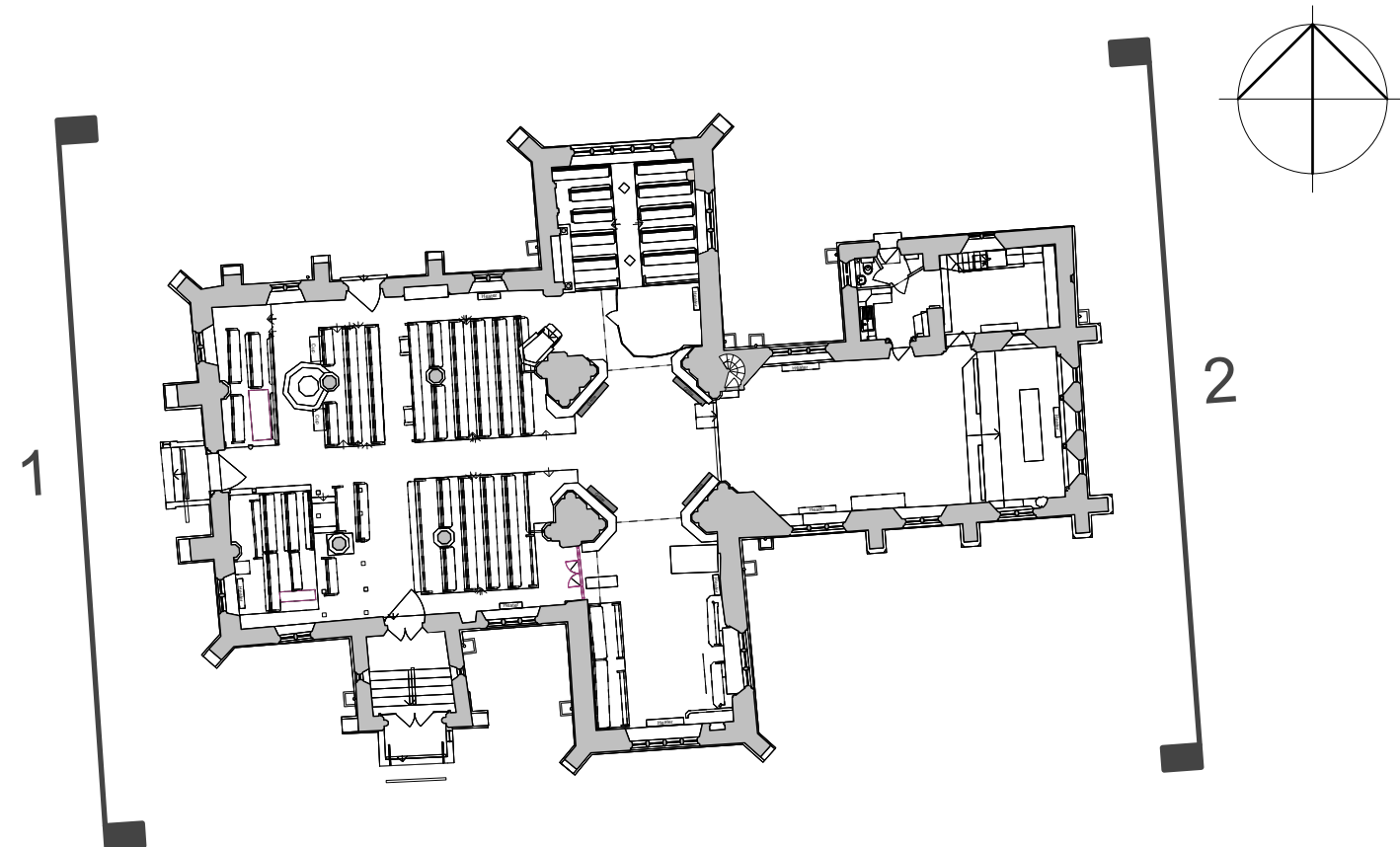
SCALE 1:100 @ A1	DATE July 2024	DRAWN IR
JOB N° 24_078-33		DRAWING N° 105



1 **West Elevation**
Scale: 1:100



2 **East Elevation**
Scale: 1:100



KEY PLAN

0m 5m 10m

Scale Bar

CLIENT
St Helen's & St Peter's Church
Wheatthamstead

PROJECT
Re-ordering Project

TITLE
As Existing
West & East Elevations

SCALE
1:100 @ A1

DATE
July 2024

DRAWN
IR

JOB N°
24_078-33

DRAWING N°
106

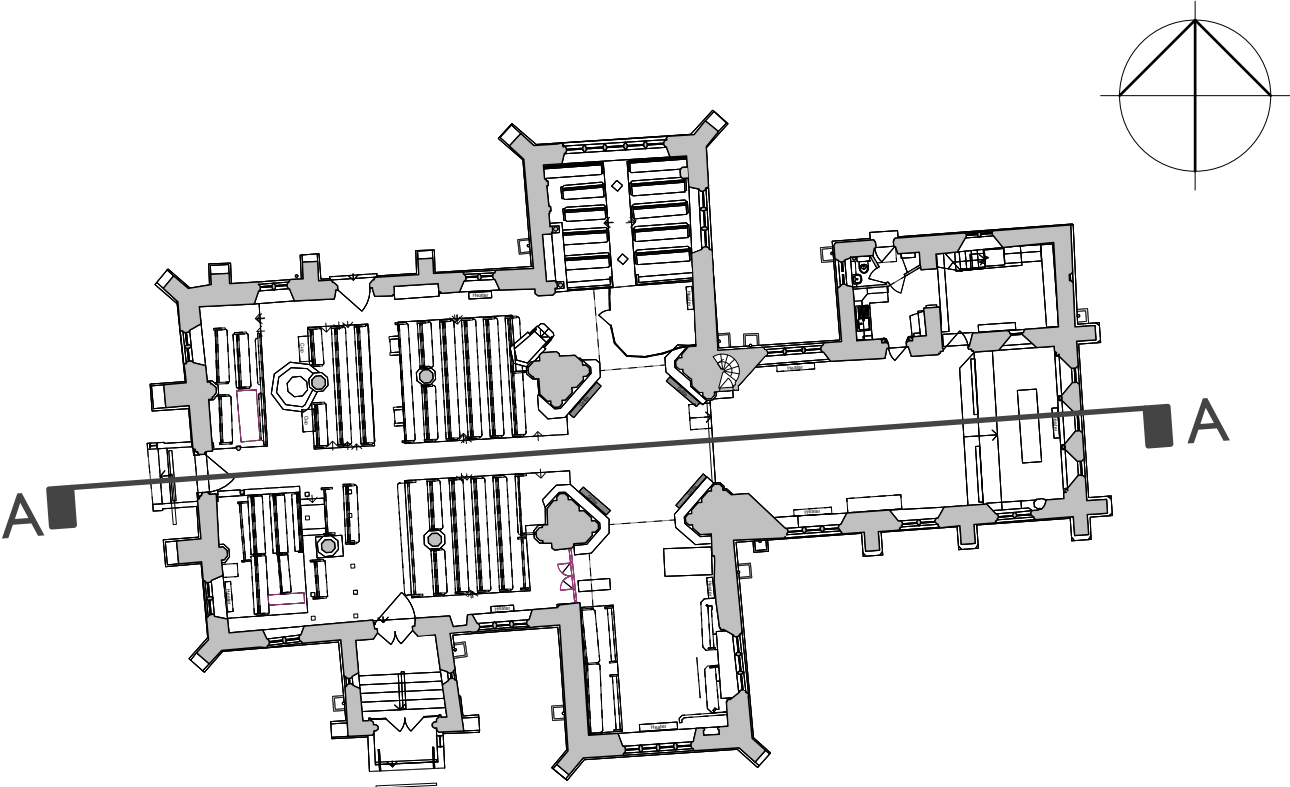
www.clewsarchitects.co.uk architects@clewsarchitects.co.uk ©

CLEWS
Architects

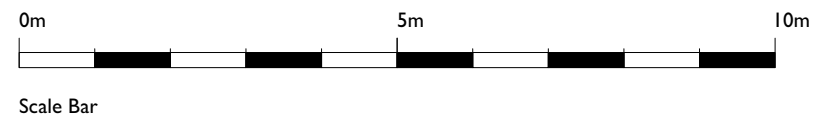
Acanthus House
57 Hightown Road, Banbury
Oxfordshire, OX16 9BE
01295 702600



1 Section AA
Scale: 1:100



KEY PLAN



CLIENT
St Helen's & St Peter's Church
Wheatthamstead

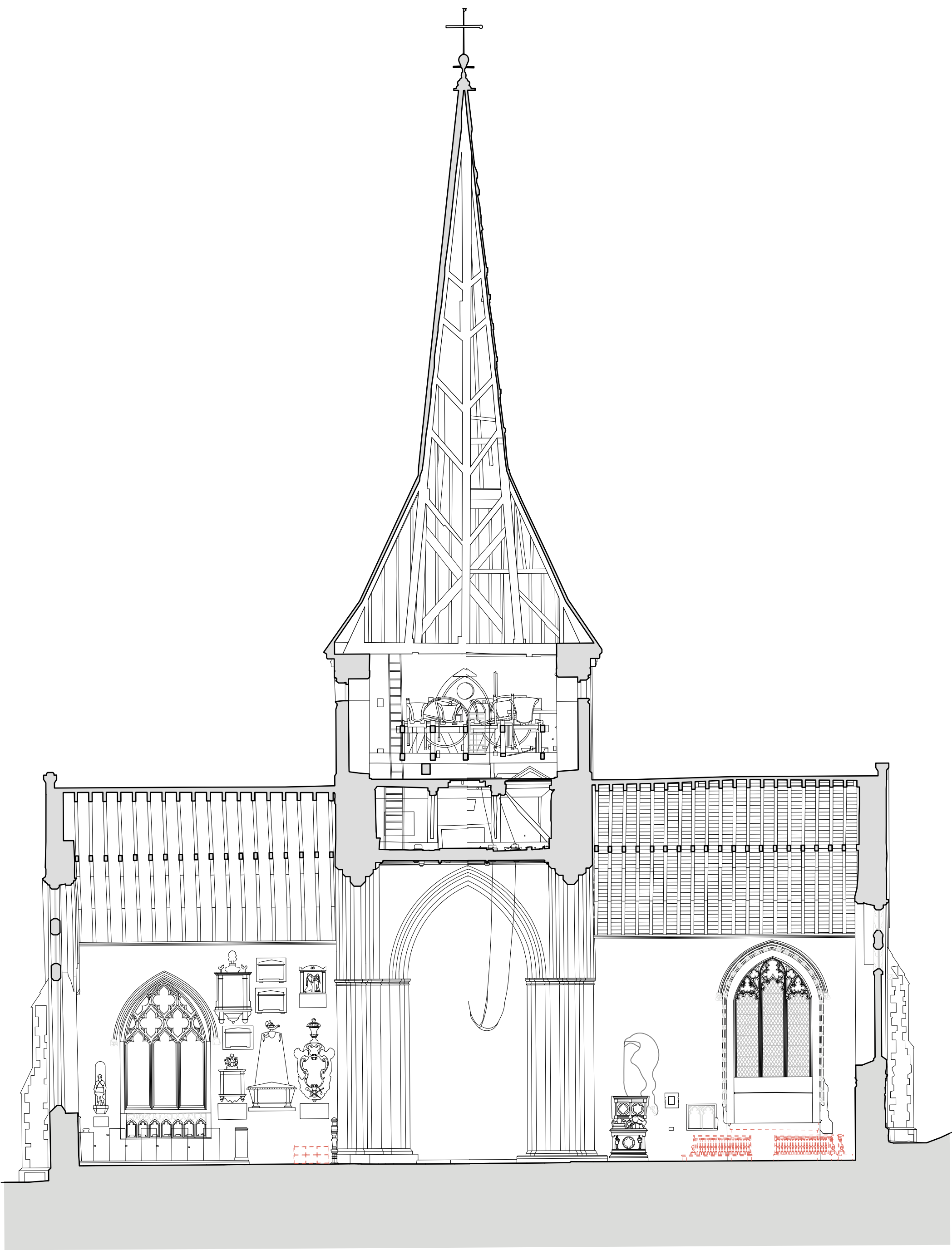
PROJECT
Re-ordering Project

TITLE
As Existing
Section AA, BB

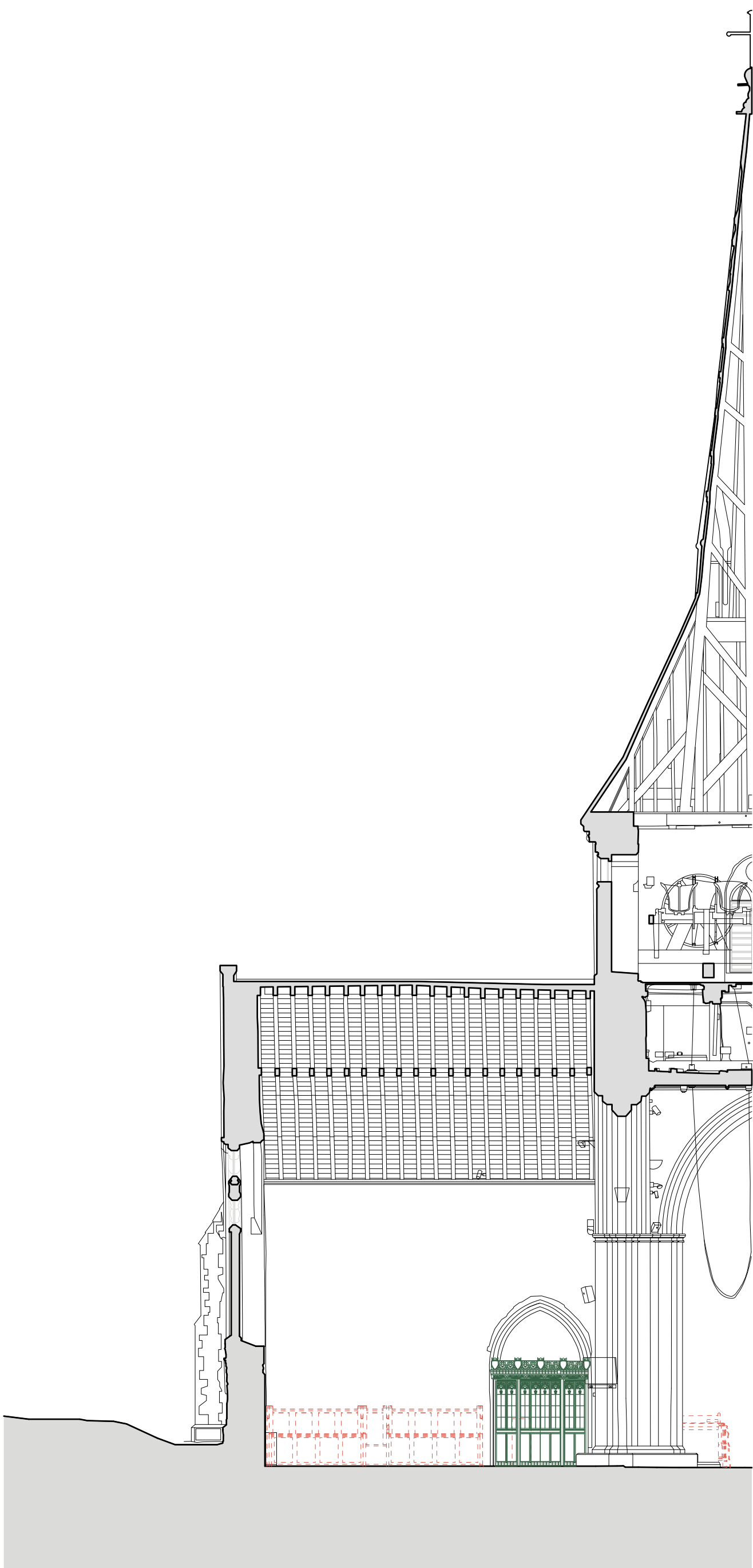
CLEWS
Architects

Acanthus House
57 Hightown Road, Banbury
Oxfordshire, OX16 9BE
01295 702600

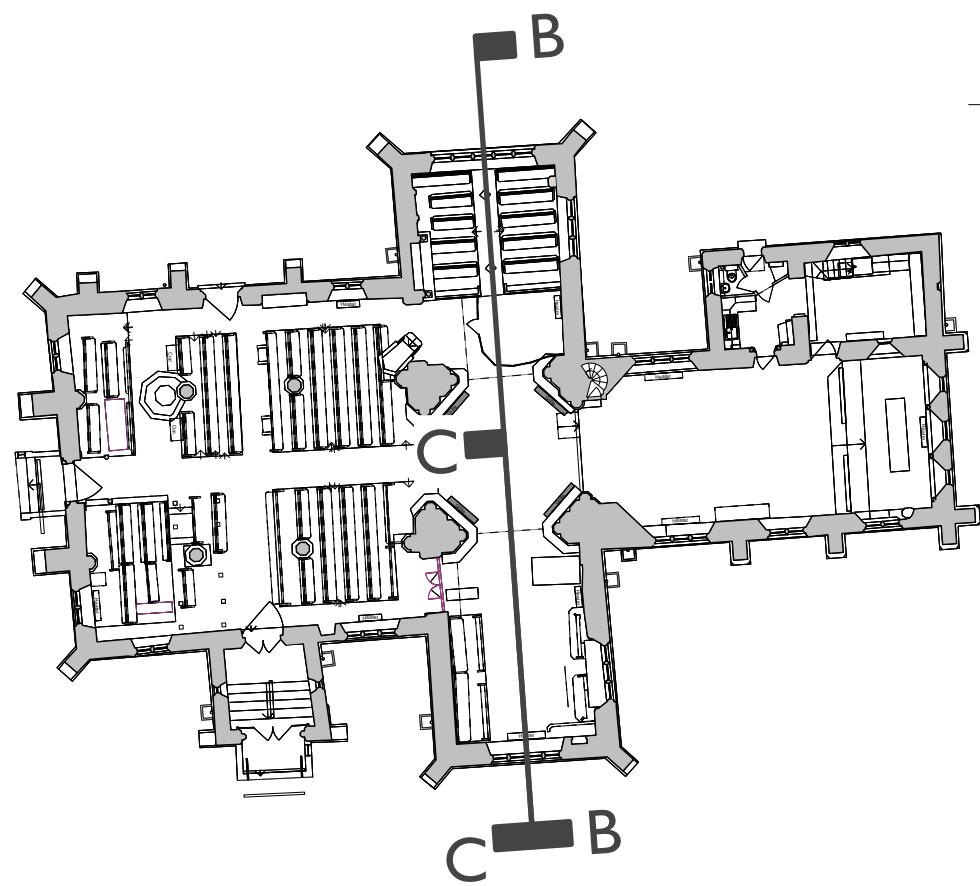
SCALE 1:100 @ A1	DATE July 2024	DRAWN IR/HE
JOB N° 24_078-33		DRAWING N° 107



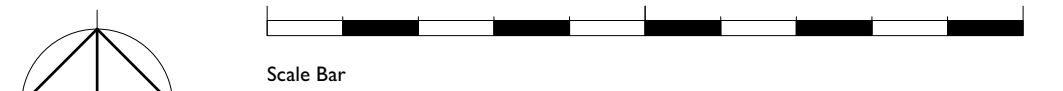
1 Section BB
Scale: 1:100



2 Section CC
Scale: 1:100



KEY PLAN



CLIENT
St Helen's & St Peter's Church
Wheatthamstead

PROJECT
Re-ordering Project

TITLE
As Existing
Section AA, BB

SCALE
1:100 @ A1

DATE
July 2024

DRAWN
IR/HE

JOB N°

24_078-33

DRAWING N°

108

www.clewsarchitects.co.uk

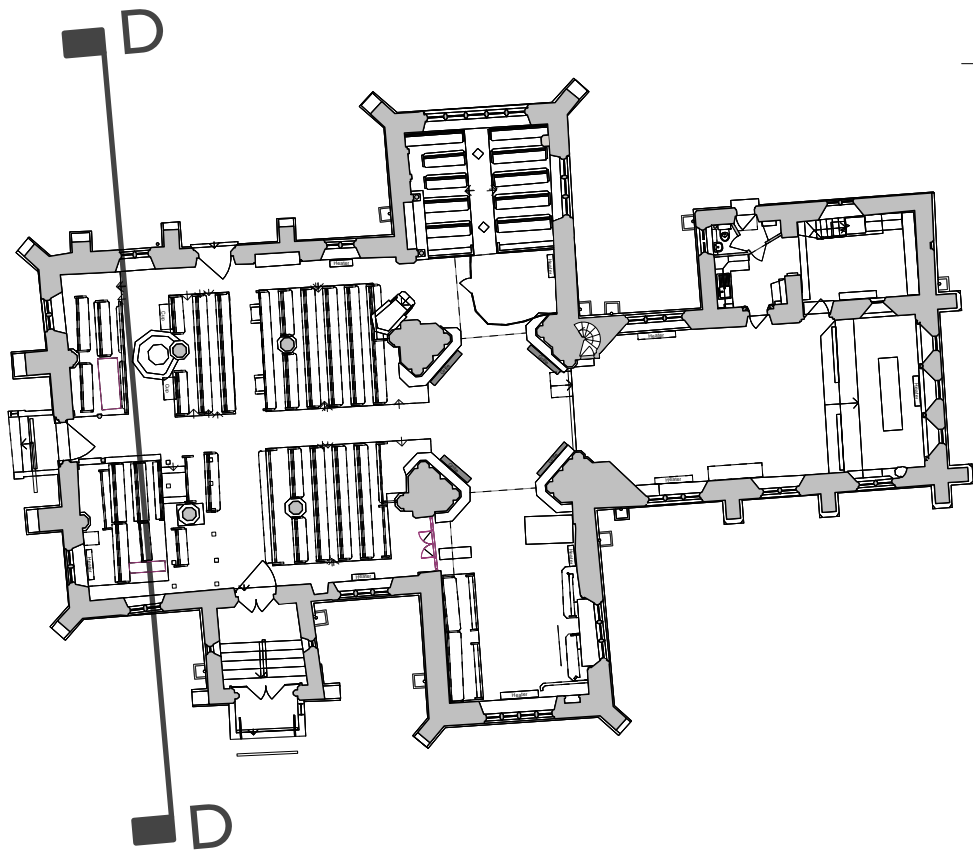
architects@clewsarchitects.co.uk ©

CLEWS
Architects

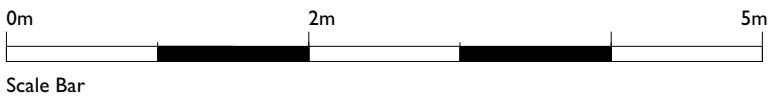
Acanthus House
57 Hightown Road, Banbury
Oxfordshire, OX16 9BE
01295 702600



1 Section DD
Scale: 1:50



KEY PLAN



CLIENT
St Helen's & St Peter's Church
Wheatthamstead

PROJECT
Re-ordering Project

TITLE
As Existing
Section DD

SCALE
1:50 @ A1

DATE
July 2024

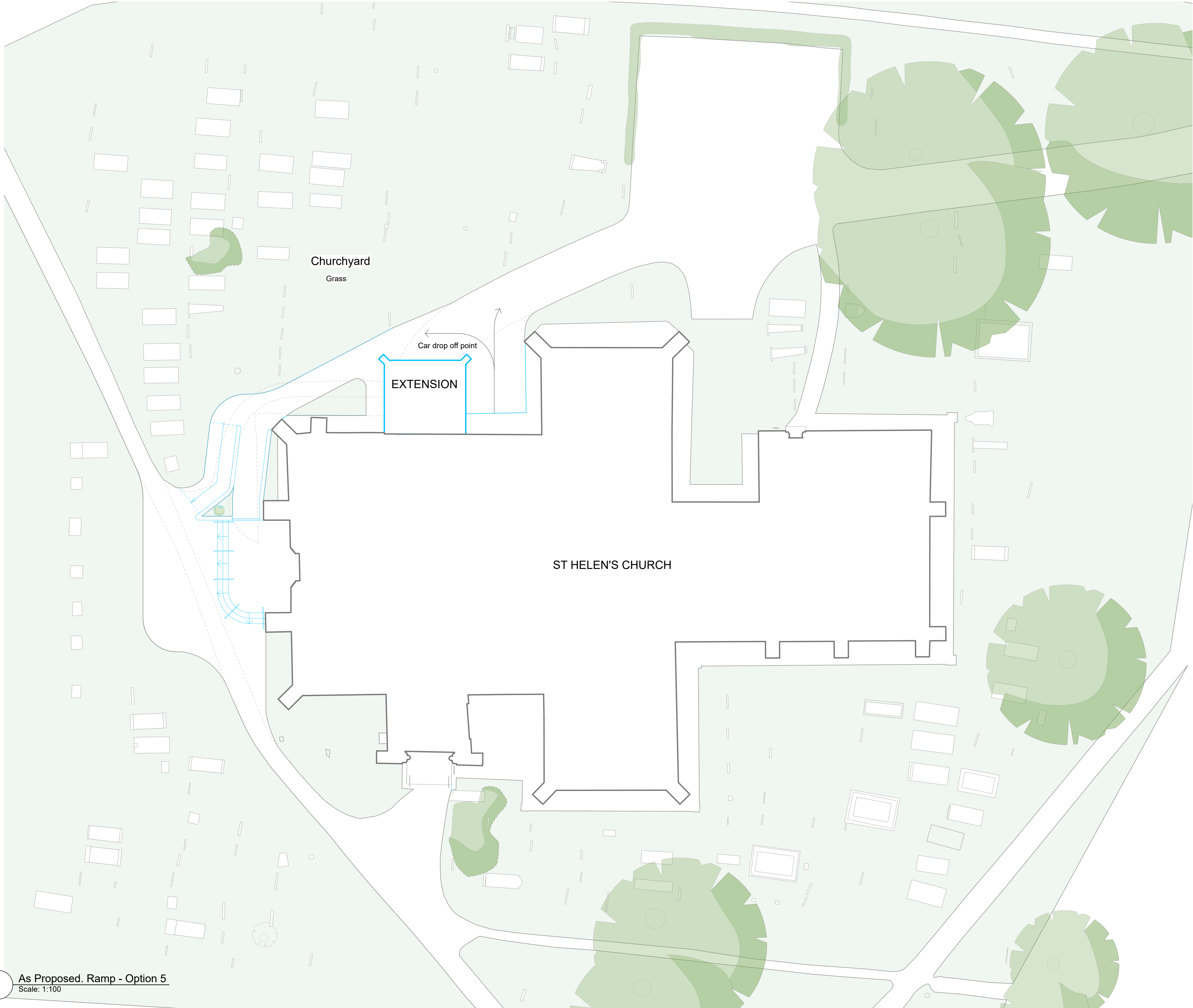
DRAWN
IR/HE

JOB N°

24_078-33

DRAWING N°

109



DO NOT SCALE THIS DRAWING USE DIMENSIONS ONLY
VERIFY ALL DIMENSIONS ON SITE BEFORE COMMENCING ANY WORK OR SHOP DRAWINGS
INFORM THE ARCHITECT BEFORE ANY WORK STARTS IF THIS DRAWING EXCEEDS THE QUANTITIES IN ANY WAY

ISSUE STATUS: FOR INFORMATION

Revision	Date
----------	------

1 **As Proposed. Ramp - Option 5**
Scale: 1:100

Scale Bar

CLIENT
St Helen's & St Peter's Church
Wheatthampstead

PROJECT
Re-ordering Project

TITLE
As Proposed
Site Plan

SCALE
1:100 @A1

DATE
Oct 2024

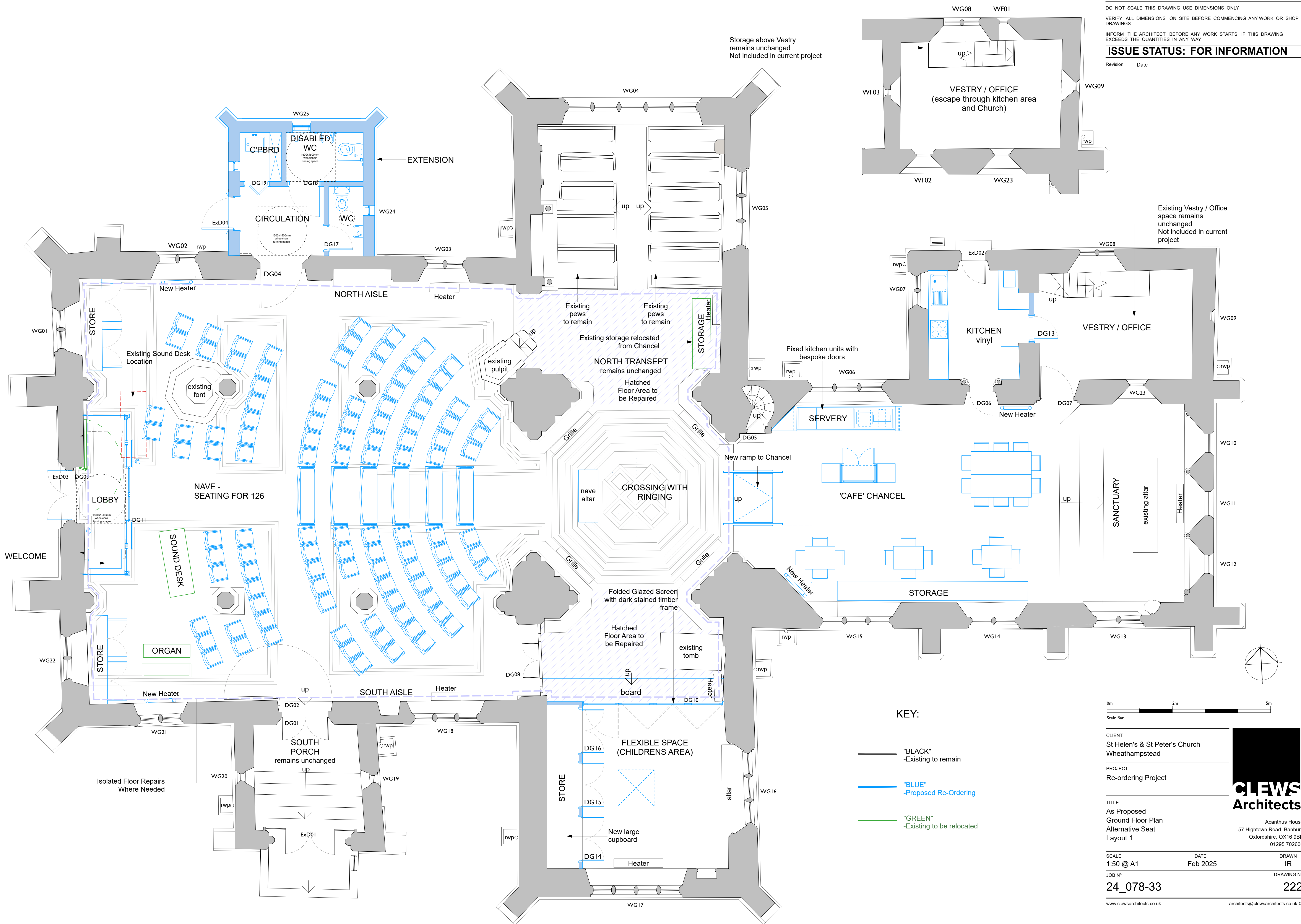
JOB N°
24_078-33

DRAWN
IR/HE

DRAWING N°
250

www.clewsarchitects.co.uk

Acanthus House
57 Hightown Road, Banbury
Oxfordshire, OX16 9BE
01295 702600



DO NOT SCALE THIS DRAWING USE DIMENSIONS ONLY
VERIFY ALL DIMENSIONS ON SITE BEFORE COMMENCING ANY WORK OR SHOP DRAWINGS
INFORM THE ARCHITECT BEFORE ANY WORK STARTS IF THIS DRAWING EXCEEDS THE QUANTITIES IN ANY WAY

ISSUE STATUS: FOR INFORMATION

Revision	Date
----------	------

KEY:

- "BLACK"
-Existing to remain
- "BLUE"
-Proposed Re-Ordering
- "GREEN"
-Existing to be relocated

0m 2m 5m
Scale Bar

CLIENT
St Helen's & St Peter's Church
Wheathampstead

PROJECT
Re-ordering Project

TITLE
As Proposed
Ground Floor Plan
Alternative Seat
Layout 1

SCALE
1:50 @ A1

DATE
Feb 2025

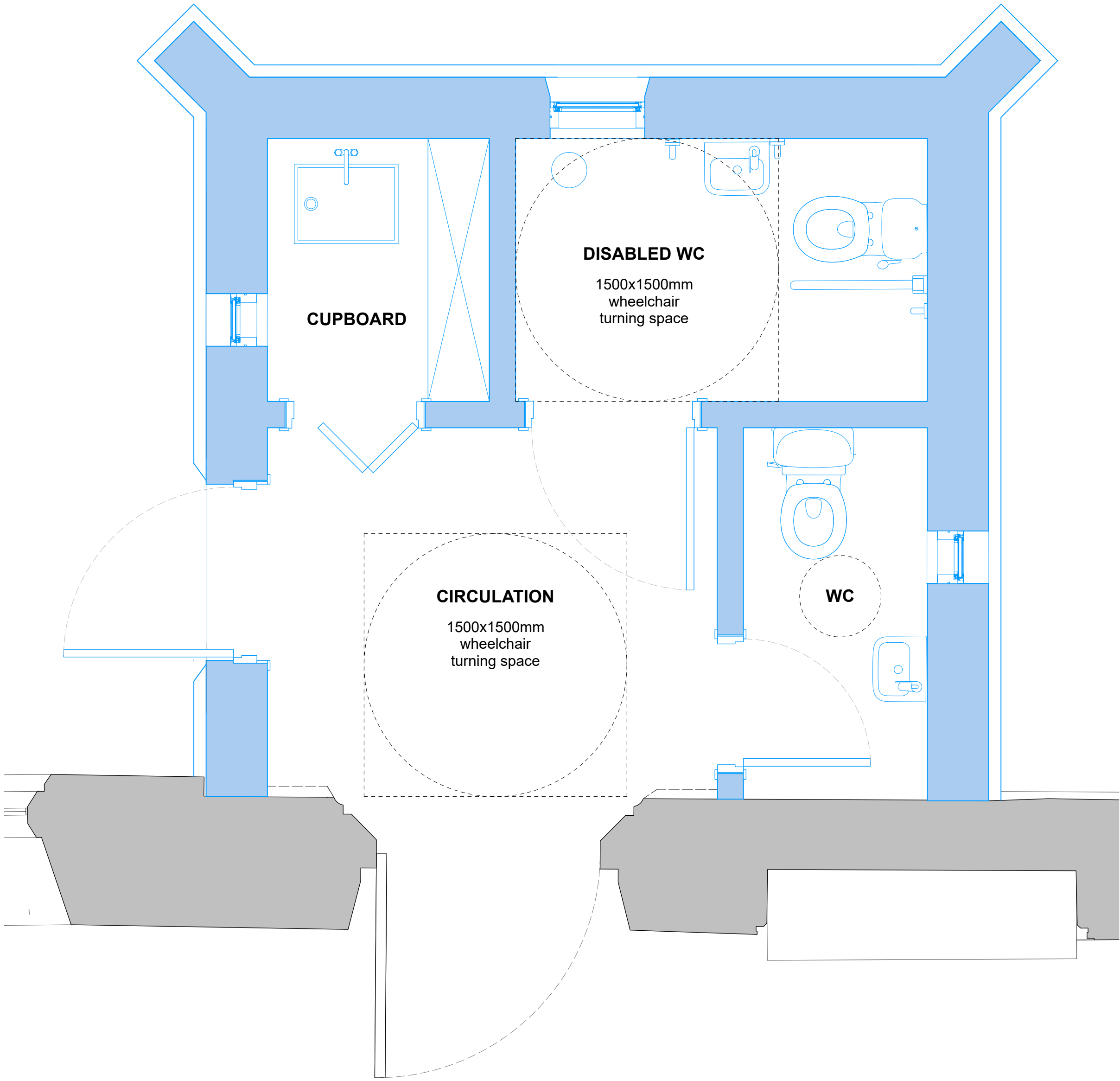
DRAWN
IR

JOB N°
24_078-33

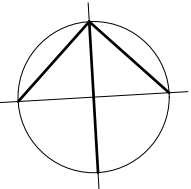
DRAWING N°
222

www.clewsarchitects.co.uk architects@clewsarchitects.co.uk ©

CLEWS Architects
Acanthus House
57 Hightown Road, Banbury
Oxfordshire, OX16 9BE
01295 702600



EXTENSION PLAN WITH CUPBOARD. SCALE 1:20



Scale Bar
1:20

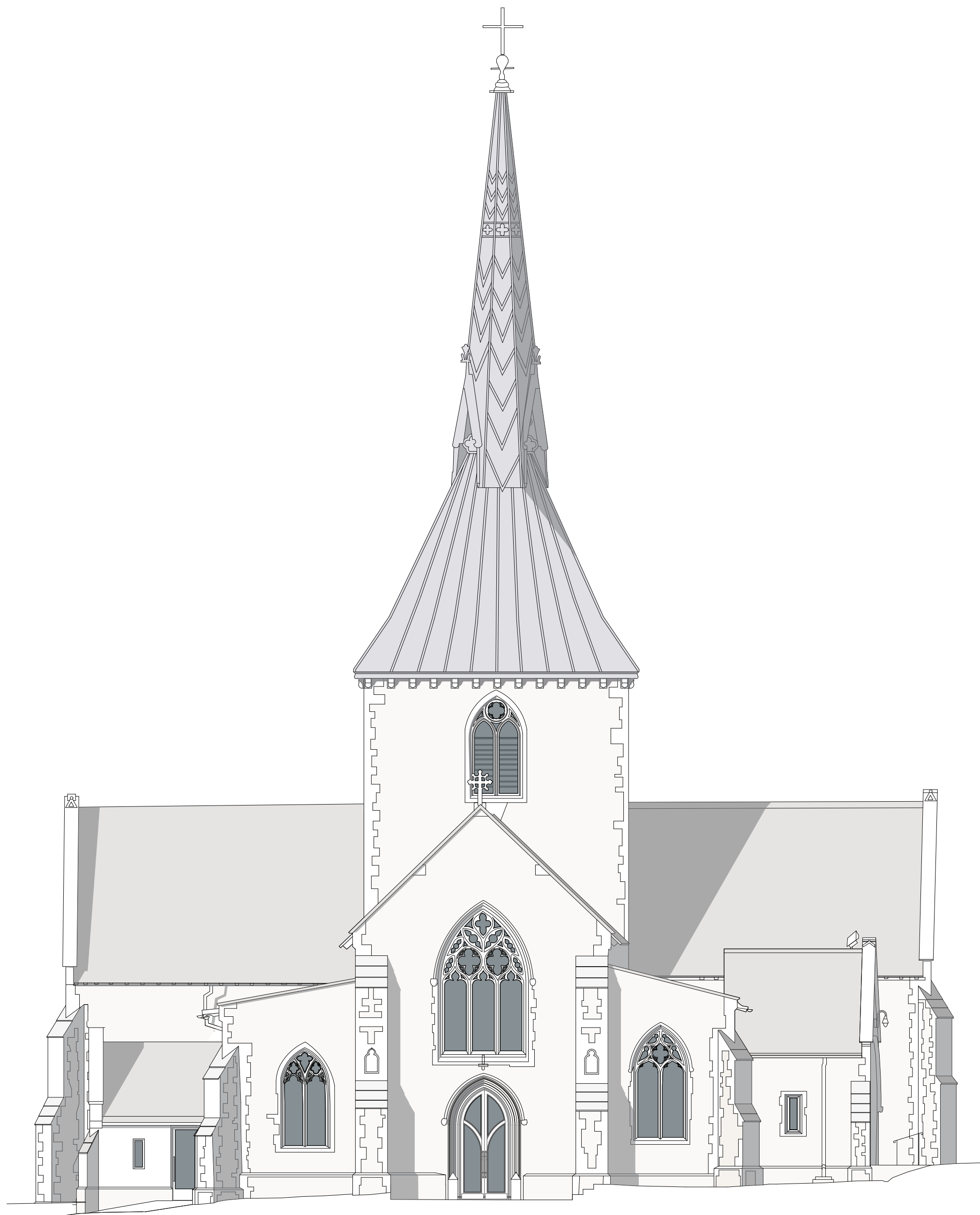
CLIENT		
St Helen's & St Peter's Church Wheatthampstead		
PROJECT		
Re-ordering Project		
TITLE		
As Proposed Extension with Small Cupboard		
SCALE	DATE	DRAWN
1:20 @ A1	Oct 2024	IR
JOB N°	DRAWING N°	
24_078-33	253B	



Acanthus House
57 Hightown Road, Banbury
Oxfordshire, OX16 9BE
01295 702600

www.clewsarchitects.co.uk

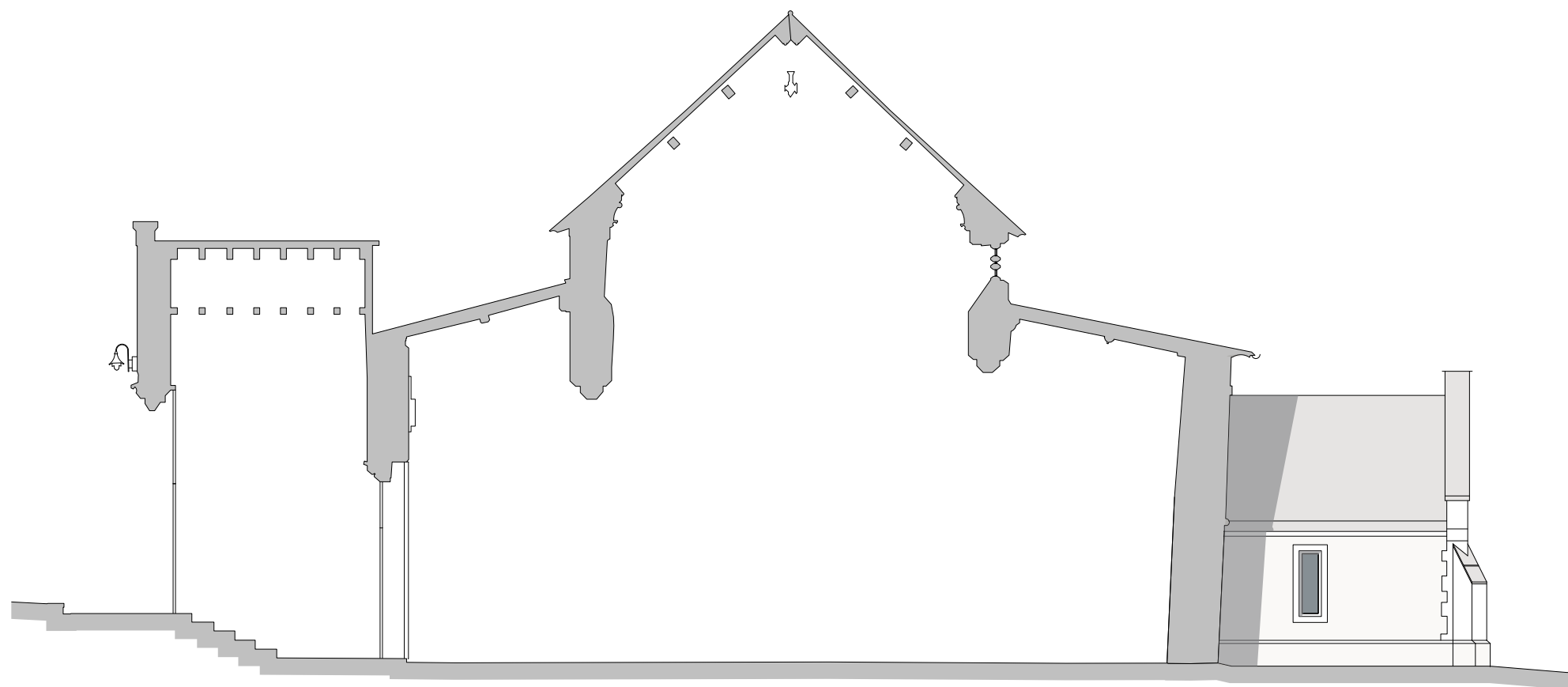
architects@clewsarchitects.co.uk ©



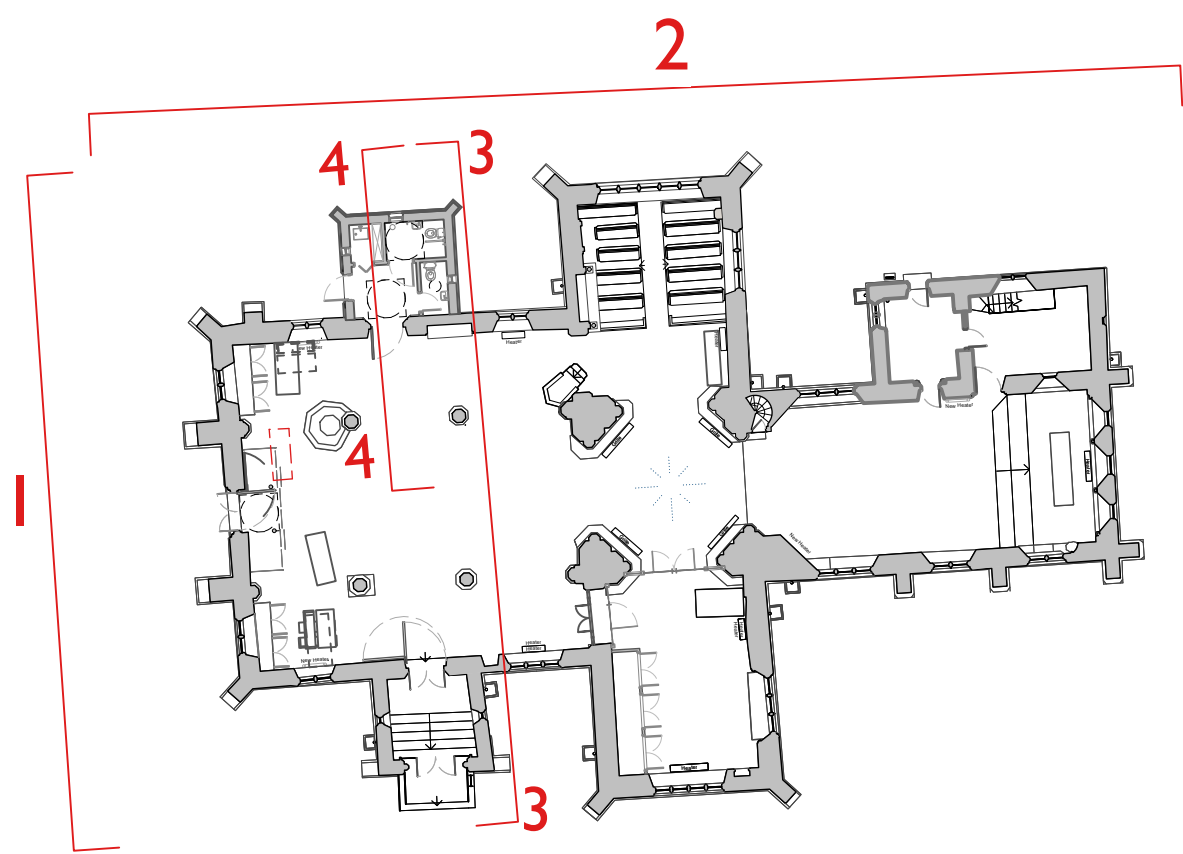
1 **West Elevation**
Scale: 1:100



2 **North Elevation**
Scale: 1:100



3 **Section 3-3. Extension East Elevation.**
Scale: 1:100



0m 2m 5m
Scale Bar

CLIENT
St Helen's & St Peter's Church
Wheatthampstead

PROJECT
Re-ordering Project

TITLE
As Proposed
West and North Elevations
Option 6

SCALE
1:50 @ A1

DATE
Nov 2024

DRAWN
IR

JOB N°

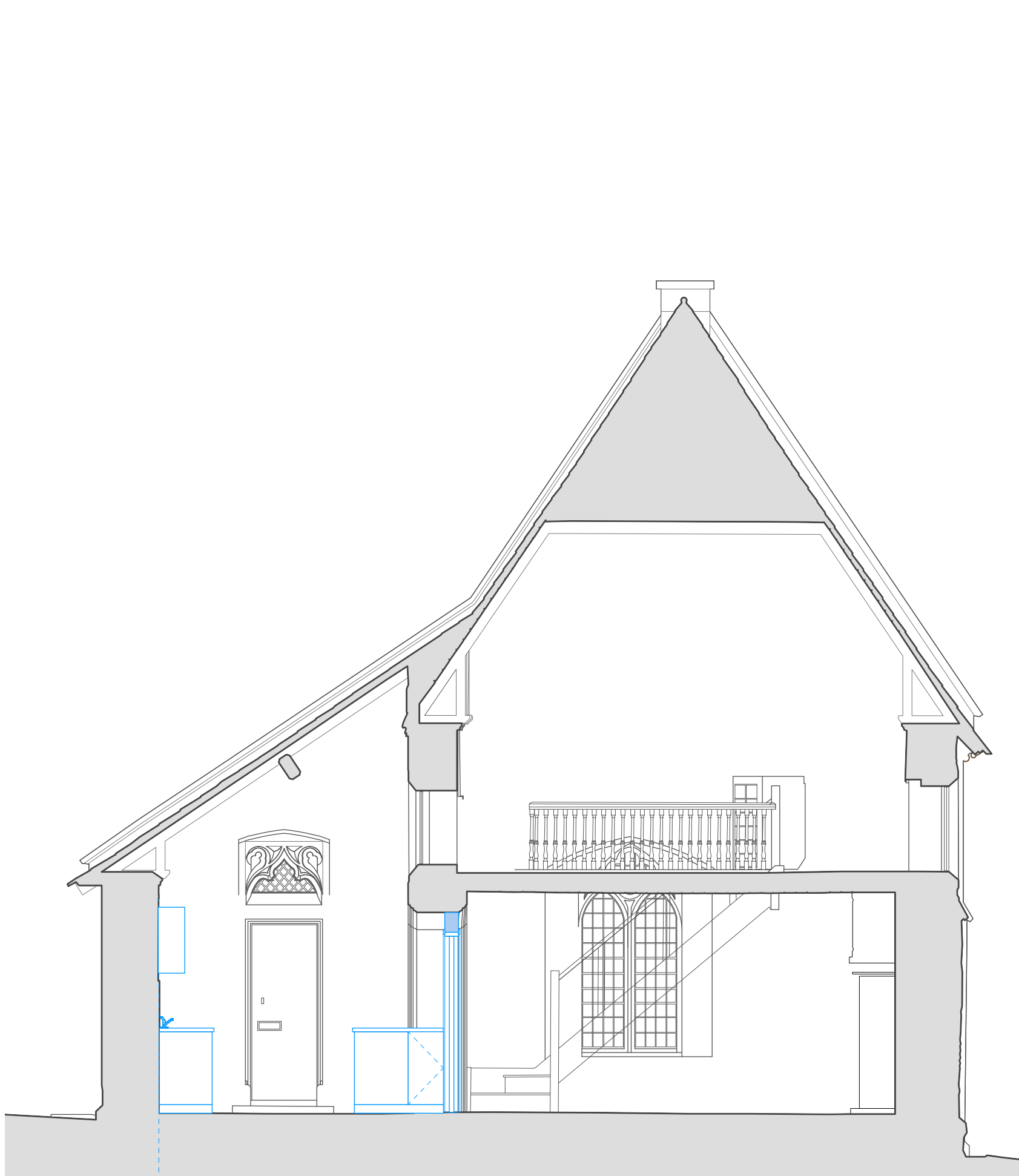
DRAWING N°

24_078-33

289

www.clewsarchitects.co.uk

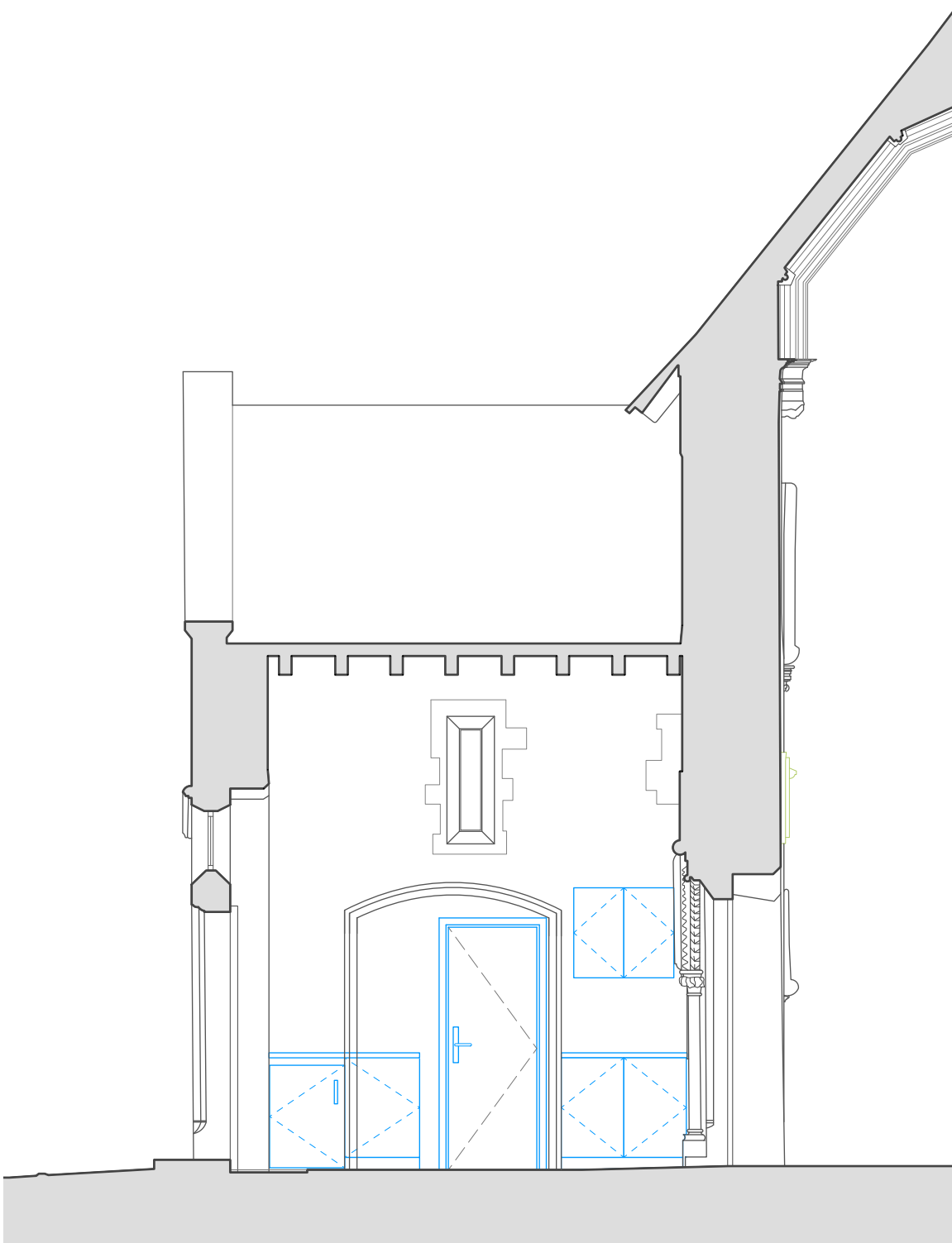
architects@clewsarchitects.co.uk ©



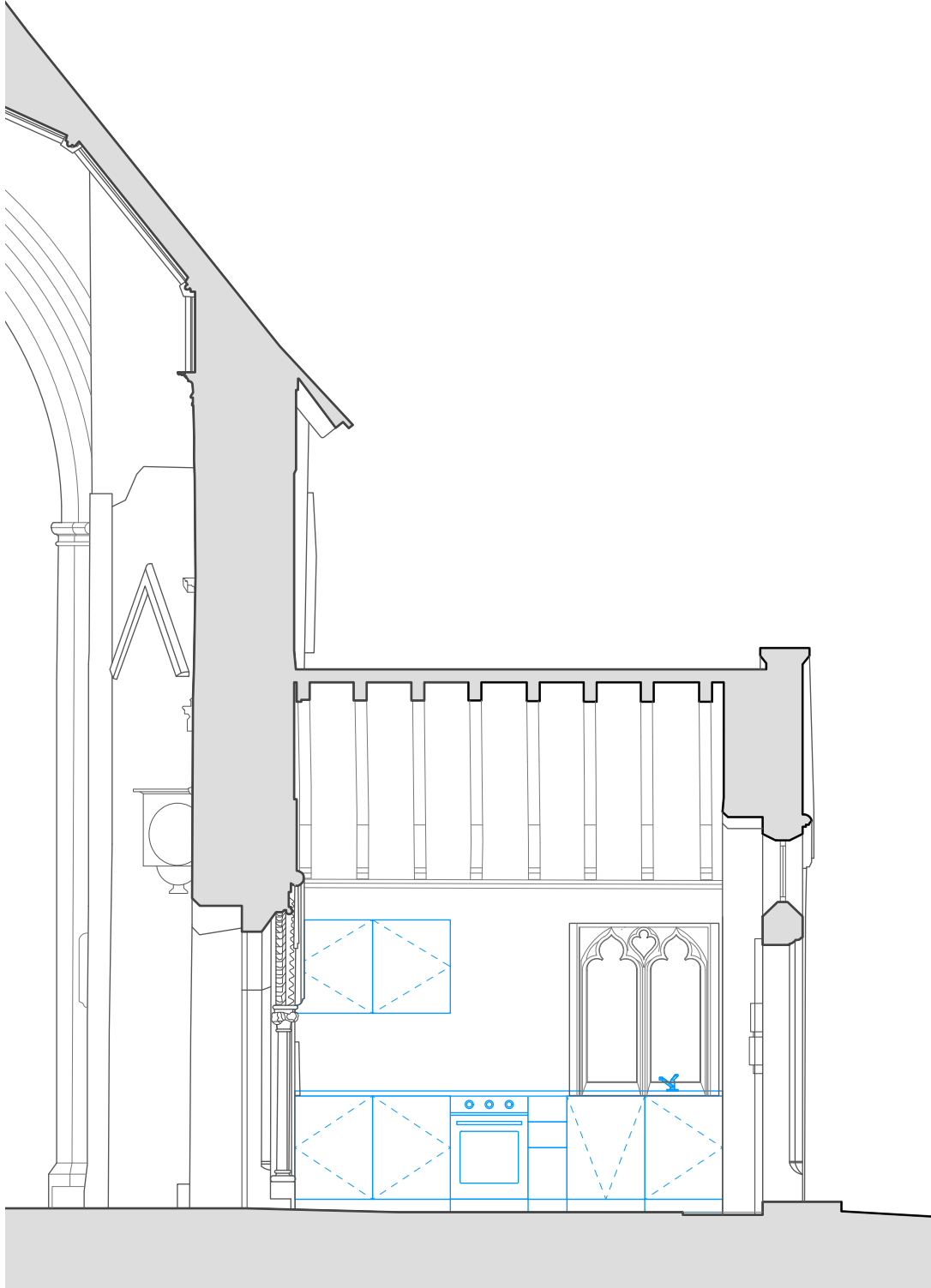
1 Section EE
Scale: 1:50



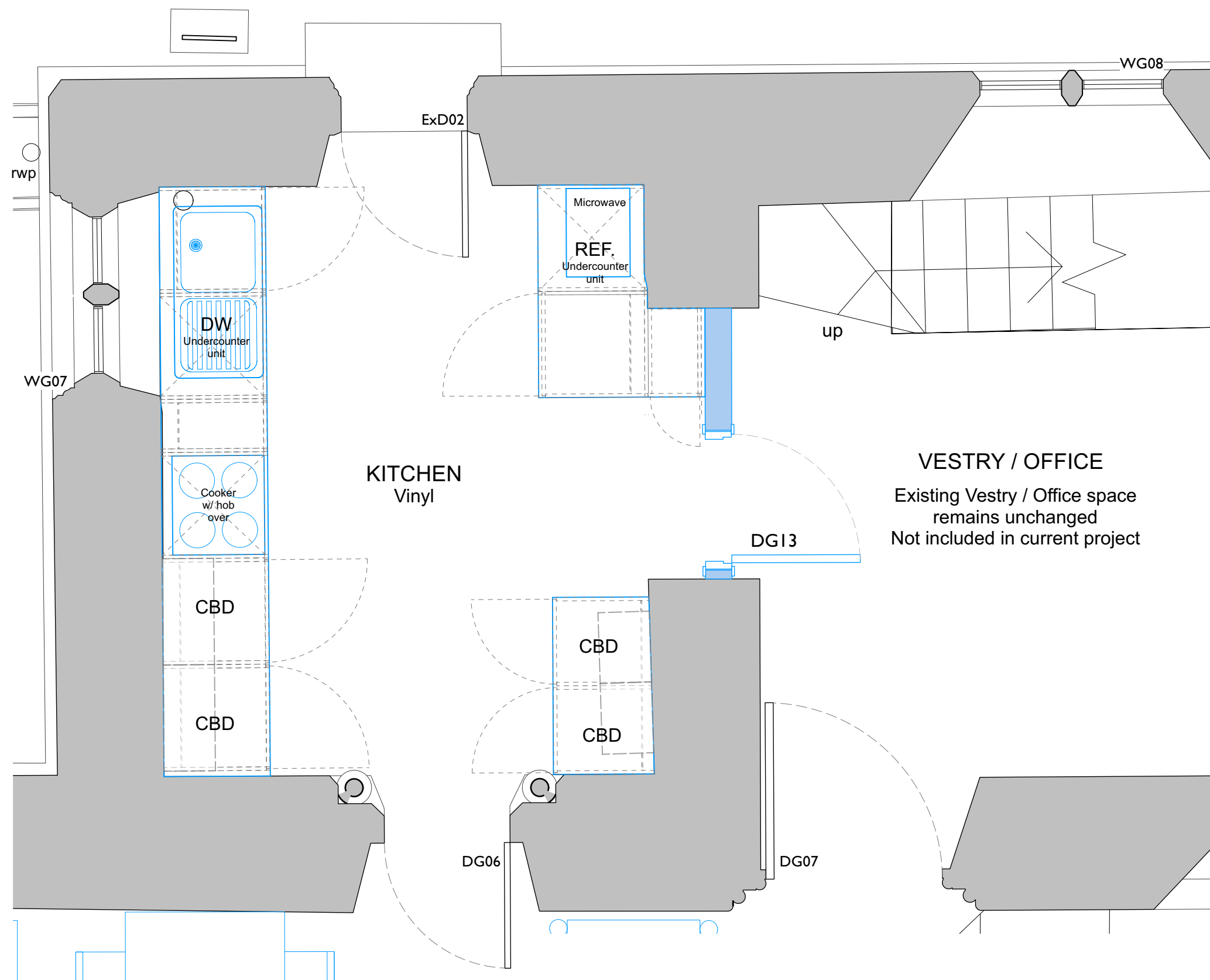
2 Section FF
Scale: 1:50



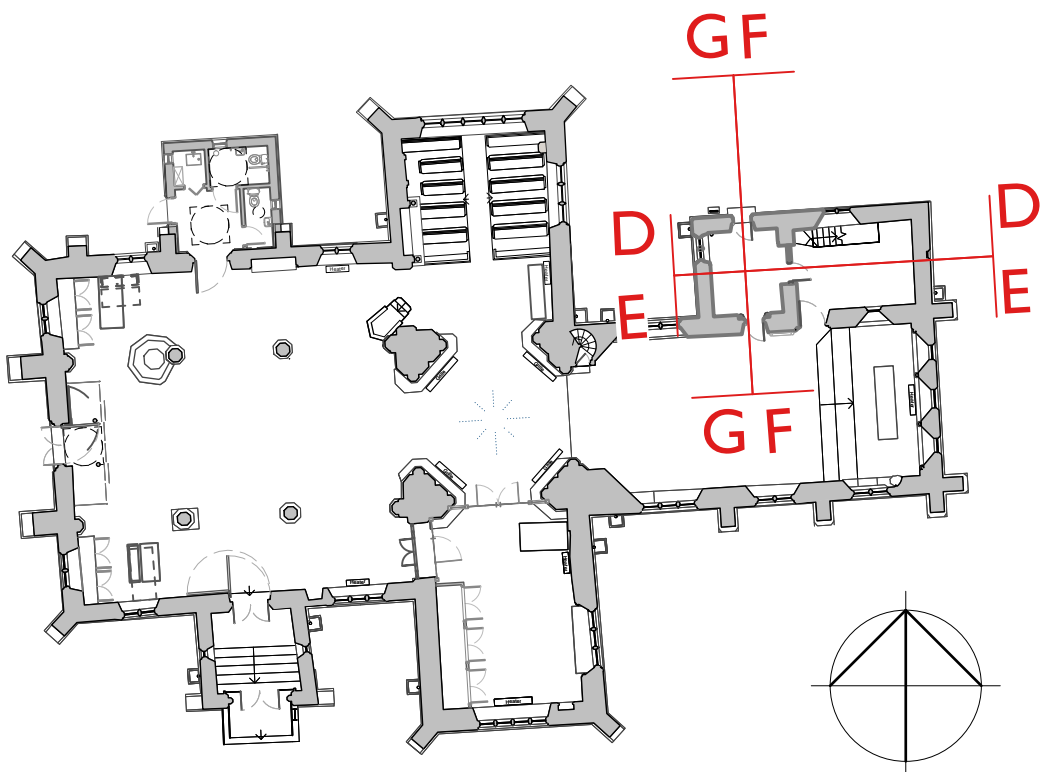
3 Section GG
Scale: 1:50



4 Section HH
Scale: 1:50



KITCHEN AREA PLAN. SCALE 1:25



0m 2m 5m
Scale Bar

CLIENT
St Helen's & St Peter's Church
Wheatthampstead

PROJECT
Re-ordering Project

TITLE
As Proposed
Section EE, Section FF,
Section GG, Section HH

SCALE
1:50 @ A1

DATE
Oct 2024

DRAWN
IR

JOB N°

24_078-33

DRAWING N°

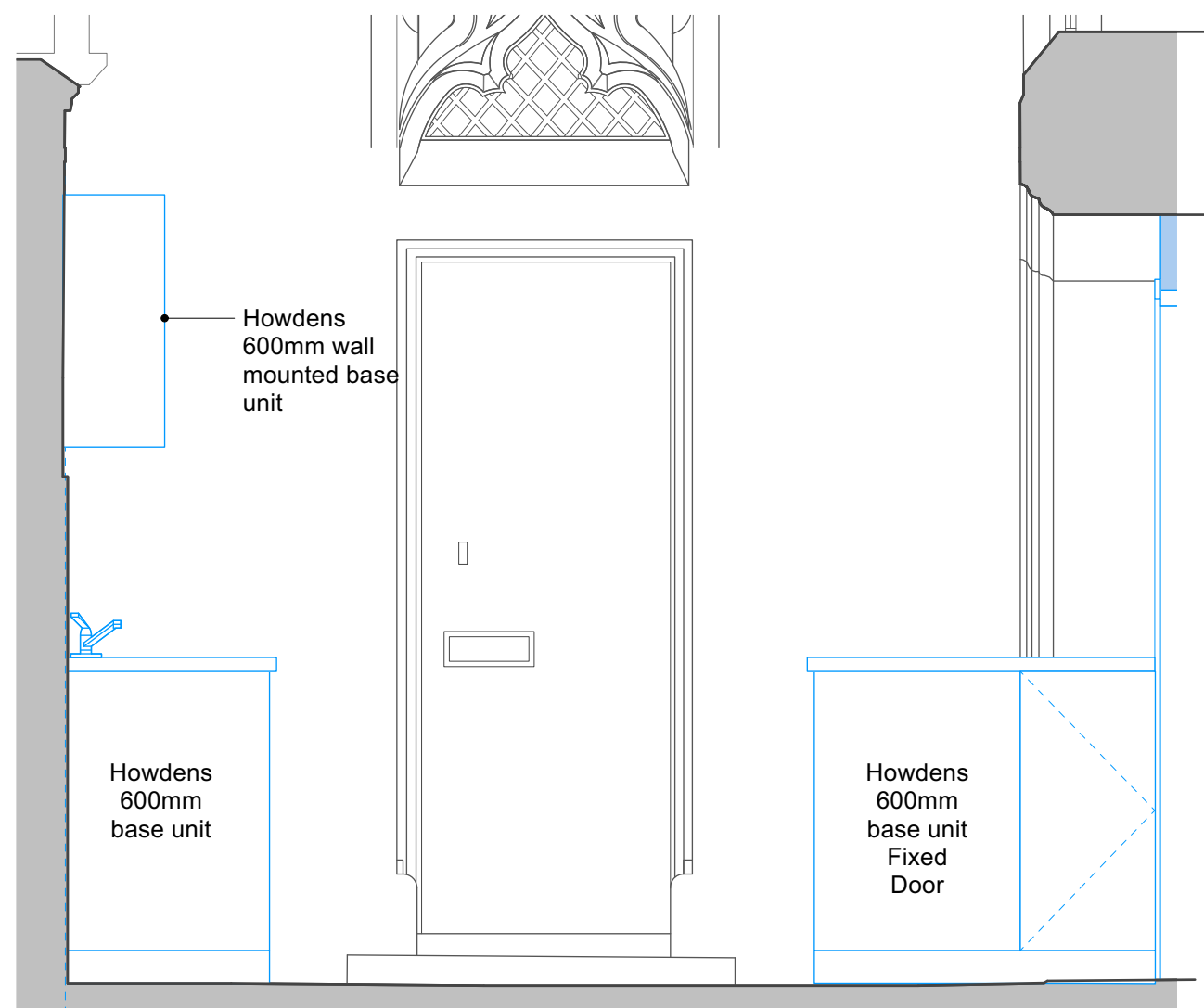
266B

www.clewsarchitects.co.uk

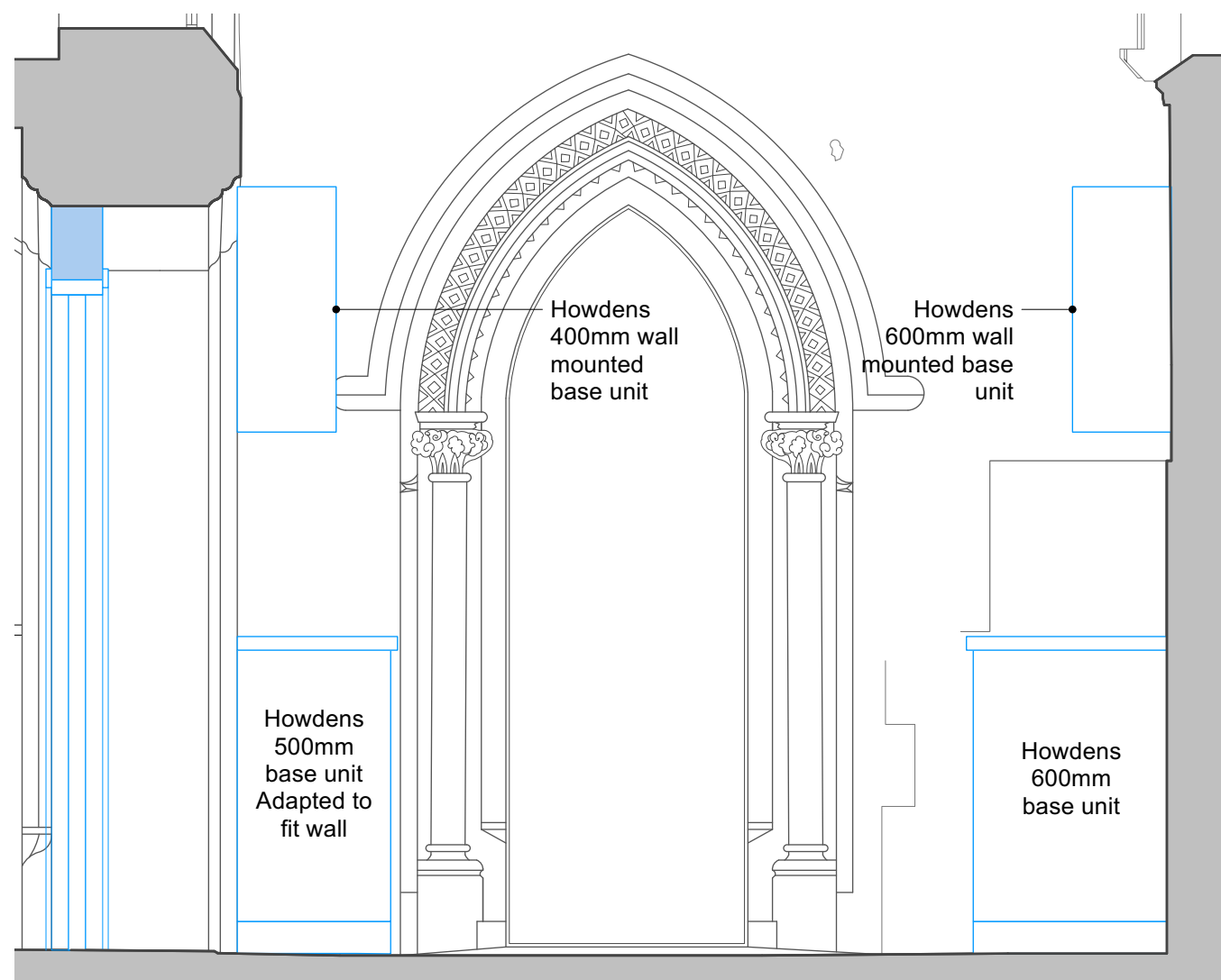
architects@clewsarchitects.co.uk ©

CLEWS
Architects

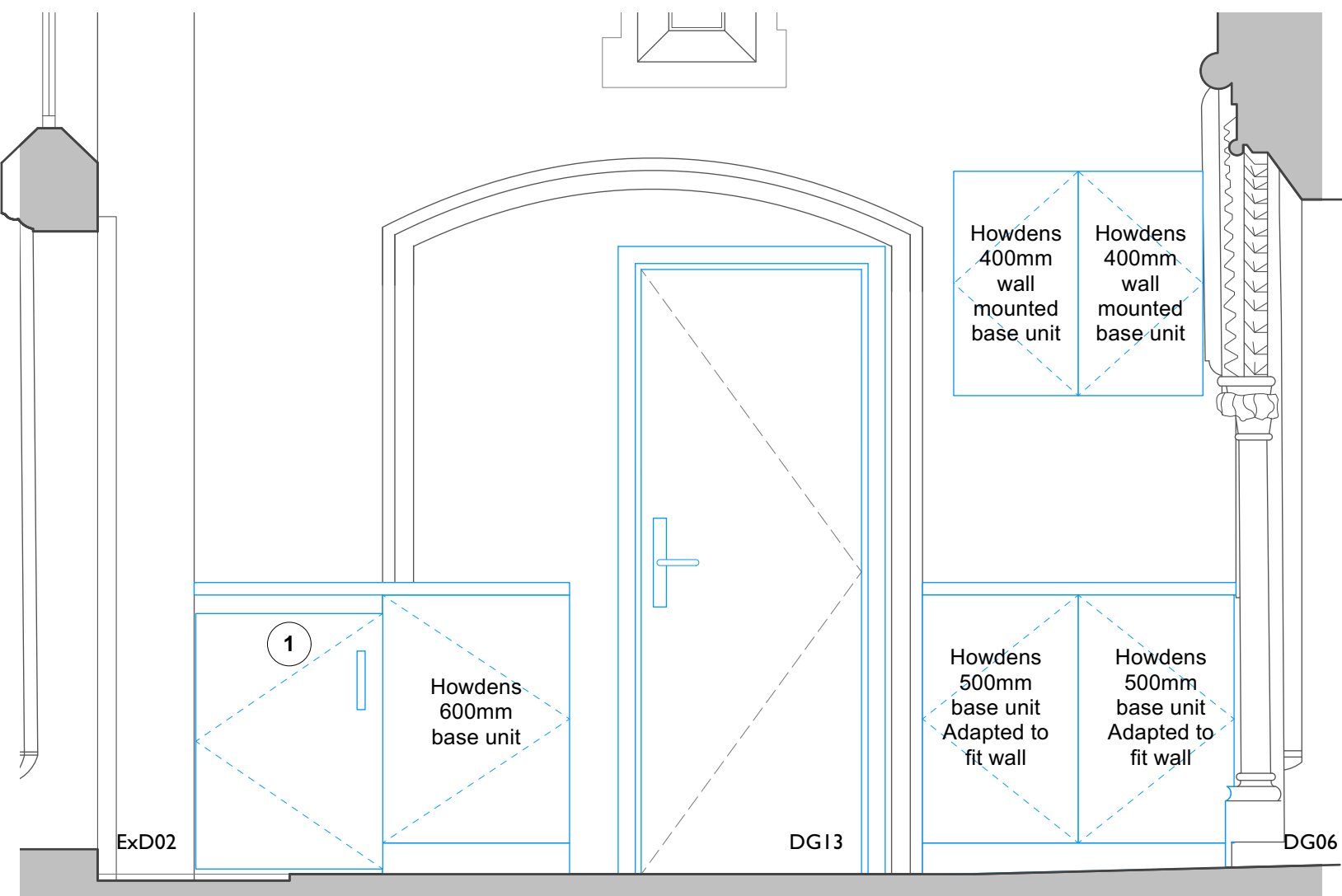
Acanthus House
57 Hightown Road, Banbury
Oxfordshire, OX16 9BE
01295 702600



1 Section EE
Scale: 1:20



2 Section FF
Scale: 1:20

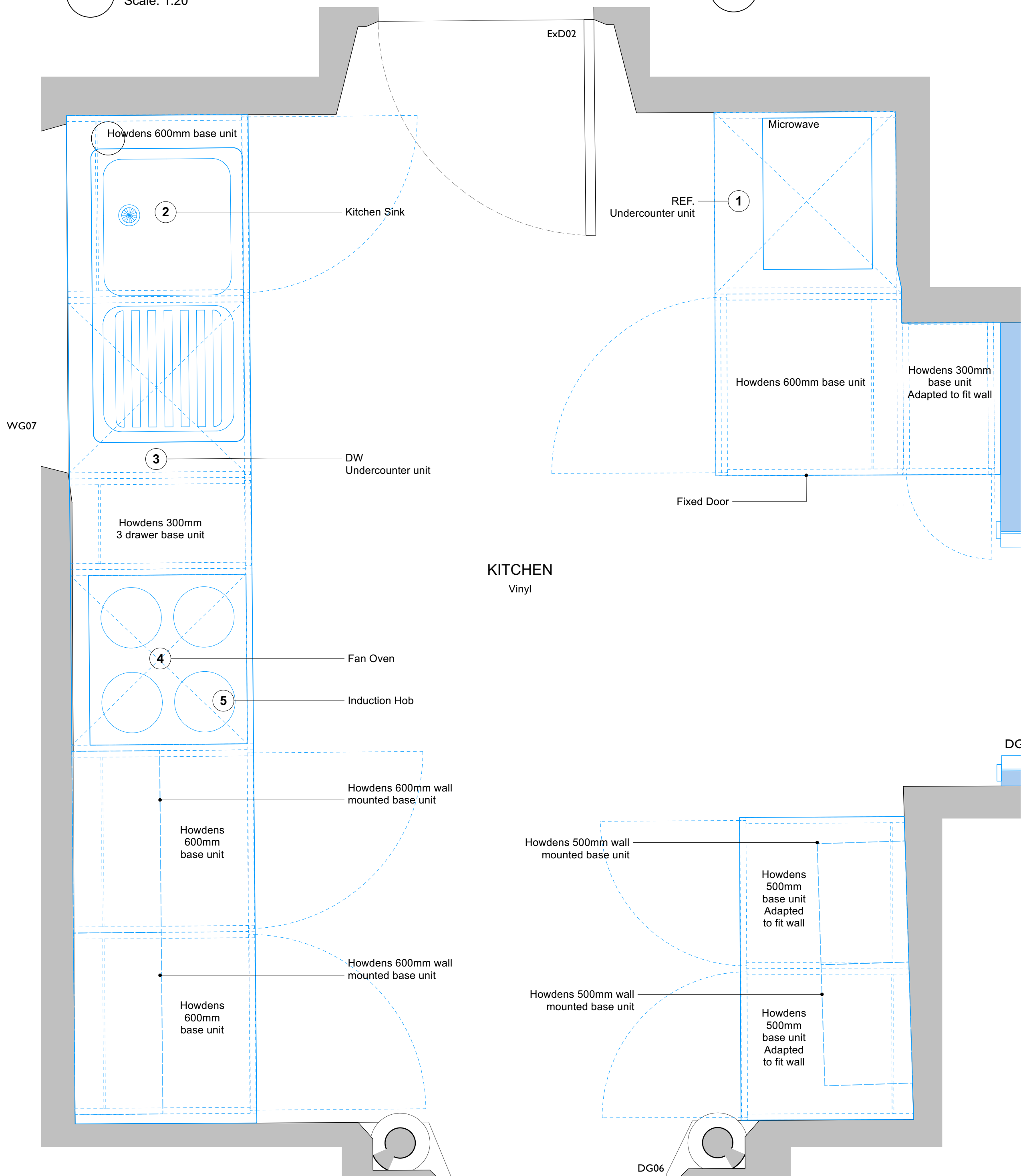


3 Section GG
Scale: 1:20

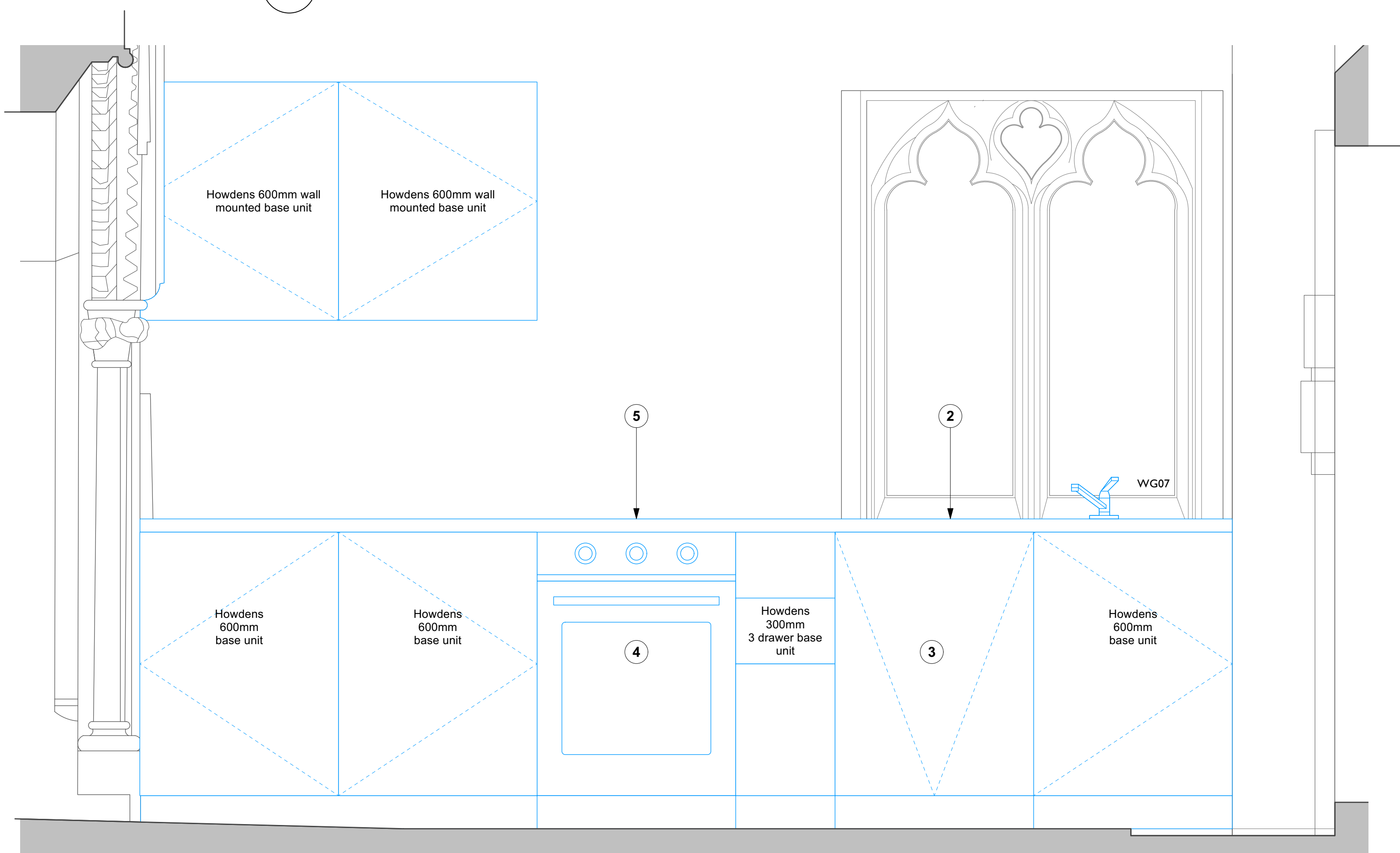
DO NOT SCALE THIS DRAWING USE DIMENSIONS ONLY
VERIFY ALL DIMENSIONS ON SITE BEFORE COMMENCING ANY WORK OR SHOP DRAWINGS
INFORM THE ARCHITECT BEFORE ANY WORK STARTS IF THIS DRAWING EXCEEDS THE QUANTITIES IN ANY WAY

ISSUE STATUS: FOR INFORMATION

Revision	Date	
A	Dec 2024	Kitchen Layout Updated



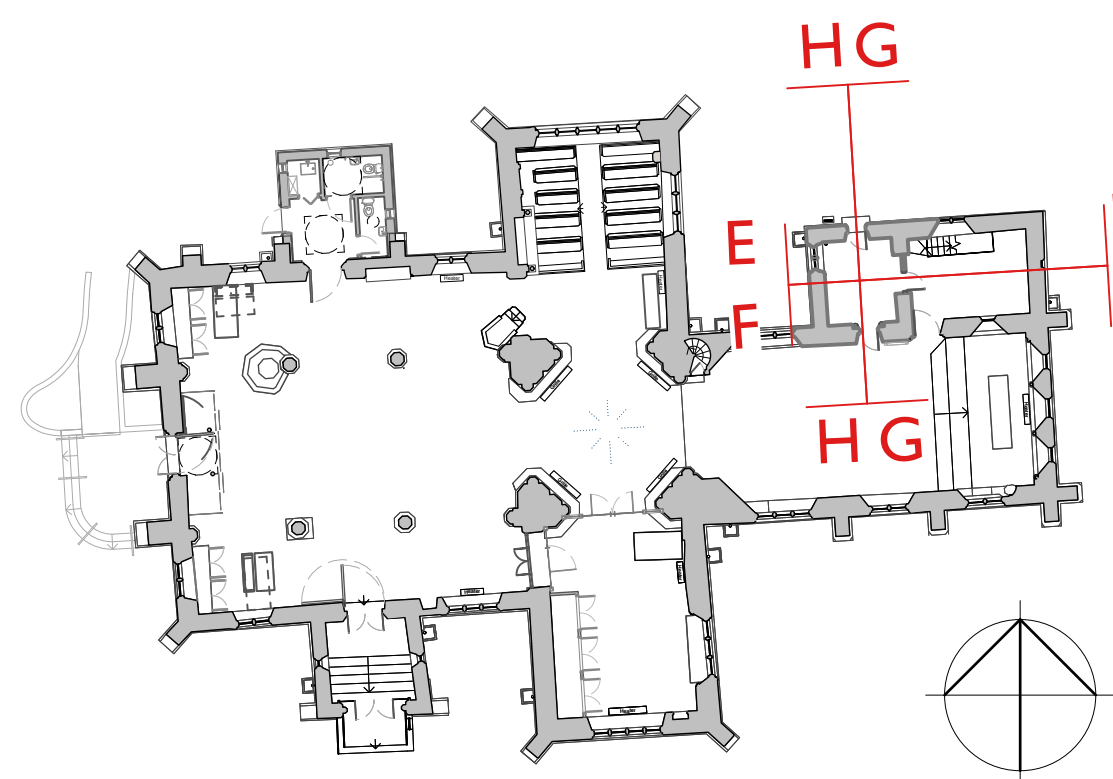
KITCHEN AREA PLAN. SCALE 1:10



4 Section HH
Scale: 1:10

KITCHEN

- 1 no. Howdens Lamona LAM6001 Integrated White Larder Fridge (D=545mm, H=818mm, W=595mm)
- 1 no. Howdens Single Bowl Reversible Inset Composite Black/White Kitchen Sink (D=200mm, L=970mm, W=500mm)
- 1 no. Howdens Lamona LAM8607 Integrated Full Size White Control Panel Dishwasher (D=550mm, H=818mm, W=598mm)
- 1 no. Howdens Lamona LAM3414 Built In Black Single Fan Oven and Grill (D=571mm, H=597mm, W=595mm)
- 1 no. Howdens Lamona LAM1805 60cm Black Electric Induction Hob (D=520mm, H=48mm, W=590mm)



0m 2m 5m
Scale Bar

CLIENT
St Helen's & St Peter's Church
Wheathampstead

PROJECT
Re-ordering Project

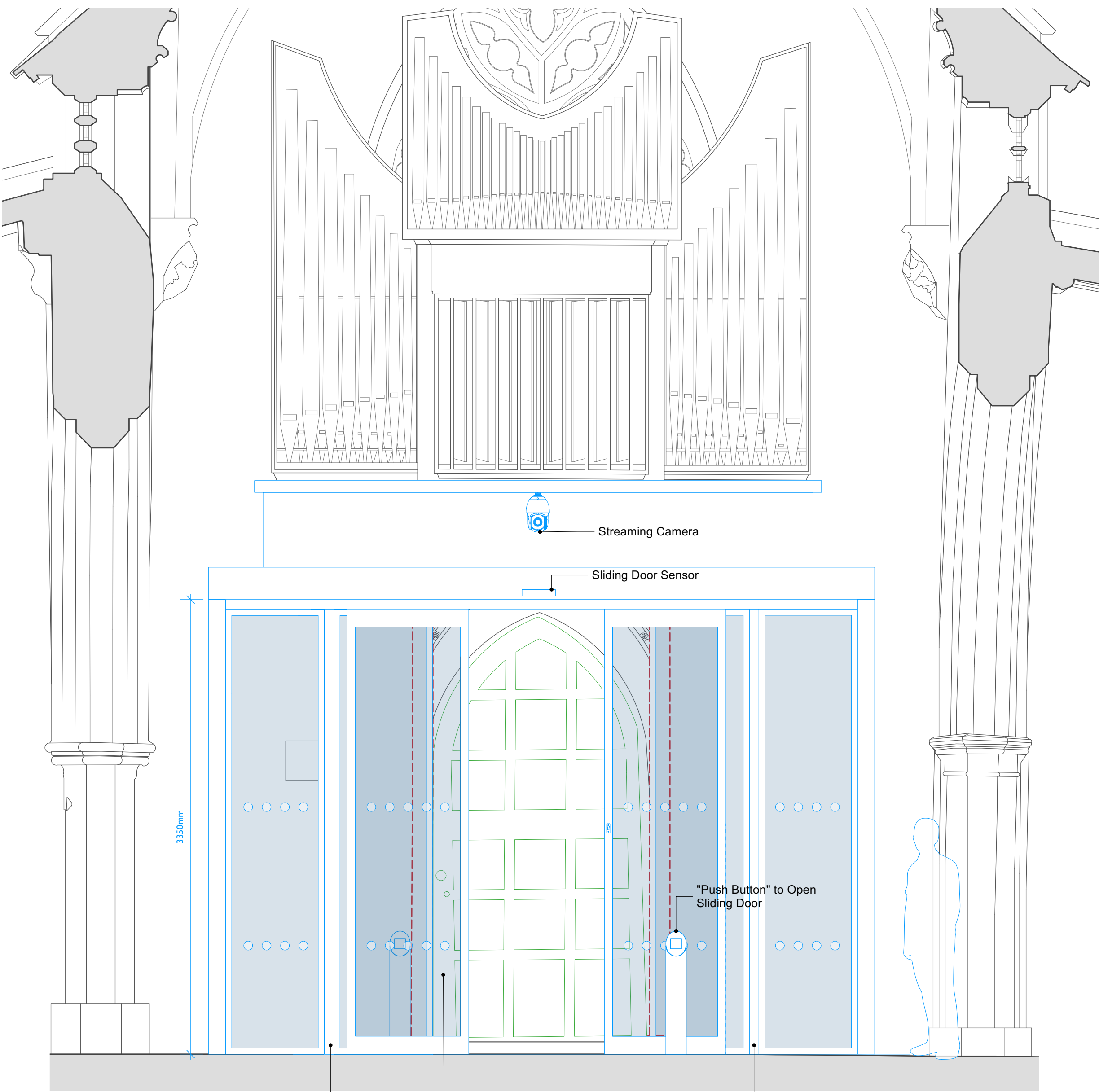
TITLE
As Proposed
Section EE, Section FF,
Section GG, Section HH

SCALE	DATE	DRAWN
1:50 @ A1	Oct 2024	IR
JOB N°		DRAWING N°
24_078-33		267A

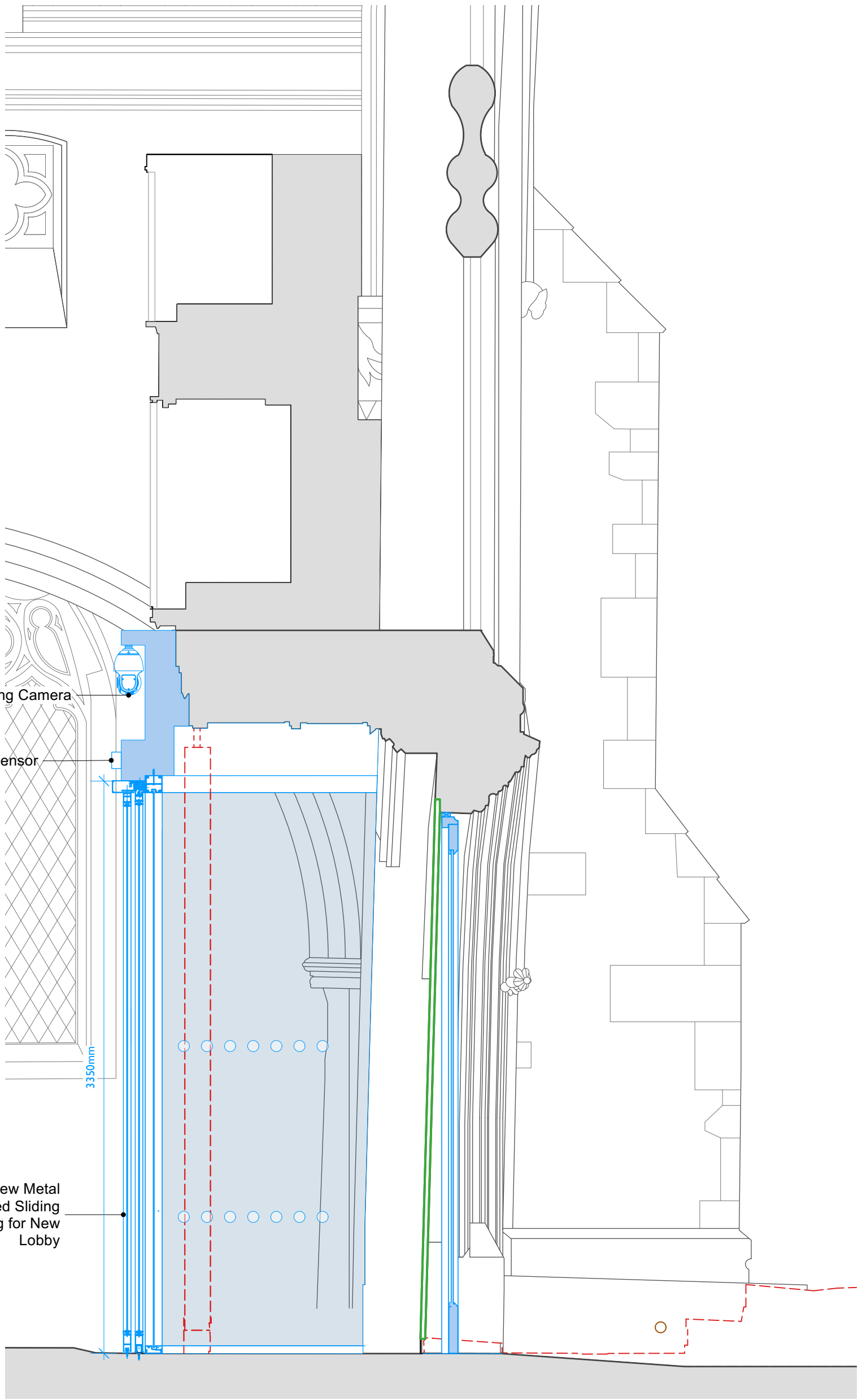
www.clewsarchitects.co.uk architects@clewsarchitects.co.uk ©

CLEWS
Architects

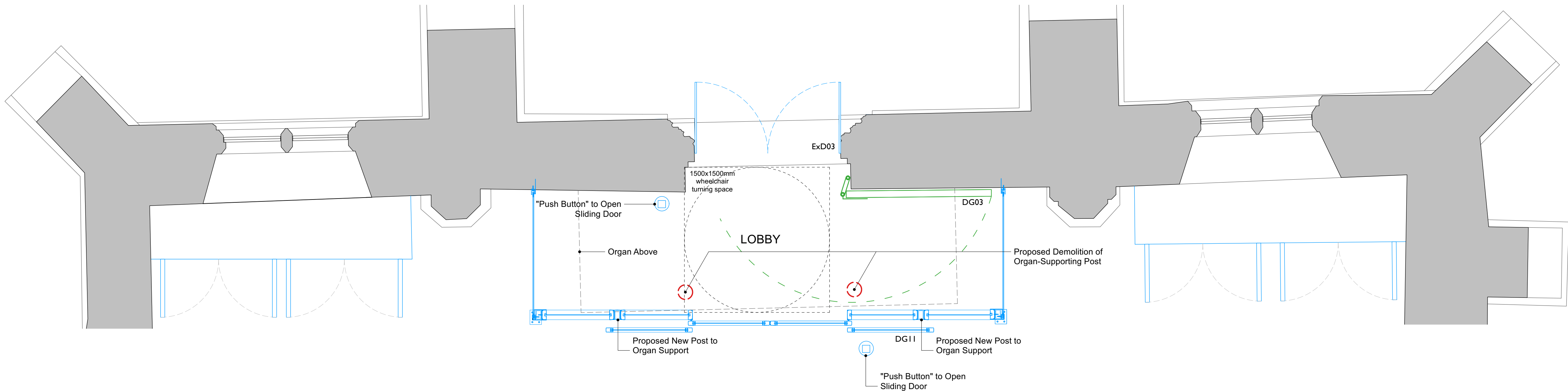
Acanthus House
57 Hightown Road, Banbury
Oxfordshire, OX16 9BE
01295 702600



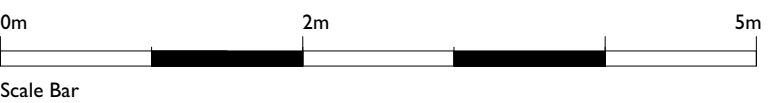
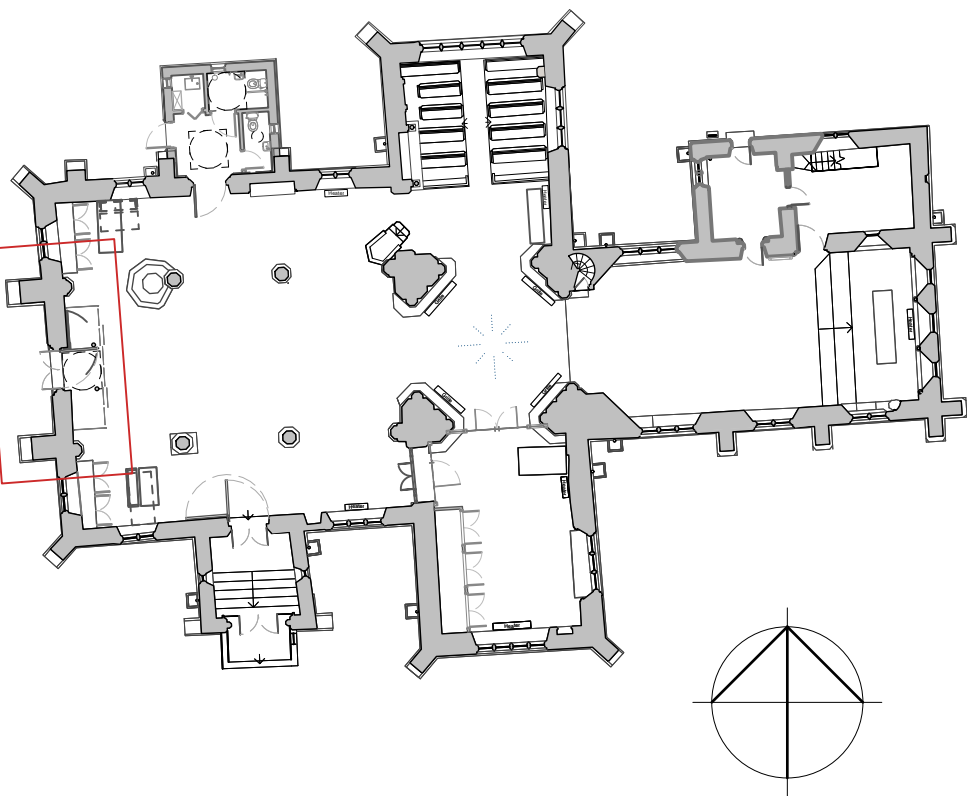
1 Section DD
Scale: 1:25



2 Section AA
Scale: 1:25



- KEY:**
- "BLACK"
-Existing to remain
 - "BLUE"
-Proposed Re-Ordering
 - "GREEN"
-Existing to be relocated
 - "RED"
-Existing to be demolished



CLIENT
St Helen's & St Peter's Church
Wheatthampstead

PROJECT
Re-ordering Project

TITLE
As Proposed
Lobby

SCALE
1:25 @ A1

DATE
Nov 2024

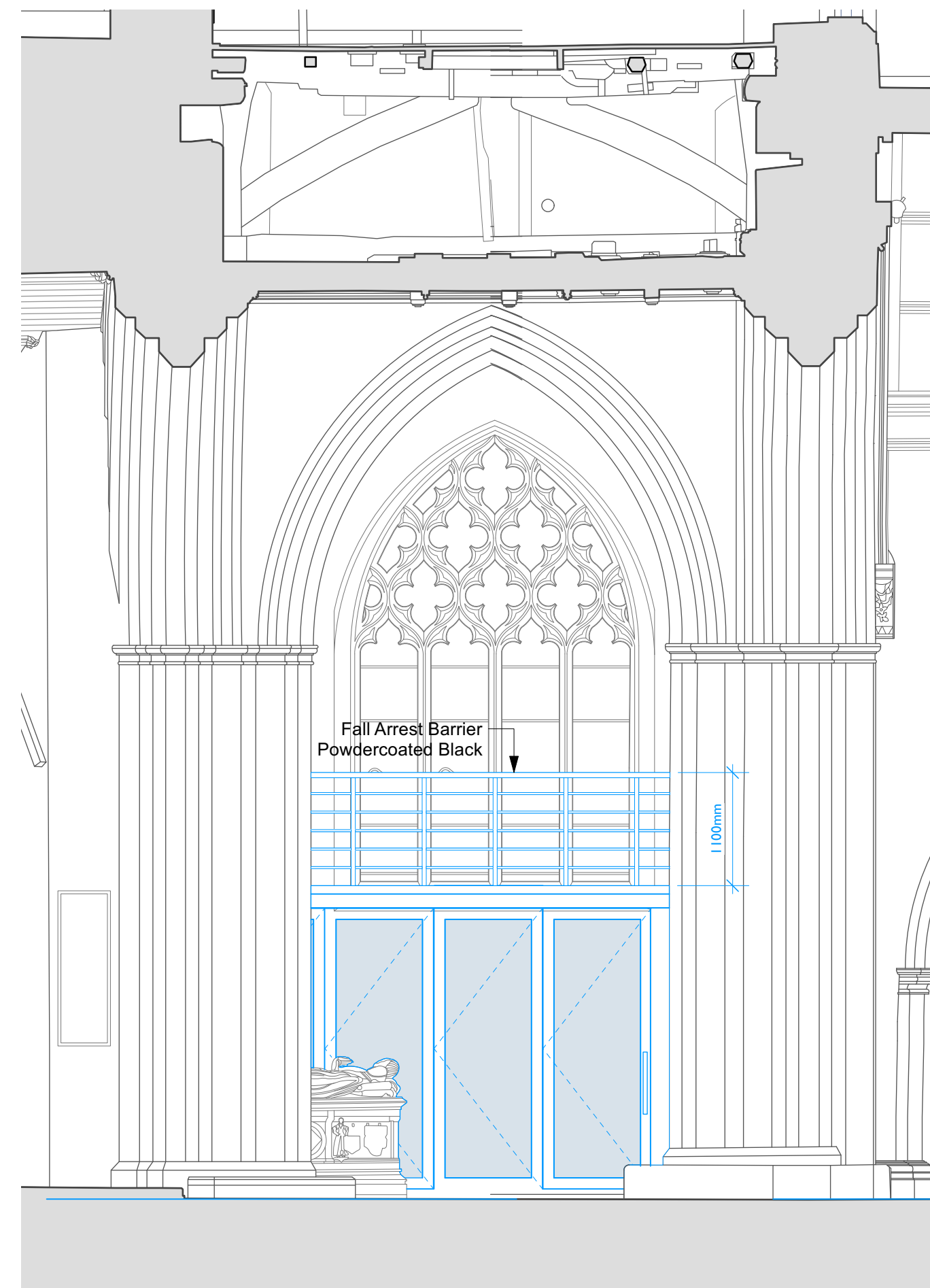
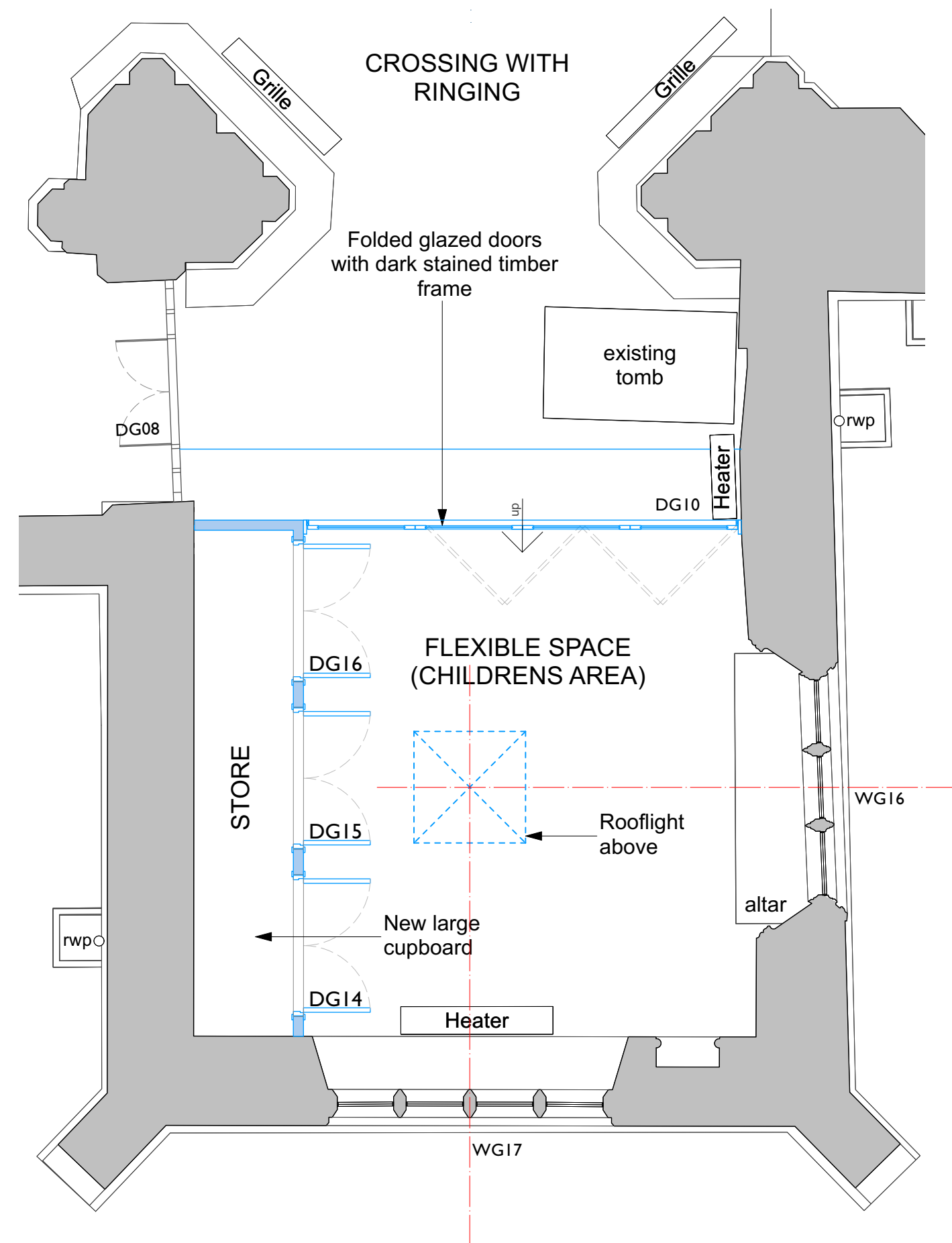
DRAWN
IR

JOB N°
24_078-33

DRAWING N°
268A

www.clewsarchitects.co.uk architects@clewsarchitects.co.uk ©

CLEWS Architects
Acanthus House
57 Hightown Road, Banbury
Oxfordshire, OX16 9BE
01295 702600



2 Section AA
Scale: 1:50

DO NOT SCALE THIS DRAWING USE DIMENSIONS ONLY
VERIFY ALL DIMENSIONS ON SITE BEFORE COMMENCING ANY WORK OR SHOP DRAWINGS

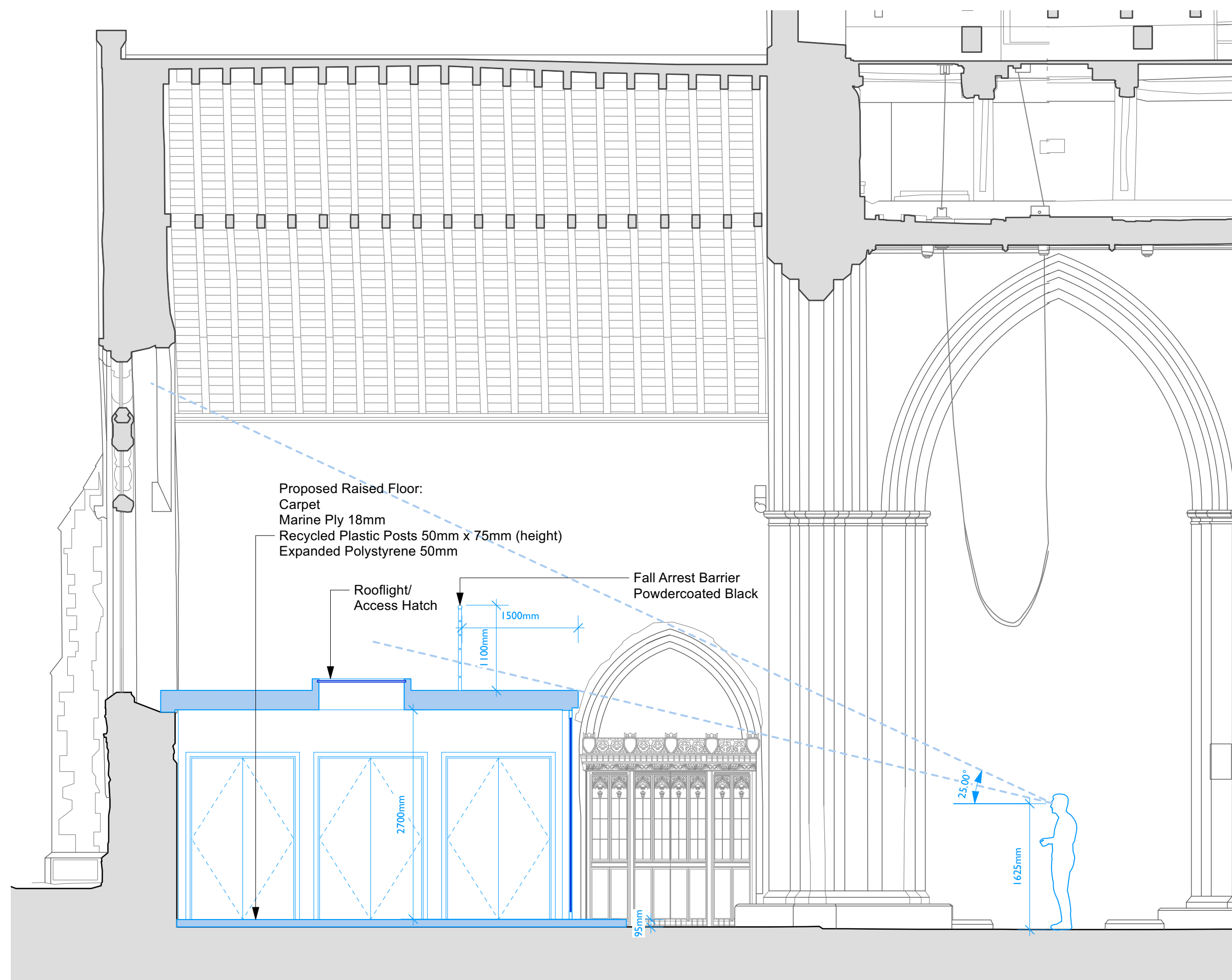
INFORM THE ARCHITECT BEFORE ANY WORK STARTS IF THIS DRAWING EXCEEDS THE QUANTITIES IN ANY WAY

ISSUE STATUS: FOR INFORMATION

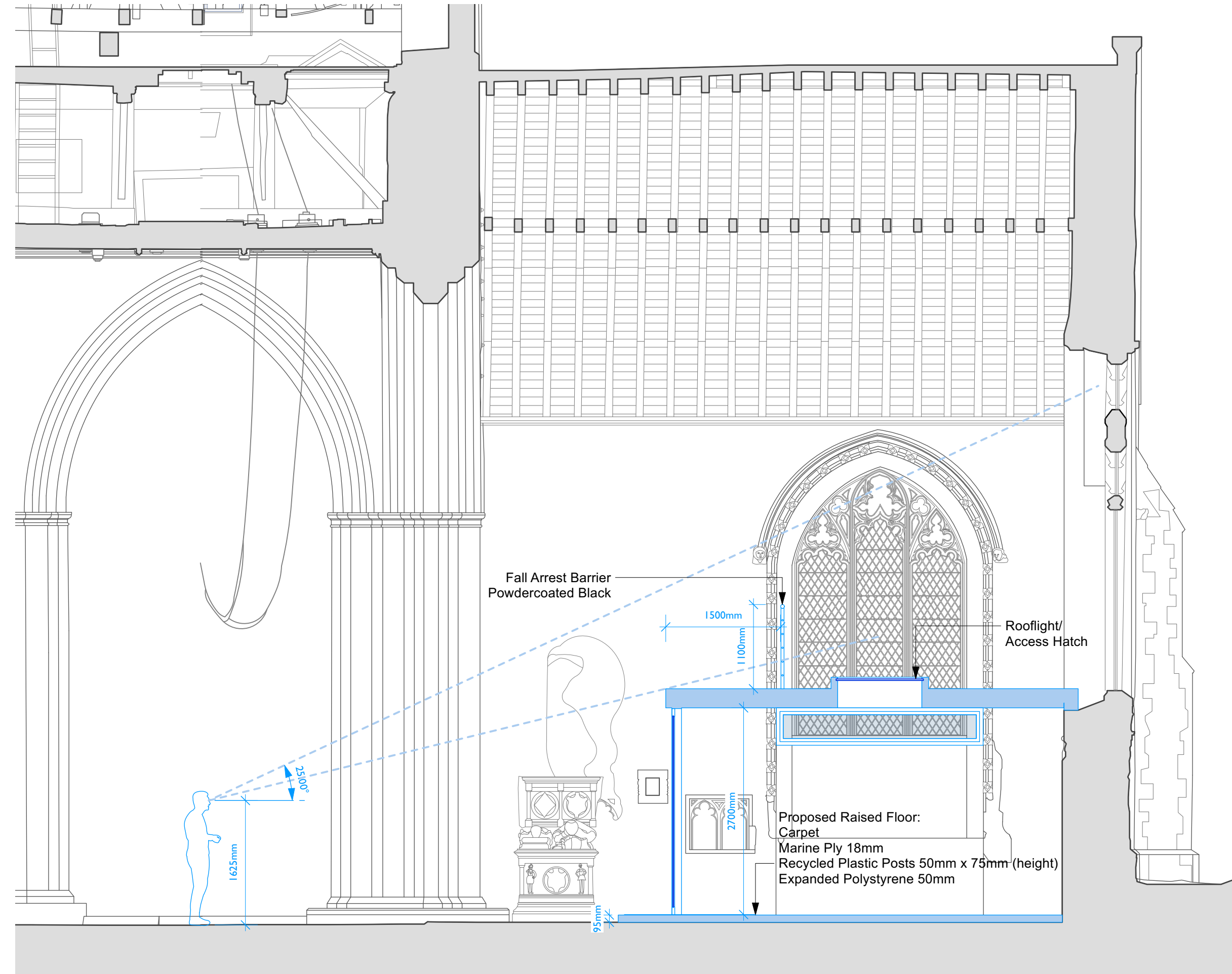
Revision	Date	Description
A	Dec 2024	Rooflight Added, Floor Raised.

KEY:

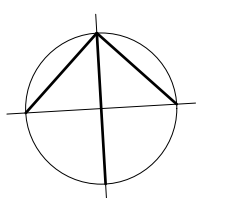
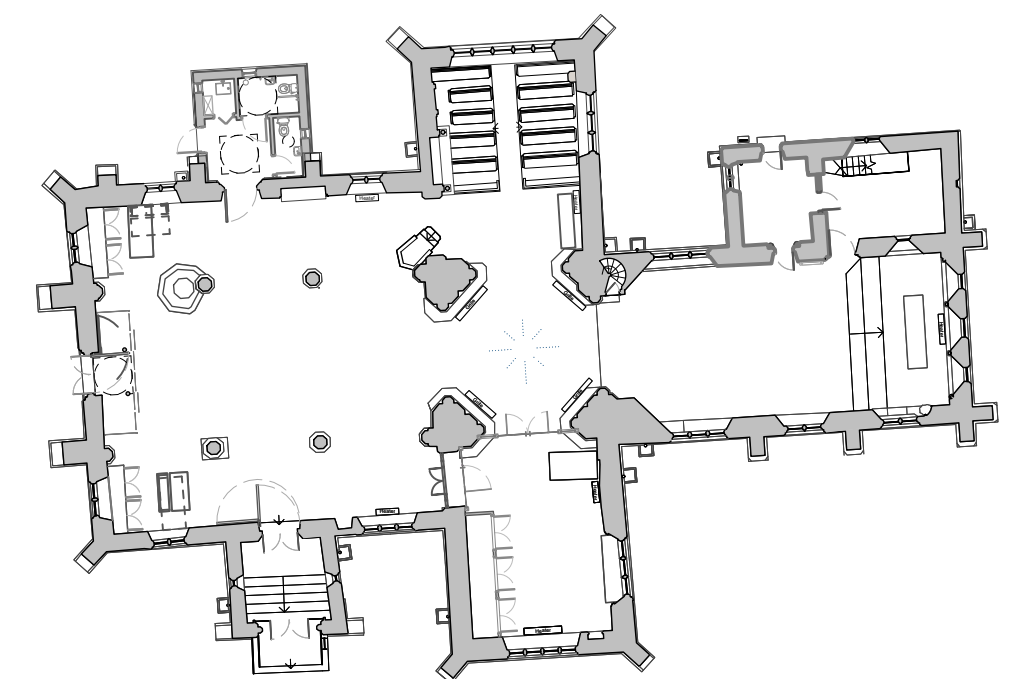
- "BLACK"
-Existing to remain
- "BLUE"
-Proposed Re-Ordering
- "GREEN"
-Existing to be relocated



3 Section CC
Scale: 1:50



4 Section BB
Scale: 1:50



0m 2m 5m
Scale Bar

CLIENT
St Helen's & St Peter's Church
Wheatthampstead

PROJECT
Re-ordering Project

TITLE
As Proposed
Lady Chapel
Smaller Room

CLEWS
Architects

Acanthus House
57 Hightown Road, Banbury
Oxfordshire, OX16 9BE
01295 702600

SCALE
1:50 @ A1

DATE
Nov 2024

DRAWN
IR

JOB N°

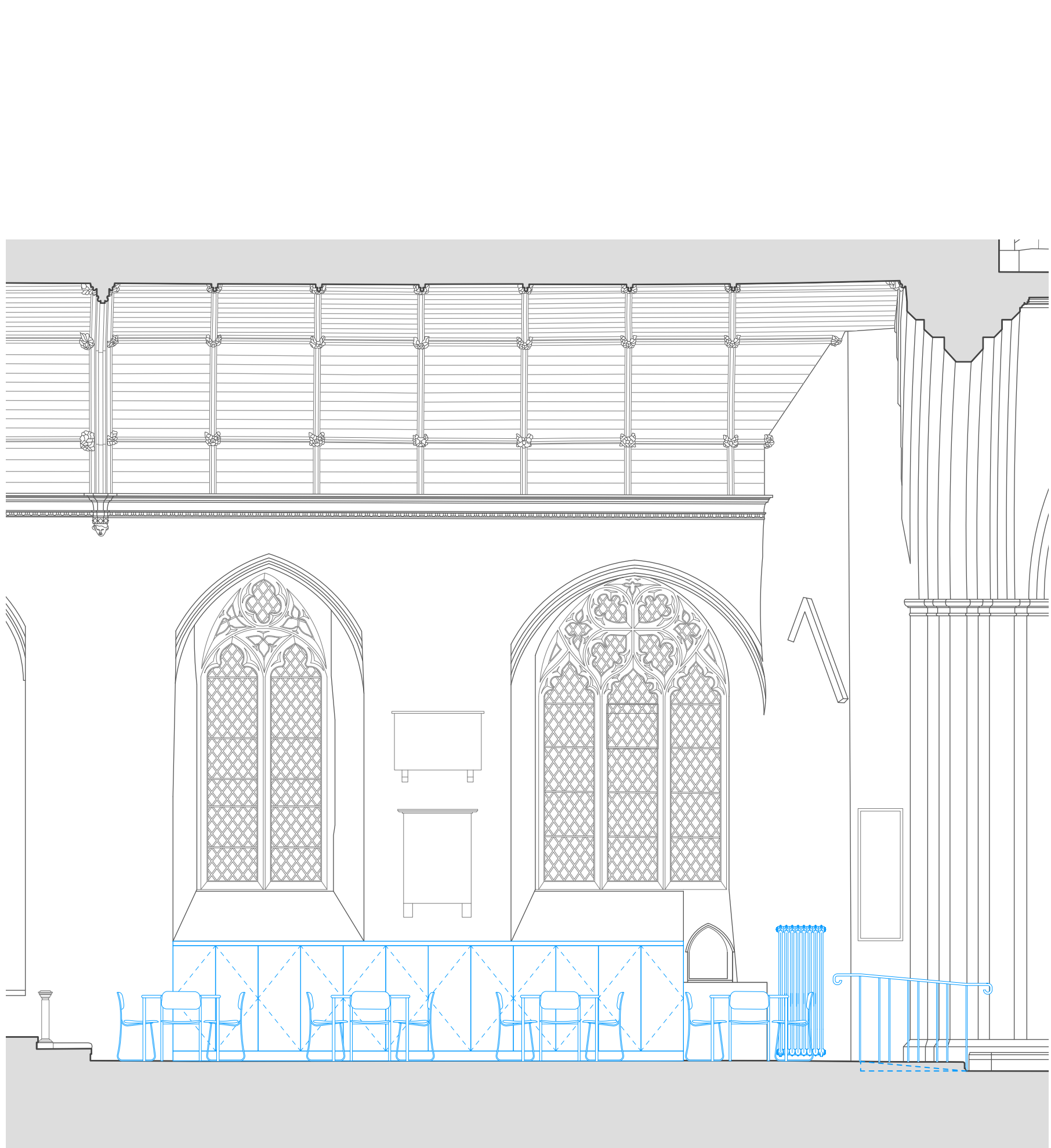
24_078-33

DRAWING N°

270A

www.clewsarchitects.co.uk

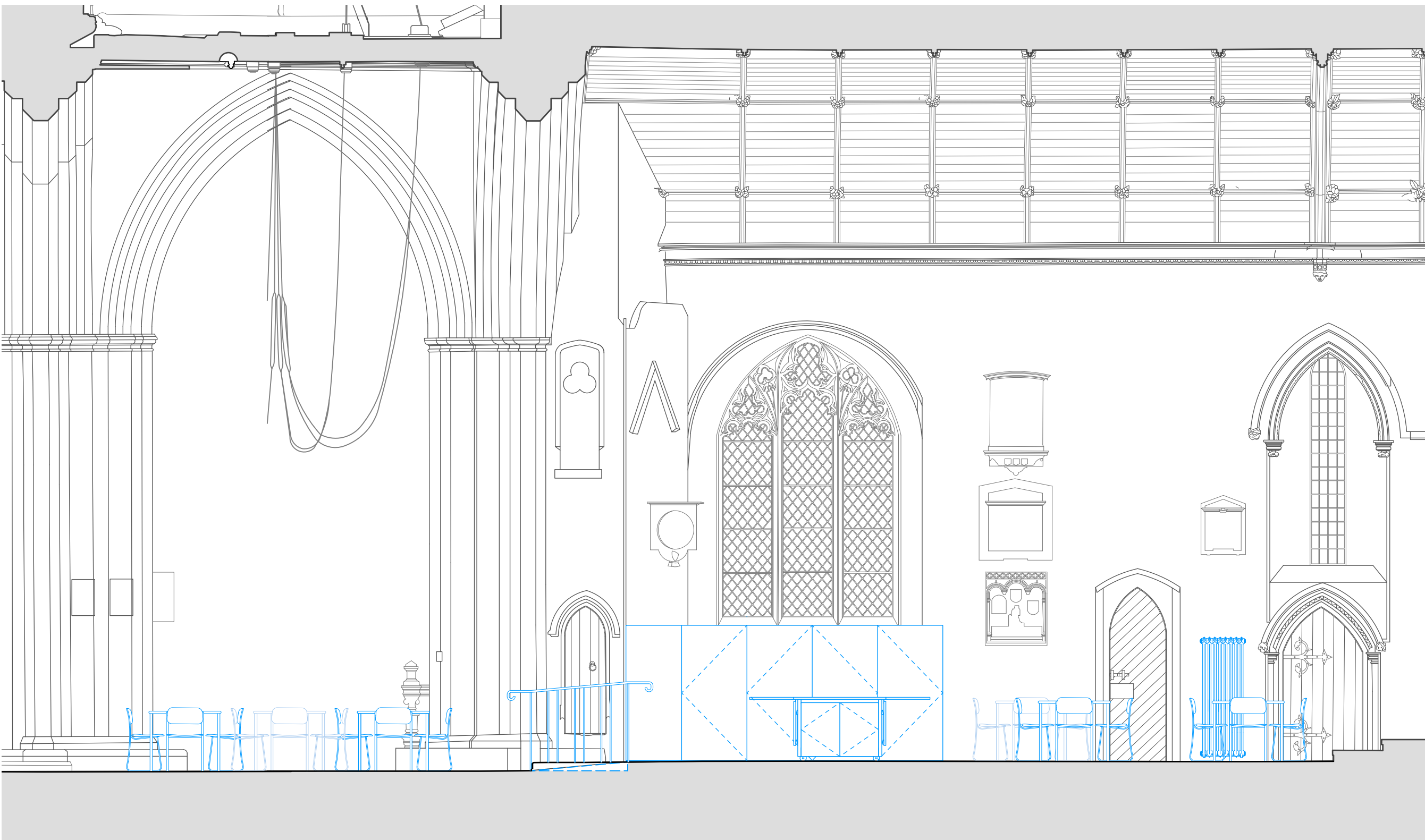
architects@clewsarchitects.co.uk ©



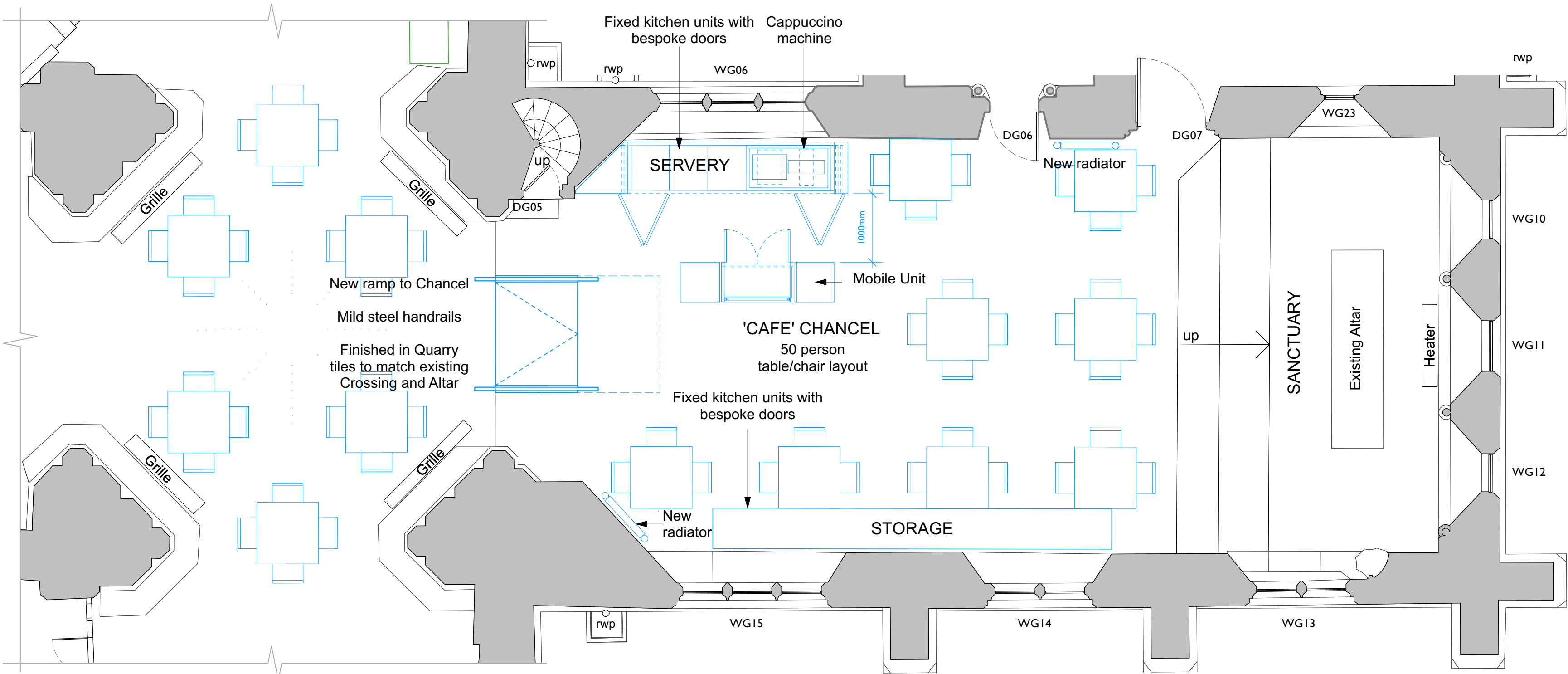
1 Section AA
Scale: 1:50



2 Section II
Scale: 1:50

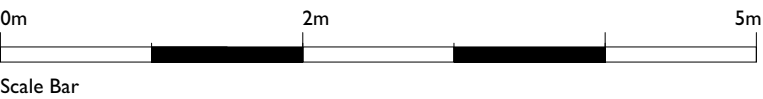


3 Section JJ
Scale: 1:50



KEY:

- "BLACK"
-Existing to remain
- "BLUE"
-Proposed Re-Ordering
- "GREEN"
-Existing to be relocated



CLIENT
St Helen's & St Peter's Church
Wheatthampstead

PROJECT
Re-ordering Project

TITLE
As Proposed
Chancel.
Chancel Ramp



Acanthus House
57 Hightown Road, Banbury
Oxfordshire, OX16 9BE
01295 702600

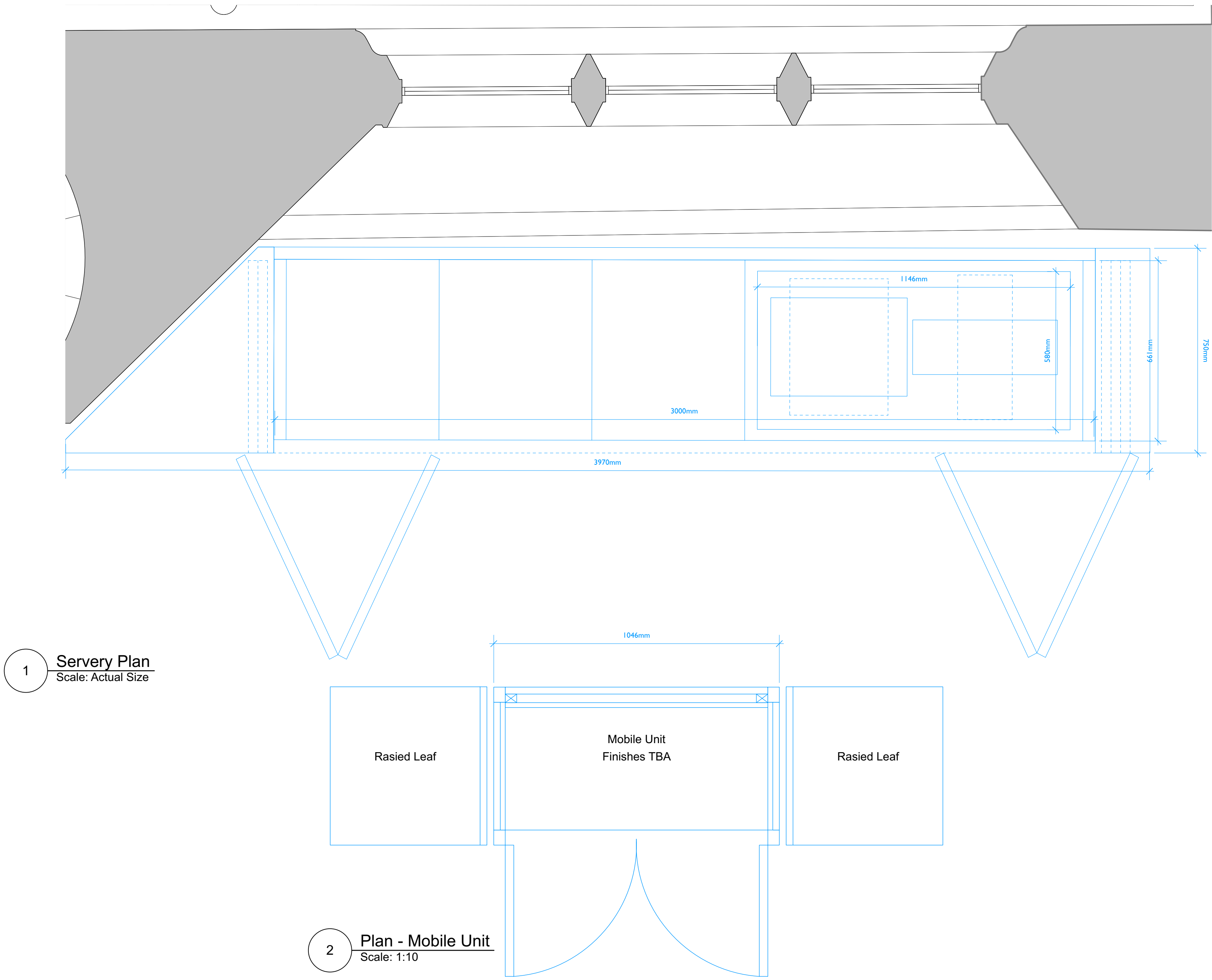
SCALE
1:50 @ A1

DATE
Nov 2024

DRAWN
IR

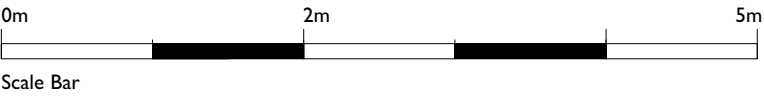
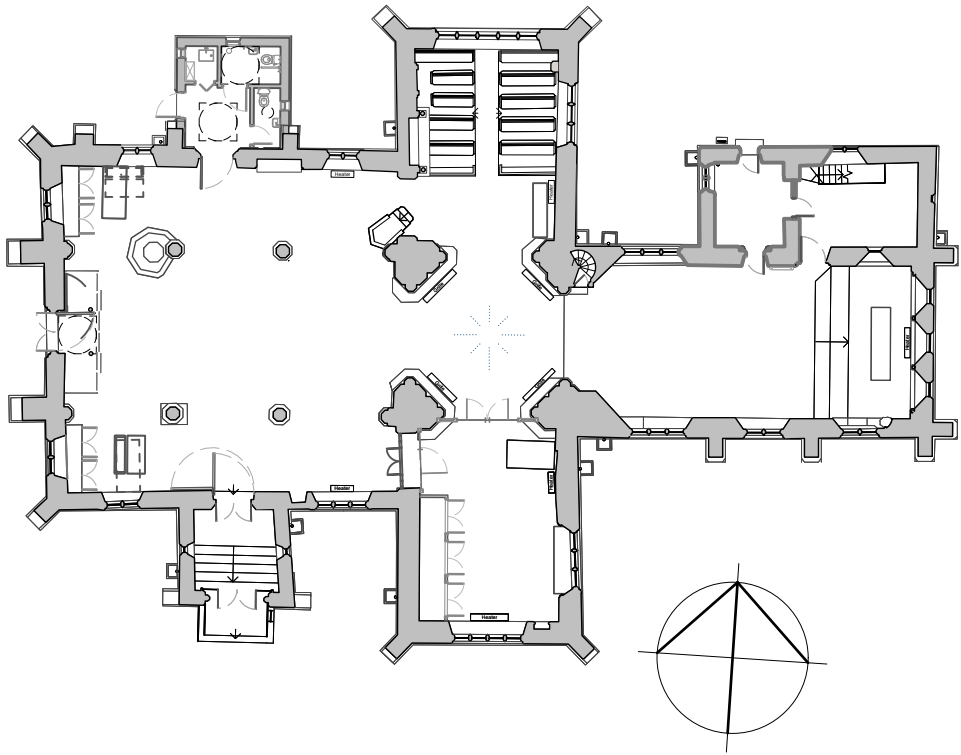
JOB N°
24_078-33

DRAWING N°
272A



KEY:

- "BLACK"
-Existing to remain
- "BLUE"
-Proposed Re-Ordering
- "GREEN"
-Existing to be relocated



CLIENT
St Helen's & St Peter's Church
Wheatthampstead

PROJECT
Re-ordering Project

TITLE
As Proposed
South Transept.
Smaller Room

CLEWS
Architects

Acanthus House
57 Hightown Road, Banbury
Oxfordshire, OX16 9BE
01295 702600

SCALE
1:50 @ A1

DATE
Nov 2024

DRAWN
IR

JOB N°
24_078-33

DRAWING N°
273A



VIEW OF SOUTH TRANSEPT PROPOSAL
FROM NORTH AISLE



VIEW OF SOUTH TRANSEPT PROPOSAL
FROM TOWER CROSSING



VIEW OF WEST FRONT PROPOSAL



VIEW OF WEST FRONT PROPOSAL



VIEW OF NORTH PORCH PROPOSAL



VIEW OF NORTH PORCH PROPOSAL