

SCHEDULE OF DOCUMENTS

Revised 15.09.2026

1. Statement of Needs (Statement of Needs Rev C.docx)	p2-5
2. Statement of Significance (Statement of Significance.docx)	p6-20
3. Chancel Screen Report (Chancel Screen Report.pdf)	p21-45
4. Spec & Schedule of Works (Schedule of Works.pdf)	p46-62
5. Altar Rail Drawings (Altar Rail Drawings.pdf)	p63-64
6. Revised Chancel Drawings (Chancel Floor - Screen details 1-5 (V2b).pdf)	p65-69
7. Method Statement Chancel Screen (Method Statement Chancel Screen.pdf)	p70-72
8. Nave Drawings (Phase 2 Drawings 1b.pdf)	p73-74
9. Alternative screen position (North Door with Screen A.jpg)	p75
10. (Table of options for relocation of the chancel screen.docx)	p76

Draft Statement of Needs Revision B

1.General information

This should provide an overview of the parish and the current use of the building.



St Peter's Church is Grade 1 listed dating from the C13, in a conservation area and is a significant building in the centre of the village. The church and open churchyard with its imposing lychgate forms an integral part of the character of the village of Sharnbrook and its setting in the River Ouse valley with its spire can be seen in the countryside from miles around. Services are held on a regular basis every Sunday and during the week and it

is open during daylight hours. Regular events are held in the church, including well attended concerts and a successful Christmas tree festival. As a moderately-sized village, there are relatively few places for groups to meet. The addition to the church of St Peter's Room in 2006, provides a much-used meeting space within the village, hosting craft groups, coffee mornings, a flourishing Ouse Valley Mothers Union and a toddler group.

2.What do you need?

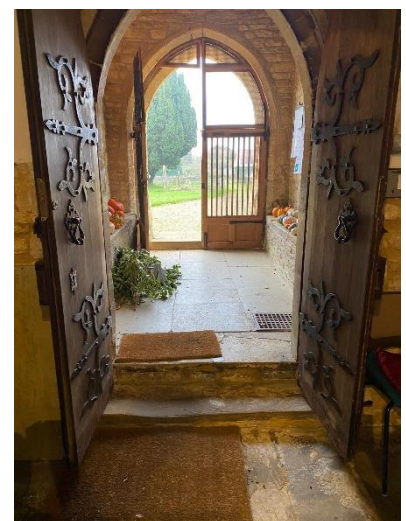
Briefly explain your needs (not your proposals). Append any brief for your architect.

We need to make the church accessible to all people which includes the elderly, wheelchair users, others with mobility problems and children in prams and pushchairs. This need has resulted from an accessibility audit.

3.The proposals

Set out what you are proposing to do in order to meet the needs set out in section 2

1st Priority. There are several steps down at the main entrance in the south porch and into the church that make access difficult. It is proposed to replace these with a 1:20 stone ramp extending beyond the porch entrance.



2nd priority. Access through the graveyard to all the church entrances is via a gravel



driveway or gravel pathways and access to the north porch is via a kissing gate all of which make access difficult for many people. It is proposed to install resin bound gravel pathways to all entrances



and install a simple gate beside the kissing gate in the same style. In addition, it is proposed to install low level bollard

lighting along the pathways as the lighting after dark is poor or non-existent.

3rd Priority. It is proposed to raise the stone floor of the chancel, including the existing



memorial slabs, to that of the nave. To take out the choir pews from the chancel and re-site them elsewhere within the church and to replace the squeaky aluminium ramp from the lady chapel to the north aisle with a suitable stone ramp with wrought iron

handrails in keeping with its surroundings. It is also proposed to carefully remove the chancel screen and re-site it on the north wall over the north door. In addition, it is proposed to take out parts of the pews at the cross aisle and at the front of the nave to allow room for wheelchairs and prams.



Raising the floor of the chancel, repositioning the screen and the choir pews would open up the chancel for alternative forms of worship and many other uses. The chancel screen in its present position is now not just an anachronism in relation to our present form of worship but also is acting as an impediment, barrier and a discouragement to 'inclusive' worship to the infirm, elderly, to those of differing abilities and not a 'symbol of welcome' which is our posture to all and any that worship with us. Our communion is open to 'all' and the chancel screen hinders this posture. Our philosophy is one of total inclusivity that also underscores our entire accessibility project. The east window, reredos and high altar would be seen in all their glory. The church would be more vibrant and inclusive.

If the screen was to be left where it is, the top of the arch would only be 1800mm above the nave floor when the chancel floor is raised to the same level. This would cause anyone 6ft (1800mm) tall and over to duck their head when passing through and the width of the arch opening would be too restricting especially for two wheelchairs to pass. As it is now the steps down from the nave to the lower level of the chancel obviate the need to duck. If the screen was to be raised in its present position it would expose the bottom part which will have decayed where it has been buried in concrete.

4. Why do you need it and why do you need it now?

Justify your proposals by explaining why you can't meet your needs without making changes. Also include anything which may have prompted the proposals.

Inspired by a talk given to a group Mothers Union meeting at the Church of The Transfiguration in Kempston, Bedford by **Bishop Richard Atkinson**, Bishop of Bedford, Chair of the Church of England Committee for the Ministry of and among Deaf and Disabled People, an access audit was carried out for St Peter's Church and churchyard. This led to an ambitious project to improve all physical access in the churchyard and church. It is needed to make our church more inclusive for all, no matter what their disability and the sooner it is done the better it will be for everybody to access the church, not only the regular congregation but also the villagers and other visitors for baptisms, marriages, funerals, concerts and other events. Accessibility for all can't be made without these changes.

5. What is the evidence for the need?

Please explain who has been consulted.

The evidence is shown in the accessibility audit. The DAC have been consulted, and the wider congregation have been and will be consulted as the project phases progress. A consultant's report on the assessment of significance of the chancel screen forms part of the faculty application.

6. How is the proposal contributing to the need for environmental sustainability?

How is it reducing the carbon footprint, contributing to the Church's commitment to be 'net zero carbon' by 2030?

Not applicable

7.What other options to meet the need were considered, taking Point 6 and the impact identified in the Statement of Significance into account?

It was considered raising the nave floor in timber and providing glass viewing panels over the memorial slabs, but this was considered too complicated, so it was decided to raise the existing stone slabs. It was also considered raising the part of the floor under the choir pews in timber but dismissed in favour of stone to provide a more aesthetic and long-term future.

Other options were considered for repositioning the chancel screen across the tower arch and between the chancel and lady chapel but in both cases it would have to replace existing memorial screens which are in much better condition than the chancel screen. At the tower arch the existing screen provides security behind locked doors for the vestry situated under the tower and a balustrade for the mezzanine store room above. The chancel screen would not satisfy these requirements and would have to be substantially altered to fit. The chancel screen would also have to be substantially altered to fit between the chancel and lady chapel. The existing screen has doors which contain children attending the Little Hearts toddler group within the lady chapel where they meet. The chancel screen does not have doors.

In both cases, apart from the practical difficulties, replacing perfectly good memorial screens with a dilapidated chancel screen was considered non-viable.

There were no other viable options for repositioning the chancel screen other than over the north door.

It was proposed to replace the metal ramp between the north aisle and the lady chapel with a timber ramp, but our architect proposed a stone ramp alternative. A stone ramp to match existing York stone paving would be more aesthetically pleasing, a more permanent solution and avoid any inherent damp problems with a timber ramp.

The access audit indicated no other alternative options to the overall project.

St Peter's Sharnbrook – Draft Statement of Significance

Statement of Significance



Section 1: The church in its environment

1.1 Setting of the Church

How does the setting out of the church contribute to its landscape / townscape value and to its significance?

St Peter's Church is situated prominently within the village of Sharnbrook, with a boundary wall surrounding an active churchyard. There are roads on three sides of the churchyard, whilst on the fourth there are houses (mostly bungalows) built in the mid-1900s. The tower is visible from many parts of the village and the surrounding countryside, and it is the oldest building in the vicinity. Forming an island with criss-crossing paths in the village, the churchyard is often used as a through-route by villagers.

Entrances to the churchyard: The lych gate, at the end of the path from the south porch, was designed by Gotch & Saunders of Kettering in 1910. On the opposite side of the churchyard is an iron kissing gate, made by Williams & Co. of Bedford c.1850, this gate is grade II listed (List Entry Number: 1321480). Further round, towards the east-end of the church are the ornamental 'Ann Aspin' gates which are thought to have been made in the early 1700s of charcoal-smelted iron from Wellingborough. The initials 'A.A.' are incorporated into the design of the gates, which were donated by Ann Aspin, owner of Sharnbrook House. They were re-hung in 1963, with new brick pillars but original stone ball copings. These gates are also grade II listed (List Entry Number: 1160854). The wooden gates which allow vehicular access to the churchyard were donated in memory of the Marriott family, with the most recent ones erected in 1977.

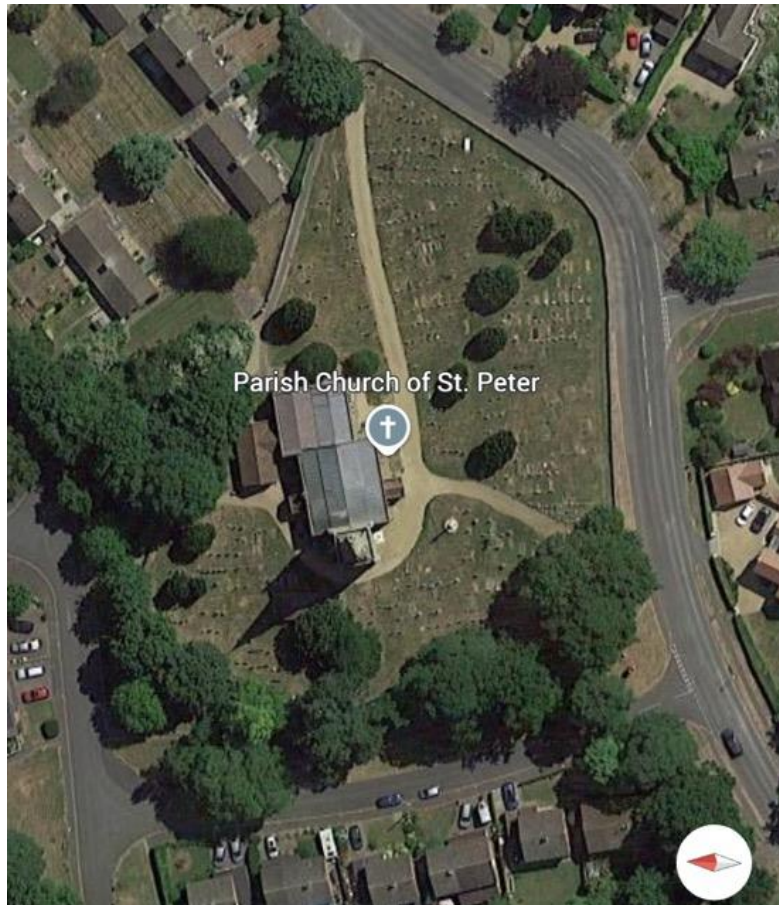
Significant historical memorials include:

- 11 memorials listed by the Commonwealth War Graves Commission (CWGC (2016) Commonwealth War Graves Commission CWGC Unique File Reference Number: 5695)
- The War Memorial is located in the churchyard just outside the south door. This commemorates those from Sharnbrook who died in the two World Wars.
- The Magniac mausoleum – a carved marble tomb to the north-west end of the churchyard. Designed in 1870 by William Burges, who also designed the monument in the Toft Chapel. The mausoleum is grade II listed (List Entry Number: 1114373). The mausoleum is now covered by a structure of wooden posts and a clay tile roof to protect it from the elements.
- Many other graves and memorials in the churchyard relate to families in Sharnbrook's recent and more distant past. Full details have been recorded in the history of the church written by James Collett-White and Colin Scott.

The churchyard remains open for burials and interment of ashes. There is a designated ashes area near the boundary wall on the south-east side of the churchyard.

1.2 The Living Churchyard

What is the significance of the natural heritage of the site?



The churchyard is primarily mown, with very few small areas left to grow more naturally. The majority of the paths are gravel, with one tarmac path along the boundary wall running from the east to north-east sides of the church. The National Biodiversity Network Trust database of burial grounds has records from a few nature counts and lichen surveys, the most recent of

which were a lichen survey in 2009 and a nature count event in 2023. Whilst the churchyard has a variety of species present (124 identified), none are notable. There are a few trees and large bushes within the churchyard, again none are notable and there are no Tree Preservation Orders within the churchyard. There are no 'seek advice' species listed in the Church Heritage Record. In terms of natural heritage, the churchyard provides a habitat equivalent to any other managed churchyard.

1.3 Social History

What is the historic and present use of the church and churchyard by the congregation and wider community? How does this contribute to its significance?

It is believed that there has been a church on this site since Norman times, with the current building being constructed from the 1250s onwards when Sharnbrook became more populous and prosperous. The long history of the church in the village has led to a wealth of local connections over the centuries.

- The Toft Chapel, to the north side of the chancel, which was added in the 14th Century is likely built by the residents of Toft Manor. From the time of the Botelers, who owned the manor in the 17th Century, there are clear connections between the family and the chapel, including two large memorials.
- The 'Anne Aspin' gates, donated by the owner of Sharnbrook House in the 18th Century highlight the connection with another prominent local family.
- The Good Shepherd window in the South Porch was given to the church after the second world war as a thanksgiving for the hospitality shown by the people of Sharnbrook to the children evacuated from London.

Some of the most recent social connections are addressed here.

Churchyard

- As an active churchyard there are important memories present for many in the community. Those coming to bury loved ones frequently see names from their pasts on the headstones and there is a sense for many people of coming home to a place which has been known and loved.
- In addition to the graves, a garden is maintained next to the south porch in memory of those who died during the COVID-19 pandemic. This is maintained by people from the village, not all of whom are churchgoers.
- Along the south wall there are also 4 large planters which are planted and maintained by the local Beaver Scout group.
- Groups from local schools and art clubs regularly visit the churchyard to look at the memorials.

Church

- The church is actively sought out as a place for weddings, christenings and funerals, with frequent long-standing family connections.

- As a moderately-sized village, there are relatively few places for groups to meet. The addition to the church of St Peter's Room in 2006, provides a useful meeting space within the village, hosting craft groups, coffee mornings, a flourishing Ouse Valley Mothers Union and a toddler group. The church is also frequently a host for concerts. The space within the main church building is not ideally suited for this, but it remains one of the better places in the village for this kind of event.
- Community events such as the yearly Christmas tree festival are well attended and valued by the village.
- The church has a full peal of 8 bells, which were augmented to reach this number in the early 2000s. The bells are rung by the local tower-team on a weekly basis.
- The church is used by the regular congregation for at least one service per week (often more – the service rota is across the three-parish benefice), with an Electoral Roll of around 64 people. Many of the regular congregation are older, which means that accessibility is an important issue.
- The church is open for prayer every day during daylight hours and is actively used for personal and group prayer throughout the week.

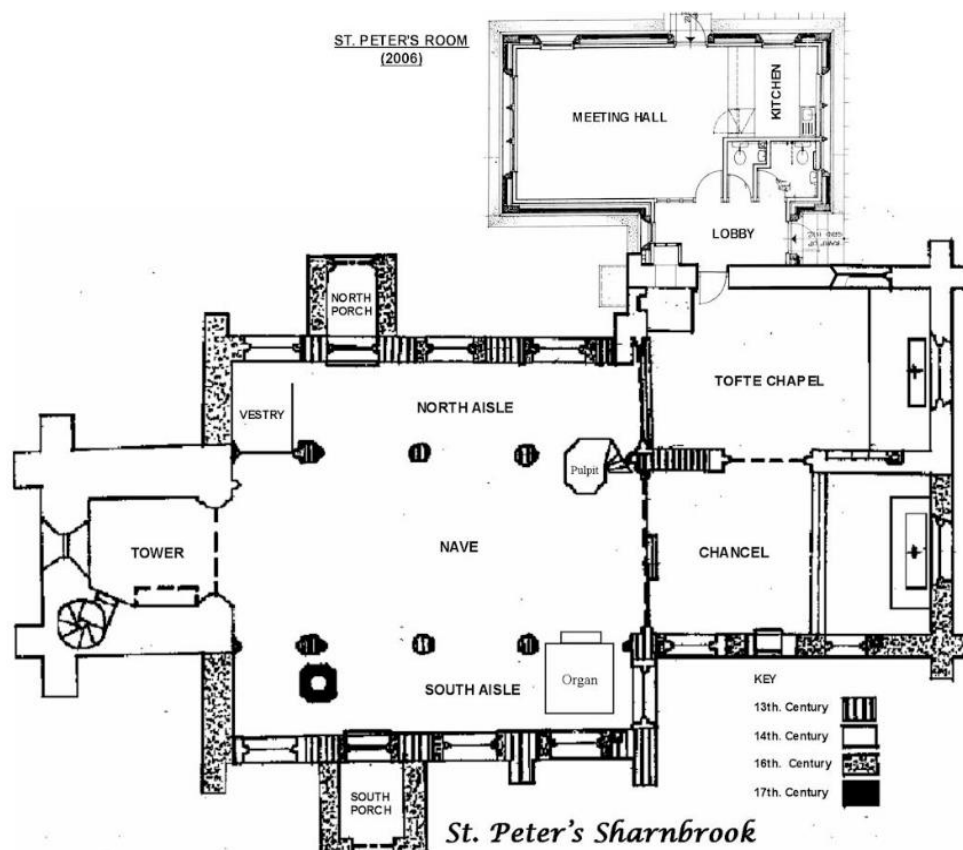
Overall, St Peter's Church and Churchyard have moderate significance as an active space which people in the community use and shape over time (where moderate designates primarily local significance).

1.4 The church building in general

Provide a description of the church.

St Peter's is a grade I listed building, List Entry Number: 1160824. The list description provides a good summary of the main features: Mainly C13 to C15, with restoration of c 1855. Limestone rubble with some ashlar. Possible original Norman nave and chancel, with three bay nave rebuilt, aisles added and chancel extended in C13. C14 extensions include large north-east chapel and west tower, with one bay westward extensions of nave. North and south porch and several windows are C15. C17 chancel roof of three

bays. C14 3-stepped sedilia and piscina in north chapel. Four bay C15 nave roof with moulded principals, carved and gilded bosses. Tower base with C15 spire and three tiers of lucarnes. C15 octagonal font. C16 screen. C17 Boteler memorial in north chapel, also Magniac memorial by William Burges 1867. Further details of the church building will be provided under 1.5. In general, the interior of the church is dominated by the results of major restoration works undertaken in 1855-1858. The pews and pulpit are of dark-coloured oak, dating from this period, and the current chancel screen was restored from pieces of the older screen and pulpit at this time. The change of level between the nave and chancel also dates to this restoration. The organ is situated at the top of the south aisle. Heating is provided by a 'Garbutt Pressurair' gas heating system, installed in the north-west corner of the Toft Chapel in 1992.



The overall message communicated by the church exterior and interior is one of tradition. There is limited room in the aisles and not much flexibility in the space, in spite of the removal of one row of pews from the front of the nave in 1983. This,

combined with the dark wood can make the space feel less welcoming than it might, though people who are familiar with the building find it a comforting space. The brighter chancel, with the mosaic behind the high altar is somewhat of a contrast to the darker nave. There are numerous memorials on the walls of the church, throughout the chancel, chapel and side aisles, which speak to the connections of many families with the church through the years. Overall, the interior of the church reflects the long history and multiple additions which have been a feature of the church being shaped and re-shaped by the generations.

1.5 The church building in detail

Assess the significance of either each historical phase of the building or of each area within it. For example, north aisle, south chancel elevation, Norman tower.

The current church building dates from the 13th Century and was probably a re-build and remodelling of the earlier Norman church. In around 1254 Leicester Abbey assumed the Rectorship of the church and once the church was built the chancel was maintained by the Abbey as Rector, and the rest of the church by the parish. This division would lead to differences later in the history of the church. The tower was started in this time.

Features of this period include Early English arches between the nave and the side aisles.

During the early 14th Century there were a number of Decorated alterations to the church, in particular the addition of the high altar at the east end of the chancel, the Toft Chapel on the north-east side and the north and south porches. Changes to the windows during this period were almost entirely superseded by further remodelling in the perpendicular period. The west-most arches on each side are perpendicular and probably reflect the final remodelling of the west end of the original Norman church. The spire was completed in the 15th Century. The current footprint of the church was essentially complete by the early 16th Century. Following the reformation, and an extended period when the maintenance of the building was not a high priority, the requirement for major repairs was highlighted in 1850. Significant restoration took place

in 1855-1858. The interior seating was planned by Thomas Jackson of Bedford, and included the current pews. The previous 17th Century pulpit, along with the earlier 16th Century rood screen were incorporated into the current Chancel screen. This restoration also included raising the floor of the nave by 18 inches. The chancel was not raised as this was the property of the Lay Rector. Two steps were added between the chancel and the nave, and the two levels remain to this day. Further restoration works continued into the late 1800s.

Addressing the need for toilets, kitchen and meeting facilities, St Peter's room was added to the north-east side of the church, coming off the door into the Toft Chapel. Work was completed in 2005, with the official dedication by the Bishop in 2006. A metal ramp enables step-free access from the higher nave through the Toft Chapel and into St Peter's room. This ramp is notably noisy to walk on and not in keeping with the rest of the building.

Overall the church building, across all its phases of development, is likely of moderate (local) significance. None of the features of the building are understood to be particularly unusual for the periods they represent.

1.6 Contents of the Church

Provide a description of its contents and their significance. It is reasonable to group these if there is a contemporary scheme which is significant as such, for example one could say a complete scheme of 18th-century furnishings, of high significance.

Key contents by time period.

Decorated c.1290-1320

- Sedilia and piscine incorporated into the stonework in the Toft Chapel and connected by arches.
- Label stops of various mediaeval people added to the arches in the nave.

- Perpendicular c. 1350-1500 Font – octagonal and embellished with an abstract design. The design includes a fleur-de-lis motif which is believed might have been included some of the pre-reformation wall paintings.c. 1490-1539
- Cobbe Brass – mounted on the north wall of the sanctuary is a brass of William Cobbe, his wife Alys and son Thomas dated 1522 – William is described as a ‘smythe’ and left significant land holdings in the area. There are other memorials to later members of the Cobbe family throughout the church.

17th Century

- Boteler family memorial in the Toft chapel – erected in 1618. A carved wall memorial with pillars and a coat of arms at the top. This was moved to the chancel for a period but moved back to the original position in 1910.

19th Century

- Oak pews from 1858 by Thomas Jackson of Bedford. These form the majority of the pews in the nave of the church and a simple design.
- Chancel screen – c.1858 - (incorporating parts of the earlier 16th Century screen and 17th Century pulpit). The screen includes 10 small arches and panels on either side of a central decorative arch. The north side of the screen includes peep-holes, while the panelling on the south side probably came from the previous pulpit. It is thought that before 1539 there was a rood loft above the screen, but there is limited physical evidence for that in the existing building.
- The glass in the east window, showing a crucifixion scene, was installed in 1849 in memory of John Gibbard.
- Magniac Memorial in the Toft Chapel – designed by William Burges for the Magniac family of Colworth – completed in 1870. A carved marble memorial on the north wall of the chapel with a coat of arms and two cherubs.
- In the late 1800s a dispute between the vicar (Rev. Henry Bliss Wilkinson) and the Lay Rector (L.G. Stileman—Gibbard) led to the addition of bars which could be padlocked on the ends of the choir stalls in the chancel. This was designed to reinforce the claim of the Lay Rector to exclusive use of the chancel and pews.

20th Century

- Sanctuary – reredos mosaic, pavement and altar rail – given by William Clarence Watson of Colworth, work conducted by James Powell & Son of Whitefriars in 1901. The mosaic shows a Last Supper scene with a golden background. The supporting marble on either side is an unusual red and the paving is a striking black and white ‘Roman’ pattern.
- Wooden screen between the Toft Chapel and chancel – added by Alexander Alston in 1908, altered to present shape by George Wilkinson in 1967.
- Font cover – wooden with carvings of foliage and grapes – donated by Miss Chettle in memory of Edith Martineau who died 19th Feb 1909.
- Pulpit – given by Alice Bowden of Colworth House in 1910 in memory of her parents Fred and Sarah Crowther.
- Memorials in the south aisle include a tribute to the five sons of Lewis Jarvis who died in the first world war, and of their mother Ada Maud Jarvis.
- Carving of Luke the Physician by Kathleen Parbury, on the wall of the north aisle.
- Good Shepherd window in the south porch – donated in thanks for the welcome that Sharnbrook gave to children evacuated from London in the second world war.
- The organ is at the top of the south aisle, was originally built by J.W. Corps and installed in 1889. It was extensively refurbished and repositioned by Robert Shaftoe in 1999. The previous location of the organ was in the loft in the tower.
- The Easter Cross stands in the sanctuary and was a present in 2004 from the church of Christ the Worker in Clapino Italy, an ecumenical link church. The pictures were drawn by young people in the parish and re-created in glass. The carpenter was Poccaceli Valentino and the artists Eva Giovannia and Ariana Cesaretti.

Overall, the church contents are likely to be of moderate (local) significance. The memorials are primarily of interest to local historians, though the connections to prominent local families may push these to moderate-high significance. The carving by Kathleen Parbury is of moderate-high significance as the work of an artist known in the

wider region. The 13th Century sedilia and piscine in the Toft Chapel are also likely to be of moderate-high significance as a nicely integrated example of the Decorated period.

1.7 Significance for mission

What are the strengths of the building as it is for worship and mission? What potential for adapted and new uses does the church and its setting already have with little or no change?

The current strengths of the building and location rest in its long history at the centre of the village. The use of the footpaths through the churchyard, one of which is a right of way, and connections with local groups via the Covid memorial garden and Beaver planters, situate the church in the heart of the community. The building is open in daylight hours and the connections with many families in the village encourage people to come in. The traditional and historical feel of the building and interior is comforting to some and intriguing to others.

St Peter's room is a highly significant addition which has added flexible meeting space, however the limited flexibility in the main church building itself does not lend itself to new uses. Accessibility is also a key issue, with multiple levels within the building and stepped access via most routes into the church. The gravel paths leading up to the majority of entrances make it harder for pushchairs, walkers, wheelchairs and those with reduced mobility to gain access.

Section 2 : The significance of the area affected by the proposak

2.1 Identify the parts of the church and/or churchyard which will be directly or indirectly affected by your proposal.

Inspired by a talk given to a group Mothers Union meeting at the Church of The Transfiguration in Kempston, Bedford by **Bishop Richard Atkinson**, Bishop of Bedford, Chair of the Church of England Committee for the Ministry of and among Deaf and Disabled People, an access audit was carried out for St Peter's Church and churchyard

This lead to an ambitious project to improve all physical access in the churchyard and church. The project is split into three phases: -

1. Replace several steps from the south porch into the church with a 1:20 stone ramp to make the main entrance to the church accessible for all.
2. Construct resin bound gravel pathways with lighting in the middle of the gravel driveways to greatly improve accessibility both in daylight and darkness. There will be two disabled car parking bays close to the south porch.
3. Raise the level of the chancel to the nave level, remove the rood screen and reposition over the north door, replace a temporary ramp from the lady chapel to the north aisle remove the choir pews and reinstall some within the north aisle and remove a pew at the cross aisle of the nave to make more room for wheelchair users to make the interior of the church accessible for everyone

2.2 Set out the significance of these particular parts.

1. The south porch was an addition to the church in the perpendicular period and includes the Good Shepherd window in one side.
2. The gravel paths and driveway have no particular significance, other than the fact that the look of the gravel is very agreeable within the churchyard.
3. The chancel floor has several notable memorial stones. The rood screen is of some significance for its structure and history. (see separate report by Esther Robinson of Robinson Wild Consulting) The choir pews are of little significance except for the curious mechanism to lock the pews off. The modern aluminium ramp from the lady chapel to the north aisle has no significance. It is squeaky and does not sit well where it is positioned. Removing a pew in the Nave to accommodate wheelchairs will have little significance.

Section 3 : Assessment of the impact of the proposals

3.1 Describe and assess the impact of your proposal on these parts, and on the whole.

1. The proposal for access to the south porch will not change the overall structure of the porch, so the perpendicular style will still be evident. The Good Shepherd window will not be affected by the works. The proposal will have little effect on the significance of the porch but the impact will make a huge difference to access into the church
2. The proposal for the paths is to replace the centre of the pathways with resin-bound gravel to make access easier for wheelchairs, pushchairs and walkers and to provide low level lighting to make it easier for people to access the church after dark. The impact of the proposals will provide suitable access for all, both in daylight and after dark while the appearance of the paths will not be impaired. Some parishioners hesitate to come to church after dark because of the poor lighting.
3. Raising the chancel floor to the level of the nave will make the chancel much more accessible. the memorial floor slabs will be preserved, and it probably would have been raised when the nave floor was raised but for the refusal of the lay rector. The timber floor beneath the choir pews will be replaced by stone to give a uniform appearance. Removing the choir pews will open up the chancel to give space for many other uses, as well as fully exposing some wall memorials. They will be retained/re-sited within the church. The central arch of the rood screen would be too low when the chancel floor is raised, and it is not wide enough for two wheelchairs to pass. Removal of the rood screen would provide more suitable access to the chancel. It would open the church for wider use such as concerts and other events for the wider community. The screen would be re-sited over the north door to retain its interesting construction and history. Removal of the squeaky aluminium ramp and replacement by a purpose-built wooden ramp will greatly improve the appearance and avoid embarrassment for those wishing to use the toilets. Removing a front pew at the cross aisle will provide much needed dedicated room for wheelchair and pram users.

The project overall will make the church and churchyard accessible for everyone, not just the church congregation but also the wider community. It would include the elderly, those with mobility issues using walking sticks or other mobility aids, wheelchair users and those with prams. The church will be opened for wider usage for the congregation and villagers at large.

3.2 Explain how you intend, where possible, to mitigate the impact of the proposed works on the significance of the parts affected and the whole.

The works have already been designed or will be designed to be sensitive and incorporate into the current look of the churchyard, porch and church interior, without impacting any major significant features.

Sources consulted

Bedford Borough Council planning map: <https://bedford-borough.maps.arcgis.com/apps/webappviewer/index.html?id=c2fea2c07bfb4aefa1ee8500961c62ea>

Church Heritage Record: <https://facultyonline.churchofengland.org/church-heritage-record-sharnbrook-st-peter-632387>

Commonwealth War Graves Commission: [https://www.cwgc.org/find-records/find-war-dead/search-results/?CemeteryExact=true&Cemetery=SHARNBROOK%20\(ST.%20PETER\)%20CHURCHYARD](https://www.cwgc.org/find-records/find-war-dead/search-results/?CemeteryExact=true&Cemetery=SHARNBROOK%20(ST.%20PETER)%20CHURCHYARD)

Historic England Listings:

- Kissing Gate: <https://historicengland.org.uk/listing/the-list/list-entry/1321480?section=official-list-entry>
- Ann Aspin Gates: <https://historicengland.org.uk/listing/the-list/list-entry/1160854?section=official-list-entry>
- Magniac Mausoleum: <https://historicengland.org.uk/listing/the-list/list-entry/1114373?section=official-list-entry>

- St Peter's Church: <https://historicengland.org.uk/listing/the-list/list-entry/1160824?section=official-list-entry>

NBN Atlas: <https://burialgrounds-places.nbnatlas.org/places/10075930>

St Peter's Church Sharnbrook, A History and Guide, by James Collett-White and Colin Scott – originally produced in 1983 and updated in 2010

Assessment of Significance – Chancel Screen

Client: Mr Alan Morgan

Building: Parish Church of St Peter, Sharnbrook, Bedfordshire

Date: 1st December 2024

Introduction

1. This Assessment of Significance (hereafter “the Assessment”) was commissioned by Mr Alan Morgan. It has been prepared by Esther Robinson Wild BA (Hons) PgDip MA (Archaeology of Buildings) FSA MCIfA, Historic Environment Consultant at Robinson Wild Consulting.
2. It was commissioned to inform a faculty application for the relocation of the chancel screen within the Parish Church of St Peter, Sharnbrook, Bedfordshire. The church is statutorily listed at grade I (Historic England National Heritage List for England (hereafter “the NHLE”) List Entry Number: 1160824. The earliest available documentary evidence for the church dates to the mid-twelfth century (Collett-White and Scott, 2010, p.6). The present church is mainly of mid-thirteenth century to late fifteenth century date and was restored between c.1855 – 1858 by Thomas Jackson of Bedford (Collett-White and Scott, 2010, p.15).
3. Regarding the chancel screen (Photographs (Plates 1 – 23) in Appendix 1), the NHLE List Entry Description (hereafter “the Description”) states that it is of sixteenth century date. A history of the church (Collett-White and Scott, 2010) (hereafter “the History”), which is based on contextual research, states that it is partly of sixteenth century date with re-used panelling of the seventeenth century on the south side. The panelling is likely to have come from a pulpit which was inserted into the church in 1636. An inspection of the chancel screen indicates that it has been materially altered, particularly on the south side. The History references an article in the Bedfordshire Times of 7th October 1854 that records that some of the old screen was used to make a small closet for the incumbent’s robes. (Collett-White and Scott, 2010, p.34). The History states that before the Reformation the screen was surmounted by a rood loft. The stairs up to it were on the north side of the screen but were stopped up in the restoration of c.1855 – 1858. It is assumed that the rood loft and the cross above it would have been taken down sometime after 1539 (post-Reformation).
4. The ‘Chancel Screen’, interchangeably known as the ‘Rood Screen’, but in contemporary late-Medieval sources the ensemble of which it was a component part was known as a rood loft amongst others (see paragraph below for a brief discussion on the varying terminology), divided the nave and the chancel and stood under the chancel arch. It was a universal piece of furnishing in English parish churches between the fourteenth and sixteenth centuries. By the fourteenth century they were widespread in parish churches but most that survive date to the fifteenth and

sixteenth centuries¹. The component features were a dado, open screen, rood loft and Rood (the Anglo-Saxon name for a cross). It had several functions with a primary role of demarcating space both spiritually and physically (a liturgical division stipulated by the Fourth Lateran Council in 1215). It also formed a legal demarcation between the nave, which was the responsibility of the parishioners, and the chancel, which was reserved for clergy. The parishioners were responsible for its maintenance. The rood loft and screen lost their primary function at the time of the Reformation in the mid-sixteenth century. A Royal Order issued by Elizabeth I in 1561 ordered that rood lofts be taken down but it also specifically stated that a partition remain between the chancel and “the church” and churches without screens were ordered to install new ones.

5. The Assessment is based on a site visit, archival, library (including online) and desk-based research.

Summary and Conclusion

6. Except for the History, the research undertaken for the Assessment has elicited no information on the chancel screen nor any works which may have been carried out to it. The present experience of the chancel screen is very different from that which would have been experienced originally. Without knowledge of this type of historic furnishing and in isolation, there would be little to no understanding of where it fitted within the larger ensemble, the other components of which were a key focus of worship. Notwithstanding it representing tangible evidence of a historic element of public worship and demarcation of space – physically and spiritually, and the partition function still readily understood as it remains in its original location, it is not entirely relatable in the absence of the other critical component parts. Consequently, the evidential value of the chancel screen has been diminished through the removal of important components which, if present, would contribute to a more informed understanding of its historic function and contribution to the plan form of the church and how the spaces within it were historically used and experienced. It is not a rare nor notable example of its type, and is a furnishing that is commonly experienced with far superior and notable examples to be found elsewhere.
7. The chancel screen’s communal value has changed over time. Where formerly the rood loft was a key focus of worship, the larger ensemble now only evidenced by the chancel screen which in its present and diminished form, no longer plays such a central role within the eucharistic workings that it once did. Formerly, there was a requirement for the parishioners to maintain the rood loft and contribute funds to that effect. This is no longer a requirement. Its communal value has changed due to changing practices in worship and the general use of the spaces within the church. The present church community now view the screen as an impediment to worship and the ability to be flexible in the use of the space within the church and consequently, the chancel screen’s communal value is impact and a little diminished. **The chancel screen is of low-medium significance.**
8. The relocation of the screen will have a neutral impact on the high significance of the church. The assessment of impact uses an Environmental Impact Assessment (EIA) methodology which is

¹ Richard Hayman (pp. 11 – 12, 2018) states that the documentary sources indicate that these were second-generation screens. He references churchwardens accounts from various Somerset parishes which mention the replacement of old rood screens.

geared to a range of effects that may or may not lead to significant impacts. It is the impact on the heritage significance of the asset, as the receptor, which is key. Here it is the church. The potential impact of the proposed relocation of the screen has been considered in the context of the assessment of its weighting significance; an assessment of the magnitude of the impact; and significance of effect.

9. For the purposes of assessing direct impacts to an asset the pre-eminent characteristic of the impact is the scale to which the impact alters the asset. This can be gauged by cross referencing the potential impact activities with each known asset. In addition, the type of impact is judged to arrive at a magnitude. The scale ranges from neutral, through minor and moderate to substantial and the type of impact can be beneficial or adverse. The magnitude of impact to an asset is a matter of professional judgment and is based on a five-fold scale (substantial, moderate, minor, negligible, and neutral). The range of impact magnitude is explained in Table 2: Factors in the Assessment of Magnitude of Impact to Heritage Assets in Appendix 2.
10. 'Neutral' is explained as "No loss or alteration of asset, no discernible impact either adverse or beneficial, or Very slight loss or detrimental alteration to asset or Very slight benefit to condition/preservation of asset." The range indicates the extent of possibilities on a scale of measurement or quality.
11. The significance of the residual effect on an asset is a combination of the importance of the asset and the magnitude of the impact. The required combination for an identified heritage asset and its respective key features/elements has been undertaken with the aid of a matrix, as shown in Table 3 in Appendix 2, to assist professional judgements regarding importance and impact magnitude in order that a reasonable and balanced assessment of effect significance (either beneficial or adverse) can be reached. In summary, the significance of the residual effect assignment is based both on a matrix that assists judgements regarding the importance of the assets and the magnitude of the impact, and professional judgement.
12. It is considered that given the chancel screen's significance and the judgement on the level of contribution that it makes to the significance of the church, (specifically within the gradation of the hierarchy of significance and where furnishings sits within it) its relocation will constitute a very slight detrimental alteration that is within the 'Neutral' range. When considering the proposal for the relocation of the chancel screen, weight should be given to that part which envisages that it is not relocated outside of the church but rather within it. Although it will not be sited in the area of the church as expected, that part of it which contributes to its significance, including, the architecturally detailing and its dating function (Perpendicular) will not be harmed. It will still be understood as a chancel screen and its form and decorative detail are demonstrably of a type and period that will still be understood and appreciated.
13. Given that it is not of uniform construction, careful dismantling will be required if consent is given to the proposal for its relocation. Regarding its relocation, careful thought should be given to it to ensure that it can still be experienced and appreciated albeit in a different location within the church.

14. To reference Mark Kirby, it is considered that the “Common threads of understanding (which) connect the generations around the themes of eucharistic space” will not be impacted by the relocation of the chancel screen. It is a much-altered component of a larger ensemble, the other components of which a higher level of significance could be assigned. Specifically, the rood loft and Rood which are no longer extant. The proposed relocation should be considered within the context of the recent studies which provide a more nuanced understanding of the historic function of the rood loft (and chancel screen) and the present day issue of the requirement to use the space differently but as it seems, not in a way that is completely at odds with how it was used historically.

Parish Church of St Peter

15. The Description provides a summary of key dates in the developmental history of the church, specifically it opines on the period of construction of important elements. In summary, it states that the church is “Mainly C13 to C15, with restoration of c 1855.” And “Possible original Norman nave and chancel..” It also states that the chancel screen is of sixteenth century date. The Description is likely to date to the time of statutory listing in 1964.
16. A more recent source of information on the church is the History. The History is based on contextual research rather than what is assumed to be general observations on architectural styles and building typology which informed the Description. The History presents the development of the church in periods and provides phased drawings. The notable phases and what can be considered influencing factors in the church’s developmental history (and considered as having an attendant impact on its form, fabric, condition, and furnishing) are,
 - Early English: c. 1200 – 1290 with the History suggesting that the church was substantially remodelled from the 1250s;
 - Decorated: first phase c. 1290 – 1320 and second phase c. 1320 – 1350;
 - Perpendicular: c. 1350 – 1500 with the History noting that by this time the extant footprint of the church was completed;
 - Post-Reformation: the removal of the rood loft and the Rood (the Anglo-Saxon name for a cross)
 - Predominance of the Gentry: 1650 – 1800 which, the History notes, led to a period of gentle decay (Collett-White and Scott, 2010, p.13);
 - The Restoration of 1855 – 1858 which was funded by subscribers to the Sharnbrook Church Restoration Appeal (Collett-White and Scott, 2010, p.15). It was necessitated by the poor condition of the church with major structural repairs needed. It was during this period that the chancel screen was restored and some of the panelling of the 1636 pulpit used on its south side;
 - Mid-twentieth century: major repairs to the exterior of the church
17. When considering the significance of furnishings, or any other item to which heritage value has been attributed, it is important to understand present condition and where relevant, as is the case here, context. Regarding the latter, it is important to understand place specific factors which may have influenced the retention, alteration, and siting of the furnishing.

The Chancel Screen

General

18. The 'Chancel Screen,' interchangeably known as the 'Rood Screen' divided the nave and the chancel and stood under the chancel arch. It was a universal piece of furnishing in English parish churches between the fourteenth and sixteenth centuries. The component features were a dado, open screen, rood loft and Rood (the Anglo-Saxon name for a cross). It had several functions with a primary role of demarcating space both spiritually and physically (a liturgical division stipulated by the Fourth Lateran Council in 1215). It also formed a legal demarcation between the nave, which was the responsibility of the parishioners, and the chancel, which was reserved for clergy. The parishioners were responsible for its maintenance. The rood loft and screen lost their primary function at the time of the Reformation in the mid-sixteenth century.
19. In the Preface to the volume entitled '*Chancel Screens Since the Reformation*' (Kirby, M. (Ed.), 2020) (hereafter "the Volume") collated from the Proceedings of the Ecclesiological Society Conference 2019, the Chairman of Council, Mark Kirby notes,

"There never has been a single Church of England understanding of what a chancel screen is, or even what it is called (as the consciously varying terminology in this volume demonstrates). Common threads of understanding connect the generations around the themes of eucharistic space – understood with differing notions of sanctity about the space itself – and the practical outworkings of eucharistic liturgy. Other than in the period following a Royal Order of Elizabeth I in 1561 mandating that there be a chancel screen in parish churches, nearly every subsequent generation has shown some degree of equivocation on the subject." (Kirby, M. (Ed.), 2020, p.7)
20. Regarding Kirby's point made about varying terminology, Lucy J. Wrapson in her conference paper entitled 'Chancel Screens on the Eve of the Reformation' (2020, pp. 25 – 44) contained in the Volume notes that with one or two exceptions, the structures characterised by a large varied ensemble comprised a rood screen (dado and open screen), amongst other parts including the rood loft and the Crucifix (the Rood) were not termed 'screens' until the seventeenth century (p.25). The term 'screen' followed the removal of their Roods and lofts with the term "likely to derive from un-lofted domestic partitions." (Wrapson, 2020, p.25). The term 'Rood screen' dates to the nineteenth century and was popularised during the 1848 rood-screen controversy. Wrapson further states,

"In contemporary late-medieval records, they were known as rood lofts, perkes, sollers, pulpita, allures, and candelbeams. These terms varied according to each English region, but they habitually referenced the gallery or loft, since taken down. The original terminology emphasises the importance of the upper gallery and its access to the Rood." (Wrapson, 2020, p.15)
21. Notably, Wrapson states that the Reformation period dismantling means that no single term fully conveys both what is left now and what was intended originally. Wrapson is referenced here because she provides interesting background on the varying terminology for that part of a generally larger structure retained in many parish churches, interchangeably referred to as the

‘Rood Screen’ and the ‘Chancel Screen’. However, she also makes a crucial point about the original terminology emphasising the importance of the upper gallery (the rood loft) and its access to the Rood. It is considered herein that it influences the evaluation of the heritage values and thereby the significance of the ‘Rood Screen’ / ‘Chancel Screen’ and how the absence of the more important and what could be considered essential component parts (rood loft and Rood) of a historic and important furnishing impacts significance. For the purposes of the Assessment, the term ‘Chancel Screen’ is used throughout.

22. Given the liturgical considerations around the chancel screen, and due to the requirement for proportionality, the Assessment does not present a theology of the chancel screen. However, turning again to the Volume, recent scholarship is highlighted therein and in which the received and dominant narrative on the purpose of the chancel screen is being combated, specifically that it acted as a barrier both symbolically and physically. This scholarship can be in part contextualised through reference to the Kirby quotation set out in paragraph 19 above, specifically that part which highlights the generational differences in understanding the differing notions of the sanctity about the space itself and the practical outworkings of eucharistic liturgy.
23. Peter M. Doll in his contribution to the Volume entitled ‘A Theology of the Chancel Screen’ (pp. 11 – 24) refers to “The common accusation” (p.17) that in the Middle Ages (Doll’s reference) as the church became increasingly clericalised, so the clergy sought to restrict proximity to the Sacrament, to keep the laity at as great a distance as possible.”(p.17). Doll references recent studies notably by Jacqueline E. Jung², which are providing better informed and more nuanced understandings of the way screens were perceived and used in the Middle Ages, putting paid to the myth that they existed in order to separate and exclude. He states that the accusation “might be tenable, but the fact is that Masses were celebrated at altars all around these churches where the laity might participate extremely intimately.” (p.17).
24. These recent studies are important for advancing our understanding of how the space within a church was compartmentalised both spiritually and physically and how people moved within it, and interacted. They indicate that there was more flexibility and interaction which is important when considering the relocation of furnishings, and particularly, the chancel screen, attached to which remain rigid perceptions on its barrier function (and the screening of ritual) and attachment of perceived importance relating to that function, notably its physical position within a church.

The Chancel Screen at the Parish Church of St Peter

25. The History, which is based on contextual research, states that the extant chancel screen is partly of sixteenth century date with re-used panelling of the seventeenth century on the south side (Plates 8 – 15). The panelling is likely to have come from a pulpit which was inserted into the church in 1636. An inspection of the chancel screen indicates that it has been materially altered,

² Jacqueline E. Jung, ‘Beyond the Barrier: The Unifying Role of the Choir Screen in Gothic Churches,’ *The Art Bulletin*, 82, No. 4 (2000) 622 – 657 (p. 624))

particularly on the south side. The History references an article in the Bedfordshire Times of 7th October 1854 that records that some of the old screen was used to make a small closet for the incumbent's robes. (Collett-White and Scott, 2010, p.34). The History states that before the Reformation the screen was surmounted by a rood loft. The stairs up to it were on the north side of the screen but were stopped up in the restoration of 1855 – 1858 undertaken by Thomas Jackson of Bedford. It is assumed that the rood loft and the cross above it would have been taken down sometime after 1539 (post-Reformation). Jackson was also responsible for raising the nave floor by 18 inches. He did not alter the chancel floor but this is considered unsurprising given that it was in the control of the Lay Rector and not the parishioners.

26. The History references the wills of Sharnbrook people in which provision was made for the burning of candles in various places on the rood screen. It states that between the nave and the chancel stood the rood screen "*(partly surviving in the present screen)*" (p.9, Collett-White and Scott 2010).
27. An inspection of the chancel screen has been undertaken. It is evident that it is not wholly formed of component parts of a commensurate construction date. As highlighted in the History and demonstrated by the material evidence, it has been materially altered (likely initially through the removal of the rood loft and Rood) and through unsympathetic patch repair and "restoration". Except for the History, the research undertaken for the Assessment has elicited no information on the chancel screen nor any works which may have been carried out to it.
28. The oak chancel screen is comprised a central ogee arch flanked by a bay either side. Each bay has five window lights, the tall and narrow profile of which is a characteristic of the Perpendicular style. A sill is visible only in part on the north side (Plates 16; 23). This is due to the variegated floor level between the nave and the chancel, the latter being at a lower level and accessed via two steps (Plate 5). The sill is a strong horizontal timber that serves as a foundation for the chancel screen. As a rule the sill would run end to end doors and panelling alike but it would not be fixed to the floor.
29. There is no uniformity to the dado. On the south side (Plates 8; 10 – 11) it is comprised of raised panelling with boards of varied sizes and differing sections of limited decoration. As noted above, some of this panelling was taken from the 1636 pulpit. The dado on the north side (Plate 16; 20) is uniform and comprises five plain boards with squint holes of varying size within three of them. In the History, the north side dado is attributed to the sixteenth century.
30. The transom rails across both sides also lack uniformity with a consistent dentil decoration to that on the north side (Plates 16 – 18), and a section of the south side having notches which were likely designed (rather crudely) to give a dentil effect. The decoration is restricted to the nave facing side of the chancel screen.
31. The stanchions to the window lights (fenestration) have moulding profiles with some variety displayed on the south side (Plate 8). These evidence repair and the reuse of timbers. The stanchions on the north side (Plate 19) have a consistent moulding profile. An analysis of woodworking technique can assist in dating chancel screens. Specifically, an analysis of the jointing of the junction between the transom rail and the stanchion. Research (Wrapson, 2020,

p.28; Harrison, 2013) has indicated that two main joints were used – the mason’s mitre joint and the scribed joint. The mason’s mitre joint (a structurally strong joint but visually intrusive as it appears to shorten the rails with joint lines where the rails meet the posts) is the earlier of the two and was superseded by the scribed joint. The scribed joint appears to be more widespread from the late fifteenth century. There is no visible evidence of mason’s mitre joints on the north side of the chancel screen. In the absence of intrusive investigation it is only possible to posit that scribed joints are used.

32. Each window light is headed by open tracery (Plates 8 – 9; 12 – 13; 15; 19) with two forms of trefoil arches. The central ogee arch decorated with a vine trail has drop tracery and openwork tracery in the spandrels (Plate 6). Overall, the design of the chancel screen is rather simple with the decoration restricted to the nave facing side (Plate 7 shows the plain chancel facing side of the central ogee arch). The restriction of the decoration to the nave facing side of the chancel screen is seen elsewhere and has been considered by some to indicate that because the parishioners paid for the work in many cases, and these same parishioners were not allowed into the chancel, then they were not especially concerned – if at all – with the eastern face of the screen in all its elements (Williams, 2008, pp. 148 – 149).
33. The decoration of the chancel screen was the result of the donations of the parishioners, and can indicate the financial strength of the community. The decoration of the chancel screen is not of superior quality nor workmanship possibly indicating a lack of funds. It is of relatively simple, uninspired design, albeit reflecting prevalent characteristics of the period in which it was executed. It is not an exemplar of what Richard Hayman refers to as “the golden age of wood carving...” (2018, p.7). Additionally, the unsympathetic patch work repair to the chancel screen also indicates a lack of funds for its maintenance.

Assessment of Significance

34. In *Conservation Principles, Policies and Guidance* (2008) Historic England (formerly English Heritage) describe four heritage values which may be attached to places/features: Evidential (deriving from the potential of a place to yield evidence about human activity), Historical (deriving from the ways in which past people, events, and aspects of life can be connected through a place to the present), Aesthetic (deriving from the ways in which people draw sensory and intellectual stimulation from a place, and Communal (deriving from the meaning of a place for the people who relate to it, or for whom it figures in their collective experience and memory) which might be taken into account when assessing the significance of heritage assets, whether they are designated or not.
35. Assessing the significance of heritage assets is to a great extent based on knowledge of the asset type, a comparison with what exists elsewhere, and the extent to which it may be distinctive or have special meaning for different groups of people. The incorporation of a values-based benchmark within the assessment helps to ensure a consistency of approach when determining significance in the context of managing change to historic buildings and/or places.

36. The principal heritage values, or interests can be weighted in terms of their relative importance for a heritage asset. The significance of heritage assets or their elements can be measured on various levels.

Table 1

Value / Criteria	Description
Very High Building/site/area of international significance	Sites, buildings, monuments, or landscapes of international significance and listed on the World Heritage Site List, or other sites, buildings, monuments, or landscapes of comparable quality
High Building/site/area of national significance	Listed Buildings Grade I, Grade II*, Conservation Areas (containing very important buildings) Scheduled Monuments, non-designated sites or assets of comparable quality, Registered battlefields, Registered Parks and Gardens Grade I and Grade II*. An aspect (e.g., structure or feature) that strongly contributes to significance
Medium Building/site/area of national significance	Listed Buildings Grade II, Conservation Areas, Historic Townscapes, Registered Parks and Gardens Grade II. An aspect (e.g., structure or feature) that makes a moderate contribution to significance
Low Buildings/sites/areas of regional/local significance	Buildings and areas of local interest, sites and archaeological remains which are not of national importance, historic landscapes of regional/county importance. An aspect (e.g., structure or feature) that makes a lesser contribution to significance
Negligible Buildings /Sites / Areas of little or no significance;	Buildings/sites/areas of little or no significance. An aspect (e.g., structure or feature) that has little or no value and therefore does not impact significance, either positively or negatively
Negative	An aspect (e.g., structure or feature) that detracts from the significance of a heritage asset

37. The church is grade I listed. Its listed status is a formal recognition of its heritage value and, when taken in the context of the weighting of significance as set out in the table above, it is deemed of high significance. However, it is necessary to take a more nuanced approach to the assessment of significance and arrive at a detailed understanding of the heritage values which may contribute to it.
38. For proportionality, the Assessment does not provide a nuanced assessment of the significance of the church but rather considers the significance of key elements and features of the building, specifically the chancel screen, within the context of the heritage values. This is a standard approach as it is recognised that not all parts of a heritage asset will necessarily be of equal significance.
39. The NHLE list entry provides a description of the church. However, it does not set out the reason for designation, i.e. the principal reasons based on the heritage values or interests as noted above. Notwithstanding the absence of the reason for designation, it is taken from the Description and the History that it was based on its evidential (retention of medieval fabric evidencing the developmental history of the building); historical and aesthetic (good example of a medieval church displaying and evidencing a variety of Gothic architectural styles including the Early English, Decorated and Perpendicular); retention of fixtures and fittings with associations

with individuals and elements of the developmental history, both medieval and post-medieval of the church) values. The historic and current use of the church as a place of worship and as a gathering place for the local community also gives it communal value.

40. The chancel screen retains what is understood to be the original dado, transom rail and stanchions on the north side. The window lights and tracery are also likely original as are those on the south side. The central ogee arch decorated with a vine trail and drop and openwork tracery is also likely original. It has undergone material change, specifically and notably on the south side. Although not sympathetic, it adds interest and raises the question of why what were demonstrably necessary interventions to maintain the chancel screen were undertaken. This questioning can lead to an understanding of the changing requirements for a chancel screen and its place within the themes of eucharistic space and eucharistic workings, to use the words of Kirby.
41. Notwithstanding the retention of much of the original distinctive elements of the chancel screen, it is only one of the component parts of what was originally termed the 'rood loft'. There is no visual evidence of the former rood loft nor Rood. These could be considered more important components of what was originally a larger ensemble. The rood loft and Rood were a key focus of worship with candles, lamps, tapers and torches set up on the rood beam in order to light or honour the rood. The number of lights on the rood beam varied throughout the year, being especially important at patronal festivals (Hayman, 2018, p.39). Documentary evidence relating to the church (Collett-White and Scott, 2010, p.9) indicates that parishioners left money in their wills for the lighting of candles on the rood loft. The present experience of the chancel screen is very different from that which would have been experienced originally. Without knowledge of this type of historic furnishing and in isolation, there would be little to no understanding of where it fitted within the larger ensemble, the other components of which were a key focus of worship. Notwithstanding it representing tangible evidence of a historic element of public worship and demarcation of space – physically and spiritually, it is not entirely relatable in the absence of the other critical component parts. Consequently, the evidential value of the chancel screen has been diminished through the removal of important components which, if present, would contribute to a more informed understanding of its historic function and contribution to the plan form of the church and how the spaces within it were historically used and experienced. The partition function of **the chancel screen** is still readily understood as it remains in its original location. It is not a rare nor notable example of its type, and is a furnishing that is commonly experienced with far superior and notable examples to be found elsewhere. Notwithstanding that, it **is of low-medium evidential value**.
42. Although a generic furnishing of a parish church, a chancel screen is an important contributor to the understanding of the socio-economic history of a parish. Specifically, the materiality, design and decoration of the chancel screen and the quality of workmanship are key indicators of the financial strength of a community. Hayman (2018, p.5) states that surviving rood screens in small churches "remind us that they were once considered a necessity, not a luxury. The rood screen was the visual showpiece of the medieval parish church interior, the most important investment made by the parish in enriching the church." The decoration of the chancel screen at the Church of St Peter is not of superior quality nor workmanship possibly indicating a lack of funds. It is of

relatively simple, uninspired design, albeit reflecting prevalent characteristics of the period in which it was executed.

43. Additionally, the unsympathetic repair and “restoration” to the chancel screen also indicates a lack of funds for its maintenance. The History notes (Collett-White and Scott, 2010, p.13) that regarding the condition of the fabric of the church during the period from 1660 to 1855 it was one of gentle decay. This is attributed to the “Predominance of the Gentry” who were more concerned with building country houses rather than contributing to the upkeep of the church, and the disappearance of the small yeoman farmers through the consolidation of landholding resulting in the land of the parish being in the ownership of four extensive estates. **The chancel screen** and its condition and historic repair reflects the impact of the socio-economic conditions in different periods of the parish’s history. **It is of medium historical value.**
44. As noted in paragraph 44 above, the chancel screen of relatively simple, uninspired design, albeit reflecting prevalent characteristics of the period in which it was executed. There are no visible traces of painted decoration on the north side dado nor elsewhere on **the chancel screen**. **It is of low – medium aesthetic value.**
45. **The chancel screen is of low-medium communal value.** Its communal value has changed over time. Where formerly the rood loft was a key focus of worship, the larger ensemble now only evidenced by the chancel screen which in its present and diminished form, no longer plays such a central role within the eucharistic workings that it once did. Formerly, there was a requirement for the parishioners to maintain the rood loft and contribute funds to that effect. This is no longer a requirement. Its communal value has changed due to changing practices in worship and the general use of the spaces within the church. The present church community now view the screen as an impediment to worship and the ability to be flexible in the use of the space within the church and consequently, the chancel screen’s communal value is impact and a little diminished.

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Web-based

Historic England National Heritage List for England

Appendix 1 Photographs



Plate 1: View to the nave facing side of the screen and the chancel from the nave, looking east (Credit: Esther Robinson Wild)



Plate 2: View to the nave facing side of the screen and the chancel from the nave, looking east (Credit: Esther Robinson Wild)



Plate 3: View to the nave facing side of the screen and the chancel from the nave, looking southeast (Credit: Esther Robinson Wild)



Plate 4: View to the Tofte Chapel, pulpit, nave facing side of the screen and the chancel from the north aisle, looking southeast (Credit: Esther Robinson Wild)



Plate 5: View to the chancel facing side of the screen and the nave from the chancel, looking west (Credit: Esther Robinson Wild)



Plate 6: View to the decorative central arch of the screen from the nave, looking east (Credit: Esther Robinson Wild)



Plate 7: View to the chancel facing side of the decorative central arch of the screen from the chancel, looking west (Credit: Esther Robinson Wild)



Plate 8: View to the south side of the nave facing side of the screen and the chancel from the nave, looking east (Credit: Esther Robinson Wild)

17

Church of St Peter, Sharnbrook
(December 2024)



Plate 9: View to the window lights of the nave facing side of the south side of the screen and the chancel from the nave, looking east (Credit: Esther Robinson Wild)

Proj: 24-20: Assessment of Significance – Chancel Screen



Plate 10: View to the dado of the south side of the screen from the nave, looking east (Credit: Esther Robinson Wild)



Plate 11: View to the dado of the south side of the screen from the nave, looking east (Credit: Esther Robinson Wild)



Plate 12: View to top of the window lights of the south side of the screen from the nave, looking east (Credit: Esther Robinson Wild)



Plate 13: View to the top of the window lights (and metal nail) of the south side of the screen from the nave, looking east (Credit: Esther Robinson Wild)



Plate 14: View to the post of the south side of the screen from the nave, looking east
(Credit: Esther Robinson Wild)

20

Church of St Peter, Sharnbrook
(December 2024)

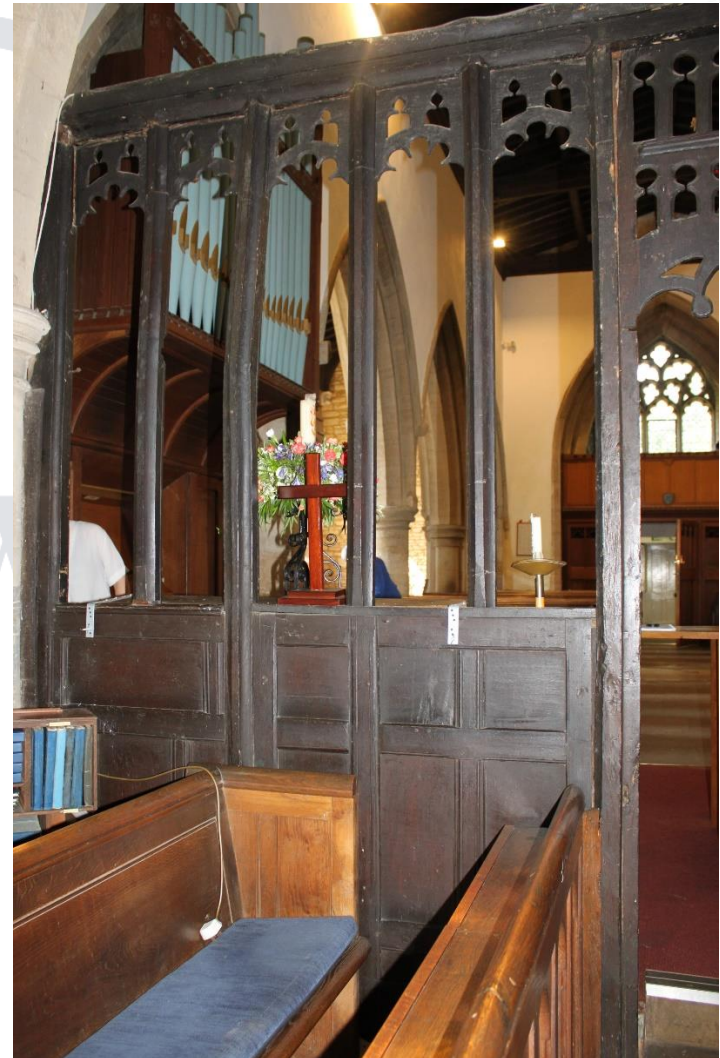


Plate 15: View to the chancel facing side of the dado of the south side of the screen from the chancel, looking west (Credit: Esther Robinson Wild)

Proj: 24-20: Assessment of Significance – Chancel Screen



Plate 16: View to the dado of the north side of the screen from the nave, looking east (Credit: Esther Robinson Wild)

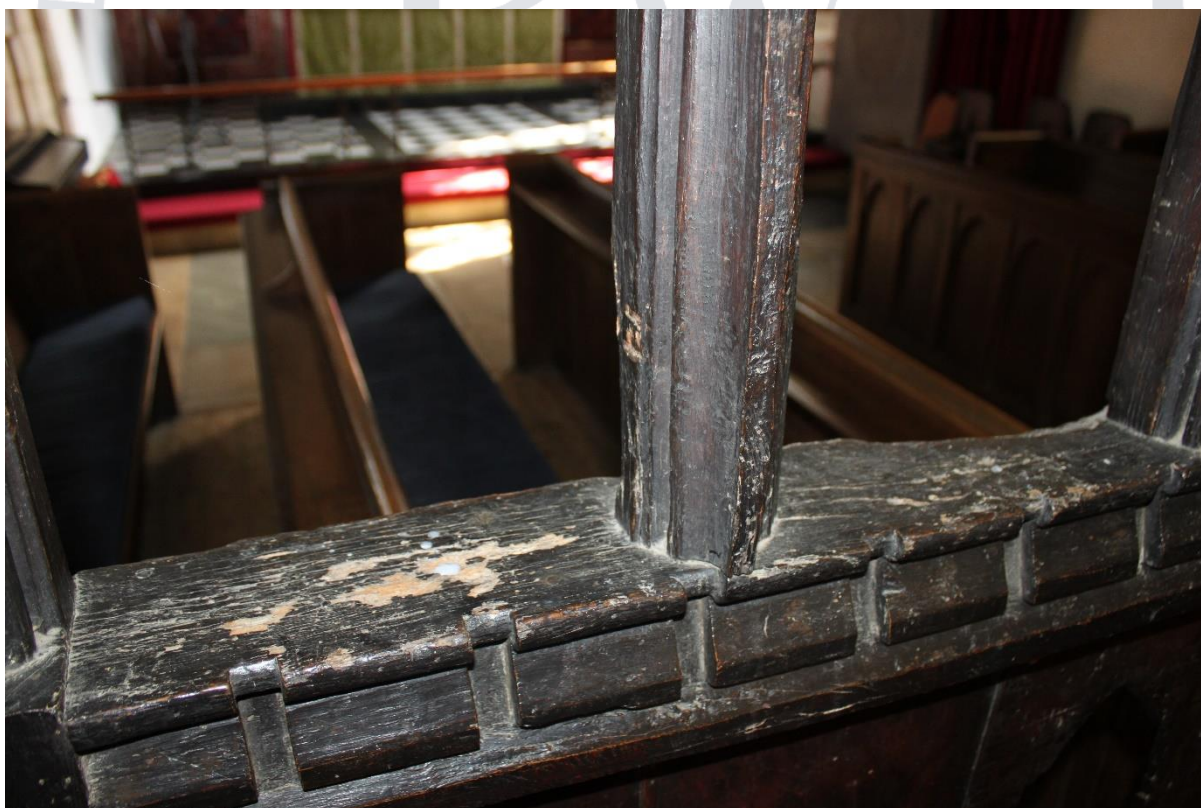


Plate 17: View to a section of the transom rail above the dado of the north side of the screen from the nave, looking east (Credit: Esther Robinson Wild)



Plate 18: View to a section of dado and transom rail of the north side of the screen from the nave, looking east (Credit: Esther Robinson Wild)



Plate 19: View to the window lights on the chancel facing side of the north side of the screen from the chancel, looking northwest (Credit: Esther Robinson Wild)

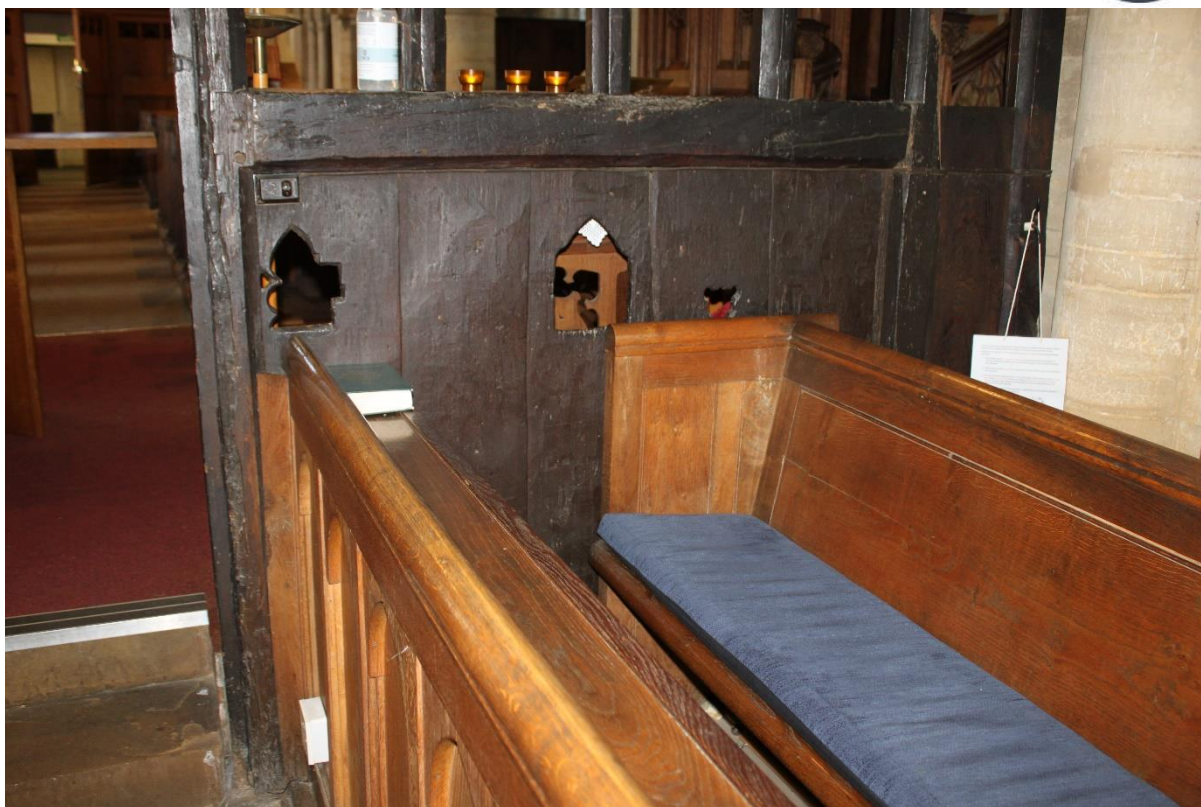


Plate 20: View to the dado on the chancel of the north side of the screen from the chancel, looking northwest (Credit: Esther Robinson Wild)



Plate 21: View to the iron fixing on the chancel facing side of the north side of the screen from the chancel, looking northwest (Credit: Esther Robinson Wild)



Plate 22: View to a section of post on the chancel facing side of the north side of the screen from the chancel, looking northwest (Credit: Esther Robinson Wild)



Plate 23: View to a section of sill on the chancel facing side of the north side of the screen from the chancel, looking northwest (Credit: Esther Robinson Wil)

Appendix 2

Table 2: Factors in the Assessment of Magnitude of Impact to Heritage Assets

Impact Magnitude	Description
Substantial Adverse	Total loss of asset
Substantial Beneficial	Comprehensive improvement to the asset through restoration or enhancement
Moderate Adverse	Partial loss of or detrimental modification to the asset, but integrity of majority of asset remains
Moderate Beneficial	Improvement to asset condition/preservation through enhancement or protection
Minor Adverse	Some measurable depreciation to the attributes and quality of asset
Minor Beneficial	Some measurable improvement to the attributes and quality of asset
Neutral	No loss or alteration of asset, no discernible impact either adverse or beneficial, or Very slight loss or detrimental alteration to asset or Very slight benefit to condition/preservation of asset

Table 3: Effect Significance Matrix for Assets

Importance of Asset	Very High	Neutral	Moderate	Substantial	Substantial
	High	Neutral	Moderate	Substantial	Substantial
	Medium	Neutral	Minor / Moderate	Moderate / Substantial	Substantial
	Low	Neutral	Minor	Minor / Moderate	Moderate
	Negligible	Neutral	Minor	Minor	Minor / Moderate
	Unknown	Neutral	Neutral	Minor	Moderate
		Neutral	Minor	Moderate	Substantial
		MAGNITUDE OF IMPACT TO ASSET			

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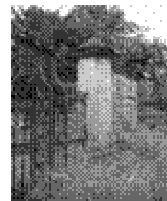
Specification and Schedule of Works
For
Internal Accessibility Improvements
At
St Peters Church, Sharnbrook

Prepared by; - D. Llewellyn Ba Arch, Dip Proj Man, MRICS, MCIOB

Priory Heritage Ltd, Lt Staughton, Bedfordshire, (01767) 631293, (01234) 376866

Date of Issue; - January 2026 (v5 update 09-26)

Client; - Vicar and PCC St Peters, Sharnbrook



PART A PRELIMINARIES

1.0 - PARTIES TO THE WORKS

Item	Description	Cost
1.01. Employer	The employer for the works shall be St Peters Church Sharnbrook PCC	
1.02. Contract Administrator	The clients Contract Administrator (C.A.) for the works will be Priory Heritage Historic Buildings Consultants; The Old Clay Works, Lt Staughton, Bedfordshire, MK44 2BX Telephone (01234) 376866	
1.03. CDM	Construction (Design and Management) Regulations 2015. The previous 'CDM Coordinator' role has been replaced by the Principal Designer who must be appointed if the project is notifiable to the HSE or if the project involves more than one contractor. A project is notifiable if it likely to be more than 30 days in duration and involve more than 20 workers or if it is likely to be more than 500 person days. It is not anticipated this project will be notifiable under current CDM regulations. Where projects are notifiable or where more than one contractor is involved in the works or the Contractor is to employ one or more subcontractors then unless otherwise stated the Contractor shall allow to provide the role of Principal Contractor (PC) within the meaning of the CDM Regulations. This will include managing the separate contractors regarding health and safety on the site and ensuring proper coordination of all site work. Where more than one contractor is employed on site or the contractor employs subcontractors the employer will ensure that a Principal Designer (PD) is appointed for the project. They will be responsible for issuing Pre-Construction Information and ensure that a H&S File for the project is prepared on completion. The contractor, acting as PC, must prepare a Construction Phase Plan (CPP) prior to starting work. The CPP must be acceptable to the clients PD and approved before the works commence	
1.04. Site safety	Safety on site shall remain the contractors responsibility and take reasonable steps to keep unauthorised persons off site. 'Authorised persons' shall be confirmed at the pre-contract meeting. Update the CPP throughout the duration of the job and provide the	

necessary information to the PD to enable him to include that information in the Health and Safety File.

Provide adequate training to all site operatives and manage all site risks and hazards including those arising from the design which should be notified to the PD.

1.05. Contractor To be Confirmed

1.06. Diocese St Albans

2.0 - THE WORKS IN GENERAL

- 2.01. Site Location** The works are located within the church at St Peters, Sharnbrook, Bedfordshire.
- 2.02. Pre Contract Site Access** In the event the contractor requires access to the site this shall be agreed via David Llewellyn of Priory Heritage
- 2.03. Project Summary** The works shall consist of;
- 1) Relaying the Chancel floor to eliminate steps down at chancel arch and up again at altar rail.
 - 2) Relocating the chancel screen to improve access and visibility
 - 3) Revision + relocation of some sections of pews to create spaces within the Nave for accessible seating.
 - 4) Replace existing metal ramp into Lady Chapel with stone ramp
- 2.04. Schedule** The contractor is to produce a bar chart to indicate his anticipated programme at the pre contract meeting.
- The contractor shall allow to attend periodic progress meetings on site with the client / C.A. as appropriate and as agreed at pre contract meeting
- 2.05. Payment** Unless otherwise agreed the contractor shall make application for payment at intervals not less than 4 weekly via the Contract Administrator. See item 4.05
- 2.06. Pre-start** At commencement of the works the contractor shall record the condition of all items such as floor surfaces, furnishings etc which might be defective before work starts hence likely to affect satisfactory completion of item 8.01 and 8.02

3.0 - TENDER INSTRUCTION

- | | |
|---------------------------------|---|
| 3.01. Quality | The tender documents must not be regarded as a complete statement of all work or materials required to complete the project. The contractor shall include for all procedure and items required to complete the works outlined therein to a proper and workman like standard in compliance with all current legislation. |
| 3.02. Quantities | There will be no formal Bill of Quantities prepared for this project. The contractor shall make his own judgement from a site visit and supplied drawings / schedule as to the exact amounts required to undertake the works required for each item. |
| 3.03. Priced Schedule | The contractor appointed shall provide to the C.A. a detailed cost breakdown to be set against specification clauses |
| 3.04. Variations | <p>All variations shall be agreed in advance with the Client / Contract Administrator. Variations not notified and agreed in advance may be disallowed from the final account.</p> <p>All additions or omissions from the contract sum shall be priced within 14 days. Subsequent to this period, failure to provide information to the Contract Administrator for cost variations within 7 days of a written request may result in additional costs being disallowed in the final account.</p> |
| 3.05. Tender Appointment | The employer does not hold himself liable to accept the lowest or any of the tenders submitted. The tenders submitted must remain valid for acceptance by the employer for a period not less than 30 days from stipulated submission date |
| 3.06. Submission Date | The contractor shall return his quotation by the date stated on the form of tender any received after this date shall not be considered. |
| 3.07. Contingency Sum | The contractor shall include a 10% contingency allowance beyond the net cost of the works for unforeseen items. This shall only be utilised by written instruction from the C.A. The contingency shall be included within the final tender sum where indicated at close of <u>Part B</u> scheduled items. |
| 3.08. Qualifications | <p>The contractors quote shall be deemed to include all work described or reasonably inferred as necessary for the proper execution of the works in accordance with current best practice.</p> <p>In order to maintain a consistent and fair basis for tendering contractors shall list (at end of Part B schedule of works) and price any items which are included within the tender sum and considered essential to the proper execution of the project but not specifically included in the following specified and scheduled items.</p> |

4.0 - CONTRACT DOCUMENTS

- 4.01. Version** The contract document shall be by exchange of letters format.
- Key terms;
- Commencement Date; To be confirmed
- Completion Date; duration of works to be stated on form of tender
- Liquidated damages; Nil
- Rectification (defect) Period 12 months from Practical Completion
- Interim payments: The first Interim Date is one month after start on site and thereafter at intervals of one month. Unfixed materials or workmanship off site shall not be included in valuations unless by special arrangement pre-contract.
- Payments due prior to practical completion – percentage payable of the total value of work 95%
- Payments which become due on or after practical completion – percentage of the total amount to be paid to the Contractor 97.5%
- Supply of documentation for computation of amount to be finally certified 3 months from the date of Practical Completion
- Contractor's Public Liability Insurance: injury to persons or property – the required level of cover is not less than £5 million for any one occurrence or series of occurrences arising out of one event
- Insurance of the Works etc. – alternative provisions cover for terrorism not required. (Works & existing structures insurance by Employer in Joint Names)
- Adjudication and Arbitration – Nominating Body to be Royal Institute of Chartered Surveyors
- 4.02. Drawings** The contract drawings shall be 2416-P2-1 to 2416-P2-7 as reduced copies appended to schedule of work. (originals at A3 size).
- 4.03. Copies of Documents** A copy of the signed contract document shall be available from the C.A. on request
- 4.04. Dimensions** The contractor shall take dimensions for estimating and construction from site. Do not scale from the drawings use written dimensions where stated. If discrepancies are encountered consult the C.A..
- 4.05. Interim claims for payment and Valuations** Interim payments are to become due to the contractor at intervals of not less than four weeks. A schedule of due dates is to be agreed pre-contract. In the event of extension of time on the works the due dates shall be considered to continue at equal intervals
- The contractor shall submit his interim claim for payment to the Contract Administrator 7 working days before the 'due date' who shall consider the claim and issue an appropriate certificate to the client and contractor authorising payment.
- The certificate issued to the contractor with associated valuation shall be considered to represent the 'Payment notice' or 'Payless

notice' within current Construction Act process where appropriate.
This shall be issued within 5 days after expiry of the due date.

Once confirmed by certificate the amount shown +VAT is due to be paid by the client to the contractor 14 days from issue of the certificate.

5.0 - STATUTORY AUTHORITIES / OBLIGATIONS

5.01.	Planning	Not Required
5.02.	Listed Building	Not Required
5.03.	Building Control	Not Required
5.04.	DAC / Faculty	In progress, confirm prior to start on site
5.05.	Archaeologist	The project is not expected to require any excavation beyond lifting the chancel floor slabs. All new floor construction will then be built up from the under-slab level Whilst no significant Archaeological impact is anticipated it is possible a degree of Archaeological oversite may be undertaken and if so this will be agreed at pre contract meeting and costs as applicable paid direct by the PCC. In the event any more significant excavation is later instructed the Contractor's operatives must be aware that human remains or other archaeological items may be encountered work should stop immediately and further advice be sought from the CA.
5.06.	Utility Services	The contractor shall take all reasonable steps to locate and maintain provision of adjacent internal services, wiring etc. The contractor shall notify the PCC not less than one week in advance if any works may interrupt the supply to the remaining building
5.07.	Site access	The contractor shall erect reasonable barriers / control measures to ensure only those entitled to gain access to the areas of works within the church may do so. The persons authorised shall be agreed at the pre contract meeting with the C.A. The general contractor shall ensure the use of safety helmets in accordance with current legislation and ensure he maintains spare helmets on site for use by authorised visitors.
5.08.	Site Safety	The contractor shall be responsible for site safety and shall include within his quote for compliance with all relevant health, safety and workforce welfare legislation. The contractor shall provide information reasonably required in preparation of the clients H&S file in compliance with CDM regulations and a copy of his project risk assessment for the works on request.

It is not anticipated asbestos will be encountered during the schedule works but remain alert for presence of asbestos previously used or incorporated into the structure. Allow to undertake contractors pre-start site inspection as required for compliance with Statutory instrument 1969 No 69 (and subsequent Instruments relating to asbestos), the Codes of Practice and Guidance notes published by the Asbestos Research Council, and the Health and Safety at Work Act.

- 5.09. Fire Precautions** The general contractor shall be responsible to ensure his own and sub contract operatives take all reasonable precautions to prevent loss or damage by fire. All operatives should be made aware of the location of fire extinguishers and be able to contact responsible officials in the event of an emergency.
- 5.010. Ecologist (Bat) Protection** Under THE WILDLIFE AND COUNTRYSIDE ACT 1981 bats are granted full protection. It is illegal not only to intentionally kill, injure or handle any bat but also intentionally to damage, destroy or obstruct access to any place that a bat uses for shelter or protection or to disturb a bat whilst it is occupying such a place. In this context 'damage' means make worse for a bat and so includes such operations as chemical treatment of timbers.
- Timber treatment - Organochlorine woodworm killers are not to be used where bats are in evidence. An alternative Synthetic pyrethroid insecticide such as permethrin and cypermethrin may be permitted if agreed with the C.A in advance.
- 5.011. Commencement** The contractor shall not commence work until the contract documentation is signed and returned to the C.A. The contractor shall notify the C.A. at least two working days in advance when work shall start on site.
- 5.012. Noise** The Contractors attention is drawn to sections 60 and 61 of the Control of Pollution Act 1974 and B.S. 5228:1975. These refer to the control of noise from construction works and the need to establish from the Local Authority responsible, what requirements or restrictions may apply to the works. The Contractor is responsible for complying with such requirements and is to allow in his tender for any costs arising from such compliance. No instruction issued by the Architect shall relieve the Contractor from compliance with the Act.
- 5.013. Insurance** The contractor shall maintain adequate insurance for the works as defined in the contract. The Contractor must indemnify the Employer against all liabilities, loss, claim, expense or proceedings whatsoever, in respect of damage arising from his (or his subcontractors) operatives negligence. Particular care should be exercised in the use of heat producing appliances such as blow torches for lead-working.
- Existing structures, contents and unfixed materials / goods (except Contractor's sheds, plant, tools and equipment) shall be insured in joint names. The Employer shall notify his insurers prior to commencement of the works to maintain insurance cover against such risks. (see also 7.01 materials on site)

6.0 - PROJECT MANAGEMENT

- 6.01. Supervision** The general contractor shall be responsible for the day to day project management of his operatives and for co-ordination with both domestic and nominated sub-contract operatives
- The general contractor shall prepare a schedule for the works and shall keep this updated throughout the duration of the project.
- 6.02. Sub-Contract** The contractor shall ensure that all subcontractors whether nominated or domestic appointments are instructed via a proprietary form of subcontract and hold an appropriate 'sub-contractors' certificate from Inland revenue for tax purposes
- 6.03. Site Facilities** The contractor shall provide and locate in an agreed position such temporary site facilities for use by his own and sub-contract operatives as required to comply with current legislation. This is to include allowance for welfare facilities necessary under CDM legislation.
- Assume for tendering on this project there is no requirement for a separate portable WC. Toilet facilities exist in the Church and may be used provided they are maintained in a clean condition during the works and left 'as found' on completion.
- Allow within tender for secure site storage unit as necessary if valuable materials / equipment is proposed to be stored on site.
- 6.04. Scaffold** In general, no scaffold is anticipated necessary for the works other than limited use of a tower scaffold for relocation of the chancel arch screen components.
- This scaffold to be erected daily as required and taken down + secured when the works are unattended.
- 6.05. Site Security** The contractor shall take all reasonable measures to maintain public safety and prevent unauthorised access to the area of the works.
- 6.06. Protection** The works are primarily internal and the contractor shall supply and maintain adequate covers to protect internal fixtures and fittings from damage by dust or debris arising from the works. Items of particular value or historic importance in the area of the works shall be physically protected by taped plastic sheeting + plywood casing or similar method as appropriate to prevent damage.
- In particular, the contractor shall consult the person responsible for maintaining the organ and ensure it is adequately covered during the works to prevent contamination by any dust arising during the project. Remove covers on completion.
- The contractor shall throughout the works be responsible for taking all reasonable measures to protect and externally stored materials etc from damage by the weather and to minimise delays consequent on inclement weather conditions.

- 6.07. Site use** The Chancel and other areas directly affected by the alterations will be out of public use for the duration of site works but the main areas of the church are expected to remain in use + publicly accessible. The east end altar will be brought forward to the chancel arch for the duration.
- Details to be confirmed at the pre-contract meeting, areas accessible for the contractor shall be agreed and subsequently all contractors activities restricted to those areas.
- 6.08. Site Services** The contractor shall make arrangements for the temporary supply of water and electricity for the works. Assume for tendering these are available free of charge for all works reasonably in connection with the contract.
- 6.09. Electrical** Main electrical supply / switchgear is located in the Tower base. Include to visit site to inspect the existing installation prior to tender to ascertain suitability for use during the contract. Where electrical works are later scheduled or found necessary as temporary works the electrical contractors shall have N.I.C.E.I.C Approved Contractor Status.
- If required to enable the works all temporary electrical wiring installed shall comply with N.I.C.E.I.C. regulations and be disconnected at the end of each working day.
- 6.010. Dayworks** Where dayworks have been agreed in advance the contractors foreman shall be held responsible for maintaining accurate operative time-sheets and submitting copies to the C.A. weekly (or at some other interval as shall be agreed with the C.A. in advance)
- 6.011. Completion** The contractor shall notify the C.A. when he considers the works completed to specification.
- The works shall be deemed practically complete by the C.A. who at this point shall issue a practical completion certificate and reduce retention held to 2.5% of the final certified value. This money shall be retained on deposit by the client for the 12 month defect retention period
- At expiry of the defects period the contractor shall notify the C.A. that the works are complete and following a final inspection the C.A. shall certify the outstanding sum due to the final certificate.
- 6.012. Non Completion** The contractor shall state on his form of tender the number of weeks duration anticipated on site. A start and completion date based on this shall be agreed at the pre-contract meeting.
- Damages for non-completion by the agreed date after allowing extension of time for extra works and non-seasonal inclement weather shall be applied at the rate £...Nil..... per week.
- 6.013. Inspection** The C.A. shall visit periodically to inspect the works.
- The contractor shall maintain on site at all times a competent workman vested with authority to discuss the works and take instruction from the C.A.

7.0 – THE WORKS

- | | |
|-------------------------------|---|
| 7.01. Materials | <p>In the event any material, product or quality of workmanship is not fully specified it shall be suitable for the purposes of the works stated in or reasonably to be inferred from the contract documents and in accordance with best building practice.</p> <p>Other than bulk unprocessed materials such as sand / gravel etc only sufficient quantity of materials as required for the days work shall be brought to site. Valuable materials particularly metal sheet for roofing shall NOT be stored on site without specific written instruction from the C.A.</p> |
| 7.02. Method Statement | <p>The successful contractor will be required to submit his method statement for the project with particular attention to agreed schedules to maintain safe public access to the building during the works</p> |
| 7.03. Delay | <p>The contractor shall allow for all reasonable and approved building aids and methods to prevent or minimise delays during cold and inclement weather.</p> |
| 7.04. Rubbish | <p>Maintain a tidy and workmanlike site.</p> <p>Ensure all rubbish and debris is removed or skipped on a day to day basis. On completion of the works the contractor shall thoroughly clean and tidy the works removing all dirt / debris and surplus materials</p> |
| 7.05. Stonework | <p>All stonework alteration and works to relay paving + memorial slabs shall be undertaken by qualified stonemasons approved by the client's C.A.</p> |
| 7.06. Mortar | <p>The preferred mortar for all stone pointing work shall generally be assumed to be three parts sharp sand to one part fat lime putty. The mix should be left for at least a day to mature before use</p> <p>As internal work frost risk is not expected to be an issue. In the event any external repointing or similar is later instructed it shall not be undertaken during winter months where there is a reasonable probability of hard frost. If conditions are less favourable (but not so severe as to prevent working) or the work is in an exposed locations the fat lime putty mortar may not be suitable. In such situations and in agreement with the client's C.A., mortar for walling pointing work shall be undertaken using NHL 2 Hydraulic lime in place of the lime putty. Mix assumed to be 2.5: 1 (sharp sand: lime).</p> <p>The sand shall be clean sharp pit sand. A sample to be agreed with the Architect before work commences. On no account should soft builder's sand be used. Exact mortar mix to be agreed on site and a sample panel prepared for approval.</p> <p>A coarse gritty texture of joints is required and should be obtained by brushing the surface of the mortar before it achieves a full set using a stiff brush or scraping with a pointing trowel</p> |

- 7.07. Lime Supply** Generally to be fresh non-hydraulic lime putty to BS890 from one of the following suppliers (or similar approved):
Chard Building Supplies Tel. 01179 777681
Singleton Birch Ltd Tel. 01652 688386
Bleaklow Industries Ltd Tel. 01246 582284
Hirst Conservation Materials Ltd Tel. 01529 497517
Lincolnshire Lime Tel. 01469 531227
Where an Hydraulic lime is agreed this shall be no stronger than NHL2 and from a similar approved source. Ensure Hydraulic lime is used and stored in accordance with suppliers recommendations.
Hydrated lime shall not be used and neither shall a lime mix gauged with cement be used.
- 7.08. Sand** Sand should be washed coarse, sharp, pit sand graded in accordance with BS 812 Testing aggregates and BS EN 13139 Aggregates for mortar. Sand to be dark yellow or brown in colour to sample approval on site to suit existing aggregate in mortar.
- 7.09. Pointing (slabs)** Fine jointing between slabs will require joints to be carefully cleaned out + masked along edges. Blow out dust and damp down raked out joints.
Lime mortar shall be fine screened and / or made up with silver sand as dictated by site conditions and joint widths. Mortar may require to be more fluid hence shall be applied into joints through 50mm tape placed over joint then slit to allow mortar to be firmly tamped into joint without staining adjacent stone face.

8.0 - COMPLETION

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- 8.01. Make Good** On completion of the works a site inspection will be undertaken to confirm practical completion. This will identify defects and damage reasonably associated with the contracted works which contractor shall make good howsoever caused.
This is to include all making good consequent on direct labour works and all subcontractors works.
- 8.02. Tidy** Remove all temporary protective works and uncover the organ.
At handover clean and tidy the areas directly affected by the alterations and the church generally leaving fit for use.
-

Part A Sub Total

£.....

PART B - WORKS SCHEDULE

9.0 - GENERAL AND PREPARATORY WORKS

9.01.	General Scope	The work shall consist of; a) Remove chancel screen and relocate on Aisle North wall b) Remove choir stalls and relocate to clear area in North Aisle c) Lift chancel paving, infill lower area and relay all flush to Nave d) Remove Nave pews as indicated on plan, relocate frontals and reform section of pew base to create accessible seating positions e) Replace existing metal ramp into Lady Chapel with stone ramp	
9.02.	Access	The contractor shall visit site before tendering to assess relevant conditions affecting his quotation.	£.....
9.03.	Preliminaries	Allow here to bring forward all costs associated with works to provide internal protection and other costs relating to requirements of preliminaries section A	£.....
9.04.	Hoardings etc	Allow for all access and safety equipment needed to undertake the work and maintain public safety / access into the church via agreed entrances. Maintain general public safety include for all measures reasonably required to prevent unauthorised access into the areas of the internal works.	£.....
9.05.	Site Storage	An external area adjacent the works will be defined for site storage of bulk materials and securely fenced off by the contractor using Heras panels or similar. A limited area for storage of small tools and equipment within the building to be agreed at pre-contract meeting. Any materials or equipment left on site is at the contractor's risk.	£.....
9.06.	Debris	Clear up debris and surplus materials as it arises. Maintain a tidy site and do not allow general construction debris or rubbish to cause a nuisance in other areas of the site.	£.....
9.07.	Existing Services	<u>Water</u> - Available on site. Allow for temporary provision as required to get water to point of use for the work and welfare use. <u>Electric</u> - This is available at the church and available free of charge for all activities reasonably in connection with the works <u>Toilets</u> - There are toilets within the Church / adjacent hall. Maintain in good order throughout the contract works on site. <u>Welfare</u> - The contractor shall provide his own facilities, site hut etc as necessary for general welfare and safety in accordance with current regulations.	£.....
9.08.	Asbestos	Do not include any special costs for removal or disposal of asbestos. In the event this is found or notified at pre-contract this will be priced as a variation.	£00.00

10.0 – CHANCEL SCREEN

10.01.	Remove screen	See also suggested method statement document relating to proposed process to move the screen without damage. Alternative approaches achieving the same objective will be permissible. For tender allow to provide temporary bracing to screen as required to maintain its integrity during transfer. Ensure no fixings into historic timber work and a protective fleece or similar is used between abutting clamped surfaces. Detach all existing fixings restraining upper sections of screen and carefully cut / break out at abutment to Nave floor where embedded at the chancel step. Damage where unavoidable shall be restricted to the masonry of the Nave floor infill which abuts the screen and not to the historic joinery itself. By appropriate method move screen to location in North Aisle.	£.....
10.02.	Adaptation	The chancel screen can be refitted in the North aisle without dismantling or loss of historic joinery but the modern blank infill panel to the left hand side is not required in the new location and does not contribute positively to the structure. Carefully remove that infill panel before refixing the historic screen. For tendering allow to fabricate and fix an oak plinth cover section to the front of the historic screen at low level as detailed on drawing to cover the area previously embedded in the masonry at the Chancel step. It is likely that embedded face will be decayed but if on removal the low level joinery is found still to be in sound condition the proposed plinth cover section may be omitted. Confirm this with the C.A. on site as work proceeds. Finish new oak with van dyke crystal stain + button polish to tone new surface to blend alongside the historic timber. Clean and wax all on completion.	£..... £.....
10.03.	Water pipe	The existing tap / water standpipe located at low level in the North aisle is to be relocated. Allow to form small recess in RH reveal wall surface into north door sufficient to allow new tap to be fitted without obstructing the operation of the door. Reroute the water supply pipe behind the screen, drilled through the wall to discreetly enter the back of the new tap recess. Make good to wall plaster and within the recess with lime plaster / skim as adjacent wall areas. Supply and fix new long reach brass bib tap and back plate.	£.....
10.04.	Refix screen	Allow to relocate the Chancel screen to the North aisle in position shown around existing North door. NB, it is anticipated the screen may need to be fixed apx 20mm off centre to the west to ensure the north door opens fully to 90°. Confirm this with the C.A on site as the screen is refitted.	£.....

Include for lead shims / spacers under screen base rail to accommodate any irregularity between timber and existing floor finish and concurrently act as DPC between structure and timber.

Allow the provisional sum of £1000 for repair to existing base rail of screen as agreed with C.A. on site when exposed + removed from current position.

£1000.00

Allow to purpose fabricate and fix nominal 12N° black painted stainless steel fixing brackets to secure screen against wall. The exact location + detail for each fixing to be agreed with C.A. on site to ensure they remain as unobtrusive behind the historic timbers. The vertical load (weight) of the screen is to be supported directly to the floor as existing configuration.

£.....

11.0 – CHANCEL FLOOR

11.01. Choir stalls Allow to remove choir pews and frontals and set aside for later reuse in nave

Lift raised timber bases and supporting joists, dispose of debris.

£.....

Clear loose debris and supporting brick walls as found from void below pew bases. Dispose of debris.

11.02. Archaeology Exact archaeological requirements to be confirmed at pre contract meeting but assume for tendering that a watching brief is in place. Archaeological fees to be paid direct by the PCC but the main contractor shall allow within tender to liaise with and provide attendance on the Archaeological works.

£ 00.00

£.....

11.03. Existing slabs (+memorials) Allow to number all existing slabs and memorials and record positions for later refitting

Carefully lift existing floor paving slabs and set aside for reuse

£.....

Include for suitable lifting equipment to carefully lift all memorial slabs currently laid as part of the chancel floor and set aside for reuse. Ensure lifting process / mechanism does not damage the memorials. Stone slabs to be stored flat and adequately protected + supported to prevent damage.

Assume the current east end Altar can be moved back against the east wall for the duration of the contract allowing the eastern chancel floor area to be available for the safe temporary storage of memorial slabs.

£.....

Allow to temporarily remove altar rail, undertake adaptation to raise top rail 300mm as detail drawing then reinstate to original position on completion.

11.04. Nave floor / step. To create a consistent edge for new paving abutment, allow to remove redundant top step at the former access through screen and carefully cut back the variable / damaged edge of concrete along former abutment to historic screen.

£.....

- 11.05. Infill / sub-base** Notify C.A. when the flooring is removed to allow inspection prior to laying infill. Exact works to be confirmed on site but for tender allow to raise floor level as indicated on drawing;
- Overlay the retained lower step masonry and exposed soil / sub-base as found using Terram 1000 Geotextile Fabric then infill lower area with lightly compacted MOT type 3 crushed limestone or similar. Overlay crushed limestone fill with nominal 100mm lime concrete base. (No DPM). Final upper level of lime concrete to be determined by thickness of thickest memorial to be relaid. £.....
- 11.06. Wall memorials** The two memorials fixed to the wall are to remain in position. Allow to form stone kerb as detail (C) to manage proposed raised level away from face of monument. Rebate top edge of stone and fit 25mm thick oak infill board flush to new FFL to close void. Drill 2No 20mm holes through oak board for ventilation and to allow board to be lifted out for inspection if required. £.....
- 11.07. Step abutments** North Chapel - Supply and bed into position new matching 400mm wide full width stone step to equally divide step down from new Chancel floor level to level of existing screen threshold into North Chapel all as detail (D). £.....
- In the location of the relaid floor memorial the height of the new stone 'riser' section is to be reduced to allow the memorial slab to be fitted over and remain flush with the adjacent Chancel FFL.
- South Door - Lift and rebed the existing lower stone step currently at the Chancel south door to become flush with the existing upper step level on the south door. (The south door is not in routine use but the extended top step level allows the door to open with a small, apx 30mm, step down from the proposed chancel floor.) £.....
- 11.08. Relay floor** Original slabs and memorials to be relaid to original positions recorded prior to removal / as shown on plan. Shortfall of paving required where screen + choir stall bases removed to be made up with new 50mm thick, buff coloured sawn Yorkstone slabs laid to random lengths but to continue the existing north - south coursing of the existing slabs. £.....
- The stone selected shall have an even appearance without excessive figuring / lining. Provide samples of the proposed Yorkstone for C.A and client approval prior to order. For tendering allow supply only costs at £150M² (+ VAT + delivery)
- All paving laid to an even surface flush with adjacent in Nave and the existing FFL in Chancel, to be bedded into a firm lime / sharp sand screed to fully support all slabs and memorials (not just localised support 'dabs'. To avoid a small residual physical step in levels (20 - 25mm) between Nave and Chancel, the slight height difference shall be graded off evenly when laying floor.
- 11.09. Completion** Carefully and firmly refill all joints between paving ensuring the face of slabs and memorials remains clean. Strike in the face of joint pointing with a pointing iron or similar to consolidate mortar face and limit future joint loss during floor cleaning. £.....
- Clean floor leaving fit for use on completion.

12.0 – NAVE PEWS

- 12.01. Choir stalls** To the choir pews removed from the chancel under item 11.01 above allow to reposition 3N° into the area indicated on plan 2416-P2-7. This area already has a temporary timber pew platform which is currently populated with three loose non matching pews.
- The current non matching pews to be set aside on site, retained by client and offered for sale / disposal within the parish.
- The modern raised floor structure is to be removed and a new section of correctly oak kerbed + softwood boarded pew platform created matching the original of adjacent pew areas. (Fix over existing stone floor and drill 20^{mm} holes through plinth + boards to ventilate concealed void. £.....
- Assume the 2N° already shorter choir pews are fitted at current length, 1N° longer pew to be cut down to refit the existing pew end to create 3rd pew of matching length. Final 4th pew to be retained on site by client for disposal / sale within the parish.
- 12.02. Nave - Accessible spaces** To each of the 4N° proposed accessible seating positions A,B,C,D allow to remove section of existing pew and frontal. Refit frontal in front of last retained pew creating an adjacent clear space apx 800^{mm} wide. (see plan drawing). Rework spare pew end to create new end for retained section of existing frontal adjacent to column
- Remove matching section of raised timber pew platform. Trim to support the cut joists ends and provide additional underfloor support as needed to keep all raised timber platform areas secure. Refit kerb edge around retained platform edges. Ensure any new timber fitted is preservative impregnated and isolated from adjacent masonry with DPC £.....
- Infill sections of timber floor removed with compacted crushed limestone or similar and resurface with reclaimed Yorkstone slabs, to create accessible spaces. All to match adjacent original paving and to finish level with the floor in Nave.
- 12.03. Ramp to Chapel** Allow to remove the modern temporary metal ramp providing disability access into the North chapel. Set aside for retention / disposal by client.
- Allow to overlay existing stone paved floor with new paved ramp The reformed stone ramp is to be 3050^{mm} in length giving a gradient apx 1:15 (improved from current 1:9.5) and to coincide with existing joint between slabs. Form 100^{mm} Bathstone ashlar sides with raised kerb down both sides of ramp. Lay Terram fleece as Chancel and infill with lime concrete to create ramped subbase. £.....
- New Yorkstone for paved surface to be 50^{mm} sawn Yorkstone as required for new areas of Chancel floor. To avoid fragile feather edge to stone at lower edge of ramp cut out apx 75^{mm} section of existing flooring where ramp abuts joint in the retained floor slabs.
- Onto low kerb walls to both sides of ramp supply and fix purpose made black wrought iron handrail to simple design matching that agreed for handrail at south porch.

13.0 – ASSOCIATED WORKS

13.01.	Nave - Floor	The currently carpeted section of the Nave floor toward the east end of the Nave adjacent the Chancel arch has step / screen ‘cut-out’ sections and will need to be removed. £..... When existing carpet is lifted the C.A. and Churchwardens will inspect condition of exposed floor. If this is not suitable to remain exposed the PCC will have a new carpet fitted upto the line of the new chancel floor but without the current step ‘cut-out’etc. Any carpet later required to be arranged separately direct by the PCC separately to the main contract works.
13.02.	Door	Allow to rub down timberwork to the Chancel south side door and re-oil with boiled linseed oil. Carefully mask as required and repaint ironwork gloss black £.....
13.03.	Chancel Arch	Make good minor damage to chancel arch where previous screen fixings removed £.....
13.04.	Completion	Leave all areas affected by the proposed works fit for use, clean + tidy, remove all debris and make good on completion. £.....

SUMMARY

Part A	Preliminaries applicable to this phase	£.....
9.0	General	£.....
10.0	Chancel Screen	£.....
11.0	Chancel Floor	£.....
12.0	Nave Pews	£.....
13.0	Associated work	£.....
	Qualifications (if any)	£.....
	Sub Total	£.....
	10% General Contingency	£.....
	Contract Total (ex VAT)	£.....



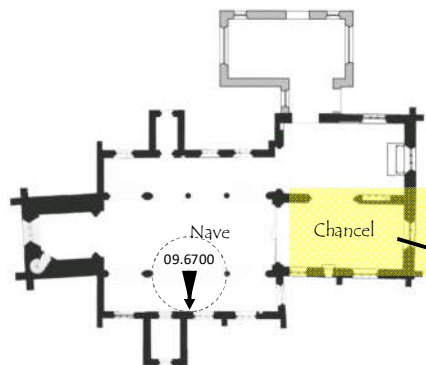
Existing Altar Rail.



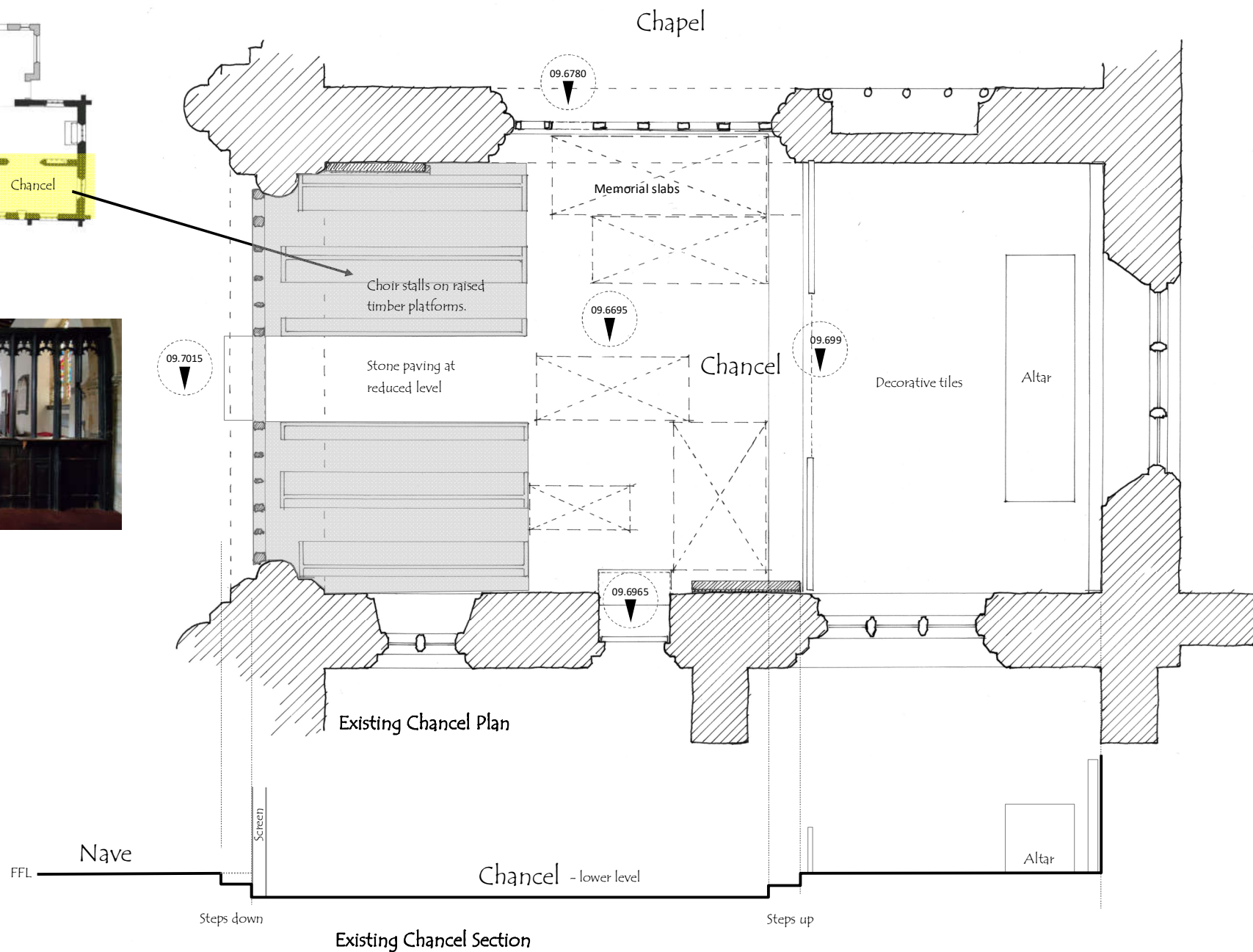
Proposed raised altar rail to enable proper use when floor level increased for level / step free access throughout.



Existing Altar Rail

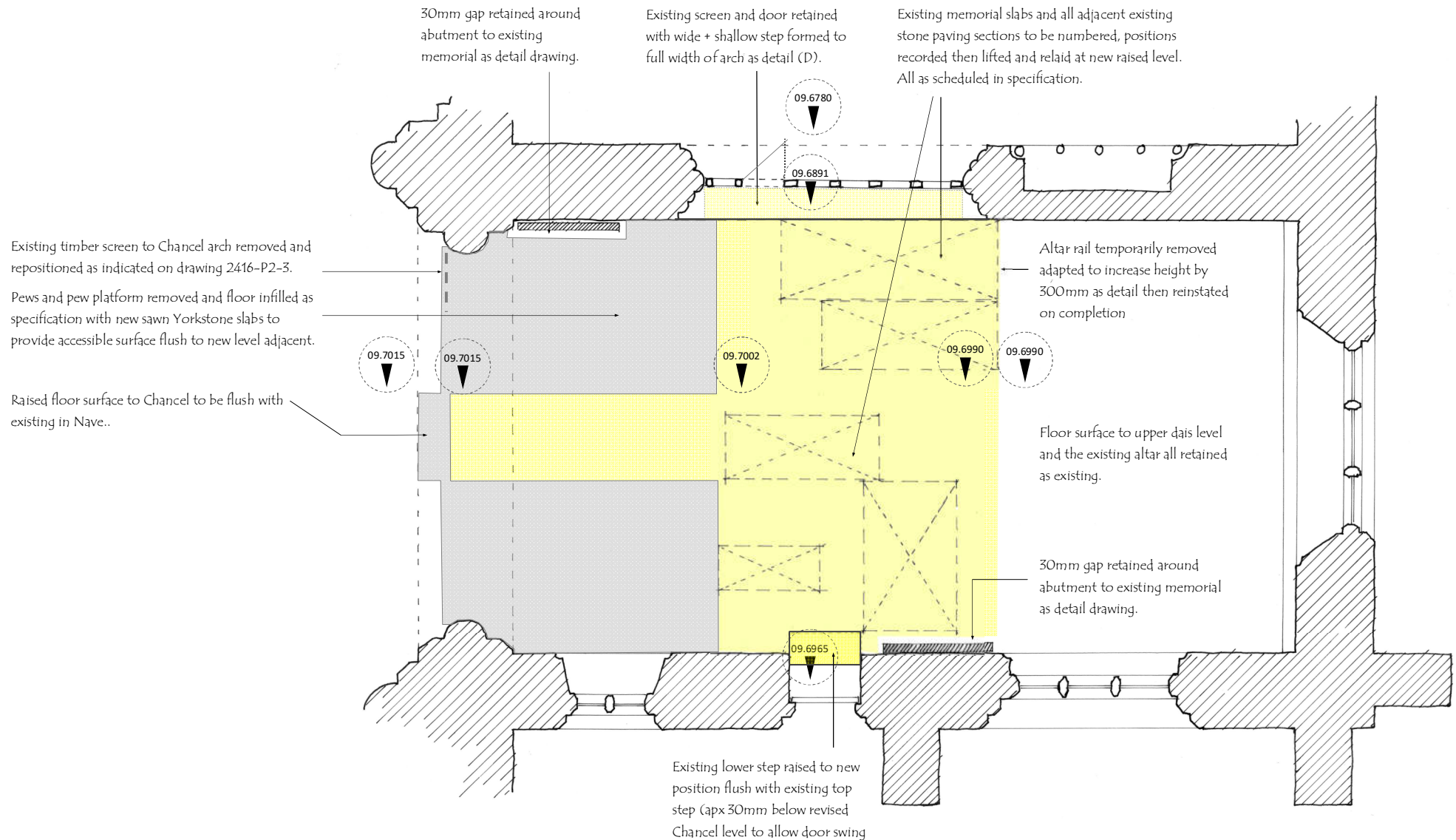


Existing chancel arch screen



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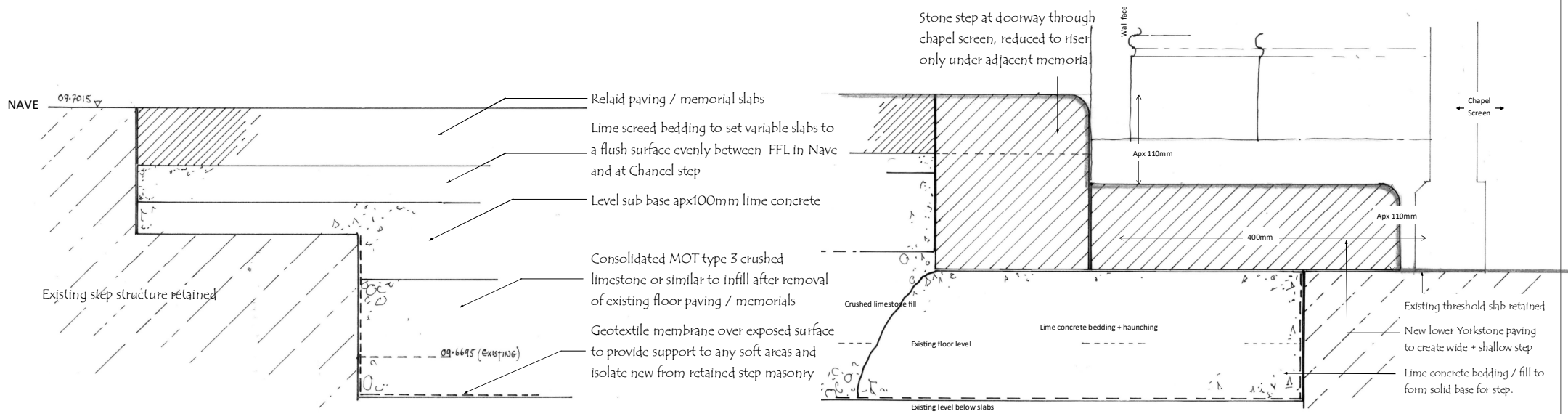


Proposed Chancel Plan

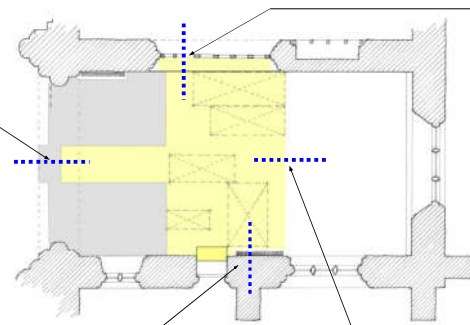
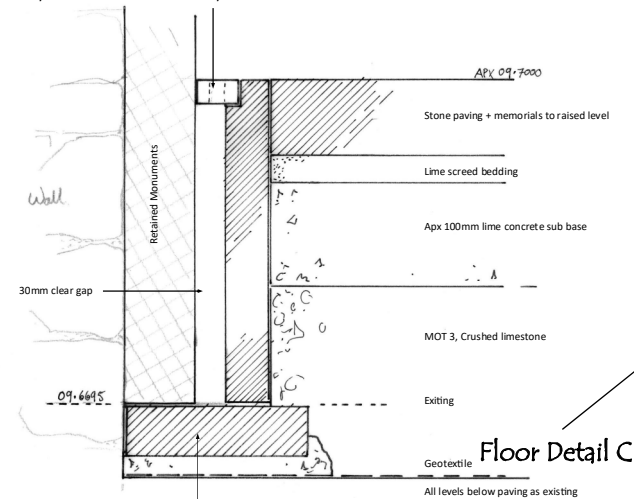


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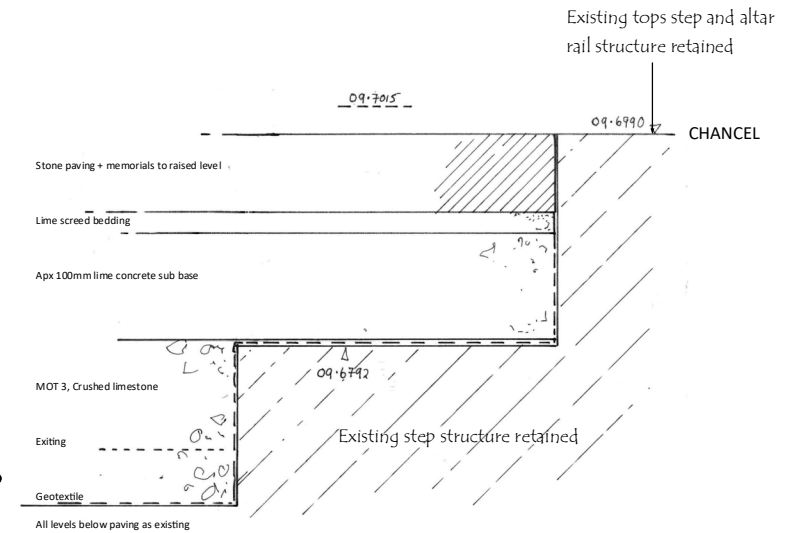
Sharnbrook Church - Internal Access Improvements



45mm stone perimeter rebated to support 25mm thick oak infill. Drilled 2N° 20mm holes to vent gap and allow infill strip to be removed to inspect monument + clear void.



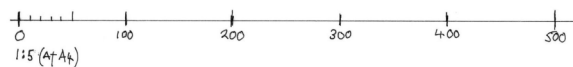
Floor Detail B

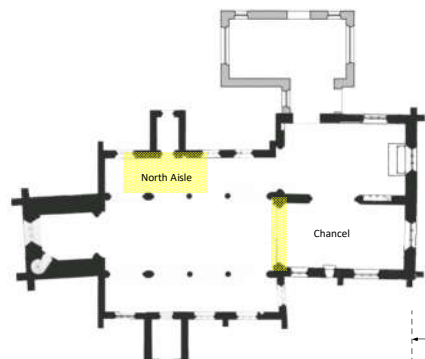


Proposed Chancel Plan

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North wall

Stainless steel clip fixings to provide spacers and concurrently restrain screen against north wall

Position of current raised floor / step against screen

Screen

Oak plinth facing with 22mm bullnosed capping section carefully scribed to follow varying line / position of historic infill joinery between primary vertical posts

Step at North door

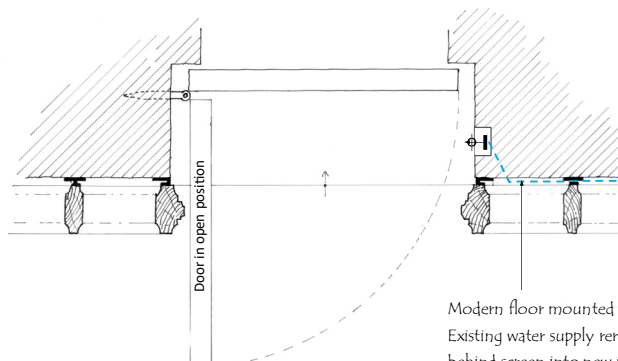
Slate / lead inserts to take vertical load level in new position and prevent damp transfer.

Nominal post profile, varies to each post + different heights

0 1m 2m 3m

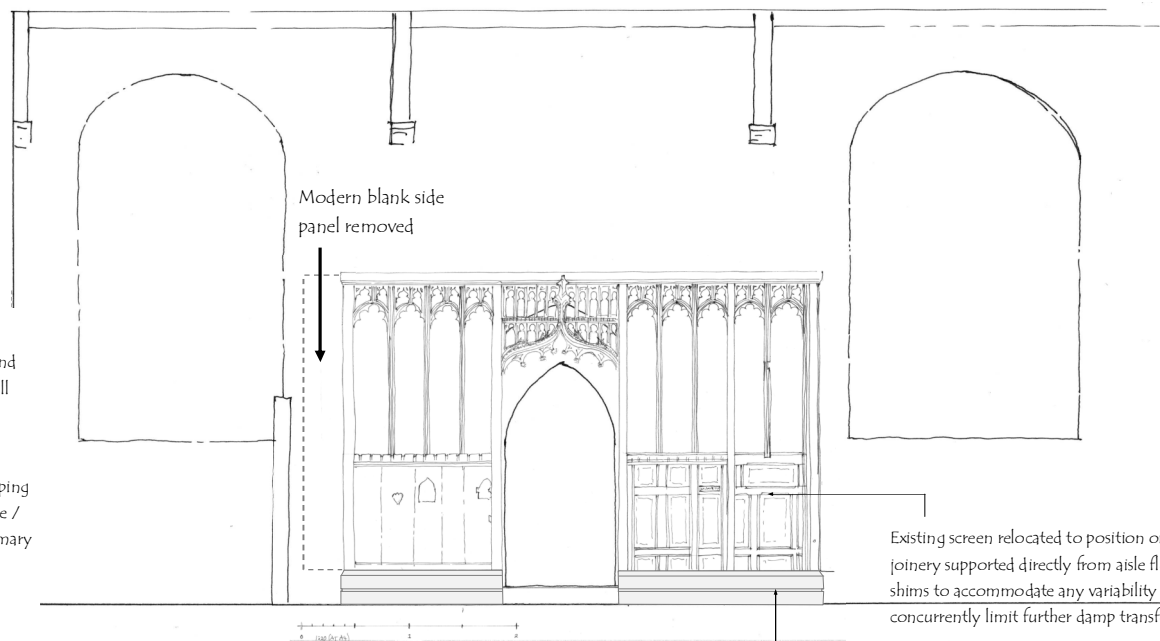
Plinth Facing detail

Purpose made stainless steel restraint clip to retain against wall, Exact fixing positions agreed with C.A. on site to limit visibility



North Door - screen detail

0 100mm

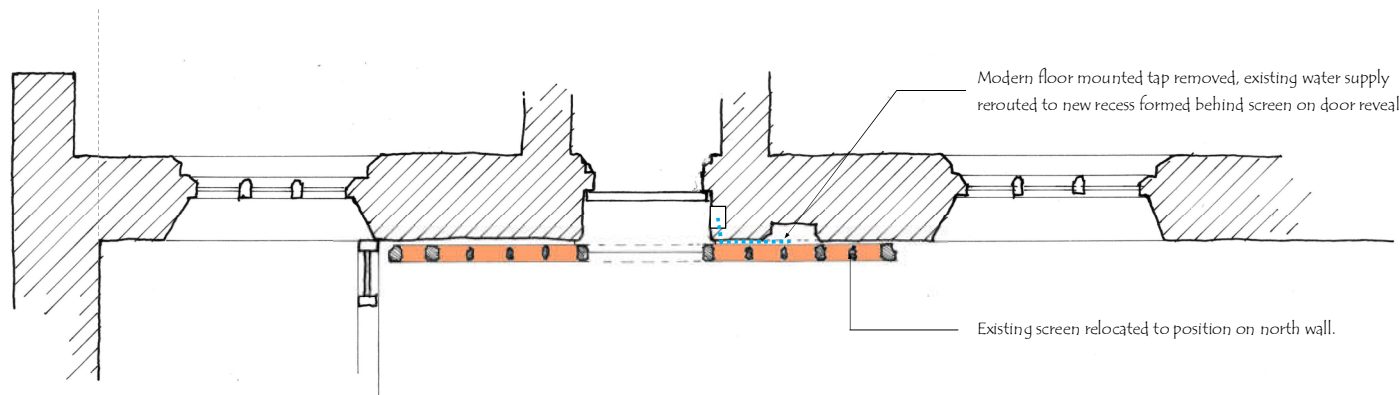


Modern blank side panel removed

North Aisle Elevation

Existing screen relocated to position on north wall. Historic joinery supported directly from aisle floor with slate / lead shims to accommodate any variability of surface level and concurrently limit further damp transfer into timbers.

Oak plinth facing fitted to cover outer face where decayed / damaged to extent previously buried into concrete to Nave floor. (See detail)



North Aisle Plan

Modern floor mounted tap removed, existing water supply rerouted to new recess formed behind screen on door reveal

Existing screen relocated to position on north wall.

0 1 2 3 4 5

Modern floor mounted tap removed, Existing water supply rerouted in gap behind screen into new recess formed on door reveal

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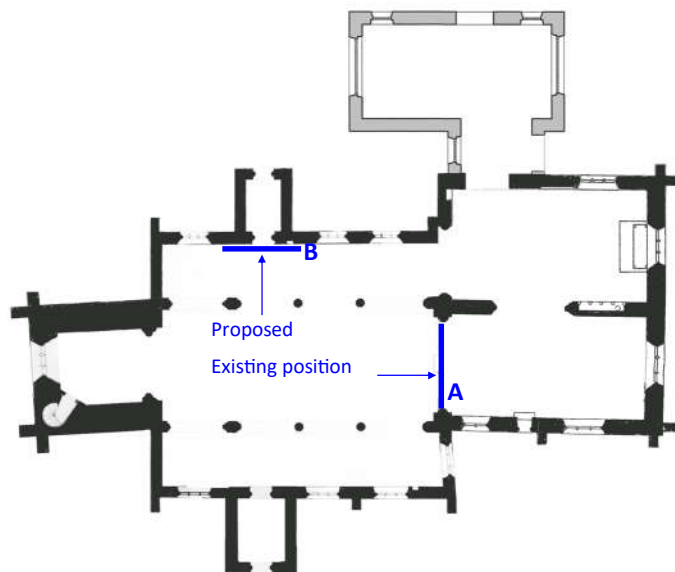
DRG-2416-P2-4a



Photo-montage of screen in revised position

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The proposal requires removal of the timber screen currently in position (A) Chancel arch, and relocation to position (B) Aisle north wall.

The existing screen can be accommodated in the new position. It allows the north door to open without need for modification other than removal of the modern end panel which currently exists against the north side of the arch.



(A) Existing



(B) Proposed

(See drawings 2416-P2-4 and 2416-P2-5)

Church of St Peter – Sharnbrook – Accessibility Project

Details and Methodology for Relocation of Chancel Arch Screen

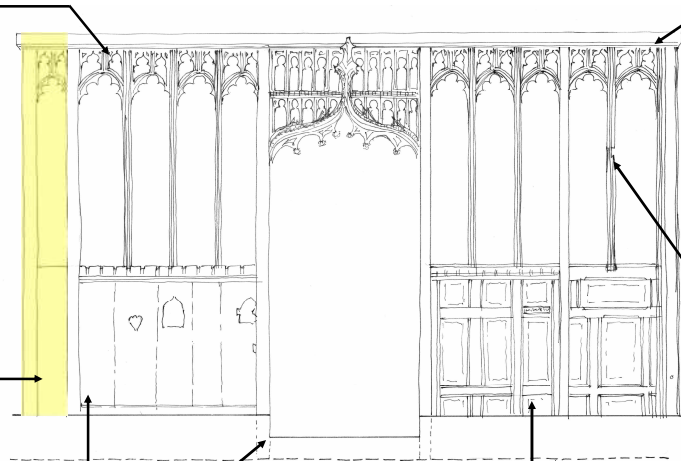


Mismatched assembly of historic headrail to lower mullion sections



Extended screen width with extra frame section fitted with a modern infill board.

Below, original infill planking to lower screen



Lower Chancel floor level with base of screen partially buried against raised floor / concrete



Side frame and tracery sections mis-matched to adjacent joinery and currently loose.



Cut out / damage for former pulpit location



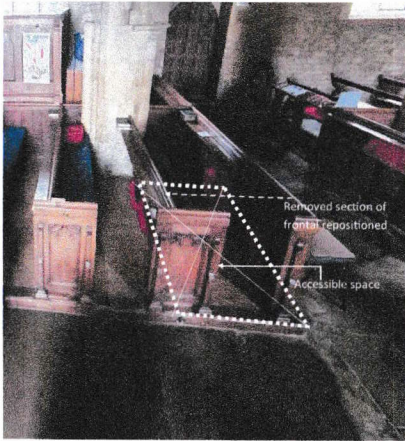
Below, historic but non original mismatched lower infill panels.



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Little Staughton, Bedfordshire, www.prioryheritage.co.uk

Screen Relocation (Read in conjunction with specification + Schedule of works)

- a) Remove choir stalls and bases from their existing position to clear access to east side of screen.
- b) Lift carpet to west side of screen and clear away from the screen. Using hand tools (Not SDS power chisel) break out existing concrete infill on the higher west side of the screen sufficient to release timbers including base rail as may remain.
- c) Provide temporary bracing then carefully detach and remove the modern infill panel and side rail against northside of chancel arch masonry.
- d) Construct temporary timber frame complete with diagonal bracing over the front and rear of screen to firmly clamp all historic joinery in its current position. Do not drill or fix into the joinery. Pass clamping bolts past sides / through existing apertures and use high density compressible foam sheet at all points where the temporary frame abuts the face of historic timbers.
- e) Ensure when erecting temporary frame that the function of the base rail to fix the position of lower edge of all timbers is maintained across the door opening and across any areas where the existing base rail is decayed.
- f) Provide temporary access and support scaffold as required. Lay Stirling board or similar physical protection to prevent damage to floor surface in Nave.
- g) Provide a suitable mechanical lift (i.e Weinhold MFC/K mini crane or similar as appropriate to lift and site conditions). This will require an adjustable boom / swivel from the upper hook to enable the load to be turned.
- h) Position the crane support and secure to the temporary lifting frame and then carefully cut off / detach the existing fixings into chancel arch masonry.
- i) Carefully raise the screen from its current location sufficient to clear the raised Nave floor level and with sufficient additional manpower carefully manoeuvre through Nave and through arcade arch (obliquely) to new position against North aisle north wall as indicated on drawings.
- j) If necessary / safe lifting height of crane unit supplied will not allow screen to over-sail the pews, allow to temporarily remove Nave pews and on completion refix to original locations.
- k) With screen approximately in new position erect temporary scaffold for access and support as needed.
- l) Consult Church Surveyor / C.A. on site to agree extent of any essential repairs, refixing of loose sections of existing historic joinery and positions for the fixing clips on the Aisle wall. Confirm the detail for the plinth section provisionally indicated on drawings required for support + conceal decayed timbers where previously set against raised concrete face.
- m) On completion of repairs lever into final position set on lead spacers to isolate timber and level up for any sundry deviation of existing floor surface. Remove remaining temporary support framing and fix securely against wall.
- n) Extract all former screen fixings from Chancel arch masonry and carefully fill any holes as agreed with Church surveyor / C.A. on site.
- o) Remove all equipment, temporary scaffold and protection, make good and tidy all areas affected by the works.

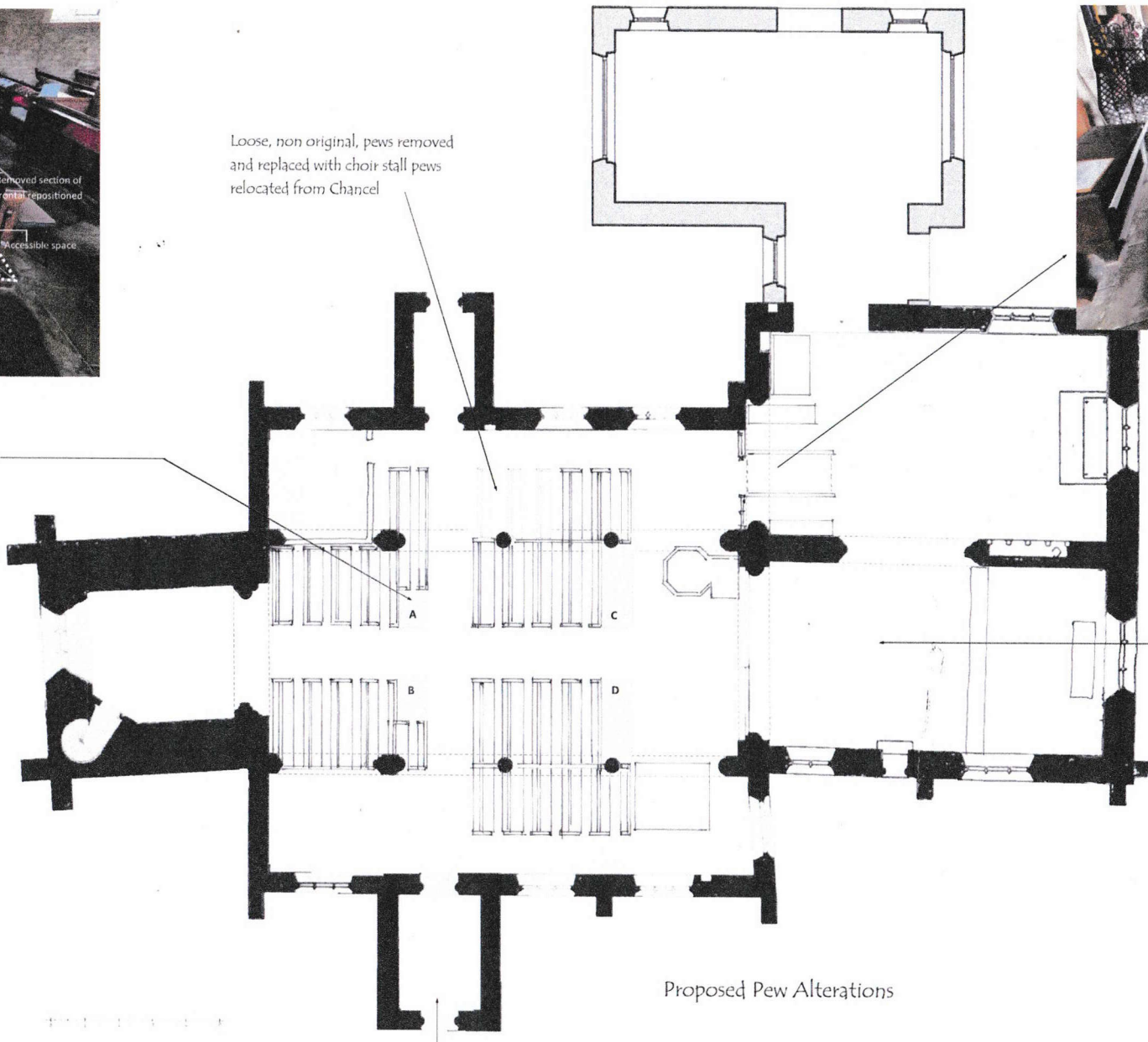


Loose, non original, pews removed and replaced with choir stall pews relocated from Chancel

Areas A, B, C, D to have 1 No pew removed and frontals relocated to provide space suitable for wheelchair or pram use during services.

Pew base reduced in height. Timber kerbs repositioned around edge of retained plinth and clear area made flush with Nave floor using stone paving to match.

NB, When required loose chairs will be positioned to permit able bodied people to sit alongside those using spaces C + D.



Existing temporary metal ramp replaced with fixed York stone paved ramp constructed over exiting retained floor slabs to apx 3050mm length reducing gradient of current ramp.

New ramp fitted blacksmith made black wrought iron handrail both sides.

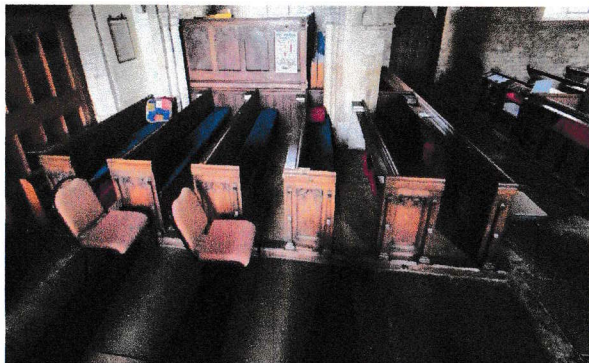
Chancel access improvements all as drawing 2416-P2-2 / 3

Proposed Pew Alterations

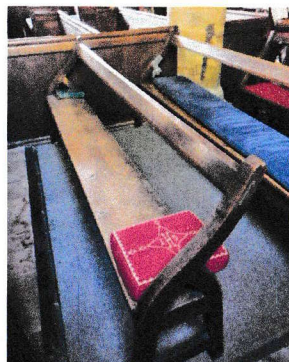
Phase 1 - Main entrance access improvements

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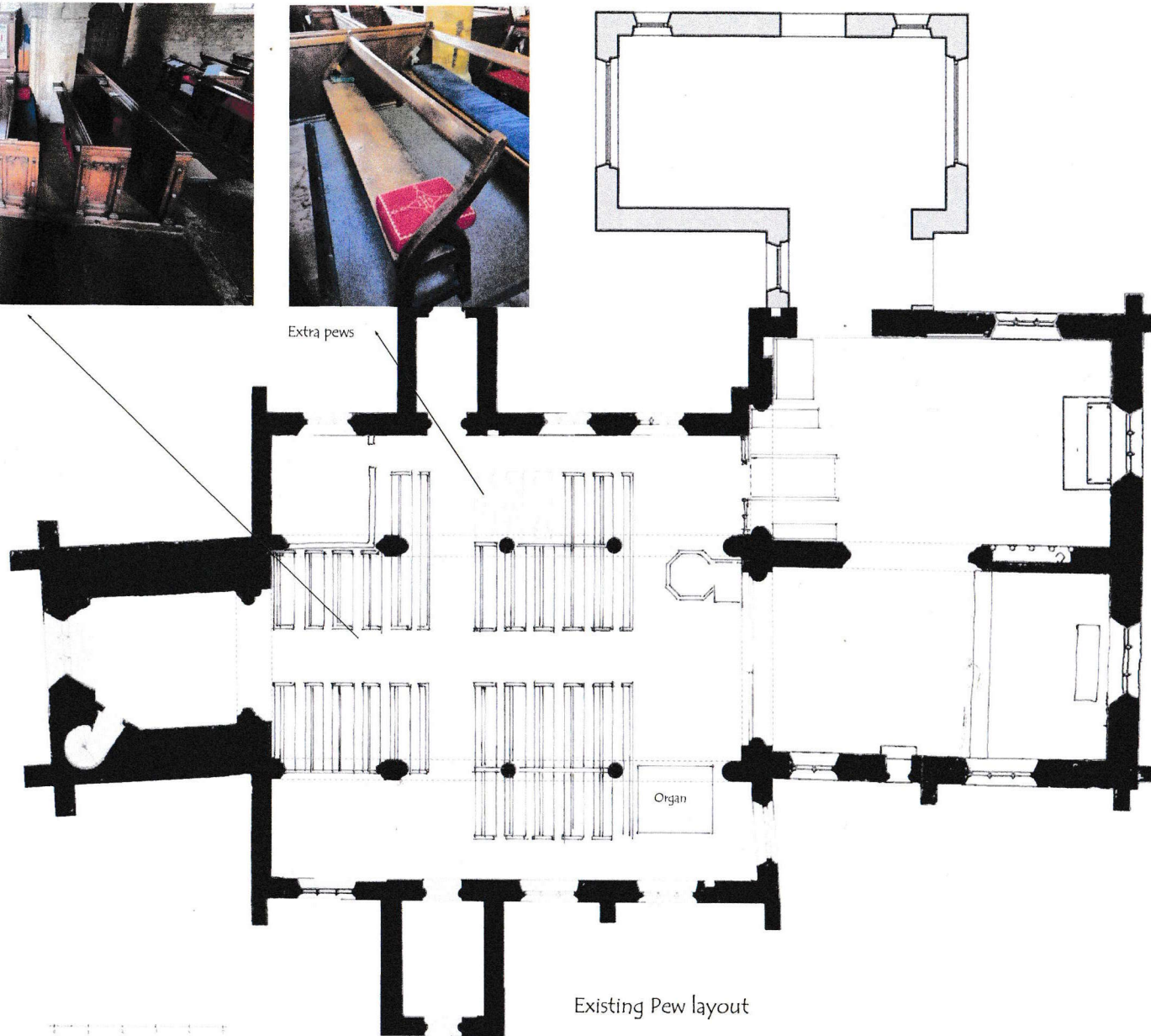
Sharnbrook Church - Internal Access Improvements



Existing pew configuration



Extra pews



Existing Pew layout

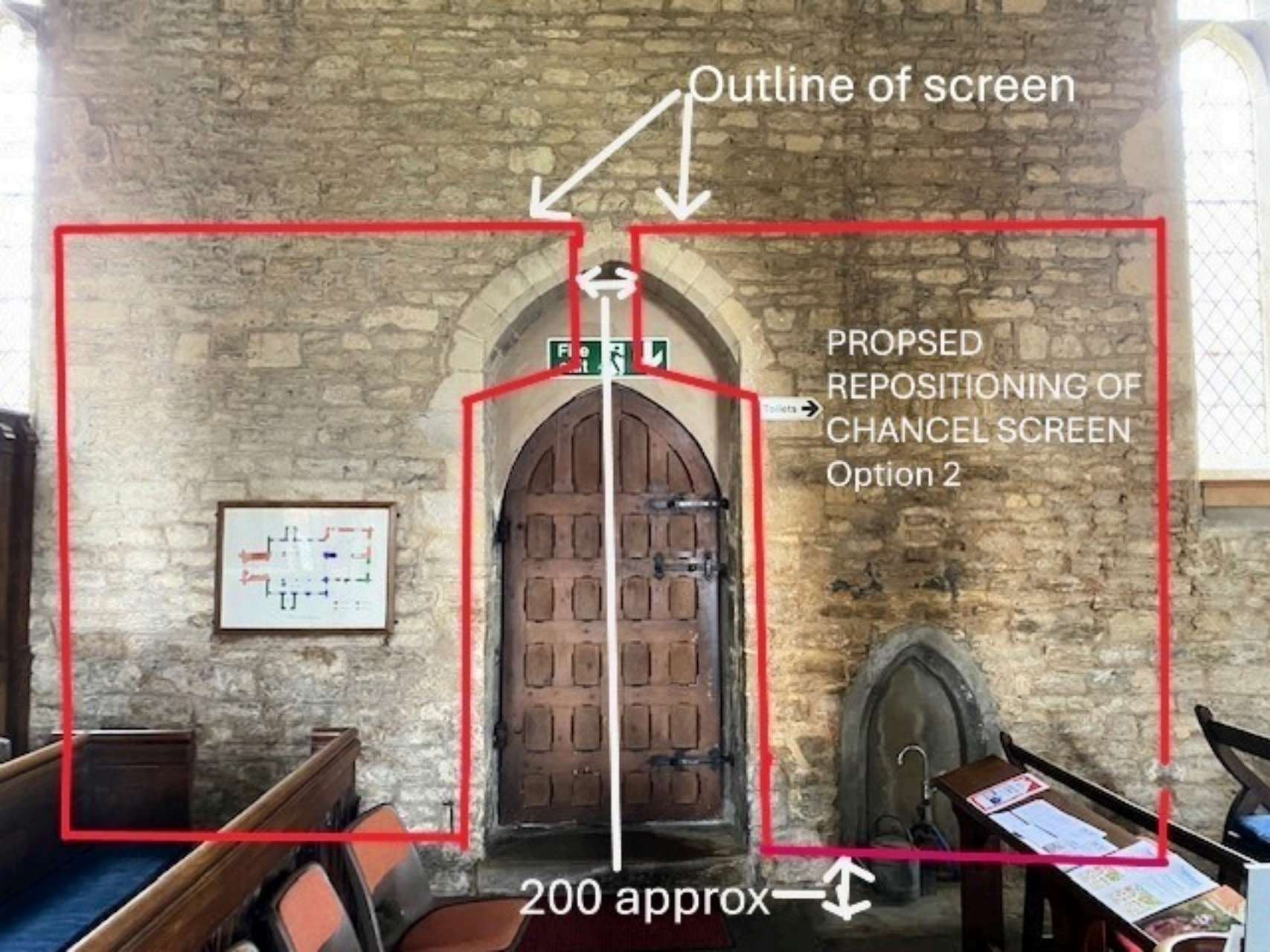
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Sharnbrook Church - Internal Access Improvements

Outline of screen

PROPOSED
REPOSITIONING OF
CHANCEL SCREEN
Option 2

200 approx



St Peter's Church, Sharnbrook – Accessibility Project

OPTIONS CONSIDERED FOR RELOCATION OF THE CHANCEL SCREEN

Location	Reasons for Dismissal	Photographs
West end of church	Existing screen at west end forms a secure vestry area at the base of the tower where the safe is and the choir robes are stored. It is also a memorial screen which should be preserved. If the chancel screen were to replace this screen it would have to be substantially altered to fit and it would not provide a secure vestry. Neither would it provide a suitable barrier to the mezzanine floor above. It would not be appropriate to remove the existing screen as it has historical significance.	Tower Screen.jpg Option 1 Relocation of the chancel screen.JPG
Between the Lady chapel and the chancel	There is an existing memorial screen with doors which mean the lady chapel can be closed off for children's groups and other uses. The chancel screen has a clear opening and would have to be substantially altered to fit the space between the lady chapel and the chancel. It would not be appropriate to remove the existing screen as it has historical significance	Lady Chapel Screen.jpg Option 2 Relocation of chancel screen.JPG
The back of the north aisle between the aisle and the nave	The rector's vestry is located in that area so it would not be a suitable location without removal of the vestry which is of historical significance. The dimensions of the arch are the same as the south aisle arch below so the chancel screen would be much too large to fit.	Arch North Aisle Back.jpeg
The back of the south aisle between the aisle and the nave	The width of the arch is 2460mm but the chancel screen is 4470mm wide so it would not fit in the space. Also the height to the spring line is 1960mm whereas the height of the chancel screen is 3000mm. It would not fit without considerable reduction in size which would destroy its historical significance.	Arch South Aisle Back.jpeg

None of these options do anything to preserve the historical reference to congregational separation. They merely create new, but totally meaningless, separations, and continue to act as barriers to our underlying objective of inclusivity and accessibility. The only solutions that satisfy this goal are those which mount the screen on an external wall. The only possible position for relocating the chancel screen is on the north wall over the north door.