

Wokingham All Saints

Statement of Significance



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Contents

1. Executive Summary	3
2. Timeline	4
3. Statutory Designations	5
4. Historical Context	7
5. Architect and Craftsmen	9
6. Setting and Churchyard	13
6.1 Exterior	17
7. Interior	25
7.1 Chancel	25
7.2 Nave	26
7.3 North Aisle	28
7.4 South Aisle	29
7.5 Clergy vestry	31
7.6 Choir vestry	31
7.7 Lady Chapel	33
7.8 Tower	35
8. Furniture and Fittings	37
8.1 Pews	37
8.2 High altar	38
8.3 Pulpit	38
8.4 Chancel Screen	38
8.5 Reredos (Chancel)	39
8.6 Reredos (Lady Chapel)	40
8.7 Communion rails (high altar)	41
8.8 Font	41
8.9 Royal arms	42
8.10 Bells	43
8.11 Organs	43
9. Monuments and memorials inside the church	44
9.1 "The Daubeney Brass"	45

9.2 Edward Cotton monument, 1682	46
9.3 Humphrey Cantrel monument, late 17th century	46
9.4 Thomas Godwyn DPhil ChCh (choir vestry ledger and plaque) 1590	46
9.5 Tower brass c.1540	46
9.6 Paul Holton d.1828	47
9.7 Commander David Cheap d.1752	47
9.8 War memorials	48
9.9 Other memorials	48
10. Stained Glass	49
10.1 East window	49
10.2 Chancel south window	49
10.3 Lady chapel east window	49
10.4 Lady chapel south windows	49
10.5 South aisle (south wall)	50
10.6 South aisle (west)	50
10.7 North aisle (west)	50
10.8 North aisle (north wall)	50
10.9 Tower	50
Appendix 1	
Counsel's opinion on whether the parishioners or the rector are liable for the repair of the vestry of Wokingham All Saints (1849)	52
Appendix 2	
Additional information on chancel floor	54

1. Executive Summary

There has been a church building on the site of All Saints since the 13th century, but the oldest surviving fabric dates to the 14th century. The building was large and elaborate by the late 15th century, but seems to have fallen into disrepair over the 17th and 18th centuries, perhaps due to the poor quality of the local stone. In the Georgian period ceilings were inserted, along with a north gallery and box pews, but again by the 1840's the church was in poor repair - in 1849 the rector and parishioners went to law to decide which had the liability for the repair of the increasingly ruinous north vestry. Major restoration and rebuilding took place under Woodyer in 1863-4, correspondence with parishioners indicating that the condition of the church was so bad that it was feared the nave might collapse once the support of the two aisles was removed.¹ Though it did not, the budget for the works ran out before completion, with the result that the tower works were delayed until 1880.

Though various repairs and minor alterations have been carried out since then, the defining external character of the building is still the distinctive and robust one created by Woodyer. Internally the same is true of his chancel, though not of the whitewashed and re-seated nave and aisles, or the north vestries. The nave and aisles are dominated by the high, oddly proportioned arcades and by the white paint applied throughout, including to the ashlar work - the result, particularly of the latter, is an interior far more austere than anything Woodyer could have intended. The north vestries are utilitarian by necessity, though not by nature in the case of the choir vestry which could, beneath Woodyer's refacing, be a medieval chantry chapel.

Overall, Woodyer at Wokingham was close to his best but also at his most heavy-handed; decorative detail is not as well executed as that at Clewer St Andrew in the same county, nor does the overall scheme show the exuberance of his new church at the neighboring Wokingham St Paul.

¹ Letter by J M Roberts published in the Wokingham parish magazine c.1900 (Berkshire Record Office ref W/D1/3/7/6 pt)

2. Timeline

12th century	A chapel of ease exists in the small settlement of Wokingham subject to the mother church at Sonning
1219	Wokingham is granted the right to hold a market giving it borough status
Late 14th century	The oldest clearly datable fabric in the current church dates from this period
15th century	Tower and clerestory added to the building; the chapel of ease becomes a church
1443	Licence is granted to found a perpetual chantry at the altar of the Virgin in All Saints church
1548	Chantry certificate for Wokingham All Saints reveals that the vicar is holding a grammar school in the chantry chapel; the chantry chapel is dissolved.
1583	Elizabeth I grants a town charter to Wokingham
1590	Thomas Godwin, bishop of Bath and Wells dies in Wokingham and is buried in All Saints church
1612	James I grants Wokingham a charter of incorporation
18th century	Installation of lath and plaster ceilings, galleries, and box pews
c.1840	Removal of ceilings to expose medieval roof
1845	Land on which All Saints stands transferred into Berkshire
1862-4	All Saints church substantially rebuilt by Henry Woodyer, including chancel; nave floor raised 12 inches
1863	Ecclesiastical parish of St Paul's Wokingham formed from All Saints'; church built the following year, also by Woodyer
1871	Ecclesiastical parish of St Sebastian's Wokingham formed from All Saints and St Paul's
1880	Restoration work to the exterior of the tower at All Saints' church by Morris & Stallwood
1886	Reredos installed
1895	New chancel screen dedicated on Ascension Day; chancel floor raised above Woodyer level by this date
1923-4	Dry rot necessitates the removal of the nave pew platforms and seats; new woodblock floor and benches installed by Fellowes-Prynne
1985-6	The roof of All Saints' church was restored
1988	Electronic organ is installed
1992	Installation of hot air heating system
1995	Nave dais and altar are installed, chancel screen relocated to the tower arch
c.2002	Installation of audio system and mezzanine to choir vestry, churchyard improvement project begins
2004	Cornerstone community centre completed
2005	Bells restored and the tower rendered
2016	Glass screen installed in the tower arch; roof repairs; installation of collars in Lady Chapel and vestry roofs

3. Statutory Designations

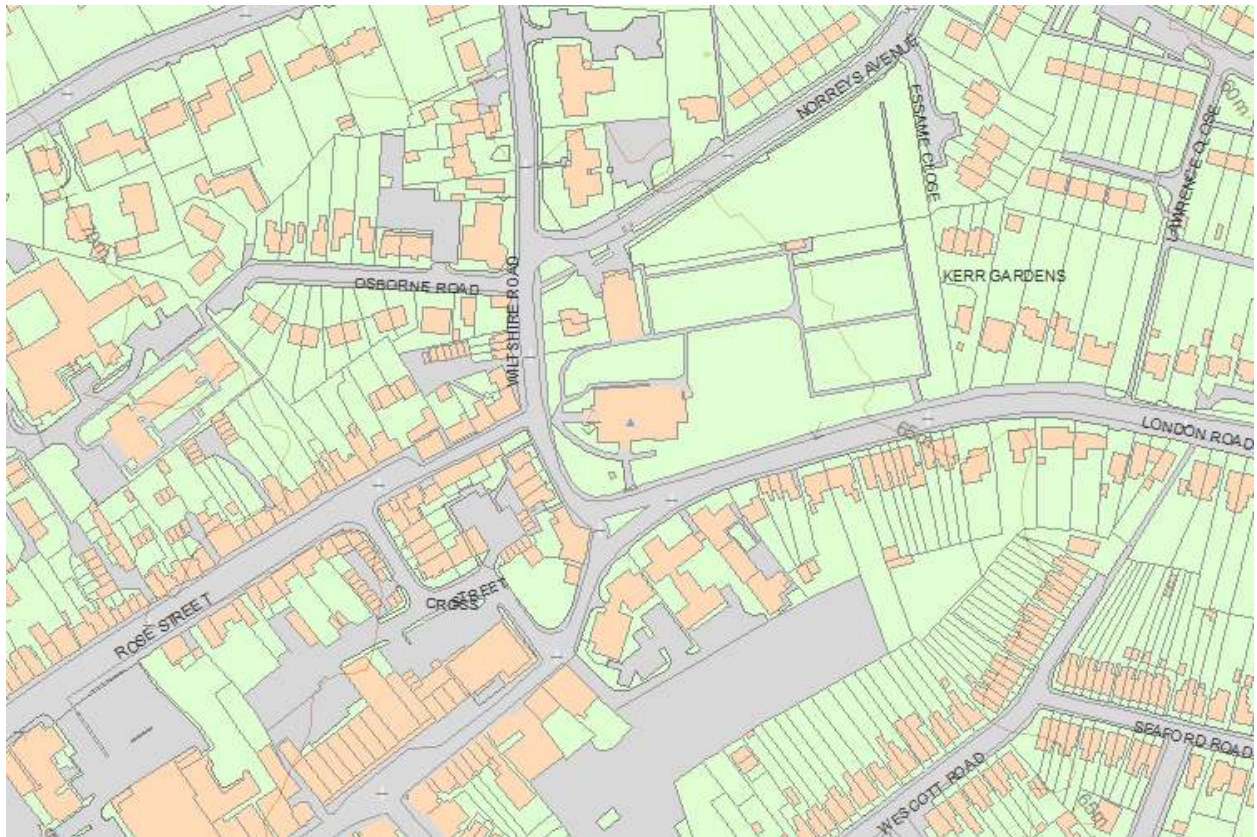
List entry Number: 1155959

WOKINGHAM WILTSHIRE ROAD SU 86 NW (East side) 10/25 Church of All Saints 12.11.51
Grade II*

Parish church. Late C14 on an older site, tower and clerestory added C15, chancel and aisles largely restored in the style of the C14, in 1864-6 by Henry Woodyer; external stonework to tower restored in 1880. Roof restored in 1985-6. Tower and clerestory, dark brown square conglomerate blocks, with stone dressings; remainder grey squared rubble. Lead roofs to nave and tower, tiles elsewhere. Chancel, north chancel aisle with organ chamber; south chapel, north east vestry, nave, north and south aisles, south porch and west tower. Tower:- 3 stages with plinth and embattled parapet. Square angle buttresses, and a stair turret on south east corner rising above parapet with a tall, pointed, stone pinnacle and iron weathervane. West doorway has old jambs, wide casement mould and a 2-centred arch under a C19 square head. Above is a C19 window with 5 cinquefoil lights under a traceried, 2-centred head. Second stage, a restored west window of 3 cinquefoil lights with traceried 4-centred head; and a clock dial on the south and west sides. Bell chamber has windows of 2 cinquefoil lights under 4-centred heads. North aisle:- Three C19, 3-light windows with tracery under a square head; a pointed 3-light window in the west wall; Five, 2-stage buttresses between each. South aisle:- Windows similar to north aisle and with four, 2-stage . buttresses between. South doorway between second and third windows is C12 in style, with zig-zag ornament. The porch has 2 small windows in each side wall and a pointed entrance archway. Chancel:- east window of 5-lights under a traceried head. South wall has two, 2-light windows. Interior:- 5 bay nave roof of arch braced collars and redundant crownpost; all moulded and with tracery between tie beams, rafters, and traceried spandrels to 4-centred arch bracing below the ties; moulded jack posts supported by C19 stone head corbels. The principal rafters, clasped purlins and ridge piece, are chamfered and moulded; one of the tie beams has a date of 1631 carved in it and the inscription '1L & T.S.'. High north and south arcades, each of 5 bays, the outer ones on the east and west are 4-centred arches and wider than the intermediate, which are 2-centred. The columns are circular and are of chalk except the second column on the north, which is C19 stone. The octagonal bases are probably Norman, with a roll and hollow chamfer mould; the circular capitals have shallow mouldings on an octagonal abacus. The arches are of 2 orders, with a double ogee moulding and chamfer. The aisle roofs are C19, with carved hammer-beam trusses and plain rafters. An arcade of 2 bays divides the chancel from the organ chamber; and a similar arcade on the south, with a smaller bay to the east opens into the chapel. On the north wall of the chancel, is a trefoiled recess with a credence shelf; the reredos is of carved stone. A carved oak screen divides the chancel from the nave, and an iron screen the chapel. The C15 font is octagonal with traceried, panelled sides containing roses and other flowers; and has a hollow chamfered under-edge carved with inter-twined tree branches. The stem has panelled sides and a moulded base. Stained glass east window by Hardman. Monuments:- include a small black marble slab on the north wall of the vestry, with a Latin inscription to Thomas Godwin of Christ Church Oxford, Bishop of Bath and Wells, born in Wokingham, and buried

there in 1590. On the south wall of the south aisle, is an undated C16 mural monument with a brass, enclosed in a rounded-headed panel of black marble, enriched by a guilloche; on the brass, figures of a man and woman kneeling at a desk, with an inscription below them in English verse. To the right of this is a C18 cartouche to Humphrey Cantrel Sen., and Humphrey Cantrel Jun. On the north wall of the north aisle, is a cartouche to Edward Cotton of Wokingham, who died in 1682. The church tower forms an important visual element to the eastern end of Rose Street, and to the eastern entry to the town. V.C.H. Vol.111 p.226. B.O.E. (Berkshire) p.307.

Map



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4. Historical Context



The south elevation of the church in 1812

The historic borough of Wokingham dates to 1219 when the Bishop of Salisbury granted the right to hold a market. Human settlement of the area pre-dates this, however, the lands were part of the manor of Sonning Common rather than forming a manor of Wokingham. A town charter was granted by Elizabeth I in 1583 which confirmed the privileges of the town of Wokingham that had enjoyed since time immemorial. In the middle ages Wokingham was known for its bell foundry which supplied bells to many churches across the south of England²; there continues to be a strong bell-ringing tradition. In later centuries, the town was known for the manufacture of silk cloth and stockings with evidence of the industry dating back to the seventeenth century, although it flourished in the late eighteenth and early nineteenth centuries in particular. In the Victorian period there were a number of brickyards in the area.³

² See, for example, George Elphick, *The Craft of the Bellfounder*, Phillimore 1988 pgs 62, 69; Frederick Sharpe, *The Church Bells of Berkshire*, Kingsmead Reprints 1971

³ 'Parishes: Wokingham', in *A History of the County of Berkshire: Volume 3*, ed. P H Ditchfield and William Page (London, 1923), pp. 225-236. *British History Online* <http://www.british-history.ac.uk/vch/berks/vol3/pp225-236> [accessed 12 May 2017]; <http://www.wokinghamsociety.org.uk/history.html> [accessed 15th May 2017].



North gallery and box pews: interior of All Saints c.1840

Today Wokingham town is one of seventeen towns and parishes that make up Wokingham Borough. The population of Wokingham town has seen steady growth over the course of the nineteenth and twentieth century but retains the feel of a small town.⁴ The centre of the town retains its historic layout with three roads - Peach Street, Denmark Street and Broad Street/Shute End- meeting at the triangular market place. A fourth street, Rose Street, runs parallel to Peach Street leading to the church of All Saints which located on the north-eastern edge of the town centre.⁵ To the south and west, there was ribbon development from the mid-nineteenth century and a number of villas were built whilst, on the outskirts, there are a number

⁴ Geoffrey Tyack, Simon Bradley and Nikolaus Pevsner, *Berkshire* New Haven and London, 2010), p. 719; <http://www.wokinghamsociety.org.uk/history.html> [accessed 15th May 2017].

⁵ Geoffrey Tyack, Simon Bradley and Nikolaus Pevsner, *Berkshire* New Haven and London, 2010), p. 719; <http://www.wokinghamsociety.org.uk/history.html> [accessed 15th May 2017].

of large houses.⁶ A large number of pre-Victorian buildings line the roads that make up the historic town, with the greatest concentration of medieval houses along Rose Street.⁷

The present church dates originally to the late 14th century, with the oldest fabric being located in the nave. The tower and clerestory were added to the building in the fifteenth century, resulting in alterations to the arcades and columns. Extensive work to the church was carried out by Henry Woodyer between 1862-4 and the extended chancel, aisles, SE chapel, vestries and porch date to this period. Further restoration work was carried out on the external stonework of the tower by Morris & Stallwood in 1880.⁸ During the twentieth century, the roof was restored in 1985-6; a nave altar and dais was installed and the chancel screen relocated in 1995. Also located on the church site is the Cornerstone community hall which was completed in 2004. At the same time, restoration work was carried out on the bells and, in 2005, on the tower which was rendered and the roof renewed. In 2016, a glass screen was installed in the tower arch.

5. Architect and Craftsmen

5.1 Henry Woodyer

Henry Woodyer was born in Surrey in 1816 and educated at Eton and Merton College, Oxford. Whilst at the latter institution, he was influenced by and became part of the High Church Oxford Movement. He subsequently took up architecture under the guidance of William Butterfield. He worked on several hundred buildings including churches, country houses and schools. However, he did not achieve fame amongst Gothic Revivalists. This is in part due to his decision to move to his country home in 1857, where he preferred to "live the life of a rather bohemian and mildly eccentric cultured country gentleman"⁹ and declined to participate in architectural competitions. He was prolific, working on over 49 other major projects (both new build and restorations) during the two year period he was architect at All Saints, five of which were in Berkshire - including the building of a new church at Wokingham St Paul, and the rebuilding of Clewer St Andrew. Elliott characterises his architectural style as distinctive, sometimes neurotic and full of idiosyncratic detail, but also imaginative and original, "with distinctive touches in place of an emphasis on the copying of ancient work".¹⁰ His work at All Saints, Wokingham incorporated rebuilding and restoration, and is regarded as one of his best projects¹¹, though

⁶ Geoffrey Tyack, Simon Bradley and Nikolaus Pevsner, *Berkshire* New Haven and London, 2010), p. 719.

⁷ Geoffrey Tyack, Simon Bradley and Nikolaus Pevsner, *Berkshire* New Haven and London, 2010), p. 723-8.

⁸ Geoffrey Tyack, Simon Bradley and Nikolaus Pevsner, *Berkshire* New Haven and London, 2010), p. 720.

⁹ John Elliott, 'Woodyer, Henry (1816–1896)', *Oxford Dictionary of National Biography*, Oxford University Press, 2004 [<http://www.oxforddnb.com/view/article/38392>, accessed 3 June 2017]

¹⁰ *ibid*

¹¹ *ibid*

also one of his most heavy-handed restorations.¹² Woodyer was “unfettered by the niceties of architectural history and the constraints of conservative restoration”¹³ - he left portions of the medieval building intact but sought to perfect it by substantial additions and refacing, and by the removal of almost all post-medieval features. The result is a church that is very much Woodyer’s creation. The pews were renewed¹⁴ and galleries removed, floor level raised by a foot to accommodate a new heating system, the chancel rebuilt and lengthened by a considerable 21 feet, the existing vestry rebuilt and a new one added, and the south aisle also lengthened. Some of the clunch arcade columns were also replaced, as was the Norman south door. All but the aisle west windows and two resited Perpendicular windows in the south chancel wall were also replaced.¹⁵

5.2 George Fellowes Prynne

George Fellowes Prynne was born at Plymouth in 1853, the second son of Tractarian clergyman Reverend George Rundle Prynne and Emily Fellows. He was educated at Chardstock College and Eastman’s Royal Naval College at Southsea; as a young man it is likely he intended to train for ordination, but that “difficulties [arising] as to the expense of a university education”¹⁶ made that impossible; instead he joined relatives farming in the western United States, gaining his first experience of “*practical building, from log houses and barns, to a more respectable kind of brick and wooden house. It was here that I was initiated into the Mysteries of door and window-sash making – rough, but strong and practical.*”¹⁷ In the early 1870’s he moved on to Toronto, where he obtained temporary work in a small architectural practice, and later a place as junior assistant in the office of R C Windyer, one of the better known architects in that same city. By 1875 he had won a senior position in Windyer’s office, and received an offer from G E Street (via his father, one of Street’s first patrons) to return to England and join his office. Fellowes Prynne took the offer, studying at the Royal Academy from 1876-1878 and eventually establishing his own practice in 1880. He went on to design and restore over 200 churches, mainly across southern England. Major works include the enlargement of his father’s church (Plymouth St Peter 1881), Dulwich All Saints (1888-92, sadly gutted by a fire in 2000) and Staines St Peter (1894) - all characterised by rich surface treatments and a landmark scale. This scale was greatly reined in after the tragic loss of two of his sons in the First World War, and the severe injury of two more; after the war his work was confined almost exclusively to war

¹² John Elliott and Steve Atkinson (eds), *Henry Woodyer: Gentleman Architect*, University of Reading, 2002 p.68

¹³ Ibid p.69

¹⁴ Woodyer’s pews don’t seem to have remained long, given the church was re-seated by Fellowes-Prynne in 1924

¹⁵ John Elliott and Steve Atkinson (eds), *Henry Woodyer: Gentleman Architect*, University of Reading, 2002 p.147

¹⁶ Citation of Fellowes Prynne’s own notes c.1897 at <http://www.gfp.sharville.org.uk/biography.htm>

¹⁷ Ibid

memorials.¹⁸ He died in 1927. His work at All Saints was restricted to the reseating of the nave in 1924.

5.3 Sir Arthur William Blomfield

Sir Arthur William Blomfield was born in 1827 at Fulham Palace, the fourth son of Charles James Blomfield, Bishop of London. He was educated at Rugby and at Trinity College, Cambridge. On leaving Cambridge he was articled to Philip Charles Hardwick for three years; in 1856 he opened his own practice in Adelphi Terrace, London¹⁹. He had a distinguished career: in 1861 he was made President of the Architectural Association; in 1867 a Fellow of the RIBA; 1881, a Fellow of the Society of Antiquaries and, together with A E Street, architect for the new Law Courts, London; 1883 architect to the Bank of England. By 1886 he was vice-president of the RIBA, by 1888 an Associate of the Royal Academy. He was knighted in June 1889²⁰. A prominent Gothic Revivalist whose favourite style was English Perpendicular²¹, he completed major works on over 80 churches, and restoration work to four major cathedrals (Canterbury, Salisbury, Lincoln, and Chichester²². He died suddenly in 1899 and is buried at Broadway, Worcestershire.²³ He is responsible for the chancel screen and pulpit at All Saints.

5.4 John Hardman & Co

The Hardman family were manufacturers of ecclesiastical furnishings from c.1820 into the 20th century.. The family firm came to prominence under John Hardman junior, in no small part due to his close association with Pugin. Their association began with metalworking, soon expanding into monumental brasses; from 1845 Hardman was producing stained glass from new premises on Great Charles Street, Birmingham. The business grew rapidly thanks to both the ecclesiastical and domestic demand for Gothic furnishings; by 1848 annual turnover exceeded £12 000 (over £1.3 million in today's money) and Hardman held the contract for fitting out the new Palace of Westminster²⁴. After Pugin's death in 1852 John's nephew, John Hardman Powell (known as John Powell), became the firm's chief designer. John retired completely in 1863 and was succeeded by his eldest son, John Bernard Hardman; the east chancel window at All Saint's dates to this period. Woodyer worked closely with both John Hardman and John Hardman Powell²⁵, and it is likely the latter that was responsible for the east window.

¹⁸ McInnes, Ian. "[Dulwich Architects — George Fellowes Prynne, 1853-1927.](#)" *The Dulwich Society* [accessed 23 May 2017]

¹⁹ Cambridge University. "[Blomfield; Arthur William](#)" in *The Cambridge Alumni database* [accessed 23 May 2017]

²⁰ *ibid*

²¹ Paul Waterhouse, 'Blomfield, Sir Arthur William(1829–1899)', rev. John Elliott, *Oxford Dictionary of National Biography*, Oxford University Press, 2004; online edn, Oct 2009 [http://www.oxforddnb.com/view/article/2667, accessed 16 June 2017]

²² Cambridge University "[Blomfield; Arthur William](#)" *op.cit.*

²³ *ibid*

²⁴ Ann Eatwell, Ruth Gosling, 'Hardman family (*per.* c.1820–1935)', *Oxford Dictionary of National Biography*, Oxford University Press, 2004; online edn, Jan 2008 [http://www.oxforddnb.com/view/article/67862, accessed 16 June 2017]

²⁵ Powell and Woodyer worked on 71 schemes together from 1865 to 1890

Harman & Co were a prolific producer of ecclesiastical furnishings, at their height in the latter part of the 19th century they could say that “had supplied windows or church plate or other metal furniture to the majority of the Roman Catholic and Anglican parish churches of England and Wales.”²⁶ Not all of their stained glass is of the finest quality, but it is always varied and thoughtfully responsive to their client’s requirements; or at least so in Woodyer’s case. He seems to have been an exacting client for Hardman and Powell, and certainly thought of any lack of originality as unacceptable - Shepherd cites how, when someone accused Powell of reusing material, Woodyer advised ““If he is right send me a later [sketch] for Newbury and your sins will be forgiven. I suspect it is a case of “Old Copy” and you will have to say Peccavi [I have sinned] as I have done in my day, but what you do, do quickly so that there is no fret.” ²⁷

²⁶ Eatwell and Gosling, *op.cit.*

²⁷ Letter from H. Woodyer, 20th November 1866, Glass Correspondence, HABRL cited in Mathé Shepherd, *The Stained Glass of John Hardman and Company under the leadership of John Hardman Powell from 1867 to 1895* (self published in 2010, based Birmingham City University doctoral thesis of 2010) [<http://www.powys-lannion.net/Shepherd/Voll.pdf>]

6. Setting and Churchyard



Above: Churchyard and surroundings depicted in 1899 Ordnance Survey (Reproduced with the permission of the National Library of Scotland)



The current extent of the churchyard, showing the Cornerstone building to the north of the church and landscaped area of the churchyard between the two buildings.

Aerial imagery © 2017 InfoTerra Ltd & Bluesky, Google, Map data © 2017 Google

The church sits at the eastern edge of the old town, at the end of Rose Street. To the south and west the church yard is bounded by the historic London and Wiltshire Roads respectively. Up until the mid-19th century the land to the south, north, and east of the church was open and farmed, the church a landmark on the eastern edge of the town rising out of the fields. However, as can be seen in the Ordnance Survey mapping, the steady expansion of the town from the later Victorian period through into the 20th century has gradually surrounded the site. First came the late Victorian and Edwardian development to the south, and then in the 1950's post-war housing estates were built to the north and east, effectively turning the small settlement at Froghall Green in the east into a suburb of Wokingham proper. Primary views of the church are now from London Road to the south, and Wiltshire Road/Rose Street to the west.

The original churchyard consisted of the c.2 acres immediately surrounding the church building itself. This was extended to the east in 1851, with an additional half acre added to the north in 1889. Further extensions of c.1 acre each were added to the east and north in 1912 and 1933 respectively, making a four acre churchyard that is one of the largest open spaces in the town.

At the north west corner of the site the church also owns the brick built Church Cottages, purchased in 1929.²⁸

Archaeological investigations were carried out near the northern edge of the original churchyard in 2004 and 2008, prior to the creation of the landscaped Gathering Space. The first excavations revealed a possible charnel pit of unknown date and four rectangular graves thought to date from the mid-nineteenth century. In 2008, a further four possible graves were found that were considered likely to be a continuation of those graves revealed in 2004.²⁹ This burial archaeology is consistent with the phase of heaviest use of the churchyard - i.e the period of population increase but also relatively high mortality in the mid-late 19th century.

There are 16 war graves designated by the Commonwealth War Graves Commission in the churchyard of All Saints. These are as follows:

Pilot Officer Ian Francis Anderson, RAF, 09/04/1941
Second Lieutenant Terence Graham Evans, Devonshire Regiment, 19/07/1941
Aircraftman Second Class Arthur Henry Belcher, RAFVR, 11/03/1942
Volunteer Edwin Higgs, 11th Battalion Berkshire Home Guard, 08/09/1940
Lieutenant Colonel George William Shore, RAMC, 07/05/1940
Marine Sidney Strange, Royal Marines, 30/11/1944
Telegraphist Alfred Jabez Charters, RNVR, 14/04/1945
Aircraftwoman 1st Class Joy Burton, WAAF, 23/06/1944
Driver Charles Albert Emmerick, RASC, 20/05/1941
Lieutenant E Stratford, RAMC, 21/04/1915
Chief Stoker P Paxman, RN, 15/02/1921
Captain J Connell, RAMC, 18/05/1920
Private G Fage, Royal Berkshire Regiment, 29/07/1916
Stoker 1st Class E Lewer, RN, 18/03/1919
Lance Corporal A Gibbs, Royal Berkshire Regiment, 19/04/1917

There are also two monuments individually listed by Historic England, details of these are as follows:

List entry Number: 1117980
1886/18/61 WILTSHIRE ROAD 15-JUL-87 (East side) Mollony Tomb, approximately 14 metres north of tower, Church of All Saints
Grade II

²⁸ John Clemetson, *The Life of a Parish Church*, K W Strange, Wokingham, 1990 pp 19-21

²⁹ A summary description of the excavation finds can be found here:
http://www.heritagegateway.org.uk/Gateway/Results_Single.aspx?uid=MRM15976&resourceID=1028
and the Berkshire Archaeology HER number for the charnel pit and graves is MRM15976.

Chest tomb of Daniel Mollony, died 1839, erected by Elizabeth, his widow. Made of York stone with Portland limestone dressings, red brick. DESCRIPTION: The monument takes the form of a chest tomb in a Greek Revival style on a moulded stone plinth above a red brick base. The York stone chest has Portland limestone corner columns in a Greek Doric order and a shallow hipped roof with four projecting anitfixae, also known as Greek tiles, at the corners. The north and south elevations have the same Latin inscription: 'DANIEL MOLLONY OBIIT.II.APR.1839 AETAT 80'. That on the south elevation is now less legible. No other inscriptions are apparent although the stone of the west and east elevations is much weathered. HISTORY: The memorial was erected in 1839 by Elizabeth Mollony, Daniel's widow, who is buried in the adjacent chest tomb to the south. Daniel Mollony was Lord Braybrooke's steward responsible for the management of his lordship's Billingbear estates for nearly half a century. Lord Braybrooke erected a memorial in grateful tribute to his employee, which can be seen in the south aisle of All Saints church, from which it is clear that he was held in very high esteem by his employer. The tomb's Greek Revival style followed a current architectural trend although was erected in the later years of its popularity. Elizabeth Mollony left money in her will to ensure that both her own and her husband's tombs would be cared for in perpetuity with any additional funds to be distributed amongst specified poor of the parish. Both tombs were sufficiently well constructed that limited maintenance appears to have been necessary, to the benefit of the poor. Monies from the Mollony or Stone Charity were still being distributed in the late 1930s. SUMMARY OF IMPORTANCE: Daniel Mollony's tomb is a handsome monument to the steward of the Billingbear estates, who died in 1839 at the age of 80. The tomb was erected by his widow, Elizabeth Mollony, in a Greek Revival style. This early Victorian tomb has special interest for the quality of its design, materials and execution.³⁰

List entry Number: 1319204

18/62 Beaver tomb, approximately 11 metres west of north aisle, 15.7.1987 Church of All Saints Grade II

Beaver Monument, a late C18 pedestal tomb erected by Benjamin Beaver to commemorate his wife, Elizabeth and his nephew, Thomas Leach. The Beaver family history and lineage from the early C17 to the late C18 is also inscribed. MATERIALS: Portland limestone on a red brick base.

DESCRIPTION: The monument takes the form of a pedestal and plinth. A red brick base supports a stepped limestone base from which rises a two-stage limestone pedestal with a shallow hipped roof. The body of the pedestal is unequally divided in two by a moulded cornice. The taller lower stage is inscribed on all sides; the upper only on the north and west elevations. Narrow fluted pilasters decorate the vertical edges of the north and south elevations. The dedication on the lower section of the west elevation reads, in part: 'Beneath this stone lyeth the mortal part of Her who once delighted every Heart...The sweet remembrance of a Wife so just Affords him comfort though She sleeps in dust. Elizth Wife of Benjn Beaver In the 61st year of Her Age...'. A secondary dedication reads 'Stop Youth Take warning for here lyeth also the

³⁰ <https://www.historicengland.org.uk/listing/the-list/list-entry/1117980>

Remains of their beloved Nephew Thos. Leach who was lost July 14th 1761 In swimming in the River Thams near Caversham Lock to the great sorrow of All who knew Him in the 16th Year of His Age'. The remainder of the inscription details Beaver family members, their marriages, children, fortunes and, in some cases, residences and professions. HISTORY: The Beaver Monument was apparently inspired by a similar tomb that once stood to its south, now largely lost. The precise date that it was erected is not known although as it is primarily the tomb of Elizabeth Beaver, dead 1767 (although this is not inscribed on the monument), an approximate date of circa 1767 seems likely. Originally surrounded by railings, which were removed and not replaced in a C19 restoration, the monument was erected by Benjamin Beaver in a prime location beside the path between the church west door and Wokingham town centre. Although architecturally modest, the inscription is detailed and lengthy, necessitating the use of abbreviations where possible, expressing the recent family history for all passers by to read. The inscription was re-cut in the late C19 and early C20.

SUMMARY OF IMPORTANCE: The Beaver Monument is a Georgian pedestal tomb erected by Benjamin Beaver in the late C18 to commemorate his wife Elizabeth and his nephew Thomas Leach. The monument is also inscribed on all sides with the family history from the early C17. It is considered of special interest in recognition of its pedestal form, which is a less usual tomb form for this date, and for the execution and content of its inscription.³¹

Both of these monuments together with the war graves are of **high significance**. In general the churchyard has **moderate significance** as the setting for the listed church building, and as a centuries-old (and ongoing) burial place for the local community. Some areas have greater importance as they frame the most significant views of the building; these are explored in section 6.1, below.

6.1 Exterior

The exterior treatment of All Saint's is almost entirely that designed by Woodyer - all the external ironstone walling is his, with the puddingstone of the earlier 14th century rebuilding now only surviving at clerestory level. His also are the buttresses, the limestone dressings, and all

³¹ <https://www.historicengland.org.uk/listing/the-list/list-entry/1319204>

the fenestration with the exception of the east choir vestry window and the relocated medieval windows at the west end of each aisle. The aisles are likely to be on an older footprint and may, beneath the Victorian refacing, incorporate earlier material at low level. Nonetheless their appearance now is a product of the Woodyer works - the catslide roofs are his, as must be the upper sections of the walls in their entirety.



The most public elevation of the church is the south, running almost parallel to the busy London Road as pictured above. Though the only elevation that has a porch (see image below) denoting a main entrance to the building, this side of the churchyard has very little footfall and the south door is rarely used. This is due to the fact that there is no pedestrian access across the London Road to the lych gate, seen in the right hand side of the image above. Nonetheless this elevation is of **moderate-high significance**, appearing now much as it did following the completion of the tower repairs in 1880.



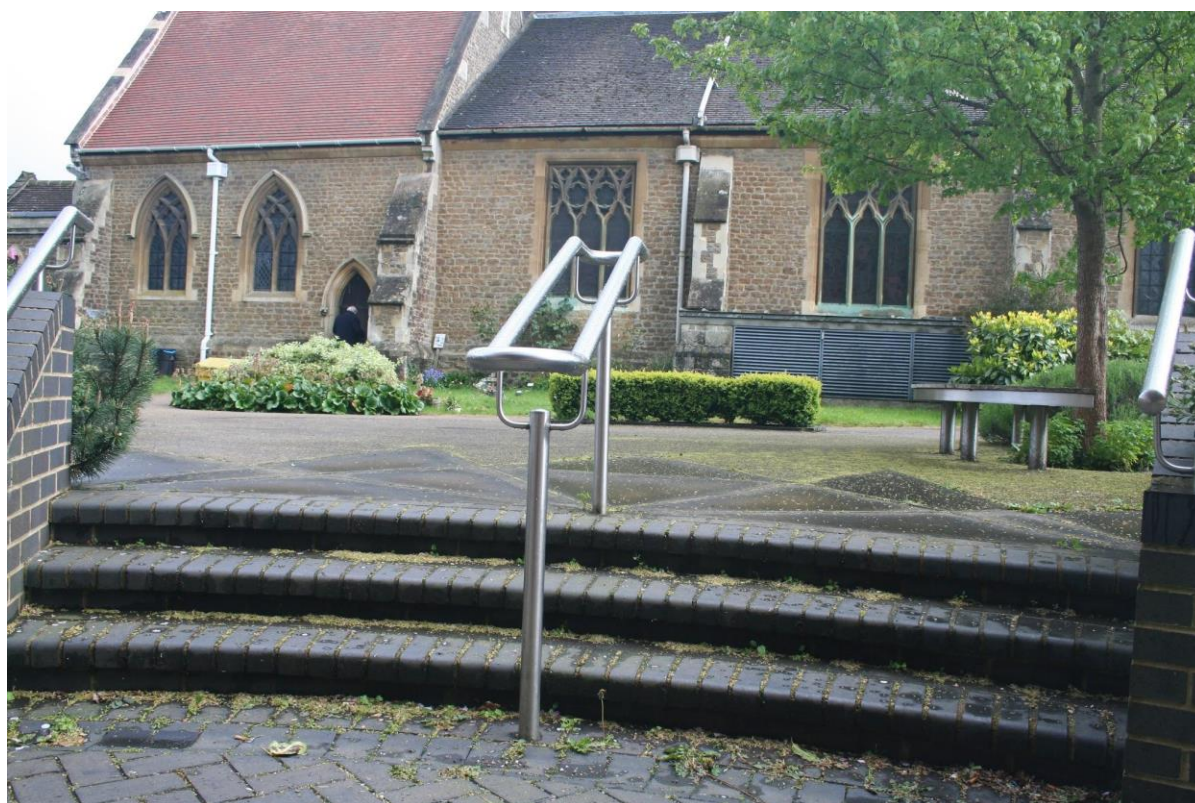


The west elevation to the building is that most familiar to the community, and most used both as the main entrance for services and for special events. A historic (likely pre-19th century) cobbled path leads directly to the west door from the churchyard gates; directly to the west of the gate is a pedestrian crossing from the top of Rose Street across the London Road.

The west elevation is that least altered by the Victorian rebuilding works. Though much of the external stonework dates to the 1880 repairs, and the door and fenestration either to that phase or to Woodyer's work of 1864, the tower is substantially 14th century, including the original stair turret. This elevation is therefore also of **moderate-high significance**.



The north elevation of the building has only a small entrance through the choir vestry and was significantly marred by the introduction of a large plant room at low level to the central bays of the north aisle in 1994 (see image above). Like the south elevation, the fenestration and external wall facings, with the exception of the clerestory puddingstone, are Woodyer's; so too are the aisle and vestry roofs.³² Public views of this elevation are oblique, only available from Wiltshire Road to the west following the construction of the Cornerstone centre on the northern edge of the churchyard in 2004, and due to Church Cottages at the north west corner of the site. The result is that this is a more private area of the churchyard, bordered by the church itself to the south and the Cornerstone centre to the north, and used by the church as an outdoor event



space. It was landscaped in 2008 to create a courtyard-like gathering space:

These interventions have certainly modernised the character of this area of this elevation, unlike its almost identical counterpart to the south. However, the building fabric here is of the same date as that to the south, and potentially earlier in the case of the choir vestry - it is therefore still considered to have **moderate significance**.

The east elevation, and particularly those of the chancel and clergy vestry, is quintessentially Woodyer and so typical of his work that it must be regarded as of **high significance** for its

³² Though the choir vestry itself may be a surviving medieval structure beneath Woodyer's facings - see 7.6 below

evidential value alone. His “thorny”³³ chancel east window is bold and a magnificent example of what Elliott terms “his own brand of spiky Decorated windows”³⁴ that bears favourable comparison with his other contemporary work in Berkshire, at Wokingham St Paul and Clewer St Andrew. Also of **high significance** is the Lady Chapel east window, and the east gable end and window of the choir vestry, predating the Woodyer work and possibly one of the few surviving exterior elements from the medieval building.³⁵

³³ Geoffrey Tyack, Simon Bradley and Nikolaus Pevsner, *Berkshire* New Haven and London, 2010), p. 720.

³⁴ John Elliott and Steve Atkinson (eds), *Henry Woodyer: Gentleman Architect*, University of Reading, 2002 p.68

³⁵ See 7.6, below.



Above: the east elevation in 2017, unaltered since the 1864 Woodyer works
Below: drawing of east elevation in 1849 (from court papers)



7. Interior

7.1 Chancel



The chancel is of 5 small bays, substantially extended and rebuilt by Woodyer in 1864. To the north and south walls are mirrored two arch arcades; in the north wall a small door to the east of the arcade leads through to the clergy vestry; in the south this is replaced by an arch slightly smaller than those of the arcade leading to the Lady Chapel. Both arcades have fine iron screens. In the sanctuary, the north wall has an aumbry framed by a bold, deeply moulded string course; the south wall is filled by a four light window in the Perpendicular style with sedilia beneath. The east wall beneath the window is clad with marble panels in a diaper pattern; to the centre of the wall is a limestone reredos with seven ogee canopies and scenes depicting the Annunciation and the Nativity³⁶. All of this is by Woodyer, though the reredos was added in 1886 rather than being part of his first phase of works.

The 1864 cruck truss roof to the chancel is painted in shades of blue and green with red highlights to the collars.

The floor was carpeted along with the new nave altar dais in 1995, this was lifted in 2019 to allow further investigation of the floor - see Appendix 2 for further details. In the sanctuary the

³⁶ For further detail see 'Reredos' in furnishings section, below

floor rises by three stone-edged steps and the 1864 red and black quarry tiles, with some patterned detailing, are still exposed.

The character of the chancel is overwhelmingly that created by Woodyer; the elaborate but naturalistic foliage carvings to the capitals and spandrel bases, and the fine 5 light east window are typical of his rich detailing³⁷. The pointed chancel arch is also his, though it is possible that earlier material at or forming the plinth is obscured by the modern nave altar dais.

The choir stalls were installed in 2006, and made by Chris McCourt (then Windmill Furniture, now Isokon Plus). They are in a slender modernist style, reminiscent of Maguire and Murray's furniture designs of the 1950's .

The chancel is of **high significance** as an almost complete example of some of Woodyer's finest work - even the marble east wall panelling so often removed in mid-20th century reorderings survives. Of high significance also are the choir arcades and metal screens, again good examples of Woodyer at his most imaginative. The modern carpet floor finish to the choir has **no significance** and detracts from the character of the chancel as a whole; the choir stalls, though only recently installed, are of good quality and unusual design and are therefore considered to be of **moderate significance**.

7.2 Nave

The nave, of 5 bays, is characterised by the lofty height of the roof and oddly proportioned arcades, the latter formed of tall cylindrical columns with octagonal bases and capitals. The medieval lower sections of these are in the soft local clunch, with patch repairs in harder limestone and overpainting in a variety of materials; the second column on the north side is a 19th century replacement in a stone matching the patch repairs. A clerestory was added in the 15th century with 5 square headed windows to both the north and south sides. Some sources speculate that although the arches and upper sections of the columns date to the same phase of work, the lower sections might be 13th century and the bases themselves Norman.³⁸ Certainly this is plausible; the simple cylindrical column is not a common feature of 15th century Perpendicular architecture where more elaborate fine mouldings and octagonal sections were the norm, so if they were lengthened (rather than entirely rebuilt) in this period the builders were likely to be following an earlier precedent.. The modern paint covering the columns is in poor condition and will need to be cleaned back; it is hoped that the exposure of the stonework will give an opportunity for analysis to help resolve this question.

³⁷ Geoffrey Tyack, Simon Bradley and Nikolaus Pevsner, *Berkshire* New Haven and London, 2010), p. 720.

³⁸ Geoffrey Tyack, Simon Bradley and Nikolaus Pevsner, *Berkshire* New Haven and London, 2010), p. 720.



The elaborate nave roof also dates to the 15th century³⁹, and consists of arch braced tie beams with crownposts. The arch braces are four centred and each of their spandrels is enriched with five panels of tracery; the tie beams, rafters, crownposts, clasped purlins and ridge piece all have deep mouldings with the space between principal rafter, tie beam and post filled by seven tracery panels. One of the tie beams has a carved date of 1631 with the inscription IL & TS; this is thought to refer to a repair in that year, the initials being those of the churchwardens or possibly donors.⁴⁰ The roof is of **high significance**.

The nave floor dates partially to the Woodyer restoration of 1864, when the level was raised by 12 inches to accommodate a new heating system⁴¹, though the pew platforms are later - dating to the Fellowes-Prynne reseating of 1923.⁴² As a result it sits awkwardly with the column bases, in some places covering the vertical section of the octagonal plinth entirely. It is made up of a mixture of woodblock pew platforms and diamond pattern quarry tiles in red, black, and yellow to the the centre aisle and other circulation areas. The central aisle is edged by cast iron floor grilles, part of the Victorian heating system. Generally the condition of the floor is poor,

³⁹ Historic England listing text and Pevsner agree on this point

⁴⁰ Clemetson has a list of churchwardens, but unfortunately a gap between 1553 and 1676 and the absence of primary sources for the period make it impossible to identify exactly who "IL & TS" were.

⁴¹ John Elliott and Steve Atkinson (eds), *Henry Woodyer: Gentleman Architect*, University of Reading, 2002 p.147

⁴² Clemetson, *op.cit* p.6 states that the Woodyer floors and seats were infested with dry rot by 1923; these were removed, grave cuts and the column bases reinforced with concrete, and new 6 inch thick concrete screed laid with a woodblock finish to the top.

particularly at the west end. The easternmost bay has a modern nave altar dais, built in timber and carpeted and again with an awkward junction to the columns that obscures their bases. The floor and dais are of **low significance** - the Victorian elements have some evidential value but actively detract from the medieval arcades.

The nave seating consists of two blocks of pews; 13 to the north side of the nave and 12 to the south. For further detail see 7.1 “pews”, below.

Overall the nave is of **moderate-high significance** - the high significance elements are the peculiar arcades, the roof, and the 14th century clerestory.

7.3 North Aisle



The north aisle roof dates to the 1864 work by Woodyer, and consists of hammer-beam trusses with plain rafters and a chamfered ridge piece. The three square headed north windows, of three lights with rose tracery, date to the Woodyer works of 1864; Pevsner considers the pointed three light west window to be “original⁴³” medieval work - possibly of the same 13th century date suggested for the lower portions of the arcades, or 14th century. It is of **moderate significance**.

⁴³ Geoffrey Tyack, Simon Bradley and Nikolaus Pevsner, *Berkshire* New Haven and London, 2010), p. 720.

The floor is finished in much the same way as the nave, with woodblock flooring to the pew platforms, and diamond pattern red, black, and yellow quarry tiles bordered by the cast iron heating grilles to the aisle. It is of **low significance**, as in the nave. There are also two ledgers set into the floor; the first of 1752 to Commander David Cheap and his wife Ann Cheap, the second now blank. The Cheap ledger is of **high significance**, the blank ledger of **low-moderate significance** - note though that an inscription may survive on the underside; care should be taken to check this and reassess the ledger if it is lifted as part of any reflooring works.

At the west end of the north aisle are a number of 18th and 19th century wall tablets, likely to have been relocated either in 1864 or in subsequent phases of work given their position high up the wall. These are described in section 9, below. Three large built-in heating ducts obscure the original north wall in the easternmost three bays; these house a fan assisted hot air heating system that is nearing the end of its useful life. This heating system and the associated works to the north wall are of **no significance**, and detract from the historic fabric.

The north aisle seating consists of three blocks of pews, the westernmost of seven pews faces east, the remaining two in middle two bays (of three and five pews respectively) face into the centre of the church, towards the dais. The easternmost bay houses the organ console, a pew front, and the altar frontal chest. The east arch, formerly to a north chapel, appears to date to the Woodyer works and is blocked by the 19th century organ screen and pipes. This arrangement of furniture dates to the installation of the hot air heating system, and does not enhance the character of the space.

Overall the north aisle is of **moderate significance**; its most important characteristic is the openness of this tall and unpartitioned space.

7.4 South Aisle

The south aisle has the same roof and fenestration as the north; three square headed three light windows by Woodyer to the south wall are set to either side of a south door, with an earlier (possibly 13th/14th century) three light pointed west window matching that in the north aisle. Also like the north aisle, the pews have been rearranged in the eastern half of the aisle to face the nave altar dais, in blocks of two and three from east to west. The westernmost block of five pews continues to face east, with the exception of the west bay where four pews have been reset in a square to form a children's area. Pew fronts are mixed in amongst the dais-facing blocks indicating the slightly haphazard nature of this layout. There a number of wall tablets, the most significant of which are described in section 9, below.



The south door itself is in the Norman style but both the CRSBI and Pevsner state it is entirely by Woodyer⁴⁴, though a faithful reproduction of an existing door drawn prior to the 1864 works.⁴⁵ It is of **moderate significance** for its evidential value, as a rare example of Woodyer copying an existing medieval feature rather than replacing it entirely from his own imagination.

⁴⁴ Ron Baxter. "[All Saints, Wokingham, Berkshire](#)", *Corpus of Romanesque Sculpture in Britain and Ireland* [accessed 24 May 2017]

⁴⁵ Geoffrey Tyack, Simon Bradley and Nikolaus Pevsner, *Berkshire* New Haven and London, 2010), p. 720.

The floor is again of woodblock to the pew platforms, and diamond pattern red, black, and yellow quarry tiles edge by cast iron heating grilles to the aisle. It is of **low significance**.

Overall the south aisle is of **moderate significance**, and as with the north aisle its most important characteristic is the openness of this tall and unpartitioned space.

7.5 Clergy vestry



1864 by Woodyer, and very utilitarian compared to his efforts in the chancel. There are two lancet windows to the north wall; and two three light pointed segmental windows to the east wall, with small lancets to the double gable ends immediately above. The vestry is floored with alternating diamond-set red and black quarry tiles, and three relocated ledgers of 18th or 19th century date, the inscriptions almost entirely lost. All the fittings are 20th century and of low significance, with the important exception of the 1582 Royal Arms. Overall this space has a low architectural status and is of **low significance**

7.6 Choir vestry

The visible fabric of this structure dates to the Woodyer works in 1864, though in this case Woodyer was refacing and remodelling the roof of an existing structure dating back to at least

1443⁴⁶. As well as the external facing, the north wall fenestration is his, as is the west arch (not shown in a plan of 1849) which matches that to the Lady Chapel, mirroring this structure on the south side of the chancel. However, though the roofs and fenestration of both structures are very similar, the plan is not. The choir vestry is considerably smaller than the Lady Chapel, presumably restricted by the necessity to rebuild the existing vestry rather than demolish it and begin again. The lower section of the east window is in a soft limestone, and matches that shown in the 1849 elevations. It therefore predates the Woodyer works by a considerable margin, though he must have remodelled the upper section which is in a stone and style matching his fenestration elsewhere on the building.



The earlier architectural history of the vestry is unclear as so much of the earlier fabric was either removed (at high level) or covered (at low level) by Woodyer. A licence was granted in 1443 to Adam Moleyns (Dean of Salisbury), John Norreys and John Westende (chaplain) to found a perpetual chantry at the altar of the Virgin within the church, to be called the chantry of

⁴⁶ A court case of 1849, resurrected in 1862 prior to the commissioning of Woodyer in 1864, sought to establish whether the liability for the repair of the vestry was with the rector or parishioners. The Counsel's Opinion on the case is accompanied by contemporary plans and coloured elevation drawings of the vestry in question, and is upon those documents that this description relies. For the archive catalogue of the plans and elevations of the structure concerned - see <http://discovery.nationalarchives.gov.uk/details/r/8b865c87-4df8-4d28-a6bb-1e9001c65ff2>

St Mary.⁴⁷ By 1548 the incumbent priest had established a grammar school in this chantry.⁴⁸ Whether the vestry of 1849 and the chantry of 1443 are the same structure is difficult to establish by documentary evidence alone, but it does seem likely given that the vestry seems to have had all the architectural features - including its own priest's door in the east wall - one would expect for a chantry chapel⁴⁹. We consider that there is enough uncertainty about the phasing and extant medieval fabric of the choir vestry in the sources to warrant some archaeological investigation of the fabric of the structure prior to any specification of major works that will affect it.

The floor in the choir vestry is similar to that in the clergy vestry, composed of red and black quarry tiles and a mixture of 17th - 18th century ledgers. There are also cast iron heating grills as in the aisles. One of the ledgers is to Thomas Godwyn, who is also commemorated by a nearby stone plaque on the north choir vestry wall.⁵⁰ With the exception of the ledgers, which are of **moderate significance**, the floor has **low significance**.

To the west a substantial portion of the choir vestry is occupied by the former organ loft; the organ itself having been reduced to an essentially decorative function in the west vestry arch following the installation of an electronic instrument in 1993. See 8.10, below, for further information.

At present the choir vestry is a poor quality space of **low architectural significance**; however, given that it seems likely to contain some of the most complete pre-Woodyer fabric beneath the post-1864 wall treatments and furnishings, the walls, door, and windows must be treated as being of **high archaeological significance** until archaeological investigation has provided further evidence.

The salient parts of the 1849 Counsel's Opinion are provided for reference in the Appendix.

7.7 Lady Chapel

The two bay Lady Chapel is at the east end of the south aisle, with the west arch matching that to the choir vestry on the north side of the chancel. It dates to the Woodyer works of 1864⁵¹; some sources suggest that the Perpendicular windows to the south wall are resited rather than Woodyer's own but this is not credible - their style is very much Woodyer's, and the tracery itself is much too crisp (and indeed in the wrong stone) to be original 15th century work. The east window, however, is pre-Woodyer - it is clearly shown in elevations of 1849 and must have been relocated by him from the east end of the then south aisle to its current position. According to Clemetson the area was not fitted out as a chapel until 1907, when Mrs K Walker paid for it to

⁴⁷ <http://discovery.nationalarchives.gov.uk/details/r/2481ff82-275a-49ce-9513-6df5a906d858>

⁴⁸ Chant. Cert. 3, no. 5; cf. 51, no. 25; 7, no. 5.

⁴⁹ The Counsel's Opinion on the 1849 case describes "stone brackets in the vestry against the north wall of the church which were doubtless formerly used for the vessels for Holy Water"

⁵⁰ For more details see "Monuments" 8.4 below

⁵¹ The structure is entirely missing from a 1812 etching showing the south elevation

be refloored in woodblock and furnished to the memory of her husband, Reverend Alfred Walker. The reredos dates to this phase of works and was carved by Mr Robinson, the works were overseen by architects J E K and J P Cutts.⁵² The altar rails also date to this work. The reredos was painted in 1972.⁵³



⁵² Clemetson *op. cit.* p11

⁵³ Clemetson *op.cit.* p11

The roof truss to the chapel is a simple collar without tie beams; the principal rafters are cusped. The chapel houses three memorial books and three Royal British Legion standards. Overall the chapel is of **moderate significance**.

7.8 Tower

The bell ringers website has information of works to the tower including the addition of the the turret clock etc. <http://www.allsaintswokinghambells.org.uk>



The west tower is medieval, likely mid-15th century,⁵⁴ of three stages with a west entrance and turret stair to the southeast corner. Further works were carried out to it by Morris & Stallwood in 1880 (delayed from the 1864 works due to lack of funds⁵⁵), most recently external lime render repairs were carried out in 2005 and a glazed screen added to separate the ringing chamber from the nave in 2016. There are three steps down to tower floor level from the external churchyard level. The tower floor is made up of 17th and 18th century ledger stones displaced during the 1864 reflooring, with one medieval ledger which partially retains its brass: two figures with a broken script scroll. The inscription plate is missing. The south door to the tower stair is of

⁵⁴ Geoffrey Tyack, Simon Bradley and Nikolaus Pevsner, *Berkshire* New Haven and London, 2010), p. 720.

⁵⁵ John Elliott and Steve Atkinson (eds), *Henry Woodyer: Gentleman Architect*, University of Reading, 2002 p.147

oak and medieval date, possibly contemporary with the stair itself and certainly of **high significance**. The ceiling to the ground floor stage is made up of the Victorian floor beams to the ringing chamber above, with a bressumer richly carved with vine patterns partially obscured by a modern west screen to the tower arch. Immediately to the east of the tower arch is the resited chancel screen,⁵⁶ above this at first floor level is the 2016 glazed screen enclosing the ringing chamber.

The fenestration to the tower dates to the Morris & Smallwood works of 1880; the pointed west doorway in its square headed surround matches Woodyer's 1864 works but may be a rebuilding of an earlier doorway of similar form - the lower jambs up to the springing point of the arch are in a different stone that is considerably softer than that used by Woodyer. The west door itself is 19th century, though whether it dates to the 1864 or 1880 works is not clear from documentary and stylistic evidence.

Overall the interior of the tower is of **moderate significance**, the exterior **high significance**.

⁵⁶ See 8.4 "Chancel Screen"

8. Furniture and Fittings

8.1 Pews



1923 by G H Fellowes Prynne. Austrian oak, with plain square ends though some end panels have a central moulding placed vertically down their centres. Clemetson claims these were based on “ancient seats in Eynsham Church, Oxfordshire”⁵⁷ but does not give his source; we consider this to be a major error given that Eynsham St Leonard has had loose chairs since the turn of the 20th century. They are similar in some respects to the benches at the nearby Cassington St Peter, “with bench ends of chamfered panels with central muntin”⁵⁸, however we have discovered no documentary evidence whatsoever that proves the link. Given the degree to which plain square ended pew designs can truly vary is very limited we do not consider that the similarity alone can be considered sufficient evidence of Fellowes-Prynne consciously basing

⁵⁷ Clemetson *op.cit* p.9

⁵⁸ Historic England listing text for Cassington St Peter, <https://www.britishlistedbuildings.co.uk/101367949-church-of-st-peter-cassington#.WUQgBmjyvlU>, [accessed 14/06/2017]

his design on any single historic precedent. The pew joints are fixed with screws, with wooden plugs to hide the fixings. The plugs are not grain matched, which indicates either a tight budget for the works or that the workshop that executed the design did not have the best quality of workmanship; Historic England has described them as “competent but unremarkable”.⁵⁹ None of the other church furnishings date to this period. The rear south pew has seven panels decorated with crosses to the back, indicating it is the original rear pew. All pews have fixing holes to allow them to be fixed to the floor, but these are not in use in all cases. **Low significance**

8.2 High altar

A simple oak frame of modest design, though very large. The maker and date of this piece are both unknown - it is likely to be part of the Woodyer scheme but seems to have been designed to do little more than carry the altar linen and give somewhere to hang the frontals. **Low-moderate significance** for its liturgical importance as much as for any historic significance.



8.3 Pulpit

1899 by Sir A Blomfield⁶⁰, given in memory of Charles Townsend Murdoch, churchwarden from 1881 to 1895, member of Parliament for Reading, and a member of the church choir.⁶¹ Stone octagonal plinth with oak tracery panels and rail above, the design echoing that of the chancel screen but not of particular artistic merit. **Moderate significance.**

8. 4 Chancel Screen

1895 by Sir A Blomfield⁶² with two brass memorial plaques, one in English and the other Latin, to Charles Edward Gambier Murdoch, who died in 1894 aged 29. The screen was commissioned by his parents; his father was the Charles Townsend Murdoch commemorate by the pulpit. The foliate carvings are rich and heavy; they are overly elaborate for the current location of the screen in the tower arch, but would have looked much more appropriate against the “jewel box” detail of Woodyer’s chancel. The screen was relocated from the chancel step in 1995, to allow the installation of the nave altar and dais. It is of **moderate significance**, lacking

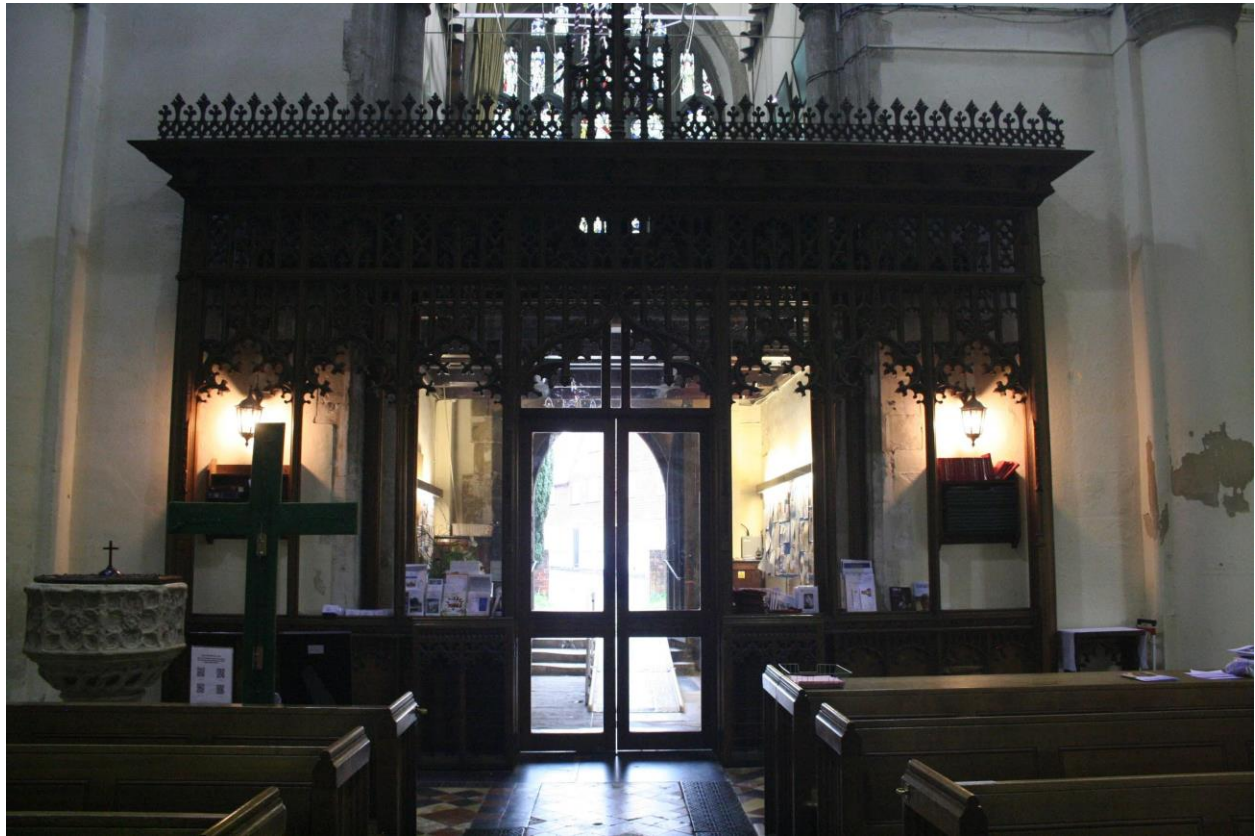
⁵⁹ Historic England correspondence with Mr David Finlay, 10 Feb 2017

⁶⁰ Pevsner, *op.cit*

⁶¹ Clemetson *op.cit* p.11

⁶² Ibid

refinement compared to other examples by Blomfield such as that at Richmond St Matthias, and displaced from its original context.



8.5 Reredos (Chancel)

1864 by Woodyer, sculptor unknown. A high quality piece with fine carving depicting the Annunciation and the Nativity to the left and right of a central niche. The niche is in the form of an aisled church, complete with marble columns and floriate capitals like those of the chancel itself - tiles are depicted on the roofs and the walls are buttressed and have gargoyles at the eaves. holding a cross with green glass inlay, flanked by two lilies.



In the centre of the niche (equivalent to the chancel) is a stone cross inlaid with green glass or enamel, either side of it (in the “transepts”) are lilies. The reredos is topped by seven ogee canopies framing the sacred monograms; the spandrels between the canopies bear the symbols of the Passion and are closed at the top with a deep cornice with a naturalistic vine design. This is a fine work of art and of **high significance**.

8.6 Reredos (Lady Chapel)

1907 by architects J E K & JP Cutts and sculptor Robinson.⁶³ Three ogee-headed panels with Romanesque tracery above and a vine leaf cornice above. The reredos was painted in 1972 with a blue background, stencilled quatrefoils of two designs in gold on the outer panels, and a cross fleuree with 7 stars in gold to the centre panel. It is of **moderate significance**.

⁶³ Clemetson, *op.cit* p.11

8.7 Communion rails (high altar)

1933 by H S Rogers⁶⁴, a little known Oxford architect and pupil of J T Micklethwaite, responsible for the church of Cowley St Luke, now the Oxfordshire Records Office.⁶⁵ Jacobean in style with twisted balusters, these are a fairly common design and are of **low-moderate significance**.

8.8 Font



Detail of font showing quatrefoil decoration and surviving painted decoration

Octagonal design, with the 8 panels decorated by fleurons in quatrefoils with three different designs and the underside carved with intertwined branches. Fragile red, blue, and green fragments of an early (likely medieval) paint scheme remain in the deeper areas of carving⁶⁶. The lowest level of the base and step appear to be later, possibly 19th century or later, and cement repairs have been carried out to the bowl and pedestal on the north side. The bowl also has stone repairs to the N and S sides possibly filling empty mortices related to fixings in an earlier location; the lead lining is crude, of unknown date, and does not reach the top of the bowl

⁶⁴ Geoffrey Tyack, Simon Bradley and Nikolaus Pevsner, *Berkshire* New Haven and London, 2010), p. 720.

⁶⁵ R.C Whiting *Oxford: Studies in the History of a University Town since 1800*, Manchester University Press 1993 p.76

⁶⁶ *ibid*

The font cover is modern, oak planks held together by decorative black painted steelwork. Despite the damage done by the cement repairs, the font is of **high significance**.

8.9 Royal arms



Elizabethan royal arms of 1582, painted on thick oak boards and currently kept in the vestry. A lion and dragon support the estucheon; the style of the painting is charmingly rustic, particularly to the supporters, and the garter motto “Honi soit qui mal y pence [sic]” is misspelt. The arms were repaired and partially repainted in 1823; the repair is recorded with the names of the donor and churchwardens on the reverse. This is an extremely rare survival and is of **high significance**.

8.10 Bells⁶⁷

The Edwardian inventory for All Saints, Wokingham suggests that the sixteenth century church had a ring of four bells. This was increased to a ring of six bells in 1704 and a ring of eight in 1903. As part of this final enlargement, the old timber bell frame was also replaced with one of cast iron. The bells were also rehung or individual bells replaced on a number of occasions. The most recent restoration work took place in 2004. At this time four of the eight bells were replaced, the bells were retuned and the timber headstocks were replaced in iron. Unfortunately, none of the bells are from the Wokingham foundry. The current ring is as follows:

Treble	2004	Whitechapel Foundry; hung in 2004 by Whites of Appleton
2nd	2004	Whitechapel Foundry; hung in 2004 by Whites of Appleton
3rd	2004	Whitechapel Foundry; hung in 2004 by Whites of Appleton
4th	1903	Mears & Stainbank; rehung in 2004 by Whites of Appleton
5th	1903	Mears & Stainbank; rehung in 2004 by Whites of Appleton
6th	2004	Whitechapel Foundry; hung in 2004 by Whites of Appleton
7th	1704	Samuel Knight; rehung in 2004 by Whites of Appleton
Tenor	1703	Samuel Knight; rehung in 2004 by Whites of Appleton

The Tenor, or 8th, bell is listed on the ChurchCare database of historically significant bells and bell frames.⁶⁸

A clock bell is located behind the parapet on the west side of the tower roof. There are no makers marks and the quality of its sound is not considered to be high. There is also a service bell located in the bell chamber. A plaque in the base of the tower records that this bell was recast in 1953 in memory of Canon Bertram Long and his wife. Altogether the bells are considered to be of **moderate significance**; the 7th and tenor/8th of **high significance**.

8.11 Organs

The current organ is an electric three manual installed in 1988 by Copeman Hart. It replaced an organ of 1870 by Bevington & Sons. It was reconstructed and enlarged in 1895 by Walker & Sons, and again overhauled and cleaned in 1954. It was relocated to a loft in the choir vestry,

⁶⁷ A history of the bells, the tower and the 2004 restoration work can be found at <http://www.allsaintswokinghambells.org.uk> [accessed 15th May 2017] and a leaflet is also available for download: <http://www.allsaintswokinghambells.org.uk/ASBells/Leaflet.pdf> [accessed 15th May 2017]

⁶⁸ <http://www.churchcare.co.uk/component/zoo/item/wokingham-a-saints5428%20> [accessed 15th May 2017].

and further renovated, in 1968. It went out of use due to its poor condition in 1985 and was removed from the church with the exception of a few pipes retained for cosmetic purposes.

9. Monuments and memorials inside the church

All the monuments of the church are described in more detail in *Memorials Inside All Saints Parish Church Wokingham* by Jim Bell, published by the Wokingham Society, where the inscriptions are also transcribed. Below we concentrate on the oldest and most significant monuments; the significance of those not individually described is dealt with in section 9.x

It should be noted that, unless otherwise stated, all of the monuments within the church building are thought to have been relocated during Woodyer's rebuilding.

9.1 "The Daubeney Brass"



An Elizabethan brass wall plaque to the east of the south door, mounted on south wall. The brass depicts a man and woman kneeling at prayer, both in Elizabethan dress. Above the prayer desk are the arms of the Daubeney's; beneath the figures is a lengthy memento mori inscription in English verse. The brass plate also has graffiti scratched into the blank spaces - on the right and left of the figures are scratched the words "William Field", between the figures "John Dawbne 1625", and lower down 1226. The brass is set in a black (possibly Purbeck) marble frame in the form of a romanesque arch, set on half octagonal columns with twisting decoration to the arch itself. **High significance**, particularly given the detail of the inscribed image and the curious graffiti .

9.2 Edward Cotton monument, 1682

Large neoclassical wall monument at the west end of the north wall, in black marble. Two black marble columns support a scrolled pediment with the Cotton coat of arms at the apex, and frame an oval wreathed plaque bearing an inscription describing the virtues of the deceased. Though striking against the background of the limewashed north wall, the monument does not have substantial artistic merit. Signed by Francis Woodruff. **Moderate-high significance.**

9.3 Humphrey Cantrel monument, late 17th century

Large black marble wall monument in the Baroque style to Humphrey Cantrel Senior and Junior, to the east of the Daubeney brass on the south wall. The monument is undated, though stylistically appears to be of the late 17th century. A rectangular central marble plaque bears an inscription in gold lettering; it is framed by putto heads and putti. **Moderate-high significance.**

9.4 Thomas Godwyn DPhil ChCh (choir vestry ledger and plaque) 1590

Two contemporary monuments in the choir vestry - a wall monument in the north wall, east of the north door and corresponding ledger set in the floor c.1m to the south of this. The wall monument is in black marble, a simple inset slab with Latin inscription to Bishop Thomas Godwyn. The inscription outlines his career from Doctor of Divinity at Christ Church, Oxford, to Dean of Canterbury, and finally the Bishop of Bath and Wells. Godwyn was "born in this town/and here also (whither he retired on the advice of his doctors to regain his health) was consumed with a quartan fever" - he died on 19 November, 1590. The informality of this part of the inscription is unusual. The ledger is very simple - bearing the inscription "Tho Godwyn/Bath et Well EPS/1590". Bell states that Godwyn was buried on the south side of the chancel, which suggests that the ledger at least has been relocated; the plaque was installed by Godwyn's son and seems likely to have been moved with the ledger, given that the choir vestry was acting as a grammar school around the time of Godwyn's death. Together these monuments are of **high significance** due to the early date, the fact that both have survived together, and to the importance of Godwyn as a national and local figure.

9.5 Tower brass c.1540

Two brass figures and a broken Latin text scroll set in its original slab - empty indents indicate that a further two figures, inscription plate, and second scroll have been lost. Bell states it was originally in the centre aisle; certainly the tower floor is not its original location. The translation of the surviving scroll, being spoken by the female figure, reads "Help us God our Saviour, and for the glory of your name, Lord deliver us and be merciful unto our sins and for your name's sake be not angry with us forever". This prayer has a Protestant character, not requesting intercession on the part of the reader, which suggests a post-Reformation date. However, the dress of the figures is typical of the first half of Henry VIII's reign - hence our suggestion of a date around 1540. This monument is of **high significance** despite the damage and relocation - it is the oldest memorial in the church and potentially an early example of Protestant

commemorative practices. It is at risk of further damage in its present location, despite a removable carpet covering, as the tower functions as the main entrance to the church.



9.6 Paul Holton d.1828

Wall plaque in white marble topped with a flaming urn, and on a black marble surround. The English inscription details the virtues of the commemorated, “beloved and esteemed or the cheerfulness and benevolence of his disposition”. Unmentioned by the inscription is Holton’s remarkable early life - he was a foundling at the Coram hospital who went on to become Wokingham’s sole wine merchant, a civil servant, and churchwarden at All Saints. Though the monument itself is not remarkable, it is of **moderate-high significance** for its evidential and social value - particularly given the historical importance of the Coram foundation in the broader context of 18th and early 19th century social and political reform.

9.7 Commander David Cheap d.1752

North aisle, west end. Purbeck marble ledger slab, the upper quarter bearing the deceased’s coat of arms, the latter an inscription: “Here lyeth the Body of David Cheap Esq. late Commander of his Majesty’s Ship, the Lark, who departed this life July 22nd 1752. Aged 55 Years.” His wife, Ann Cheap, is commemorated with a further inscription below this. It is unlikely that this memorial is in its original location, due to the Victorian reflooring of the nave and aisles.

Behind the bald inscription lies a fascinating story linked to the War of Jenkin's Ear. In 1741 Commander Cheap was Captain Cheap of HMS Wager. The ship was part of Anson's expedition to the East India Islands, to capture Spanish ships and attack Spanish holdings in Peru in retaliation for the alleged capture and torture of Captain Jenkins. Separated from the fleet in a gale off Cape Horn, the ship eventually ran aground on what became Wager Island and was evacuated; the crew then mutinied and left Cheap, with 19 men (including Lord Byron's grandfather), ashore. The mutinous crew modified one of the ship's longboats to attempt their escape; Cheap's party (having left behind the men that would not fit into the remaining longboat) were taken in by the natives on the mainland, who eventually returned them to a Spanish settlement. They returned to England following a prisoner exchange in 1745. Cheap seems to have been unpopular with his crew; his contempt for them a factor in the wrecking of the ship. During the mutiny he shot Midshipman Cozens for "reasons he could not make plain"⁶⁹ and refused him treatment, resulting in his death. It was only due to his agreement to abandon any court martial charges for the mutineers that he avoided being charged with Cozen's murder on his return to England. Despite this Cheap came out of the episode with a promotion to Post-Captain, and was appointed to the *Lark* in 1746, marrying Ann in 1748. It was as a direct result of the hardships and illness he had experienced during the *Wager* wreck and mutiny that he died in 1752⁷⁰. It is perhaps unsurprising that Cheap's memorial mentions none of this.

This memorial is of **high significance** for its evidential value and links to an important, if not well known, historical event.

9.8 War memorials

The church has two war memorials in the Lady Chapel - the first, above the south chapel door, is the WWI memorial. It consists of four panel frame in oak; the panels are filled with lists of names on vellum. The second is a memorial book to the dead of both wars, in an oak case, set beneath the Royal British Legion standards on the south side of the chapel arch. There are also two memorial plaques to individuals who died in WWI - these are to Alfred Jeffcock and Frederic de Vere Bruce Allfrey. Both are sited in the south aisle. These and both of the communal memorials are very simple, and not of substantial artistic merit. Nonetheless they are of **high local significance** for their evidential and social/community value.

9.9 Other memorials

The remaining memorials in the church and tower are a mixture of plain wall tablets and ledgers; many of the latter having largely lost their inscriptions. These are detailed in the appendix below. As a group they are of **moderate** significance for their evidential value.

⁶⁹ Jonathan Lamb *Preserving the self in the South Seas 1680-1840*, p.122 - Lamb argues that Cheap was suffering from the extreme effects of scurvy and pelagra, based on Byron's statement that "he had quite lost himself, not recollecting our names...or even his own".

⁷⁰ Byron went on to become an Admiral, and wrote a book recounting his experiences from which this summary has been drawn - see *Narrative of the Hon. John Byron; Being an Account of the Shipwreck of The Wager; and the Subsequent Adventures of Her Crew*, 1768. For an authoritative account see C H Layman, *The Wager Disaster: Mayhem, Mutiny, and Murder in the South Seas*, Uniform Press 2015.

10. Stained Glass

10.1 East window

C.1864 by Hardman & Co in stiff Gothic Revival style. Five lights with cinquefoil central roundel above, flanked by quatrefoil panels to the left and right. The window depicts the Crucifixion and Ascension; in the central light Christ is on the cross flanked by St Mary and St John, at the foot is a weeping Mary Magdalene with her hair unbound. In the cinquefoil light above Christ sits in majesty surrounded by the symbols of the Evangelists. In the two smaller quatrefoil lights Christ is depicted rising from the tomb with the Lamb of God banner (left), and offering a blessing (right). In the remaining four lights the Evangelists are depicted, holding their pens and gazing towards the crucified Christ. The lower five lights all framed by elaborate architectural canopies, columns, and footings. The blue background in all the lights is enriched by foliate rinceau patterning. The overall impression is of richness, very much in keeping with Woodyer's elaborate reredos and chancel stonework. From the nave this glass is striking and frames the altar beneath it well; however, it is not Hardman's finest work and certainly not the best stained glass in this church.

10.2 Chancel south window

Double headed window, in the Early English (pointed) style. The glass is by Ward & Hughs. The left hand two lights depict Christ teaching children (suffer little children); the right the miracle of the loaves and fishes. Figures of angels are in the two quatrefoil panels above. The canopies and footings are foliate and more flowing and naturalistic than in the east window; the scenes themselves are also more natural, with deeper colours and a much more painterly style.

10.3 Lady chapel east window

1863 by Holland & Son. Four lights with smaller panels above. Garishly bright, this window shows the extent to which the Victorian manufacturers were using new techniques to produce brighter and greater ranges of colours. From left to right, the lights depict Christ being baptised by John, the Crucifixion, the Resurrection, and the Ascension. Angels with musical instruments, scrolls, and the symbols of the Virgin are in the smaller lights above. The architectural canopies and frames echo those of the chancel east window, though they perhaps owe more to the imagination than to true architectural forms.

10.4 Lady chapel south windows

A pair of three light windows. The easternmost 1863 by Holland & Son depicts the raising of Jairus' daughter; an inscription to the upper part of the window reads "Weep not, she is not dead but sleepeth", Luke 8.52. In addition to Jesus and Jairus, his wife and daughter, the window depicts Peter, James and John – identifiable by the symbols on their cloaks. Six smaller lights above, as in the east chapel window, contain individual figures - in this instance of other female saints. The style is bright and cartoonish, matching that of the east chapel window. The westernmost 1878 in three lights by Clayton & Bell has the theme of Charity - the left hand light

depicts the story of Christ and the woman caught in adultery (he disputes with bearded Pharisees carrying stones and bears an inscription "Charity endureth all things"), in the centre is Christ carrying the cross with the inscription "charity suffereth long", in the right is the Anointing of Jesus with the inscription "charity hopeth all things" In the lights above are individual angels; between them they hold an inscription reading "Let us love one another" and "for love is of God". Each light has an elaborate, almost fairytale Gothic canopy; the blue background has rinceau decoration. This window has a final inscription at the bottom, "In pious memory of William Collet Beechey, died Nov 28 1885, aged 75, and of Elizabeth his wife died Feb 5 1890, aged 80. Erected by their children". Stylistically this window is a glaring contrast to its earlier counterpart to the east; the colours are fewer, deeper and more subdued.

10.5 South aisle (south wall)

Easternmost *Nunc Dimittis*, 1878 by Clayton & Bell, middle and westernmost *Cantate Deo* (Psalm 98 and the Magnificat) 1886 by Burlison & Grylls.

10.6 South aisle (west)

1887 by Burlison & Grylls, *Deus Miseratur*

10.7 North aisle (west)

1890 by Burlison & Grylls, *Venite*

10.8 North aisle (north wall)

Westernmost is plain, middle 1886 *Jubilate* by Burlison & Grylls, easternmost 1882 *The Commission of the Christian Ministry* also by Burlison & Grylls.

10.9 Tower

West window 1885 by Burlison & Grylls, 5 lights depicting the *Te Deum*. Christ sits enthroned in the central light, flanked by the army of martyrs (bottom) and the Apostles and Prophets (middle) in two panels to the left and to the right. Individual angels and archangels populate the smaller lights above; at the apex is a medallion with the Lamb of God⁷¹.

This extended group (10.5-10.9) of nine windows, all but one by Burlison & Grylls, illustrates the canticles. The exception to the theme is the easternmost window in the north wall which, appropriately given it commemorates the Reverend J F Eastwood, has as its theme the Commission of Christian Ministry. The Burlison & Grylls glass is lively, but not of as good a quality as the richly textured *Nunc Dimittis* window at the east end of the south wall, by Clayton & Bell.

⁷¹ For a full description of all the figures see <http://www.allsaintswokinghambells.org.uk/ASTower/RingingRoom/Window/index.html>

Overall the stained glass at All Saints is of **moderate significance** - not the best work by the firms represented, but still of good quality and illustrating the concerns and technical skill of the period. The glass to the remainder of the windows (those not described above) is plain with a very lightly coloured green glass border picking up on the outline of the tracery. These are of **low significance**.

Appendix 1

Counsel's opinion on whether the parishioners or the rector are liable for the repair of the vestry of Wokingham All Saints (1849)

For the full text and plans refer to the Berkshire Record Office, reference D/EZ 110/8/1-3.

Extracts from the case text:

"At the east end of the nave stands the chancel, and adjoining thereto at the east end of the north aisle is a building now used as a vestry"

"The chancel and the vestry are supported by a double roof entirely distinct from the roof of the nave, but there is no division apparent in the tiling between the north side of the roof of the vestry and the lower part of the roof of the north aisle, nor between the exterior wall of that north aisle and the vestry."

"It is manifest that the north and south aisle were originally covered with a flat roof surmounted by a parapet on the exterior"

"At some period or other the exterior walls of the north and south walls have been lowered, and the roof is now constructed in a kind of lean to fashion...by this means it is conjectured that the pitch of the roof in the north aisle has been accommodate to the pitch of the roof of the north side of the vestry, although they were formerly totally distinct"

"[The] Interior of the vestry is separated from the north aisle by a wooden partition, and the chancel and the vestry are, until a comparatively recent period, were not separated by any internal wall or partition, but were divided simply by two old open Saxon arches which sprung from the centre of the roof...These arches within the last few years have been closed by a thin lath and plaster partition [with a door], so as entirely to separate the chancel from the vestry and this operation was effected by the late Mr Crabtree"

[reference to roofs of both vestry and chancel being at one time panelled (as opposed to a plaster ceiling)]

"The vestry was floored some years ago for the purpose of using it as a schoolroom at the expense of a Lady then resident in the parish"

"An old gallery formerly stood in the north aisle, access to which was obtained by a flight of steps from the vestry, which were removed on the erection of a new gallery in 182?"

"There are two monumental tablets in the vestry, one to a gentleman of the name of William Frith[?] as far back as 1623 and the other in 1809 and there are also ancient interments there."

The former of these tablets is mentioned by Ashmole in his *Antiquities of Berks*, published a century afterwards viz in 1723 and is described by him as situated against the "east wall of the north aisle" and also that his body lay underneath as then appeared by an inscription on a white free stone grave stone which would doubtless now be found underneath the flooring."

"There are also stone brackets in the vestry as against the north wall of the church which were doubtless formerly used for the vessels for Holy Water. There are also the remains of an ancient doorway in the east of the vestry, opening into the churchyard, showing that formerly access could be obtained to the vestry from the chancel and the churchyard without passing through the body of the church. "

"It is clear that the portion of the building now used as a vestry room was not originally erected for the purpose of a vestry. It must have formed part of the consecrated building and is suggested by a portion of the parishioners that it was formerly a small chapel attached to the chancel and belonging most properly to the rector or some private individual."

Decision:

[Liability is with parishioners] "The probability is perhaps that the building was originally a chapel or aisle, the repairs of which consequently belonged to its individual proprietor, if that were so all trace..of such original ownership is now lost."

Appendix 2

Additional information on chancel floor

In November 2019, the chancel carpet was raised in order to establish the condition of the floor beneath. This revealed a late 19th century decorative tile floor to the central aisle made up of red, black, yellow and white quarry tiles set in a square pattern. To the east and west, the area underneath the choir stalls was covered with parquet/wood block flooring. Rough cement repairs have been made where the parquet meets the quarry tiles and in patches across the central aisle. Many of the tiles have lost their original glazed finish though it is still visible in places.



Above: Junction between parquet and central aisle (left) and junction of choir floor with sanctuary step (right), note cement skim over heating duct

Physical evidence suggests that this floor postdates the Woodyer works of 1862-4. The floor finish known to be installed by Woodyer in the north and south chapels can be seen to continue beneath the raised chancel floor in the south chancel arcade. The height of the parquet flooring truncates the bases to the columns of these arcades. On raising the cover over the heating ducts where it crosses the raised floor, a clear buildup of material can be seen in the trench as can what appears to be a row of quarry tiles 6 inches below the current floor level. It should also be noted that the 1895 chancel screen was clearly designed with respect to this raised floor level; the junctions with it can be seen at the chancel arch. It is known that the Woodyer works were not completed due to lack of funds and that work recommenced at the west end under the supervision of Morris & Stallwood in 1880. It may be that work to the chancel floor ie: the installation of this raised level formed part of their commission. Alternatively, the work to raise and re-finish the chancel floor may have been completed in 1895 when the chancel screen was installed and dedicated.



Above: Junction of south chapel floor with chancel floor at chancel arcade



Above: Floor section within heating trench, showing original floor level c. 6in below current level

Since its installation, the floor has clearly been adapted; the parquet flooring does not appear to be Victorian and is likely to have been installed as part of the post-dry rot phase of repairs conducted by Fellows-Prynne. It is likely that the original floor beneath the choir stalls was the typical penny-gapped pine boarding with a void beneath, a construction which is particularly susceptible to dry rot. The cement repairs are likely to have been made later in the 20th century when the carpet was installed in the chancel.

Though the raising of the chancel floor does reflect late 19th century liturgical trends, it is of no more than **moderate-low significance**. We consider it implausible that Woodyer would have left anything he considered a vital part of his vision for the building incomplete, especially at what is effectively the visual and theological focal point of the building. Such elements would have been given priority in his budgeting; it is the inessential elements in less visible locations that would be cut - hence his incomplete work at the west end. One is therefore drawn towards the perhaps unexpected conclusion that Woodyer did not intend a substantially raised chancel floor at Wokingham or, at least, did not value such a raised floor sufficiently highly to ensure it was executed. The significance of the material itself is **low**. The quality and the integrity of the floor surface has been severely compromised by the cementitious patch repair and the loss of the edging between the central aisle and choir stall platforms.