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The Church interiors of George Edmund Street in the diocese of Oxford: an assessment of significance

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SUMMARY
George Edmund Street (1824-1881) was one of the most important architects of the Victorian Gothic Revival movement. He was extraordinarily industrious and was responsible for a huge number of new churches and church restorations, the best of which rank among the most important buildings of the mid-Victorian period. Although the architecture of Street's churches has been studied in some detail, relatively little research has been undertaken to understand the significance of their interiors: the new fixtures and fittings which formed part of each commission, and the particular role of the architect in their design and execution. Without this understanding it can be particularly difficult to address conservation issues alongside the pressure for change and development to meet the needs of modern congregations and other factors.

This report, which forms part of a wider national project looking at the works of prolific Victorian church architects, presents the results of an assessment of Street's work in the Diocese of Oxford. Due to his role as diocesan architect from near the start of his career (1850) until his death in 1881 there is an unusually high concentration of Street's work in the diocese, with a total of 113 churches built, rebuilt or restored by him. The report is based on fieldwork and archival research which has surveyed every one of these buildings and examines the working practices in Street's office. It aims to understand the extent to which each church interior is a creation by Street himself, tailored specifically to the building, the degree to which the quality of Street's work varies across the diocese and the extent to which these interiors survive. It then sets out a framework for assessing the significance of individual interiors and applies this to each of Street's churches within the diocese and concludes by looking at appropriate strategies for managing change within these buildings. It is intended to assist decision-makers including Historic England, ecclesiastical authorities and members of the public who wish to ensure that the value of Street's church interiors is fully recognised and taken into account when changes are proposed.

CONTRIBUTORS
This report is based on site visits and archival research carried out by Richard Peats assisted by Alice Brockway. The text of the report was edited and proof read by Giles Graham-Brown.

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ARCHIVE LOCATION

The report, survey drawings and archive photographs will be deposited with the Historic England Archive, The Engine House, Fire Fly Avenue, Swindon, SN2 2EH.

DATE OF RESEARCH
The research for this report included gathering information from archives and site between September 2012 and October 2016

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INTRODUCTION

The Diocese of Oxford is particularly rich in both new buildings and restorations by George Edmund Street due to the position he held as Diocesan Architect. In all he built or restored 113 churches in the diocese including a number of his most important buildings, for instance the Church of All Saints, Boyne Hill, Maidenhead and the Church of SS Philip and James, Oxford. These buildings are facing great pressure for change. Declining patterns of church attendance means that there is currently a high degree of pressure for radical changes to church interiors, often involving complete removal of Victorian nave fittings. This trend is only going to increase in the near future parish churches are likely to undergo the most dramatic period of change since the gothic revival of the mid-19th century.

In this context it is important that Street's legacy is better understood so that informed decisions can be made about the future of Street's work in the diocese and nationally. This report aims to clarify the significance of Street's work as a furnisher of churches and aims to answer the following key questions:

- How does Street approach the furnishing of churches? Does he retain personal control over all aspects of the design of all fittings and if so does he design the fittings for each church individually or reuse a set of standard designs?
- What influenced his design of individual fittings and are any regional patterns apparent or changes in his approach through time that illustrates his development as an artist?
- How well does his work survive, is it still ubiquitous or are good complete examples of his church interiors becoming rare?
- How strong a contribution do his internal fittings make to the significance of the churches that they form a part of?
- What is the significance of Street's interiors in the diocese as a corpus?
- As inevitably some of his church interiors will be of greater or lesser significance relative to others, how can a framework be constructed to capture and articulate differences in relative significance?

To report will start by exploring the context in which Street worked, beginning with a short survey of the Diocese of Oxford in the mid-19th century. Particular attention is given to the life and character of Bishop Samuel Wilberforce, who personally appointed Street and was one of the driving forces behind church building and restoration within the diocese in the 1850s and 60s. The normal mechanism by which a church was restored, and who was generally responsible for the various elements, is also explained.

It will then summarise the life and career of George Edmund Street, exploring his character, his influences and his approach to architecture. This will concentrate on Street's method of working and the degree of personal control he exercised over the output of his office, how his style develops and his general approach to restoring churches and conserving historic fabric and features. The

scale and scope of his work in the Diocese of Oxford will then be examined and conclusions will be drawn from this body of work about Street's approach to furnishing churches, particularly the level of personal control he exercised over the design of furnishings and the extent to which he designed furniture specifically for individual churches. Individual types of furnishings - such as reredos, benches or floors – designed by Street will then be examined and the way in which his approach to design changes over time and varies across the diocese will be explored.

The degree to which Street's work survives within the diocese will then be examined looking at the rate of change as well as its extent and revealing that there has been a process of continual change which began before his death. The significance of Street's work as a church furnisher will be assessed in comparison to the output of his peers and a methodology for assessing the relative significance of his interiors will be outlined and applied to Street's work within the diocese. The report will conclude with a survey of the drivers behind the current pressure for change and outlining a framework for making balanced decisions about the future of these buildings.

METHOD STATEMENT

The study is based on site visits to every church built or restored by G. E. Street in the diocese. Record photographs were taken and written record was created using a standardised form which ensured that the same information was captured for each building. It is hoped eventually to publish this fieldwork in full as a gazetteer.

This fieldwork was supplemented by documentary research consisted of examining the parish records for each building in the Oxford History Centre, Centre for Buckinghamshire Studies and Berkshire Record Office. Parish records for individual churches are highly variable. There seems to have been no standard practice concerning what records were kept and for some parishes no information on the Victorian restoration survives at all. A number of parish records contain detailed information on the restoration and subsequent alterations including faculties, specifications and bills. Only a small number of full specifications by Street were found and, as they are very similar, it has been assumed that these represent his normal working practice.

Faculty records for the Diocesan of Oxford held in the Oxford History Centre were also examined. These are again incomplete but tend to contain petitions and proclamations of faculties which briefly state the nature of the work and normally note who is paying for it but little further information.

Other primary sources consulted were the photographic collections in the Historic England Archive, as were plans (though not files) in the Incorporated Church Building Society archive. Contemporary reviews of Street's work published in *The Ecclesiologist* were also consulted. A sample visit was paid to Lambeth Palace library to consult the full files in the ICBS archive and it was concluded that these would not yield sufficient information to warrant examining all of them. Likewise it was decided that the records of the Diocesan Church Building Society, which are held in the Bodleian Library, were unlikely to contain enough information in addition to that available in the diocesan and parish records to warrant going through these records given the limited time available.

Key secondary sources were consulted including relevant volumes of Pevsner and the Victoria County History, list descriptions, and for churches in Berkshire, Elliot and Pritchard's very useful study of Street's work in Berkshire.

The introductory material dealing with Street's life and approach to architecture is based on Street's own writings and secondary sources. As there is no modern biography of Street the exhaustive account of his life published by his son, A. E. Street, forms the principal source for details of his life and includes useful eyewitness accounts of his way of working.

A note about counties

Throughout the report the counties referred to are in their pre-1974 form. Thus Berkshire includes the Vale of the White Horse, which is now part of Oxfordshire and Buckinghamshire includes Slough, which is now part of Berkshire.

THE DIOCESE OF OXFORD IN THE MID-19TH CENTURY

The Diocese of Oxford was created by Henry VIII in 1542 when the Diocese of Lincoln was divided as part of a major administrative reorganisation of the English church following the break with Rome and the dissolution of the monasteries. Initially it covered only the county of Oxfordshire but the Archdeaconry of Berkshire (comprising the historic county of Berkshire and part of Wiltshire) was added from the diocese of Salisbury in 1836 and the county of Buckingham was added from the diocese of Lincoln in 1837, although annexation did not take place until 1845. Its boundaries have remained static since1845 and are roughly the same as the current counties of Buckinghamshire, Berkshire and Oxfordshire (Figure 1). With 815 churches it is now the largest diocese in the country.

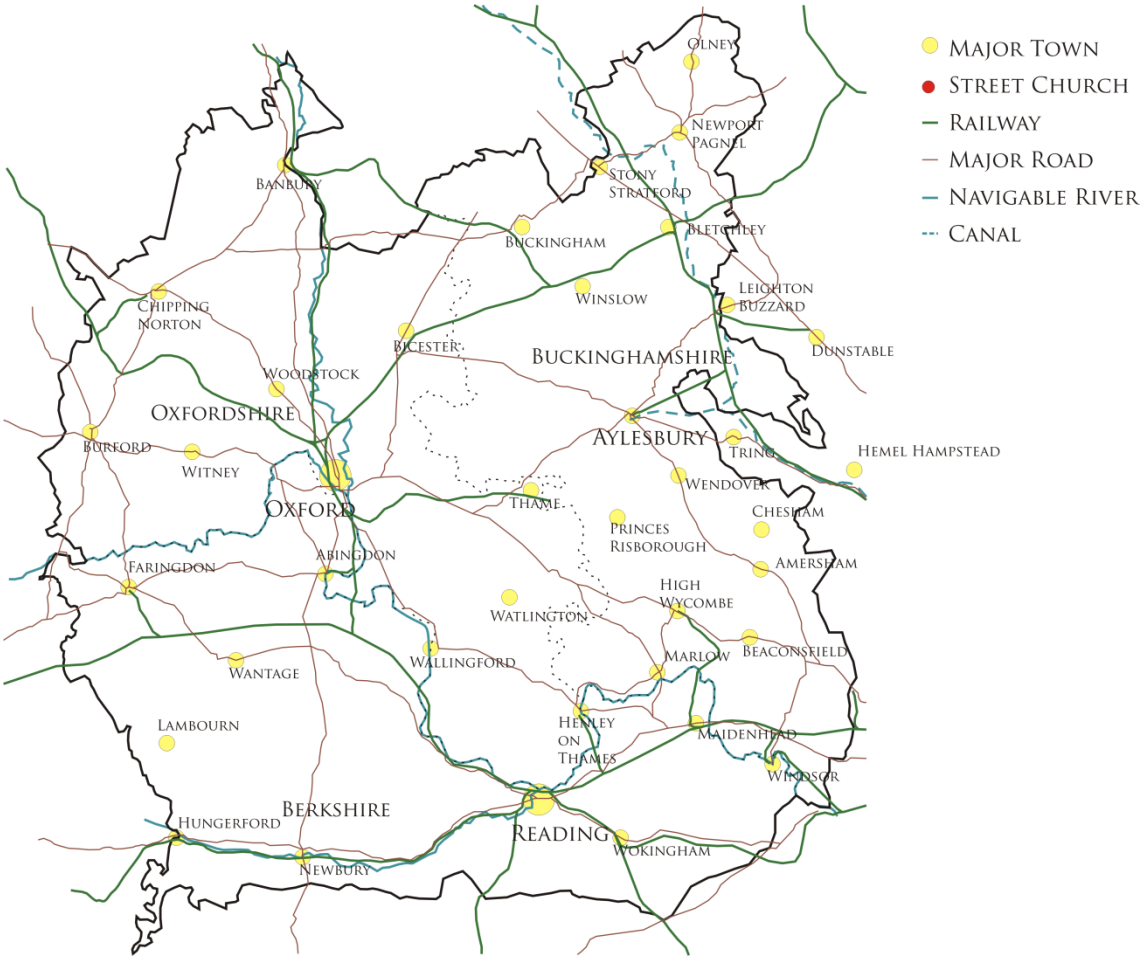


Figure 1: The diocese of Oxford (© Historic England, Richard Peats)

Such a large area inevitably has a diverse character, which is reflected in the church buildings within the diocese. Oxfordshire was an important wool producing area in the later Middle Ages. Much of this wealth was invested in the churches of the market towns with spectacular results at Burford, Witney, Bloxham, Chipping Norton and Adderbury. By contrast most of

Buckinghamshire is a poor farming area and medieval churches tended to be modest outside major urban centres such as High Wycombe and Aylesbury. The exception to this is Hanslope, in the northern tip of the county, which sits on Northamptonshire clays which generated enough prosperity to fund a magnificent church. In Berkshire the light soils south and east of Reading were poorly settled and as a result medieval churches tend to be small and simple. Likewise the Berkshire downs were sparsely populated and churches small. By contrast Newbury and the Vale of the White Horse did well out of the medieval wool trade and much of this wealth was invested in village churches. Settlements along the Thames, such as Reading and Windsor prospered, resulting in some fine medieval churches.

By the end of the Middle Ages these counties had been so liberally supplied with churches that there was little call for more. A very small number were built in the 17th century, the only completely new foundation being the Church of St James, Fulmer, of 1610, though there were a number of substantial rebuildings, most notably Robert Hooke's Church of St Mary Magdalene, Willen. 18th century churches are also rare, being confined to estate churches built at the whim of a major land owner, such as the Palladian remodelling of the Church of St Lawrence, West Wycombe, or the occasional rebuilding of medieval churches which had become structurally unsound, such as at St Mary's, Banbury.

The early 19th century saw a limited number of new churches. Again these were generally replacements of medieval buildings, for example the Church of All Saints, Marlow (where Inwood's church of 1835 replaced a medieval building demolished in 1802) or the enlargement of a building that had been outgrown by an expanding town such as the Church of St Michael, Sunningdale. These were concentrated in the south-eastern parts of the diocese, close to the rapidly growing metropolis.

Church building within the diocese in the mid-19th century

Street's tenure as Diocesan Architect (1850-1881) coincided with the largest campaign of church building nationally since the Middle Ages, but this took very different forms in different parts of the diocese. The main urban centres, Reading and Oxford, were industrialising and expanding fast. What had hitherto been modest market towns also expanded rapidly if they enjoyed good railway connections. For instance Slough and Maidenhead grew quickly following the opening of the Great Western Railway in 1838; High Wycombe thrived as the centre of the furniture making industry aided by the building of a branch from the Great Western Main line in 1854 and the opening of a station of the main line of the Great Central Railway in 1899. Wolverton, in the north of the Buckinghamshire, developed as a railway town, first as the locomotive works for the London and Birmingham Railway and latterly as the carriage works for its successor, the London and North Western Railway (LNWR). Chipping Norton expanded following the opening of Bliss Mill in the early 19th century. The town and mill were also served by a branch of the Great Western Railway.

The principal demand for new buildings in these towns was to serve the emerging suburbs. These tended to be funded by individuals or a small number of benefactors. Where the donors were generous the results could be spectacular. For example the sisters Emily and Maria Hulme, enabled Street to create his first masterwork when they funded the new Church of All Saints, Boyne Hill Maidenhead. However, few donors were either as wealthy or as generous and most suburban building projects were much more modest, for example the little Church of St Anne, Wycombe Marsh (also by Street in 1858-9). Unlike in the Midlands and the North, it was rare for an individual company to develop an entire town or suburb to support its factory. The exception to this is Wolverton, where the LNWR built a large number of houses for their workmen and funded the building of Street's Church of St James, New Bradwell.

Another major impetus for building new churches was the expansion of London. East Berkshire was well served by railways from the mid-19th century, with branches serving Windsor and Marlow and a line was opened from Staines to Reading via Wokingham in 1856. Only four years after a Station at Sunningdale opened in 1856 Street was appointed to enlarge the Church of Holy Trinity. South Buckinghamshire had to wait until the end of the 19th century for outer suburban services with the opening of the Metropolitan line to Aylesbury in 1892 and the Great Central railway in 1899. Most restoration and new building appears to have taken place before the railway arrived. For example William Tite's Church of St James, Gerrard's Cross was completed in 1859; despite the fact that the railway station in the village did not open until 1906.

A third category of new buildings were rural churches. In the country as a whole the rural population declined during the later-19th century as farming declined in the face of cheap food imported from abroad, but there were a few villages which had never had a church, such as Filkins (Oxfordshire) and Coleshill (Buckinghamshire). In general these buildings were not erected in response to recent growth in the village but instead tackled a long-standing problem of settlements which had grown gradually since the Middle Ages but had never had a church. New parishes were rarely created in the 17th and 18th centuries and new chapels of ease (additional churches within a parish) were only licenced when a donor was willing to pay the costs of a new building.[1] As concerted efforts to fund new churches were few and far between this was unusual.[2] There were some areas of new rural growth that prompted the building of new churches. The principle one was the Forest of Wychwood in west Oxfordshire, which was finally enclosed in 1862. This led to the expansion of villages within the forest and the building of new churches including Street's Church of SS Simon and Jude, Milton-under-Wychwood and George Gilbert Scott's Church of St Michael, Leafield. A greater number of new village churches were constructed to replace unsuitable existing ones on a new site. For example the Church of All Saints, Brightwalton, St Mary's, Fawley and Church of St James-the-Great, Eastbury (all in Berkshire) and the Church of St Mary, Wheatley (Oxon) – all by Street – replaced buildings situated elsewhere in the village. Even so, it was unusual for an existing church to be pulled down entirely and replaced on the same site. More common is for some part of the original building, such as the tower, being restored and incorporated into the new building. For instance the

Church of St Mary, Purley-on-Thames and St Michael's, Tilehurst (both in Berkshire and restored by Street) both retain their 18th century towers. Other architects adopted a similar approach, for example Woodyer's rebuilding of the Church of St Mary, Beenham (Berkshire) also retained the 18th century tower while replacing the rest of the building. These new, or nearly new, buildings tended to be funded by a single patron, often the local Lord of the Manor. Thus the churches at Brightwalton and Fawley were funded by the Wroughtons of Woolley Park.[3]

The need for church restoration

Almost every church in the Diocese was restored during the 19th century, often several times. By the 1840s many churches were in a shocking condition, having suffered from a lack of basic care and maintenance for years. In the 18th and early 19th century, pluralism (the practice of a clergyman holding more than one parish) which necessarily led to absenteeism (non-residence of a clergyman in his parish) was rife; in 1827 three-fifths of the clergy were non-resident.[4] In these circumstances it was unsurprising that the fabric of church buildings was neglected. To give an example, George Edmund Street's restoration St Mary's, White Waltham (Berks) was typical in that it involved rebuilding of the tower and south aisle, which were large enough but in such poor condition that they were beyond repair, as well as a new north aisle.[5]

But it was not only the physical condition of the buildings that prompted restoration. Populations were growing and patterns of worship changing; as a result the interiors of churches were simply not fit for purpose. The typical church interior in the early-19th century was arranged for a service based around the reading and exposition of God's word. This required a tall pulpit, often with a tester (a sound board) above it, to help the preacher be seen and heard by as many of the congregation as possible. Communion was generally celebrated quarterly, so the chancel was often neglected and could even be partitioned off and used as a vestry or school room (as at St Botoloph's, Trunch, Norfolk and St Michael's, Longstanton, Cambridgeshire). The congregation were seated in box pews, the best of which were appropriated (that is rent was paid to use them). These could be comfortable affairs, high enough to keep out drafts, and supplied with cushions and a stove. Free seats were less comfortable and tended to be at the back or with a restricted view. In order to cram in increasing populations in both town and country, galleries at the west end were universal and they had often been fitted into the aisles too. Music was provided by a band of musicians in the west gallery, a position which allowed the unamplified sound they made to carry well. The few extant plans of churches within the diocese prior to their restoration invariably show box pews and galleries.[6] Where Street's specifications for restoration works of faculties relating to these works survive they usually include the removal of galleries.[7]

This type of interior was completely unsuitable for the form of worship adopted, and enthusiastically promoted, by many younger clergy. John Keble's 'National Apostasy' Sermon of July 14 1833, instigated the Oxford movement, in which a

group of Anglican clergymen, led by Keble, John Newman and Edward Pusey reimagined Anglican worship, emphasising the importance of continuity with the medieval church and the real presence of Christ in the Eucharist. This led to more frequent celebrations of communion and while the original leaders of the Oxford Movement were outwardly conservative liturgically (both Keble and Newman celebrated communion in surplice and hood at the north end of the altar, as was conventional at the time)[8] the doctrines they taught, particularly their stress on the continuity of the Anglican Church with the pre-reformation church in England, demanded a greater reverence for the altar and all that surrounds it.

This doctrinal stance inevitably stimulated an interest in medieval forms of worship, and customs and garments which had died out in the 16th century were studied and reintroduced. The publication of Pugin's *Contrasts* in 1836 forcefully and graphically put the case for the revival of medievalism in worship in a way that captured the public imagination. Among the clergy, the Oxford Architectural Society, founded in 1838, and the Cambridge Camden Society, founded in 1841 (later renamed the Ecclesiological Society) formulated principles of 'correct' liturgy, which were inspired by medieval forms but shorn of Roman Catholic practices, and promoted these vigorously. Practices which became normal by the 1860 such as lighted candles at the altar, intoning services, a surpliced choir and the celebrant taking an eastward position at the altar were first introduced by W. J. E. Bennet after he was appointed vicar of St Paul's, Knightsbridge in 1840.[9] In 1849 Pusey's own church of St Saviour, Leeds, introduced a weekly communion.[10] At the time there practices were controversial – indeed the introduction of elaborate ceremonial at St Barnabas', Pimlico, in 1850 started riots.[11] There was also considerable debate, much of it played out in ecclesiastical courts, as to the level and type of ritual which was permitted under canon law.

Pressure for a change in seating also came from another source, the Incorporated Church Building Society (ICBS). The business of the society was to provide grants for church 'accommodation' (i.e. seating). It had a particular obligation to provide free seating – that is, seats which were not reserved for a particular user – and insisted that a minimum of one half of the seats it helped support were free. While the society's grants were not large it was influential due to its moral authority and the fact that a grant stimulated match funding from wealthy individuals or autonomous local organisations such as the Oxford Diocesan Church Building Society. While not allied to the Oxford Movement the ICBS did promulgate very similar ideas about the need for open benches rather than box pews, and their guidance of 1842 shows signs of the influence of the ecclesiological movement.[12] Much of their published guidance was written by architects at the forefront of the Gothic Revival such as William White, Butterfield and J. T. Micklethwaite. At least 70 of Street's restorations were accompanied by an application to the Society. Interestingly Jane Root's work on ICBS records suggests that the resulting churches were generally not nearly large enough to accommodate the entire parish.[13] Reseating did not mean that all seats were free. Faculties from the period are always explicit in stating that those who had appropriated pews would continue to have their own seat

allocated to them in the body of the church. As late as 1901 the lay rector of St Michael and All Angels', Warfield, made an application for the right to a seat in church (despite living in Wiltshire). Apparently his predecessor had forgotten to do this when the restoration took place in 1875.[14]

Bishop Wilberforce

An important influence on the character of new building and restoration in the diocese was Samuel Wilberforce, Bishop from 1845 to 1867. The fifth son of William Wilberforce, the anti-slavery campaigner, Samuel was brought up an evangelical but by the time of his enthronement as Bishop placed himself firmly in the high church wing of the Anglican communion.

However, his relationship to the Oxford Movement was complex. While at Oriel College in the 1820s Wilberforce was close to Richard Froude, a leading light in the early phases of the Movement, but not to Keble. He remained respectful of the evangelical tradition and, while he welcomed the publication of many of the Tracts for the Times, by the late 1830s his preaching was expressing concern about many of the more Catholic elements of Oxford Movement theology. He is thus a good example of how widely the ideas of the Oxford Movement spread beyond those who were fully committed ritualists, particularly regarding the importance of the apostolic succession.

As Bishop, Wilberforce was remarkably energetic. He was keen to unify the diocese despite the controversy caused by the Oxford Movement, and 'Be a "father in God" to men of *all* opinions amongst my clergy.'[15] He was a constant presence in the diocese, attending confirmations, consecrations, society meetings and making informal descents on diocesan clergy. In 1850 Wilberforce inaugurated annual Lenten missions, in which a week-long residency in a major town incorporated daily services and often an ordination.

Wilberforce was particularly keen to improve the quality of his clergy. Personal contact was ensured by insisting that ordinands went through a period of residence at the newly rebuilt episcopal palace at Cuddesdon and through annual assemblies of the rural deans. In 1860 a clerical retreat was founded at the palace. The Cuddesdon theological college also opened in 1854, which enabled new priests to be trained in close proximity to the bishop in a highly clerical environment with daily services.

He also enforced his authority by accumulating the patronage of many more parishes (within the diocese alone this rose from 14 in 1845 to 96 in 1869). This gave him the power to appoint clergy to these parishes and fill then with people sympathetic to his views. Within the diocese he insisted on communion being celebrated monthly in every church and encouraged it to be celebrated weekly.[16]

Through this mixture of direct patronage and training Wilberforce was able to wield substantial influence over the clergy within his diocese. Many of these young and energetic men he appointed would have taken on the new ideas about how a church should be arranged while at Cuddesdon and been keen to put them into practice, ensuring that the diocese of Oxford would as a whole be an early adopter of forms of service and ways of arranging the church interior which would become almost universal across the county by the end of the century.

In term of church fabric Wilberforce was a strong supporter of restoration as he viewed it as conducive to improving the spiritual life of a parish. At an annual public meeting of the Incorporated Church Building Society he is recorded as stating:

> I have been able to trace in many parishes in my own diocese the rise of a higher tone of devotion, and an improved temper, under God's blessing, and with the aid of a faithful ministry, when the old neglected church has been restored and fitted for the worship of God, and men come to it not as a moss-eaten mouldering building, but to a house cared for because the name of God is upon it.[17]

His most influential act was to set up a Diocesan Church Building Fund shortly after he became bishop. While the grants this gave were small they often acted as a lever for more substantial funding, such grants from the Incorporated Church Building Society. Street was advising architect to the committee overseeing the work. Between 1840 and 1875 the Society spent £536,000 on restoring 200 churches in Berkshire alone.[18]

The impact of restoration on individual churches

The drive to restore churches had a variety of impacts on buildings. The biggest difference was between the civic churches in town centres and those in villages. Civic churches tended to be large enough in their current form, even after the removal of galleries. Increasing populations were accommodated in new suburban churches instead. Restorations of civic churches tended to retain the existing fabric (where sound) and concentrate on the re-seating and refurnishing of the building. Thus major town churches such as Witney, Burford, Chipping Norton, Bicester and High Wycombe all retain their medieval plan forms. These buildings are also unusual in that there are often multiple campaigns of restoration within a relatively short space of time. Thus at the Church of SS Peter and Paul, Wantage, Street undertook an initial restoration in 1851-2 and returned to do more in 1854-7. This was followed by Butterfield's lengthening of the nave in 1877-81. At the Church of All Saints, High Wycombe, there were successive restoration campaigns by Street and J. O. Scott while the Church St John-the-Baptist, Burford, was restored in four campaigns. Street's work of 1870-2 and 1877-8 was followed by that of J.D. Sedding (1886-7), J.H. Christian (1900-1) and N. Comper (1909). The Church of St Mary, Witney, is

unusual in that Street's restoration involved a complete reordering of the interior which remained intact for many years.

Country churches serving small villages and hamlets were often large enough for the populace, such as the Church of St Michael, Goosey (Figure 2), or St Mary's, Wexham, which did not to be extended. These could be repaired or partially rebuilt on their current ground plan as the condition of the fabric demanded. Where more seating was required, often through loss of a gallery, it was often necessary to add an aisle.

Figure 2: The restoration of St Michael, Goosey in 1851 (BB97/11843 © Historic England Archive)

It was not unusual for the chancel and nave to be restored in separate campaigns. For example at the Church of St Blaise, Milton (Berks), the chancel was restored by Woodyer in 1849-51 while the nave was restored by Street a few years later in 1852. A common reason for this was that these churches had lay rectors, who were legally responsible for the repair of the chancel (responsibility for the rest of the church rested with the parish Vestry Committee). This occurred at the Church of the Holy Trinity, Ascott-under-Wychwood, in 1858, where Street restored the nave but the lay rector refused to cooperate and allow the chancel to be restored, much to the disgust of *The Ecclesiologist*.[19] In some cases the lay rector and parish may have joined forces and separately appointed a single architect to restore both parts of the building at the same time. This may explain why the Parish Records for Shipton-under-Wychwood preserve a copy of a specification for the restoration of the chancel of the Church of St

Mary when it is clear from the rest of the documentation that the church was restored by Street in a single coherent campaign.[20]

Lay rectorships were not the only reason for tackling nave and chancel separately. Where a church was relatively new, having been built in the 18th or early 19th century, the nave tended to be in good repair and large enough to accommodate the population. However, the small chancels of these buildings were unsuitable for mid-19th century worship, with its regular communions and robed choirs. Thus as part of his church restorations at St Peter's, Chalfont St Peter, St Barnabas', Peasemore and the Church of the Holy Trinity, Sunningdale, Street added new chancels to existing buildings. At Peasemore (Figure 3) Street's chancel is attached to a Gothic nave of 1842 and while there is a clear stylistic difference between the two it doesn't look that incongruous. At Chalfont St Peter Street's assertive brick 'streaky bacon' style chancel sits against a classical nave and tower, which looks very odd. At Sunningdale Street's chancel of 1860 was built against a very simple aisle-less nave of 1839. In 1887-8 it was decided that this nave was inadequate and it was replaced by a gothic structure designed by J. O. Scott. As a result the building now looks reasonably coherent.

Figure 3: The Church of St Barnabas, Peasemore, exterior (© Historic England, photograph Richard Peats)

Funding a restoration

The most common way of funding a restoration was by public subscription. This could be augmented by a voluntary rate raised on landowners resident in the parish.[21] Sometimes the rector would fund the works to the chancel in their entirety, for example at Sunningdale, where the vicar, William Charles Raffles Flint (the incumbent with perpetual curacy – therefore there was no lay rector), funded the rebuilding of the chancel while the parish funded very basic restoration of the nave by public subscription.[22] Restoration funds were also often augmented by grants from the Incorporated Church Building Society and the Diocesan Church Building Society. Restorations funded by a single patron were rare but did occur. For example the Church of All Saints, Wotton Underwood, was restored by Street at the expense of the Grenville family of nearby Wotton house.[23] This was probably prompted by the fact that the Grenville family chapel is situated in the south aisle of the church. Another case of restoration solely funded by a local gentry family was the Church of St Andrew, Chaddleworth, which was restored by the Wroughtons of Woolley Park using first Street and then Ewan Christian.[24]

The process of restoration – the example of the Church of St Mary, Bloxham

The Church of St Mary, Bloxham, is unusual in that a complete set of documentation relating to the restoration of 1864-6, including faculties, specifications, estimates, bills and correspondence, survives in the Parish Records held at the Oxford History Centre. These give a useful insight into how a restoration was organised and who was involved.

The vicar at the time of the restoration was the Revd James Hodgson, the highly energetic vicar of the parish between 1852 and 1886. Hodgson was a high churchman who seems to have been exactly the sort of clergyman Wilberforce was seeking to create. It is unknown whether he was a product of Wilberforce's ordinand programme at Cuddesdon or whether they were closely connected. Their correspondence regarding the restoration appear friendly but not over familiar. When Hodgson arrived he considered the parish to be neglected and that the people were 'in a very low state of religious life'. To address this he began weekly communion services, daily matins and evensong and took five services on Sundays. Catechism classes were held either in the church or the chapel of the grammar school. Furthermore, a successful evening school for men was held and a reading room and library opened. Despite this he does not seem to have been loved: in his letters he confessed to having failed to 'win the hearts of his parishioners' and his congregation, at 300 was relatively small (his predecessor had enjoyed numbers of 4-500 on occasions).[25]

A committee to oversee the restoration of the church was formed in 1862. This committee plays an important role in the early phases of the restoration and they are the body named on behalf of the church in separate contracts drawn up for the nave and chancel. Initially, their proposals were modest and involved merely repairing the roof of the building. Substantial progress does not seem to

have been made until 1864 when, in a letter of the 2nd March, Bishop Wilberforce advises them to obtain the services of a first rate ecclesiastical architect and to be bolder and undertake a more thorough restoration. He also advises them to apply to G. E. Street for a plan, informing them that as Diocesan Architect he would do this at no other charge than his percentage as architect: 'he is a first rate hand at dealing with old buildings.'[26] The committee take the Bishop up on the suggestion but wisely do not only approach a single architect. The minutes of the committee record that they considered George Gilbert Scott, Butterfield and Street for the job and settle on Street at a meeting of March the 9th.[27]

Following his appointment Street appears to have taken firm control of the project and wasted no time in drawing up proposals, which must have been complete by September 1864 as a faculty for works according to his plans was granted on the 26th of that month. Contracts for the works are made between the restoration committee and the individual craftsmen involved but are drawn up by Street's office during the first half of 1865 and works began in July of that year.[28]

Street seems to have selected the craftsman used personally. For instance, the specification states that a Mr Chapman of Magdalen Bridge is to undertake all the wood carving. The accounts also record that Thomas Earp, a sculptor who collaborated with Street throughout his career, carved the reredos, the pulpit details and other elements. James Leaver, Street's favoured metalworker, supplied the chancel lights; carving on the restored medieval chancel screen was carried out by Rattee and Kett. Separate contracts were drawn up for the restoration of the chancel, the woodwork in the nave and aisles and the stonework in the nave and aisles. These were awarded to three local craftsmen: Thomas Barratt of Bloxham undertook the works to the chancel, Albert Kimberly of Banbury was responsible for the nave and aisle woodwork and William Hopecraft of Deddington was the contractor responsible for the masonry of the nave and aisles. Hopecraft's cousin, also called William, supervised the masonry.[29]

The correspondence suggests that there was little discussion about the design of the new furnishings, which appear to have been fixed by the time the estimate and specification were prepared. No correspondence survives indicating whether Street presented a completed scheme to the restoration committee and if it was amended in the light of their comments. Once the specification was set there was discussion about the materials used, which mainly concerned the price. An estimate prepared by Kimberly and Hopecraft of September 14 1864 gave alternative prices for the chancel stalls, nave seating and nave roof in oak and deal.[30] Once works were underway the Committee appears to take a back seat in proceedings and Hodgson and Street correspond directly. Their correspondence is mainly about matters of detailed design and who will execute the work. The main matters discussed are who will execute the carving on the pulpit and variations to the design of the reredos.[31] Hodgson's letters suggest that he was the driving force behind the project by this point, but it is unclear whether he had that role all along or had assumed it part way through.

The works, which cost over £5,000, were funded largely by public subscription. Significant individual contributions were made by the Bloxham Foeffees Estate, who donated £1,000, and the lay rector, Eton College, who donated £700.[32]

AN INTRODUCTION TO GEORGE EDMUND STREET

The life and career of George Edmund Street

Understanding the life of G E Street is hampered by the fact that he is the most important Victorian architect not to have a major study devoted to him. The fullest account of his life was the reverential memoir written by his son, the architect Arthur Edmund Street in 1888. This is hardly an objective account but contains much useful detail and appears to be reasonably accurate in terms of the facts recounted. The following summary of Street's life is based largely on his son's account.

George Edmund Street was born in 1824, the third son of Thomas Street, a solicitor living in Woodford, Essex. Early in his life, in 1830 the family moved to Camberwell in south London and his upbringing was conventionally middle-class, attending school as a day boy first in Mitcham and then at the Collegiate School, Camberwell. In 1839, on Thomas Street's retirement, the family moved to Crediton in Devon, and it was in the autumn of this year that the 15 year old George Edmund's interest in architecture appears to have been triggered when his elder brother (called Thomas after his father and now a partner in his father's firm) returned to the family home for a holiday and took George on a tour of the local churches.

After a brief time in the family firm George made his entry into the architectural profession in 1841 when he was articled as a pupil to Mr Carter, an architect based in Winchester. This appears to have been undemanding position, and he spent much of his time sketching the cathedral and other historic buildings in the town. In 1844 he went to work for the firm of Scott and Moffatt. Scott's office during this period was an exciting place to work as it had become a magnet for the young and talented. G. F. Bodley and William White were both employed by Scott during this time and Street made friends with both. Furthermore, Scott actively encouraged his assistants to take work on their own account.

Street's first commission, the church of St Mary, Biscovey, in Cornwall, came to him by accident as the result of a chance meeting between his sister and a lady from Clifton who mentioned that a clergyman of her acquaintance, a Mr Prynne, was building a church and looking for an architect. Street obtained the job in 1846 and the building was finished in 1848. In 1849 Street had enough work to set up in practice on this own. Prynne gave him further work, including the restoration of St Peter's, Plymouth, and in 1848-9 he undertook a number of restorations and new buildings in Cornwall. Much of his success here was due to the influence of the vicar of St Blazey, Revd Hosken, who thought highly of Street and recommended him to others. However he also worked outside the county, mainly on church restorations in the counties surrounding London. The most important of these for Street personally was the restoration Hadleigh church in Essex, where he met Marquita, the rector's niece, who was to become his first wife. The most important professionally was the restoration of

Sundridge in Kent. Here he came to the attention of Benjamin Webb, the curate of nearby Brasted, who recognised Street's abilities and recommended him to another clergyman, Mr Butler, who was considering building a vicarage in Wantage.

Butler knew the Bishop of Oxford, Samuel Wilberforce, and introduced Street to him. The two became friends, sharing the same high churchmanship, deep commitment to the Christian faith and limitless energy. It is therefore unsurprising that Wilberforce appointed Street as Diocesan Architect in 1850 despite his youth and lack of experience. It may also have been significant that Street offered to do the job without taking a fee. His main rival for the post, Benjamin Ferry, wished for £100 per annum.

The position of Diocesan Architect was advisory and mainly involved commenting on the proposals of other architects[33] so did not guarantee any work. However, the position carried prestige and it was a distinct advantage when tendering for a restoration or a new building, particularly if, as we have seen at Bloxham, the Bishop personally recommended you. In anticipation of a flood of work in the diocese Street moved to Wantage in 1850. The appointment also coincided with his first foreign trip, which was to France. These tours became annual events and were largely spent sketching medieval buildings. As anticipated, his position as Diocesan Architect brought a great deal of work in. His first restorations were that of St Deny's, Stanford-in-the-Vale, and St Michael's, Goosey, both of which were begun in 1851. His first new building in the diocese, the Church St James-the-Great, Eastbury, was built between 1851 and 1853 (Figures 4 and 5).

Street moved office to Oxford in 1852 and married Marquita in the same year. It is not known what she thought of their honeymoon, a tour of the medieval churches of northern France. His first pupil, Edmund Sedding (elder brother of the more famous architect J. D. Sedding) and first assistant, Philip Webb, were also taken on in that year.

The mid-1850s were a busy and fertile time for Street. At this point he developed his mature style and large commissions began to come his way, which allowed him to demonstrate his abilities. In 1853 the original design for his convent at East Grinstead was drawn (a project that would continue for the rest of his life) and the building of Cuddesdon theological college (opened in 1855) and his great church at St Peter's, Bournemouth, began (this by contrast took 25 years to complete). His most ambitious early work, All Saints' Boyne Hill, Maidenhead, was also begun in 1855 (Figures 6 and 7).

He also established his academic credentials in this period, publishing his first book, *Brick and Marble in the Middle Ages,* in 1855 using information gathered on his first visit to Italy in 1853. His 1854 tour of Germany resulted in a paper read to the Ecclesiological Society (the first of a series documenting his foreign travels between 1854 and 1859). If these achievements were not enough he also moved office in August 1856 to Montagu St, London, and completed what his son considered to be his father's first really important design, the competition

entry for Lille Cathedral. This was Street's first attempt at a really big and complex building and although his entry came second to Clutton and Burges's it was well received and greatly enhanced his reputation as an architect.

In the later 1850s Street consolidated his personal style by designing a number of important buildings, most notably the Church of SS Philip and James, Oxford (1858-60, Figures 9 and 10), which serves as the basis for most of his later town churches, such as All Saints', Clifton; St John's, Torquay; St Saviour's, Eastbourne; and the Church of St John the Divine, Kennington. In 1859 he designed his first London church, St James-the-Less, Westminster. There was also a great deal of change in Street's office. William Morris entered his office as an assistant in 1856 but only lasted a few months followed by J. D. Sedding in 1858. Also in that year Webb left to set up practice on his own and was replaced as chief clerk by Richard Norman Shaw[34] who stayed until setting up in practice on his own in 1862 or 1863.[35] Street also entered the competition to design a Crimean War memorial church in Istanbul in this year. Although his design came second to that of Burges, Burges's design proved unbuildable and so Street's was begun in 1864 and consecrated in 1869.

By the 1860s Street was recognised as one of the leaders of his profession and he was able to attract richer and more prestigious clients. In 1865 he met Sir Tatton Sykes of Sledmere, a member of the East Yorkshire landed gentry and a generous patron intent on building and restoring churches on his lands. Sykes had initially engaged John Loughborough Pearson as his architect but, in frustration after Pearson's office effectively ceased working for six months after the death of his wife, he turned to Street. The partnership proved fruitful and resulted in the building of new churches at Wansford, Thixendale, Fimber, East Heslerton, Helperthorpe, West Lutton and Duggleby as well as a number of restorations. Through this connection Street became York Diocesan Architect and advisory architect to the York Diocesan Church Building Society in 1866.[36]

Street's position as a leader of the Gothic revival was confirmed in1868 when he won the competition to design the new law courts in the Strand. Work began in 1874 and was not completed until after his death in 1881. This was a gargantuan project but did not initially absorb all his time. In the late 1860s the restoration of cathedrals became an important part of his work. In 1867 he began work on adding a nave to Bristol Cathedral; he began to advise on the restoration of Christchurch Cathedral, Dublin, in 1868 (a major rebuilding took place between 1871 and 1878). He also oversaw the rebuilding of the transepts at York Minster between 1868 and 1871and was appointed architect to Salisbury and Winchester Cathedrals. He continued to produce significant new churches, including St Mary Magdalene's, Paddington (1867-73); St Andrew's, Toddington (1873-9); the Church of St John the Divine, Kennington (1871); St Paul's Anglican Church, Rome (1872); and St James', Kingston, Isle of Purbeck (*c.*1880). However, the numbers of new builds and restorations declined significantly in the 1870s. This was not solely due to the way in which the Law Courts absorbed his time. The economic downturn of the 1870s made it difficult to build churches without a rich patron (it is significant St James, Kingston, was funded by the Earl of Eldon) and many architects suffered as a result.[37]

From 1874 the Law Courts take over much of Street's professional life. His son recalls that it was common to visit site two or three afternoons or more a week while works were in progress and stay for two or three hours.[38] The number of new jobs taken on each year fell from an average of 25 to 15, and few of these were major works.[39] It was also a time of great personal tragedy. Marquita died in 1874, which left him distraught. He married again in 1876, this time to Jessie, a close friend of his first wife who had accompanied them on many of their foreign trips. Unfortunately the marriage lasted only eight weeks. Jessie was taken ill and died from an illness contracted on their wedding trip to Italy. Professionally it was also a troubled time. The Law Courts were highly controversial and the newly appointed Chancellor of the Diocese of York, Sir Edmund Beckett, disliked Street, principally as the two differed on the approach taken to church restoration, and engineered his dismissal as Diocesan Architect. This led Sir Tatton Sykes to cease commissioning work from Street in 1877.[40]

Street's last major works were his most personal, his own house, Holmdale and the nearby church at St Mary's Holmbury (Surrey, 1879, Figure 17). The church was built at his own expense as a memorial to his second wife. Street died of a stroke on the 18th December 1881 and was buried just east of his old friend and mentor, George Gilbert Scott, in Westminster Abbey. At the time it was believed that the workload he imposed on himself in designing the law courts had broken his health and contributed to what was a relatively early death aged 57.[41] During his later years he was honoured by the architectural profession. He was elected an associate of the Royal Academy in 1866 and a full member in 1871. In 1874 he was awarded the gold medal of the Royal Institute of British Architects (RIBA). He loyally accepted this award after Ruskin had turned the honour down to chastise architects for their restoration practices. In 1881 he served as president of the RIBA and professor of architecture at the Royal Academy.

Street the man

In order to understand Street's architecture it is necessary to understand his character. Central to his personality was his deep Christian faith. Street was a high churchman and described himself as a ritualist but was suspicious of extreme ritualist behaviour such as prostration and genuflection. There is no evidence that he was ever drawn towards Roman Catholicism. For much of his life he was a member of the congregation of All Saint's Margaret Street, Butterfield's outstanding church of the early Gothic Revival. He served as churchwarden from 1867 and took his duties seriously, in particular attempting to keep the ladies to their allocated seats, an act which, according to his son, greatly increased the attendance of men.[42] He also participated in church music when he could, singing in the church choir when living in Wantage.[43]

But his faith was principally expressed through his work. His son recorded that he 'looked for the highest development of his own and the sister arts of painting and sculpture where it was in service of religion and the glorification of her truths'[44] whilst Street himself said that 'Christian Art is never properly

developed except by an essentially Christian intention on the part of the artist' and 'The church architect must thorough believe the doctrines of the church for which he builds….He must also be fairly acquainted with her ritual and usages.'[45]

His son thought that he must have been conscious of the possession of considerable powers[46] and viewed creating buildings in which God could be worshiped with due reverence as his sacred calling. This calling was not just about creating buildings that reflected the character of God, in that they were beautiful and honest, but also met current liturgical needs, particularly ensuring a good view of the altar giving it due reverence. He was deeply committed to the high church vision that the church should be open and available to all, no matter what social class. This manifested itself in a commitment to providing free seating (he was on the committee of the Free and Open Church Association)[47] and a view that all, regardless of their social station, deserved and would benefit from high quality architecture and full inclusion within services.

Street had a deep reverence for the work of medieval builders and a love of the Gothic style. To him the medieval mason, who in his view pursued beauty for God's glory rather than an end in itself or for personal advancement, was the ideal artist. His commitment to Gothic was thus moral and ideological rather than purely aesthetic and he rarely designed in any other style.[48] His former principal assistant, Richard Norman Shaw, considered him to be the beau-ideal of the perfect enthusiast.[49]

This view of architecture as a sacred calling is likely to have been at the root of his phenomenal drive. His son describes a working day in the 1870s and it is punishing and fearfully well organised. The working day began by 7.30am. He worked on correspondence in his study until 9, when he had breakfast, at which point he would often come upstairs 'like a big brother' and get his son up. At 9.45 it was down to work again, generally spent designing, until he had lunch at 1pm. The afternoon was spent with his clerks; after that he sometimes took some exercise between 3 and 5pm and often went and inspected ongoing works in London or would attend a meeting and would occasionally call into his club on the way home. He was home between 5 and 6pm and then worked on correspondence until dinner at 7pm. The next two hours were spent with the family before he would retire to his study around 9.30pm. This was his most fertile time and he would spend two or three hours designing before going to bed at midnight or 12.30am.[50]

His son obviously adored him, as is clear from his memoir. Despite the long hours worked Street appears to have been a doting father. As a boy Arthur spent a lot of time in his father's study while he was working and Street seems to have been a patient tutor. They both went out riding together nearly every day when Arthur was home from school and during their annual trips abroad father and son would visit churches together while Marquita and Jessie amused themselves. Arthur also described someone who enjoyed rowing, riding, skating and lawn tennis. Though the fact that he gave up both skating and tennis on Sundays at Holmdale after St Mary's opened for fear 'of being misunderstood'

by the villagers and went to evening service instead suggests that he maintained a serious and conventional outward appearance.[51] He seems to have been devoted to his first wife and genuinely distraught at her death. She shared his deep faith, they attending every saint's day service together at All Saints', Margaret Street, and Marquita sometimes embroidered the altar frontals in Street's buildings, for example at the Church of St Michael-at-the-Northgate, Oxford.[52] The fact that Street married one of Marquita's close friends relatively soon after her death seems surprising to modern eyes. However, it could have been that Street was a man with a deep and urgent need for companionship that to him could only be met through marriage and was perfectly normal at the time.

His son's fond memories of him contrast with Street's reputation as a forbidding figure with a serious expression and a curt, decisive way of speaking.[53] Of his contemporaries the country house architect and architectural writer Robert Kerr, who was never an admirer, puzzled after his death, 'I wonder if anyone ever called Street "Georgie"?'[54] while the architect John P. Seddon, wrote of his 'constitutional feelings of reserve'.[55] Even his son admits that he was not effusive and difficult to get to know.[56] Modern architectural historians have described the atmosphere in Street's office as being 'intense'[57], a 'high pressure hot house'[58] and 'probably physically chilly'.[59] While there are many stories of his clerks larking about this is normally interpreted as because the intensity and unremittingness of the work was such that they badly needed an outlet when Street was away on his travels and J. D. Sedding's antics occasionally had to be restrained for fear of incurring Street's wrath.[60]

Nevertheless, while Street was unrelentingly serious, perhaps stern, he seems to have been a kind man and a benevolent employer. Norman Shaw remembered him as being even tempered, kind and courteous. Office hours started at nine and were over by six, which is less demanding than most modern architectural practices and major Christian festivals were office holidays.[61] Despite Morris's unsuitability for an architectural career Street treated him almost like a favoured son, even taking him to Lille for the judging of the Cathedral competition.[62] Street encouraged the professional development of those in his office, for example encouraging Webb (unsuccessfully) to join the Royal Academy. Webb remained a friend of Street throughout the latter's life and as late as 1881 was asking Street for advice when a new builder for Clouds House was needed at very short notice.[63] His staff were loyal, happy and believed in their master entirely. However, Shaw makes it clear that Street was firmly in charge, stating that: 'he was our master, – and let us know it, – not by nagging or aggressive spirit, but by daily showing that he knew more than any of us, and could in a given time do about twice as much.'[64]

This combination of seriousness and a continual demonstration of superiority may in part explain why his relationship with staff was primarily one of respect rather than love.

Street's place in the mid-Victorian architectural establishment

Street had an enormous impact on the way in which architecture developed in the second half of the 19th century. Between 1858 and 1862 he was unrivalled leader of the Ecclesiological movement, a position he attainted through the inventiveness and quality of his work and sheer industry. Only Butterfield and Burges had similar abilities, but were not as prolific. Scott, while undertaking a huge amount of work, was by comparison regarded as suspect as he was willing to compromise and abandon Gothic on occasion, most famously at the Foreign Office.[65]

Furthermore, while he remained true to the mid-Victorian concept of the Gothic Revival, which took as its starting point early and middle pointed Gothic, his office was in many ways the cradle of the later phase of the revival and acted as an extraordinarily fertile nursery for talent. Those that he trained, Philip Webb, William Morris, John Dando Sedding and Richard Norman Shaw were instrumental in steering art and architecture away from Street and his contemporaries muscular gothic into the stylistically more varied and much less bombastic late Victorian phase, which was dominated by the Arts and Crafts movement and the Old English style.

One of the reasons why Street was so influential was the reach of his personal connections. He knew most of the key figures in the architectural world of the time. His relationship with Scott himself also turned into a lifelong friendship. As late as 1871 Scott was writing in friendly terms to Street requesting support in a tricky restoration issue.[66] His fellow assistants while in Scott's office included William White and George Fredrick Bodley.[67] A particularly close bond was formed with Bodley. Michael Hall argues that Street was a defining influence on Bodley's early work and when Street was busy during the early years of his practice Bodley would help him out.[68] These relationships were maintained long after Street left Scott's office, with Bodley, Street and Ruskin sharing a public platform in 1861 to criticise contemporary approaches to church restoration.[69] He was also friends with Arthur Blomfield and travelled abroad on holiday with John Loughborough Pearson, George Devey and Ewan Christian in 1874. Street, Pearson and Christian also went to the continent together in 1881.[70] These personal connections went beyond the architectural world. Street was deeply interested in pre-Raphaelite art and got to know Burne-Jones while in Oxford through the Oxford Plainsong Society. William Morris and Benjamin Woodward, the architect of the highly influential Oxford Natural History Museum, were also members.[71]

Another reason for Street's high standing was his writings. Street was the foremost architectural theoretician of the High Victorian movement. He wrote cogently and coherently on the subject, and while his commitment Gothic was total[72] he believed it should be an evolving and progressive way of building for the modern age based on structural principles rather than Pugin's associational arguments. [73] Rather than a backward looking style which sought to accurately copy 'Middle Pointed' ecclesiastical buildings medieval architecture provided the starting point for modern architecture by demonstrating correct architectural principles and inspired by the spirit of the 13th century.[74] The

starting point for this style was to be a purer, more robust and primitive Gothic combined with the sense of repose found in the best classical buildings. In order to achieve this he suggested looking at a wider range of geographical precedents than had hitherto been sought, particularly from Italy and Spain. His interest in Italian architecture stimulated his exploration of a wider range of materials, particularly brick.

His most important writings on the subject: *On the Proper Characteristics of a Town Church*,[75] *True Principles in Architecture, and the possibility of a development founded thereon*,[76] *On the Revival of the Ancient Style of Domestic Architecture*[77] and *The Future of Art in England*[78] were published very start of his career, in 1850, 1852, 1853 and 1858 respectively and played an important role in establishing his reputation. These works wrestled with the problems of doing this to create an architecture which was 'truthful' and 'constructional': speaking what it was plainly in terms of materiality and design. [79] His timing was perfect. These were published at a point when there was great interest in what modern architecture should be and how the gothic revival should develop.

As well as publishing his articles The Ecclesiologist greatly helped promote Street's career by publishing details of all of his new church buildings and most of his restorations. This began as early as 1848 details of his proposed church at Treverbyn, Cornwall, were published. His first church built, St Mary's, Biscovey (also in Cornwall), was given a positive write up in 1849.[80]

This growing reputation attracted some unusually talented assistants and pupils. Philip Webb was the first, arriving in 1852, only three years after Street set up on his own. Webb demonstrated his commitment to Street's cause by accepting a 50% cut in salary for the privilege of working for him.[81] Webb quickly demonstrated his talents, being promoted to chief clerk, in effective charge of the day-to-day running of the office, and having his salary doubled after a year.[82] William Morris entered his office in 1856 as but only stayed a few months. It soon became clear that he was unsuited to life as an architect and evidently found the routine work of the office frustrating, spending his days walking around thumping his head and reciting nonsense verses.[83] Webb left in 1858 and was replaced as chief clerk by Richard Norman Shaw, who stayed on until setting up in practice on his own in 1862 or 1863.[84] During this time J. D. Sedding also joined the office as Street's pupil.

All these architects shared Street's view of the architect as an artist who should have complete control over all aspects of the building and passion for detailing but chose to work in very different way and Street's vision of a new form of Gothic never developed as he envisaged. Webb developed his own very personal style, which laid the foundations of the Arts and Crafts movement in domestic architecture. Sedding became one of the more interesting architects of the later Gothic Revival, enthusiastically embracing Perpendicular forms, while Norman Shaw pioneered both Old English and Queen Anne styles. Norman Shaw also consciously approached work in a very different manner to his old master. He was much more selective about the work he took on and delegated to his

assistants, particularly Lethaby, to a much greater degree. This stylistic divergence was inevitable. All were working outwards from Street's position that architecture, and Gothic architecture in particular, should not be static: it was a modern style to meet modern needs rather than a style that looked backwards and sought to replicate medieval buildings.

Inside Street's office – personal control

Street exercised total personal control of the output of his office, which his more talented assistants and pupils must have found stifling. To Street good detailing was the core of successful architecture, as he said himself: 'Three-fourths of the poetry of a building lies in its minor details; and it is easier to design a cathedral with academical accuracy than to devise and work out a really fine idea in stained glass, or a true, vigorous, and beautiful treatment of a story, or even of foliage, in the tympanum of a doorway.'[85]

To ensure quality every last detail was produced at full size. For the Law Courts alone (admittedly a large project), he produced 248 contract drawings, well over 720 detail drawings and often made models as well as sketches.[86] Carvers and metalworkers were not allowed to alter the designs in any way, and even an artist of the calibre of Thomas Earp was required to follow Street's designs for conventional foliage rather than invent his own. This was in marked contrast to the practice of other architects. George Gilbert Scott remarked of Street that 'he can lay claim to his more personally than I can to mine, as he gives drawings, while I do my work by influence.'[87] This comment was not entirely complimentary, and hints at a certain lifelessness that can be found in Street's work that comes from forcing craftsmen to follow drawings very closely.

Nevertheless, Street had a great deal of respect for good craftsmen and developed lifelong associations with those he particularly valued. His longest and most fruitful collaborations were with the carver and sculptor, Thomas Earp, who crafted many of his pulpits and reredos and the blacksmith James Leaver. Both relationships were formed early in Street's career, with both working on All Saints', Boyne Hill, Maidenhead. Earp continued to work for Street into the 1870s, for example carving the font in the restoration of All Saints', High Wycombe of 1874-7. Leaver continued to work with Street until at least 1866, when he supplied the chancel lights at St Mary's, Bloxham.[88]

Within his office assistants were responsible for copying and inking in their master's work but he retained close control over every detail produced. Norman Shaw describes his working method as follows:

> We used to prepare for him a dozen or fifteen sheets of details – all slightly set out to a large scale with full-size mouldings, etc.,

> and these we placed in his room of an evening. When we came in the morning we flew to our boards to find the whole carefully corrected and any amount added, both of drawing and of notes. Often, in fact generally, the sheets were covered on both sides; every piece of tracery had been amended, every moulding drawn with a fine clear line, and perhaps half a dozen sheets of ironwork (in designing which he was very fertile and original) drawn full size with all the sections indicated. No wonder that we were enthusiastic with such performances going on under our eyes daily[89]

Shaw goes on to state that: 'I am certain that during the whole time I was with him I never designed one single moulding.'[90]

This way of working is echoed by another former pupil, quoted in Street's obituary in *The Builder* but who wished to remain anonymous, stated that Street would let his pupils draw up some designs but would almost invariably alter them in some way saying that it was 'not that your work is necessarily bad, but it must be mine'.[91]

This almost unbelievable attention to detail was coupled with an ability to work at incredible speed. Again Norman Shaw described his methods:

> I well remember a little tour de force that fairly took our breath away. He told us one morning that he was just off to measure an old church – I think in Buckinghamshire, – and he left by the ten o'clock train. About half-past four he came back and into the office for some drawing paper; he then retired into his own room, reappearing in about an hour's time with the whole church carefully drawn to scale, with his proposed additions to it, margin lines and tile as usual, all ready to ink in and finish. Surely this was a sufficiently good day's work! two journeys, a whole church measured, plotted to scale, and new parts designed in about seven hours and a half.[92]

His son, Arthur, recalls Street visiting the proposed site of the American Church in Paris for the first time. On returning to the rector's house he was asked to produce a sketch of the design when he had thought it out, to aid the fund-raising. Street immediately asked for pen and paper and produced a detailed sketch at about 1/12 of an inch to the foot in front of the rector. To all intents and purposes this was the design built.[93]

Despite the firm hold he had over the design process, Street listened to his clients and aimed for a relationship that was as friend and advisor not autocrat and subject and 'to carry out their wishes with exactness, where expressed, and to manipulate their ideas as to make them susceptible of translation into brick and stone, not to begin by showing them that what they wanted was wrong or impossible, and then insisting on their acceptance of something quite different.'[94]

But there were limits which his own professional self-respect would not allow him to overstep and he did not simply give clients what they wanted. In general clients appear to have liked the service they got as they often employed him again. For example his association with Sir Tatton Sykes lasted 12 years, while the Wroughtons of Woolley Park commissioned St Mary's, Fawley and All Saints', Brightwalton from him. General Philip Smith, for whom Street restored St Mary's, Wendover 1867 returned in 1877 and commissioned him to restore the interior of the Royal Military Chapel, Wellington Barracks in 1877. The General noted that 'he invariably received suggestions with perfect patience and forbearance.'[95]

Street as an academic

Street was one of the foremost authorities of his day on medieval architecture. His knowledge was gained first hand, through visiting buildings and sketching them. This was a practice which began in boyhood during his early tours of churches with his brother, and flowered during his first pupilage to Mr Carter in Winchester, where he seems to have had a lot of free time to sketch the Cathedral and other historic buildings.[96] He continued to take annual church tours with his brother, Thomas Street until the latter got married and from 1850 the annual continental tours always involved drawing the buildings visited, in later years often in the company of his son.

Street had a sharp eye for detail and was keen to share his discoveries with the architectural profession as a whole. This was done principally through his contributions to *The Ecclesiologist* which began early in his career, starting with a letter on lychnoscopes – or Eucharistic windows – of 1848.[97] These articles continued throughout the 1850s but dry up in the 1860s, presumably as his workload increases. They are usually informed by work he was doing in a particular area of the country and suggest that he took the time to visit medieval buildings nearby when undertaking a project. For instance his early work in Cornwall resulted in a paper on middle pointed architecture in the county which was read to the Exeter Diocesan Architectural Society.[98] His restoration of Surrey and Kent churches around 1850, particularly Sundridge, resulted in a piece in the Ecclesiologist postulating that a number of important churches in the area were the work of a single architect.[99] During the 1850s he wrote regularly documenting his observations on Continental Gothic, particularly in France and Germany and his most impressive publications were his books on north Italian architecture - *Brick and Marble in the Middle Ages* (1855) - and Spanish architecture – *Gothic Architecture in Spain* (1865).

Street was also remarkably good at what would now be termed buildings archaeology, studying the way in which a building is constructed and making inferences about its history. This was often closely connected with his restoration work, but he would often share his findings if he thought them of sufficient interest. Most notably he published a reconstruction of both the 12th

century nave and the part-built 16th century nave of Bristol Cathedral while he was working on his own design for the nave.[100] This sort of academic exercise was not uncommon: George Gilbert Scott published a beautiful reconstruction drawing of his interpretation of the original aisle-less nave at Ripon, but Street seems to have been unusually perceptive in his reading of fabric. This is best seen in his report on the roof at St Albans Cathedral. Here he was called in to advise in a dispute as to whether to remove the low pitched 15th century roof and reinstate a high pitched roof along the lines of the supposed original one. Street made a very thorough study of the 15th century fabric and from a careful study of redundant mortices on the common rafters concluded that a large amount of 12th century fabric had been reused. He then used blocked doorways in the tower to reconstruct the original collar level and argue that the nave had always been ceiled.[101]

Street's architectural influences and artistic development

Street's reputation rests largely on the superb quality of many of his buildings. In his hands the Gothic style was transformed from attempts to copy medieval buildings into re-workings of medieval ideas and forms to create individual, original and profoundly beautiful works of art. Fiona MacCarthy describes him as the Victorian counterpart of Vanbrugh or Hawksmore: lavish, hugely daring and always in control.[102] Andrew Saint praises his ability to create drama in an internal volume in a way that no architect had done since Soane. Gaping voids between blunt arcades give a sense of containment without imprisoning walls.[103]

Street was greatly influenced by his contemporary, William Butterfield. Like Butterfield, his buildings are muscular and vigorous but they have a massiveness, solidity and toughness not present in Butterfield's, designs. For example, the huge monolithic circular piers he uses in his Churches of St James-the-less, Westminster, and SS Philip and James, Oxford, are characterised by boldness and quite unlikely the much more delicate clustered shafts of Butterfield's masterpiece of All Saints' Church, St Margaret's Street, London. These piers demonstrate Street's taste for the primitive and simple bold forms, which is often seen in his preference for lancets and plate tracery over the bar tracery favoured by Pugin and Scott.[104]

Street's churches tend to take conventional forms which belie their sophistication. When it comes to massing he had a taste for the picturesque; the different elements of the building retain their separate identity and are contrived to collide in a way that gives a sense of dynamism and movement. He does not put his theoretic ideas about order and repose into practice until the 1860s in his competition entries for the National Gallery and the Law Courts.[105] Sculpture, colour of brick and stone, black mastic and mosaic are used to emphasise (not diminish, as is sometimes the case with Butterfield) the structural encounters.[106] The magic of a high and static space enclosed by flickering, jewelled surfaces which Butterfield revealed at the Church of All Saints, Margaret Street, was absorbed by Street and transformed. Colour is subjugated to the stronger rhythms of his structures. Street works in

horizontals, massing up arcades, clerestories and chancel arches to create tremendous spatial rhythms. Despite their complexity his buildings never appear fussy. The myriad of components used creates a grand effect and they appear almost to grow out of the ground, without plinths or projecting bases.[107]

Having thought out a sophisticated and coherent theoretical basis for his architecture early in his career Street was too committed it to develop in new directions. While his style does change and soften in later life, as he moves away from using Italian and French examples for inspiration back to English precedents of the late 13th century, this change is a matter of degree and his later buildings retain the muscularity of his work in the 1850s. Unlike Bodley, who was initially under the spell of Street, or his pupils Shaw and J. D. Sedding, he is not enticed from the high-Victorian path and never embraced the more delicate approach of the late-Victorian style with its free use of late Gothic precedents.

At present Street's early writings and correspondence are lost to us, our only windows into his mind date from after he had established himself as an architect and started publishing in the 1850s, so we don't know when and why he made this wholehearted commitment to the Gothic Revival. Early expeditions to medieval churches with his brother must have been influential in fostering a love of these buildings but it unclear whether this was a vague love of old buildings which crystallised into an unshakable conviction that the late 13th century was the apogee of all building after he entered Scott's office or he arrived at Scott's having already come to those conclusions. While Street must have read Pugin's *True Principles*, it would have been impossible to be a Gothic architect and avoid it, we don't know when Street read it and whether it was important in his forming a conviction that Gothic was the true principle on which architecture should be based. Presumably he also read *The Ecclesiologist*, and listening to or reading Ruskin surely prompted his first visit to Italy.[108]

It is also unclear how he gained his encyclopaedic knowledge of the details of medieval buildings. From the outset, his first churches at St Mary's, Biscovey, St Peter's, Treverbyn (both Cornwall, 1847-8 & 1848-50), and the Church of St James-the-Great, Eastbury, (Berks, 1851-3) are distinguished by a complete mastery of medieval form and detail. It is unclear where he picked this up from, whether it was the result of his experience in Scott's office or largely picked up while with Carter in Winchester. Street's grasp of medieval architecture was so good that George Gilbert Scott once admitted to mistaking one of his buildings for a 14th century one.[109] How he managed to do this given Street's work is always so forcefully Victorian is puzzling, but the anecdote conveys how good his peers thought his understanding of medieval architecture was. Good as it was it developed throughout his life and the results of his sketching tours of the continent (made from 1853 onwards) and academic research are clear in his buildings. For instance, All Saints', Boyne Hill, Maidenhead, displays his recently acquired knowledge of German and Italian architecture. The fact that he remained in control of all his output and remained at the coal face of architecture, continuing to measure buildings for restoration rather than devolve this task to assistants, meant that he was continually coming across and assimilating new medieval details.

Street believed that a great architect was born and not made[110] and his early buildings certainly suggest that this was true in his case. The qualities that make his later work so distinctive and outstanding are already apparent. These are not youthful experiments, full of promise but lacking maturity. His first church, St Mary's, Biscovey (1846-8), is in a first pointed style (possibly to keep costs down) and clearly influenced by Scott, whom he was working for at the time. The spire is very similar to Scott's Church of St John-the-Baptist, Wall, Staffordshire, but was also inspired by local examples, including the nearby Church of St Cubert, Cubert and St Bartholomew's, Lostwithiel. Other features also show the influence of Scott, such as the pitched roofs over the aisles, elaborate door ironwork, solid piers supporting broad arcades and groups of two or three lancets with low, widely-spayed windows openings and deep sills.[111] But already there are hints of Street's genius. The church has a sense of solidity and drama to its massing that is absent at Wall. Street is already the master of radical simplification and transformation; broad well-textured walls are sliced through with grouped openings of varied proportions, without superficial embellishment and there is a craftsman-like integrity in the use of simple materials.[112]

His second church, St Peter's, Treverbyn, of 1848-50 again shows his mastery of very simple shapes and love of high roofs and low eaves. It's a theme for a small church he would return to again and again, for instance at St Peter's, Chalvey (Bucks, Figure 11) of 1860-1.

His third church, and the first in Oxford diocese, the Church of St James-the-Great, Eastbury (1851-3, Figures 4 and 5) is even more assured. Already Street's genius for massing, the ability to engineer collisions between different elements to create drama using just a few simple and well-chosen shapes, is evident, as his complete mastery of medieval detailing. The building also demonstrates his sensitivity to place, its simple form, irregular massing, use of local materials, big roof and low eaves is inspired by the great barns of the West Berkshire downs and sits perfectly in this pretty village and highlights his gift for picturesque composition. The interior, with is bold arcade which dies into the piers without capitals, feels solid without being dull. The high arched braced nave roof with collar beams and crown-posts creates a feeling of spaciousness and drama and introduces a theme of playful and intriguing roof forms which he continued to develop throughout his career. The budget just allows for some second pointed style tracery in the north and east windows.

Figure 4: The church of St James-the-Great, Eastbury, exterior (AA/014590 © Historic England Archive)

The commission for the Church of All Saints, Boyne Hill, Maidenhead of 1854-6 (Figures 6 and 7) was Street's first chance to demonstrate the breadth of his talent. For the first time he was working on a scale and with a budget to create the complex spatial and architectural effects he was capable of. Again Street's feeling for place is spot on: the site demands a building with plenty of presence and confidence, while the red brick chimes perfectly with the suburban villas surrounding it. The building shows the influence of his recent continental travels, particularly the German or Italian looking stair projection of the tower. The interior is dark and mysterious: it is lit by only a small clerestory and most of the windows are completely filled with stained glass, much of it designed by Street. The richness of the decoration, which is concentrated on the piers and around the east end, gives a feeling of sumptuousness but is always subordinate to, and supportive of, the architectural structure. Bold notched brickwork and strident polychromy avoid any suggestion of fussiness. Similar brickwork of the chancel of the Church of St Peter, Chalfont St Peter (1852-4) demonstrates just how blunt and forceful Street could be at this early stage of his career (Figure 8).

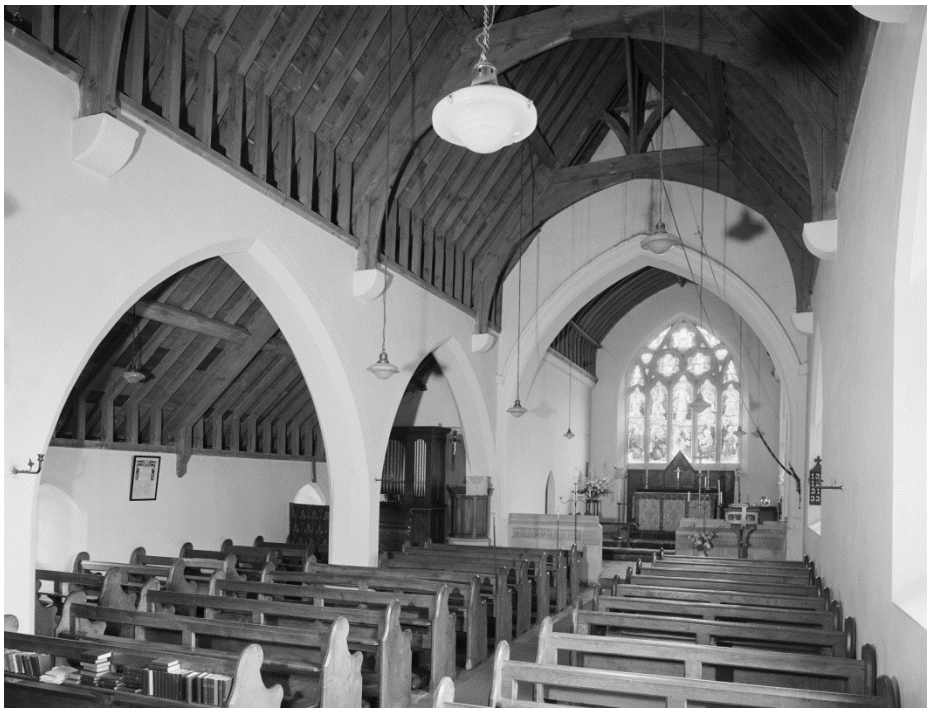


Figure 5: The Church of St James-the-Great, Eastbury, interior (AA/014792 © Historic England)

Figure 6: Interior of the Church of All Saints, Boyne Hill, Maidenhead, interior (CC/97/02746 © Historic England Archive)


Figures 7 and 8: All Saints', Boyne Hill, Maidenhead and St Peter's, Chalfont St Peter, (© Historic England, photographs Richard Peats)


Figures 9 and 10: Church of SS Philip and James, Oxford (© Historic England, photograph Richard Peats/ Historic England Archive BB68/08814)

The Church of SS Philip and James, Oxford (1860-2, Figures 9 and 10), illustrates how his style develops in the middle of his career. Here he has become still most confident and forceful. The form and detailing of the building is kept very simple: he is reaching back to the beginnings of French Gothic and channelling its primitive vigour. The cruciform plan is straightforward, and buttressing is kept to the minimum necessary for structural security; walls are thick and openings kept small. The overall impression is of massiveness. This is reinforced by the spare detailing. Windows are either lancets or of plate rather than bar tracery and are very bold, particularly the bell openings of the tower. Walls are treated with only the simplest of string-courses. Structural polychromy continues to be used; with bands of red sandstone breaking up elevations of yellowish hammer-dressed local stone, but the effect is less

dramatic than at Boyne Hill. The interior is much lighter than All Saints, and he puts his principles for the ideal town-church into action, increasing the visibility of the altar by raising it up on several steps and pinching the nave in at the chancel arch. This allows the nave to be wider and shrinks the aisles to mere passages, maximising the view of the altar.

Similar themes are found at the Church of St James-the-Less, Westminster (1859), which again makes use of plate tracery and early French details coupled with a ferocious brick polychrome interior. The Church of St John-the-Evangelist, Torquay (1861-85), is slightly less aggressive, using geometric rather than plate tracery and is more subtly polychromatic but still continues the themes of massiveness and French inspiration.

Figure 11: The Church of St Peter, Chalvey, exterior (CC/73/00883 © Historic England, Archive)

Figure 12: The Church of St Peter, Chalvey, interior in the late 19th century (CC73/00884 © Historic England Archive)

St Peter's, Chalvey (Slough) of 1860-1 (Figures 11 and 12) shows how Street approached smaller churches at this time. Again he makes extensive use of

polychromy: this time brick and knapped flint are used and as built the chancel was dramatically banded, creating a stratigraphy of horizontal layers. The massing of the building is very similar to his early work at St Peter's, Treverbyn, but the detailing has been simplified and is much more robust. Again this is primitive Gothic, stripped back to its essentials with tracery used sparingly but carefully designed for maximum visual impact. The west window is particularly striking.

From the early 1860s Street's buildings become calmer and less strident. Gothic Continental precedents become less prominent and he returns to medieval English churches for ideas. Andrew Saints suggests that his churches become less dynamic from this point on and that this marks the beginning of the end of the High Victorian phase of the Gothic revival.[113]

Nevertheless, Street continued to produce outstanding churches. One of the best from this period is the Church of All Saints, Brightwalton (1861-3, Figures 13 and14). The style is of the late-13th century and the massing is kept simple, the combination of low-pitch aisle roofs, a high pitched nave and chancel roof, low eaves and massive buttresses makes the building seem firmly rooted to the spot while the careful proportions and regular fenestration give the exterior a sense of rest and repose which he admired in classical buildings. As with his earlier buildings the roofs are superbly inventive, but the generous budget available here allowed a greater degree of elaboration. But the precedents used are mainly English, such as the water-leaf capitals and broach spire. The use of Geometrical tracery gives a softer feel and the polychromy is much more subtle.

Figures 13 and 14: The Church of All Saints, Brightwalton
(© Historic England, photograph: Richard Peats)

Figure 15: Church of St Mary, Westcott, interior
(© Historic England, photograph: Richard Peats)

Figure 16: The Church of St Mary, Westcott, exterior
(© Historic England, photograph: Richard Peats)

However, Street had not abandoned simplicity and assertiveness completely. The Church of St Mary, Westcott (Buckinghamshire 1866-7, Figures 15 and 16), is brutally austere. The simple form, minimal buttressing and low eaves are all reminiscent of his early work at Eastbury, but the interior is much starker, with exposed brickwork, plate tracery and very little decoration. However, despite this it's a much less forceful building that his work of the late 1850s. Street cannot resist the draw of picturesque. The way in which the sweeping eaves of the south aisle wrap around the porch and subtly playful touches such as the dormer in the nave roof and round windows to the south aisle gives the building a lot of warmth and charm. Like Eastbury, this is architecture that's appropriate to its place, its external modesty well suited to its site grouped with Street's school, a little away from the village centre and surrounded by fields.

Street's most personal work, St Mary's, Holmbury, Surrey (finished 1879, Figure 17), is a good illustration of his later work. While all the key characteristics of Street's work remain; the inventive roof structure, unusual combinations of medieval elements, picturesque massing and sweeping eaves produce a much prettier, softer and less confrontational building than his buildings of the 1850s, and the details used are almost entirely English. The tracery is lighter and more delicate, as are the piers, and the polychromy is muted and applied sparingly. One of its great qualities is its picturesque relationship with the landscape, a characteristic honed during the later 1860s and 1870s in his Yorkshire churches for Sir Tatton Sykes.[114]

Figure 17: Holmbury St Mary church, exterior

(© Historic England, photograph: Samantha Johnson)

Street's approach to restoration

Church restoration formed an important part of Street's career and was something that he devoted a lot of thought to. According to *The Ecclesiologist*, at the time there were three schools of thought on restoration:

- 'Destructive' - which consisted of replacing decayed work with new. The justification for this being that this was the approach of medieval builders, who did not restore but built in the best style they knew;
- 'Conservative' - practitioners of which sought to retain medieval fabric wherever possible and where replacement was necessary an exact facsimile of what has gone before was inserted; and
- 'Eclectic' – a compromise, which aimed to keep the best of the old work but remodel other parts to improve the whole building.[115]

Attitudes to historic fabric were of course very different than they are today. All architects of the time were working within an intellectual framework which saw perpendicular architecture as debased and placed relatively little value on Elizabethan and Jacobean work. 18th century work was of course still relatively new and would not have been seen as historic; and the most prolific restorers from this period, such as James Wyatt, were regarded as vandals.[116]

Street thought of himself as a careful and conservative restorer of churches. His first recorded public utterance on architecture was a contribution to a debate on restoration philosophy held to mark the eighth anniversary of the Ecclesiological Society on May 18 1847. In this Street argues forcefully against destructive restoration.[117] In a letter written in his capacity of Diocesan Architect he set out his philosophy as follows: 'In dealing with the restoration of all old churches, the easiest course is to limit alteration as far as possible to restoration of features which have certainly existed, or to alteration of the fabric (where they are unavoidable), in careful accordance with it.'[118]

He also, at least in theory, maintained that all medieval fabric had value and should be retained. As he stated in an address to the Ecclesiological Society in 1865:

> It is impossible to be too conservative in the restoration of our old buildings. One of the simplest receipts which could be given to an architect would be to leave the building as much as possible in the state in which it was in the year 1550. One of the commonest faults of the present day is the removal of ancient work, which has interest, in order to put the building in to a state in which it is supposed to have more interest…Though committees and vestries seemed to think that alteration must always be improvement, it was a very sound maxim to insist upon… that, however inconvenient it might be to preserve old work, it was absolutely better to keep it.[119]

Many of his contemporary colleagues regarded him as a careful and conscientious restorer and he was often called in to advise on tricky issues, such as St Albans Abbey. In these cases he normally took a conservative line, recommending that the 15th century roof remain at St Albans remain and the 14th century screen be retained at Southwell Minster, despite the practical difficulties doing this created.[120]

However, by the later part of his career his approach was coming under increasing scrutiny from antiquarians. His work at the Church of St John-the-Baptist, Burford, in 1870-2 and 1877-8 so alarmed William Morris that he was moved to found the Society for the Preservation of Ancient Buildings.[121] It is odd that this particular job provoked so much controversy as there were no major structural alterations. Compared with many churches he restored, such as St Lawrence's, Milcombe, and St Mary's, Salford, Street treated the Burford with a very light touch. One possible reason was the removal of plaster from the nave walls, something that Street rarely did but happened to do at Burford and gave the interior a 'scraped' appearance which Morris objected to.

Figure 18: The Church of St Michael, Stewkley (© Historic England, photograph: Richard Peats)

Street's deeply held Christian beliefs were fundamental to his approach to restoration as he always held that the needs of the current church congregation had to come first and in the final analysis meeting these needs was more important than conserving medieval fabric, however good it may be. His son records that he considered: 'the needs of the service are paramount, and that, in the last resort, architectural history and beauty may have to be sacrificed to them…'[122] This can be seen is his approach to the restoration of the Church of St

Michael, Stewkley. This is a very fine three cell Norman church with a central tower which retains its 12th century plan form and a very fine west front (Figure 18). Street's problem was that the building was not really big enough and his solution was radical: to carefully take down the 12th century west front and reconstruct it on the end of a lengthened nave. He is clearly uneasy about recommending this course of action, asking the rhetorical question and then immediately answering it in a letter quoted in his son's *Memoir* (unfortunately the name of the recipient is not recorded: 'But ought this to be allowed? Honestly I think it ought.' He then goes on to justify himself by stating:

> We all know perfectly well how our ancestors would have dealt with such a question. They certainly would not have allowed anything in the building to stand in the way of the greatest good of the people who were to use the church, and would probably have dealt with the church at Stewkley in a way by very far less conservative than mine.[123]

Luckily in the end he did not have to carry out this course of action and was very relieved not to have had to, not least because of the impact it would have had on his professional reputation, as he continues:

> However, I was extremely glad not to have to alter the fabric at all. I said myself that I would infinitely rather not have to do so, because, among other reasons, I knew how easy it would be to misrepresent the kind of work I was doing, and to class it with those destructive works of church restoration which I suspect I deplore more than my critics, and of which an instance carried out under my direction will be looked for in vain.[124]

In other instances he did follow his more radical ideas through. At Christ Church Cathedral, Dublin, he rebuilt the entire south side of the nave, replacing repair work installed after the fall of the vault in 1562. He also rebuilt the west front entirely and took down the entire medieval east end and replaced it with an apsidal design based on remains found in the crypt. Much of this restoration work was imaginative, and Street was prepared to disregard the medieval evidence when it did not suit his architectural programme. His reasoning for this was that the workmanship of the east end was flawed and it did not meet the current liturgical requirements. He also had supreme confidence in the architectural quality of the reconstructed scheme.[125]

Street often would remove later medieval and post-medieval interventions where he thought there was good evidence of earlier work which he considered to be of better quality. Controversially he removed the 17th century windows inserted by the antiquary Machell in the Carlisle Fratry.[126] At the Church of SS Peter and Paul, Wantage, he removed the perpendicular east window and replaced it with a decorated style one based on surviving fragments he identified.[127] He was also censured for the destruction of the parvise[128] at the Church of St James-the-Less, Denchworth, a charge which he responded to vigorously.[129] He was also keen on substituting high roofs for low ones where

there was good evidence of the early roof form. This took place at his restorations of St Mary's, Uffington and St Michael and All Angels', Lambourn,[130] though the roofs he replaced were probably post-medieval.

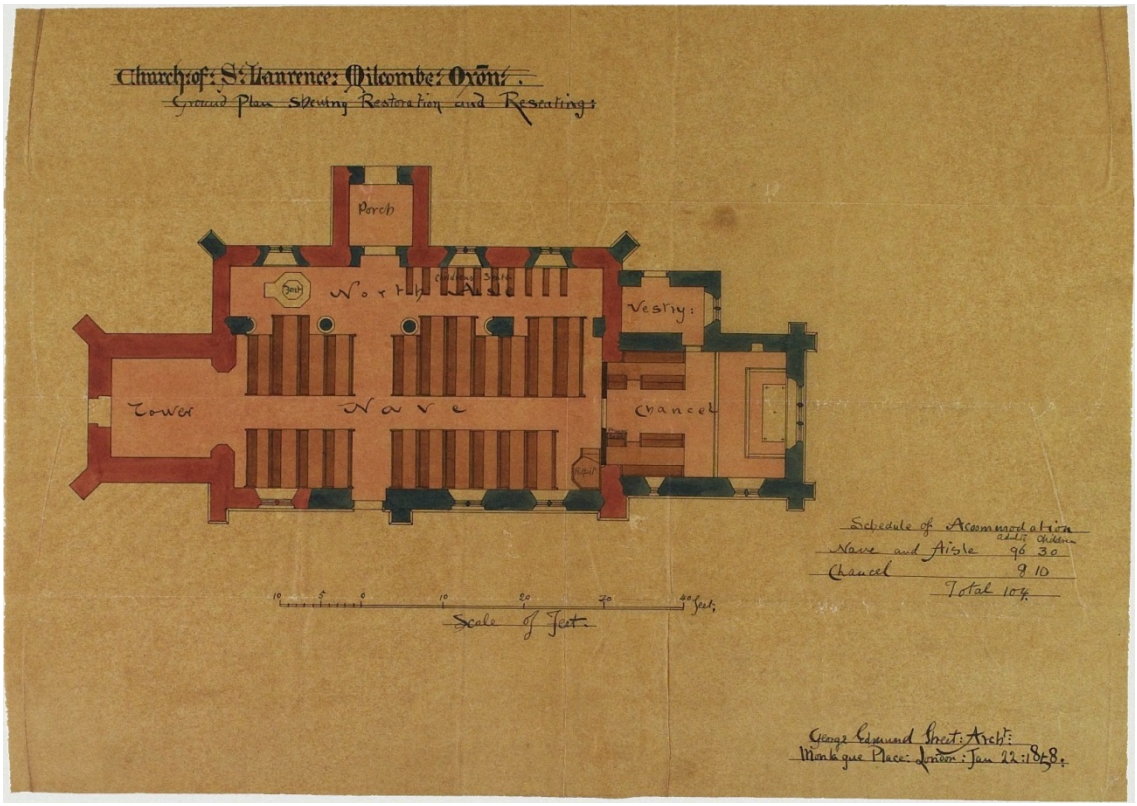


Figure 19: Street's plan of St Lawrence, Milcombe (ICBS05308 © Lambeth Palace Archive)

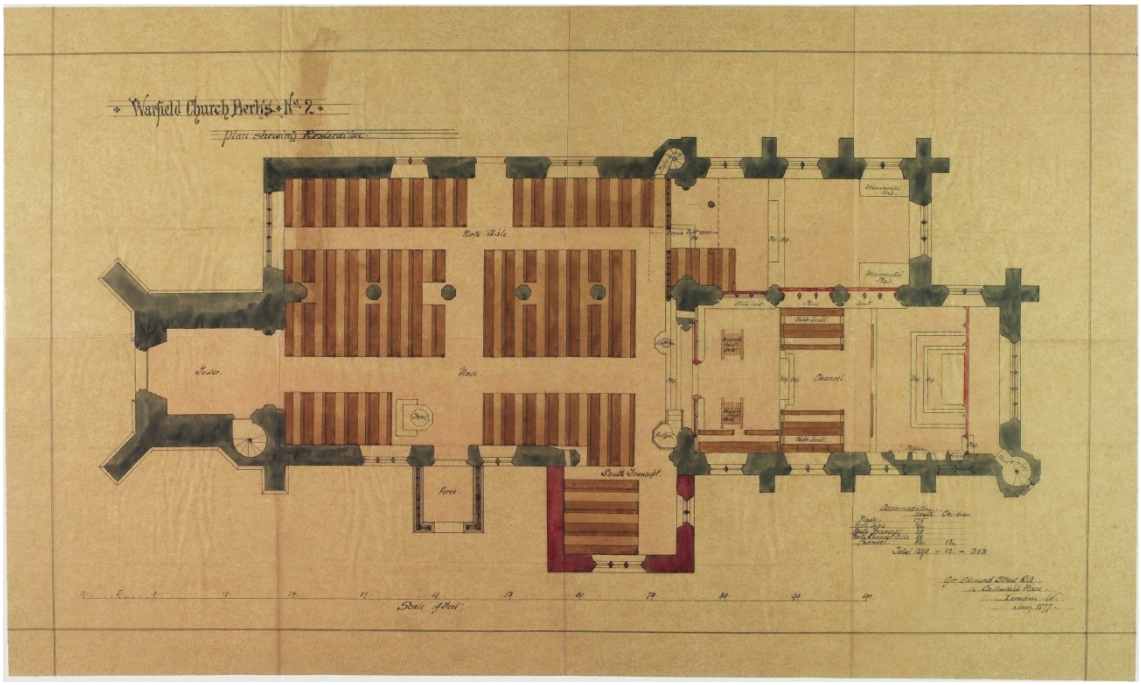


Figure 20: Street's plan of St Michael, Warfield (ICBS07600 © Lambeth Palace Archive)

A study of his plans kept in the Incorporated Church Building Society Archive in Lambeth is instructive as they show the extent of rebuilding and extension in red. These range widely from the Church of St Lawrence, Milcombe (Figure 19), where the tower, north aisle and chancel arch were entirely rebuilt, to the Church of St Michael's, Warfield (Figure 20), where little rebuilding appears to have taken place and the only addition was a small transept. The reason for this variation is likely to be the condition that Street found the buildings in. For example, although Street normally existing towers, even when they were Georgian, he completely rebuilt the tower of St Mary's, White Waltham, suggests that it was in a shocking condition prior to restoration. In instances where he preserved many then unfashionable perpendicular details, for example at the Church of St Leonard, Waterstock, may simply have been because little work was necessary. While few documents survive relating to the 19th century restoration there is little sign in the fabric of extensive Victorian repair. It is also possible that the attitude and finances of his clients influenced how far a restoration went. It may have been that Bishop Wilberforce was not always listened to as attentively as the restoration committee of Bloxham and not all clients wanted to (or could) do a really thorough job.

In summary, Street cannot be regarded as a conservationist in the modern sense. He took a bold approach to restoration which was partly based on a desire to ensure that the buildings were fit for purpose above all else and an admittedly justified confidence in his architectural abilities, and partly on understanding of medieval form. He also had absorbed then current notions about the inferiority of perpendicular work and later repairs and restorations. But he was never ignorant. When he did remove historic fabric, he always completely understood what he was replacing and thought very carefully about doing so. He was certainly no more destructive than any of his contemporaries and usually a good deal more careful and considered in his restorations. As we shall see, he was particularly careful with medieval and even post-medieval fittings.

This approach was broadly similar to his contemporaries. Suzanna Branfoot has argued that George Gilbert Scott showed a similar level of care when restoring medieval buildings while also being willing to remove later medieval work regarded as of poor quality when there was sound archaeological evidence for doing this.[131] Both were rather more sympathetic to medieval fabric than Bodley, whose approach to conservation was often driven by aesthetic considerations rather than archaeological precision,[132] and Pearson, who could be very sensitive at times but could speculatively restore an destroy later medieval work. The vault he added at the Church of St Mary, Lastingham in 1880 was a complete fabrication and his approach at Westminster Abbey, where he ignored or destroyed later medieval work in the north transept, was much less careful than Scott's.[133]

What did set him apart from his contemporaries was his meticulous attention to detail. He was reputed to have taken special care to protect old stonework, instructing builders not to remove lichens and not to substitute re-cut stone for old.[134] When considering taking down and rebuilding the west front at St Michael's, Stewkley he gave careful consideration to whether this could be done stone by stone, without re-cutting or otherwise losing the character of the 12th century stonework.[135]

STREET'S WORK IN THE DIOCESE OF OXFORD

Unsurprisingly, given that he held the post of Diocesan Architect for nearly all of his professional life the diocese of Oxford contains a high concentration of Streets work. Of the 153 churches he designed 20, or 12%, are found within the diocese. In addition he restored a further 93 churches in the Diocese. As the total number of restorations he undertook is not known (a selective list prepared by Paul Joyce did not claim to be exhaustive and the list provided by his son in his *Memoir* is incomplete), it is not clear how great a proportion this forms of all his restoration work. His new buildings and restorations form 14% of the current stock of churches in the diocese.

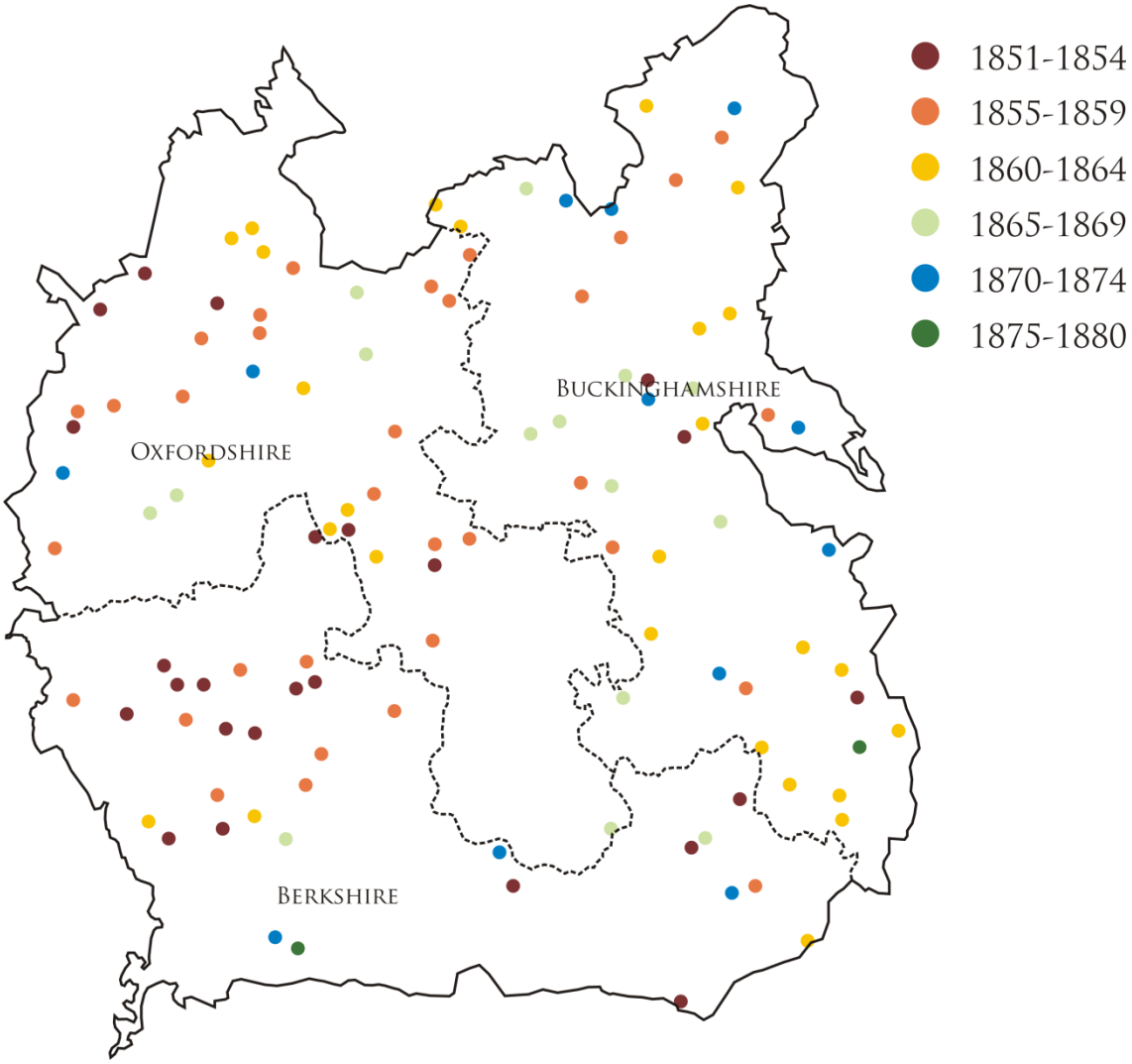


Figure 21: Street's churches in the Oxford diocese arranged by date (© Historic England, Richard Peats)

Geographically his work appears evenly spread (Figure 21). Unsurprisingly, since he was initially based in Wantage and Oxford, there is a slightly higher concentration of his early work in the west of the historic county of Berkshire and in Oxford itself. There are only two major areas where he did not work:

southern Oxfordshire and central Berkshire. It is not clear why he was not employed here, as it does not appear to be an area of low churchmanship and there are many restorations dating from the 1860s, including ones which Street, as Diocesan Architect, advised on. His work is largely rural, but this reflects the character of the diocese. He certainly was not adverse to working in towns and either built new churches or restored existing once in most of the major urban centres or their suburbs.

His work in the diocese is concentrated in the earlier part of his career, mostly dating to the 1850s, a few from the 1860s, and only a handful in the 1870s (Figure 22). His last work in the diocese is the restoration of the Church of St James, Fulmer, of 1877. His early work is concentrated in the Wantage area and then spreads out to cover northern Oxfordshire in the later 1850s while his work in Buckinghamshire tends to be later, mainly dating from the 1860s (Figure 23). The types of work undertaken, in terms of new builds and restoration, are fairly evenly distributed over the diocese, though there is a preponderance of new chancels in Berkshire and the southern tip of Buckinghamshire. This may be because there are more early-19th century churches in these areas which would have been built with very small, ecclesiologically incorrect, chancels.

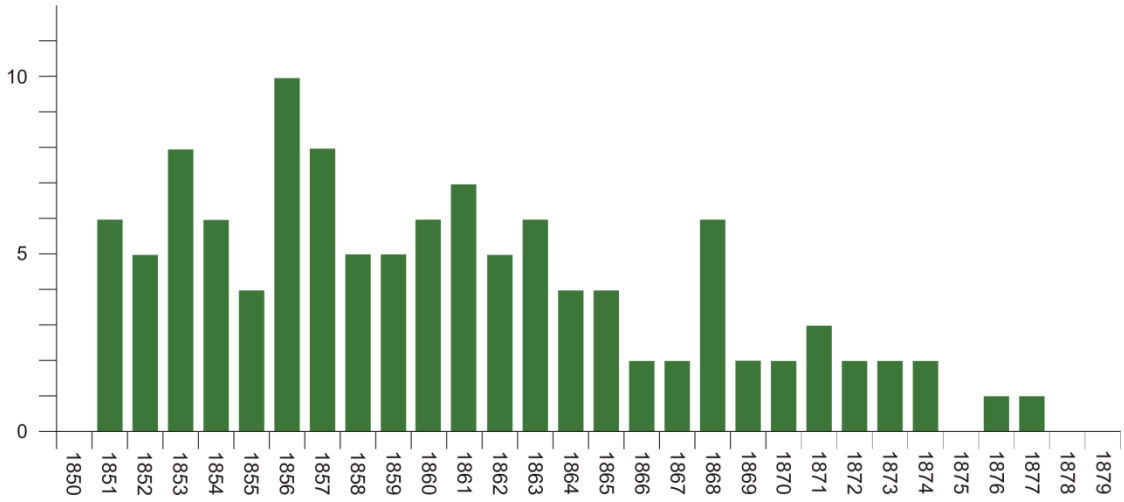


Figure 22: Street's commissions in Oxford diocese per year (© Historic England, Richard Peats)

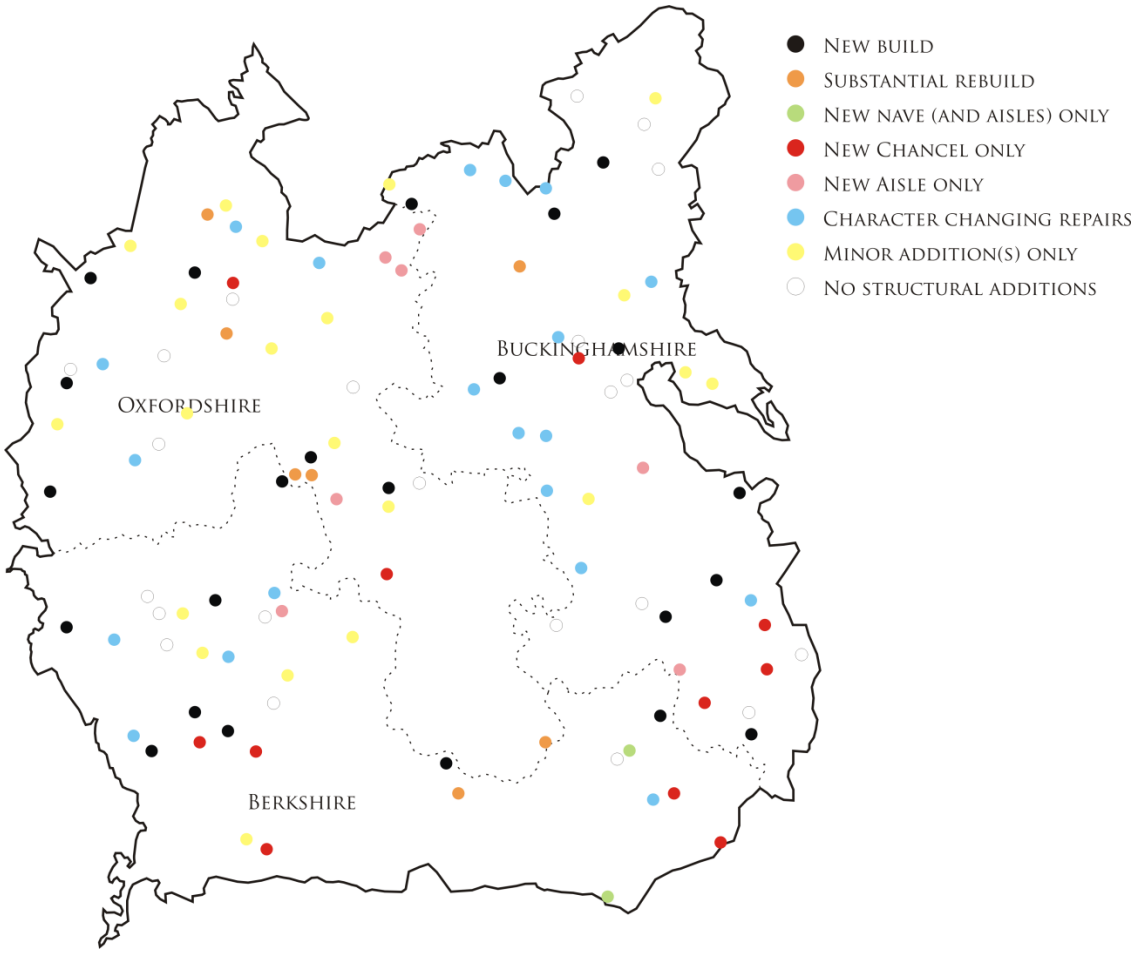


Figure 23: Map showing distribution of Street's new builds and various types of restorations (© Historic England, Richard Peats)

New builds

The 20 new churches built by Street in the diocese reflect the pattern and evolving style of his work nationally and include many of his most important buildings. His earlier career is better represented than his later work. Apart from the Churches of St James-the-Great, Eastbury, and All Saints, Boyne Hill, which have already been discussed, most of his early churches are clustered in West Oxfordshire and around Oxford. This includes All Saints', Little Tew (1853); SS Simon and Jude', Milton-under-Wychwood (1853-4); St Thomas', New Osney (1854); St Peter's, Filkins (1855-7); St Mary's Wheatley (1855-7); and SS Philip and James', Oxford (1860-2). There are also a couple from this period in the Vale of the White Horse: St James-the-Less', East Hanney (1856-8), and St Thomas', Watchfield (1857-8). His work in Buckinghamshire belongs to the late 1850s to 1870s and includes: All Saints', Nash (1857-8); St James', New Bradwell (1857-60); St Anne's, Wycombe Marsh (1858-9); St Peter's, Chalvey (1860-1), All Saints', Coleshill (1861); St Mary's, Westcott (1866-7); and the Church of St John-the-Evangelist, Ashley Green (1873-4). There are relatively few later works in the historic county of Berkshire but they include some of his best work anywhere including the outstanding All Saints',

Brightwalton (1861-3), and St Mary's, Fawley (1865-6), both of which were built for the Woolley family, and the sadly-lost St Mary's, Speenhamland (1876-9).[136]

Figures 24 and 25: Interiors of St Mary's, Fawley and All Saints', Nash (AA/79/02088 and AA014590 © Historic England Archive)

As a whole these buildings form a representative sample of Street's work across his entire career and span a complete range of church types from large town churches, modest country churches on limited budgets and elaborate country churches for aristocratic patrons. While those with the largest budgets, such as Fawley (Figure 24) and Brightwalton (Figures 13 and 14), tend to be the most richly decorated and interesting architecturally, the simple ones such as All Saints', Nash (Figure 25), are also of value in that they demonstrate how creative he could be even on a severely restricted budget.

Street's restorations in the diocese

The extent of work Street carried out during a restoration varied widely, depending on how much new accommodation was needed and the state of the building. At his most thorough, restoration would involve complete reconstruction to a new design leaving little more than the tower. This happened in seven instances, including St Mary's, Purley-on-Thames (Berkshire 1869-70, Figure 26), and St James', Aston Abbots (Bucks, 1865-6). Ten involve rebuilding the chancel to new design. Often this was to replace a very small 18th or early 19th century chancel with something more liturgically appropriate, as happened at St Peter's, Chalfont St Peter and St James', Fulmer (both Bucks), as well as St Barnabas', Peasemore, and the Church of the Holy Trinity, Sunningdale (both in Berkshire). A number of medieval chancels were replaced,

including St Leonard's, Drayton St Leonard and SS Edmund & George's, Shiplake, St Martin's, Sandford St Martin in Oxfordshire, St Peter's, Burnham, and St Mary, Hardwick, in Buckinghamshire and St Andrew's, Chaddleworth, in Berkshire. Conversely, Street was never called on to add a new nave to an existing chancel; he does however add nine new aisles to buildings.[137] Most of these are found in Oxfordshire, though it is not clear why aisle were in more demand in this county.

Figure 26: The Church of St Mary, Purley-on-Thames, exterior (© Historic England, photograph: Richard Peats)

Then there are 23 of his restorations which can be termed character-changing. In these the building retains its medieval form and there are no major additions to the building beyond a porch or vestry; but the extent of restoration is such that Street stamps his character on the fabric of the building. A good example of this is the Church of the Holy Trinity, Ascott-under-Wychwood (Oxon 1857-9 figure 27). Here the building retains its medieval form but the character of the stonework, mouldings and tracery are distinctly Victorian. However, in just under half his restorations Street takes a much more gentle approach and they retain much more of their medieval character. In a further 23 restoration the additions he makes are very minor; consisting of porches of vestries. A final group, of 22 churches were restored very lightly, with no structural alterations beyond repairs, replacement tracery and new roofs, where necessary.

Figure 27: The Church of the Holy Trinity, Ascott-under-Wychwood, Street's rebuilding of the chancel (© Historic England, photograph: Richard Peats)

One thing that characterises most of his restorations is new roofs. While he would retain a medieval roof where he thought it possible he was keen to both reinstate lost high pitched roofs and open up plastered ones to give back these churches what he considered to be their authentic medieval appearance. He completely reroofed 30 of his restorations and partially reroofed a further 43. Street clearly loved designing roofs and rarely repeats the same design; he created seemingly endless combinations of medieval elements, particularly crown posts and queen posts with heavy wind braces, which are often among the most interesting elements of the restored building. Often his nave roofs are the most elaborate, for example his unusual (and very French) combined arch brace and crown-post roof at the Church of St Michael's, Stewkley (Berks, Figure 28). Chancel roofs tend to be simpler, often of the common rafter type. Sometimes greater emphasis is given to the sanctuary by ceiling this part in timber boards, as at St Barnabas', Peasemore (Berks, Figure 29). These are sometimes painted as at St Peter's, Filkins (Oxon), which is painted blue with stars.

Figures 28 and 29: St Michael, Stewkley's, nave roof, and St Barnabas', Peasemore, chancel roof (© Historic England, photograph: Richard Peats)

Street's approach to furnishing churches

In all of his newly-built churches and the vast majority of his restorations (78 out of a total of 93 or 84%) Street refurnished the building entirely. This is unsurprising. Street was working at the front end of the Gothic Revival and one of the main reasons he was called in to carry out a restoration was to remove the galleries and box pews and replace them with benches which provided adequate free and open sittings for the local population.[138] Where he did not completely refurnish a building this was normally due to the fact that he was only called in to restore part of the building, say add an aisle, or rebuild a tower (as at St Mary's, Speen, and St Mary's, Turweston) or restore just the chancel;[139] on three occasions –St Mary's, Charlbury; St James', Bierton; and the Church of St Blaise, Milton – he was restricted to restoring the nave only.

Street's furnishings tended to be models of ecclesiological correctness (and warmly approved of in reviews in *The Ecclesiologist*). There would be only one altar, at the extreme east end of the building; and Street took pains to make sure it was as visible as possible. In order to achieve this, the sanctuary was always raised up on steps from the chancel, which in turn was at least one step above the nave. In large churches (such as the All Saints', Boyne Hill, Maidenhead, and SS Philip and James', Oxford) there would often be several steps at the chancel to raise it up and increase the visibility of the altar (Figures 7 and 10). In all larger churches, and some smaller ones, the altar was backed by a reredos and in more elaborate buildings this would be flanked by decorative panelling, normally in tiles but sometimes in stone (Figures 14 and 24. The sanctuary would be protected by an altar rail. The chancel was always filled with choir stalls and a pair of reader's desks. Normally these were arranged facing each other but occasionally they were arranged collegiate fashion, returning along the

back of a screen. Most of his new buildings had a low chancel screen which provided a degree of separation but still allowed good views of the altar. He occasionally added these to his restorations and sometimes they would be topped by iron prickets and a set of iron gates (Figure 30). Full screens are rare.

Figure 30: St Barnabas, Peasemore, chancel, screen (© Historic England, photograph: Richard Peats)

The main body of the church would be filled with benches. All the plans of Street's restored churches held in the ICBS archive at Lambeth Palace indicate that the nave, aisles and any chancel aisles would have been filled with seating to maximise capacity, suggesting that this form of intensive seating was the norm (Figure 31). Children were generally seated separately in miniature seats (Figure 32); again these are often shown on the ICBS plans. The intensive filling of naves with seats was a constant theme throughout Street's career, featuring in plans of early work, such as All Saints, Boyne Hill, Maidenhead (1854-7), and late ones, such as St Michael's, Warfield (1874-6). The font would be placed at the west end of the building, normally near the south door and raised up on a couple of steps to allow it to be seen clearly over the benches. Floors were almost always tiled. The basic tiles used were red and black but other colours, encaustic patterned tiles and stone paviours were used to create more interesting patterns. Patterns became progressively more elaborate in the chancel and sanctuary, and were normally based on a black diamond lattice on a red background. When completed, interiors would have often featured elaborate iron candle holders or gas lamp brackets. These are now rare.

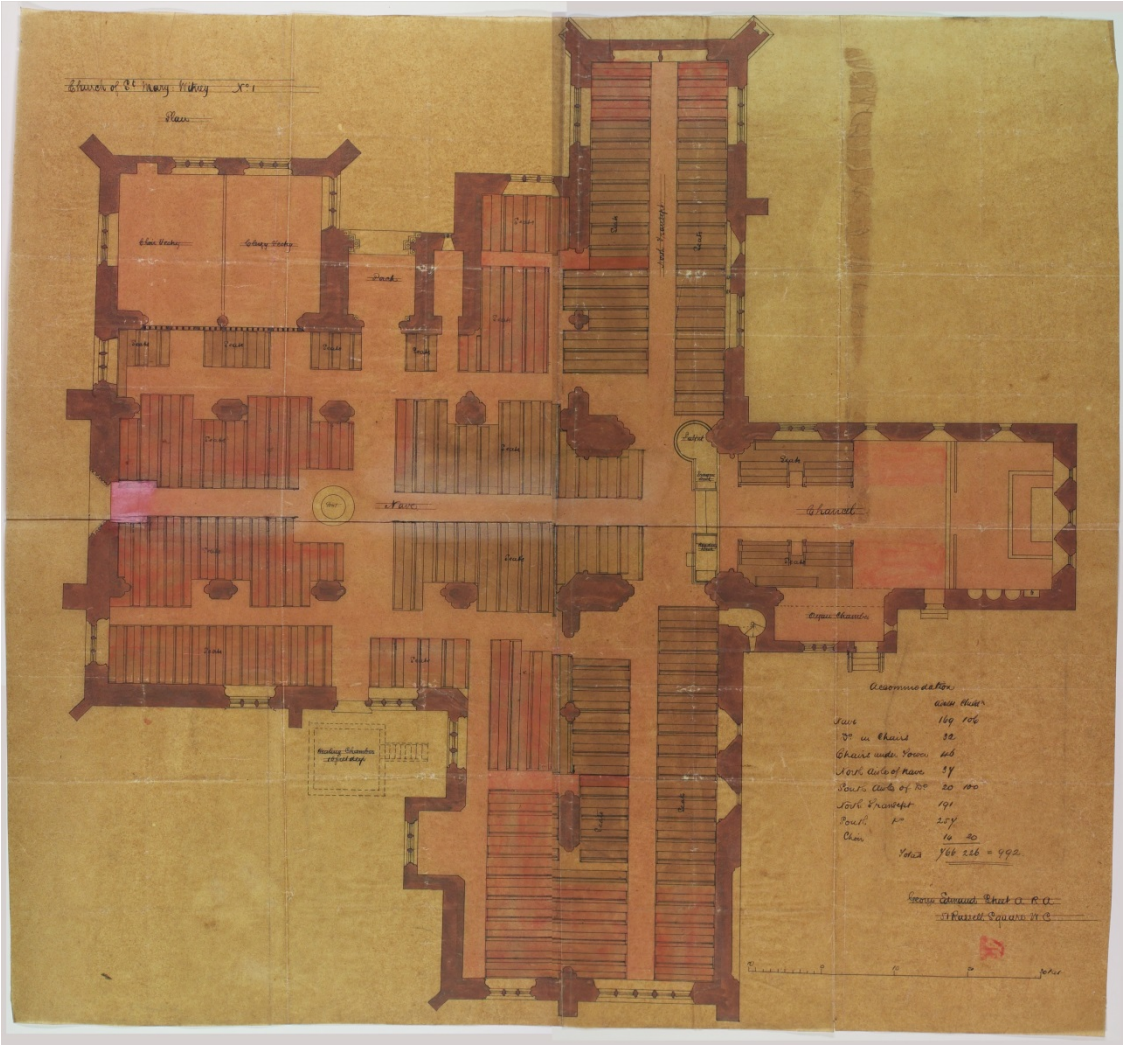
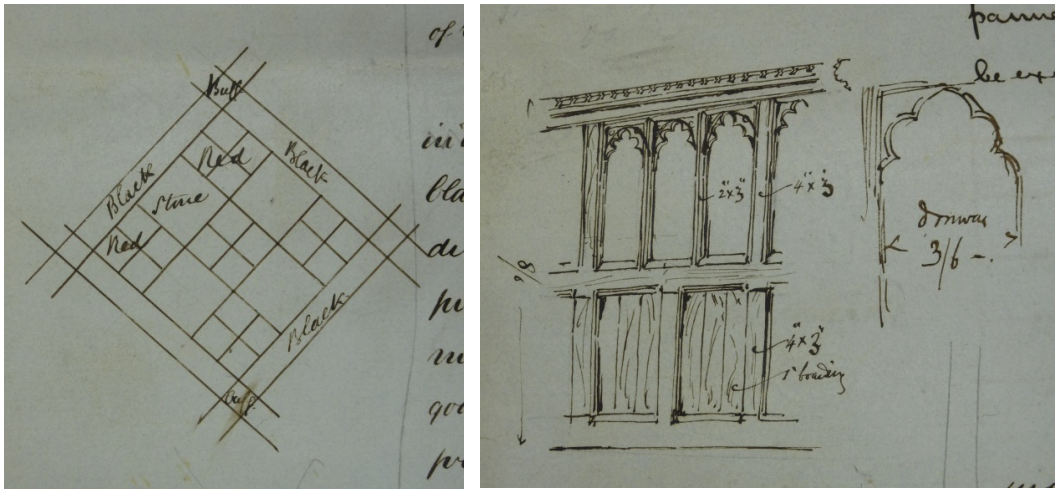


Figure 31: Street's plan of St Mary, Witney, 1866 (ICBS 06471a © Lambeth Palace Archive)

Figure 32: The Church of All Saints, Brightwalton, child's bench (© Historic England, photograph: Richard Peats)

Street's furnishings: variety and authorship

Where records exist it is clear that Street's office was responsible for the design of all the fittings and that this was never delegated to a contractor or the restoration committee. Street's specifications for restoration works survive for the Churches of St Mary, Bloxham; SS Peter and Paul, Deddington; St Mary, Shipton-under-Wychwood; St Blaise, Milton; St Michael, Tilehurst; and St James, Aston Abbots.[140] In every case it is clear that all seating and chancel furniture is to be built according to the architect's drawings supplied. The Bloxham specification also contains little sketches in the margin showing how the floor tiles are to be laid and what the parclose screen is to look like (Figures 33 and 34).[141] Only one set of large scale drawings referred to survive: these are for the chancel furniture, font and pulpit at SS Simon and Jude', Milton-under-Wychwood (Figure 35) and are beautifully and carefully drawn.[142] Further evidence that Street's office was responsible for the design of fittings comes from the records for All Saints', Middleton Stoney, which contains a bill from Street charging £1, 1s for the design of the lectern.[143] As we have seen earlier the extreme amount of personal control exercised by Street over his office meant that every design issuing from it can be attributed to Street himself rather than his assistants.



Figures 33 and 34: Extracts from Street's specification for the restoration of the Church of St Mary, Bloxham showing the layout of tiles in the nave and the parclose screen enclosing the vestry (Oxfordshire History Centre M.S.S.D.D.Par.Bloxham.C16 © Bloxham PCC)

Where there is no surviving documentation it is reasonable to assume that the same design process has been followed as the fittings in all Street's restorations have a distinct 'Streety' look that marks them out as his work. Detailing is always robust and the overall effect usual angular and forceful, often exhibiting the 'bluntness' that characterises his architecture in general, particularly in the 1850s. Furnishings are always well constructed and even when very simple are carefully detailed. Particular traits are strong steeply sloping straight lines, particularly in the bench ends to stalls and nave seating (Figure 36). Another characteristic of bench ends are hollow with a projecting knob (Figure 37) and strong convex curves. Stops to chamfers are always treated carefully, often with

a distinctive stop of a semi-circular roll or step before a curved run-out or a diamond shape.

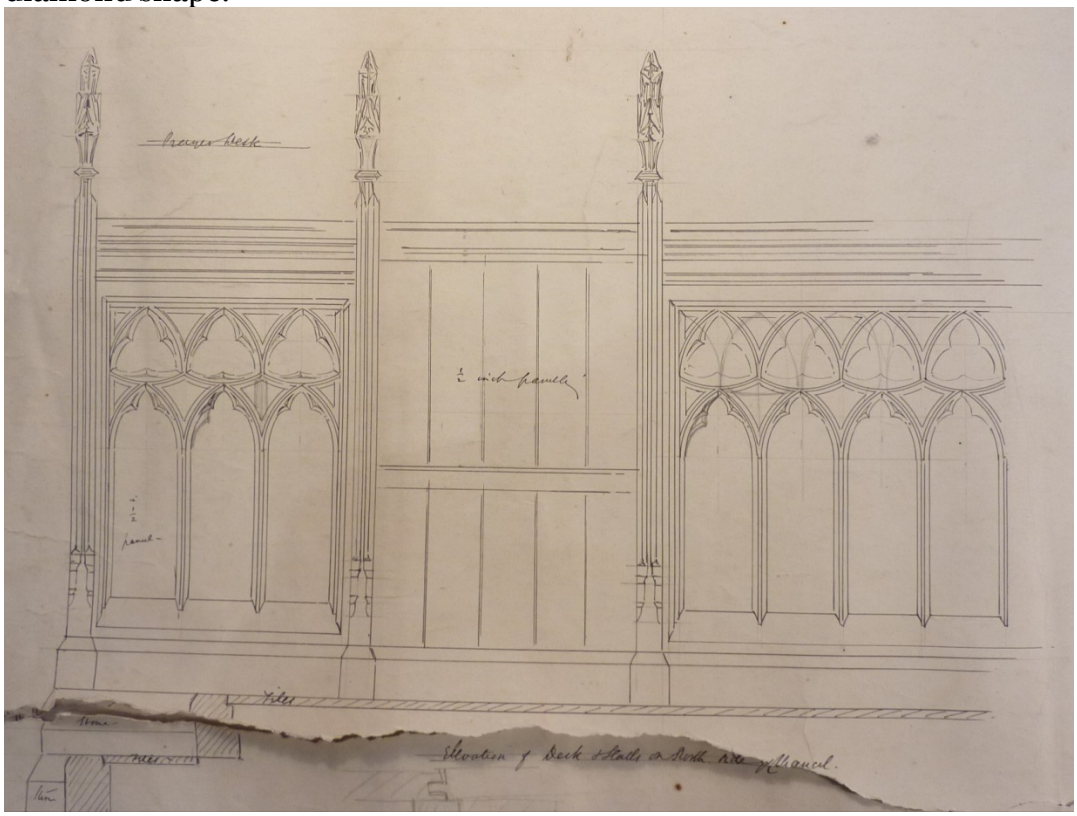
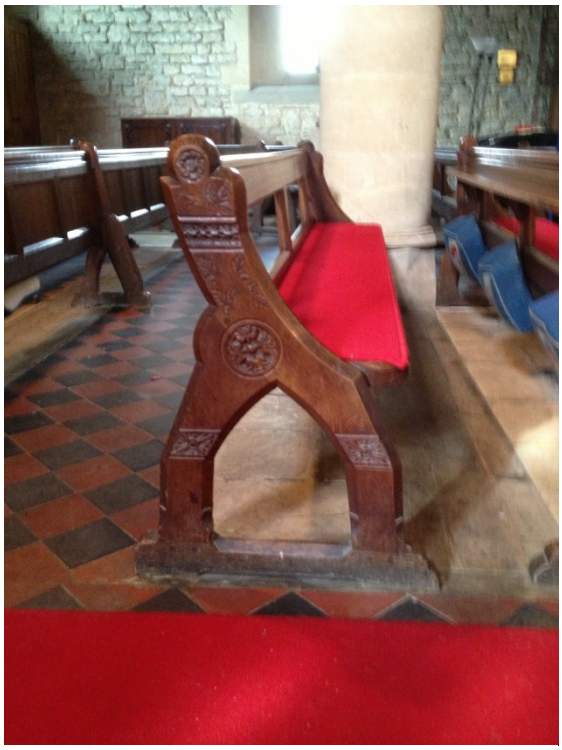


Figure 35: The Church of SS Simon and Jude, Milton-under-Wychwood, Street's drawing of chancel stalls (Oxfordshire History Centre PAR173/11/Y/1 © Milton-under-Wychwood PCC)

Figures 36 and 37: Detail of nave bench end at the Church of St James-the-Great, Eastbury choir stall at the Church of St Peter, Fiklins (© Historic England, photograph: Richard Peats)

His work is characterised by an almost infinite variety. There are very few instances of a particular design being repeated. Throughout the diocese there is only one example of a bench design being repeated; that for All Saints', Boyne Hill, Maidenhead (1854-7), is also used at All Saints', Nash. Very occasionally he re-used a design for an altar rail. That used at Saint Andrew's, Great Rollright (Oxfordshire, 1852) was repeated at the Church of Saint Edward the Confessor, Westcott Barton (Oxfordshire, 1856).

Inevitably many of the designs are very similar, with only slight variations. For example the Y-shaped nave benches at St Mary's, Addington (Bucks, 1856-8), St Michael's, Finmere (Oxfordshire 1856-8, Figure 38), and St Mary's, Wheatley (Oxfordshire 1855-7, Figure 39), are very similar to the Maidenhead/Nash example. The lecterns at the church of the Holy Trinity, Ascott-under-Wychwood (Oxfordshire, 1857–9), and All Saints, Chilton (Berkshire, 1859–60), are virtually identical, the only difference being that Ascott has openwork tracery around the book-rest while Chilton's is blind (Figures 40, 41). The same brackets are used for the altar rails at St Mary's, White Waltham (Berkshire, 1868-9), and St Laud's, Sherington (Buckinghamshire, 1870), though the end of the rail itself is treated slightly differently (Figures 59, 60).




Figures 39 and 40: Nave bench ends at St Michael's, Finmere and St Mary's, Wheatley (© Historic England, photograph: Richard Peats)


Figure 40 and 41: Lecterns at the Church of the Holy Trinity, Ascott-under-Wychwood and the Church of All Saints, Chilton (© Historic England, photograph: Richard Peats)

The closeness in date of these examples and their use in very different and geographically separate buildings suggests that a pattern or form was chosen because it was on Street's mind at the moment and he liked to try out variations of it rather than as a response to a particular context. This said, where a building has a particularly strong architectural character Street responds to it. The robustness of the fittings at the Church of St Michael, Stewkley, and the use of a semi-circular arch motif, must surely be a response to the vigorous Romanesque architecture of the building itself (Figure 42). The degree of elaboration would have been determined to a large extent by budget. St Mary's, Salford (Oxon 1854-5, Figure 43), and St Nicholas', Cuddington (Bucks 1856-7, Figure 44), are both small country churches which Street restored in the mid-1850s. The former is extremely simple while the latter is quite elaborate. As there is nothing in the architecture to suggest why the approach was so different, budget is likely to have played a big part. At the same time Street does seem to have a sense of what is appropriate for a small church. For instance his works to the chancel at St Andrew's, Chaddleworth (Berkshire, 1854, Figure 45), are relatively simple and low key, as is appropriate for this small country church, despite being funded by a generous patron, Bartholomew Wroughton of Woolley.[144]

It is difficult to determine the role that clients played in the design of furniture. The records for the Church of St Mary, Bloxham, suggest that the restoration committee was closely involved in decisions that would have a bearing on the cost of works. Thus alternative specifications were drawn up at Bloxham for seating in oak or deal and the restoration committee given the choice.[145] However, the form of the fittings themselves is never discussed at any point and

it must be assumed that this was completely down to Street. This state of affairs may not have been universal and other clients may have wanted to have a greater degree of involvement.

Figure 42: St Michael, Stewkley, chancel stalls (© Historic England, photograph: Richard Peats)

Figure 43: St Mary, Salford, chancel
(© Historic England, photograph: Richard Peats)

Figure 44: St Nicholas, Cuddington, chancel
(© Historic England, photograph: Richard Peats)

Figure 45: St Andrew, Chaddleworth, chancel
(© Historic England, photograph: Richard Peats)

Street also kept very close control on the execution of fittings. His favoured carver, Thomas Earp, undertook most of the delicate stone carving. Earp was expensive, and often a compromise had to be agreed with the parish. At St Mary's, Bloxham (1864-6) prices for carving the pulpit were sought from both the main contractor, William Hopecraft, and Earp for the carving on the pulpit. Hopecroft was considerably cheaper and eventually a compromise was agreed in which Hopecraft undertook most of the carving and Earp did the detailed work.[146] James Leaver was responsible for his best ironwork, for example on the screen at All Saints', Boyne Hill, Maidenhead.

In his specifications Street always named the contractor and appeared to work in partnership with local firms he trusted. Thus at St Mary's, Bloxham, Thomas Barrett of Bloxham is named as the contractor responsible for the chancel, William Hopecraft of Deddington the mason responsible for the nave and aisles, and Alfred Kimberly of Banbury the carpenter responsible for the nave and aisle roofs and the nave seating. Rattee and Kett of Cambridge were brought in for the detailed carving of the screen and Earp was responsible for the reredos and details of the pulpit. James Leaver was responsible for the chancel lights.[147] The collaboration with Hopecroft was evidently successful as a year later (1865) he was awarded the contract to restore the Church of SS Peter and Paul, Deddington.[148] Hopecraft's collaborating contractor at Deddington, Franklins, went on to work at Street's subsequent restoration of the nearby All Saints', Middleton Stoney (1868). James Leaver was also involved, this time providing the standards for the altar rails.[149]

There is one notable exception to Street's control over fittings, which is his restoration of St Michael's, Sandhurst (Berks) of 1853-4. This contains a font, reredos and pulpit dated to the time of Street's restoration, the design of which is attributed to Jane Monkton Jones, the daughter of a previous rector.[150] Unfortunately detailed records relating to this restoration have not been found so it is unclear how Street was persuaded to cede control in this instance.

The development of Street's furnishing style over time

Street's approach to church furnishings remains reasonably consistent throughout his working life. A comparison of a reasonably complete early church interior such as SS Simon and Jude's, Milton-under-Wychwood (Oxon, 1853-4, Figure 46), with a late one such as St John-the-Evangelist's, Ashley Green (Bucks 1873-4, Figure 47), shows that they look very similar. The same basic layout with a low screen and a highly visible single altar is used and the look of the joinery and stonework is very similar. The differences are subtle, for instance the woodwork of the stalls in the earlier building is more spiky and restless. Some of his very early fittings, such as the pulpit in SS Peter & Paul's, Wantage (Berks, 1851-2, Figure 48), don't look quite as assured as his later work.

Figure 46: The church of SS Simon and Jude, Milton-under-Wychwood, chancel
(© Historic England, photograph: Richard Peats)

Figure 47: The chancel of the Church of St John-the-Evangelist, Ashley Green (© Historic England, photograph: Richard Peats)

There is a general trend towards more complexity from the mid 1850s onwards as he attracts clients with deeper pockets. There are also clusters of similar designs, such as the Y-shaped benches of the 1850s, reredos incorporating a cross in the centre and tiled floors incorporating stone paviours in the 1860s, but these appear to be the result of Street experimenting with a theme that has caught his imagination rather than a more significant development as an artist. However, there is a noticeable difference in his very late work. The pulpit and font at All Saints', High Wycombe (Bucks, 1874-7, figure 49), are florid delicate confections without any sign of the bluntness that characterises most of his work. Similarly the chancel stalls and reredos of St James', Fulmer (Bucks, 1877-8, Figure 50), have lost the angularity of his earlier work. The stalls in particular have an arts-and-crafts-like feel, with their exaggerated fleur-des-lis and angular bench ends. They are so different from the rest of his work that it has to be questioned whether they are by him. However, there is no firm documentary evidence that Stenning, who restored and re-seated the nave in 1882,[151] replaced them, and it would have been odd to replace fittings that were only five years old. Furthermore, the form of the fleur-des-lis is very similar to that on the chancel stalls at the nearly contemporary St John-the-Evangelist's, Ashley Green (Figure 47).


Figures 48 and 49: SS Peter & Paul's, Wantage, pulpit and All Saints', High Wycombe, font (© Historic England, Historic England Archive AA80/01154 /photograph Richard Peats)

Figure 50: St James, Fulmer, chancel choir stalls
(© Historic England, photograph: Richard Peats)

Street's approach to surviving medieval and later furnishings

Where medieval church furnishings survived Street invariably carefully restored them, despite the fact that they were invariably of the 'debased' Perpendicular style. On the rare occasions that he encountered medieval benches these were retained and new ones created to make a matching set that filled the whole church. This took place at the Church of Holy Trinity, Ascott-under-Wychwood (Oxon, 1857-9); St Peter's, Drayton (Berks, 1855), St Nicholas', Ivinghoe (Bucks, 1871-2); and St Michael's, Steventon (Berks, 1854-5). Street also carefully restored piscinae and sedilia where he found evidence of them, as at St John-the-Baptist's, Burford (Oxon). He also restored and moved the medieval pulpits at St Edward the Confessor's, Westcott Barton (Oxon, 1856), and St Mary's, Shipton-under-Wychwood (Oxon, 1859). In addition, he carefully created a pulpit out of 15th century tracery at St John-the-Baptist's, Burford, in 1878,[152] and may have created the pulpit at St Michael's, Oxford, out of medieval fragments. He was also careful to retain medieval painting, creating an extraordinary stone screen to support the medieval doom painting over the entrance to the chancel (there is no arch) at St Mary's, North Leigh (Oxon, 1854, Figure 51). Despite removing plaster from the walls, he retained fragments of medieval wall painting at St Mary's Bloxham (Oxon, 1864-6). The large numbers of medieval fonts found in his restorations suggests that they were almost invariably retained when they survived.

Figure 51: St Mary, North Leigh, screen
(© Historic England, photograph: Richard Peats)

Street generally retained medieval chancel screens where they survived, despite the fact that they obscured vision into the chancel. The screens at St Mary's, Bloxham, and SS Peter and Paul's, Deddington, were both carefully restored, as were those at St Andrew's, Great Rollright (Oxon, 1852); St Edward the Confessor's, Westcott Barton (1856, Oxon); St Mary's, Charlton-on-Otmoor (Oxon, 1857); St Michael's, Fringford (Oxon, 1857); St Laurence's, West Challow (Bucks, 1857); St Lawrence's, Milcombe (Oxon, 1860); St Peter's, Ilmer (Bucks, 1860); All Saints', Oving (Bucks, 1867-9); St Britius', Brize-Norton (Oxon, 1868); and the Church of St John-the-Baptist, Burford (Oxon 1877-8). He also restored and retained the parclose screens at SS Peter and Paul's, Wantage (Berks 1851-2), and All Saints', High Wycombe, (Bucks, 1874-7). These screens are concentrated in Oxfordshire, which probably reflect the fact that medieval screens survived in greater numbers in this county than in Buckinghamshire and Berkshire rather than any decisions made on Street's part. The only known instances of him removing what were presumed to be medieval screens occur very early in his career, at St Michael's, Northgate, Oxford (1853-4), and St Peter's, Drayton (Berks, 1855).[153]

His restoration of the Church of St Michael the Archangel, Warfield (Berkshire, 1874-6), is of particular interest as it demonstrates his approach to medieval fabric most clearly. Here he recreated the reredos and sedilia from a few fragments and carefully restored the 15th century screen and rood loft in the north aisle (Figures 52 and 53). He also created a new stone screen in the chancel arch based on surviving medieval fragments visible on both sides of the arch. The evidence on either side of the arch was slightly different, and Street's restoration uses the north side as its basis.

Figure 52: St Michael, Warfield, sedilia (© Historic England, photograph: Richard Peats)

Figure 53: The Church of St Michael, Warfield, screen (© Historic England, photograph: Richard Peats)

While he had no respect for Georgian work Street carefully retained what he considered to be good Jacobean work, particularly pulpits, which were often set on a new base. For instance he restored and retained the Jacobean pulpit and

screen at St Thomas of Canterbury, Elsfield. Unfortunately the screen was removed at a later date.[154] Unusually he also seems to have retained the pulpit at St James', Hanslope (Bucks 1864-5) which dates to around 1800.

How unusual was Street's approach to church furnishing?

Street's approach to furnishing churches was not unusual among his contemporaries, who tended to view themselves as artists responsible for creating complete and coherent works. G. F. Bodley personally designed many, perhaps all, of his own fittings, as did J. L. Pearson.[155] William Butterfield also took a keen interest in church furnishings, publishing an article on the design of church seats and kneeling boards in the Church Builder in 1885.[156] Other leading architects who were willing to delegate design tasks always seem to have kept the design of furnishings within the office, rather than letting the craftsmen design them or resorting to buying them from a catalogue. For example, Richard Norman Shaw tended to delegate church furnishings to Lethaby (for instance he designed all the fittings for Shaw's masterwork of All Saints, Leek), as he recognised Lethaby's greater talent in this field.[157] Shaw also collaborated with painters and decorators, for instance working with C. E. Buckeridge on the reredos at Richard's Castle.[158]

George Gilbert Scott worked in a fundamentally different way, being willing to delegate design decisions to his assistants and work through influence, rather than through drawings. This mode of working was in part borne out of necessity; the size of his practice was enormous by the standards of the day. 879 separate jobs have been attributed to him[159] and at its zenith his office employed 36 assistants.[160] Consequently many contemporaries assumed that Scott did not closely supervise much of the output of his office. Alexander 'Greek' Thomson observed that "his business is so enormous that, to expect him to bestow more than the most casual considerations upon the work which passes through his office, is altogether unreasonable."[161] One of his former assistants, Thomas Graham Jackson, collected amusing anecdotes about Scott's ignorance of the work of his firm, such how he admired a new church from a railway carriage window only to be told it was his own and 'how he went into a church in process of building, sent for the clerk of works, and began finding fault with this and that til the man said "You know Mr Scott, this is not your church; this is Mr Street's, you church is farther down the road".'[162]

Nevertheless, Suzanna Branfoot and Rowena Tulloch's recent work on Scott has demonstrated that he took a very careful approach to fitting out of at least some churches. Both agree that while Scott delegated much to his assistants and clerks of works he held ultimate responsibility and it must be assumed that his intentions were carried out during all the restorations and refurbishments accredited to him.[163] While Scott seems to have given creative responsibility to craftsmen rather than exercising strict control he worked with a small number for favoured firms, such as Farmer and Brindley and Rattee and Kett, and Branfoot believes that these craftsmen were employed for their ability to reproduce the kind of designs that Scott desired with minimum supervision.[164]

Tulloch quotes from a letter from Scott in which he responds to a suggestion that the works at Worcester Cathedral be opened up to Competition in April 1870:

> It is further in a high degree important that [the works] should be carried out under my own eye, and where I am at hand to solve any difficulty which arises as the work proceeds. It is equally essential that the carving shall be executed by my own artist-workman. The carver may be said to be the hand of the architect. It is through him that the architect is able to give the artistic character to his more ornamental works which remove them from the grade of mere workmanship to that of art.[165]

Scott seems to have taken a particular interest in fittings. His notebooks contain drawings of medieval benches from All Saints', Terling in Essex, the Church of St Mary Magdalene, Debenham, Suffolk, St George's Windsor, St Michael's Coventry, St Mary's, Kidlington, the Church of the Assumption of the Blessed Virgin, North Marston and St Botolph's, Boston.[166] When it came to restoration Suzanna Branfoot argues that he retained and replicated medieval fittings wherever possible and, where no medieval examples remained, examples from nearby buildings of a similar date should be used.[167] Thus at his restorations of All Saints', Wing (Bucks), and the Church of St John the Baptist, Cirencester (Glos), medieval benches were carefully retained while at St Mary's, North Aston (Oxon), his screen, stalls and nave seating were based on some of the old surviving seating and reused some tracery from this.[168] At St Peter's, Iver (Buckinghamshire), there were no surviving benches to copy so instead he used a design from his notebooks from St Martin's, Drayton, Hillingdon, a few miles away. Those at St Mary's, Great Milton (Oxon), are based on those at nearby Dorchester Abbey.[169] Like Street, Scott also valued and retained high quality Jacobean woodwork, for instance he retained the 17th century seating at the Church of the Assumption of the Blessed Virgin Mary, Tysoe (Warks), and All Saints', Middleton Cheney (Northants).[170] Where Scott differs from Street is that he is not so inventive, for example at Cirencester he replicates the same medieval bench 350 times.[171] This said, his best work in the diocese, such as St Michael's, Leafield, and St Mary's, North Aston, have very fine fittings and floors.

STREET'S CHURCH FURNISHINGS IN DETAIL

Reredoses

Street's reredoses vary greatly in character and show a distinct development as his career develops. This is an area where clients are likely to have had a greater input, requesting particular statues or scenes that they were particularly attached to. It was also an item that one particular individual might wish to donate in a restoration otherwise funded by subscription. The third quarter of the 19th century was also a period of fast-changing attitudes to liturgical practice. Furthermore, the appropriate furnishing of churches and liturgical practices were a matter of canon law, and the way the Lord's Table (it could not be legally referred to as an altar at this point) was treated was a sensitive issue. Some types of iconography, particularly crosses and crucifixes, carried connotations of Catholicism at a time when this branch of Christianity was still regarded as subversive by many. If an incumbent introduced illegal fittings or practices he could be brought to court, and there were a few isolated instances of particularly keen Anglo-Catholic priests being sent to prison for persistently carrying out illegal practices.[172]

There was also considerable confusion as to which ornaments were legal in churches. Reredoses were ruled legal by the Court of Arches in 1874 and the Judicial Committee of the Privy Council in 1875. Nevertheless, there were cases brought to Consistory Courts as late as 1874 and 1880. Placing a cross on a holy table was considered illegal by a Consistory Court in 1855 and by the Court of Arches in 1856, but was judged legal by the Judicial Committee of the Privy Council in 1857.[173]

Figure 54: Church of SS Simon and Jude, Milton-under-Wychwood, reredos

(© Historic England, photograph: Richard Peats)

Suspicion of ritualism, combined with the fact that most of Street's early commissions had limited budgets, meant that reredoses are rare in his churches before 1860. Most of his early examples, such as at St Peter and Paul's, Wantage (Berks, 1851-2), and SS Simon and Jude's, Milton-under-Wychwood (Oxon, 1853-4, Figure 54), are of timber and feature purely architectural decoration. St Peter's, Chalfont St Peter (Bucks 1852-4) is of stone but again purely architectural.

As a cross could not be mounted on the altar until after 1857 a common expedient was to include it in the reredos, either as a mosaic or carved in relief. The mosaic device was first used by Street in Buckinghamshire at St Mary's, Addington (1856-8), and St Nicholas', Cuddington (1856-7). This form continued to be popular in North Buckinghamshire throughout the 1860s with examples found at St Dunstan's, Monks Risborough (1863-4, Figure 55); All Saints', Soulbury (1862-3); and St Michael's, Stewkley (1862). St James', Aston Abbots, cleverly combines evangelistic symbols and architectural ornament to form an interesting background.[174] Unfortunately this is now kept covered. This was Street's most distinctive form of reredos and while most common in Buckinghamshire was used throughout the diocese at St James', Cowley (Oxon, 1862-5); SS Peter and Paul's, Shiplake (Oxon, 1869); the Church of the Holy Trinity, Sunningdale (Berks, 1860); and St Nicholas', Tackley (Oxon, 1864). The simplest examples of this type are at St Peter's, Ilmer (Bucks, 1859-60), and St Olave's, Fritwell (Oxon, 1865). It was also used on the now lost reredos at his great church of All Saints', Boyne Hill, Maidenhead (Berkshire 1854-7).[175]

Figure 55: Church of St Dunstan, Monk's Risborough, reredos

(© Historic England, photograph: Richard Peats)

An inlaid cross in the centre of an arcade was another common way of achieving a similar result. The earliest example is found at St Michael's, Tilehurst (Berks, 1854-6, Figure 56), and again this was popular in north Buckinghamshire with examples at St Augustine's, Westbury (1863); All Saints', Oving (1867-9); and St Mary's, Wendover (1868-9). The only surviving example in Oxfordshire is found at All Saints', Middleton Stoney (Oxon, 1868), and there was one on the now lost reredos at SS Philip and James', Oxford (Figure 11).[176]

Figure 56: Church of St Michael, Tilehurst, reredos (© Historic England, photograph: Richard Peats)

A variation on this, putting a crucifixion in the centre of an arcade, is spread more widely and tends to be later, unsurprisingly as crucifixes were not generally accepted in Anglican churches in the 1850s. One of the best is the polychromatic example at St Mary's, Bloxham (Oxon, 1864-6). Other fine ones are found at St Mary's, Fawley (Berks, 1865); St Mary's, Witney (Oxon, 1865-9); and the Church of the Assumption, Beachampton (Bucks, 1873-4).

Full figurative scenes are relatively rare. Particularly noteworthy are: All Saints', Brightwalton's Christ in Majesty surrounded by angels (Berkshire, 1861-3); St Barnabas, Peasemore's Deposition (Berks 1865, Figure 57); St Mary, Winkfield's last Supper, (Berks 1858-9) and St Peter's, Burnham's Miracles of Christ (Bucks, 1863-4). The reredos at St John's, Ashley Green (Bucks, 1873-4) is rather simpler, with painted figures in niches.

Figure 57: The Church of St Barnabas, Peasemore, reredos (© Historic England, photograph: Richard Peats)

East wall treatments

In Street's most elaborate buildings and restorations the reredos is flanked by decorative wall panels. This tends to be a diamond lattice in tile or stone and is most common in northern Buckinghamshire with examples at: St Nicholas', Cuddington (1856-7, Figure 44); All Saints', Middleton (Milton-Keynes, 1862-4); All Saints', Soulbury (1862-3); St Michael's, Stewkley (1862); All Saints', Oving (1867-9); and the Church of the Assumption, Beachampton (1873-4). However, the best - and most elaborate - examples are found at St Mary's, Bloxham (Oxon, 1864-6, Figure 58), All Saints', Boyne Hill, Maidenhead (Berks 1854-7) and SS Philip and James', Oxford (1860-2). A particularly striking example is also found at Holy Trinity, Sunningdale (Berks, 1860). At St Mary's, Westcott (1863-6, Bucks), a very delicate mosaic of the Ten Commandments flanks the altar. There are no records of this being added later, but it is completely at odds with Street's highly austere interior and unlike anything else he produced. It must be assumed that another hand was responsible.

Figure 58: St Mary's, Bloxham, stonework flanking the reredos (© Historic England, photograph: Richard Peats)

An alternative to the lattice patterns was to continue a blind arcade along the east wall. This is used at: St Mary's, Winkfield (Berks 1858-9); St Ebbe's, Oxford (1862-6); All Saints', Middleton Stoney (Oxon, 1868); St Mary's, Purley-on-Thames (1869-70); St Mary's, Glympton (1872); St John's, Ashley Green (Bucks, 1872-4); and St James', Fulmer (Bucks, 1877). The most interesting example is St Michael, Warfield (Berks, 1874-6, Figure 52), where Street replicated and reconstructed the medieval reredos of ogee niches from a few surviving fragments.

Altar rails

Street's altar rails survive in 61 of his churches and are testament to his almost limitless inventiveness. Apart from the aforementioned Westcott Barton and Great Rollright all are different. However, the differences can be tiny. St Mary's, White Waltham (Berks, 1868-9, Figure 59), and St Laud's, Sherington (Bucks, 1870, Figure 60), look superficially identical: the same iron stanchion and flowing scroll (almost art nouveau in character) are used. However, the moulding on the end of the rails itself is subtly different.

The rails fall into a number of distinct types. The most common (37 in number) have a rail in timber and brass supported by iron stanchion and braced by decorative scrollwork. There is huge variety of scrolls and sprays of leaves. These are found throughout the diocese and from the early 1850s to the 1870s. My personal favourites are: the flowing curves found at St John's, Ashley Green (Bucks, 1873-4, Figure 61); the tight scrolls in triangles found at St Mary's, Beachampton (Bucks, 1865-6); All Saints', Boyne Hill, Maidenhead (Berks,

1854-7); and the complex fretwork of SS Peter and Paul's, Wantage (Berks, 1851-2).

Figure 59: The Church of St Mary, White Waltham, altar rail (© Historic England, photograph: Richard Peats)

Figure 60: The Church of St Laud, Sherington, altar rail (© Historic England, photograph: Richard Peats)

Figure 61: The Church of St John, Ashley Green, altar rail (© Historic England, photograph: Richard Peats)

Figure 62: The Church of All Saints, Nash, altar rail (© Historic England, photograph: Richard Peats)

Figure 63: The Church of St Leonard, Waterstock, altar rail (© Historic England, photograph: Richard Peats)

The next most common type, of which there are 11, are of timber, with a rail supported by octagonal or round posts without supporting brackets. Some very similar, for instance St Mary's, Denham (1861-2), All Saints', Hulcott (1861-3), and All Saints', Nash (1857-8, Figure 62, all Buckinghamshire), all play around with slight variations to moulding profiles or brackets to what is the same basic design. Again St Leonard's, Waterstock (Oxon, 1858, Figure 63), and All Saints', Wotton Underwood (Bucks, 1867), which have octagonal columns with a central ring are very similar. This looks like another instance of Street experimenting with ideas which caught his imagination at the time. There are also three variations on this type in brass. St Andrew's, Great Rollright (Oxon, 1852, and the Church of St Edward the Confessor, Westcott Barton (Oxon, 1856), both feature the same design of a twisted column with a square stiff leaf capital and a rail made of a bunch of three tubes. St Mary's, Wheatley (Oxon, 1856-7, Figure 64), is very different, with a brass tube on a twisted stanchion.

Figure 64: The Church of St Mary, Wheatley, altar rail (© Historic England, photograph: Richard Peats)

Others are variations on the theme of a timber arcade. These can be cusped, such as at St Peter's, Chalvey (Bucks, 1860-1, Figure 65), or St James', New Bradwell (Bucks, 1857-60), or have Carnarvon heads, as at St Andrew's, Chaddleworth (Berks, 1854, Figure 66) or the Church of St Lawrence, Milcombe (Oxon, 1860). Alternatively the arches can be formed out of cusped braces as at St Mary's, Uffington (Berks, 1851), which is very simple, or the Church of St John-the-Evangelist, Whitchurch (Bucks, 1853, Figure 67), which is much more complex.

Figure 65: The Church of St Peter, Chalvey, altar rail (© Historic England, photograph: Richard Peats)

Figure 66: The Church of St Andrew, Chaddleworth, altar rail (© Historic England, photograph: Richard Peats)

Figure 67: St John-the-Evangelist's, Whitchurch, altar rail (© Historic England, photograph: Richard Peats)

There are also a group of freestanding rails, with a base to each post and bottom rail which gives stability. Those at the church of St Laurence, West Challow (Berks, 1857), are the simplest of these but is carefully and robustly detailed. The slightly earlier St Michael's, Steventon (Berks, 1854-5), is slightly more complex and delicate, with ironwork scrolls bracing upper corners. All Saints', Soulbury (Bucks, 1862-3, Figure 68), looks almost Arts and Crafts in style, consisting of elongated cusped arches and a moulding on top reminiscent of some of his low chancel screens.

Figure 68: The Church of All Saints, Soulbury, altar rail (© Historic England, photograph: Richard Peats)

Even the simplest of rails, such as that at the Church of St James-the-Great, Eastbury (Berks, 1851-3), which just consists of timber posts and braces, are carefully considered. While there is no decoration it is perfect for its context in a simple country church interior (Figure 69).

Figure 69: The Church of St James-the-Great, Eastbury, altar rail (© Historic England, photograph: Richard Peats)

Chancel furniture

Street added new chancel furniture to most of his restorations and they are so varied that it is difficult to categorise them. At their most basic some chancels, such as St James', Denchworth (Berks, 1853-4, figure 70), St Peter's, Illmer (Bucks, 1859-60), and St Mary's, Salford (Oxon, 1854-5) are furnished with benches of the same type as the nave. At All Saints', Hulcott (Bucks 1861-3), a different form of bench is used but it is no more elaborate than many of his nave benches.

Figure 70: The Church of St James, Denchworth, chancel stalls (© Historic England, photograph: Richard Peats)

The next level of sophistication is found at churches such as the Church of St James-the-Great, Eastbury (Berks 1851-3, Figure 71), the Church of SS Edmund and George, Little Tew (Oxon, 1853) and St Laurence's, Milcombe (Oxon, 1860), where the seating is clearly purpose-designed for the chancel and a simple open bookrest is present. While simple, the forms used can be distinctive, such as Eastbury's shapely book rests and Little Tew's bold angular seats (now at the west end of the building). A common device in this category is angled bench ends with a knob at each of the top corners, for example that at St Michael's, Goosey (Berks, 1851), and All Saints', Oving (Bucks 1867-9, Figure 72).

Figure 71: St James-the-Great, Eastbury, chancel stalls

(© Historic England, photograph: Richard Peats)

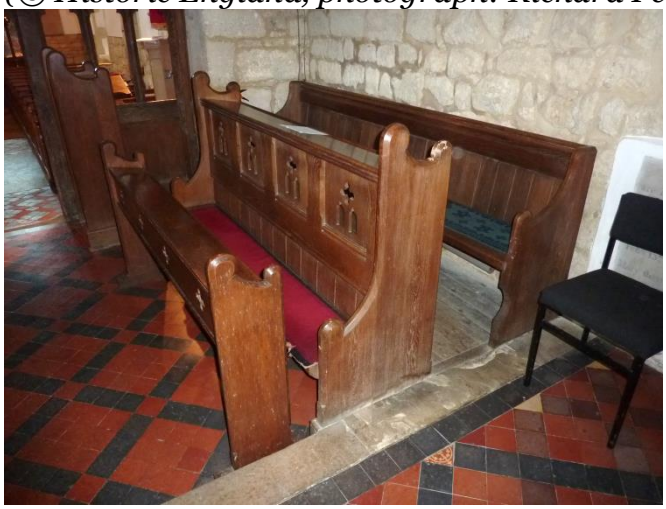


Figure 72: The Church of All Saints, Oving, chancel stalls (© Historic England, photograph: Richard Peats)

Street's more complex chancel furniture tends to either have a solid timber frontal acting as a book rest and decorated with tracery (which can be either open or blind) or lightweight bookrests supported on decorative iron stanchions with decorative tracery on the seatbacks behind. Most seats are of the bench type but individual stalls are occasionally provided, as at All Saints', Cuddesdon (Oxon, 1851-3). While there is a huge variety of bench ends, sometimes even very sophisticated stalls can have a simple flat top, for instance at SS Philip and James', Oxford (1860-2) and All Saints', Brightwalton (Berks, 1861-3, Figure 73). However, in his more elaborate chancel furniture he does tend to add poppyheads, either in the form of rich foliage carving (for example St John-the-Baptist's, Shottesbrooke, Berks, 1853-4, Figure 74), a stylised spray of leaves (as at All Saints', Nash, Bucks, 1857-8, Figure 75) or a fleur-des-lis (for example at St John-the-Evangelist's, Ashley Green, Bucks, 1873-4, Figure 47).

Figure 73: The Church of All Saints, Brightwalton, chancel stalls

(© Historic England, photograph: Richard Peats)

Figure 74: The Church of St John-the-Baptist, Shottesbrooke, chancel stalls (© Historic England, photograph: Richard Peats)

Figure 75: All Saints', Nash, Bucks, chancel stalls (© Historic England, photograph: Richard Peats)

It is difficult to identify distinct geographical trends or changes in approach during Street's career as there are so many different types of bench ends. What is apparent is that the same or very similar details are often reused in different contexts. For example he keeps revisting a poppyhead design using leaves and changing it very slightly.[177] This can be seen in his designs for the Church of St John-the-Baptist, Shottesbrooke (Berks, 1853-4, Figure 76), St Michael's, Steventon (Berks, 1854-5, Figure 77); All Saints', Boyne Hill, Maidenhead

(Berks, 1854-7), and St Giles', Cheddington (Bucks, 1855-6) which are all subtly different but clearly variations on the same theme.


Figures 76 and 77: details of poppy heads on the chancel stalls of the Church of St John-the-Baptist, Shottesbrooke and St Michael's Steventon (© Historic England, photograph: Richard Peats)

Chancel Screens

Street introduced screens into 26 churches within the diocese but only 5 of these rose to full height. All bar the lost example at the Church of St John-the-Baptist, Shottesbrooke, date from the later part of his career and generally seem to be a response to peculiar characteristics of the buildings being restored. For instance the magnificent stone screen at St Mary's, North Leigh, Oxfordshire (1864, Figure 51), was introduced to support a medieval doom painting which would otherwise hang precariously in space only supported by a timber beam. St Bartholomew's, Fingest, Buckinghamshire (1866-7), provides an appropriate division between nave and chancel where there is no chancel arch to do this. St Michael the Archangel's, Warfield, Berkshire (1874-6, Figure 53), is a reconstruction of a lost medieval screen, traces of which survived on the east face of the chancel arch. At St Nicholas', Ivinghoe, Buckinghamshire (1871-2, Figure 162), Street designed a screen but this was not built and fitted until 1893.[178] The late date of these suggests that, following a general trend in church furnishings, he was becoming more amenable to screens later in his career. This is borne out by the fact that his last and most personal church at St Mary's, Holmbury St Mary, Surrey (1879), was built with a screen.

Street recognised that some form of division between nave and chancel was desirable and his preferred method of achieving this was a low masonry screen wall. These were not employed that often: only 16 are known in the diocese,

eight of which were fitted to one of his 23 new churches. Others such as St Mary's, Purley-on-Thames (Berkshire 1869-70), St Mary's, Glympton (Oxfordshire, 1872), St Barnabas', Peasemore (Berkshire, 1865) and Holy Trinity, Sunningdale (Berkshire, 1860), were associated with new chancels or complete rebuilds of earlier churches and only three, All Saints', Soulbury (Buckinghamshire 1862-3), All Saints', Middleton Stoney (Oxfordshire, 1868), and St Mary's, Wexham (Buckinghamshire, 1863-4), are associated with restorations. Street returned to this device throughout his career; it is first found in his early work at the Church of St James-the-Great, Eastbury, Berkshire (1851-3) and in his late work at St John-the-Evangelist's, Ashley Green, Buckinghamshire (1873-4).


Figures 78 and 79: St Mary's, Westcott and All Saints, Middleton Stoney, chancel screens (© Historic England, photograph: Richard Peats)

Figure 80: St Mary's, Fawley, chancel screen
(© Historic England, photograph: Richard Peats)

Each screen is different and Street displayed a great deal of ingenuity in their treatment which ranges from very plain at St Mary's, Westcott (Bucks, 1866-7, Figure 78), to highly decorative at All Saints', Middleton Stoney, Oxfordshire (1868, Figure 79), which has blind tracery panels, and All Saints', Boyne Hill, Maidenhead (1854-7), which is inlaid with a marble floral design. Common features are an inclined coping around the top and a pair of buttresses flanking the central opening. A row of blind quatrefoils is a common decorative motif, and is found at both St John's, Ashley Green, Buckinghamshire (1873-4), and All Saints', Brightwalton in Berkshire (1861-3, Figure 14), which are very similar. The design of screen and pulpit are often integrated; for example at St Mary's, Fawley, Berkshire (1856, Figure 80) the structural polychromy of the wall, which features a marble top and supporting pillars, is repeated in the pulpit. A number of examples, including All Saints', Boyne Hill, feature decorative metal prickets.

Another variation on this theme was a low timber screen. Only four examples are known: St Michael's, Goosey, Berkshire (1851); St John-the-Evangelist's, Little Tew, Oxfordshire (1853); St Peter's, Filkins, Oxfordshire (1857, Figure 81); and St Laud's, Sherington, Buckinghamshire (1870). The stone plinth for what was probably a similar screen, which was replaced by a full timber screen later in the Victorian period, survives at St James', Aston Abbots, Buckinghamshire (1865-6). This device is found equally in restorations and new builds and seems to be used sparingly throughout Street's career. Again every screen is different,

varying from a very plain planked screen at Little Tew (though enlivened by iron prickets) through to curved arched braces at Goosey to blind cusped arches at Sherington and Filkins.

Figure 81: St Peter's, Filkins, chancel screen
(© Historic England, photograph: Richard Peats)

Other Screens

Victorian restorations often involved fitting screens in other parts of the building. Most common is one partitioning off the tower arch to form a vestry or ringing chamber. Parts of nave and chancel aisles can be separated from the main body of the church by parclose screens to form a vestry or family mausoleum and a screen separating the organ from the choir is also relatively common.

This type of screen tended to be added later in the Victorian period and in the early 20th century, when the pressure on seating was less pronounced; and surviving ICBS plans suggest that Street rarely added them as most available space was taken up with congregational seating. However, as these later screens tend to be Gothic in style it can be difficult determine whether they form part of Street's restoration if no contemporary plans survive.

Those that can be safely attributed to Street tend to be relatively simple and generally of timber. There are only two stone examples: a parclose to the chancel aisle at St Michael's, Warfield (Berks 1874-6, Figure 82), and a screen around the family mortuary chapel in the nave aisle All Saints', Wootton

Underwood (Bucks, 1867, Figure 83). Both are very fine, particularly the intersecting tracery and Purbeck marble shafts of Wootton Underwood. The only iron example which can be attributed to Street is the organ screen at St Mary's, Fawley (Berks, 1865, Figure 84), which features delicate spirals. However, it is not entirely certain that this forms part of Street's original build.

Figures 82 and 83: St Michael's, Warfield and All Saints', Wootton Underwood,
parclose screens (© Historic England, photograph: Richard Peats)

Figure 84: St Mary's, Fawley, screen to organ chamber (© Historic England, photograph: Richard Peats)

Timber screens tend to be less showy. The only exception is a remarkable recreation of a decorated style triple portal at St Martin's, Sanford St Martin (Oxon) which, while displaying excellent knowledge of medieval forms, is so unlike the rest of Street's work in the building that he is unlikely to have been responsible for it.

Those that can be firmly attributed to Street are in a variety of styles from early English to perpendicular depending on the character of the church but with mainly later 13th and early 14th century details. He likes to use cusped arches, vertical boarded lower parts, deep chamfers and a castellated top rail. While always different he does return to similar themes again and again. For example an ogee arch under a pair of mouchettes forming an outer arch is first used at the Church of the Assumption, Beachampton (Bucks, 1873-4), and is reprised in a slightly different form at St Michael's, Warfield (Berks 1874-6). The theme of turned and ringed columns at St Michael's, Lambourn (Berks, 1861), is again explored with different detailing at All Saints', Middleton (Bucks, 1862-4, Figure 85).

Figure 85: All Saints', Middleton, parclose screen
(© Historic England, photograph: Richard Peats)

Even relatively simple screens demonstrate just how inventive Street could be. All Saints', Hulcott (Bucks, 1861-3), is just a boarded partition with a top rail carried on turned columns but is beautifully detailed. The turned and ringed columns are so carefully proportioned, with carefully sculpted heads and bases. Likewise the parclose between the chancel and chancel aisle at All Saints', Wootton Underwood (Bucks, 1867, Figure 86), is very simple: just three arches with openwork cusps over boarding. However, the sparingly applied detail is clever and quirky: particularly the dog-tooth cornice, buttress like-treatment of the posts and the use of a moulding profile set on edge to decorate the top corners of the doorway. These screens often respond particularly well to the architecture of the building. At St Mary's, Westcott (Bucks, 1866-7), the Carnarvon heads of the western vestry screen reflect the stark simplicity of the interior.

Fig. 86: All Saints', Wootton Underwood, chancel aisle parclose screen (© Historic England, photograph: Richard Peats)

Lecterns

Lecterns are another fitting where it is difficult to be certain whether Street introduced the fitting. They tend not to be mentioned in specifications and faculties, and the only instance where there is firm documentary evidence of him providing the design for a lectern is at All Saints', Middleton Stoney (Oxon 1868), where a bill from Street charging £1 1s for the design of the lectern has been preserved.[179] Nevertheless, there are 40 examples which stylistically look to be the work of Street and a further five which may well be. It is easier to identify timber examples as being by Street than brass as the robustness and directness of is style is more apparent in timber than in brass, a material that often forces even Street into delicacy.

Lecterns fall into four distinct categories. Firstly there are eagles. Only two: the timber one at St Mary's, Shipton-under-Wychwood (Oxon, 1859), and the brass one at St, Mary's, White Waltham (Berks 1868-9 Figure 87), have a particular chunkiness and directness about the base which suggests that they are by Street. A third, at St Mary's, Hardwick (Bucks, 1872-3 Figure 88), has a heavily modelled base which could have been designed by Street but does not have such a strong 'Streety' feel about it.


Figures 87 and 88: St, Mary's, White Waltham and St Mary's, Hardwick, lectern
(© Historic England, photograph: Richard Peats)

The most common form is a bookrest made up of a right-angled triangle, of which there are 18. Their decoration tends to be architectural with tracery, particularly daggers and quatrefoils in roundels, commonly used. Some are very similar to each other, for example All Saints', Chilton (Berks, 1859-60, Figure 41), and the Church of the Holy Trinity, Ascott-under-Wychwood (Oxon, 1857-9, Figure 40), are virtually the same, but Ascott has open tracery whilst Chilton is solid. All Saints', Brightwalton (Berks, 1861-3, Figure 89), and the Church of St James-the-Great, Eastbury (Berks 1851-3), are also very similar, having the same general form and base design, while St Nicholas', Lillingstone Dayrell (Bucks, 1868), is a simplified version of St Britius', Brize Norton (Oxon, 1868, Figure 90).

Figures 89 and 90: All Saints', Brightwalton and St Britius', Brize Norton, Lecterns (© Historic England, photograph: Richard Peats)


Figures 91 and 92: Lecterns at St John-the-Baptist's, Shottesbrooke and SS Philip and James', Oxford (© Historic England, photograph: Richard Peats)

Another form favoured by Street is the equilateral triangle. There are 13 of these which are clearly based on medieval examples such as St Nicholas', Ivinghoe (Bucks). All are of a different design and range from the simple, such as All Saints', Soulbury (Bucks, 1862-3), where the only decoration is a round hole, to the elaborately traceried ends and richly carved bases of St Michael's, Steventon (Berks, 1857-8), and St John-the-Baptist's, Shottesbrooke (Berks, 1853-4, Figure 91). The most impressive are the enormous brass examples St John-the-Baptist's, Burford (Oxon 1877) and SS Philip and James', Oxford (which is complete with matching candlesticks, 1860-2, Figure 92).

A final group are slab like book rests, of which there are eight which show strong characteristics of being by Street. Extraordinarily plain examples including St Bartholomew's, Fingest (Bucks, 1866-7), and St Thomas', Elsfield (Oxon, 1859), have his characteristic austerity, bluntness and directness. Likewise a number of brass examples are clearly by Street. All Saints', Middleton Stoney (Oxon, 1868, Figure 93), falls into this group as does St Mary's, Wheatley (Oxon, 1855-7, Figure 94), with its flowing brackets and conical base and St Mary's, Winkfield (Berks, 1858-9). A number of the brass examples are difficult to attribute with any certainty. They are very idiosyncratic but this does not necessarily mean that Street was responsible. The very peculiar lectern at All Saints', Nash (Bucks 1857-8), the twisted stem of All Saints', High Wycombe (Bucks, 1874-7), and the rocket-ship like example at St Mary's, Denham (Bucks, 1861-2), fall into this category.

Figures 93 and 94: Lecterns at All Saints', Middleton Stoney, and St Mary's, Wheatley (© Historic England, photograph: Richard Peats)

Pulpits

Unless a good Jacobean pulpit survived, a new pulpit was normally needed in any church restoration. As a result there are 64 of Street's pulpits in the diocese. All are different and again demonstrate just how imaginative Street could be when it came to designing one relatively simple object.

Saint considered that Street never perfecting the pulpit, often choosing bulbous stone types that don't share the brilliance of his fonts, seats and reredoses.[180] Some are extremely simple; for example the very plain octagonal example at St Mary's, Salford (Oxon, 1856, Figure 95). This simplicity could be used to great effect. A very similar octagonal pulpit with minimal decoration works very well in the starkly austere St Mary's, Westcott (Bucks,1866-7). Similarly the powerfully blunt and minimally decorated cylinder at St Michael's, Stewkley (Bucks, 1862, Figure 96), complements the Romanesque interior. Even when the architecture of the building is less austere, such as All Saints', Middleton (Milton Keynes, Bucks, 1862-4), – which is one of the best examples of the decorated style in the county – the bold simplicity of the circular pulpit, enlivened only by some decoration under the book rest, is very effective. At St James', Eastbury (Berks, 1851-3), and the Church of SS Edmund and George, Hethe (Oxon, 1859), very simple timber tub-like pulpits work very well in modest country churches. Heavy solid bases which are wider than the pulpit itself (a common device used by Street) add flair to these pieces.

Figures 95 and 96: Pulpits at Mary's, Salford and St Michael's, Stewkley (© Historic England, photograph: Richard Peats)

Most of his pulpits are more elaborate and are circular or octagonal with a bewildering variety of tracery. This can range from a simple row of quatrefoils,

such as at St Peter's, Chalvey (Bucks, 1860-1, Figure 97), to the elaborate triple light tracery of All Saints', Middleton Stoney (Oxon, 1868), and St Mary's, Bloxham (Oxon, 1864-6, Figure 98). Timber pulpits are not necessarily of inferior quality to stone ones, and with some, such as the Church of the Assumption, Leckhampstead (Bucks, 1871-2), featuring elaborate blind tracery. A wide range of motifs are used but Early English and Decorated forms are most common. Polychromy is relatively rare but employed with spectacular effect at the Church of St John-the-Baptist, Shottesbrooke (Berks, 1853-4, Figure 99). In other examples it tends to be restricted to detached shafts. Two examples, All Saints', Boyne Hill, Maidenhead (Berks, 1854-7, Figure 100), and St James', Aston Abbots (Bucks, 1865-6), are remarkable in that they use flowing forms derived from Decorated architecture but which look almost Art Nouveaux. The Maidenhead pulpit is further enhanced by floral polychromatic panels.

Figures 97 and 98: St Peter's Chalvey and St Mary's, Bloxham, pulpits (© Historic England, photograph: Richard Peats)

Street's most interesting pulpits are those in which he uses unusual shapes. The best of these is the tri-lobed example at SS Philip and James', Oxford (1860-2, Figure 101). This uses the 13th century motif of cusped arches to match the style of the church and is richly embellished with marble shafts and a carved marble top while standing on a polychromatic base of clustered columns. Also remarkable are the curious bi-lobed example found at All Saints', Soulbury (Bucks, 1862-3), and the squashed cylinder with a rectangular frontal and engaged shafts of St Nicholas', Cuddington (Bucks, 1856-7, Figure 102).

Also highly distinctive are a small group of west Berkshire pulpits found at SS Peter and Paul's, Wantage (Berks, 1851-2, Figure 48), St Barnabas', Peasemore (Berks, 1865, Figure 103) and St Mary's, Fawley (Berks 1865), consisting of a

rail supported by columns. While a simple concept, these often make extensive use of polychromy and the columns tend to have delicately carved capitals. A very similar design is found at St Mary's, White Waltham (Berks, 1868-9), but it is in a single type of freestone.

Figures 99 and 100: St John-the-Baptist's, Shottesbrooke and All Saints', Boyne Hill, Maidenhead, pulpits (© Historic England, photograph: Richard Peats)


Figures 101 and 102: SS Philip and James', Oxford and St Nicholas', Cuddington, pulpits (© Historic England, photograph: Richard Peats)

Figure 103: St Barnabas', Peasemore, pulpit (© Historic England, photograph: Richard Peats)

The pulpits show little discernible development in Street's style during his career other than that robust, simple and forceful examples tend to pre-date 1870. His later work tends to be less direct even when simple: for instance the pulpit at St Michael's, Warfield (Berks 1874-6, Figure 104), is rather delicate; and one of this last works, the pulpit at All Saints', High Wycombe (Bucks 1874-

7, Figure 105), is a delicate and florid confection. It is also noticeable that the first of his columnar pulpits, at Wantage, is noticeably less sophisticated than later examples. The barley-twist columns and ironwork floral sprays look considerably less assured than later examples at Fawley and Peasemore.


Figures 104 and 105: St Michael's, Warfield and All Saints', High Wycombe, pulpits (© Historic England, photograph: Richard Peats)

Given all his pulpits are so individual it is difficult to grade them in terms of quality. A few, notably the unusually shaped SS Philip and St James', Oxford, the richly decorated and flowing All Saints, Boyne Hill, Maidenhead, and the stridently polychromatic St, John- the-Baptist's, Shottesbrooke, are clearly outstanding. Also of particular note are the flowing tracery of Aston Abbots, the assured composition and geometric tracery of St Mary's, Bloxham, the bold bluntness of Middleton and the quirky shapes of Cuddington and Soulbury.

Nave seating

Apart from a single instance (All Saints', Boyne Hill, Maidenhead and All Saints', Nash) Street used a different design of bench in all the churches he re-seated. These fall into three main types: solid, heavy pews with square ends; similar solid pews with sculpted ends; and lightweight benches with Y-shaped ends. A number of general themes are apparent. Firstly where medieval examples exist, as at St Peter's, Drayton, St Nicholas', Ivinghoe, St Michael's, Steventon, and the Church of the Holy Trinity, Ascott-under-Wychwood, they are always restored and carefully replicated. This is done so carefully that it is difficult to tell Street's work from the medieval. There is also a gradual trend from simplicity to complexity. Most of his Y-shaped bench ends date from earlier in his career while later benches tend to be more solid and have a greater degree of decoration, often with rectangular bench ends with recessed panels. He also seems to have a particular form on his mind at any one time which he

likes to repeat in a number of buildings with slight variations. For instance there are a group of very similar Y-shaped bench ends found all over the diocese that all date from the later 1850s, rectangular bench ends with buttresses cluster between 1860 and 1863, while stepped bench ends all come from the later 1860s.

Individual examples which stand out are: St Mary's, Bloxham (Oxon, 1864-6, Figure 104), which has a unique stepped form to the bench ends; the Church of St James-the-Great, Eastbury (Berks, 1851-3, Figure 36), which while very simple has a particularly graceful form; and the delicately curved form of the bench ends at All Saints', Brightwalton (Berks, 1861-3, Figure 32). As individual pieces of craftsmanship with a greater degree of decoration the rectangular bench ends of St Nicholas', Tackley (Oxon, 1864, Figure 107), St Mary's, Shipton-under-Wychwood (Oxon, 1859), St Leonard's, Waterstock (Oxon, 1858), and St John-the-Baptist's, Shottesbrooke (Berks, 1853-4, Figure 108), are all worthy of note.

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



Figures 106, 107 and 108, Bench ends at St Mary's Bloxham, St Nicholas', Tackley and St John-the-Baptist's, Shottesbrooke (© Historic England, photographs: Richard Peats)

Children's seating is now very rare with only six examples known (St John's, Ashley Green, All Saints', Brightwalton, Figure 32; St Mary's, Fawley; St

Botolph's Bradenham; All Saints', Oving; and the Church of the Holy Trinity, Ascott-under-Wychwood). These are generally smaller versions of the adult's seats. Plans in the ICBS archive indicate that they were never ubiquitous and normally were only present in larger churches.

In total there are 28 surviving examples of square ended benches. Two, St Mary's, Salford (Oxon, 1854-5, Figure 109), and St Michael's, Sandhurst (Berks, 1852-4), have completely plain rectangular ends, chamfered corners and diamond stops at the base. They are nearly identical, and only differ in the way that the backs of the benches are constructed. Street's original benches at St Michael's, Tilehurst, which have been replaced in facsimile, were probably very similar. Next in complexity comes a group with plain square ends with a moulded top rail. This can be found at St Leonard's, Drayton St Leonard (Oxon, 1859). A variation of this, with a small roundel decorated with tracery in the bench end is found at St Britius', Brize Norton (Oxon, 1868, Figure 110).

Figures 109 and 110: St Mary's, Salford and St Britius', Brize Norton, bench ends
(© Historic England, photograph: Richard Peats)

A relatively common type, with seven examples, is the framed square bench end with a recessed central panel or panels. None are quite the same: there are variations in the top moulding; a mix of chamfered or square edges to the panels; chamfers are stopped in a variety of ways or not at all; some sit on a base while others sit directly on the floor or a pew base. St Mary's, Uffington (Berks, 1851), is unusual in that it's made up of two very plain panels. St Edward the Confessor's, Westcott Barton (Oxon, 1856, Figure 111), is interesting as the upper panel is formed of a simple arch with very deep cusps superimposed on a square panel. All date from the 1850s and are widely spread geographically. All Saints', West Ilsley (Berks, 1857), may also fall into this group, but the entire church may have been re-seated when an aisle was added by Edwin Dolby in 1875.

Next in complexity comes the buttressed type. These feature miniature Gothic style buttresses and were a common medieval form, found for example at St Michael's, Steventon. There are three examples, St Mary's, Denham (Bucks, 1861-2), St Lawrence's, Milcombe (Oxon, 1860,), and All Saints', Soulbury (Bucks, 1862-3, Figure 112), all of which are slightly different and all date from the early 1860s.

Square ended benches with a carved recessed panel offer the greatest scope for decoration. All are different and range from the simple, such as the pine benches with trefoiled arch at St Mary's, Winkfield (Berks, 1858-9), to the highly elaborate Decorated tracery style patterns at St Peter's, Burnham (Bucks, 1863-4), and St Dunstan's, Monk's Risborough (Bucks, 1863-4, Figure 113). These more elaborate examples, while attractive and high quality items of joinery, are less distinctive as they don't have the robustness and bluntness of his simpler work, so don't seem as characteristic of his personal style. This type of bench generally dates from later in Street's career, from 1858 onwards, suggesting his pews get more elaborate as time goes on.

Figures 111 and 112: Nave benches at St Edward the Confessor's, Westcott Barton and All Saints', Soulbury (© Historic England, photograph: Richard Peats)

Figures 113 and 114: St Dunstan's, Monk's Risborough and St Thomas', Elsfield, nave benches (© Historic England, photograph: Richard Peats)

The most successful aesthetically tend to be slightly simpler. St Mary's, Shipton-under-Wychwood (Oxon, 1859), St John-the-Baptist's, Shottesbrooke (Berks, 1853-4, Figure 108), and St Nicholas', Tackley (Oxon, 1864, Figure 107) all combine a solid construction, pleasing form, subtle detailing and a high level of invention with his characteristic vigour and individuality. St Leonard's, Waterstock (Oxon, 1858), St Thomas', Elsfield (Oxon, 1859, Figure 114), and All Saints', Wotton-Underwood (Bucks, 1867), are slightly simpler but also very distinctive and attractive.

Sculpted ends

This is the most common form of bench, with 41 examples, and most varied of the main types. The unifying characteristic is that the top leading edge of the bench end is scooped out in some way to make getting in and out easier. The variety of shapes is bewildering, and sometimes there are more than one type in a single church. The most unusual are the bench ends at the Church of the Holy Trinity, Ascott-under-Wychwood (Oxon, 1857-9), which are exact copies of the medieval examples in the church with fleur-de-lis poppyheads and a very unusual symmetrical wavy profile.


Figures 115 and 116: St Mary's, White Waltham and St Andrew's, Great Rollright, nave benches (© Historic England, photograph: Richard Peats)

Another distinctive group is formed by those where the front edge of the bench end is stepped down, forming a hand rest. These can be very simple, as at St Mary's, North Leigh (Oxon, 1864), where the bench end is decorated only with a capping moulding. Other examples are more complex, as at All Saints', Middleton Stoney (Oxon, 1868), and St Mary's, White Waltham (Berks, 1868-9, Figure 115), which are which are roughly contemporary and both feature blind Decorated-style tracery. A variant used in a few benches at St Andrew's, Great Rollright (Oxon, 1852, Figure 116) is undecorated but features a bulbous top. This type is concentrated in Oxfordshire, and mainly dates to the 1860s.

All Saints', Coleshill (Bucks, 1861, Figure 117), SS Simon and Jude's, Milton-under-Wychwood (Oxon, 1853-4), and St Thomas', Watchfield (Bucks, 1857, Figure 118) have boldly sculptural forms based on convex curves. These are always very simple, decorated only with chamfers. All are of pine apart from Watchfield, which is probably elm. Most dated to the mid-1850s, with the only outlier, Coleshill of 1861, have a markedly different shape to the rest of the group. They are also mainly found on Street's new builds.


Figures 117 and 118: All Saints', Coleshill and St Thomas', Watchfield, nave benches (© Historic England, photograph: Richard Peats)

A relatively small group is formed by bench ends with the leading corner cut away in a straight line at around 45 degrees, sometimes with a rounded end to act as a hand hold when rising up. All are relatively simple, St James', Aston Abbots (Bucks, 1865-6), and St James', Denchworth (1853-4), brutally so, being very plain and angular. Others are decorated with a chamfer or a roll moulding and a sub group: the Church of St James-the-Great, Eastbury (Berks 1851-3, Figure 36); St Andrew's, Great Rollright (Oxon, 1852, Figure 119); St Laurence's, West Challow (Berks, 1857); and St Mary's, Witney (Oxon, 1865-9, Figure 120) have rounded heads. Witney was also unusual as the bench ends featured decorative openwork roundels. St Michael's, Stewkley (Bucks, 1862, Figure 121), and All Saints', Hulcott (1861-3), are quite similar and very close in date, using the same basic form and moulding. The very angular shape at St Mary's, Bloxham (Oxon, 1864-6, Figure 106), appears completely unique. This type has a wide spread of age and spatial distribution.


Figures 119 and 120: St Andrew's, Great Rollright and St Mary's, Witney, nave benches (© Historic England, photograph: Richard Peats)


Figures 121 and 122: St Michael's, Stewkley, and St Nicholas', Ivinghoe, nave benches (© Historic England, photograph: Richard Peats)

A further group are bench ends with a wavy profile. These are concentrated in Buckinghamshire in the 1870s and include: St John's, Ashley Green (Bucks, 1873-4); St Mary's, Hardwick (Bucks, 1872-3); St Nicholas', Ivinghoe (Bucks, 1871-2, Figure 122); the Church of the Assumption, Leckhampstead (Bucks, 1872 Figure 123); and All Saints', Oving (Bucks, 1867-9). The only example outside this group is that at St Michael's, Oxford (1853-5).


Figures 123 and 124: The Church of the Assumption, Leckhamsptead and St Mary's, Westbury, nave benches (© Historic England, photograph: Richard Peats)


Figures 125 and 126: St Nicholas', Lillingstone Dayrell and the Church of the Assumption, Beachampton, nave benches (© Historic England, photograph: Richard Peats)

The largest group has a concave curve scooped out of the leading corner of the bench end. These range from the very basic of St Michael's, Goosey (Berks,

1851), to the charming All Saints', Brightwalton (Berks 1861-3, Figure 32), with its tight curve, decorated roundel and trefoiled cut out at the base. Curves can be sweeping, as at St Augustine's, Westbury (Bucks, 1863, Figure 124), or tight as at St Nicholas', Lillingstone-Dayrell (Bucks, 1868 Figure 125). Often a little knob enlivens the top of the curve, as at Lillingstone-Dayrell. While used from the early 1850s to the 1870s most examples of the type date from the 1860s and are found in Buckinghamshire. This geographical concentration is likely to be due to their date, as Street happened to do most of his Buckinghamshire work in the 1860s. Several are very similar to each other, for example SS Peter and Paul's, Dinton, (Bucks,1868) and Lillingstone Dayrell. Also very similar are Westbury, St Mary's, Westcott (Bucks, 1866-7), and the Church of the Assumption, Beachampton (Bucks, 1873-4, Figure 126). St Mary's, Wendover (Bucks, 1868-9, Figure 127), is a more elaborate version of St James', New Bradwell (Bucks, 1858-60).

Figures 127 and 128: St Mary's, Wendover and St John's, Little Tew, nave benches
(© Historic England, photograph: Richard Peats)

Y-benches

15 Churches have Y-shaped bench ends. Generally these are very plain, only St Michael's, Finmere (Oxon, 1856-8, Figure 38) has decoration in the form of floral rosettes and bands. Plainness need not imply a lack of money of care. All Saints', Boyne Hill, Maidenhead (Berks, 1854-7), a church in which he lavished a great amount of personal care (even going so far as to paint the east wall of the nave himself) and otherwise characterised by particularly rich fittings has very plain Y-shaped pine benches. There is a good deal of variation in design. Early examples at St John's, Little Tew (Oxon 1853, Figure 128) and SS Peter and Paul's, Wantage (Berks 1851-2) are lightweight and the ends take a flowing form. Some ends are strengthened around the seat with a shoulder to the front

and a swelling at the rear (as at All Saints', Chilton). These can be very similar, the differences being so subtle that they are virtually identical. For instance All Saints', Boyne Hill, Maidenhead (Berks, 1854-7) and All Saints', Nash (Bucks, 1857-8) are effectively the same, the only difference being that at Boyne Hill the benches are fastened together with square rather than round pegs. St Mary's, Wheatley (Oxon, 1855-7, Figure 39), is also very similar, the only difference with Nash being the base of the legs are less flared and nearly vertical and the tri-lobed top takes a very slightly different form. St Mary's, Addington (Bucks, 1856-8), is also nearly identical to Maidenhead/Nash, just with a slightly different form to the tri-lobed top. St Michael's, Finmere (Oxon, 1856-8), is the Maidenhead/Nash design covered in carved decoration. All date from the later 1850s and it looks like another case of Street making subtle variations to the same basic design.

Another variation, found at St Peter's, Chalvey (Bucks, 1860-1), St John's, Barford St John (Oxon, 1860-1) and All Saints', Chilton (1860-1, Figure 129) is more angular than the Maidenhead/Nash type and its variants. Again the similarity in dates is interesting; it looks like that this was a favoured design at the time and he was enjoying creating variations of it. SS Peter and Paul's, Shiplake (Oxon, 1869, Figure 130), and St Bartholomew's, Fingest (Bucks, 1866-7), are more solid looking and closer to the solid sculpted bench ends. Again, the similarity in date should be noted.

Figures 129 and 130: All Saints', Chilton and SS Peter and Paul's, Shiplake, nave benches (© Historic England, photograph: Richard Peats)

Fonts

Street designed relatively few fonts as they were generally only needed when he was designing a new building. Where he was restoring a medieval church the medieval font was generally reused. In all 40 can be safely ascribed to him and a further two may be his work. Most have a strong Street-like feel to them; they look robust, have a chunky feel and tend to be relatively plain. Decorative carving tends to be kept to a minimum and is often confined to the base and only two, All Saints', Boyne Hill, Maidenhead (Berks 1854-7, Figure 131), and All Saints', High Wycombe (Bucks 1874-7, Figure 49), feature figurative carving. Architectural or stylised foliage carving is more common, but a large proportion of the bowls are completely plain. Apart from St Nicholas', Hedsor (Bucks, 1861-2), polychromy is restricted to the bases.


Figures 131 and 132: All Saints', Boyne Hill, Maidenhead and St Mary's, Westcott, fonts (© Historic England, photograph: Richard Peats)

Street's most interesting fonts are his oddly shaped ones. There are five quadrilobed examples (St John's, Ashley Green, Bucks 1873-4; St Peter's, Burnham, Bucks, 1863-4; St John's, Little Tew, Oxon, 1854; St Mary's, Westcott, Bucks, 1866-7, Figure 133; and St Mary's, Wheatley, Oxon, 1855-7) which seem to be a form unique to him. None are decorated and they are concentrated in his new buildings. The wide date range suggests that this is a form he revisits at intervals throughout his career. Also remarkable are his square fonts at St Peter's, Chalvey (Bucks 1860-1, Figure 133), which has a decoration of simple pointed arches in low relief, and SS Peter and Paul's, Shiplake (Oxon, 1869).

His octagonal and round fonts are much more conventional. Most commonly they are undecorated (for example St Michael's, Warfield, Berks, 1874-6, Figure 134), or studded with quatrefoils, as at St Leonard's, Waterstock, 1858, – which also preserves the Victorian lettering around the baptistery – and St Mary's,

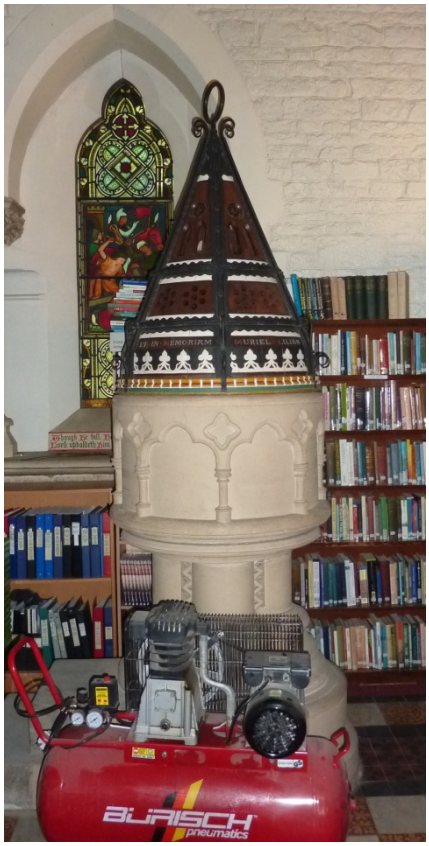
Westbury (Bucks, 1863, Figure 135), though a number are decorated with arcading or tracery, the most elaborate of which is St Mary's, Wendover (Bucks, 1868-9, Figure 136). A particularly distinctive group has 13th century style trefoiled arches on round shafts found at the Church of the Assumption, Beachampton (Bucks, 1873-4), St Mary's, Fawley (Berks, 1865); St James', Hanslope (Bucks, 1864-6), St Nicholas, Lillingstone Dayrell (Bucks 1868), and SS Philip and James', Oxford (1860-2, Figure 137). Street also uses stylised low relief foliage carving to great effect. This can be seen in bands running right around the fonts at St Nicholas', Ivinghoe (Bucks, 1871-2, Figure 138), and St Mary's, Witney (Oxon, 1865-9), or in panels as at SS Simon and Jude's, Milton-under-Wychwood (Oxon, 1853-4, Figure 139), and St Mary's, Hardwick (Bucks 1872-3).

Figures 133 and 134: St Peter's, Chalvey, and St Michael's, Warfield, fonts (© Historic England, photograph: Richard Peats)

His two most elaborate, All Saints', Boyne Hill, Maidenhead (Berks, 1854-7, Figure 131), and All Saints' High Wycombe (Bucks, 1874-7, Figure 49), take conventional forms, being circular and octagonal respectively. Maidenhead shows Street at his most inventive during the early part of his career and, like the pulpit in the same church, is covered in flowing, almost Art Nouveau, decoration that seems a long way from the medieval precedents that inspired it. High Wycombe is one of his last works in the diocese and while still florid and flowing it looks lot more conventional and less daring than his earlier work. Again it is very similar to his pulpit in the same church. High Wycombe is the

only font where a change in style is evident later in his career; its cared decoration is much more florid and delicate and it lacks the robustness of his earlier work.


Figures 135 and 136: St Mary's, Westbury and St Mary's Wendover, fonts (© Historic England, photograph: Richard Peats)



Figures 137 and 138: SS Philip and James', Oxford and St Nicholas', Ivinghoe, fonts (© Historic England, photograph: Richard Peats)

Figures 139 and 140: SS Simon and Jude's, Milton-under-Wychwood, and St Mary's, North Leigh, fonts (© Historic England, photograph: Richard Peats)

Street's bases are often the most distinctive part of the font. While some are conventional, often they are robustly moulded. A favourite motif is four columns clustered around a central column or pier. These can be fully detached, as at Shiplake, or pulled in towards the bowl, as at Chalvey (Figure 133). Bases formed of clusters of columns are also used, for example at St James', Hanslope (Bucks, 1864-6), and at St Nicholas', Lillingstone Dayrell (Bucks, 1868). Street's fonts are always set on a base of one or two steps, normally with a projecting platform for the priest to stand on. Street also remounted any surviving medieval fonts on similar platforms and often placed them on new bases.

A couple of fonts do not look like Street's normal work but look relatively modern and are of an unusual form that suggests he might be responsible. The first is a very plain cup-shaped one at All Saints', Wotton Underwood (Bucks 1867). It looks rather too delicate for Street yet it is probably Victorian and as there were no other major restorations of this building there is no other likely candidate for authorship. Finally the bizarre square font with triangular supports at St Mary's, North Leigh (Oxon, 1864, Figure 140), is so odd it is difficult to imagine anyone else being responsible.

Few of Street's font covers are remarkable, most being a simple timber cover. St Leonard's, Waterstock, is appropriately enlivened by a sculpture of a dove, symbolising the Holy Spirit. There are a few conical covers, for example SS Simon and Jude's, Milton-under-Wychwood (Oxon, 1853-4, Figure 139), St Michael's, Warfield (Berks, 1874-6), and St Thomas', Watchfield (Berks, 1857-8). However, there are two outstanding covers, namely the huge polychromatic cone at SS Philip and James', Oxford (Figure 137), and the uncompromisingly stark iron cover at St Peter's, Chalvey (Bucks 1860-1, Figure 133).

Floors

Most of the floors in Street's buildings are of patterned tiles; he rarely used stone, which is only found in six instances. The basis of most of Street's floors are red and black tiles, the pattern of which tended to get progressively more elaborate towards the east end.

Nave floors

His simplest nave floors were purely of red tile (e.g. St Andrew's, Chaddleworth, Berks, 1854, and St James-the-Great, Eastbury, Berks, 1851-3). Next in complexity are eight examples of floors of red and black tiles laid in a diamond checkerboard, for example St Andrew's Great, Rollright (Oxon, 1852). All these very simple floors tend to date from early in his career, in the 1850s and early 1860s, and are used in small, simple buildings. There are also a couple of examples of square checkboard patterns - at St Nicholas', Hedsor (Bucks, 1861-2) and St John's, Little Tew (Oxon, 1853) - though these may be the work of

later restorers. A variation using red and yellow tiles from St Michael's, Warfield (Berks, 1874-6) was removed in 2012.

Figures 141 and 142: St Mary's, Salford and St Peter's, Filkins, nave floor (© Historic England, photograph: Richard Peats)

In a further 20 examples Street laid more imaginative patterns in red and black tiles, mostly based on diamond lattice of black tiles on a red background (such as at St Mary's, Salford, Oxon, 1854-5, Figure 141); normally this has a black diamond in the centre but other variations, such as swastikas (for example at St Peter's, Filkins, Oxon, 1855-7, Figure 142) are possible. Zig-zags (as at St Peter's, Drayton, Berks, 1855) are occasionally used instead of a diamond lattice. Such patterns are not uncommon in the work of other architects. George Gilbert Scott uses very similar patterns at St Mary's, North Aston (Oxon, 1867). This is unsurprising; there are only so many patterns that can be created with two coloured tiles. Another common pattern was to use a lattice of black tiles on a red background with yellow tiles at the intersections (nine examples, such as St Mary's, Addington, Bucks, 1856-8). These tend to be later, dating from the 1860s and 70s. There are also 11 examples of complex multi-coloured tiling patterns, including St John-the-Baptist's, Burford (Oxon, 1870-2, Figure 143), which is based on a lattice of black tiles on a red background and yellow tiles at the intersections but features a dark red Greek cross at the intersections and a black windmill at the centre.

Figures 143: St John-the-Baptist's, Burford, nave floor (© Historic England, photograph: Richard Peats)

There are also a group of 12 particularly fine floors which mix stone and tile. These are concentrated in North Buckinghamshire and mainly date from the 1860s. A good example is All Saints', Soulbury (Bucks, 1862-3), which is made up of a variety of black, red and yellow lattice, diamond and check patterns separated by stonework lattice. St Mary's, Bloxham, is the most elaborate (Oxon, 1864-6, Figure 144).


Figures 144 and 145: St Mary's, Bloxham, nave floor and St Giles', Cheddington, chancel floor (© Historic England, photograph: Richard Peats)

Chancel floors

Street rarely uses stone alone for chancel floors, with only three examples. Simple patterns of black and red tiles are also rare, with only six examples. The most common form of floor has a mixture of black, red and yellow tiles, of which there are 26 examples. These normally take the form of a black diamond lattice filled with a mixture of black, red, yellow and patterned encaustic tiles. A good example is St Giles', Cheddington (Bucks, 1855-6, Figure 145). All are different with variations of patterns within the lattice and of the type of tiles at the intersections. The simplest is probably St John-the-Baptist's, Burford (Oxon, 1870), while the most complex is All Saints', North Morton (Berks, 1856-8, Figure 146). Other patterns include zig-zags (St Mary's, Purley-on-Thames, Berks, 1869-70, Figure 147). A variation on this type is the use of a lattice of green tiles (for example the Church of the Assumption, Leckampstead, Bucks, 1871-2, Figure 148).


Figures 146 and 147: All Saints', North Morton and St Mary's, Purley-on-Thames, chancel floors (© Historic England, photograph: Richard Peats)


Figures 148 and 149: The Church of the Assumption, Leckhampstead and St Mary's, Bloxham, chancel floor (© Historic England, photograph: Richard Peats)

The most complex chancel floors are those that mix tiles with stone. These are very similar to his nave floors of this type in both style and distribution. As with the nave floors, stone paviours and tiles are placed within a diamond lattice of black tiles. Like the nave floors, these all date from the 1860s and are concentrated in Buckinghamshire, and the most elaborate is St Mary's, Bloxham (1864-6, Figure 149), which is in north Oxfordshire.

Sanctuary floors

Unsurprisingly Street reserves his most elaborate treatment of floors for sanctuaries. Again stone is rare (with only 3 examples, all of which have stone floors throughout), and in a few of his early restorations (St John's, Whitchurch, Bucks, 1853, St Michael's, Steventon, Berks, 1854-5) he restricts himself to a diapered pattern of red and black tiles. Most of his sanctuary floors (27) are made up of patterns based on a black diamond lattice on a red background enlivened with subsidiary patterns using a variety of yellow, white, black, dark red and patterned encaustic tiles. A good example of this is St Peter's, Drayton (Berks, 1855, Figure 150). All are different, and further complexity can be achieved by using a different, and slightly less complex, pattern for the step up to the sanctuary (as at All Saints', Middleton Stoney, Oxon 1868), or dividing the sanctuary itself into three sections with a different pattern in the middle (for example St James', New Bradwell, Bucks, 1857-60). Even a very simple church can have a very rich sanctuary floor, for example his otherwise very modest church on a tight budget of All Saints', Nash (Bucks, 1857-8), has a rich sanctuary floor which is very similar to that at the contemporary and much larger New Bradwell.


Figures 150 and 151: St Peter's, Drayton and the Church of the Assumption, Beachampton, sanctuary floors (© Historic England, photograph: Richard Peats)

A number of sanctuary floors (11) use green tiles instead of black ones to form the basic lattice or to delineate areas. This could be a way of adding elaboration without adding clashing elements. A good example of this is the Church of the Assumption, Beachampton (Bucks, 1873-4, Figure 151). Some of his most elaborate floors incorporate stone paviours. Unlike naves and chancels this is not restricted to a small group in the 1860s; and there are a number of churches, for example St Michael's, Stewkley (Bucks, 1862, Figure 152) and All Saints',

Brightwalton (Berks, 1861-3), where the nave and chancel are paved entirely in tiles but stone makes an appearance in the sanctuary. A final group (5 in number) is formed by sanctuaries covered in carpets of encaustic tiles, such as St Barnabas', Peasemore (Berks, 1865, Figure 153), and St Andrew's, Chaddleworth (Berks, 1854). These are concentrated in Berkshire and mainly date from the 1850s.

Figure 152: St Michael's, Stewkley, sanctuary floor (© Historic England, photograph: Richard Peats)

Figure 153: St Barnabas', Peasemore, sanctuary floor (© Historic England, photograph: Richard Peats)

Light fittings

Street's light fittings rarely survive. This is a shame, as they could be spectacular. Early views of St Mary's, Bloxham (Figure 154), show candelabra on a magnificent iron brackets which are presumed to be his design (it is known that James Leaverprovided the light fittings in the chancel. Leaver was a regular collaborator with Street and normally worked to Street's designs).[181] The low level of survival is unsurprising: at the time of restoration most county churches would have been lit by candles or oil which may have been replaced by gas later in the 19th century and were universally replaced by electric light in the 20th century. Surviving faculties suggest that this normally happened around 1930.[182] Where early fittings do survive they tend to be very simple and it is difficult to tell whether they are actually by Street. Nevertheless, there are 22 examples of fittings which look to be his work. Nearly all of these are candle holders and include a spectacular brass corona at the Church of the Assumption, Beachampton (Bucks, 1873-4, Figure 155). Also of note are some very distinctive iron three-branch candleholders at St Mary's, Fawley (Berks, 1865, Figure 156), and a pair of iron candelabra decorated with spikey leaves at SS Peter and Paul's, Shiplake (Oxon, 1869). The most common form of lighting are brass three branched candlesticks mounted on the chancel stalls, which are found at St Andrew's, Chaddleworth (Berks, 1854), St Giles', Cheddington (Bucks 1855-6), St Mary's, Hardwick (Bucks, 1872-3), and St Thomas', Watchfield (Berks, 1857-8). Candle holders mounted on pulpits (for example St Nicholas', Cuddington, Bucks, 1856-7, Figure 157) and lecterns (St John's, Little Tew,

Oxon 1853) also survive. Only two examples of oil lamps survive, namely at All Saints', Oving (Bucks, 1867-9, Figure 158), and St Mary's, Uffington (Berks, 1851-2).

Figure 154: St Mary's, Bloxham, view of the nave in 1895 (CC57/00495 © Historic England)

Figures 155 and156: The Church of the Assumption, Beachampton, corona and St Mary's, Fawley, candleholder (© Historic England, photograph: Richard Peats)

Figures 157 and 158: St Nicholas', Cuddington, pulpit candle holder and All Saints', Oving, oil lamp (© Historic England, photograph: Richard Peats)

SURVIVAL

All the churches Street restored remain in ecclesiastical use, as do the majority of his new buildings. However, there have been a couple of notable losses. His small country church of St James-the-Less', East Hanney (Berks, 1856-8), was converted into a house in 1979 and its fittings, including a very original font, dispersed.[183] St Mary's, Speenhamland (Berks), an unusually late work of 1876-9, has been demolished completely. This was a great loss; record photographs indicate that it was a very fine building. A chapel of 1854-5 at New Osney (Oxon), recorded in Paul Joyce's list of Street's works, has disappeared without trace.

None of his churches remaining in ecclesiastical use are just as he left them and the process of change began remarkably early, sometimes within Street's lifetime. A number of churches underwent a second Victorian restoration. In some cases Street had only been called in to do a partial restoration which was later completed by another hand. For example Street was only engaged to restore the chancel of St Andrew's, Chaddleworth (Berks) in 1854. The nave was restored in a gentler way by Ewan Christian in 1881. Likewise at St James', Fulmer (Bucks), where Street rebuilt the chancel in 1877-8 he was not called on to restore the nave. This was attended to only five years later in 1882 by A. R. Stenning.[184]

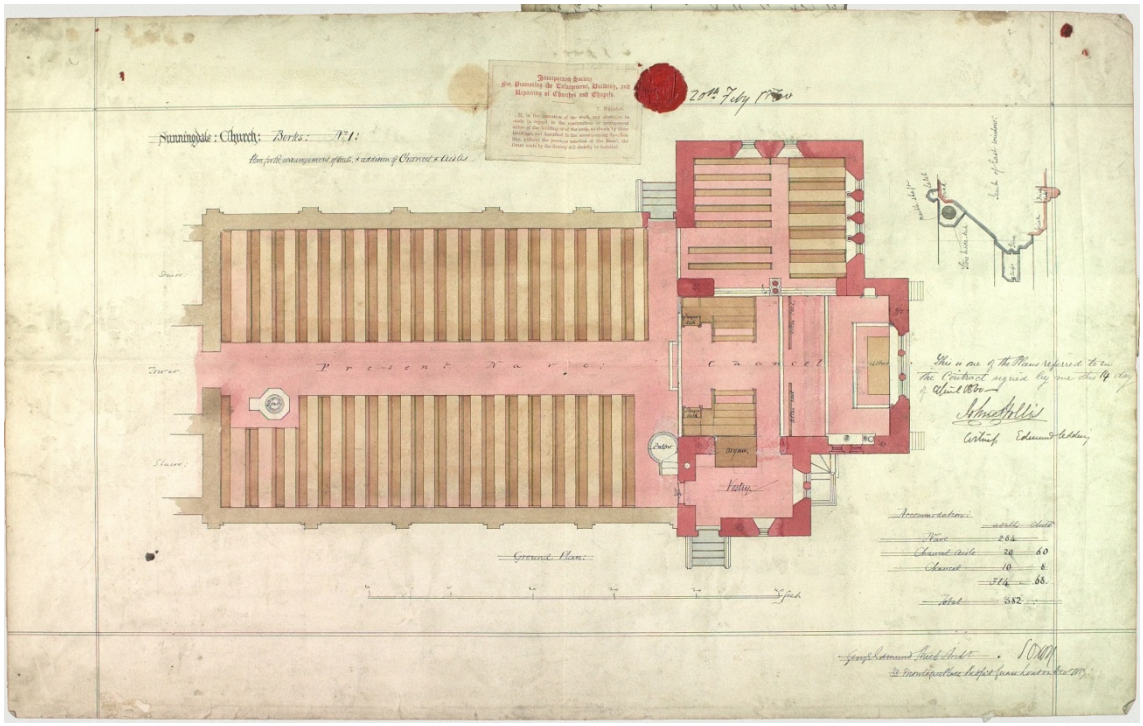


Figure 159: Street's plan of his new chancel at the Church of the Holy Trinity, Sunningdale (ICBS05545 © Lambeth Palace Archive)

In other cases Street's restoration was found to be insufficient for the needs of the parish and a major extension was needed relatively soon after works were completed. It is easy to see why this might have happened in a rapidly

expanding town like Sandhurst, where W. H. Woodman added a new chancel, transept and north aisle in 1865, only 11 years after Street had added the south aisle. Similarly as early as 1877 a larger nave was added by Butterfield to SS Peter and Paul's, Wantage, despite the fact that Street had restored this as recently as 1857. At the Church of the Holy Trinity, Sunningdale, the nave was only 21 years old when Street added the chancel in 1860 and there was no need to rebuild it. Street simply re-seated it in a more suitable way (Figure 159). However, by 1887 the parish decided that they wanted a suitable nave to match their fine Gothic chancel and called J.O. Scott in to design a new one.

It's more difficult to see why major structural interventions were necessary so soon after restoration in villages such as Lockinge (Berks), where Street lengthened the south aisle and rebuilt the north wall of All Saints' church in 1853-4. By 1886 this was deemed inadequate and the building was doubled in size by W. B. Allin of Wantage, virtually obliterating Street's work. Likewise little remains of Street's relatively light touch restoration of All Saints', West Ilsley (Berks, 1857), after Edwin Dolby refaced the exterior and added a north aisle in 1875 and partially rebuilt the chancel in 1878. Even Street's new churches could be dramatically extended only a few years after they were built. A new north aisle and tower were added to St John-the-Evangelist's, Little Tew (Oxon), by C. Buckeridge in 1869, only 16 years after it was built. Very occasionally Street's work has fallen victim to catastrophic events such as fires. The extent to which he was responsible for at the restoration of St Nicholas', Fyfield (Berks) of 1867-8 is unclear, but whatever he did was lost in a fire of 1893, which left the building a burnt-out shell. A new interior was created by H. G. Drinkwater.

Even when there was no dramatic rebuilding, all of Street's churches underwent a degree of modification during the later-19th and early-20th centuries as ecclesiastical fashions changed. In some cases dramatic change occurred relatively shortly after the restoration was complete. Chancel fittings were particularly vulnerable to replacement in the later 19th or early 20th century. As they are replaced by other stalls the reason for replacement seems simply to have furniture that is more in line with current fashions or suites the particular taste of the current incumbent. As early as 1865, Street's new chancel at St Peter's, Chalfont St Peter (Bucks) was completely refurnished, barely 11 years after it was completed.[185] In 1888 the chancel at St Mary's, Winkfield (Berks), was completely refurnished by Woodyer, resulting in the loss of Street's fittings, while at St Giles', Chalfont St Giles (Bucks) a new reredos was introduced by Kemp in 1889 and new stalls by J.O. Scott in 1899. Street's chancel fittings of 1858 in SS Peter and Paul's, Newport Pagnell (Bucks), were removed by A. W. Blomfield in 1894. Restorations of St Nicholas, Hedsor (Bucks), by Montagu Hepworth in 1897, St John-the-Evangelist, Whitchurch (Berks) in 1911 and Fellowes Prynne's restoration of St James', Hanslope (Bucks) in 1924 all involve complete reseating of the nave and chancel, resulting in the loss of most of Street's fittings. Street's chancel furniture at St Peter's, Drayton (Berks), was removed by the vicar, Francis Robinson, between 1878 and 1908 and replaced by stalls Robinson had carved himself.

However, major reordering such as these were comparatively rare; relatively minor alterations to key elements were rather more common. Street's reredoses were particularly vulnerable in this period as there was often a desire for something with richer decoration and more figurative carving, often involving a crucifixion, which would not have been acceptable in the 1850s. This led to the loss of his very fine reredos at SS Philip and James', Oxford, in 1882-5,[186] and at All Saints', Boyne Hill, Maidenhead, in 1940. Reredoses were added to a number of other churches Street restored during the later-19th and early 20th centuries such as All Saints', Cuddesdon (Oxon, 1931), and St Mary's, Hardwick (Bucks, 1899). In these cases it is not clear whether these replaced a Street reredos.

Another common later-19th or early 20th century addition was a chancel screen. Exceptionally at St Nicholas', Ivinghoe (Bucks), this was added to Street's original design in 1892 (Figure 160).[187] At the Church of the Holy Trinity, Sunningdale, a screen was added as part of J.O. Scott's work of 1888 but may sit on a stone base by Street. The screen at St Peter's, Chalfont St Peter was added in 1901.[188] As late as 1940 a wrought iron chancel screen was added at All Saints', Cuddesdon (Oxon).[189] However, screens were also removed as well as inserted during the 20th century. Street's screen at St John-the-Baptist's, Shottesbrooke (Berks), was taken out in 1908.[190] Occasionally pulpits could also be replaced, for instance Street's pulpit at St Leonard's, Drayton St Leonard (Oxon) was replaced by one made by the Wareham Guild in 1898.

Figure 160: St Nicholas', Ivinghoe, screen (© Historic England, photograph: Richard Peats)

Another major late 19th century liturgical change was the fashion for side altars. These where unknown in Street's day but began to become popular from the 1890s onwards. Faculty was granted to install a second communion table in St Michael's, Lambourne, in 1891[191] and at the Church of the Holy Trinity, Sunningdale, faculty was granted for the conversion of the vestry into a side chapel in 1906.[192] These continued to be created throughout the early part of the 20th century, with a side chapel being formed at St Mary's, Wendover, as late as 1930.[193] Street's plans in the ICBS archive in Lambeth Palace tend to show every available space crammed with congregational seating (e.g. St Mary's, Witney, Figure 31), so creating these chapels inevitably involved the loss of some of Street's nave benches. Often he placed children's seats in the east end of aisles, transepts and chancel aisles that were converted into chapels. As a result children's seats are now very rare. The only examples known to survive are at: St John's, Ashley Green; All Saints', Brightwalton (Berks); St Mary's, Fawley (Berks; St Botolph's, Bradenham (Bucks); All Saints', Oving (Bucks); and the Church of the Holy Trinity, Ascott-under-Wychwood (Oxon).

During this period it was also relatively common to alter organs and move them about. This either involved creating a new organ chamber, and thus a new arch into the chancel, or relocating it elsewhere in the church. Entirely new organ chambers tend to be 19th century additions. Blomfield added one to the chancel of SS Peter and Paul's, Newport Pagnell (Bucks), which had been restored by Street in 1858, as early as 1867.[194] Moving the organ within the building tended to be a later phenomenon and would involve the removal of Street's seating, particularly children's seats. At St John-the-Baptist's, Shottesbrooke (Berks) the organ was moved from the chancel to the south transept and a vestry created in 1905. This involved the loss of eight of Street's benches.[195]

Figure 161: St Nicholas', Ivinghoe, baptistery (© Historic England, photograph: Richard Peats)

The creation of baptisteries, an open space around the font where the baptismal party could gather, also entailed the loss of nave seating. The original layouts of the west ends of SS Simon and Jude's, Milton-under-Wychwood (Oxon), and St Nicholas', Ivinghoe (Bucks), were both altered by the moving of the font to the west end of the north aisle, panelling of the walls and the removal of seating (Figure 161). At Milton-under-Wychwood the baptistery was created as a memorial to villagers who had fallen in the Great War. The font at St Nicholas', Lillingstone Dayrell, was moved in 1891.[196]

Other changes were driven by practical rather than liturgical needs. There are numerous instances of screens being added to towers or at the west end of aisles to create vestries or ringing chambers. For example a new tower screen was added at St Dunstan's, Monk's Risborough, in 1910.[197] Again, these can be memorials to the Great War, as was the case with the new organ screen at SS Peter and Paul's, Newport Pagnell (Bucks).[198]

During the 1920s and 30s it became common to create children's corners in churches, which again involved the loss of nave benches. This took place at the Church of the Holy Trinity, Sunningdale (Berks), in 1938,[199] and at St James', Hanslope (Bucks) as late as 1957.[200] Electric light was often brought into churches around this time (for example at All Saints', Boyne Hill, Maidenhead, in 1924, the Church of St Blaise, Milton, in 1931 and St Michael's, Sandhurst, in 1933).[201] However it did not reach some churches until after the Second World War; for example St Barnabas', Peasemore, received it in 1946[202] and St Mary's, Purley-on-Thames, had to wait until 1959.[203] This of course meant that most of Street's light fittings were removed. Any heating systems he fitted also tended to have been replaced by the mid-20th century; none now survive.

After the Second World War the most common major change was the updating of chancels, often with the removal of all their Victorian furniture. This took place at St Michael's, Warfield (Berks), in 1955, when Street's choir stalls were replaced by new ones.[204] The chancel of St John-the-Baptist's, Shottesbrooke (Berks), was reordered and the entire church repaved between 1965 and 1967; some chancel stalls survived but most of the rest of the furnishings were removed.[205] At SS Peter and Paul's, Wantage (Berks), the chancel was reordered in 1986.[206]

Removal of nave benches began in the late 1960s and has been gradually becoming more popular. Initially this involved replacement of Victorian seating with more modern benches. Those at St Peter's, Chalfont St Peter (Bucks) were replaced in 1967[207] and the entire Victorian interior was removed from St Denys', Stanford-in-the-Vale, in 1970 and Street's pews replaced by Victorian examples brought in from elsewhere. By the mid-1970s replacing benches with chairs became fashionable. Initially this was popular with Low Church congregations who wanted more freedom to worship. The earliest example of complete removal seems to be at St Mary's, Purley-on-Thames (Berks), in 1975, which was followed by a radical new extension in 1983-4 which involved the demolition of Street's north aisle.[208] The nave and chancel fittings at St Ebbe's, Oxford, were probably removed around the same time. More recently churches of all traditions have embraced removing pews. For instance the interior of St Mary's, Charlbury (Oxon), was cleared of Street's furnishings in 1990 when the pew bases were found to be in a poor state, and the direction of the building was reversed, with the altar at the west end. More traditional new work also continued to take place. For instance new choir stalls in the nave were added to SS Peter and Paul's, Wantage (Berks), in 2004. It should be stressed that radical reordering such as these were rare, but there were many minor changes taking place, mainly with the aim of making these churches able to accommodate more varied uses than Sunday worship. For instance six children's pews were removed from the south transept of St Mary's, White Waltham (Berks), in 1982 to create a meeting room.[209]

The current pressure on the interiors is undoubtedly on nave benches and floors. Unlike previously, where the driver was largely coming from large evangelical and charismatic congregations based in towns who wanted their buildings to look more modern and to provide a more flexible space in which to

worship, the drive is now coming from smaller congregations, often in rural churches, who want the building to be used by the community for uses other than worship and thus require flexible seating that can be arranged in a number of ways. This can take the form of complete removal; and since 2009 this has taken place at St Mary's, Witney (Oxon), St Michael's, Warfield, St Mary's, Wendover (Bucks), and been seriously considered at St Mary's, Bloxham (Oxon). Additionally all the nave benches have been removed from St Peter's, Deddington (Oxon), in the recent past. Removal of a large number of benches is also under consideration at the Church of St Blaise, Milton (Berks). As currently planned a number of benches are to be retained and made moveable. More common is partial removal, to create space that can be used by a smaller group or an informal area where the congregation can gather for tea and coffee after the service. Thus minor alterations involving the loss of a small number of benches have recently taken place at SS Peter and Paul's, Dinton (Bucks). This is being considered at St John's, Ashley Green (Bucks), St Mary's, Westbury, (Bucks) and St Peter's, Drayton (Berks).

As a result of this long history of change, often quite minor, none of Street's church interiors survives complete. By far the greatest degree of change has been to nave seating; every building has lost at least a few pews over the years, and the densely packed ranks of benches shown on ICBS plans have been thinned out to create interiors that suited their users rather better.

The current pattern of survival

Despite the long history of change outlined above just over half of Street's interiors (55, which is 50% of them) survive in a form that can be termed substantially complete. By this I mean that they retain most of their chancel and nave furniture and still retain the character and feel of a mid-Victorian building. A further 24 (or 22%) survive partially intact. This means that they have lost significant features, such as the nave seating or chancel stalls, but still retain a good proportion of their Street fittings. Another 24 (22% of the total) only remain in a fragmentary state, with only one or two items of Street's furnishings remaining. Eight have completely lost their interiors. A breakdown showing the survival of individual buildings can be found in Appendix 1.

It is difficult to quantify the pace of change to these buildings over the past 150 years or so as often the information of precisely when a reordering took place is not available. However, the following graph, which plots known major re-orderings over time, attempts to show how fast change has occurred graphically (Figure 162). This suggests that the rate of attrition has been reasonably constant, though there was a noticeable decrease in works during both World Wars.

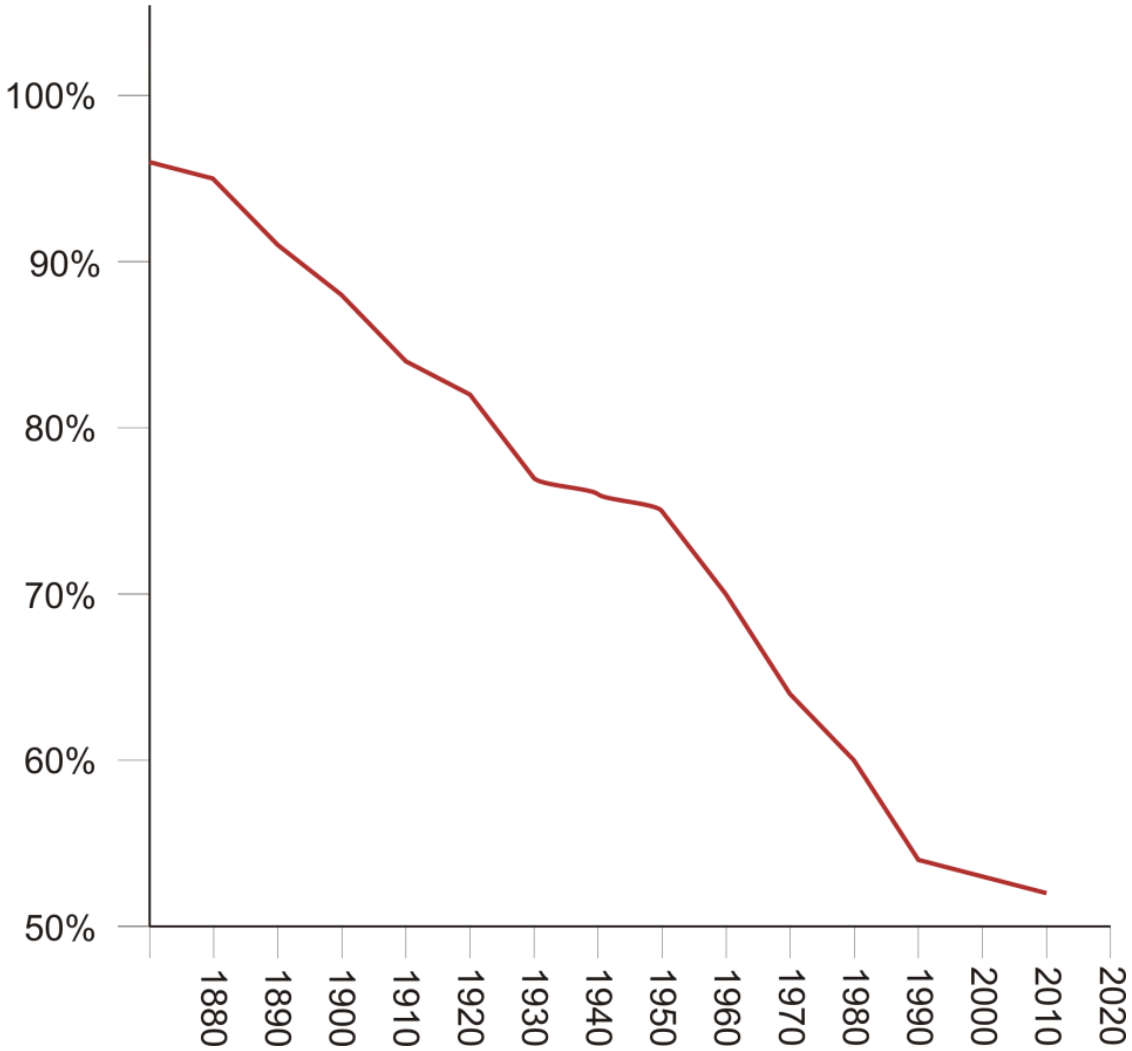


Figure 162: Graph showing percentage of complete churches remaining against time (© Historic England, Richard Peats)

Geographically the survival of Street's interiors appears to be spread reasonably evenly over the diocese (Figure 163). Unsurprisingly survival is better in small villages, where up until now there has been much less pressure for change. Survival in rural north Buckinghamshire, north and west Oxfordshire and the Berkshire downs is reasonably good. Rural churches also survive unexpectedly well in south Buckinghamshire and east Berkshire. These are in the London commuter belt where congregations tend to be larger and tend to be more evangelical in their churchmanship, so the pressure for change would normally be expected to be greater. However, churches such as St Mary's, White Waltham (Berks), St Mary's, Denham, St Peter's, Chalvey and St Mary's, Wexham (all Bucks), survive relatively intact. It is also noticeable that survival in the Vale of the White Horse is surprisingly poor. The factors behind this are probably quite complex. Much of Street's early work was carried out here, which made it particularly vulnerable to being replaced in later Victorian restorations, such as Allin's recasting of All Saints', Lockinge, and the Revd Robinson's self-carved stalls at St Peter's, Drayton. The later 20th century also saw an unusual amount

of loss, with the closure of the Church of St James-the-Less, East Hanney, and the complete re-ordering of St Denys', Stanford-in-the-Vale.

As is to be expected Street's interiors in town churches tend to have seen a great deal of alteration as they tend to be continually adapted and modernised both in the 19th century, where great churches like SS Peter and Paul's, Newport Pagnell, All Saints', High Wycombe, and St John-the-Baptist's, Burford, undergo multiple Victorian restorations, but also a continual round of 20th century change which often involves creating new side chapels or updating interiors to suit liturgical fashions. More recently town churches tend to have been the first to recognise the need to provide better facilities such as circulation space, refreshment facilities and WCs. Up until now the complete clearing of pews and replacement with chairs rather than new benches has largely been confined to towns such as Wendover, Oxford and Witney. The one village church where full clearance has taken place, St Mary's, Purley-on-Thames, is a special case as it is effectively in a suburb of Reading with a recent history as a relatively large evangelical congregation in a very small building.

Particular local factors can also affect the survival of Street's interiors. A good example of this is All Saints', Cuddesdon. This church is close to Cuddesdon theological college and attended by those training for the priesthood there. Consequently it has held a special place in the hearts of many priests who have wished to express this by gifting new items of furniture. As a result the interior has seen a great deal of change over the 20th century, with the addition of an iron chancel screen in 1940, a new high altar and reredos in 1931 and a new pulpit in 1896. Little of Street's work now remains.

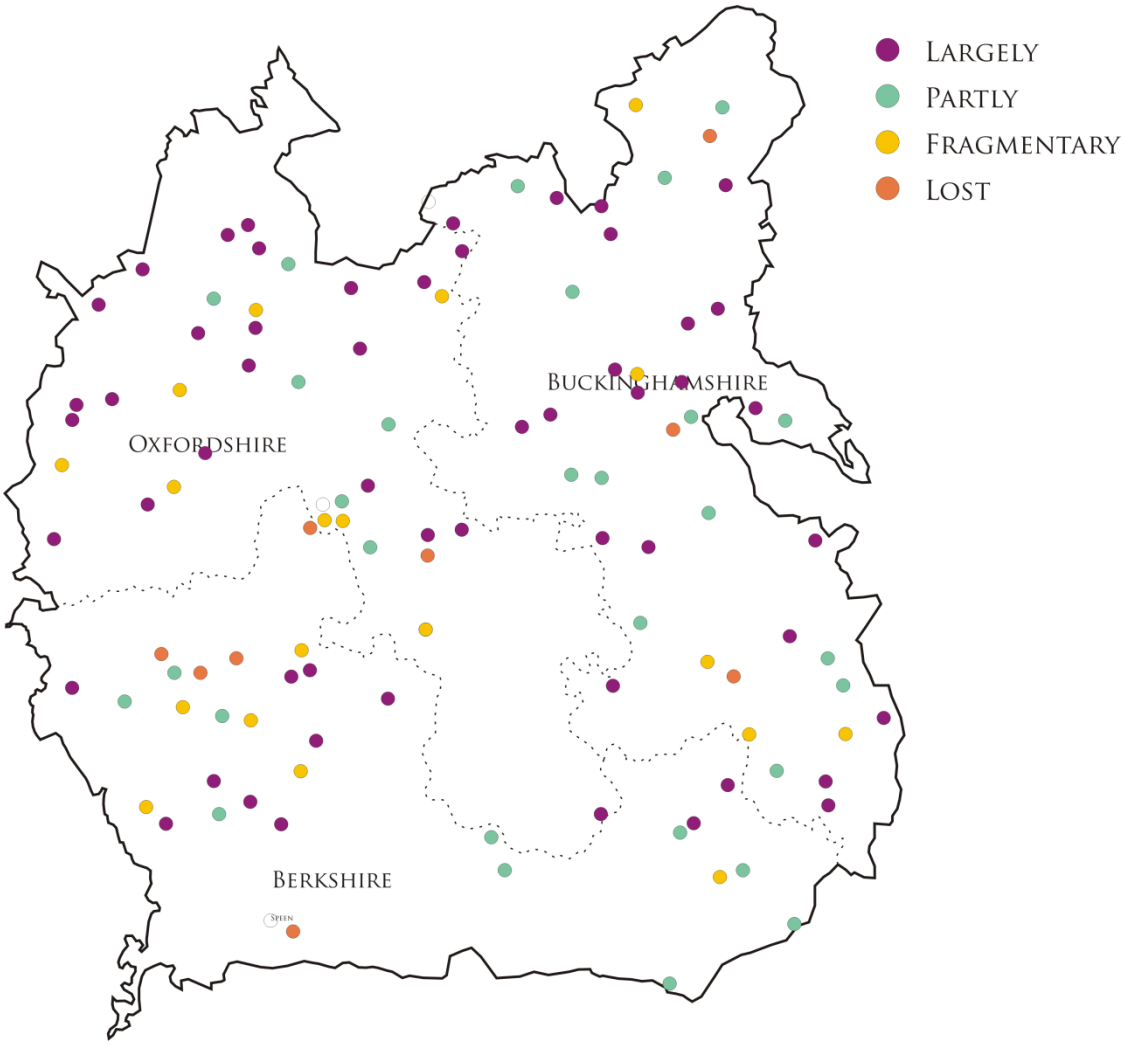


Figure 163: Map of the diocese showing the survival of Street's church interiors (© Historic England, Richard Peats)

DEFINING SIGNIFICANCE

This chapter will attempt firstly to define the significance of Street's work within the diocese as a whole and examine how important Street's church furnishings are to an understanding of him as one of the greatest architects of the mid-Victorian period. It will then go on to outline a methodology for determining the relative significance of his work within individual churches and apply this to the churches within the diocese.

To do this the definition of cultural heritage significance set out in Historic England's *Conservation Principles* will be used. This defines significance as the sum of the heritage values of a place, which are divided into four categories:

*Evidential valu*e – the potential of a place to yield evidence about past human activity
Historical value – ways in which past people, events and aspects of life can be connected though a place to the present
Aesthetic value – ways in which people draw sensory and intellectual stimulation from a place
Communal value – the meanings of a place for the people who relate to it, or for whom it figures in their collective experience of memory.

The significance of Street's church interiors largely derives from the first three categories, but they are all closely interlinked: their evidential value – their potential to tell us more about Street's approach to church furnishings – leads directly to their historical value – their ability to tell us about the life and work of one of this country's major 19th century architects. This in turn feeds into a broader aspect of historical value, which is the wider story of the spiritual and physical transformation the church as a whole went through in the mid-19th century. The aesthetic value of the fittings is largely bound up in how successful they are as individual works of architecture, which again feeds into their historical value in helping us understand Street as an individual.

The significance of the entire corpus of Street's work within the diocese

As a corpus Street's work in the Oxford Diocese is primarily of historical value in that it help us to understand more about him as an architect: the fact that each piece of furniture is different is a testament to just how inventive Street was; their distinctive character demonstrates that the anecdotes told by Richard Norman Shaw and others about the high level of control he exercised over details are probably not exaggerated. They also illustrate how he responded to different architectural contexts and problems.

The group also has considerable evidential value. The presence of such a large body of his work allows individual elements to be compared and contrasted more easily than if they were scattered geographically; and each element has

undoubtedly more to tell us about Street and his working methods than this relatively superficial study has been able to fathom.

Furthermore, as every piece of furniture is different, all contribute to this corpus; the loss of even one diminishes our understanding of Street to an extent, as once destroyed that particular design would be lost to us. While recording can ameliorate this, however carefully done it cannot fully capture the nature of the artefact.

However, their significance as individual objects are dependent only on representative examples being retained. This is particularly the case with regards to nave benches, where a single example of each type is sufficient to illustrate Street's approach. As all the seating arrangements have been changed to an extent they no longer act as a good guide to the way Street arranged seating within his buildings; plans in the ICBS archive are much more useful in this respect.

As a group they also contribute to illustrating just how extensive and dramatic the Victorian transformation of Britain's churches was. This is an important part of our national story. Their appearance was completely reimagined and our idea of what a church should look like inside is largely a result of this unprecedented campaign of restoration. Conservation of this aspect of the building's significance requires the retention of all the Victorian fittings in as complete a state as possible. Preserving the character of the buildings involved – their overall look and feel – is necessary to preserve an understanding of how great an achievement this was. It also raises the issue of rarity: if most medieval parish churches in England tell this story, how many exemplars do we need? As at present we have a large stock of Victorian restorations they are not currently valued for their rarity, though particularly good examples in terms of the artistry of their fittings, completeness or ability to illustrate a particular moment in time should be considered of higher value.

The problem of ubiquity – the sheer quantity of Street's work in the diocese

While Street's work as a complete corpus is undoubtedly of significance, the sheer scale of his work in the Oxford diocese presents problem of management. To preserve all 113 churches built or restored by Street or even the 55 that survive substantially complete as they are now would be challenging and may not be realistic, given the pace of change parish churches in Britain are currently experiencing and are likely to experience in the future. In a sense the ubiquity of Street's work in the diocese diminishes its significance as rarity has always been a factor in assessing importance. Hence most buildings older than 1840 are deemed to be of national importance in historical or architectural terms and thus listable, simply because of their rarity and regardless of quality. A much higher degree of selectivity is applied to those post-dating 1840.

However, it must be remembered that, while relatively common in the diocese his work is much rarer nationally. It is also unclear whether the pattern of

survival found in this diocese is repeated elsewhere. Furthermore, the Oxford diocese is uncommonly blessed with good 19th century church interiors by leading architects of the day. In other parts of the country, for instance East Kent, church restorations by major architects are rare.

As every one of Street's fittings is an individual work by a major 19th century artist, should we not treat them all as such and value them as we would say a sketch by Rossetti? However, this approach does not work well for church fittings. Firstly, all the nave benches within a building are identical, so they are more like limited edition prints than individual art works. Secondly, the whole is almost always greater than the sum of the individual parts: the reason why these interiors are special is generally because of their architectural character as spaces. Individual elements can be very simple and of little intrinsic artistic merit, but the work as a whole can be outstanding. A good example of this is St Mary's, Westcott (Bucks), where relatively simple fittings are combined to create a remarkable interior which thrives on austerity.

Street's output compared to his contemporaries

To understand the relative value of the entire corpus of his work in the diocese it is necessary to compare it with the works of his contemporaries in order to get a clearer idea of the proportion of high quality restorations that are likely to exist. The number of works attributed to him is vastly greater than any of his contemporaries. By contrast George Gilbert Scott, the next most prolific architect in the diocese, was only responsible for 38 buildings (33 restorations and four new builds). Henry Woodyer was responsible for 21 (17 restorations and four new builds); A. W. Blomfield 20 (ten restorations and nine new builds); William Butterfield 13 (seven restorations and six new builds); William White and Ewan Christian completed 11 restorations each (neither created any new churches within the diocese); J. L. Pearson six (three restorations, three new); E. B. Lamb five (four restorations and one new); S. S. Teulon four (two restorations and two new) and R. C. Carpenter only two restorations.

As discussed in chapter 4 it seems to have been common practice for architects of Street's status to assume responsibility for the fitting out of churches that they built or restored. While they may have worked more by influence, delegating detailed design to assistants and trusted craftsmen in a way that Street was unwilling to, these is men were carrying out their master's design intentions. It is not known how well these interiors survive and if a particular architect concentrated on larger and urban churches the survival rate may be lower than Street's.[210] However, as a rough rule of thumb it would be reasonable to assume a similar survival rate to Street's buildings, namely that around 50% are substantially intact.

In total around 227, or 28%, of the churches in the diocese were restored by first-rate mid-Victorian architects. However, this does not count works by the slightly earlier architects such as Benjamin Ferry, J. C. Buckler, and Thomas Rickman. Ferry in particular was a prolific builder and restorer in the diocese.

Nor does it include later work by individuals such as J.T. Micklethwaite, Bodley and Gardner, J. P. Seddon, J.O. Scott, or Fellowes Prynne, let alone high quality work by 20th century architects such as Charles Nicholson. Furthermore, there are also many works by local architects of note, such as T. H. Woodman of Reading. The works of these individuals are likely to result in a high proportion of the Victorian church interiors within the diocese being considered of at least some significance.

In terms of quality of work it is clear that the best of Street's contemporaries were producing fittings of equivalent quality to his finest work in this respect. Henry Woodyer's fittings at St Paul's, Wokingham, and All Saints', Beenham, William Butterfield's work at St Mary, Beech Hill, and St Barnabas', Horton-cum-Studley, and Pearson's fittings at St Mary's, Freeland, and All Souls', Ascot, are all of the very highest quality as individual items. What is less clear is whether these architects maintain the same level or quality and individuality throughout their work as Street. Teulon's work at St Frideswide's, Oxford, is also of very high quality and his interior of St James', Leckhampstead (Berks), is very simple but striking. As these two buildings represent half his buildings in the diocese it is reasonable to assume that he put the same amount of care into all his churches.

Other architects do not display quite the consistent level of inventiveness as Street when it comes to fittings but are capable of very good work. The best of George Gilbert Scott's interiors rival that of Street, for example that of All Souls', Haley Hill, Halifax, rivals Street's work at SS Philip and James', Oxford, and All Saints', Boyne Hill, Maidenhead, in terms of richness. Within the diocese his best work, such as St Michael's, Leafield (Oxon), and St Mary's, North Aston (Oxon), is of very high quality, though perhaps lacking the inventiveness of Street's best country churches such as the nearby SS Simon and Jude's, Milton-under-Wychwood. However, the level of quality and invention is unlikely to be sustained as thoroughly as in Street's work. For instance the interior of Scott's Church of the Holy Trinity, Headington (Oxon), is a little dull. Likewise at his best A. W. Blomfield produces some remarkable interiors in the diocese, for instance St Barnabas', Oxford, while his work at All Saints', Windsor, is routine and unexciting. White's and Christian's restorations are not noted for their outstanding fittings. Christian's work at St Mary's, Buckland, and St Mary's, Bampton, is sound but unspectacular as is White's at All Saints', Mollington, and the Church of St Mary and Holy Cross, Quainton. Without further research firmer conclusions cannot be drawn on how representative these buildings are as examples of these architects' work as a whole.

What is clear is that Street's interiors are not uniquely important. Pearson's, Butterfield's and Woodyer's are probably collectively as important, and while Scott's and Blomfield's work is unlikely to be of consistently high quality their best is comparable to outstanding work by Street. Individual examples of Woodyer's work are arguably more precious, not because it is of better quality but because his total output was much more restricted; thus our understanding of him is based on a smaller corpus of work which needs to be husbanded carefully. In regional terms the fact that there are only four examples of Teulon's

work in the entire diocese arguably makes these more precious in relative terms. The sheer ubiquity of Street's work means that we have to address the significance of his individual work in relative terms.

Factors in defining relative significance

1: New buildings
Street was among the most talented architects of the 19th century. Along with Burges and Butterfield he epitomised the High Victorian approach to Gothic of understanding medieval architecture really thoroughly and then taking its raw ingredients - the massing, the way in which elements are composed to form plans and elevations and the details - and transforming them into something completely new. He is primarily revered as a creator of new buildings rather than a furnisher of churches and rightly so; his furnishings are essentially supporting characters, which populate, enliven and explain the spaces he creates. Where he has a blank canvas his genius shines through most clearly as this gives him the opportunity to use mastery of simple yet powerful massing and forceful details to create buildings of drama and excitement.

Consequently fittings in churches which he designed from scratch, or where he made substantial alterations, such as reconstructing an existing building to his own design or adding a chancel, should be all be regarded as being of high significance. Here the fittings form an important part of a coherent architectural programme and are essential to fully understand and appreciate the building as a whole.

2: Completeness
It is tempting to concentrate on the 55 relatively complete church interiors as an easy way of defining a group of greater significance. These are after all the ones in which Street's full intentions for church furnishing can be seen most plainly. However, this cannot be the only factor considered as there is a considerable degree of variation in quality across Street's work. All of this work was carefully considered and individually created for that particular building, but some interiors are more successful as aesthetic wholes than others. This is partly down to the budget available; if more money could be spent on decorative carving the results are generally more interesting. However, on some projects the creative juices seem to have flowed more freely than others. St Mary's, Westcott (a completely new building in Bucks, 1866-7, Figures 15 and 16), and St Mary's, Salford (a substantial reconstruction of a medieval building in Oxon, 1854-5, Figure 43), are both very austere, with a minimum of decoration, but Westcott is much more satisfying aesthetically than Salford. Partly this is due to the way in which the architecture of the interior is handled, which is much more interesting at Westcott. This is largely down to the way that the details are more inventive and sit together more effectively.

Furthermore, there are a number of partially complete interiors which, as the result of being part of particularly important buildings designed by Street, or

having surviving individual furnishings of a particularly high quality, are of particular significance despite the fact that it is not possible to appreciate Street's work fully. A good example of an incomplete interior with particularly good fittings is St John-the-Baptist's, Shottesbrooke (Berks, 1853-4), which only survives in part but includes individual pieces of particularly high quality, particularly the pulpit, stalls and surviving benches (Figures 74, 99 and 108). The Church of SS Philip and James, Oxford, has undergone a great deal of change; the nave has been transformed into a library and the original reredos lost. However, it is one of Street's outstanding works; the surviving original fittings are of exceptional quality (Figures 92, 101 and 137) and so the interior still retains enough of its character for it to be regarded as of particular significance.

3: Aesthetic quality
Put simply some of Street's individual fittings are of higher artistic quality than others. If the pulpits of SS Philip and James', Oxford (Figure 101), and St Mary's, Salford (Figure 95), are compared there is a clear difference in the level of decoration, quality of materials and overall quality as an individual piece of sculpture. Furthermore, the quality of fittings tends to be uniform throughout a church: if a building has a good pulpit it is likely to have good stalls and a fine reredos.

Often this was due to the budget available: more money meant better quality materials, such as oak and marble, which would allow for refinements like polychromy and more time could be spent by the carvers on ornamentation. However, as St Mary's, Westcott, illustrates (Figure 15), richness of individual fittings is not a sure indicator of significance: some interiors are very successful in architectural terms precisely for their austerity.

4: The relative importance of different types of fittings
Street's desire was to create buildings which were fitting spaces for Christian worship. As far as he was concerned this should be centred around the act of Communion, thus great store was laid in providing an altar with an appropriately dignified setting as the centrepiece of a chancel. As they line a key processional route the frontals of choir stalls presented an opportunity for decoration which enhanced the setting of the altar which Street often took. Floors invariably became more elaborate in the chancel and sanctuary for the same reason; a journey towards holiness was being outlined architecturally. Churches that preserve particularly good east ends, with an intact Street reredos, decoration on the east wall, a piscina and sedilia, elaborate tiles around the sanctuary and altar rails, along with a complete set of stalls and a low screen, are of particular value. As the choir stalls generally stand within the chancel and form part of the approach to the altar they tend to be treated with particular care in his best interiors. He was also conscious of the importance of baptism, reading the Word of God and preaching, and thus fonts, lecterns and pulpits are treated as individual artworks with greater ornament than other nave fittings. Interiors which preserve all the key liturgical features should be regarded as being of greater significance.

Nave benches are of lesser significance liturgically, and Street did not see them as strictly necessary in his buildings. Occasionally, as at SS Philip and James', Oxford, he would design a major church with chairs rather than benches. It is not uncommon for some of his best works to have his simplest form of nave seating. A good example of this is All Saints', Boyne Hill, Maidenhead: here the seats are the simplest form of bench with a Y-shaped end possible, whereas the fittings in the chancel are among his richest. The reason for this is likely to be that this is a very large building and an important part of the architectural experience is being able to read the space as a whole. The benches were therefore probably deliberately designed to be as lightweight and self-effacing as possible in order to be subservient to the broader architectural programme. In this context the benches' main contribution to the significance of the church as a whole is architectural unity: the entire interior feels of a piece and is successful as an architectural statement. If removed their loss would be deeply regrettable but it is unlikely to have a catastrophic impact on the significance of the building as a whole if they were replaced by really high quality chairs which respected the Victorian character of the interior (accepting that such a chair has yet to be designed).

St Mary's, Holmbury St Mary (Surrey, Figure 164) is an example of one of Street's best churches where the nave benches have been removed and it is instructive to note the impact of doing this. While the chairs used were a very poor choice aesthetically, and the pews removed gave the building a much more solid and regimented appearance inside, the impact on the architectural value of the interior as a whole has been limited. Street's design is so strong that, while the loss of the benches is regrettable, the essential character of the interior survives.

Figure 164: St Mary's, Holmbury St Mary, interior (© Historic England, photograph: Richard Peats)

A similar process took place at St Nicholas', Cuddington (Bucks, Figure 165), but the impact on the architectural qualities of the interior and the significance of Street's contribution to the building has been far greater. This was a restoration in which Street's structural works were limited to building a vestry and reroofing the south aisle chapel and porch, along with replacing some windows. His chancel fittings and pulpit survive largely intact, are of high quality, with a particularly inventive pulpit, and form a very coherent group. However, most of his nave seating has been removed (leaving only four benches) and the nave floor has been replaced in stone. As the chancel arch is relatively small and this is a much lower and less open interior that Holmbury the chancel and its fittings do not form a focal point of the building in the same way that they do at All Saints', Boyne Hill and Street's benches played a much stronger role in shaping the character of the interior. The loss of both the floor and the nave benches, combined with the way in which the small chancel arch makes the chancel fittings difficult to see, mean that the main body of the church has lost its Victorian character and Street's influence is limited to the east end of the building. Consequently the loss of the benches has had a much greater impact on the architectural character of the building. If the floor had been left intact and a more sensitive chair had been used the impact on the interior would probably have been much reduced and highlights the importance of floors in retaining the character of Victorian interiors. It also illustrates the fact that the architectural characteristics of each building is different, and the strength of the contribution of fixed nave seating to the architectural character of the church as a whole will vary from building to building. Despite the fact that it has lost its nave seating and floor, the high standard and completeness of Street's works in the chancel of Cuddington mean that it should be viewed as of greater significance than more complete, but less remarkable interiors.

Figure 165: St Nicholas', Cuddington, nave (© Historic England, photograph: Richard Peats)

Fixed seating tends to make a particularly strong architectural contribution in relatively small buildings, particularly those with narrow, aisle-less naves. In contrast to cathedrals and large parish churches, when fitted seating is removed these tend to look empty rather than spacious and grand. Benches can play an important architectural role of giving the impression of populating the space. This is true of Street's new-builds, as well as his restorations: for instance St Mary's, Westcott, benefits greatly from benches filling the nave. Good examples of this are St Bartholomew's, Fingest, and St Michael's, Stewkley; their narrow railway-carriage-like naves would probably look bare and stark without benches.

5: Interiors that illustrate Street's approach to medieval fabric
Some interiors are of particular historical value in that they demonstrate Street's approach to medieval fabric. Thus interiors where he faithfully repairs and replicates medieval screens, for example at St Mary's, Bloxham, or medieval benches, as at St Michael's, Steventon, Holy Trinity, Ascott-under-Wychwood, and St Peter's, Drayton, are of heightened significance. Instances where he can be shown to be archaeologically reconstructing lost features, such as the chancel screen at St Michael's, Warfield, are also of historical value.

6: Rare fittings
Children's pews and light fittings are now very rare both in terms of Street's own work and in all Victorian restorations. Therefore the survivors are of particular significance.

7: Roofs

Street often replaced the roofs in buildings he restored, particularly in the chancel. Many of his roofs are extremely inventive, often making extensive use of medieval elements such as wind braces, crown-posts and queen posts in new and decidedly un-medieval ways. Even relatively simple common rafter roofs often feature arch braces and careful detailing around the wall-plate. Where a good set of his furnishing are found with good roofs Street's character tends to be stamped on the building much more strongly than if the medieval roofs survive.

8: Street's furnishings that contribute to good Victorian interiors by a variety of hands

Finally there are a group of interiors where Street has not left a strong mark on the building as a whole but the building has a good Victorian interior which is largely the work of others. The best example of this is St Nicholas', Hedsor. This has a spectacular interior which is largely the work of Montague Hepworth. However, Street's font and pulpit make a valuable contribution to the whole.

Summary – the qualities of Street's best interiors

Street's best interiors all have a number of elements in common. They have a complete and richly decorated chancel complete with a reredos at the east end. This acts as a focal point for the building and an opportunity for Street to display his creativity and inventiveness and will often be flanked by panels of architectural decoration on the east wall and a new or restored piscina and sedilia. Chancel furnishings, particularly the stalls, will feature inventive architectural carving on their frontals and, where there are poppyheads, each will often be delicately and elaborately carved and all slightly different. The pulpit will also feature robust architectural carving and there will often be a low chancel screen in stone or timber. The chancel floor will feature elaborate and inventive tiled patterns involving lots of different colours, patterned tiles or stone paviours, which will increase in intensity towards the altar. By contrast the naves can be relatively plain, with simple benches and a relatively simple tiled pattern on the floor, though attention is always given to the font, which, again tend to be simply and assertively carved but very graceful. These interiors tend to be enhanced by creative roofs designed by Street. In contrast to the fittings the chancel roofs are often much simpler than the nave, often nothing more than a common rafter roof with arch braces and panelling over the sanctuary, whereas nave roofs often have complex patterns of wind bracing.

Street's church interiors assessed

The large numbers of buildings involved makes assessing the relative significance of Street's buildings challenging, particularly as the aesthetic qualities of an interior are dependent on a group of fittings working in concert with the architecture of the building as a whole. Mathematical approaches – such as giving a numerical score rating each fitting and adding the totals up for each building – are unlikely to produce useful results. For instance two very simple and complete interiors, St Mary's, Westcott, and St Mary, Salford's, would end up with similar scores; the former is one of Street's best interiors in architectural terms; the latter, while it has its merits, is a lesser work. Likewise,

a star rating system for entire interiors was considered but did not work very well, as it was difficult to compare interiors which are important for rather different reasons.

Therefore I have devised a classification system consisting of 11 groups (A through to K) which attempts to capture the main types of Street Interior both in terms of quality and survival. While set in a broadly descending order of significance, apart from Group A - outstanding new builds which are clearly of the highest significance, and Groups J and K - which have largely lost their Street fittings and are of little significance as Victorian interiors (though of course these buildings will be significant for other reasons), the hierarchy between the groups is not rigid. A complete but unremarkable Street interior is not necessarily more important than a once very good, but now partly altered one. However, an interior that has already been altered can have more potential to absorb change without harming its significance. Similarly, a complete and outstanding restoration with very good fittings is of significance for rather different reasons than a new build which is also complete but is much less richly furnished: they tell very different stories. This makes it difficult to compare their relative value.

Group A: Churches designed by Street which survive largely intact – outstanding examples

As discussed above, Street's legacy is primarily as a designer of buildings rather than a furnisher of churches. The first Group (A), which are considered to be of highest significance, are his most important new buildings or substantial reconstructions to his original designs in the diocese that survive largely intact. These are buildings that illustrate Street at his most creative and tend to contain his best individual fittings. For instance All Saints', Boyne Hill, Maidenhead, his first great work, also has his most unusual and creative fittings, particularly the font and pulpit. Likewise SS Philip and James', Oxford, which is among the best of his buildings from his extremely bold and blunt phase of the later 1850s, contains fittings that exemplify this approach, particularly the font and pulpit. All Saints, Brightwalton, a church which exemplifies his calmer, more English, work of the 1860s, is filled with much more subtle and particularly beautiful fittings, while St John's, Ashley Green, illustrates his more decorative work of the 1870s. Not all these buildings are particularly well preserved, with All Saints', Boyne Hill, Maidenhead and SS Philip and James', Oxford, having undergone major changes. However, their interiors retain their Street character.

Group A

Church	**County**	**Notes**
Milton-under-Wychwood, SS Simon and Jude	Oxon	New build: An excellent church from the mid-1850s with a high-quality and very complete interior. Its significance is enhanced by the survival of original drawings of some fittings.
Oxford, SS Philip and	Oxon	New build: Street's outstanding work of the mid-1850s with unusually rich and inventive interior

James		fittings. Originally the nave had chairs rather than benches, it survives remarkably intact despite conversion to a library and loss of the original reredos.
Ashley Green, St John	Bucks	New build: a good late example of Street's later work dating from 1873-4; high-quality fittings and survives largely intact.
Westcott, St Mary	Bucks	New build: a remarkable country church from the later 1860s; very austere with simple fittings, but the architectural effect of the interior as a whole is arresting.
Brightwalton, All Saints	Berks	New build: an outstanding work from the early 1860s; the fittings are very complete and of exceptionally high quality.
Fawley, St Mary	Berks	New build: another outstanding country church from the 1860s, again with fittings that are both very high quality and very complete.
Maidenhead, All Saints, Boyne Hill	Berks	New Build: An outstanding work by Street which contains some of his most original and rich fittings. Although it does not survive entirely intact (the west end of the nave has been lengthened, the choir stalls expanded, the chancel screen moved and the reredos replaced) Street's design intention remains clear.

Group B: Churches designed by Street which survive largely intact

A second Group are Street's other new buildings or substantial rebuilds to his own original design which survive largely intact but don't have such remarkable furnishings. Often these are earlier buildings from the 1850s, when his commissions tended to be smaller with more restricted budgets. While individual fittings tend to be very simple the architectural quality of the internal space as a whole tends to be high. Nevertheless, there is a degree of variation in the relative significance of these buildings. The finest are probably the Church of St James-the-Great, Eastbury, which is of particular interest as his first new commission in the diocese and an exemplar of his early work, and St Peter's, Filkins, which is a very good example of his work from the mid-1850s.

Group B

Church	**County**	**Notes**
Eastbury, St James	Berks	New build: Street's first church in the diocese, a charmingly simple building which responds well to the down-land landscape. Fittings are simple to match and are particularly well suited to the

		building. While there has been a degree of change around the altar its Victorian character survives largely intact. One of the outstanding buildings of the group.
Filkins, St Peter	Oxon	New build: a very fine church from the mid 1850s heavily influenced by medieval French precedents. The interior is simple but very carefully conceived and excellently detailed. Another outstanding building in this group.
Wheatley, St Mary	Oxon	New build: a fine building with a relatively simple but very carefully crafted interior, including some very distinctive chancel stalls that survives largely complete.
Nash, All Saints	Bucks	New build: a largely complete, simple but carefully considered interior.
Watchfield, St Thomas	Berks	New build: a good example of one of Street's small country churches. Again the interior is simple but very carefully crafted with some nice details. It survives largely complete.
Shiplake, SS Peter and Paul	*Oxon*	*Substantially rebuilt by Street. Largely complete with good fittings. Fine arch-braced roof to the chancel with panelling over the sanctuary.*
Aston Abbots, St James	*Bucks*	*Substantially rebuilt by Street, who only reused the west lower from the earlier building. The interior is largely complete with some good fittings. This includes a pulpit with interesting almost Art Nouveau tracery and a reredos praised by Goodhart Rendell (currently hidden). Impressive arch-braced roof in the nave.*
White Waltham, St Mary	*Berks*	*Substantial rebuilding: an almost total rebuild which left a building that is largely by Street. His fittings are high quality, including a particularly good pulpit, and survive largely complete. Only the lack of a reredos prevents this from being one of Street's best interiors.*

Group C: Churches designed by Street which survive partially intact

Group C consists of churches which Street built anew or substantially rebuilt to his own design and have retained their architectural integrity but have been significantly altered. Some of these would have been among Street's best work if

they had survived: for instance St Michael's, Tilehurst, has an excellent reredos and stalls, but the replacement of much of the floor and the nave benches has diminished its significance as a whole. St Mary's, Purley-on-Thames, has a very good and complete set of chancel fittings but all the nave fittings were lost in 1975.

Group C

Church	**County**	**Notes**
Coleshill, All Saints	Bucks	New build: a striking interior with a large barn-like nave with a very fine roof. The interior is largely complete and contains some nice touches, with a particularly inventive font. The chancel was reordered and completely refurnished in the late-19th or early 20th century.
New Bradwell, St James	Bucks	New build: an impressive church in architectural terms, with a good pulpit and nave benches. However, there have been extensive alterations involving the loss of the nave and chancel floors, the painting of the chancel walls and the removal of the choir stalls. As a result the interior has lost much of its original character and appearance.
Chalvey (Slough), St Peter	Berks	New build: this was once a remarkable interior with one of Street's best fonts and a good set of choir stalls (which have been moved). The replacement of the nave floor in parquet, a later 19th century reredos and the painting of the chancel walls (which were originally exposed flint) have severely damaged the architectural character of the interior as a whole.
Addington, St Mary	*Bucks*	*Substantial rebuilding in which only the tower and arcades of the medieval building remain. Largely complete interior with good fittings and a nice reredos. The integrity of the interior is compromised by the loss of some of the chancel seating and the introduction of later panelling around the reredos.*
Purley-on-Thames, St Mary	*Berks*	*Substantial rebuilding in which only the tower of the old church survived: the chancel fittings survive intact and are of very high quality. Unfortunately the nave lost its floors and seating in 1975.*
Tilehurst, St Michael	*Berks*	*Substantial rebuilding in which only the tower and an aisle of the medieval building remain. The reredos and east wall are remarkable and the*

		stalls are also very good. However the nave, chancel floors and nave benches are modern. They attempt to replicate Street's fittings but the quality of the workmanship is noticeably inferior.

Group D: Outstanding restorations

A fourth Group (D) consist of Street's outstanding restorations of existing buildings. Here the architectural contribution to the space is based solely on the quality of the fittings, which tend to be more lavishly decorated than those in group B; at best the fittings are of equivalent quality to those in group A. One interior, St Mary's, Bloxham, stands apart for the quality of its fittings and for the level of preservation. St Peter's Burnham contains furnishings of a similarly high quality, but there has been a greater degree of change to this building so the architectural impact of the ensemble has been compromised. It is noticeable that most of these interiors date from the 1860s and are in Buckinghamshire. This probably reflects the fact that by this time his style had changed and become less aggressive, which favoured a greater level of decoration, while as an architect of national fame he was able to attract more wealthy clients. The preponderance of work in Buckinghamshire probably simply reflects the fact that this is where a lot of his commissions came from in the 1860s.

Group D

Church	**County**	**Notes**
Bloxham, St Mary	Oxon	The best interior of Street's restorations, exceptionally good fittings surviving largely complete. Exceptionally complete documentation of the restoration enhances its significance. The chancel is enhanced by an arch-braced common rafter roof by Street with exquisite detailing around the wall-plate.
Middleton Stoney, All Saints	Oxon	Complete with a good set of fittings: lots of nice touches including a polychrome reredos, chancel screen with decorative iron gates and complex floors. Interesting chancel roof with cusped arch-braces to the principal rafters.
North Leigh, St Mary	Oxon	Features a remarkable screen and very good chancel stalls. The loss of the original reredos means that the east end is a bit of an anti-climax. Very plain nave benches.
Beachampton, Church of the Assumption	Bucks	Less ornate than Westbury, Soulbury, Burnham and Bloxham but still very complete. The fittings are distinctive and the reredos is particularly striking. Excellent arch-braced and wind-braced

		roof to the chancel.
Burnham, St Peter	Bucks	This church contains a number of outstanding elements. The nave benches are particularly good, as is the pulpit. Street also gave the chancel a good arch-braced roof. All are unusually elaborate. However, it has undergone significant change, with the loss of the nave floor and the addition of a chancel screen.
Denham, St Mary	Bucks	Very fine fittings, especially the floor and pulpit. Only the reredos, which does not look to be by Street, disappoints.
Hardwick, St Mary	Bucks	Complete with a good set of fittings with lots of inventive touches. The detailing of the nave benches and choir stalls, reredos and complex floors are particularly good. Excellent arch-braced and wind-braced roof to the chancel.
Monks Risborough, St Dunstan	Bucks	Complete with a good set of fittings: including a fine mosaic reredos, interesting painted stone pulpit, very elaborate nave benches and complex floors. Interesting chancel roof with cusped arch-braces to the principal rafters.
Soulbury, All Saints	Bucks	Another fine interior. Less elaborate than Bloxham but still largely complete with a number of good features including the pulpit, reredos and very complex stone and tile decoration on the floors. Very fine wind-braced chancel roof by Street.
Stewkley, St Michael	Bucks	Again a fine and complete interior. The fittings are robust, in response to the Norman architecture of the building. A particularly good example of one of Street's polychromatic reredos incorporating a cross and complex floor tiling. Street also re-roofed the building in a particularly inventive way.
Westbury, St Augustine	Bucks	A particularly good set of fittings, including reredos and complex floors, which survive largely intact.

Group E: Restorations with complete interiors and good fittings

This Group, which is a large one, represents examples of Street's typical interiors that survive intact. All the fittings are good, but a bit simpler or less creative than his best, and they survive reasonably complete. Often it is the lack of a reredos that prevents the interior having the interest and drama that would make it outstanding. This is particularly true of All Saints', Wotton Underwood.

Here there is a very fine pulpit and parclose screen in the nave, along with some excellent benches. However, the chancel is disappointing in comparison, with a rather plain stone floor and no reredos.

Group E

Church	**County**	**Notes**
Ascott-under-Wychwood, Holy Trinity	Oxon	Largely complete with good fittings. The benches are of particular interest as Street replicates the surviving medieval examples and even produces miniature versions as child's seating.
Brize Norton, St Britius	Oxon	A largely complete interior with good fittings. Nice arch-braced roof in the chancel.
Elsfield, St Thomas	Oxon	Largely complete apart from the west end, where the benches have been removed and a modern screen inserted. The most remarkable elements are the interesting chancel decoration and a mosaic reredos depicting the last supper by Salviati, which seems to have been completed in the same phase as Street's restoration. Fine arch-braced roofs.
Finmere, St Michael	Oxon	A largely complete interior with good fittings. The loss of the original reredos diminishes its interest somewhat. Unusual and inventive roofs by Street.
Fritwell, St Michael	Oxon	A largely complete interior with very good but not outstanding fittings. Fine roofs by Street in the nave and chancel.
Shipton-under-Wychwood, St Mary	Oxon	Very good fittings, only loss of the reredos prevents this interior being classed as outstanding. Nice arch-braced roof in the chancel.
Tackley, St Nicholas	Oxon	Largely complete with good fittings.
Waterstock, St Leonard	Oxon	Largely complete with good fittings.
Cheddington, St Giles	Bucks	Largely complete with good chancel fittings. Elaborate floors and fine arch-braced chancel roof.
Fingest, St Bartholomew	Bucks	Remarkable screen and good floors. Other fittings good but unremarkable.
Leckhampstead, Assumption	Bucks	Largely complete with good, high-quality fittings, elaborate floors and some very nice roofs by Street. The reredos, which was replaced in the

		later 19th century, is the only thing missing from the ensemble and preventing it being outstanding. Very high-quality roofs.
Lillingstone Dayrell, St Nicholas	Bucks	Some nice nave benches, pulpit, floors and font. However, the small chancel arch and lack of stalls means that Street's work doesn't dominate the interior.
Middleton (also known as Milton Keynes village), All Saints	Bucks	A largely complete interior with good fittings, including a particularly characterful pulpit. Very unusual nave roof combining arch braces with tie-beams and an idiosyncratic arch-braced roof in the chancel.
Oving, All Saints	Bucks	Complete with good fittings. The nave benches are reinterpretations of a couple of surviving medieval examples. Interesting roof to the chancel with cusped arch-braces.
Sherington, St Laud	Bucks	Good, high-quality but not outstanding fittings. The lack of a reredos means that the east end lacks drama and the floors are less exciting than in his best work.
Wotton Underwood, All Saints	Bucks	A largely complete interior with very fine parclose and pulpit. The lack of tiled floors and reredos prevents it being classed as outstanding. Good arch-braced roof in the nave.
North Moreton, All Saints	Berks	A largely complete interior with relatively plain fittings but a particularly good and unusual reredos by Street.
Steventon, St Michael	Berks	A complete interior with good but unremarkable fittings. Interesting replication of medieval nave benches.

Group F: Churches rebuilt or restored by Street which survive largely intact but are very simple

This Group of churches survive reasonably intact, but Street's work tends to be very plain. Two, St Mary's, Salford, and St John's, Barford St John, were completely rebuilt by Street and at Barford St John he added a remarkable spire over the porch. However, his furnishings for both are extremely plain. The others in the group are all restorations which have been fitted out very simply. While they are of historical interest in that they demonstrate the range of Street's work they do not demonstrate his capabilities as a furnisher of churches.

Group F

Church	County	Notes
Barford St John, St John	*Oxon*	*Substantial rebuilding in which little of the medieval church survived and Street stamped his character firmly on the fabric. The interior is extremely plain compared with others in this group but largely intact.*
Salford, St Mary	*Oxon*	*Substantial rebuilding in which Street stamps his character very firmly on the building: a very simple interior compared with others in the group. It is almost devoid of decoration but largely intact.*
Great Rollright, St Andrew	Oxon	Reasonably complete but relatively simple.
Hethe, SS Edmund and George	Oxon	Reasonably complete but relatively simple. Very spindly roofs.
Milcombe, St Lawrence	Oxon	Reasonably complete but relatively simple.
Westcott Barton, St Edward	Oxon	Reasonably complete but relatively simple.
Hulcott, All Saints	Bucks	Street's most basic restoration. The chancel fittings were very simple and have been altered.
Ilmer, St Peter	Bucks	Very simple but largely complete. Very fine medieval screen.
Wexham, St Mary	Bucks	Largely complete but with unremarkable fittings.
Chilton, All Saints	Berks	Largely complete but fittings are unremarkable.
Denchworth, St James	Berks	Reasonably complete but very simple. Plain stalls are identical to nave benches. Distinctive reader's desks.

Group G: Fine Chancels

This is a small group of churches where Street completely rebuilt the chancel to a new design but was not responsible for the nave and his furnishings are of a high quality and survive largely intact. The most remarkable is the chancel of St Barnabas', Peasemore, which is notable both for the richness of its decoration and the completeness of its survival. The chancel at St James', Fulmer is unusual as the fittings are unlike most of Street's work, being less forceful and more highly decorated, but they do have some parallels with his furnishings at All Saints', Boyne Hill, Maidenhead. St Andrew's, Chaddleworth is much

simpler, despite being commissioned by a member of the Wroughton family, which also commissioned some of Street's best work at Fawey and Brightwalton.

St Nicholas', Cuddington is different in that Street restored rather than rebuilt the chancel as part of a comprehensive restoration of the building. It has particularly fine furnishings, including a very good reredos and east wall and an interesting pulpit. However, all traces of his work in the nave and aisles have been removed relatively recently, giving it a similar character to the other chancels.

Group G: Fine Chancels

Church	**County**	**Notes**
Fulmer, St James	Bucks	New chancel: an interesting late work, richly furnished. The nave furnishings are by Stenning and date from 1882.
Chaddleworth, St Andrew	Berks	Much simpler than the rest of the group. A fine set of stalls and sanctuary paving but the chancel floor is very simple and it lacks a reredos.
Peasemore, St Barnabas	Berks	New chancel of 1865 attached to existing nave of the 1840s; it is very richly decorated and survives virtually complete (the tiled decoration around the reredos is a later addition from 1913)[211].
Cuddington, St Nicholas	*Bucks*	*Very complete chancel with high quality fittings, including an unusual pulpit and good reredos. Unfortunately the nave fittings and floor have been replaced.*

Group H: Churches restored by Street with notable fittings but survive only partially

This group consists of churches that once had outstanding restorations but which have been compromised by later changes. However, enough fittings survive to give a flavour of what the building was like when Street had finished with it. St John-the-Baptist's, Shottesbrooke, contains a particularly fine pulpit, some of Street's best nave benches and a good set of stalls, but reflooring and loss of Street's screen have deeply compromised the coherence of the interior as a whole.

Group H

Church	County	Notes
Glympton, St Mary	Oxon	Street's fittings seem to have been confined to the chancel but were of very high quality. Moving the stalls to the nave has compromised the architectural coherence of the interior. Nice arch-braced roof in the chancel.
Ivinghoe, St Nicholas	Bucks	The most remarkable element of this restoration is the screen added in 1892 to Street's designs and a very fine font. The chancel has been considerably altered and stalls moved to the nave, compromising the architectural integrity of Street's work.
Wendover, St Mary	Bucks	Once this would have been among Street's best interiors with a very high quality reredos and pulpit and good chancel stalls. The stalls now only survive in part and Street's nave seating and floor have been removed.
Shottesbrooke, St John-the-Baptist	Berks	Particularly good stalls, pulpit and nave benches. Unfortunately the floors, reredos and screen have been removed and the nave seating has been much reduced.
Wantage, SS Peter and Paul	Berks	Very good chancel fittings, particularly the pulpit and floors. However, the nave was greatly altered by Butterfield when he lengthened it and Street's floor here has been replaced. Modern choir stalls in the nave have also greatly changed the character of the interior. Street's stalls in the crossing have also been removed but his fine arch-braced roof to the chancel remains.

Group I: Churches restored by Street which partly survive and are without notable fittings and lack coherence

This Group of buildings would have once had good Street interiors of a similar quality to group E and F but have lost a number of their fittings and no longer constitute coherent Street interiors. Sometimes, as at St Botolph's, Bradenham, or St Giles', Chalfont St Giles, the chancel has been altered, leaving the interior without its focal point. In other instances, as at St Mary's, Uffington, and St Mary's, Witney, the chancel survives only in part and the nave furnishings have largely been lost.

Group I

Church	**County**	**Notes**
Little Tew, St John	*Oxon*	*A new build but much altered: a relatively simple building but with well-designed fittings. It underwent significant alteration early in its life, when Buckeridge added an aisle, which involved extensive alteration to the floors and nave seating. More recently the stalls have been moved out of the chancel and now serve as book racks at the west end.*
Drayton, St Leonard	Oxon	Street's chancel fittings are largely lost. Only the reading desks and altar rails survive. The nave survives intact but is very plain.
Enstone, St Kenelm	Oxon	Only the chancel stalls and pulpit survives.
Oxford, St Michael	Oxford	Restored after a fire in 1953. Only the nave benches and chancel stalls survive, the stalls in particular are of good quality.
Sandford, St Martin	Oxon	A good pulpit and a relatively complete set of nave benches but the chancel has lost most of its fittings.
Witney, St Mary	Oxon	Once a fine interior but it has been much altered. A good reredos, stalls and chancel paving survive, but the pulpit has been moved to the chancel and the pews have been removed. What remains does not form a particularly coherent interior.
Bradenham, St Botolph	Bucks	Only the floors, nave benches and chancel furniture survive. Later pulpit, reredos and screen mean Street's work lacks coherence.
Chalfont St Giles	Bucks	Street's chancel fittings have been replaced and the floors renewed in the later 19th century. Only his nave benches and pulpit survive.
Dinton, SS Peter and Paul	Bucks	The chancel has been completely cleared of Street's furnishings and the choir stalls moved to nave. Most of the nave seating survives.
Uffington, St Mary	Berks	Good chancel furniture, pulpit and floors. However, Street's reredos has been replaced and the nave and transepts completely reordered with new nave seating and floors.

Group J: Churches in which only isolated features remain but these form part of a significant Victorian interior

These are churches which received a second major restoration in the Victorian period which swept away most of Street's work, resulting in an interior with a very different character but of considerable architectural and historical value in its own terms. Sometimes this work is by another architect of national repute, such as J.O. Scott (the Church of the Holy Trinity, Sunningdale) or Woodyer (St Mary's, Winkfield). More often the later work is by a regional architect of note, such as Allin's work at All Saints', Lockinge, or Woodman's work at St Michael's, Sandhurst.

Group J

Church	**County**	**Notes**
Burford, St John-the-Baptist	Oxon	Many hands have been responsible for this restoration. Street was responsible for the flooring in the nave and chancel and the chancel stalls (which have been altered). He also created the pulpit from medieval fragments and restored a rare timber chantry chapel.
Hedsor, St Nicholas	Bucks	Only Street's pulpit and font survive. The rest of the interior is by Hepworth.
Drayton, St Peter	Berks	The later chancel fittings are interesting in themselves. Street's contribution is limited to replicating and restoring medieval nave seating.
Lockinge, All Saints	Berks	Virtually nothing of Street's work survives after a drastic rebuilding by Allin.
Sandhurst, St Michael	Berks	New aisle: an unusual example of Street ceding control as most of the fittings in his restoration were by Jane Monkton Jones and the church was substantially enlarged by Woodman after Street's work was completed. Street's contribution limited to the choir stalls, which appear to have been reused in Woodmans' chancel.
Sunningdale, Holy Trinity	Berks	New chancel: fine reredos and east wall are all that remain of Street's fittings. The current interior is largely the work of J.O. Scott.
West Ilsley, All Saints	Berks	Dolby's 1875-81 restoration dominates the character of this church. Street's contribution appears to be limited to the font and possibly the nave benches.
Winkfield, St Mary	Berks	Woodyer is the dominant hand here, Street's contribution limited to some rather plain nave

		benches.

Group K: Churches in which only isolated features remain

This Group is formed of churches where only isolated features from Street's restorations remain. Some, like the screen at St Michael's, Warfield, are of considerable historical value as they illustrate how Street approached particular design problems, in this case his approach to the reconstruction of medieval features, while others, such as the pulpit and font in All Saints', High Wycombe, are of high artistic value due to the quality of their design and carving. However, they do not form part of a coherent interior in which the significance of the whole is more than the sum of its parts.

Group K

Church	**County**	**Notes**
Charlbury, St Mary	Oxon	Nave restoration only. A radical reordering in 1990 removed virtually all of Street's work. Only the font and pulpit remain.
Charlton on Otmoor, St Mary	Oxon	Street's contribution limited to the nave seating, which is unremarkable. A number of good pre-Victorian fittings
Cowley, St James	Oxon	Restoration and new aisle: Only the pulpit and reredos now survive.
Cuddesdon, All Saints	Oxon	A varied mix of fittings from many centuries. Street's contribution is a set of choir stalls.
Deddington, SS Peter and Paul	Oxon	All that is left of Street's restoration are the choir stalls, which are of high quality, and the chancel floor.
Oxford, St Ebbe	Oxon	Substantial rebuilding reordered in the late 20th century: all that remains are reredos, two reading desks and unremarkable tiled floors.
Chalfont St Peter	Bucks	New chancel which was reordered in the 1860s. Pulpit, sedilia, piscina and reredos are the only remaining elements of Street's furnishings.
Hanslope, St James	Bucks	Only the choir stalls and altar rails remain from Street's restoration. What remains has little coherence.
High Wycombe, All Saints,	Bucks	The font, pulpit and lectern are all that remain of Street's restoration.
Goosey,	Berks	Chancel furnishings and low screen are all that

St Michael		survive. These are very plain and of limited interest.
Lambourn, St Michael	Berks	Chancel restoration: most of Street's work has been replaced by later Victorian restorations (the stalls under the tower are by J. O. Scott). A rather nice parclose is the only element clearly by Street.
Milton, St Blaise	Berks	Restoration of nave and new aisle. The most interesting element of this building is Woodyer's chancel, which has sadly lost most of its fittings. However, the area around the altar survives and is very richly treated. Street's furnishings limited to the nave benches, which are unremarkable.
Warfield, St Michael	Bucks	All that now remains of Street's restoration are very interesting reconstructions of the medieval chancel screen and reredos, his parclose and the pulpit, which has been moved.
West Challow, St Laurence	Berks	A later restoration by Withers defines interior. Street's benches are all that remain.

Group L: Churches which have completely lost their Street interiors

These are buildings where Street's contribution to the interior has been completely lost and makes no contribution to whatever significance the building now has. The exception to this is St Anne's, Wycombe Marsh. This is one of Street's own buildings, albeit it a minor work, where all of his furnishings have been removed. However, the spatial qualities of his interior, even devoid of fittings will have some architectural value.

Group L

Church	**County**	**Notes**
Fringford, St Michael	Oxon	Restoration: none of Street's fittings survive, though the later Victorian work is interesting.
New Osney (Oxford) St Thomas	Oxon	New build: demolished.
Bierton, St James	Bucks	Restoration: later restoration by Christian replaces all of Street's work.
Newport Pagnell, SS Peter & Paul	Bucks	Restoration: later restoration by Blomfield, only some of Street's stained glass survives.
Turweston, St Mary	Bucks	Restoration: Street's work limited to the tower.
Wycombe Marsh, St	Bucks	New build: completely reordered, all Street's work

Anne		lost.
Whitchurch, St John	Bucks	Restoration: none of Street's fittings survive.
East Hanney, St James	Berks	New build: converted into a house.
Speen, St Mary	Berks	Restoration: Street's work limited to the tower.
Speenhamland (Newbury), St Mary	Berks	New build: a very fine late work, completely demolished.
Stanford-in-the-Vale, St Denys	Berks	Restoration: reordered 1970, all Street's work lost.

When the Groups of significance are plotted on a map there appears to be no clear regional pattern to their distribution (Figure 166).

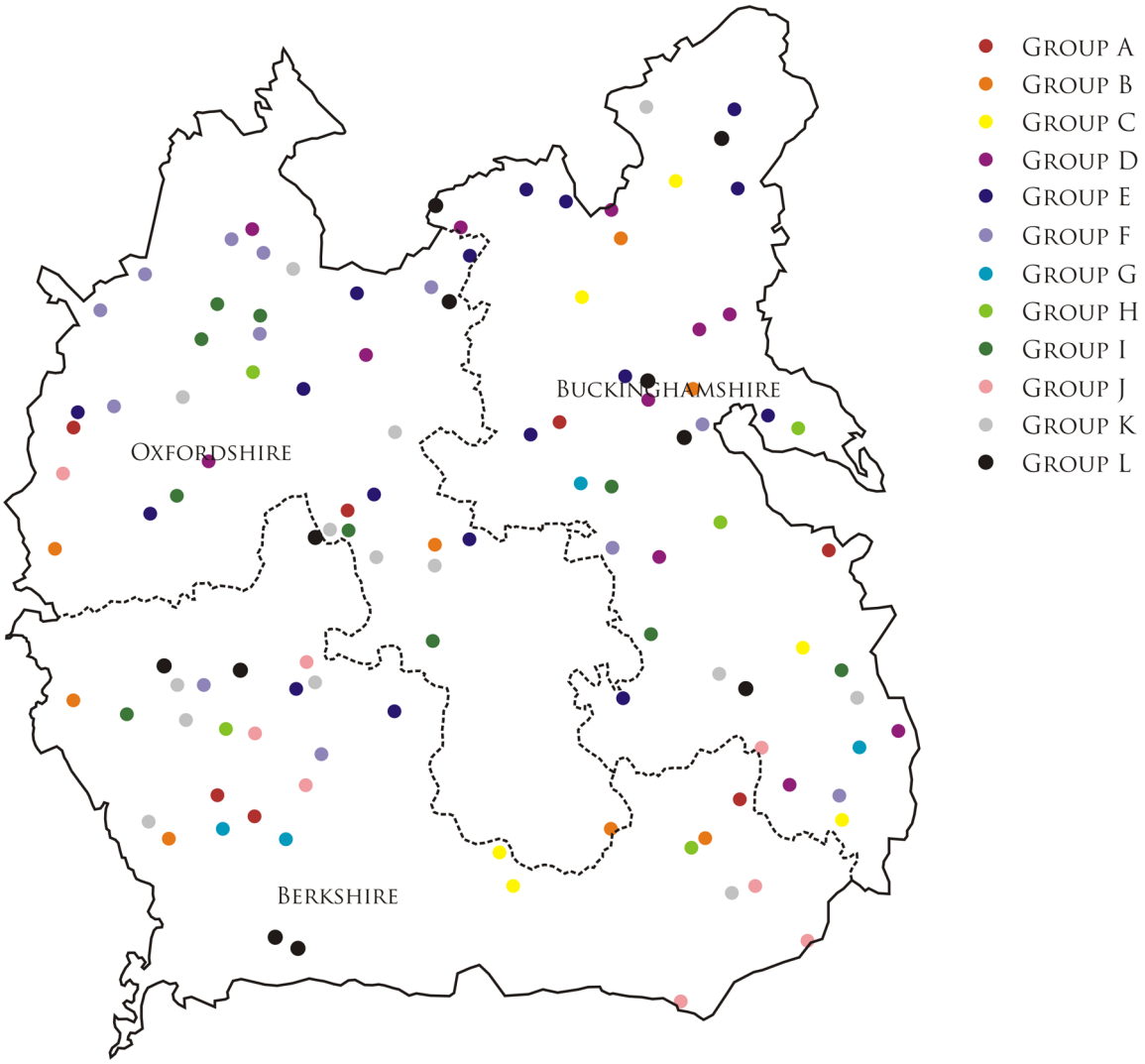


Figure 166: Distribution of Street's churches by significance (© Historic England, Richard Peats)

CONCLUSIONS - MANAGING THE RESOURCE

The parish churches of England are likely to undergo in the near future a dramatic period of change that will be as dramatic as that which they went through during the Victorian period.

The 2015 report of the Church of England's Church Building Review Group chaired by Bishop Inge presents a useful picture of current church attendance set against the location of the resource. One of the key facts that this report draws out is that the vast majority of England's most important churches in architectural and historical terms are located in the countryside. Three quarters of Church of England churches are listed and most of these churches are in rural areas.[212] Of these rural churches 70% are listed Grade I or II*.

A large part of the Oxford diocese is rural and this is reflected in Street's work in it: 45% of his new buildings and 48% of his restorations are in villages. Furthermore, in general his rural buildings have survived better than his urban ones. Of the more significant and sensitive surviving interiors (those classed in Groups A-E in the previous chapter) 81% are in rural areas.

The report also presents some interesting findings about church attendance. Nationally the average attendance per building in urban and suburban churches is 103 and 104 respectively. While only a tiny fraction of the population of these areas as a whole (1.4% of the population of urban areas and 1.6% of suburban areas), this represents a congregation large enough to sustain the building as a place of worship. In rural areas the picture is very different. Here the percentage of the population attending church is considerably higher (2.9%), but as there are many more churches per head of population attendance per building is much lower, averaging 30. According to the report, 75% of churches in rural areas have attendance of fewer than 37 people, half fewer than 19, and a quarter fewer than 10. Nationally, a quarter of the 16,000 churches have weekly attendance below 16, and 2,000 have a weekly attendance below 10. The diocese of Oxford is in a better position than many: 2.1% of the population attend church and the average congregation size is 60. However, there are many rural churches with very small congregations.

Low attendance is the result of a long term trend. In the forty years between 1969/70 and 2009/10, the numbers on electoral rolls decreased by 53%, usual Sunday attendance by 46%, stipendiary clergy in post by 47% and church buildings by 11%. Meanwhile, the average age of congregations has been increasing since the 1980s.

Current patterns of church usage are therefore unlikely to be sustainable in the future, and rural churches are most at risk from falling congregation numbers. Already it is becoming difficult to find people willing to fill key positions such as that of churchwarden. Unless the decline in churchgoing is reversed, and at present there is no sign that it will, significant numbers of rural churches will be facing closure in the not too distant future.

The closure of these churches as places of Christian worship would in all likelihood have a disastrous impact on their cultural heritage significance. Monumentalisation of these buildings in their current state is likely to be a viable option for only a very few. The number of churches that the Churches Conservation Trust will be able to care for is likely to be very limited. Some local groups may come forward who will be willing to care for these buildings as monuments but they are likely to be few in number and exist on a precarious financial footing.

A fundamental tenet of the conservation of secular historic buildings is that they must have a viable use if they are to have a sustainable future in the long term. There is no reason that sacred buildings should be any different. Virtually every possible alternative use would involve a high degree of harm to the architectural and historic interest of these buildings. Conversion into housing, often the only viable option in rural areas, involves a complete loss of the interior. Use by other Christian denominations is occasionally possible in towns, but these groups are only likely to take a building on if they can have the facilities and flexibility they desire. At present it is not possible for Anglican churches to be used as places of worship by other faiths. This may change in the future but, if it does, again a high degree of change is needed. Fixed seating facing east rarely suits these groups: they have no need for liturgical features such as choir stalls and altars and all Christian iconography would need to be erased. Conversion to community use requires facilities such as better heating, WCs and kitchens and the main space in the building needs to be flexible, which requires the removal of the nave seating. The chancel furnishings are also vulnerable as they are redundant and need to be removed if this area is going to be used.

In most circumstances continued use as a place of Anglican worship will be the best future for these buildings in conservation terms. There are a number of ways of achieving this:

Some small buildings with particularly sensitive interiors may be adopted by stronger congregations nearby, for example St James, Fulmer, is effectively a satellite of St James, Gerrard's Cross, which has a large congregation. The two were united as a single parish in 1986. Likewise the tiny medieval church of St Oswald's, Widford, is cared of by a strong congregation at St John-the-Baptist's, Burford. As these buildings have a group that cares for them and are lightly used there is relatively little pressure for change.

Churches in larger villages and small towns may thrive if well led and the congregation is large enough to have a critical mass. Some village churches in the diocese, such as SS Peter and Paul's, Stokenchurch, are thriving. To do this effectively, basic facilities including WCs and kitchen are necessary and the building will need to be warm all year round. Expectations of what church means for children are changing. The time when they were expected to sit quietly on children's benches is long past, and parents with young children do not want to spend the entire service trying to keep them under control. Most stable or growing congregations with children provide dedicated activities for

them. Separate space for this, either inside or outside the building is a need rather than a desire.

If congregations are really small, mixed use, in which the church remains a place of worship but is also used by the wider community for other purposes, may give it a sustainable future. This will always involve a degree of change; most commonly some or all of the nave seating will need to be removed. A number of innovative projects have recently taken place in the diocese. Butterfield's very fine church of St Mary, Beech Hill, now has a community shop in its north aisle. St John-the-Baptist's, Stadhampton, has effectively become a village hall, the nave seating having been removed and the floor replaced. Worship continues to takes place in the chancel. There are proposals for the local school to use the church of St Margare'st, Lewknor, again involving re-flooring and the removal of nave seating. These projects normally work best when they are undertaken while there is still a congregation that is large enough to organise and promote a wide range of activities in the building. If opening up the building to community use takes place while there is still a viable congregation then it is possible that this will strengthen and sustain that congregation.

Whatever solutions are adopted, it is to be expected that the pressure for change to church interiors, particularly to nave seating, will dramatically increase in the coming years.

An appropriate response to proposals for change – Protecting Street's legacy

The pressure for change is already being felt on Street's interiors. Since 2009 the nave benches have been removed from St Mary's, Witney, St Michael's, Warfield, and St Mary's, Wendover. They were also removed from SS Peter and Paul's, Deddington, relatively recently. Major change has also been or is being contemplated at St Mary's, Bloxham, St Peter's, Drayton, St Michael's, Stewkley, St Blaise, Milton, SS Peter and Paul's, Shiplake, St Mary's, Wheatley and St Mary's, Purley-on-Thames. Minor alterations involving the loss of small areas of nave seating have taken place at St Peter and Paul's, Dinton, and St John-the-Evangelist's, Ashley Green.

In a number of Street's buildings, those in Groups K and L, most or all of Street's work has been lost and the interiors of these buildings can absorb a high degree of change without harming the significance of the building as a whole. What remains of Street's work is normally limited in scope, and change can normally be accommodated without removing what remains of his fittings from the building. Likewise, where only isolated elements, such as pulpits or fonts, survive (Group I) radical change may be possible without losing these elements or compromising their context.

Major change to the to the rest of the buildings studies would certainly involve a high degree of harm to the significance of Street's contribution to these churches and is likely to have a major impact on the significance of these buildings as a

whole. Creating a 'White List' of buildings which are too significant to be altered is unlikely to be practical as in many cases adaptation to allow more flexibility of use, or a new use altogether, will be the only way of sustaining the building as a whole. In some cases it may be that accepting the loss of part or all of the nave seating is the best way of achieving this. Each case will need to be assessed on its own merits. When considering change the following considerations are suggested:

- Street was a major artistic figure of the 19th century. As all his interior fittings were individually designed for that particular building, all are of at least some historical and aesthetic value and make a positive contribution to the significance of the buildings that they form part of. The removal of any of his work therefore entails a degree of harm to the significance of the building as a whole and should only be accepted if there is a clear and convincing justification and that the public benefits outweigh the harm.[213]

- Major change to the best of Street's interiors, those in Groups A-B and D, would seriously harm the significance of these buildings as a whole. Change of this nature should only be contemplated if there is a clear and convincing justification, and substantial public benefits would be needed to outweigh what would be a very high level of harm. Enabling the building to have a sustainable future should be considered a substantial public benefit, if the harm is demonstrably necessary to achieve this.

- Major change to Street's fittings in buildings in Groups C, E, G and H would entail a high degree of harm to the significance of these buildings; a clear and convincing justification should be required for this.

- The significance of Street's interiors is concentrated at the east end of buildings – the chancel fittings, pulpit and lectern. In instances where major change is accepted as justified these elements should be retained in situ. Fonts also make an important contribution to the significance of the scheme as a whole and are often among the best individual fittings. Again they should be retained within the building. While there may be some scope for altering their precise position they should remain at the west end to preserve the symbolism of baptism being entry to the church.

- Rare items, particularly children's pews and light fittings, should be retained.

- Nave benches tend to make a disproportionately strong contribution to the architectural quality of small buildings, particularly where the nave is aisle-less. Conversely, large buildings are often less dependent on nave benches in architectural terms.

- Where a sound case for more flexibility in the nave has been made, partial removal of the benches (leaving a block in the centre of the nave)

and/or making some (or all) of the benches moveable should be explored. The central block of benches are arguably the more significant, as these are dominant visually and early Ecclesiological Society guidance stressed concentrating seating in these areas, where there were good views into the chancel, rather than aisles.[214] Furthermore, there has been a long tradition of removing benches from aisles for side chapels and children's corners. If moveable benches are pursued, wheels with effective brakes are needed if this is to be a practical option and the benches may need shortening. Faculty has recently been granted for this approach at St Blaise, Milton (Berks), and it would be worth reviewing this carefully to see how successful it has been.

- As each nave bench was specifically designed for the church it sits in, where full removal of nave seating is accepted a representative sample should be kept within the building.

The nave floor often makes a strong contribution to the character of the building. Where removal of nave benches is justified and the building has a strong Victorian character, retaining the historic tiling in the aisle passages will often be appropriate if the tiles are of high quality and in good condition. Filling the area left by the pew platforms with timber or tiling of a matching colour would create a space that could be used flexibly but respects the architectural character of the interior.

The design of any new furniture, particularly chairs for congregational seating, has a strong impact on the architectural character of the building. Upholstered chairs look tatty very quickly. The ever popular Howe chair, while very suitable for large spaces, such as cathedrals, where something lightweight that does not interfere with the architecture is needed, can look flimsy and unsubstantial in all but the largest of parish churches. Unfortunately there are few really good alternatives on the market at present that work well in Victorian interiors. A modern equivalent of the simple wicker-bottomed chair that used to be used universally in churches without pews, and suited a Victorian interior very well (it was the original nave furnishing at St Philip and James, Oxford, and is still in use at St Laud's, Sherington), is needed. Short moveable benches have been tried in some churches and work particularly well both practically and visually in small buildings, where the solidity of the seating makes an important contribution to architectural character.

If Street's fittings are removed then they need to be properly recorded. Record and contextual photographs and measured drawings are needed along with a written description. The record also needs to be deposited in a recognised archive, which should be the same for all churches in the diocese. Further work is needed to develop a standard recording specification and ensure that it is adopted by the DAC and to identify an archive which is willing to curate these records.

As discussed above, alternative and mixed uses, along with greater flexibility, are likely to be necessary in many cases if a church building is going to have a

future at all. If we are not to lose many of our most important medieval and Victorian buildings compromises, particularly with regards to removing nave seating, will have to be made that many in the conservation movement will find hard to accept. When assessing whether a scheme that involves a high level of harm to the significance of one of Street's largely complete buildings is justified, it is important to have as full an understanding of the current position of the parish and the proposals as possible. That WCs and basic kitchen facilities are needed should be self-evident, though the significance of the Victorian interior should have a bearing on how these are met. Sometimes an extension or a detached building may be a better option than creating these facilities internally. It should also be accepted that any church with a crèche or Sunday school should be able to have an easily accessible sound-proof space to accommodate this in. However, sometimes this will be better housed in an extension and it is worth exploring exactly how much space is required rather than desired.

If more flexible use is proposed for the nave it is important to understand what exactly is envisaged and why. Could it be achieved by partial removal of the benches? Is there a clear demand for the facilities being provided? Is there already a village hall which already meets this type of demand? Does the parish have a credible plan to run the building and attract new users? Are they capable of managing the building in its new form? Accepting harmful change on the basis that it opens up opportunities that might increase the use of the building is not a good enough justification for serious harm to the significance of the building. Unless there is a coherent plan for the building's use and an identifiable demand the end result will be an expensive conversion that has harmed the significance of the building and stands empty most of the time.[215] This would not contribute to the conservation of the building as a whole nor would it be good stewardship of the parish's (often limited) resources. To give informed and useful advice on this issue DACs, Amenity Societies and Historic England will need to work closely with parishes and archdeacons, to gain a deeper understanding of the particular situations parishes find themselves in than they have done up to now.

ABBREVIATIONS

BL – Bodleian Library

BRO – Berkshire Records Office

CBS – Centre for Buckinghamshire Studies

HEA – Historic England Archive, Swindon

HER – Historic Environment Record

ICBS – Incorporated Church Building Society, Lambeth Palace, London

OHC – Oxfordshire History Centre

ODCBS – Oxford Diocesan Church Building Society

PCC – Parochial Church Council

VCH – Victoria County History

ENDNOTES

1 Creating a new parish required an Act of Parliament; no new parishes were created between 1710 and 1818.

2 There was no coherent attempt to fund new churches outside London until the 1818 Church Building Act, which provided £1 million of government money for new churches.

3 Bradley, Pevsner and Tyack 2010, 208, 305.

4 Moorman 1953, 334.

5 BRO D/P142/6/1 – Faculty for restoration of the Church of St Mary, White Waltham 6 September 1867.

6 For example Street's undated plan of SS Peter and Paul Wantage before restoration -BRO D/P143/6/2.

7 For example the 1858 faculty Street's restoration of St Mary's Winkfield (BRO D/P151/6/2/1) and the 1854 fFaculty for the restoration of SS Peter and Paul, Wantage (BRO D/P143/6/14/1-2), both refer to the removal of galleries.

8 Moorman 1953, 352.

9 *Ibid.*

10 *Ibid.*

11 Moorman 1953, 353.

12 Cooper 2011, 212.

13 Root, Jane 2015 '6356 Victorian Anglican Church Seating', Unpublished English Heritage report.

14 OHC M.S.Oxf.dioc.papers.c.1284/1 – Application by lay rector for the right to a seat in the Church of St Michael, Warfield 1901.

15 Ashwell and Wilberforce 1880-2, 1.319.

16 Burns 2004.

[17] *Church Builder* vol **III**, 1862, 118-121.

[18] Pritchard 1998, 67-8.

[19] Church Restorations, *The Ecclesiologist*, vol **XIX**,1858, 134. Street later returned and restored the Chancel.

[20] OHC PAR236/11/A1/1 – Specification for the restoration of the Church of St Mary, Shipton-under-Wychwood July1858.

[21] According to the 1873 faculty proclamation a rate of £1 per acre was charged for the restoration of St Michael and All Angels, Warfield, - OHC M.S.Oxf.dioc.papers.c.1284/1. The draft faculty of 1867 states that a parochial rate was also used to fund the restoration of St Mary's, White Waltham - OHC M.S.Oxf.dioc.papers.c.1277/1.

[22] OHC M.S.Oxf.dioc.papers.c.1240/1 – draft faculty for the restoration of the Church of St Sunningdale, 1860.

[23] Pevsner and Williamson 1994, 764.

[24] Bradley, Pevsner and Tyack 2010, 229.

[25] 'Parishes: Bloxham', in Crossley, A and Lobel, M D 1969 *A History of the County of Oxford: Volume 9, Bloxham Hundred*. London: Victoria County History http://www.british-history.ac.uk/vch/oxon/vol9/pp53-85 accessed 4 July 2018

[26] OHC M.S.D.D.Par.Bloxham C.16 – Letter from Bishop Wilberforce to the Bloxham Church Restoration Committee, 2 March 1864.

[27] OHC M.S.D.D.Par.Bloxham C.16 – Minutes of Bloxham Church Restoration Committee, 9 March 1964.

[28] OHC M.S.D.D.Par.Bloxham C.16 - contract for the restoration of the nave of the Church of St Mary, Bloxham dated June 1865.

[29] OHC M.S.D.D.Par.Bloxham C.16 –contract for the restoration of the nave of the Church of St Mary, Bloxham dated June 1865.

[30] OHC M.S.D.D.Par.Bloxham C.16– Estimate for restoration of St Mary's Church, Bloxham, 14 September 1864.

[31] OHC M.S.D.D.Par.Bloxham C.16 – Letter from Street to Rev Hodgson dated 9 March 1866 regarding altering the design of the reredos and the form of tiles to the floor.

[32] OHC M.S.D.D.Par.Bloxham.c.16 – Note summarising restoration works and contributors to the restoration fund.

[33] For instance in this capacity Street commented on Henry Woodyer's plans for St Helen's, Abingdon - papers of the ODCBS, BL, MS.Top.Berks.c.14.

[34] Street 1888, 250.

[35] Pevsner 1963, 237.

[36] Hutchinson 1981, 17.

[37] Hall 2014, 195.

[38] Street 1888, 280-1.

[39] Joyce and Hutchinson 1981, 5-14.

[40] Joyce and Hutchinson 1981, 13.

[41] Dixon and Muthesius 1985, 172.

[42] Street 1888, 48.

[43] Street 1888, 41-2.

[44] Street 1888, 57.

[45] Street 1888, 58.

[46] Street 1888, 276.

[47] Street 1888, 47.

[48] One of the very few examples of Street's non-Gothic work was the Lombardo-Byzantine Guard's Chapel, Wellington Barracks, which proves he was perfectly capable of producing first rate architecture in other styles if he felt it appropriate.

[49] Street 1888, 284.

50 Street 1888, 280-2.

51 Street 1888, 291.

52 *The Ecclesiologist* vol **XVII** 1857, 79.

53 MacCarthy 1994, 103.

54 Brownlee 1984, 268.

55 *Ibid.*

56 Street 1888, 274.

57 Brownlee 1984, 268.

58 Hall 2014, 223.

59 Saint 1976, 16.

60 Saint 1976, 15.

61 Jenkins 1963, 46.

62 MacCarthy 1994, 108.

63 Brandon-Jones 1963, 250, 258.

64 Street 1888, 283.

65 Saint 1976, 16.

66 Tulloch, R 2016, 'An assessment of church pews and seating attributed to Sir George Gilbert Scott in cathedrals and abbeys, and their subsequent history of retention, remodelling or removal', unpublished report for Historic England.

67 Brownlee 1984, 19.

68 Hall 2014, 30, 185.

69 Hall 2014, 327.

70 Quiney 1976, 83, 165.

71 MacCarthy 1994, 73.

72 In his essay, 'The Future of Art in England' Street justified working in a single style writing: "*Who, moreover, does not feel, as he confines himself more entirely to one style, his power developing and his grasp upon its essential features becoming more and more real and pliable?*" Street 1858, 240.

73 Brownlee 1984, 21.

74 Street justified the superiority of 13th century work in 'Future of Art', as follows: "the result to which all my study of architecture leads me is that there is a great gap between thirteenth century architecture and the Gothic of later days, and that whilst on the one side of the chasm we have energy, life, purity of form and colour, and rigid truthfulness in the treatment of every accessory in every material, on the other side we have — if not always the evils themselves, at least what directly paved the way for them — weakness, prettiness, luxury, lack of appreciation of nobleness of form, and love of ornament for its own sake, degenerating at last regularly and systematically into a style for which few, if any, of us are inclined to say much in the way of admiration. Who that really has worked heartily at his work will venture to deny that in stonework and the science of moulding; in sculpture — whether of the figure or of foliage; in metal-work — whether iron or silver; in embroidery, in enamelling, and in stained glass, the northern art of the thirteenth century is infinitely more pure, more vigorous, and more true than the work of later times?.....No doubt men who speak as I do will be charged with being mere Mediaevalists. I dispute the adjective but accept in its fullest sense the substantive part of the charge. We are Mediaevalists and rejoice in the name; to us it implies a belief in all that is best, purest, truest, in our art, and we deny altogether that it rightly implies any desire to refuse to this age what its history really entitles it to demand. We are Mediaevalists in the sense of wishing to do our work in the same simple but strong spirit which made the man of the thirteenth century so noble a creature…" Street 1858, 240.

75 *The Ecclesiologist*, vol **XI** 1850, 31.

76 A paper read by George Edmund Street to the Oxford Architectural Society on February 18th 1852 and reported in *The Ecclesiologist*, vol **XIII** 1852, 126-7.

77 A Paper read by George Edmund Street to the Oxford Architectural Society on February 16th 1853 and reported in *The Ecclesiologis*t, vol **XIV** 1853, 10-11.

78 A paper read by George Edmund Street at the Anniversary meeting of The Ecclesiological Society, June 1st 1858 and reported in *The Ecclesiologist*, vol **XIX** 1858, 232-240.

79 Hutchinson and Joyce 1891, 5.

80 *The Ecclesiologist*, vol **VIII** 1848, 374 and vol **IX** 1849, 393.

81 Brandon-Jones 1963, 249.

82 *Ibid.*

83 MacCarthy 1994, 104.

84 Pevsner 1963, 237.

85 Street 1888, 87.

86 Brownlee 1984, 271, 273.

87 Street 1888, 136.

88 OHC M.S.D.D.Par.Bloxham C.16 – Accounts of 1866 restoration record a payment to James Leaver of Maidenhead of 321 17s 2d for chancel lights.

89 Street 1888, 284.

90 *Ibid.*

91 *The Builder* vol **LXI** 1881, 779.

92 Street 1888, 284.

93 Street 1888, 133-4.

94 Street 1888, 277.

95 Street 1888, 278.

96 Street 1888, 5.

97 *The Ecclesiologist* vol **IX** 1849, 113.

98 *The Ecclesiologist* vol **XII** 1851, 142.

99 Street 1850, 31.

100 Street 1867, 194-201.

101 Street 1888, 242-7.

102 MacCarthy 1994, 106.

103 Saint 1976,16.

104 Curl 1995, 72.

105 Brownlee 1984, 27.

106 Saint 1976, 16.

107 MacCarthy 1994, 107.

108 Neil Jackson has documented the Italian influences on Street's Church of St James, Westminster. Some of these from Verona, a favourite city of Ruskin's. Jackson 2011.

109 Street 1888, 60.

110 MacCarthy 1994, 104.

111 Branfoot 1998, 29.

112 Hutchinson and Joyce 1981, 5.

113 Saint 1976, 17.

114 Goodhart-Rendel 1983, 16.

115 *The Ecclesiologist* vol **VII** 1847, 161-8.

116 Colvin 1978, 942.

117 *The Ecclesiologis*t vol **VII** 1847, 233.

118 Street's comment on Henry Woodyer's plans for St Helen's Abingdon is preserved in the papers of the ODCBS - BL MS.Top.Berks.c.14

119 *The Ecclesiologist* vol **XXIV** 1865, 242-5.

[120] Street, *Memoir,* p.239, p.244

[121] Pevsner and Sherwood 1974, 505.

[122] Street 1888, 97.

[123] Street 1888, 98.

[124] Street 1888, 98-9.

[125] O'Reilly, 1998, 90.

[126] Street 1888, 261.

[127] Bradley, Pevsner and Tyack 2010, 587.

[128] A parvise is a two storey porch

[129] *Building News,* 20 Oct 1876, 405.

[130] Pritchard 1998, 70.

[131] Branfoot 2004.

[132] Hall 2014, 337-8.

[133] Quiney 1979, 131, 193.

[134] Reported in Street's obituary in *The Builder*, vol **XIX** 1886, 388-90.

[135] Street 1888, 97.

[136] This church was completely demolished in 1976 - West Berkshire HER http://www.heritagegateway.org.uk/Gateway/Results_Single.aspx?uid=MWB19619&resourceID=1030

[137] These are St James, Cowley (1862-5); St Michael's, Finmere (1856-8); St Michael's, Fringford (1857); SS Edmund & George, Hethe (1859); SS Peter & Paul, Shiplake (1869, all in Oxon); St Nicholas, Hedsor (1861-2); St Mary's, Wendover (1868-9, both Bucks); St Blaize, Milton (1852, Berks).

[138] Most faculties that survive state that this will be done. Examples include that for St Britius, Brize Norton, of 1868 - OHC

M.S.Oxf.dioc.papers.c.1746 - and qSt James, Cowley of 1864 - OHC M.S.Oxf.dioc.papers.c.1955/1.

139 These are All Saints, Cuddesdon (Oxon, 1851-3); St Mary's, Glympton (Oxon, 1872); St James, Fulmer (Bucks, 1877-8); SS Peter and Paul, Newport Pagnell (Buckinghamshire, 1858); St John-the-Evangelist, Whitchurch (Buckinghamshire, 1853); St Andrew's, Chaddleworth (Berkshire, 1854); St Michael's, Lambourn (1861, Berkshire); St Barnabas, Peasemore (1865, Berkshire)

140 OHC M.S.S.D.D.Par.Bloxham.C16 – Street's undated specification for the restoration of St Mary's, Bloxham (this must date to 1864-5); PAR86/11/2/Y/2 - Street's undated (*c*.1865) specification for the restoration of the Church of SS Peter and Paul, Deddington; PAR236/11/A1/1 – Street's specification for the restoration of the Chancel of St Mary's, Shipton-under-Wychwood dated July 1858; BRO D/P 85 MF 512, D/P 132 /6/4 – Street's specification for the rebuilding of the Church of St Michael, Tilehurst, 1854; CBS PR7/6/5 – Street's specification for the restoration of the Church of St James, Aston Abbots, January 1865.

141 OHC M.S.S.D.D.Par.Bloxham.C16 – Street's undated specification for the restoration of St Mary's, Bloxham (this must date to 1864-5).

142 OHC PAR173/11/Y/1-3 – Drawings by Street of the proposed Lychgate, choir stalls, font and pulpit of SS Simon and Jude, Milton-under-Wychwood, 1855.

143 OHC MSS.D.D.Par.Middleton Stoney.c.4.c – Street's bill to Rev E R Wilberforce dated 5 November 1869.

144 Bradley, Pevsner and Tyack 2010, 229.

145 OHC M.S.S.D.D.Par.Bloxham.C.16 – Estimate for restoration works at St Mary's, Bloxham by Kimberly and Hopecroft giving alternative prices for furnishings in oak and deal, 14 September 1864.

146 OHC M.S.S.D.D.Par.Bloxham.C.16 – Correspondence from George Wood, Street's clerk of works, and the Rev Hodgson of Bloxham concerning the carving of the pulpit. Letters dated 27 August, 3 September and 7 September 1866.

147 OHC, M.S.S.D.D.Par.Bloxham.C.16, - book of receipts associated with the 1866 restoration of St Mary's, Bloxham.

148 OHC PAR86/11/2/Y/2, - contract for the restoration of the Church of St Paul, Deddington, dated 25 November 1865.

149 OHC MSS.D.D.Par.Middleton Stoney.c.4.c – Bill from James Leaver for 4 Gothic iron standards for the altar rail at the Church of All Saints, Middleton Stoney, 1869.

150 Bradley, Pevsner and Tyack 2010, 497.

151 OHC MS.Oxf.dioc.papers.c.1445 – petition for faculty for the restoration of the Church of St James, Fulmer, by A R Stenning dated 14 January 1882.

152 Pevsner and Sherwood 1974, 503.

153 'Churches – St Michael Northgate' in Crossley, A and Elrington, C R 1979 *A History of the County of Oxford: Volume 4: The City of Oxford*. London: Victoria County History; Bradley, Pevsner and Tyack 2010, 276. http://www.british-history.ac.uk/vch/oxon/vol4/pp369-412#h3-0017 accessed 4 July 2018

154 'Parishes: Elsfield', in Lobel, M D (ed) 1957 *A History of the County of Oxford: Volume 5, Bullingdon Hundred*. London: Victoria County History http://www.british-history.ac.uk/vch/oxon/vol5/pp116-122 accessed 4 July 2018. Other instances of Georgian pulpits retained by Street in his restorations are: St Michael's, Goosey (Berks, 1851); St Deny's Stanford-in-the-Vale (Berks, 1851); St James, Bierton (1852-3); St John-the-Evangelist, Witchurch (Bucks, 1854); St Michael's, Steventon (Berks,1854-5); St Peter's, Drayton (Berks, 1855); St Giles, Cheddington (Bucks, 1856); St Mary's, Charlton-on-Otmoor (Oxon, 1857); St Laurence, West Challow (Berks, 1857); St Michael's Fringford, (Oxon, 1857); All Saints, West Ilsey (Berks, 1857); St Mary's, Winkfield (Berks, 1858-9); St Mary's, Shipton-under-Wychwood (Oxon, 1859); St Peter's, Ilmer (Bucks, 1860); St Dunstan's, Monk's Risborough (Bucks 1863-4); SS Peter & Paul, Shiplake (Oxon, 1869); St Laud's, Sherington (Bucks, 1870); and St Nicholas, Ivinghoe (Bucks 1871-2).

155 Hall 2014, 229, 233, 259; Quiney 1979, 35, 59.

156 Cooper 2011, 77-82.

157 Saint 1976, 308.

158 Saint 1976, 300.

159 Tulloch *op. cit.*, 7.

160 Goodhart-Rendel 1953, 95.

161 Stamp 2015, 75.

162 Stamp 2015, 16.

163 Tulloch *op. cit.*, 11; Branfoot 2004, 268-9.

164 Tulloch *op. cit.*, 11.

165 Tulloch *op. cit.*, 12.

166 Branfoot 2004, 34.

167 Branfoot 2011, 259.

168 Branfoot 2004, 155, 175.

169 Branfoot 2004, 34, 176.

170 Branfoot 2004, 175.

171 Branfoot 2011, 261.

172 Anson 1960, 209.

173 Anson 1960, 213-4.

174 Goodhart-Rendel 1983, 12.

175 HEA HT05079 – Photograph of Street's original reredos at the Church of all All Saints, Boyne Hill, Maidenhead.

176 HEA Red Box Collection 4891_079 – Photograph of Street's original reredos at the Church of SS Peter and Paul, Oxford.

177 All these designs are probably based on English naturalistic carving of c.1300, which is best represented by the chapter house at Southwell Minster (*c.*1293), but is also found in the chapter house at York Cathedral (*c.*1291), the cloisters of Lincoln Cathedral (1295) and the shrine of St Frideswide, Oxford (1289). Street would have been aware of, and may also have drawn on, continental carving of the mid-13th century that had also

inspired the medieval English masters responsible for these works, such as at Rheims and Naumburg Cathedrals.

178 OHC M.S.Oxf.dioc.papers.c.1498 – draft faculty petition for a chancel screen dated 23 May 1892 stating that the screen is an unexecuted design by G E Street.

179 OHC MSS.D.D.Par.Middleton Stoney.c.4.c – Street's bill to Rev E R Wilberforce dated 5 November 1869.

180 Saint 1976, 298.

181 OHC M.S.D.D.Par.Bloxham C.16 – The restoration account book records a bill from Leaver of Maidenhead of £21 17s 2d for the chancel lights.

182 St Blaise, Milton received a faculty to install electric light on 5 October 1931 - OHC M.S.S.Oxf.dioc.papers.c.1146; All Saints, Boyn Hill, Maidenhead received a similar faculty in 1924 - OHC M.S.S.Oxf.dioc.papers.c.1139; St Michael's Sandhurst received electric light in 1933 – OHC M.S.S.Oxf.dioc.papers.c.1201/1; and St Michael's Warfield received it in 1937 - OHC M.S.S.Oxf.dioc.papers.c.1284/1.

183 Bradley, Pevsner and Tyack 2010, 283.

184 OHC MS.Oxf.dioc.papers.c.1445 – petition for faculty for repair of nave and new south aise dated 14 January 1882, A R Stenning is named as the architect.

185 OHC MS.Oxf.dioc.papers.c.1379/1 – petition for faculty of the refurnishing of the nave at the church of St Peter, Chalfont St Peter 13 March 1865. Works to be carried out by a Mr Coleman, builder.

186 Pevsner and Sherwood 1974, 298.

187 OHC MS.Oxf.dioc.papers.c.1498 – draft faculty petition for a chancel screen dated 23 May 1892 stating that the screen is an unexecuted design by G E Street.

188 OHC MS.Oxf.dioc.papers.c.1379/1 – faculty for new chancel screen at the Church of St Peter, Chalfont St Peter dated 23 August 1901.

189 OHC MS.Oxf.dioc.papers.c.1788 – faculty for a new chancel screen at the Church of All Saints, Cuddesdon dated 11 August 1940.

190 BRO D/P/6/1/2 – faculty for the removal of the chancel screen at the Church of St John-the-Baptist, Shottesbrooke dated 31 January 1908.

191 OHC MS.Oxf.dioc.papers.c.1116 – faculty to reseat the church and install a second communion table in the Church of St Michael, Lambourne dated 6 July1891.

192 OHC MS.Oxf.dioc.papers.c.1240/1 – faculty to convert vestry into a side chapel and the creation of new vestries in the chancel aisle dated 14 September 1906.

193 OHC MS.Oxf.dioc.papers.c.1652 – faculty for the creation of a new side chapel in the Church of St Mary, Wendover dated 25 July 1930.

194 OHC MS.Oxf.dioc.papers.c.1554 – faculty for the addition of an organ chamber at the Church of SS Peter and Paul, Newport Pagnell dated 4 April 1867.

195 OHC MS.Oxf.dioc.papers.c.1277/1 – faculty for the moving of the organ from the chancel to the south transept at the Church of St John-the-Baptist, Shottesbrooke dated 6 March 1905.

196 OHC MS.Oxf.dioc.papers.c.1517 – faculty of the moving of the font at the Church of St Nicholas, Lillingstone Dayrell dated 23 November 1891.

197 OHC MS.Oxf.dioc.papers.c.1584 – faculty for a new tower screen at the Church of St Dunstan, Monk's Risborough dated 14 March 1910.

198 OHC MS.Oxf.dioc.papers.c.1554 – faculty for a new organ screen at the Church of SS Peter and Paul, Newport Pagnell dated 8 March 1920.

199 OHC MS.Oxf.dioc.papers.c.1240/1 – faculty for the creation of a children's corner at the Church of the Holy Trinity, Sunningdale dated 21 February 1938.

200 OHC MS.Oxf.dioc.papers.c.1465/1 – faculty for the creation of a children's corner at the Church of St James, Hanslope dated 5 November 1957.

201 OHC MS.Oxf.dioc.papers.c.1139, 1146, 1201/1 – faculties for the installation of electric lighting at the Churches of All Saints, Boyne Hill, Maidened dated 9 February 1924, St Blaise, Milton dated 5 October 1931 and St Michael, Sandhurst dated 19 June 1933.

[202] OHC MS.Oxf.dioc.papers.c.1170 – faculty for the installation of electric lighting at the Church of St Barnabas, Peasemore dated 11 November 1946.

[203] OHC MS.Oxf.dioc.papers.c.1172 – faculty for the installation of electric lighting at the Church of St Mary, Purley-on-Thames dated 23 February 1959.

[204] OHC MS.Oxf.dioc.papers.c.1284/2 – faculty for the replacement of choir stalls at the Church of St Michael the Archangel, Warfield dated 4 July 1955.

[205] OHC MS.Oxf.dioc.papers.c.1277/1 – faculty for the reordering and repaving of the Church of St John-the-Baptist, Shottesbrooke dated 2 Feb 1965 and 20 June 1967.

[206] BRO D/P143/6/14/36 – faculty for the reordering of the chancel of the Church of SS Peter and Paul, Wantage dated 1986.

[207] OHC MS.Oxf.dioc.papers.c.1379/1 – faculty for the replacement of pews at the Church of St Peter, Chalfont St Peter, dated 22 May 1967.

[208] OHC MS.Oxf.dioc.papers.c.1170 – faculty for removal of pews in the nave in the Church of St Mary, Purley-on-Thames and their replacement with upholstered chairs dated 14 December 1975.

[209] OHC MS.Oxf.dioc.papers.c.1277/1 – faculty for the creation of a meeting room in the south chapel of the Church of St Mary, White Waltham dating 29 June 1982.

[210] Rowena Tulloch's research on Scott's restorations of Cathedral and Abbey Churches suggests that much has Scott's nave and choir seating has been removed or altered. Tulloch *op. cit.*, 65.

[211] OHC M.S.Oxf.dioc.papers.c.1170 – faculty for the addition of tiled decoration around the reredos at the Church of St Barnabas, Peasemore dated 18 August 1913.

[212] 9,000 churches are classed as in rural areas, compared with 4,800 in suburban areas and 1,900 in urban areas.

[213] This line of reasoning attempts to follow the process set out in the Duffield Judgement (Charles George QC in re St Alkmund, Duffield) which sets out the following questions to consider when determining a Faculty application concerning a Church of England church building:

1. Would the proposals, if implemented, result in harm to the significance of the church as a building of special architectural or historic interest?
2. If the answer to question (1) is "no", the ordinary presumption in faculty proceedings "in favour of things as they stand" is applicable, and can be rebutted more or less readily, depending on the particular nature of the proposals (see *Peek v Trower* (1881), 7 PD 21, 26-8, and the review of the case-law by Chancellor Bursell QC in *In re St Mary's, White Waltham (No 2)* [2010] PTSR 1689 at para 11). Questions 3, 4 and 5 do not arise.
3. If the answer to question (1) is "yes", how serious would the harm be?
4. How clear and convincing is the justification for carrying out the proposals?
5. Bearing in mind that there is a strong presumption against proposals which will adversely affect the special character of a listed building (see *St Luke, Maidstone* at p.8), will any resulting public benefit (including matters such as liturgical freedom, pastoral well-being, opportunities for mission, and putting the church to viable uses that are consistent with its role as a place of worship and mission) outweigh the harm? In answering question (5), the more serious the harm, the greater will be the level of benefit needed before the proposals should be permitted. This will particularly be the case if the harm is to a building which is listed Grade l or 2*, where serious harm should only exceptionally be allowed.

214 Dr Dale Dishon, pers. comm.

215 I am not aware of a recent Chancellor's judgement which resulted in faculty being refused for a reordering a church building for community use on the grounds that there was no coherent plan for how the building would be used. However, the question of whether the facilities proposed are needed is often an important factor in judgements made, for instance in the matter of Holy Trinity Church, Southport, [2016] ECC Liv 5 para. 13.

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APPENDIX A: STREET'S WORK IN THE DIOCESE OF OXFORD

This appendix briefly lists all the churches Street built or restored in the diocese along with brief notes about the nature of his work on each building arranged alphabetically by county. The following notes explain how some of the categories have been used.

Nature of work: the following categories have been applied –

- New build – new building on a site where there was previously no church
- Rebuilding – majority of building demolished and replaced to Street's design
- New chancel – existing chancel demolished and replaced with a new one to Street's design
- New aisle – new aisle added to Street's design
- Heavy restoration – restoration involving rebuilding part of the church which stamps Street's character on the built fabric, often involves re-facing exterior and/or new tracery
- Light restoration – restoration with limited impact on the built fabric, additions to the fabric minor (such as porches, organ chambers or vestries) character of the fabric prior to restoration largely retained

State of preservation: the following categories have been applied –

- Largely complete – most of the fittings Street introduced remain (though he may not have refitted the entire building)
- Partly complete – several of Street's fittings remain,
- Fragmentary – only one of two of Street's fittings remain
- Lost – all traces of Street's work have vanished

Group: the following categories have been applied –

A: Churches designed by Street which survive largely intact – outstanding examples
B: Churches designed by Street which survive largely intact
C: Churches designed by Street which survive partially intact
D: Outstanding restorations
E: Restorations with complete interiors and good fittings
F: Churches restored by Street which survive largely intact but are very simple
G: Fine Chancels
H: Churches restored by Street with notable fittings but survive only partially
I: Churches restored by Street which partly survive and are without notable fittings and lack coherence
J: Churches in which only isolated features remain but these form part of a significant Victorian interior
K: Churches in which only isolated features remain
L: Churches which have completely lost their Street interiors

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