

# The National Churches Trust



Annual Review 2013-2014

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*The Trust is grateful to our dedicated volunteers whose generosity helps support our work.*

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Cover Photograph: Banner being held in the procession at the 60th anniversary service at Westminster Abbey

The opinions expressed in the Annual Review do not necessarily reflect those of the National Churches Trust but remain solely those of the authors.



## Sustaining places of worship for the future



**I am delighted to introduce the Annual Review of the work of the National Churches Trust supporting churches, chapels and meeting houses across the United Kingdom.**

The last year has seen the Trust mark the 60th anniversary of its foundation as the Historic Churches Preservation Trust. A range of initiatives to mark this milestone - including 'The UK's Favourite Churches' and 'The Best Modern Churches Awards' - highlighted the passion people from all walks of life have for these buildings, the sheer scale and variety of churches, and the role of the National Churches Trust as a leading advocate for their value as part of our heritage and our society.

But for me, the highlight was our tremendous service at Westminster Abbey, at which we were honoured to have the presence of Their Royal Highnesses The Duke and Duchess of Gloucester, along with many senior figures from different denominations and from public life. The service was not just about celebrating the work of the Trust, but also about recognising the hard work of the thousands of volunteers up and down the country who give of their time to care for these important buildings. We were overwhelmed with the response and level of interest which the service generated. It has given both staff and trustees a new impetus to drive the charity forward.

**Ways to help**

Although the overall economic situation has improved in the last year, the challenge facing churches and chapels remains great. We continue to receive many enquiries and applications for help, and sadly are not able to provide financial assistance to all those deserving it. However, the generous support of trusts and foundations, legators and our Friends enables us to provide much-needed support and we have been developing ways to help churches in addition to grants. In particular I am looking forward to the development of our exciting plans to promote churches to the wider public and to continued closer working with local churches trusts.

Looking ahead to the next year, there will of course be a general election in May 2015. Millions of electors across the country will be casting their vote inside church buildings, which at the last general election numbered one-sixth of all polling places. This is just a small example of the vital community role performed by places of worship. I hope that all parties at the next election recognise this value, and the contribution that churches, chapels and meeting houses have made in the past and will continue to make in the future.



Our work is not funded by government or church authorities and, as ever, we rely on voluntary income to undertake our work. So, if you have not already done so, I would ask you to consider becoming a Friend of the National Churches Trust and so help even more places of worship be sustained for future generations.

*Luke March*

**Luke March  
Chairman**

September 2014

# Celebrating our 60th Anniversary at Westminster Abbey



HRH The Duke of Gloucester KG GCVO ARIBA is welcomed by the Archbishop of Canterbury, Justin Welby.

*The anniversary was celebrated at a special service held at Westminster Abbey on 28 November 2013*

2013 marked sixty years since the founding of the National Churches Trust as the Historic Churches Preservation Trust. Since 1953 the Trust has provided over 12,000 grants and loans worth over £85 million in today's prices to help churches, chapels and meeting houses across the United Kingdom.

Friends, supporters and key contacts of the Trust were invited, along with representatives from a wide range of Christian denominations, heritage organisations and from Parliament.

HRH The Duke of Gloucester KG GCVO ARIBA and HRH The Duchess of Gloucester GCVO attended the service, which was conducted by the Dean, the Very Rev Dr John Hall. The sermon was given by the Archbishop of Canterbury.

Six banners illustrating the work of the National Churches Trust were carried through Westminster Abbey at the start of the service by bearers, who included pupils from St Martin-in-the-Fields High School, Tulse Hill. Broadcaster and National Churches Trust Vice-President Huw Edwards interviewed three representatives of recent grantee churches as part of the service and there were readings by the broadcaster and Chief Scout Bear Grylls and historian Bettany Hughes.

Prayers were said by The Rt Rev Nicholas Holtam, Bishop of Salisbury and Trustee of the National Churches Trust; the Rt Rev Lorna Hood, Moderator of the Church of Scotland; the Most Rev George Stack, Roman Catholic

Archbishop of Cardiff and National Churches Trust Vice-President; the Rev Lord Griffiths of Burry Port, former President of the Methodist Conference; the Rev Prof Vernon White, Canon Theologian at Westminster Abbey; Luke March, Chairman of the National Churches Trust; and Claire Walker, Chief Executive of the National Churches Trust.



Banners illustrating the work of the National Churches Trust.

The event attracted a great deal of interest and applications were oversubscribed; the size of the congregation was approximately 2,100, with the Abbey effectively at capacity. We were delighted that so many friends and supporters were able to join us on this very special occasion.

HM The Queen sent a message of congratulation, which was included in the Order of Service. She writes:

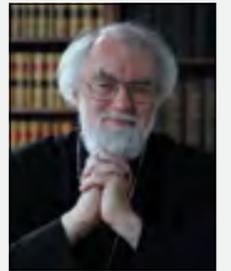
*"As Patron of the National Churches Trust, I send my warmest congratulations to you on the occasion of your 60th anniversary. Since the foundation of the Historic Churches Preservation Trust in 1953, I have seen the excellent work you have undertaken to support historic church buildings in this country. As you celebrate your Diamond Jubilee this year, I hope you will build on the Trust's success and continue your important work which has such a positive impact on people's lives and our communities."*



Geraldine James

Amongst the highlights of the service was an original poem, written specially by former Archbishop of Canterbury Lord Williams of Oystermouth and read by the actress Geraldine James.

### *Please Close This Door Quietly* by Rowan Williams



*The slow, loud door: pushing against a mound of soft dust, dust floating heavily in a windless room; step slowly,*

*Stones can deceive. The ground looks firm, but the dust makes you blink and feel for purchase. This is marshland,*

*Difficult light to sting eyes, terrain whose spring and tangle hides deep gaps, cold pools, old workings; careful.*

*Too much left here, the unseen lumber dropped, knowingly or not, behind the door to trip you while you rub awkwardly*

*At unprotected eyes, opened on thick, still, damp, scented air, imprinted, used and recycled, not clearing up but catching:*

*The weather of memory. And underfoot lost tracks wind round an ankle and abandoned diggings, wells, mines, foundations,*

*Wait for your foot to find them, dropping you into the unexpected chill, the snatched breath, the swift seeing,*

*Like the bird's flap at the edge of your eye's world: things left but alive; a space shared; a stone yielding.*

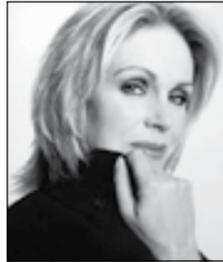


Westminster Abbey

# The UK's Favourite Churches



One of the National Churches Trust's aims is to promote awareness of churches as some of the UK's most important and best-loved buildings and of the need for continuing funding to keep them in good repair for future generations. As part of our 60th anniversary year, we secured nominations of their favourite church from 60 well-known public figures. A dedicated website was created ([www.favouritechurches.org.uk](http://www.favouritechurches.org.uk)) and members of the public were encouraged to add nominations of their favourite churches.



Joanna Lumley

At an event at St Bride's church, Fleet Street, we revealed the churches chosen by 60 top people from the worlds of politics, entertainment, journalism and academia. Politicians included David Cameron, Ed Miliband, Nick Clegg, Boris Johnson, Alex Salmond and Nigel Farage. Amongst the well-known public figures choosing their favourite church were Alex Polizzi, Mary Berry, Cherie Blair, Brian Blessed, Alain de Botton, Hugh Dennis, Huw Edwards, Bear Grylls, Eamonn Holmes, Joanna Lumley, Michael Palin, Sir Patrick Stewart and Sir Terry Wogan. Church leaders included Dr Rowan Williams, the Most Rev Vincent Nichols, Archbishop of Westminster and Very Rev Dr John Hall, Dean of Westminster.

The initiative attracted widespread and positive national, regional, consumer and specialist media coverage.

## Moving to a new home



Staff and volunteers outside the Trust's new office.

The Trust has spent the last year securing a new home after 11 years at our office in Newbury Street in the City of London. In July 2014, we moved to 7 Tufton Street, a Grade II listed building designed by Sir Edwin Lutyens at the turn of the twentieth century. The office will both enable improved working arrangements and reduce the Trust's costs.



St Bride's church in the City of London, Joanna Lumley's favourite church.

# Working with local churches trusts

Close working with the independent local churches trusts, which cover different counties and regions of the UK, is a key priority for the National Churches Trust. Through the Partnership Grants Scheme, based on recommendations by local churches trusts, the National Churches Trust awarded £175,000 in grants to churches across the UK in 2013.

During the year we co-ordinated the Annual Conference for local trusts, held at St Chad's Cathedral, Birmingham, with a theme of 'access', considered in a variety of senses. This network meets regularly via regional representatives in a body that has been renamed the Churches Trusts Forum (CTF; formerly the Historic Churches Liaison Group), for which we provide administrative support.

The Churches Trusts Forum enables matters of common concern to be raised, best practice to be shared and for the National Churches Trust to keep the network updated on the latest national developments. Under new chairmanship, during 2013 the CTF began to form a strategy and programme for its work.

We also continued to engage in discussions with a view to creating a new form of dedicated support for places of worship in Wales, where there is currently no equivalent of a local churches trust.



Luke March, Chairman National Churches Trust and Peter Johnston, Trustee Yorkshire Historic Churches Trust.

## Ride+Stride annual event



A team of Leicestershire 'Riders+Striders'.

The Trust continues to support the annual Ride+Stride fundraising event. This included launching a new website with more news and information. Ride+Stride continues to be the major source of income for many local churches trusts. In 2013 an estimated £1.3 million was raised by the many thousands of people taking part who are sponsored to walk or cycle between churches, exploring and enjoying the countryside from Cornwall to Northumberland. It has now raised over £29 million to help maintain and restore churches and chapels.

[www.rideandstrideuk.org](http://www.rideandstrideuk.org)

## Direct assistance to churches



Revd Anne Dowdeswell and Fr Nicholas Edwards discussing funding applications via Skype with Sarah Crossland, the National Churches Trust's National Support Officer.

As well as direct financial assistance, the National Churches Trust supports and promotes places of worship in other ways. Our National Support Officer provides direct assistance to places of worship across the country via post, email, telephone and in person and has experimented with new channels of support, such as social media and Skype. Our toolkit to help churches establish Friends Groups is now being used and the National Support Officer has begun early planning on a major new initiative from the Trust to promote churches to tourists and visitors.

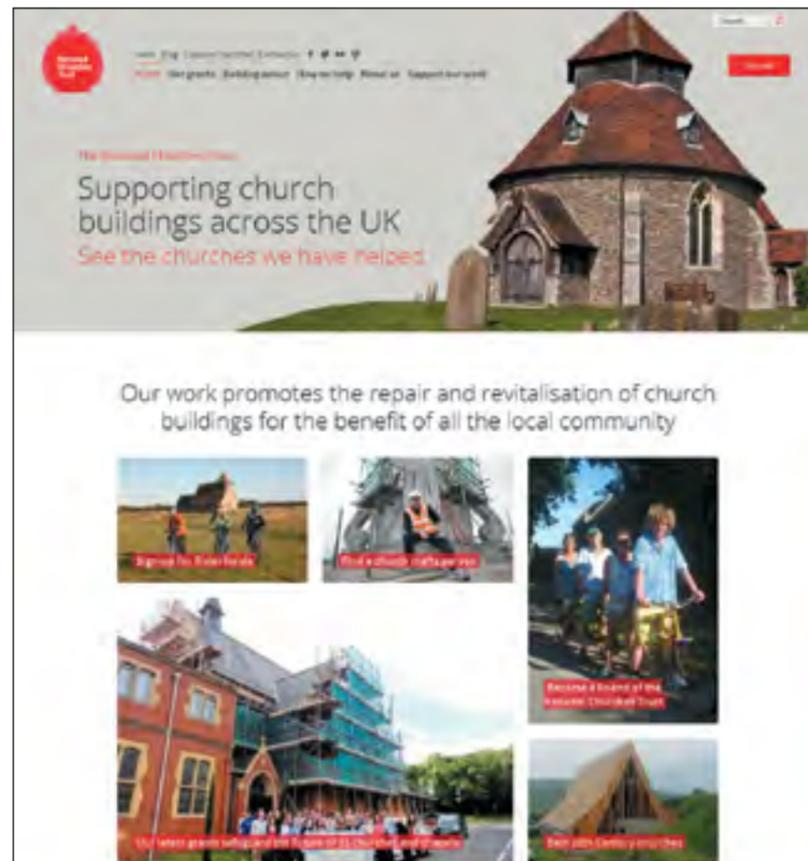
Churches have also continued to take advantage of our partnership with online fundraising platform JustGiving. This helps those churches which either cannot afford or do not have the expertise to set up their own online or text donation facility, by enabling them to do so via JustGiving without having to pay a monthly subscription.

## Friends of the Trust

Our number of Friends continues to grow and they now receive regular newsletters, invitations to exclusive events and tours, and special offers and competitions. In 2014 we launched a new Cornerstone Club, aimed at our most generous individual donors and those that wish to give that little bit extra to help the work of the Trust.

Our links with those who work on preserving and repairing places of worship have been strengthened with the relaunched Professional Trades Directory (formerly the Professional Alliance). This initiative provides an opportunity for craftspeople and companies relevant to the heritage and building sector to promote their business via the Trust.

We have enhanced our communications by the introduction of e-newsletters and increased use of social media and short videos; we also launched an improved website for the Trust in early 2014 (pictured right).



## Our 2013 Grants

**Thanks to the continued generosity and support of our donors, including trusts and foundations, legators and our Friends, we have been able to maintain our level of direct financial support for churches, chapels and meeting houses.**

We were delighted to have awarded or recommended grants totalling £1,557,000 to 139 places of worship in 2013. Our funding has helped ensure that more of the UK's churches, chapels and meeting houses remain open for worship and of benefit to the wider local community.

Our grants continued to give assistance for structural repairs (Cornerstone and Repair Grants) and for the installation of facilities that enable wider access and community engagement (Community Grants). As in recent years, we devolved decision-making to local churches trusts for Partnership Grants towards structural repair projects. The Trust also successfully completed the distribution of funds on behalf of the Department for Culture, Media and Sport (DCMS) for capital projects in listed places of worship not in the care of the Church of England.

The amount of funding required by churches, chapels and meeting houses in the United Kingdom for repairs and installing modern facilities such as toilets, catering facilities and improved access remains huge. The 402 applications for funding we considered in 2013 faced a combined total funding deficit of over £30 million.

Churches, chapels and meeting houses in our inner cities and in isolated rural areas contribute much to serving local people, but often lack the resources to repair and maintain their buildings. 70% of our grants for repairs went to help communities in such areas.

Our grants also helped a number of the UK's most beautiful and historically significant churches, including St Wulfram in Grantham and the Collegiate Church of St Mary in Warwick. Churches are some of the nation's most cherished buildings, and it is vital that they survive for future generations to enjoy.

As well as making grants from its own resources, the National Churches Trust is asked by other organisations to make recommendations for grants to places of worship. Foremost among these is Waste Recycling Environmental (WREN), a distributor of monies from the Landfill Communities Fund, which supports historic buildings through its Heritage Fund. The Trust acts as WREN's adviser on places of worship in England and makes recommendations for grants to be awarded directly by WREN. This successful partnership has ensured that more than £1 million has gone to churches over the last four years as a result of the Trust's recommendations.



**9** Cornerstone Grants at **£40,000** each, totalling **£360,000**. These larger grants made a significant difference to a number of extremely important major repair projects.

**41** Repair Grants totalling **£505,000**, directly offered to urgent repair projects, each with estimated costs of more than **£50,000**.

**58** Partnership Grants amounting to **£175,000**, drawing on local expertise to target smaller repair projects.

**16** Community Grants totalling **£160,000** towards projects that could demonstrate real need and plans to widen community use of and increase public accessibility to their place of worship.

**10** WREN Heritage Fund grants totalling **£332,000** for urgent repair projects with estimated costs of more than **£50,000** at Grade I and II\* listed places of worship near active landfill sites.

**5** other grants totalling **£25,000**.

*"Many beautiful churches are maintained by small congregations with very limited resources. Grant aid is vital if they are to undertake major fabric projects when needed."*

\* National Churches Trust survey of grantee churches 2014

**Our flagship grants for urgent structural repairs with a priority for repairs to roofs and rainwater goods.**

**St John the Baptist,**  
Holland Road, London W14 8AH

**£40,000 Cornerstone Grant**

St John the Baptist church in West London is a Grade II\* building of exceptional architectural grandeur and importance, widely regarded as one of the outstanding examples of 19th century High Gothic architecture and the crowning achievement of the famous Victorian architect James Brooks.

By 2013 the 120 year-old roof had been leaking for decades and as a result the stunning interior had suffered serious water damage. In response to this, the National Churches Trust was proud to support St John the Baptist to help fund a new roof and so preserve this exquisite church for future generations.

**Churchwarden Jenny Davenport said:**

*"This is a special place to pause and think. It is a sanctuary from the noise and rush of London, and it inspires visitors and regulars alike. When the work is finished, the structure and artefacts of St John's will at last be safe from rain. We are indebted to the numerous bodies that recognised the church's architectural importance and pledged a grant, including the National Churches Trust. Without them the church would soon have been condemned as unsafe."*



**Holy and Undivided Trinity,**  
Magheralin, Craigavon, Northern Ireland BT67 0QJ

**£40,000 Cornerstone Grant**

The National Churches Trust awarded a £40,000 Cornerstone Grant to the church of The Holy and Undivided Trinity, situated in the village of Magheralin, Craigavon, some 20 miles south west of Belfast. The grant was the first Cornerstone Grant awarded by the National Churches Trust to a church in Northern Ireland.

The church of The Holy and Undivided Trinity is High Victorian in appearance and is a Grade B+ Listed Building. The chief feature of the church is a magnificent chancel built in Caen stone and dedicated to the memory of Bishop Jeremy Taylor, Bishop of Down and Connor from 1661 – 1667.

**Ken Forbes, member of the Parish Select Vestry, said:**

*"We are sincerely grateful to the National Churches Trust for their generosity in awarding us such a significant grant. Our fine church building is right at the centre of community life in the village of Magheralin and in the wider parish area. As well as Sunday worship, it is used by youth organisations, schools and charities. The refurbished building will provide an environment where people will feel warm but also warmly welcomed."*

**Other Cornerstone Grants awarded**

Collegiate Church of St Mary, Warwick	<b>£40,000</b>
Salem Welsh Baptist Chapel, Nantyllyllon, Wales	<b>£40,000</b>
St Martin, Womersley, Yorkshire	<b>£40,000</b>
St Peter, Brighton, Sussex	<b>£40,000</b>
St Stephen and All Martyrs, Oldham, Manchester	<b>£40,000</b>
St Vincent, Caythorpe, Lincolnshire	<b>£40,000</b>
St Wulfram, Grantham, Lincolnshire	<b>£40,000</b>

**Our grants for installing essential facilities - such as kitchens and toilets - and improving access for people with special needs and disabilities.**

**St Mary,**  
Hay on Wye, Powys, Wales HR3 5EF

**£10,000 Community Grant**

St Mary's church dates from the 12th century and was rebuilt in 1833. Its Norman tower stands to this day. In addition to services, the church has an extensive programme of recitals and concerts and is used by the BBC during the Hay Literary Festival to record a series of lunchtime concerts.

The National Churches Trust part-funded a project to install toilets at the back of the church in existing storage and robing rooms. Toilets are essential for parishioners, to celebrate weddings and christenings, for Sunday school and youth groups, to expand the church's music programme and to bring in more of the local community.

**Terry Watson, Churchwarden, said:**

*"We were immensely flattered to be given a National Churches Trust award, when we read of the number of applications you receive each year. There is great determination to finish the church improvements in the next two or three years, so we can really get cracking."*



**Other Community Grants awarded**

Burscough Methodist Church, Burscough, Lancs.	<b>£10,000</b>	Sheriff Hill Methodist Church, Gateshead	<b>£10,000</b>
Christ Church, Pontblyddyn, Flintshire, Wales	<b>£10,000</b>	St Edburg, Bicester, Oxfordshire	<b>£10,000</b>
Hope Baptist Church, Hebden Bridge, Yorkshire	<b>£10,000</b>	St James, Spilsby, Lincolnshire	<b>£10,000</b>
Methodist Church, Kirkcaldy, Scotland	<b>£10,000</b>	St James the Less, Westminster, London	<b>£10,000</b>
Our Lady and St Mary Magdalen, Tavistock, Devon	<b>£10,000</b>	St John the Evangelist, Tolpuddle, Dorset	<b>£10,000</b>
Hexham Abbey, Hexham, Northumberland	<b>£10,000</b>	St Mary's Chapel of Ease, Sawley, Derbyshire	<b>£10,000</b>
Salvation Army, Ilford, Essex	<b>£10,000</b>	St Thomas, Stockport, Manchester	<b>£10,000</b>



**Bath Quaker Meeting House,**  
York Street, Bath BA1 1NG

**£10,000 Community Grant**

The Meeting House began its life in a highly unusual way: as a Masonic Hall. Built by the Freemasons in 1817, the architect was William Wilkins, who also designed the National Gallery in London. The Freemasons left the building in 1841 and it was used by several groups before becoming a Quaker Meeting House in 1866.

In 2013 the National Churches Trust supported the Bath Quaker Meeting House with a Community Grant, to help replace a cramped tea-bar, library and toilet with a spacious kitchen and fully accessible toilet. The project is designed to make the building more accessible, so that it can increase its value to the local community.

**Clerk Katie Evans said:**

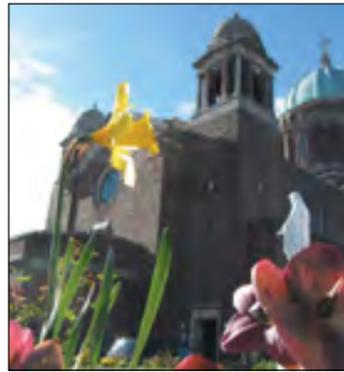
*"The highlight of the works is having disabled access – the entrance way has been re-done and a disabled access platform lift has been installed. Through the support of the National Churches Trust and other funders, the Bath Quaker Meeting House has become even more valuable to local people, realising the congregation's vision to make the building "accessible, sustainable and full of life."*



**Our grants for urgent structural repair projects with estimated costs of at least £100,000, to help places of worship become wind and watertight.**

**Ss Peter, Paul and Philomena,**  
New Brighton, Merseyside CH45 9LT

**£10,000 Repair Grant**



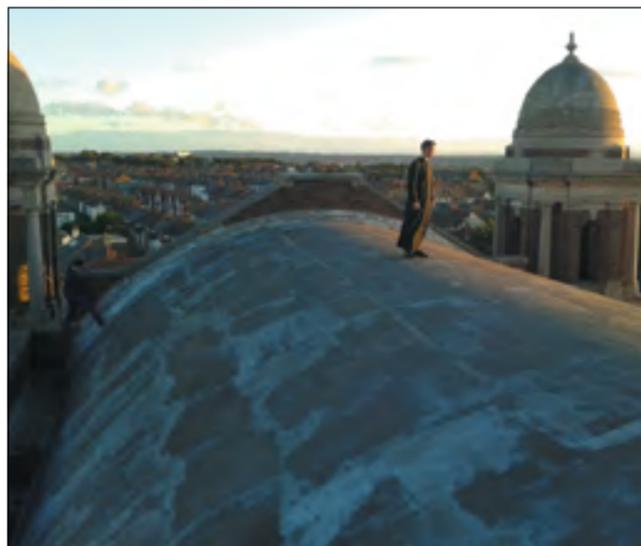
The church is a major landmark on the tip of the Wirral, its majestic dome visible from Liverpool and as far away as Llandudno in North Wales. Inspired by the Sacred Heart Basilica in Lisbon, architecturally it owes much to Lutyens' famous but ultimately unexecuted designs for Liverpool Metropolitan Cathedral.

It was closed in 2008 because the cost of repairs was considered too great. A major local campaign was launched to save the church and it was re-opened in 2012 by the Institute of Christ the King.

The National Churches Trust Repair Grant contributed to a major project to repair the vast roof coverings. Water was penetrating the fabric causing leaks, with water dripping into the interior and general dampness causing plaster to spall off the walls.

**Canon Montjean said:**

*"The church was awarded a Heritage Lottery Fund Grant of £169,000 in August 2013, with the proviso of raising £40,000 match funding. The National Churches Trust grant was marvellous news, bringing the match funding target within our sights, and the repair work to the roof possible. Thank you."*



**All Souls,**  
Eastbourne, Sussex BN21 3TH

**£20,000 Repair Grant**

All Souls, a highly acclaimed Grade II\* listed building, is the only Victorian church in Sussex with a free standing campanile or bell tower. It was commissioned by Lady Victoria Long Wellesley, niece of the Duke of Wellington, in memory of her two aunts, Dorothy and Emma Tilney Long.

The church, situated in one of the poorest and most socially deprived wards in the country, has an active community profile. Activities include community concerts, an over 50s summer activity club and weekly children's activities. The church hall is the venue for a weekly feeding project for the homeless and the church is part of a winter night shelter project which gives overnight accommodation to those on the streets.

A £20,000 National Churches Trust Repair Grant has helped to fund urgent repairs to the tower, to include the replacement of cast iron support columns to belfry openings, repair and replacement of facing brickwork and roof works.

**Churchwarden Emeritus Peter Wood said:**

*"All Souls has stood as a Christian witness for 132 years and has been described as a jewel in the centre of Eastbourne. Although it is a growing evangelical church, raising funding for the repairs to ensure that the tower is safe and water-tight has been a great challenge to the church family. We are deeply grateful to those grant-giving bodies, including the National Churches Trust, who have recognised the architectural importance of a church like All Souls, and given so generously towards the cost of the repairs."*

**Other Repair Grants awarded**

All Saints, Preston-on-Tees, Durham	£5,000
All Saints, Tuckingmill, Cornwall	£25,000
Billingshurst Unitarian Chapel, Billingshurst, Sussex	£10,000
Church of the Epiphany, Gipton, West Yorkshire	£10,000
Holy Trinity, Much Wenlock, Shropshire	£10,000
Holy Trinity, Seaton Carew, Durham	£15,000
St Alban, Hull, Yorkshire	£10,000
St Andrew, Thursford, Norfolk	£10,000
St Augustine, South Croydon, Surrey	£10,000
St Benet and All Saints, Kentish Town, London	£15,000
St Briochus, Lezant, Cornwall	£10,000
St Clement, Notting Dale, London	£10,000
St Cuthbert's Roman Catholic Church, Durham	£20,000
St David, Prendergast, Pembrokeshire	£10,000
St James, Wigmore, Herefordshire	£10,000
St James the Less, Penicuik, Scotland	£10,000
St James, Clapham, North Yorkshire	£10,000
St James, Dudley, West Midlands	£10,000
St John on Bethnal Green, Tower Hamlets, London	£10,000
St Laurence, Shotteswell, Warwickshire	£10,000
St Leonard, Streatham, London	£20,000
St Mary Magdalene, Leintwardine, Herefordshire	£10,000
St Mary the Virgin, Great Bircham, Norfolk	£10,000
St Mary the Virgin, Woolfardisworthy, Devon	£10,000
St Mary, Chard, Somerset	£10,000
St Mary, Neen Savage, Shropshire	£10,000
St Mary, Newent, Gloucestershire	£10,000
St Matthew, Walsall, West Midlands	£15,000
St Michael and All Angels, Ashton-under-Lyne, Manchester	£10,000
St Michael and All Angels, Chetwynd, Shropshire	£10,000
St Michael, Munslow, Shropshire	£10,000
St Michael, Cwmafan, Wales	£10,000
St Patrick's Roman Catholic Church, Oldham, Manchester	£20,000
Ss Peter and Paul, Aston, Birmingham	£20,000
St Peter, Ealing, London	£20,000
St Peter, Huddersfield, West Yorkshire	£10,000
St Peter, Kineton, Warwickshire	£10,000
St Peter, Pirton, Worcestershire	£10,000

*"The cost of repairs to historic church buildings is far beyond the ability of most congregations to pay for them - projects involving ancient buildings can cost £100s of thousands, more than even the largest congregations can afford or raise funds for locally."*

\* National Churches Trust survey of grantee churches 2014



St Mary the Virgin, Great Bircham, Norfolk £10,000 Repair Grant.



St Peter, Pirton, Worcestershire £10,000 Repair Grant.



Billingshurst Unitarian Chapel, Billingshurst, Sussex £10,000 Repair Grant.



St David, Prendergast, Pembrokeshire £10,000 Repair Grant.



## Noisy as the Grave?

By Diarmaid MacCulloch

Diarmaid MacCulloch, DD, FBA, is Professor of the History of the Church at Oxford University, a TV presenter and author. His *History of Christianity: the first three thousand years* won the 2010 Cundill Prize, the world's largest prize for history, and his latest BBC2 series is *Sex and the West*. His latest book is *Silence: a Christian History* (Viking Penguin). He was knighted in the New Year's Honours List of 2012.



**After I'd finished writing my last book *Silence: a Christian History*, on as many varieties of silence as I could think of – silences both good and bad, throughout the history of Christianity and Judaism before it – I realised I had written little about the greatest silence of all: death. One excuse for that omission could be practical: if I had included death, I would have increased the size of the book unmanageably, let alone outstripping the six hours of the Gifford Lectures in the University of Edinburgh from which the book had sprung.**

But there are better reasons than faint-heartedness. Christians have in practice been far from silent about death and the afterlife. In the Gospels, Jesus says much about the life to come, dividing up the sheep and the goats, that sort of thing. Later, the main spur to the Protestant Reformation was a heated and raucous argument about death, whether or not the Catholic Church could justify its claim to influence the fate of Christian souls in the afterlife. Then there is the falsity of that clichéd simile, 'silent as the grave'. Graves are frequently not at all silent. Tombstones discuss death, often at great length. Medieval tombs in western Europe went a step further, imploring passers-by to pray for the souls of those who lay beneath, just as beggars sitting outside the church might pester those walking past for small change.

### 'Harold and Maude'

As a child, I was almost as ghoulish as the young hero of that classic movie 'Harold and Maude', for although I didn't go as far as attending funerals, I enthusiastically made heelball rubbings of medieval monumental brasses, and I also catalogued the gravestones in two or three of the local

churchyards in the little East Anglian villages where I grew up. Churchyards were pleasant, green, tranquil places, and those stones, some of them two or three centuries old, were full of information about lives lived long and short, virtues and loves remembered. What I didn't appreciate as I copied down those inscriptions, was that these gravestones were also witnesses to a sudden outbreak of self-assertion or even selfishness among our British ancestors around 1700.

Previously only the very rich and powerful, like Egyptian pharaohs, or later the English nobility, gentry and wealthy clergy, had taken up space in churches and churchyards with big stone monuments. Everyone else made do with at best a wooden plank or marker painted with a few words about the deceased. I was later impressed by this when I saw an early Victorian photo of a churchyard at Croydon in Surrey, which in 1867 was still full of those wooden memorials, looking like lines of low benches or little fences.

### Crowds of stones

This might seem a trivial change, but it wasn't. Wooden markers gently decayed back into the soil, making way for the next generation of the dead. Stone would not do that: the space was permanently and selfishly annexed by the Georgian, Victorian or later deceased, and graveyards were frozen in time. It's at least one reason why there was a proliferation of cemeteries in the Victorian age, with such panoplies of permanent commemoration as surround Karl Marx at Highgate: the stones kept re-use of space at bay. I guess you could call it the democratisation of tombstones, because it marked an unprecedented moment in history, when far more people than the aristocracy had the money



to spend on permanent stone memorials. All over the USA as well as Britain, you can see the same phenomenon as in those British country churchyards. Indeed, the crowds of stones in American cemeteries often predate their British counterparts, suggesting that in that country nominally without gentry or aristocracy, this was part of the American consumerist dream just as early as life, liberty and the pursuit of happiness. And there it is in the rest of Europe too, as prosperity spread in the wake of the Industrial Revolution and mass consumerism extended to the ranks of the dead.

Tombs represent an almost universal human self-indulgence, a longing to perpetuate individual existence, if possible, for ever. Not just Christians have felt that way; it goes right back to the pyramids of Egypt and beyond. For Christians it's illogical, because Christianity is based on the principle that there is not much that you and I can do to influence our fate after death;

it's all in the hands of God. In any case, if you believe in life after death, the soul is nowhere near those graves sealed by granite and marble. So in Christian culture it really is self-indulgence. As I now contemplate those churchyards stuffed with stone, I'm struck by a striking historical parallel in exactly the same timespan: the Industrial Revolution, which from the eighteenth century was fuelled by fossil fuels, irreplaceable, one-off power sources.

### Noise of the gravestones

We can draw a moral. Once you've filled a graveyard with gravestones, that's it, short of the ultimate drastic clearance of the soil with a bulldozer. And once the fossil fuels have gone from our subsoil, that's it; but the difference is that there will be no fuel left for the equivalent of the bulldozer. Shall we listen to the noise of the gravestones and hear what they have to tell us about our own self-importance and disregard for the generations to come?

# History isn't a thing; it's a relationship

By Olivia Horsfall-Turner

Olivia Horsfall Turner is an historian, writer and broadcaster. She is Curator, Designs at the V&A, and Lead Curator for the V&A + RIBA Architecture Partnership. Previously she worked as an Architectural Investigator with English Heritage and as an Historian for the Survey of London. Her television series about unrealised architectural schemes, *Dreaming the Impossible: Unbuilt Britain*, was aired on BBC4 in 2013.



**One of my favourite ways to spend a day is to go church-hunting: an expedition to a number of churches, perhaps in the company of a fellow church-crawler, to investigate architecture, explore history and experience atmosphere. It's not only the bones of the buildings that I find compelling. I'm fascinated by virtuoso carving on tombs, charmed by the naïve vegetable sculptures in a Sunday School corner, or amused by a tongue-in-cheek, no-smoking poster detailing a special exemption for incense.**

A particular aspect of churches that fascinates me is that they have at their heart a paradox: they are simultaneously central and yet set apart. Often located at the heart of villages and towns, from the earliest times many have been surrounded by a wall, or set within God's Acre. Traditionally they have been the location for all manner of community activities, but they have also been the site for special festivals and rites of passage; occasions that are literally 'out of the ordinary' – a phrase which takes its meaning from the liturgical calendar.

This dual character, however, is a fragile one, and with the growth of secularisation, or at the very least the diversification of religious identification, it is not necessarily accurate to describe churches as central in any way other than their physical position. Their original dedication for a sacred purpose could be seen to render them now with little purpose at all. Spiritual scepticism is just one threat; another is the crippling financial burden, including VAT on maintenance costs for listed buildings.

### **How to find new uses**

On my architectural peregrinations, it is all too apparent that the church redundancy crisis is very real. On average over the last ten years, one Church of England parish church has closed every three weeks. This trajectory looks set not only to continue but also to become more acute. The loss of churches as places for worship is painful. Yet at the same time we need to be realistic – we are no longer living in the fifteenth century. This might seem a surprising tack for someone who studies the past, but the history of buildings makes one thing very clear: if a building has no use, it has no life. It is this situation that generates a pressing question: how to find new uses, or diversify current ones, in order to ensure the physical future of churches while maintaining what makes them remarkable.

Right: George, Viscount Hewyt of Gowram, Great St Mary, Sawbridgeworth, Hertfordshire.





St John the Evangelist, Langley, Essex.

### Spiritual and historical remembrance

One of the distinctive qualities of churches is that they are places for remembrance. Through the enactment of the Eucharist, Christians remember Jesus's sacrifice on the cross, linking that past moment with the present and with eternity. For believers, therefore, churches are part of a space-time continuum that makes the Time Lord's TARDIS look like a milkfloat. Given I'm a Christian, I find that spiritual remembrance devotionally powerful. But I'm also an historian, and the links created by historical remembrance within churches are no less potent.

Remembrance is of special relevance in 2014 as we recall the extraordinary bravery and sacrifices of those who fought in World War I, but memory also has a quotidian grain. In parish churches and churchyards even quiet lives and local events are recalled. Through masons' marks, benefactors' boards, churchwardens' plaques, and patrons' dedications, a church's fabric is inscribed with the investment and commitment of generations. These are places where people have consciously remembered themselves and those around them.

Like a Russian doll containing her miniature manifestations, within churches are memorials, brasses and tombs recalling individual human lives; sometimes long, sometimes short. A reclining gentleman tells of his death at sea, a husband clasps his wife's hand for eternity, employers pay tribute to their faithful servants. In these moments, humanity breaks through marble and stone.

For the seventeenth-century antiquary John Weever, author of *Ancient Funerall Monuments* (1631), monuments such as these were important in several ways – they preserved 'the honourable memory' of those who had died, and enabled 'the true understanding' of family genealogy. For them to be defaced, damaged or stolen was 'an unsufferable injury' to the dead, to their living relatives and to the historical record. It was for these reasons, he explained, that we should 'continue the remembrance of the defunct to future posteritie'.

Weever's words remind us that the connection between past and present is continuous and active. History isn't a thing; it's a relationship. And that means we have to work at it. Reading one of John Berger's essays, I was struck by the account of his two visits to the Isenheim altarpiece. On the first, in 1968, he was full of optimism about the future, and viewed Grünewald's painting as a portrayal of despair. Ten years later, perhaps more cynical, certainly more realistic, he saw it as a vital representation of hope. He explained, 'The first time I saw the Grünewald I was anxious to place it historically...Now I have been forced to place myself historically'.

### Constructive conservation

Deciding what to do with our church buildings poses us the same challenge. We are not the end point: we are part of a continuum. In order to look to the future, we have to think creatively. While I worked at English Heritage, I saw the principle of 'constructive conservation' helping to champion this approach. Now, as a Curator at the V&A, I am part of an institution that is constantly encouraging creative links between our art and design heritage and contemporary life. Projects supported by the National Churches Trust demonstrate sensitive and sustainable ways to reinvigorate church buildings – from providing community centres and cafés to a library or even a launderette.

Change is not something we can we afford to shy away from. Even amid change, the power of churches as places where we can see ourselves in relation to past and future is not to be underestimated. In this way, remembering can bring with it the re-remembering of a community. Buildings that were at risk of being marginal can once again become central, resurrecting the other definition that 'church' has always had: a gathering of people.

## Summoned by churches

By Timothy Betjeman



Spire of St James' church, Camberwell, London.



Timothy Betjeman was born in New York City in 1982 and has been based in London since 2006. He studied Visual Art and Philosophy at the University of Chicago (BA) before going on to a postgraduate degree at the Prince's Drawing School in London on a two-year bursary award. He has held residencies in Kensington Palace (2009) and the International Institute of Fine Art, India (2010). In 2013 he has had solo shows in Hong Kong and London. His works are in the collections of HRH The Prince of Wales, Clare College, Cambridge, and various private collections. For more information, visit [www.timothybetjeman.com](http://www.timothybetjeman.com)

**I was born and lived most of my life in America, so I have come to know England, and especially London where I now live, through painting parts of it over the last eight years.**

It is a frequent occurrence for me, as a primarily 'plein air' painter, to be working in a place that has caught my interest for whatever reason, and to discover that its history at some point entwined with that of my grandfather, Sir John Betjeman\*, especially if the place happens to be a church.

All Saints Margaret Street was no exception. When I began painting at All Saints, I was quickly informed by a parishioner who took note of my surname that he had enthused about the church in a series on Victorian architecture for the BBC in 1970.

I somewhat wished I'd discovered it myself – and it really does feel like a discovery, hidden like a treasure between tall buildings, invisible save for its spire until one is practically in its courtyard. But my jealousy soon gave way to a comforting thought that this building, designed for a purpose by William Butterfield in 1850 and still used for that purpose today, could attract our mutual admiration.

I was very young when my grandfather died, so I never really knew him. When I come upon buildings like All Saints, that I know he touched, or was touched by, and if I feel the same thing, there is a sense of knowing him through that. I think that my engagement with these places develops in a different way than it did for him, but the initial attraction to great architecture and the atmosphere it affords is a major source for me as an artist as it was for him.

### ***I liked the ritual of working in the church***

My introduction to All Saints Margaret Street was in 2012 by my friend Alistair Fletcher, who brought me to a service there, promising it had a very good choir (it did), and urged me to do a painting of its eccentric interior. After the service I spoke to the vicar, Alan Moses, and he was enthusiastic about the idea, so I started showing up three or four times a week. I would set up my easel in the morning near the back of the church and work through the lunchtime Mass, and pack up when the electric lights came on just before Evening Prayer.

I'm accustomed to painting on the street, where people are moving about me very quickly and their movement must be integrated with the relative stillness of the architectural forms. Painting at All Saints was unique in that the dynamic was reversed. The people (and usually there were one or two, even between Masses) stayed perfectly still while the wild zigzags and gilded decoration on the walls and floor seemed to turn on and off and shift with the light as it came in sudden streaks through the high chancel windows.

I liked the ritual of working in the church so much that I ended up doing ten paintings instead of one and a series of etchings as well; so I spoke to the vicar again at the end of it all and we decided to do a show which ran for a week in

late October 2013. Since the exhibition I have maintained a relationship with the clergy and congregation at All Saints and have been back frequently to attend services and make sketches. It remains one of my favourite churches in London.

While painting at All Saints, I had also been making work from my local area in Islington, including a number of paintings of the exterior of St Mary Magdalene Church on Holloway Road.

I have since moved my studio from Highbury to Camberwell in South London. I headed out into the street with my painting equipment and a few primed boards, without any particular destination in mind. This is generally how I find subjects to paint; wandering aimlessly, until something causes me to stop. Then I look for the best location from which I can paint that thing or combination of things, while attempting to minimize the risk of being hassled by passers-by.

The first site I happened upon by this method was the elegant octagonal spire of what was formerly St James Church (now Black Roof Housing), just peaking over the flank of a yellow-brick housing estate. I followed the spire through the estate and on to a narrow road filled with trees in half-bloom. It was nearing evening, so I wedged myself between one of the trees and a motorbike and made a quick painting of the street with the church reaching up in the background. The next day I walked a bit further down the road and discovered the beautiful Myatt's Fields, where I spent several months, painting the spire from different vantages.

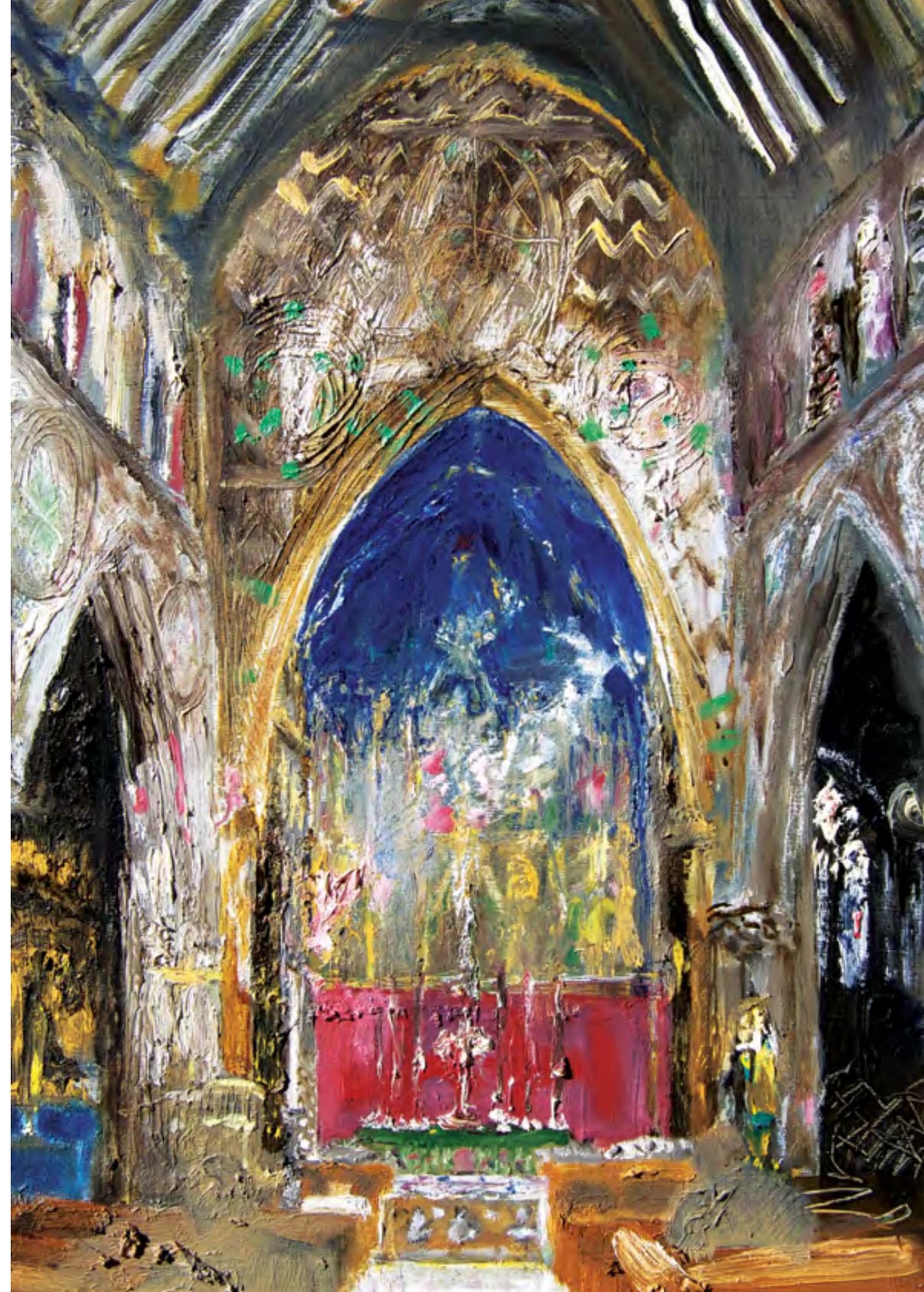
### ***Churches are placeholders of history***

I don't often consciously seek out a church to paint, but they do crop up with uncanny frequency in my plein air paintings of the city. This may be to do with the fact that there are so many in London, thankfully, and that, as some of the oldest buildings in the city, they are rarely deposited randomly into their surroundings, but are usually situated at the terminus or turning point of roads or natural features of the land now buried by modernisation. As such they are placeholders of the history of an area and subconsciously the eye is drawn to their spires like pins on a map. There is also the excitement, upon looking at an impressive church from the outside, that it will more than likely be even more impressive on the inside.

The act of painting inside a city church to me is like a kind of pre-prayer. It is not unlike the sort of religious meditation which normally goes on in a church. There is a repetition of certain preparatory actions, which create a platform and orient the senses to ultimately receive something which is beyond them.

Some painters consider their studios to be a sanctuary; I am pleased to have considered some great sanctuaries as my studio and am endlessly excited to explore my practice of plein air painting further through these places, which lend so much spiritual and aesthetic inspiration.

\*Sir John Betjeman was a Trustee of the Historic Churches Preservation Trust (HCPT) from 1967 – 1980. The work of the HCPT was taken forward by the National Churches Trust in 2007.

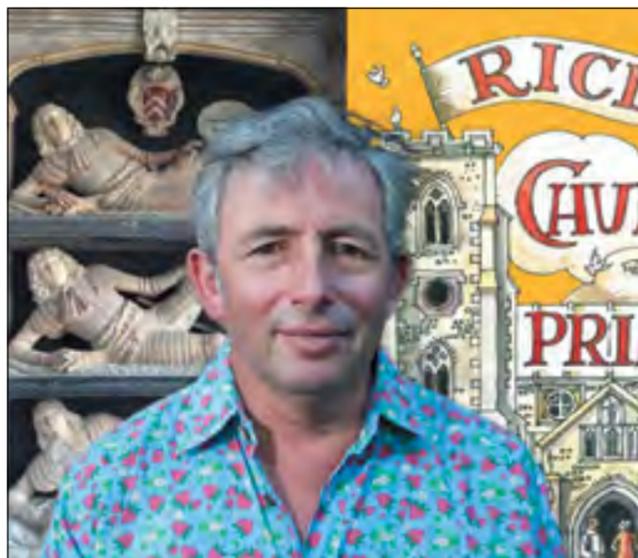


*Right: All Saints, Margaret Street*

# Caring for the fabric of our churches is an act of faith

By Matthew Rice

Matthew Rice is a designer and architectural writer. A regular contributor to *Country Life* magazine, he is the author of many beautifully self-illustrated books on Britain's architectural history, including *Village Buildings of Britain*, an illustrated survey of Britain's village building styles to which HRH Prince Charles contributed a foreword, *Building Norfolk*, an illustrated history of Norfolk's buildings up to today, and *Rice's Church Primer*, an illustrated explanation of the language of architecture in Britain's churches, from the restrained Norman style of William the Conqueror to the gilded excesses of the Baroque.



The church's fabric and its ministry: are they inextricably linked?

I think they are linked and that considering the buildings, bricks and mortar, stone, wood or slate of a church as a clearly distinct facet of that organisation might be missing a trick. We are living in an age when churchgoing is an exception, in fact, a rare exception. Very few people, almost no young people, go to church at all. So unfamiliar is the liturgy of the Church of England that it is almost impossible to vary the choice of hymns used at a wedding from about six old favourites. The idea that one might sing 'All Things Bright and Beautiful' at a wedding, once a curious, rather esoteric choice, has become a standard accompaniment for church nuptials as it is a least a tune one can be sure even the most basic of non-denominational village schools will have taught the members of the congregation at some point. It might not be too extreme to say that the mission part of the Church has completely failed in the last 50 years in Britain.

The buildings, on the other hand, have been in a period of near unparalleled success. An almost unbroken rise in living standards and earnings and a generous government funding environment has, for 30 years at least, ensured our parish churches have never received so much financial attention since the ecclesiological revolution of the mid 19th century. Towers have been rebuilt, windows reglazed, the rusting ferramenta replaced with more sophisticated materials. Best practice (in which incidentally Britain leads the world) has ensured restoration at a heretofore unimagined degree of thoroughness and sensitivity.

English Heritage's previous generous grant-giving regime, together with the county churches trusts, the National Churches Trust and dozens of other funding bodies have match-funded, or single-handedly, made possible tens of thousands of projects of varying sizes both in well-loved parishes and in unloved but architecturally significant outlying churches. Increasingly, funding has extended well beyond the Church of England's ecclesiastical estate to include churches belonging to all the main denominations, together with chapels and meeting houses. Spending constraints in the current decade may have stymied this bonanza, but we are still living with churches that have benefitted from it.

## Community involvement

Caring for the fabric of our churches is an act of Faith, but might it in fact become an article of Faith as well. It is after all also an act of commitment, of community involvement and most significantly is a way for those for whom regular worship feels impossible to engage with the church building. In every parish it represents more than a place to celebrate the Eucharist. It is the theatre in which all the community's rites of passage are celebrated and the solemnities that seem anachronistic at 9.30am on Sunday morning offer solace to so many at a funeral, commitment at a baptism and express the vows of love at a wedding with a formula that is instantly familiar and enriching.



Roof repairs at Holy Trinity, Penton Mewsey, Hampshire.

## Spiritual heritage

Those whose church attendance is limited to four weddings and a funeral are absorbing, at those isolated events, those elements of their spiritual heritage that they are missing in the rest of their life. They are, it is of course unnecessary to say, the most precious churchgoers, those for whom the fatted lamb, in terms of their experiencing

the church, must immediately be brought bleating to the table. And as such it is in the fabric of our parish churches that this most vital bit of Christian mission is sometimes most powerfully communicated. How the church looks at Christmas, from flowers and vestments, to the condition of the plaster on the walls, may be every bit as significant a means of outreach as a good bedside manner or a sonorous voice at Mass. And so caring for, which first of all means understanding the characteristics of, our churches should never be perceived as an onerous duty for a parish priest or his congregation but, rather like playing the organ, singing or doing the flowers, it should be a minor ministry.

"You went round churches when you were a child, you're dragging us round and we will end up taking our children when we are older, it's a vicious circle". These are words often repeated by the children of fanatical church crawlers, mine included. I am an unrepentant zealot, for I believe that a familiarity with the form of the church building, just like the tunes in the new English Hymnal are a central part of everybody's heritage and that demystifying and interpreting those buildings is God's own work or in any case can only help. Perhaps equally importantly, it is the only way that we will continue to lavish resource on the churches, chapels and cathedrals that we love. If they become unfamiliar, they will become as unknown as our hymns.



St Luke's church, Newcastle upon Tyne.

# The UK's Best Modern Churches

As part of our 60th anniversary celebrations, together with the Ecclesiastical Architects and Surveyors Association and the 20th Century Society, we organised a competition to find the UK's best modern church architecture.

Over 200 churches were nominated for the competition by the public, parishes and architects. It was open to church buildings from any Christian denomination in the United Kingdom which opened for worship after 1 January 1953.

The winners were announced at an awards ceremony held at Lambeth Palace on 7 November 2013.

St Paul's Church in Bow Common, East London, known locally as 'The Gate of Heaven', was chosen as 'The UK's Best Modern Church'.



The Archbishop of Canterbury, Justin Welby, presents the award for the UK's Best Modern Church to Preb Duncan Ross, Kelley Christ and Julian Bream of St Paul, Bow Common.



**Sherry Bates, Chairman of the Judging Panel and past President, Ecclesiastical Architects and Surveyors Association, provides some insights into how the judges reached their decisions and information on the entries selected as the UK's top three Best Modern Churches.**

The UK's Best Modern Churches competition aimed to celebrate church building over the last 60 years and revealed a rich diversity of post-war architecture. This is an interesting period; whilst it excludes most of those built as part of the live architecture programme of the Festival of Britain, it does embrace the impact of the Liturgical Movement and the consequences of the Second Vatican Council.

The judges decided the winning churches over three rounds. We began without any prefiguring criteria, as we were anxious to examine the entries with an open mind and establish a set of values by discussion. The process was more akin to drafting and redrafting an essay than completing a numerically weighted checklist. We were also keen to judge holistically and were wary of imposing a single ideal against which to assess the buildings.

During these 60 years there has been a shift from a sacramental approach to church architecture, where the building itself, its plan, furnishings and architectural features are organised not only merely because they are necessary for liturgical celebration but because they symbolise and celebrate Christian values and are themselves part of worship.

In its place have arrived liturgical orderings which subordinate the design to the acts of worship, placing great emphasis on the relationship of officiating ministers and the worshipping community. These approaches can be seen as antithetical and irreconcilable. However, the best of the churches before us manifested both approaches, although one might have been the prime driver in their design. For instance, our overall winner was a canonical example of a church built first and foremost for the performance of liturgy.



Interior of the UK's Best Modern Church, St Paul, Bow Common, London, 1960, by Maguire and Murray.

In the first round of judging we sought to maintain a reasonable, if not even, spread of churches by region, denomination, style, age and design approach. Whilst we did not exclude more than one church by the same architect, we were careful in such cases to include only the best two or three.

A shortlist of 25 was selected in the second round of judging and this was published online on a special competition website. By now we had found out more about the current condition of the churches. We did not exclude simply by reason of disrepair. One can expect a building that is fifty years old to need some attention. But we did consider technical design faults. The judges were pleased also to find many surprises of little-known churches by talented yet unsung architects in this final 25, notably Our Lady and St Columba, Wallsend by Vincente Steinlet.

	Church	Date	Architect(s)
1st	St Paul, Bow Common, London	1960	Maguire and Murray
2nd	St Mary, Leyland, Lancashire	1964	Jerzy Faczynski of Weightman and Bullen
3rd	St Bride, East Kilbride	1964	Gillespie, Kidd and Coia
4th	Bishop Edward King Chapel, Ripon College, Cuddesdon	2012	Niall McLaughlin
5th	St Mark Broomhill, Sheffield	1963	George Pace
6th	St Francis Xavier, Falkirk	1961	AR Conlin
7th	Scargill Chapel	1960	George Pace
8th	St Paul, Harringay	1991	Inskip and Jenkins
9th	Kildrum Parish church	1965	Reiach and Hall
Joint 10th	Ss Mary and Joseph, Poplar	1954	Adrian Gilbert Scott
	St Paul, Harlow	1959	Derrick Humphrys

3rd



### Third place

*St Bride, East Kilbride, 1964, Gillespie, Kidd and Coia*

A seemingly unforgiving massif of brick revealing carefully considered but sparsely created details that relate very well to the function of building as a post-Vatican 2 church. There is nothing here out of place. It is also a prime example of the work of Isi Metzstein and Andy MacMillan at Gillespie, Kidd and Coia, two of the largest influences on 20th century church design in the UK. The judges hope that the award might prompt the rebuilding of the campanile.

**Fr Owen J. Ness,**  
Parish Priest, St Bride, East Kilbride

*"St Bride's church insists on being noticed. Visitors regularly come from all over the United Kingdom and Europe to view the building, but its real significance is in the celebration of liturgies of the Church within the sacred space which the architects have created for the benefit of the faith community of St Bride's."*

### Second place

*St Mary, Leyland, Lancashire, 1964, by Jerzy Faczynski of Weightman and Bullen*

A peerless example of a Roman Catholic church in the round, with an amazing variety of expressive form that has been very well controlled. A circular fan-vaulted reinforced concrete roof embraces the community and central altar within. This is surmounted on a brick drum with sculptural concrete arches beneath illuminated by some fine dalles de verre. Another concrete shell forms the porch.

**Dom Jonathan Cotton OSB, Parish Priest,**  
St Mary, Leyland

*"The 'Church-in-the-Round' we enjoy at Leyland is both beautiful and functional. Conceived in its original design before Vatican 2, it is a church of outstanding architectural harmony, light and symmetry, with a diametrical axis running from the Narthex (front porch) to the rear of the Blessed Sacrament Chapel. Overall, it impresses as a church that is light in its design, with 14 'V' shaped supports, above which is a surround of acoustic brickwork, supporting triangular clear glass panels, positioned immediately below the fluted concrete roof. The design of the concrete roof is such as to impart the impression of a 'floating' sensation of protection raised above, as opposed to any feeling of a massive structure bearing down on a congregation."*



2nd



1st



### First place The UK's Best Modern Church

*St Paul, Bow Common, London, 1960, by Maguire and Murray*

The overall winner is the embodiment of the groundswell of ideas about Christian worship, loosely termed the Liturgical Movement, that swept Europe and the United States after the Second World War. It is a canonical example of that approach and has been highly influential ever since. The architects began by questioning the need for a church building. They concluded that if you were keen to build a church, you were in fact setting apart a place as Sunday sets apart a time.

**Preb Duncan Ross**  
Incumbent St Paul, Bow Common 1995 – 2013

*"For over 50 years this building has gradually been revealing itself and its genius. It is a very generous space. In itself it is a very spare building which does not need to promote or boast about itself. Instead, it celebrates whatever relational human activity takes places within the volume of pure space which it embraces."*

To see all the churches, visit:  
[www.bestmodernchurches.org.uk](http://www.bestmodernchurches.org.uk)

# The value of supporting places of worship



The past year has reinforced the National Churches Trust's commitment to supporting places of worship across the UK as effectively, efficiently and usefully as possible. The value placed by communities and congregations on their buildings and the position they hold in people's hearts is no less evident than it was more than 60 years ago. Our celebrations during this anniversary year saw supporters, donors, beneficiaries and church communities joining together in appreciation for the work of the Trust and in sympathy for its aims.

As ever the role that volunteers play in keeping their churches alive is crucial. These key individuals work tirelessly to ensure that their places of worship are well maintained, used and enjoyed by ever increasing numbers of people and that they are secure for the future.

We are grateful, too, for a growing number of volunteers from all walks of life who have given of their time throughout the year to help us with administrative tasks, with organising events and by hosting church tours for our supporters.

The growing world of social media is also playing its part in helping us to celebrate and spread the word about our work and the beauty of so many places of worship enabling us to share our nation's heritage with increasing numbers of people.

## Minimising our operating costs

A key focus for the Trust remains keeping charitable expenditure as high as possible whilst taking care to minimise our operating costs. I am delighted therefore that in July the Trust moved to a new office in Westminster, resulting in a considerable cost saving for the charity. Our small team already benefits from the ability to work much more collaboratively in our new surroundings.

Our Friends scheme and the recently launched Cornerstone Club continue to attract new members, with 300 people joining in the last year. In 2015 we are planning a range of church tours which will be exclusively available for our Friends to enjoy. Please do visit our website for more information about events and offers for our supporters.

Thank you for your continuing interest and support.

Claire Walker  
Chief Executive

# About the National Churches Trust

## Aims and Objectives

The aims and objectives of the National Churches Trust are:

- To help maintain the UK's heritage of church buildings and to enhance their ability to serve local communities
- To promote the benefit to communities of church buildings and to inspire everyone to value and enjoy them

## Structure of the National Churches Trust

The National Churches Trust is a registered charity and is incorporated as a company limited by guarantee. It is the successor to the Historic Churches Preservation Trust and the Incorporated Church Building Society. The charity is governed by a Board of Trustees who are appointed by the Trust's joint presidents, the Archbishops of Canterbury and York. Trustees are appointed for an initial term of five years which can be renewed once for a further five years.

## Financial resources

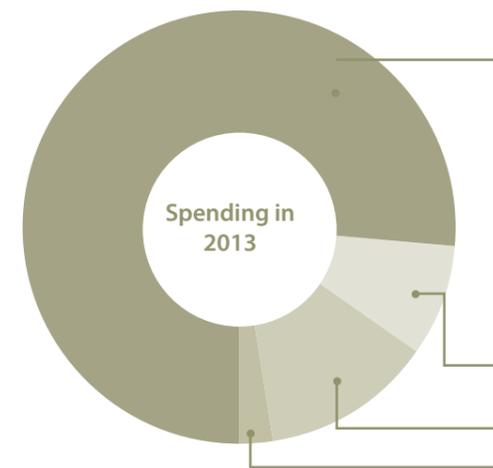
Excluding endowment funds, which generate income but may not be spent, the funds controlled by the National Churches Trust amounted to £3.8m at the end of 2013. Only some £618,000 of this can be used without restriction on any of the Trust's activities and objectives. Unrestricted reserves are important as they provide flexibility to maintain activities in the event of fluctuations in income.

The remaining funds of the Trust are held to be used in accordance with the wishes of the donors to maintain and enhance churches in general or particular classes of churches.

# Financial Summary

## Spending in 2013

Most of our spending goes on our grants programme and related spending to support churches. In 2013 grant giving from our own resources to help repair churches and enhance their ability to serve local communities totalled approximately £1.1m. We also advised other organisations which made similar grants of more than £0.3m. By drawing on reserves, the Trust was able to fund a modest increase in its grants programme compared with 2012. Additional resources were also allocated to promoting church buildings and to fundraising. The investment in fundraising is essential to enable us to provide more help to churches in the future.

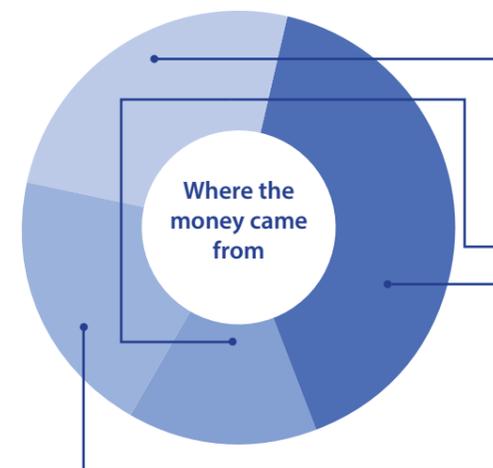


Spending		£000s
Helping to maintain the UK's heritage of church buildings and to enhance their ability to serve local communities.	Cornerstone grants*	360
	Repair grants*	490
	Partnership grants*	148
	Community grants*	140
Related spending to maintain & enhance church buildings		347
Promoting the benefit to communities of church buildings and inspiring everyone to value and enjoy them		171
Fundraising		232
Governance		28
<b>Total</b>		<b>1,916</b>

\* Grants awarded to churches in 2013 from the resources of the National Churches Trust less previous awards not claimed.

## Where the money came from

Our income from trusts, foundations and other donations in 2013 was at a level comparable with recent years after excluding the one-off grant distributed on behalf of the Department for Culture, Media and Sport. Income from legacies and the increase in value of our investments remained strong, albeit at a lower level than in 2012.



Where the money came from		£000s
Trusts and Foundations		471
Other donations		279
Legacies		764
Investment returns & other income		283
<b>Total</b>		<b>1,797</b>

The Financial Summary above does not comprise the full statutory accounts of the National Churches Trust and is a summary of selected financial information. Our full Financial Statements for 2013 are available on request. Please email: [info@nationalchurchestrust.org](mailto:info@nationalchurchestrust.org)

**The National Churches Trust is very grateful for the contributions from legacies and the support it received from Trusts and Foundations during 2013.**

**Legacies**

Olive Mary Bailey  
Nancy Ball  
Joan Frances Beamond  
Barbara Mary Goldsmid  
Revd Mervyn H Griffiths  
Vivian Oliver Jackson  
Hilary Jenkinson  
David Harvey Kitton  
Dorcas Livesey  
Geoffrey Charles Montague  
Charles William Perry  
Margery Ann Stocker  
Albert Frederick Williams

The Brooke of Sutton Mandeville Church Trust  
Bunbury Charitable Trust  
The Cedars Trust  
The Cleminson Trust  
Coutts Charitable Trust  
The David Webster Charitable Trust  
The Douglas Turner Trust  
The Dulverton Trust  
The Dyers Company  
The Earl Mawby Trust  
The Edinburgh Trust No2  
The Esme Mitchell Trust  
The Eversley Trust  
The G M Morrison Charitable Trust  
The Gatliff Trust  
The Golden Bottle Trust  
The Goldsmiths' Company

The Gretna Charitable Trust  
Ian Askew Charitable Trust  
The Helen Isabella McMorran Charitable Foundation  
The Highcliffe Trust  
The John Booth Charitable Foundation  
The Kettle Memorial Fund  
The Killik & Co Charitable Trust  
LJC Fund Ltd  
Major General Sir A G V Paley's Second Charitable Trust  
The Mercers' Charitable Foundation  
Nancy Bateman Charitable Trust  
The Oakley Charitable Trust  
The Oldcastle Charity  
Orr Mackintosh Foundation Ltd  
P F Charitable Trust  
The Pennycess Trust

The Pilgrim Trust  
Pilkington Jones Charitable Trust  
The Pitt-Rivers Charitable Trust  
The Poling Charitable Trust  
J S F Pollitzer Charitable Settlement  
The Privy Purse Charitable Trust  
The Providence Cranbrook Charity  
The Rhododendron Trust  
The Samuel Storey Family Charitable Trust  
The Scholes Trust  
Sharegift  
Sir Derek Greenaway Foundation  
The Sir Jeremiah Colman Gift Trust  
Sir John Sumner's Trust  
Stephen Clark 1957 Charitable Trust  
The Tanner Trust  
Trefula Trust Fund

**Trusts and Foundations**

The Antelope Trust  
The Atlas Fund  
The B C R Nicholl Trust

**Members of our Professional Trades Directory can offer expert and specialist help with any part of your church, chapel or meeting house. More details at [www.nationalchurchestrust.org/professionaltradesdirectory](http://www.nationalchurchestrust.org/professionaltradesdirectory)**

Adrian Cox Associates  
Aldridge Glass  
Anglia Lead Ltd  
Anthony Grimshaw Associates  
Anthony J Smith (Gloucester)  
Anvil Pottery  
Arrow Geophysics Ltd  
Asbestos Consultants Europe Ltd (ACE)  
Auravisions  
Bakers of Danbury  
Barley Studios Ltd  
BJN Roofing (Contractors) Ltd  
Boshers Ltd  
Brian Foxley Architect  
Bullen Conservation  
Buttress Architects  
C & D Restoration Ltd  
Calibre Metalwork Ltd  
Campbell Smith & Co Ltd  
Caroe and Partners  
Carthy Conservation Ltd  
Chapel Studio Stained Glass Ltd  
Charity Information Services  
Chris Pike Associates  
Christopher Dunphy Ecclesiastical Ltd  
Church Support Group

Clague  
Coe Stone Ltd  
Colin Norgate  
Communion Architects  
Complete Electrical Services  
Compton Fundraising Consultants Ltd  
Cornish Lime Co Ltd  
Craigmyle and Company Ltd  
David Bartram Furniture  
Devlin Plummer Stained Glass Ltd  
Donald Insall Associates  
Echome - Sustainable Energy Solutions  
Fat Beehive  
Francis W Downing, Fine Art Conservation  
Graham Holland Associates  
HAC Designs  
Hare & Humphreys  
Hayles and Howe Ltd  
Heritage Stained Glass  
Heritage Tile Conservation Ltd  
High Level Maintenance  
Hirst Conservation Ltd  
Hookmason Architecture  
Howell & Bellion  
Hutton & Rostron Environmental  
Illumin Glass Studio

Ingram Consultancy Ltd  
Inkpen Downie Architecture and Design Ltd  
J and J Longbottom Ltd  
Jacquie Binns  
James Morley Furniture  
John Barker Ltd  
John Mahoney Stained Glass Ltd  
John Nethercott & Co  
John Williams & Company Ltd  
Johnston and Wright  
Kay Pilsbury Thomas Architects Ltd  
Lapidica Stone Group Ltd  
Lee Evans Partnership Ltd  
Light Perceptions Ltd  
Lincolnshire Stained Glass  
London's Boiler Company Ltd  
Macmillan Scott Practice  
Marsh Brothers Engineering Services Ltd  
McAllister Masonry Ltd  
McCurdy & Co Ltd  
Minerva Stone  
Mosaic Restoration Co Ltd  
Narford Scaffolding Ltd  
Nicholas Hobbs Furniture  
Nicholas Jacob Architects  
Nick Miles Building Contractors Ltd

Nigel Tyas Ironwork  
Nimbus Conservation Ltd  
NSE Contracts  
Panthera Group Ltd  
Parkinson Dodson & Associates  
Platinum Property Care  
Purcell Miller Tritton  
Quadruga Contracts Ltd  
Ramboll UK Ltd  
Ratcliffe Ltd  
Recclesia  
Ryder & Dutton  
Salisbury Cathedral Stained Glass  
Scott & Co  
Selectaglaze Ltd  
Sinclair Johnston & Partners  
Soul Architects Ltd  
Stone & Co  
Stone Central (NW) Ltd  
Stonewest Ltd  
Tankerdale Ltd  
TFT Woodexperts  
The York Glaziers Trust  
Thermo Lignum (UK) Limited  
Tuscan Foundry Products  
Underwood and Weston Ltd  
Wells Cathedral Stonemasons

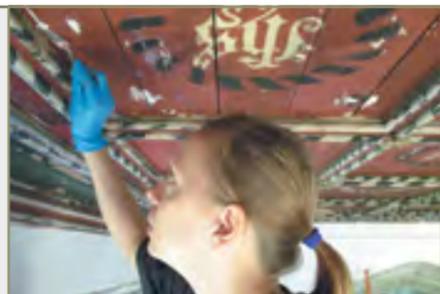
The listing of members of the Professional Trades Directory does not constitute an endorsement or approval by the National Churches Trust of any product or service to the exclusion of others that may be suitable.

The aim of the Professional Trades Directory is to support the diverse network of organisations and companies who specialise in historic church buildings.

We firmly believe in the importance of protecting the traditional craft skills prevalent in the building and conservation of church buildings.

To join the Professional Trades Directory please visit:

[www.nationalchurchestrust.org/professionaltradesdirectory](http://www.nationalchurchestrust.org/professionaltradesdirectory)  
or email [info@nationalchurchestrust.org](mailto:info@nationalchurchestrust.org)



Currently the National Churches Trust can only afford to support a small number of the churches that apply to us for help. Sadly we are turning down many very worthy applicants.

## Could you help us to change this, by remembering the National Churches Trust in your Will?

Each year we rely on the very special generosity of our supporters who choose to leave us a gift in their Will to help us make a difference to communities across the UK.

We understand how personal this choice is, but would like to ask if you would consider helping us with a legacy, after you have looked after your family and friends.



The National Churches Trust survey estimated that over 50% of the UK's church buildings facilitate activities such as nurseries and youth groups, and over 40% are used for support services including debt or drug counselling and for arts, music and dance.



To find out more about leaving us a legacy, in confidence and with no obligation, call us on 020 7222 0605 or email [info@nationalchurchestrust.org](mailto:info@nationalchurchestrust.org)

We would be delighted to send you our free booklet explaining legacies in greater detail.

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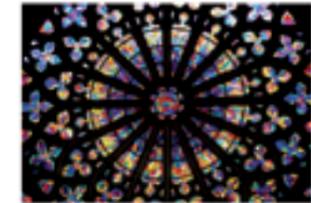


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### On our website

Our website has the latest news about the work of the National Churches Trust, details about how to support us or become a Friend and information on how to apply for a grant. You can visit our website at: [www.nationalchurchestrust.org](http://www.nationalchurchestrust.org)



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