

PPT – ‘Statement of Significance’

Basic Facts

Parish:	St. Peter, St. Paul and St. Thomas of Canterbury, Bovey Tracey
Benefice:	PPT, Bovey Tracey with St. Mary’s, Hennock
Diocese:	Exeter
Address:	Coombe Cross, Bovey Tracey, TQ13 9EP
Grid Ref:	SX 82138 78575
Local Planning Authority:	Teignbridge
County:	Devon
Statutory Listing:	Grade 1
Statutory designation for contents:	<i>Please consult the parish glebe terrier¹</i>
Statutory designation for churchyard:	None
Conservation Area:	No
Scheduled Monument:	N/A
Tree Preservation Orders:	None
Protected Species:	None
County Wildlife Site:	None

Part 1: The Church in its environment

1.1 The Setting of the building

The parish church of St. Peter, St. Paul & St. Thomas of Canterbury (PPT) is a Grade 1 listed building. Built of granite and slatestone rubble with granite dressings, it stands on high ground at the top of the town on the north side of Bovey Tracey. The view of the church from the West, walking up East Street, is a well-known vista within the town and it is this perspective of the church that is used on all publicity. This external view of the church has not altered since the 15th century; the addition of the north aisle in the Victorian period did not change the external aspect since the north side of the building is set into a hill and cannot be seen except from directly above. The scenic outlook provided by the church building and its surrounds has high townscape value and is of considerable symbolic significance to the community. Floodlighting enhances its iconic features after dark. As a building, it is undoubtedly central to the identity of Bovey Tracey and there is quite a strong sense of ‘ownership’ among its residents.

The present 15th century church was built on the site of a 13th century Norman church that was burnt down. The only surviving remnants of the 13th century church are the tower (now a bell tower) and a small piece of an arch to the South Chancel door now walled up inside but retaining an early English door on the outside. The church boundaries are clearly marked by stone walls. Adjacent buildings are of sympathetic design and lend a distinct character to the immediate context and site of the church. Among them is the Church Room originally built in 1834 as a Church School and the thatched Church House built in 1490. The church enjoys two entrances though neither is without problems in terms of access. The first is through the church porch on the south side, which can be accessed by a cobbled stone path and partial ramp leading from East Street. The second is through the church tower on

¹ See Appendix I: (2014) Quinquennial Inspection Report on St Peter, St Paul & St Thomas’ Church Bovey Tracey, Diocese of Exeter, Archdeaconry of Totnes (prepared by Mark Ledgard). Exeter: Smiths Gore. See also, (2014) Appendix I to Quinquennial Inspection Report - St Peter, St Paul & St Thomas’ Church Bovey Tracey, List Description.

the west side, which can be accessed by a tarmacked road, which is just wide enough to permit access for a car.

The general demeanour of the church building is indisputably attractive and its stature is inspiring. This apparently has not always been the case as the Archdeacon's report of 1876 was less than complimentary in noting "*the Porch and Lychgate are in a deplorable condition, your tower is shabby and your clock a delusion*". However within two years this was rectified and the church today represents a solid legacy of generous benefactors and good stewardship. The people of Bovey Tracey have long regarded the church as a focal point of Christian worship providing a constant reference point and a sense of stability in a changing world. The visitor's book records numerous observations and remarks about the peace and tranquillity the church affords and its edifice unmistakably signifies God's presence for many.

1.2 The living churchyard

The churchyard is a pleasant, well kept open area completely grassed over apart from graves. There are manicured yew trees and a flowering cherry tree together with borders of daffodils in springtime, alongside paved pathways that include the cobbled pathway leading up to the South door of the church. There are no known protected species in the church or within its curtilage though there is a well-established colony of bees. The church cemetery was closed circa 1890 and is now maintained by the local authority. Erected against the South Wall of the Chancel is the Maria Forbes Tomb (1655) – mentioned by Pevsner) which is of both historic and aesthetic interest. To the south of the cemetery is the Canon Courtenay memorial garden, containing the historic stone cross dedicated to him including a shaft which may have originally been part of the earlier churchyard Cross. The church maintains this garden which provides an attractive forecourt to the main building.

1.3 Social history

The dedication of St. Thomas of Canterbury was added in the 13th century and was linked to the murder of Thomas Becket in Canterbury Cathedral on 29th December 1170. One of the four murderers was Sir William de Tracey; an illegitimate son of Henry I. Sir Henry de Tracy, a descendant of Sir William's then built a church to expiate his ancestor's crime as an act of penance. The first vicar was Geoffrey de Tantone who was instituted in 1258. In 1258 Sir Henry gave the church and the living of Bovey to the Bishop of Exeter who in turn passed it on to the Master and Brethren of St. John's hospital, Bridgwater. They held the living until the dissolution of the monasteries, at which point it passed to the crown. The parish remains a crown living to the present day.

In 1260, the church's founder Henry de Tracey was granted a Charter for Bovey Tracey along with the provision for a summer Fair and a weekly market. There are, therefore, strong formative links between the Church and the Town. Historically, these were strengthened by notable benefactors including in the 15th century, Lady Margaret Beaufort, Countess of Richmond and Derby and mother of King Henry VII (1458-1509); in the 19th century, Rev. Hon. Charles Leslie Courtenay, younger son of the 10th Earl of Devon and domestic Chaplain to the Queen Victoria (1849-95); and, of course, in the 20th century, Parishioners and the Town's civic representatives. The social historic links between the church and the town were further reinforced through charitable social care initiatives that include: the founding of the College of Clerks, the Sacristans and Singers (who resided in the College close to the church until the closure of the Chantries during the reign of Edward VI) by Lady Margaret Beaufort in the late 15th century; the inauguration of the Stalwell Giff (£10 per annum to be spent on linen cloth

for fifty poor people in the Parish chosen by the Trustees and distributed on Christmas Day after the morning service) by Sir John Stalwell in the late 17th century; the provision of a Church House (1490) for secular usage and later a Church School (1834) for educational purposes (now the Church Room); the foundation of the Devon House of Mercy (which brought the ministrations of the Clewer Sisters into the parish) and a Mission House in Fore Street in the late 19th century.

Today significant dates in the church's diary when it is filled to capacity include Easter, Christmas, Remembrance Sunday and the Civic Carol Service when all religious denominations in the town are present together with the Town Council. Other events over recent years have included Flower Festivals, a Christmas Tree Festival, charity functions, organ recitals and concerts all of which are well attended by the inhabitants of Bovey Tracey and the surrounding areas.

1.4 The building in general

The present church stems from the 15th century when it was rebuilt to replace the original 13th – 14th century church destroyed by a fire. Parts of the current building date from the 13th century and this Norman structure probably replaced a Saxon building, which burnt down circa 1000 AD.

In the 15th century rebuild, the church was transformed from the usual cruciform shape to the present 'Hall Plan', which incorporated the north and south transepts. The prosperity of the wool trade at this time is shown in the richness of the furnishings mostly donated by Lady Margaret Beaufort. It was Lady Margaret who donated the rood screen and pulpit, which are among the finest in the West Country and of high significance to the character of the church as a building of special architectural and historic interest.

In 1628 King Charles I appointed one of his chaplains, James Forbes to be the vicar. He was a colourful character and when the commonwealth ejected him from the living he managed to hide the brass eagle lectern by secreting it in Bovey ponds. What he thought of the puritan parliament can be seen in the inscription on the west screen over the tower door. James Forbes is also thought to be responsible for the black rosette on the flank of the lion in the Charles II coat of arms.

There was a major renovation (and, in effect, a reordering) of the church in the 19th century when in 1849 the Hon. Charles Leslie Courtenay became vicar. He was appointed by the Queen and was instrumental in restoring and renewing much of the church building and fabric as we see it today. The Galleries were removed and in 1858, under the direction of William Slater, the current oak pews replaced older box pews, the church was extended to include an outer north aisle, and the rood screen was restored. In 1889 the organ was installed.

Since Canon Courtenay's time the improvements to the church have included furnishing the side chapel, the provision of a bell ringing chamber, the west end screen and the restoration of the organ. Repair work was required in 1940 when a land mine fell in a nearby field and damaged the outer wall of the north aisle and shattered the windows on the east side.

The church building² consists of a nave with a central aisle, a chancel at the east end, with a side chapel to the south and a vestry to the north of this. The tower is at the west end and

² See drawings in Appendix 1 above.

there is a porch attached to the south of the nave, which acts as the main entrance. The chancel, vestry and side chapel are separated from the nave by the ornate, medieval rood screen.³ The boiler house, adjacent to the north aisle extension is of yellow brick. All the roofs are slated. The nearby Parish Church Room (a Grade II listed building) is used for a wide range of activities. The primary building materials used in the church are granite and slate stone rubble with granite dressing. Most of the detail around the windows is limestone.

The overall external impression of the church building and its present surrounds is highly positive. Internally it has good spatial qualities that are pleasing to the eye, an orderly layout characteristic of the Victorian era, excellent acoustics and utilises high quality building materials of local provenance. There are a good number of features and items that reflect architectural and historic interest. However, its heating system (a Potterton Rapido F200 oil-fired boiler located in a boiler-house underneath the vestry which was installed with a Nu-way pump in 1995 with radiators that are fed from under-floor piping) is on the verge of collapse. It is unreliable, inadequate to heat the building properly, and therefore no longer viable and in urgent need of replacement. The lighting system, while relatively modern (1993), neither enhances all the architectural features of the church nor adjusts in the desired way to reflect the mood of diverse activities including different kinds of worship. It comprises of a number of sodium lamps, which emit an orange-yellow coloured light. These types of lamps are used to light streets and parking lots and not usually employed in indoor settings. They have the advantage of being low-energy, but the disadvantages of needing time to warm up, not being dimmable and preventing the true hue and colours of objects being seen due to the poor colour rendering properties of the light. One good aspect of the existing installation is that it gives off a combination of up/down light, which helps to illuminate the magnificent vaulted ceiling and the interior at the same time. This notwithstanding, had these lights been positioned on the columns, they would have illuminated the surfaces of the building more effectively, increasing the perception of light and appreciation of its spatial and spiritual qualities.

1.5 The building in detail

The South Porch.

Forming the main entrance point, the Porch has a heavy wooden door giving access to the main church. The remains of a stoup can be discerned east of the inner door; the floor is granite and was laid in 1710. The roof dates from the 15th century and was restored in 1660 by Sir John Stalwell and the Rev. James Forbes – their arms are shown as corbels on the ends of the arch around the doorway. The central roof boss displays four heads joined by the neck depicting a Pope, a Bishop, a King and a Noble. At each crossing there is a boss. These are mainly of foliate design but two are Green Men showing extraordinary detail. The significance of the Porch can be assessed as being **Moderate-High**.

The Nave.

Part of the 15th century "Hall Plan" design, which incorporates transepts into the North and South Aisle, the nave is imposing and fairly grand, providing a formal setting for liturgical practice. The North and South Aisle wooden roofs are both flat, double framed surfaces each of twenty sections covered in carved foliate designed bosses with an additional ten assumed to be under the sounding board of the organ. Of special note in the South Aisle are

³ See picture in Appendix 2: Coleman S. [DARE Project Officer] (2008) *Dartmoor Churches Renewable Energy Project Report: Technology Options for PPT Bovey Tracey*. Devon Association for Renewable Energy.

two different bosses above the South door – one an Angel's head and the other a Green Man. The outer North Aisle is covered by a collar beam roof and now incorporates the war memorial on its wall. The arcades are from the early 15th century and made of Beer stone. The arcades suggest a drop in the floor level possibly when bodies were removed in the 19th century. Drop arches supported by piers are of Devon B type according to Pevsner and each column is wreathed with a different foliage capital. When the whitewash was removed from above the arcades on the North Aisle in 1858, a series of 15th century paintings were uncovered but soon faded. Copies were made by a Miss Hole and these are now framed on the West wall with an explanation beside them. Contemporary themes of the time are represented as shown in the Moralities. Also at the West end is a wooden screen that fills the arch between the Tower ringing chamber and the nave. It was installed in two sections. Wippell & Co designed and made all but the top lunette window section in 1939. Included is the restored Coat of Arms of Charles II and it commemorates his Coronation in 1660 together with the Coronation of George V in 1911. It is possible that the black rose on the back of the lion was placed there by Rev. James Forbes in memory of his sovereign, Charles. He is also responsible for the memorials to William Laud, Archbishop of Canterbury and John Hall, Bishop of Exeter and an iconoclastic condemnation of the Commonwealth Government of Oliver Cromwell. The upper window was designed by two local craftsmen W. Beer and N. Lavis in 1954/5.

With the addition of the 19th century outer North Aisle, the nave provides a spacious setting for Christian worship and a range of secular uses. It has the capacity to accommodate a large congregation (up to 400) at Christmas and Easter as well as at the civic service on Remembrance Sunday. Because of its space and excellent acoustics, it also provides a favoured venue for special occasions (e.g., the Queen's Jubilee) as well as for choral, music and organ concerts including popular programmes such as those staged as part of the recently inaugurated Bovey Tracey Nourish Festival. The significance of the nave, especially with respect to its spatial and acoustic qualities, can probably be assessed as being **Moderate-High**.

The Chancel

Of conventional design, the chancel extends from the Screen through to the Altar. The oak "wagon" or "cradle" chancel roof is revealed (as in most churches in Devon) and not plastered. The chancel has an exceptional screen dating from the 15th century and Parclose side screens dating from the 16th century; the side doors were added in 1907. It also contains remarkable Miserere Seats again dating from the 15th century and a Chancel Communion Rail furnished in solid oak to commemorate the Diamond Jubilee of Queen Victoria in 1897. The chancel exhibits two 17th century Sanctuary Monuments of notable interest. The chancel incorporates items that are undoubtedly of high significance and their integral nature raises the overall significance of the chancel to **Moderate-High**.

The Side (Lady) Chapel

Located on the South-East wing of the church, this side chapel is now primarily used for occasional prayer purposes but can also accommodate small group worship. The carved wooden altar table and reredos are worth mentioning. These were made by Herbert Read of Exeter in 1933 and are designed in the style of the 15th century to complement the screen. There are two wooden tablets containing the Ten Commandments on either side of the altar table. The side chapel also contains two stained glass windows of notable interest. On the outside south facing wall of the side chapel is a large pinnacle block that is the 1655 tomb of Marion Forbes, wife of Rev. James Forbes who was not allowed to bury her within the church.

It receives mention by Pevsner who notes "the inscription 'Surgam – Vivam – Cabam' and three acroteria of obelisk-like shape, the centre one looking like a mermaid". The overall significance of the side chapel can probably be deemed to be **Moderate**.

The Vestry

This is located at the North East wing of the church beyond the organ space and is used by the Choir and the Clergy for changing into vestments, by the Treasurer for collating the offering collection and also for diverse storage purposes. It contains a stone basin and a fireplace both of which probably date from the Victorian era; it also has a lead framed window. There are three wooden doors: one to the organ room; one to the Sanctuary and one externally to the graveyard. Its fabric has deteriorated over the years and for a time its general appearance was rather cluttered and shabby. However, it has recently been tidied up noticeably with more space created and a rug positioned centrally to provide greater comfort. It now once again provides a useful space that has considerable potential to be developed further creatively. Its overall significance is no more than **Low-Moderate**.

The Boiler House and Organ Loft

These both date from the 20th century and are of functional design. They are both in a reasonable state of repair and their construction is sound. They house miscellaneous items as well as providing the requisite space for their functions. The church has been advised that the useful space that could be freed up by raising the organ loft and re-appropriating the Boiler House is quite substantial. Their significance can be assessed as **Low**.

The Tower

The Tower is at the West end like most churches built in Devon. Dating from the 13th century, it formed part of the Norman church and is tall, tapering, unbuttressed in granite with battlements and pinnacles of ashlar. It is of sound construction and impressive stature. The bells in the tower have changed over the years. In 1553 there were four bells and one small bell that was later sold to Woodbury in East Devon. In 1818 the four bells were recast (in the town itself) and bell metal added to convert the whole into six bells. In 1902 to mark the Coronation of Edward VII the six bells were re-hung by Messrs. Taylor of Loughborough. Two additional bells were given by Mrs Marion Charlotte Croker. In 1935 the eight bells were re-hung by Gillett & Johnston. There is a mixture of historical and aphoristic inscriptions on the bells all stemming from the 20th century. There is clock in the tower that was installed in 1878 to replace a much older frame-type clock. The present clock was made by Benson of Ludgate Hill. It is weight driven. The weights are carried on steel cables and travel from the top of the tower to the floor of the clock room in a week's run – 39 turns of a foot handle for the clock and 120 for the strike. It is wound weekly. The escapement is of Graham dead-beat type and the pendulum weighing 80 lbs. is 61 inches long having one and quarter second beat. The clock strikes the hour on the tenor bell. The strike mechanism is somewhat unusual for a tower clock being by rack instead of the more usual locking plate or count wheel. The significance of the tower can be assessed as **Moderate-High**.

1.6 Contents of the building

Rood Screen

The earliest record of the Chancel Rood Screen is from 1755. The screen itself dates from 1450 and was probably the gift of Lady Margaret Beaufort, Countess of Richmond. It is of the usual Devon type but the detail is considered rather above average in character. It is a handsome screen and rood loft that extends across the chancel and aisles to the full width of the

medieval part of the church encasing the pillars and is of eleven bays. Organ pipes fill the corresponding space in the 19th century North Aisle. The chancel screen remains painted and gilded. The artwork is early 16th century and the painted figures are said to represent Apostles and Prophets – twelve of each in pairs. The cornice friezes contain six strings on both sides with birds, foliage and fruit. The upper part of the Screen, the Rood Cross and Statues were destroyed during the Commonwealth period. It was restored in 1884 and re-decorated in 1887/8 and the Chancel doors renovated with modern paintings of St. Anne, the Archangel Gabriel, Mary (mother of Jesus) and St. John installed. Friezes around the doors contain a variety of carved patrae and a dragon said to be the carver's symbol. In 1910 there was a further restoration including the coving and in 1976 Anna Hulbert restored some of the paintwork which had deteriorated. The significance of the rood screen can be assessed as **High**.

Organ

The organ is situated in the North East corner of the building next to the vestry. The British Institute of Organ Studies (BIOS) has told us that the organ was originally installed in London in 1879. Mr Wedlake, an apprentice with Henry Willis at Walker's Organ works in the 1850s made it for Professor Russell Lockner. Ten years later in 1889 it came to Bovey Tracey and was installed as a fully-fledged four Manual instrument with 42 Sparking Stops and 10 Couplers. Further rebuilds were made to the Organ in 1890 and 1923. In 1923 a total rebuild of the organ was carried out by Morgan & Smith of Brighton when it was converted from tracker to tubular pneumatic action throughout removing the fourth Manual. It is of social historic interest that the 1923 rebuild was paid for by families' donations in memory of 1914-1918 Bovey Tracey War Heroes. In 1987 a further restoration was carried out by Mr M. W. Eglinton of Hele & Co. Ltd., but It still retains the original pipework. The church is in receipt of a recent communication (2009) from Chris Kearn, Honorary Archivist at BIOS, to the effect that it is his organisation's professional judgement this is quite an important organ - it is still tonally quite near to its original specification and the reeds on the organ had resonators made of pure tin, which are priceless. Given the history and quality of this 19th century organ its significance can be assessed as **Moderate-High**.

Font

This is located between the South-facing entrance to the Church and the West Tower. It dates from the 15th century and its design is the "usual octagonal Perpendicular type with quatrefoil panels" (Pevsner) and made of Beer stone. It was another gift of Lady Margaret Beaufort. It may have stood originally near the south entrance and is said (Walker 'Sufferings of the Clergy') to have been damaged at its base pillar by one of the "Intruder Parsons" at the time of the Commonwealth. The font was re-chiselled in 1887. The present font cover was renewed by Rev. James Forbes after the Restoration of the Monarchy (as depicted in a watercolour hanging in the North Aisle). Originally painted, it is now varnished. Its significance can probably be assessed as **Moderate-High**.

Lectern

The Brass Eagle Lectern was made in the late 15th century and as such is a fairly rare example of East Anglian workmanship with three lions at its feet and the usual facility for collecting "Peter's Pence". Before the Reformation it stood inside the Screen facing the Altar (to hold the service books); after the Reformation it was turned around to face the people (and held the Book of Homilies). In 1887 it was removed outside the Screen to its present position.

Tradition has it that during the Commonwealth period, Rev. James Forbes preserved it from destruction by concealing it in a nearby pond. The claws of the Eagle were restored by Sir Ernest Cable of Lynbridge in the early 20th century. Its significance can probably be assessed as **Moderate-High**.

Pulpit

This is carved and richly decorated in free stone and stems from the same 15th century date as the lectern and screen – all gifts from Lady Margaret Beaufort. There are two figures in each vaulted panel under canopies representing four Evangelists, St Peter, St. Edward the Confessor, St. George and St. Margaret of Antioch. The sounding board was removed in 1887 when the pulpit was moved from the North side of the Chancel to the South. The reading desk was presented by parishioners during the short Ministry of Bishop Hamilton Knight-Bruce, who was the first Bishop of Mashonaland, Rhodesia. The Crucifix was carved in Oberammergau and was given by the Rev. G. Duxbury. Again, the significance of the pulpit can probably be assessed as **Moderate-High** given that it too is part of a suite of items gifted by Lady Margaret Beaufort.

Parclose Screens

Located in the Chancel, the Parclose side screens date from the 16th century. They are in a good state of repair and their significance can be assessed as **Moderate-High**.

Sanctuary Monuments

On the North side of the Chancel is the Tomb of Nicholas Eveleigh, Steward of Devon Stannaries, a Pupil of Richard Hooker and Master of the Temple. He bought Parke in Bovey Tracey and died in 1618 in an accident when the roof at the Stannary Court House in Chagford collapsed. The monument was erected by his wife Alice Bray and shows her husband in armour, carved in white stone, propped up on one elbow between two Corinthian Columns and attended above by three allegorical figures of Justice, Charity and the bearded figure of Time.

On the South Side is a Cenotaph of Elizaetus Hele of the Inner Temple, the second husband of Alice Bray, who also lived at Parke and owned many properties including mills at Bovey Tracey. The monument carved in alabaster, depicts not only the recumbent figure of Elizaetus in his legal robes but also the kneeling effigies of his two wives and his twelve year old son Waltar, by his first wife. The significance of the sanctuary monuments, which are of some local historical interest, can be assessed as **Moderate**.

Pews

These were inserted in the late 19th century to replace the existing Box Pews under the patronage of the Hon. Canon Charles Leslie Courtenay, son of the Earl of Devon. They are made of "good quality oak" probably procured locally from the Powderham estate. They form a good set albeit of variable length and state of repair with some exhibiting enriched ends and others having rear sections that are undoubtedly good examples of their type. English Heritage regards them as providing "an element of formality leading up to the magnificent screen and chancel beyond" and as giving an "impression of permanence". However, there is no evidence that beyond their provenance, they represent especially distinguished examples of local enterprise nor that they were designed to provide a particular whole-church specific context for other furnishings. Given that their benefactor's predilection for high churchmanship was thwarted in part at PPT, it is more likely that such features have been designed into the chapel he built which now serves as the neighbouring

parish church. As the pews are not remarkable either individually or as a set, their significance can probably be assessed only as **Moderate**.

Stained Glass Windows

The Chancel East Window displays tracery lights thought to be of 18th century origin. There are damaged main lights depicting The Adoration of the Lamb that were blown out by an incendiary bomb during the Second World War. These were originally donated by Canon Courtenay in memory of his father The Earl of Devon. The present window of five lights was dedicated in 1954 and depicts Christ, King of Kings in the central light and on the left St. George and St. Peter with the Royal Arms and the Exeter Diocesan Arms underneath. On the right are St. Paul with the Arms of Lady Margaret Beaufort and St. Thomas of Canterbury with his own Arms. It is though the design of the present glass is that of Hubert Blanchford an ecclesiastical artist working in Exeter.

Two stained glass windows frame the external walls of the Lady Chapel. The East window was dedicated in 1905 and presented by Mrs E. L. Hole in memory of William Hole of Parke, Bovey Tracey, his wife, Susanna and their son William Robert Hole. The subject of the three lights is The Resurrection with the risen Christ in the centre piece; on the left the scene depicted is Christ at the point of recognition by the two disciples he met on the road to Emmaus; on the right is shown Christ's appearance to St Peter. The designer was Hubert Blanchford and the manufacturer Bryan & Webb. The South window was presented by Major and Mrs W. G. Hole and designed by Meridith Williams in 1963. The subject is The Appearance on the Road to Emmaus during the course of the day from just before mid-day until evening. The device used to suggest temporal passage is the position of the sun in each light depicting the time of day. On the left at the bottom is shown the Evangelist, St Luke, and on the right the Arms of the Hole family.

In the South Aisle, nearest the Lady Chapel there is a stained glass window the subject of which is The Annunciation. It was dedicated in 1907 and presented by Marion Charlotte Croker. From left to right the four figures are St. Anne, the Archangel Gabriel, the Blessed Virgin Mary and St. Katherine with her wheel. Below are the Prophets Isaiah, and Micah. The glass was designed by Hubert Blanchford and manufactured by Bryan & Webb. Also in the South Aisle, is the War Memorial Window which was presented by parishioners as a memorial to those from Bovey Tracey who lost their lives in the 1914-18 War. The four main lights depict soldiers and saints – two French and two English. From left to right are featured St. Martin of Tours, St. Oswald, King Alfred and St. Joan of Arc. In the six tracery lights appear St. Thomas, St. George, St. Peter, St. Paul, St. Boniface of Crediton and King Richard. There are 55 diamond quarries distributed over the window (one for each Bovey Tracey serviceman who died), showing his initials, service badge and date of death. The full names are recorded on the War Memorial opposite on the outer North Aisle wall. The window was designed by Maurice Drake and manufactured by Drake of Exeter in 1922.

On either side of the West End Screen there are stained glass windows celebrating respectively from left to right the 2000 year millennium of Christianity and the Queen's Diamond Jubilee. These were contributed by the Town Council and a Church member and like the War Memorial Window, have considerable personal meaning and value to many in the town. The overall significance of the stained glass windows in the church can be assessed as **Moderate**.

Chancel Miserere Seats

The Chancel Misericordia are dated to the 15th century and may have originally been placed in the Sanctuary for the use of the College of Clerks, who, in return for the performance of church duties were provided with lodgings near the Church until the time of Edward VI. They are now located at the front of the Chancel beside the Rood Screen and can be turned up to reveal their carvings. They are reputed to be the first to be made in Devon and are therefore of considerable historical value. Their significance can be assessed as **High**.

1.7 Significance for mission

There is well known tension between the common understanding of *church* as a building, and the theological understanding of church as Christian community. The purpose of the Church is equally clouded, but the Anglican Communion has come to recognise that its God-given mission is to proclaim the good news of the Kingdom, and sees this worked out through evangelism and nurture of Christian believers and loving service to all, not just to individuals in need, but through engagement in society and responsible stewardship of creation.

The PPT mission statement from March 2008 drew upon this tradition in seeking a clear local vision to shape its action, working closely with other churches in what is now the Bovey Valley (ecumenical) Mission Community.

"We believe that God's great purpose is to bring all creation to enjoy the peaceful rule of Jesus. We believe that as a network of churches in the Bovey area we are called to:

- Enable people of every age and background to become disciples of Jesus Christ;
- Engage with God through the Bible, Prayer, and Sacrament;
- Encourage one another to live Christ like lives;
- Enhance the unity of Christ's worldwide church at every level;
- Empower every disciple to fulfil their calling and exercise their gifts in God's world; and thus,
- Exalt God's name in our lives and our praises."

We believe that these are in accord with the Exeter Diocesan focus on

1. Growing in prayer.
2. Making new disciples.
3. Serving the people of Devon with joy.

Since 2013 PPT has produced and revised an annual Mission Action Plan⁴ highlighting the priorities for the church family in the years ahead. In 2014 these were identified as

- Confidence in the gospel
- Small Groups
- Hospitality
- Clear communication
- Accessible services

⁴ See Appendix 3: PPT Bovey Tracey (2014) *Mission Action Plan* 2014.

- Simple structures

In preparing for this project the church gladly recognises that in serving Christ we do not exist for ourselves, but to be good news for Bovey Tracey and actively seek the welfare of society. The church is indisputably Bovey's oldest, biggest and most beautiful building, a sanctuary hallowed by centuries of worship, prayer, sorrow and rejoicing. It is already widely used by the community, and we have consulted with the Town Council and many other local groups and associations who already use the buildings and might be able to use them more.⁵ A community survey is being conducted to widen the base of opinions and views sought. A series of sessions for church members has been conducted by two experienced clergy in order to cultivate a greater appreciation of the church's history and tradition and an understanding of its changing identity and place in the world.⁶

The main strength of the current building is its size and capacity; plus the acoustics of the building are good and therefore, as well as providing a fine setting for worship, it facilitates a range of cultural purposes and is attractive to various social interest groups.

Nevertheless, over recent years a growing number of the diverse activities that in part constitute the life of the church have been increasingly constrained by the limitations of the building. For example, any service that seeks to welcome families is hampered by the poor provision for small children: the children's corner in the north aisle is damp, cold in winter, distant from the centre of the service, so that families cannot hear the service, and yet the noise of children can easily disrupt the concentration of older members of the congregation. The less formal 5pm evening all-age service, seeks to engage with the more participatory and celebratory ethos of emerging culture, is burdened with the weekly and laborious task of setting up and dismantling sound and projections systems, and serving refreshments in the church building with inadequate washing up facilities while the church room is required for the children's groups. These arrangements cause clutter and obstructions, which are real health and safety issues, and the stress caused is deterring families from staying with the church family and discouraging lay leaders. We depend on the goodwill of neighbours and clergy to house some groups, and the facility provided by the curate's house was lost in May 2015 when the lease expired.

Similarly access through either entrance remains a problem for disabled people as do the present fixed seating arrangements and the variations in floor height. Wheelchair users feel marginalised by having to be "parked out of the way" so as "not to get in the way". Moreover, a lack of flexibility in the seating restricts the church building's usage not only for modern styles of worship but also for a wider range of cultural and social activities. Some of the pews are uncomfortable and positioned such that they restrict visibility and participation. They prevent any concerted activity taking place at the front of the church by blocking assembly and precluding elevation to allow better visibility. The lack of comfort owing to poor heating detracts from efforts to establish a welcoming atmosphere and the present lighting and sound systems inhibit the creation of a relaxing enjoyable environment. Together, the restrictions of suitable space, the lack of warmth, the inadequate lighting and sound

⁵ See, e.g., Reordering at PPT – consultation responses (2013); Analysis of Response Forms to Consultation on JBKS Architect's Presentation of Proposals (2014) and Vicar's Summery 'Your Responses To the Draft Plan' (2014); SWOT Exercise completed by PCC (2015); PPT Church & Community Survey (2015).

⁶ Sansom, M. & Totterdell, R. (2015) *A Changing Church: Past, Present and Future* [Seminar Notes for Sessions 1-5].

facilities and the inflexibility of the seating combine to undermine the use of the church building as a versatile space fit for purpose in a modern context.

This means that there is very limited potential to expand the mission and ministry of the church with the building in its current form. It is already used well beyond its limits of resource and potential and it is increasingly difficult to facilitate small groups, provide hospitality and ensure accessibility. In order for the church to grow as a worshipping community and for it to expand its mission and ministry into the town imaginatively, it needs a building that can better serve a range of relevant spiritual and secular functions whilst retaining its qualities of special architectural and historic interest.

Part 2: The significance of the area affected by the proposal

2.1 Parts of the building affected by our proposal and the significance of the areas so affected

- The boiler house – *indirectly affected* – significance assessed as **low**.
- The heating and flooring in the Nave, Chancel and Side (Lady) Chapel (together with the possible inclusion of the Tower) including certain memorial stones – *directly affected* – significance assessed as **low-moderate**.
- The seating in the Nave – *directly affected* – significance assessed as **moderate**.
- The Chancel – *directly affected* – significance assessed as **moderate-high**.
- The South Porch – *directly affected* – significance assessed as **moderate-high**.
- The West End and Tower – *directly affected* – significance assessed as **moderate-high**.
- The outer North Aisle – *directly affected* – significance assessed as **moderate**.
- The Lady Chapel – *directly affected* – significance assessed as **moderate**.
- The Organ – *prospectively directly affected* – significance assessed as **moderate-high**.
- The Vestry – *directly affected* – significance assessed as **low-moderate**.

N.B. These areas and relevant contents of the building have all been described in detail in part 1.

2.2 Describe and assess the impact of the proposals

PPT is presently refining its project proposal in the wake of several rounds of consultation with its church architect, the congregation and the town (2009, 2014, 2015 & 2016) along with initial and subsequently confirmatory feedback from the DAC (2015 & 2016). The proposal it is now putting forward addresses a number of issues already highlighted in Part 1 of this document. In assessing the significance of the areas likely to be affected, this section indicates all those that may be affected but does not necessarily signal that all will be so affected in the final version of its project plan. The following description is broken down for convenience into three broad zones of prospective reordering activity within the church building.

The West End Zone.

The more radical suggestion for reordering involving a proposal to make provision for an entrance lobby (including toilet cubicles), crèche and meeting rooms by installing a new glazed screen across the west end of the nave has now been dropped. Whilst there is little doubt that this proposal, if implemented, would have comprehensively addressed many of

the church's needs, it represented a high impact and intrusive innovation altering the internal church space in a way that was irreversible. In effect, it would have affected the west end screen and stained glass windows, transformed the tower, reduced the capacity of the nave for seating purposes, required the font to be relocated to the south aisle to improve circulation and exerted a significant influence on the overall impression of the church interior.

Another more modest and limited option – arising out of the first – is a proposal that does not involve screening off the whole west end. Instead, we now propose to make more limited improvements to the West end porch to improve access and utilise glazing to retain heat while retaining the outer wooden doors. The idea of opening up the bell-chamber to allow additional natural light to enter the church building will be retained albeit in a modified form. We also aim to instil toilets externally adjacent to the main building by constructing an extension beyond the north side of the west wall. This will involve raising the (non-stained) glass window in the west end of the outer North Aisle slightly and inserting an archway below. It will require a low silhouette build adjacent to the outer West wall bridging what is now a drainage gap and extending in part into what is currently a burial site for ashes with some related plaques. Obviously taking this forward will require sensitive negotiation, but in practice there is ample space in suitable parts of the churchyard for the reburial of ashes. It was further envisaged that the space in the north-west portion of the outer North Aisle that currently serves as the children's area would be extended eastwards and developed by inserting a glazed screen (with doors) to accommodate a flexible multi-purpose space that can serve to accommodate a crèche, meeting space and break out space as well as a café-style seating area close to the planned servery. Ideally, the design of this would incorporate both sound-proofing and audio-reception along with an open view of the Nave and Chancel. The side panels (utilising the Dorma Agile Sliding Panel System) would be retractable to allow the space to be re-appropriated as part of the main church for large services, concerts, etc. Currently this aspect of the re-ordering project is on hold, but if we were to proceed with it, the whole space would be Wi-Fi enabled so that it could be used by bible study groups, home group and church worship leaders, baptismal preparation classes, external organisations planning events in the church, visitors, and the like as well as providing crèche facilities. Rather than an elegant servery further down the outer north aisle – as envisaged by the original proposal – the present modification envisages a kitchenette-server being installed along the west wall to the north and adjacent to the inner entrance. If implemented, this proposal would still meet a number of needs. It would do so, though, with a reduced (low) impact on the significance of the tower foyer and entrance and a moderate impact on part of the outer North Aisle. It would leave the significant contents of the building untouched and the seating capacity undiminished. It is also represents a change that is reversible without damage to the overall interior of the church and its spatial qualities.

The East End Zone

The organ is in major need of restoration. Our proposals seek to raise the organ up one level in order to create space underneath. According to Michael Farley, an organ expert who has previously done repairs on the organ, the organ needs to be removed from the site, refurbished off site and then replaced. He believes he could get a better sound from the organ if the pipes were reconfigured when re-installed. Raising the organ up one level would aid this reconfiguration and ensure the organ makes the quality of sound anticipated. However, while the impact on the organ and its surrounds would be low, the proposal envisaged would create much needed additional space for storage purposes and would

allow us to renovate the vestry by developing it into a suite that can better serve as a meeting room for marriage preparation and counselling purposes as well as a changing room. The impact on the significance of the organ, organ loft and vestry would be low but the enhancement factor for their respective usage would be high.

In the Chancellery, the proposal is to create a more usable space by providing a larger fully accessible level area within the chancel by removing the wall radiators, replacing the existing fixed pews with high quality stackable chairs, repositioning the Chancel miserere seats – which are currently obscured by the roodscreen and Choir benches – to a more prominent and visible position, and reducing the number and depth of the steps there from 4 to 3. It is also anticipated that the process of fitting underfloor heating in the Nave and Aisles will extend into the Chancellery (at least in part) and will therefore involve fitting a new floor (again, at least in part) (see below). The impact on the significance of the chancel will be low to moderate but it will become a much more viable space for holding small and intimate services as well as being more readily adaptable for seating up to forty people during large civic services.

The side (Lady) chapel is currently under-utilised. There is, however, a strong feeling that this area is special in its own right and should be developed further as a setting for prayer. Our proposals involve replacing the current Altar table with a smaller wooden portable one and replacing the chairs with high quality stackable ones able to seat up to twelve persons in various configurations. We also intend to extend any underfloor heating system into the side chapel and possibly use its floor space to relay ledger stones from the nave (see below). The impact on the significance of the side chapel will be low.

The Central Zone.

In addressing the church's most pressing need, which is for a cost-effective, energy conserving and sustainable heating system, a number of options have been singled out as viable. The currently preferred option is for an under floor heating system topped up with either overhead radiant heaters or state of the art radiators. The energy input method is yet to be decided, but natural gas, ground or air source pumps are being considered with the latter originally regarded as the preferential option⁷ though gas may prove to be more cost effective and low maintenance.

This proposal would have a potential indirect impact on the boiler house which is a 20th century addition to the building and as earlier indicated (section 1.5) is of low significance. It is hidden behind the north side of the church and our proposals affect this area indirectly only because replacing the current oil-fired boiler with an air/ground source heat pump or a mains gas fuelled boiler may free up space to use the boiler house as a much-needed reconfigured storage area. The likely impact on significance can therefore be assessed as low.

The other area directly affected by our proposals for a new heating system is the church floor space. This will, therefore, directly affect the nave, aisles, chancel and side chapel, and may also extend into the foyer of the tower. The current floor throughout the main body of the church is on various levels and comprises of a variety of materials. Some areas have clearly

⁷ See Appendix 2: Coleman S. [DARE Project Officer] (2008) *Dartmoor Churches Renewable Energy Project Report: Technology Options for PPT Bovey Tracey*. Devon Association for Renewable Energy; and Exeter Diocesan Advisory Committee, (2013) *Record of Informal Pre-Application Discussion* from K. M. Dodd, CEng, FCIBSE (dated 29 Aug. 2013).

deteriorated significantly and are in need of restoration work. The underfloor heating will require the removal of the existing floor finish and part of the sub-floor to allow the installation of the required thermal insulation, pipe coil, floor screed and floor finish. Once installed, the underfloor heating will be completely concealed. The impact of this part of our proposal needs to be assessed differentially as follows:

- a) In the Chancel the floor is on four levels each separated by a step. It is laid with black and white Devonshire marble in a chequerboard pattern. The steps are in Beer stone. Between the choir stalls in the centre, the floor is made up of various coloured marbles in a diamond pattern. The choir stalls are set on wooden platforms laid out in a herringbone pattern. Our proposals seek to make the floor more level where possible by reducing the number of steps and to relay any items of historical significance once an under floor system has been installed. The likely impact on the Chancel can therefore be assessed is low.
- b) The floor of the side (Lady) chapel is tongue and groove and is of low significance. Once under floor heating is installed our proposal is to remove the tongue and groove flooring and relay any memorial stones of significance in the side chapel in the event that they have to be moved from the Nave. The likely impact on the significance of the side chapel can be assessed as low.
- c) In the Nave the floor between the screen and the pews is laid out with black and white stone of low significance in a chequerboard pattern which continues down to the cross aisle. The North and South aisles are laid with randomly sized grey granite blocks of low significance. The pews are mounted on tongue and groove boarding of low significance. Interspersed throughout are several memorial stones, the earliest of which dates from the c 16th obviously these are of greater (probably moderate-high) significance. Our proposal is to remove the floor throughout and once under floor heating is installed to replace the floor with a dressed stone. All memorial stones will either be left in place, or kept and then relocated in the side chapel. The likely impact on the significance of the Nave can probably be classed as moderate given the extent of the work involved. Of course, there may also be aesthetic considerations for the walls of the Nave if high level radial heaters are installed as supplementary heat sources.
- d) The floor in the Tower is a mixture of granite blocks and tongue and groove boarding both of low significance. In the event that the under floor heating system is extended into the tower, similarly once under floor heating is installed, these will be replaced with dressed stone. Again, the likely impact on the significance of the Tower can be assessed as low.

Since the current floor is on various levels and is made up of various different materials it looks untidy and in places, quite shabby. Furthermore in many areas the tongue and groove flooring has rotted and is in urgent need of replacing. Overall, the installation of under floor heating with a dressed stone floor throughout on one level should have low impact on the significance of space or contents. It would considerably enhance the attractiveness of the building in that it will appear cleaner, fresher and uncluttered, which would allow one to be drawn to the fine-looking features of the building such as the lectern, pulpit and rood screen.

The second major component of our proposal in the central zone is flexible seating. Victorian era fixed oak pews provide the current seating. As already indicated, the oak may have been taken from Powderham estate where Canon Courtenay grew up. All but the end pews have a shelf for books at the back. The pews facing the centre of the nave have carved ends divided into four trefoil-headed panels. Overall this set of pews is of moderate historical significance. Our proposal is to install under floor heating and lay a dressed stone floor. This

means the pews will need to be removed and if replaced, they will be replaced upon new fittings. However, the church is strongly of the view that more flexible seating arrangements represent an essential component of the re-ordering process, though whether in whole or part remains open to further consideration. The removal of pews would have a significant visual impact on the nave; however, this could serve to provide a more open vista and draw special attention to the magnificent rood screen. If the pews were replaced the choice of seating would be critical and would have to be sympathetic with the overall aesthetic of the building. If chairs were installed, these would be high quality but not fixed to the floor and therefore could be replaced with pews at any future date. The overall impact of removing the pews and replacing them with chairs can be characterised as moderate in terms of the significance of the nave and its contents. As a space it will undoubtedly become less formalised and the general appearance of the nave will become lighter and more expansive.

With the benefit of flexible seating and a single level floor in the nave, there is the need for elevation of focal areas. This may be achieved at the front of the nave by the use of a Dais-platform to accommodate presentations and performances or it may be employed to arrange seating in a radiating arc that allows people to face each other and helps to provide a central focal point around a dais. Our architect has looked carefully at layouts and the optimum positions for the Dais. It would be constructed out of timber, demountable and would provide an area for the Altar to be brought forward in front of the roodscreen on suitable occasions. The impact of this proposal on the significance of the nave would be episodic and low.

The South porch is the current entrance to the church. The outer doorway is a 19th century restoration of low-moderate significance but the inner doorway is medieval and therefore of much higher (moderate-high) significance. Our proposal is to create an airlock in this porch in order to keep the main body of the church warm. This would involve permanently removing the outer iron gates at the C 19th century end and replacing them with a glass outer door. We also intend to place glass doors in the medieval doorway while retaining the present wooden ones in place. The impact of these changes on the significance of the South porch would be low in that it would largely leave the fabric untouched. However, we are confident that by replacing the 19th century doors with doors that are fit for purpose and allowing light to enter the building, the effect will be to enhance its beauty and enable people to see inside more readily. We also hope that an airlock will have a positive environmental impact on the building by protecting its fabric through keeping the temperature higher and more stable.

The final component of our proposal involves replacing the current audio-visual system with a new one. We need to install a modern audio/ visual system complete with a PA desk in order to meet our mission action planning goals of achieving clear communication and so as to lessen the administrative burden inherent in setting up and taking down the present eclectic one before and after services. We intend to do this with minimum intrusion into the mediaeval simplicity and beauty of our building. The system needs to be simple to operate and suitable for use with a computer, video, DVD, camera and other AV sources. In addition all wiring (including audio loop), along with a high quality multi-projection and screen system needs to be either hidden or discreet and permanently housed. Finally the system needs to have the capacity to be expanded depending on its use. Based on the specifications that we have considered, we are confident that such a system can be installed with low impact on the significance of the nave.

2.3 How will possible impacts be mitigated?

Not all impacts envisaged are necessarily damaging as the foregoing has made clear. They are primarily intended to make the building more spiritually and socially amenable and do not involve aesthetic, functional or material harm. Consequently they should be viewed in terms of what might be anticipated as part of the natural evolution of an historic building and not require extensive mitigation. However, mitigation is relevant at the premeditated level in terms of the scope and extent of any intrusion into the overall appearance and atmosphere of the building, its quality of space or the integrity of its era-specific historical artefacts. In this regard the church has a number of suggestions as to how impacts can be mitigated by following some pertinent principles.

The first principle, mooted initially by the Town Council, resonates with concerns expressed by many in the congregation and by others in the wider community that the internal character of the church building should be conserved and where possible enhanced as an arresting space of inestimable value. To ensure this, it is proposed that the church understood as 'plant' providing a resource or asset be seen for development purposes as an integral whole comprising both the church building and the Parish Church Room. The two have different but complementary functions and are of differentiated status in terms of planning. Accepting this proposition suggests any requirement for additional meeting space to accommodate small-medium sized groups and their related activities (including family, youth and children's work) should be addressed by development of the Church Room which has always been, in effect, an activity centre. This would secure greater versatility for usable space without compromising the integrity of the present 'Hall Plan' church interior.

Developments to the church building should concentrate on improvements for the purposes of congregational and civic worship supported by a crèche, more intimate small group communion and prayer facilities, and a church lounge and refreshed vestry capable of resourcing adult preparation, learning and leadership gatherings. This would also allow a complementary enhancement of the buildings qualities as a unique venue for appropriate community engagement activities. The intended outcome should augment the overall spatial and acoustic qualities of the building and ensure that it has the requisite functional necessities for creating a suitably warm, accessible, hospitable, comfortable and child-friendly-and-safe space that is additionally more flexible than current constraints allow. In effect this implies that whatever the perceived convenience, any proposal that potentially involves closing off or reducing the space available for general seating to incorporate special provision for additional meeting space or break-out groups will be redirected to the Church Room. Consequently, this is likely to rule out the proposal for a new glass-enclosed glazed West-end lobby (and/or gallery) which has so far failed to gain the support of the majority of those consulted.

The second principle involves ensuring historic memorials, monuments and furnishings are treated with all due respect and that when and where they have to be moved as a result of reordering, this is done in a way that retains their special place as a structural feature of the church and safeguards their legacy value. For example all memorial stones in the nave floor that cannot remain in place will be kept and then relocated in the side chapel and some of the original Victorian pews will be retained in an appropriate setting. The oak doors hanging

in the medieval doorway of the south porch will remain on their hinges and once a glass doorway is installed, these doors will remain permanently open.

The third principle involves new resource and display space being built into the reordering process in order to exhibit learning resources and artefacts of special significance. This might involve, for example, stands in the side (Lady) chapel to inform focussed prayer cells and recesses in the tower to frame the church pewter, paintings, photographs and plaques.

In terms of the church building as a whole, it is recognised that the interior is regarded as having a consistency and harmony of appearance that will have to be reflected (not maintained *per se*) and achieved as a matter of aesthetic integrity at the end of the project. The installation of under floor heating would be of great benefit as it would provide a constant and level heat at all times. This would mitigate the effects of mould, rising damp and other problems connected to fluctuating temperatures. The installation of more sympathetic lighting together with the natural light-enabling open-aspect planned at the South and West entrances would significantly enhance the overall character of the church, a factor that is already evident when the sun shines through the stained glass windows on the South aisle.

2.5 Sources Consulted

A. Organisational

The Cathedral and Church Buildings Library

The Churches Conservation Trust

The County Record Centre

The local History Society

B. Websites

ChurchBuild accessible at: www.churchbuild.co.uk

ChurchCare accessible at: www.churchcare.co.uk

Heritage Gateway accessible at: www.heritagegateway.org.uk

ReSource accessible at: www.resource-arm.net

Shrinking the footprint accessible at: www.shrinkingthefootprint.cofe.anglican.org

The Church of England accessible at: www.churchofengland.org

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(2014) *PPT Bovey Tracey Mission Action Plan 2014*. PPT internal doc. MAP.

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(2014) *PPT Response forms - Analysis*. PPT internal doc. Numerical & Graphic analyses.

(2014) *Your Responses to the draft Plan*. PPT internal doc. Summary paper indicating levels of support & dissent.

(2014) *Family, Youth and Children's Work at PPT*. PPT internal doc. Brochure.

(2015) *PPT Bovey Tracey Plans - Presentation to Town Council*. PPT consultation doc. Paper providing overview of Church Re-ordering plans.

(2015) *Overview of a Business Plan for 'Reordering' the church*. PPT internal doc. Paper by Chair of Building Group.

(2015) *SWOT - PPT PCC reflection & discussion paper*. PPT internal doc. Box-chart & Notes from Building Group.

2015 Church & Community Survey. PPT consultation doc. Survey Questionnaire.

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