

Statement of Significance- Holy Trinity Church, Hartshill

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Revision 3- May 2025

1.1 Setting of the Church.



Hartshill as the name suggests is built on a hill. To the north of the village there are three major transport routes- the A5 trunk road, the West Coast railway line and the Coventry Canal.

There is one road which runs through the length of the village and that leads southwards from the B4111 which links Nuneaton (to the east) to Atherstone (to the west).



Not to Scale.

The built-up area of the village starts in the north soon after crossing over the Canal Bridge. The road rises steeply from the B4111 and is first known as Atherstone Road which turns in Castle Road (named after the ruins of Hartshill Castle). The road flattens out along the broad ridge (which runs east/west) and becomes Church Road.

The Church is built at one of the highest points along the road.

Church Road at a crossroads becomes School Hill which slopes steeply down to link with the B1114 which links Nuneaton to Coleshill (to the west) and on to Birmingham. The B1114 in the parish is known as Coleshill Road

The Village is very much linear in shape running along the main road through the village described above. There are 3 main focal points along the road:

At the northern end are two greens either side of the road on which the Stag and Peasant public house faces. There are significant trees on both areas of green space and this area of the Village is known as The Green. To the west of Atherstone Road is a large modern housing estate.

The second focal point is around the Church in its landscaped grounds which is on the east side of Church Road. Facing the Church are the large grounds of Michael Drayton School.

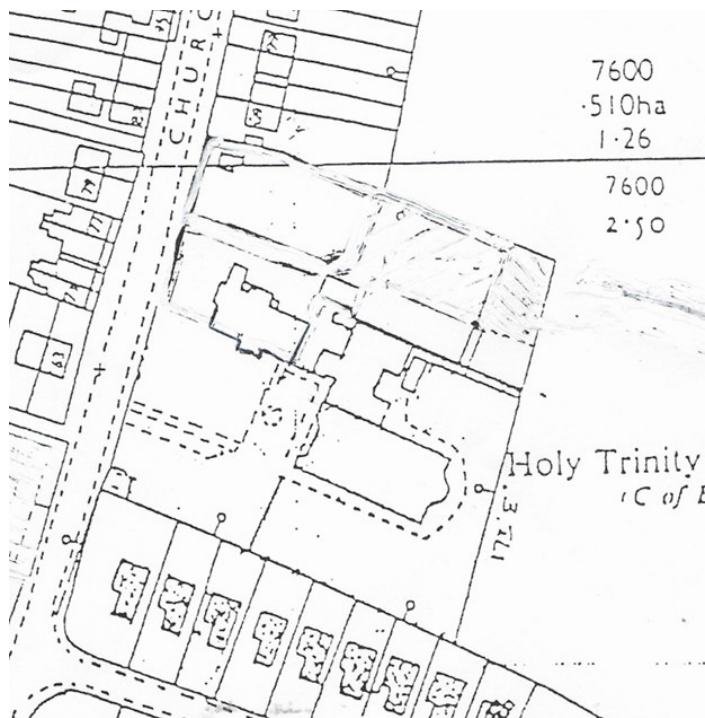
Just to the south of those two major features is a road known as Oldbury Road which runs westwards up to Hartshill Hayes Country Park and to the old settlement of Oldbury. The views from the Country Park are wonderful into the Leicestershire countryside. On the two corners of Oldbury Road with Church Road are a local shop and a post office.

Opposite the two shops and houses fronting the west side of Oldbury Road is a wide grass verge between the pavement and the metal railings of Hartshill Academy School. This wide verge contains 9 tall and mature trees which make a major contribution to the appearance of the street scene. Within this verge is the War Memorial erected after the World War 1(it was moved some years ago from in front of Michael Drayton School to its current location). The extensive grounds of Hartshill Academy have a prominent and recently built building. From the School grounds there are prominent views of the Church.

To the south of Oldbury Road is a large modern housing estate stretching down to Coleshill Road.

The third focal point of the village is Coleshill Road which has a mixture of commercial and residential properties. There is a significant amount of shopping including 2 supermarkets. The former United Reform Church is on the north of Coleshill Road and is now a Dance Studio.

The Church although set back from the road still has a prominent position in the street scene and with its landscaped grounds definitely enhances the appearance and character of the surrounding area.



The southern boundary of the Church curtilage has an attractive granite stone wall and to the south of the wall is a cul-de-sac of bungalows

To the east are agricultural fields and from an elevated public footpath that runs along the edge of the field there are prominent views of the Church

On the northern boundary is the Community Centre and the Old Vicarage (now privately owned) which is built in granite stone and complements the appearance of the church building really well. Both the vicarage and the Church front onto a grass lawn.

The Community Centre was completed in June 2012 after a significant National Lottery Grant. This centre is based on the existing church hall. The main hall has been retained but was refurbished by taking out the stage, installing a new floor, new lighting and heating, new windows and new plaster boards on the wall and ceiling.

The new build is between the vestry and the existing main hall and contains a new entrance, lobby, new toilets, new kitchen and a new meeting room. There is also a conservatory which was added later.



The Old Vicarage and Community Centre Entrance (on right)

Also, in 2012 after Warwickshire announced that they were closing the library which was in a room in the Church Hall premises, a community library was set up in the large vestry. The library is run by volunteers under the management of Hartshill Parish Council.

The Church still owns the room and it can use it when the library is not in use. It is used for meetings such as PCC meetings.

A faculty was approved on 29th March 2012 for the reordering of the vestry (to allow the community library).

As you travel along Castle Road/Church Road southwards the Church tower is very prominent. The same is true as you travel along Church Road northwards but also quite a bit of the west elevation is visible.

1.2 The Living Churchyard.

On the western boundary with Church Road there are metal railings about a metre in height next to the pavement. Next to the railings is a mixed hedge of hawthorn and holly kept to the same height as the railings. There are some wildflowers in the area next to hedge. There are also some mature trees close to the hedge.

There is a tarmac area immediately in front of the church which is used for car parking but is kept clear in times of funerals and weddings. On the northeast corner of the lawn is a large yew tree and a laurel bush.

To the south of the grassed area is the access to the Church with further car parking.

A faculty was granted on 20th June 1968 for carrying out improvements and repairs to the Church Drive with provision of car parking.

Down the southern side of the Church is a closed churchyard with some significant trees. There was an order closing Hartshill churchyard for burials dated 14th February 1883.

Adjacent to the southern stone wall is a patchy strip of ground with some bushes and saplings.

To the rear of the Church is another grass area with trees. On the eastern boundary with open fields is an area perhaps 8 to 10 metres deep with a mixture of tall trees, saplings and overgrown grass, shrubs and brambles with some wildflowers including a lovely display of snowdrops in late winter. This is an area for wildlife and there are plenty of birds.

In this grass area immediately behind the church are some headstones against a former brick structure (maybe a shed).

A faculty was granted on 16th September 1974 'To reposition remaining headstones approximately 12 in number, all over 100 years old in the Closed Churchyard in order to facilitate maintenance and improve the appearance of the Churchyard.'

A tree risk survey was carried out in November 2023 by the Environment Partnership (Market Harborough). The report identified 19 individual trees and 1 group. No invasive species were identified.

The individual trees were 2 Sweet Chestnut Trees near the road frontage, sweet gum, western red cedar, 2 Yew, Himalayan Birch, Maple, Tibetan Cherry, Sycamore, English Holly and 8 tall common limes.

All the trees are middle age and all but 2 are in good condition. The other two are in fair condition. The only work that was identified was to remove a dead branch from the red cedar. That work was carried out when a number of dead branches were removed.

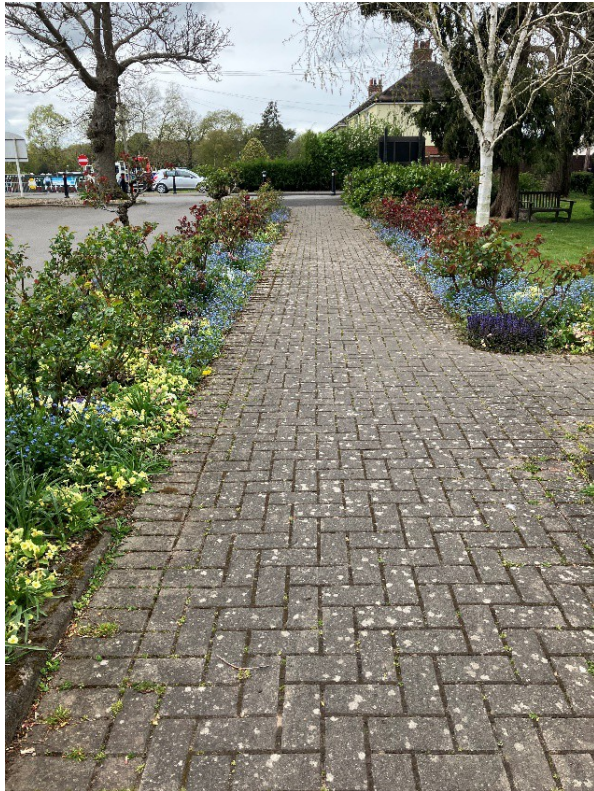
The report recommends a resurvey for some of the trees in November 2027 and the others in 2028.

The group trees on the rear (eastern boundary) are made up of Wild Cherry, Blackthorn and Elder. They are in good condition.

As the access drive turns in front of the Church there is a semi- circular raised bank blocking much of the view down the south side of the Church. The raised area has a stone wall up to about 60cm. The top of the bank is not mowed so there is long grass and quite a lot of wildflowers such as bluebells, forget-me-nots and grape hyacinth. In the bank are 3 tall mature trees.



Either side of the footpath which runs down from the pavement to turn towards the community centre are rose gardens. One separates the footpath from the access drive, and the other separates the footpath from the large lawn. The roses give a wonderful display in summer. The roses are underplanted with yellow primulas and forget-me-nots that carpet the ground in spring.



Although there has not been a biodiversity study it is clear that the church grounds do provide some good habitat for wildlife.

1.3 Social History.

Hartshill sits on a very prominent ridge containing ancient granite rocks which have led to its quarrying activities.

It has attracted settlers from the Ice Age period. The Saxons called the place 'Heardred's Hill' which later became Hartshill.

Prior to the industrial revolution the parish had a tradition of mixed pastoral farming augmented with home crafts such as weaving, knitting and cheese making. Quarrying changed the landscape in the Parish with some distinctive mounds which have become landscape features.

Lewis's Topographical Dictionary of 1849 refers to Hartshill as a hamlet in the parish of Mancetter. About 400 people were employed in ribbon-making while the main male occupation was engaged in agricultural work. Some stone was being mined as well as manganese. Hartshill was one of the few places producing manganese at that time and become a very important supplier.

Census figures show there was a growth of almost 1110 people between 1801 (population just 398) to 1891 (population 1485).

Families moved into the village from Nuneaton and were employed in silk ribbon weaving, mining, quarrying and agriculture.

From 1891 to 1911 the population grew steadily by another 1000 people. These arrived because of the expansion of local coal mines, quarrying and brickworks. There were also expanding textile industries in Nuneaton.

Victorian and Edwardian terraced houses were built along the main roads in the village - many still exist today and some are dated.

After the 2nd World War there were quite a number of Council Houses built along Oldbury Road and in a small estate to the north of Oldbury Road called The Woodlands.

In the 1960s up to the end of the 20th century 2 large estates were developed as described earlier.

At the 2021 census, the civil parish of Hartshill, which also includes the hamlet of Oldbury, had a population of 3,655.

One of the main characteristics of Hartshill is it has three large schools serving a much wider catchment area than the immediate village.

1.4 The Church Building in general.

The Church is an early Victorian church of unusual design by the architect J. Walker. (We have no details of this Architect)

On 30th March 1841 the new Church in Hartshill was born out of a vestry meeting in the parish of Mancetter. The Church was to contain 600 seats- 400 of which were to be free. Considering the population of Hartshill at that time was not much more than a 1000 such provision would seem to represent a spirit of optimism which would surely be recognised as a giant leap of faith by the present-day Church family.

The cost of the new Church was estimated at £2500, and a subscription list was opened- 10 people immediately subscribed a total of £640.

The stone for the building of the new Church was donated free of charge by Mr Richard Jee, a local quarry owner.

By the winter of 1843 the framework was almost complete- unfortunately possibly due to high winds the east end and southeast corner collapsed.

The Diocesan Society gave £400 towards the building. Although there were further individual subscriptions it fell well short of the required amount and lack of funds prevented further progress.

Then due to the kindness and concern of a clergyman who happened to see the unrepaired ruin while visiting relatives in Atherstone and donated £1000, building recommenced.

The Church was dedicated as Holy Trinity and was consecrated by the Lord Bishop of Worcester at a service on 26th April 1848.

A note in the churchwarden's diary in 1855 identified that the living is a perpetual curacy rated at £60 in the patronage of the vicar of Mancetter and the incumbency of Rev John Edge M.A.

Some red/blue brick and sandstone dressings are also included in the façades. The roof has a steep pitch and small plain tiles with stone coped gable parapets.

The front of the Church has a very impressive, deeply recessed west doorway with a Norman style arch over a bank of six orders of columns and a large spoke (Rose) window, above which is another smaller window to the bell chamber (there is just one bell) and then there is a small tower and spire. The entrance feature is thought to be one of the largest of its kind seen on a Parish Church in England.

The windows to the side of the large entrance have blue brick decorative arches some with additional line of decorative bricks. There are also brick quoins/piers and stone infill and the areas in between with local quarry stone.



The north, south and east walls are plainer, constructed of brick quoins/piers and stone infill and the areas in between with local quarry stone. The walls have a plinth of blue bricks and blue brick string courses and corbelling. The tall but narrow lead windows have a blue brick arch course over the windows. There are two bricked up doors in the south and north elevations at the eastern end. Above those are smaller windows. In front of the bricked-up door on the southern elevation is a wooden sided porch in front of the boiler house which is below ground level.



Southern elevation.

The north elevation of the Church has the same design and architectural features as the south elevation. The rear of view of the Vestry is also visible and is in character with the Church.



The Church interior is large and functional with a very wide Nave with no pillars.



At the western end there is a gallery which originally had seating which contributed to the capacity of the church. On the front part of the Gallery the seating is still in place. A partition separates the front part of the gallery from an area in front of the large Rose window. This sealed off area also has some of the original steps (but not the seats). The organ pipes are centrally placed and are a prominent feature.



There are large leaded windows in the north and south walls and 3 beautiful stained-glass windows in the Apse.



1.5. The Church Building in detail.

The Church is a Grade 2 Listed Building, and a copy of the listing description is attached as Appendix 1. This gives more detail of the construction and materials in the Church Building.

The exterior of the building has probably not changed much from when it was built in 1848 apart from the bricked-up doors described in Section 1.4. These opened into the top (eastern end) of the Nave.

There are some old photographs stored in the Church which showed the interior as it looked when built in 1848. One of the clearer photographs dated 1913 is titled 'Holy Trinity in the days of oil lamps'.



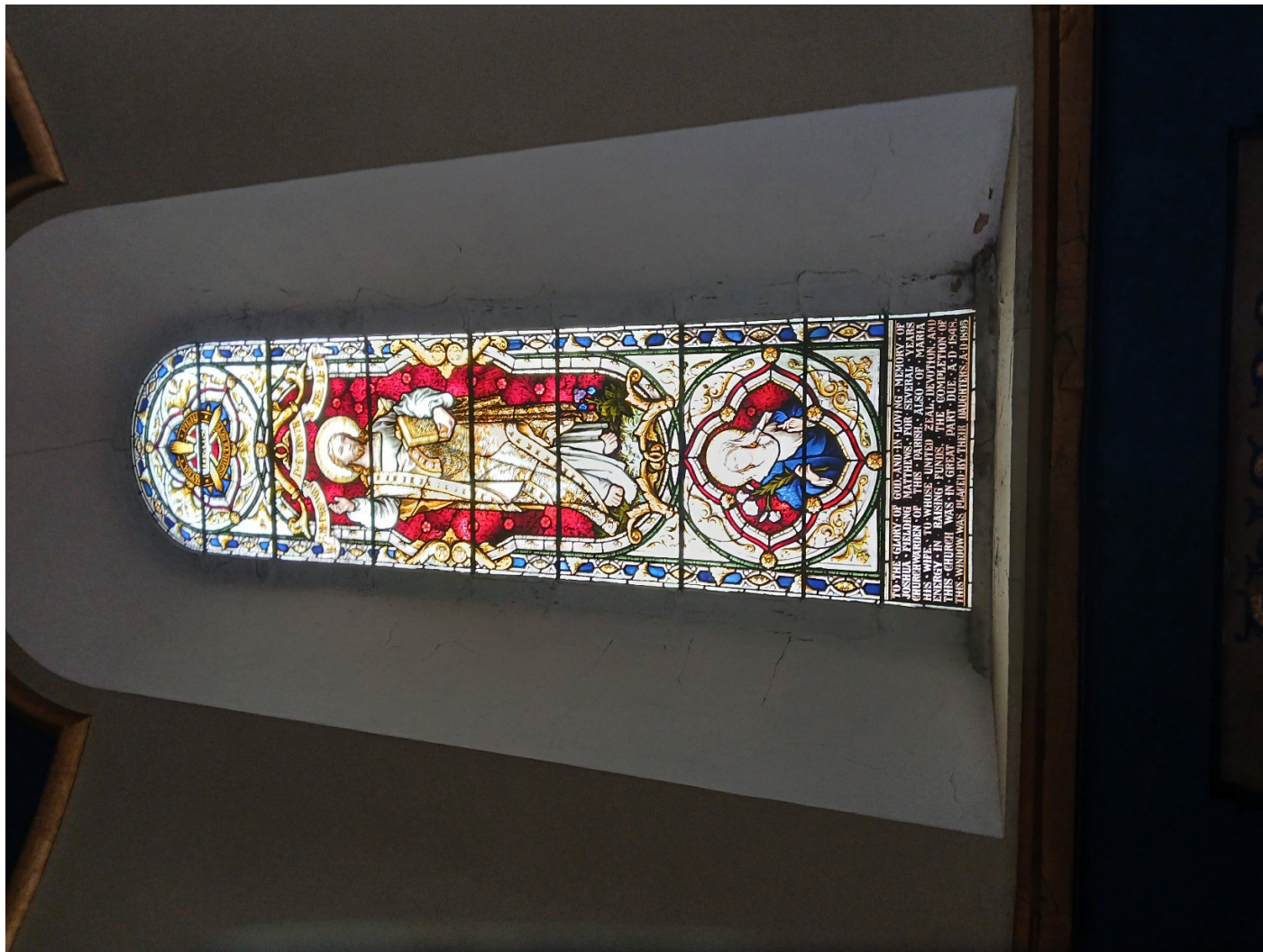
There is also a floor plan which showed the original layout and position of pews. Interestingly the font was in the central aisle soon after entering the church. There is now a stone octagonal Gothic style font in the Southwest corner of the Nave. This could well be the original font.

All the original pews were of white pine. Some of the centre seats had panels as they were rented seats. The roof space was open, supported by heavy beams from which hung chains with the paraffin lamps and their ruby-glass vessels. In the northwest corner stood a pipe organ. Choir stalls were of a bench type.

Some alterations were carried out in 1884 although these mainly involved redecorations.

To commemorate the Jubilee of the church in 1898 a pulpit of red pine complete with brass candle holders and glasses was placed against the southeast wall and was entered by a short flight of steps.

There are three beautiful stained-glass windows in the apse. The first one was installed in the middle window in 1895 (in memory of Joshua Fielding Matthews and his wife Maria), in the south window in 1905 (in memory of Charles Abel), and in the north window in 1907 (in memory of Catherine Grant Matthews)- the figure is Saint Agnes.



Central Window- 1895



South Window- 1905



North Window- 1907

In 1909 the Vestry room was added to the Church Building and was used by the choir and for church meetings and social functions. The vestry was designed to reflect the character of the church – it was built in brick and granite stone with small clay tiles with a gable front.

Windows match the character of those in the Church. The vestry is not referred to in the listing description. It is now the home of the Hartshill Community Library but is also used for church meetings.

Electric Lighting was installed in 1926. Large white opal bowls with canopies hung by chains from the beam. The light from them was relatively poor.

Major alterations and restoration to the Church took place over 9 months in 1938 and 1939 which were very significant.

A minute of the Parochial Church Council (PCC) meeting on 12th September 1935 recorded that the Church Architect visited and recommended that the organ be moved to the Gallery and the font be moved to the near rear door of the gallery.

A minute of the PCC meeting on 10th October 1935 recorded that the Bishop had visited and approved the schemes for the restoration.

Prior to the restoration of the Church a new Church Hall was built and opened in 1937 following public subscriptions under the inspiring leadership of Reverend W.A Richards who was vicar from 1933 to 1948.

There is a photo of him in Church.

In a minute of the Parochial Church Council meeting on 12th September 1935 the Vicar said that the Church Hall was the means of bringing the younger people nearer to the Church.

A faculty was granted on 28th August 1936 for 'various alterations and minor additions for the beautifying of the interior of the Parish Church' They were specified as-

Removal of the organ to the gallery and making a small extension to the middle portion of the gallery to make room for the organ.

The addition of a new false ceiling under the beams instead of spending unnecessarily on the present ceiling.

Making alterations in the arch of the apse.

Providing proper seats and space for the choir.

Adjusting the position of the font and widening of central aisle.

A further faculty was granted on 12th January 1937 for-

Austrian Oak seats to replace present white pine seats to bring them in conformity with the additions and alterations agreed by the faculty obtained and dated 28th August 1936.

Replacing red pine pulpit and a brass lectern with a pair of Ambos of Austrian Oak.

Install new heating system.

Flooring and filling in preparation for works.

The architect N.F.Cachemaille-Day was employed in the design of the changes and decorations. See section 1.6 for the significance of that.

The Church was closed from September 1938 to June 1939 while the restoration works were carried out.

During the closure of the Church, services were held in the Church Hall which now forms part of the Community Centre.

A faculty was approved on 10th June 1949 for-

The laying of Terrazzo flooring to the Apse.

Placing of Oak Altar in place of present wood table.

Soft flooring (possibly rubber) in aisles and redecorating of interior.

New outside chimney for heating system.

In 1963 the church heating boiler was converted from coke fired to gas and a new heating system was installed in 1991.

In 1992 the Quinquennial report stated that the roof and the rose window were in urgent need of repair. English Heritage awarded significant grants for the replacement of the roof, repair of the Bell Tower and the Rose Window.

A Faculty was approved on 25th April 2006 for the following works-

Consolidation of Tower and stone roof.

Structural repairs to purlins.

Retiling of nave and apse roof.

Replacement of lead flashing and flaunching.

Replacement of rainwater goods.

A Faculty was approved on 8th April 2009 for 'Repairs to the west circular window.

A Faculty was approved on 3rd February 2011 for the repair of the bell-

'Replacement of headstocks and rope wheels.

Installation of electro-magnetic clapper.'

The Bell was restored 'in memory of Roy Beebe 1930 to 2010. Also remembered, His wife Dorothy Margaret Beebe 1931-2022. Loved Servants of the Church.'

In 2012 to enable the new community centre to be constructed some rear pews were removed or relocated to the Choir Stalls where further pews were removed.

This was done to enable a space to accommodate some of the groups which were using the hall but needed an alternative venue while the works to create the Community Centre were taking place.

A faculty was approved on 22nd March 2013 'to make permanent the removal of 5 rows under Archdeacon's license, make good the wooden tiled area.

Recycle the pews by either turning into furniture such as bookcases or disposal by an appropriate sale'

Most of the choir pews were given to church members or residents of the parish. 2 of the larger pews were placed against the southern and northern walls in place of the rear choir pews.

Before the pews were removed there was little room between the entrance porch and the first pew, so the character of the church was dominated by the rows of pews which filled the nave. With the pews removed it has opened up the back of the church considerably and although there is a mixture of materials on the floor it still provides a pleasant open feel.

There is a porch/lobby behind the main external west doors. It is 2.1 metres x 1.5 metres. It is made up of 2 side doors and 2 opening doors facing down the central aisle. Above the 2 central doors are 5 small panes of glass. The doors contain some interesting panes which are glass in decorative wooden frames which are thought to be from the former altar railings. It is possible this porch/lobby was built at the same time as the restoration works in 1938/39.

There is a blue carpet going up the central aisle which is 1.85 metres in width. There are wooden block floor where the removed pews were and vinyl tiles in the original circulation area at the back of the church and down the side aisles which are 75cm wide. The space from the back of the church excluding lobby to the first pew is about 3.5 metres.

The balcony is supported by 4 blue painted round pillars and comes out about 3.4 metres into the Nave.

New light fittings have been fitted which hang from the side walls and now have LED bulbs. The bell has been restored with an electronic ringing mechanism.

The large font in the south-west corner of the Nave is hexagonal and stone with carved symbols and figures in the 8 sides. It sits on a stone plinth 12cm high.



At the eastern end of the Nave beyond the oak pews are the tall oak pulpit on the south wall and matching lectern on the north wall with steps leading up to the floors. Both are semicircular in shape and match the style of the pews and priest stalls. They are about 1.35 metres high.

Behind the lectern is one oak pew (6-seater) against the north wall.

Behind the pulpit a square area has been formed with 2 inward facing pews (a 6-seater and a 4-seater which was probably one of the choir pews). This area is used for small prayer groups and for storage.

The semi-circular oak altar railings are in the same style as the pews, lectern and pulpit. There is a kneeling step (15cm high and 38cm deep) in front of the railings which is covered in carpet matching the central carpet. That carpet extends into the sanctuary up to the altar. The railings are 70cm high from step.

Other than the central carpet the flooring in the Sanctuary is smart wooden planks.

The semi-circular apse is an important feature. The curved wall is painted a deep blue up to a height of 2.1 metres topped by a golden painted cornice. Within this blue wall are 3 insert panels containing decorative inscriptions- prominent letters are painted in red, blue and gold with the majority of the other letters in black. The inscriptions relate to prayers/verses. The northern panel has the prayer 'I believe in God the

Father', the middle panel has the wording of 'This is in remembrance of Me' and the southern panel has the ' Lord's Prayer'. It is clear from the old photo above that some of these panels were there prior to the restoration works in 1938/39 but the wall around them was changed in the 1938/39 restoration.

Above the gold cornice are white walls and the 3 prominent and beautiful stained-glass windows described earlier.

The sphere apse roof is painted in a deep blue colour.

1.6. Contents of the Church.

In the nave there are large oak pews either side of the central carpeted aisle. There are 11 rows of these pews which can each accommodate 6 people comfortably.

There are two side aisles, each of which have smaller pews adjacent the north and south walls of the Nave. There are 8 rows which can accommodate up to 3 people in each.

The total capacity of these pews is about 180 people.

In addition, on the north side and at the back of the Church are about 50 stacked chairs which can be put out in the open area in front of the porch entrance doors and the start of the fixed pews.

On the south wall near the Font is a large wooden table 2 metres by 80cm on which information and documents are placed. Adjacent to the table is a tall wooden cupboard which has small glass panels in patterned doors. In this is stored audio equipment.

Near the south entrance door is a modern designed (and handmade) bookcase containing hymn and other worship books. This was dedicated to the memory of Ronald Kinston Taylor, Chorister and Deputy Warden died 17th December 1981.

To east of the front central pews are two matching oak clergy chairs with prayer desk (prie-dieu) either side of the central carpet. These are in the same style as the pews and are 0.9 metres high. In the northern area to the side of the central carpet are a smaller modern wood lectern of good quality (given in memory of Frank Henry Goodyear 1971) and an electric piano.

In the northeast corner is an oak organ console with a bench type oak seat. The console is quite large being 1.15 metres high, 1.5 m wide and about 87cm wide.

A faculty was granted on 10th January 1973 to 'rebuild the present organ in a slightly lower position in the Church Gallery and to place a detached console (at present as part of the Organ Gallery) adjacent to the Choir Stalls in the Chancel'.

The Records Office has a quote from Wincott Galliford Ltd dated 28th February 1973 to construct the organ console at a cost of £220.

It also has a quote dated 9th March 1973 from F.W Burns and Son Ltd who were organ builders and repairers in Nuneaton. This was for £1500 for work in the rebuilding of the organ.

There is a brass plate on the side of the organ console with the following inscription- *'This organ was redesigned and rebuilt in 1973 mainly through the generosity of Mr F.E Wincott, Churchwarden, to commemorate the 125th anniversary of the building of the Church. It was dedicated by the Lord Bishop of Coventry on Sunday 27th January 1974'*

In the Sanctuary is the large Oak Altar with carved Christian symbols in the front. It is large being 2.3 metres long and 80cm wide.

The faculty approved on 10th June 1949 referred to in Section 1.5 above included the 'Placing of Oak Altar in place of present wood table.'

On the Altar is a brass cross and either side of the cross are two brass candle holders (*One was given in memory of John and Kate Emery and the other by Mr and Mrs W.E Dennant-Newall*)

Behind the Altar are 2 ornate Bishop chairs (about 0.9metres high) which are in dark wood and are clearly old- they almost certainly predate the restoration works in 1938/39 and may have been original when the Church was built.

There is a tall bishop chair which is about 1.2 metres high and more modern in design.

There also two matching console tables- they are tall (1.18 metres high) but only 38cm square.

To the northern side of the Altar is a small Altar table (84cm high and 61cm wide).

Also, to the northern side of the Altar is stored a smart modern wooden hexagonal shaped font (1 metre high) which is the one used now for baptisms. During the service it is placed in the centre in front of the central pews. This font was given in memory of '*our Mum and Dad- Reginald Hornsby- Born 7th May 1913- Died 1st December 1980 and Dora Lilian Hornsby- Born 29th May 1914- Died 18th October 2002 remembered by Cynthia, John, Colin and Families*'. So is likely that the font was given and dedicated after 2002.

On the southern side of the Altar is a tall candle stick (1.35 metres high) which is lit during services.

Just behind the altar rails in front of the Altar is a large black metal candle holder with 2 tiers of cups containing tea lights which are lit after services by members of the congregation who wish to remember someone who has died or is in need. This candle holder was given '*in memory of Betty Percival 1927-2019 who loved and served this Church.*'

On the walls either side of the altar rails are 2 wooden hymn boards. On the southern curve wall is a large, fixed projector screen.

In 1920 an oak memorial tablet on the south wall was fitted in memory of those who died in the 1st World War.



There are a number of miscellaneous tables, bookcases, notice boards, photographs and hanging banners.

The Silverware the Church has is kept in a safe in the small robing vestry.

1.7 Significance for Mission.

Holy Trinity Church has been serving the parish of Hartshill and its surrounding areas for over 175 years.

The Warwickshire County Records Office holds registers of Baptisms, Weddings and Funerals going back to 1848. The Church is still used regularly for those life events.

It is also a very important witness to the Christian Faith especially as in the last 20 years 3 non-conformist churches in the parish have closed- The Methodist Churches at the north and south end of the Villages and the United Reform Church in Coleshill Road. There is only one other church left in the Village - the Quakers' Meeting Rooms.

The Church Building has a wider mission role in providing opportunities for the 3 local schools to use it as part of their religious curriculum and for special services such around Christmas.

The Remembrance Day service hosted by Holy Trinity is very big in the numbers that attend.

The Christingle Service on Christmas Eve is extremely popular.

There is one important significance for Mission which is in times of crisis or in grief people find visiting church, lighting a candle and saying a prayer a comfort. We are always happy to open the Church for that purpose.

The Church and its grounds host a special community event put on by Holy Trinity Church called Sausage Sizzle which includes free food and activities for all ages. Again, this is popular with residents.

It is hoped that the proposals will enable the establishment of a Heritage Centre within the Church Building, and we would like to use the area on the north side of the Church as a Community Garden with a memorial garden

In the Church grounds there are 4 benches where people can seek peace and reflection in the beautiful front landscaped area.

2. The significance of the area affected by the proposal

2.1. The parts of the Church and churchyard which will be directly or indirectly affected by your proposal.

In terms of the exterior of the Church and churchyard a Quinquennial Inspection was carried out in July 2023 and identified a number of actions needed for the Church building. These are mainly in the form of repairs and maintenance.

The proposals include all the recommended work which for the exterior of the building and can be summarised as follows:

- Repairs to cracked brick and stonework in the south elevation (at the east end).
- Repointing of all open joints in the brick and stonework.
- Removal of moss.
- Repair the fixings for the protective grills to the sanctuary windows.
- Repair stone paving in front of west doors and treat external doors.
- Repair stone cross to east gable.
- Refit tiles on roof.

In addition to the Quinquennial recommendations the proposals also involve the replacement of gutters and downpipes with larger ones to cope with the greater intensity of rainfall likely as a result of climate change (this follows advice from the North Warwickshire Borough Council's Conservation Officer).

In terms of the interior of the Church Building the Quinquennial Inspection July 2023 identified the following-

- Repair internal plaster work.
- Carry out repairs to leaded windows in north and south elevations.
- Redecorate walls and ceilings.

These physical works are part of the proposals.

The Statement of Need sets out the details of the proposals for the reordering of the inside of the Church. The physical works are as follows-
Installation of theatre curtains in the eastern end of Nave

Relocate oak pulpit and lectern slightly further west down the Nave to enable installation of curtain. This would involve the removal of 2 side aisle pews which will be relocated to the area to the east of the curtains.

Installation of carpets to the area between the curtains and the Sanctuary, along the north and south aisles, and in the open area in front of West entrance Porch.

- Relocation of 2 existing and end central pews at the western end of the Nave to the area east of the curtain.
- Installation of new heating systems comprising pew heaters for the side pews to the east of the curtain, 3 infra-red heaters in Apse, two convection heaters facing the new curtains in the Nave, installation

of an electric boiler, upgrade all radiators and reposition some of them in the Nave,

- Installation of glass walls and doors under the existing balcony to create two new rooms either side of the existing entrance lobby- each with an integrated light and infra-red heater.
- Relocation of existing font slightly further eastwards to enable a new room to be created under balcony.
- Installation of curtains either side of organ in Gallery.
- Install two new display screens in the curved wall sections to the north and south of the Sanctuary.
- Installation of new Audio system and Wi-Fi to serve the whole church.
- Installation of 3 phase electricity supply.

2.2 The significance of these particular parts.

The Church Building is a Grade 2 Listed Building. It is an important building not just in architectural terms but in its appearance and contribution to the street scene. Along with the trees, lawns, and other features in the churchyard it is a very attractive and peaceful area. It is also important for wildlife and habitat diversity.

The appearance of the west elevation is of particular note with its large entrance with recessed doors, sandstone pillars and prominent brick patterned arches.



Above the entrance is an attractive and large sandstone rose window and above that a smaller louvred round window to the bell chamber and above that is an attractive small square tower and spire.

There is no doubt that these features give great character to the Church Building. It is the west façade which is the most prominent in the street scene. With the large, landscaped lawn area in front of the church and the Old Vicarage to the north of this area it forms a lovely setting for the Church building and is valued by the community.

In relation to the interior - The listing does not note any particular architectural features within the interior other than the following references:

Semi-circular apse has 3 windows.

Interior is plastered with moulded cornice and false ceiling.

Arch to apse is unmoulded.

West gallery on 4 shafts with scalloped capitals.

The apse contains the three beautiful, stained-glass windows referred to in section 5. Nick Bayliss (Architectural Glass Ltd) who was consulted on the leaded windows in north and south elevations, identified these 3 windows as Hardman's windows. There is the name of Hardman in small print on the north window (St Agnes).

Hardman & Co., otherwise John Hardman Trading Co., Ltd, was founded in 1838 and began manufacturing stained glass in 1844 and became one of the world's leading manufacturers of stained glass and ecclesiastical fittings.

The firm continued producing stained glass into the 20th century until 1970s, and had premises at 26 Frederick Street in the Jewellery Quarter, Birmingham, Newhall Hill and Lightwoods House. Hardman windows are in some of the most important churches in the Country including the Cathedrals of Birmingham, Gloucester, Norwich and Worcester.

Below the stained-glass windows is the curved painted wall with decorative panels containing 3 prayers/inscriptions which provide a prominent and attractive feature in the apse. The roof of the apse is coloured dark blue in keeping with the colour of the wall with the panels

Along with the large oak altar on the raised wooden floor with oak wooden railings the Sanctuary provides a striking and attractive east end when viewed from the west doors to the Church along the whole length of the Nave.

The significance noted in the English Heritage listing is that '*the interior was redecorated in 1939 and 1948 by N.F. Cachemaille-Day. (Buildings of England: Warwickshire; p307).*'

Nugent Frances Cachemaille Day (1876 to 1976) was an important English Architect who designed some of the most significant new 20th Century churches in the country. From the 1930s he was most associated for his work on churches- some of which are regarded as the most innovative ecclesiastical buildings of their time. Between 1931 and 1963 he designed at least 61 churches, many of which are now listed buildings.

The minutes of PCC meetings in 1935 record that following a recommendation from a friend the Vicar went down to London to meet Mr Cachemaille Day at his offices and came back with a picture of the inside.

Warwickshire County Records Office has plans drawn up by N.F Cachemaille Day with the address 26 Dorset Street, London. Those plans include survey drawings, plan of new choir stalls (3 rows), plan of new pews and fronts, ground floor plan, gallery plan, cross and long sections.

The Records Office also has an estimate from George Cooper and Sons, Builders and Contractors, Nuneaton as follows-

Apse- Studding and plastering of wall of Apse.

New Arch and piers.

Build-up 2 windows.

Form coves in two corners.

Nave- Form new ceiling to level of underside of beams, panelling and plastering.

Organ and West Gallery- Alterations of existing seating, new position of font and new communion rails.

New grano floors over the whole area of the gangways where not covered by wooden platforms.

Decoration.

Heating.

Total Cost of £836. 12s.

Importantly there is a note on the estimate to say that details of the estimate were submitted to N.F Cachemaille Day Esq.

It is clear that that Mr Cachemaille Day had a significant role not just in the design but probably in the implementation of the restoration works carried out in 1838/39. The Listing description also suggests he was also involved in the works that were carried out in 1949.

What is clear is that the change from what existed up to 1938 was very significant in providing a contemporary feel to the Church. The furniture was of far better quality and richness of colour.

There are a number of architectural features which were almost certainly down to N.F Cachemaille-Day. These being:

1.A new arch into the Sanctuary was installed- this created a narrower width than the original arch and without the decorative features that existed in the old arch. It was installed to enable the further work below. It was also plainer in design.

2. New oak Altar railings were installed further forward than the original flat rail across the width of the sanctuary as a semi-circle into the Nave giving more room in the Sanctuary.

2.The smooth white and curved corner coves at the end of the Nave on the eastern walls were installed. This feature is in front of the blocked-up doorways and windows above (which can be seen externally).

These coves are raised away from the rest of the wall by about a depth of 10cm to make them distinct and prominent.

This gives a sense of fluidity to the feeling of the front of the nave and would have definitely been seen as a modern feature at that time.

3. Close to the coves and either side of the archway into the sanctuary are two false white pilasters which run up the walls either side of the arch and continue back along the whole length of the ceiling. They are about 1.25 metres wide and like the coves extend forward of the eastern walls by about 10 cm.

These are a really clever design element and architectural feature as they complement the coves and then splits the ceiling into three parts reducing its visual bulk.

4. The two side areas of the ceiling are coloured a deep blue echoing the blue used in the curved wall in the Apse. The larger central part of the ceiling has been divided into yard squares in a dark green/grey colour which are framed by slightly elevated white edges. The edges are triangular in shape and have the effect of making the appearance of the edging look thinner- again another very clever architectural feature. It is striking and at the time a very modern treatment of a church ceiling. It is clever because it makes a feature of the ceiling instead of a white traditional flat plastered ceiling.

5. Double moulded cornice detail at the top of north and south walls adds to the decoration and character of the wall.

6. Nick Bayliss' view is the tall leaded windows in the north and side walls were installed in the 1930s so it seems probable that these too were part of the restoration design by N.F Cachemaille-Day. The windows have gold and red edges which again would have been a modern addition and echo the colours that were used in the Apse inscription panels. It would appear from old photos in the Church that these windows were installed into the existing window openings

The false ceiling must have completely altered the look and feel of the interior and the modern design and colours would definitely have helped to give a more contemporary and warmer feel to the interior of the Church along with the warmer oak colours of the furniture.

It is clear that Mr Cachemaille-Day's design was a holistic one involving the look of the whole interior of the church. It follows on from the Art Deco period and is a much more stripped back appearance than in the Art Deco period. It also added much more symmetry into the appearance of the Church. It could perhaps be described as early modern.

As was said in Section 1.5 a faculty approval the restoration was '*for the beautifying of the interior of the Parish Church*'

Assessment of beauty is a subjective matter. It would have been great to have known what church members entering the Church thought of the changes the first time after the renovations. Like all contemporary architecture/design there would no doubt have been mixed views.

However now there is little doubt that the restoration did considerably improve the appearance and character of the interior and Mr Cachemaille Day's design has definitely stood the test of time.

The appearance of the Church has not significantly changed since Mr Cachemaille Day's involvement

Section 3 Assessment and assess the impact of your proposal on these parts and on the whole.

3.1 The impact of the proposals on these parts on the whole.

The works to the external parts of the Church Building described in section 2.1 will not materially change the external appearance or character of the building- most are repairs and maintenance of existing features.

The only aspect that will have any impact on appearance of the Church exterior is the new gutters and downpipes which will be a little larger than those existing however they will be in the same black colour. As a result, it is felt the impact will be minimal especially from distant views of the Church.

The proposals for the interior of the building will have a very significant impact on its current appearance and character similar to the impact Cachemaille Day's scheme had in the late 1930s.

The biggest impact will come from the installation of the theatre style curtain in the Nave. This may be contentious, but the example of a photo (see below) we saw of a case study found on the C of E website for a small church, St Helena in South Scarle in Nottinghamshire would suggest that it can be done without too much detriment to the character and appearance of the Nave.



3 Thick theatre curtains help to reduce draughts, enabling the nave to be used and heated separately.

However, it will split up the symmetry of the roof and particularly the continuation of the white pilasters running back along the whole length of the Nave ceiling. It is clear that is to the detriment of the character and appearance of the existing ceiling. Please see Section 3.2 for mitigation.

Its impact will depend on ensuring the colour, style and quality is right. Being a more modern interior, it should have less impact than on a medieval church.

The other significant impacts will be-

1. The additional carpets in the top of the Nave (east of the curtain) which will alter the appearance and feel of the enclosed area. But it will provide a much more inviting and warmer feel to what is at the present a large characterless space.

2. The introduction of existing pews in the area enclosed by the curtain will give it far more symmetry than the current ad hoc arrangements.

3. The removal of two pews at the western end of the Nave will increase the openness of the area as you enter the Church. This will add about 0.9m to the depth of the existing open area. It is felt that this extra open space will not detrimentally affect the character and appearance of the interior of the building.

4. The new glass rooms under the gallery will change significantly the appearance of the Church as you look back from the Sanctuary. They will be seen as modern features and there may be divided views on whether that adversely affects the character of the Church. Just like Mr Cachemaille Day's scheme it will modernise the character and it is felt that will not be to the detriment of the character in the long term.

5. The replacement of radiators will mean the radiators look a lot more modern than the heavy radiators that are there now. It is not felt this will have an adverse effect on the overall appearance of the interior.

6. The curtain either side of the organ at the front of the gallery will in the opinion of the Church actually improve the look and feel of the western end.

Overall, the Church feels that any adverse impact of the appearance and character particularly from the theatre curtain and the two new rooms will be far outweighed by the improvements which allow the church to reduce heating costs and move it towards the target of zero carbon emissions by 2030. It also allows the church to be used for more community-based activities.

3.2 Mitigation on the proposed works on the significance of the parts affected and the whole.

From our original plans to create a multi-use and flexible space in the large Nave, the Statement of Need identifies that the intention is now to retain the majority of the pews in their current position apart from some which will be moved into the eastern end of the nave.

The other significant furniture of the large pulpit and lectern will be retained but moved slightly further westwards.

The gothic style font will also be retained but moved slightly further eastwards to allow the creation of a room under the balcony.

We now wish to ensure the essential qualities of the interior of the Church are kept.

The key mitigation issue is with the theatre curtains.

We have already started investigating the type of theatre curtain that could be used. The material we are proposing to use is as lightweight as possible so whatever support pole/wire is required it is as thin as possible. We would like to have most of the weight bearing of the curtains on brackets screwed into the side walls but accept that some support may be needed nearer the centre. We would look at methods of screwing into the main beams which the false ceiling is connected to and these would be as thin as possible. We might use a boxing arrangement that hides the pole/wire which can be painted in colours that are used in the ceiling.

We are thinking that the height of the curtain will be below the height of the ceiling by about 0.5 metres to try to maintain the integrity of the appearance of the ceiling. The loss of heat through the gap over a one-hour service should be marginal.

We would draw the curtains back as far as possible when it is not needed in better weather.

The other mitigation is with the proposed carpets. We will ensure they are breathable ones and in a colour that matches the central carpet which picks up on the blue in the ceiling and Apse wall.

Appendix 1- English Heritage Listing.

HARTSHILL CHURCH ROAD SPS9SW (East side) 5/97 Church of The Holy Trinity - II Church. 1841-1848 by T.L. Walker.

Hartshill granite rubble with red brick, blue brick and sandstone dressings. Plain-tile roof has stone-coped gable parapets.

Nave and shallow apsidal chancel.

Neo-Norman style. 8 bays.

Moulded brick plinth, pilaster buttresses, and moulded blue brick corbel table throughout.

West front has very large and deep portal of 6 orders; arches have zig-zag, ball flower, serpentine and other mouldings in blue brick.

Sandstone shafts have scalloped, interlaced, waterleaf and other capitals.

Chamfered shouldered doorway has double-leaf doors and roundel with cross in the tympanum.

Narrow left and right bays have 2 tiers of windows between buttresses.

Windows have blue brick roll-moulded round arches throughout.

Gable has brick tumbling, and row of 4 blind quatrefoil roundels of sandstone.

Large wheel window of sandstone with columns as spokes.

Small square turret at apex of gable on 2 coved corbels with grotesque masks and pointed elliptical louvred opening between them.

Moulded brick string course, and stone pyramid roof.

Bell chamber openings have simple outer arch, inner arch with sandstone nook shafts, and 2 louvred openings to each side.

Return sides have doorways to first and eighth bay, with windows above.

East doorways are bricked up; west doorway has plank door.

Windows have continuous moulded sill course forming hood mould above doorways.

East gable of nave has small turret with louvred openings and remains of stone cross.

Semi-circular apse has 3 windows.

Interior is plastered with moulded cornice and false ceiling.

Arch to apse is unmoulded.

West gallery on 4 shafts with scalloped capitals.

The interior was redecorated in 1939 and 1948 by N.F. Cachemaille-Day.

Stone octagonal Gothic style font. (Buildings of England: Warwickshire; p307).

Appendix 2- Quinquennial Report Recommendations.

SUMMARY OF WORKS REQUIRED

8.1 GENERAL MAINTENANCE

It is absolutely essential that all rainwater downpipes, hoppers, gutters and ground channels and gullies are inspected regularly (at least twice a year) and cleared of silt, leaves, debris, small plants, etc.. A monthly inspection should be made of any vegetation growing against or up the walls of the church and this should be immediately removed. During the inspection it was noticed that the channels were quite overgrown and these need to be cleared out.

Note: A Faculty is likely to be required for all works other than minor items of general maintenance. Where there is doubt as to whether a faculty is necessary, the DAC Secretary should be consulted.

8.2 WORKS REQUIRING ATTENTION OR REPAIR

i) Urgent

- a) Carry out repairs to the cracked brick and stonework to the east end of the south elevation.
- b) Clean off the moss growth to the windowsills and the semi engineering blue brick weathering to the plinth course.
- c) Carry out repairs to the internal plasterwork to the nave and sanctuary.
- d) Arrange for the structural engineer to revisit the church and view the condition of the latest movement cracks.

ii) Requiring attention within 12 months

- a) Repoint all open joints to the external brickwork and stonework. Also carefully infill the voids in the stonework.
- b) Refix the metal protective grilles to the sanctuary windows.
- c) Obtain a report on the condition of the trees growing close to the south elevation.
- d) Arrange for a glass conservationist to visit the church and inspect the weak leadwork to the windows. Carry out any repairs that are recommended.

iii) Requiring attention within 12-24 months

- a) Arrange via the Church Architect to have stonework repairs carried out.
- b) Point up the open mortar joints to the stone paving adjacent to the west doors (with lime-based mortar).
- c) Carefully clean down the external timber doors and frames and treat with Danish oil. De-rust all ironmongery and redecorate with black Hammerite paint.
- d) Carry out repairs to the leaded light glazing.
- e) Carefully de-rust and redecorate the ferramenta of the windows and the frames of the hopper ventilators.

iv) Requiring attention within 5 years (QI Period)

- a) Renew the decorated stone cross to the east gable of the nave.
- b) Arrange for all cracked render plaster to be repaired. Also carefully remove the Gypsum plaster from the north wall and replace with lime render.
- c) De-rust and redecorate all cast iron rainwater goods.
- d) Arrange for the walls and ceilings of the sanctuary and nave to be redecorated.

v) Eventual (no Timescale)

- a) Arrange for the redecoration of the small vestry (walls and ceiling).
- b) Carry out further masonry repairs.
- c) Refix tiles to the north and south roof slopes of the nave and the sanctuary roof.
- d) Carry out additional window repairs