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There are more than 16,000 church buildings, 76% are listed, 4,200 are listed Grade 1 and that comprises 45% of all Grade 1 buildings in the country. Dwindling congregations, demand for multiple community use and changes in liturgy (as well as approaches to worship) have conspired to demand flexibility in ecclesiastical spaces.

Although churches were originally designed to be seen without any furniture (apart from the liturgical pieces), pews or benches look far better than chairs in most church interiors, whatever their age or style. Pews also enable congregations to bunch up in extremis. Conventionally, their disadvantage has always been their weight and lack of flexibility. Chairs may indeed be more flexible, but they tend to introduce a ‘staccato’ effect to the architecture (this arises partly from the impact of the visual ‘rhythm of quantity’ but also from the compound effect of excessive detailing, especially of vertical elements) and rarely lend dignity to the space. Chairs are also time consuming to move in quantity. Poor colour choice (whether of timber colour or, worse still, upholstery fabric) further lower the tone.

How strange, then, that over 2000 years in the evolution of church architecture, no one previously considered a comfortable, stacking bench - easy to move, lighter and more versatile than pews, less obtrusive and more economic to make than chairs, incorporating all the advantages of both and the disadvantages of neither.

The concept originally evolved in 1996 from a design competition for furniture for the new church of St Barnabas in East Dulwich. The designs enable a church to be swiftly adapted from a layout for well-attended Eucharistic services to one better suited to a concert.

There are other features:

- where the benches meet, it is possible to sit across the join without discomfort and for the congregation to bunch up (the first service had nearly 600 people sitting in 400 seat spaces)
- a shelf for books and hassock can be suspended under the seats without interfering with the stacking
- the benches stack five high with ease - they are robust but still light enough for the whole church to be cleared by two people in less than half an hour

The concept has proved to be a huge success, much favoured by congregations and since sought by churches and cathedrals across the country. This booklet illustrates a selection of images from some of those recent projects.

For Luke Hughes & Company, the architecture is the key and how you want to use it. If you like our approach, then please do contact us for more information. You will find more specific details towards the rear of this document.

'I am writing to say … how delighted we are with the final design and especially the proportions and detailing and how marvellous is the craftsmanship of its execution. It is a fine tribute to your design skills and determination to get things exactly right and to the skill and perfectionism of the craftsmen who made it so beautifully'

Benefactors of St Barnabas, Dulwich
Cathedrals tend to serve broader communities than parish churches. These may include regular worshippers but often the visitors are more transitory: civic or county dignitaries, the diocesan team, local schools, worshippers in Holy Week and more obviously, tourists (who, one hopes, may be turned into pilgrims). They all use the space for different purposes: for private prayer and reflection, for corporate worship, for meetings or conversation, for concerts and drama, for educational assemblies, or just a nice day out (there were 32.4m visitors to UK cathedrals in 2006).

Conversely, what may work for an 11th century Romanesque cathedral may not be appropriate to an Early Perpendicular rural parish church. Congregations may be high or low, active or passive, traditional or evangelical. But it is clear they all tend to seek flexible, welcoming spaces and improved comfort - not just from the seat but perhaps also (thanks to improvements in under-floor heating technology), the climate.

Constraints come from Diocesan Advisory Committees and, especially in listed buildings, architectural lobby groups who have legitimate concerns about alterations to historic fabric, and indeed to the impact any seating changes may have on the internal landscape. But there may be others: fire officers may be concerned about safety of linking rows; promoters of music festivals may have views about the commercial possibilities; the PCC may be concerned about provision for Youth Club evenings.

So when it comes to seating for churches, the question need no longer be just one of buying new chairs. It is about running a major community building (probably of considerable architectural excellence), albeit one that may be steeped in history, sentiment and splendour. Stacking pews just might be the answer!

‘Members of the congregation were full of delight. I myself was thrilled by the quality of your workmanship…’

Canon Precentor, Rochester Cathedral
In any quality building, the connection between architecture and furniture design should be seamless. Most buildings cannot function until they have furniture in them, and inappropriate pieces grossly undermine great architecture. This is particularly the case for churches where the design criteria for furnishings demand higher things than merely commodity, firmness and delight.

In truth, the most impressive spiritual interiors, especially naves, look better with no furniture at all (think of Cistercian abbey churches) but clearly modern liturgy and usage requires the minimum pieces of furniture necessary to sustain it.

Few churches had any seating until the late 17th century and, like Greek Orthodox churches today, naves were largely left empty, their internal spaces capable of being seen as they were intended. We see this in contemporary Dutch paintings of church interiors. Floor patterns are revealed; the connection between the paving and column bases makes aesthetic sense; the proportions of arcades are uninterrupted. During a service, congregations stood or wandered. The old and infirm could ‘go to the wall’, or sit on the low stone benches built on the outside walls of the side aisles.

After the Reformation, the requirement to listen to sermons gave rise to the idea that a congregation could sit, albeit in serried ranks on benches and preferably in a social pecking order. But it was not until the late 17th century that pews began to be installed as an integral part of the church design. For example, in Wren’s city churches, the pews relate closely to the marble floor grid and the seats are made out of oak with raised and fielded panels - quite as fine as any other joinery work in the building.

However, it was not really until the ecclesiastical revival in the late 19th century that architects began in earnest to try and put long, heavy (if not immovable) pews into churches for which they were simply not designed. Once in place they were not only impractical to move but also a restraint on the scope for communication. But they were at least neutral in design terms and, generally, made minimal impact on the setting. It was not really until the late 19th century that chairs could be made in large quantities at affordable prices. Indeed the evolution of seating in churches has much to do with the economics of production - before the Industrial Revolution, even saving long planks for pews was an expensive business.

We are now in an age when ‘re-configurability’ is the understandable cry. We may not quite want to billet our troops (Durham Cathedral in the 1640’s) or garage our fire-engine (Romsey Abbey in the 1760’s) or have aristocratic family members parade in canopied box pews; but we do want to use our churches for different levels of worship, and to involve communities for meetings, plays and concerts in varying degrees. There may also be a requirement for different styles of worship - ranging from a crowded family service with orchestral ensemble to an intimate gathering for Iona prayer. Whatever liturgical changes might come in the next century can be better accommodated if the furniture can be moved.

Chairs have seemed the obvious solution and parishes have rushed into stripping out the pews and replacing them with the cheapest option. But, as with so many things, the easiest solution is rarely the best. Most modern chairs are just not designed for the space. What might work in a 1960’s parish hall is unlikely to fit the finest Baroque buildings in the country. What may suit a small, private side chapel may not suit the main body of a nave.

In this booklet, we set out some of the solutions employed to ensure that furniture designs are indeed sympathetic to their setting, as well as comfortable and cost effective. It is our aim to produce seating that is compatible, dignified, practical and long lasting. And, of course, subservient to the architecture.
'Our credit must go to you and your craftsmen...you have made us a lovely product which draws appreciative comments for both appearance and comfort...'

Receiver-General, Canterbury Cathedral
‘Thanks for a superb job. It has been a real pleasure working with you all. We are delighted with the result…’

Administrator
‘We are truly delighted with the result - dignified without being at all flamboyant...
So many thanks to you and your team for the design and excellent craftsmanship.
A worthy offering in our cathedral’

Canon Peter Johnson,
Bristol Cathedral
‘The benches achieve a spectacular understatement and show us a different building’

Rev Barry Gilbert, St Michael’s, Stourport
The furniture you have produced was just right and fits in beautifully to our church. It must be satisfying to know that your work has brought such pleasure and delight to the congregation.

Rev Arthur Quinn, St John the Evangelist, Shirley
three standard designs (left), with or without arms; special designs on request

armless versions stack up to five high (only three illustrated here)

convenient handles for ease of handling

front rail cut back so as not to dig into worshippers’ calves

shelf suspended for hassock or hymn books

two parishioners clear a 250-seat church in 17 minutes

see page 40 for standard sizes

(but specials are also possible)
FUNDRAISING & COMMEMORATIVE DISCS

St George’s invites you to...

...make your mark in Bloomsbury

Yes, I would like to help

Phone complete clearly in BLOCK CAPITALS

Sign:

Address:

Postcode:

e-mail:

Name (to be inscribed): 

[ ] I would like to sponsor a pew bench

[ ] £1,500 (£300 a month for six months)

[ ] £1,000 (£200 a month for six months)

[ ] £750 (£150 a month for six months)

[ ] £500 (£100 a month for six months)

[ ] £250 (£50 a month for six months)

[ ] £125 (£25 a month for six months)

[ ] I would like to become a community sponsor (£25)

[ ] I would like to send a contribution to the appeal (£)

[ ] I enclose a cheque payable to:

The Friends of St George’s, Bloomsbury, 8

[ ] I would like to pay by instalments.

Tick the box to be sent a standing order form to complete and return to pay your donation in six monthly instalments.

I declare that I am a UK taxpayer and that this sponsorship may be treated as a gift aid donation.

Signature: ____________________________

Date: ________________________________

WORLD MONUMENTS FUND IN BRITAIN

Supported by the Heritage Lottery Fund

[Image of pew and commemorative discs]
Kneelers

Examples of bespoke kneeler designs are shown on the opposite page. These are produced by Studio Dillon, with whom we work closely.

Designer Jane Dillon is expert in combining graphic images that can be printed economically using modern computer techniques in textile production. On the projects illustrated here, Jane has reflected the stained glass and other colour references of church interiors, as well as personalising the design to suit the individual churches.

For more information on the kneelers:
contact Studio Dillon
+44 (0)207 326 0804
www.studiodillon.com
or via Luke Hughes & Company

Setting out

Although we strive to use standard dimensions to cut down costs, it is usually the case that we have to adjust dimensions to fit column positions, varying aisle widths, processional routes etc.

Part of the Luke Hughes & Company design service includes providing workable layouts to make the most of the space available. Unless the project does not go ahead or there are other issues there is no extra charge for this.

Shown below is an example of the possible permutations in a typical church.
It is our view that no standard template can work for any church - what might work in a Romanesque cathedral will not necessarily work in a 19th century Gothic Revival chancel. The key to a successful reordering is to respond to the architectural space and the way it is used. We are happy to prepare initial ideas and concepts, but before we do, it may be useful to know how we normally approach such projects, to avoid any future misunderstandings. All our design costs are normally included within any agreed production costs for pieces of furniture. In the event of the scheme not going ahead, we reserve the right to charge for any aborted design costs.

These are likely, from experience, to be no more than £2000 - £3000 +VAT, and would be payable only in the event of the project being abandoned. Below is a list of factors that may help the planning and commissioning process.

1. Tips for getting the best out of a designer and minimising design costs

Do you like what they have done? (do not assume that is what they will design for a new project). Is their approach likely to come up with something sympathetic to your church and form of worship? Do you get on? Can you work together? Is geography going to be a problem for communicating?

Avoid competitions

They are likely to be time consuming, expensive and politically charged - that is not to say you should not have a ‘beauty parade’ of possible contenders, bearing in mind the factors listed above

Avoid individual initiatives that do not have full authority

There is a danger of a designer being commissioned to produce designs (as opposed to being invited to send examples of their work) by individuals in a parish on their own initiative - whilst this is sometimes surely the way to get things started, there is a danger of incurring costs without the authority to meet them

Be clear about the budget and the variables

The budget is a critical design factor; it is very important to establish this early; equally, it is quite reasonable to expect any competent designer-maker to stay within any agreed figure

2. Timetable

Much depends on the scope of the work, the fund-raising position, the permissions required and the consultation process. In our experience this can take anything from four months to three years.

<table>
<thead>
<tr>
<th>Description</th>
<th>Dimensions mm</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 seat stacking bench</td>
<td>773 436 900 836 481 448</td>
</tr>
<tr>
<td>3 seat stacking bench</td>
<td>773 436 1360 1356 481 448</td>
</tr>
<tr>
<td>4 seat stacking bench</td>
<td>773 436 1820 1816 481 448</td>
</tr>
<tr>
<td>5 seat stacking bench</td>
<td>773 436 2120 2116 481 448</td>
</tr>
<tr>
<td>6 seat stacking bench</td>
<td>773 436 2500 2496 481 448</td>
</tr>
</tbody>
</table>
3. Indication of design work required for successful reordering

<table>
<thead>
<tr>
<th>ACTIVITY:</th>
<th>OBSERVATIONS:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Initial enquiry</td>
<td>Usually by telephone through recommendation</td>
</tr>
<tr>
<td>Visiting the site and taking the brief</td>
<td>Who has authority to move this on? Church Wardens, Vicar, Architect?</td>
</tr>
<tr>
<td>Space planning - checking disposition of furniture items, circulation space</td>
<td>Essential to establish size of required pieces, sight-lines and restrictions to circulation</td>
</tr>
<tr>
<td>Indication of budget with variables</td>
<td>A crucial factor in the design process; needs to be established early for peace of mind of both client and designer</td>
</tr>
<tr>
<td>Liaising with church architect and builder (for instance concerning position of steps)</td>
<td>Architects are very rarely furniture designers of note, but their involvement may be necessary if reordering involves alteration to the fabric (and are therefore any link with a builder)</td>
</tr>
<tr>
<td>Preparation of presentation drawings for PCC</td>
<td>This has to follow from establishing the overall scheme and the budget</td>
</tr>
<tr>
<td>Reviewing designs in light of PCC comment</td>
<td>It is no use appointing a designer who does not listen to feedback!</td>
</tr>
<tr>
<td>Preparation of material for Diocesan Advisory Committee</td>
<td>Critical for DAC faculty application</td>
</tr>
<tr>
<td>Preparation of final working drawings</td>
<td>For manufacture - not relevant to the client but has to be done for accurate costing</td>
</tr>
</tbody>
</table>

4. Likely scope of liturgical furniture

| Reordering schemes of choir and chancel | See below |
| Seating, principally in the nave - benches | Benches are normally uncomfortable and cumbersome to move, yet they tend to look better than chairs. Conversely, chairs afford easier configuration but are both visually distracting and time consuming to move in quantity. Our benches are easy to move, lighter and more versatile than pews, less obtrusive and more economical to produce than chairs; they can be stacked five high and butted together to allow congregations (especially younger members) to bunch up, thereby increasing the available seating by up to 30% |

5. Likely items of furniture required

<table>
<thead>
<tr>
<th>ITEM:</th>
<th>PRACTICAL CONSIDERATIONS:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Altar, communion table or mensa</td>
<td>Light enough to move; distinct from High Altars (which must often be left in position for architectural reasons); not so large as to restrict circulation (e.g. of choir processions); may have to consider frontals</td>
</tr>
<tr>
<td>Altar dais</td>
<td>Removable or not?; timber or carpet finish (acoustic considerations?); weight and handling; provision for storage when removed</td>
</tr>
<tr>
<td>President's chair</td>
<td>Light enough to move, sufficient ‘gravitas’ to establish presence; may have to stand either in the middle of the chancel or to one side, depending on the architecture; likely to be a significant feature of the whole chancel arrangement - seat height should be sufficient for the President not to appear decapitated by the communion table</td>
</tr>
<tr>
<td>Clergy chairs</td>
<td>Should match the President’s chair but with reduced presence</td>
</tr>
<tr>
<td>Credence table</td>
<td>Should be of a piece with the altar; shelf underneath top is useful for management of communion during service</td>
</tr>
<tr>
<td>Ambo or lectern</td>
<td>Necessity of microphone or light? (depends on the size and natural light of the building). Movable?</td>
</tr>
<tr>
<td>Font</td>
<td>Movable? (if so, weight and bulk are key); scale within building; position when not in use?</td>
</tr>
<tr>
<td>Communion rails</td>
<td>May well have to be removable for concerts etc; physical connection to floor, be it stone or timber, is thus a key consideration, as to storage of components when removed</td>
</tr>
<tr>
<td>Sound desk</td>
<td>Depends on the church and the position within it; lockable; needs to conform to the dimensions of AV equipment; position may be conditioned by cable access</td>
</tr>
<tr>
<td>Choir seating</td>
<td>Replacement of Victorian choir stalls often contentious; should be flexible; may need to create the sense of the choir ‘family’ around the altar rather than behind the chancel arch especially for Eucharist services</td>
</tr>
<tr>
<td>Lectionaries for choir</td>
<td>Need to be as movable as the choir seating; height can be a problem (what works for 8 year olds may not work so well for older people); may need a screen to the front to hide dirty shoes, fidgeting choristers or, stored music books</td>
</tr>
<tr>
<td>Paschal candlestick</td>
<td>Proportion and scale; position near altar on dais</td>
</tr>
<tr>
<td>Processional cross</td>
<td>Weight, height, storage and its proportion to the church and its processions</td>
</tr>
<tr>
<td>Visitors’ or welcome desk for narthex</td>
<td>Dispensing leaflets? Manned or unmanned?</td>
</tr>
<tr>
<td>Hymn book trolleys</td>
<td>Size of books; quality of castors; numbers in collection etc.</td>
</tr>
</tbody>
</table>
ACKNOWLEDGEMENTS

For permission to photograph interiors:
Rev John Theelis, All Saints’ Carshalton
St Mary’s Ealing
Rev Richard Catley, St Barnabas, East Dulwich
Governors of Charterhouse School
Dean and Chapter, Bristol Cathedral
Canons of St George, Windsor
Rev Perry Butler, St George’s, Bloxbury
St John’s Notting Hill
Governors of Epsom College
St Michael and All Angels, Kingsnorth
St Andrew’s, Alderton

Photographers:
Tim Imrie, Luke Hughes, Anthony Russell, Tim Gray

USEFUL CONTACTS

Advisory Board for Redundant Churches,
Church House, Great Smith Street, London SW1P 3NZ
tel 020 7898 1866

Ancient Monuments Society,
St Ann’s Vestry Hall, 2 Church Entry, London EC4V 5HB
tel 020 7236 3934

Architectural Heritage Fund,
Clareville House, 2-7 Oxenden Street, London SW1Y 4EL
tel 020 7925 0199

The Art and Christianity Enquiry (ACE),
(Rev Tom Devonshire Jones) 107 Crundale Avenue,
London NW9 8PS
tel 020 8206 2253

Association for Studies in the Conservation of Historic Buildings Institute of Archaeology,
31-34 Gordon Square, London WC1H 0PY
tel 020 7973 3326

Cathedral Architects Association,
Harcourt Offices, Hemingford Grey, Huntingdon, Cambs PE18 9BJ
tel 01480 461101

Church Monuments Society,
Dr Sophie Oosterwijk, 34 Bridge Street, Shepshed,
Leicestershire, LE12 9AD

Churches Conservation Trust,
1 West Smithfield, London EC1A 9EE
tel 020 7213 0660 e-mail central@tcct.org.uk

Catholic Architects Association,
Harcourt Offices, Hemingford Grey, Huntingdon, Cambs PE18 9BJ
tel 01480 461101

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1 West Smithfield, London EC1A 9EE
tel 020 7213 0660 e-mail central@tcct.org.uk

Council for the Care of Churches,
Fifth Floor Church House, Great Smith Street, London SW1P 3NZ
tel 020 7898 1866

Ecclesiastical Architects and Surveyors Association (EASA),
Elden Minns and Co Ltd, 453 Glossop Road, Sheffield S10 2PT
tel 0114 266 2458

Ecclesiastical Society,
Hon Sec: Dr James Johnston, 143 Leithwaite Road, SW11 6RW
www.eccles.org

English Heritage,
23 Savile Row, London W1X 1AB
tel 020 7973 3000 www.english-heritage.org.uk

Europa Nostra,
Lange Voorhout 35, 2514 EC The Hague, Netherlands
tel +(31) 70 3024050 www.europa-nostra.org

European Confederation of Conservator-Restorers’ Associations,
Coudenberg, 7, 1000 Brussels
tel +(32) 2230 7291

Friends of City Churches,
St Margaret Pattens, Rood Lane, London EC3M 1HS
tel 020 7626 1555

Friends of Victorian Churches,
St Ann’s Vestry Hall, 2 Church Entry, London EC4V 5HB
tel 020 7236 3934

Georgian Group,
6 Fitzroy Square, London W1T 5DX
tel 020 7929 8920 www.georgiangroup.org.uk
e-mail: georgian-group.org.uk

Guild of Architectural Ironmongers,
8 Stepney Green, London E1 3JU
tel 020 7791 6000

Heritage Lottery Fund,
7 Holbein Place, London SW1W 8NQ
tel 020 7991 6000

Historic Churches Preservation Trust,
31 Newbury Street, London EC1A 7HU
tel 020 7600 6090 fax 020 7796 2442
e-mail: info@historicchurches.org.uk
www.historicchurches.org.uk

Institution of Structural Engineers,
11 Upper Belgrave Street, London SW1X 8BH
tel 020 7235 4525

International Institute for Conservation of Historic Art Works,
6 Buckingham Street, London WC2N 6BA
tel 020 7839 5975

Lead Sheet Association,
Hawkwell Business Centre, Maidstone Road, Pembury,
Tunbridge Wells TN2 4AH
tel 01892 822773

Liturgy Commission Office of the Bishops Conference of England and Wales,
39 Eccleston Square, London SW1V 1BX
tel 020 7620 8220

London Stained Glass Repository,
Glaziers’ Hall, 9 Montague Close, London SE1 9DD
tel 020 7403 3300

Master Carvers Association,
Unit 20, 21 Wren Street, London WC1H 0HF
tel 020 7278 8759

Monumental Brass Society,
c/o Society of Antiquaries, Burlington House, London W1V 9HS
tel 020 7734 0193

National Heritage Memorial Fund,
7 Holbein Place, London SW1W 8AR
tel 020 7591 6000

National Monuments Record Centre,
Kemble Drive, Swindon, Wiltshire SN2 5GZ
tel 01793 414650

Save Britain’s Heritage,
70 Cowcross Street, London EC1M 6EJ
tel 020 7253 3500

Society for the Protection of Ancient Buildings (SPAB),
37 Spartan Square, London E1 8DY
tel 020 7377 1644

Stone Federation of Great Britain,
Construction House, 56-64 Leonard Street, London EC2A 4JX
tel 020 7808 6094

The Association of Technical Lighting and Access Specialists (ATLAS),
4D St Mary’s Place, The Lace Market, Nottingham NG1 1PH
tel 0115 955 8818

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Dean and Chapter, Bristol Cathedral
Canons of St George, Windsor
Rev Perry Butler, St George’s, Bloxbury
St John’s Notting Hill
Governors of Epsom College
St Michael and All Angels, Kingsnorth
St Andrew’s, Alderton

Photographers:
Tim Imrie, Luke Hughes, Anthony Russell, Tim Gray
Luke Hughes was educated at St Paul’s School, then read History of Architecture at Peterhouse, Cambridge. He was a member of the Crafts Council for six years and Chairman of their Grants Committee (1994–7). He is former Chairman of the Trustees of the Art Workers Guild, a former member of the Academic Review Board of the Prince of Wales School of Architecture, and since 2005 Honorary Designer for the Worshipful Company of Furniture Makers. He is also a member of the Fabric Makers. He is also a member of the Fabric

**RECENT CLIENTS**

**Educational**
- All Souls’ College, Oxford
- Atlantic College
- Bancroft School
- Bedford School
- Benenden School
- Cambridge University Boat Club
- Cambridge University Library
- Cambridge University Press
- Camphil Hall, Oxford
- Charterhouse School
- Christ Church, Oxford
- Clare College, Cambridge
- Corpus Christi College, Cambridge
- Darwin College, Cambridge
- Downing College, Cambridge
- Emmanuel College, Cambridge
- Epsom College
- Giggleswick School
- Green College, Oxford
- Gonville & Caius College, Cambridge
- Harrow School
- Hughes Hall, Cambridge
- Institute of Criminology, Cambridge
- Jesus College, Oxford
- Keble College, Oxford
- King’s College, London
- Lincoln College, Oxford
- London School of Economics
- Merton College, Oxford
- Middlesex University
- New College, Oxford
- New Hall, Cambridge
- Newnham College, Cambridge
- Open University
- Oxford Centre for Hebrew Studies
- Pembroke College, Cambridge
- Pembroke College, Oxford
- Peterhouse, Cambridge
- Rhodes House, Oxford
- Robinson College, Cambridge
- Royal Academy of Music
- Sidney Sussex College, Cambridge
- Shrewsbury School
- St Anne’s College, Oxford
- St Anthony’s College, Oxford
- St Catharine’s, Cambridge
- St Cross College, Oxford
- St Edmund’s College, Cambridge
- St Hugh’s College, Oxford
- St John’s College, Cambridge
- St Peter’s College, Oxford
- The Queen’s College, Oxford
- Trinity College, Oxford
- Trinity Hall, Cambridge
- University College, London
- University College, Oxford
- Wolfson College, Cambridge

**Institutional**
- Althamum Club
- Belfshtok Club
- British Academy
- British Council
- British Museum
- British Heart Foundation
- Buckingham Palace
- Cambridge Arts Theatre
- Cambridge University Library
- Eltham Palace
- Florequm Museum
- Foreign & Commonwealth Office
- Garrick Club
- General Medical Council
- Geological Society
- Historic Royal Palaces
- Holyrood House
- House of Commons
- Institute of Chartered Accountants
- Institute of Electrical Engineers
- International Institute of Strategic Studies
- London Library
- London Transport
- Ministry of Defence
- Middle Temple
- National Gallery
- National Gallery of Scotland
- Paul Mellon Centre
- Royal Albert Hall
- Royal Astronomical Society
- Royal College of Physicians
- Royal College of Veterinary Surgeons
- Royal Geographical Society
- Royal Institute of British Architects
- Royal Institute of Navigation
- Royal Opera House
- Royal Scottish Academy
- Royal Society of Antiquaries
- Royal Society of Arts
- Royal Society of Chemistry
- Scottish Supreme Court
- Special Air Service Regiment
- Tate Modern
- Theatre Royal, Bury St Edmunds
- Tower of London
- Transport and General Workers Union
- TUC
- United Kingdom Supreme Court
- Victoria and Albert Museum
- Worshipful Company of Butchers
- Worshipful Company of Haberdashers
- Worshipful Company of Mercers
- Worshipful Company of Skinners

**Ecclesiastical**
- All Saints, Carshalton
- All Saints’, Woodford
- Avondel Cathedral
- Benenden School Chapel
- Bristol Cathedral
- Cambernity Cathedral
- Charterhouse School Chapel
- Chichester Cathedral
- Clare College Chapel
- Dorchester Abbey
- Ely Cathedral
- Epsom College Chapel
- Jesuit Care Centre, Chester
- Keble College Chapel
- Rochester Cathedral
- Shrewsbury School Chapel
- Southwark Cathedral
- St Alban’s, Romford
- St Andrew’s, Alderton
- St Andrew’s, Holborn
- St Andrew’s, Southwark
- St Andrew’s, Stapleford
- St Barnabas, Dulwich
- St Catherines, Bathgate
- St Clement Dane’s
- St Dunstan’s, Mayfield
- St George’s, Bristol
- St George’s, Bloomsbury
- St George’s Chapel, Windsor
- St Giles’ Cathedral, Edinburgh
- St John Baptist, Tring
- St John’s, Berwick St John
- St John’s, Blackheath
- St John’s, Notting Hill
- St John’s, Shirley
- St Lawrence, Jersey
- St Margaret’s, Beresford
- St Mary le Bow
- St Mary’s, Baling
- St Mary’s, Easton
- St Mary’s, Harford
- St Mary’s, Houghton-on-the-Hill
- St Mary’s, Kemptford
- St Mary’s, Woodbridge
- St Mary’s, Somers Town
- St Mary the Less, Durham
- St Michael and All Angels, Kingsnorth
- St Michael’s, Stourport
- St Paul’s Cathedral
- St Paul’s, Crowth
- St Paul’s, Mill Hill
- St Peter & St Paul, Uppingham
- The Temple Church
- Westminster Synagogue

*If the new furniture is seen to be unobtrusive, then we have achieved what was intended - designs that speak quietly and respect the fabric of Britain’s ecclesiastical jewels*

Luke Hughes