

ST. PETER AND ST. PAUL
SEAL, KENT

WOODWORK

- 2 Lestern: Oak, stone.
Plaque: Brass.
3 1920 (ref a).
4 Lectern: h. to plinth 180 x w. overall 45 x d. overall 45cm.
Stone base: 60cm square.
5-6 Plaque: Gawthorpe & Sons,
London.



- 7 'To move the front pew on south side of nave ... to make room for lectern to be presented to church by Dowager Lady Hillingdon in memory of late grandsons' (ref b).
8 Louisa Isabella Lady Hillingdon 1916.
9

THIS LECTERN WAS GIVEN BY
LOUISA ISABELLA LADY HILLINGDON
IN MEMORY OF THREE GRANDSONS,
WHO FELL IN THE GREAT WAR 1914-1919.

CHARLES THOMAS MILLS.

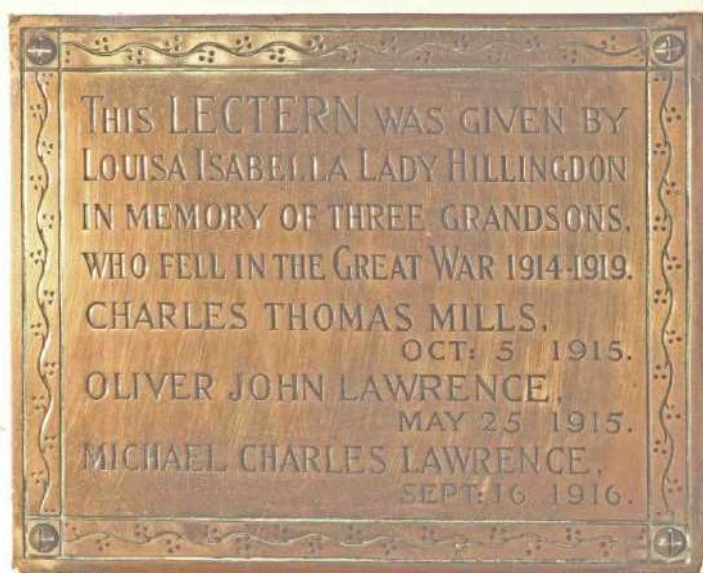
OCT: 5 1915.

OLIVER JOHN LAWRENCE.

MAY 25 1915.

MICHAEL CHARLES LAWRENCE

SEPT: 16 1916.



- 10 a) Newman b) Faculties dated 10th and 22nd February 1916.

346 TABLE Ph

NAVE, E end

- 1 The dark-oak side table on four supports with a raised back made up from parts of the mediaeval rood screen (see 7) with an oversailing top of two planks with concave front. The front and side aprons are heavily and elaborately carved but the rear plain. The four supporting legs are of clustered shafts. The raised back incorporates a poppy head pew end reputed to be of 15th or early 16th century origin. The carved sections include animals, shells, flower heads and Tudor roses. The whole, excepting the table top, is reputed to be of mediaeval origin.



- 2 Dark oak.
 3 15th and early 16th c (ref a).
 4 h. overall 154cm. h. of table surface 86 x w. 169 x d. at outer edges 52cm.
 5-6 -
 7 The mediaeval great rood screen is believed to have been taken down by the lord of the manor at the time of the Civil War and stored in his cellar. After 1660 he used most of it for furniture for his own house. He gave the remainder to his bailiff who made it into a sideboard. The bailiff's descendants gave it to the church in 1947 (ref a).
 8 Mediaeval origins (see 7). Given to the church 1947 (see 7).
 9 -
 10 a) Church Guide. p 7.

347 PULPIT and PULPIT DESK

NAVE, E end, N side

A Pulpit Ph

- 1 A hexagonal drum pulpit with five facets of the same design, of which one provides an outward opening door on the south side, and one plain facet against the east wall. A plain rolled edge capping rail forms a ledge around the top. The cornice below is decorated with slightly curved panels of geometric scroll work with a decorated boss of a stylised Green Man face between each of the five facets, with composite moulding below. The facets are divided horizontally into three sections by moulded rails. Each facet in the upper section has a raised centre panel depicting in perspective a round headed arch with a prominent keystone and paved approach. There are circular shapes in the spandrels and the upper facets are separated by a heavily carved stile of Jacobean design. In the middle section each facet has a raised rectangular panel with geometric scroll decoration. A further moulded rail separates the middle section from the base. The pulpit rests on a plain base with sloping top. The facets of the bottom section have plain, shaped, inset, flat panels with chamfered and end stopped edges. The door is hung on two metal butterfly T hinges and is fastened with a spring latch with hammer head knob on a back plate on the inside with a key on the outer side. A recess is cut out of the adjoining stile as a receiver. The floor of the pulpit has been lowered and is covered by wooden boarding cut to shape. The wood stairway to the door has two risers; the lower has a stone extension. The string has a moulded top to match the dividing rail on the pulpit. There is a microphone.



WOODWORK**ST. PETER AND ST. PAUL
SEAL, KENT**

- 2 Oak, metal, stone.
 3 c1630 (ref a).
 4 h. overall 153 x diam. 108cm.
 Steps: h. 48 x w. 55 x d. overall 104cm.
 5-9 -
 10 a) Newman.

B Pulpit desk

Rectangular brass bookplate with scalloped edge and central engraved decoration of a quatrefoil and the Lamb of God on a foliated cross with 'Agnus' on one side of the lamb and 'Dei' on the other side, both in incised Roman caps. On each side of the bookplate is an engraved border of vertical wavy lines and simple circles. There is a fitted strip light above on a brass mounting. An adjustable stem (by use of two trefoil shaped keys) is clipped to the pulpit by two trefoil bracket plates.
 h. 27 x w. 38.3cm.

348 ARCH Phs**NAVE / CHANCEL**

- 1 A mediaeval-style arch dividing the nave from the Chancel, constructed of a tie beam, collar beam, arch braces and crown post all supported on wall shafts and end braces. The collar beam is supported on full width moulded arch braces springing from the tie beam below with six vertical uprights with solid wood infill panels in each spandrel. The tie beam has a hollow chamfer and roll moulding on the lower edges. An octagonal crown post rises in two stages from the centre with roll moulding and flared shoulders at the base and middle. A single arch brace springs from the post above the middle moulded capital to the collar purlin of the east end of the nave roof. The collar purlin is cut off on the Chancel side of the collar beam. On the lower face of the tie beam and directly below the crown post is an elaborately carved and decorated boss. The tie beam is supported on square wall pieces with a continuation of the roll moulding and hollow chamfer of the tie beam on the outer edge with ogee scroll end stops and a square base with sloping shoulders. Against the wall pieces and below the tie beam are narrow chamfered demi-shafts with roll moulded capitals and ogee scroll end stops on a square base with sloping shoulders. These are tenoned into the outer piece with wood pegs. Springing from the capitals at the top of the demi-shafts are roll and hollow chamfer moulded arch braces each in two sections with cut out mouchette and circular shapes in the spandrels. Each brace is bolted together and to the tie beam and demi-shafts with three square headed metal bolts. The capitals at the top of the inner wall demi-shafts have been cut to accommodate the former Ashbee screen, now removed. A brass plaque on the nearby wall inscribed in Roman caps and l/c records the dedication of the Ashbee screen.



- 2 Oak, iron, brass.
3 Mediaeval (ref a).
4 w. between arch sides 567 x d overall. 34cm.
5-6 -
7 Replacement for the mediaeval screen removed during the 17th century (ref a).
1931/2 installation of Ashbee screen (ref b).
1990 removal of Ashbee screen under Archdeacon's temporary licence (ref c).
1990 brass plaque recording removal (ref d).
1992 Faculty granted (ref e).
8 Janet Elizabeth Ashbee 1931.
9

The oak screen removed from
the Chancel in 1990
was given by
Janet Elizabeth Ashbee in 1931
in memory of
her brother Nevill Forbes



- 10 a) Church Guide. p 7. b) Faculties October and November 1930. CKS.
c) Archdeacon's temporary licence. CKS. d & e) Faculty dated 1992. CKS.

Various papers

Excerpt from paper by A W Bailey 31st May 1983 on Ashbee and the screens – various papers in the Armada chest.

Various correspondences re screen removal – Tower trunk and CKS.

Architectural drawings by Ashbee. CKS.

WOODWORK

ST. PETER AND ST. PAUL SEAL, KENT

349 TEA STATION Ph

NORTH AISLE, W end

- 1 The Tea Station is in light oak and is built in two sections; both sections have close boarded panels set in frames. The lower section has two cupboards with double doors, with handles, which house the items used for refreshments. The upper section gives the appearance of four cupboards; the two centre panels have handles. This section is of one full-width construction and has a top surface, which can be lifted in its entirety and folded back on a brass piano-hinge to reveal an area for making and serving refreshments. Placed centrally is a small sink. The sides are plain and there is a plinth.
- 2 Oak, metal.
- 3 -
- 4 h.135 x w. 265 x d.78cm.
- 5-10 -



350 FRONTAL CHEST

NORTH AISLE, W end

An oak chest constructed with a plain frame of two rows of plain panels to the front, chamfered and end-stopped; three panels to the top row and four below. The plain lifting top has a sloping front edge and sides and four hinges. There is a hasp and clasp fastening and a key-activated padlock, no longer attached to the front frame. The top three-panel row is attached to the lower by three metal hinges to form a fall front and fastens to the side panels with hook and eye fasteners. The side panels each have a swivel black metal carrying handle on a rectangular back plate. Inside are two hanging rods.

l. 261 x h. 107 x d. 31cm.

351 STEP STOOL

NORTH AISLE, W end

A wooden step stool with two steps.

h. 46 x w. 61 x d. 50cm.

352 FIRE BRIGADE PLAQUE Ph

NORTH AISLE, N wall, centre

A brown-stained-wood carved plaque with a shaped top consisting of a central part-circle with part-circles each side, the ends at the base finish in upward loops. In a rectangle along the base in Roman caps, is SEAL FIRE BRIGADE. above this in a rectangle is carved SRDC. At either end, in the loops at the base, is 1891 and 1941 respectively. At the top of the plaque is a sunburst surrounding a circular carving of the wording NATIONAL FIRE BRIGADE ASSOCIATION in Roman caps, in the centre a flag around which is a laurel wreath. In the loop on the left is a carving of tools used by firemen and on the right, in a circle surrounded by an eight-pointed star, are the letters AFS (Auxiliary Fire Service).

h. 28 x w. 68 x d. 1.0cm.



353 ORGAN SCREEN Ph

NORTH AISLE / ORGAN CHAMBER

- 1 This screen separates the north aisle from the organ chamber and is constructed of oak in four sections, each of three lights, in a reed moulded frame and standing on a plain wood sill with cavetto moulded upper edge. The top cornice, with billet moulding above a rolled edge has sixteen carved square bosses of different designs on a cavetto coving with a rolled moulded edge below. The twelve lights have pierced curvilinear tracery at the heads between slender reed moulded mullions. The third inner section from the left has a transom rail with billeted moulding and rolled edge above and below the plain cavetto cornice. Below this is a pair of matching equal-sized full height outward opening doors, hung on three metal hinges, with solid carved foliate heads, reeded mullions and solid panels and reeded muntins below, fastened with a metal bolt on the inside. On the lower transom rail on the west face is a raised inscription in Roman caps beneath which are thirteen plain panels divided by chamfered muntins.



- 2 Oak, metal.
3 1890.
4 h. overall 387 x w. 480 x d. 18cm.
Doors: h. 253 x w. 55 x d. 6cm.
5 Designed by Somers Clarke (ref a).
6-7 -
8 Francis Augustine Forbes, who also gave the lower section of the tower screen (ref b).
9 TO THE GLORY OF GOD AND IN MEMORY / OF A BELOVED FATHER THIS
SCREEN / WAS GIVEN AD1890 BY FRANCIS / AUGUSTINE FORBES.
CHURCH WARDEN /
10 a) Church Guide. p7. b) Bailey.

354 NUMBER BOXES (2) ORGAN CHAMBER

- i) An unpolished pine box with a hinged lid on two brass hinges and with hook and eye fastener, divided into ten equal-sized compartments for the storage of hymn number cards. The white cards have black numerals.
l. 27 x w. 12.5 x d. 9cm.
- ii) A pine box divided by partitions (one missing) into twelve equal size compartments to hold hymn and psalm numbers. There is a groove for a sliding lid (missing) along the top edges. The numbers are in black or red numerals on a white card.
l. 38.5 x w. 26.5 x d. 14cm.

355 TABLE ORGAN CHAMBER

A mid 20thc octagonal polished oak table with four plank legs and two shelves below the top; used for the storage of the organist's music.
h. 61 x w. 46cm square.

356 PORTABLE ALTAR ORGAN CHAMBER

- 1 Plain rectangular polished oak table on attached folding trestle legs with peg fastening.
- 2 Oak.
- 3 Last quarter 20th c.
- 4 h. assembled 86 x w. 74.5 x l. 103 top d. 2cm.
- 5-6 Patrick Coffey, The Old Telephone Exchange, Jubilee Rise, Seal, Sevenoaks (ref a).
- 7 -
- 8 Patrick & Hilary Coffey.
- 9 -
- 10 a) Patrick & Hilary Coffey.

357 CROSS ORGAN CHAMBER

A plain, pine Latin cross.
l. 246 x w. across arms 123 x d. 1.00cm.

358 COFFIN TRESTLES**ORGAN CHAMBER**

Pair of dark, polished oak, folding trestles with chamfered and end stopped framing and oversailing top rail. Each has two brass hinges at the top and a pair of brass locking stays near the bottom.

h. 122 x w. 69 x d. open 64cm.

359 FLOWERSTANDS (3) Ph**Around the church**

- A** Two carved-wood flowerstands each has a large square base on a plinth. Rising from this is a column on a stepped and moulded base; the column is carved with foliate decoration at the top and bottom. Between these carvings are vertical carved stripes. The top splays out from the collet at the top of the column and has similar foliate carving leading up to the square top with cut corners which supports the floral decoration. The flowerstands appear to have been painted which is worn.

h. 105cm. Base 32cm square.



- B** A carved-wood flower stand with a circular top flower support below which are carved decorative scrolls and leaves, this is joined to a twisted stem. The base is circular and carved with leaves.

h. 98 x diam of base 20 x diam of top 17cm.

360 DOORS

A Phs LADY CHAPEL / VESTRY PASSAGE

For doorway see Stonework 209A.

1 **Interior** (Chapel side)

A shallow arch-headed dark wood door of five vertical planks (recent damage on the Chapel side) reinforced by an outer frame, centre muntins, a bottom rail and four intermediate rails, all with chamfered edges. The frame muntins have end stops on the bottom edge. There is a half rail to support a lifting latch on the east side above the centre rail. The door closes against the chapel face of the arch being some 5cm wider than the arch.

Furniture (Chapel side)

The two plain wrap-round pin-hung black wrought iron strap hinges have fleur-de-lys finials and each is attached to the door with four square-headed black iron bolts of decreasing size. The iron gudgeon pins are set into the west side of the stone arch. The door is fastened with a black painted iron lifting latch pivoting on an octagonal sided knob with a circular serrated-edged back plate. A painted metal receiver is set into the east wall of the stone arch.

A wooden lock case with hollow chamfer decoration on all four sides is attached to the centre rail on the east side with four square headed black iron bolts on trefoil back plates. There is a key hole in the centre cut for a large key (missing). There is a hole in the east wall of the stone arch to receive the lock. Above the latch there is a Chubb brass lock set into the outer frame of the door with a black painted iron escutcheon with fleur-de-lys decoration. The brass receiver is set into the east wall of the stone arch.

Exterior (Vestries side)

Arch headed with five vertical planks fastened to the frame with nails.

Furniture (Vestries side)

The wrap-round split-headed wrought iron hinges with terminal flower head finials, are fastened to the door with four square-headed black iron bolts of decreasing size. The latch on the Chapel side is activated by a black iron stirrup handle with cruciform back plate. The keyhole for the wooden lock case is protected by a black iron escutcheon with trefoil corners and fixed with six square bolts.

2 Oak, iron and brass.

3 19th c.

4 h. 200 x w. 89 x d. 19cm.

5-10 -



360A Interior (Chapel side)



360A Exterior (Passage side)

B Phs

VESTRY PASSAGE / EXTERIOR

For doorway see Stonework 209B.

1 **Interior**

An arched oak door of ten horizontal wood planks fixed to the outer face with clenched nails. The bottom two planks are reinforced with vertical black metal plates, fixed with cross head screws

Furniture

A black metal box with mortice lock, brass knob handle and brass side-locking catch has been inserted with separate planking flush into the door on the west side, and receiver set into west wall stonework; the keyhole is blocked, no key. There are two throw bolts at top and bottom of the door. The door is hung on two plain black wrought iron strap hinges with expanded ends on iron pins inset into the east wall of the arch. The hinges are fastened to the door with cross head screws.



Exterior

Four vertical dark wood planks with three moulded fillets masking the joins and a similar outer frame, all fastened to the door with clenched nails. The fillets and outer frame moulding terminate in a wide horizontal plank and below that a modern wood drip sill. The door closes against the stone arch and has a wooden sill at the base. There are signs of modern dark wood preservative on the exterior.

Furniture

A wrought iron stirrup drop handle on a cruciform back plate screwed to the west side of the door. Signs of attempts to remove the plate.

2 Oak, iron, brass.

3 1st quarter 20thc (ref a).

4 h. 197 x w. 93 x d. 6cm.

Lock casing: h .15 x w. 26 x d. 3cm.

5-9 -

10 a) Faculty dated 7 October 1913.



WOODWORK

ST. PETER AND ST. PAUL SEAL, KENT

C Ph

CLERGY VESTRY, W Side

For doorway see Stonework 209C.

1 **Interior**

Entirely masked by the cupboards on west wall of clergy vestry.

Exterior

An inward opening dark stained and weathered wooden pointed arch door of plank and batten studded construction with moulded cover strips fastened with iron bolts. The door base has been covered by weather boards fixed horizontally, the top wider board is flat and the lower board protrudes.

Furniture: A round iron handle is fixed to the door by a square iron plate set as a diamond with iron screws in all four corners. The handle is jammed in the horizontal position.

2 Oak, iron.

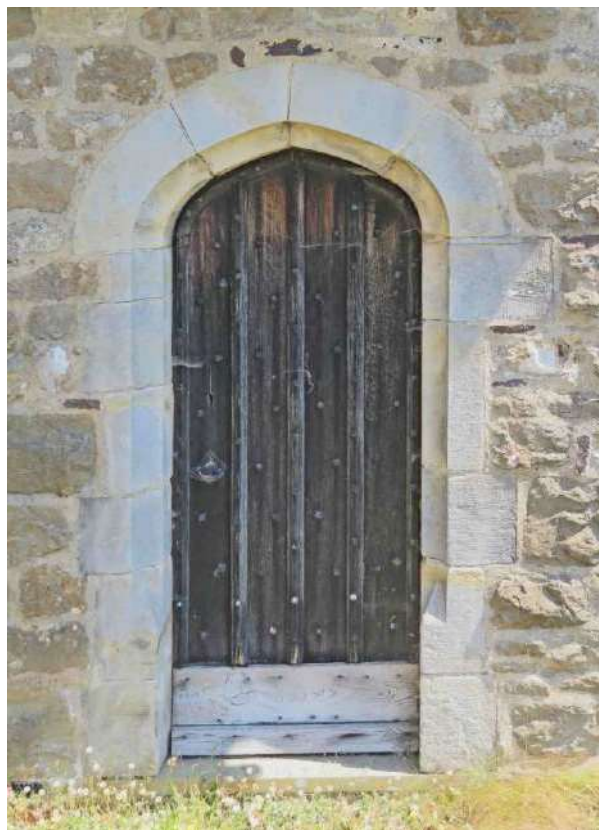
3 1913 (ref a).

4 h. 195 x w. 80cm.

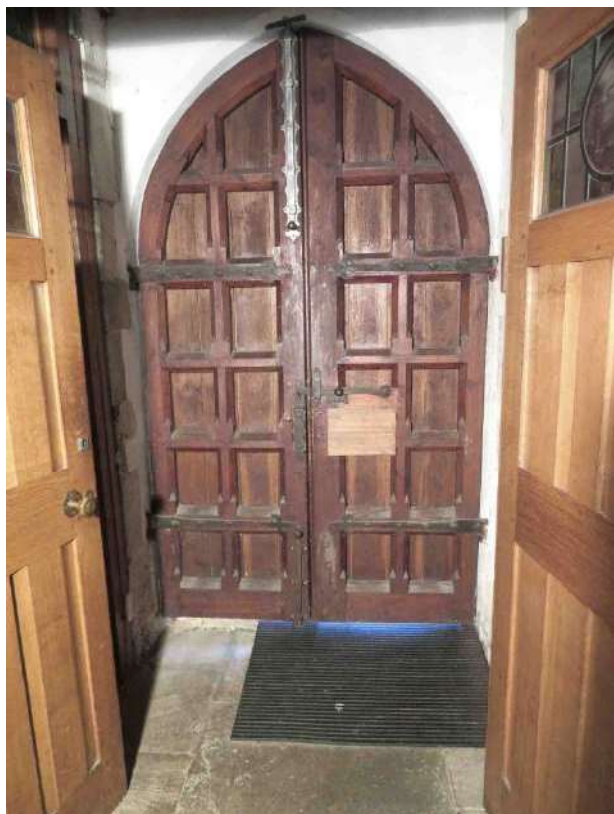
5 C R Ashbee (ref a).

6-9 -

10 a) Faculty dated 7th October 1913 CKS.



- D Phs** **SOUTH PORCH into CHURCH**
For doorway see Stonework 209D.
- 1 **Interior**
Arch-headed double doors, framed and ledged, closing against the stone arch and above the stone sill. All the edges of the interior framing are chamfered and end-stopped. A plywood panel is fastened over the keyhole in the centre of the western door. Both doors open into the Galilee (interior porch) (ref a).
- Furniture**
Both doors have two strap hinges on the church side, with fleur-de-lys finials and are hung on pins set into the stone arch. On the inside face at the top of the eastern door is a long decorative steel throw bolt shutting directly into the stone arch above. The inside of the western door has a lifting latch with octagonal knob, fixed to a cross rail with square headed bolt and serrated edged washer and supported on a half-moon rocker. The receiver on the eastern door has a fleur-de-lys edged back plate incorporating a rectangular metal grab handle below, with a wood insert with hollow chamfered edges. There are two metal eyes for a 'door open' stay on the eastern door. At the bottom of the eastern door is a metal throw bolt with fleur-de-lys finial and octagonal knob, but no receiver.
- Exterior**
The arch-headed doors are each of four planks and there is a 2cm overlap strip fastened to the leading edge of the eastern door and with leather draught-proofing pinned around the outer edges of both doors.
- Furniture**
Each door is hung on two decorative triangular patterned, trifurcated wrought iron strap-hinges with split ends of stylised floral and scalloped-leaf terminals. Each hinge is fixed to the door with square-headed bolts and cross-head screws. On the western door is a black metal stirrup handle on a back plate with fleur-de-lys corners which activates the lifting latch on the inside. Below this is a black metal rectangular escutcheon plate with fleur-de-lys corners blocked by the plywood panel on the inner side. The black metal inset lock and receiver on the doors is masked by the draught-proofing strips.
- 2 Deal, iron.
3 -
4 Interior: h. 244 x w. 143 x d. 8cm.
Exterior: h. 237 x w. 128 x d. 8cm.
Throwbolt: l. 62cm.
5-9 -
10 Faculty dated 22 November 1949 CKS.



360D Interior (Church side)



360D Exterior (Porch side)

E Phs SOUTH PORCH / EXTERIOR

For doorway see Stonework 209E.

- 1 A pair of arch-headed doors in a rebated wood frame set inside the stone arch.

Interior

Each three-plank door has an outer frame and three rails and closes into the outer wood frame and wood sill, with metal weather strip but no vertical overlap draught strip.

Furniture

There are two strap hinges with splayed ends bolted to the top and bottom rails on each door and screwed to the arch frame. A metal lifting latch with round handle is attached to the middle rail of the western door with its receiver on the eastern door. A long throw bolt is fastened to the top of the eastern door with the receiver in the outer wood frame. A shorter throw bolt with octagonal knob is screwed to the bottom of the eastern door with the receiver screwed into the wood sill. A security sensor is attached to the middle rail of the western door and adjacent wood frame.

Exterior

The pair of arch-headed doors is each of three planks with moulded fillets and outer edge frame. Each door has a weather-strip at the bottom.

Furniture

There are two keyholes in the western door for modern inset locks with inset receivers in the eastern door. There are circular handles on square back plates screwed to the leading edge of both doors with the one on the western door activating the lifting latch on the inside.

- 2 Oak, iron, brass.
3 1963 (ref a).
4 Doors: h. 246 x w. 142 x d. 6cm.
Frame: w. 16 x d. 15.5cm.
5 Architect: Pamela Cunnington ARIBA, 59 Great Ormond St., London WC1 (ref a)
6 Stanley Berwick Ltd., Cramptons Road, Sevenoaks (ref a).
7-9 -
10 a) Faculty 21 April 1963 CKS.

WOODWORK

**ST. PETER AND ST. PAUL
SEAL, KENT**



360E Interior



360E Exterior

F Phs

TOWER, W wall

For doorway see Stonework 209F.

- 1 Double arch-headed doors of polished dark wood forming the inward opening inner doors of the west entrance to the tower. The doors are set in a substantial rectangular frame fixed to the opening in the west wall, the outer edges of which have rolled moulding, hollow chamfer and keel end stops against the stone wall. The solid spandrels have moulded frame edges. Each door is hung on two hinges fixed to the wood frame and there is modern draught strip along the bottom of both doors.

Interior

Both doors are constructed of an outer frame with two ledged and braced supports all with chamfer and end stopped inner edges.

Furniture

Fixed to the central cross piece of the north door is a rusted metal lifting latch with fleur-de-lys end on a rocker with fleur-de-lys decorated support bracket. The receiver on the central cross piece of the south door is on a black rectangular back plate. Each door has a modern throw bolt at top and bottom closing into the wood frame and floor respectively. The upper bolts have elongated handles. Each door is hung on 2 loop and pintle hinges with the pintle embedded in the wall of the deep stone arch. The loops are inserted into the outer frame. On the hinge edge of both doors is a receiver for the stay to hold the door open which is fixed to the wood frame.

Exterior

The arched doors, each of seven vertical tongued and grooved planks fixed to the arched frame with concealed nails. Each of planks is fastened to an arched frame with square-headed nails. The planks are fastened to the interior framing with square and round-headed nails. There is a full height vertical strip to the south door forming an overlap. Both doors have a weather board to the base. The doors close against the stone arch and a modern stone step and have been much repaired.

Furniture

No door furniture, the hinges cannot be seen from the exterior.

- 2 Deal, metal.
3 20th c.
4 Door: h. 255 x w. north door 76, south door 74 x d. 6.5cm.
Frame: h. 270 x w. 205 x d. 7cm.

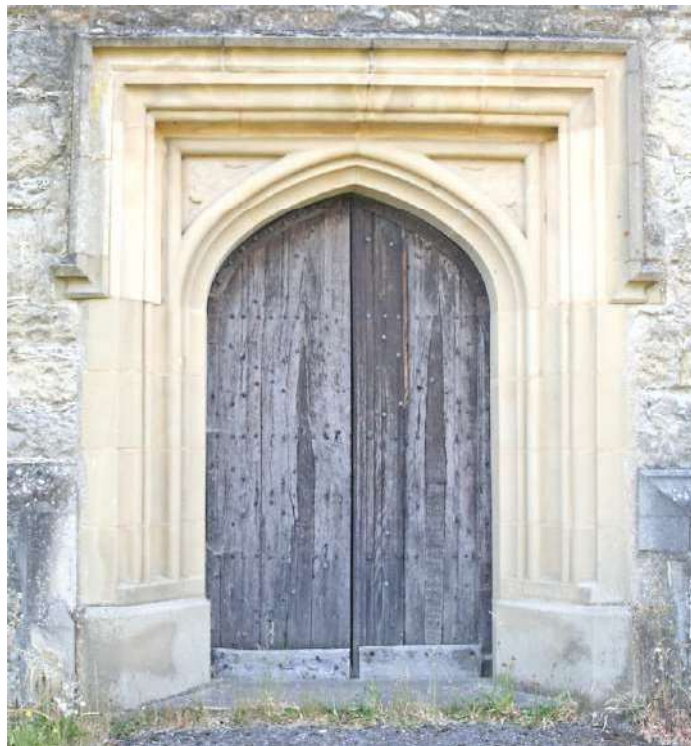
5-10 -

WOODWORK

**ST. PETER AND ST. PAUL
SEAL, KENT**



360F Interior



360F Exterior

G Ph

TOWER / STAIRCASE

For doorway see Stonework 209G.

1 **Interior**

A framed arch-headed door with four horizontal ledges and a solid arch-shaped piece at the top, closing against the stone arch and step and being approximately 7cm wider than the arch. There is canvas draught-proofing secured to the arch side of the frame.

Furniture

The framing on the east side has been cut away to accommodate a large wood covered metal lock fastened with crosshead screws at each corner, working key available, with a hole cut into the west side of the stone arch to act as receiver. A security sensor is fastened to the top of the door.

Exterior

A framed arch-headed door of three vertical planks inside a shaped outer frame with three vertical moulded fillets with chamfered edges, all fastened with large square-headed bolts. There are three cut keyholes.

Furniture

Two long metal hinges are bolted across the surface of the door and underneath the fillets and a small circular ring fixed to the door just below the keyholes. The loop end of the hinges is hung on pintles embedded in the west wall of the arch.

2 Oak, iron.

3 Possibly 16th c. when the tower was built.

4 Interior: h. 168 x w. 66cm.

Exterior: h. 175 x w. 84 x d. overall 10cm.

5-10 -



360 G Exterior

WOODWORK

ST. PETER AND ST. PAUL SEAL, KENT

H Phs

TOWER STAIRCASE / UPPER RINGING CHAMBER

For doorway see Stonework 209H.

1 **Interior**

A rectangular wood door of six horizontal planks fastened with clenched nails and hung on two loop and pintle hinges hidden between the two faces of the door and embedded in the south wall of the tower. The door closes against an arch-headed opening to the stairs.

Furniture

A metal lock embedded in wooden casing with keyhole cut into the north edge of the door and fixed with four cross-head screws.

Exterior

The door has three vertical planks fastened with clenched nails and has two keyholes.

Furniture

A circular metal handle is fixed to the door with a metal ring.

2 Oak, iron.

3 Possibly 16th c when the tower was built.

4 h. 199 x w. 78 x d. 5cm.

Lock: l. 34 x w. 18 x d. 4cm.

5-10

-



360H Interior



360H Exterior

I Ph TOWER STAIRCASE / UPPER ROOM

For doorway see Stonework 209 I.

A high-level unusable door from the stairs to the upper room.

1 Interior

Rectangular unusable door opening into space (flooring removed) constructed of three wide vertical planks nailed to four horizontal ledges and secured in the shut position by three horizontal metal bars.

Furniture

Two full width loop and pintle metal bar hinges hung from the south side of the tower wall, the pintles embedded in the stone wall.

Exterior

From the stairs the door closes into an arch-headed opening. There are two wide indented vertical channels between the three vertical planks.

2 Oak, iron.

3 Possible 16th c when the tower was built.

4 Approx. h. 199 x w. 78cm.

5-10 -



360 I Interiorr

WOODWORK

ST. PETER AND ST. PAUL SEAL, KENT

J

TOWER STAIRCASE / ROOF

For doorway see Stonework 209J.

1 Interior

A red-stained arch-headed door opening from the tower stairs onto the roof and constructed of four tongued and grooved planks screwed to four inner horizontal ledges, the top one arched.

Furniture

There is a black metal throw bolt screwed to the middle ledge of the inner face, closing into the stonework. The door closes by a simple lifting latch with receiver fixed to the frame.

Exterior

Four tongued and grooved planks

Furniture

Two long metal hinges fixed to the outside of the door and screwed to two, shaped pieces of wood fixed to the stonework on either side of the opening.

2 Pine, metal.

3 20th c.

4 h. 168 x w. 61 x d. 4cm.

5-10 -

K Ph

BOILER ROOM, beneath the Chancel

For doorway see Stonework 209K.

1 Interior

No access.

Exterior

A rectangular inward opening door of plain painted wood with a hole for a key, set below ground level in the stone foundations of the north wall of the Chancel, to the east of the nave buttress, and having a semi-circular brick arch above and plain wood uprights fixed to the walls on each side. The door is approached by five stone steps.

2 Painted wood.

3 20th c.

4 Uprights: h. 158 x w. 6.5cm.

Door: h. 158 x w.65.5cm.

5-10 -



Key: 1 Description 2 Material 3 Date 4 Measurements 5 Artist 6 Retailer 7 History 8 Donor 9 Memorial Inscription 10 References

361 ROOFS

A Ph SANCTUARY / CHANCEL

- 1 The roof is ceiled and constructed of nineteen equal-size rafters with straight braces and supported at the wall end by ashlar pieces on a roll moulded wall plate. There is no visible ridge beam. Between rafters six and eight (from east end) is a suspended horizontal piece of wood with sloping panels on each side, all set within a wood frame (purpose unknown).
- 2 Wood.
- 3 Probably late 15th c (ref a).
- 4-9 -
- 10 a) Inspector's report.



WOODWORK

ST. PETER AND ST. PAUL SEAL, KENT


B

LADY CHAPEL

- 1 The roof is ceiled and has sixteen rafters of similar construction to that of the Sanctuary / Chancel but with a hollow chamfer wall plate. There is no visible ridge beam.
- 2 Wood.
- 3 15th c (ref a).
- 4-9 -
- 10 a) Inspector's report.

C Ph

SOUTH AISLE

- 1 The roof of the south aisle is ceiled and is constructed of three bays of similar crown post and roof truss design. Each centre truss is constructed of a short octagonal crown post with carved and roll moulded base and capital and has two open moulded arch braces springing from the capital to the collar purlin, excepting the easternmost which has a taller six-sided crown post and only a west facing arch brace and the westernmost, which is embedded in the west wall has only a single arch brace. The tie beams are supported on full width arch braces with open spandrels springing from a moulded wood corbel on a moulded post embedded in the walls of the aisle. There are seven common rafters between each truss with ashlar pieces resting on the continuous heavily moulded wall plate. Each rafter has a collar beam supported by two straight braces. The whole is supported on a continuous collar beam which is cut off above the parclose screen. There is no visible ridge beam.
- 
- 2 Oak.
 - 3 15th c (ref a).
 - 4-9 -
 - 10 a) Inspector's report.


D

SOUTH PORCH

- 1 The roof of the south porch is constructed of nine rafters with collar beams supported on arch braces with hollow chamfers. The face of each arch brace ends in a spade shape with square shoulders. The rafters rest on roll and hollow moulded wall plates with crenellated tops to the east and west walls. There is no visible ridge beam. The roof is ceiled in between the rafters with lath and plaster and there is some damage. There are signs on the arch braces of a previous internal ceiling.
- 2 Oak.
- 3 16th c (ref a).
- 4-9 -
- 10 Inspector's report.

E Ph

NAVE

- 1 The nave has a roof of ceiled crown post roof truss construction consisting of three cambered moulded tie beams from which rise octagonal crown posts supporting a full length collar purlin and beam. The crown posts each have a chamfered decorated base and four arch braces springing from decorated shoulders to the purlin and collar beam. The tie beams are jointed into elaborately moulded wall plates which support ashlar posts above and elaborately moulded wall pieces below, set on stone corbels. Solid arch braces spring from brackets on the wall pieces. Three of the tie beams on the south side have solid wood supports fixed to the beam with two metal bolts. There are seven common rafters in between each truss with collar beams and supporting straight brace and a further two rafters between the western beam and tower arch. The easternmost common rafter is directly in front of the west face of the Chancel arch. The collar beam is cut off on the east side of the Chancel arch and there is no visible ridge. Above the middle truss is a suspended horizontal beam with sloping wood panels on each side, all within a wood frame. There are signs of repair.
- 
- 2 Oak, metal.
- 3 13th c (ref a).
- 4-9 -
- 10 a) Ch. G. p. 6.

WOODWORK

ST. PETER AND ST. PAUL SEAL, KENT

F Ph

NORTH AISLE

- 1 The roof is of ceiled scissor rafter construction of thirty equal sized rafters supporting a ridge beam. The lower end of each rafter is supported by an ashlar piece on top of a chamfered wall plate. A single truss, above the organ chamber screen, constructed of a tie beam supporting two queen posts and solid arch braces with collar beam and square king post above, rising to the ridge.
- 2 Wood.
- 3 Mid 19th c (ref a).
- 4-9 -
- 10 a) Seal history.



G

ORGAN CHAMBER, N Aisle

- 1 The roof is of similar pitch to the north aisle but covered with tongued and grooved boarding with fifteen collar beams and a visible ridge beam.
- 2 Wood.
- 3 Last quarter 19th c (ref a).
- 5-9 -
- 10 Seal history.

H

CHOIR & CLERGY VESTRIES

- 1 The roofs of both vestries are ceiled.
- 2 Painted plaster.
- 3 Early 20th c (ref a).
- 4-9 -
- 10 a) Faculty 7 October 1913 – CKS.

I

TOWER, Lower Ringing Chamber

- 1 A ceiling constructed of massive equal-size elaborately roll-moulded timbers in the shape of a Greek cross. The north/south timber appears to be a single piece with the two east/west timbers jointed into it. The north/south timber has an additional piece bolted to it at the wall ends with four square headed bolts. There are five elaborately moulded joists in each quadrant supporting the floor boards of the room above. These are jointed into the main timbers. All timbers are chamfered and end-stopped. Two of the joists and some floorboards in the north-west corner have been replaced and those in the south-west corner are damaged. All are supported on four massive elaborately moulded wall plates. There are piercings for six bell ropes.
- 2 Oak, metal.
- 3 1st quarter 16th c (ref a).
- 4-9 -
- 10 a) Seal history.

J

Ph

TOWER, Upper Ringing Chamber

The roof of the upper chamber has a pair of substantial plain cambered wall plates over-hanging the walls on the E and W sides and two similar beams in between with the ends resting on the N and S walls; all supporting eleven slightly less heavy plain cut joists resting on the main framing. The whole is ceiled with the wide floorboards of the bell chamber above. Midway between floor and ceiling is a wood frame acting as guide for six bell ropes.
Wood.



K**TOWER, Bell Chamber**

The roof of the bell chamber, mainly of oak has a pair of substantial plain cambered wall plates resting on the E and W walls with ends embedded in the N and S walls. Similar wall plates run N and S and a similar central ridge beam spans the centre of the ceiling and is jointed into the E and W wall plates, all supporting twelve slightly less heavy beams jointed into the main framing. Below are two rough-hewn timbers embedded in the E and W walls and supporting two less substantial rough-hewn timbers. Two straight braces support the N side of the E/W beam; all supporting a ceiling of large plywood sheets.

TEXTILES

- 400 Altar Frontals (9) and Superfrontals (5).
- 401 Pulpit Falls (8).
- 402 Veils (10) and Burses (10).
- 403 Stoles (11).
- 404 Vestments.
- 405 Altar Cloths.
- 406 Communion Linen.
- 407 Alms Bags (11).
- 408 Bookmarkers (14).
- 409 Banner and Standards (2).
- 410 Kneelers (162).
- 411 Wedding Kneelers (2).
- 412 Runners (2).
- 413 Carpets and Mats.
- 414 Curtains (3) and Draught Excluder (1).
- 415 Dossals (6).
- 416 Cushions (5).

TEXTILES

ST. PETER AND ST. PAUL SEAL, KENT

B

- 1 A cream patterned damask **frontal** with an embroidered crowned Sacred Monogram IHS in Gothic-style lettering in the centre from which rays of glory emanate. On each side of the centrepiece are nine embroidered devices, with fleurs-de-lys in olive green highlighted with pale blue alternating with red six-sided flower heads, with a delicate scroll of leaves extending from each corner. All the devices, including the centrepiece, are highlighted with gold-coloured thread. The two purple orphreys are at the extreme right and left edges of the frontal and are edged with a narrow border on each side decorated with patée fitted crosses set diagonally. The frontal is fringed with a dark brown and gold-coloured fringe on the lower edge. The **superfrontal** is in plain purple matching the orphreys. The frontal is mounted on board backed with a Hessian-type fabric.
- 2 Silk damask, velvet, linen, embroidery silks, cotton braid, Hessian-type fabric, board.
- 3 1st half 20th c (before 1938).
- 4 Frontal: h. 83 x w. 177cm. Superfrontal: h. 29 x w. 177cm.
- 5-6 The Hon Isabel Mills
- 7-10 -



ST. PETER AND ST. PAUL
SEAL, KENT

TEXTILES

C

- 1 Olive green patterned damask **frontal** edged with narrow pebbled gold-coloured braid and with an olive green and gold-coloured tasselled fringe on the lower edge. In the centre is a gold-coloured Greek cross with large fleur-de-lys finials at the end of each arm with a splay of buds emerging from between each pair of leaves, and a textured circle of the same colour superimposed on the cross. From the interior angles formed by the arms of the cross emerge leaves within the circle and leaves and flowers outside the circle, alternately roses and lilies. There are two wide black orphreys edged within the orphrey by a strip of material on either side bearing, alternately, reversed fylfots and four-leaved devices in the form of a diagonal cross, all gold-coloured and within a square frame on a black background. In the centre of each orphrey is a stylised lily plant with three floral stems arising from a leafy base. The **superfrontal** is in plain black
- 2 Damask, braid.
- 3 20th c.
- 4 Frontal: h. 83 x w. 180cm. Superfrontal h. 27 x w. 180cm.
- 5-10 -



TEXTILES

ST. PETER AND ST. PAUL SEAL, KENT

D

- 1 A red patterned damask **frontal** with a narrow fringe of alternating red and gold-coloured stripes on the lower edge. The frontal has seven stylised appliquéd flower and leaf designs in white, olive green, pale blue and gold-coloured silks, six of them around one larger central design. There are two broad olive green orphreys near the sides, edged with gold-coloured braid, and fringed like the frontal, each bearing two identical stylised flower and leaf designs. The matching **superfrontal** has a fringe to match the frontal and bears a frieze consisting of five stylised Tudor roses in white with gold-coloured edges, each in a circular frame, and four Greek crosses (set diagonally) with textured gold-coloured surfaces, also within a circular frame. The nine circles are linked by a pattern of stylised olive green and white vine leaves and alternate bunches of blue and gold-coloured grapes.
- 2 Damask, embroidery silks, braid.
- 3 20th c.
- 4 h. 90 x w. 244cm.
- 5-10 -



ST. PETER AND ST. PAUL
SEAL, KENT

TEXTILES

E

- 1 A red patterned damask **frontal**, edged with alternating red and pale cream fringe bordered on the inside with a thin black band set with gold-coloured beads. The lower edge has a fringe in the same colours with a similar black beaded band. The face of the frontal has four identical 'orphreys' embroidered into the material of the frontal, each in the form of a vertical strip composed of four open rectangles with triangular ends. Where the triangles meet in the centre of each orphrey is a cross formed by four white lily flowers; where the other triangular ends meet is a trilobe at the end of a slender horizontal stem. The **superfrontal** has the same fringe and border as the frontal but is made from a slightly differently patterned damask.
- 2 Damask, braid, fringe, embroidery threads.
- 3 20th c.
- 4 Frontal: h. 85 x w. 180cm. Superfrontal: h. 21 x w. 182cm.
- 5-10 -

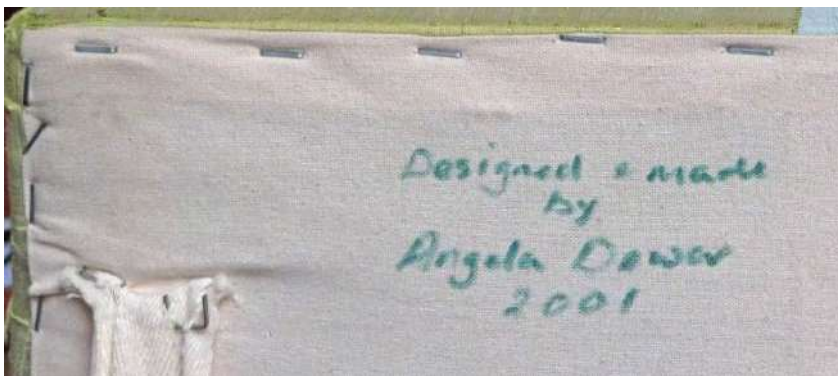


TEXTILES

ST. PETER AND ST. PAUL SEAL, KENT

F

- 1 A **frontal** in silk appliqué patchwork in turquoise, white, yellow, rose, dark green and bronze, hand embroidered and joined together by hand- and machine-stitching, to give the impression of a white road winding through fields to a horizon which is touched by the lower part of a large sun. The frontal is backed by white cotton and mounted on a wooden frame.
- 2 Silk, cotton, wood.
- 3 2001.
- 4 h. 102 x w. 244cm.
- 5-6 Designed and made by Angela Dewar (ref a).
- 7 Dedicated at the Queen's Jubilee 2002 (ref a).
- 8 Anonymous donor.
- 9 -
- 10 a) Terrier and inventory 2002.



Key: 1 Description 2 Material 3 Date 4 Measurements 5 Artist 6 Retailer 7 History 8 Donor 9 Memorial Inscription 10 References

**ST. PETER AND ST. PAUL
SEAL, KENT**

TEXTILES

G

- 1 A **frontal** in light brown furnishing fabric on which is embroidered a young tree with dark and pale grey streams flowing from its lower trunk, three pairs of branches with green and orange leaves growing from its upper branches, a gold-coloured Chi Rho above the tree, the upper half framed with curved streaks of orange. On either side of the central design is an orphrey consisting of four square embroidered panels in each orphrey edged with broad strips of a shiny gold-coloured Lurex-type of fabric and divided by gold-coloured braid. The panels in the left hand orphrey, from the top, depict a shield bearing the gold-coloured keys and sword, attributes of St Peter and St Paul, a floral design, a white dove and a design of vine leaves and grapes. Those in the right hand orphrey depict a group consisting of a man, a woman and a priest praying, ears of wheat and other cereals, an angel with silver-coloured wings blowing a trumpet, above a red pommée cross, and a bunch of white flowers and green leaves.
- 2 Furnishing fabric, Lurex-type fabric, embroidery threads.
- 3 20thc.
- 4 h. 103 x w. 243cm.
- 5-10 -



H

- 1 The **frontal** takes the form of a central standing figure of Christ flanked on either side by an orphrey, each depicting a family group within a grey round-headed arch. The figure of Christ is dressed in cream with a multi-folded cloak around his shoulders and hanging down in front of the body; the folds in the linen are heavily embroidered in dark woollen thread. A narrow cream garment covers his legs. His arms are open and the palms of his hands face forward and reveal the stigmata, as do his bare feet. He is standing on the upper part of a globe and behind his legs is a large magenta triangle with a slightly patterned surface against a background of stylised waves on either side in light and dark shades of grey, white and pink. Behind the lower part of his back is a broad band strewn with images of planets and stars. He has a black beard and hair, and black eyes which look directly at the viewer. His circular nimbus is formed by strands of grey, white and pink, and from the top corners of the panel come grey and white rays falling on his head and shoulders. The left hand panel shows a bearded man and his wife, together with two children, a boy in choir robes and a girl with plaits in Brownie uniform with badges on her sleeve. All have their hands together in prayer. The right hand panel shows another family at prayer, consisting of a young husband in a suit and tie, a grey-haired grandmother, and a young mother in a floral dress with her fair hair tied in a plait, with a small red-headed girl in a blue pinafore dress standing at her knee and a baby with a teddy bear in a push chair in front of them. The background to the figure is embroidered in woollen and cotton thread of various colours.
- 2 Linen, wool, silk, cotton, wool and cotton thread.
- 3 20th c.
- 4 h. 100 x w. 244cm.
- 5-10 -



Key: 1 Description 2 Material 3 Date 4 Measurements 5 Artist 6 Retailer 7 History 8 Donor 9 Memorial Inscription 10 References

**ST. PETER AND ST. PAUL
SEAL, KENT**

TEXTILES

- I**
- 1 A **frontal** consisting entirely of a rich floral Portuguese Tapestry (ref a) fabric with flowers in red and pale blue and leaves in green and shades of brown, fringed at the lower edge in green which has become worn in places.
 - 2 Portuguese Tapestry 61% cotton, 39% viscose (ref a), fringe.
 - 3 20th c.
 - 4 h. 90 x w. 180cm.
 - 5-6 J Wippell & Co. (ref a).
 - 7 Portuguese Tapestry is a multi-coloured Indo-Portuguese design of the 18th century. The birds have a symbolic significance; they are the mediators between Heaven and Earth and in early Christian art they signified saved souls. (ref b).
 - 8-9 -
 - 10 a) J Wippell & Co, website. b) Mary Collings, church furnishings, website.



- 401 PULPIT FALLS (8) PULPIT / CLERGY VESTRY, chest of drawers**
- A** Purple self patterned heavy damask, gold and cream fringe. The appliquéd Sacred Monogram IHS is in heavy cream braid thread edged with red. Mounted on board.
l. 59 x w. 38cm.
- B** Purple tweed fabric with an alisée patée cross in silver-coloured satin applied below the centre and edged with silver-coloured thread. Four narrow silk wavy lines in pink, blue, purple and red satin are applied on to the lower edge.
l. 71 x w. 38cm.
- C** Cream damask, red and cream coloured fringe, embroidered stylised fleurée cross in gold-coloured thread satin stitch. Between each of the arms of the cross there are three green satin-stitch leaves. Fixed on board. Very worn condition.
l. 37 x w. 39cm.
- D** Faded pale green silk with central motif of a Pelican in her Piety against a blue sky; she is standing on green grass. Four decorative motifs surround the image; each is a design with scrolls at each end embroidered in green, salmon pink, blue and brown silk and metallic thread. The lower edge is trimmed with a cream, brown and pale green brush-tassel fringe with a decorative macramé-style heading. In a very worn, torn condition.
l. 55 x w. 37cm.
- E** Green damask backed with silk. Central stylised fleurée cross worked in gold-coloured thread with flowers at the four cross ends worked in blue silk satin-stitch. Leaves worked in green silk satin stitch. Fixed with black elastic and backed with board.
l. 63 x w. 39cm.
- F** Red damask backed with fine cotton which is grey and self patterned. Embroidered elaborate fleur de lys in gold thread with leaves and a base of scrolls. Fixed with black cotton tape.
Damask, cotton, gold-coloured thread, tape.
l. 64 x w. 64cm.
- G** Heavy, woven, light brown furnishing fabric, the design a simple version of altar frontal 400G. The motif is and appliquéd tree using silk and velvet and various gold- and silver-coloured threads. Backed with beige coloured linen. Marked with a line of green felt pen. Fixed by a loop of elastic.
l. 77 w. 38cm.

ST. PETER AND ST. PAUL
SEAL, KENT

TEXTILES

- H** Silk appliqué patchwork in turquoise, white, yellow, rose and green. Hand and machine embroidered, designed and made by Angela Dewar (ref Terrier and inventory 2002) as in altar frontal 400F with a similar design of a white road winding through fields to the horizon. Mounted on board.
l. 50 x w 38cm.



402 VEILS (10) and BURSES (10)

CLERGY VESTRY, chest of drawers

- A** A purple silk **veil** lined with red sateen with a red cord edging. The embroidered central motif consists of a gilt Gothic Sacred Monogram IHC on a red background within a gilt barbed quatrefoil. Around each cusp of the quatrefoil is a gilt crown, curved to echo the cusp and attached to it by a short gilt stem. From the centre of each crown extends a floral finial composed of three slender stems each leading to a stylised fleur-de-lys, with an embroidered red dot on either side of the central stem. The whole design forms a cross. The book-style **burse** matches in every detail apart from being lined with white cotton.



Veil: 59cm square.

Burse: 23.5cm square.

- B** A purple **veil** in a heavy woven fabric lined with grey patterned cotton and edged with grey cord. An alisée patée cross in grey grosgrain is outlined with a narrow grey cotton cord couched to the veil. There is a matching **burse**, except that, instead of a cross, it bears an embroidered grey grosgrain chalice edged with couched grey cotton cord. On either side of the bowl of the chalice are yellow beaded wheat ears with wool-embroidered stalks.



Veil: 55cm square.

Burse: 23cm square.

- C** A purple damask **veil** lined with purple sateen, edged with twisted purple and gold-coloured cord. A couched cercelée cross is embroidered on one side in gold-coloured and purple thread with an embroidered knot in each quarter of the cross. The edges of the veil are rubbed. There is a matching book-style **burse** except that it is lined in white cotton.

Veil: 59cm square.

Burse: 23.5cm square.

- D** A cream silk damask **veil** lined with beige sateen and edged with gold-coloured cord. In the centre, an embroidered and indented quatrefoil with a raised gold-coloured rim encloses a red Tudor rose, outlined in gold-coloured thread, within a gold-coloured circle from which four leaf groups each with four leaves spiral out. The leaves each have a central gold-coloured thread and are green on one side of the thread and cream on the other. Within each cusp of the rim of the quatrefoil are three small embroidered green discs with a further four around the central circle, one between each of the springing leaves. The veil is stained and the edges rubbed. There is a matching book-style **burse**, in fair condition but stained.
Veil: 52cm square.
Burse: 26cm square.



- E** A cream damask **veil**, with a cream sateen lining and edged with gold-coloured cord. The Sacred Monogram IHS, embroidered in gold-coloured thread, is in the middle of the lower half of the veil, with an embroidered gold-coloured patée cross fitted at the foot above the H and three nails pointing upwards below the H. There is a matching book-style **burse**, except that the Sacred Monogram, cross and nails are within a circle formed by two laurel branches, in gold-coloured silk thread with occasional embroidered red berries, the branches crossing over at the bottom but open at the top. Manufacturer: J. Wippell & Co.
Veil: 50cm square.
Burse: 23.5cm square.



- F** A **veil** made of heavy woven oatmeal-coloured fabric lined with self-patterned cotton of the same colour. In the centre of the lower half of the veil is a beaded and couched wheatsheaf embroidered in gold- and silver-coloured thread, surrounded by embroidered bunches of grapes on a vine. The embroidery is outlined by a rectangle of gold-coloured cord and a similar cord is couched 1.5cm within the edge of the veil. A book-style **burse** of matching material is embroidered with a lamb, partially beaded, partially couched with silver- and gold-coloured thread, and outlined with gold-coloured cord. Elastic to fix.
Veil: 52cm square
Burse: 23cm square.



TEXTILES

ST. PETER AND ST. PAUL SEAL, KENT

- G** Plain green dupion silk **veil**, lined with an imitation silk material of the same colour, bearing an appliqué Chi Rho in gilded kid. A complementary, but not matching, book-style **burse** in dupion silk, lined with white cotton, has on the front tones of white, green, terracotta, yellow and blue, patterned to represent fields, footpath and sky, using various machined stitches.
Veil: 55cm square.
Burse: 24cm square.

- H** Green damask **veil** lined with a green sateen lining, bearing a patée cross in a yellow fabric couched to the damask with yellow thread. Matching book-style **burse** lined with white cotton.
Veil: 49cm square.
Burse: 23.5cm square.



I

- 1 A **veil** in red St Aidan's damask (ref a) with a red sateen lining, edged with red- and gold-coloured twisted cord. Four fleur-de-llys in gold-coloured thread are couched to the veil to form a cross. Inside the square space formed by the bases of the fleur-de-llys is a cross composed of four diamonds around a small hollow circle. A label sewn to the back of the veil has the number AY278 on it. There is a matching book-style **burse** lined with white cotton.
- 2 St Aidan's damask in rayon and cotton (ref a), sateen, cotton, gold-coloured thread.
3 20th c.
4 Veil: 51cm square.
Burse: 24cm square.
5-6 J Wippell & Co. Ltd.
7-9 -
10 a) J Wippell, catalogue.



- J** A red silk damask **veil**, lined with pale blue sateen and edged with a twisted red and gold-coloured cord. There is an embroidered cross consisting of four hollow diamond-shaped arms with concave edges in gold-coloured thread, all springing from a central roundel which has a pale blue centre surrounded by a gold-coloured ring. From either side of the base of each arm spring couched spiral patterns in gold-coloured thread with a small gold-coloured disc inside and outside each set of spirals. The corners are rubbed and worn. The matching book-style **burse** is lined with white silk which has become stained.
Veil: 59cm square.
Burse: 23.5cm square.

403 STOLES (11)

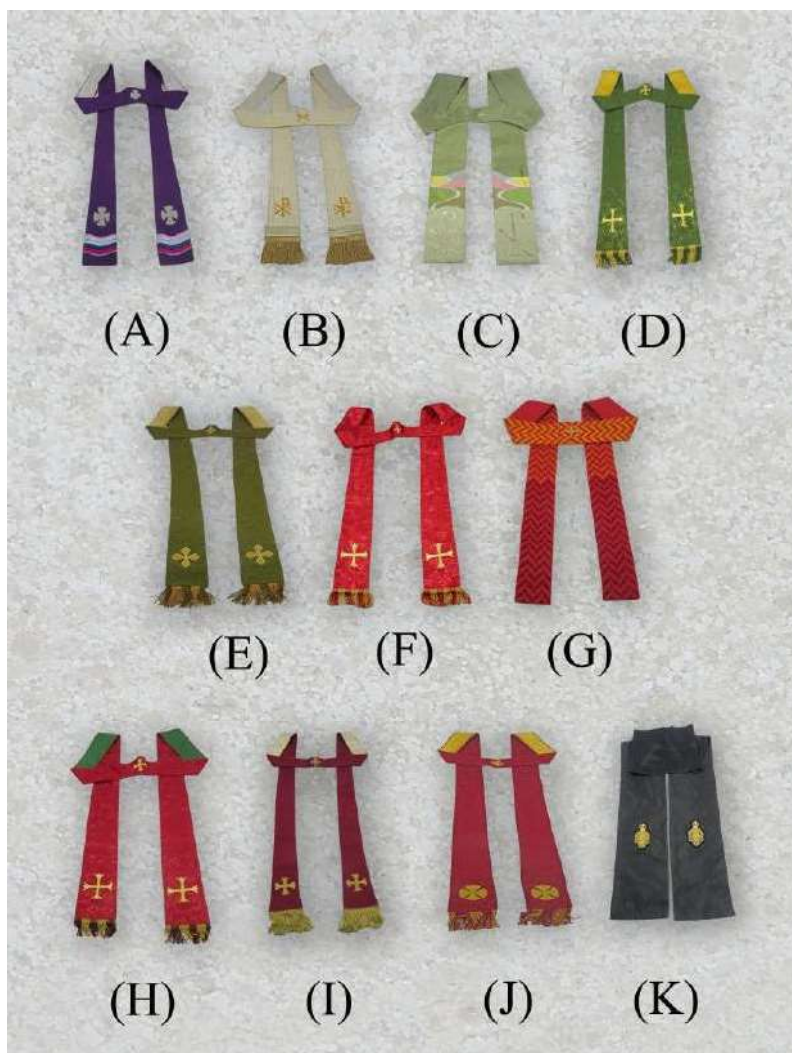
CLERGY VESTRY, chest of drawers

- A** Purple heavy-weave fabric lined with grey self-patterned cotton. At each end and at the neck is a grey grosgrain alisée patée cross outlined in heavy grey cord. Below the two end crosses are appliquéd bands in a wavy ‘rainbow’ pattern in grey, pale blue, navy blue, red and yellow sateen.
l. 240cm x w. tapered from 6.5cm at the neck to 11cm at hems.
- B** Ivory-coloured loosely-woven fabric lined with grey cotton, with a hand-embroidered Chi Rho in gold-coloured thread at each end and with small embroidered Alpha and Omega symbols in the open angles of the X. A saltire cross in gold-coloured braid is at the neck. At each end of the stole is gold-coloured bullion fringe below three parallel narrow bars embroidered in silver- and gold-coloured metallic thread.
l. 256cm x w. tapered from 6.5cm at the neck and 11cm at hems.
- C** Green silk appliqué in turquoise, white, yellow, rose, dark green and bronze to represent a winding road and the countryside. At the neck there is a stylized patée formée cross in silver-coloured thread. There is a Chi Rho in gilded kid at each end.
l. 264 x w. tapered from 9cm at the neck to 12.5cm at hems.
- D** Dark green ‘Tudor Rose’ damask (ref Wippell’s catalogue) lined with gold-coloured sateen, a patonce cross is embroidered in satin stitch in gold-coloured thread on both ends and on the centre seam at the neck edge, the lower edges trimmed with an alternate green and gold-coloured fringe. Supplier: House of Vanheems (label)
l. 226cm x w. tapered from 7cm at the neck to 10cm at hems.
- E** Olive green cotton damask lined with gold-coloured sateen and trimmed at each end with alternate brown and gold-coloured fringe. A gold-coloured plain clercée cross is appliquéd at each end and at the neck.
l. 230cm x w. tapered from 4.5cm at the neck to 10cm at hems.
- F** Red ‘Tudor Rose’ damask (ref Wippell’s catalogue) self-lined. A gold-coloured silk is embroidered patonce cross at each end and at the neck and with the lower edges trimmed with an alternate red and gold-coloured fringe. Supplier: House of Vanheems Ltd (label).
l. 232cm x w. tapered from 5.5cm at the neck to 9cm at the hems.
- G** A red stole in Florentine work. The pattern is shades of dark red at each end, paler shades towards the middle and ‘chevrons’ of red and yellow at the neck. It is lined in red cotton and has a Greek cross in gold-coloured metallic thread placed centrally at the neck.
l. 241cm x w. tapered from 7cm at the neck to 12cm at hems.

TEXTILES

ST. PETER AND ST. PAUL SEAL, KENT

- H** Red 'Tudor Rose' damask (ref Wippell's catalogue) lined with green sateen. At each end and at the neck is a gold-coloured silk embroidered patonce cross and the ends are fringed with alternate purple and gold-coloured fringe. Supplier: House of Vanheems Ltd.
l. 228cm x w. tapered from 6.5cm at the neck to 10cm at hems.
- I** Deep red grosgrain lined with yellow sateen and trimmed at each end with gold-coloured fringe. A gold-coloured patonce cross is embroidered at each end and at the neck.
l. 240cm x w. tapered from 4.5cm at the neck to 10cm at hems.
- J** Dark red cotton damask lined with gold-coloured sateen and trimmed at each end with alternate red and gold-coloured fringe. A gold-coloured alisée patée cross is appliquéd at each end and a gold-coloured patée formée cross at the neck.
l. 230cm x w. tapered from 4.5cm at the neck to 10cm at hems.
- K** A wide stole in black taffeta which is self-lined. Appliquéd towards both ends is a Royal British Legion badge.
l. 244 x w. 25cm.



404 VESTMENTS CLERGY and CHOIR VESTRY, cupboards

The following items were present on the day of recording.

A Choir Cassocks

Choir cassocks in red polyester and cotton 37 for men and 17 for ladies. Some cassocks have a white polyester and cotton collar and jabot.

One red polyester and cotton double breasted choir cassock which is badly torn. Maker's label: T Pratt and Sons.

B Cassocks

Four black cassocks in heavy polyester and cotton.

Fourteen in white polyester and cotton, maker's labels: The House of Vanheems and J Wippell & Co.

C Cassock albs

Four white polyester and cotton cassock albs.

D Surplices

Eight white polyester and cotton surplices.

E Cincture

One white cincture.

405 ALTAR CLOTHS

The following items were present on the day of recording.

A Lady Chapel altar

2 cotton machine-hemmed

1. 137 x w. 74cm

1 cotton machine-hemmed

1. 226 x w. 76cm

B Sanctuary altar

2 cotton machine-hemmed

1. 242 x w. 92cm

1 cotton machine-hemmed

1. 442 x w. 92cm

C Clergy Vestry

1 poly cotton machine-hemmed (Vanpoules)

1. 245 x w. 88cm

1 cotton machine-hemmed

1. 172 x w. 50cm

TEXTILES**ST. PETER AND ST. PAUL
SEAL, KENT****D Vicarage**

- | | |
|--|------------------|
| 1 linen machine-hemmed/selvage with crochet lace ends
and four open-work Greek crosses, one in each corner
Slight spotting on one end | 1. 300 x w. 84cm |
| 1 linen machine-hemmed one side selvage edge opposite side
hemmed ends. An open-worked patonce cross to fit each corner
of the altar and one central patonce cross | 1. 408 x w. 85cm |

406 COMMUNION LINEN**A Credence Cloths (4)**

- | | |
|--|------------------------------------|
| 2 linen cloths with added 8cm crochet hem | 1. 67 x w. 58cm
1. 58 x w. 53cm |
| 1 linen cloth hand stitched | 1. 112 x w. 34cm |
| 1 cotton cloth machine-hemmed with 7cm crochet ends
and an off-centre cross | 1. 133 x w. 48cm |

B Purificators (15)

- | | |
|---|-----------------|
| 1 linen machine hemmed with a central cross patée | 1. 29 x w. 27cm |
| 2 cotton hand hemmed with a central cross | 1. 25 x w. 21cm |
| 2 cotton hand hemmed with a central cross | 1. 24 x w. 20cm |
| 2 cotton hand hemmed with a central cross | 1. 25 x w. 21cm |
| 1 cotton hand hemmed with a central cross | 1. 29 x w. 19cm |
| 3 cotton machine hemmed with a central cross | 1. 29 x w. 19cm |
| 4 cotton machine hemmed with a central cross | 1. 50 x w. 58cm |

C Lavabo Towels (10)

- | | |
|---|-----------------|
| 1 cotton hand hemmed with central cross | 1. 34 x w. 12cm |
| 2 cotton hand hemmed plain | 1. 21 x w. 17cm |
| 1 cotton hand hemmed plain | 1. 41 x w. 20cm |
| 4 cotton machine hemmed plain | 1. 29 x w. 20cm |
| 1 cotton machine hemmed plain | 1. 22 x w. 17cm |
| 1 cotton machine hemmed plain | 1. 46 x w. 36cm |

D Corporals (8)

- | | |
|--|-----------------|
| 2 cotton machine hemmed lower centre embroidered cross | 1. 50 x w. 50cm |
| 1 cotton machine hemmed lower centre embroidered elaborate cross | 1. 50 x w. 50cm |
| 2 linen fancy hem centre embroidered cross | 1. 40 x w. 40cm |
| 3 linen fancy hem embroidered crosses lower centre and 4 corners | 1. 54 x w. 54cm |

407 ALMS BAGS (11)

CLERGY VESTRY, chest

- A Two in purple loose-weave synthetic fabric, lined with the same fabric and edged with blue and silver-coloured cord.
w. 15 x d. 16cm.
- B Two in cream damask, lined with cream cotton sateen and edged with cream cord.
- C One in heavy, cream and fawn damask with a raised pattern, lined with the same fabric and edged with cream cord.
w. 17 x d. 25cm.
- D Two in green damask, lined with the same fabric and edged with red and gold-coloured cord.
- E Two in red damask, lined with the same fabric and edged with red and gold-coloured cord.
- F Two in gold-coloured cotton damask, lined with the same fabric and edged with dark green cord.



408 BOOKMARKERS (14)

CLERGY VESTRY, chest

The following items were present on the day of recording.

- A** Purple grosgrain ribbon embroidered on each end with an alisée patée cross in grey silk outlined with silver-coloured thread.
l. 76 x w. 5cm.
- B** Purple cotton with the Sacred Monogram IHS appliquéed on the ends in red which is outlined in gold-coloured thread. There is a tall Latin cross behind the 'H'. Trimmed with a red and purple fringe with a red and purple top braid.
l. 78 x w. 7cm.
- C** Purple cotton with a Latin cross in red, outlined in gold-coloured thread on the ends. Trimmed with a red and purple fringe with a red and purple top braid.
l. 76 x w. 5cm.
- D** Purple cotton with a motif of three nails and a scourge, depicting the suffering of Jesus, embroidered in red and gold-coloured thread on the ends. Trimmed with a red and purple fringe with a red and purple top braid.
l. 75 x w. 5cm.
- E** Purple cotton with a Latin cross in red which has the Crown of Thorns in gold-coloured thread encircling the top of the cross. Trimmed with a red and purple fringe with a red and purple top braid.
l. 78 x w, 7cm
- F** Cream silk grosgrain with the Sacred Monogram IHS with a crown above appliquéed in gold-coloured metallic thread and silk above a gold-coloured fringe
l. 87 x w. 7cm.
- G** Cream silk grosgrain with an appliquéed rectangular leaf and flower design in gold-coloured metallic thread and silk at the ends above a gold-coloured fringe
l. 87 x w. 7cm.
- H** Cream grosgrain hand embroidered at one end with a sheaf of corn in silk and metallic thread with beads and, at the other end, with a sheaf and grapes, with silver-coloured leaves and branches. Trimmed with a gold-coloured fringe.
l. 71 x w. 5cm.
- I** Green heavy cotton with an appliquéed gold-coloured stylized patée fitted cross at the ends. Trimmed with a green fringe with a top edge gold-coloured between green edging.
l. 80 x w. 5cm.

**ST. PETER AND ST. PAUL
SEAL, KENT**

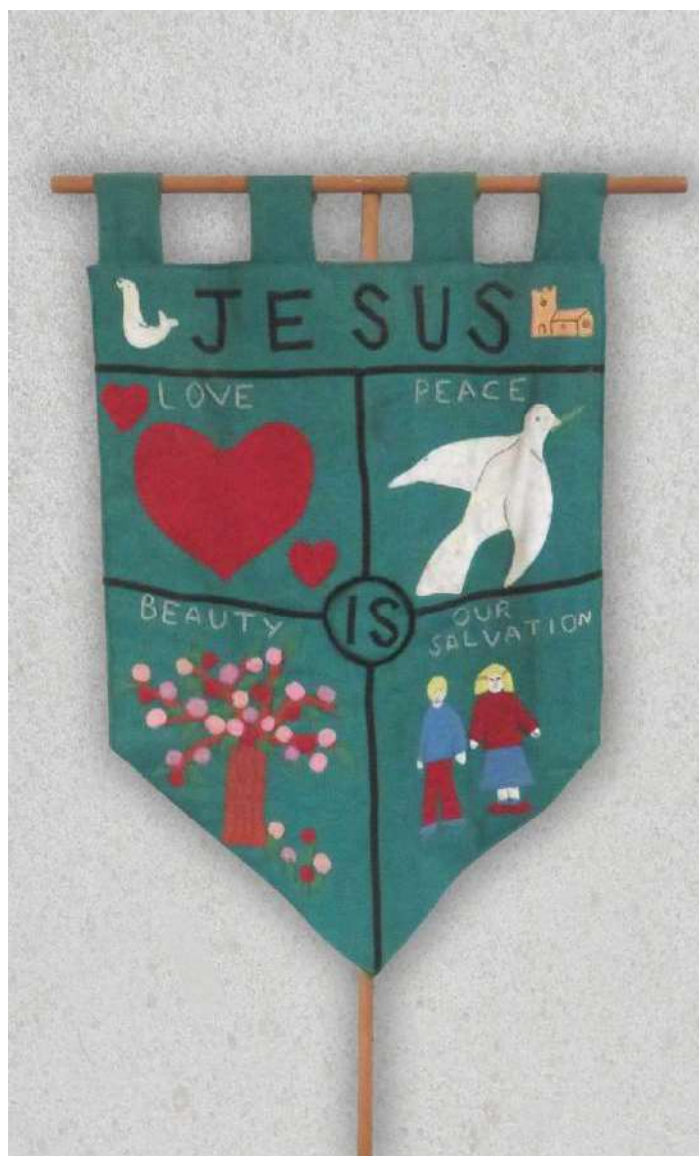
TEXTILES

- J** Green heavy cotton with an appliquéd gold-coloured stylized patée fitted cross at the ends, the cross is decorated at the end of each arm. Trimmed with a green fringe with a top edge gold-coloured between green edging.
l. 80 x w. 5cm.
- K** Red heavy cotton with a moline cross embroidered in gold-coloured metallic thread at each end, the cross is decorated by rays at the intersection. Trimmed with gold-coloured and red fringe.
l. 81 x w. 5cm.
- L** Red heavy cotton embroidered in gold-coloured thread at each end with a motif including an outline containing stylized small branches and a central flower/wheel design. Trimmed with a red and gold fringe.
l. 76 x w. 5cm.
- M** Red heavy cotton embroidered in gold-coloured thread at each end with a motif including a trilobed outline containing leaves. Surmounted by a fleur de lys. Trimmed with a red and gold fringe.
l. 80 x w. 7cm.
- N** Red heavy cotton embroidered in gold-coloured thread at each end with three interwoven circles, symbolising the Holy Trinity. Trimmed with a red and gold fringe.
l. 78 x w. 5cm.



409 BANNER and STANDARDS (2)

- A Processional banner in green linen with the name 'JESUS' embroidered in black at the top, flanked by an appliquéd image of a seal in white on the left and an appliquéd image of a church in yellow on the right. Below this, the banner is quartered with black lines, with the word 'LOVE' in white in the top left quarter with one large and two small red hearts, 'PEACE' with a white dove in the top right quarter, 'BEAUTY' with a fruit tree in shades of orange and brown in the bottom left, and 'OUR SALVATION' with a man and woman standing together in the bottom right, dressed in red and blue with gold-coloured hair. In the centre of the quartering is embroidered in black the large word 'IS'. The lower edge of the banner is pointed and it is straight hung by four loops in the same fabric from a wooden cross pole fitted onto a wooden upright pole.



B Royal British Legion Standards (2)

- 1 Both standards are reversible and consist of a navy blue with a wide gold-coloured strip across the centre bearing an inscription in Roman caps. In the top corner of each standard, next to the pole, is the Union Flag and opposite that, on the Women's standard, is a gold-coloured diamond with the inscription '75 / years' and above the Seal Branch standard is a yellow pennant with 1932 - 2007 printed in blue. The banners each have two long cords ending with tassels hanging from just below the finial on the pole. The standards are fringed on all three open sides with a gold-coloured fringe. The standards are on wooden poles with a central metal ferrule and topped with a spear-shaped finial.

Printed wording on the standards

i)

THE ROYAL BRITISH LEGION
WOMEN'S SECTION
SEAL BRANCH

ii)

ROYAL BRITISH LEGION
SEAL BRANCH

- 2 Standards: Cotton, polyester, fringe.
Poles: Stained wood, metal.
- 3 -
- 4 Standards: h. 93 x w. 112cm.
Poles: l. 267cm. diam. 3cm.
- 5-10 -



TEXTILES

**ST. PETER AND ST. PAUL
SEAL, KENT**

410 KNEELERS (162)

- 1 One hundred and sixty two kneelers worked in wool on canvas in a variety of colours.

A Phs

	DESIGN	WORKED BY	DONOR	DEDICATION
1	Geometric Star of David	Barbara Arnold		Jack Miles
2	Organ pipes, music notes. Sides: Sing to the Lord a new song Psa 33	Anne Bailey		Organist and choir
3	Coat of arms with 'Seal' on L, 'Essex' on R, and 'Quaerite Primum Regnum Dei' below	Gladys Aldridge		The Card family
4	Camden House. Sides: 1773 J CORKE 1821	Zara Webb		J Corke of Camden House
5	Blue swallow and pink flowers on red	Edward Aldridge		Dr Harrison
6	Dove, book & flowers	Kathleen Bowker		
7	Chi Rho, Alpha & Omega	Patricia Dine		
8	Girls walking with lady c1855 Hon Misses Pratt	Barbara Arnold		Aunts May & Edith
9	The eagle of St John	Edward Aldridge		John Martin



Key: 1 Description 2 Material 3 Date 4 Measurements 5 Artist 6 Retailer 7 History 8 Donor 9 Memorial Inscription 10 References

**ST. PETER AND ST. PAUL
SEAL, KENT**

TEXTILES

10	Autumn leaves	Iris Johnson		
11	c1840 Organist & choir. Organist J S Harding	Doris Burton		
12	Africa & Asia with 'EPAC'	Elizabeth Pritchard		EPAC With gratitude
13	Geometric floral design. Bert Fox 1918-1987	Maggie Fox		Bert Fox
14	Border collie. Jim Walkling 1907 - 1993	Patricia Walkling		July 3rd 1994 In memory of Jim Walkling
15	Agnus Dei	Maggee Fox Eileen Lacey		
16	I Saw Three Ships 1993	Gladys Aldridge		William & Annie Hope
17	Winter flowers and berries in 6 frames	Patricia Arding Val Schofield		Jean Wright
18	The eagle of St John	Maggie Fox		



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TEXTILES

**ST. PETER AND ST. PAUL
SEAL, KENT**

19	World Peace, a dove over a map of the world	Joyce Harland Edward Aldridge		Amy & George Aldridge
20	Crossed keys	Eileen Carreras Iris Johnson		Angela Rayfield
21	Summer flowers in 6 frames	Gladys Aldridge Patricia Dine		Lily Luson
22	Spring flowers in six frames	Barbara Arnold Iris Johnson		Jessie Foster
23	Autumn flowers in six frames	Joyce Edwards		
24	Autumn flowers in six frames	Patricia Dine		
25	Trinity symbol of three golden fishes	Madeline Laws		
26	Trinity symbol of three white fishes. Family Woodhams	Pat Walkling		Woodhams family
27	Tudor rose. Geometric border	Kathleen Bowker		



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**ST. PETER AND ST. PAUL
SEAL, KENT**

TEXTILES

28	Floral wreath	Madeline Laws		Audrey & Leslie Hills
29	Floral wreath. EWH 1907-1993			
30	Floral wreath	Patricia Dine		Dorothy Alwen
31	Floral wreath	Gladys Aldridge		Albert & Fanny Hope
32	Symbol of St Luke the Evangelist	Linda Payne Maggie Fox		Friend
33	Symbol of St Mark the Evangelist	Edward Aldridge		The Miss Ways Cyril Greenway
34	Symbol of St Matthew the Evangelist	Joyce Edwards Maggee Fox Edward Aldridge		Grace & Lloyd Barlow
35	Eucharist (Chi Ro, chalice and wafer)	Barbara Arnold Eddie Aldridge	Eddie & Gladys Laws	Cora Baker
36	Dove with nimbus (Holy Spirit)	Maggie Fox		



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TEXTILES

**ST. PETER AND ST. PAUL
SEAL, KENT**

37	Dove (as in 36)	Gladys Aldridge		Daisy & Joe Aldridge
38	Royal British Legion badge	Ann Butcher		British Legion
39	RBL (Women's Section)	Ann Butcher		
40	Glory Cross, Alpha & Omega	Joyce Edwards		
41	Head of the brass of Sir William de Bryene. Long side: W de Bryene 1395	Margaret Stevens	Margaret Stevens	
42	Heraldic lion MCCCLXXXV (1395) (Footstool of brass above)	Margaret Stevens	Margaret Stevens	
43	St Francis & the birds. Long side: FEA 1921 - 1944	Barbara Arnold		Frank Edward Arnold, buried in Assisi Military Cemetery
44	Lily flower	Eileen Burgin		Jack
45	Clasped hands with 'There is much fellowship in Seal' around sides	Anne Bailey		



Key: 1 Description 2 Material 3 Date 4 Measurements 5 Artist 6 Retailer 7 History 8 Donor 9 Memorial Inscription 10 References

**ST. PETER AND ST. PAUL
SEAL, KENT**

TEXTILES

46	Owl in churchyard Long side: AHH 1906 - 1971	Barbara Martin		Arthur Herbert Haskell
47	Floriated cross	D Burton		
48	Basket of fruit & veg. 'Harvest 'to the left Long side: 'Give Thanks and Praise'	Anne Bailey		
49	Stylised Vicar at church door	Madeline Ettall		Vicar of Seal
50	Stylised church and churchyard in snow	Madeline Ettall		
51	Lych gate. Long side: J Hogg	Patricia Arding		Joanna Hogg 1913 - 92
52	Chapel with flowers	Anna Mary Devereux	Anna M Devereux	Ruth Madeline Vale
53	Cornfield, barn & flowers			Peter Hogg
54	Flowers and leaves. Long side: RB 1895 - 1984	Barbara Arnold		Rose Baldwin



Key: 1 Description 2 Material 3 Date 4 Measurements 5 Artist 6 Retailer 7 History 8 Donor 9 Memorial Inscription 10 References

TEXTILES

**ST. PETER AND ST. PAUL
SEAL, KENT**

55	Butterfly and flower	Ethel Linford		
56	Red Latin crosses, each on a white background. Long side: REFD 1914-1986	Patricia Dine		Robert Dine
57	Nativity	Patricia Walkling		
58	Musical notation. Long side: EDT 1924-1986	Josephine Triggs		Edward Triggs
59	The three kings. Long side: Christmas	Gladys Aldridge		Jenny & Harold Hope
60	The shepherds. Long side: Glory to God	Margaret Stevens		
61	Candelabrum. Long side: CGH	Joyce Harland		Cecil G Harland
62	Three angels on a background of the repeated word 'Holy'	Eileen Carreras		Guy Turner
63	Latin Cross with hollow white rectangle on each arm	Started by Lucy Gilbert, completed after her death		Hilda Lucy Gilbert



Key: 1 Description 2 Material 3 Date 4 Measurements 5 Artist 6 Retailer 7 History 8 Donor 9 Memorial Inscription 10 References

ST. PETER AND ST. PAUL
SEAL, KENT

TEXTILES

64	Baptism	Madeline Ettall		The children of Seal
65	Once in Royal David's City	Barbara Martin		To my father Brian John Tait
66	Hark the Herald Angels sing Long side: 1993	Gladys Aldridge		Kathleen Alexander
67	Bailey family tree	Patricia Wilkins		3rd April 1994
68	Once in Royal David's City	Edward Aldridge		Elsie & Harry Collins
69	Day and Night. Sides: God so loved the world	Anne Bailey		
70	Three Children	Dawn Young		C of E Children's Society
71	Johnson's Court. Long sides: Johnson's Ct School Lane	Residents of Johnson's Court		
72	Camden Villa. Long side: RWJ 1908- 1981	Iris Johnson		R W Johnson



Key: 1 Description 2 Material 3 Date 4 Measurements 5 Artist 6 Retailer 7 History 8 Donor 9 Memorial Inscription 10 References

TEXTILES

**ST. PETER AND ST. PAUL
SEAL, KENT**

73	That they all may be one (John 17: 21)	Dawn Young		All for whom Christ prayed
74	Diocese of Rochester	Dawn Young		Rochester Diocese
75	Church at night with stars Long side: In memory of RS 1914-1986	Edward Aldridge		Ruby Spain
76	The Croft, Seal	Val Schofield		The Croft
77	The Grey House	Sarah Balcin		Lord Hillingdon
78	Barn Owl. Long side: Eileen Carreras Verger 1929 - 2002			Eileen Carreras
79	Six flowering plants. Long side: LES 1904- 1988	Eileen Carreras		Mother Mrs Lesley Sibley
80	Latin Cross with hollow white rectangle on each arm Long side: WAS 1905- 1992	Eileen Carreras		William Sibley
81	House with lady & dog Long side: Phillip Wyatt 1910 - 1983	Joan Wyatt		To dear Buster



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**ST. PETER AND ST. PAUL
SEAL, KENT**

TEXTILES

82	Clock escapement. Long side: Tempus fugit Val fecit 1993	Valerie Mathis		
83	St Peter & St Paul emblem in shield. Long side: Seal WJSSMH	Anne Bailey		Churchwardens Walter Stevens & Stella Hale
84	Open screen in a church. Sides: In the handiwork of Their Craft is their prayer C R Ashbee	Anne Bailey		Craftsmen
85	Dove with nimbus. Long side: RG 1908 - 1983	Hilda Lucy Gilbert		Reginald Gilbert
86	Iona Cross	Edward Aldridge Barbara Arnold Patricia Dine		Nellie Baylis Cora Warden Baker
87	Dora Mary Few window	Iris Johnson		
88	Friesian calf	Marion Gilchrist		
89	Harvest mouse & fruit. Long side: Andrew 1961- 1991	Betty Knight		Our dearest son Andrew
90	Poppies	Joyce Edwards		



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TEXTILES

**ST. PETER AND ST. PAUL
SEAL, KENT**

91	Church Farm, Seal	Janetta Critcher		Church Farm
92	Large cream-fronted house	Sally Archard		Sonny Baker Olive Archard
93	Swallows. Long side: SH fecit	Stella Hale		Congregation past & present
94	Country church. Side: BJM 1923 - 1992	Madeleine Eattell		Barbara J Morris
95	Choristers	Madeleine Eattell		Seal church choir
96	Blackbird feeding nestlings Side: DMW 1934-1987	Pamela Wardrop		In loving memory
97	Bottonée cross between grapes	Gladys Aldridge Betty Knight		Bertha Aldridge Kitty Bryan
98	Three candles & holly	Pat Walkling		
99	Font, candles, garland & Latin cross	Gladys Aldridge		David Aldridge



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**ST. PETER AND ST. PAUL
SEAL, KENT**

TEXTILES

100	Latin cross & dove	Mabel Gordon		
101	Moline cross on aiguiséé cross	Sybella Medd		
102	British Legion Poppies Long side: WFC	Joyce Cruse		William Francis Cruse
103	Poppies & cornflowers	Iris Johnson		
104	Butterfly. Long side: BKW 1902-1988	Kathleen Bowker		Bella Kathleen Wisbey
105	Church window	H Stephens Tucker		
106	Mary & Joseph at crib	Madeleine Eattell		
107	Flower, vase & birds	Linda Wellington		Marriage of Sharon & Gary Davidson
108	Bell & ropes with ‘SEAL TOWER’ Long side: ED ringer 45 years	Joyce Cruse		E Drawbridge (father)



TEXTILES

**ST. PETER AND ST. PAUL
SEAL, KENT**

109	Geometric pattern of floriated crosses			
110	As poppies and stylized cornflowers	Jill Myars		Vera and Robert Morris
111	Geometric pattern of floriated crosses	Gladys Aldridge		Ron Booker
112	Once in Royal David's city	Annie Lewis		Peggy who died 1989 (my sister)
113	Queen Victoria's Jubilee 1887	Eileen Lacey		
114	The Grapes of Eshcol	Eileen Lacey		
115	Sheep with lambs in a field	Joan Wyatt		Mother & father brother & sister
116	U.S.P.G. Sides: Justice Mission Faith Hope	Dawn Young		USPG
117	Three children Top: C.E. Children's Soc. Below: 'Lives worth living'	Robert Rayner	Robert Rayner	



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**ST. PETER AND ST. PAUL
SEAL, KENT**

TEXTILES

118	Half-timbered house			
119	Two angels & star	Madeline Laws		Rona Betty North
120	Seal with three patée crosses. Long side: HM Sub SEAL	Pauline Cameron		Crew of HM Submarine Seal
121	Latin Cross with hollow white rectangle on each arm			
122	Fire engine in fire station			
123	Oikoumene, ship & cross			
124	Bat in night sky			
125	Glory cross with alpha and Omega			
126	Bells, ropes and musical notes			



TEXTILES

ST. PETER AND ST. PAUL
SEAL, KENT

B Without Phs

127	Multi flowers. Sides: 29 August 1992 VRCACB	Andrew Chapman		For absent friends unable to join us on our wedding day
128	Noah's Ark	Joyce M Harland E E Flanagan	Joan Wyatt	G Flanagan
129	Hare and sunset	Joyce Cruse		Bessie Drawbridge (mother)
130	Multi flowers	E E Flanagan		G Flanagan
131	Just as I am thou wilt receive	Patricia Arding		Graham Arding
132	Dove, book, flowers	Dawn Young		
133	Dove, book, flowers	Patricia Dine		
134	Dove, book, flowers	Madeleine Laws Edward Aldridge Gladys Aldridge		Millie Sutton Nickie Bran Elizabeth & George Shewin
135	Tudor Rose	Doris Burton Barbara Arnold		Nellie Evans & Fred Winter
136	Dove, book, flowers	Eileen Lacey		
137	Agnus Dei	Rose Janetta Pat Walkling		
138	Dove, book, flowers	Iris Johnson		
139	Dove, book, flowers	Gladys Aldridge		Albert Laws
140	Diamond pattern	Pat Walkling. Rose Janetta Edward Aldridge		Edward Smith
141	World Peace	Susan Paxman		
142	Hen & chicken	Mary Evans		Robin Evans
143	Agnus Dei			FH
144	Cross. DKC 1937-1989 on sides	Andrea Chapman		Dorothy Chapman
145	Cross			
146	Cross fleurée	Patricia Dine		
147	Three deer (Psalm 46:1&2)	Mrs Bowker		
148	Flowers & leaves	Eileen Darry	Carreras	Pam Stead
149	Pattern of triangles	Barbara Arnold		Jack Miles
150	Tudor Rose	Clair Johnson		
151	Morning Glory spray	Joyce Edwards		
152	Bells and bell ropes	Christine Boorman		Henry & Betty Baker

**ST. PETER AND ST. PAUL
SEAL, KENT**

TEXTILES

153	Cross keys	Gladys Aldridge		Ruby & Ken Spain
154	God is love	Edyth Banks		
155	'Holy' repeated	Gladys Aldridge		Joan Charlton
156	I saw three ships			
157	Flowers (Seal Mothers Club)	Eileen Burgin		Mothers everywhere
158	Tree of Glory	Gladys Aldridge		Rene Aldridge
159	Grapes of Eshcol	Barbara Arnold		Anthony Clarke
160	Garden scene with dog	Patricia Young		Harold Berry
161	Rainbow	Doris Burton		
162	White figure & cross	Madeleine Eattell		

- 2 Wool, canvas, kneeler pads.
 3 20th c.
 4 h. 10 x w. 35 x d. 25cm.
 5 Work undertaken by members of the congregation as shown in the table.
 6 Supplier: Jacksons of Hebden Bridge
 7 -
 8 Donors are listed in the table.
 9-10 -

411 WEDDING KNEELERS (2) CLERGY VESTRY, cupboard

A pair of wedding kneelers in white self-striped damask-style fabric. Piped around all edges and each has a zip on the long side. Soiled.
 l. 36 x w. 30 x d. 8cm

412 RUNNERS (2)

A SANCTUARY/CHANCEL, communion rail step

A dark blue carpet-style runner with a soft thick pile, which is in two sections on the north and south sides of the rail but not in the centre where there is red carpet. On each section are four emblems depicting, in gold-coloured pile, the crossed keys and sword emblem of St Peter and St Paul.
 Each runner: l. 228 x w. 33cm.



B LADY CHAPEL, communion rail step.

A blue canvas work runner with a geometric pattern in blue and yellow on the two long sides, backed in heavy linen.
 l. 500 x w. 30cm.



413 CARPETS and MATS etc

A **SANCTUARY / CHANCEL and surrounds**

Deep red carpet which is placed under the main altar in the sanctuary, but not over the surrounding floor slabs, the carpet covers the sanctuary to the chancel step and continues through the chancel and finishes over the steps to the nave. There is an underlay by 'Tredaire'. The same carpet is on the floor in front of each choir bench and also on benches, the edges having been bound.

B **CLERGY VESTRY**

A 'Persian' rug patterned in orange, brown and green is laid under the desk. In a worn condition.
l. 240 x w. 130cm.

C **TOWER**

Six pieces of beige carpet which are in the shape of bells. These are for the bell ringers to stand on.

D **NAVE, W end**

A black ribbed-rubber mat laid in front of the doors to the ringing chamber and leading to the nave.
l. 260 x w. 91cm.

E **CHOIR VESTRY / CLERGY VESTRY**

A blue, slightly speckled vinyl floor covering across both areas, under cupboards and other furniture, fitted in several sections. Worn.

F **SOUTH PORCH**

- i)** Two small pieces of black ribbed-rubber, one either side of the metal edge strip on which the door closes.
Each mat: w. 100 x d. 30cm.
- ii)** A black ribbed-rubber door mat which is shaped to form a slope.
w. 100 x l. 70 x d. Shaped 6 - 1cm.

G **BAPISTERY**

Placed on the plinth on the west side of the font is a canvas work mat. The pattern is of blue leaves with a lily in the centre with leaves in brown and cream.
h. 40 x w. 56cm.

H **AROUND THE CHURCH**

There are a number of coir mats around the church including the porch, tower, and passage in various sizes.

414 CURTAINS (3) and DRAUGHT EXCLUDER (1)

- A VESTRY PASSAGE, door to the exterior**
- 1 Hung on a rail from the top of the door the curtain reaches to the floor. It is of 'Fairford' damask (ref a) in blue and gold-coloured, there is a manufacturer's label on the side seam. Lined in dull pink/brown heavy cotton. There is a matching draught excluder. Both are in a poor condition.
- 2 'Fairford' cotton and rayon damask (ref a).
- 3 -
- 4 Curtain: l. 198 x w. 177cm.
Draught excluder: l. 98 x diam 10cm.
- 5-6 Wippell Mowbray Ltd.
- 7-9 -
- 10 a) Wippell's catalogue.

- B WEST DOOR, in Tower**
- Hanging from a wooden pole on rings is a pair of floor-length curtains, with a deep heading. The curtains have a white background and are patterned with stylized flowers and leaves in red, green, brown and orange. They are interlined with a thermal fabric and lined with cream cotton curtain lining. Along the lower edge is a green edging.
- Too high to measure.

415 DOSSALS (6)

- A SANCTUARY, East wall**
- Double sided cream cotton weave, pinch pleated and hanging behind the altar from a wooden rod passed through 18 loops of the same material.
- l. 170 x w. 545cm.
- B NORTH AISLE, W end. Altar Frontal chest.**
- Green Thai silk lined with cream cotton sateen and hanging from a metal rod through the top hem.
- l. 108 x w. 536cm.
- C SOUTH AISLE, chest**
- i)** Red cotton damask attached for hanging to a gold-coloured rope in criss-cross pattern 10cm deep.
- l. 90 x w. 380cm.
- ii)** Purple coarse weave synthetic fabric gathered into pinch pleats in top band.
- l. 105 x w. 420cm.

TEXTILES

ST. PETER AND ST. PAUL SEAL, KENT

- iii) Oatmeal coarse weave slub-lined cotton, top hem 10cm deep to gather onto rod
l. 112 x w. 416cm.

- D Cream heavy figured linen hanging from loops. The dossal is self-lined.
l. 100 x w. 390cm.

416 CUSHIONS (5)

A

BAPTISTERY, Font

Flower and leaf pattern in blue cross stitch on a beige background edged with a border of crosses in triangles. On the reverse side are the names Mary Berry 1882 – 1892 and Eileen Berry 1884 – 1894.
w. 37 x d. 28cm.

B

LADY CHAPEL

- i) Blue cotton damask piped top and bottom and with a multi-coloured inset embroidered in wool tent stitch depicting a stained glass window.
w. 42 x d. 42cm.

- ii) A circlet of flowers and foliage embroidered on a gold-coloured background in tent stitch and with a gold-coloured corded edge.
w. 37 x d. 34cm.

C

SANCTUARY, Altar

- i) Coarse weave oatmeal cotton mixture with two appliquéd woven gold-coloured orphreys edged with gold-coloured braid.
w. 49 x d. 37cm.

- ii) Coarse weave purple synthetic fabric edged with navy cord twisted at each corner.
w. 49 x d. 37cm.

PAINTINGS ETC

- 500 Royal Arms (none).
- 501 Hatchments (none).
- 502 Painting.
- 503 Tithe Map Case.
- 504 Framed Photograph.
- 505 Framed Wall Hanging.
- 506 Framed Photographs (17).
- 507 Plaque.
- 508 Printed Notices (2).
- 509 Benefaction Boards.(2).
- 510 Wall Plaque.
- 511 Panel Notice Board.
- 512 Benefaction Boards (4).
- 513 Painting.
- 514 Diagrammatic Painting.
- 515 Framed Print.
- 516 List of Incumbents.
- 517. Painting.
- 518 Print.

**ST. PETER AND ST. PAUL
SEAL, KENT**

PAINTINGS ETC

The condition of items in this Section appears to be satisfactory unless otherwise stated.

500 There are no **ROYAL ARMS**

501 There are no **HATCHMENTS**

502 PAINTING Ph

A large oil painting on sized fabric which has been stretched onto a board. It depicts a seated mother and child, the sun, moon, stars and a world globe, mainly in blues, yellows and white. Unsigned.
Inaccessible to measure.

LADY CHAPEL, E wall



503 TITHE MAP CASE

CHOIR VESTRY on ceiling beam

- 1 On the ceiling beam above the folding partition dividing the two vestries is a case housing the rolled tithe map of 1839; the case has a hasp and clasp closure – padlock missing.
- 2 Pine, metal.
- 3 Post 1913.
- 4 l. 200 x w. overall 18 x d. 16cm.
- 5-10 -

504 FRAMED PHOTOGRAPH Ph

CHOIR VESTRY, E wall

A photograph of a group of people outside the church. The photograph is glazed and mounted on white card and has a black wooden frame,. A label reads: St Peter & St Paul, Seal. Choir Sunday, 22 October 1950. This label is repeated on the reverse. h. 33 x w. 39 x d. 1.0cm.



505 FRAMED WALL HANGING Ph

CHOIR VESTRY, E wall

A painted and embroidered on linen depiction of St Cecilia, the patron saint of music, is glazed and in a black wooden frame. St Cecilia's face, neck, hands and feet are painted, her gown and the portative organ she is carrying are embroidered. The embroidery is very fine, and often called 'needle-painting'. Her under-garment is blue with a white hem-trim, her over-gown is green with full, orange, yellow and white sleeves. The portative organ, which often features in paintings of her, is in shades of brown. A small ivory label on the lower edge reads: "S^T CECILIA". h. 74 xm x w. 40 x d. 1 cm.



**ST. PETER AND ST. PAUL
SEAL, KENT**

PAINTINGS ETC

506 FRAMED PHOTOGRAPHS (17)

CLERGY VESTRY,

A EAST WALL Ph

- i)** Brown and gold-coloured frame with a monochrome reproduction of a painting, mounted on dark grey card, glazed. Beneath the photograph is a typewritten text:

The Rev Maximilian Buck
Vicar 1674-1720

Too high to measure

- ii)** Black and white photograph in a brown frame, glazed, and mounted on green card with the photograph in a oval on a white mount. Beneath the photograph is a typewritten text:

The Rev John N. Harward
Vicar 1836 - 1846

Too high to measure.

- iii)** Black and white photograph in a brown wooden frame, glazed, and mounted on cream card. Beneath the photograph is a handwritten text which reads:

The Rev. Thomas O. Blackall M.A.
Vicar of Kemsing with Seal 1846 to 1874

Too high to measure.

- iv)** Black and white photograph in a black frame, glazed, and mounted on grey card. Beneath the photograph is a handwritten text which reads:

Charles. Edward. Few.M.A.
Vicar of Seal
1874 -1912

Too high to measure.

- v)** Black and white photograph in a black wooden frame, glazed, and stuck on to tan coloured card. Beneath the photograph is a handwritten text which reads:

THE REV. S. HEBERT
1912 - 1920

Too high to measure.

- vi)** Black and white photograph in a brown wooden frame, glazed, and mounted on grey card. Beneath the photograph is a handwritten text which reads:

The Rev. H. Jones Davies
1920 - 1945

Too high to measure.

- vii)** Black and white photograph in a black wooden frame, glazed, and stuck onto white card. Beneath the photograph is a typewritten text:
THE REV. LESLIE HILLS, M.C. M.A.
Vicar 1945 - 1960
Too high to measure.
- viii)** Black and white photograph in a black frame, glazed, and mounted on white card. The vicar is pulling a bell rope. Beneath the photograph is a typewritten text:
THE REV. PHILIP LEA, M.A.
VICAR. 1960-1965
Too high to measure.
- ix)** Sepia photograph in a black wooden frame, glazed. The photo is stuck onto a white backing. The photograph is signed: Geo P. Vardy Sevenoaks. Beneath the photograph is a handwritten text which reads:
The Revd. Stephen Crookshank
Vicar of Seal
1966-1973
h. 26.5 x w. 21.5 x 1cm.
- x)** Black and white photograph in a black wooden frame, glazed, white mount. Beneath the photograph is a typed label:
Rev. Canon J.S. Barnard, M.A.
1973 - 82
h. 27 x w. 20 x d. 1cm.
- xi)** Black and white photograph in a black frame, glazed, green mount. Beneath the photograph is a typed label:
Canon Robert W. Goldspink, M.A.
1983 - 1987
h. 27 x w. 22 x d. 1cm.
- xii)** Black and white photograph in a black wooden frame, glazed, no mount. Beneath the photograph is a typed label:
Rev. Alan R.O. Morris
Vicar 1988 - 92
h. 27 x w. 22 x d. 1 cm.
- xiii)** A colour photograph of a congregation and clergy inside the church. Moulded wooden frame with inner gold line.
h. 26 x w. 31.5 x d. 2.5cm.

ST. PETER AND ST. PAUL
SEAL, KENT

PAINTINGS ETC



PAINTINGS ETC

**ST. PETER AND ST. PAUL
SEAL, KENT**

B SOUTH WALL Ph

- i) A black and white photograph in a wooden frame with leatherette cover, glazed and mounted on white card. The photograph shows the interior of the church looking towards the East. Below the photograph is a typed label:

Chancel Screen by C.R. Ashbee erected 1931.
removed 1990.

h. 17.5 x w 23 x d 1cm.



- ii) A deckle-edged postcard in sepia mounted on grey card in a wooden moulded frame. It shows Seal Church and has a maker's name: H. Bros 5.11.72. A label reads: Late 19C/early 20C and another label on the reverse reads: Electric lighting 1923 / Chancel Screen 1931 / Chancel Recording 1935



**ST. PETER AND ST. PAUL
SEAL, KENT**

PAINTINGS ETC

- iii)** A black and white photograph of a view of the church from the north. Framed and mounted. A brass label reads: ST PETER & ST PAUL SEAL
Too high to measure.



- iv)** A colour photograph of a painting of a submarine in a clipframe. Labelled HM Submarine Seal and signed S.W. Fisher. (see also 515).
Too high to measure.



507 PLAQUE Ph

CLERGY VESTRY beneath the window

A bronze plaque with an inscription engraved and infilled with paint in Italic caps and l/c. The text is in two columns.

Column 1

To the glory of God. The Tower of this Church / the South Porch and other stonework was faithfully / repaired A.D. 1913, by the Parishioners of Seal. / S. Hebert. Vicar. F. Woodward & P. Symons, Churchwardens

Column 2

At the same time, this vestry was enlarged in loving memory of Francis / Augustine Forbes, for 22 years Churchwarden of this Parish, by members of / his family and the old 3-light window, originally in the church & found lying / in the churchyard was set on the West side. "Let there be light."

h. 11 x w 107 x d. 0.5cm.



508 PRINTED NOTICES (2) Ph

CLERGY VESTRY S wall & SOUTH PORCH W wall

Two copies of a printed notice each in a glazed, brown-stained wooden Oxford frame. Headed ST. PETER'S, SEAL. in Roman caps, they are printed in tiny print in four columns which are outlined in red. The notices are hung from metal rings on wire.
h. 106 x w. 82 x d. 4cm.



509 **BENEFACTION BOARDS (2) Phs** **SOUTH AISLE, Baptistery. S wall**

The two Benefaction Boards are placed on the south wall, one on either side of the Galilee (inner porch).

- 1 Two rectangular steel putty-coloured plaques with plain narrow red borders are each attached to the wall by six screws. The lettering is in Roman caps and l/c with the l/c in black but all caps and numbers in red. Leaf-work fills the line at the end of each section.

A list of the Benefactions to the Poor of the Parish of Seal.

1

Francis Bickerstaffe, daughter of Sir Charles Bickerstaffe Bart: devised to certain trustees, three Messuages Situated on the west side of Lombard S^t. London: on condition that they shall for ever pay out of the profits thereof £20 per ann: to the Minister of Seal, for the Education and clothing of eight poor girls.

2

John Pelset bequeathed an annuity of Six shillings and eightpence, issuing from certain lands in Seal Parish; and also another annuity of six Shillings and eight pence, issuing out of certain lands in Leigh; to the Minister and Church Wardens of the Seal Parish, for the Poor of the said Parish.

A list of the Benefactions to the Poor of the Parish of Seal.

3

John Porter devised an annuity of two Pounds out of certain lands in Seal Parish to be given to the two oldest married Persons, at the discretion of the Minister and Churchwardens.

4

William Baker bequeathed for ever unto the Minister and Churchwardens, twenty six shillings yearly, to be paid to the oldest deserving Poor Person, who recieves (sic) no alms of the Parish

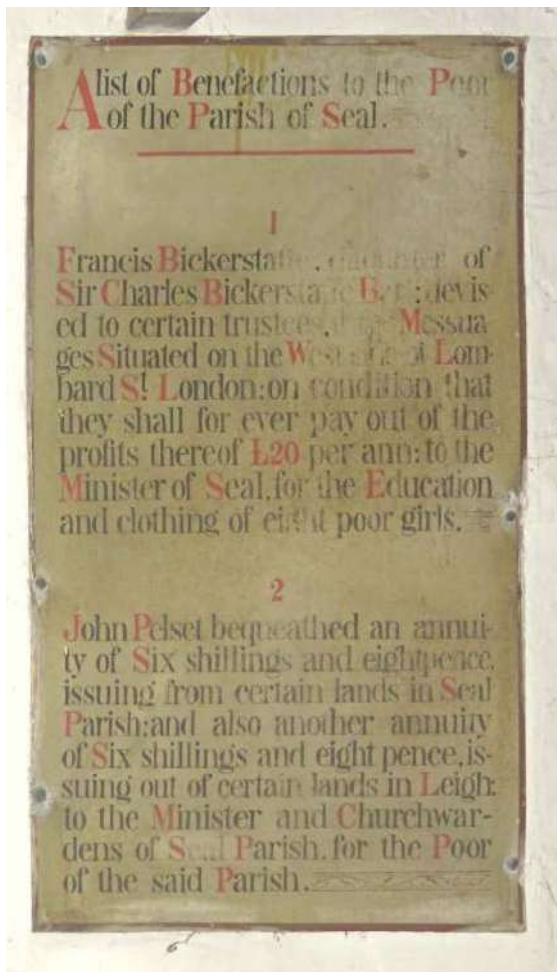
5

The Lord of the Manor of Knole agrees to give annually 500 fagots, to the Poor of the Parish of Seal.

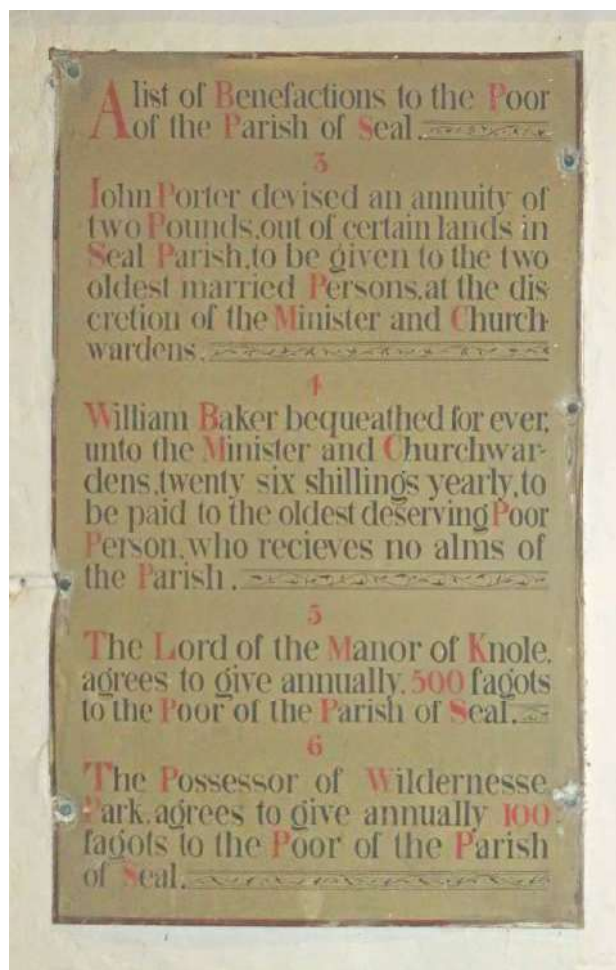
6

The Possessor of Wildernesse Park, agrees to give annually 100 fagots to the Poor of the Parish of Seal.

- 2 Plated mild steel, paint.
3 Probably 19th c.
4 h. 76 x w. 51cm.
5-10 -



509



510 WALL PLAQUE Ph

SOUTH AISLE, Baptistry

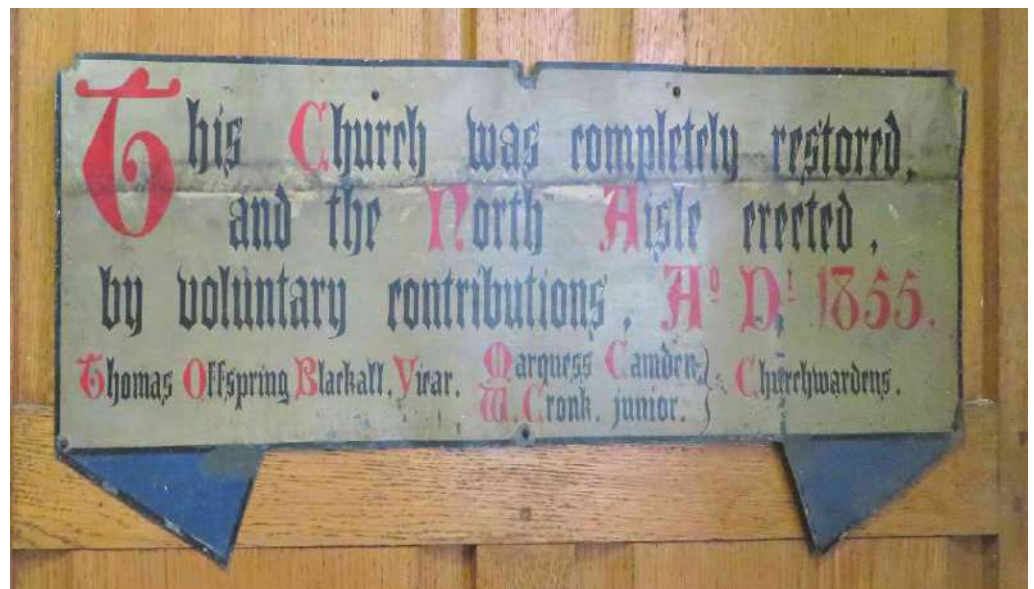
The plaque is placed on the Baptistry side of the west wall of the Galilee/ Inner Porch.

A thin steel putty-coloured plaque with a narrow black border and two blue triangular shapes, one at either end of the lower edge, below the inscription which is in Gothic style caps and l/c, the caps are in red.

h. 37 x w. 92cm.

This Church was completely restored,
and the North Aisle erected,
by voluntary contributions, A^o Dⁱ 1855.

Thomas Offspring Blackall, Vicar. Marquess Camden. Churchwardens
W. Cronk, Junior.



511 PANEL NOTICE BOARD Ph

SOUTH AISLE, Baptistry

A wooden panel with a moulded frame. The text is painted in Roman caps in two sizes, the letters are predominately black but a few are in red 'u' is given as 'v'.
h. 44 x w. 55 x d. 3 cm.

THE INCORPORATED
CHVRCH BVILDING SOCIETY
GRANTED £40, A.D. 1913, TOWARDS
ENLARGING & REPAIRING THIS
CHVRCH, VPON CONDITION THAT
ALL THE SITTINGS ARE FOR THE
FREE VSE OF THE PARISHIONERS
ACCORDING TO THE LAW



512 BENEFACTION BOARDS (4)

TOWER, Lower Ringing Chamber

A Ph

SOUTH WALL

1 A simple rectangular wooden board with moulded frame. The board is made up of five planks and is divided into two columns, which are divided by a black line with a star in the middle at the half-way point. The left column is the Whitworth/Dorset bequest and the right column the Whitworth bequest. The board is painted grey and the lettering is Roman caps and l/c with some long s's. The whole is damaged, dirty and in very poor condition.

Left-hand column

EXTRACT OF LAND GRANTED TO EARL WHITWORTH, AND HER GRACE,
THE DUCHESS OF DORSET, JANUARY 29th 1824, /

MANOR OF }
KEMSING } to wit
& SEAL } The SPECIAL court BARON, of the Most Noble, /
Arabella Diana, Duchess of Dorset, Lady of the /
said Manor, holden in and for the said Manor, at the /
Crown Inn, in Seal on Thursday the Twenty-ninth Day of January, in / the Fifth Year
of Our Sovereign, Lord King George the Fourth, and in / the Year of Our Lord, One
Thousand, Eight Hundred, and Twenty-four, before / Thomas Neill, Gentleman,
Steward, there, / Also, the same Homage present and say, That they do as well for
themselves as all / others, the Tenants of the said Manor give and grant, free Leave,
Liberty and Licence / unto Charles Earl Whitworth, and Her Grace the Duchess of
Dorset, Lady of the said / Manor, and to their Heirs, to enclose with a Hedge, Ditch
or other Fence, all that / Piece or Parcel of Ground containing so much and such
Parts of the Waste of this Manor / called, Seal Chart, abutting, North and East on the
line of Road leading from the Tan / yard Hill by the View or Clump of Large Fir
Trees to Stone Street, on the South to / Land belonging to the said Earl Whitworth,
and Her Grace the Duchess of Dorset / and also on Land belonging to M^r Stephen
Norton, on the West to Land granted / to William Relph, and to the Roadway leading
from Hall Green to the Red Hill / containing by Admeasurement Thirty Acres
Twenty-eight perches or thereabouts / according to and as delineated on a Map or
Plan now shewn and deposited with the Re/ cords of the said Manor, And the same
so inclosed to HOLD to them the said / Charles Earl Whitworth, and Her Grace the
Duchess of Dorset, their Heirs, and / Afsigns for ever; saving and always reserving
unto the Lord or Lady of the said Manor / for the Time being, Fealty, Suit of Court,
Heriot and Relief, when they shall happen / and all other Suits and Services which
are appendant and belonging to the same / And Also yielding and paying yearly and
every Year on the Twenty ninth Day / of September unto such Lord or Lady the
Rent or Sum of Three Pounds, / And the said Earl Whitworth, and Her Grace the
Duchess of Dorset will give gratuitous / -ly every Year as a Charitable Donation to
the Poor of the Parishes of Kemsing and / Seal, Eight Hundred, Common House
Faggots of Fire wood, three Hundred of which / are for the Parish of Kemsing, and
the other Five Hundred for the Parish of Seal / to be deposited at such times and
Places as the Overseers of the Parishes of Kemsing / and Seal shall direct, /

Right-hand column

EXTRACT OF LAND GRANTED TO THE MOST NOBLE MARQUIS /
CAMDEN JANUARY 29th, 1824,

MANOR OF } THE SPECIAL COURT BARON of the Most Noble,
KEMSING } to wit Arabella Diana, Duchess of Dorset, Lady of the said /
& SEAL } Manor holden in and for the said Manor, at the Crown
Inn, in / Seal, on Thursday Twenty-ninth Day of January, in the Fifth Year of / our
Sovereign, Lord, King George, the Fourth, and in the Year of Our / Lord, One
Thousand, Eight Hundred, and Twenty-Four, before, Thomas / Neill, Gentleman,
Steward there,

ALSO the said Homage, present and say, that they do as well for themselves /as all
others, the Tenants of the said Manor, give and grant, and the Lady of the said /
Manor, doth also give and grant, free Leave, Liberty, and Licence unto the Most
Noble / Marquis Camden, and his Heirs to inclose with a Hedge, Ditch, or other
Fence All / that Piece or Parcel of Ground, containing so much and such Part of the
Waste, of this / Manor, called, Seal Chart, abutting, on Lands belonging to the said
Marquis Camden / to the West, on the North to the high Road from Seal to Igham,
and on the East / to part of the Said Chart, containing by Admeasurement Four
Acres, Two Rood and / Fifty Perches or thereabouts, according to and as delineated
on a Map or Plan now /shewn and deposited with the Records of the said Manor And
the same so Inclosed To / Hold to him the said Marquis Camden, his Heirs and
A[s]signs for ever; saving / and always reserving unto the Lord or Lady of the said
Manor, for the Time being / Fealty, Suit of Court, Heriot and Relief, when they shall
happen, and all other Suits / and Services which are appendant and belonging to the
same, AND ALSO yielding / and paying yearly and every Year on the Twenty-ninth
Day of September unto such / Lord or Lady the Rent or Sum of Nine Shillings, / And
the said Marquis Camden will give gratuitously every Year as a Charitable Donation
/ to the Poor of the Parishes of Kemsing and Seal Two Hundred common House
Faggots / of Fire Wood, one Hundred of which are for the Parish of Kemsing and
the other Hundred for / the parish of Seal, to be deposited at such Times, and Places
as the Overseers of the Parishes of / Kemsing, and Seal, shall direct.

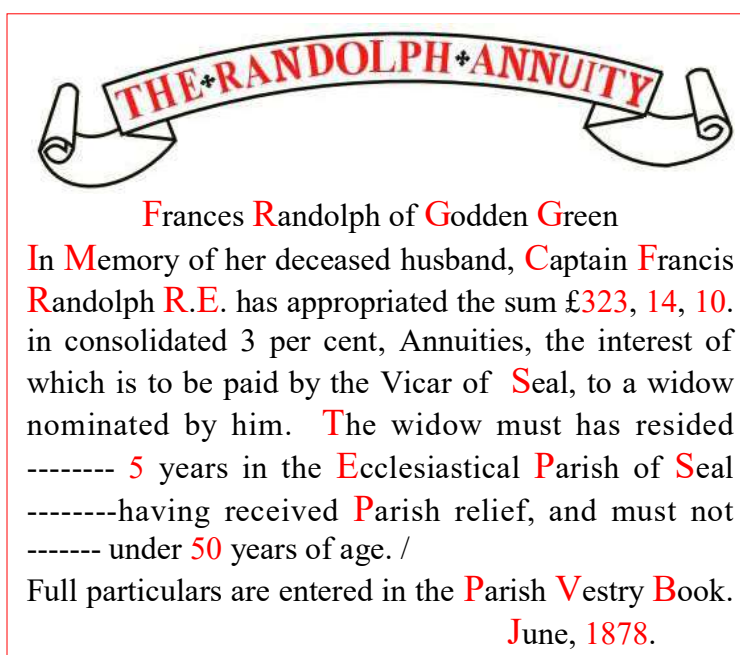
- 2 Wood, paint
- 3 1st half 19th c.
- 4 h. 158 x w. 361 x d. 90cm.
- 5-10 -



Key: 1 Description 2 Material 3 Date 4 Measurements 5 Artist 6 Retailer 7 History 8 Donor 9 Memorial Inscription 10 References

B Ph WEST WALL, S side

- 1 A rectangular mild steel Benefaction Board. The inscription is in black-painted Roman 1/c with caps in red on a putty-coloured background with black, red, blue and grey print and decoration. A black outer frame and a red and black inner frame with stylised stencilled flowers in corners. Randolph Annuity in red capital lettering inside banner scroll work. The lettering is partly erased mostly in the bottom left-hand corner. It is in poor condition, some lettering has been worn off.



- 2 Plated mild steel, paint.
3 4th quarter 19th c.
4 h. 68 x w. 91 x d 0.5cm.
5-10 -



C Ph

NORTH WALL

These two Benefaction Boards are placed one above the other on the wall.

(i)

- 1 A simple rectangular wooden board with moulded frame. The board is made up of five planks attached to the wall with screws that are fixed onto wooden battens. A faded background with black-painted Roman caps and l/c with the donor's name in copperplate and some long s's. The board is divided into two columns with a black line dividing the columns. The whole is damaged, dirty and in very poor condition.

Left-hand column

The Gift of *Frances Bickerstaffe* Spin^r, / Deceased (Daughter of Sir Charles Bickerstaffe / Baronet deceased,) who by her Will dated the 19th / Day of May 1731, Devised to Trustees & to / their Heirs, All those three messuages, situate / on the Westside of Lombard Street in the / precinct of White Fryars London adjoining to / a Garden called the Alienation Garden, and the Yard belonging to Serjeants Inn upon trust / that they do out of the Rents & Profits thereof / Yearly for Ever by half Yearly payments, (viz) / at Lady day, & Michaelmas day pay unto y^e School Mistres from time to time to be appointed / by the said Trustees with the consent of y^e Minister / of the Parish of Seal, & which School Mistres / should freely teach at Seal, Eight poor Girls to be /

Right-hand column

from time to time named by the said Trustees / with the consent of the said Minister, such Girls / to be of the Age of Eight Years or thereabouts / at their entrance, & to continue at such School / no longer than Four Years, And on the Death or / removal of such Girls or School Mistres, such / vacancy to be immediately filled up with others, / by y^e Trustees with such consent as aforesaid for / Ever; the Yearly sum of Six Pounds clear of all / deductions And also for the maintenance & cloath- / -ing of the said Eight poor Girls yearly for Ever y^e / sum of Twelve Pounds clear of all deduction; / And also the further yearly sum of Forty Shil- / lings, for the Rent of a small house in the said / Parish of Seal, for the use of the said School / Mistres and Eight Poor Girls. /

2 Wood, paint.

3 2nd quarter 18th c.

4 h.113 x w. 266 x d. 60cm.

5-10 -

(ii)

- 1 A simple rectangular wooden board made up of five planks. John Pelset's annuity is written in the left-hand column and John Porter's is in the right-hand column. A black line divides them. The board has a faded background with the inscription in black-painted Roman caps and l/c and with names in copperplate with some long s's. Damaged and in very poor condition.

ST. PETER AND ST. PAUL
SEAL, KENT

PAINTINGS ETC

Left-hand coloumn

The Gift of *John Pelset* who by Will / dated the Twenty seventh day of Februa- / -ry 1558: gave an Annuity of six shillings / and eight Pence, Issuing out of a Messu- / -age and certain Lands in Seal Pari[h]. And one other Annuity of six shillings / and eight Pence, Issuing out of another Messu- / -age and certain Lands in Leigh, to the / Church Wardens of the Pari[h] of Seal, to / be paid and distributed to the poor People / of the said Parish of Seal half yearly for / Ever; by the Minister and Churchwar- / -dens for the time being with a Power / to distrain in Case of non payment. /

Right-hand column

The Gift of *John Porter* , who by Will / dated the seventh Day of November 1678, / gave out of certain Lands in Seal, one / Annuity of 12 Pounds a Year unto the / Guardians of Sevenoaks School and the / four Assistants & their succe[ss]ors for Ever, / 40 shillings a Year, part thereof to be Paid / quarterly to the two mo[st] Ancient married / persons dwelling in the Pari[h] of Seal, at the discretion of the Minister & Church Wardens / and the 10 Pounds other part thereof, he direct / -ed to be paid unto the Usher of y^e said School, / and his Succe[ss]ors for Ever; for the Educat- / -ing the Youth of Kem[ing] and Seal. /

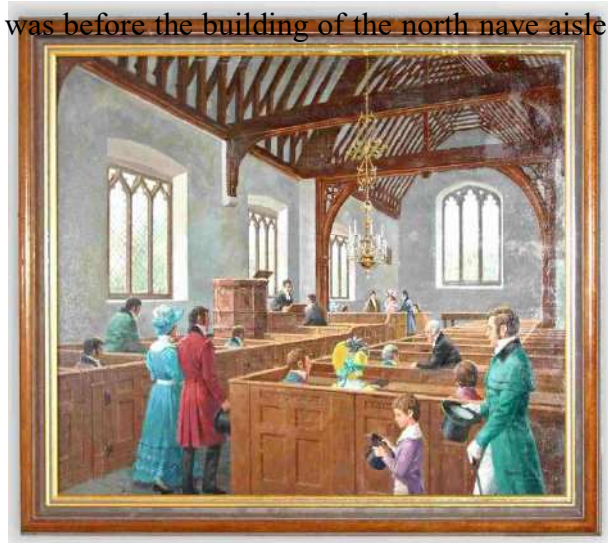
- 2 Wood and paint.
- 3 3rd quarter 18th c.
- 4 h. 226x w. 130 x d. 60cm.
- 5-10 -



513 PAINTING Ph

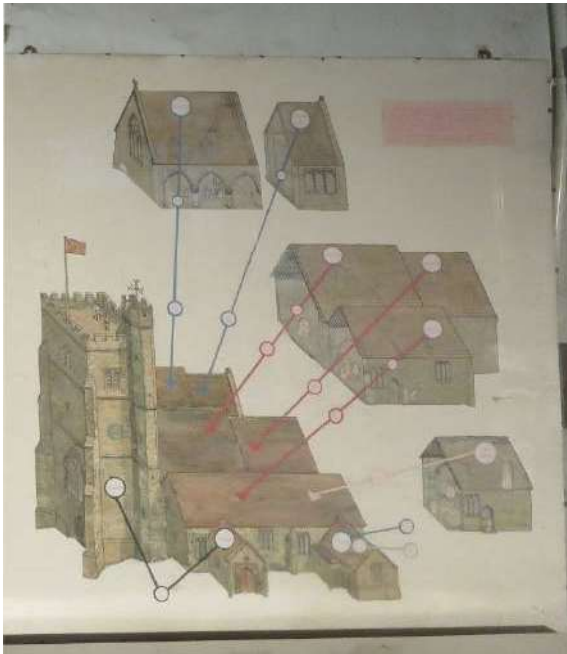
NAVE, W wall, S side

A painting depicting the church as it was before the building of the north nave aisle in 1855, showing the aisle with more box pews on its south side. A clergyman wearing a black gown with white clerical bands is standing in the reading desk facing a man standing before him. Several people are in the church, apparently waiting for a service to begin, some sitting in the pews apparently of two men and a woman are standing talking to each other on the north side of the chancel. The walls are plastered and whitewashed throughout. The wooden frame is moulded with a gold-coloured inner line.
h. 55.5 x w. 67.5 x d. 3 cm.



514 DIAGRAMMATIC PAINTING Ph

NAVE, W wall, S side



A hand painted diagrammatic representation of the church showing phases of development. It is mounted on a wooden frame with a clipped-on Perspex protective cover. Maker Joan Wyatt 1980
h. 120 x w.122 x d. 2.5cm.

ST. PETER AND ST. PAUL
SEAL, KENT

PAINTINGS ETC

515 FRAMED PRINT Ph

NORTH AISLE

- 1 A glazed print held in a black frame with the printed/typed story, in the form of a poem, of the submarine SEAL during WWII. Around the outside of the poem are water colours and drawings of the story which is headed 'Greetings from Seal to SEAL'.
 - 2 Board, paper, glass, wood.
 - 3 After 1988.
 - 4 h. 43 x w. 33 x d. 1.00cm.
 - 5-6 -
 - 7 In 1940 the submarine SEAL sailed towards the Skagarrak with a cargo of fifty mines. She was met by enemy planes and trawlers and the SEAL dived. She was damaged by a bomb but she managed to lay the mines. The SEAL struck a mine and was badly damaged and could not surface. The captain prayed and the submarine miraculously surfaced. The crew were captured and spent the rest of the war in prison camps. In 1945 the village of Seal and the crew of submarine SEAL got together and played a cricket match. Seal was presented with a cheque by SEAL which went towards building the pavilion. In 1988 Seal and SEAL had another grand reunion.
- 8-10 -



516 LIST OF INCUMBENTS Ph

NAVE, W wall, N side

- 1 A rectangular dark-stained moulded wooden frame The handwritten text is in black and red with the heading and a Latin cross fleurée coloured gold.

A label states:-

Titles should read:-

Rectors of Kemsing and Seal

Vicars of Kemsing and Seal

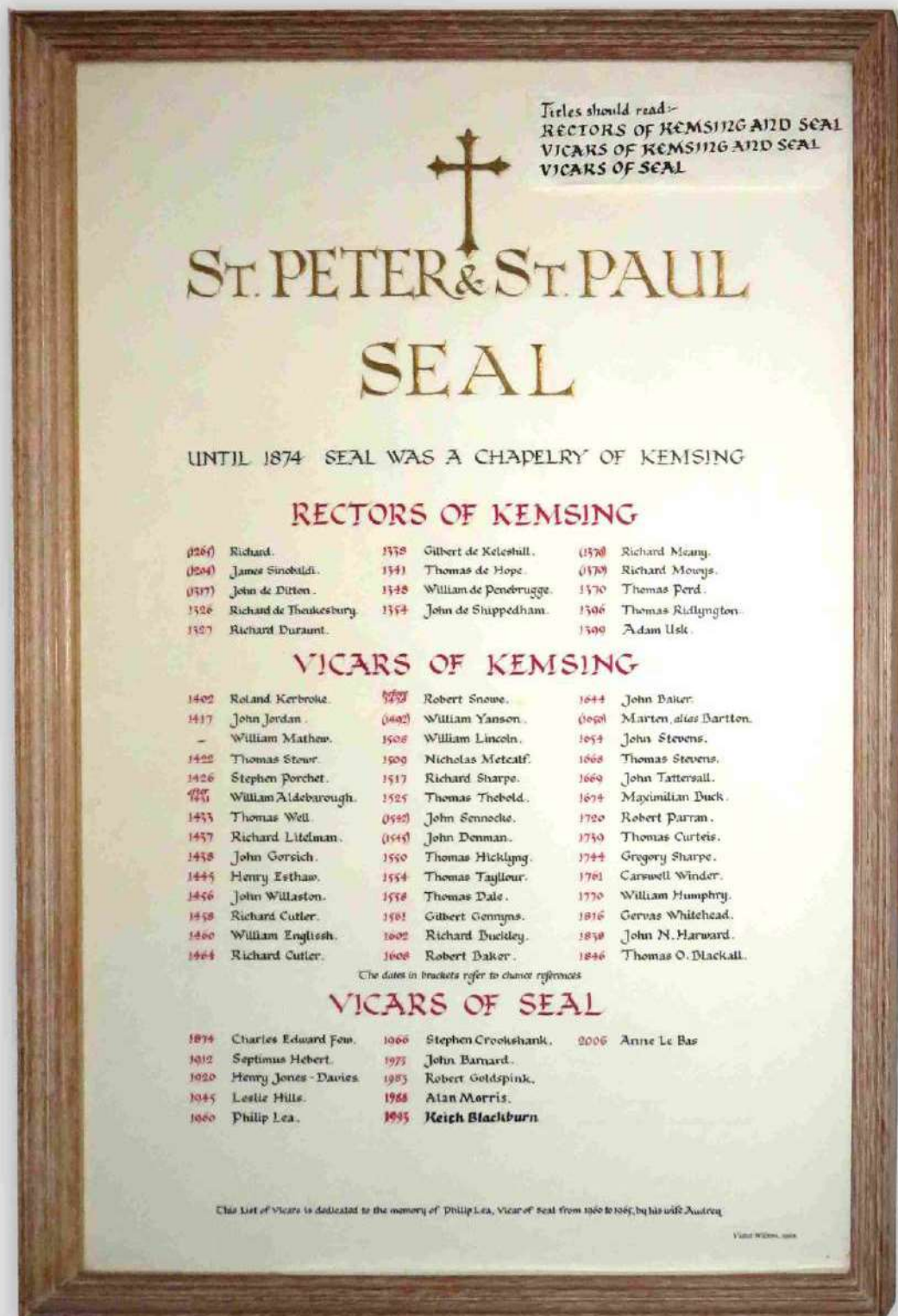
Vicars of Seal

UNTIL 1874 SEAL WAS A CHAPELRY OF KEMSING

RECTORS OF KEMSING					
(1265)	Richard.	1338	Gilbert de Keleshill.	(137-)	Richard Mercy.
(1294)	James Sinobaldi.	1341	Thomas de Hope.	(1370)	Richard Mowys.
(1317)	John de Ditton.	1348	William de Penebrugge.	1370	Thomas Perd.
1326	Richard de Theukesbury.	1354	John de Shippedham.	1396	Thomas Ridlyngton.
1327	Richard Durant.				
VICARS OF KEMSING					
1402	Roland Kerbroke.	1478	Robert Snow.	1644	John Baker..
1417	John Jordan..	(1492)	William Yanson.	(1650)	Marten, <i>alias</i> Bartion.
-	William Mathew.	1508	William Lincoln	1654	John Stevens.
1422	Thomas Stowr.	1509	Nicholas Metcalf.	1668	Thomas Stevens.
1426	Stephen Porchet.	1517	Richard Sharpe.	1669	John Tattersall.
1431	William Aldebarough.	1525	Thomas Thebold	1674	Maximilian Buck.
1433	Thomas Well.	(1542)	John Sennocks.	1720	Robert Parran.
1437	Richard Littelman.	(1545)	John Denman.	1739	Thomas Curteis.
1438	John Gorsich.	1550	Thomas Hicklyng.	1744	Gregory Sharpe.
1445	Henry Esthaw.	1554	Thomas Tayllour.	1761	Carswell Winder
1456	John Willaston.	1558	Thomas Dale.	1779	William Humphry.
1458	Richard Cutler.	1561	Gilbert Gennyns.	1816	Gervas Whitehead.
1460	William English.	1602	Richard Buckley.	1838	John N. Harward.
1464	Richard Cutler.	1608	Robert Baker.	1846	Thomas O. Blackall.
The dates in brackets refer to chance references					
VICARS OF SEAL					
1874	Charles Edward Few.	1966	Stephen Crookshank.	2006	Anne Le Bas
1912	Seprimus Herbert.	1973	John Barnard.		
1920	Henry Jones-Davies.	1983	Robert Goldspink.		
1945	Leslie Hills.	1988	Alan Marris.		
1960	Philip Lea	1993	Keith Blackburn.		

This list of vicars is dedicated to the memory of PhillipLea, vicar of Seal from 1960 to 1965, by his wife Audrey

- 2 Wood, glass.
 3 Dated 1968. Last addition 2006.
 4 h. 66 x w. 43 x d. 2.5cm.
 5 Signed Violet Wilson 1968.
 6-10 -



PAINTINGS ETC

**ST. PETER AND ST. PAUL
SEAL, KENT**

517 PAINTING Ph

ORGAN CHAMBER, organ casing

An acrylic painting of work being undertaken on the organ. The view is through the screen between the organ chamber and the chancel. Depicted are two men working together, one is standing on a ladder. In the foreground is a man who appears to be writing. It is painted in browns, green and blue. The painting is unglazed but framed with a mount in a 'crazed' pattern and a light-wood frame, it is mounted on a white board which is fixed to the organ casing.

h. 100 x w. 75 x d 1.5cm.

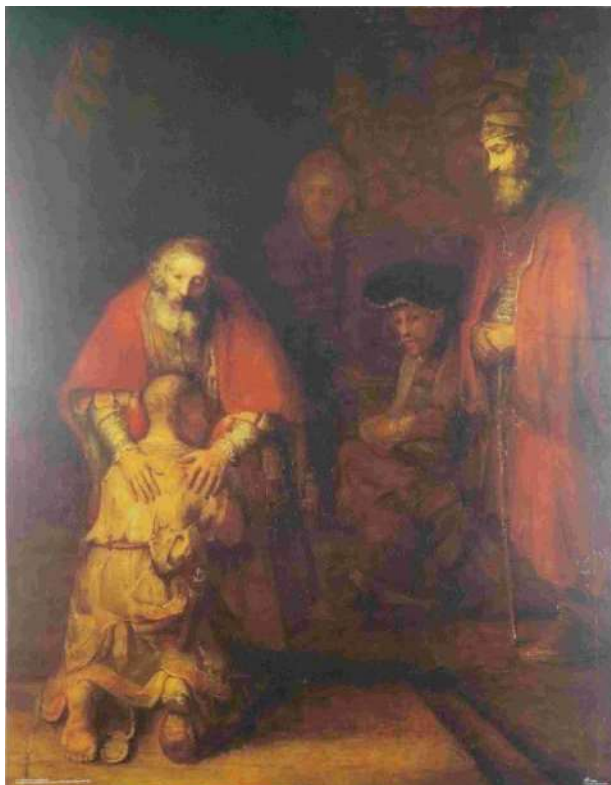


518 PRINT Ph

ORGAN CHAMBER. W side

A large print of Rembrandt's 'Prodigal Son' on hardboard.

h. 126 x w. 96cm



LIBRARY

- 600 Registers and Records held in the Kent History and Library Centre.
- 601 Registers in church keeping.
- 602 Faculties in church keeping.
- 603 Terriers & Inventories, Documents etc.
- 604 Bibles and Prayer Books dated before 1851.
- 605 Bibles.
- 606 Book of Common Prayer.
- 607 The Shorter Prayer Book.
- 608 Services and Other Books.
- 609 Hymn Books.
- 610 Music.
- 611 Book of Remembrance.
- 612 Pamphlets etc.

The condition of items in this Section appears to be satisfactory unless otherwise stated.

600 REGISTERS AND RECORDS held in the Kent History and Library Centre.

P326 SEAL, STS PETER AND PAUL PARISH RECORDS 1561-1885

These records reflect the activities of the parish of Seal, Kent, as well as records of the incumbent minister, which include registers of baptisms, marriages and burials, they also contain records, where they survive, of the churchwardens, the parish constable, the overseers of the poor and the parish surveyor.

P326/1	INCUMBENT - Registers and services	
P326/1/A	Composite registers	16 th century- 19th century
P326/1/1	Baptisms 1561-1655. Marriages 1562-1655. Burials 1561-1653. Memorandum of payments under the will of John Weekes, 26 February 1607, by William Duble, executor.	1561-1655
P326/1/2	Marriages 1655-1734, Baptisms and Burials 1654-1735. Pages inserted detailing marriages christenings and burials at Seal involving the Tebold Family; Statement of election of John Stevens, vicar, as Parish Register, 1655; list of 3 books belonging to the parish in 1653; clause from the will of John Pelset leaving money to be given regularly to the poor, 1548; clause from the will of John Porter leaving money to be regularly given to the oldest husband and wife in Seal; note that John Porter was born and baptized in Seal, but died a citizen of London Marriages 1655-1659 written in the form of intentions to marry.	1654-1735
P326/1/3	Baptisms 1735-1776. Burials 1735-1777. Marriages 1735-1777.	1735-1777
P326/1/6	Baptisms 1776-1812, Burials 1778-1812	1776-1812
P326/1/B	Register of baptisms.	1813-1964
P326/1/9	Register of baptisms.	1813-1848

LIBRARY

ST. PETER AND ST. PAUL
SEAL, KENT

P326/1/10	Register of baptisms.	1866-1893
P326/1/B/3	Register of baptisms.	1893-1938
P326/1/B/4	Register of baptisms.	1938-1964
P326/1/B/5	Register of baptisms.	
P326/1/C	Register of banns	1754-1993
P326/1/5	Register of banns Rough notes of burials in Woollen 1690-1711.	1754-1823
P326/1/7	Register of banns.	1823-1872
P326/1/8	Register of banns.	1873-1909
P326/1/C/4	Register of banns.	1909-[1963]
P326/1/C/5	Register of banns.	[1963]-1993
P326/1/D	Registers of marriages.	1754-1985
P326/1/4	Register of marriages.	1754-1812
P326/1/11	Register of marriages.	1813-1837
P326/1/D/3	Register of marriages.	1837-1925
P326/1/D/4	Register of marriages.	1925-1931
P326/1/D/5	Register of marriages.	1931-1941
P326/1/D/6	Register of marriages.	1941-1950
P326/1/D/7	Register of marriages.	1951-1959
P326/1/D/8	Register of marriages.	1959-1966
P326/1/D/9	Register of marriages.	1967-1974
P326/1/D/10	Register of marriages.	1975-1985
P326/1/E	Registers of burials	1813-1924
P326/1/12	Register of burials [note: see P326/1/C for notes of burials before the nineteenth century]	1813-1872
P326/1/E/2	Register of burials.	1872-1924
P326/1/H	Registers of services	1902-1999
P326/1/H/1	Register of services.	1902-1913
P326/1/H/2	Register of services.	1954-1976
P326/1/H/3	Register of services.	1991-1999
P326/4	CHURCHWARDENS - Rates	19 th century
P326/4/1	Church rate book Containing rates and accounts, with amenities left to Seal Church from Frances Bickerstaff leaving money to be given regularly to finance a school for eight poor girls, and from John Pelser, John Porter, William Baker, Earl Whitworth and the Duchess of Dorset, and the Marquis of Camden, all leaving	1851-1885

**ST. PETER AND ST. PAUL
SEAL, KENT**

LIBRARY

money to be given regularly to the poor of the parish.
Includes loose enclosure, affidavit of banns of
marriage between Fanny Wells and Richard Galyard.

P326/5	CHURCHWARDENS - Accounts	19th century
P326/5A	Churchwardens' accounts	19 th century
P326/5/1	Accounts, including assessments And lists of subscriptions for the poor and for an organ and stoves, 1836. The accounts include those of the Sacrament Fund which was used to relieve the poor, and an entry for the repair of the church bible, 1824/5.	1820-1838
P326/11	OVERSEERS - Rates	19 th century
P326/11/A	Rate books to 1835 and loose papers	19 th century
P326/11/38	Rate book Including disbursements and notices of elections at vestry meetings.	1815-1821
P326/11/39	Rate book.	1821-1828
P326/11/1	Rates.	Nov 1835
P326/11/B	Rate books from 1836 and loose papers	19 th century
P326/11/2	Rates.	Nov 1836
P326/11/3	Rates.	Apr 1837
P326/11/4	Rates.	May 1838
P326/11/5	Rates.	May 1839
P326/11/6	Rates.	Nov 1839
P326/11/7	Rates.	May 1840
P326/11/8	Rates.	Jul 1840
P326/11/9	Rates.	Jun 1841
P326/11/10	Rates.	Jan 1842
P326/11/11	Rates.	Apr 1842
P326/11/12	Rates.	Oct 1842
P326/11/13	Rates.	Nov 1845
P326/11/14	Rates.	Oct 1847
P326/11/15	Rates.	Jan 1848
P326/11/16	Rates.	Jul 1848
P326/11/17	Rates.	Oct 1848
P326/11/18	Rates.	Jan 1849
P326/11/19	Rates.	Apr 1849
P326/11/20	Rates.	Jan 1850
P326/11/21	Rates.	May 1850
P326/11/22	Rates.	Oct 1851
P326/11/23	Rates.	Jan 1852
P326/11/24	Rates.	Apr 1852
P326/11/25	Rates.	Oct 1852

LIBRARY

ST. PETER AND ST. PAUL
SEAL, KENT

P326/11/26	Rates.	Apr 1853
P326/11/27	Rates.	Oct 1853
P326/11/28	Rates.	Oct 1854
P326/11/29	Rates.	Apr 1855
P326/11/30	Rates.	Oct 1855
P326/11/31	Rates.	Apr 1857
P326/11/32	Rates.	Apr 1858
P326/11/33	Rates	Apr 1859
P326/11/34	Rates.	Oct 1859
P326/11/K	Other Rates	19 th century
P326/11/35	Labour rate Levied by the vestry upon each landowner who could either pay the rate which was based on the assessment or employ extra labourers from among the unemployed.	1830-1831
P326/11/36	Labour rate as above	1832
P326/11/37	Labour rate as above	1833
P326/12	OVERSEERS - Accounts	19 th century
P326/12A	Overseers' account books	19 th century
P326/12/1	Accounts including assessments and the entries 'for one year's insurance on poor house', 1828; and 'for shaving the poor men and cutting hair in poor house'. 1828 (sic).	1828-1830
P326/12/2	Accounts including assessments.	1830-1833
P326/12/B	Overseers' bill, invoices, receipts	19 th century
P326/12/3	Receipt and payment book.	1836-1848
P326/16	OVERSEERS - Miscellaneous	19 th century
P326/18/1	Volume presumably kept by the assistant overseer in which he kept copies of letters sent by him mainly concerning appointments of parish officers and the recovery of maintenance expenses; the amounts of rates collected; details of removals; a visitation at Tonbridge, 1829; maintenance of illegitimate children, 1829; return of Free Churches in Seal, 1829; division of rentals pertaining to Knole, 1829; return made to the House of Commons of poor rates and the existence of a select vestry and assistant overseer, 1831; and a return of lunatics, 1830-1834.	1829-1834
P326/18/2	Replies to population enquires for 1831 census.	1831

**ST. PETER AND ST. PAUL
SEAL, KENT**

LIBRARY

P326/18	OVERSEERS - Workhouse (Parish)	19 th century
P326/12/4	Parochial lists of indoor and outdoor poor and statement of account. 1850-1851; 1858-1859.	1850-1859
P326/20	SURVEYORS - Rates (Highway)	19 th century
P326/20/1	Rates.	1843
P326/20/2	Rates.	1844
P326/20/3	Rates.	1846
P326/20/4	Rates.	1848
P326/20/5	Rates.	1850
P326/21	SURVEYORS - Accounts	19 th century
P326/21/A	Highway accounts	19 th century
P326/21/1	Accounts.	1837-1838
P326/21/2	Accounts.	1843-1844
P326/21/3	Accounts.	1844-1845
P326/21/4	Accounts.	1845-1846
P326/21/5	Accounts.	1846-1847
P326/21/6	Accounts.	1847-1848
P326/21/7	Accounts.	1848-1849
P326/21/8	Accounts.	1849-1850
P326/25	CHARITIES AND SCHOOLS	18 th -19 th
P326/25B	Schools.	century 18 th -19 th
P326/25/1	Birkerstaffe Charity School, account book.	century 1760-1848

601 REGISTERS in church keeping

CLERGY VESTRY

Current registers

Baptism	1965-
Marriages	1994-
Banns of marriage	1993-
Burials	1989-

602 FACULTIES in church keeping CLOCK TOWER, small chest

All faculties from December 1912 to 1963:

To place a brass memorial tablet to George T. Brown in the South aisle, with drawing.	Dec 1912
To place a bronze recumbent figure, with drawing.	Aug 1913
Application by Lady Hillingdon for grave space, with plan.	3 Feb 1914
Brass tablet to Oliver Lawrence, with plan.	21 Dec 1915
Move front pew on south side of nave to position on north aisle to make room for lectern given by Lady Hillingdon, with plan.	22 Feb 1916
Brass tablet for Capt. Michael Lawrence, with drawing.	Feb 1917
Memorial to those fallen in the war and brass tablet to Gordon E. P. Brown.	28 Aug 1917
To space in churchyard for burial of Sir Thomas Devitt Bt.	Mar 1918
Installation of $\frac{3}{4}$ h.p. electric blower to organ.	Feb 1930
Burial right in churchyard.	Mar 1930
Grave space.	Mar 1930
Chancel and south aisle screen to follow line of north aisle screen and lettering, with plan and drawing C.R. Ashbee.	Oct 1930
Application for grave space for Charles Smith, with plan.	Jan 1931
Memorial tablet to 2 nd Lieut. Charles Mills M.P. and crest, with drawing.	May 1931
Alterations of Holy Table and altar rail to south chapel; removal of commandment tables from east wall; replacement of present altar rails with kneeling rail and wood step; reordering of south chapel with seats facing east and removal of seats where Holy Table will stand, with plans.	5 June 1934

**ST. PETER AND ST. PAUL
SEAL, KENT**

LIBRARY

Panel wall of south aisle from south porch with oak. Remove present deal seats and install oak seats, with drawing. As funds permit to reseat whole church but in different design, with drawing.	July 1939
Stone memorial on south wall of nave to C. R. Ashbee.	Aug 1944
To carry out the addition of a screen above existing screen to fill up W arch of the nave to eliminate draught.	15 July 1946
To renew heating boiler and check system.	Jan 1947
To replace existing deal door to south porch with oak Galilee and with an oak tablet in memory of Rev. Davis, with drawing.	Nov 1949
To place two prayer desks in sanctuary, with drawing.	Mar 1951
To install pipeless heater and oil burner together with an oil storage tank in the churchyard.	1956
To facilitate repairs to the organ.	1956
Authority to provide new doors in oak to porch.	22 Apr 1963
To renew the electrical wiring of the church and substitute pendant lighting in the nave for the existing flood lighting.	23 Oct 1963

603 TERRIERS & INVENTORIES, DOCUMENTS etc.

A

CLOCK TOWER, small chest

Six drawings by George Gilbert Scott of the restoration and the new N aisle
Sketches and sundry papers by C R Ashbee relating to the Chancel Screen
Design by C R Ashbee for the High Altar Reredos c 1930 (not realised)
Seal Church Review: 19 hard-backed editions from 1961-1980, each edition from January to December, except the first, which starts in July 1961.
Loose papers concerning Seal church and parish 1981-1986 inclusive.
Box of duplicate copies of church magazine 1961-1966 and 1973-1980 (1963-1971 not complete).
Parish newsletters January 1985-December 1991 inclusive.
Papers relating to repairs to church by C R Ashbee 1913.
Papers relating to reordering of chancel 1933/34 and report on altar 1933.
Inventory June 1938.

LIBRARY**ST. PETER AND ST. PAUL
SEAL, KENT**

Photograph album containing photos from 1920 to 1939.
Report on discovery in 1960 of stone blocks from Norman building by A D Stoyel, including his original report on the church.
Heritage Exhibition visitors' book 1980.
Correspondence with Mr Ashbee 1925 and related papers.
Original drawings by Joan Wyatt used for brochure.
Contents list of marriage licences October 1895-1956 and original licences.
Booklet of Exhibition of British Ecclesiastical Embroidery Today, including the purple altar frontal by Pat Savage.
Photographs in a sketchpad including Seal Primary School 1898, 3 sepia photos of the hunt leaving the village (undated) and various aerial photos of the village (1967).
Papers relating to work done on the organ in 1955.
Various historical papers relating to village and church during 1827.

B**ARMADA CHEST**

Index to graves and memorials 1976.
Tithe redemption papers (undated).
The Altar Services – Seal Parish 1826.
Minute books for Seal Parochial Church Council
 April 1920 to February 1927
 April 1927 to March 1935
 May 1935 to March 1951
 March 1951 to May 1959
 July 1959 to September 1961
 April 1962 to April 1967
 May 1967 to April 1983
Repairs to tower 1848.
Photograph of church screen.
Prison camp lettercard.
The Queen's Golden Jubilee 2002.
Contribution register 1929/30.
Parish records.
 Suppliers: surgeons, shoemakers, barbers
 Parish officers
 Soup lists 1840
 Workhouse
 Bankers
 Charities
Deeds etc relating to land and property bounded by High Street, Zion Street, The Green and School Lane.
Terrier and inventory 1994.
Album of photographs and press cuttings relating to the Sevenoaks Centenary Exhibition in 1980.

Extracts from diaries of Mrs Dora Rouse (1912-13).
Seal Scrapbook 1880-1980.
Package of architects' drawings including G G Scott's drawings for the new N aisle and C R Ashbee's sketches of the chancel screen.
Drawing of the Winder Clerk Memorial.
M Eattell papers for an unwritten book on Seal.
 John Walter, Parish Clerk 1835-51.
 Thomas Curtis, Parish Clerk 1855-71.
 19TH C Sevenoaks Traders (bills, invoices etc).
 Rents paid by paupers on relief 1829-31.
 Compounding for rates under Small Tenements Rating Act 1852-3.
 Rev C E Few household accounts 1880-82.
 Letters to the Vestry 1829-1838.
 Solicitors' accounts 1815-1859 mainly relating to paupers.
 Papers relating to the workhouse and the overseers of the poor.
 Lists of those excused from paying church rates 1838-41.
 Quarterly returns for Sevenoaks Union 1839.
 Papers relating to the bells, clock and organ 1837-1960.
 Soup lists 1820s and 1830s.
 Papers relating to removal of paupers by constables.
 Seal parish highways 1829-1848.
 The Bickerstaffe Charity School, Seal 1760 to 1848 (copy).
 Seal vestry minute books 1842-1918 and 1919 to 1945.
 Supplying the church 1840-1880.

C

CHOIR VESTRY

Cash book of collections 1973-1986.
Visitors' books 1947-1953, 1963-1968, 1968-1971, 1971-1982.
Register of services 1938-1948, 1982-1988, 1988-1991.
Collection of photographs 1985-1991.
Bundles of papers relating to the restoration of the church 1984-1991:
 The Restoration of the Church with Appendices 1 & 2
 Appendix 3: Appeal letters
 Appendix 4: Specifications and contract (part)
 Appendix 5: English Heritage
 Appendix 6: Updated specifications
 Appendix 7: Architect's certificates and invoices
 Archdeacon's Certificate and related correspondence

604 BIBLES AND PRAYER BOOKS dated before 1851

A **CLOCK TOWER, cupboard**

- i)** 1 copy, The Holy Bible, Old and New Testaments, bound in dark blue bookcloth with the edges of the pages gilded. Published by Oxford University Press MDCCCI (1801). h. 26 x w. 18.25 x d. 6.5cm.
- ii)** 1 copy, The Holy Bible, bound in brown leather (damaged) with a central embossed gilded motif with elephant's head. Published by The Clarendon Press in Oxford in 1817.
h. 29.5 x w. 24 x d. 8cm.
- iii)** 1 copy, The Holy Bible, Old and New Testaments, bound in dark brown bookcloth with a gold border and the edges of the pages gilded. Published by Oxford University Press MDCCCLI (1851).
h. 45 x w. 29 x d. 10cm.

B **ARMADA CHEST****Book of Common Prayer**

- i)**
- 1 1 copy, bound in brown leather with the gilded crest of the Marquess Camden on the front board within a tooled gilded frame around the edge of the board and a back board with a similar tooled gilded frame surrounding the inscription: 'SOCIETY / FOR / PROMOTING / CHRISTIAN / KNOWLEDGE /'. There is a handwritten inscription on the flyleaf:
- The Most Noble
the Marquess Camden
for the use of the
Servants Pew in Seal
Church – 1819
- 2 Leather, board and gilding.
- 3 1st quarter 19th c.
- 4 h. 21.5 x w. 14 x d. 3.5cm.
- 5-6 Published by the Cambridge University Press and bound by J Bird of 52 Hatton Garden.
- 7 -
- 8 The Marquess Camden.
- 9-10 -

- ii) 1 copy, bound in brown leather with the Sacred Monogram IHS in the centre of the front board and an imprinted design on the front and back boards and the spine. Published in London by John Murray 1846.
h. 25 x w. 20 x d. 7cm.
- iii) 1 copy, bound in black bookcloth with gilt embossed decoration around the edges and gilded page edges. Published in Cambridge MDCCCXLIX (1849)
h. 45 x w. 29 x d. 4.5cm

C

CLOCK TOWER, cupboard

The Offices According to the use of the United Church of England and Ireland.

- i) Two copies of leather bound with the cover stained and in poor condition. Published in 1810 and inscribed on the cover: Seal 1816.
h. 19.5 x w. 13 x d. 11.5cm.
- ii) 1 copy fully bound in brown reversed leather with SEAL PARISH /1826 / tooled in gilt on red leather in centre of front cover. Published Cambridge 1820. The length of the spine has tooling in gilt. A hand-written inscription on the inner front boards reads '1830 / Gervaise Whitehead M. A. Vicar of Seal / William Stainer, B. D. Curate of Seal /
h. 30 x w. 25 x d. 3cm.
- iii) 1 copy bound in dark blue bookcloth. Published by Oxford University Press MDCCCXLVII (1847).
h. 21 x w. 13 x d. 1cm.

The Communion and Other Services

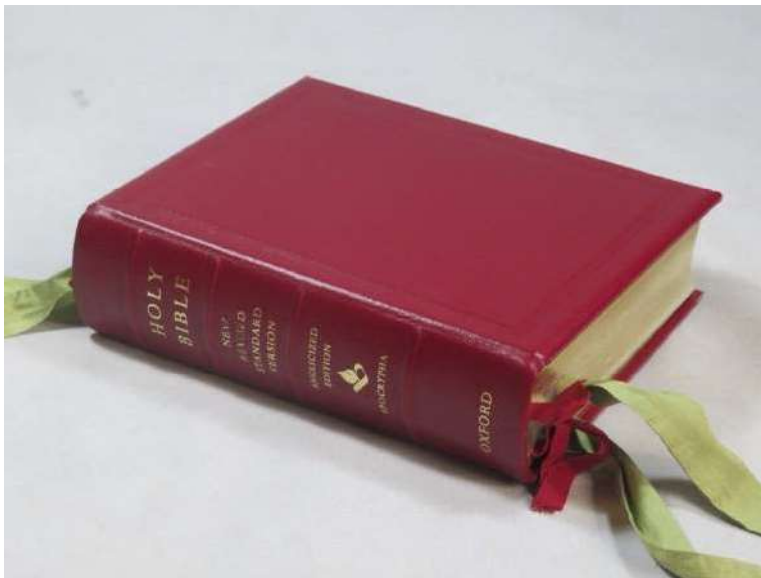
- iv) 1 copy bound in black bookcloth. Published by Oxford University Press MDCCCXLVIII (1848). Dated on flyleaf Nov 4th 1849.
h. 33 x w. 26 x d. 2.5cm.
- v) One copy with a black paper and board binding, the edges of the pages gilded and two black marker ribbons. Inscribed Presented by Harriet / Marchioness Camden / November 4th 1849 /
h. 32 x w. 26 x d. 2cm

605 BIBLES

A

LECTERN

- 1 Folio sized, full-bound in red leather on boards with four bands on the spine and HOLY BIBLE between the first and second bands. NEW REVISED STANDARD VERSION / ANGLICIZED / EDITION / APOCRYPHA / between the second and third bands and OXFORD between the third and fourth bands. All lettering on the spine is in gilded Roman caps. The page edges are gilded. There is a hand-written dedication on the flyleaf.



- 2 Leather, board and paper.
3 Last quarter 20th c.
4 h. 32.5 x w. 24 x d. 10cm.
5-6 Oxford University Press.
7-8 -
9

In
loving
memory of
PHYLLIS GRETL
WILKINSON
17th June 1907 – 30th November 1997
and
CLIFFORD EDWARD
WILKINSON
13th February 1909 – 10th April 2002



10 -

B **CLERGY VESTRY CUPBOARD**

- 1 Folio sized, fully bound bible in gilt tooled red Morocco leather. Latin cross on front cover. Five bands on the spine and HOLY BIBLE on one field. Marbled end papers. Inside the front cover is a maroon panel, gilt edged with a memorial inscription in Roman caps and l/c. and Gothic letters for the first line.
- 2 Morocco leather, board and paper.
- 3 c1924.
- 4 h. 29 x w 22.5 x d 8.5cm.
- 5-6 Oxford University Press for SPCK.
- 7 -
- 8 Their surviving sisters.
- 9

TO THE GLORY OF GOD
IN LOVING MEMORY OF
Charles R. Pratt Aug. 8. 1903
Augusta G. Pratt Feb. 24. 1908
Frances S. H. Pratt Mch. 31.1917
George M. Pratt Oct.14. 1922
Eleanor M. Hill James May. 19. 1923

FROM THEIR SURVIVING SISTERS
March 1 1924

10 -

C **CLOCK TOWER, cupboard**

- i) 1 copy, bound in brown leather with engraved metal corners. One engraved metal clasp; second clasp missing. h. 45.5 x w. 30.5 x d. 12cm.
- ii) 1 copy in three parts, bound in dark green bookcloth. Published by J & F Tallis.
Part I Old Testament, h. 28.5 x w. 22.5 x d. 6.5cm.
Part II Old Testament, h. 28.5 x w. 22.5 x d. 5.5cm.
New Testament h. 28.5 x w. 22.5 x d. 5.5cm.
- iii) 1 copy bound in brown tooled leather and embossed on front and back boards. Back board is detached. Published by Oxford University Press MDCCCLIII (1853). Inscribed on fly leaf: 'Seal Church 1855 / The gift of Jenny Davis'
h. 26.5 x w. 17.25 x d. 6.5cm.
- iv) 1 copy with index and notes by Joseph Priestley, bound in brown leather and published in London. h. 40 x w. 25 x d. 10cm.
- v) 1 copy The Parallel New Testament, bound in dark blue bookcloth with gilded page edges. Published by The Oxford University Press 1882. h. 25 x w. 19 x d. 4cm.
- vi) One copy 'The New English Bible / Readings / for / Holy Communion' bound in blue leather with gilded lettering.
h. 27 x w. 19 x d. 3cm.

606 BOOK OF COMMON PRAYER

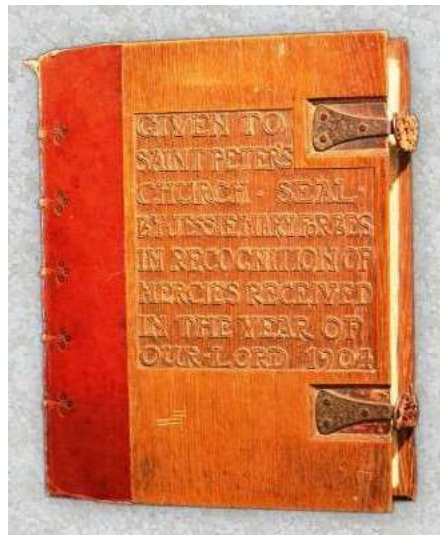
i)

1

A red leather bound limited edition of the Edward VII Book of Common Prayer, with polished dark wood back and front boards with sloping top and fore edges. The front board has a large inset panel with an inscription in raised Roman caps.

GIVEN TO
SAINT PETER'S
CHURCH · SEAL ·
BY JESSIE MARY FORBES
IN RECOGNITION OF
MERCIES RECEIVED
IN THE YEAR OF
OUR · LORD 1904

ARMADA CHEST



There are two rectangular cut out sections with hollow chamfered edges, lined with red velvet on the fore edge of both boards to accommodate the fastenings. The front board has a cone-shaped metal plate with a hook at the leading edge, attached with three rivets. The back board has two plaited leather strap-and-ring fastenings.

2 Leather, oak, metal, velvet, paper.

3 1903.

4 h. 38 x w. 29 x d. 3cm.

5 C.R. Ashbee.

Charles Robert Ashbee (17 May 1863 - 23 May 1942) was an architect designer and entrepreneur. He was born in Isleworth, went to Wellington College and read History at King's College Cambridge. He studied under the architect George Frederick Bodley. Ashbee is buried at St Peter and St Paul's (ref a).

6 Published by Edward Arnold Ltd and printed by Eyre and Spottiswoode, Printers to King Edward VII.

7 This copy is No. 345 of a limited edition of 400.

8 Jessie Mary Forbes after 1904.

9 -

10 a) Wikipedia, website.

ii) One copy, bound in black leather with gilded edges to the pages and with a handwritten inscription on the reverse of the title page: 'Mother / to Violet / Xmas 1895 / Wilderness'.

h. 14 x w. 8.5 x d. 3cm.

iii) One copy inscribed on flyleaf: Given by Faith Hawkes as / a thank-offering for her / husband's recovery after / an operation / December 15th, 1968.

607 THE SHORTER PRAYER BOOK

65 copies in green covers of which 49 are inscribed: Given / in Memory of / Christine M. Kitchen / Dec 1890 – Oct 1974.

608 SERVICES AND OTHER BOOKS

ARMADACHEST

- i) The Offices according to the Use of the Church of England, published by The Cambridge University Press, bound in black bookcloth with an inscription on the flyleaf: ‘Purchased from the offerings given / by the Sunday School Children. / Dedicated by Rev. H. Jones Davis. / May 1, 1921.
- ii) One copy with an inscription on the flyleaf: To the Glory of God and in Loving Memory of Baroness Hillingdon / This altar book is presented for use in the church of S. Peter Seal Kent by her children / November 30 1918.
- iii) One copy bound in red leather with a hand-written inscription on the fly leaf: ‘Given by friends / In Memory of / Edwin Arthur Miller, Priest / In appreciation of his service / to the Parish of / S.S. Peter & Paul, Seal / 1951-1958.
h 24 x w 17 x d 2.5cm.
- iv) Two copies ‘Readings for Holy Communion/ New Lectionary /New English Bible’/. Red cloth binding with a hand-written inscription on the flyleaf: ‘Given in memory of Winifred M Kitchin / 8th June 1897-3rd December 1976’.
h. 27 x w. 19 x d. 3.5cm.
- v) 1 copy ‘The Communion and Other Services’ bound in dark blue bookcloth with gilded page edges. Published by Oxford University Press.
h. 28.5 x w. 18.5 x d. 3cm.

Various books:

- 8 copies The Oxford Psalter in brown covers, The London University Press.
- 3 copies The Anglican Chant Book.
- 1 copy The Revised Common Lectionary NRSV, bound in red.
- 1 copy The Promise of his Glory.
- 1 copy World Praise – Combined Music Edition.
- 1 copy Mission Praise – Music Edition.
- 1 copy Junior Praise – Combined Music Edition.
- 3 copies Anthems for Choirs.
- 1 copy With Cheerful Voice.

609 HYMN BOOKS

The following items were present on the day of recording.

Hymns Ancient and Modern, New Standard words only edition.

116 copies, in red binding, of which 64 have inscriptions on the flyleaf:
h. 14 x w. 9.5 x d. 2cm.

- In memory of / my parents / Mr & Mrs Godfrey / of Seal (2)
 In loving memory of / Catherine Tucker (1)
 In loving memory of / my dear husband / Bob Johnson (1)
 In memory of / Miss Mabel Johnson (1)
 In memory of / and thanksgiving for / Stanley Berwick (1)
 In loving memory of / my best friend / Cassian Reynolds (1)
 In loving memory of my husband / ALLEN DADE of HM Submarine SEAL / and
 our son Russell (1)
 In loving memory of Rose Baldwin (1)
 In loving memory of / Ruby Cynthia Mary Spain (1)
 In loving memory of a Dear / Husband and Father / Reg Gilbert (1)
 In loving memory of / M. R. Spear (1)
 In loving memory of / Joan Dorothy Rayner (1)
 In loving memory of / G.F.Bideleux (2)
 In memory of / Annie and William Hope (1)
 In loving memory of / my parents ETHEL AND FRANK CHUBB (1)
 In loving memory of / Charles Norman Wagstaff (1)
 In loving memory of / MR ROBERT KENNEY (1)
 In loving memory of / my parents Charles and Maggie Barton (1)
 In loving memory / of my late husband FRED BURR / ex sidesman (1)
 In loving memory of / RICHARD LEONARD BIGGS / 1947-1972 (1)
 In loving memory of / My Husband TED WILLIS (1)
 Dick and Alice Waters / Golden Wedding / 19th August 1936- / 19th August 1986 (1)
 In loving memory of / Frank Edward Arnold (1)
 In memory of / my mother (1)
 In loving memory of / DANIEL AND ELSIE STERN / (1)
 In loving memory of / my parents, Alfred and / Daisy Godfrey / from daughter,
 Violet. (1)
 In memory of our parents / from / Thelma and John Walker / "Nothing in life or
 death, / in the world as it is, / can separate us from the / love of God in Christ Jesus"
 (1)
 In loving memory of / a very dear friend (1)
 In memory of a friend (1)
 In loving memory of / Mrs /Rebecca Field / 1986 / (7)
 In loving memory of / a very dear friend / (1)
 In loving memory of / Annie Ethel Hope / (1)
 John Fitzgerald Priestley / (1916-1981) (8)

In memory of / Ron Butcher / from Ann / (1)
In memory of / my beloved Warden / (1)
In loving memory of / Angela / (1)
In memory of / a friend / (1)
In loving memory of / my father-in-law / Mr J.A.Coles (1)
In loving memory of / Frederick Bailey / (1)
In loving memory of / Walter James Alwen / (1)
In loving memory of / George and Ethel Denton / (1)
In memory of / my father / (1)
In loving memory of / Mrs D Burrell / (1)
In loving memory of / Ted Triggs / (1)
In loving memory of / Husband and Dad / John William Bailey (1)
In loving memory of / my mother / Mrs L.J.Hine / (1)
In loving memory of / Ted and Bessie Burton / (1)
In gratitude for / our grandchild / Emma Jane Hollands / (1)

Hymns Ancient and Modern, New Standard, Music edition

12 copies, of which 8 have inscriptions on the flyleaf:

In loving memory of / Mrs /Rebecca Field / 1986 / (7)

In loving memory of / my daughter / Brenda Maud Lambourne / 34 years in Seal
Choir /

h. 14 x w. 9.5 x d. 2cm.

Hymns Ancient and Modern, New Standard, large print

2 copies

Hymns Old & New, Words edition,

99 copies published by Kevin Mayhew, 1996.

h. 23 x w. 16 x d. 2cm.

Hymns Old & New, large print

1 copy.

Hymns Old & New, Words & Music Edition

9 copies.

610 MUSIC

ORGAN CHAMBER / CHOIR VESTRY

A large amount of music for organ and choir.

611 BOOK OF REMEMBRANCE

LADY CHAPEL, N Side

A Book of Remembrance

Held in the locked Display Case is the Book of Remembrance laying open at the appropriate page. It is bound in red and handwritten in red and black - the title date is in red capitals.

B Display Case

- 1 Wall-mounted sloping rosewood desk with overlapping locked wood and glass viewing panel with reeded inner and outer edges to the wood frame. The box frame is in solid wood but the base, supported on two stretchers and curved angle brackets to the wall, is veneered.
- 2 Rosewood and veneer, glass, felt, metal hinges.
- 3 c 1995. (ref a).
- 4 h. 16 x w. 68 x d. 54cm.
- 5-6 Manufacturer: F.G Marshall Ltd., New Place, Park Road, Banstead, Surrey.
- 7-9 -
- 10 Faculty dated 11th December 1995.



612 PAMPHLETS etc

Around the church

Pamphlets, tracts, hymn sheets and information sheets held in various locations around the church.

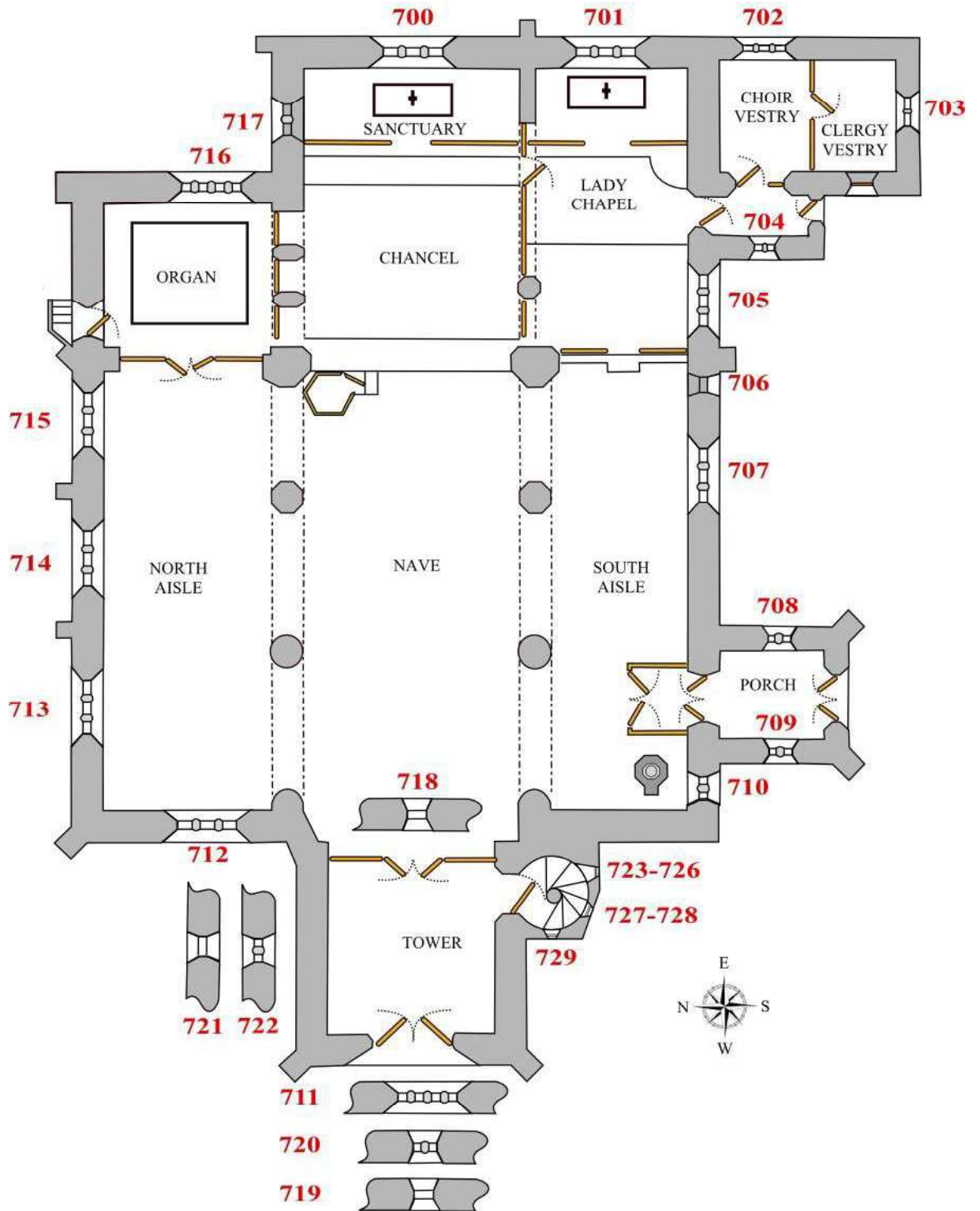
WINDOWS

700	Sanctuary	E wall.
701	Lady Chapel	E wall.
702	Choir Vestry	E wall.
703	Clergy Vestry	S wall.
704	Vestry Passage	W wall.
705	Lady Chapel	S wall, W end.
706	South Aisle	S wall, E end (blocked window).
707	South Aisle	S wall, centre.
708	South Porch	E wall.
709	South Porch	W wall.
710	Baptistery	S wall.
711	Tower	W wall.
712	North Aisle	W wall.
713	North Aisle	N wall, W end.
714	North Aisle	N wall, centre.
715	North Aisle	N wall, E end.
716	Organ Chamber	E wall.
717	Sanctuary	N wall (blocked window).
718	Tower, Upper Ringing Chamber	E wall.
719	Tower, Upper Ringing Chamber	W wall, higher level.
720	Tower, Upper Ringing Chamber	W wall, lower level.
721	Tower, Upper Ringing Chamber	N wall, higher level.
722	Tower, Upper Ringing Chamber	N wall, lower level.
723-729	Tower	Staircase.

ST. PETER AND ST. PAUL
SEAL, KENT

WINDOWS

PLAN of WINDOWS



WINDOWS

ST. PETER AND ST. PAUL SEAL, KENT

The condition of items in this Section appears to be satisfactory unless otherwise stated.

700 WINDOW OF 3 LIGHTS and 2 TRACERY LIGHTS

SANCTUARY, E wall

- 1 **Stonework:** Three perpendicular (ref a) cinquefoil-headed cusped lights (ref b) beneath a shallow segmental arch, with prominent quoins, deeply splayed reveals and sill.



Key: 1 Description 2 Material 3 Date 4 Measurements 5 Artist 6 Retailer 7 History 8 Donor 9 Memorial Inscription 10 References

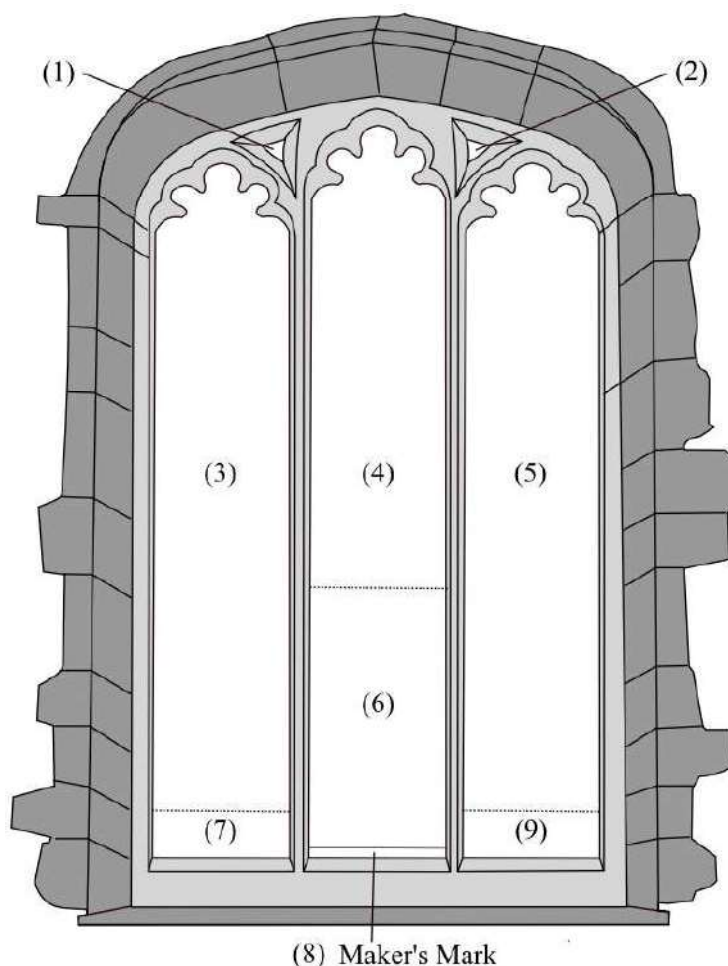
Tracery lights (1) and (2)

Triangular lights edged with white fillets, the centre being filled with red stylised leaves.

Main lights (3-5)

In lights (3) and (5) the upper part consists of architectural pillars and arches, decorated with acanthus leaves against a red background. Two statues stand, one on either side of the arches, their faces obscured by saddle bars. A purple ground leads to an arch below which four rounded triangles are filled with a blue clover leaf pattern. The tracery below has four green panels in the centre with two red outer panels on each side. The panels are patterned with stylised leaves.

In (4) there is one central arch. The statues on either side are kneeling on one knee in a prayerful attitude. In the top section a hand points down in blessing.



(3) THE AGONY IN THE GARDEN

The nimbed figure of Christ kneels with clasped hands raised in supplication. His gown is red, his cloak white with a gold-patterned border and green lining. Above him is the upper half of a nimbed figure, with blonde hair and wearing a pink robe, holding a chalice and leaning down from the blue background.

The lower background consists of a wattle fence, a post with a green roof, and various brightly coloured leaves and grasses. In the foreground are three nimbed sleeping figures. The figure on the right is St John, barefoot and beardless with long hair and resting his head on his right hand. His right elbow is supported by his right knee. His robe is green, with a black patterned belt and his cloak is light red with a black patterned border and a pale sea green lining.

On the left, an older and bearded figure sleeps with his head resting on his left knee. His outstretched right arm rests on his right knee. His robe is blue, his cloak yellow ochre lined with red. Behind him, the third figure, also bearded, rests his head on his folded arms. He wears a grey cloak over a red robe.

(4) THE CRUCIFIXION

The central section of the window portrays Christ on the cross set against a curved background of leaf patterned blue in the upper part and leaf patterned purple below. A border of alternate white flowers and yellow leaves on black with a green strip separates the two.

Christ is shown with long, dark hair and a beard. He bears a crown of thorns and is leaning to the right. He wears a loin cloth. His nimbus is highly decorated and above his head a white scroll at the top of the cross bears the letters INRI in black. There are two standing figures on either side of the cross. On the left is Mary wearing a red robe with a white cloak and headdress, both lined in blue. Her head is bowed, her hands clasped in prayer. On the right stands a beardless male figure (John) who is wearing a green robe. His white cloak is patterned with yellow four petalled flowers on black, and lined with red. He is holding a book against his body and his head is bowed.

(5) THE RESURRECTION

Beneath the architectural arch and against a blue background of stylised leaves stands the figure of Christ. In his right hand, he holds a staff surmounted by a cross. Attached to the staff is a white banner with a black patterned cross. His left arm is extended and his hand is raised in blessing. He wears a red robe under a white cloak which is patterned with yellow four-lobed squares and edged in black on the border. The cloak is lined in green. His right foot is bare and rests on grass. Just beneath his foot is a large brown slab of stone around which are three soldiers. To the left of the slab is a grey stone leading to the open tomb with the grave cloths lying to one side. To the right of Christ's feet is a bearded man with long hair, his head resting on his right arm which is on the top of the slab. A bearded soldier below is sitting in front of the slab, his left arm supporting his body whilst his right arm is raised palm upwards as he looks upwards to the figure of Christ. He is wearing pale green hose under a red tunic over which he is wearing upper body armour. On his head is a tasselled red hat. To his left another soldier is on his knees turned away from Christ with his right hand shielding his face. He is wearing a green tunic over red tights and his arms are covered with armour below blue epaulettes. He wears a sword on a belt and a scabbard.

(6) THE ENTOMBMENT

A central arch of five trefoil heads is topped with acanthus leaves. The body of Christ, in white robes, is being laid on a pale mauve plinth which is decorated with architectural motifs on black. Five nimbed figures surround the bier against a background of red leaves. On the left is an older man, bearded, and wearing a turban style headdress. He wears a dark red robe with a gold patterned neck band. In his hands he is holding folds of the grave cloths. Behind him is a nimbed woman in a green robe with a white headdress. In front of her stands a nimbed younger woman in a pale blue cloak with a white headdress, her hands clasped in prayer. In front of her, a nimbed, beardless young man, with blonde hair, leans towards Christ's body. He wears a green gown under a pale blue lined cloak with a gold and black border at the neck and held together with a morse. His left arm supports Christ's head and in his right hand he holds folds of the grave cloths.

In the foreground stands a richly dressed, nimbed and long haired and bearded man wearing a yellow hat with a white pattern on the crown. His robe is deep blue and his yellow ochre cloak is lined with red and edged by a black and white border. He stands on green grass with the yellow crown of thorns lying on the ground in front of him. At the base of (6) is the maker's mark in black on a white background.

(7, 8 & 9) At the base of the main lights (3) and (5) is the memorial inscription on a white background in black Gothic caps and l/c; the initial letters are gold-coloured.



WINDOWS

ST. PETER AND ST. PAUL SEAL, KENT

- 2 Stained and painted glass, lead, iron.
3 1857 (ref a).
4 h. 390 x w. 220cm.
5-6 F.W. Oliphant (signed).

Francis William Oliphant (1818-1859) was born in Gateshead, the son of Thomas and Margery Oliphant. He worked in Edinburgh and Newcastle-upon-Tyne and then moved to London and worked for Pugin & Pugin especially on the painted windows of the House of Parliament. He died of tuberculosis in Rome where he is buried in the English cemetery. (ref c).



- 7 “The East window glass is ... a very early example of the revival of glass painting, dated 1857.”(ref d).
The stonework of the window was repaired in 1939 by C R Ashbee as church architect (ref e).
The window is a memorial to Harriet Pratt, Marchioness of Camden, daughter of Rt. Rev. George Murray and Lady Sarah Maria Hay-Drummond. Harriet was born on 6th February 1813 and married George Charles Pratt 2nd Marquess Camden on 27th August 1835. She died on 22nd December 1854 at Wilderness, Seal. (ref f).
- 8 -
9 An affectionate Memorial to Harriet, Marchioness Camden / Born Feb 8 1813 Died Dec 22 1854.
- 10 a) Newman b) Inspector’s report c) Oxford Dictionary of National Biography
d) Report by F E Howard dated 2nd Jan 1934 (in Seal Library) e) Ashbee Collection, vol 4, pp 185 & 198-201. f) Burke’s Peerage.

ST. PETER AND ST. PAUL
SEAL, KENT

WINDOWS

701 WINDOW OF 3 LIGHTS Ph

LADY CHAPEL, E wall

- 1 **Stonework:** Three large lancets within a three-centred arch of large voussiors,, prominent quoins and a flat sill.

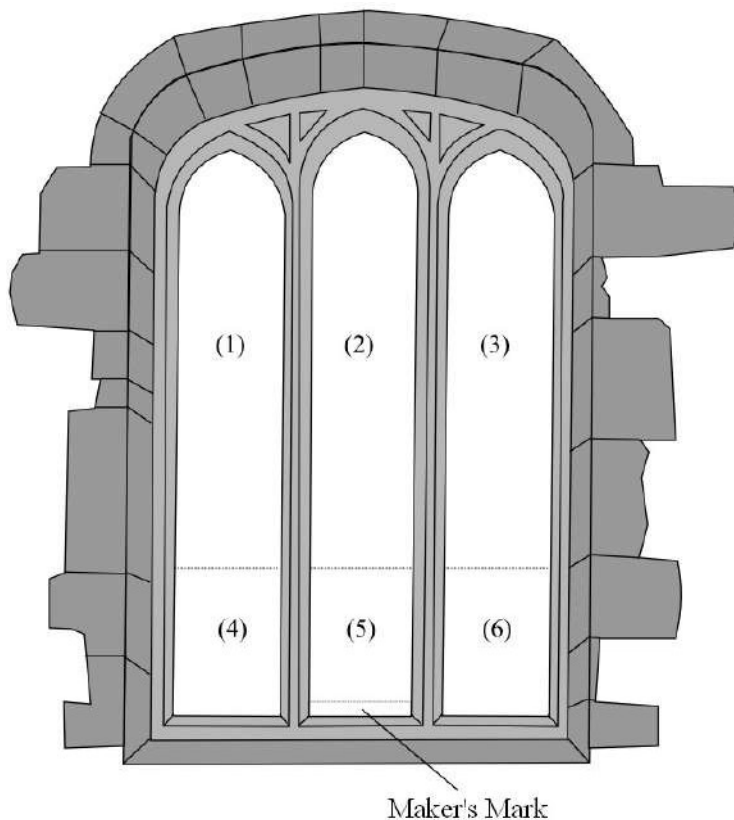


Main lights (1-3)

THE ASCENSION

The scene covers all three lights. A narrow pink fillet across the three lights separates the canopied top from the central scene of the Ascension. Above the canopies is a border of pink flowers and leaves on a black background. The head of each light is edged with a white fillet. Red glass patterned with stylised leaves and flowers fill in between trefoil painted arches. The main background is blue.

(1) On the left a red nimbed angel holds a scroll with pink lettering on black in the raised left hand. The angel has a pair of blue wings and wears a cream robe under a white cloak with a yellow and black neck band. On the right a flying angel with pink wings holds a harp. This angel nimbed in white and yellow wears a white gown with yellow decorations at neck and cuffs. Below the angels, a group of six nimbed figures stand or kneel on the grass, looking towards the figure of Christ in the centre light. The figures are as follows: To the right of the lower angel a standing female figure in a sea green cloak over a white robe, with long blonde hair under a white head covering and a yellow and white nimbus. Her hands are raised in prayer. Immediately in front of her a second female figure kneeling, with blonde hair under a white head covering fastened



with a yellow brooch and a purple nimbus. She wears a blue cloak over a purple gown. Her hands are raised in surprise. To her left there is a male figure with long hair and a beard, with a green nimbus, red robe and white cloak. His left hand is raised as if to shade his eyes. In front of him there is a male figure, long haired and bearded, with a white nimbus wearing a purple robe lined with red. His right hand is raised, palm facing outwards. In front of him there is a kneeling male figure wearing a green robe with a yellow and white neck band under a cream cloak lined with yellow and draped under the right arm. His hands are held in prayer. To his right is

**ST. PETER AND ST. PAUL
SEAL, KENT**

WINDOWS

a kneeling male figure with a red nimbus, long hair and beard wearing a red robe trimmed with yellow and white border over a yellow ochre gown. His right hand is raised in prayer. Below the figures a white border edged in yellow at the top has a yellow and black five-petalled flower with the words 'I GO UNTO MY FATHER' in decorative Roman caps. The I and F are in yellow with a yellow and black five-petalled flower on the left hand edge.

(2) The central figure depicts Christ standing on a cloud with his right arm raised in blessing. His left hand holds a staff with a patonce cross at its head and a purple banner with a Greek cross with splayed ends in a circle. He has a cruciform nimbus, white on red, blonde hair and a beard. He wears a white robe edged with a black and yellow border and lined with pink. His red cloak, lined with pale blue, is draped over his left shoulder and arm. On each side there floats an angel in a white gown, with blond hair and white nimbus. Each angel holds a yellow book with a black four-petalled flower in a circle and narrow black and white stripes. The angel on the left holds a pen in the right hand and the angel on the right holds a pen in the left hand. They have green wings, the inner two framing the figure of Christ and the outer two protruding into the lights (1) and (3). Below the figure of Christ, set against a pale blue and brown background with a distant castle kneel two male figures. On the left the bearded figure with the purple nimbus looks away from Christ with both hands raised, palm outwards. He wears a yellow ochre robe with white over-sleeves patterned in yellow. His cloak is dark blue and he kneels on grass. On the right, a beardless red nimbed figure kneels with hands held in prayer, looking towards Christ. He wears a purple cloak with a green border, over a white robe. Below the figures, a white border edged in yellow bears the words 'AND YOUR FATHER UNTO MY' in decorative Roman caps.

(3) On the left, a flying angel with pink wings holds a harp. This blonde haired angel, nimbed in white, wears a white robe with yellow decoration at neck and cuffs. On the right, a green nimbed angel with blue wings holds a pink scroll with black lettering in his raised left hand. The angel wears a cream robe under a white cloak. Below the angels, a group of six nimbed figures stand or kneel on green grass. The figures are as follows:

Just below and between the angels a bearded figure with a red nimbus looks away from Christ. His hands are held up, palm outwards. He wears a bright green gown under a purple cloak. To his right a second bearded figure nimbed in green looks towards the centre. One hand is raised, palm outwards. He wears a purple robe under a brown cloak with a black patterned border. In front of them a kneeling bearded figure, nimbed in yellow with a black and white pattern, looks towards Christ, his right hand shielding his eyes. He wears a brown robe under a dark blue cloak. In the foreground, three figures kneel and are looking towards Christ. The left-hand figure wears a sea-green cloak, lined with yellow over a brown robe. He is bearded and his nimbus is white with a black and yellow edge pattern. His hands are raised in prayer. The right-hand figure is beardless and his nimbus is yellow ochre with a black pattern. He wears a cream robe with a green and black neckband. His

WINDOWS

ST. PETER AND ST. PAUL SEAL, KENT

cloak is red, lined with mauve. His right hand is at his throat and his left hand hangs by his side holding a book with a yellow edge and clasp. To his right a bearded figure, nimbed in dark red, looks towards Christ and holds clasped hands to his chest. He wears a dark green cloak with an inner lining of pale blue, and underneath a cream robe.

Below the figures, a white border with a yellow edge at the top, has two yellow and black five-petalled flowers with the words 'GOD AND YOUR GOD' in decorative Roman caps

(4), (5) and (6) At the base of each of the main lights is a panel containing an heraldic achievement within an architectural frame above the memorial inscription in (4) and (6) in black Gothic 1/c with gold-coloured initial caps, all against a silver background. At the base of (5) is the maker's mark and the date in black on a white background.

(4) Blazon:

Gules, on a cross ermine betw four lions passant guardant Or, a bible lying fesseways of the field, clasped and garnished of the third, the clasps in base. (CAMBRIDGE UNIVERSITY) (ref c).

On the Chancellor's crossed maces, Ar.



(5) Blazon:

Quarterly, 1st and 4th, Sa. on a fess betw. three elephants' heads erased Ar. as many mullets of the first, for PRATT;
2nd and 3rd, Sa. a chev. betw. three spears' heads Ar. the points embued, for JEFFREYS.

Crests – 1st, PRATT: An elephant's head erased Ar.;

2nd, a dragon's head erased Vert, holding in the mouth a sinister hand couped at the wrist Gu. and about the neck a chain, and pendent

ST. PETER AND ST. PAUL
SEAL, KENT

WINDOWS

there from a portcullis Or.

Supporters – Dexter, a griffin Sa. beak and claws Gu.; sinister, a lion ramp. Or, each gorged with a collar Ar. charged with three mullets Sa.

Motto – Judicium parium aut lex terrae.

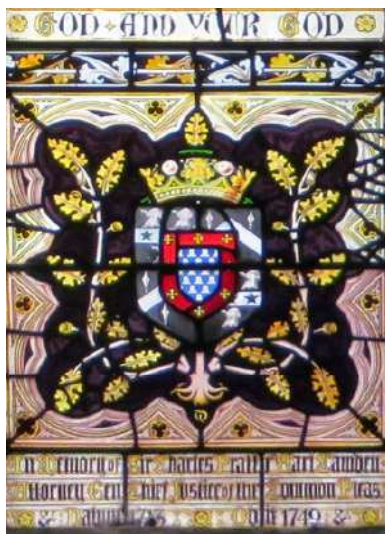
(The arms are surrounded by the Garter of the Order of the Garter bearing the Order's motto – Honi soit qui mal y pense). (ref d).



(6) Blazon:

Quarterly, 1st and 4th, Sa. on a on a fess betw. three elephants' heads erased Ar. as many mullets of the first, for PRATT;
2nd and 3rd, Sa. a chev. betw. three spears' heads Ar. the points embrued, for JEFFREYS.

On an escutcheon of pretence, Gu. an inecutcheon Vair betw. eight Cross-Crosslets Or (MOLESWORTH). (ref e).



WINDOWS

ST. PETER AND ST. PAUL SEAL, KENT

- 2 Stained and painted glass, lead, iron.
3 1858 (ref a) and inscription in central panel (5).
4 h. 340 x w. 200cm.
5-6 F.W.Oliphant (see 700) signed and dated in the central panel (5). (ref b).
7 John Jefferys Pratt, 1st Marquess Camden was born on 11 February 1759 the son of Sir Charles Pratt and Elizabeth. He was educated at Trinity College, Cambridge. John became MP for Bath in 1780 and in 1795 became Lord Lieutenant of Ireland. In 1785 he married Frances, daughter of William Molesworth. He died on 8th October 1840 at Seal and was succeeded by his only son George. (ref e)

Sir Charles Pratt, 1st Earl of Camden was born on 21st March 1714, the son of Sir John Pratt and his wife Elizabeth née Wilson. He was educated at Eton and Cambridge and became a lawyer and a judge, he became Attorney General and Lord High Chancellor. On 5th October 1749 he married Elizabeth daughter of Nicholas Jeffreys. He died on 18th March 1794. (ref e)

8 -

9 **In the LH panel:**

In Memory of John Jeffreys Marquess Camden / K G Chancellor of the University of Cambridge / nat. [11 Feb] 1759 ob. 8 [Oct 184]0 /

In the RH panel:

In Memory of Sir Charles Pratt 1st Earl Camden / Attorney Gen. Chief Justice of the Common Pleas: / Natum 1713 Obiit 1749 /

(NOTE: *Sir Charles Pratt was born in 1714 and died in 1794 not as stated in the memorial inscription*).

- 10 a) Maidstone Journal 14.8.1858. b) Robert Eberhard c) Cambridge University website. d) Burke p 820. e) Cambridge Alumni Database. Cambridge University.

702 WINDOW OF THREE LIGHTS

CHOIR VESTRY, E wall

Three cinquefoil-headed lights in a rectangular stone frame with plain, shallow reveals and a flat sill, filled with clear, leaded, diamond-set quarries. There is an opening window of plain glass in the top half of the centre light.
h. 114 x w. 183cm.

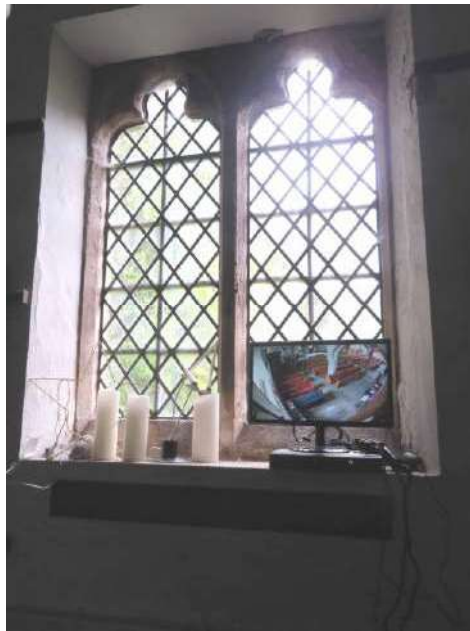


Key: 1 Description 2 Material 3 Date 4 Measurements 5 Artist 6 Retailer 7 History 8 Donor 9 Memorial Inscription 10 References

703 WINDOW OF TWO LIGHTS

CLERGY VESTRY, S wall

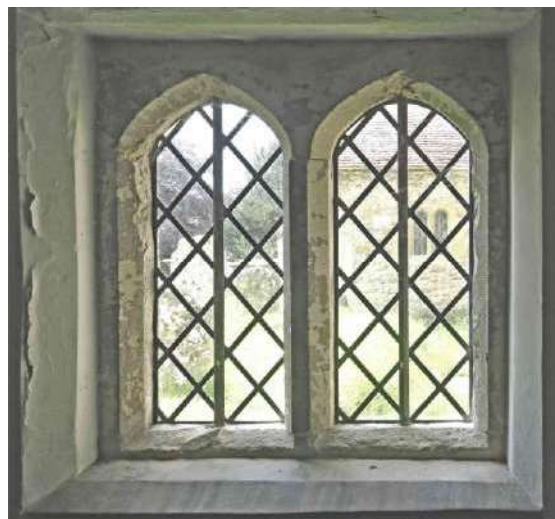
Two trefoil-headed lights in a rectangular stone frame with plain, shallow reveals and a flat sill, filled with clear, leaded, diamond-set quarries.
h. 143 x w. 114cm.



704 WINDOW OF TWO LIGHTS

VESTRY PASSAGE, W wall

Two slightly pointed lancet windows in a rectangular stone frame, with stepped reveals and sill, filled with large, clear, leaded, diamond-set quarries.
h. 95 x w. 86cm.



WINDOWS

ST. PETER AND ST. PAUL SEAL, KENT

705 WINDOW OF 3 LIGHTS

LADY CHAPEL, S wall, W end

- 1 **Stonework:** Three cinquefoil-headed lights of equal height, within a rectangular stone frame beneath a slightly pointed arch of large voussoirs. Sloping, deep, reveals with prominent quoins and a flat sill.



Key: 1 Description 2 Material 3 Date 4 Measurements 5 Artist 6 Retailer 7 History 8 Donor 9 Memorial Inscription 10 References

Main lights (1-3)

THE RESURRECTED CHRIST WITH SAINTS AND ANGELS

The three cinquefoil-headed lights together form two composite pictures, the upper half showing Heaven with Christ and six angels and the lower half showing earth with the two Marys and two angels at Christ's empty tomb.

Heaven is separated from earth by a semi-circular border depicting the firmament with blue, red and white bands of waves under which is a red fringe. The background to the upper half is red and the background to the lower half shows blue sky with the earth below. All three lights are outlined by a thin white fillet.

In the upper part of the left-hand light are three angels, their hands raised in wonder and prayer gaze in awe at Christ. All are nimbed in yellow and have midlength golden curly hair. The kneeling angel at the front is dressed in a white robe with gold patterning. His white, gold and brown wings extend downwards. The two standing angels behind wear robes of blue and gold. The angel in blue has wings of white, gold and blue extending upwards. The third angel, who holds a staff with trefoil head in his right hand, has wings of green, white and gold, one pointing downwards, the other extending upwards crossing in front of one of the blue-tipped wings belonging to the second angel. On earth, below the angels, the two Marys are approaching the tomb in the centre. Mary Magdalene, holding a yellow ochre spice jar (her attribute) is in front her left hand outstretched. She is nimbed and has very long, golden curly hair falling down her back. She wears a patterned brown long-sleeved dress partially covered by a patterned white cloak, bordered with gold and lined with red. The other Mary behind her has hands clasped in prayer. She is nimbed, her hair is covered by a brown wimple and white veil trimmed with gold. She wears a white undergarment covered by a brown long-sleeved over dress, a blue cloak with a white and gold border and white lining.

The upper half of the central light shows Christ in Majesty with right hand raised in blessing. In his left hand he holds a staff with a golden pommée-style Latin cross at the top beneath which is a banner flying, decorated with a red cross on a white background outlined in black. Christ has long curly yellow hair and a yellow beard. His nimbus has three black fleur de lys and is outlined in gold and black. He is wearing a full length green robe, cross-banded with a white and gold decorated fringed stole, underneath a white and gold cloak with a brown patterned lining. The cloak is held in place by two blue flowers on either shoulder. Below the figure of Christ, beneath the semi-circular red fringe, is a nimbed angel with long, curly golden hair and a pair of golden, white and yellow wings. The angel wears a white patterned long sleeved robe with gold lining and a golden girdle. The angel is in the process of moving a large brown tombstone situated at the front of a cave entrance which has an arch of boulders covered by grass. Above the arch is blue foliated glass with two white five-petalled flowers.

WINDOWS

ST. PETER AND ST. PAUL SEAL, KENT

Matchiing the upper part of the left-hand light three angels gaze at Christ. All are nimbed and have short golden curly hair. The kneeling angel in the front has hands in supplication. He is wearing white patterned with gold and his wings of white, gold and blue extend downwards. Standing behind him on the right is an angel dressed in brown with a white cloak with hands clasped in prayer. One of his wings of white gold and green extends downwards, the other upwards. The third angel on the left wears a white robe covered by a green cloak. In his right hand he holds a staff with a mallet type head. He has white, gold and blue wings extending upwards. Below stands one angel, nimbed with short golden curly hair. He is facing the tomb with right hand pointing upwards and in his left hand he holds a long white scroll which reaches to the ground upon which is written in gold Gothic script 'He is not here he – risen' (the 2nd 'is' is hidden by the curve of the scroll). He is wearing a blue undergarment under a white robe, lined with green and covered by a red cloak, with a yellow border, lined with yellow ochre. His wings extending downwards are white, gold, green and pink.

At the base across all three lights the black painted inscription, contained within a shallow border is in Gothic caps and l/c, and Arabic numerals.



Key: 1 Description 2 Material 3 Date 4 Measurements 5 Artist 6 Retailer 7 History 8 Donor 9 Memorial Inscription 10 References

**ST. PETER AND ST. PAUL
SEAL, KENT**

WINDOWS

- 2 Stained and painted glass, lead, iron.
3 1870.
4 h. 238 x w. 180cm.
5-6 Clayton and Bell (ref a).
7 George Charles Pratt was the 2nd Marquess Camden, he was born on 2nd May 1799 in London, son of John Jefferys Pratt (see 701) and Frances née Molesworth. He married Harriet Murray the daughter of the Rt. Rev. George Murray and Lady Sarah Maria Hay-Drummond in 1835. He became a MP from 1821 to 1832 and died on 6th August 1866. (ref b)
8 The children of George Charles Marquess Camden, April 1870 (see 9).
9 An affectionate memorial to George Charles Marquis Camden K.G born May 2 1799 died Aug 6 1866 by his children.
10 a) Robert Eberhard. b) Cambridge Alumini Database. Cambridge University.

706 WINDOW OF 1 LIGHT (Blocked)

SOUTH AISLE, S wall, E end

This light is now blocked and can only be viewed from the exterior.

Stonework: A small lancet with shallow reveals and sill. The masonry which blocks the window can be seen.

Main light

The window does not contain glass. The window was originally to give light onto an altar. (ref. Revd Anne le Bas, incumbent. Orally)
Inaccessible for measurements.



WINDOWS

ST. PETER AND ST. PAUL SEAL, KENT

707 WINDOW OF 3 LIGHTS AND 4 TRACERY LIGHTS

SOUTH AISLE, S wall, centre

- 1 **Stonework:** Square-headed early 16th c window, renewed in the 20th c, with trefoil-headed lights. The surrounding stonework has a curved top of voussoirs, wide reveals edged with prominent quoins and a flat sill.

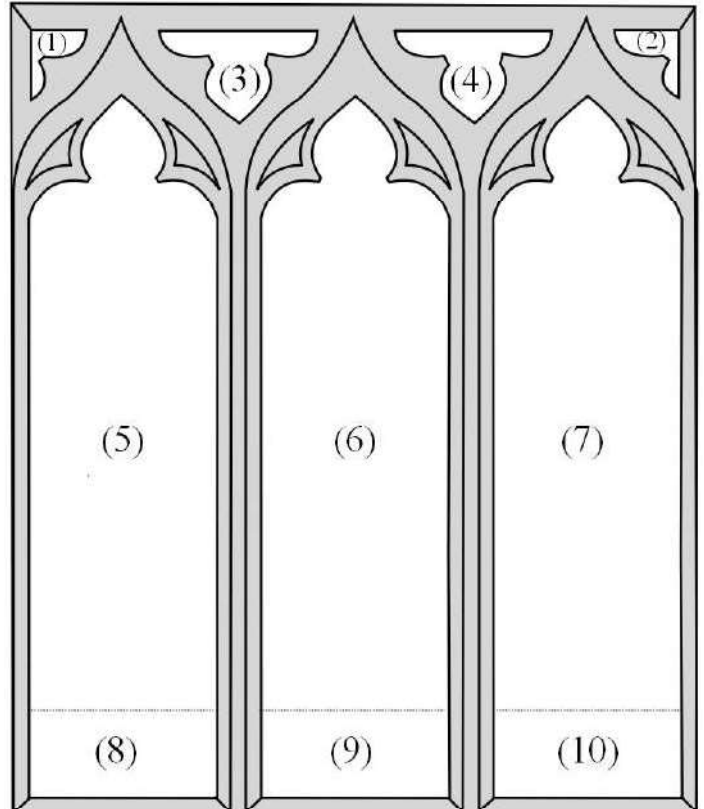


Key: 1 Description 2 Material 3 Date 4 Measurements 5 Artist 6 Retailer 7 History 8 Donor 9 Memorial Inscription 10 References

Tracery lights (1-4):

(1 & 2) Triangular corner lights, the hypotenuse of each concavely curved to a cusp. Red backgrounds with white outline, each with a white circle containing a white five-petalled flower on a black background within the upper foil. Tiny plain blue circle in (1) and a twelve-pointed blue flower in (2) set in the respective lower foils.

(3 & 4) Two inverted trefoil heads. Red background with white outline. White circles containing white five-petalled flowers on black backgrounds set centrally within each section of the trefoil. In (3) a central green-bordered white circle with the Sacred Monogram IHC in yellow on black hatched background. (4) as (3) but with the Chi Rho monogram.



Main lights (5-7)

Each light is framed by slender white columns with yellow trefoil finials, rising to support and frame an elaborate yellow architectural canopy in each head, with towers and flying buttresses rising to a gold-coloured crown with green scaled mantling on (5) and (7) and brown on (6). Each canopy has yellow foliated crockets rising to a yellow acanthus flower.

(5-7) SUFFER LITTLE CHILDREN TO COME UNTO ME

(5) Two women and a barefoot girl stand against a mainly blue background with stylised vine leaves with bare earth and flowers at their feet. They look towards the central figure of Christ. The woman on the left is dressed in white with a blue-lined cloak and a pale green patterned headdress. Her left arm stretches towards Christ in a gesture of supplication. The woman on the right is bare-headed and wears a green robe with two red horizontal decorated bands. Her arms are folded. The child wears a blue robe and is bare-footed with her hands crossed on her chest.

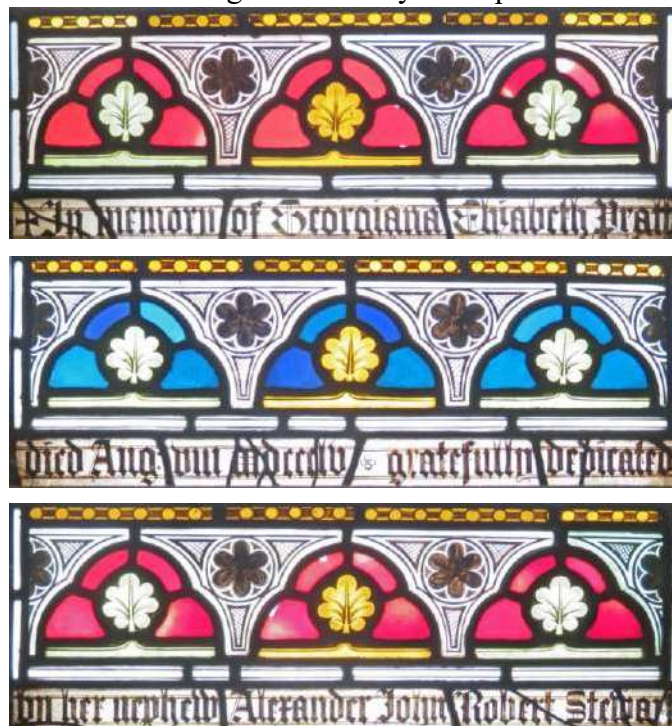
WINDOWS

ST. PETER AND ST. PAUL SEAL, KENT

(6) Depicts Christ enthroned and gazing out to the left. The throne back is red with three five-petalled flowers, the two lower ones respectively yellow and white and the upper one blue. Christ, depicted with long hair and a beard, has a cruciform nimbus with white arms on a green ground. He wears a white robe with a horizontal neck band of black with yellow pellets and a blue cloak with white and yellow borders at wrist and hem. Christ's right hand cradles the head of a standing child wearing a sea-green robe. Christ's left arm is around a young standing boy in a short red tunic and bare feet who has his arms outstretched with his hands in Christ's lap. A third child, in a full-length brown robe, gazes at Christ as he kneels at Christ's feet in an attitude of prayer. The foreground depicts flowers and greenery.

(7) Depicts two women and two children all facing towards Christ. In the left foreground a child in a long green robe kneels, his hands clasped and raised in prayer. Behind him is a woman wearing a red robe covered by a blue-lined white cloak decorated with white and gold-coloured leaves and flowers. Her long hair is partly covered by a brown headdress. Her head is bowed; her left arm is stretched towards Christ. Behind her stands another, older, woman with hands clasped in prayer. She wears a light blue robe with red patterned border all covered with a yellow and gold lined brown over dress. She wears a grey headdress and white wimple.

(8-10) An embattled white border with merlons between beaded borders above and below. Below these are arcades of three trefoil-headed arches in each light with alternating six-petalled white and gold-coloured flowers in each arch, against a red background in the outside arches and a blue background in the central arch. The spandrels of the arches are depicted as being pierced with open sexfoil circles with the background colour showing through. Below these is a white band stretching across the whole window bearing a dedicatory inscription in black Gothic caps and l/c.



Key: 1 Description 2 Material 3 Date 4 Measurements 5 Artist 6 Retailer 7 History 8 Donor 9 Memorial Inscription 10 References

ST. PETER AND ST. PAUL
SEAL, KENT

WINDOWS

- 2 Stained and painted glass, lead.
- 3 3rd quarter 19thc.
- 4 h. 230 x w. 190cm.
- 5-6 Clayton and Bell (ref a).
- 7 Georgiana Elizabeth Pratt was the daughter of John Jeffreys Pratt, 1st Marquess Camden (see 701). Lady Caroline Stewart, whose wall memorial is at 009, was her sister and mother of Alexander John Robert Stewart who gave this window in memory of his aunt (ref b).
- 8 Deceased's nephew, Alexander John Robert Stewart
- 9 In memory of Georgiana Elizabeth Pratt / died Aug viii mdccclv gratefully dedicated / by her nephew Alexander John Robert Stewart
Translation of Latin date: August 8th 1855.
- 10 a) Robert Eberhard b) Burke's Peerage.

708 WINDOW OF 2 LIGHTS

SOUTH PORCH, E wall

- 1 **Stonework:** Two pointed-headed lancet lights in rectangular stonework, set into older and larger window embrasure with a slightly pointed arch of large voussoirs and reveals of large prominent quoins. The stone window sill is flat.



Main Lights**THE ANNUNCIATION**

On the left-hand side the top arch of the window has a central diamond quarry containing a triangle within a circle, beneath which the two top segments of the window depict The Annunciation. On the left, Mary is in a room in front of a window with stone surrounds. She is kneeling before what appears to be a stone table covered by a cloth with several books on top. Mary is reading from an open book, her hands in supplication. She is wearing a voluminous brown robe and blue cloak. Her golden hair is streaming down her back. Her head is surrounded by a large deep gold nimbus. Her heart is receiving rays of golden light from a dove above her which is surrounded by a yellow and gold nimbus.

On the right-hand top segment the Archangel Gabriel, dressed in an extremely long white robe with blue undersleeves, is kneeling on a cloud. He has long blond hair and a white headband with a gold cross. He has a pair of dark blue and green wings. His right hand is raised in blessing and in his left he holds a staff encircled by a banner with the words Ave Maria.

ST PAUL, ST BARBARA and ST JAMES

Underneath the top segments is the central figure of St Paul with 'Sant Paulus' in a gold patterned nimbus. He has long wavy hair and a full beard. In his right hand he holds an open book and in his left a sword. He is standing barefoot on pale yellow and white paving and is wearing a gold calf-length robe with a red cloak around his waist. On his left-hand side stands a woman, Saint Barbara, in a gold-coloured long-sleeved Tudor style dress with a ruff round the neck. Her hair is coiled into a net under an elaborate crown like headdress with a gold-coloured nimbus. In her left hand she holds a communion goblet containing a communion wafer. The edge of a blue cloak is caught between her forearm and her body. Her right hand rests on the roof of a tower (her attribute).

On St Paul's right side there is a man, St James of Compostela, with a full beard and wearing an ankle length brown robe over black boots under a black cloak and headdress. The shoulders and head-band are decorated with pairs of crossed swords and scallop shells (his attribute). In his right hand he holds a closed book and in his left a staff with a large rosary hanging from his wrist.

Beneath at the bottom left and right side there are ruby red plinths each with a diamond shape in the centre in white bearing a yellow rayed cruciform shape. The same red is used for the thin panels at the sides. Along the bottom there is a wavy strip of dark blue glass.

The lower part of the window is bordered on three sides with a thin strip of yellow. It has eight triangular quarries, the centre two forming a diamond shape and containing a pair of compasses and a set-square. Underneath there is an inscription panel and below that a further six triangular quarries.

**ST. PETER AND ST. PAUL
SEAL, KENT**

WINDOWS

On the right-hand side the apex of the window contains a central diamond shape quarry containing an heraldic shield, showing three dragons, two Tudor Roses and a fleur de lys. At the top of the scene below there are two puttis seated either side of an urn on a plinth and holding a garland of fruit and flowers. The rectangular panel below depicts Christ rising from the tomb. A bright golden light surrounds Christ in sharp contrast to the heavy clouds at either side or the burial cave, trees and shrubs. Christ, nimbed and with a beard, is wearing a winding sheet wrapped around his loins. His right arm is extended and in his right hand he is holding a wooden pole from which hangs a banner with a cross. Christ's left arm, which is extended behind him, gathers up the tail end of the banner. Below Christ's feet lies a sleeping Roman soldier wrapped in a brown cloak. Five other soldiers, who were guarding the tomb, sit below. The furthest on the right sleeps with his head resting on his arms. Of the other two on the right of the panel the upper one, wearing a gold tunic, appears to be kneeling up as if taken by surprise. He is looking at Christ and in his right arm he holds a shield defensively in the direction of Christ. Below him, a reclining third soldier, in a brown cloak, is leaning back and looking towards Christ. There appears to be a wind instrument under his right elbow. On the left there are two other soldiers both wearing helmets. The upper one is facing Christ and holding a spear aimed upwards. The lower one is seated, his head half turned towards the action, his left arm shielding his face. His sword lies across his knees and there is a wine bottle on the ground to the left of him.

In the background on the left-hand side there is a primitive shelter of fabric draped over a horizontal pole. The scene is bordered by red pillars on either side with gold capitals and bases. Below the bases a black strip of glass rests on a blue patterned plinth. Above the pillars is a purple architrave and in the top two corners there are blue acanthus leaves. In the bottom half of the window there are diamond-shaped quarries, the centre one having a shield with a coat of arms (eight crowns and seven vertical stripes). The inscription panel is below with a yellow glass fillet bordering the left and bottom sides only.

2 Stained and painted glass, lead, iron.

3 Inscription: After 1939 (see 9).

4 h. 100 x w. 70cm.

5-8 -

9 **LH Light.**

RH Light.

TO THE GLORY OF GOD AND
IN LOVING MEMORY OF
FLORENCE GERTRUDE HICKS
WIFE OF ARTHUR JOSEPH HICKS
OF SEAL HOLLOW SEVENOAKS
WHO DIED ON MICHAELMAS DAY
1939 AGED 59
BLESSED ARE THE PURE IN HEART

TO THE GLORY OF GOD AND
IN LOVING MEMORY OF
JOHN FRASER WORKMAN
WHO DIED MAY 23 1937 AGED 27. BELOVED
HUSBAND OF AUDREY JOYCE WORKMAN
ONLY SON OF WILLIAM ARTHUR WORKMAN
OF LOUGHTON ESSEX AND SON-IN-LAW OF
ARTHUR JOSEPH HICKS, CHURCHWARDEN

10 -

WINDOWS

ST. PETER AND ST. PAUL SEAL, KENT

709 WINDOW OF 2 LIGHTS

SOUTH PORCH, W wall

- 1 **Stonework:** Two pointed-headed lancet lights in rectangular stonework, set into an older and larger window embrasure with a slightly pointed arch of large voussoirs and reveals of large prominent quoins. The stone window sill is flat.



Main lights

The left-hand light has four roundels set vertically in clear diamond-set quarries with a narrow yellow border and a clear fillet. The bottom roundel is an indistinct mixture of old glass pieces. The second roundel from the bottom has a Tudor Rose and is dark and in poor condition. The roundel above is a copy and has a Tudor Rose which is yellow with a smaller white rose in the middle. The top roundel has a pointed top and contains a brilliant yellow star burst.

**ST. PETER AND ST. PAUL
SEAL, KENT**

WINDOWS

The right-hand light has four roundels set vertically in clear diamond-set quarries with a narrow yellow border and a clear fillet. The top roundel is oval shaped and decorated with bands of small yellow circles forming a hollow oval pointed at the ends. The centre two roundels contain original yellow and white centred Tudor roses. In the bottom roundel a seated angel with a yellow headdress faces the front with hands in her lap holding what appear to be crossed circular yellow fans.

Below the two lights is a narrow horizontal glass panel bearing a black painted inscription in Gothic caps and l/c on pale yellow. Date circa / 1480, A.D. /

2 Stained and painted glass, lead.

3 Roundels: last quarter 15th c. (ref a).

4 h. 100 x w. 70cm.

5-6 -

7 In March 1918 the Seal column in *The Sevenoaks Chronicle* announced that 'several pieces of antique stained glass were recently found by a local tradesman on his premises (and) arranged into two small windows and placed in the Parish Church. Experts declare ... (that the glass) was probably made in France in the fifteenth century.' (ref a)

8 1918 with 15th c. glass roundels (ref a).

9 -

10 a) Sevenoaks Chronicle, 8 March 1918

710 WINDOW OF 2 LIGHTS

SOUTH AISLE, Baptistery, S wall

1 **Stonework:** Two trefoil-headed lancets in a rectangular frame within a large surround which has deep reveals and high wall above the lights. The slightly pointed top is of voussoirs and the sides are edged with quoins. A wide, sloping sill.

Main lights

CHRIST'S CHARGE TO PETER

In the upper left-hand panel Christ and John are standing under an arch with tracery supported on decorative columns with crocketed finials and four pairs of acanthus leaves. The upper pair support a nimbed, blue winged, angel, hands clasped in prayer and wearing a white robe and gold-coloured cloak. The twelve square quarries, partly obscured by the canopy top, have a six-petalled gold-coloured flower motif in the centre. Two figures stand below under a blue sky. Christ has a cruciform nimbus and, stands on the left looking towards the right. His right hand is raised in blessing and his left points to the sheep in front of him. He has wavy long blonde hair and a blonde beard and is dressed in a pale green long sleeved robe under a red cloak lined with gold. The cloak has a pattern of circles with the Sacred Monogram letters IHS in them. He stands barefoot on a grassy mound surrounded

WINDOWS

ST. PETER AND ST. PAUL SEAL, KENT

by lambs. John, beardless, stands next to Christ. He is nimbed, has light brown long hair and appears to be listening to Christ. He wears a peacock blue cloak lined with green, his undergarment is brown. His left hand is held across his body.

In the upper right-hand panel under a similar canopy as before but with a green winged angel are two figures, one standing the other half kneeling, with two lambs at their feet. The nimbed, half kneeling, partially bald, figure can be identified as Peter from cross keys (his attribute) which pattern his blue cloak. He is barefoot and wears a yellow robe heavily patterned with acanthus leaves outlined in black. His right hand is clasped to his chest and his left gestures towards the lambs. The nimbed disciple standing behind him is wearing a plum coloured cloak lined with gold patterned cloth with stylised white five-petalled flowerheads. His right hand is extended towards the lambs; the left hand is half raised. Behind him in the distance there is a lake with a boat and on his left-hand side stands an olive tree.



Immediately beneath both panels in gold-coloured Gothic caps on a brown background are the words 'Jesus saith unto him' on the left-hand side and 'Feed my lambs' on the right-hand side.

In the four corners of the left-hand lower panel are individual vine leaves, a sheaf of golden corn in the middle and two bunches of purple grapes on either side of the corn.



ST. PETER AND ST. PAUL
SEAL, KENT

WINDOWS

In the lower panel on the right-hand side the two corner quarries have individual vine leaves and the two centre ones a sheaf of corn with a bunch of purple grapes in the middle. The quarries on the right are obscured by a kneeling, nimbed figure with blue and green wings. This figure is wearing a white robe wrapped in a white and gold patterned cloak lined with gold. The figure's right hand is clasped to the chest, the left extended towards the dedication scroll at the bottom, on which the inscription is painted in dark grey Roman caps on a white background.



- 2 Stained and painted glass, iron, lead.
- 3 Last quarter 19thc (ref a).
- 4 h. 182 x w. 110cm.
- 5-6 John J Jennings (signed)



John J. Jennings (1848-1919) was born in Southwark, and thought to have been trained at the Lambeth Art School. He described himself in the 1881 census as "Draughtsman for painted glass," and had a stained glass workshop at 118 Clapham Road, Fulham, and later at 96 Clapham Road (ref b).

Dora Mary Few was the daughter of the Revd Charles Edward Few, Vicar of Seal from 1874 to 1912, whose memorial at 035 is carved into the lower edge of the window of 714.

- 8 -
- 9 TO THE GLORY OF GOD AND IN LOVING MEMORY OF / DORA MARY FEW DIED JUNE 29 1888 AGED 18 /
- 10 a) Eberhard b) The Victorian Web, website.

711 WINDOW OF 4 LIGHTS, TRACERY LIGHTS and PLAQUE

TOWER, W wall

A Window

- 1 **Stonework:** Four Perpendicular cinquefoil-headed lights with six trefoil-headed panel tracery lights and two small triangular eyelets, one each side of the central six tracery lights. Voussoirs form the arch and there are quoins around both sides of the window and a flat sill.

Tracery Lights: (2-7)

Each of the six large tracery lights has a central panel of opaque diamond-shaped quarries with motifs repeated in each but not in the same order. The motifs are a multi-rayed sun in yellow, an IHC, a rose with triple leaves each side and a trefoil. The borders on each side of the central panel consist of rectangular glass quarries in blue, lavender, red and yellow. Most of the yellow quarries have a hollow double-edged diamond motif outlined in black.

There is evidence of damage, particularly in the third panel from the right, which has a plain yellow roundel instead of the multi-rayed sun and four plain central quarries.

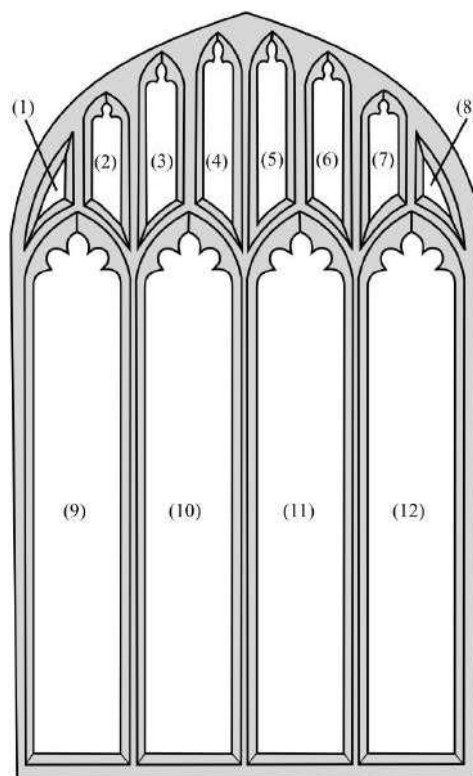
There are two triangular eyelets (1 & 8), one on each side of the six panels. Each has a blue 5-petalled flower on a green ground above which are two quarries with the black diamond motif as in the main panels.



Main Lights (9-12)

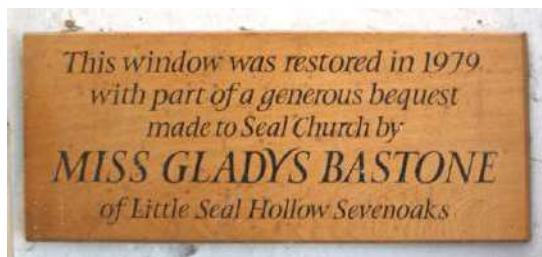
The four cinquefoil-headed lights are filled with rectangular quarries of plain opaque glass.

- 2 Stained glass, plain glass, lead, iron.
- 3 1856 (ref a). Restored in 1979 (see B).
- 4 h. 490 x w. 200cm.
- 5-6 James Powell and Sons (ref a).
- 7-9 -
- 10 a) Powell Cash Book 50/188.



B Plaque

Below the window is a rectangular wooden plaque referring to the restoration of the window. h. 24 x w, 56 x d. 2.5cm.



712 WINDOW OF 3 LIGHTS AND 11 TRACERY LIGHTS

NORTH AISLE, W wall

- 1 **Stonework:** Geometric-style tracery with a slightly pointed rere-arch. Quoins surround the window opening and there are further quoins lining the edge of the two side lights. A flat sill.

Tracery lights (1-9)

Central circular light with a central roundel surrounded by five lobes with triangular eyelets at each intersection, two round-lobed trefoil lights and six triangular eyelets.

(1) The central roundel depicts a dove shedding light downwards against a background consisting of a yellow and black triangle superimposed on a dark red eight petalled flower surrounded by a green circle. The five lobes each have a cherub head with wings.



(2-3) Each have cherub heads with two wings pointing up, two pointing down and a third pair crossed over the breast.

(4-9) Six triangular eyelets of coloured glass with a decorated edge of white circles on black.

Main lights (10-15)

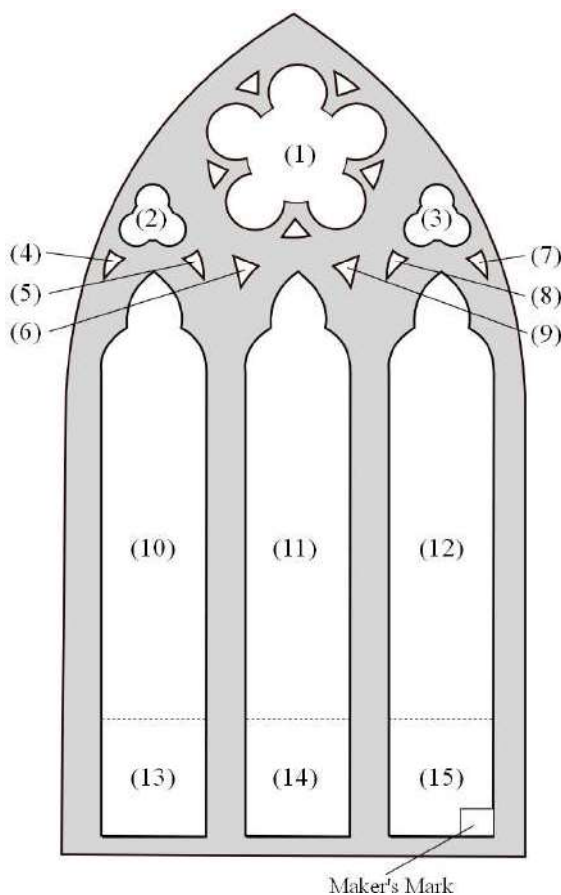
TRANSFIGURATION OF CHRIST

The three trefoil-headed lights together form the composite picture of the Transfiguration of Christ with Moses and Elijah in the company of the three disciples, John, Peter and James. Each light has an architectural canopy of acanthus leaves supported on pillars with a background of tile-effect quarries and small roundels.

(10) John, kneeling on one knee, is looking out to the right partly shielding his face from the light with his left hand.

He is nimbed, beardless and has long golden hair. He wears a green and black robe patterned with vines under a wine red cloak patterned with the letter J with a gold border and lined with aqua. Above him Moses holds the first tablet of stone engraved with the numbers 1-5 in Roman numerals in descending order. Nimbed with full flowing long grey hair and beard he wears a grey robe under a white and gold cloak patterned with five-petalled roses and lined in blue. He is surrounded by cherubs.

(11) Peter, identified by the attributes of the crossed keys on his golden cloak worn over a blue robe, is kneeling on one knee gazing upwards at the figure of Christ. Nimbed, he is partially balding and has a short beard. His left hand is fully extended upwards towards the figure of Christ; his right elbow rests on his right knee. Christ, nimbed, with long golden hair and a beard, stands in front of a bright golden Latin cross. His right hand is raised and left arm extended towards the disciples. He wears a white robe elaborately patterned with black circles containing the Sacred Monogram IHS. His pale blue cloak is patterned and has a green lining with a stylised leaf design is knotted in front of him. Around Christ in red are a number of cherubs heads surrounded with feathers.



ST. PETER AND ST. PAUL
SEAL, KENT

WINDOWS

(12) James, nimbed, with long golden hair and beard, is looking down, his right hand clasps his cloak and his left is extended. He is wearing a red robe with yellow cuffs under a purple flower patterned cloak with a green-yellow lining. Above him is Elijah nimbed with long brown hair and beard. In his right hand he holds a sword pointing downwards; his left hand crosses his chest. He is wearing an emerald green robe and under a pale green cloak patterned with a gold design and lined in rose pink. He also is surrounded by cherubs.

(13-15) There is a background in each of a central arch with two smaller arches on either side. The triangular roofs have acanthus leaves and finials. The arches are separated by four decorated pillars. The arches in 13 and 15 are infilled with shades of green and four red circles with six-petalled flowers. In 14 the lateral arches are infilled with shades of red and four yellow arches with six-petalled flowers. In the centre of each section there are angels kneeling on one knee on a black and white tiled floor. Below the figures is an inscription in decorative Roman caps in black and gold which continues across all panels.

(13) A nimbed angel with long blonde hair is half facing the centre with hands clasped and a pair of elaborate pale blue and gold wings outstretched. The angel wears a long flowing pale green robe with a pattern of circles and lined with gold, with gold collar and cuffs.



(14) The central angel faces forward and has a patterned ribbed nimbus with scalloped edges and fleur de lys. The angel has long golden hair and wears a long-sleeved white robe covered by a white cloak lined with gold and held together at the neck by a chain with a floral brooch each side. The extended wings are light blue and gold. The angel is holding a large white disc with a central gold Greek cross. Around the circumference of the disc on a black background inscribed in gold lettering are the words EN. TOYTΩ NIKΑ Translation 'With this Conquer' (ref a) and eight golden circles within circles. The circle behind the cross has a pattern of white daisy petals.



WINDOWS

ST. PETER AND ST. PAUL SEAL, KENT

(15) is a mirror image of the angel in (13) with a white gown edged with gold covered by a long gold robe with white circles with black indentations and elaborate wings of pale green and gold.

The border below the inscription of all three panels consists of stonework between pillars pierced by trefoil arches. The arches are infilled with shades of red.

In the bottom right-hand corner a white curved scroll contains the maker's name and address in black handwritten-style lettering.



- 2 Stained and painted glass and lead.
- 3 After 1886 (ref b).
- 4 h. 444 x w. 200cm.
- 5-6 John J Jennings (signed) (ref b) (see 710).



- 7-8 -
- 9 To the Glory of God in and loving / memory of Sarah Allison Blackall / Tho^s Offspring Blackall and Mary Miller. (See also Memorials 031)
- 10 a) Bible Hub, website. August 2023. b) Robert Eberhard.

713 WINDOW OF 3 LIGHTS AND 7 TRACERY LIGHTS

NORTH AISLE, N wall, W end

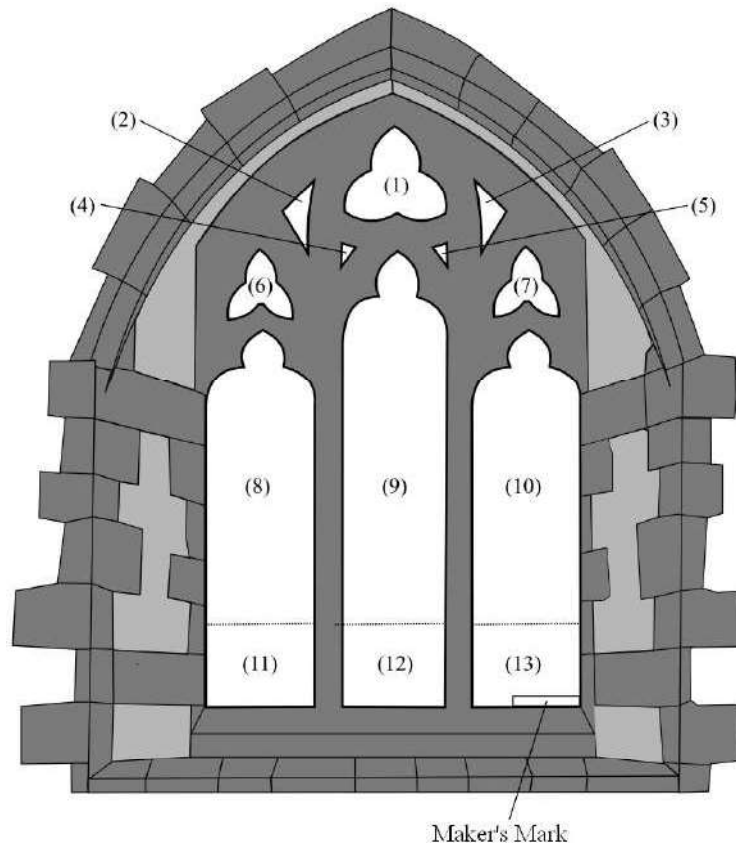
- 1 **Stonework:** Early English style geometric tracery within a stone rere arch, widely splayed reveals, quoins at the sides and a flat sill.



Tracery lights (1-7)

Large central trefoil light with two large and two small triangular eyelets and two smaller trefoil lights.

(1) Trefoil containing St Peter's crossed keys bound together by a gold-coloured chain on a red circle edged by a black and white border of circles. Inside the bow of the keys there are four black segments each infilled with a gold-coloured trefoil leaf. Each trefoil lobe is outlined with a black and white fillet border inside of which is a white border. Stylised gold flowers on a black background fill the lobes. At the centre of each lobe is an eight-petalled red flower on a black background within a white circle.



(2 & 3) Triangular eyelets with the hypotenuse slightly curved. At the centre there is a triangular stylised leaf on a black background surrounded by white, then red, then white fillet borders.

(4 & 5) At the centre there is a red design on a black background edged with white on the two shorter sides.

(6 & 7) The trefoil lobes have a white border outlining a red border. The central sections consist of a pale gold-coloured stylised leaf on a black border outlined in white. The central roundel (6) contains a white decorative 'alpha' surrounded by gold-coloured flowers and seeds on a black background within a gold-coloured circle. In the centre of (7) is a white decorative 'omega' on a background of flowers and leaves.

Main Lights (8-10)

JESUS WALKS ON THE SEA

There are three pointed trefoil lights each with an architectural canopy springing from decorated pillars on either side and extending to a crocketed finial of acanthus leaves against a background of patterned quarries.

The three lights illustrate the biblical text from Matthew 14: 22-32. A boat containing three disciples is being tossed about on stormy grey waves with white crests and dark blue storm clouds behind. The coastline is depicted in brown and purple.

(8) Standing on the water is the cruciform-nimbed figure of Christ with long golden hair and beard. He is holding out his left hand to Peter and his right hand is raised. He wears a white robe patterned with circles containing the Sacred Monogram IHS in gold-coloured Gothic caps. He wears a red cloak with a patterned border and lined with green.

(9) In the forefront the nimbed figure of Peter, his arms outstretched towards Christ, appears to be kneeling on one knee on the surface of the water. Peter wears a red robe under a gold-coloured patterned cloak, lined with blue and knotted at the waist. The cloak is floating behind him on the surface of the water and extends into the next light. Behind Peter is the prow of the fishing boat with a billowing sail in muted stripes. The mast is leaning at an angle with a yellow pennant flying from the top. A nimbed disciple with beard and long blond hair stands amidships. His right hand is extended as he looks towards Christ and he holds an oar in his left hand. He is wearing a white gown lined with yellow under a maroon cloak. Beneath the scene is a black border decorated with tiny gold-coloured leaves and bearing the inscription in gold-coloured Gothic caps: IT IS I BE NOT AFRAID.

(10) In the stern of the boat are two disciples huddled together, one looking anxiously toward Peter. The left-hand figure is nimbed and beardless and is holding an oar with both hands. He is wearing a light brown undergarment and a green robe. His companion is nimbed and bearded, with long blond hair. His left hand is extended towards Peter and his right hand holds the long steering oar. He wears a red gown under a white cloak lined with yellow.

(11-13) Each lower section of the main lights consists of the base of the supporting pillars on either side and a central patterned two tiered pillar base with the corner pointing forwards and a canopy of acanthus leaves spreading from the top. Each has four quarries on the pillar sides with leaf motifs along the bottom. Those in the outside lights have a red rose in the centre of each quarry; those in the central light depict pomegranates. The pillar capitals are blue. Along the bottom of the three lights is a decorative white border bearing a memorial inscription in white Gothic

WINDOWS

ST. PETER AND ST. PAUL SEAL, KENT

caps and l/c on narrow black bands. The maker's name and address are in black handwritten script at the bottom of (13).



- 2 Stained and painted glass, lead.
- 3 After 1888 (ref a).
- 4 h. 290 x w.180cm.
- 5-6 John J Jennings (signed) (ref a) (see 710).

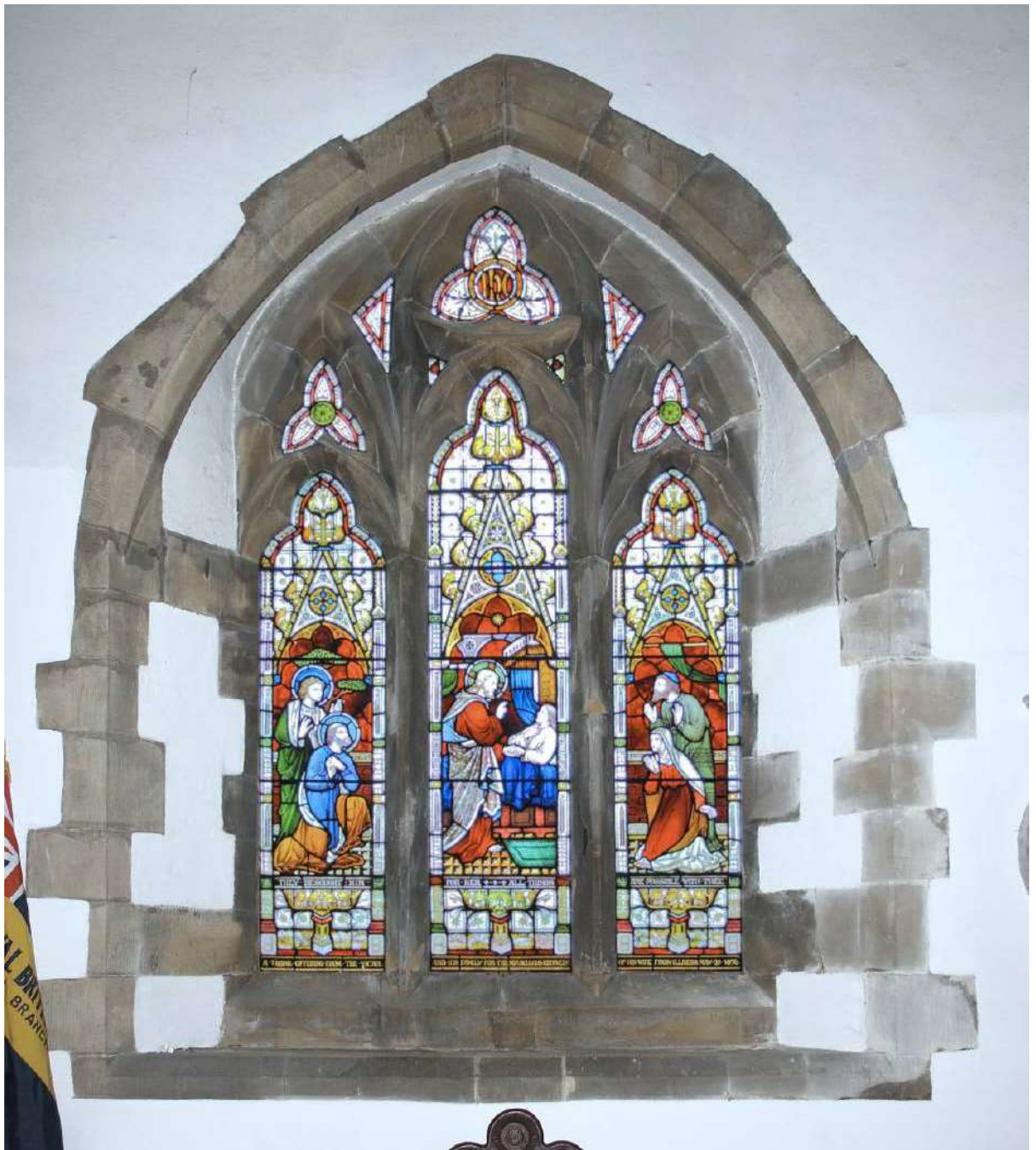


- 7
- 8 Henry Ofspring Blackall was born in Sevenoaks in 1865 and died in Hong Kong in 1888 aged 23.
- 9 To the Glory of GOD / and in loving memory of / Henry Ofspring Blackall Lieut RE / Born March 8 1865. Died Jan^y 15. 1888 / (See Memorials 032).
- 10 a) Robert Eberhard.

714 WINDOW OF 3 LIGHTS AND 7 TRACERY LIGHTS

NORTH AISLE, N wall, centre

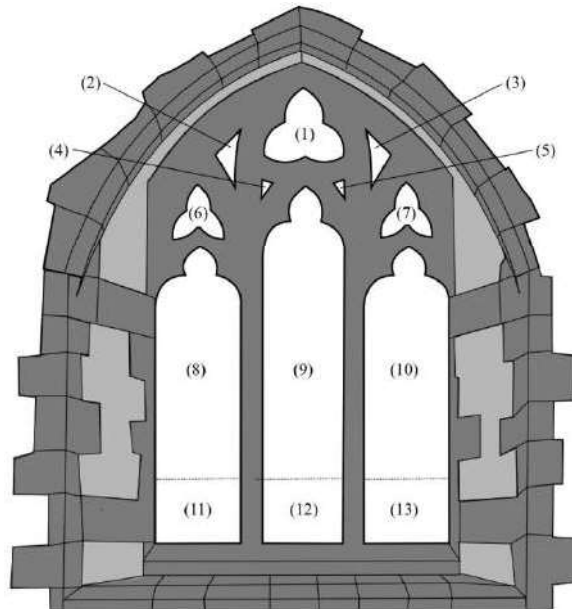
- 1 **Stonework:** Early English style geometric tracery within a stone rere arch, widely splayed reveals, stone quoins and a flat sill. There is an inscription cut into the stonework at the lower edge of the light (see memorials 035).



Tracery lights (1-7)

Large central trefoil light with two large and two small triangular eyelets and two smaller trefoil lights.

(1) Central trefoil bears the gold-coloured Sacred Monogram IHC, on a red background, within a circular green beaded border. The lobes are each divided by two thin, slightly curved, lines springing from the central green border forming three roughly triangular areas decorated with leaf shapes in light-coloured glass. The trefoil has a narrow border of gold-coloured glass within a beaded rim.



(2-3) are mirror images of each other with a narrow gold-coloured border within a beaded rim.

(4-5) have brown circles within a small triangle of light-coloured glass

(6-7) have a central green circle bearing an open eight-petalled flower from the outside edge of which springs a gold-coloured border within a beaded rim.

Main lights (8-10)

HEALING THE SICK

The three trefoil-headed lights together form the composite picture of Christ healing a sick woman in bed. In the left hand light are two disciples and in the right hand light are depicted a man and a women.. Each light has an architectural canopy consisting of a cinquefoil arch beneath a triangular canopy springing from pillars on either side, with a quatrefoil circle in the centre of the canopy and crockets of acanthus leaves on its sloping sides. From the tops of the pillars springs the trefoil head with a narrow light brown border and a beaded edge. Each canopy rises to a tall leaf finial, the central light canopy and finial being wider and taller than those on the outside.

The window appears to combine elements from two different Gospel miracles of healing: the Raising of Jairus' Daughter and the Healing of Simon Peter's Mother-in-Law. The sick figure appears to be a woman rather than a child, but the two figures in the right-hand light seem to correspond to Jairus and his wife, particularly as Jairus, the ruler of the synagogue, is wearing a kippah. However, when he goes to

**ST. PETER AND ST. PAUL
SEAL, KENT**

WINDOWS

Jairus' house, Christ is accompanied by Peter, James and John, but when he goes to Simon Peter's house he is accompanied by James and John, according to Mark.

(8) The two disciples are looking to their left towards Christ in the central light. The beardless John is standing, dressed in a long green cloak open at the neck to reveal a white under garment. His open hands are both raised and he has a green nimbus behind his head, outlined in light-coloured glass. The other disciple, James, is kneeling on his right knee in front of John, on a floor composed of black and white square tiles. He is dressed in a close fitting blue garment, closed at the neck, with a full length yellow cloak which has fallen from his shoulders. He has a green nimbus outlined in light-coloured glass and his left hand is grasping his raised right hand. The figures are set against a red background with stylised green trees at the top and a narrow decorated horizontal frieze half way down.

(9) Christ is standing, looking towards his left at a woman who is in bed, sick. His right hand is raised in blessing towards her and with his left hand he is holding her left hand. He has a green cruciform bordered nimbus, fair shoulder-length hair and beard, a full-length red garment from which his bare right foot protrudes, and around his shoulders is a white cloak, patterned in grey, open at the shoulder and drawn up in front to his waist. Only the top half of the woman is visible, clothed in a long-sleeved white garment, with her right hand at her throat. The bed coverings are blue, as are the curtains behind the bed, and beside the bed there is a green rug on a black and white tiled floor. The background of the trefoil is red, with the top of an arcade across it and a gold-coloured star above.

(10) Two people in the right-hand light, a man and a woman, look to their right towards Christ. The man is standing with his open-palmed hands raised towards Christ. He is clothed in a full-length green garment and wears a blue kippah on his head. His hair and long pointed beard are brown. The woman kneels in front of him, looking towards Christ, with her open right hand raised and her left arm at her side. She is wearing a long-sleeved red outer garment over a green garment, both of which are slightly hitched up to reveal a full white undergarment which spreads in folds over the tiled floor. The white undergarment also shows at her neck and forms a wimple around her chin and head. The top and back of her head are covered with a long white head covering which falls over her left shoulder and arm. The background is red, with a horizontal rail at the top from which hangs a green drape pulled away to the right.

Below the figures and stretching across the whole window is an inscription in white Roman caps: **THEY BESOUGHT HIM / FOR HER + + + ALL THINGS / ARE POSSIBLE WITH THEE /**. Beneath this inscription each light bears a short square pillar from the top of which a canopy of stylised leaves spreads upwards and outwards. On each side of the pillars are quarries decorated with flowers and leaves or concentric circles. Below these panels, across the window, in gold-coloured Roman caps on black .is an inscription in gratitude for a miraculous recovery.

WINDOWS

ST. PETER AND ST. PAUL SEAL, KENT

A . THANK . OFFERING . FROM . THE . VICAR / AND . HIS . FAMILY . FOR .
THE . MIRACULOUS RECOVERY / OF . HIS . WIFE FROM . ILLNESS
MAY 21 1876 /

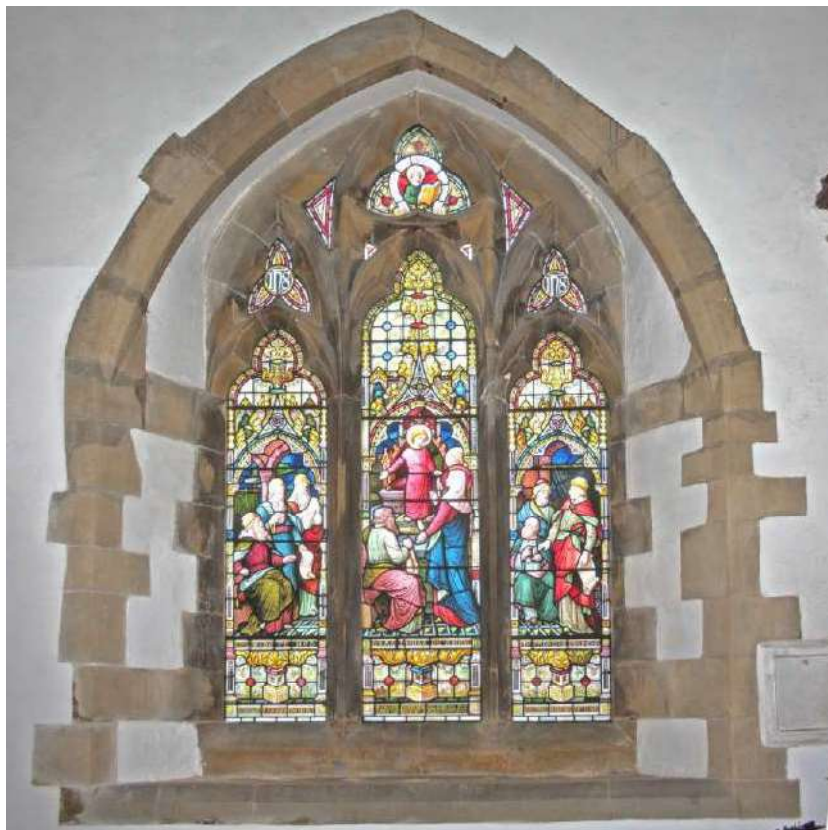


- 2 Stained and painted glass, lead.
- 3 1876 (ref a).
- 4 h. 290 x w.180cm.
- 5-6 Clayton and Bell - by stylistic attribution (ref a).
- 7-9 -
- 10 a) Robert Eberhard.

715 WINDOW OF 3 LIGHTS AND 7 TRACERY LIGHTS

NORTH AISLE, N wall, E end

- 1 **Stonework:** Early English style geometric tracery within a stone rere arch, widely splayed reveals, stone quoins and a flat sill.



Key: 1 Description 2 Material 3 Date 4 Measurements 5 Artist 6 Retailer 7 History 8 Donor 9 Memorial Inscription 10 References

Tracery lights (1-7)

Large central trefoil light with two large and two small triangular eyelets and two smaller trefoil lights.

(1) Trefoil containing a nimbed angel dressed in green with red and gold-coloured open wings looking straight out towards the viewer. There is an open book in the angel's hands. Around the angel's head and body is a circular white scroll open at the bottom and rolled back at the ends. Each trefoil lobe is outlined with a white fillet border. Each lobe has a central red circle on a white background decorated with the outlines of leaves.

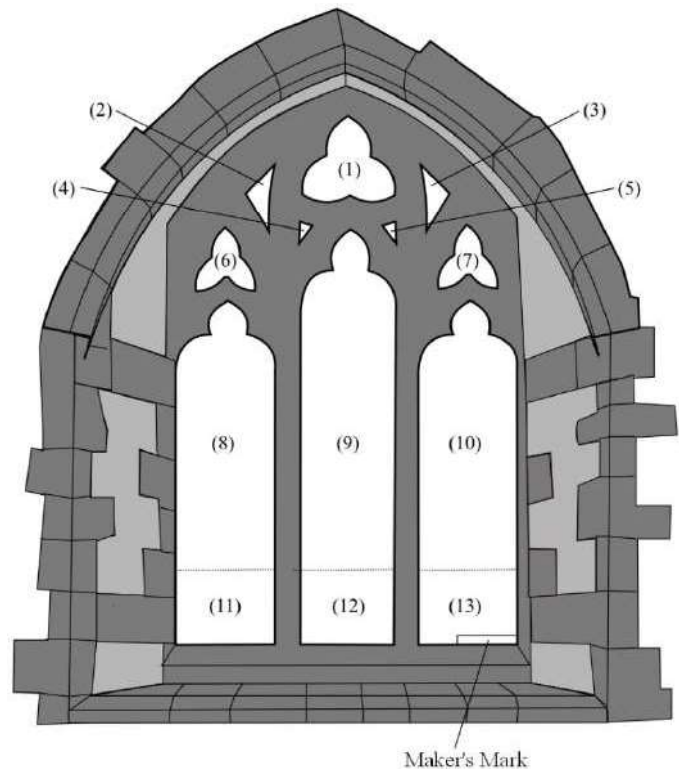
(2 & 3) Triangular eyelets with the hypotenuse slightly curved. At the centre there is a triangular stylised leaf outlined in black on a white background surrounded by two fillet borders, red on the inside then white.

(4 & 5) At the centre there is a red design edged with white.

(6 & 7) The trefoil lobes each have a white fillet outlining a red border within which is a pale gold-coloured stylised leaf. The central roundels each contain the Sacred Monogram IHS in Gothic caps on a blue circular background surrounded by a white border.

Main lights (8-10)

The three main lights tell the composite story of the twelve year old Christ among the doctors in the Temple (Luke 2: 41-50). Each light has an architectural canopy consisting of a cinquefoil arch springing from pillars on either side, with a quatrefoil circle in the centre of the central canopy, a trefoil circle in each of the outside canopies, and crockets of acanthus leaves on the canopies' concave sides. Each canopy rises to a tall acanthus leaf finial, the central light, canopy and finial being



wider and taller than those on the outside. From the tops of the pillars on either side of the three lights springs the trefoil head with a narrow filleted border inside a wider outside border of gold-coloured circles and diagonal crosses against a black background.

CHRIST AMONG THE DOCTORS

(9) The central light depicts the young Christ, with his arms outstretched on each side and his open hands facing forwards. He is in the act of stepping down from an altar behind him, which has an architectural canopy against a blue background. His nimbed head is turned slightly to his left and slightly downwards. He has curly blond hair and is wearing an all-enveloping red robe, drawn in at the waist. His feet are bare. On his left-hand side and below him are his parents, Mary and Joseph. Mary stands in front with her right hand raised towards Christ and her left arm extended slightly forward of her side. She has a white covering for her head and shoulders, a red nimbus, a long-sleeved magenta robe which falls to her feet and a blue cloak, lined with white, hitched up in front of her. Behind her, only the nimbed head of Joseph is visible, together with his staff which he is holding in his right hand. In the bottom left-hand corner of the light is the figure of an old man, seated and looking across at Mary and Joseph and holding a rolled document in his right hand. He has grey hair which is curled at the ends and a full grey beard, and he is wearing a full-length white patterned robe with two outer garments covering it, one green around his waist and one magenta over his left shoulder and around his legs.

(8) The left-hand light bears the figures of three of the doctors, two standing and one seated in front of them. All have full white beards and white hair and they wear tall, conical hats. The two standing figures both hold scrolls, the central doctor holding his open in his outstretched left hand, the doctor at the back holding his across his chest in both hands. The seated figure has his right hand on the arm of his chair and his left extended towards Christ. He is dressed in a full-length purple robe with his right shoulder and knees covered with a green outer garment, lined with white. The central figure has a full-length blue robe with a purple sash around his waist and the figure at the back has a red robe over a full-length white inner robe. Behind the three doctors is a green curtain hanging from a horizontal rail.

(10) There are also three figures in the right-hand light, two standing and one seated. The standing figure on the right has his left arm extended at his side with an open scroll in his hand. He is wearing a full-length white robe and a red cloak fastened at his neck and drawn up at his waist. His right hand rests on the left shoulder of the seated figure. He is clean-shaven and wears a gold-coloured high-crowned hat with the brim turned up all round and open at the front. He is looking to his right towards Christ. The other standing figure is looking to his left towards the first standing figure. He is dressed in a blue cloak with yellow lining over a white robe, but only his head and shoulders are visible. He is bearded and wears a turban-style headdress.

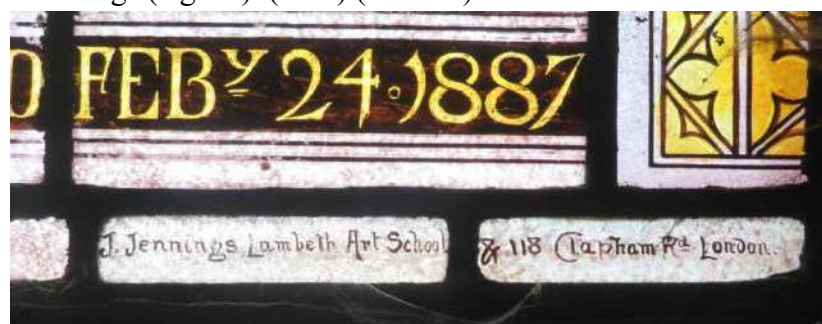
In front of him is the seated figure who is holding an unidentifiable object in his two hands across his chest, at which he appears to be pointing with the forefinger of his right hand. He is looking towards the figures in the central light and is dressed in a blue cloak over a white robe. He is bare-headed but has a full head of hair and a white beard.

(11-13) Immediately below the figures and running across the whole window is a white border bearing an inscription in white Gothic caps on black: WIST YE NOT / THAT I MUST BE ABOUT / MY FATHER'S BUSINESS /.



Each lower section of the main lights consists of the base of the supporting pillars on either side and a central patterned two tiered pillar base with the corner pointing forwards and a canopy of acanthus leaves spreading from the top. Each has four quarries on either side of the pillar sides with leaf motifs and a red disc at the junction of the four quarries. The pillar capitals are blue in (12) and red in (11) and (13). Along the bottom of the three lights is a decorative white border bearing a memorial inscription in gold-coloured Gothic caps on narrow black bands. The maker's name and address are in black handwritten script at the bottom of (13).

- 2 Stained and painted glass, lead.
- 3 Last quarter 19thc.
- 4 h. 290 x w.180cm.
- 5-6 John J Jennings (signed) (ref a) (see 710).



- 7 Evelyn Ferguson Alexander was the son of James Alexander and Anna Maria Julia Alexander. James Alexander, his father, died in 1899, aged 77, and is buried in the churchyard at Seal (ref b). Evelyn was born on 23 March 1850 at Marylebone Middlesex, the third son of James and Anna née Dalison. He graduated from Oxford

WINDOWS

ST. PETER AND ST. PAUL SEAL, KENT

and was ordained. By 1881 he had become the Vicar of St. Paul's, Walworth. He died on 24 February 1887 (ref c). His appointment as Vicar of Wandsworth caused a violent reaction from the congregation as the parish was high church and the new vicar was evangelical (ref d).

8

-

9

TO THE GLORY OF GOD AND IN FOND MEMORY / OF EVELYN
FERGUSON ALEXANDER M.A. LATE VICAR OF ST PAUL'S WALWORTH /
BORN MARCH 23 1850 DIED FEB^Y 24 1887 /

10

a) Robert Eberhard b) Gravestone photos website c) The Library of Nineteenth Century Photography website d) The Spectator Archive website

716 WINDOW OF 4 LIGHTS and 5 TRACERY LIGHTS

ORGAN CHAMBER, E wall

Viewed from the exterior, the interior is covered in a thick polythene sheet.

Stonework: Four trefoil-headed lights with three inverted trefoils above and half an inverted trefoil at each end of the row of tracery lights. In all the trefoils the centre foil is pointed. There is a square, moulded hood-mould with plain stops immediately above the window, prominent quoins at each side

Tracery lights

The central tracery light is filled with pieces of pale green glass the rest have diamond-set quarries in clear glass.

Main lights

All the lights are filled with diamond-set clear glass quarries
Inaccessible for measurements.



Key: 1 Description 2 Material 3 Date 4 Measurements 5 Artist 6 Retailer 7 History 8 Donor 9 Memorial Inscription 10 References

717 WINDOW OF 2 LIGHTS (Blocked)

SANCTUARY, N wall

This light is now blocked and can only be viewed from the exterior.

Stonework: Two lancet windows with slightly rounded heads, set into the wall with small chamfered edges all round.

Main lights

This window does not contain glass; the masonry which blocks the lancets can be seen from the exterior.



WINDOWS

ST. PETER AND ST. PAUL SEAL, KENT

THE TOWER The tower was built in the 16th century (ref. Revd Canon Anne le Bas, 'Church Trail'); the windows date from that time.

718 WINDOW OF 1 LIGHT TOWER, Upper Ringing Chamber, E wall

Stonework: A small light, all sides are deep set and sloping.

Main light

Plain glass.

Inaccessible for measurements.

**719 WINDOW OF 1 LIGHT
TOWER Upper Ringing Chamber, W wall, higher level**

As 718.

**720 WINDOW OF 1 LIGHT
TOWER, Upper Ringing Chamber, W wall, lower level**

Stonework: A small lancet window with a slightly rounded head. The deep reveals and sill are sloping.

Main light

The light is filled with rectangular plain glass quarries.

Inaccessible for measurements.



- 721 **WINDOW OF 1 LIGHT**
TOWER, Upper Ringing Chamber, N wall, higher level

As 718.

- 722 **WINDOW OF 1 LIGHT**
TOWER, Upper Ringing Chamber, N wall, lower level

As 720.

- 723 **WINDOWS OF 1 LIGHT (7)** **TOWER, Staircase**
-729

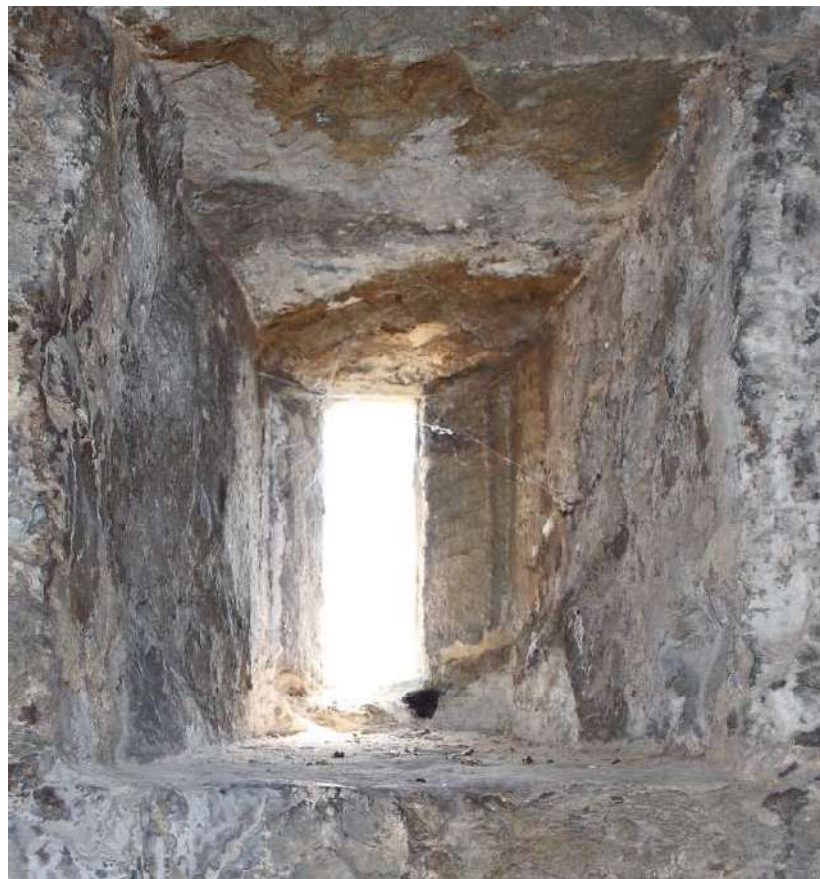
The seven windows are spaced up the wall of the staircase

Stonework: Small windows with very deep reveals and sills.

Main light

A rectangle of plain glass.

Inaccessible for measurements.



MISCELLANEOUS

- 800 Pipe Organ.
- 801 Pianos (2).
- 802 Turret Clock.
- 803 Clocks (2).
- 804 Floors.
- 805 Heating.
- 806 Lighting.
- 807 Amplification System.
- 808 Security System.
- 809 Glassware.
- 810 Pottery Chalice, Paten and Notice.
- 811 Bookcase.
- 812 Box.
- 813 Mirrors (2).
- 814 Notice Boards (7).
- 815 Notice Boards on Stands with Wheels.
- 816 Children's Toys and Equipment.
- 817 Flower Arranging Equipment.
- 818 Maintenance Equipment.
- 819 Cleaning Equipment.
- 820 Sundry Items.

The condition of items in this Section appears to be satisfactory unless otherwise stated.

800 PIPE ORGAN

NORTH AISLE, E end, Organ Chamber



- 1 The **organ** is placed at the NE corner of the church in an 1879 extension to the north aisle alongside the north side of the Chancel and separated from it by an open wood and stone screen, directly above the rear choir bench. The north and east outer walls of the organ chamber are lined with full height dark stained tongued and grooved boarding, extending to the south side, and finished below the open screen with a plain round-edged top sill.

The organ is housed inside a dark-stained wood case to the south and west faces and by a plain open frame with two vertical interior supports to the east face. All three sides support an oversailing impost with sloping round top edge above a roll moulding with chevron decoration and a frieze of trefoil and circle shapes below. On the south face is a wooden plaque screwed to the top rolled edge with builder's name and date incised in Roman caps.

Below the impost on the south face are four large panels each divided into four smaller panels of tongued and grooved boarding and all inside a plain outer frame. The small inner upper panels have hollow chamfered top corners, chamfered and end-stopped sides and plain bottom edge. The lower panels have shallow arched heads, chamfered and end-stopped sides and are smaller in size than the upper panels. Screwed to the frieze below the cornice on the south face is a long brass plaque with incised lettering in red and black Gothic caps and l/c with a border referring to the donation of the organ in memory of a worshipper, dated 1878 (see 7).. Screwed to the impost and partially obscuring the brass plaque is a mirror hung on two metal hinges with hook and eye stay.

The west face of the case is of similar construction and design but of only three large panels with double-size muntin at the north end. At the top of the centre set of panels is a keyhole. A brass plate in Roman caps is screwed to the top RH panel of the west face.

In the adjacent panel is inserted a full-size wood panel with raised wood inscription in Roman caps. All three sides of the organ case rest on three tiered, stepped, wood plinths with sloping shoulders.

The pipe-rack consists of metal pipes to the south face and wood pipes to the east and west faces supported on an open frame.



The **console** is detached and placed between the organ case and the screen to the chancel, parallel to and facing the organ pipes. It has a light stained wood case with fielded end panels inside a roll moulding with a plain top with roll moulded edge on three sides and a lockable roll lid. The rear face of the console case is of three recessed panels with ovolo edge moulding. Screwed to the top of the west end panel is a white plastic label in Roman caps and l/c.

Below the console is a concave and radial wood pedal board of 32 notes of 2½ octaves Cc-g. with black notes capped in dark paint; nine toe pistons and a balanced swell pedal.

Screwed to the inner sides of the console case, level with and on each side of the keyboards are two metal plates. That on the left has the blower mechanism switch with instructions in Roman caps and a current gauge; that on the right has the light switch with builders' names in Roman caps. Above the left plate is adhered a black label with gold-coloured Roman caps giving organ-tuner details.

Above the keyboard is an integral plain music stand with hinged lip and four brass book-stays, the whole supported on two scrolled metal angle brackets. Below the manual is a plain panel and the console is set on a platform of pine boards accessed by two steps.

The two keyboards each have 61 black sharp and white natural keys of five octaves CC-c4.

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SEAL, KENT**

MISCELLANEOUS

Stops and Couplers: The stops and couplers are of tab type with Roman caps and 1/c lettering located above the keyboards.

Great division:

Open Diapason 8ft	Harmonic Flute 4ft
Geigen Diapason 8ft	Super Octave 2ft
Hohl Flute 8ft	Mixture III
Principal 4ft	Clarinet 8ft

Two spare tabs; Swell Suboctave to Great; Swell to Great; Swell Octave to Great.

Swell division:

Open Diapason 8ft	Mixture II
Gedact 8ft	Contra Hautboy 16ft
Salicional 8ft	Cornopean 8ft
Voix Celeste 8ft	Oboe 8ft
Gemshorn 4ft	Tremulant
Fifteenth 2ft	

Two spare tabs; Swell sub Octave; Swell Unison Off; Swell super Octave.

Pedal division:

Violone 16ft
Bourdon 16ft
Lieblich Bass 16ft
Bass Flute 8ft
Octave Flute 4ft
Three spare tabs
Hautboy Bass 16ft
Swell to Pedal; Great to Pedal

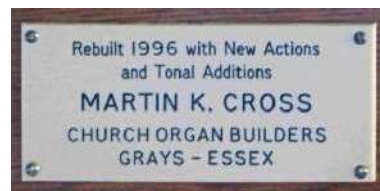
8 Channel piston capture action
6 general thumb pistons
6 thumb pistons to Swell
6 thumb pistons to Great
6 toe pistons to Pedal
1 thumb reverser Swell to Pedal
1 thumb reverser Swell to Great
1 thumb reverser Great to Pedal
1 toe reverser Great to Pedal
1 toe reverser Swell to Great
1 toe reverser Hautboy Bass
1 thumb piston 'solo clarinet'
General Cancel piston; Set piston; Balanced swell pedal; voltmeter.

MISCELLANEOUS

ST. PETER AND ST. PAUL
SEAL, KENT

The organist's **bench** is a single piece of shaped wood with rounded edges and corners supported on shaped bench ends with chamfered front edges and tenoned stretcher between. On the floor between the organ case and the north aisle screen is the Discus ¾ hp electric blower in a sound-proof case with air vent below. The airpipe to the organ is encased in wood.

- 2 Organ case, console and pedal board are oak.
Front pipes are of tin, most of them 'speaking'; those behind are wood.
Keys are ivory and ebony.
Pistons are chrome.
Tabs are plastic
- 3 1878; rebuilt 1956; further overhaul and additions 1996.
- 4 Case h. to original floor 230 x w. 307 x d. (chancel face) 387cm.
Wood panel (west face) h. 66 x w. 26cm.
Maker's plaque (south face) h. 5 x w. 20 x d. 2cm.
Donor inscription plaque (south face) h. 7 x l. 253cm.
Mirror h. 27 x w. 79.5 x d. 2cm.
Console h. 118 x w. 144 overall x d. 69cm.
Music stand h. 26 x w. overall 91.5cm.
Plates on both sides of the manuals h. 7 x w. 15cm.
Organ-tuner's label h. 3 x l. 7cm.
White plastic label h. 6 x w. 14cm.
Bench h. 66 x l. 135 x d. overall 30cm.
Blower case h. 80 x w. 82 x d. 56 cm.
- 5-6 Forster & Andrews, Hull (1878).
Wm. Hill & Son and Norman & Beard Ltd. (1956).
Martin K. Cross, Grays (1996).
- 7 The north aisle was lengthened to accommodate the organ, built by Forster & Andrews, which replaced the harmonium. The organ was presented to the church in March 1878 by C G Hale in memory of Mary Ann Hale who died in 1876. At a vestry meeting in March 1879 it was agreed to apply for a faculty to extend the north aisle to accommodate the new organ (ref d).
Electric blower, renovation and overhaul work carried out by Messrs. Browne & Sons of Canterbury in 1930, was given by Miss Coleman of Godden Green in memory of her sister Violet, June 1930 (ref a).
Electrification and addition of detached console was carried out by Hill, Norman & Beard, Manor Works, 7 High St., Hornsey, London W8 in 1956 (ref b).
Further overhaul and cleaning, tonal improvements and preparation for a reed unit carried out by Martin K. Cross.
Maintained by Martin K. Cross, Foxton Road, Grays, Essex RM20 4XX (ref c)
Insured by Ecclesiastical Insurance, No. 04 X PG-9065056
- 8 Presented by Charles Hale Esq. in 1878. (see 7).

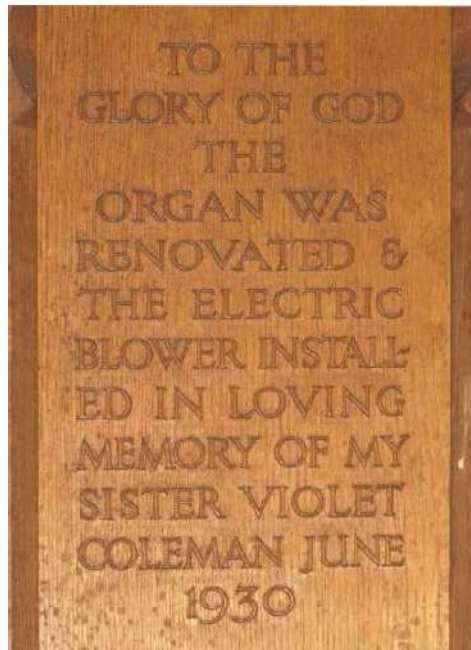


9 **Casing, south side**

To the glory of God and in memory of a beloved wife and devoted mother, who loved to worship there, this organ was given to the Parish Church of Saint Peter, Seal, Kent. ✠ March 21st 1878

Casing west side

TO THE
GLORY OF GOD
THE
ORGAN WAS
RENOVATED &
THE ELECTRIC
BLOWER INSTALLED
IN LOVING
MEMORY OF MY
SISTER VIOLET
COLEMAN JUNE
1930



- 10 a) Petition 24 February 1930. b and c) Faculties 19 January 1956 and 11 December 1995. d) Entry in Vestry minute book, 22 March, 1879.

801 PIANOS (2)

A

NORTH AISLE, E end

- 1 An upright piano in mahogany. Both the upper front, and the lower front below the keyboard are panelled. There are two brass pedals. The upper front has three coffered panels, the outer two are rectangular and each have a brass fitting placed centrally, this may have originally supported a candleholder. The central panel is rectangular with the top edge being curved. The panel has a floral decoration inset in pale wood, the flowers supported across a decorative column which stands on a circular base. The lower front has two plain panels which allow access to the inside. The lid is hinged and the collapsible music-stand folds away to the interior. The manufacturers' name is gold-coloured on the inside of the lid over the keys.
- 2 Mahogany, brass, plastic.
- 3 -
- 4 h. 130 x w. 137 x d. 67cm.
- 5-6 John Brinsmead & Sons, London.
John Brinsmead was born in Devon in 1814, established himself in London as a piano maker in 1836. In 1861 his sons John and Edgar joined him and the firm became John Brinsmead and Sons in 1870. (ref a)
- 7-9 -
- 10 a) John Brinsmead, website.



B

SOUTH AISLE, E end

(i) Electronic Piano

- 1 A Casio Celviano AP-40 electronic piano with a glossy black lacquer finish.
- 2 Lacquered wood, brass, plastic.
- 3 -
- 4 h. 89 x w. 139 x d. 52cm.
- 5-6 Casio, Shibuya, Japan.
- 7-10 -

(ii) Piano Stool

A height-adjustable black lacquer piano stool with a cushioned seat covered in black ribbed fabric.
h 53 (adjustable) x w. 57 x d. 32cm.

(iii) Cover

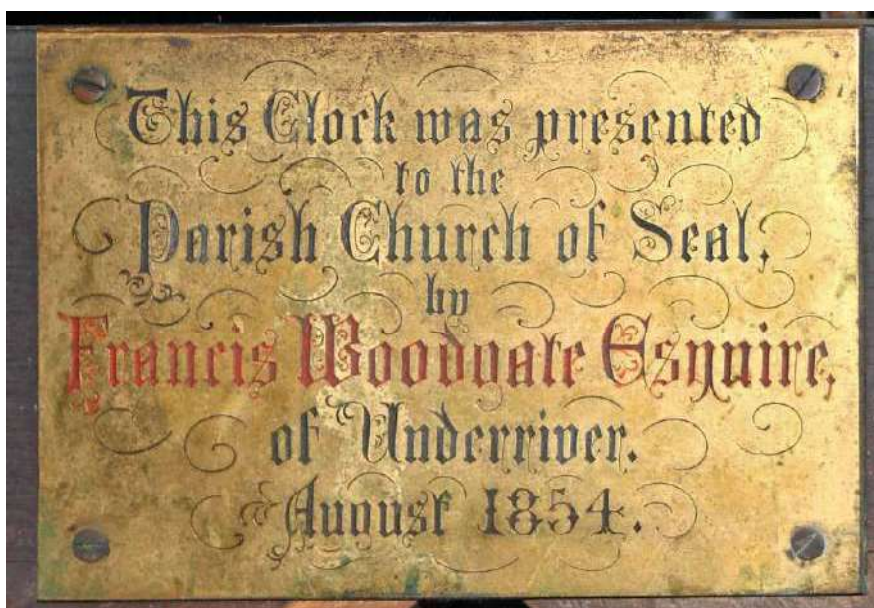
There is a black cover in heavy cotton/linen which covers the piano and the stool.

802 TURRET CLOCK

TOWER, Clock Chamber

A Clock

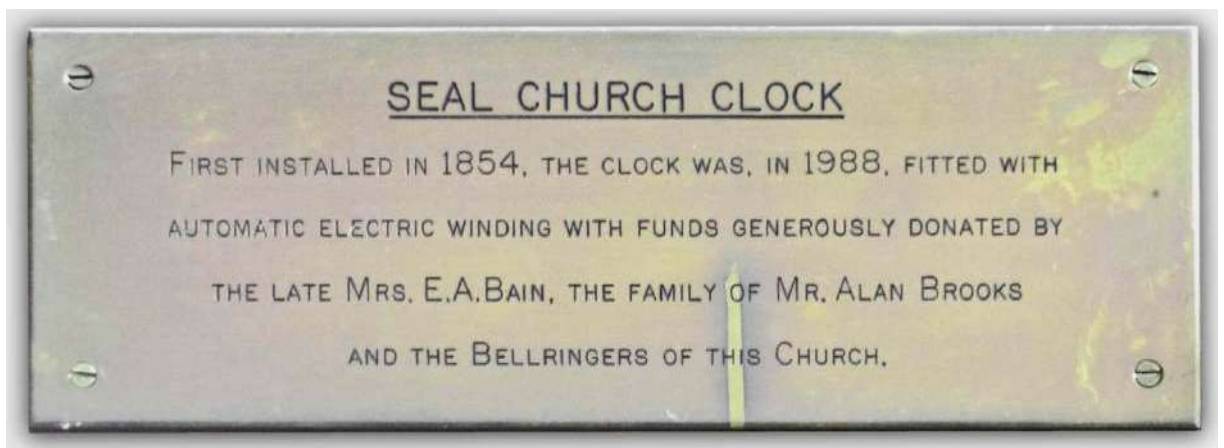
- 1 The clock is housed in a timber case in the SW corner of the Tower at first floor level. The clock is arranged to drive external dials and strike the hours upon the tenor bell (ref a). It has a posted cast iron frame with going and striking trains with deadbeat escapement, the going train having an 8 day going period (ref b). The original driving weights were replaced by autowinding systems in 1987 (clock) and 1989 (strike mechanism) (ref b). Attached to the frame is a nameplate inscription: 'Chas Frodsham, Clockmaker to the Queen. 84 Strand, London 1854'. There is a two-handed circular slate dial attached to the south wall of the Tower with four metal brackets. The hands and the Roman numerals are gilded.
A brass plaque reference the clock is adjacent to the tower door (see B).
- 2 Frame: iron.
Wheels: brass (ref b).
- 3 1854.
- 4 Frame: h 90 x w 118 x d 57cm.
- 5-6 Charles Frodsham, London.
- 7 -
- 8 Francis Woodgate of Underriver, August 1854.
- 9 -
- 10 a) Report by Whitechapel Bell Foundry Ltd, undated but post 1989.
b) Correspondence with Gillett & Johnston Ltd, clock makers and restorers.



- B Plaque** **TOWER, alongside staircase entrance**
A brass plaque placed in the ground floor ringing chamber gives information about the donation for the winding system:

SEAL CHURCH CLOCK

FIRST INSTALLED IN 1854, THE CLOCK WAS, IN 1988, FITTED WITH
AUTOMATIC ELECTRIC WINDING WITH FUNDS GENEROUSLY DONATED BY
THE LATE MRS. E.A.BAIN, THE FAMILY OF MR .ALAN BROOKS
AND THE BELLRINGERS OF THIS CHURCH.



803 CLOCKS (2)

- A Choir Vestry**
A white plastic, circular wall clock with black numerals. In the centre is the letter 'M'.
Inaccessible to measure.
- B Tower, on chest of drawers**
A circular white plastic ACCTIM MK16 clock with numbers in various colours.
diam 20cm.

804 FLOORS

A Sanctuary

Stone slabs surround the six ledgerstones in the Sanctuary. There is a stone step from the Sanctuary down to the Chancel; this is covered in a carpet runner. Carpet covers the area under the altar and continues over the step.

B Chancel

In the Chancel, each side of the carpet-covered step is a pavement of dust-pressed encaustic tiles. The background tiles are rust/orange in colour and there is a pattern of black tiles laid diagonally forming rectangles. Where the diagonals cross there are tiles with a cream foliate pattern. The pavement is surrounded with an edging of similar tiles in rust/orange with a scroll pattern in cream.

Beneath the choir benches and clergy stalls are oak planks, these reach to the edge of the Chancel, the step is covered with fitted carpet.



C Lady Chapel

There are stone slabs covering the floor of the Lady Chapel, cork tiles are laid beneath the chairs on either side of the aisle.

D Passage to the Vestries / Exterior

Stones slabs are laid throughout.

E Choir Vestry and Clergy Vestry

These floors are covered in blue 'flecked' vinyl which is laid in sections and is rather worn. The Clergy Vestry also has a rug covering part of the floor (see Textiles).

F South Aisle, Inner Porch, Porch

Stone slabs are laid throughout; these are covered with cork tiling beneath the benches.

G Baptistery

Dust pressed encaustic tiles in rust/orange and black cover the floor of the Baptistery; they are laid in a diamond pattern except the row between the Baptistery and South Aisle which is laid in a squared pattern.

**H Nave**

The Nave has a floor of stone slabs. Cork tiles have been laid beneath the benches and at the rear of the Nave.

I North Aisle

The North Aisle has stone slabs, cork tiles are laid at the rear and down the north side leaving the area down the centre, adjacent to the Nave, consisting of stone slabs.

J Organ Chamber

The Organ Chamber floor is of oak planks, the organ and console are raised.

K Tower

The Tower is laid with dust pressed encaustic tiles matching the ones in the Baptistery. Along the edge between the Baptistery and the Nave are wooden planks.

L Upper Ringing Chamber

Oak planks form the entire floor.

M Upper Room

The floor to the Upper Room has been removed.

N Belfry

Wooden plank flooring.

805 HEATING

A faculty to install an oil storage tank in the churchyard was granted in 1956.

An oil-fired boiler, housed in the boiler room below the organ chamber, is fed by a MIDAS 2400 oil storage tank in the graveyard at the east end of the church.

There are iron pipes between the radiators and convector heaters around the church.

Radiators

Sanctuary: 2 behind the Altar.
Lady Chapel: 1 in the Sanctuary.
 1 on the North side.
 1 on the South wall.
Baptistery: 1 on the West wall.
Clergy Vestry: 1 on the South wall.
Choir Vestry: 1 on the East wall.

Convector Heaters

Nave: 1 in front of the benches on the North side.
 1 in front of the benches on the South side.
 2 at the back of the Nave.

Electric Fan Heaters

Plug in fan heaters which can be moved around the church.

1 Kingfisher International.
1 CO TECH.
1 Currys essential.
1 Plumright.
1 ELIGENT.

Electric convector heater

1 GET/GET free-standing, plug in heater.

Infrared wall-mounted heaters

2 on the screen in the Lady Chapel.
2 on the Inner Porch/Galilee.

806 LIGHTING

Electricity was installed in the church c1923 (ref postcard in the Clergy Vestry).
The wiring was renewed in the church c1963 (Faculty dated 23rd October 1963).
The electric lighting is controlled by timers, plugs, switches and fuse boxes throughout the church. The light in the porch reacts to movement.

Sanctuary, Chancel	8 spotlights.
Lady Chapel	1 floodlight, 1 small flood light, 3 spotlights.
Vestry Passage	1 pendant light with a shade.
Choir Vestry	1 pendant light with a shade.
Clergy Vestry	1 pendant light with a shade.
South Aisle	4 spotlights, 1 small floodlight.
Baptistery	1 floodlight, 1 spotlight.
Porch	1 light in a glass and black-painted metal lantern.
Inner Porch	1 light.
Nave	7 large flood lights, 1 small floodlight, 1 spotlight 1 chandelier,
North Aisle	1 large floodlight, 3 small floodlights
Organ chamber	1 table lamp.
Tower	1 plain light bulb.

Metal Bracket Gasolier**TOWER**

Cup with scalloped edge and punched out trefoils and circles. A beaded flange with decorative scrollwork attaches the cup to a hollow arm. This is attached to the wall by a decorative bracket.

h 58 x diam 14cm.

807 AMPLIFICATION SYSTEM

The system consists of 3 speakers, 1 cabinet containing amplifier, 1 lapel microphone, 1 radio microphone and stand, 1 flexible microphone, 1 induction loop and sundry fittings (ref: Revised terrier and inventory dated 1 March 2001 and faculty 22 December 1997).

808 SECURITY SYSTEM

Closed circuit television is installed in the church. There is a monitor in the Clergy Vestry.

809 GLASSWARE

A Candleholders

- i)** Five plain, clear-glass candleholders, each has a rim wider than the main body. The body curves at the base and joins a circular foot.
h. 30 x diam of top 18 x diam of foot 12cm.
- ii)** Two plain, clear-glass candleholders, each has a moulded rim wider than the main body. The body curves at the base and joins a solid glass ball which is attached to the circular foot.
h. 46 x diam of top 25 x diam of foot 20cm.

B Jugs

- i)** Two baluster-shaped clear-glass jugs with slim necks and rims with pouring lips. Plain loop handles.
h. 15 x diam of base 8cm.
- ii)** A baluster-shaped clear-glass jug with a slim neck and a fluted rim with a pouring lip. Plain loop handle.
h. 14 x diam of base 7cm.



- C** Three glass stoppers.

810 POTTERY CHALICE, PATEN and NOTICE

SOUTH AISLE, on windowsill

The chalice and paten were made in Brazil and brought to the church together with a photograph of work being undertaken in the pottery.

Chalice: A goblet-shaped bowl on a cone-shaped stem with a moulded rim. The inside of the bowl of the chalice is in cream and the outside has the words: I.I.E.A.B.DISTRITO MISSIONARIO / DA AMAZONIA in white on black on the side together with Brazilian-type decoration which also occurs on the brown-painted stem h. 17 x diam of top 12, diam of base 12cm.

Paten: A round dish paten decorated in the Brazilian style in black, white and brown, the pattern includes fish. The moulded edge is in a repeat pattern of black and brown.
diam. 17.5cm.

**Notice**

A framed and glazed printed notice.

This Paten and Chalice made by
church members, are gifts from the
**Anglican Church in the
Amazon**

Ruth & Santo de Barras

h.16 x w. 20.5cm.

- 811 BOOKCASE** **CHOIR VESTRY, S wall**
- A laminated-wood bookcase attached to the wall. There is a base shelf and five further shelves.
h. 180 x w. 80 x d. 20cm.
- 812 BOX** **NAVE, E end**
- A pine box with sloping upward opening lid, the sides both inside and out covered with dark brown leatherette. The top surface of the lid has a padded panel of cross-stitch work in green and yellow. The lid opens on two brass hinges.
h. at back 32, at front 27 x w. 37 x d. 28cm.
- 813 MIRRORS (2)**
- A** **CLERGY VESTRY, N wall**
A rectangular mirror in a gold-coloured frame with a decorative pattern.
h. 83 x w. 38 x d. 1cm.
- B** **CHOIR VESTRY**
A rectangular mirror in a carved, stained-wood frame.
h. 96 x w. 35 x d. 1cm.
- 814 NOTICE BOARDS (7)**
- A** **CLERY VESTRY**
A large wood-framed cork notice board.
- B** **SOUTH AISLE**
A wood-framed cork notice board.
h. 60 x w. 40 x d. 1.00cm.
- C** **SOUTH PORCH**
Four large Hessian-covered, wood-framed notice boards in various sizes.
- D** **TOWER**
A wood-framed notice board with a 'heavy card' interior surface.
h. 63 x w. 53 x d. 1.00cm.

815 NOTICE BOARDS on stands with wheels (2)

Two notice boards, with felt covering, on blue-painted stands with wheels
h. 140 x w. 130 x d. 60 cm (across the wheels).

816 CHILDREN'S TOYS and EQUIPMENT**NORTH AISLE**

A large collection of children's toys including books, crayons, pencils, drawing paper, dolls, teddy bears, games etc. The books are held on shelves on a bookcase, various toys are placed on two benches which are along the north wall. A child's size table, covered with a cloth, and chairs.

817 FLOWER ARRANGING EQUIPMENT

A number of vases in various sizes and shapes in glass, pottery, china, metal, ceramic, enamel and plastic. Flower arranging spikes, baskets, buckets, oasis, secateurs, scissors etc.

818 MAINTENANCE EQUIPMENT

Various items for use when maintaining the church, including extension leads, tools, ladders etc.

819 CLEANING EQUIPMENT**TOWER**

A collection of cleaning equipment including a 'Henry' Numatic International Ltd vacuum cleaner, a Vax carpet cleaner, a Beldray cleaner, a GTech cleaner, a Coopers carpet sweeper and assorted brushes, brooms, dusters, polish etc.

820 SUNDRY ITEMS

A cream and brown steel two-drawer filing cabinet.
A small ceramic bowl commemorating the seventh century of the church.
A brown Formica and metal folding table h. 71 x l. 183 x w. 69cm.
44 plastic and metal chairs on a trolley with wheels.
2 sets cribs and figures.
Plastic, electric Carlton kettle.
Fire extinguishers.
Santon, water heater.
Pedal bins.
Soap dispensers.
Paper towels.
Waste paper baskets.
Stationery.
Wheel chair ramp.
A thermometer.

