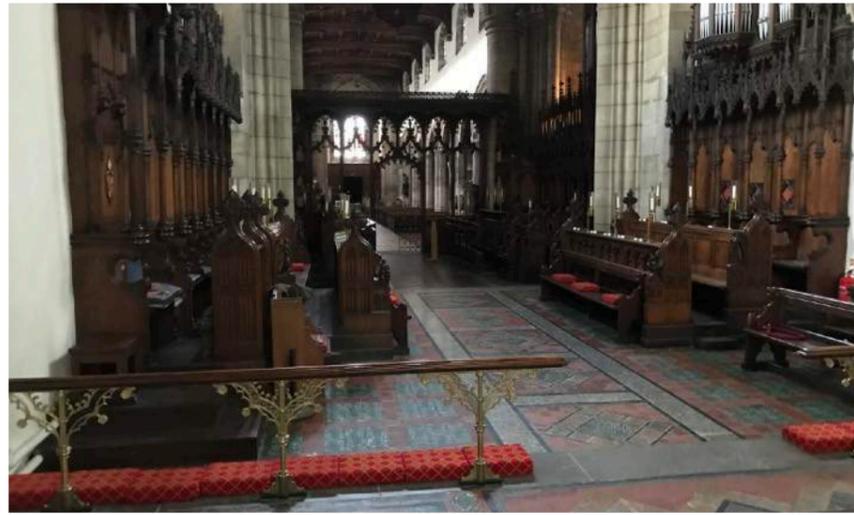


Cadeirlan Deiniol Sant ym Mangor

Re-ordering (work in progress 24 Jul 2022) - nave seating



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Reference images
Cadeirlan Deiniol Sant ym Mangor





Reference images
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A LITTLE HISTORY OF CHURCH SEATING

In 1996, in response to the changing needs of today's places of worship after 2000 years of the evolution in church architecture, Luke Hughes designed the very first stacking pew.

Early Christian churches were left empty. Floors were often decorative and designed to be seen. The only furniture was the altar, ambo (or lectern) and font. Occasionally there were stone benches along the walls. Only on very special occasions were backless benches brought into the churches. One of the reasons for the absence of furniture was simply economic. The introduction of timber was an expensive process, both in terms of labour and material. Medieval furniture was generally constructed of massive timbers, sometimes elaborately carved to emphasise status.

After the Reformation, the emphasis on preaching led to the pulpit becoming the principal focus of the liturgy. In the 1630s, the rite of Communion regained pre-eminence; altars were again placed at the East end of the chancel. Many churches were furnished with box pews facing the chancel so as to encourage this arrangement and make it permanent. In the early 18th century, after the Restoration and under the Hanoverians, the seating became integral to the design of the building, formalising a social pecking order - the more you paid in pew-rent, the closer your pew was to the front of the nave.

During the Industrial Revolution box pews became increasingly sophisticated. With comfort more of a priority, many benches had backs and kneelers added. In the 1830s, the Oxford Movement and also the architecturally-focused Ecclesiological Society set out to return the architecture of the churches of England and Wales to the religious splendour they perceived as being medieval in origin. These two groups influenced virtually every aspect of the architectural design of the Anglican parish church. Their activities coincided with a time of huge technological and commercial advances, so that not only mass production but also the effects of international trade dramatically reduced the cost of timber. Machined products overshadowed the fruits of hand-skills and, with some notable exceptions, 19th century pews were generally produced from catalogue church furnishers, (like those at Bangor). They were rarely comfortable, too heavy to move, fixed in position, and showed scant regard for the splendour of their architectural setting. Similarly, it was only in the late 19th century that chairs began to be commercially available in large quantities - but they could not be stacked.

In the latter half of the 20th century, 're- configurability' became the desire. The use of churches for community meetings, for plays and concerts, and for different levels of worship can be better accommodated if the furniture can be moved. Chairs have seemed the immediate solution and parishes have rushed to strip out pews and replace them with the cheapest option - products that were principally designed for the post-war educational or health-care markets. These have generally been manufactured in light-coloured timber, pressed metal, plywood and tubular steel, or even polypropylene, some with highly coloured fabrics - hardly conducive to the interior of a fine medieval church.

In the 1990s, Luke Hughes invented the concept of stacking pews. Pews look far better than chairs in most church interiors, whatever their age or style. They enable congregations to bunch up, are easy to move, lighter and more versatile than conventional pews and less obtrusive than chairs. It is a concept that, with changes to sizes, colours, mouldings, can accommodate a huge variety of layouts and be adapted to suit the architectural style of each building.

It is clear to us that every church building is unique so there is rarely such a thing as a standard solution. The examples in the following pages show how we have adapted the general concept to fit a range of outstanding architectural spaces.

So when it comes to seating for churches, it is no longer merely a matter of buying new chairs. It is about running a major community building, albeit one steeped in history, sentiment and splendour.

THE CURRENT PROPOSAL FOR ST DENIOL'S

The plan is to furnish seats for a 'default' layout: the main body of the Nave will retain a pew-like appearance with new oak stacking pews, stained to blend in with the existing Gilbert Scott and Alban Caroe woodwork. Handling of the benches (see p 12 and p21) is by means of a pair of dollies onto which a stack of five benches can be loaded, then wheeled away to the side aisles.

It will also be possible to re-orientate the seating 'collegiate style' (see p8) or to clear the whole body of the church completely.

The length of the pews will be such that they will correspond to the

spacing between the columns and the central aisle. A later option, when the time is right, is to re-lay the paving with the grout-lines set out to articulate the optimum spacing for the pews (see p9). This not only greatly helps setting them out and can also give emphasis to the area around the liturgical furniture - nave altar, choir and clergy seating.

**

It is proposed that for busy services (Easter, Christmas, Remembrance Day, larger memorials and popular public events) seating will be augmented in the the side aisles with high-density stacking chairs, similar to those used by Westminster Abbey.

These have the advantage of being 100% recyclable. More information is available here:

<https://www.casala.com/product/curvy/>

and of specific church projects using the same chair here:

https://drive.google.com/file/d/1z_9VssdX5reneQ_HcleCYt10NzsljA4/view

<https://drive.google.com/file/d/1MFww2rThgnKt77-RNvHbGd7zSjNPcf38/view>

<https://drive.google.com/file/d/1RLh0CUTA3bwcTJ9kkGX1x8b6LacOZVTA/view>

**

Some members of Chapter have already visited other churches where the pews are deployed (including St Andrew's Holborn, St Paul's Covent Garden and Westminster Abbey). A sample has been loaned and will be available on Wednesday 27 July. Similarly, samples of the high-density stacking chair will also be available.



INTRODUCTION

Cadeirlan Deiniol Sant ym Mangor

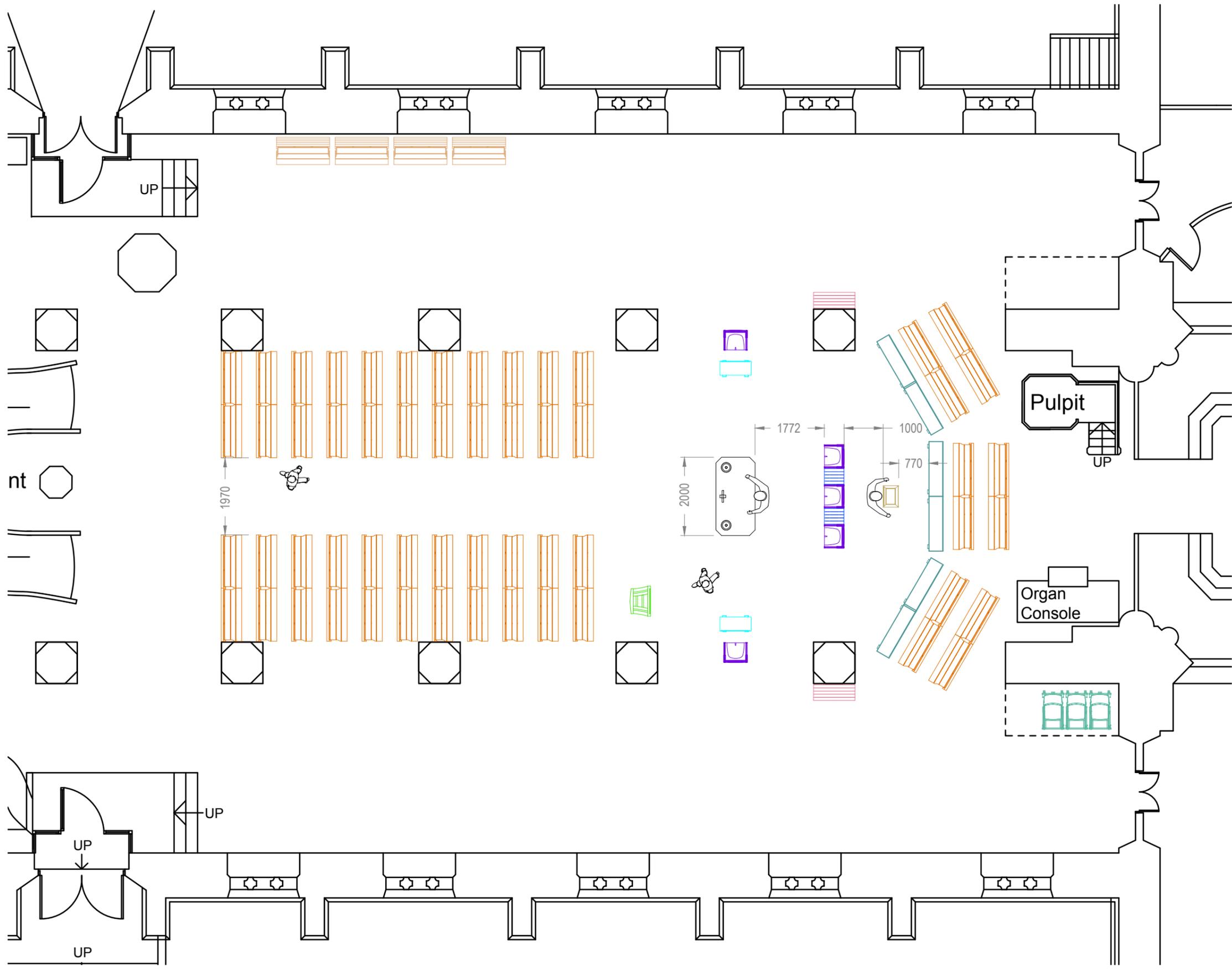


Options for the likely seating layouts in the Nave, based on discussions so far

Sub Heading

5





KEY

- CHARTERHOUSE 3 SEATER:
76 OFF
- CASALA TROLLEY:
3 OFF
(STORE 45 PER TROLLEY)
- 1400mm FRONTAL:
4 OFF
- CLERGY SEATING:
5 OFF
- PRAYER DESK:
2 OFF
- CLERGY TABLE:
2 OFF
- LECTERN:
1 OFF
- ALTAR:
1 OFF
- CRENDENCE TABLE:
2 OFF
- MUSIC STAND:
1 OFF

FOR INFORMATION, DO NOT MANUFACTURE

CM 04	Multiple layout updates	29/04/22
CM 03	extra row of 4 seaters, omitted 2 frontals	17/11/21
CM 02	Multiple layout updates	26/10/21
BY N°	REVISION	DATE



PROJECT BANGOR CATHEDRAL
 DRAWING NAVE LAYOUT 4 - CHOIR
 STATUS For information

DRAWING N° 20186/04/004

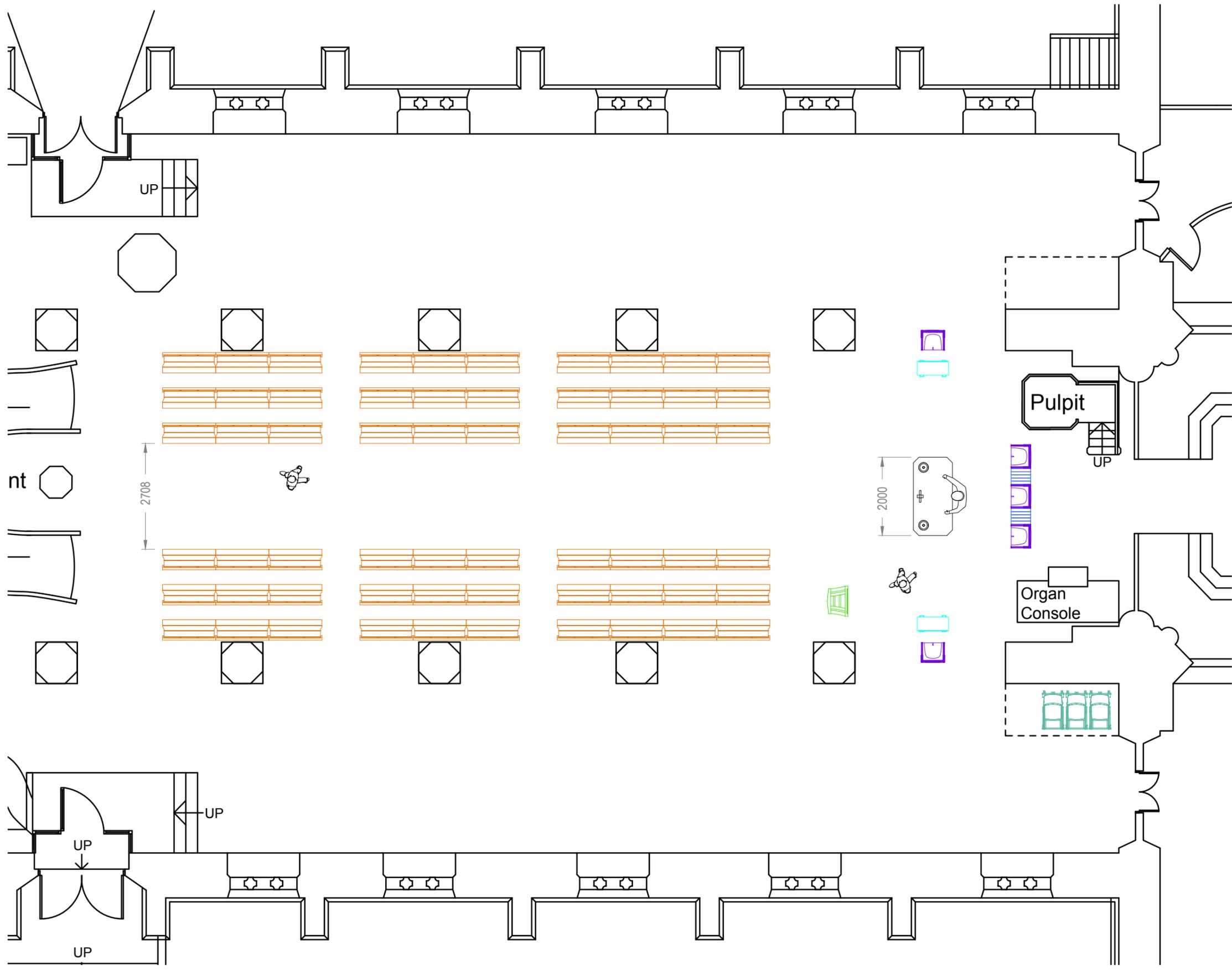
MATERIAL N/A
 FINISH N/A
 QUANTITY N/A

Drawn by KS Scale 1:100 @ A3 Date 24.9.21

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PLAN -

CHARTERHOUSE SEATING - 160 IN PLAN
 20 BENCHES STACKED - STORED 5 PER STACK
 CASALA CHAIRS - STORED ON 3 TROLLEYS - 135
 TOTAL SEATING (INCLUDING STACKED) - 355



- KEY**
- CHARTERHOUSE 3 SEATER:
60 OFF 
 - CASALA TROLLEY:
3 OFF
(STORE 45 PER TROLLEY) 
 - CLERGY SEATING:
5 OFF 
 - PRAYER DESK:
2 OFF 
 - CLERGY TABLE:
2 OFF 
 - LECTERN:
1 OFF 
 - ALTAR:
1 OFF 

PLAN -

CHARTERHOUSE SEATING - 180
 CASALA CHAIRS - STORED ON 3 TROLLEYS
 CLERGY SEATING - 5
 TOTAL SEATING - 185

FOR INFORMATION, DO NOT MANUFACTURE

CM	03	Multiple layout updates	29/04/22
CM	02	Multiple layout updates	28/10/21
BY	N°	REVISION	DATE



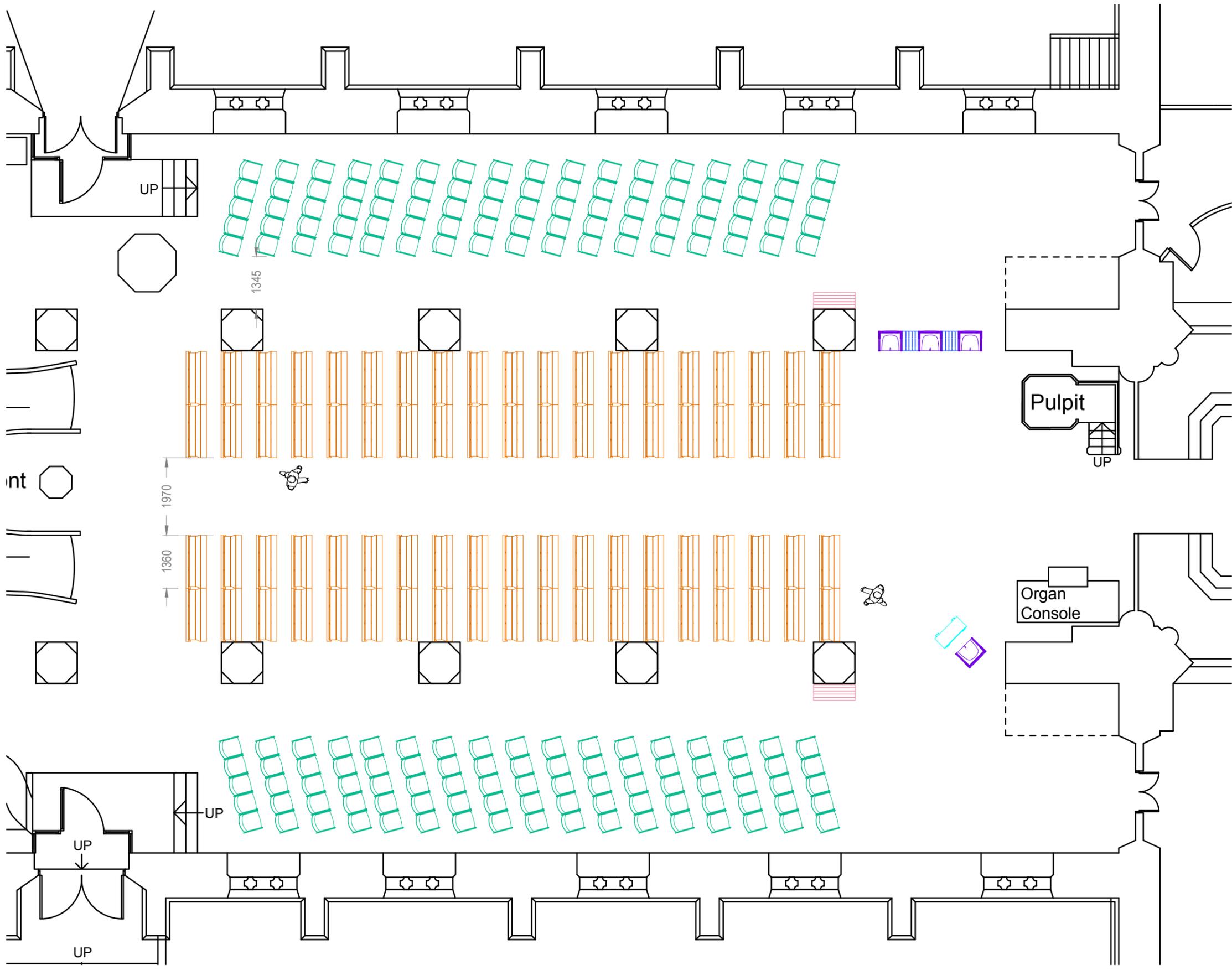
PROJECT BANGOR CATHEDRAL
 DRAWING NAVE LAYOUT 3 - COLLEGIATE
 STATUS For information

DRAWING N° 20186/03/003

MATERIAL N/A
 FINISH N/A
 QUANTITY N/A

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- KEY**
- CHARTERHOUSE 3 SEATER:
76 OFF 
 - CLERGY SEATING:
4 OFF 
 - PRAYER DESK:
1 OFF 
 - CLERGY TABLE:
2 OFF 
 - CASALA CURVY CHAIRS:
170 OFF 
 - CRENDENCE TABLE:
2 OFF 

PLAN

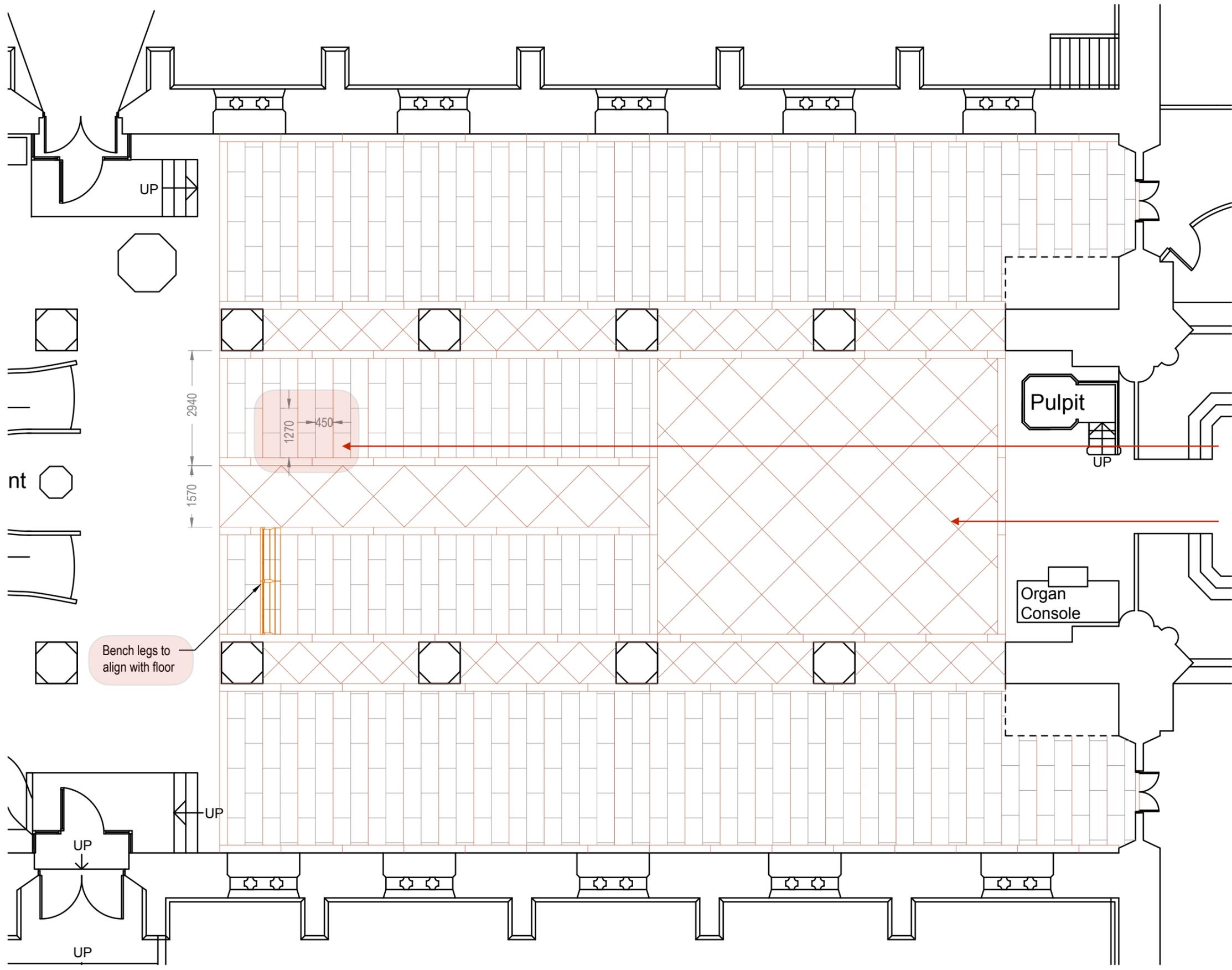
CHARTERHOUSE SEATING - 228
 CASALA CURVY SEATING - 170
 CLERGY SEATING - 4
 TOTAL SEATING - 402

FOR INFORMATION, DO NOT MANUFACTURE



PROJECT BANGOR CATHEDRAL
DRAWING NAVE LAYOUT 5 - CONCERT
STATUS For information
DRAWING N° 20186/01/014
MATERIAL N/A
FINISH N/A
QUANTITY N/A

Drawn by CM Scale 1:100 @ A3 Date 4.5.22



This shows an indication of how the paving might be a) zoned for clarity about liturgical purposes b) set out using a 45cm grid, to help with aligning pews quickly and accurately.

The final design of the paving is a major design opportunity (for a later date) but this layout shows typical operational parameters

Bench legs to align with floor

PLAN - FLOOR

Setting out of furniture and how it aligns with suggested paving grid

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CM 02 Multiple layout updates 28/10/21
 BY N° REVISION DATE



PROJECT BANGOR CATHEDRAL
 DRAWING NAVE LAYOUT- FLOOR
 STATUS For information

DRAWING N° 20186/01/009

MATERIAL N/A
 FINISH N/A
 QUANTITY N/A

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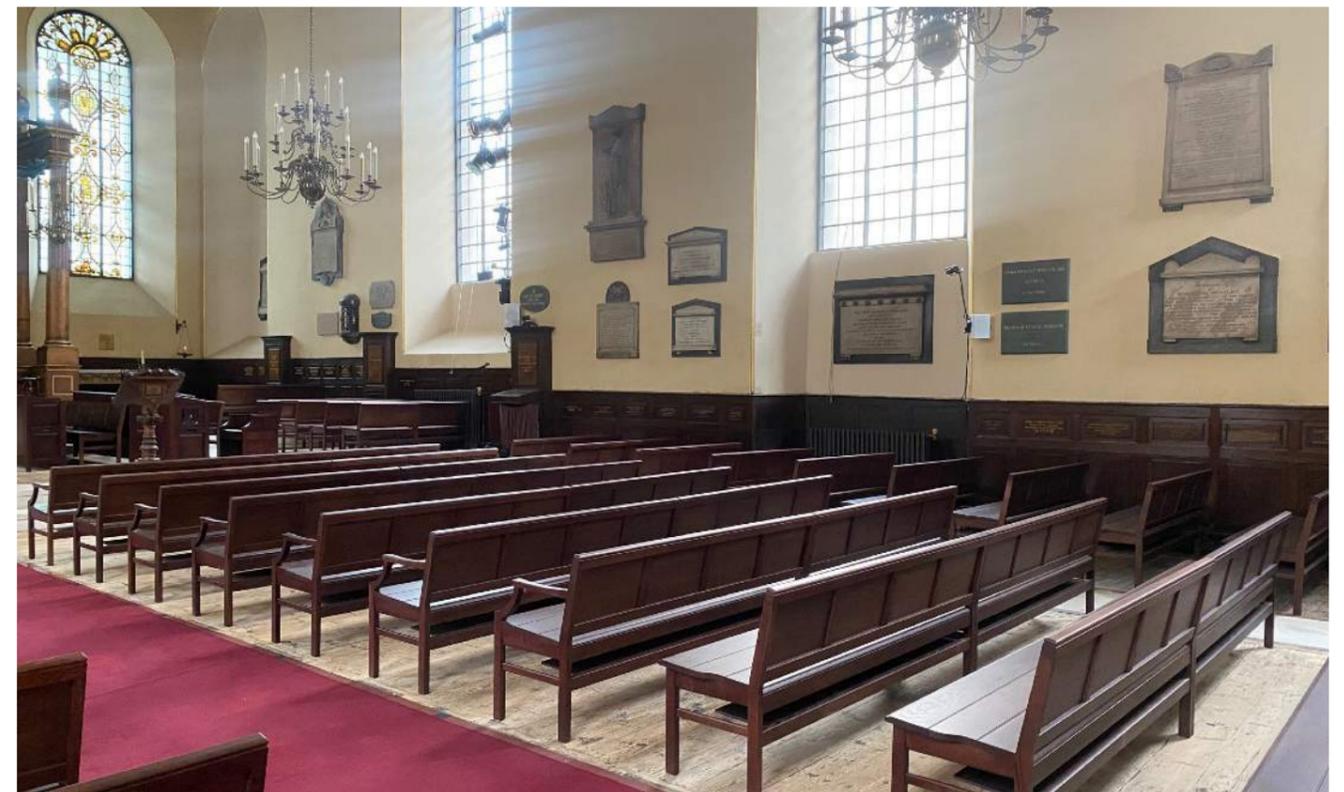
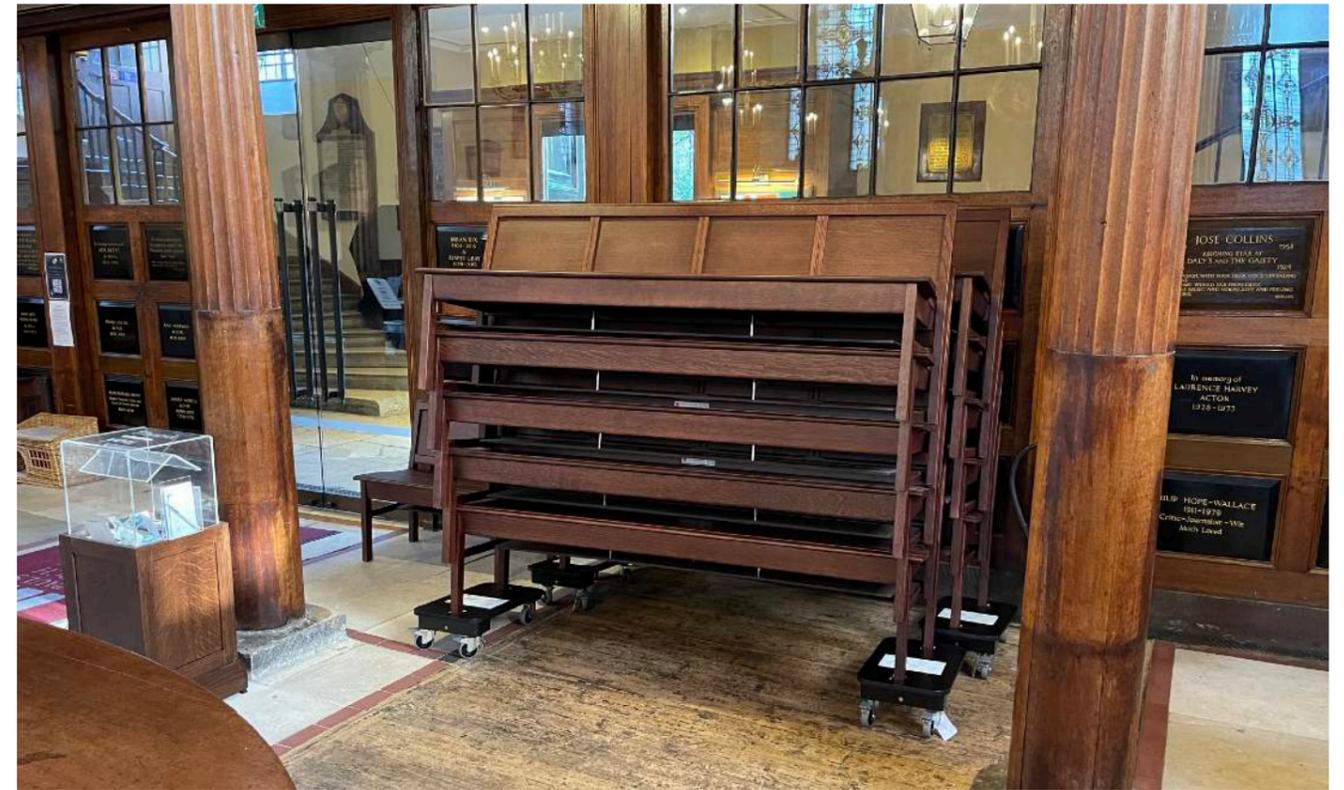
An indication of how that might look (with the existing paving tiles)

Cadeirlan Deiniol Sant ym Mangor



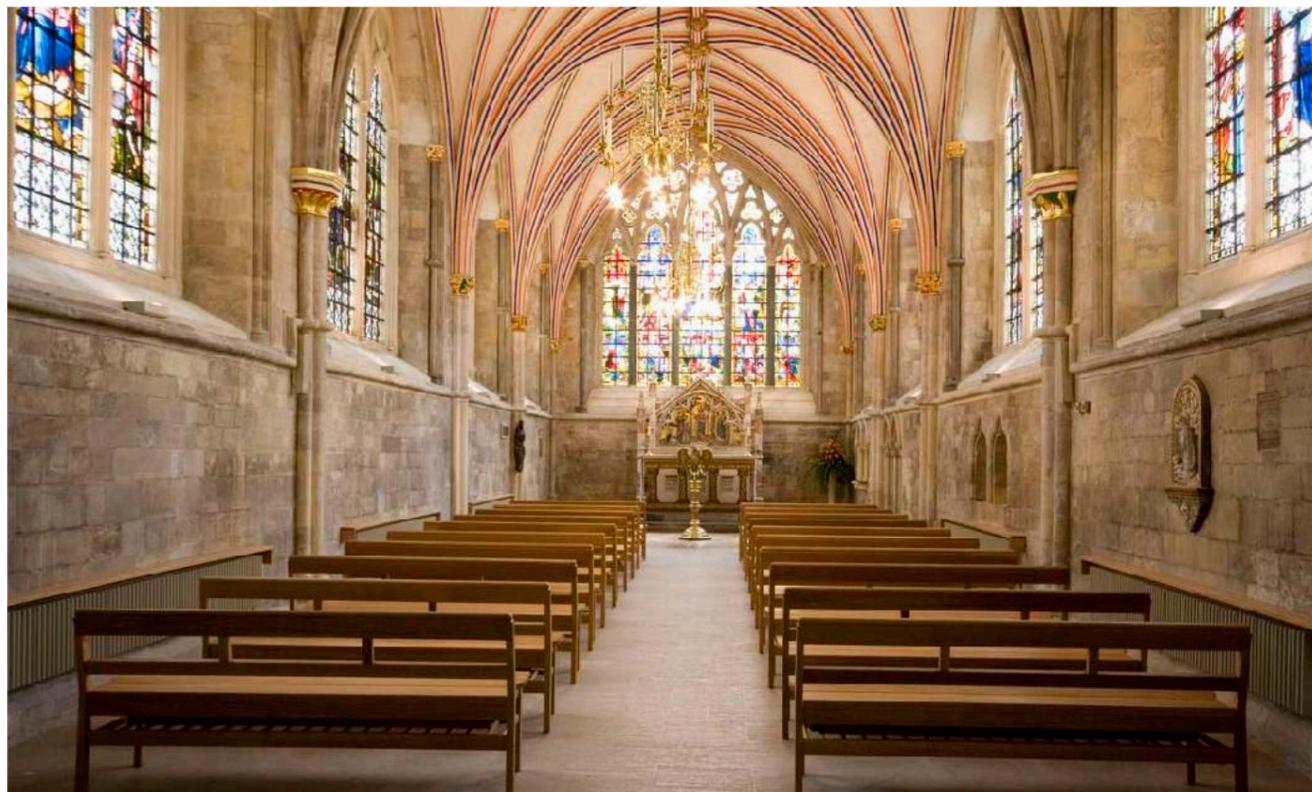
These are examples where stacking pews have been adapted specifically to enhance the architecture of the individual church or Cathedral.





Stacking pews
St Paul's, Covent Garden

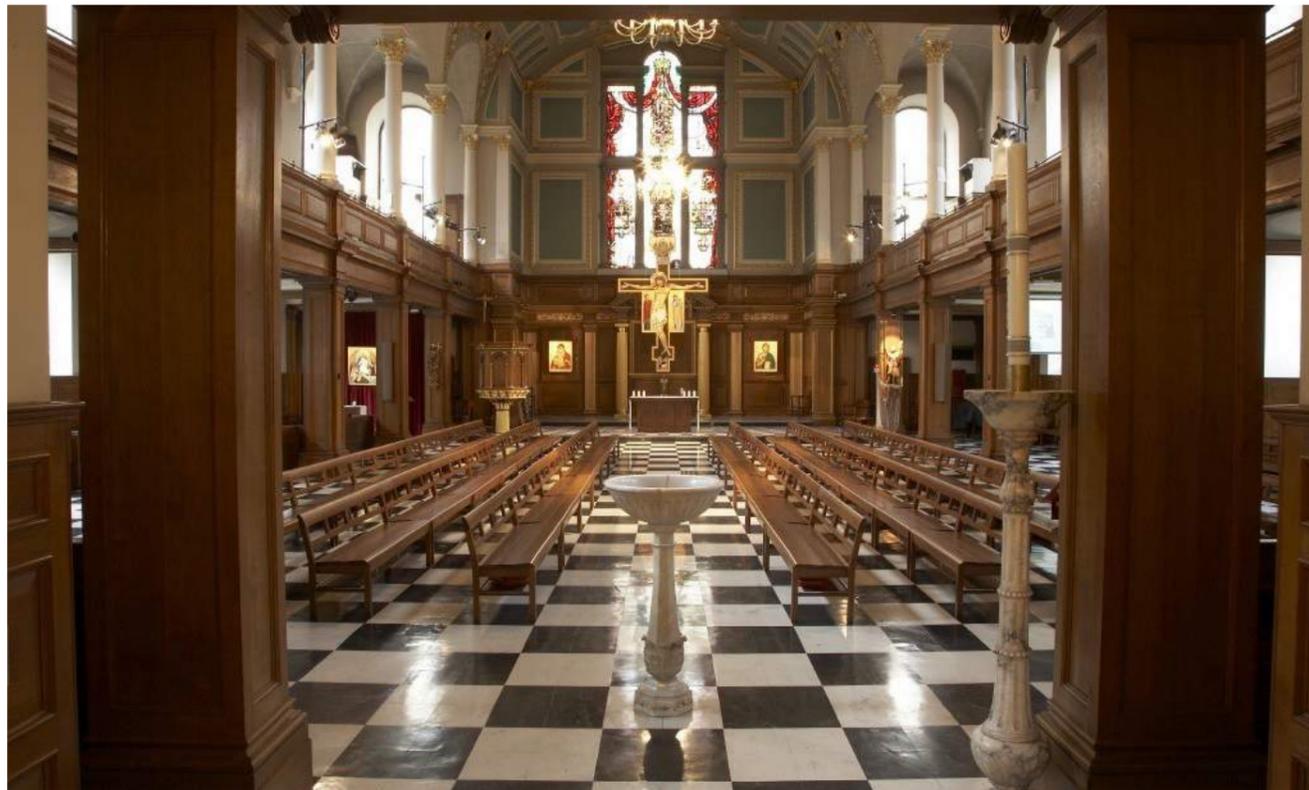
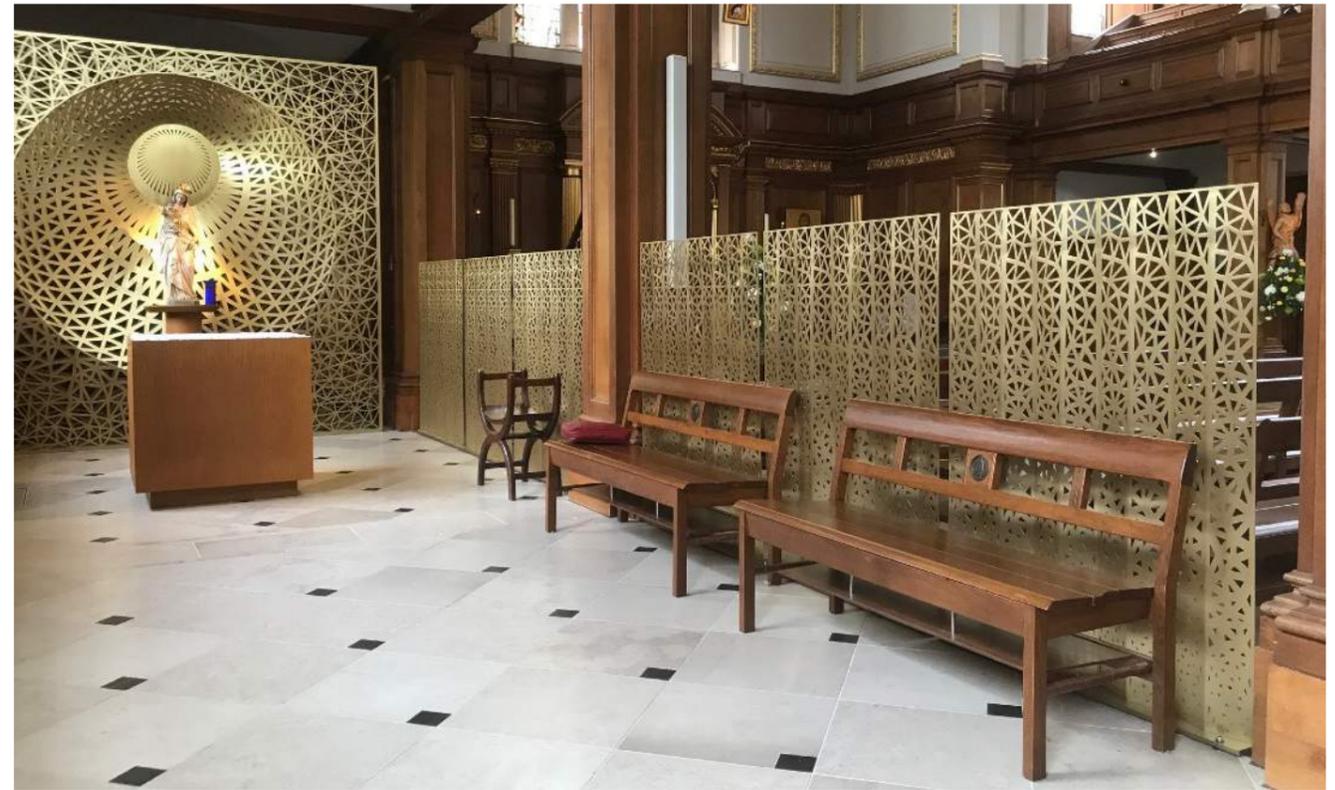




Stacking pews (in Lady Chapel)

Chichester Cathedral





Stacking pews

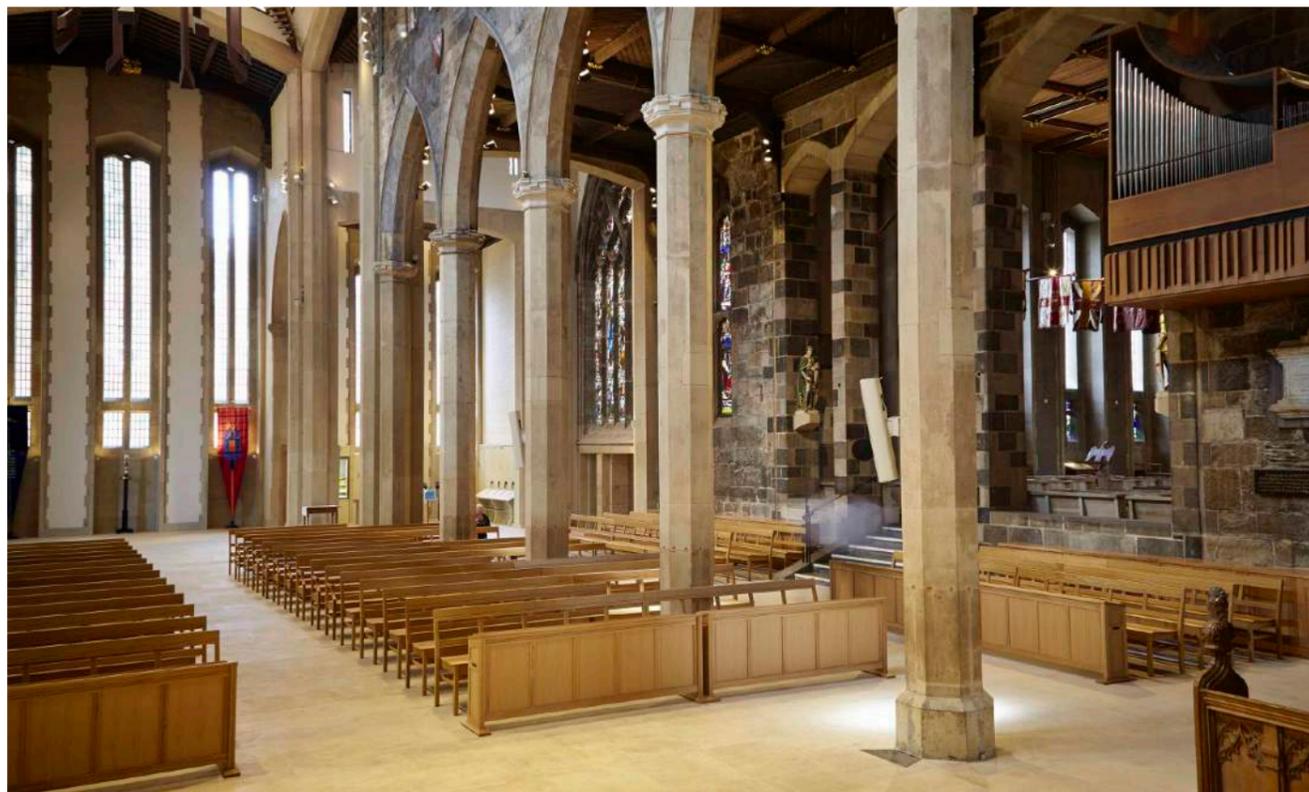
St Andrew's Holborn





Stacking pews
St Machar's Cathedral, Aberdeen



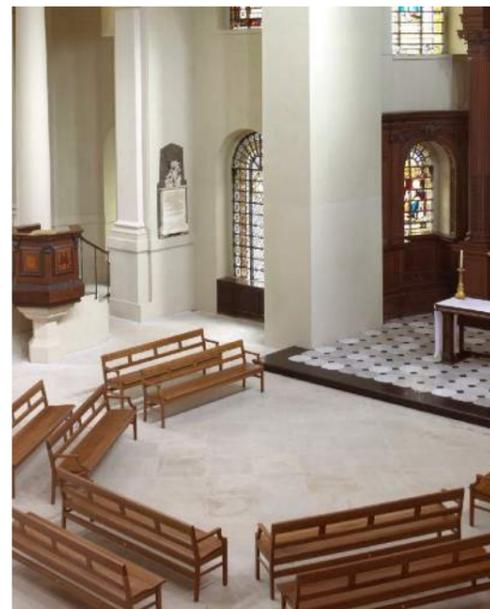
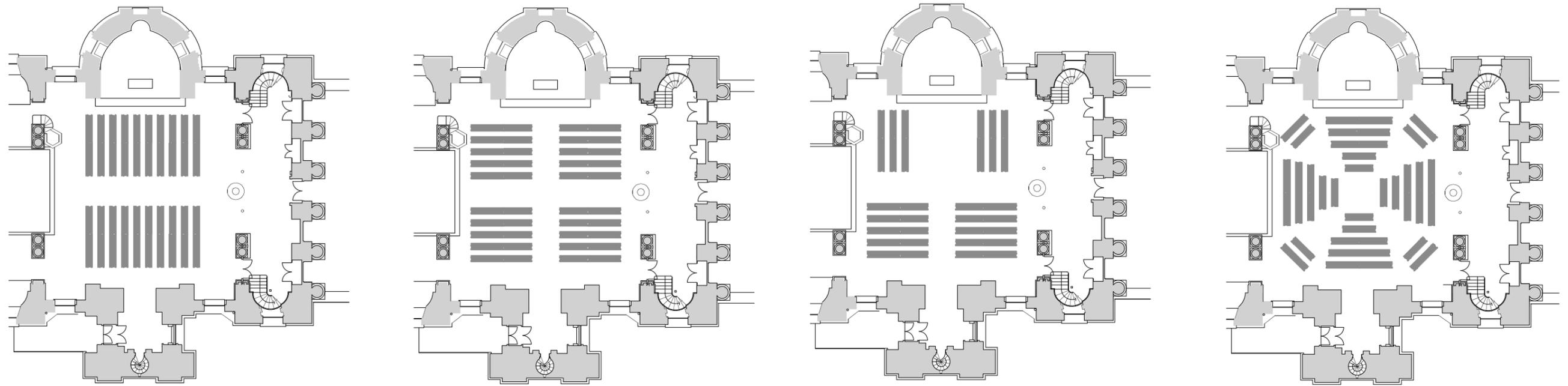


Stacking pews Sheffield Cathedral



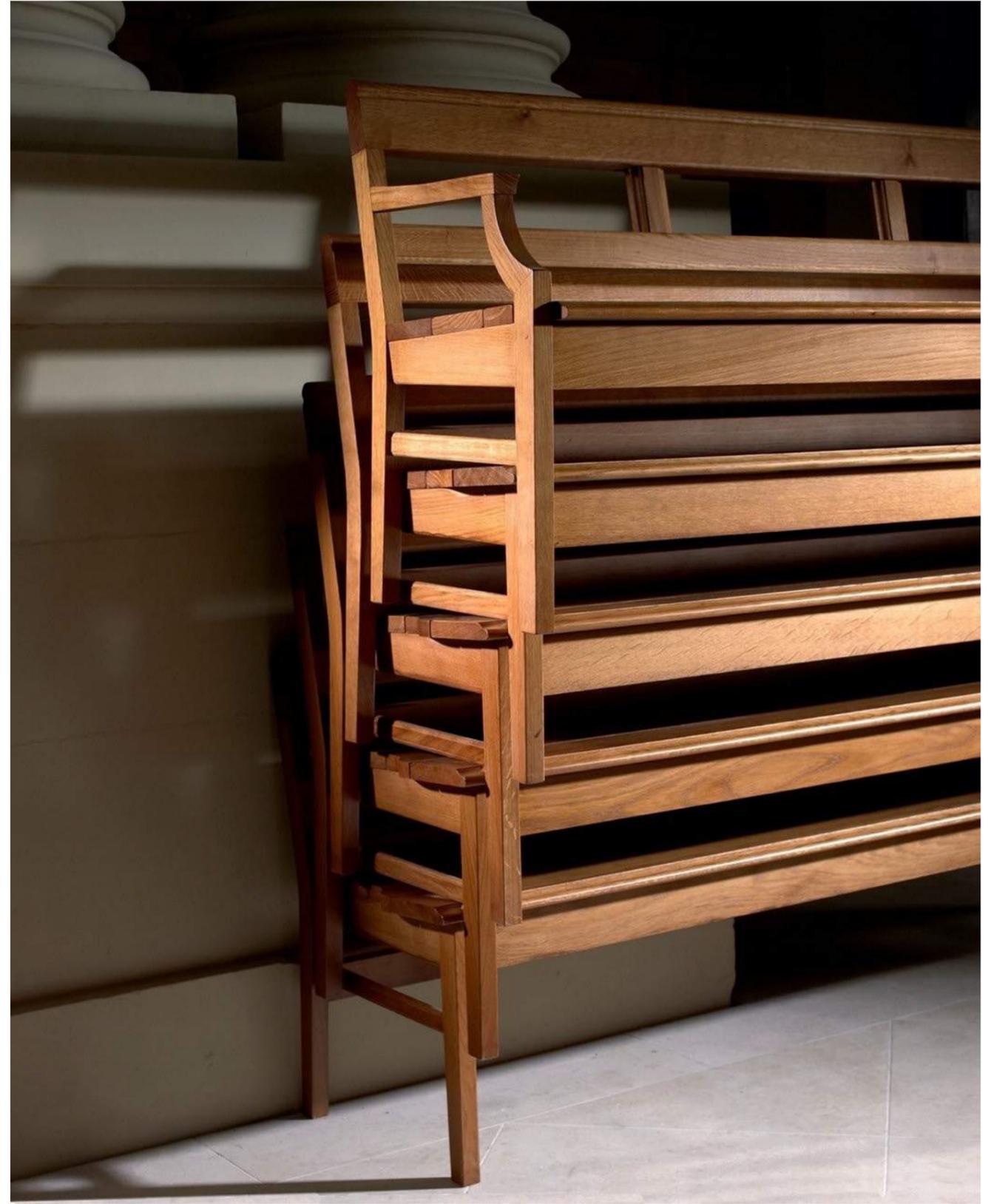


Stacking pews
St George's, Bloomsbury



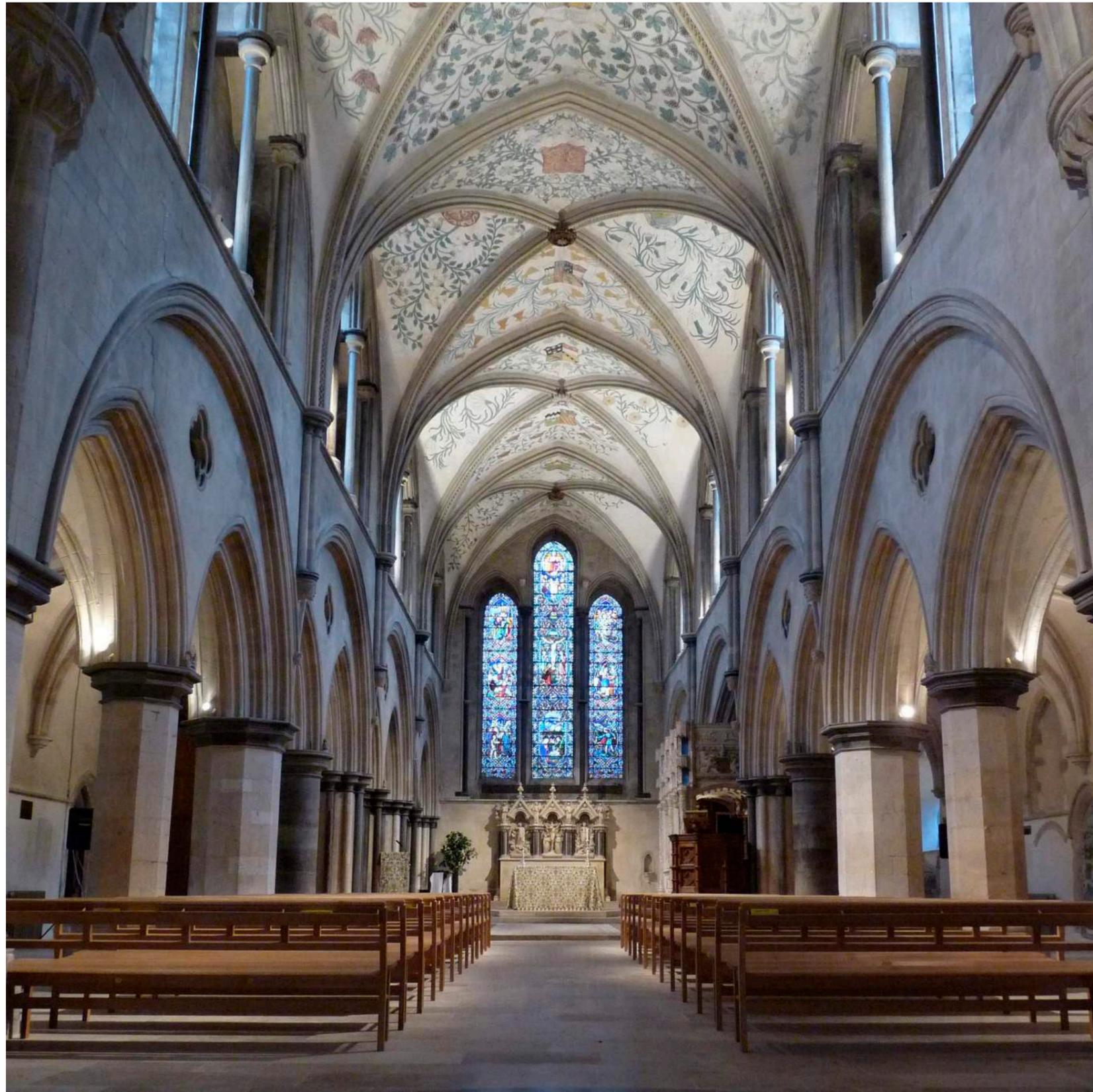
Typical layouts
St George's, Bloomsbury





Pews, lifting and stacked
St George's, Bloomsbury





Stacking pews

Boxgrove Priory

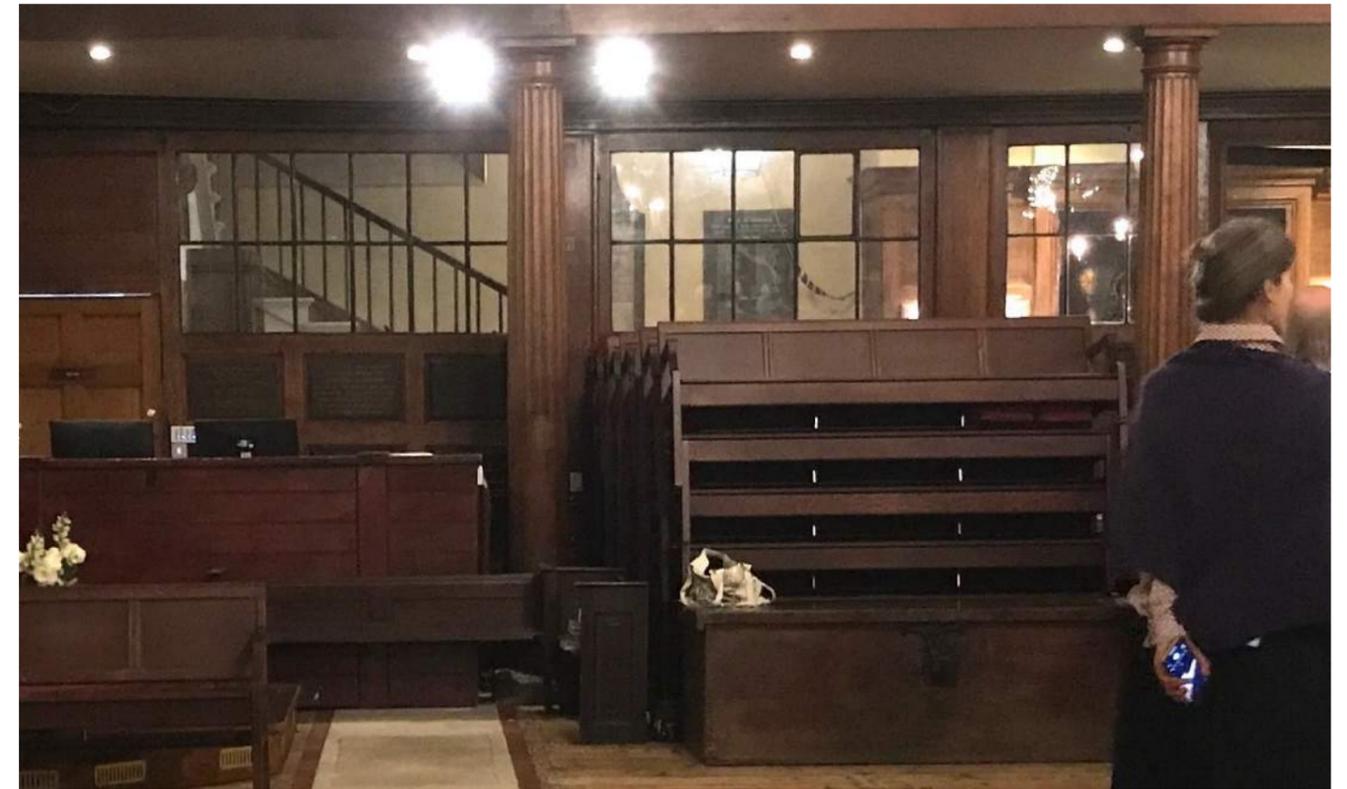




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Options for handling stacking benches





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Multiple uses...



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

Benefactors of St Barnabas, Dulwich

'The benches achieve a spectacular understatement and show us a different building'

Vicar, St Michael's, Stourport

'Thanks to you and the whole team for a superb job. It has been a real pleasure doing business with you and... we are delighted with the result'
Project Manager, St Mary's, Ealing

'I especially admire your recent work - each piece is so elegant, practical and singing in harmony with the architecture around it'

Surveyor, Salisbury Cathedral

Member of the congregation were full of delight. I myself was thrilled by the quality of your craftsmanship

Canon Precentor, Rochester Cathedral

We are in this for permanence, for eternity, so our furnishings, while being flexible, have to signal something of that as well... Luke Hughes's designs provide that noble look and effect of permanence'

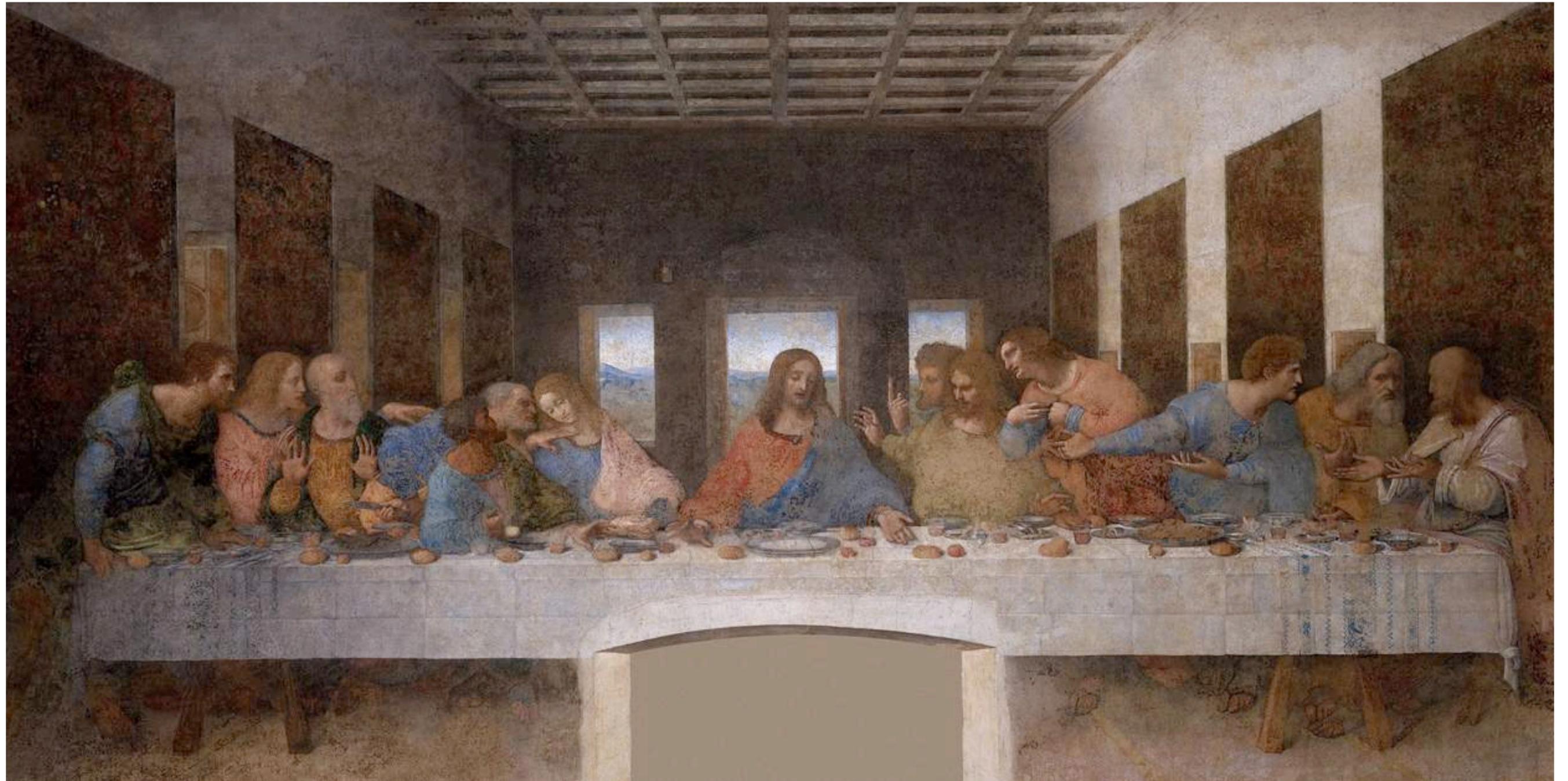
Bishop of London, June 2012

Some of the things clients say



Cadeirlan Deiniol Sant ym Mangor

Liturgical furniture (work in progress 24 Jul 2022)



LITURGICAL FURNITURE

The purpose of nave furnishings is to enhance the sense of the numinous and to support the liturgy.

This is problematic in naves when a dominant High Altar already resides at the East end, especially when, as in most ecclesiastical settings, clutter has accumulated over the years, clutter which can detract from the clarity of the liturgical message, particularly when the building is 'at rest'.

Other design restraints at Bangor include the limited circulation area, especially for the choir, the prominent stone pulpit and the Eagle lectern, along with the Scott and Caroe woodwork.

Solution? A good rule of thumb is to start by removing everything and only putting back what is absolutely necessary.

In this case, our starting point is a new nave altar which can be easily and safely removed. The basis of the proposed design derives from Leonardo da Vinci's iconic *Last Supper*, the ultimate expression of the simplest form of table for breaking bread. It happens that the Gothic *quatre-foil* apparent in the Leonardo's trestle base neatly echoes some of the details in the Scott screen. There are practical advantages to such an approach, too. The top can be made in a light-weight material so it is easy to lift off on to temporary trestles, the 'A' frame pairs of legs can be folded up and re-assembled elsewhere in the building and the light-weight top simply re-positioned. No tools. No heavy lifting.

A fair linen cloth may be all that is required to dress the altar (apart from candle-sticks) but nevertheless it is possible that a drop-down bronze rail can be mounted beneath the top, on to which a frontal of some kind could hang (see p25). Some kind of decorative detail, perhaps gilded lettering, would add some visual focus. It should be emphasised that what is shown on pp4-11 is merely an indication of what might evolve.

The designs for the proposed clergy chairs are similar to those designed and made for St the Mary the Virgin, the Oxford University church. They can be matched by two small side tables. Some discreet hierarchy denoting the chairs for Dean, Bishop and Archbishop can be added by mounting some symbol of their office, perhaps their coat of arms. This needs more discussion. It is also possible to add some distinction by adding gold leaf to some of the decorative details (for example, see p9, bottom right).

The design language of the decorative turned details of the chairs have been taken through to the prayer-desks and choir stalls to create a coherent and harmonious set of furniture pieces.

The choir desks will have a convenient hand-hold in the side so they will be easy to lift. A pair of low-slung dollies can then be slid under the legs at each end and the desks wheeled away to store or alternative positions (see p 21).

CAPEL GWYNEDD

Preliminary discussions have revolved around what can be done to improve both the sanctity and ceremonial role of the chapel.

One of the discussions has revolved around re-mounting the Mostyn Christus on a suitable plinth (and at a suitable height), surrounded by a dedicated *prie-dieu*, similar to the arrangement around medieval shrines in major cathedrals.

An indication of how this might work is included (pp22-26), together with some visual references from the Chapel of St John in the Tower of London, along with Gloucester and St Alban's Cathedrals.

**

These proposals should be read in conjunction with the seating proposals set out in the separate document

SUBSEQUENT STAGES

The designs that have evolved so far follow various consultations, visits and discussions over the last year.

The next stage (on 27 July) is to set up some 2D mock-ups of select individual pieces in the cathedral, assess their likely impact and invite comments from Chapter, Director of Music, Vergers etc.

If the designs find favour in principle, then we can take on board any feed-back, then progress to developed designs (and also to make full-size finished samples of sections and corner details).

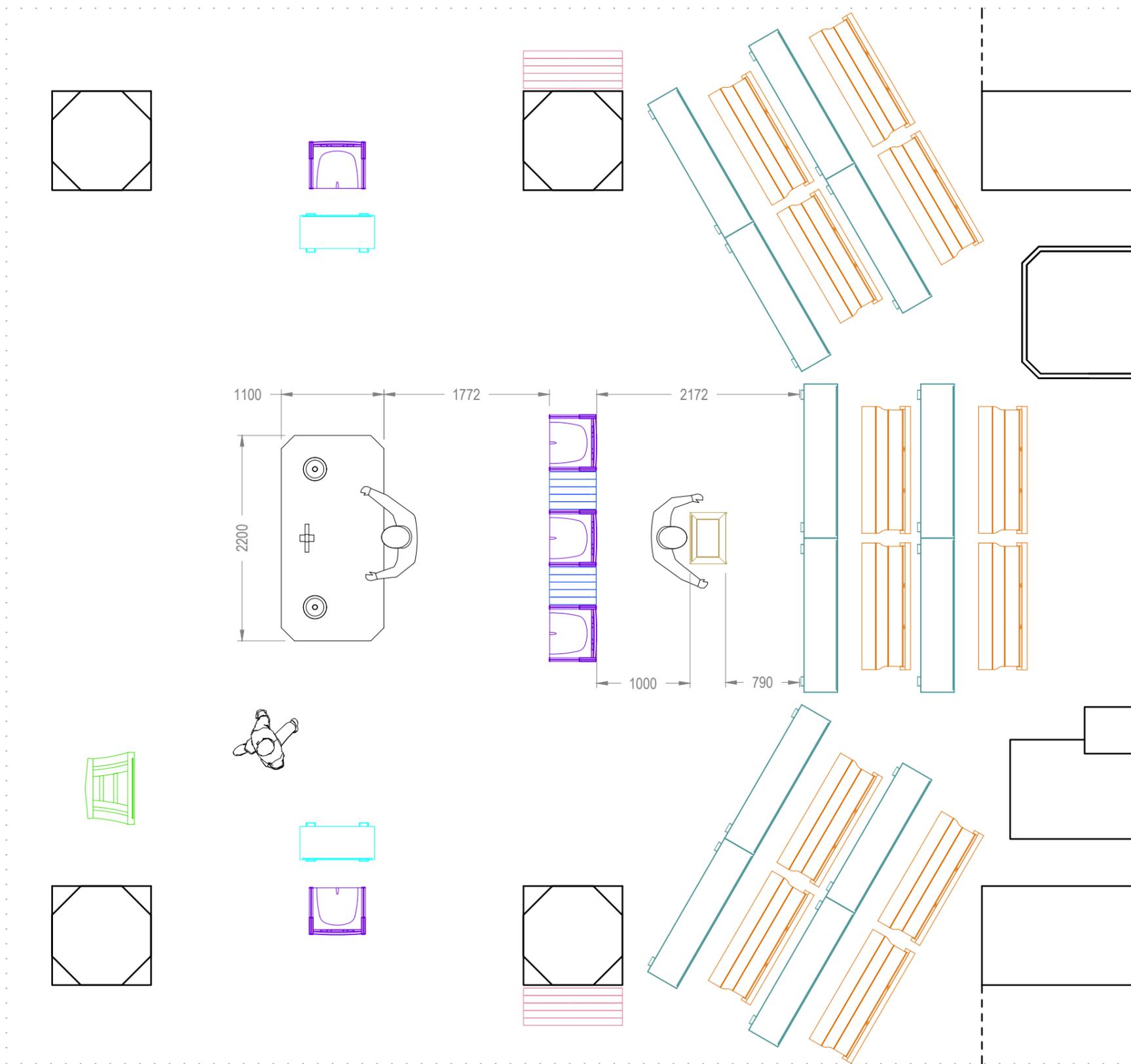
LUKE HUGHES 24 July 2022



INTRODUCTION

Cadeirlan Deiniol Sant ym Mangor





PLAN - ALTAR

Reminder of the proposed liturgical layout (from latest discussions)

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PROJECT BANGOR CATHEDRAL
 DRAWING ALTAR LAYOUT OPT 2
 STATUS For information
 DRAWING N° 20186/01/015
 MATERIAL N/A
 FINISH N/A
 QUANTITY N/A

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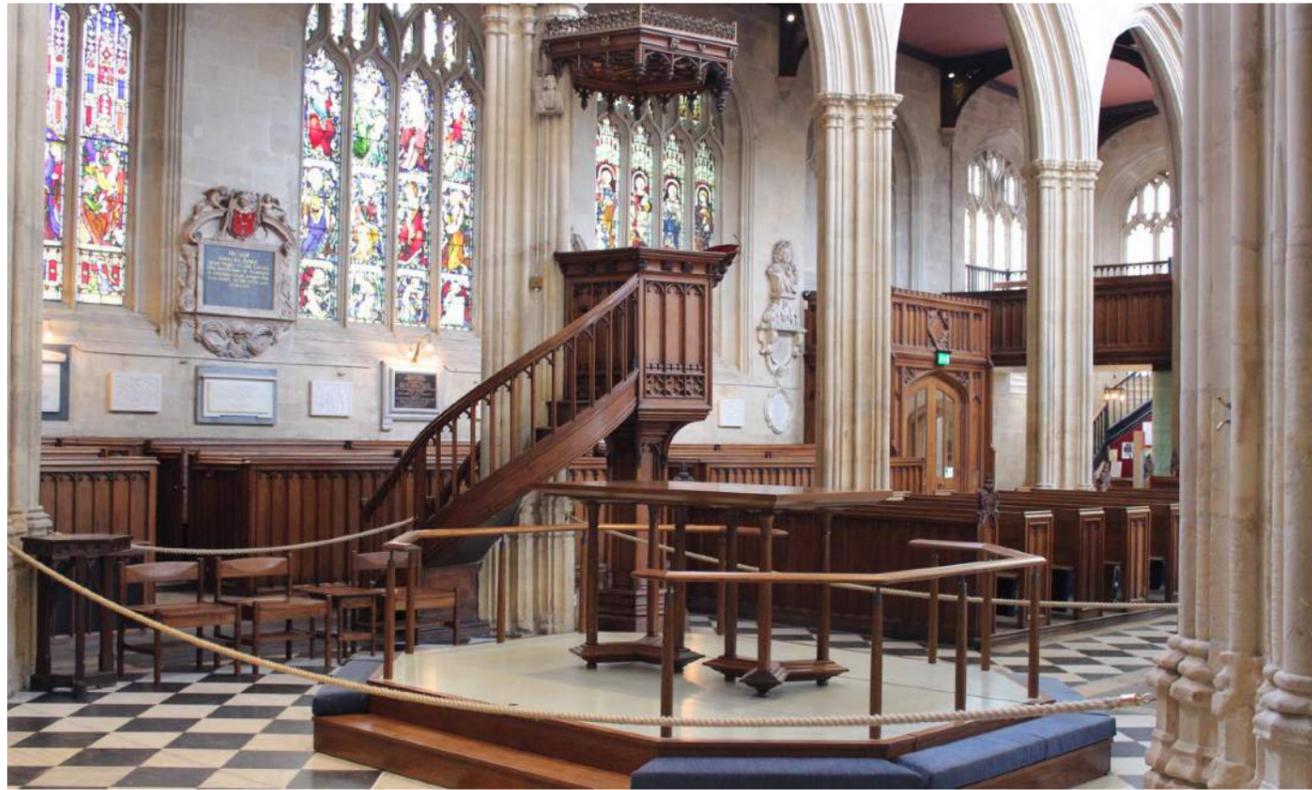
Notes

1. indicated letter form is merely a place-holder
2. a fair-linen fall is expected as a default
3. a simple coloured frontal is also possible (see p.21)



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Holy table - proposed
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Clergy chairs and tables
St Mary the Virgin, Oxford University Church





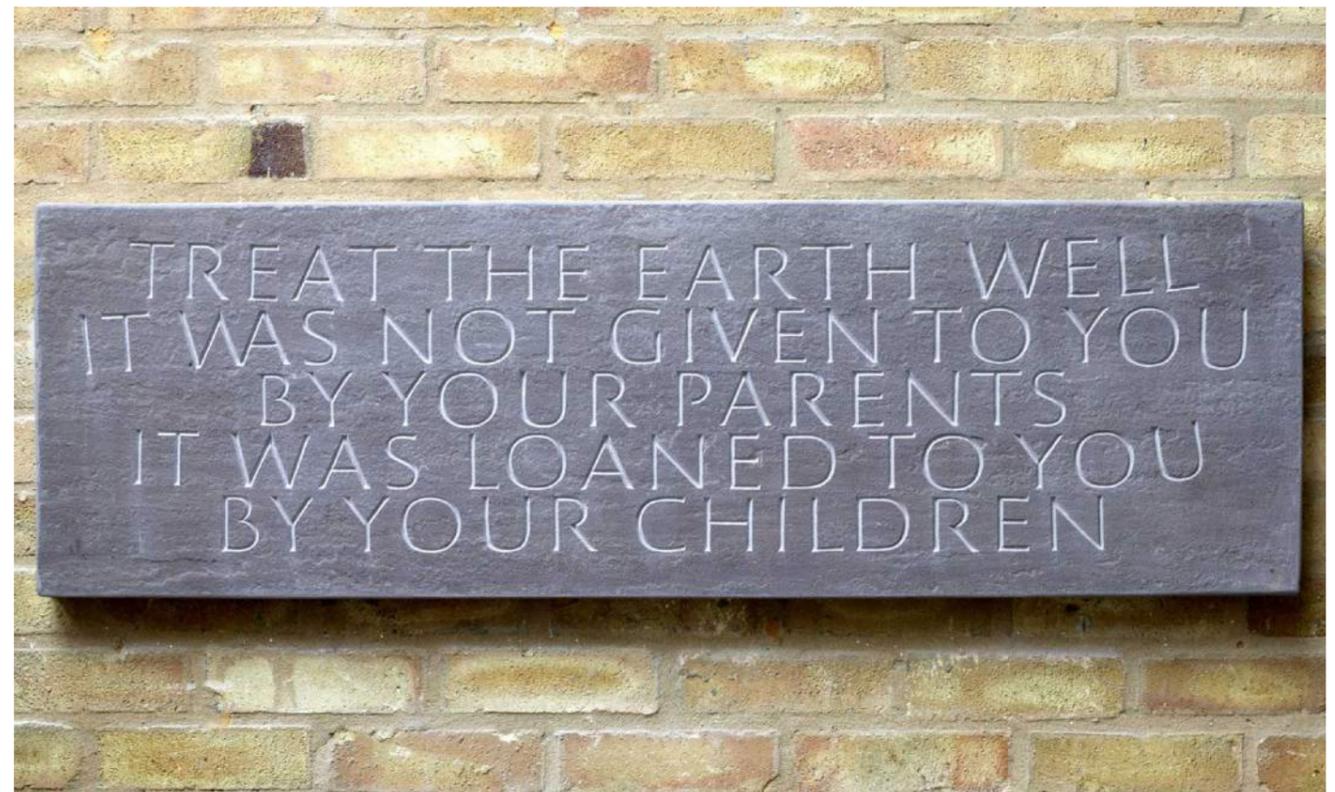
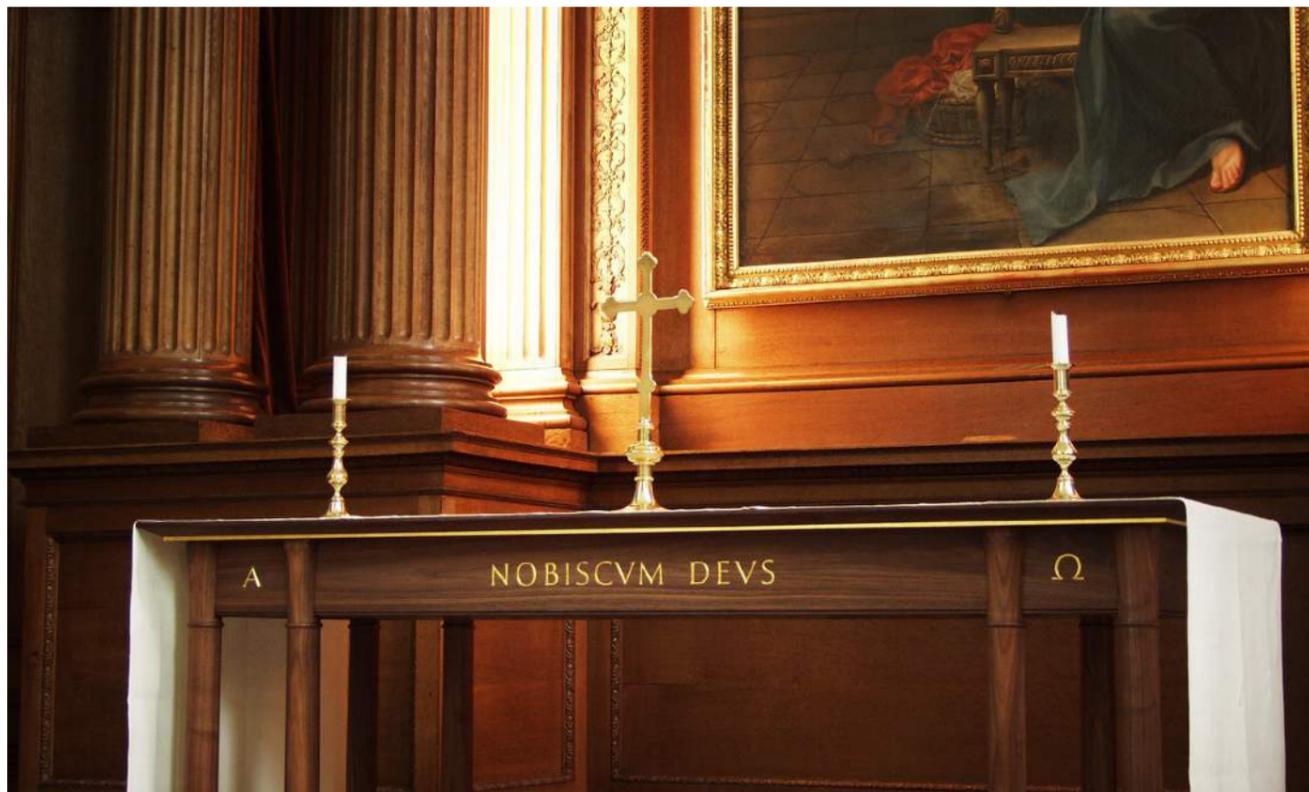
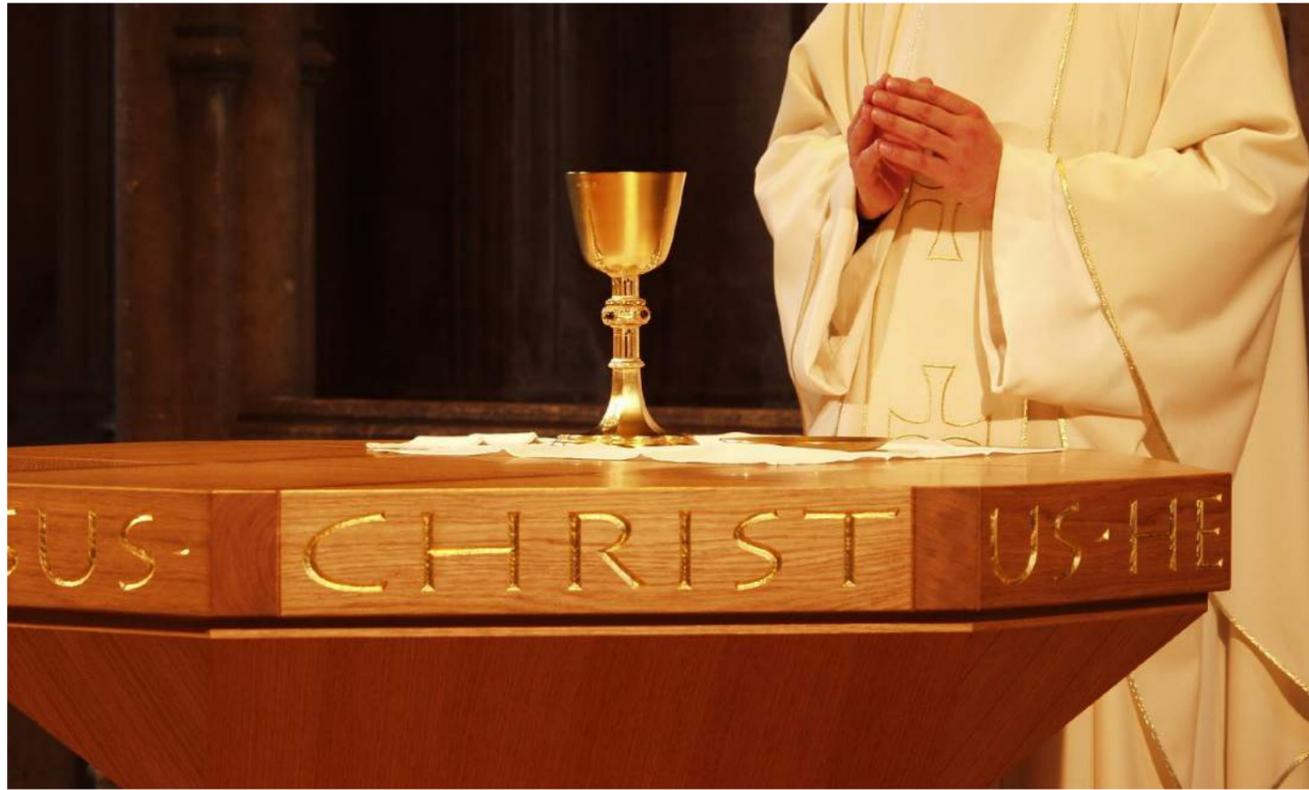
Please note! Indicated letter form is merely a place-holder

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Design language (themes)

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Impact of lettering and decorative treatments on altars

Cadeirlan Deiniol Sant ym Mangor





Ely Cathedral



Westminster Abbey



Leicester Cathedral



St Paul's School



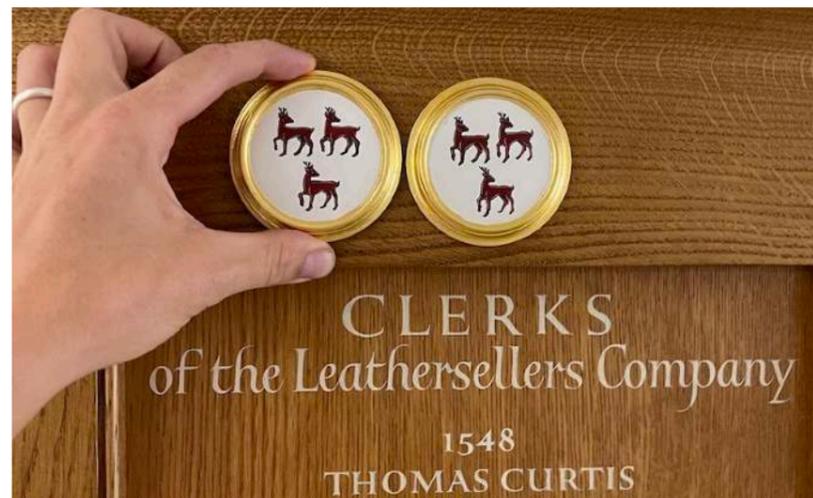
Our Lady of Walsingham



Leicester Cathedral



St Mary le Bow



Atheneum Club

Indication of how crests (in various media) can enhance Westminster Abbey



Ely Cathedral



Some modest hierarchy to distinguish the President's, Bishop's and Archbishop's chairs could be added in the form of crests, or gilding highlighted details in the legs.



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President's/Bishop's/Archbishop's seats

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© Luke Hughes and Company Ltd

Altar with clergy chairs
Cadeirlan Deiniol Sant ym Mangor



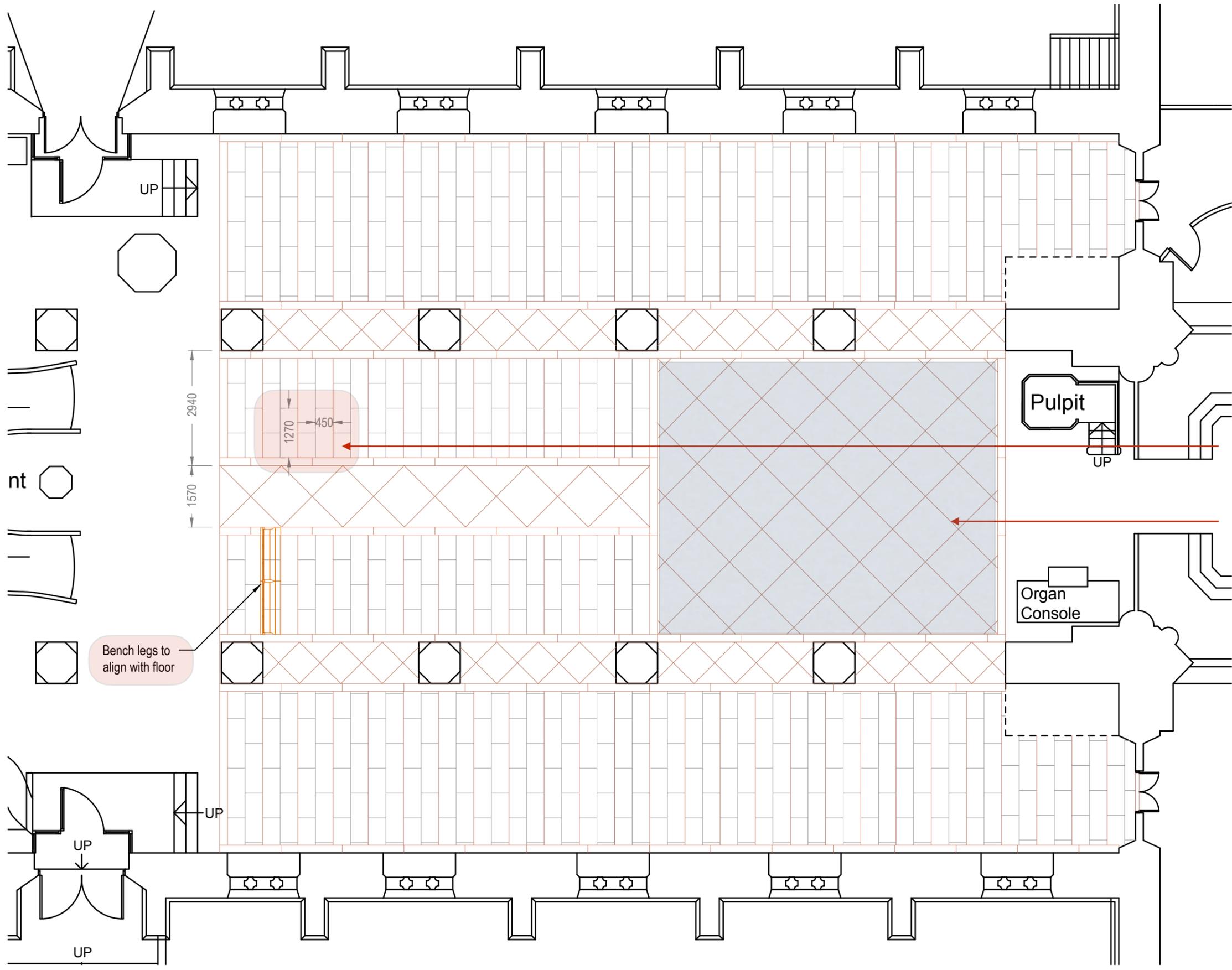


© Luke Hughes and Company Ltd

Clergy chairs and prie-dieu

Cadeirlan Deiniol Sant ym Mangor





This shows an indication of how the paving might be a) zoned for clarity about liturgical purposes b) set out using a 45cm grid, to help with aligning pews quickly and accurately.

The final design of the paving is a major design opportunity (for a later date) but this layout shows typical operational parameters for the nave furnishings

Bench legs to align with floor

PLAN - FLOOR

Setting out of furniture and how it aligns with suggested paving grid

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CM 02 Multiple layout updates 28/10/21
 BY N° REVISION DATE



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 DRAWING NAVE LAYOUT- FLOOR
 STATUS For information

DRAWING N° 20186/01/009

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 FINISH N/A
 QUANTITY N/A

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Liturgical furniture

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Choir music desks and 3-seat benches

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Suite of furniture (without choir)
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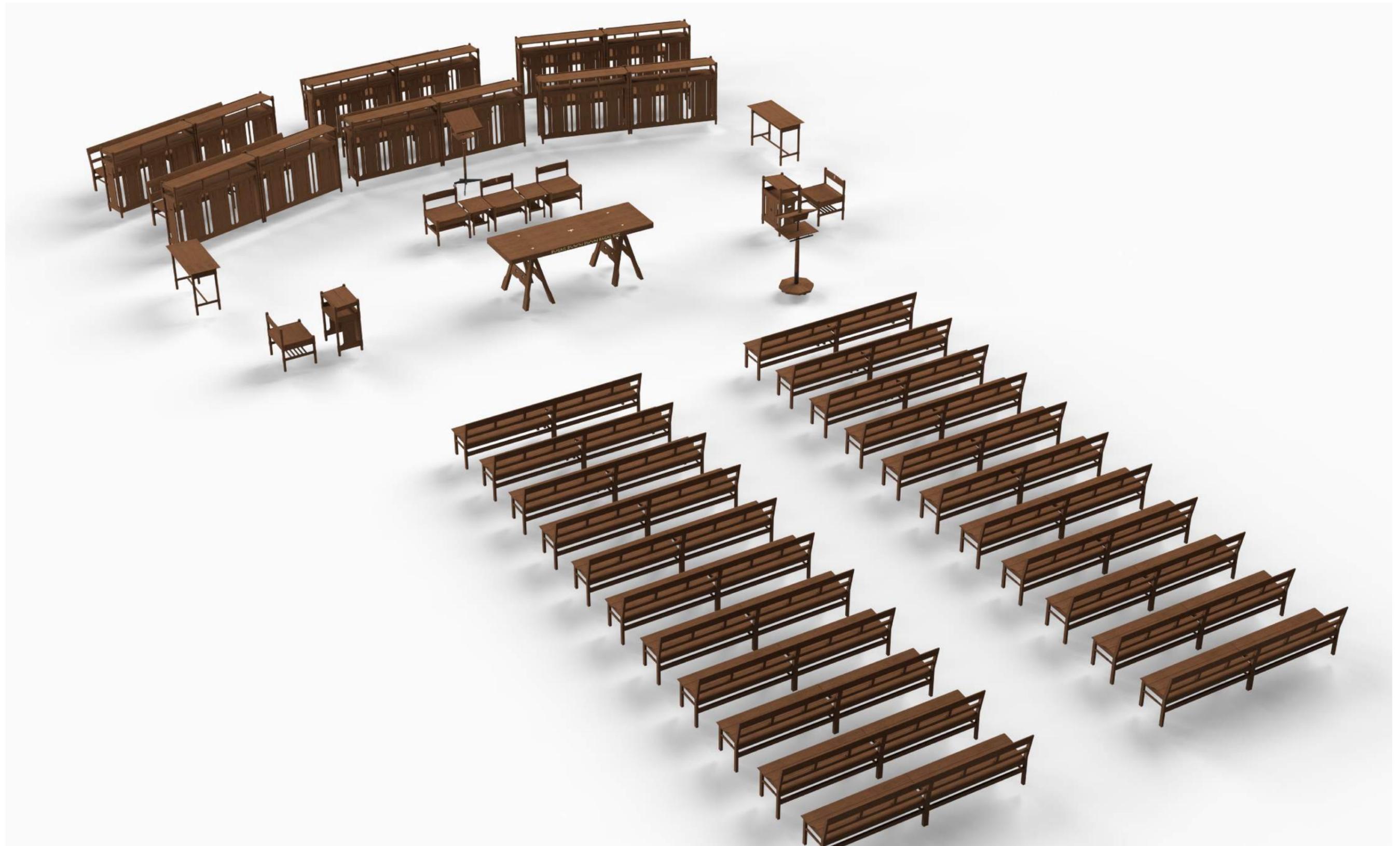




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Suite of furniture (with full choir)
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Suite of furniture (with full choir)

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© Luke Hughes and Company Ltd

Suite of furniture (with full choir)

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Suite of furniture (with full choir)
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The intention could be to include a bronze snap-lock rail which folded back under the top, onto which commissioned frontals could be hung at a later date (if thought desirable)

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Possible use of temporary frontal (for new or re-worked seasonal embroidered frontals)

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Note - this shows one of the choir desks at Salisbury Cathedral. The principles apply similarly at Bangor.



Choir music desks (logistics)

Salisbury Cathedral



Select clients (buildings of worship)

Cathedrals

Arundel Cathedral
Bristol Cathedral
Canterbury Cathedral
Chichester Cathedral
Derby Cathedral
Ely Cathedral
Exeter Cathedral
Hereford Cathedral
Leicester Cathedral
Newcastle Cathedral
Portsmouth Cathedral
Rochester Cathedral
Sheffield Cathedral
St Albans Cathedral
St Giles' Cathedral, Edinburgh
St Paul's Cathedral
Southwark Cathedral
Trinity Episcopal Cathedral, Columbia, USA
Trinity Episcopal Cathedral, Miami, USA
Westminster Abbey
Westminster Cathedral
Winchester Cathedral

Chapels

Benenden School Chapel
Charterhouse School Chapel
Clare College Chapel
Epsom College Chapel
Hurst Pierpoint College Chapel
Keble College Chapel
Royal Military Chapel, London
Shrewsbury School Chapel
St. Peter ad Vincula, Tower of London
Shrewsbury School Chapel
Valparaiso University chapel, USA

Churches

All Saints' Church, Woodford
All Saints' Church, Carshalton
Boxgrove Priory
Church of the Holy Spirit, Southsea
Dorchester Abbey
Holy Trinity Cuckfield
Jesuit Care Centre, Christchurch
Mucknell Abbey
Newark Song School
St Alban's Church, Romford
St Andrew, Holborn
St Andrew's Church, Alderton
St Andrew's Church, Feniton
St Andrew's Church, Southwark
St Andrew's Church, Stapleford
St Andrew's Church, Surbiton
St Barnabas Church, Dulwich
St. Bart's, Wilmslow
St Catherine's Church, Burbage
St Clement Dane's, The Strand
St Dunstan's Church, Mayfield
St Gregory's and St Martin's Church, Wye
St George's Chapel, Windsor
St George's Church, Bloomsbury
St George's Church, Bristol
St George's Church, Oakdale
St Joan of Arc, Highbury
St John the Baptist Church, Tisbury
St John's Church, Berwick St John
St John's Church, Blackheath
St John's Church, Notting Hill
St John's Church, Preston
St John's Church, San Francisco, USA
St John's Church, Shirley

St Joseph's Church, Hackney
St Lawrence Jewry
St Luke's Chelsea
St Margaret's Church, Bethersden
St Mark's Swindon
St. Mary's, Ealing
St. Mary's, March
St Mary-le-Bow, Cheapside
St Mary the Less Church, Durham
St Mary the Virgin, Ideford
St Mary the Virgin, Oxford
St Mary-at-Hill, Billingsgate
St Mary and St Giles Church, Stony Stratford
St Mary's House, Brighton
St Mary's Church, Ealing
St Mary's Church, Easton
St Mary's, Fairford
St Mary's, Houghton-on-the-Hill
St Mary's Church, Iffley
St Mary's Church, Kempford
St Mary's Church, Shroton
St Mary's Church, Somers Town
St Mary's Church, Twickenham
St Mary's Church, Woodbridge
St Matthew's Church, Wilton, USA
St Michael and All Angels Kingsnorth
St Michael's Church, Stourport
St Paul's Church, Croxton
St Paul's Church, Mill Hill
St Peter & St Paul, Uppingham
St Peter Port Parish Church
The Temple Church
Westbourne Grove Church

Synagogues

Congregation Beit Simchat Torah, New York
Park Avenue Synagogue, New York
New North London Synagogue, London
Westminster Synagogue, London
Congregation Habonim, New York
Community Synagogue of Rye, New York
Kane Street Synagogue, Brooklyn, New York

