

St Mary with St Alban, Teddington Heritage Statement

April 2017



Built Heritage
Consultancy

St Mary with St Alban, Teddington

Heritage Statement

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1.0 Introduction

The Built Heritage Consultancy have been commissioned to produce a Heritage Statement on the church of St Mary with St Alban, Teddington, to inform and assess a proposal to add a single-storey extension housing toilets and meeting rooms to the north side. St Mary with St Alban's is a Grade II*-listed building located in the Teddington Lock Conservation Area in the London Borough of Richmond. It is an Anglican parish church in the Diocese of London, whose Diocesan Advisory Committee and Chancellor exercise listed building consent for any alterations through the faculty jurisdiction.

This Heritage Statement summarises our research and sets out the history and significance of the church, as well as of other designated heritage assets in the vicinity. It considers the appropriateness of the proposed new extension in the context of the building's special historic and architectural interest, and applicable national and local authority policies.

The statement has been written by Edmund Harris, based on archival research and site visits in January and February 2017. It has been reviewed by James Weeks.



Location (www.streetmap.co.uk)

2.0 Understanding

2.1 The history of Teddington

Teddington is a village of probably Anglo-Saxon origin that grew up a short distance to the west of the River Thames, which at this point runs approximately southeast-northwest. There is still an ait, or island in the river at this point and as late as the eighteenth century there were two more. By 1345, there was a weir on the Thames. This was destroyed c. 1535, but a new lock was opened in 1811 (in its current form it dates from 1904), which now marks the tidal reach of the river. The other topographical feature which helped to determine the growth of the village was the road running south from Isleworth (where it branched off from the main London-Hounslow road) to Kingston, where there was a river crossing by the early thirteenth century. To the west of the village was a large common, which was part of Hounslow Heath.

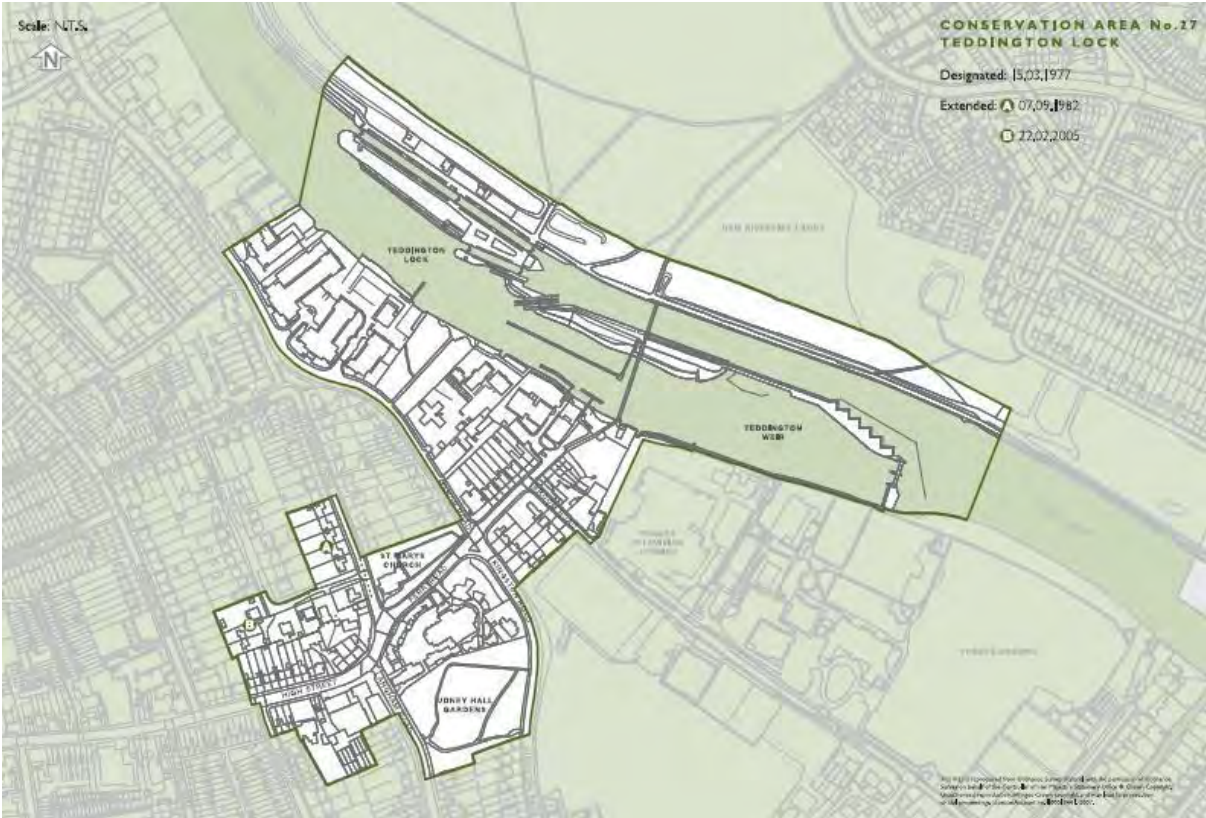
First mentioned in 1100, until about the thirteenth century the village was ecclesiastically part of the parish of Staines. It grew up around the point where the road from Isleworth met an east-west route running towards the river, where there was a ferry to take travellers across the Thames to Ham. The church was founded on the corner of High Street and Twickenham Road (the original alignment here has shifted and Twickenham Road is now a residential backstreet), while the manor house stood a short distance to the north and west. Teddington took shape as a linear settlement, strung out along today's High Street, with a duck pond at its western extent.

Teddington became popular with the gentry in the seventeenth century, probably thanks at least in part to its proximity to the fashionable settlements of Twickenham and Richmond. This led to the construction of a number of large houses, the first probably that of Sir Orlando Bridgeman, lord keeper from 1667 to 1672, when retired there. In 1683, Charles Duncombe, one of the richest men in England, acquired a property opposite the church from The Marquis of Winchester, which he named Teddington Place. He refurbished the house with ceilings painted by Verrio and carvings by Grinling Gibbons. Udney House, also on the south side of the High Street and to the west of Kingston Lane, bore the date 1768 and was remarkable for a fine collection of paintings in a purpose-built gallery put together by Robert Udney (d. 1802). Teddington Grove, in Twickenham Road, was built about the middle of the eighteenth century, possibly for Moses Franks (d. 1789), one of a group of rich and respected Jewish residents in the neighbourhood. Subsequently it belonged to John Walter (?1739-1812), the founder of *The Times*. In 1767 the Twickenham to Kingston road was turnpiked. By 1800 a certain amount of land round the village and a good deal near the manor-house had been inclosed.

The population of Teddington grew considerably in the first half of the nineteenth century and in 1861 the estate of the manor house was sold for development with villas. This growth was much accelerated by the arrival of the railway. A branch of the London and South Western Railway from Twickenham to Kingston, on which Teddington Station stands, was opened in 1863, and a second station opened at Fulwell in 1864 on the line to Shepperton which diverges at Strawberry Hill to the north. The railway station was located at the far western end of the original village and this caused it to expand in this direction, as Broad Street, the westward extension of the High Street,

became its new commercial centre. A hotel, a church dedicated to St Peter to serve a new parish, a cottage hospital and town hall (Teddington was incorporated as an urban district) appeared in this neighbourhood over the next 25 years. There was also much construction along the river front and in 1887 work began on a new church to serve the original parish dedicated to St Alban on a site in the grounds of Udney Hall. In 1888, a footbridge was built across the Thames to supersede the ferry. In 1902 the National Physical Laboratory opened in Teddington Hall, just to the south of Hampton Road, and over the following decades grew considerably in size. In 1903 the network of London United Tramways expanded into the area and the route along Kingston Road stimulated residential development in this area. Residential development continued up to World War II and in 1937 Teddington was absorbed into the Borough of Twickenham, which itself was absorbed into the London Borough of Richmond-upon-Thames from 1963. As a result, almost all the large houses were demolished – Udney House in c. 1899, Teddington Grove after World War I and Udney Hall in 1946. There was also a considerable amount of rebuilding and infill construction along High Street and Broad Street.

2.2 The Teddington Lock Conservation Area



The Teddington Lock Conservation Area (London Borough of Richmond)

The Teddington Local Conservation Area was first designated on 15 March 1977. It was extended on 7 September 1982 and again on 22 February 2005. To the west it is adjoined by the Teddington High Street Conservation Area.

The Conservation Area covers the ancient core round the junction of the High Street and Twickenham Road, as well as Ferry Road, the eastern continuation of the High Street that leads down to the river front. It takes in Udney Hall Gardens, a public path, and also part of the area between Manor Road and the river front to the north of Ferry Road. It also takes in Swan Air at Teddington Lock and Teddington Weir, as well as the towpath and river front on the opposite Surrey bank of the Thames.

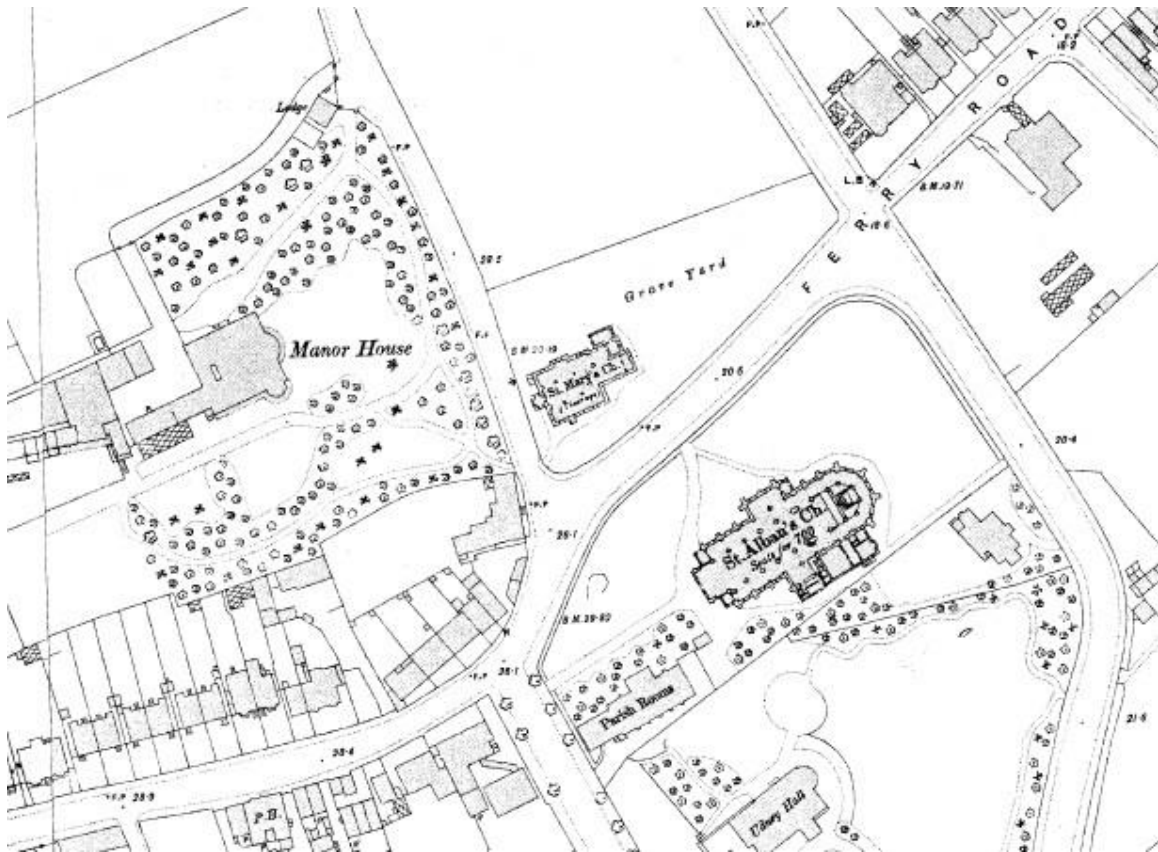
The character of the Conservation Area is highly varied. It includes buildings which characterise the original Tudor and Georgian village, such as St Mary's Church, Peg Woffington Cottages and Oak Cottage. These are small in scale, reflecting the rural origins of Teddington, and the secular buildings incorporate vernacular construction techniques and architectural devices. There are also pairs and terraces of cottages at the east end of Ferry Road.

However, architecture from the period of Teddington's rapid expansion following the arrival of the railway also makes a major contribution, not only through its extent, but also its scale. The former Church of St Alban (now the Landmark Arts Centre) was conceived on a cathedral-like scale which means that, despite never having been completed, it dominates its surroundings. It benefits from a setting of spacious grounds with mature trees, which help to set it off and allow its scale to be fully appreciated, especially from Kingston Road and Udney Hall Gardens. It also has group value with the former vicarage and church hall.

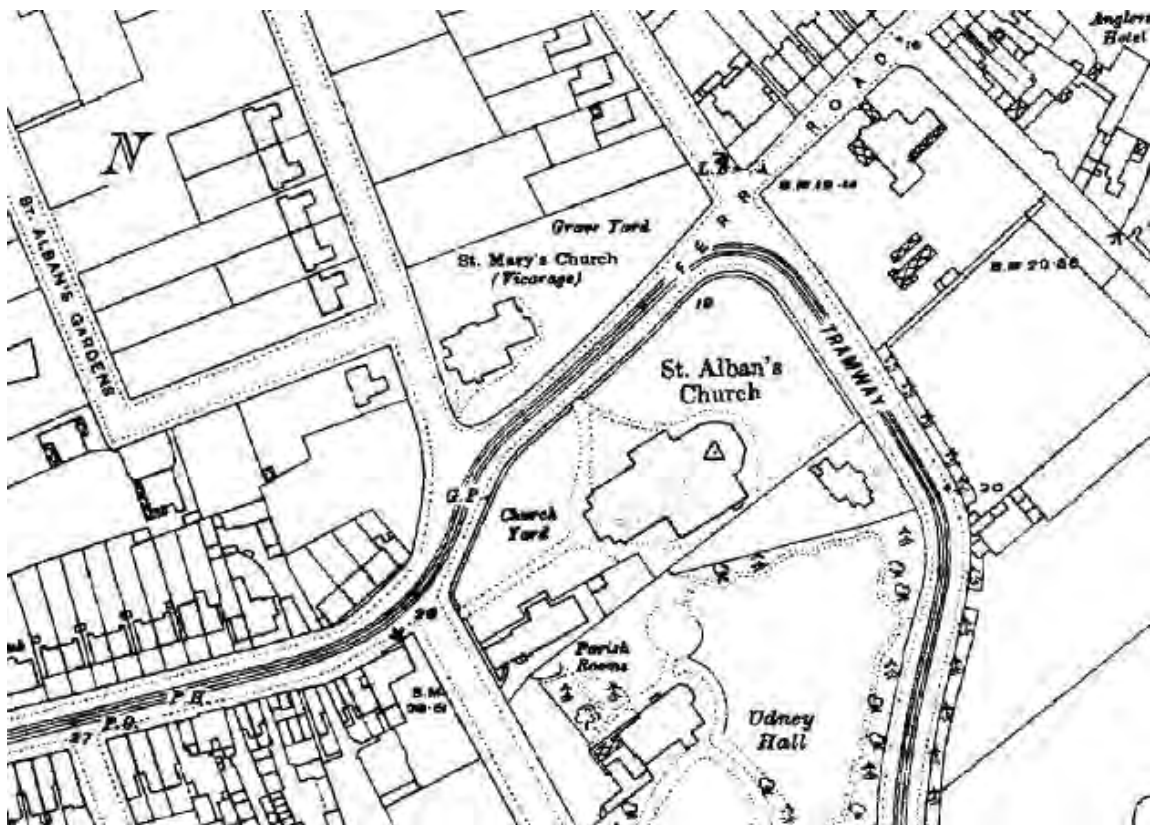
The nineteenth century also left its mark on Ferry Road, where there are imposing, three-storey villas on the north side, as well as a listed boathouse of 1862 and the footbridge of c. 1888, also listed. The early twentieth century left its mark in the form of some distinctive houses in an Arts and Crafts style, pebble-dashed with mullioned windows deliberately lacking any mouldings in a style reminiscent of C.F.A. Voysey. These are to be seen in the area between Kingston Road and Broom Road, as well as at the southern end of Twickenham Road. They are two storeys high and so closer in scale to the older buildings in the Conservation Area. There has been a considerable amount of recent development. Enabling development in a post-modern, neo-vernacular manner crowds the former Church of St Alban at the west end of the site and is markedly higher than most of the buildings in the immediate vicinity. There is a new commercial development directly opposite Oak Cottage on the High Street and there are three large residential blocks between Manor Road and the river.

Greenery is an important feature of the Conservation Area, thanks in part to the public spaces of Udney Gardens and Manor Road recreation ground. The setting of the former church of St Alban has already been mentioned; St Mary's stands in an irregularly-shaped graveyard which extends some way from the building to the north and east and contained numerous chest tombs, grave stones and crosses, and has a path which functions as a cut-through for pedestrians. While some of the older buildings on the High Street, such as Peg Woffington Cottages, have hard frontages, virtually all the others have soft frontages or, at any rate (in the case of houses where front gardens have been turned into parking area) are set back from the road.

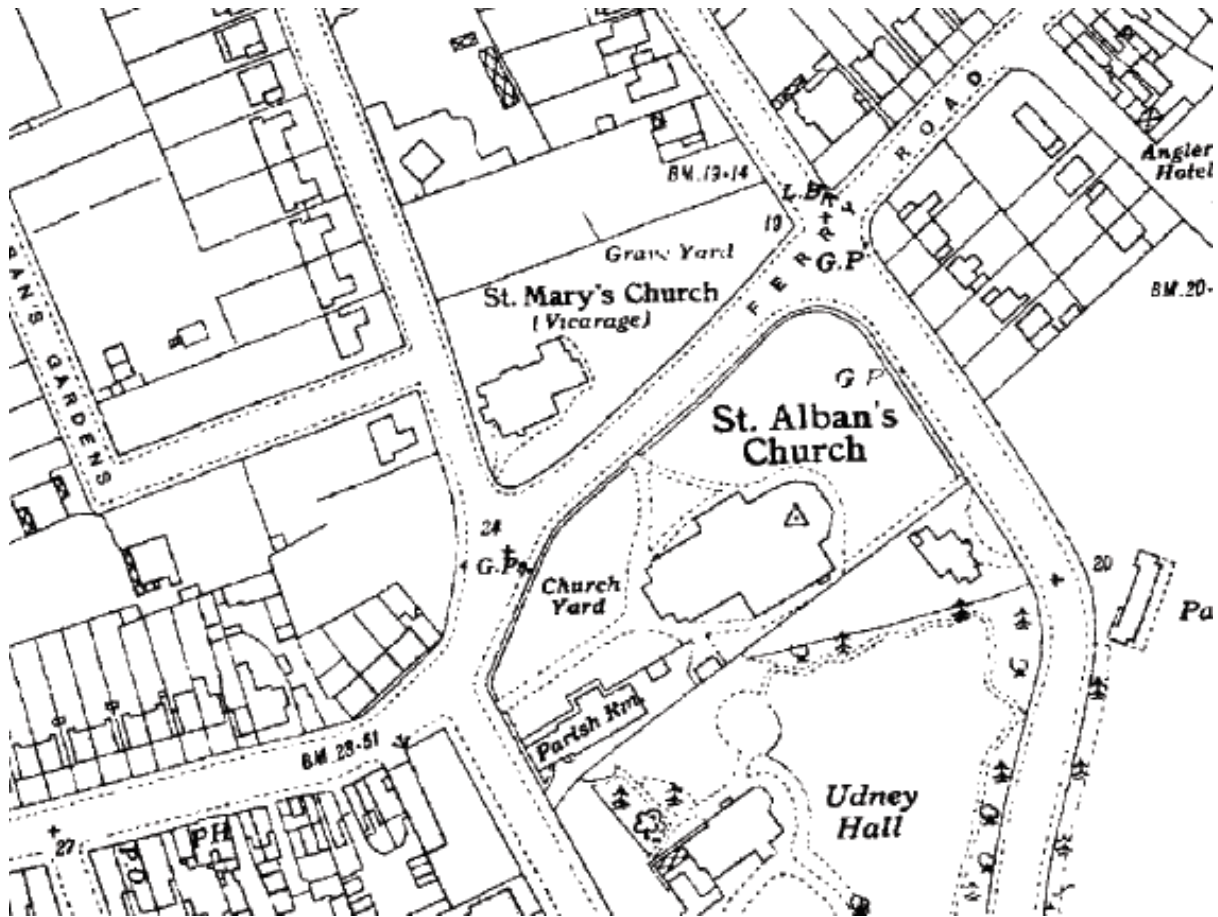
2.3 Map regression



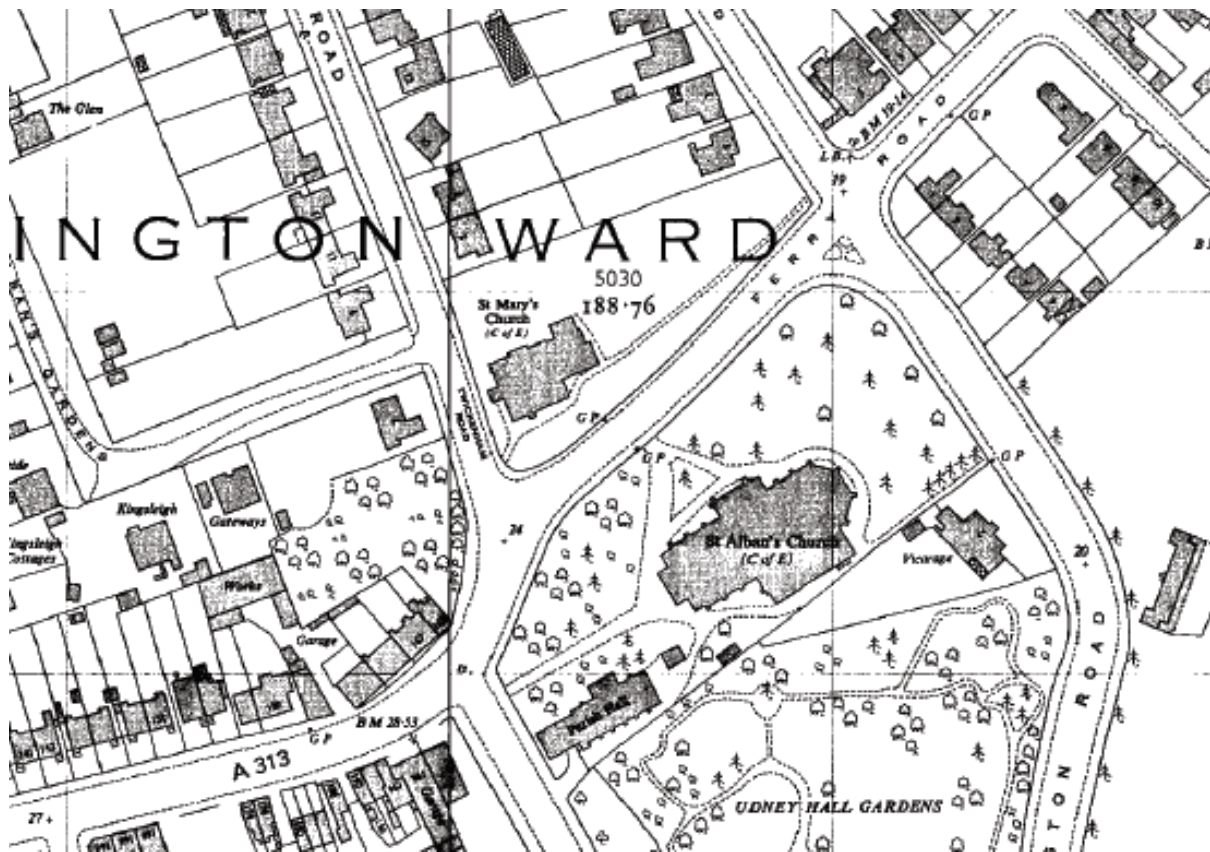
Ordnance Survey 1:1,056 London plan, 1894



Ordnance Survey 1:2,500 Middlesex map, 1915



Ordnance Survey 1:2,500 Middlesex map, 1934



Ordnance Survey 1:2,500 plan, 1960-1962

2.4 The history and development of the church of St Mary with St Alban

The medieval building

The first written reference – albeit indirect – to St Mary’s Church dates from 1217, when the Abbot of Westminster was asked to present a chaplain for Teddington to the Bishop of London. King Edgar had granted the mother church of Staines to the Abbey in 969 and evidently a chapel-of-ease was erected in the village. St Mary’s remained a ‘peculiar’ of the Abbey until well into the 19th century. The first direct reference dates from 1357, when, in the manor records for that year, there are accounts for repairs to the fabric.



St Mary’s from the northeast, pen and wash, artist unknown, c. 1800 (London Borough of Richmond local studies library)

Little is known of the form of this building, but it can be inferred from what is known about later alterations that it must have been a simple two-, perhaps even single-cell structure. Three views of the church executed around 1800 show a central east window with reticulated tracery, which implies an early 14th century date. They also suggest that the oldest surviving portion of the fabric at that time was built of flint with stone dressings. Little else is recorded of the medieval building, apart from a reproduction of a fragment of wall painting discovered during alterations in the mid-18th century ‘on a wall fronting the pulpit’ - presumably the north wall. It was accompanied by a Latin verse, published in *The Gentleman’s Magazine* in 1747. At an unknown date, a timber-framed west tower with a shingle-covered spire was added to the building. In the 16th century the modest original structure was enlarged with the addition of a south aisle. This was built of brick

with reticulated decoration in burnt headers and stone dressings. The windows had shallow four-centred arches characteristic of the date with late Perpendicular tracery. It was in this building that Thomas Traherne (c. 1637–1674), poet, writer and domestic chaplain to Sir Orlando Bridgman, was buried, although no monument was set up to commemorate him until the 20th century. Bridgman (1609–1674), whom Traherne outlived by only three months, was commemorated by an imposing baroque wall monument.



Sketch of a medieval wall painting depicting Time and Death discovered in St Mary's Church in the 1740s (above, left) and a translation of the accompanying Latin verse published in *The Gentleman's Magazine* in 1747 (above, right) (London Borough of Richmond local studies library)

18th century alterations by Stephen Hales

By the early 18th century the church was too small for the growing village and in a poor state of repair. In 1709 Dr Stephen Hales (1677-1761), the natural scientist, philanthropist and campaigner for social causes, was appointed perpetual curate of St Mary's. During the course of his incumbency he carried out a number of alterations.

- 1716: The roof was repaired and the 16th century south aisle was extended west to the line of the west wall of the nave.
- 1734: The churchyard was enlarged.
- 1748: The wooden spire was dismantled and replaced by a bell turret in the form of a classical cupola.

- 1753: A north aisle in an austere Palladian manner was added in place of a previous aisle.
- 1754: The timber-framed tower was dismantled and rebuilt in brick. The bell turret of 1748 was retained and set up on it. The churchyard was enlarged again.

The costs of these alterations were met through Hales's own funds (he contributed £200 to the construction of the north aisle) and by renting pews to subscribers. Hales was interested in the problem of ventilating confined spaces and devised mechanisms for admitting fresh air to the holds of ships, hospitals and prisons. The church supposedly incorporated such a system of his own design.

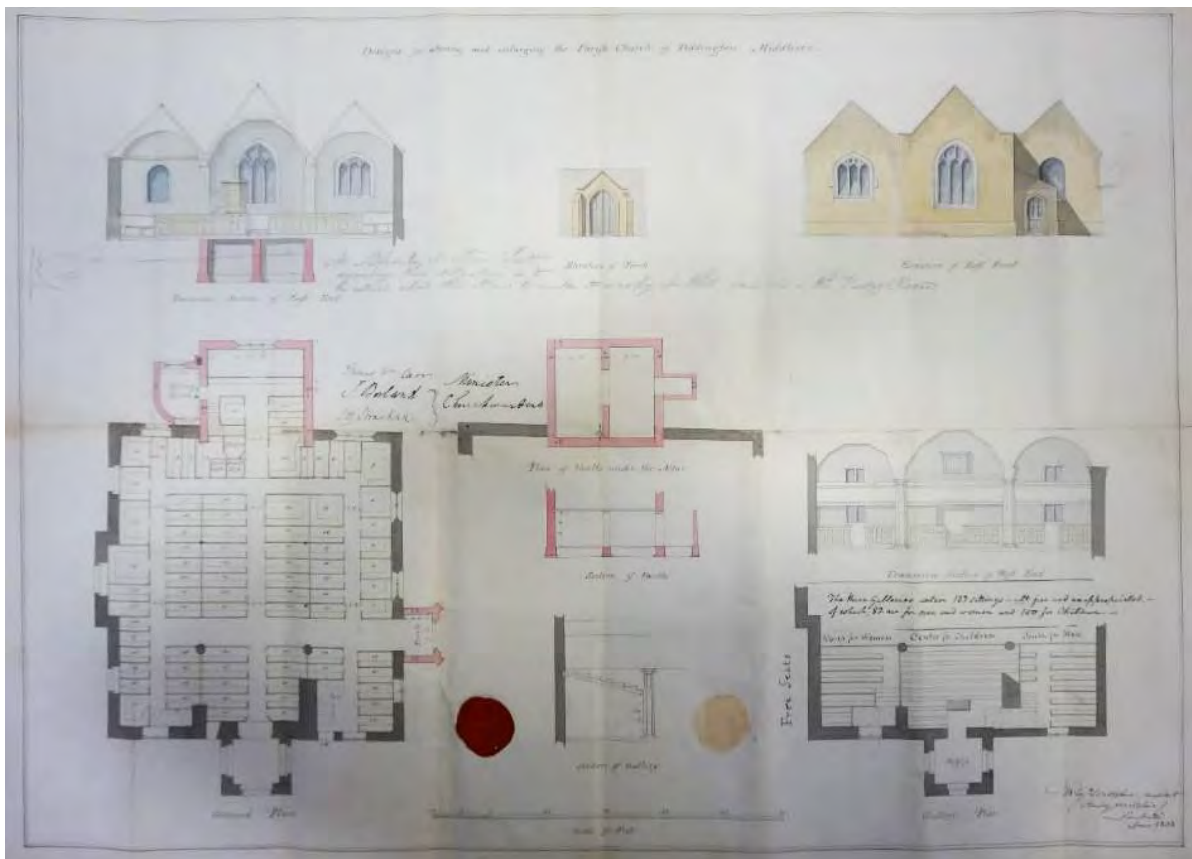


St Mary's from the southwest in 1794, pen drawing by Nathaniel Smith: the segmental-headed windows with a central mullion mark extension to the south aisle added by Hales; the upper one lit the gallery. (London Borough of Richmond local studies library)

Despite all the work that Hales carried out, the condition of the church deteriorated again in the late 18th century. The situation was exacerbated by the lack of a resident incumbent between 1791 and 1836. At this stage burials were still being carried out beneath the church, but the practice was ceased after complaints that rats were coming up from under the floorboards. Burials beneath the church were at risk when the vaults were flooded by high tides, which reportedly caused the coffins to float and move around. The vaults were sealed and in 1823 the churchyard was enlarged. It was during Hales's incumbency and the subsequent interregnum that many of the figures for whose association St Mary's is most celebrated were buried in the church. These include the actress Peg Woffington (?1720–1760), architect Henry Flitcroft (1697–1769) and John Walter (?1739–1812), founder of The Times.

The remodelling of 1833-1834

In 1833-1834 alterations were carried out to increase the capacity of the building. A drawing in the collection of the Incorporated Church Buildings Society (ICBS), which contributed a grant towards the work, provides useful information not only about what was done, but also about the form of the building at this time. It shows that there was a gallery running across the whole of the west end, extending both into Hales's extension to the south aisle of 1716 and into his north aisle of 1753. The presumably 16th century south arcade had been removed. The wall plates carrying the trusses of the nave and aisle roofs were supported by large clustered Tuscan pillars at the west end, but with only narrow cast iron columns to provide intermediate support in between them and the east wall. The interior was seated with box pews and there was a large, three-decker pulpit. The roof structure seems to have been panelled in.



Drawing submitted by Raymond Willshire (dated June 1833) to the ICBS detailing the alterations for which grant aid was sought (Lambeth Palace Library)

The architect of the alterations was Raymond Willshire (1785-1857), partner in a surveying and architectural practice with James Bailey (c. 1771-1850), who had been his teacher. He demolished the surviving medieval section of the east wall and threw out a short chancel with burial vaults beneath, designed in a simple Georgian Gothick manner. This allowed the Holy Table to be brought out of the body of the church, although it is not entirely clear from the drawing just what the measures were which allowed the capacity of the church to be raised from 413 to 555, as was reported to the ICBS. The grant from this organisation of £100, conditional on a large number of new free seats being provided, covered under one tenth of the total cost of the work. A small

robing room was built on the north side of the chancel, as well as a porch to shelter the south door of the nave. At a date which it has not been possible to establish, Willshire's chancel was lengthened to around three times its original length. It was perhaps then that the monument to Sir Orlando Bridgman, was relocated to the south wall. In 1854 the churchyard was extended to the east.



Map from an indenture of 1863 for the conveyance of two portions of land to the churchyard: this shows the new road cut shortly before this date allowing traffic from Kingston to Twickenham to bypass Ferry Road (London Metropolitan Archives, City of London, DRO/125/047, form the Saint Mary, Teddington collection)

The reordering of 1877

In 1865, the Reverend Daniel Trinder founded a new church of St Peter and St Paul near the railway station to cater for those who desired a more ritualistic style of worship, his attempts to introduce it at St Mary's having met with resistance. However, the old church by this point fell far short of Victorian standards of liturgical propriety and in 1877 the building was extended and reordered to bring it up to date. The west gallery and the box pews were removed and the Tuscan pillars and iron columns were demolished and replaced with regularly spaced stone piers, although the trabeated construction of the old arrangement was maintained. A large organ chamber was constructed on the north side of the chancel, adjoined to its east by a vestry. It is probably at this time that the simple intersecting tracery of the early 19th century east window (which itself differed from the tracery shown in Willshire's drawing) was replaced with 'correct' Perpendicular tracery. The tracery of the windows to the south aisle was renewed and similar tracery was inserted in the round-headed arches of the north aisle. The interior was completely refurnished with open benches, choir stalls, a pulpit, a font, a lectern and a reading desk, all with simple, robust, typically High Victorian gothic detailing. The architect of the work is unknown. A drawing for a carved reredos depicting the Adoration of the Infant Jesus by the Shepherds and Magi dated

1878 survives in Richmond-upon-Thames local studies library. It must have been proposed under the same scheme, but lacks the name of the designer.



St Mary's seen from the east, probably in the 1860s/1870s: the chancel has been lengthened, but no tracery has yet been inserted in the windows of the 1753 north aisle. Church House is visible in the background. (London Borough of Richmond local studies library)



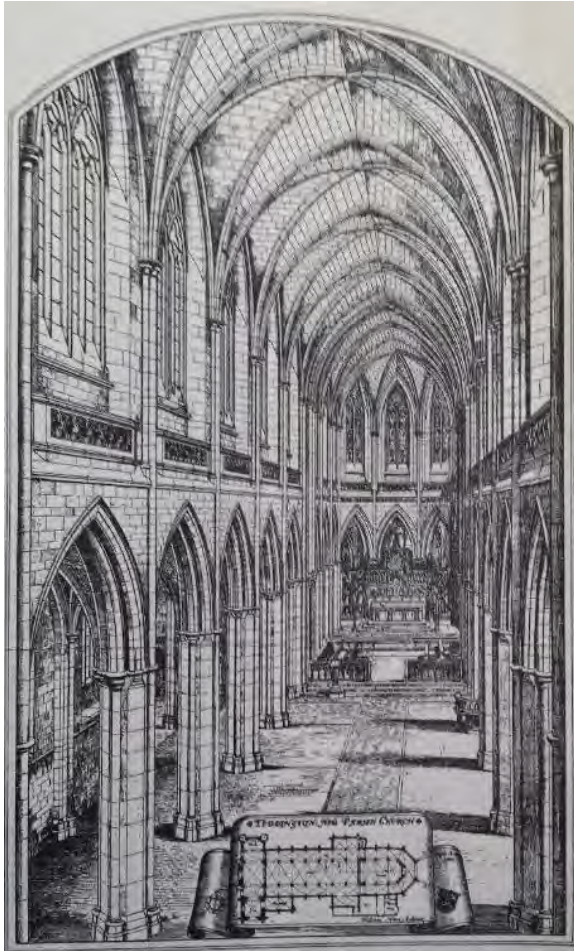
The interior of St Mary's following the restoration of 1877 (Church of England Record Centre)



St Mary's seen from the junction of Ferry Road and Twickenham Road, probably in the 1890s: Church House is visible to the left and the land along Twickenham Road has yet to be developed for housing. (London Borough of Richmond local studies library)

The construction of St Alban's

Despite these alterations, the capacity of St Mary's was still limited and the building was felt to be unsatisfactory for a fast-growing new suburb. In 1884, Fr Francis Leith Boyd obtained a site for a new parish church created from the grounds of Udney Hall on the south side of Ferry Road. A design for a new building on a monumental scale in a style based on French Rayonnant Gothic was commissioned from architect William Niven FSA (?-1921), who had been a pupil of Sir George Gilbert Scott. Work began in 1887 and the building was sufficiently complete to be dedicated in 1889. Funds did not suffice to execute Niven's design in its entirety, however – the stone vault was never extended into the nave, which lacks its western bays and had to be closed up with a temporary timber-framed wall clad externally in corrugated iron. Plans for a Lady Chapel at the east end and a tall tower had to be completely abandoned. St Alban's was an Anglo-Catholic parish from the outset and the church was richly furnished with high quality fittings, stained glass, metalwork and paintings. Initially, St Mary's was abandoned altogether - the organ was loaned to Winslow church in Buckinghamshire and the font was moved to St Alban's. In 1896, when the debt had been cleared and St Alban's could be formally consecrated, services were resumed there on an occasional basis.



The interior of St Alban's as originally intended by Niven, artist's impression accompanying his obituary in *The Builder* (above, left) and in the early 20th century (above, right; Church of England Record Centre)

St Mary's in the 20th century



St Mary's seen from the junction of Ferry Road and Twickenham Road: tramlines have appeared and development has started to appear on Twickenham Road, dating this photograph to the 1910s or at any rate before 1927, when the turret was removed. (Church of England Record Centre)

Repairs to the fabric of St Mary's were carried out in 1927, when the bell turret was also removed and the gas lighting taken out and replaced with electric lighting. But the church was now used very seldom and, despite these measures, the fabric continued to decay. By the early 1930s there were severe problems with dry rot, but the loss of historic buildings in the town, such as its large 18th century houses, had heightened local residents' awareness of its value. An appeal was launched for funds to carry out new repairs, which raised £720. Following the completion of the restoration, the building was rededicated on 30 September 1936. It was used for matins and evensong and ministered to parishioners who did not favour the Anglo-Catholic style of churchmanship at St Alban's. A flying bomb that fell on the Warner Brothers' studio on 5 July 1944 destroyed the stained glass in the east wall. New glass was installed in 1960.

By the early 1970s, the congregation had dwindled in size to such an extent that it was no longer realistic to support two church buildings. Repairs were needed to the roof of St Alban's, although the condition of St Mary's at the time was also far from satisfactory. Although the Council for the Care of Churches, the national body with oversight of Anglican parish churches, recommended that St Alban's should be kept in use and St Mary's vested in the Redundant Churches Fund (now the Churches Conservation Trust), the parish decided to do the reverse. The last service was held at St Alban's in 1975 and a pastoral scheme making it formally redundant was enacted in 1977. The font was moved back to St Mary's as well as a number of other fittings. The remainder, however, were dispersed or destroyed. St Alban's was abandoned, and neglect and vandalism caused serious damage. In 1992-1993 the shell of the building was restored using a mixture of grant aid from English Heritage and income generated through the residential development of the western end of the site. The temporary west wall was replaced in brick. St Alban's is now occupied by the Landmark Arts Centre, which over the last 25 years has been slowly adapting the building to its new function.

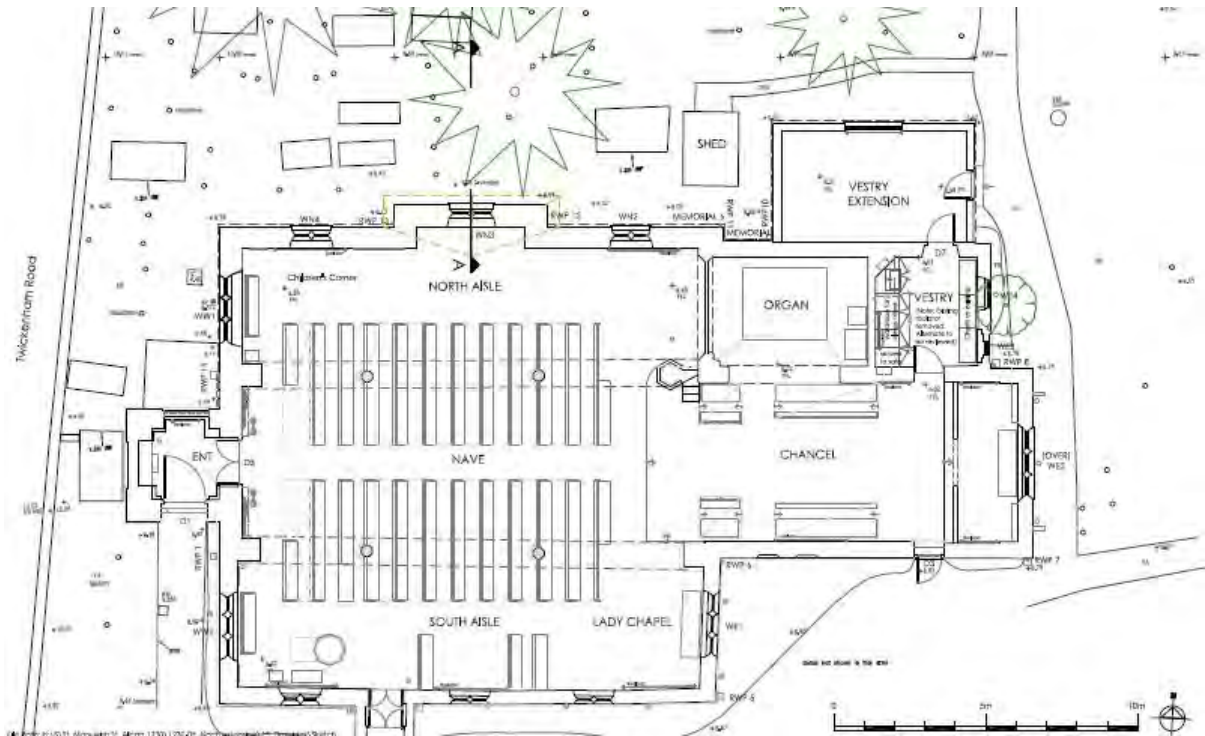
2.5 Description

Outline description

St Mary with St Alban's stands in the southwest corner of a wedge-shaped churchyard fronting Manor Road to the east, Ferry Road to the south and Twickenham Road to the west. To the north it borders residential properties on Twickenham Road and Manor Road. The principal axis of the church is aligned northeast-southwest, but will be assumed to run due east-west for the purposes of this description. The churchyard is full of mature trees and densely packed with burial plots, many of them marked by gravestones and chest tombs. Some of the latter are enclosed with railings.

The church consists of a nave of three bays with north and south aisles. At the west end, aligned with the central axis, is a small tower of three stages. To the east is a deep chancel. The angle of the return of the north aisle and the north side of the chancel is filled with a volume housing the vestry and the organ chamber. This is adjoined to the north by another, smaller volume housing additional accommodation for the vestry. The church is built of a mixture of red, brown, yellow

and plum-coloured brick with stone dressings. All the roofs are gabled and tiled, with the exception of that of the west tower, which appears to be covered in lead.



Exterior

The **west elevation** is symmetrical about the centrally-placed tower of 1754. The north and south aisles are lit by identical windows, slightly offset with four-centred arches and three-light, cusped Tudor gothic tracery, both dating from the restoration of 1877. Parapets screen the roof valleys. The tower is divided by plat bands into three stages of unequal height and is partly concealed by the rising ground of the churchyard. The lowest stage accommodates a porch with a round-arched doorway in the south face. At ground level, there is a blind arched opening in the west face and a semi-circular lunette in the north face. The middle stage is lit by oculi with ornamental glazing bars to the south, west and north faces. The belfry has large, round-headed and louvered bell openings to the south, west and north faces. The battlemented parapet sits on top of a plat band with a simple moulded cornice.

The three aisle windows of the **south elevation** are unevenly spaced and a small gabled porch, added in 1833-1834, projects between the first and second from the west. All have four-centred arches and two-light cusped Tudor gothic tracery, renewed or introduced in the restoration of 1877. The older, 16th century portions of the brickwork, which are a lighter shade of red, have diapered decoration executed in burnt headers and there are several wall tablets. The south elevation of the chancel is built of brown brick, with slight change in the hue marking the later phase added when the original structure of 1833-1834 was lengthened. There are two lancet windows with dressings of yellow gauged brick, which have been blocked, presumably when the Bridgeman monument was installed on the corresponding section of wall internally. There is also

a small doorway with a four-centred arch, although a brickwork repair above suggests that it may once have been larger.

The **east elevation** of the church presents a series of advancing and receding end gable walls. That of the south aisle is of red brick with a three-light window with a four-centred arch and cusped Tudor Gothic tracery. That of the chancel is built of yellow brick and again has a three-light window with a four-centred arch and cusped Tudor Gothic tracery, although of a different pattern to that of the south aisle. The summit of the gable is marked by a stone cross of simple design. The east elevation of the vestry is also built of yellow brick. At ground level there is an offset doorway with a four-centred arch, much reduced in size at a later date to turn it into a window. To the side of it is a small window with a four-centred arched head and two-light cusped Tudor gothic tracery. Above these, centred within the gable, is a trefoil opening. The east elevation of the lower vestry extension contains a doorway with a four-centred arched head. There are no stone dressings and the quality of the brickwork is markedly poorer than that of the rest of the east elevation.

The same vestry extension obscures the **north elevation** of the volume housing the vestry and organ chamber. It is plain, lit only by a simple, oblong three-light window. The north elevation of the north aisle, which is built of plum-coloured brick, is a symmetrical composition. The central bay breaks forward slightly and is marked by a pediment, which forms the gable of a short, transverse, lead-covered roof. There is a stone plinth and the windows have stone sills. The window heads are round-arched and constructed of gauged brick, but the openings are now filled with two-light cusped Tudor tracery of 1877 identical in design to that of the windows to the south aisle.

Interior

The interior is now approached through a small **lobby** in the base of the west tower, the south door usually being kept locked. This contains richly coloured and patterned stained glass in the lunette in the north wall and a floor slab of 1986 commemorating Stephen Hales.

The **nave** with its **north and south aisles** in plan form a unified space which is roughly square. The walls are plastered and the floor is boarded in the areas of seating. The passage aisles are carpeted and the original finish cannot be seen, although it is likely to have been patterned tiling. Octagonal piers with moulded caps support the roof, two each to the north and south. They are positioned on the lines of the divisions between the nave and aisles, but not quite regularly spaced. These piers rise to flat soffits, largely obscured from view by modern lighting troughs. The nave and aisles are ceiled with plaster tunnel vaults. The east wall of the north aisle is taken up by a large, four-centred arch to the organ chamber. This is filled with a wooden gothic screen, not visible in mid-20th century photographs of the interior and assumed to have been brought here from St Alban's. The east end of the north aisle is set up as a side chapel dedicated to St Alban. The west end of the north aisle is a baptistery and contains a stone font with polished black marble piers.

There is no chancel arch and so the plaster tunnel vault of the **chancel** is continuous with that of the nave. The floor here (which is carpeted throughout) is slightly raised and there is a dais in the sanctuary. There is a large, trabeated opening on the north side to the organ chamber. Doorways

placed just forward of the altar rails provide access to the churchyard (to the south) and to the vestry (to the north). There is panelling with blind arches against the east wall behind the altar. The monument to Sir Orlando Bridgman is a prominent feature on the south wall.

Monuments

There are a total of 40 commemorative inscriptions in the building on brasses, wall monuments and floor slabs. These range in date from the early 16th to the mid-20th century. They include wall monuments commemorating celebrated figures buried in the church such as Henry Flitcroft, John Walter, Peg Woffington and Orlando Bridgeman. They also include 20th century memorials to Stephen Hales, whose original memorial slab had been effaced by the 1910s, and Thomas Traherne, whose burial was not marked.

Stained glass

- The east window in the chancel of 1960 was designed by A.E. Buss and made by Goddard and Gibbs. It replaces glass destroyed in World War II and depicts the Virgin and Child in glory with kneeling figures beneath of Stephen Hale and Thomas Traherne flanking a representation of St Mary's and St Alban's Church.
- The east window of St Alban's Chapel in the south aisle is also of 1960, also by Goddard and Gibbs and depicts St. Nicholas, St. Benedict and Mellitus against a backdrop of Westminster Abbey.
- The west window of the south aisle is of 1880 by James Powell and Sons and depicts Mary Magdalene, the Virgin Mary and Mary of Bethany.
- The easternmost window in the south wall of the south aisle is of 1880 by James Powell and Sons and depicts the Virgin and Child and St Joseph as a carpenter.

Fittings

- The nave is seated with plain wooden benches of 1877, some of which have tip-up seats attached to the bench ends facing into the central aisle.
- On the north side of the chancel steps is the pulpit (wooden superstructure on a stone base), also of 1877.
- Two-sided brass lectern in the south aisle of 1885, based on a 15th century original in Merton College Chapel, Oxford
- The choir stalls in the chancel, which stand on wooden pew platforms, were brought here from St Alban's and replaced those introduced during the restoration of 1877. They were designed by architect Gordon Stanham and made in 1933. The fronts have blind tracery and some of the benches and desks are adorned with carved animals.
- Royal Arms over the west door of the 19th century Hanoverian monarchs