

CONTINUING THE NARRATIVE

St Andrews Chapel Interiors

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GEMMA WRIGHT

This presentation, originally delivered in person, aims to examine the numerous stories discovered about St Andrews Chapel, extrapolating these into ideas for colours, materials and finishes that can be carried through into the final interiors.

The final slides show an idea of how each room could be finished based on taking the building's history as the inspiration.

Project Precedents

Extensive timber boarding used as a distinctive, reversible, contemporary layer

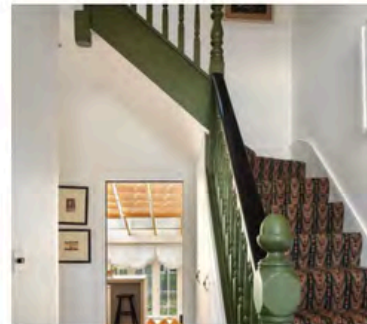
MFA / Malcolm Fryer Architects



Project Precedents

Ability to personalise through joinery colour

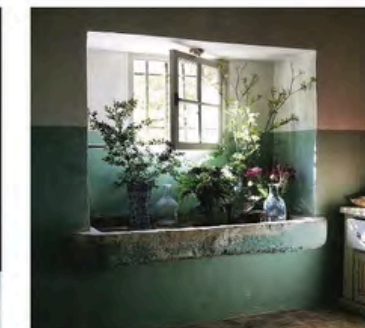
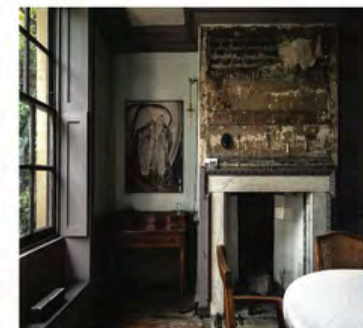
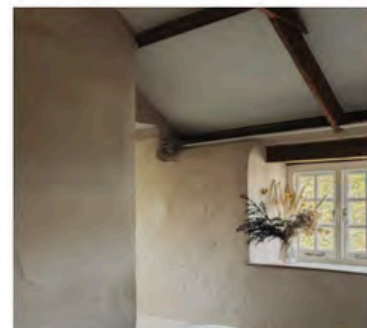
MFA / Malcolm Fryer Architects



Project Precedents

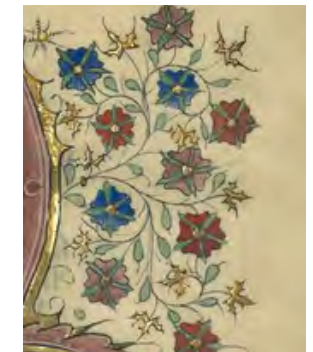
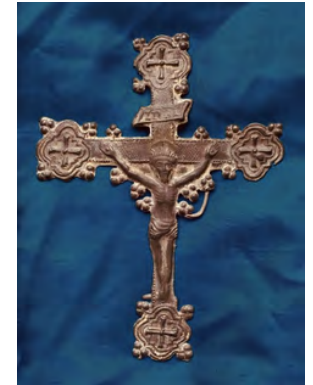
As found elements in contrast

MFA / Malcolm Fryer Architects



Our ideas worked off the back of architect Malcolm Fryer's initial precedents for the project

RESEARCH



- Medieval interiors were austere, with exposed stone walls and minimal furnishings
- Smaller domestic spaces featured simple, functional furniture—long benches and a single chair for the head of the household. Textiles separated spaces and added warmth.
- Decorative motifs focussed on religious symbols, floral patterns, and color symbolism which would have been widely understood
- Natural materials prevailed, rustic woods, rush matting and pewter could reference and echo in modern designs



MEDIEVAL INTERIORS & OBJECTS



- St Andrews was the gatehouse chapel to the Cistercian Abbey at Boxley.
- Early Cistercian interiors avoided excessive decoration compared to other religious orders, to support spiritual focus
- Materials were plain and largely unadorned and light was very important.
- This stripped-back aesthetic offers a precedent for a simplicity or even minimalism in modern interiors



CISTERCIAN DESIGN



A Boxley pilgrim badge of the Rood of Grace, (1420) Suttle, A. (2021)



A 15th-century reliquary of a finger bone, possibly Flemish. Credit: (Walters Art Museum, 2022)



Praying Hands, (1508)
Albrecht Durer



Study Sheet with Seven Hands,
1885, Vincent van Gogh

- Boxley once housed a relic of St Andrew's finger, likely kept in St Andrew's Chapel
- Architectural squints on the north and south sides suggest the relic was viewable from outside
- This could be subtly referenced through materials like pewter (as seen in historic reliquaries) lead (used in pilgrim badges) or similar dull metals.
- Potential to incorporate symbolic elements such as artwork referencing hands

THE CHAPEL RELICS



- We explored the link to Thomas Wyatt and Tudor courtly life through Boxley Abbey and the Dissolution of the Monasteries
- Though the architecture was grander, it showed strong use of natural colours like greens and golds
- Rich layering and elaborate wall hangings were key decorative elements
- The colour palettes are beautiful and a modern interpretation could sit well in the chapel.

THOMAS WYATT & COURTLY TUDOR LIFE



- The Architectural Paint Analysis by Catherine Hassall revealed a layered history of colour use throughout the property
- Repeated tones included dark brown oil paint, ochre distempers, and shades of green (dark and pale)
- Off-white, cream, and a buff colour also appeared across different periods
- While we don't think these should all be used, some of these tones could compliment an informed, cohesive palette



PAINT ANALYSIS



Postal uniform from (1875-1892)



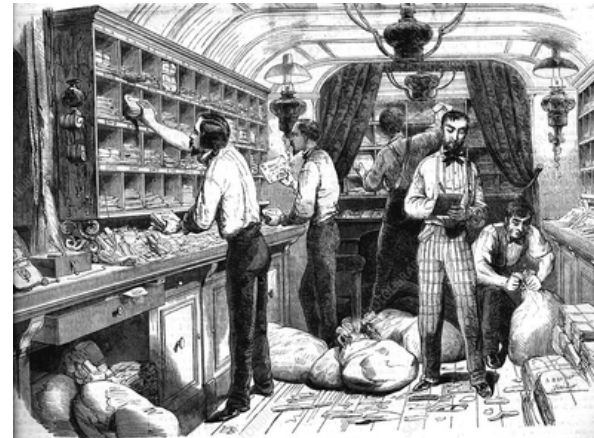
Messenger boys hat, Circa (1920)



Postwomans straw hat (1918-1925)



'Language of Stamps' Postcard from (1915)



- We explored the building's early 20th-century history as a post office, focusing on the story of postmistress Florence
- Consider referencing Royal Mail's iconic pillar box red in a subtle or symbolic way
- Florence's uniform, particularly her straw hat, offered a charming historical detail
- The straw element ties in naturally with rustic furnishings and materials and called to mind the woven seat bases of the Arts and Crafts Movement.

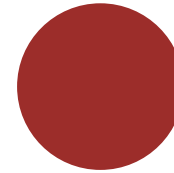
THE POST OFFICE



- The name Boxley originates from box hedges
- The area has a deep-rooted history in the wool trade, active from the medieval period to the Industrial Revolution
- Boxley's location on a seam of fuller's earth clay was key— it was used to clean wool and fix dyes
- This led to exploring natural wool dye colours like madder red, and soft organic tones of yellow, green, and red for potential use in the palette
- Naturally dyed fabrics could also be incorporated

BOXLEY AND THE LOCALITY





- We wanted to reference the SPAB and its founder William Morris
- The Arts & Crafts movement drew heavily on medieval styles
- Emphasis on simple, vernacular furniture forms and repeated use of floral and natural motifs
- Morris's commitment to natural dyeing ties back to Boxley's wool trade.
- SPAB's signature red connects to the history of the post office

THE SPAB & WILLIAM MORRIS

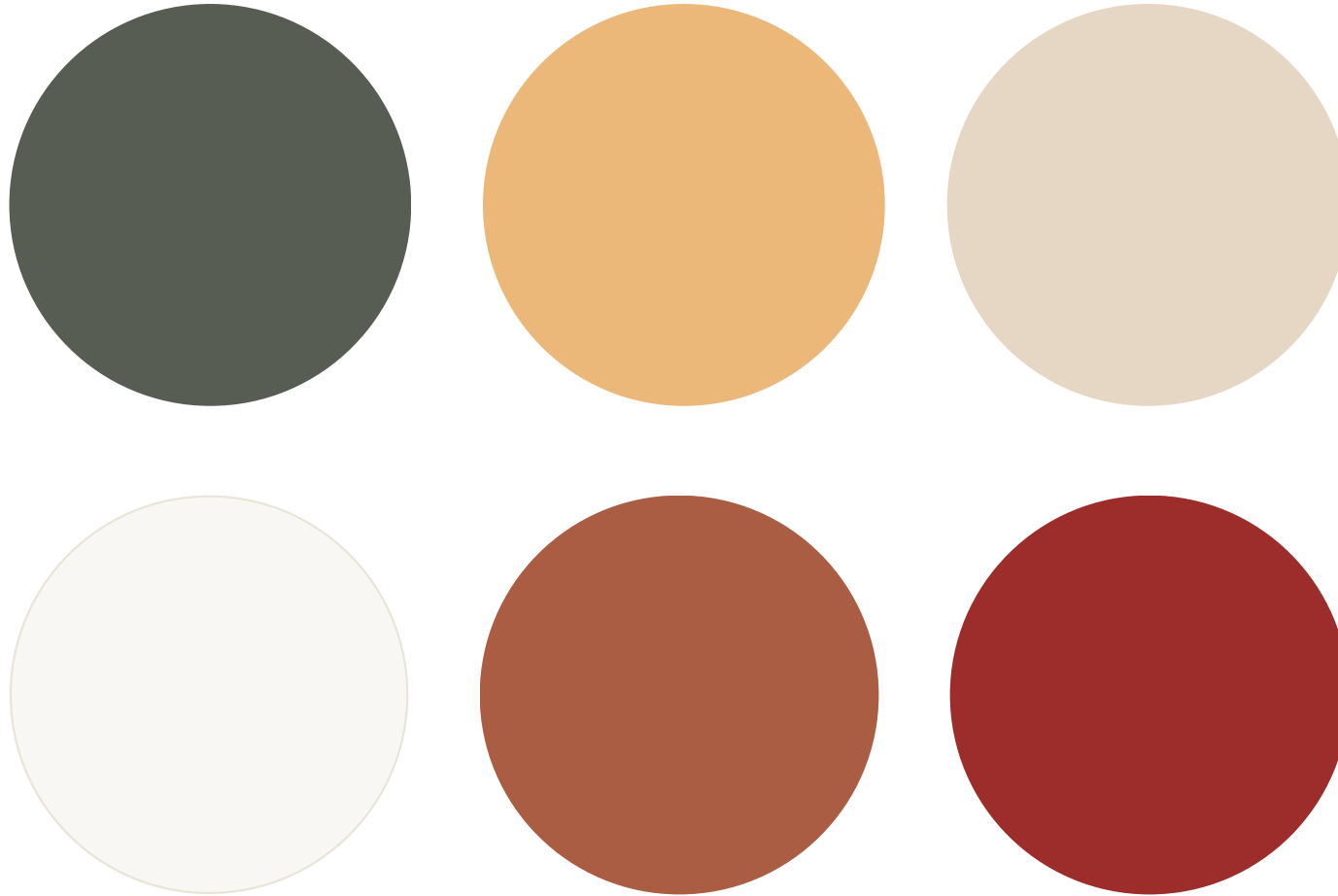


- Based on some of the interior details, we looked into the Art Deco movement, focusing on its influence at the domestic scale in early 20th-century UK homes
- Characterised by rectilinear lines, cool-toned palettes, and a sense of glamour
- This is aesthetically at odds from the research so far, which leans toward earlier and more natural styles
- A subtle inclusion of Art Deco furniture or a mirrors could offer a thoughtful nod to this later historical layer and compliment the fireplaces in situ



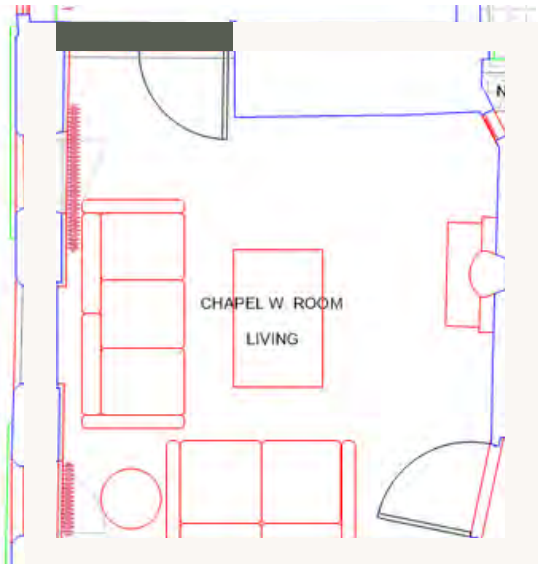
ART DECO - DOMESTIC SCALE

PROPOSED SCHEME



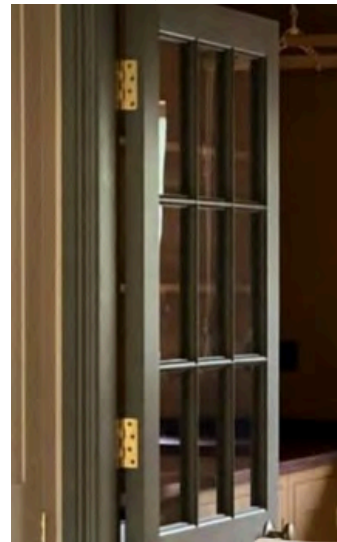
- Our final colour palette draws from the Tudor palette, historic paint analysis, postmistress & SPAB red, and natural dye shades
- In furnishings we want to emphasise simplicity throughout the scheme, referencing medieval, Cistercian and Arts & Crafts styles
- Use of natural materials such as straw, wool, rush, timber and earthenware, complemented by dark or dull metals like pewter, wrought iron & bronze
- Sparing references to floral motifs and symbolism

APPLICATION



SITTING ROOM

Green door



neutral sofa



rust cushions

green floral rug

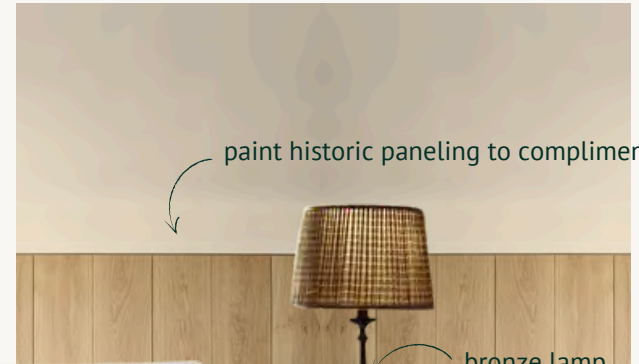


joint stool



warm chalky paint colour

paint historic paneling to compliment



bronze lamp



rush seat





DINING ROOM

symbolic artwork



warm chalky paint colour

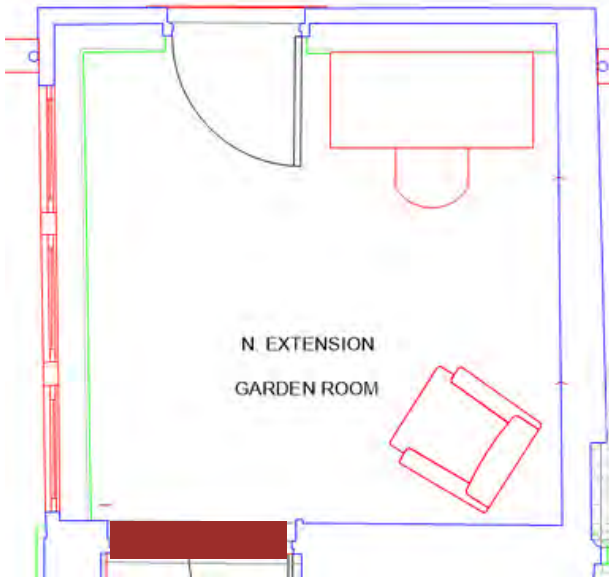
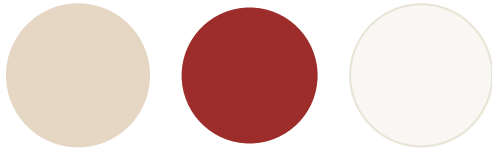
opulent velvet curtains

red doors

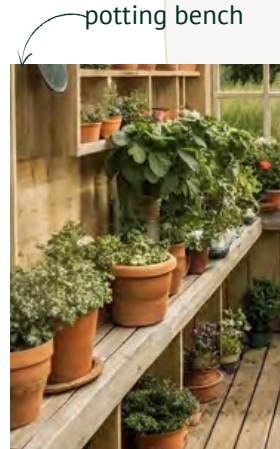


rustic dining table





GARDEN ROOM



potting bench



paint vaulted ceiling to brighten



could paint walls or retain cabin feel



door in red

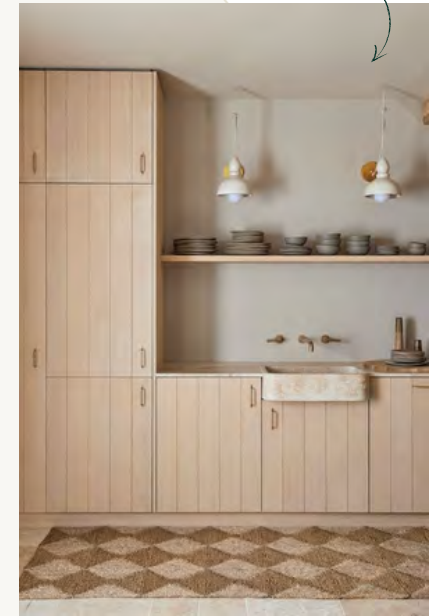




terracotta wood stain

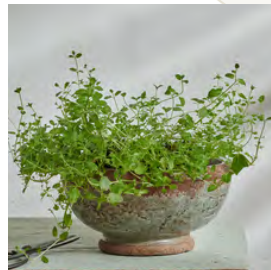
option to stain only low cabinets

or retain timber with oiled finish



KITCHEN

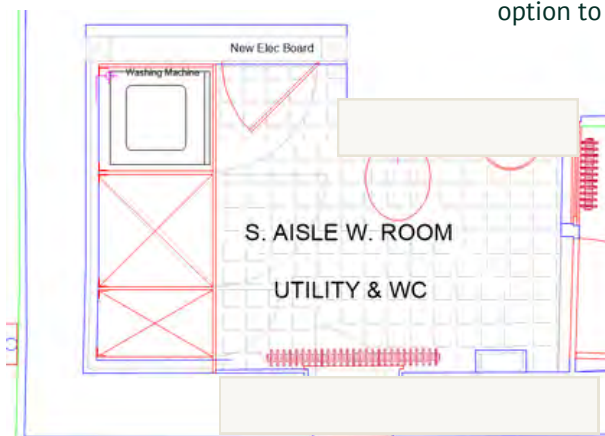
Earthenware accessories



rustic table

jute rug



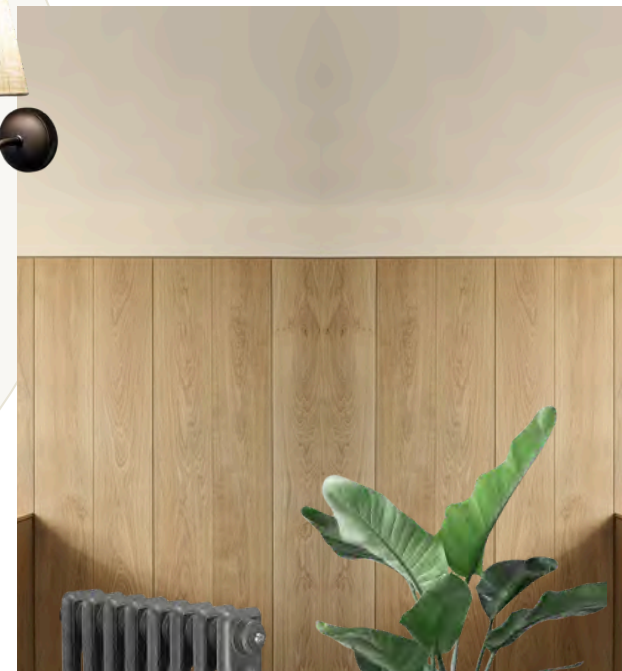


option to partially paint to zone spaces

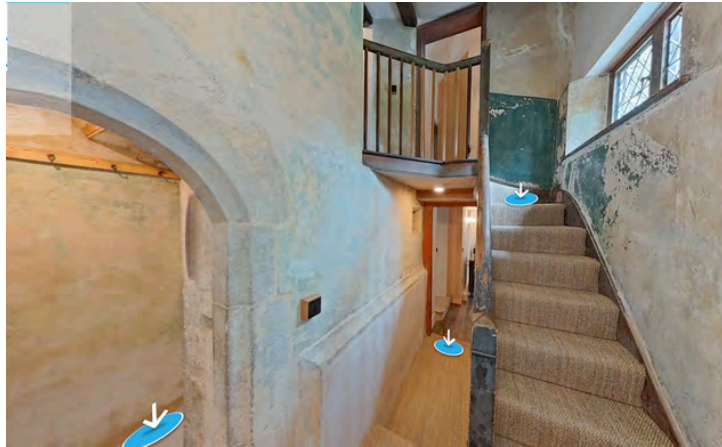
sheer cafe curtain for privacy



warm chalky paint colour



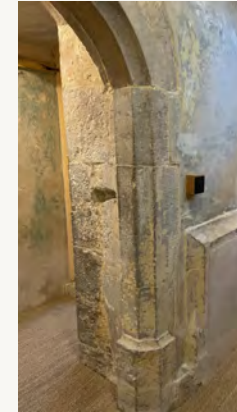
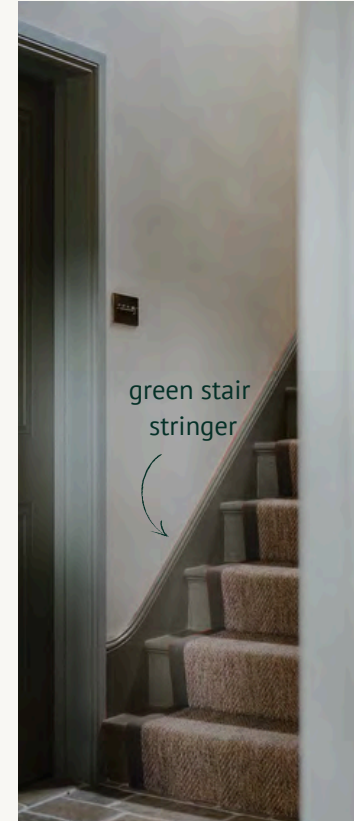
UTILITY ROOM



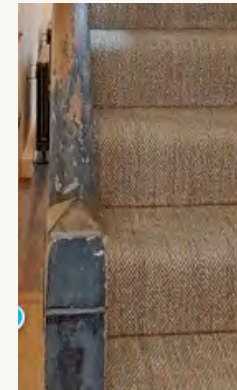
green doors



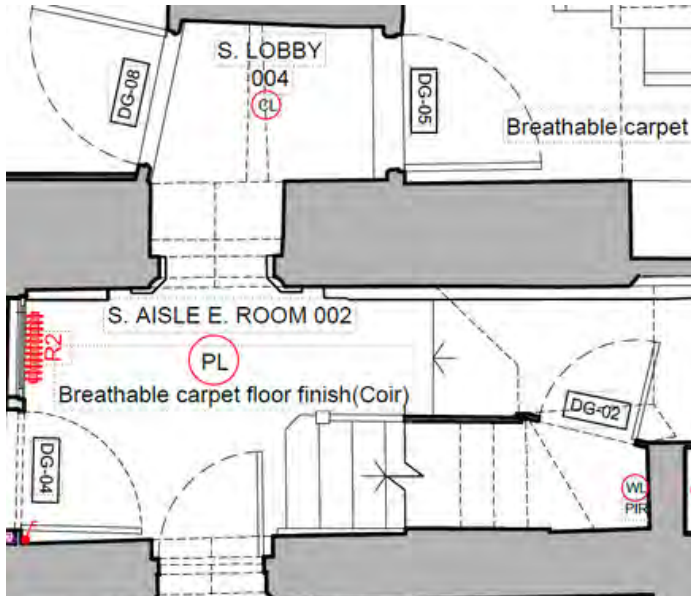
green stair
stringer



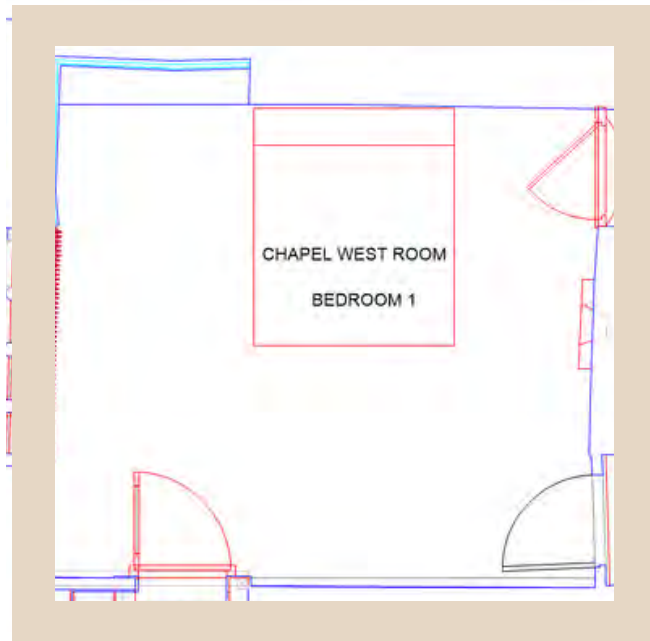
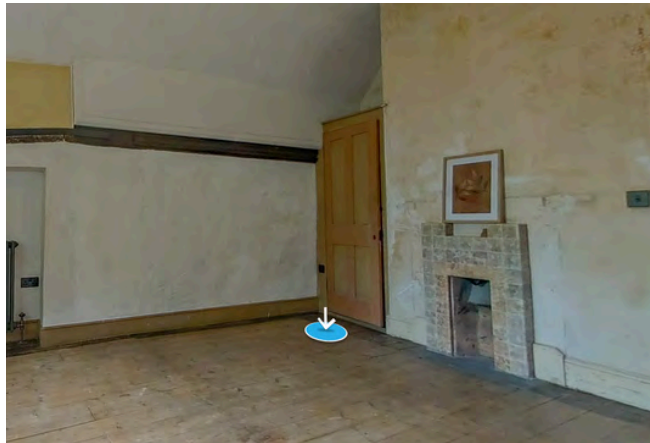
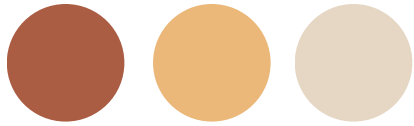
retain stone arch
'as found'



retain bannister
'as found'



HALLWAY AND STAIRCASE



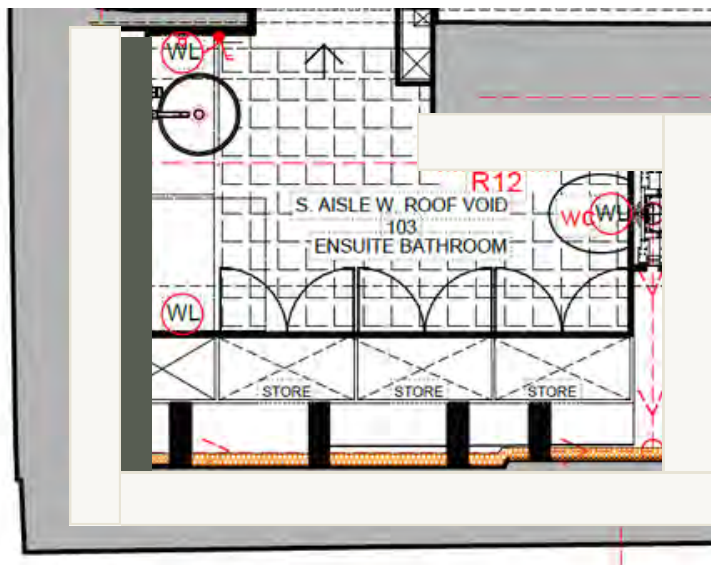
BEDROOM 1



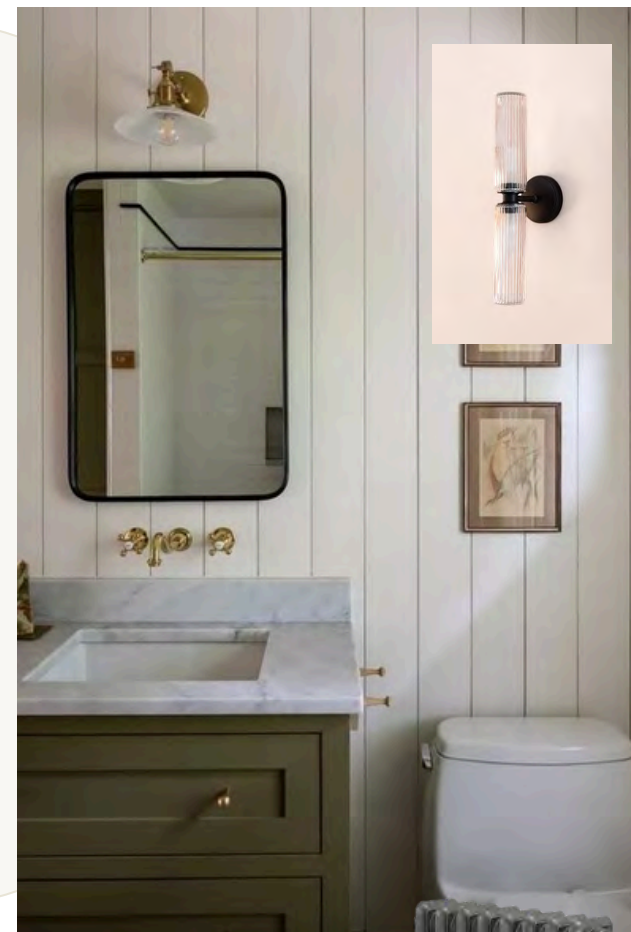
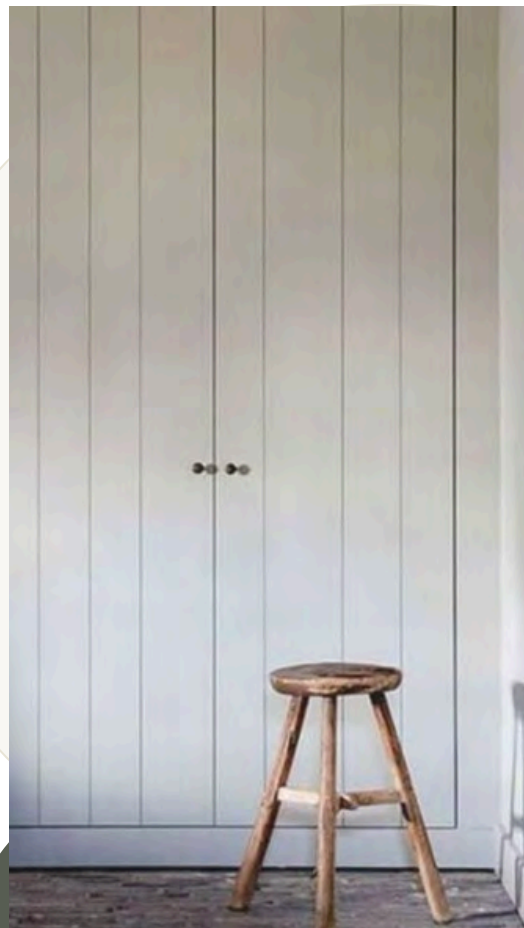


Option to fit out as wardrobe or en suite WC

Painted timbers in chalky white

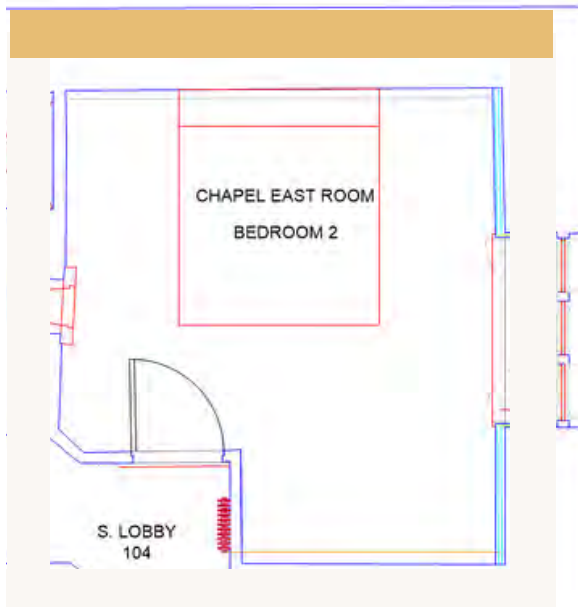


BEDROOM | EN SUITE



green vanity





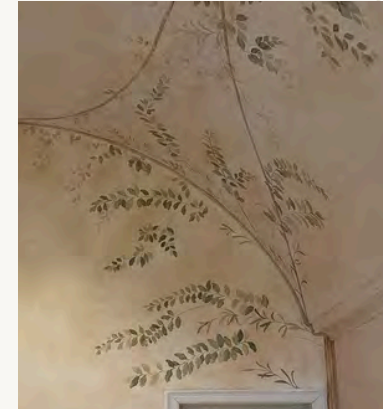
BEDROOM 2

green wardrobe



warm chalky paint colour

botanical painting to arched ceiling



soft yellow linen curtain



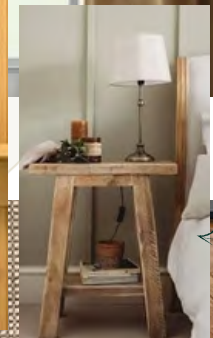
Timber headboard in vibrant yellow



bronze wall lights



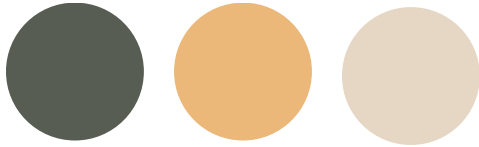
rustic bedside table



neutral tone rug



existing timber floor repaired



BEDROOM 3



To explore how we can help you incorporate your personal style or implement the interiors seamlessly, please don't hesitate to contact us.

GEMMA WRIGHT

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