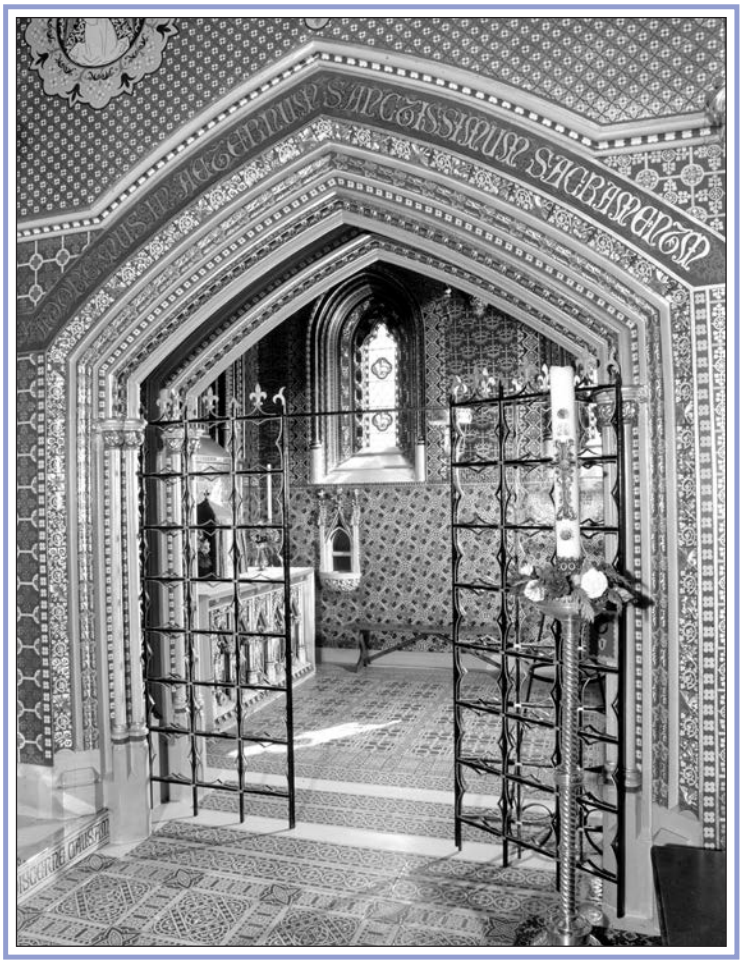
Ecclesiology Today



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Andrew Derrick

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Front cover illustration:
St Giles, Cheadle, Staffordshire (A. W. N. Pugin, 1841–6), Blessed Sacrament chapel. *[photo: Alex Ramsay]*

Chairman's Letter

Dear Fellow Member

About this issue . . .

Andrew Derrick is our guest editor for this issue of *Ecclesiology Today.* As you will see, it is dedicated to Catholic churches.

This topic has not in the past received the attention it deserves, and we are very grateful to Andrew for conceiving of, commissioning and seeing through to fruition such an interesting set of papers. I suspect that much here will be new to many members.

We are also very grateful to Alex Ramsay for allowing use of his exceptionally fine photographs.

The next issue of *Ecclesiology Today* is pencilled in for late Autumn this year. That will be the second of the two issues for 2007.

Comper

As members will know, in September last year the Society published a book about the church architect and designer, Sir Ninian Comper. This was issued free to those who were members at the time. A few members seemed to have slipped through the net – if you did not receive a copy and feel you should have, please let me know.

If you have access to email . . .

Now for a plea, albeit of a minor nature. Many of you will have been receiving occasional email notices from the Society, and we are keen to increase the number of members on our emailing list.

In fact, based on various pieces of evidence, we believe that about half of our members have access to email. But although we systematically collect the email addresses of new members, we lack a good many, especially of those who joined the Society more than a few years ago.

So unless you are quite sure that we have your email address, could you send it to us at mailing@ecclsoc.org. As with all the personal information held by the Society, we shall treat this in confidence, and use it only for Society purposes, and – I need hardly say – will not pass it onto any third party. We send out only a few emails per year, so you will not get bombarded, and as a matter of principle we do not include attachments or embedded pictures.

Those without access to email need not worry that they will miss out on any Society business or events. All Society matters will continue to be communicated via our normal mailings.

Trevor Cooper
Chairman of Council

Editorial

Andrew Derrick

Andrew Derrick is a member of the RC Patrimony Committee and the Historic Churches Committee for the diocese of East Anglia. He is a Director of the Architectural History Practice (www.architecturalhistory.co.uk) which, following a successful pilot in the Diocese of Lancaster, is currently undertaking a review of churches in the Roman Catholic Diocese of Portsmouth.

THIS ISSUE OF *Ecclesiology Today* is devoted to Roman Catholic churches. It comes after the 2006 publication by English Heritage and the Catholic Bishops' Conference of England and Wales of Christopher Martin's *A Glimpse of Heaven* (reviewed here by Paul Velluet), the first general study of the subject since Bryan Little's *Catholic Churches since 1623* appeared forty years ago. The book is sumptuously illustrated with Alex Ramsay's colour photographs, and particular thanks must go to Alex for his agreeing to the use of many of his photographs (albeit in monochrome) here.

The essays that follow cover only a small part of this fertile but relatively unexplored territory. Nearly all the buildings illustrated and discussed are in England, and I can only apologise to Welsh, Scottish and Irish readers for this Anglocentric perspective. Equally, the emphasis is on parish churches and cathedrals, although abbeys and convents are represented. That other great Catholic building enterprise, the school, is mentioned only in passing, although it should be noted that school building has invariably been given a higher priority than church building. While this therefore covers much ground, it remains only a taster; for those whose curiosity has not been sapped, pointers to other literature are given in the notes. I am most grateful to those who have contributed to a collection of essays which will, I hope, generate greater understanding and appreciation of this often unregarded building type. Needless to say, the views expressed are those of the various authors, and should not be taken necessarily to represent the views of the Society (or even the guest editor).

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With the exception of a small number of medieval churches which remained in private Catholic use, and some others which have been returned to Catholic use, modern Catholic church building largely begins in 1791. The story of post-Reformation English Catholicism can be read in its buildings, and is recounted here by Sarah Brown. It starts with the dangerous and furtive observance of the Penal years, through the first tentative steps after the Second Relief Act, when Catholic Churches were barely distinguishable from Nonconformist chapels, then the rising confidence of the post-

Emancipation years, to the full-blown triumphalism (as it was certainly perceived) of the years after the restoration of the hierarchy.

The nineteenth century also saw the transformation of English Catholicism from a mainly rural phenomenon, overseen by the recusant gentry, to a clerically-controlled and essentially urban, working class phenomenon. This necessitated a major building programme, and the establishment of a distinctive subspecies of architect, the Catholic Architect. The complex web of relationships that characterised this subspecies is here disentangled by Dr Rory O'Donnell.

While this issue focuses on parish churches and cathedrals, the importance of the religious orders should not be overlooked. Driven from the Continent by Revolution and anti-clerical legislation, they found safe harbour in a country where fear of Romanism was increasingly outweighed by respect for liberty. The religious orders assumed an important role, serving the missions and subsequent parishes, and taking a leading role in the educational field. In more recent years there has been a general decline in vocations to the religious life, and the fate of the substantial architectural legacy of the orders is in the balance. Stanbrook Abbey in Worcestershire, from which the nuns have decided to relocate to smaller premises in Yorkshire, is a case in point. E.W. Pugin's magnificent abbey church is here described by Peter Howell.

In the twentieth century, as residual hostility waned and secular indifference increased, Catholicism became more absorbed into the mainstream of society. While there were many firms of architects which continued to work mainly for Catholic clients, as Dr O'Donnell demonstrates, increasingly this work did not define the profile of those practices. Sir Giles Gilbert Scott, while a Catholic, was equally at home designing churches (and cathedrals) for both Anglican and Catholic clients. Furthermore, there was increasing cross-fertilisation in thinking about church design, with the Liturgical Movement influencing Catholic, Anglican and to a lesser extent Nonconformist church design. This was driven by what Dr Paul Walker describes here as a desire for the primitive, to clear away what were perceived to be irrelevant accretions in favour of a return to an ideal of simplicity, as revealed by liturgists, archaeologists and biblical scholars.

Bliss was it in that dawn to be alive; Dr Walker encapsulates well the optimism that accompanied the period of renewal in the late-1960s and the early-1970s. There is, however, another

side to the coin. Any objective assessment must now accept that a great deal of unnecessary and iconoclastic destruction was carried out in the name of the reforms, and much subsequent effort has gone into making good this damage. This can perhaps be best seen in the reordering, and indeed the *re*-reordering of cathedrals. Dr Walker refers to some of these, and Ken Powell describes in greater detail the work recently completed at Leeds Cathedral.

Since the establishment of the national Patrimony Committee and the diocesan Historic Churches Committees in 1994, the Catholic church in England and Wales has made enormous strides in the care of its heritage. Symptomatic of this sea change is the fate of Charles Day's neo-Classical church of St Francis Xavier, Hereford, much loathed by Pugin but now quite properly listed grade II*. In 1995 this was closed by the diocese and a For Sale sign put up outside. Now it has been beautifully restored (with English Heritage and Heritage Lottery Fund support) and is a much-loved and used town centre church.

The Catholic Bishops' Conference of England and Wales has recently issued a booklet, *Consecrated for Worship (*reviewed here by Fr James Walsh) which provides practical guidance on the building of new churches and the reordering of existing ones. It specifically counsels care in the re-ordering of existing churches which are listed for their architectural and historic interest.

So what is the current picture facing Catholic churches in England and Wales? They were not greatly affected by the post-war decline in church attendance experienced by most other denominations; indeed, the 1950s and 1960s were decades of considerable expansion and confidence, as the post-war population shift from bombed and crowded inner cities led to a major church building programme in new towns, council estates and suburbs. When from the 1970s the decline in congregations (and, perhaps more importantly, the decline in priestly vocations) began to bite, it was all the more traumatic, as the means of serving this ambitious new network of parishes became increasingly difficult.

Anglican parishes can and do put up with quite lengthy interregnums, but their Bishops' thrones are seldom empty for long. By contrast, Catholic episcopal appointments can take months or even years, but without a priest to say the Mass, a parish church may well close. Some closures have hit the headlines and generated much unhappiness and controversy.

The Church is now showing an increasing readiness to take heritage into account in its future planning, reflected not least in the recent diocesan surveys, funded by English Heritage and described at the end of Sarah Brown's article.

It would be wrong to see the current picture simply as one of managed retreat and decline. Recent years have seen a huge new influx of migrant workers, mainly from Eastern Europe. Many of these workers are Catholics, who look naturally to the Church as a provider of social services as well as spiritual care. Is this influx bringing priests, or potential priests, as well as plumbers? While it is certainly imposing great burdens on some parishes, it may yet result in a renaissance in areas once thought to be in terminal decline. And then there are the converts. They still come, although received with less trumpeting than might have been the case in the past. Catholicism in this country continues to be renewed and transformed in much the same way as it was in the nineteenth and twentieth centuries, and there can be little doubt that the latest transformations will beget their own architectural legacy.

Andrew Derrick
Guest Editor

Catholic Church Building in England

Sarah Brown

Sarah Brown is Head of Research Policy for Places of Worship in English Heritage, and is a member of Council of the Ecclesiological Society.

THE STUDY OF THE ARCHITECTURAL HERITAGE of the Catholic Church in England is in its infancy. With the exception of the Pugin family, monographic studies of the work of individual architects are generally lacking, despite the fact that, as Roderick O'Donnell recounts elsewhere in this issue, a number of prolific Catholic architectural dynasties emerged in the nineteenth century.[1] The standard work of reference work on Catholic church-building has been Bryan Little's 1966 *Catholic Churches since 1623*, now out of print and scarce. This remains an invaluable source, to be augmented by publications on individual towns and their buildings.[2] The recent publication of Christopher Martin's *A Glimpse of Heaven*, with sumptuous photography by Alex Ramsay (reviewed elsewhere in this issue), is therefore a welcome addition to the literature and will do a great deal to promote a wider appreciation of Catholic architecture in England and Wales.

The Penal Years

Public Catholic worship was illegal in England from the accession of Queen Elizabeth I until the passing of the second Catholic Relief Act in 1791. Penalties for failure to attend Church of England services in the parish church were severe; 12d per Sunday missed and £20 for those persons over the age of 16 missing church for more than a month. Mass celebration and attendance risked even more severe penalties, including imprisonment and death. Nonetheless, adherence to Catholicism remained strong in certain parts of the country, notably in Yorkshire, Cheshire and Lancashire. Recusant households continued to hold clandestine Masses, celebrated by priests trained in Catholic seminaries on the Continent. A significant number of priests and lay men and women suffered martyrdom in this period. Their relics and the sites associated with them remain revered to this day (e.g. relics of St Edmund Arrowsmith preserved at St Oswald and St Edmund, Ashton in Makerfield, Cheshire). Hopes of some measure of toleration were kindled in the reigns of the sympathetic King Charles II (1660–85) and his ill-fated brother the Catholic King James II (1685–8, d.1701); these were extinguished in 1688 when James fled in the face of a Protestant invasion led by William of Orange. Together with Unitarians, Catholics were excluded from the benefits of the 1689 Act of Toleration that followed the accession of William and Mary, and faced with what appeared to be permanent exclusion from

society, the years around 1700 witnessed the evaporation of many aristocratic Catholic adherents and their dependents. The Catholic population of England is estimated to have fallen from 115,000 in 1720 to 69,376 in 1780.[3]

Ejected from the parish church, the memory and physical environment of pre-Reformation Mass observance was preserved throughout the penal period in the rooms of private houses, and in the surviving pre-Reformation chapels on the estates of Catholic gentry. The accessories of the Mass were of necessity modest and portable, easy to conceal or disguise among household objects. The small horse-hide covered travelling chest containing vestments, an altar frontal, a rosary bracelet and small chalice that once belonged to Jesuit priest and martyr St Edmund Arrowsmith (d.1628) is a poignant reminder of this secretive world.[4] A small number of these mass rooms and estate chapels survive (e.g. St Amand's chapel, East Hendred, and the chapel at Stonor Park, Fig. 1, both in Oxfordshire).

In London, Mass was celebrated more publicly and more stylishly in the chapels attached to the embassies of Catholic states

Fig. 1: The Regency Gothic interior of the medieval chapel at Stonor Park, Oxfordshire
[photo: Alex Ramsay]

and these services could be witnessed by discreet but curious Englishmen and women. In the royal households of Charles I, Charles II and James II, provision on an appropriately sumptuous scale was made for the Catholic consort and her entourage. These buildings were classical in inspiration, the sole survivor being also the most important, Inigo Jones's Queen's chapel of 1623, built for the anticipated Spanish bride of Charles I, but finished in 1625 to serve the household of Henrietta Maria, Charles's French queen.[5] Outside the capital, many English towns had Catholic chapels, some of which had been targeted by anti-Catholic rioters. Liverpool's first Catholic chapel in Edmund Street, for example, was destroyed by rioters in 1746. Its replacement was disguised as warehouse with lumber stored on the ground floor, only to be destroyed again in 1759.[6]

In the second half of the eighteenth century, circumstances became more favourable for English Catholics. At the death of the 'Old Pretender' in 1760, the papacy and the European Catholic powers declined to recognise the claim to the throne of his son, Charles Edward Stuart, considerably reducing the risk represented by Jacobitism and creating an atmosphere in which a degree of toleration of Catholicism became more acceptable. The decisive suppression of the Gordon Riots of 1780, a violent response to the first Catholic Relief Act of 1778, and the last major national expression of violent anti-Catholic feeling, indicated a significant change in official attitudes. Some aristocratic Catholic families felt sufficiently confident to build ambitious new chapels in the relative seclusion of their estates (e.g. the Arundells' chapel at Wardour Castle, Wilts. of 1776 and 1789–90 and the Weld's chapel at Lulworth Castle, Dorset, of 1786–7, Fig. 2).

Fig. 2: Lulworth Castle chapel, Dorset (John Tasker, 1786–7). [photo: Alex Ramsay]

The French Revolution, with its strong anti-clerical ethos, contributed to the gradual shift in public opinion. Many émigré French clergy and religious were given sanctuary, especially in the south of England, swelling the ranks of Catholic clergy serving English chapels. Sympathy for their suffering and alarm at the political implications of Revolution contributed to the warmth of their welcome, at least among the political classes. In 1794, the pupils and priests of the Jesuit Seminary and Academy in Liège was offered sanctuary by Thomas Weld at his unoccupied Lancashire mansion at Stonyhurst, which opened its doors as Stonyhurst College on 21 October 1794.[7]

The aftermath of the Second Relief Act

The Second Catholic Relief Act of 1791 legalised public worship and sanctioned church building, as long as the building had no steeple or bell. This heralded a period of Catholic church and chapel building on a significant scale. Many of the new chapels were built on sites of earlier devotion, sometimes preserving relics associated with the martyrs of penal times. Aristocratic and landowning patrons were in the vanguard, although in larger towns, well-to-do laymen established societies devoted to fundraising and church building. These chapels consequently tended to follow the trend for 'privatised' proprietary churches common in both Anglican and Nonconformist circles, where pew rents secured the best seats and the poor were pushed to the margins. Most chapels of this period were barely distinguishable from Nonconformist chapels and, in the absence of a Catholic architectural profession, many were built by the same surveyors and contractors.

The vast majority of these post-1791 chapels continued to be built in a simple classical style, unpretentious galleried boxes closley resembling Nonconformist chapels of the period (e.g. St Thomas of Canterbury, Newport, Isle of Wight, 1792, Fig. 3). For the most part, their exteriors remained understated, as old habits died hard; architectural discretion was to be a defining characteristic of Catholic churches until well into the nineteenth century. Chapels could be tucked away behind the presbytery, which presented a discreet and domestic face to the world (e.g. St Benet's, Netherton, Lancs., 1793, now vested in the Historic Chapels Trust). As Christopher Martin and Alex Ramsay have reminded us, these modest facades often belie the glories within.

From Emancipation to building boom, 1829—1880

The Act of Emancipation of 1829 freed Catholics from remaining civil disabilities. Catholics could now enter public life and the act also made possible the laying of the foundations of a

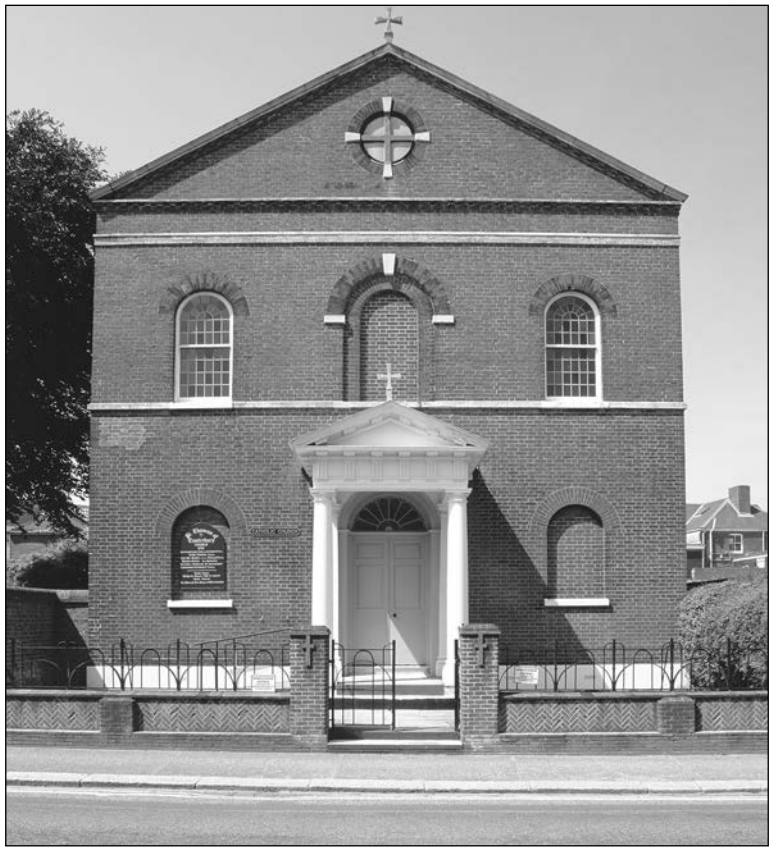


Fig. 3: St Thomas of Canterbury, Newport, Isle of Wight (Fr Thomas Gabb, 1792).
[photo: Alex Ramsay]

Catholic education system. From 1840 students of Stonyhurst, for example, could graduate with a degree from London University, which unlike Oxford and Cambridge, did not exclude Catholics. Only in 1871 were all religious restrictions on entry to the Universities of Oxford and Cambridge finally lifted. This created a social milieu in which an educated Catholic professional class could emerge, and Catholic architects could confess their faith and earn a living working for Catholic patrons. A Catholic adherence remained a hindrance outside Catholic circles for rather longer. When Henry Clutton converted to Catholicism in 1857, he was obliged to relinquish his post as Surveyor to Salisbury Cathedral and commissions for the Established Church ceased. The restoration of the episcopal hierarchy in 1850 was a major watershed and coincided with a period of enormous expansion in the Catholic population of England as a result of the influx from Ireland. This phenomenon had begun in the later eighteenth century, with the arrival of seasonal agricultural workers. The trickle became a flood with the arrival of those fleeing the famine and destitution of the 1840s. The new arrivals were predominantly, albeit not exclusively, Catholic. Those who settled in England's ports and industrial cities shifted the dominant

demography of Catholicism in England from the rural estate to the urban centre. By the 1851 census there were 900,000 Catholics in England and Wales, worshipping in 597 chapels, a population that had grown to 1,793,000 (worshipping in 1,845 chapels) by the eve of the First World War.[8]

These new arrivals were not in thrall to the Recusant aristocracy and as only a tiny proportion could be accommodated in existing churches and chapels, the newly-established Catholic bishops made church provision for these impoverished urban immigrants a high priority. There were also fears that non-Catholic education and poor relief would seduce the faithful. As a consequence, the teaching and nursing orders of religious became a significant force in many English towns and cities from the middle of the nineteenth century, reversing the flow that had once taken English men and women with a monastic vocation to the Continent.

Clergy, not laymen, were now in control of the building campaigns. The penny contributions of the poor were a significant aspect of the funding of this enormous school and church-building initiative, and created a strong sense of 'ownership' which continues to have resonance to this day. In many Catholic parishes the school preceded the church, while the hard and fast division of sacred and secular space meant that the majority of churches were also endowed with a building suitable for social activities. The complex of church, presbytery, school and social hall is consequently characteristic of many Catholic urban parishes.

In the 1850s and 1860s Catholic churches began to match those of the Established Church in terms of scale and architectural pretension. Many of the same stylistic debates conducted in the architectural mainstream were echoed in the Catholic context. In the vanguard, of course, was A. W. N. Pugin (1812–52). Although his influence was perhaps even stronger in Anglican Ecclesiological circles, he was responsible for a large number of Catholic churches in his short career.[9] Much of his work was compromised by the relative poverty of his patrons, but at St Giles, Cheadle, Staffordshire (1841–6, Fig. 4), the patronage of the Earl of Shrewsbury provided him with an opportunity to express his ideals. Here he recreated the perfect English medieval country church, the architectural inheritance denied to Catholics since the Reformation.

Classicism continued to have influential champions and Pugin was not without his detractors: his insistence on an aisled nave, long chancel and the separation of nave from chancel by a rood screen may have been supported by medieval precedent, but was unsuited to post-Tridentine Catholic worship. The laity was

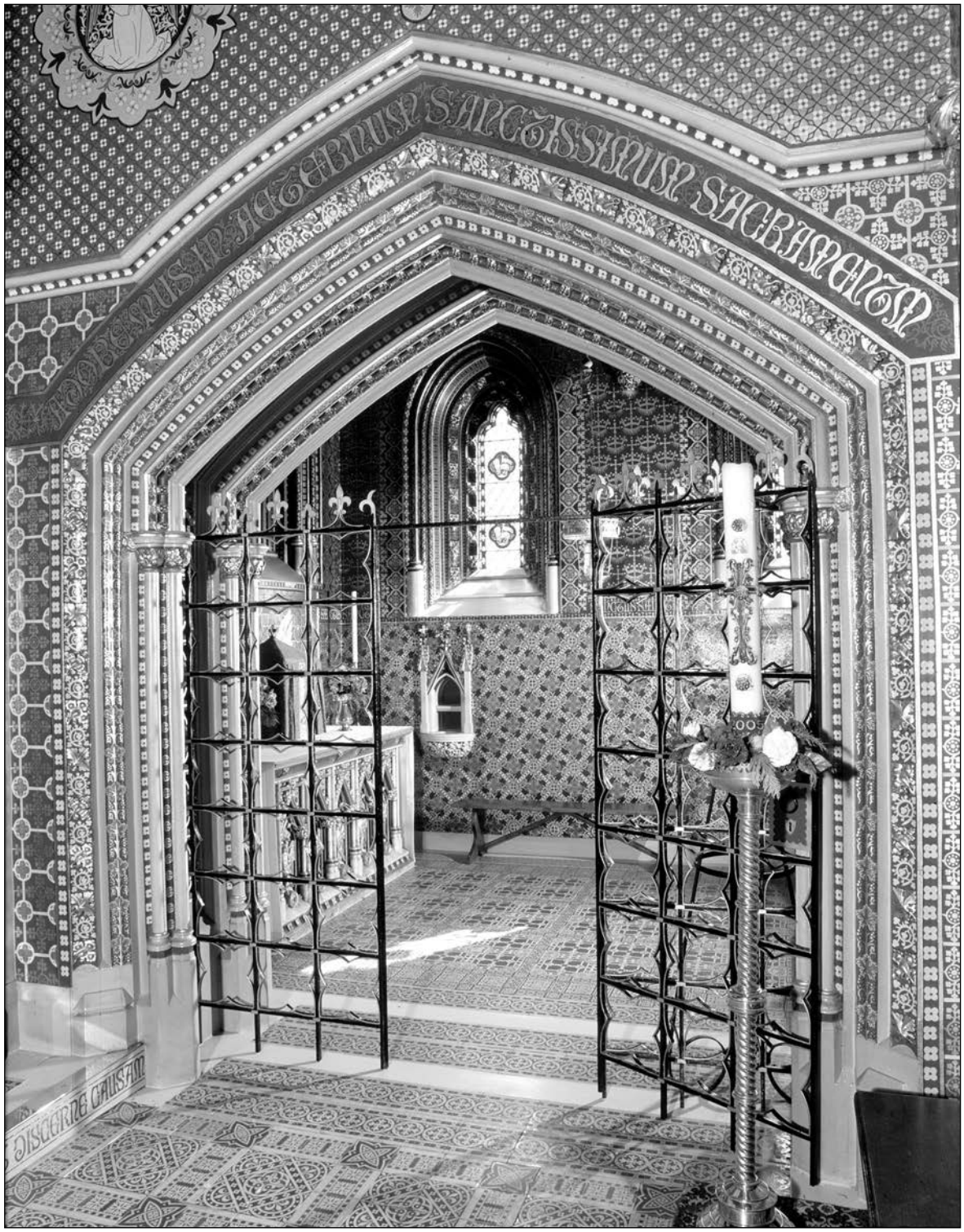


Fig. 4: St Giles, Cheadle, Staffordshire (A. W. N. Pugin, 1841–6), Blessed Sacrament chapel. [photo: Alex Ramsay]

confined to rows of fixed benches filling nave and aisles, usually resulting in poor visibility of the celebration of the Mass for those seated in the aisles. For many nineteenth-century Catholic clergy, including Cardinal Newman, the classical architecture of Rome was perceived to be a more appropriate architectural idiom for the English Catholic Church resurgent. For the Oratorians, the church of the Order's founder, the Gésu in Rome, provided an architectural ideal (Fig. 5).

The evolution of a more flexible spatial formula that overcame some of the problems that a rigid adherence to medieval principles could cause was left to other architects. Pugin's son Edward, together with the Hansom and Scoles practices, perfected a Gothic 'town church' with a tall arcade and roof that encompassed nave and wide aisles, providing ample space for a large congregation, while at the same time ensuring visibility of the altars for all (e.g. E.W. Pugin's Our Lady of Reconciliation de la Salette, Liverpool, 1859–60 or J. A. Hansom's St Walburge, Preston, 1850–54, Fig. 6). Economy remained a consideration and many hundreds of these majestic barn-like Gothic churches were built.

The late-nineteenth century: architectural maturity

In the great flood of late-nineteenth century Gothic Revival church building a number of Catholic architects, notably J. F. Bentley (1839–1902), Leonard Stokes (1858–1925), George Gilbert Scott junior (1839–97, converted 1880), his son Giles Gilbert Scott and H. S. Goodhart Rendel (1887–1959, converted 1924), stand out. Their work was no longer confined to Catholic patronage, but had crossed the divide into the British architectural mainstream; despite his extreme youth and Catholic faith Giles Gilbert Scott was to design Liverpool's Anglican Cathedral. In common with architects of all denominations, they drew inspiration for their church buildings from a growing familiarity with the buildings of the early Christian and Byzantine church and an understanding of the liturgical practices of early Christians informed by archaeological discovery.

Church design in England in the last quarter of the nineteenth century and first quarter of the twentieth was dominated by the search for a plan form that achieved the unification of chancel and nave in a single space. This explains interest in the thirteenth century French cathedral of Albi and the European churches of the medieval mendicant orders.[10] New churches were predominantly executed in a refined version of English late Perpendicular Gothic. Leonard Stokes's St Clare, Sefton Park,

Fig. 5: The Oratory, Brompton, London (G.T. Walford and H. Gribble, 1884–1895), interior view. [photo: Alex Ramsay]

Fig. 6: St Walburge, Preston (J. A. Hansom, 1850–4), interior. [photo: Alex Ramsay]

Liverpool (1888–90, Fig. 7), for example, derived its narrow aisles tucked under the internal buttresses from Albi, although its refined detailing is entirely in the English Arts and Crafts tradition. J. F. Bentley, architect of Westminster Cathedral (1895–1903, Fig. 8), chose a style that was consciously and confidently different from the High Gothic of nearby Westminster Abbey and looked to Byzantium for inspiration. Where modern building materials were used, they were usually disguised under a traditional cladding.

The twentieth century: architecture, Modernity and liturgical reform

All the major denominations had experienced modest growth until the very eve of the First World War. The carnage of the war shook religious certainties through the trauma of slaughter on an industrial scale. In contrast to other denominations, and thanks to continuing Irish Immigration, Catholic church attendances bucked the trend and continued to rise throughout the interwar years. Numbers were further swelled in the years after the Second World War by new arrivals from Continental Europe, notably

Fig. 7: St Clare, Sefton Park, Liverpool (Leonard Stokes, 1888–90), interior. [photo: Alex Ramsay]

from Poland and the Ukraine. This was a young population and in 1961 nearly two and a half times as many babies were baptised in Catholic churches as fifty years earlier.[11] Older urban centres were affected by the drift to the suburbs, where new churches were built in considerable numbers. In the years after the Second World War this trend accelerated and church building was boosted by the replacement of war damaged buildings. In recent decades, however, the trend of church attendance has turned downwards and has begun to have its impact on church buildings. New build is now being overtaken by the rationalisation of older building stock.

Between the Wars

In interwar Europe Modernist architectural styles and new building materials were combining in a response to new theological ideas. England was not in the forefront of the emergence of a recognisably modern church architecture but in the years between the two world wars the influence of the Liturgical Movement, which on the Continent was beginning to bear fruit in terms of innovative church building, began to be felt

Fig. 8: Metropolitan Cathedral of the Most Precious Blood, Westminster (J.F. Bentley, 1895–1903), exterior. [photo: Alex Ramsay]

in England.[12] The Liturgical Movement had its roots in progressive Catholic theological circles in pre-First World War Belgium. A return to biblical sources and a deepening understanding of the worship of the early Church promoted a new concept of liturgy, in which laity and clergy joined in active participation, with the Eucharist at the heart of a corporate act of worship. New churches like Auguste Perret's Notre-Dame de Raincy (1922–3) and Dominikus Böhm's St Engelbert, Cologne-Riehl (1930–32) were an architectural response to this new liturgical inclusivity.[13] The publication in 1935 of Father Gabriel Herbert's *Liturgy and Society* brought these ideas to a wider English audience.

Church building in 1930s England remained largely faithful to the rectangular plan, although a number of architects experimented with a forward altar as a means of bringing the Eucharist closer to the congregation (e.g. Giles Gilbert Scott's St Alphege, Bath, 1925–54, with nave and sanctuary in a single basilican space, with a forward altar under a baldacchino) or freed up space near the altar by relocating the choir to the once-discredited western gallery (e.g. St Wilfred, Brighton, H. S. Goodhart-Rendel, 1932–4). The two most daring English churches of the interwar years were built for Catholics, both of

Fig. 9: St Peter, Gorleston-on-Sea, Norfolk (Eric Gill with J. Edmund Farrell, 1938–9), interior. [photo: Alex Ramsay]

Fig. 10: Our Lady Help of Christians, Worth Abbey, West Sussex (Francis Pollen, 1964–89), interior. [photo: Alex Ramsay]

them centrally planned: the Church of the First Martyrs, Bradford by J. H. Langtry Langton (1935) and St Peter, Gorleston, Norfolk by Eric Gill (1938–9, Fig. 9). The clean, white angularity of European modernism was, however, largely eschewed in favour of large planes of exposed brick, notably in the work of F. X. Velarde (1897–1960).

Post-War churches

The bomb damage of the Second World War, the creation of new residential suburbs on the edges of many cities and most recently demographic change in older urban centres, has sustained a demand for new churches. While the traditional rectilinear plan continued to have its adherents (perhaps most prominently in Sir Basil Spence's prize-winning design for the new Coventry cathedral, 1962), innovative post-War church building has been dominated by the search for a unified worship space, and in particular by the exploration of plan forms that place the Eucharist literally as well as spiritually at the centre of worship. These include variations of the Greek cross, with a free-standing altar placed under the crossing (e.g. the Church of St Mary and St Joseph, Lansbury, London Borough of Tower Hamlets by

Adrian Gilbert Scott, 1950–54; T-plans (e.g. Our Lady of Fatima, Harlow, Essex by Gerard Goalen, 1954–60); square plans with circulation space around a centrally placed altar (e.g. the Anglican church of St Paul's, Bow Common, London Borough of Tower Hamlets by Robert Maguire and Keith Murray, 1958–60, where the altar is placed slightly off centre) and churches in the round (e.g. St Mary, Leyland, Lancashire, by Jerzy Faczynski of Weightman and Bullen, 1962–4; Frederick Gibberd's Liverpool Metropolitan Cathedral, 1962–7 and Francis Pollen's Church of Our Lady Help of Christians at Worth Abbey, West Sussex, 1964–89, Fig. 10). Recognising that forward-facing celebration of the Eucharist could not be satisfactorily achieved with the altar placed at the centre of a circular or octagonal plan, plans that allowed for fan-shaped seating arrangements have enjoyed considerable popularity (e.g. Richard Gilbert Scott's Our Lady Help of Christian, Kitts Green, Birmingham, 1966–7 and Clifton Cathedral, Bristol by Ronald Weeks of the Percy Thomas Partnership, 1965–73, Fig. 11).

Fig. 11: Cathedral church of St Peter and St Paul, Clifton, Bristol (Ronald Weeks of the Sir Percy Thomas Partnership, 1973), interior. [photo: Alex Ramsay]

The liturgical furnishing and decoration of the twentieth century church and chapel was of critical importance and in many cases was designed or commissioned by the architect. If church building ceased during the Second World War, thinking about churches did not and exhibitions of church art sponsored by the Central Council for the Care of Churches, with guest curators of the calibre of John Piper, promoted the concept of art in the service of the Church. The post-war cathedrals of Coventry and Liverpool Metropolitan became a showcase for contemporary art and craft, with work by Graham Sutherland, Jacob Epstein, John Piper and Patrick Reyntiens, Margaret Traherne and Ceri Richards. St Mary, Leyland is unthinkable without the impact of work by artists Jerzy Faczynski, Patrick Reyntiens, Arthur Dooley and Adam Kossowski (Fig. 12). The architectural and historical character of a twentieth century church can be diminished by the loss or careless re-siting of original furnishings and art works, or by their dilution through the accretive impact of undistinguished additions: to some extent this has already happened in Liverpool Cathedral.

Taking stock: the future management of historic Catholic churches

In common with other Christian denominations, Catholic congregations are now experiencing the pressures of declining congregations, diminishing clergy numbers and the pressures of maintaining a large, and in many cases an ageing and increasingly infirm, building stock. Demographic change and suburbanisation means that in many towns and cities churches built to serve a large

Fig. 12: St Mary, Leyland, Lancashire (Weightman and Bullen, 1964), glass by Patrick Reyntiens. [photo: Alex Ramsay]

nineteenth century Catholic population are no longer best placed to serve their twenty-first century successors. A number of dioceses are implementing strategic reviews of their pastoral and mission needs, a procedure that inevitably will have implications for a number of churches and chapels. English Heritage believes that it is highly desirable that any pastoral review of a diocese is informed by, among many other factors, a complementary evaluation of its church buildings, in order to establish their architectural and historical significance in both a local and a national context. Dioceses can then be fully informed of both the opportunities and possible constraints in terms of alternative uses for buildings or sites which may not be required for worship in the future.

Following successful pilot projects in the dioceses of Lancaster and Arundel and Brighton in 2005, English Heritage is helping to fund a series of historical, architectural and archaeological assessments of churches in a number of Catholic dioceses. These projects are all about partnership, and the active cooperation and support of the individual Dioceses and their Historic Churches Committee and the Patrimony Committee of the Bishops' Conference of England and Wales is absolutely critical to success. A project in the diocese of Portsmouth got under way in January 2007 and it is hoped that work in Liverpool, Middlesbrough, Leeds and Clifton will soon follow.

Acknowledgements

This text began life as part of a guide to the principles of selection for historic places of worship, part of a suite of documents to elucidate the new designation regime anticipated in the Government's White Paper 'Heritage Protection for the 21st Century'. (See http://www.Culture.gov.uk/Reference_library/Consultations/2007_current_consultations/hpr_white paper07.htm. The Principles of Selection may be consulted at http://www.english-heritage.org.uk/principlesofselection.) I am grateful to colleagues Dr Roger Bowdler, Dr Martin Cherry, Andrew Derrick, Elain Harwood and Dr Rory O'Donnell for comment and criticism. Any faults that remain are entirely my own.

Notes

1 See also the entries on Charles Francis Hansom (1817–88), Joseph John Scoles (1798–1863) and the Hardman family in the new edition of the *Oxford Dictionary of National Biography*, www.oxforddnb.com.

2 E.g. Catriona Blaker, *Edward Pugin and Kent* (The Pugin Society, Ramsgate, 2003), and Denis Evinson, *The Lord's House: A History of Sheffield's Roman Catholic Buildings 1570–1990* (Sheffield, 1991) and the same author's *Catholic Churches of London* (London, 1997).

3 Alan D. Gilbert, *Religion and Society in Industrial England* (London and New York, 1976), 46.

4 The chest was found at Samlesbury Hall and is now preserved at Stonyhurst College in Lancashire. See Virginia C. Raguin (ed.) *Catholic Collecting Catholic Reflection 1538–1850* (Worcester, Mass., 2006), 15–20, 54–9.
5 See Simon Bradley and Nikolaus Pevsner, *The Buildings of England. London 6: Westminster* (New Haven and London) 587–8.
6 Thomas Burke, *The Catholic History of Liverpool* (Liverpool, 1910), 11–13.
7 Janet Graffius, 'St Omer to Stonyhurst: Jesuit Education of English Catholics 1593–1900' in Raguin, op. cit., 161–8.
8 Gilbert, op. cit. note 3.
9 For Pugin and the Ecclesiological movement see Roderick O'Donnell, '"Blink by [him] in silence"? The Cambridge Camden Society and A. W. N. Pugin' in Christopher Webster and John Elliott (eds.), *'A Church as it Should Be.' The Cambridge Camden Society and its Influence* (Donnington, 2000), 98–120.
10 John Thomas, *Albi Cathedral and British Church Architecture* (The Ecclesiological Society, 2002).
11 Doreen Rosman, *The Evolution of the English Churches 1500–2000* (Cambridge, 2003), 306.
12 For the best recent account of this phenomenon see Elain Harwood, 'Liturgy and architecture: the development of the centralised eucharistic space', The Twentieth-Century Church. *The Journal of the Twentieth Century Society 3* (1998), 50–74.
13 For plans and photos of both see Robert Maguire and Keith Murray, *Modern Churches* (London and New York, 1965), 15–17, 34–7.

Pious bachelors, converts, fathers and sons: English Catholic architects 1791–1939

Roderick O'Donnell

Dr O'Donnell, an insufficiently pious bachelor, has been fascinated by Catholic architecture since childhood. He is the author of 'A. W. Pugin' in 'Catholic Heroes' (Gracewing, forthcoming).

RECRUITMENT INTO Catholic architectural practice has been extraordinarily varied, drawing men from the building trades, converts from Protestantism, a number of architect-priests and even the brother-in-law of a cardinal. But the most striking aspect is the family dynasties which built up in the nineteenth century, perhaps no different from the many professions that formalised themselves in this way at that time. Moreover, with the Gothic Revival such dynasties embody a sort of apostolic succession, exploited by sons and grandsons over many generations. Most well-known is the Pugin family, in various sorts of architectural practice from about 1800 to 1958.

The repetition of family names and the formation and breaking of partnerships together make for a minefield. When I began my research in the late 1970s, a former Victorian Society secretary told me with great confidence that Salford Cathedral (M. E. Hadfield & J. G. Weightman of Sheffield, 1844–8) was by architect 'x' 'because Betjeman had told me'. However, while a sympathetic advocate for Nonconformity, Betjeman in fact completely ignored Catholic architecture. I have dedicated much of my life since to disentangling these dynastic networks.[1]

Only a handful of figures – A. W. N. Pugin, J. H. Pollen, J. F. Bentley – have been subject of biographies, with recent monographs on G. G. Scott junior and Francis Pollen.[2] For new research, the deposited papers of practices or family members are the most important primary sources, both in local record offices and at the RIBA.[3] As far as published sources go, references to Catholic architecture in *The Builder* and other journals were extracted by Prof. Stephen Welsh of Sheffield, and are held at the RIBA. But these need to be related to the buildings so as to build up a connoisseurship: St Wilfrid Ripon (1862, Fig. 1), built during the brief and unhappy partnership between E. W. Pugin and J. A. Hansom, is often given to Hansom but from internal stylistic evidence is clearly E. W. Pugin's alone. More can be found in the Catholic press, notably *The Tablet* (from 1840). Much recent reassessment is reflected in the entries in *The Grove Dictionary of Art*, ed. Jane Turner (London and New York, 1996) and *The Oxford Dictionary of National Biography* (Oxford, 2004).

While Catholic church building was proscribed for most of the eighteenth century, Catholic architects are known at this time. James Gibbs was born a Catholic and trained in Rome; Thomas Atkinson of York (1729–98) was a convert; Thomas Gabb

Fig. 1: E. W. Pugin, St Wilfrid, Ripon, North Yorkshire: high altar. [photo: Alex Ramsay]

(1742–1817) was a priest ordained at Douai before the French Revolution and the architect of his own church at East Cowes, Isle of Wight (1796–7) as well as probably that of St Thomas of Canterbury, Newport (1791), both paid for by Mrs Elizabeth Heneage. John Tasker (1738–1816) is known above all as architect of the chapel at Lulworth (1786–7), the first free-standing church built before the 1791 Relief Act. Another might be John Carter, whose church for Bishop John Milner at Winchester (1792) is sometimes cited as the occasion of his conversion (which he later denied).

Perhaps the first sign of an emerging dynastic Catholic practice comes with Joseph and Ignatius Bonomi. The Roman-born Joseph rebuilt two of the London Catholic embassy chapels, the Bavarian (1789–90) and the Spanish (1793), while his son Ignatius was designing Catholic churches until about 1840. Joseph Ireland (1780–1841) may have been a pupil of Joseph Bonomi; like Tasker, Ireland specialised in country house chapels such as Hassop (1816–19, Fig. 2). Among his pupils was John Joseph Scoles (1798–1864), to whom he was related through his mother, and who was the most substantial specialist Catholic church architect before Pugin, particularly with the Jesuits.

Two of J. J. Scoles' sons were first architects and later priest-architects: Ignatius (1834–96) was a Jesuit who in partnership with S. J. Nicholl (1826–1905, and J. J.'s pupil and godson) rebuilt the Jesuit church of St Wilfrid, Preston (1878–80). Alexander J. C. Scoles (1844–1920) was eventually a canon of the diocese of Portsmouth and built his own church (Holy Ghost, Basingstoke,

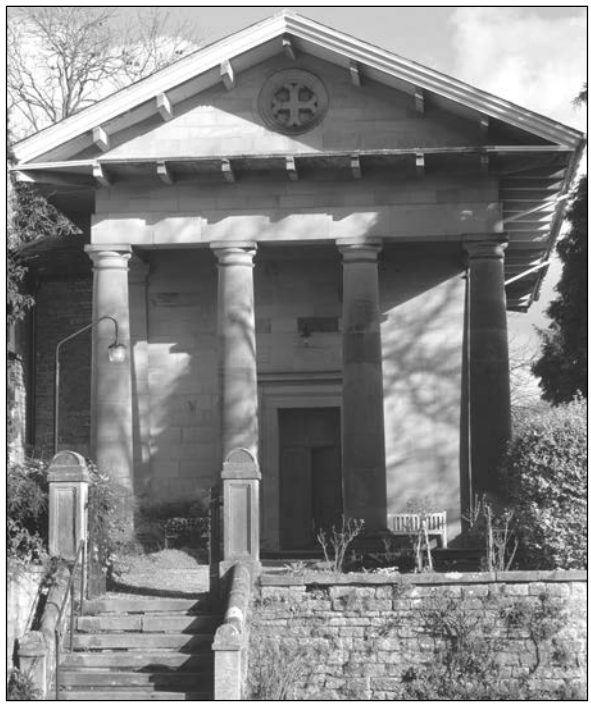


Fig. 2: J. Ireland, All Saints, Hassop, Derbyshire: front portico. [photo: Alex Ramsay]

1902). J. J. Scoles' other pupils included T. J. Wilson (1824–1903), the son of the Lincoln architect and antiquary E. J. Wilson (1787–1854), himself a link with John Carter and a mentor of A. W. N. Pugin.

A. W. N. Pugin had become a Catholic in 1835, having made an architectural *tour d'horizon* beforehand; it was Scoles's church at Stonyhurst which is usually taken as the 'big chapel now building in the north', cited by Pugin as the occasion of his conversion. Pugin's rise challenged not only established men like Scoles but also cut the ground from classical architects such as Charles Day, who simply disappear from Catholic view. So too do those Protestant architects who had previously picked up Catholic work local to their practices, such as that in the Midlands by (the Unitarian) Thomas Rickman. After 1840 only very occasionally do Anglican architects get Catholic commissions (or vice-versa).

A. W. N. Pugin (d.1852, Fig. 3) produced no fewer than three sons and one son-in-law as architects, and dominated Catholic church practice from 1838–48. His prolific output was matched by his son Edward Welby (1834–75, Fig. 4), who took over the practice at the age of eighteen, under his own name; unlike his father he had a bewildering series of partnerships and many pupils, with offices in Ramsgate, London, Dublin and Liverpool. Notable amongst his works is the Franciscan church at Gorton (1863–6 and 1875–8, completed by his brothers), now redundant and undergoing conversion to secular use.

Fig. 3: A. W. N. Pugin's tomb chest at St Augustine's, Ramsgate, by E. W. Pugin. [photo: Roderick O'Donnell]

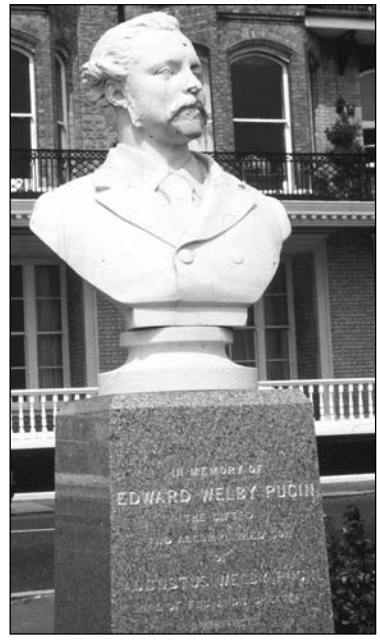


Fig. 4: Owen Hale's bust of E. W. Pugin, in front of Pugin's Granville Hotel, Ramsgate. [photo: Roderick O'Donnell]

Fig. 5: M. E. Hadfield presenting the plans for Salford Cathedral. *[photo: Alex Ramsay]*

Fig. 6: G.Goldie presenting the drawing for the high altar (destroyed c.1990) Salford Cathedral. *[photo Alex Ramsay]*

A. W. N. Pugin's immediate influence or example was claimed for the conversion of W. W. Wardell (1823–99) and C. A. Buckler (1825–90), who set up The Catholic Wykeham Brotherhood, a guild to propagate Catholic and Gothic Revival teachings, which, typically, lasted only a few years. Wardell was a highly competent Puginite, but he left for a remarkable second career in Australia in 1858, his practice falling to Hadfield and Goldie. Buckler was the son and grandson of architects, and was stylistically more independent and thoughtful, as seen in his Flemish–inspired London Dominican church.

Both 'cradle' Catholics and converts founded architectural dynasties, and together they tended to see off the opposition. Cradle Catholic architects such as Gilbert Blount (1819–76) were much employed by the gentry. He was succeeded in practice by A. E. Purdie (1843–1920) and then by the fashionable architect W. H. Romaine Walker (1854–1940), who was a convert. Other born Catholics included M. E. Hadfield (1812–85, Fig. 5), the nephew of the Duke of Norfolk's agent on the Glossop estate in Yorkshire, father of Charles (1840–1916) and founder of the still-extant Sheffield practice.[4] The Hansom brothers, Joseph Aloysius (1803–82; his second name suggests a Jesuit link) and Charles Francis (1816–88) sprang from the York building trades; they were in partnership from 1855 to 1859. George Goldie (1828–87, Fig. 6) was the son of a York doctor and grandson of the painter

Fig. 7: A. W. N. Pugin, St Mary's Cathedral, Newcastle, exterior view from the east.
[photo: Alex Ramsay]

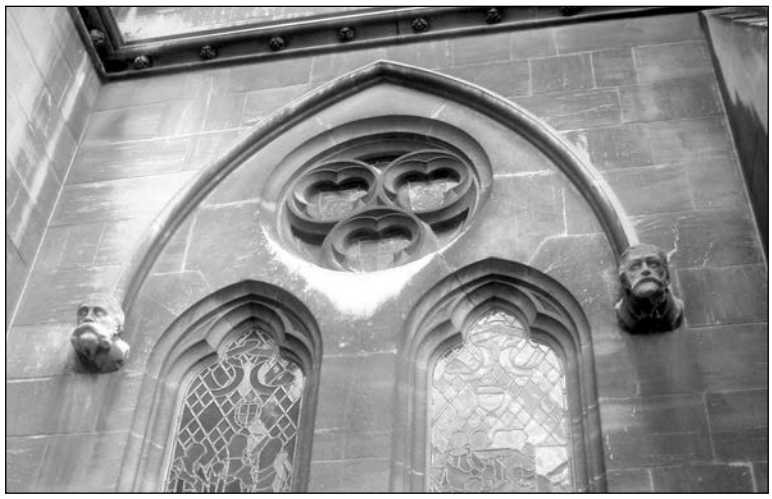


Fig. 8: Label stops of A. M. Dunn and E. J. Hansom, Our Lady and the English Martyrs, Cambridge. [photo: Andrew Derrick]

Angelica Kauffman. He was recommended by Pugin as a pupil to Hadfield, whose partner he became (1850–58) before setting up with Child and later with his son Edward. Archibald Matthew Dunn (1834–1917) came from a Newcastle business and legal background and his family had been almost the founders of A. W. N. Pugin's Newcastle Cathedral (1842–4, Fig. 7). He inherited a fortune of £70,000 in 1870, and found a partner in C. F. Hansom's son Edward Joseph (1842–1900), who made up the busy partnership (1871–93) responsible for such churches as Our Lady and the English Martyrs, Cambridge (Fig.. 8).

Other converts came from within the building trades; J. F. Bentley (1839–1902) joined Henry Clutton (1819–93) via the London building trades as an improver and became a Catholic in 1862 (Clutton was himself a convert and Cardinal Manning's brother-in-law). Herbert Gribble (1847–94) was a Plymouth tradesman who trained at the South Kensington schools and joined J. A. Hansom as a draughtsman in 1867, setting up with T. J. Walford for the Brompton Oratory (Fig. 9), very much a 'command' commission from the Oratory Fathers. From a more socially elevated Oxford Movement milieu came in 1852 the clergyman and don J. Hungerford Pollen (1820–1902), who designed a handful of Catholic churches; he was the great-grandfather of the architect Francis Pollen (1926–87), architect of Worth Abbey church (1965–75). G. G. Scott junior (1837–97) became a Catholic in 1880 and Thomas Garner (1839–1906) in 1890, in both cases after distinguished Anglican church practice.

Such conversions from Protestantism tended to be the result of ructions on the High Church wing of the Church of England, such as Newman's conversion in 1845, the Privy Council's Gorham judgement in 1854 (overruling the highest Anglican church court) or, on the Catholic side, the Papal Bull *Apostolicae Curae* (1896), condemning Anglican Orders. Many such 'verts', as

Fig. 9: G.T. Walford and H. Gribble, Brompton Oratory, interior. *[photo: Alex Ramsay]*

the Catholic press called them, faced lean times as Catholic architects. Pugin of course had had a fraught relationship with the Cambridge Camden Society[5] and when S. N. Stokes, a founder member of the Society, became a Catholic in 1846, he was expelled (Stokes incidentally was the father of Leonard Stokes, who was briefly in S. J. Nicholl's office). On their conversions, Clutton split with Burges, Scott junior with his brother, and Garner with Bodley (although amicably), as denominational and professional rivalries became hotly contested. Other conversions or partnerships were less fraught. Edward Ingress Bell (1837–1914) became a Catholic in 1884, but continued with Aston Webb. J. A. and C. F. Hansom, Hadfield and Goldie all had non-Catholic partners.[6]

Bentley, Garner and others set up another Guild, of St Gregory and St Luke, based on Belgian Gothic Revival inspiration. They were all associated with St Etheldreda's, Ely Place, Holborn, where Bentley designed the beautiful organ case and screen (Fig. 10). But the church's restoration (1875–9) was by the minor partnership,

Fig. 10: St Etheldreda's, Ely Place, Holborn, interior.
[photo: Alex Ramsay]

probably set up for the purpose, of Bernard Whelan (a figure on the edge of the Rosminian order, the patrons) and John Young junior (1829–92).

John Young senior (1797–1877), also a Catholic, had been a district surveyor in the City of London. From 1862–6 he was in partnership with Frederick Hyde Pownall, and it was probably during this time that Pownall became a Catholic. Pownall's independent church practice continued along with his post as Middlesex County Surveyor. His son, the artist Gilbert Pownall was responsible for many of the mosaics at Westminster Cathedral, notably those in the Lady Chapel (1931–2). The Pownalls, the Youngs and F. W. Tasker (the great-nephew of John Tasker) were all minor London Catholic practitioners, and did not appear on the national stage.

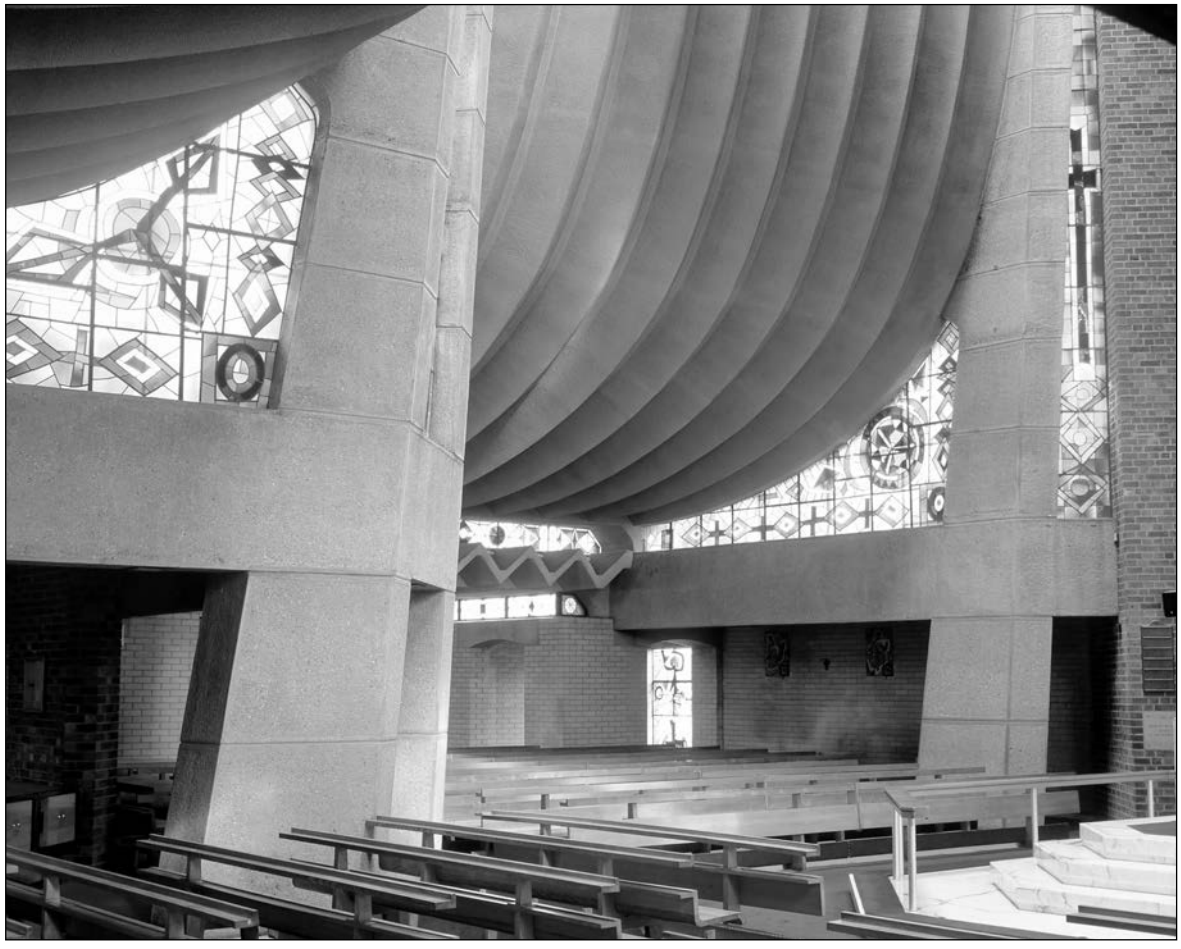
Then there are the properly provincial practices, on which much local research needs to done. In Liverpool, E. W. Pugin's branch office seems to have been a crucial seedbed, producing amongst others Edmund Kirby (1838–1920), the brothers James and Bernard Sinnott and Daniel Powell, as Sinnott, Sinnott and Powell (1888–98), and James J. O'Byrne (1836–97). O'Byrne was Irish-born but trained in England under J. A. Hansom. He was a bachelor who left his £100,000 fortune to St Joseph's College, Upholland, begun to his designs in 1880–83. He also left his collection, which made up the bulk of the museum at Upholland (until its sale before the closure of the college in 1999). Manchester was the base of the convert H. J. Tijou (1832–85) and William Nicholson, West Yorkshire that of the practice of Edward Simpson (1844–1937), which continued as Simpson and Son until 1939, and Newcastle that of Charles Walker (b.1860). Other architects began in the regions before setting up London offices. An example is John Kelly (1840–1904) a Yorkshire Irishman with a Leeds practice, who with his son Claude and E. Birchall moved to London; his St Patrick's, Soho Square (1893) is typical of the firm's Italianate brick churches. There were others in Glasgow, Edinburgh, Dublin (with a Pugin son-in-law, G. C. Ashlin), Cork and Belfast.

From 1900, the generations change. J. A. Hansom's son Joseph Stanislaus (1845–1931, another Jesuit name) retired in about 1900 to found the Catholic Record Society. A. M. Dunn retired in 1893, and E. J. Hansom committed suicide in 1900. A. M. Dunn junior continued the practice until 1906 and thereafter with the Fenwick family until about 1939. George Goldie retired to France while his son Edward (1856–1921) continued the practice as Edward Goldie and Son with his son Joseph (1882–1953). Edward Pugin's half-brother Peter Paul (1851–1904) assisted him before Edward's death in 1875, when the practice continued as Pugin & Pugin, with an additional Glasgow office and his brother

Cuthbert Welby (1848–1928) a sleeping partner. The practice was continued by their nephews Sebastian Pugin Powell (1866–1949) and his cousin Charles Henry Cuthbert Purcell (1874–1958).

Other architects in the late Victorian to the interwar period included E. Doran Webb (1864–1931), architect of the John Henry Newman Memorial church, Birmingham, George Sherrin (1843–1909), T. H. B. Scott and Reynolds, B. Romilly Craze, Nicholas and Dixon Spain and A. S. G. Butler. Fr Benedict Williamson (b.1868), a convert in 1896, continued as architect after his ordination in 1909, notably in the Romanesque style, as at Buckfast Abbey. The prolific F. A. Walters (1849–1936), a pupil of Goldie, continued the Gothic Revival, from 1924 with his son E. J. and after 1945 with Kerr Bate. Strongly based regional practices were found in Birmingham (J. Arnold Crush and C. B. Cox and Harrison), Preston (J. C. Mangan and his son W. C. Mangan), Liverpool (F. X. Velarde, 1897–1960, continued by his son Julian and Richard O' Mahoney) and Stafford (E. Bower Norris, a convert of 1926). And there were further converts, Eric Gill in 1914 (the 1938 church at Gorleston was his only

Fig. 11: Richard Gilbert Scott, Our Lady Help of Christians, Kitts Green, Birmingham, interior.
[photo: Alex Ramsay]



architectural essay) and the bachelor architect and critic H. S. Goodhart-Rendel in 1924 (Prinknash Abbey church, his megalomaniac scheme reduced after 1960 by F. G. Broadbent).

By 1939 many of the old 'dynastic' practices were closing. Neither Cuthbert Pugin nor Sebastian Pugin Powell married, and the practice closed in 1958. C. M. Hadfield retired in 1937, and while the practice continued, its church work fell off. An exception was Holy Apostles, Pimlico (1956–7), built for Canon Edmund Hadfield (1910–82), a great-grandson of the founder of the practice. There have been further conversions, including Donovan Purcell (the founder of Purcell Miller Tritton) and Norman Phillips, surveyor emeritus to Carlisle Cathedral; both of whom had had harrowing Second World War experiences as prisoners of war. However, for neither of these did conversion define their architectural practice.

Despite the leading role awarded to the architect and artist in the documents implementing the liturgical reforms of Vatican II, the 'Catholic Architect' became less in evidence, except in the many controversial reorderings. Indeed, all three major post-war cathedral commissions went to non-Catholic architects, Liverpool through competition, Clifton and Brentwood through episcopal *fiat*. However, the prolific Scott dynasty endured in the post-war years under Sir Giles (1880–1960), Adrian Gilbert (1882–1963), and most recently Richard Gilbert (son of Giles, b.1923), architect of the now listed church of Our Lady Help of Christians, Kitts Green, Birmingham (1966–7, Fig. 11). Moreover, the dynastic tradition continued *in parvo* with Gerard Goalen (b.1918) and his son Martin.

Notes

1 Particularly in my unpublished PhD thesis, *Roman Catholic Church Architecture in Great Britain and Ireland,* 1829–1878 (1983) and subsequent publications e.g. *The Pugins and the Catholic Midlands* (Gracewing, Leominster, 2002).

2 Gavin Stamp, *An Architect of Promise: George Gilbert Scott Junior and the late Gothic Revival* (Donington, 2002) and Alan Powers, Francis Pollen: Architect 1926–1987 (Robert Dugdale, Oxford, 1999).

3 Joanne Heseltine (ed.) *Catalogue of the Drawings Collection of the RIBA, the Scott Family* (Amersham, Bucks 1981) and Alexandra Wedgwood, *Catalogue of the Drawings Collection of the RIBA, the Pugin Family* (Farnborough, 1977).

4 Hadfield, Caukwell and Davidson: *150 years of Architectural Drawings Hadfield, Caukwell and Davidson, Sheffield 1834–1984* (Chesterfield, 1984).

5 R. O'Donnell '"Blink by [him] in silence"? The Cambridge Camden Society and A. W. N. Pugin' in Christopher Webster and John Elliott (eds.), *'A Church as it Should Be.' The Cambridge Camden Society and its Influence* (Donnington 2000), 98–120.

6 For a view of this culture wider then the usual English and Anglican perspective see Jan De Maeyer & Luc Verpoest (eds.), *Gothic Revival; Religion, Architecture & Style in Western Europe, 1815–1914,* KADOC-Artes 5, (Universitaire Pers, Leuven, 2000), especially R. O'Donnell, *An apology for the Revival: the Architecture of the Catholic Revival in Britain and Ireland,* 35–48.

‘In a great tradition’: the building of Stanbrook Abbey church

Peter Howell

The author is a former Chairman of the Victorian Society and is a member of the Historic Churches Committee for Wales and Herefordshire

THE COMMUNITY of English Benedictine nuns which had been established at Cambrai in 1625 had to move to England in 1795. After spending a number of years at Woolton, near Liverpool, and at Salford Hall, Warwickshire, they settled in 1838 at Stanbrook Hall, Powick, a few miles south of Worcester. Built in about 1755, this was a plain brick house, consisting of a two-storey main front, facing west, and, at right angles to it, a wing of two storeys, with a three-storey part beyond. The nuns added a small chapter room, a refectory, and some cells, continuing this wing, and a chapel at right angles to it, to correspond to the first part. Behind the chapel a wing running southwest contained the school (discontinued in 1918). The nuns’ architect was Charles Day, brother of one of them and best known for his churches at Hereford and Bury St Edmunds, and for the Shire Hall at Worcester.

The chapel was not recognisable as such on the outside, but its interior is a handsome example of its type. The narrow sanctuary bay is top-lit by a glazed dome, and retains its large painting of the Deposition from the Cross, whose arched frame echoes the arch to the bay. The flanking walls are canted in. At the opposite end is a corresponding arched recess which contained the organ.

In 1863 Dom Laurence Shepherd, of Ampleforth, became Vicarius (or chaplain). He was a fine liturgist and advocate of plainsong, and considered that a new church was essential. There were by then twenty professed choir nuns and lay sisters. Edward Welby Pugin (whose father had visited Stanbrook in 1840) was already thought of as architect in 1866, when Dom Anselm Cockshoot, of Ampleforth, chaplain to the Convent of Our Lady of Charity at Bartestree, near Hereford, which Pugin had built in 1862–3, warned that he would not give enough attention to the work. However, a year later Dom Wilfrid Alcock, of St Augustine’s, Ramsgate (built by Pugin in 1860), wrote warmly to recommend him. In the same year the Abbess and the Benedictine Provincial went to Staffordshire to see the new churches of the Dominican Convent at Stone (C. F. Hansom, 1852–4, and G. Blount, 1861–3), and the Benedictine Convent at Oulton (E. W. Pugin, 1853–4), and decided on Pugin.

By May 1868 Pugin was sending ‘a new design’ (Fig. 1). This was for a large, tall church, of which the body would form the nuns’ choir, with an apsidal sanctuary, gabled ‘extern chapel’ (for the public) projecting to the south, and a western tower with an

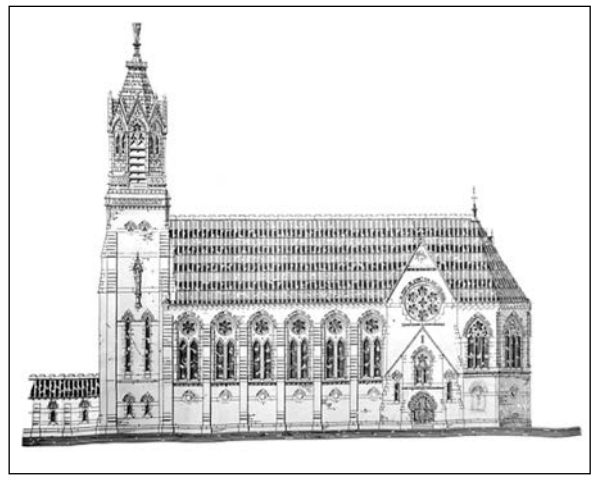


Fig. 1: E.W. Pugin's 1868 design for the church.

octagonal top stage. However, the lowest tender he could recommend was for £4,250, and so the cost was scaled down to £3,000: the church was lower, with a square-ended sanctuary, and a tall bellcote over the west end. At least, said Pugin, all the mouldings would be in stone, not plaster.

By 1869 building was underway, but there were endless problems, with poor foundations, inefficient builders and inadequate supervision. Poor Pugin was continually criticised for being dilatory, but pleaded ill health, the incompetence of his assistants and the constant pressure from other frustrated clients. In fact, he was so unwell in 1870 that he had to take a three-day cruise. He was said in 1872 to be 'sometimes attacked with complete prostration which lasted for about twenty-four hours', and he took chloral hydrate as a sedative. Matters were not helped by the fact that the builder was John Barnet Hodgson, the partner in his Ramsgate speculations with whom he spectacularly fell out.

Pugin also had to deal with the changes requested by Dom Laurence, including the substitution of a 'circular' roof for an open timber one (no doubt for acoustic reasons), and—most problematic of all—the decision in 1870 to have a tower after all, to house the bells and clock on which Dom Laurence was so keen, and for which he paid (Fig. 2). Pugin was particularly unhappy about the spiral staircase.

The correspondence shows that Pugin took great care over the ornamentation and fittings (Fig. 3). He considered that the stone-carver R. L. Boulton 'can do angels to perfection', but much disliked his 'pretty and flimsy' foliage carving. Some carving (apparently in the extern chapel) was done for Boulton by the young H. H. Martyn, and this must surely be the convent where Martyn recalled 'being slated by the mad architect'. The wood-carving was done by John Farmer of Farmer and Brindley.

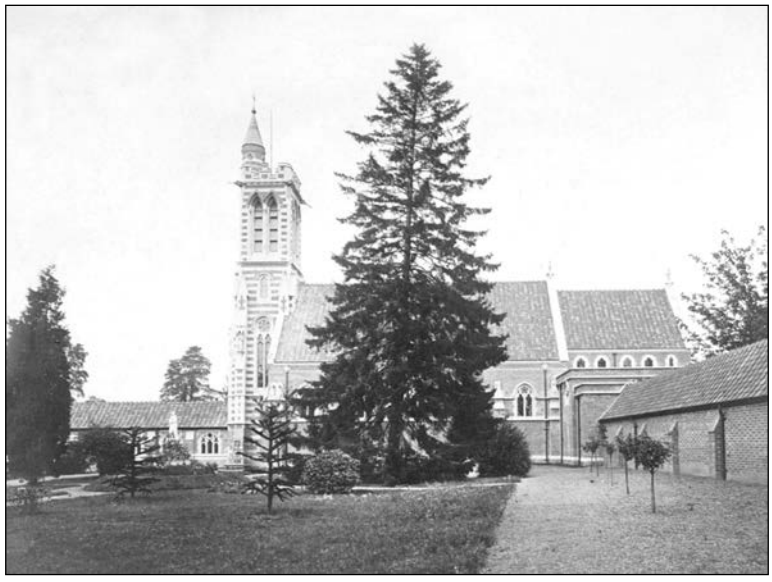


Fig. 2: Late nineteenth century view of the exterior of the church from the south.

Fig. 3: The interior of the church in the late nineteenth century.

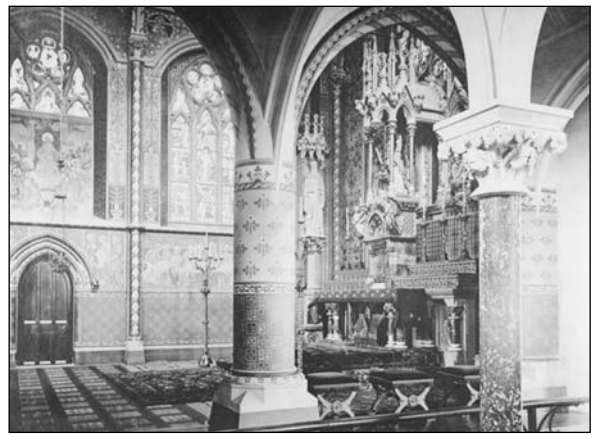


Fig. 4: The sanctuary of the church, as it was until 1937.

Although Dom Laurence had written about the stalls 'Now mind, dear Mr Pugin, we won't have extravagance', Pugin was rightly delighted with their carving ('simply admirable') and the Kauri pine timber ('the best of the kind I have ever seen and looks like satinwood'). The design for the organ case was, at Pugin's suggestion, based on his design for the case at Meanwood Towers, Leeds ('the first thing of the kind done in modern times'). The organ was built by John Nicholson of Worcester. The superb tile floor was designed by Pugin and John Hardman Powell, and made by R. Minton Taylor and Co. The Benedictine symbols in the sanctuary were suggested by Dom Laurence.

The magnificently elaborate high altar, tabernacle and exposition throne (Fig. 4) were carved, in stone and alabaster, at Pugin's own 'South Eastern Works' at Ramsgate and by Farmer and Brindley. 'A more magnificent canopy has never yet been executed all in one stone', wrote Pugin. The tabernacle doors, with enamels and crystals, were made by Hardman. That firm did all the other metalwork, including the superb iron screen between the sanctuary and the nuns' choir. The stained glass in the great rose window at the east end was also by Hardman. The extern chapel, which opens into the sanctuary on the south, had another richly carved altar.

Remarkable features of the exterior include the stone and brick banding of the tower and the unusual roof tiles, to a design patented by J. P. Seddon, based on Roman examples from Trier. The church was reached from the old convent by a cloister attached to its western end: in this are Stations of the Cross carved by Boulton. The new church was consecrated on 6 September 1871 by Dom Bernard Ullathorne, Bishop of Birmingham. By then the nuns had spent at least £9,000.

Further enrichment of the church included lavish painted decoration on the sanctuary walls and roof, including scenes such

Fig. 5: The interior of the church today, looking west.

as the Last Supper and the Death of Our Lady, executed by Clayton and Bell in 1877–8 (they probably received the commission because of Hardman's 'uncivil behaviour' in taking almost two years to produce the Resurrection window, ordered in 1873). Their foreman, John Noah Pearce, became a Catholic, and married a local girl. He carried out attractive stained glass in the Holy Thorn Chapel, added west of the extern chapel in 1885 to the design of Peter Paul Pugin, to house a treasured relic. It was erected in memory of Dom Laurence Shepherd, who is buried beneath a tomb with effigy carved by Boulton. It also contains the tomb of Dame Gertrude d'Aurillac Dubois, abbess from 1872 to 1897. The alabaster effigy was carved by Dame Beatrice Brown. In 1894–5 the abbess's throne, designed by P. P. Pugin, was set up at the west end (Fig. 5). New sacristies were added at the east end in 1899.

It was P. P. Pugin (with Cuthbert Welby Pugin and George C. Ashlin) who designed the east and north wings of the abbey, erected in 1878–80 and 1895–8. Plans had been drawn up in 1876–7 by Dom Laurence and the Belgian Dom Hildebrand de Hemptinne. The great advantage of the erection of the first wing was that it made possible the enclosure of the convent, which had been seen by Dom Laurence and the community as equally important with the building of the church. The western wing, to complete the courtyard, was never built.

The subsequent history of the church can be briefly summarised. In 1937 the high altar was drastically simplified, under the supervision of Geoffrey Webb. The canopy work was removed, and the throne was filled with a sculpture of Christ the King by Philip Lindsey Clark. Most of the painted decoration was covered up. In 1971 the high altar was entirely removed, together with the statues of Saint Benedict and Scholastica in niches on

either side. What was left of the painted decoration was covered over. The tile floor of the sanctuary was taken up, and the iron screen went to the Birmingham Art Gallery. The altar in the extern chapel also went. A new high altar, and a new screen, now cutting off the extern chapel from the sanctuary, were designed by Anthony Thompson, of Peter Falconer and Partners.

The community has decided to move to Yorkshire, and the future of the listed Stanbrook buildings is uncertain.

Acknowledgements

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Liturgy and architecture: Catholic church building in the Twentieth Century

Paul Walker

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OVER TWENTY-FIVE years ago, when most of the following was written,[1] the outlook for the Catholic Church in England and Wales was dynamic and optimistic. The National Pastoral Congress had taken place in Liverpool the year before, and a papal visit was expected in 1982. Yet there were signs that the post-war boom in church-building was ending, and even losing its way in design thinking. Also, heritage concerns were growing, prompted by the belief that after Vatican II, too much had been lost in the widespread promotion of 'reordering.'

Throughout nineteenth century Europe there had been a persistent search for the *primitif,* rooted in the cultural crisis at the end of the preceding century. In the Church, via the Benedictine abbeys of Solesmes, Beuron and Maria Laach, an architectural aesthetic developed, the 'primitive' intention of which was to place 'at the service of great theological ideas the basic shapes of a geometric and aesthetic nature of which God made use in creating his universe',[2] and which was regarded as 'being parallel to the reform effected in music by the Gregorian chant'.[3]

So it was apt that Cardinal Vaughan should think that 'to build the principal Catholic church in England in a style which was absolutely primitive Christian, which was not confined to Italy, England, or any other nation, but was, up to the ninth century, spread over many countries, would be the wisest thing to do'.[4] Bentley's design for Westminster Cathedral (completed in 1903, Fig. 1) was clearly intended to stand as an embodiment of the primitive ideal, but one with an imperial overtone. It was also intended as a conciliatory solution to the factious competition between 'indigenous Gothic' and 'Ultramontane Classicism'.

A Byzantine-cum-Romanesque aesthetic persisted well into the twentieth century via such a fine inter-war example as St John, Rochdale (1924, by E. Bower Norris) and then in more vestigial post-war form as at Our Lady of Lourdes, Yardley Wood, Birmingham (1967, by Harrison and Cox). Pevsner berated the style as 'one of the deadest ends in mid-twentieth century ecclesiastical architecture', produced mainly by 'Catholic architects without much courage or creative ability […] all over England'.[5]

Dominating the church building scene of the 1930s was the 'gargantuan joke' of Lutyens' design for Liverpool Cathedral (begun 1933, Fig. 2). Even more than Bentley's design for Westminster, it displayed imperial pretensions with eclectic detail

Fig. 1: Metropolitan Cathedral of the Most Precious Blood, Westminster: interior.
[photo: Alex Ramsay]

and form redolent of London and Rome, if not also of Constantinople and Delhi, embellishing a sawn-off, planed-down Beaux-Arts monumentalism. In its plan it seriously sought to embody architecturally the Christocentric nature of the Church, an intention implicit in its dedication. In 1925, Pope Pius XI had inaugurated the Feast of Christ the King as the focus of his pontificate's main objective 'to reconcile all things in Christ'. Liturgically, the centrality of the altar, as a prime signification of Christ, was emphasised by making it more clearly free-standing, and honouring its regality with a ciborium. Archaeological evidence was quoted in support of such measures, in particular *Der Christliche Altar* (1924) by J. Braun S.J., and there was a growing desire to be true to primitive practice as then understood.

In 1928, *Divini Cultus* endorsed Pius X's *Motu Proprio* of 1903 encouraging the greater use of Gregorian chant in the liturgy. 1929 saw the foundation of the Society of St Gregory by Dom McElligott of Ampleforth Abbey, and of the Guild of Catholic Artists and Craftsmen. McElligott was also chaplain to the Eric

Fig. 2. 'Liverpool of the future'. An aerial view showing the two proposed cathedals in context. [From the Illustrated London News, 13 October 1934]

Gills, but Gill believed that not 'a single atom of good will be done by teaching the people the chant' [6] until the altar had been given 'back to the people'.[7] What Chesterton's friend Mgr John O'Connor had done at First Martyrs, Bradford (1935, with J. H. Langtry-Langton) provided Gill with an ideal that he wished to see everywhere. Not only had the Bradford church a central altar in an octagonal plan, but one that was originally intended to be moved in order to make the building all-purpose. Shortly before his death, Gill finally succeeded in building the less innovatory church of St Peter, Gorleston (1939, with J. Edmund Farrell).

In 1943, the later doyenne of liturgical commentary, (Mgr) J. D. Crichton published a hypothetical scheme for a centralised altar in a circular church with four radial arms. Surrounding the sanctuary there was a sort of liturgical 'ha-ha', so that altar predella and congregational area were on the same floor level, but separated by a three-step depression.[8]

After the 1939–45 war, Government priorities for allocating scarce materials caused delays in starting new public buildings, including churches, and even repairing war damage. As a measure of the rise in costs, Lutyens' design for Liverpool Cathedral was completely scaled-down by A. G. Scott. But by 1959 the original 1930s estimate of £3m had risen to £27m, and even Scott's scheme had to be abandoned, and a competition for a modest £1m building promoted instead.

From 1954 to 1960 the completion of Northampton Cathedral was undertaken by A. Herbert, who had also been responsible for Mount St Bernard, Leicestershire (1945). Both were in a pared-down Gothic, a style which seemed all set for a revival. Other examples included the parish churches of St Edmund, Liverpool (1955, by A. Ellis), Sacred Heart, Moreton (1957, by Reynolds and Scott), St Ninian, Glasgow (1959, Pugin and Pugin), Christ the King, Plymouth (1962, Sir G. G. Scott), St Martin and St Ninian, Whithorn (1960, H. S. Goodhart-Rendel) and Our Lady of Victories, Kensington (1958, by A. G. Scott).

However, the rise in building costs forced the thinking on innovations in structural design. Already, before the war, there had been the bold concrete shells of St John, Rochdale (1924) and SS Peter and Paul, New Brighton (1935) by E. Bower Norris and the parabolic concrete portal frame and shell of Our Lady Star of the Sea, Amlwch (1935, by G. Rinvolucri, Fig. 3). After the war the portal frame in concrete and steel became widely used, as at St Maria Goretti, Preston (1956, by W. C. Mangan). Another technique was the reinforced concrete frame, used to great effect by Weightman and Bullen at St Ambrose, Speke (1960). The move towards 'structural honesty' was also pursued in Glasgow at Immaculate Conception, Maryhill (1957, by T. Cordiner), displaying a bold use of the reinforced concrete 'A' frame.

This pursuit culminated in the competition-winning design for the Metropolitan Cathedral at Liverpool (1957/67, by Sir F. Gibberd, Fig. 4), with its reinforced concrete cantilevered frames set in a circle and held by massive ring beams to support the lantern.[9] But perhaps its true apotheosis was in the hyperbolic-paraboloid roof of St Agnes, Huyton (1963, by L. A. G. Pritchard), the technique proposed in Peter and Alison Smithson's competition entry for the rebuilding of Coventry Cathedral.

The heated discussion generated by the Coventry competition acted as the catalyst to a more critical approach to church building design generally. It began after Sir Giles Gilbert Scott withdrew his design in 1944, following reservations by the Royal Fine Art Commission. Simply stated, the criticism derived from whether the environment of worship should be informed by art or by liturgy; by modernity or history; by what was happening in France or in Germany.

At first it was the French churches, especially those at Assy and Audincourt rather than Ronchamp, which attracted attention. The controversy over the use of non-Catholic artists at Assy and the removal of the crucifix by Germaine Richier, brought to a head the cultural dilemma of the Church in the mid-twentieth

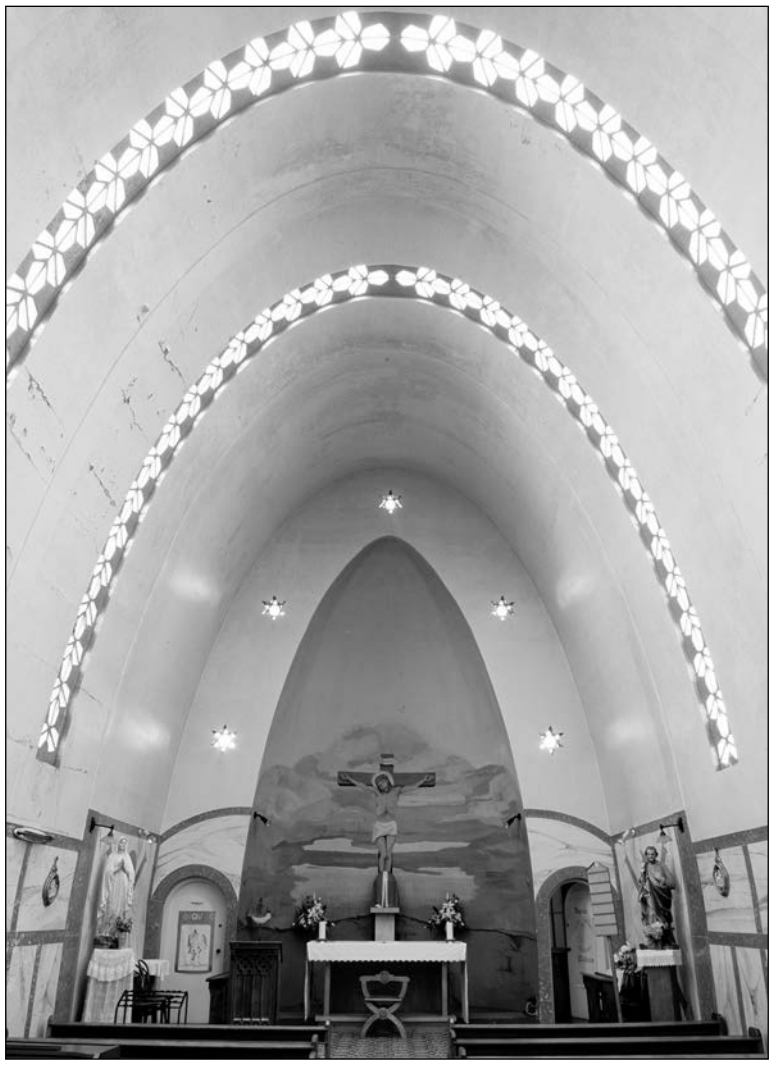

Fig. 3: Our Lady Star of the Sea, Amlwch, Anglesey: interior. [photo: Alex Ramsay]

century, and drew a response from the Holy See in the Instruction *De Arte Sacra* of 1952. The inspirational Dominicans Régamey and Coutourier were behind the controversy, and Pére Régamey's *Religious Art in the Twentieth Century* (1952) remains a standard critique of the issues.

The controversy consolidated the parameters for using the 'untraditional' modern idiom, and a few English churches attempted a total environment of art, as at St Mary, Leyland (1964, by Weightman and Bullen, Fig. 5) and St Aidan, East Acton (1961, by Burles Newton and Partners). Each of these projects included a veritable gallery of Catholic artists of the post-war period. But by the end of the sixties, in America, against the background of the Vietnam War, Daniel Berrigan S.J. was convinced that 'ours is not a time for making art at all'.[10]

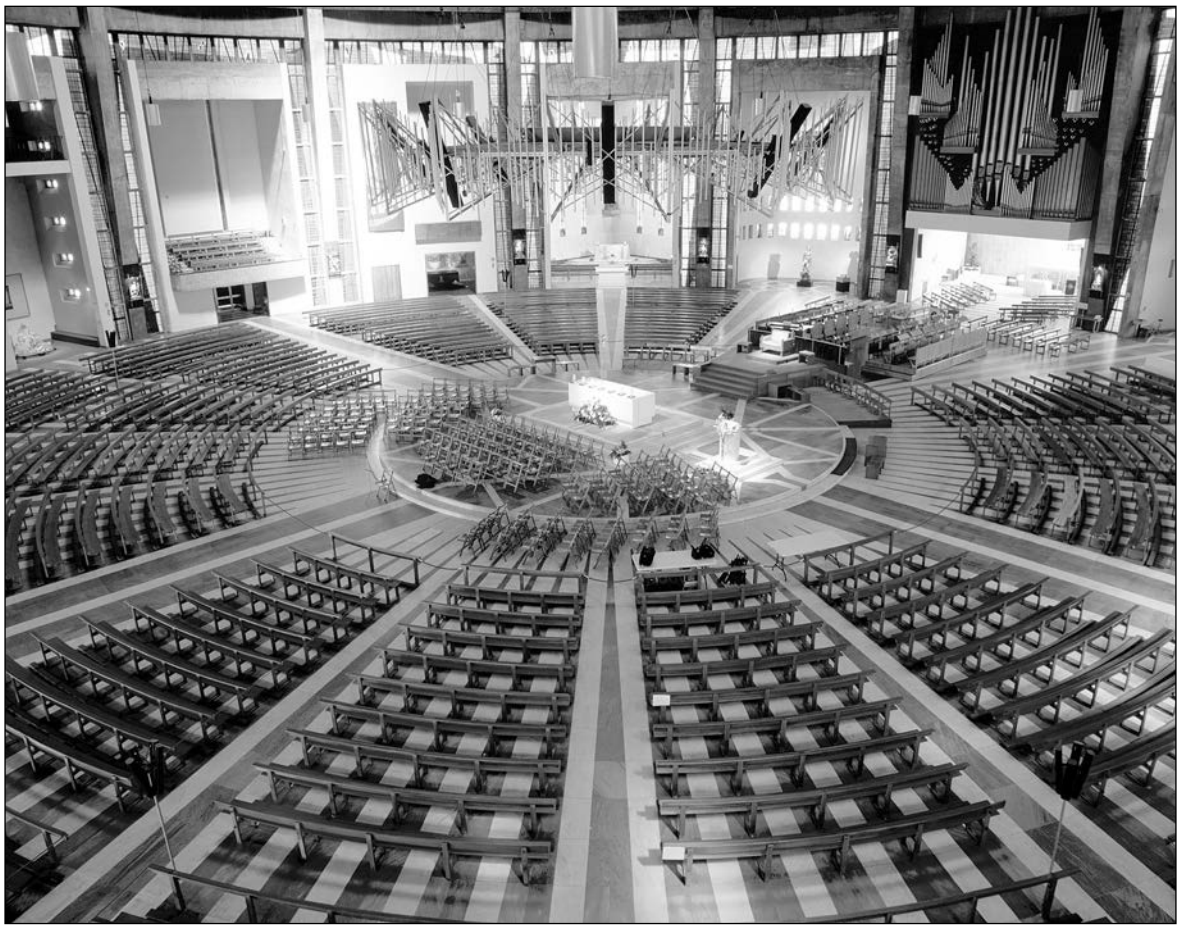

Fig. 4: Cathedral of Christ the King, Liverpool: interior. [photo: Alex Ramsay]

The church at Assy was completed in 1947, the year that the Encyclical *Mediator Dei* was promulgated by Pius XII, heralding the post-war years of debate over liturgical reform, in the context of the Church remaining authentically itself yet in the modern world. In 1963, it was embodied in the *Constitution on the Sacred Liturgy* of Vatican II. Regarding the fine arts, the Church recognised that their progress had had a shaping influence on the external features of the liturgy, but held that any artless or esoteric modernity ought to be avoided.

Liturgically, this transitional period seems to have been characterised by an emphasis on the corporate nature of worship. In fact, a major concession of *Mediator Dei* was a qualified sense in which the faithful 'concelebrated' with the 'ministerial priesthood' through the 'common priesthood' of their Baptism, an emphasis that, architecturally, gave renewed significance to baptisteries. But it was the lessening sense of polarisation between sanctuary and nave that held the greater significance, achieved initially by a broadening of the nave and a simplifying of the sanctuary, as at Our Lady of Lourdes, Farnworth (1956, by Greenhalgh and

Williams), and latterly, by projecting the sanctuary inwards, so that seating could be arranged around, or in a 'T' form, as at Our Lady of Fatima, Harlow (1960, by Gerard Goalen). Even new flat-topped communion rails were referred to as 'a prolongation of the altar', if not 'the people's Communion table'.[11]

But, by Vatican II and the mid-Sixties, the 'battle for the single-volume worship space had been won',[12] as at Holy Family, Pontefract (1964, by Derek Walker), St Michael and All Angels, Woodchurch (1964, by the F. X. Velarde Partnership), St Gregory, South Ruislip (1967, by G. Goalen) and the singular churches of Gillespie Kidd and Coia, such as Sacred Heart, Cumbernauld (1963) and St Patrick, Kilsyth (1965). The earlier St Paul, Glenrothes (1958) was a less recognised predecessor of the Anglican church of St Paul, Bow Common (1960, by Maguire and Murray), regarded by the *cognoscenti* as *the* prototype of the new thinking.[13] However, in its creative application of the severe criteria of 'nearness to need' and 'fitness for purpose',[14] to produce 'plain brick boxes with no tricks',[15] Bow Common was the progeny of a tradition going back beyond Lethaby.

1962 saw the first English publication of *Guiding Principles for the Design of Churches According to the Spirit of the Roman Liturgy*, as

Fig. 5: St Mary, Leyland, Lancashire: interior.
[photo: Alex Ramsay]

an appendix to a set of conference papers published by the New Churches Research Group (*Towards A Church Architecture*, edited by P. Hammond). Originally published by the German Liturgical Commission in 1947 (the same year as Assy and *Mediator Dei*), The 'Principles', provided a whole new church design rationale rooted in pastoral liturgy. It was a concern not so much for architectural 'style' as a spatial 'programme' that gave form to the dynamics of liturgical and pastoral activity. 'Wrestling with the programme'[16] in order to formulate the 'brief' became the *modus operandi* of NCRG design strategy. The dynamics of worship were subjected to sociological and anthropometric analysis; population surveys were made to determine trends and movements; and technical innovations were promoted in building construction. In Catholic form, the NCRG rationale is exemplified in the three churches by Melhuish, Wright & Evans: St Cecilia, Trimley (1966); St Gregory, Alresford (1968); and Christ Our Hope, Beare Green (1970, now closed).[17]

In the mid-sixties too, there emerged the concept of the multi-purpose church, as promoted by the Institute for the Study of Worship and Religious Architecture in the University of Birmingham. Whereas the NCRG had 'fought the battle for the single worship space', the Institute went a step further by promoting the use of the same space for secular purposes. This concept differed from the dual-purpose concept in that it did not shut off the 'sacred' element when the building was being used for 'secular' purposes. Instead, it maintained its presence as a sign that worship and cultural, recreational, social and pastoral activities were all integral to the fullest understanding of 'liturgy'. It was a concept not widely adopted, especially in Catholic circles, but it did have an effect on the dual-purpose model, by making it more flexible. Essentially it was a single-cell model, but the innovative design of the Anglican St Philip and St James, Hodge Hill, Birmingham (1968, by M. Purdy), had to concede a discrete prayer area by popular request. Another model was the 'house church', promoted through the editorial of *Art d'Eglise* by Dom Frederic Debuyst. The model comprised a suite of rooms serving different functions, but generally centred on one main gathering area that had restricted use, including worship, as at St Margaret, Twickenham (1969, by Williams and Winkley, Fig. 6).

In 1969, the multi-purpose concept assumed a further dimension with the *Sharing of Church Buildings Act*. While not specifically formulated to promote a particular type of church building, this nevertheless made it possible for a number of new shared-use, joint-ownership buildings to be designed, such as St Andrew's, Cippenham (1971, by Michael Hattrell), and All Saints Telford (1973, by Bosanquet and Diplock).

In the period following Vatican II, the reordering of existing buildings presented a particular challenge. Controversial cathedral reorderings included Birmingham (1967, by Weightman & Bullen); Salford (1973, by Cassidy & Ashton) and an over-zealous pre-Vatican II anticipation at Aberdeen (1960, by C Gray). Since then punctiliously correct mitigating measures have been taken at Birmingham (2005, by Brownhill, Hayward, Brown), posing questions of one kind, while the 'remarkably sparse' look at Salford seemingly remains after two further reorderings (1983, 1990), posing others. At Portsmouth, a reordering once considered exemplary in meeting the challenge (1971, by Williams & Winkley), has itself not escaped being modified (1982) and then reordered and historically dressed (2001, by Kanavan & Wingfield).

Other cathedrals have also been reordered at least twice, latterly often including major building repairs, as at Lancaster (1970s; 1995, by F Roberts) where G. G. Scott's elaborate 1909 reredos was reinstated, and Leeds (1963, by Weightman & Bullen; 2006, by Buttress Fuller Alsop Williams), a most comprehensive scheme costing some £2.7 million (see Ken Powell's account in this issue). Elsewhere, a minimalist, even illusory, intervention has been promoted as a virtue, of which that at Westminster must be the best known. Not even an experimental weekday nave altar (1964, by Austin Winkley) was countenanced for long.[18] While at the Brompton Oratory, use of a temporary free-standing altar ended in 1984, when a return was made to the eastward position.[19]

In addition to Liverpool and Northampton, new cathedrals have been built at Clifton (1973, by the Sir Percy Thomas Partnership) and at Middlesbrough (1975, by the Swainston Partnership) where the Victorian cathedral was blighted by inner-city redevelopment and wrangling over its future, until finally destroyed by fire in 2000. At Brentwood the large sloping functional extension (1974, by Burles, Newton & Ptnrs) to the small Gothic Revival cathedral, was demolished and replaced by a mannered Classicist essay (1991, by Quinlan Terry), regarded by some as the last important Catholic building to be built in England; but begging questions whether its importance is in offering a model revival for Catholic church architecture, or a case-study of cautionary counselling against repetition.[20]

However, enlargement is not now the main preoccupation, whether of buildings or numbers of buildings. Now the concerns are more often with decreasing congregations and clergy, and still shifting demographics. New build continues but to a much lesser degree. Such buildings as those by Francis Roberts, Vincente Stienlet and Jos Townend are worth noting, as are others like St Joseph, Epsom (2001, by W.S. Atkins) with its centralised baptismal

Fig. 6: St Margaret, Twickenham, Middlesex: interior.
[photo: Alex Ramsay]

Fig. 7: Cathedral church of St Mary and St Helen, Brentwood, Essex: interior.
[photo: Alex Ramsay]

pool, and Our Lady & St Vincent, Potters Bar (2006, by Francis Weal & Partners) with its antiphonal arrangement and polarised foci, indicating a still developing post-Conciliar understanding of liturgy. Hopefully, designing anything worthwhile will not be deterred, even when budgets are low and size small. In the post-war period, a younger generation of architects was much influenced by the church designed and personally built by Rainer Senn (1955) for the Emmaus community of rag-pickers at Nice. That was as basic and *primitif* as they come, but still good design. The prospect may no longer be optimistic, but hopefully, there will still be a church architecture that speaks creatively of serious Christian values, meanings and purpose.

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VIEWPOINT:
Recent refurbishment and reordering at Leeds Cathedral

Kenneth Powell

This VIEWPOINT *is one of an occasional series, in which the author expresses his or her opinion on matters of contemporary debate. The author is an architectural journalist and commentator. He is a member of the Leeds Diocesan Historic Churches Committee but here, of course, writes in a personal capacity.*

'A UNIQUE EXAMPLE of a most remarkable and impressive development of Gothic architecture, suggesting what is old by what is new in its beautiful proportions and exquisite details'. In his *Short History of St Anne's Cathedral and the Leeds Missions*, published in 1904, Fr Norman Waugh captured the essential qualities of the new Cathedral of St Anne which opened in June of that year. The diocese of Leeds was established in 1878 when the old diocese of Beverley (1850) was subdivided, with a second new cathedral in Middlesbrough. In Leeds, the rank of cathedral was conferred on the church of St Anne, completed in 1838 and itself a symbol of the growing confidence of the Catholic community. Standing at the top of Park Row, the city's principal banking thoroughfare, St Anne's was close to the site of the new Town Hall, opened in 1858. In contrast, the Anglican parish church, rebuilt by Dr Hook in the 1840s, was stranded on its ancient site, in a slummy area east of the town centre, which remains at odds with its civic role even today. Today, Leeds remains one of the few large English cities without an Anglican cathedral.

Enriched with fittings by A. W. N. Pugin – notably the high altar reredos of 1842 – and further enhanced by J. F. Bentley in the 1890s, St Anne's fell victim to civic improvements – in effect, road widening plans. A new site, a short distance to the north, was provided by Leeds Corporation, along with £46,000 compensation. The commission for the new cathedral, much larger than its predecessor, went to J. H. Eastwood, though Bentley was a candidate. St Anne's remains (Figs. 1, 2 and 3) one of the most remarkable churches of its period, the element of 'development' referred to by Waugh evident both in its plan, emphatically non-Puginian and virtually as broad as it is long, and its detailing, mixing Gothic and Art Nouveau and the work of Eastwood's brilliant assistant Sydney Kyffin Greenslade. The influence of J. D. Sedding is evident.

The various changes made to the building over the half-century or so following its completion have been recorded by Robert Finnigan in his excellent history and guide. Some unfortunate alterations took place in the mid-Fifties, when John Heenan was Bishop of Leeds. The sanctuary decorations were much toned down and some of Eastwood's fittings removed, mutilated or moved. Under Bishop Dwyer in the 1960s more sweeping changes were made, with Weightman & Bullen as architects. The high altar was detached from the splendid reredos

Fig. 1: Exterior view of the Cathedral. [photo: Alex Ramsay]

and moved westwards to the middle of the sanctuary, where it was soon to be used for Mass 'facing the people'. Eastwood's sanctuary fittings were largely removed to create a clear space around the altar. In the nave, which was re-paved, pews replaced chairs. Weightman & Bullen's new fittings ranged in manner from the weakly conventional (the new sanctuary screens and episcopal throne) to the vigour of the baptistery gates. Discussion of the recently-completed restoration project by the Leeds Historic Churches Committee and other bodies had to consider objectively the merits of these products of an unfashionable era.

The restoration and refurbishment project had a long gestation. Donald Buttress was appointed Cathedral Architect in 1983 during the episcopate of Gordon Wheeler. Ambitious plans for further reordering were discussed but more urgent priorities intervened, notably renewal of the roof covering and the repair and cleaning of the exterior of the building. The idea of a new cathedral hall also emerged in this period and was subsequently realised, thanks to a fortuitous land deal with the developers of the adjacent Light shopping centre. A strong element of continuity was provided by the appointment of Donald Buttress's former

assistant (later partner) Richard Williams as his successor. The cathedral project was further developed under Bishop David Konstant, with Mgr Peter McGuire as Administrator, and brought to fruition under their respective successors, Bishop Arthur Roche and Canon Michael McCreadie, now Cathedral Dean, to mark the centenary of the building.

The plan of the reordered cathedral and views of the sanctuary are shown in Figures 4, 5 and 6. This was a major project completed in just sixteen months on site, which has taken place at a significant time in the development of thinking about the liturgy (Bishop Roche has had a key role in the revision of the liturgy in English). Pope Benedict XVI has written of the changes of the Second Vatican Council by which the liturgy became 'no longer a living development but the product of erudite work and judicial authority; this has caused us enormous harm'. As a young priest, the Pope was 'dismayed' by the general prohibition of the old Missal and more recently he has deplored the poor standard of liturgy and music in many cathedrals and parish churches. It is heartening to see the side chapels in St Anne's restored, their altars properly furnished, valued as aids to prayer and not simply relics of past observance – as which they seemed to be regarded not many years ago. The discussion of options for reordering the cathedral generated some highly debatable proposals: for example, the removal of Eastwood's splendid reredos to the west end of the building, where it would have largely obscured the west window

Fig. 2: Sanctuary before recent reordering.
[photo: Alex Ramsay]

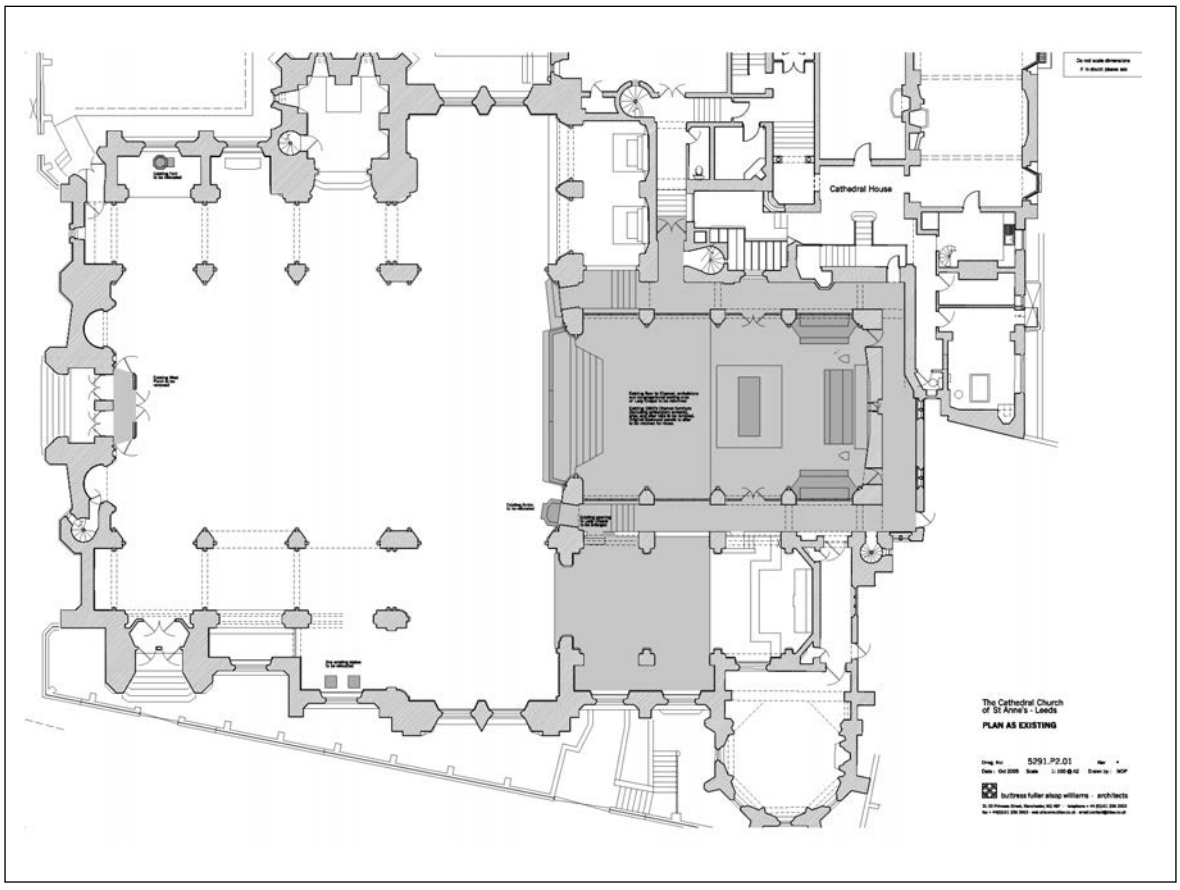


Fig. 3: Above, Plan of the Cathedral before recent reordering.
[copyright Buttress Fuller Alsop Williams Architects]

and the removal of side chapels in the north transept to accommodate a ramp for wheelchairs. Neither of these proposals progressed far. St Anne's has had a remarkable musical revival in recent years and the disrepair of the pipe organ, necessitating the use of an electronic instrument, was one issue that had to be tackled. Initially said to be beyond repair, the organ is now being reconstructed and will soon be reinstalled in its position in the sanctuary triforium. After much discussion, a new location for the choir has been created at the east end of the cathedral, below the restored reredos, freeing the space in the north transept previously filled by the keyboard, choir seats and music stands.

The position of the high altar was obviously a key issue: one option was to place it much further west, with seating in both transepts addressing a new nave platform. This was not pursued, but a new altar – perhaps a little small – has been placed at the extreme western end of the sanctuary, approached from the nave by curving steps. The new cathedra, flanked by seats for concelebrating and other clergy, forms a solid backdrop to the altar, screening the choir seating beyond. (Only fragments of the original throne remained, so that a reconstruction was

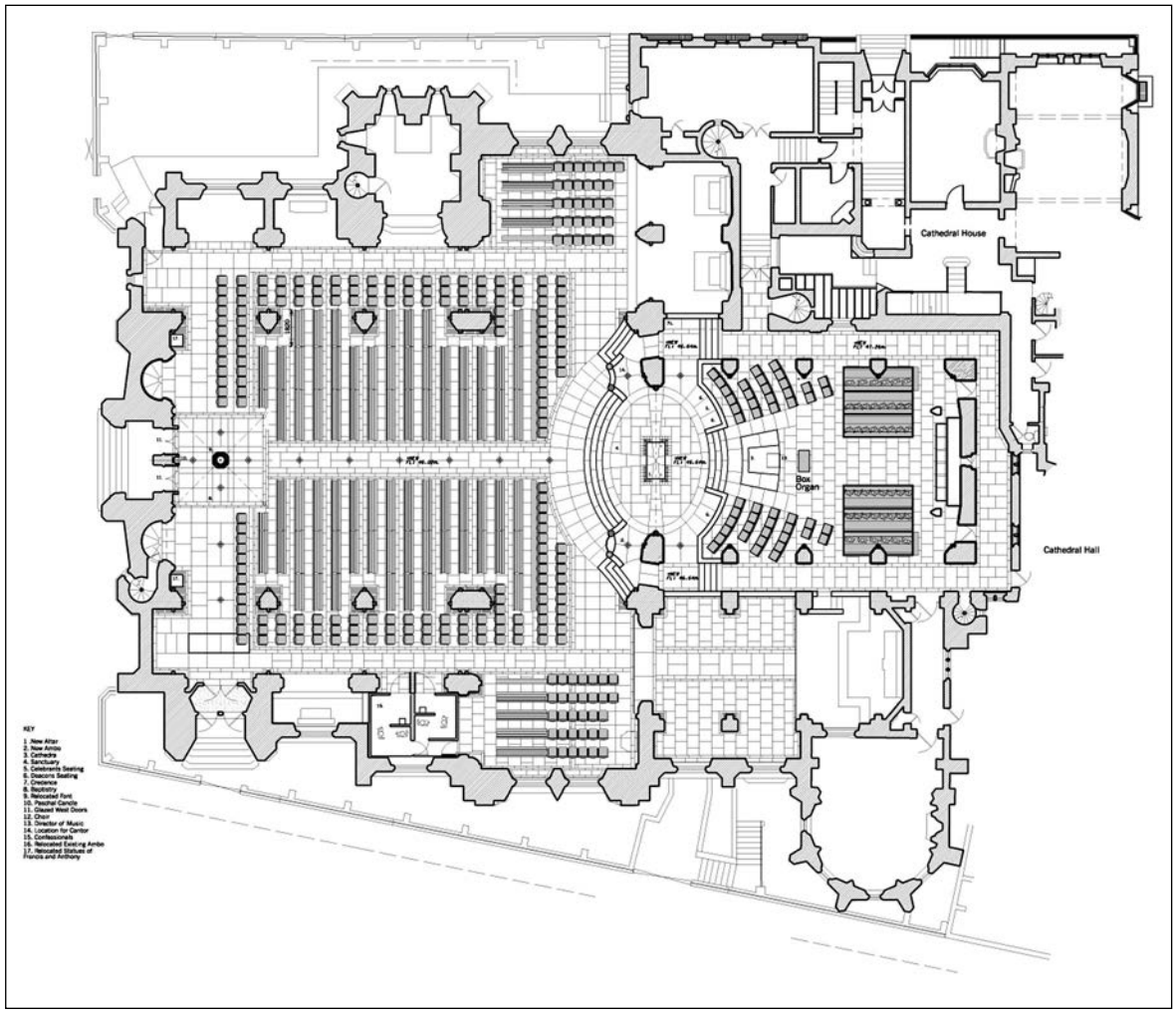


Fig. 4: Plan of the reordered interior. [copyright Buttress Fuller Alsop Williams Architects]

impractical). This major piece of furniture, like the new ambo on the south side of the sanctuary, takes inspiration from the work of Eastwood and Greenslade – a bolder, though more risky, approach would have involved commission to designers working in a contemporary manner. The removal of the screens to the sanctuary aisles is an entirely beneficial move, creating more flexibility for the performance of the liturgy.

The installation of a York stone floor, with underfloor heating, has removed the need for radiators. A sophisticated new lighting system highlights the quality of an interior cleansed of grime – cleaning the windows helped further in this respect. New benches have replaced the 1960s pews. The font has been moved from the former baptistery, which now houses a shrine (the 1960s gates have been retained), to a position immediately adjacent to the west door, from where new glass doors allow a view down the length of the cathedral. The font has been adapted to provide a

Fig. 5: View towards new sanctuary steps, ambo and altar.
[Photo: copyright Buttress Fuller Alsop Williams Architects]

flow of water – a fashionable move – and acts also as a stoup for holy water. New confessionals, designed in a straightforwardly contemporary manner, occupy a space adjacent to the south transept. The Lady Chapel, south of the sanctuary and the place of Reservation, has been left unchanged, though expert conservation of the fine Pugin reredos (brought from the first St Anne's and much retouched) is planned. Excellent Stations of the Cross, dating from 1912, have already been rescued from the layers of dirt that made them barely usable as objects of devotion.

It is perhaps significant that St Anne's is now generally known as 'Leeds Cathedral' (at a time when the Anglican Bishop of Ripon and Leeds is finally moving to the city). Thanks to its central location, the cathedral, open all day, is used as a place of prayer and contemplation by many who are not Catholics or perhaps not even Christians. The cathedral refurbishment represents a real advance for Catholicism in Leeds. Eastwood's building is, of course, an enormous asset, its plan, more Baroque than Gothic, ideally suited for modern liturgy in a way that other architecturally distinguished Catholic cathedrals – Birmingham and Norwich, for instance – are not. The refurbishment scheme has revealed the excellence of the architecture, this in a city rich in nineteenth and early-twentieth century churches. The scheme

Fig. 6: View towards new altar, raised choir, Cathedra and restored reredos. [Photo: copyright Buttress Fuller Alsop Williams Architects]

exemplifies genuinely progressive thinking in the Church today, respecting the legacy of past generations while providing for future growth and development. It certainly deserves to be widely studied at a time when the balance between tradition and change in the liturgy is again being debated.

‘A Catholic church in which everything is genuine and good’: the Roman Catholic parish churches of Sir Giles Gilbert Scott

Gavin Stamp

The author is an architectural historian with a long-standing interest in the Gilbert Scott dynasty.

THE BUILDING of the Anglican Cathedral at Liverpool dominated the life and work of Sir Giles Gilbert Scott (1880–1960) after he won the competition for its design in 1903 – despite being only 22 years of age and, worse, a Roman Catholic. Although he would design university buildings, electrical power stations, the House of Commons and the GPO red telephone kiosk as well as a number of Anglican parish churches, both his very first and his last independent executed buildings were Roman Catholic churches. These, together with the ten Catholic churches that he designed in between, are the subject of this article. The work he carried out at Ampleforth and Downside Abbeys and the furnishings he designed for other Catholic churches – such as the magnificent reredos in what is now Lancaster Cathedral – cannot be discussed here, nor the smaller number of equally distinguished Anglican churches by Scott which in general design and plan are closely related to his Catholic churches.

Scott was born on 9th November 1880, the son of the architect George Gilbert Scott junior who, together with his wife, Ellen King Sampson, had been received into the Roman Catholic Church earlier that very year – to the dismay of other members of the Gilbert Scott family. Giles Scott saw little of his father owing to the latter’s mental breakdown and estrangement from his wife, but ‘Middle Scott’ was responsible for his son being educated at Beaumont because of his admiration for the buildings there by J. F. Bentley. Scott was still serving his articles with his father’s old pupil and ‘co-adjutor’, the Anglican church architect Temple Lushington Moore, when he entered the competition for Liverpool Cathedral. Scott was not a devout Catholic in the conventional sense; to the dismay of his mother, he married a Protestant, Louise Wallbank Hughes, and their two sons were brought up as Anglicans. His requiem Mass was, however, held at St James’s, Spanish Place, and he was buried by the Benedictine monks of Ampleforth next to his wife outside the ‘west’ end of his great Cathedral in Liverpool. John Betjeman recorded that ‘He was a jovial, generous man who looked more like a cheerful naval officer than an architect’.

Scott continued the Gothic Revival into the twentieth century, developing the architectural legacy of his father and Temple Moore and giving it a distinctive personal quality as well

as a monumental and, at times, almost a classicizing treatment. He also employed other historical styles – using the round arch as well as the pointed – and his buildings are conspicuous for the carefully considered beauty of the materials used. He always took particular trouble over the colour and pointing of his brickwork, but was also happy to employ reinforced concrete and other modern structural systems. As a designer, he was intuitive and assured; he was dogmatic neither about style, nor about the correct approach to architecture. Temperamentally, Scott disliked extremes and took 'a middle line'. Although not hostile to modernism, 'I should feel happier about the future of architecture had the best ideas of modernism been grafted upon the best traditions of the past,' he said in his inaugural address as President of the Royal Institute of British Architects in 1933, 'in other words, if Modernism had come about by evolution rather than by revolution'.

Scott's own idea of modernism was expressed in a constant striving for simplicity and monumentality, eliminating unnecessary detail and delighting in broad surfaces. In terms of the polarised camps which characterised so much architectural debate at the time and which still inhibit a balanced appreciation of so much twentieth century architecture by historians and critics, Scott was neither a 'traditionalist' nor a 'modernist'. 'Now it can be said at once that his work is never an essay in period,' wrote the author of a fine appreciation of Scott's church in Bath published in *The Architect & Building News* in 1930; 'At the same time his work is never startling in its novelty, and he is quite free from the modernist's vice of cleverness for its own sake. Yet his work is completely satisfying, full of life, originality and interest. He can be dramatic without brutality and gentle without sentimentality. In truth he belongs to both parties and wholly to neither'.

As a church planner, Scott was not conspicuously inventive, but this probably reflects the demands of his clients prior to the Second Vatican Council (his most original, centralised plan was for his unexecuted scheme for the new Anglican cathedral in Coventry). Almost all of his Roman Catholic churches use a longitudinal basilican plan, often with narrow aisles. What is most remarkable about them is the bold way in which Scott handled their massing and the ingenious and dramatic way in which he handled natural light. Windows are often concealed from the viewer at the western end of his church interiors, and the daylight comes from up high or, sometimes, from high windows in a tower or in a chancel higher than the nave. Traditionalist as he might (wrongly) seem, Scott was capable of eliminating all windows in the aisles of his churches and of having no clerestory windows. Such bold inventiveness within an historical language of expression can be seen in his very first executed church design.

The Church of the Annunciation, Bournemouth, Dorset (Figs. 1–3) was commissioned by Mrs Lionel Coxon in 1905 and was Scott's first independent work (at this date Liverpool Cathedral was hardly begun and, besides, he was obliged to collaborate with G. F. Bodley, while the contemporary chapel at

Fig. 1: Left, Church of the Annunciation, Bournemouth: exterior. [photo: Gavin Stamp 2000]
Fig. 2: Below, Church of the Annunciation, Bournemouth: plan.

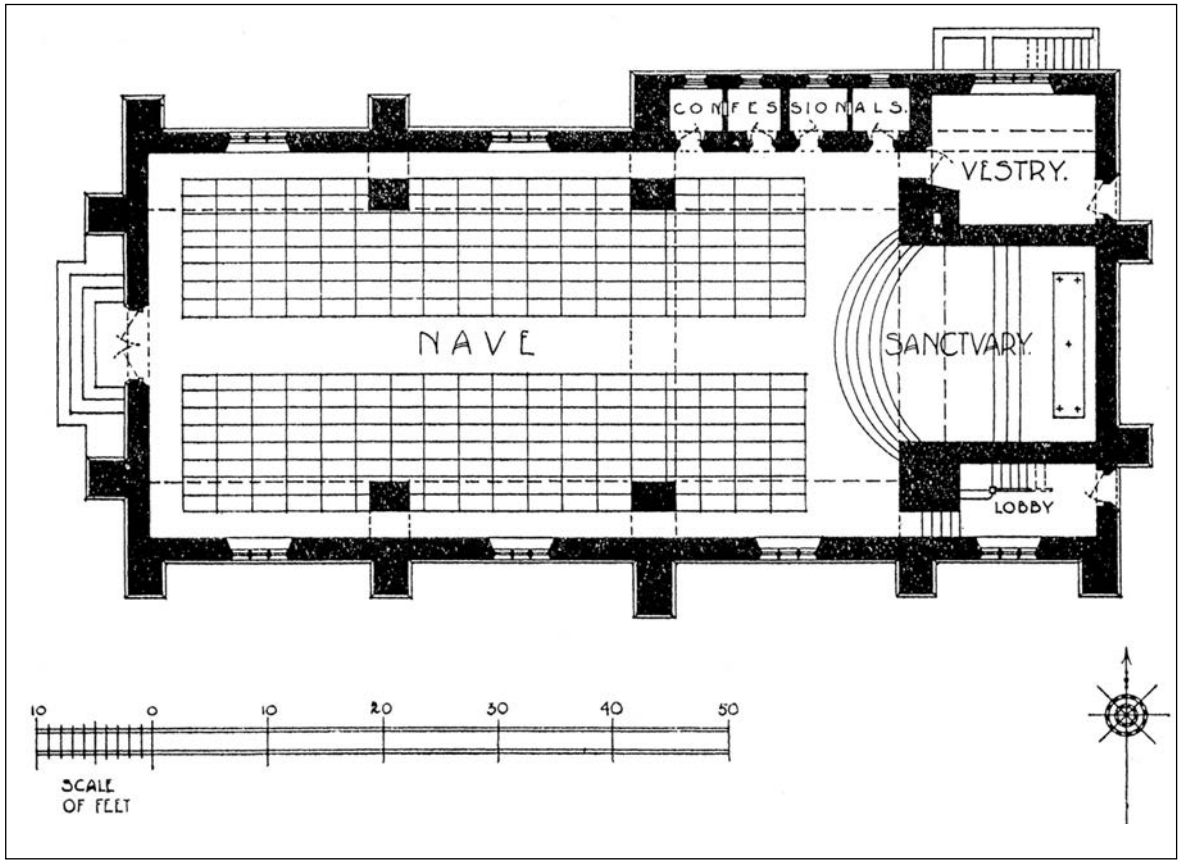


Fig. 3: Church of the Annunciation, Bournemouth: interior soon after completion.
[Richard Gilbert Scott]

the Convent of the Visitation in Harrow was the rebuilding of a structurally unsound building by Thomas Garner). Although comparatively small, it is a design of remarkable power and originality, and several of the themes explored in this church would reappear in later designs. A short low and dark nave with narrow passage aisles across shallow lateral arched recesses (in the manner of Temple Moore) leads to a tall well-lit central space, a tower consisting of combined transepts, beyond which is a narrower sanctuary of the same height. These transepts, not projecting beyond the aisle walls, were a theme explored in Scott's original design for Liverpool and one which can be traced back to his father's Anglo-Catholic masterpiece, St Agnes', Kennington. Externally, the red brick transept-tower is surmounted by a 'cyclopean bellcote'; internally, the sanctuary is lit dramatically from the transept windows (reminiscent of what would appear at Liverpool) and from windows in the concealed west face of the tower. Unfortunately, Scott's design for a triptych reredos surmounted by a loft concealing a high-level passageway across the windowless east wall was not executed, so the church lacks the dramatic liturgical climax the architect intended. 'The artistic taste of the Catholic Priests is appalling,' he wrote in 1907 to a friend of his client, 'and I am anxious to have a Catholic church in which everything is genuine and good, and not tawdry and ostentatious'.

The church was built in 1906–7 and sensitively extended one bay to the west by Alan Stewart in 1965; the striking campanile depicted rising over the north transept in the perspective exhibited at the Royal Academy in 1906 remained unexecuted. The sanctuary was remodelled in 1972.

Fig. 4: St Joseph, Sheringham: interior after 1993 reordering. *[photo: Alex Ramsay]*

St Joseph, Sheringham, Norfolk (Fig. 4), was designed in 1908 for H. W. A. Deterding, director-general of the Royal Dutch Petroleum Co., and his wife, Katherine Louise Newbronner, who was a Roman Catholic (shortly afterwards they would commission Edward Maufe to design Kelling Hall at Holt). The church is tall and narrow, with plain external red brick walls and a low-pitched gable, reminiscent both of the work of Leonard Stokes and of Scott's father at Kennington. The composition has an air of sophisticated abstraction. Internally, there are low and narrow passage aisles and the mouldings of the arcades die into the simple low piers in the manner of Scott's father. Here, the blank east wall was covered by a magnificent painted reredos carved by George Ratcliffe, rather Germanic in style (like the Lady Chapel reredos in Liverpool Cathedral). The hanging rood was carved by the Austrian Tirolese sculptor, Ferdinand Stuflesser. The structure was complete by 1912 but in 1934–6 Scott extended the church westwards by two bays, keeping the timber roof at the same height; as the arch in the original western bay was narrower and smaller, this created an interesting rhythm along the low arcades. The former south porch then became a Lady Chapel. The church was reordered by Antony Rossi in 1993, when Scott's sanctuary was altered and the altar brought forward. The attached presbytery was also designed by Scott and built 1911–12.

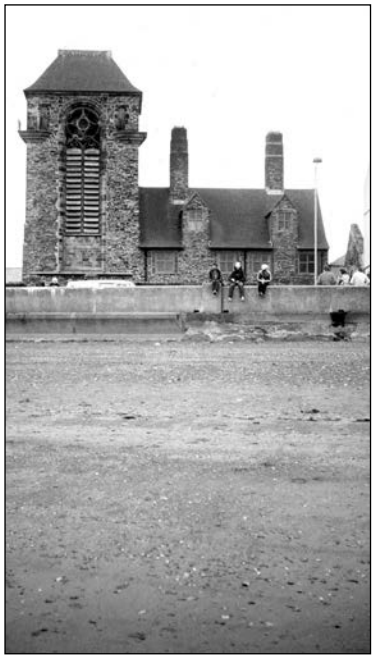
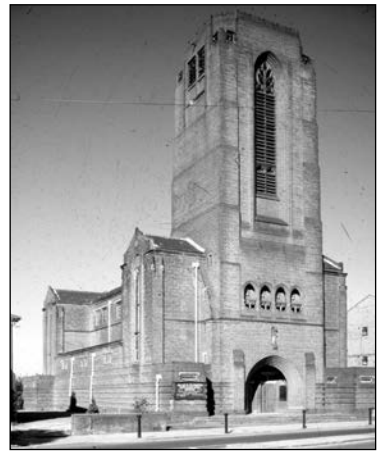


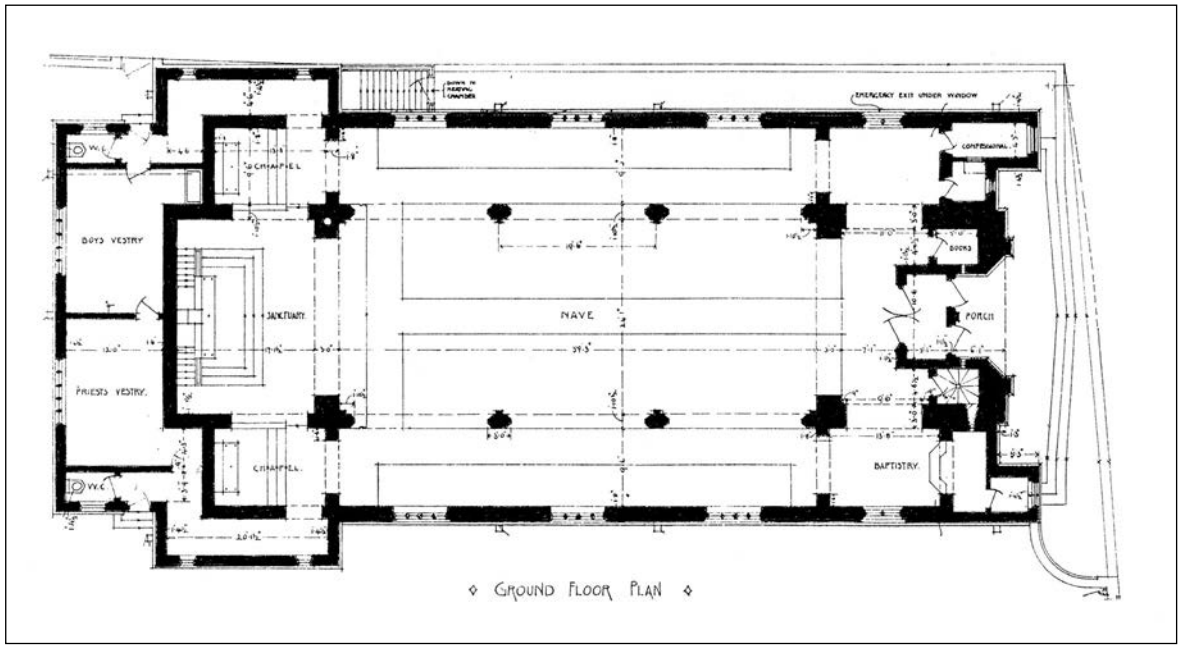
Fig. 5: St Maughold, Ramsay: exterior from the shore.
[photo: Gavin Stamp 1980]

Our Lady Star of the Sea & St Maughold, Ramsay, Isle Of Man (Fig. 5), was designed in the same year as the Sheringham church and has a similar long and narrow interior, with large areas of simple bare whitewashed brickwork and culminating in an elaborate triptych reredos set against the blank east wall. This, again, was carved by Ratcliffe and contains paintings by Miss Burlison. It does not, however, have aisles but only a south chapel, separated from the chancel by low arches with, again, the mouldings dying into the piers. Three boldly scaled windows of powerful design penetrate the south-facing (liturgical north) wall; the opposite wall is unbroken. Overhead is a timber wagon vault, with timber tie-beams. What is most impressive at Ramsay is the rugged west tower (the church is built of rubble stone from local demolished buildings, with dressings of imported Bramley Fall stone from Yorkshire) on an oblong plan and with a huge belfry window similar in form to the transept windows at Liverpool. The church stands by the shore and the tower faces the sea, with observation platforms below the pitched roof, acting as a lookout and landmark for fishing boats. The contiguous presbytery exhibits the continuing influence of Scott's father's domestic designs. The church was built in 1909–12.

Our Lady of the Assumption, Northfleet, Kent (Figs.. 6 and 7), was designed in 1913. In it, Scott experimented with reinforced concrete construction as well as developing several themes that he was exploring for the new radically revised design for Liverpool Cathedral at the time. At first, Scott proposed a pitched roof, but on adopting reinforced concrete construction the roofs were made almost flat. The church is dramatically sited, close to a disused quarry, on a bluff overlooking the Thames. The commanding (liturgical) west tower rises sheer from the road above a broad entrance arch and, with its set backs and rugged profile, clearly reflects Scott's current thinking over the evolving design for the great central tower at Liverpool. There are also balancing pairs of high-shouldered transepts, flush with the aisle walls, and united by continuous horizontal bands of rustication at a low level. Externally, the church is faced with Crowborough brick, with the concrete window lintels exposed; internally, the walls were plastered but with the brick exposed around the arches and along the arrises around the square-headed windows and sanctuary opening. Aesthetically, this unusual church was more successful as a composition of powerful masses than as regards the effect of the austere, angular interior. The structure was complete by 1916; the Lady Chapel altar and reredos added in 1923–4 and the main reredos against the blank east wall only installed in 1953–4. After structural problems, concrete repairs carried out by Thomas Ford & Partners, 2002–4.

Fig. 6: Margin, Our Lady of the Assumption, Northfleet: exterior [photo: Gavin Stamp 2001]
Fig. 7: Below, Our Lady of the Assumption, Northfleet: plan





Our Lady & St Alphege, Bath, Somerset (Fig.. 8 and 9), was designed in 1927 and was, Scott wrote, 'my first essay in the Romanesque style of architecture' – the round-arched Early Christian style which became fashionable in the early part of the twentieth century for both Roman Catholic and Anglican churches. The church is built of local stone from Box, both inside and out, but not using it as smooth ashlar typical of the city centre. Georgian Bath may have been inspired by Rome, but Scott's church is in an outer suburb and, although clearly Italian in inspiration, he gave it a more rustic character. The stonework is simple and rough, with coarse flush pointing. 'Bath stone,' Scott wrote, 'is usually used in an uninteresting way. I have used stone that came out of the quarry in rough shapes and which needed little more treatment than knocking off the greater projections. Wide joints are not only necessary with this type of rough stone but add to the beauty of the walling'. The basilican plan, with

Fig. 8: St Alphege, Bath: interior. [photo: Alex Ramsay]

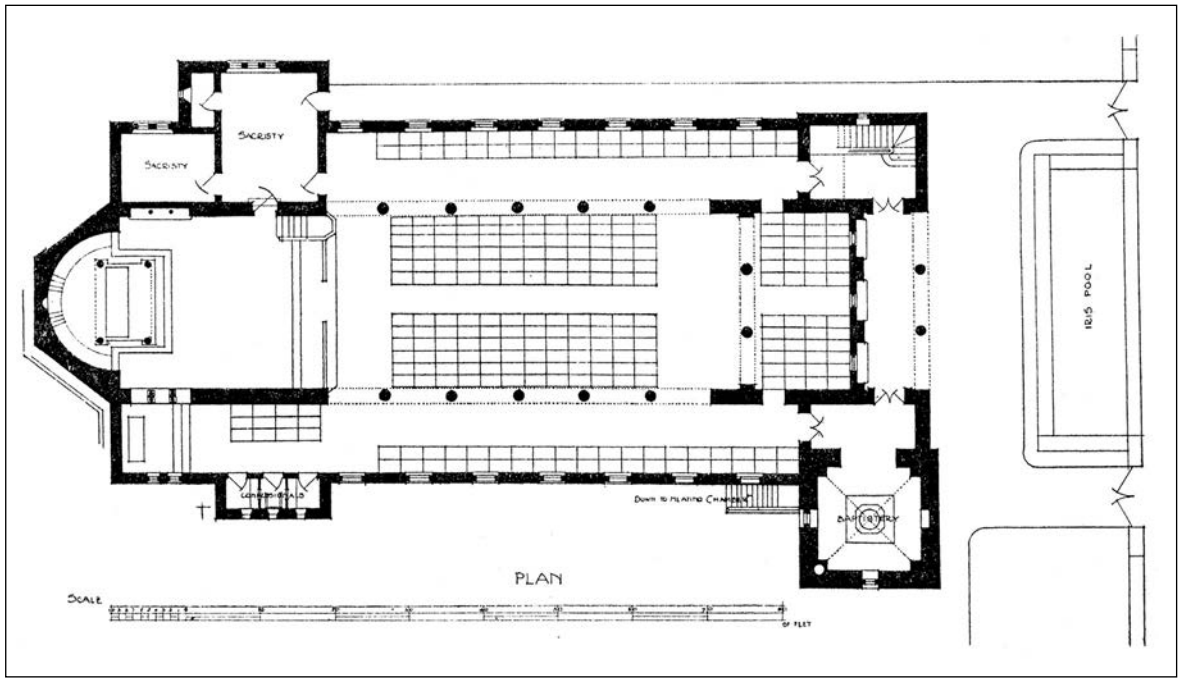


Fig. 9: St Alphege, Bath: plan.

simple arcades on columns with elaborate capitals carved by W. D. Gough, is based on that of S. Maria in Cosmedin in Rome, but with narrower aisles. The magnificent baldacchino of gilded oak in the apse, with its pyramidal roof, is more of the type of that in S. Clemente; it was made by Stuflesser in what was by now the Italian Tirol and decorated by Watts & Co., the firm founded by Scott's father. Hanging from the simple timber ceiling are sun-shaped reflectors, directing the electric light towards the altar. The typically Italian floor pattern of the central aisle is not, in fact, pietra dura but made of small pieces of linoleum (or 'Ruboleum', a material Scott used in many of his churches between the world wars) laid by the Korkoid Decorative Floors company.

St Alphege's was built for the Benedictines of Downside. The main part of the church was built by 1930; it was completed in 1953–7, when a presbytery was added to Scott's design. A campanile was originally intended to stand north of the entrance narthex but never built.

St Michael, Ashford, Middlesex (Fig. 10), was contemporary with the church in Bath and was, similarly, designed in an Italian round-arched style – but here the exterior was faced in a beautiful Dutch brick and the walls rough plastered internally. As at Bath, the roof is covered with Italian pantiles. The interior is an unbroken space from west to east, covered by a simple timber roof enhanced by (rather Swedish?) painted decoration. The lower

Fig. 10: St Michael, Ashford: interior. [photo: Gavin Stamp 1976]

walls are penetrated by simple arches to create passage aisles. There are no external buttresses as Scott designed the walls to be self-buttressing, sloping slightly inwards to provide the necessary resistance to the lateral thrust of the roof. Scott's triptych reredos stands against the usual blank east wall but above an unusually high sanctuary floor – a Late Victorian fashion, once evident at his father's church of All Hallows, Southwark.

The (liturgical) easternmost bays of the church were built in 1927–8. The west end and the upper part of the campanile to the southeast were completed (the latter to a revised design) in 1960 – the year of Scott's death – supervised by his former office manager and later partner, Frederick G. Thomas. The sanctuary was reordered in 2006. St Michael's was one of Scott's favourites among his works.

Our Lady Star of the Sea, Broadstairs, Kent (Fig. 11), was designed in 1929 and is one of Scott's most remarkable churches, one which demonstrates that the use of a traditional language of expression was no impediment to profound originality in conception and subtle invention in the handling of form. In this

church, Scott developed the idea, first tried a quarter of a century earlier at Bournemouth, of combining a conspicuously low nave with a dramatically high chancel, allowing light to flood downwards from invisible windows on its west wall to illuminate the altar area. But here, instead of the combined transepts and sanctuary at the earlier church, Scott made the eastern part a single vessel, enclosed by a smooth unbroken wall, faced in knapped flint with Weldon stone dressings, which curves around the apse. To the north, above the sacristies and so placed to terminate the vista down the main road west out of Broadstairs town centre, rises a tall tower of simple profile, with subtly battered walls. In the treatment of the external surfaces, there is that effortless simplicity which comes from great sophistication and experience. No feature is superfluous; every detail carefully considered. The church was built in 1929–31, although the west end was not completed (to the original design) until 1960–61. Scott's design for a presbytery was not carried out.

The Isle of Thanet can boast three churches, each of immense distinction, which demonstrate the expressive possibilities of a revived Gothic. Ninety years separates the first and the last of

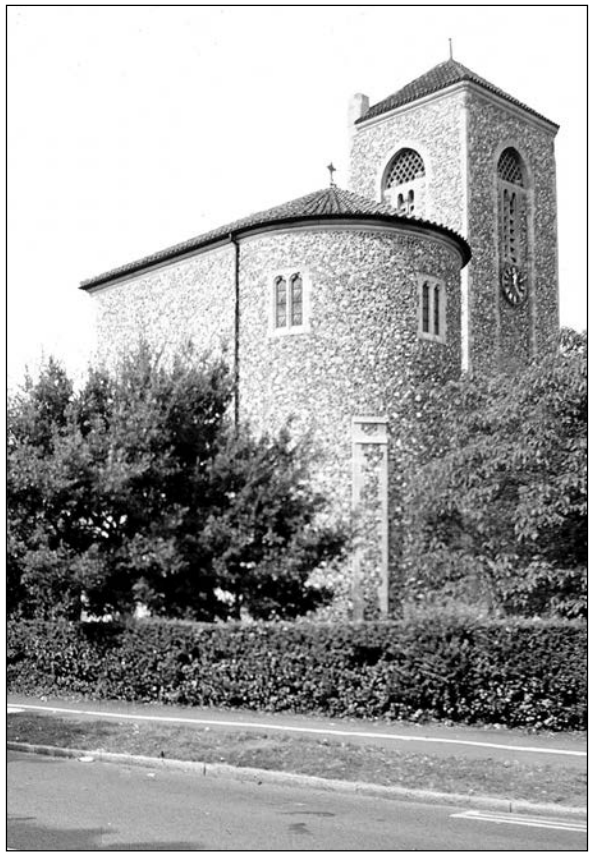


Fig. 11: Our Lady Star of the Sea, Broadstairs: Exterior of chancel and tower.
[photo: Gavin Stamp 2006]

them. All have walls of knapped flint and each was designed by one of the greatest architects of the long Gothic Revival; they make a telling comparison. Not far from Broadstairs at Dumpton Park is Ramsgate Cemetery where Scott's father designed a double chapel. This, built in 1869–71, was the first of Middle Scott's essays in the ten despised Perpendicular which marked a break with High Victorian Gothic. Roughly symmetrical about a central battlemented tower, in its massing it was surely inspired by – and intended as a tribute to – St Augustine's at Ramsgate, the celebrated church by Welby Pugin designed two decades earlier. And the great Pugin would surely have understood and sympathised with what Giles Scott was trying to do at Broadstairs, in using the style of architecture they both loved to create an entirely contemporary and genuinely original building for worship.

St Ninian & St Triduana, Restalrig, Edinburgh, was designed in 1930 but never completed. The intention was to develop the unusual experiment in the handling of natural light Scott tried out in his (Anglican) church at Terriers, High Wycombe. The snecked Craigmillar rubble stone walls of the nave are not broken by any windows either in the aisles or in the clerestories; there is only a west window below the crow-stepped west gable and above the porches which, as at Terriers, are formed by the western return of the aisles. Beyond a low central tower there was to be a long chancel which, as the *Architect & Building News* put it, 'can hardly fail to be impressive; it suggests the same kind of extravagant dignity as the bonnet of a limousine'. Work began in 1932 but, unfortunately, the tower remains incomplete and the chancel was never built; today the interior has been reorientated with the temporary east end used as the entrance.

The Cathedral Church of St Columba, Oban, Argyll (Fig. 12), was designed in 1931 to replace the 'tin cathedral' paid for by the 3rd Marquess of Bute; unlike Scott's other church in Scotland, it was completed as intended. The cathedral stands by the shore and the rugged and powerful west tower faces the sea. Externally, it is built of snecked pink Aberdeen granite and the austere Scottish character of the design is enhanced by the crow-stepping of the half-gables of the aisles. Inside, the cathedral is spacious, and dark, lit only from the tall run of mullioned and square-headed windows in the aisles. As the aisle roofs rise high, and as there are no clerestory windows, it has the character of a hall church. Tall round austere columns of Peterhead granite support walls of rough blue-grey Inverawe granite. The dourness

Fig. 12: Oban Cathedral: exterior from the shore.
[photo: Gavin Stamp 1997]

of the interior is, however, mitigated by the quality of the furnishings. The principal reredos was designed by Scott and carved by Donald Gilbert. Work began in 1932; the first four bays from the east were built by 1935 but the west end and tower were not completed until 1953.

In the *Dictionary of National Biography*, A. S. G. Butler wrote that 'Oban cathedral is a notable example of a design most suitable to its site and, in every way, to its purpose. It was Scott's power to grasp clearly the practical object of a building and design it on that basis. Appearance followed from the expression of this more than from a preconceived idea of beauty'.

The Priory Church of Our Lady Of Mount Carmel & St Simon Stock, Kensington, London (Fig. 13), was designed in 1954 and built in 1957–9 to replace a building by E. W. Pugin destroyed in the Second World War. In his post-war churches, Scott continued to pursue the various themes which had characterised his churches from the beginning. Although he never repeated himself, these churches seem both familiar and, in the architectural climate of the time, increasingly conservative. Outside, the Carmelite Church is an austere composition of planes of fine pale brickwork; inside it is faced in rough plaster above a continuous dado of red sandstone. The orientation is

Fig. 13: Carmelite Church, Kensington: interior. [photo: Gavin Stamp 2005]

reversed and the (liturgical) west end is reached from porches either side of the end wall fronting Kensington Church Street. From there, the interior is dominated by the tall and elaborate gilded reredos covering the blank end wall. The space is articulated by transverse structural arches, pierced by passage aisles. As well as the sloping roofs, these arches support a long narrow clerestory which rises above, obviating the necessity of having aisle arcades, with a clear space between the flat tops of the arched concrete trusses and the clerestory roof (an idea which Goodhart-Rendel pursued in his contemporary Roman Catholic church in Marylebone, Our Lady of the Rosary). As in Scott's other churches, the daylight comes from windows placed high up and often concealed from view. Several other themes which interested Scott throughout his long career also reappear here, such as the thin flush gabled 'transepts' which appear externally above the aisle on the unencumbered south (liturgically north) side.

St Anthony of Padua, Cadley, Preston (Fig. 14), was also designed in 1954 and was the last new church to be executed in Scott's lifetime. The church is built of brick and stands on an open site. Nevertheless, its orientation is reversed, possibly so that the (liturgical) northwest tower containing the principal porch faces, and so is clearly visible from, the West Coast main railway line north of Preston. This tower is typical of Scott, with its careful profile created by set-backs near the summit. Otherwise the

Fig. 14: St Anthony, Preston: exterior. [photo: Gavin Stamp 1998]

church is long and low, with a continuous clerestory of narrow round-arched windows running above the aisle roofs. The absence of pointed arches suggests that the style might be described as Italian Romanesque but, in truth, in its careful simplicity it is astylar. Inside, the long interior is dominated by a succession of wide and low round transverse arches, pierced by rectangular openings at the sides to make passage aisles. This theme of transverse structural arches was first explored by Scott in his (Anglican) church at Luton of 1931–2, but here the long clerestory rides above these arches, as in Kensington. The internal walls are faced in plaster above a dado of Scott's favourite Horton Wood stone. A baldacchino stands in the polygonal apse. The church was built in 1957–60.

Christ the King, Plymouth, Devon (Fig.. 15), was Scott's last design, on which he began work in 1959. In it, he seems to have returned to his roots, to the Gothic Revival precedents which influenced him at the beginning. Towards the end of his career, Scott began to withdraw from the practice, by now Sir Giles Scott, Son & Partner, and he delegated several commissions to his son, Richard Gilbert Scott. He retained some jobs, however,

Fig. 15: Christ the King, Plymouth: interior.
[photo: Gavin Stamp 2000]

to work on himself, one of which was this church in Plymouth. The site was at the southern end of Armada Way, the new street laid out as part of the post-war rebuilding of the city centre. Scott's first design envisaged transverse parabolic arches of reinforced concrete and an astylar band of windows along the side elevations. To appease the client, this was modified to make it more conservative, and more Gothic in character, but this scheme was also characteristic of Scott's approach to church design. There is no clerestory, for the narrow passage aisles rise almost as high as the nave under narrow lateral vaults behind high arcades. This is a feature reminiscent of the work of Temple Moore while the profile of the arcades, with mouldings dying into lozenge-shaped piers, must surely be a deliberate tribute to the potency of the churches designed by the father Scott never knew over eighty years before. Beyond the chancel arch a narrower chancel ends in a blank wall covered by a large reredos, lit from square-headed windows high up on the lateral walls.

The church was completed in 1962 by Richard Gilbert Scott, who was responsible for the presbytery to the south of the church. Scott drew out the preliminary details for the executed design when lying ill in University College Hospital, London, where he died of lung cancer on 6th February 1960.

It is worth noting that George Gilbert Scott junior's youngest son, Adrian Gilbert Scott (1882–1963), also designed several Roman Catholic churches. In style, these tend closely to follow the leads given by his elder brother Giles. The best of them is the Church of SS Mary & Joseph in Poplar, on the edge of the Lansbury Estate, built 1950–54. Although in architectural treatment it derives from Giles Scott's Anglican church at Golders Green and his unexecuted design for Coventry Cathedral, it is a powerfully massed and well composed design on a centralised Greek cross plan.

Giles Scott's son Richard Gilbert Scott (born 1923) inherited two Roman Catholic commissions from his uncle Adrian, both in outer Birmingham. Particularly impressive is the Church of Our Lady Help of Christians, built in 1966–7. By this date, the implications of the Second Vatican Council resulted in a very different type of church. This most remarkable building is cruciform and centralised in plan, and covered by dramatically curved roofs of ribbed concrete. Abstract stained glass fills the spaces between the structural frame and the roofs and chancel walls. The result is one of the most enjoyable and interesting new

churches of its time; as Elain Harwood has written, 'This is the ultimate in 1960s 'pop architecture' applied to a church, combining bravura and celebration'. What Richard Scott's father would have made of this we cannot know, but he was a man of broad-minded tolerance, never doctrinaire about style, who had himself when young delighted in bold experiment.

Further information

For further information on Giles Scott and his church architecture, see:

Joanna Heseltine (ed.): Geoffrey Fisher, Gavin Stamp & others, *Catalogue of the Drawings Collection of the Royal Institute of British Architects: The Scott Family*, Amersham 1981.
A. S. G. Butler, 'Scott, Sir Giles Gilbert', in *The Oxford Dictionary of National Biography* (1970).
Gavin Stamp, 'Scott, Sir Giles Gilbert', in *The Oxford Dictionary of National Biography* (2004).
See also:
Gavin Stamp, *An Architect of Promise: George Gilbert Scott junior and the Late Gothic Revival* (Stamford, 2001).

Book Reviews

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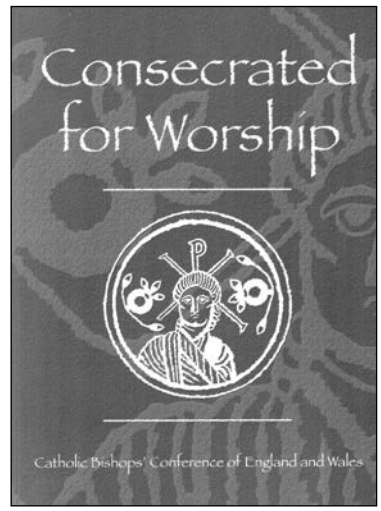
(The Catholic Truth Society, 2006, Do744, price £9.95
ISBN 1 86082 384 –)



This is a long-awaited document. If only it had been available thirty years ago! In the wake of Vatican II there were far too many examples of misguided and insensitive re-ordering of Catholic churches with little or no consultation, despotic and ill-informed clerical diktats, and widespread and barbaric disposal of church furnishings and artefacts.

The new *Ordo Missae* of 1969 gave rise to profound changes in celebrating the liturgy of the Latin Rite. The introduction of a vernacular liturgy, the desire for a more active participation of congregations, the provision of free-standing altars to facilitate Mass facing the people, the consequent need to re-locate tabernacles with the reserved sacrament, the new rites of infant Baptism, Confirmation, Reconciliation and Marriage: all resulted in a new understanding of liturgical space and how it could work with rather than against the celebration of a new liturgy. The new Missal included a General Instruction, included as part of the first edition of the English version published in 1974. This gave a theological and historical background to the revised liturgy. It also laid down, in chapter 5, 'the arrangement of the church for the sacred assembly'. This defined the distinctive areas of sanctuary, choir space and the assembly. It also established the right relationships between altar, presidential chair and ambo. But it was brief – just over four pages – and left many practical questions unanswered.

With 128 pages, *Consecrated for Worship* is both comprehensive and authoritative. It 'seeks to clarify what is asked of communities by the teaching and worship of the Church after Vatican II. It offers guidance concerning the requirements made by the liturgical rites, and how these might best be responded to in existing churches and inform the building of those still to be constructed' (section 13).

There are four main parts to the document.

Part 1 outlines the relationship between the worshipping Church and the buildings which house it. 'The recent reform of the Liturgy … has sought to restore a sense of priority to the action of the worshipping assembly as the first principle which should govern the ordering of a church' (section 34). However there is also a place in Catholic devotional practice for fostering a

sense of the transcendent when the church is empty. 'Western Catholics find the quiet of an 'empty' church conducive to prayer as they respond to the presence of the Lord in the reserved Sacrament, fruit of our worship in him' (section 49). The document also speaks about the Church's patrimony and the obligation to treat it responsibly. This is spelt out in greater detail in Appendix C on the disposal of objects from churches. Too often in recent years artistic treasures have been sold for short-term monetary gain which has resulted in permanent and regrettable loss. Canon Law lays down clear directives on the alienation of church property and these are reproduced here.

Part 2 explains the process to be followed when building a new church or making changes to an existing one. It begins by identifying the need for such work and the collaborative process that is required in taking it forward. In any project there are three aspects to consider: the Liturgy and liturgical law and practice, the people who form the worshipping community, and the building, including its architectural and historical significance. In the case of a new building the diocesan Liturgy Commission and the Art and Architecture Committee should be involved from the beginning. In the case of a listed church the Historic Churches Committee, as a statutory body, will advise the Bishop as to whether or not a faculty for the work to proceed should be granted. All these bodies are a valuable resource but also a safeguard in preventing hasty, uninformed decisions.

Part 3 begins by examining the concept of liturgical space. A church building 'should be arranged so that there is sufficient space for all the elements of the rites to be carried out in a prayerful and reverent way, allowing their meaning to be clearly expressed' (section 115). The Sunday Eucharist will be the principal mover in dictating the layout of the building but space must also be provided for the dignified movement of processions, including the Communion procession, the rites of Christian Initiation, weddings, funerals and ordinations. The place and significance of the main focal points of the liturgical action are described in some detail: the presidential chair, the ambo and the altar. Consideration is also given to the place of the choir, servers, parents with small children and access for people with disabilities. There are further sections on the position and design of the font, the Reconciliation room, the placing of the tabernacle and the provision for devotional space. The importance of well-placed lighting, good sound amplification, heating, security and fire precautions also find a place in this largely practical section of the document.

Part 4 outlines the need for the ongoing care and maintenance

of church buildings, both as places of Christian worship and as part of the patrimony of the wider community. 'Works of architecture, painting, sculpture…are often an eloquent witness to the history and creativity of the Christian community' (section 352). 'The presence of such things in our churches remind us that we are part of a historical tradition – owing much to those who have gone before us, and with a responsibility for passing on the faith, and the things of faith, to those who will come after us' (section 353). The importance of regular quinquennial surveys is emphasised as well as an annual programme of maintenance.

Appendix A is an *aide-memoire* for considering the demands of the various sacramental rites and ceremonies and how they affect the arrangement and use of liturgical space.

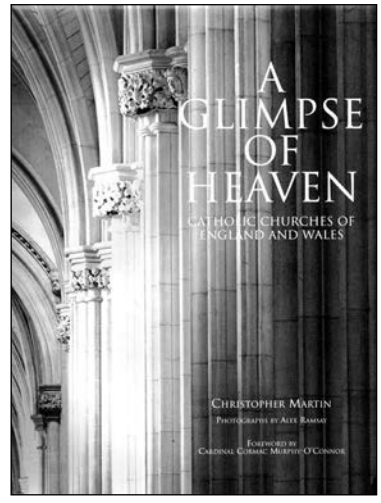
Appendix B is a useful outline of the stages to be followed in building a new church or in re-ordering an existing one.

Consecrated for Worship describes itself as 'a teaching and policy document for the Catholic Church in England and Wales'. Commissioned by the Catholic hierarchy, it comes with their official approval. It gives clear and comprehensive guidelines to the building, alteration, conservation and maintenance of the Church's places of worship. It is well laid out and easy to read and should find a place on the shelves of clergy, liturgists, architects and anyone who has charge of or interest in our church buildings.

James Walsh

The Revd James Walsh is the Dean of the Roman Catholic Cathedral of St John the Baptist, Norwich.

Christopher Martin with photographs by Alex Ramsay
A Glimpse of Heaven – Catholic Churches in England and Wales
(English Heritage in collaboration with the Patrimony Committee of the Roman Catholic Bishops' Conference for England and Wales, London, 2005, 224pp., many colour photographs, £25.00 hardback,
ISBN 1 85074 970 1)



The Catholic heritage in this country is in many ways a hidden heritage, under-sung and under-appreciated'.

Few ecclesiologists today are likely to dispute Cardinal Cormac Murphy-O'Connor's observation in his foreword to English Heritage's recently published *A Glimpse of Heaven* about the 'unsung' and 'under-appreciated' nature of the Catholic heritage of church buildings, nor the view expressed by English Heritage's Chairman, Sir Neil Cossons, in his preface, that

'Catholic churches remain under-valued' (of over 3,000 churches and chapels, only 625 - just 18% - are listed) and that 'English Heritage's recent work in partnership with Catholic dioceses has demonstrated that many more deserve recognition for their contribution to our historic environment'.

It is now some forty years since the publication of Bryan Little's *Roman Catholic churches since 1623: A study of Roman Catholic churches in England and Wales from penal times to the present decade*; the first and, surprisingly, the only volume to be published providing an illustrated overview of Catholic churches in England and Wales. With the exception of more modest volumes covering limited aspects of the Catholic inheritance, such as Denis Evinson's *Catholic Churches in London*, there has been no subsequent comprehensive view of the most interesting Catholic churches across England and Wales. The publication of *A Glimpse of Heaven – Catholic Churches in England and Wales* thus marks a major and long overdue step towards filling the void left by the absence of a comprehensive and well illustrated overview of the best in the Catholic inheritance of churches.

Like Little's volume, *A Glimpse of Heaven* embraces a broad range of Catholic churches from the late eighteenth century (and earlier) to the most recent, in a clearly defined and informative structure for the non-specialist reader. However, whilst Little's volume remains essential reading for the specialist, particularly in its coverage of the years just preceding and during the period of the Second Vatican Council, the new volume provides a true celebration of the delights of its subject through stunning colour photographs and an eminently readable and informative text.

Importantly, many lesser known (or quite unknown) churches are revealed for the first time in gloriously lit and composed colour photographs by Alex Ramsay complemented by elegantly written introductions and descriptions by Christopher Martin. This excellent volume was designed by Simon Borrough.

For enthusiasts of nineteenth century ecclesiology and the Gothic Revival it is probably the three central chapters: 'Pugin and his followers: the enchantment of the Gothic style', 'The great Catholic Revival: consolidation and expansion' and '"Twilight saints and dim emblazonings": the late Goths' which will attract the greatest interest. For others, it will be the early chapters devoted to the surviving pre-Reformation inheritance and the country house chapels created in the period immediately following the first *Catholic Relief Act* of 1778 and to the many urban churches built in the years immediately following the second *Catholic Relief Act* of 1791 that will widen the perception and appreciation of Catholic churches most significantly. For

those with an interest in the churches of the twentieth century it is the two final chapters: 'The Architecture of change: Arts and Crafts and a return to Byzantium' and '"Behold, I make all things new": liturgical and architectural revolution' that will offer the greatest attraction.

The volume will be of interest too to those with an interest in the ordering of churches, for Alex Ramsey's exemplary photographs also capture diverse re-orderings: good, bad and indifferent.

However, this beautifully illustrated 'glimpse of heaven' is not quite perfect. As far as the image and role of the Church today is conveyed by the photographs of the church interiors, it is a de-populated heaven, comprising stunning church interiors but devoid of life; confirming the popular and prejudiced contemporary view that our churches are empty and silent. Sadly, the publishers have missed a golden opportunity to present and celebrate a Church which not only possesses extraordinarily fine buildings in some very attractive settings, but is also a Church still full of life and love; a sacred place with people praying and worshipping day by day; perfect architecture complemented or compromised by the imperfections and complexities of humankind. Amazingly, only one single interior photograph shows a human presence; and that, one suspects, unintentionally; in a photograph of the nave of Joseph Hansom's Church of the Holy Name of Jesus, Oxford Road, Chorlton-on-Medlock, Manchester, where some poor soul is captured, almost poetically, reclining asleep in the rearmost pew.

This criticism is not to suggest that a book devoted to portraying some of the finest architecture in the land should be 'crowded-out' by people; but rather that a volume aimed at promoting increased awareness and recognition of the finest of the inheritance of the Catholic Church today, should reflect in some modest way the important sacramental and other liturgical functions that take place in such glorious buildings and justify their continued use, care and conservation. One, single, well composed photograph of the Mass being celebrated, with vested priests and laity gathered around the altar, would have conveyed so much; not least, to 'a wider public' with a limited perception and understanding of Catholic worship today.

However, this is but a minor reservation when set against the splendours of this fine volume. The stunning photographs and lively text that fill this book are to be much valued and enjoyed. *A Glimpse of Heaven* is to be keenly commended to all with an interest in ecclesiology.

Paul Velluet

Charles Fonge (ed.):
The Cartulary of St Mary's Collegiate Church, Warwick,
(Boydell Press, 2004 Studies in the History of Medieval Religion, 23), pp. cxviii + 542, £65 hdbk.
ISBN 1–84383–107–4)

The Collegiate Church of St Mary in Warwick was founded in 1123 by Roger de Newburgh, 2nd Earl of Warwick. The primary evidence for its history comes from the cartulary (PRO E164/22), its statutes, and a series of account rolls (some in print). This edition of the cartulary text is collated with versions in the Beauchamp Cartulary, the Black Book of Woodcote (a late sixteenth-century Warwick Corporation register), and in Worcester episcopal and cathedral registers, though no summary of parallel sources is provided; hardly any originals survive. Disappointingly, the introduction provides no overview of the documentary sources for the church.

The first introductory section examines the development of the college. The foundation is seen by Dr Fonge as quintessentially Norman, paralleling other secular colleges founded by the same family, and its endowment and patronage allowed it to thrive in an era inimical to such foundations. It comprised a dean and five canons (occasionally more), supported by six chaplains or vicars (ten vicars and six choristers by 1535). By 1364, however, the church was ruinous and Earl Thomas (I) Beauchamp pledged to restore the college's fortunes and arranged for new statutes to be promulgated. A key figure in St Mary's recovery was Thomas Yonge, dean from 1395 to 1432, who was responsible for no less than three sets of chapter statutes. Yonge moved in exalted circles, and is known to have entertained the Earl of Warwick in 1410. He made valuable bequests to the college, including a chalice with enamelled images of 'the four doctors' and six books, with another dozen left to his successor to support repairs to the deanery. Regrettably, the cartulary gives no direct evidence about the Beauchamp Chapel, even though it was built partly on the site of the deanery; nor does it reveal much about the notable musical tradition of the fifteenth-century church explored by Alexandra Buckle (*Early Music Review*, 107 (June 2005)), though the 1409 lease of a house to William Witteneye, the college organist, is mentioned.

The second introductory section considers the college's property. Dr Fonge suggests that the original heterogeneous endowment, comprising tithes, rents and small pieces of rural property, was typical of secular colleges rather than regular communities. However, in 1392–5, Earl Thomas (II) and his brother William granted St Mary's the nearby manor of Haselor,

and the advowson and tithes from five churches; by 1424 it also held some 90 houses in Warwick.

As well as the deeds, statutes and rentals, the cartulary includes several inventories of the college's possessions, 39 relics, some 60 books, 30 banners and a very large number of vestments and sacred vessels; at a more mundane level, among the vicars communal kitchen-ware were iron tripods, buckets for salting meat, and a pepper-mill.

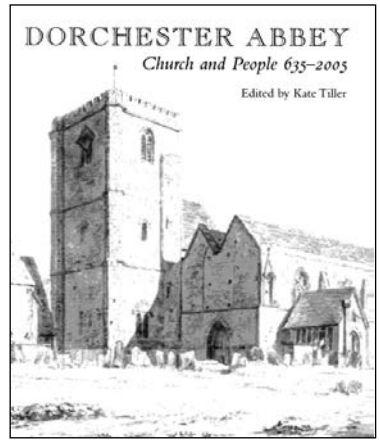
The compilation of the cartulary was perhaps initiated by Dean Yonge, though completed after his death. It comprises 359 entries, apparently mostly in a single hand, though this is only mentioned in passing. For pre-1350 documents and lengthy later items, the Latin texts are given, with other entries calendared. This strategy is perhaps not ideal. Some of the early texts are straightforward and those interested in the content (perhaps for its local historical value) may lose some information. Equally, the Latin description of, for example, the vicar's house at Chaddesley Corbett, Worcestershire in 1394 would be of value. Comments on the meaning of the Latin text could also have been more extensive; the text of Yonge's bequest noted above gives *cirlicem* instead of *calicem* for 'chalice', but fails to comment on this mis-transcribed or mis-spelt word. With these caveats, the editing appears exemplary.

The volume includes as appendices the text of the 1441 statutes (from another PRO volume) and a valuable and exhaustive list of the deans and prebends of St Mary's, with biographies of each.

It is clear that by the mid fifteenth century, St Mary's Collegiate Church was a place of great wealth and overwhelming magnificence, and this volume is much to be welcomed as revealing the details of its history and endowments.

N. W. Alcock

Kate Tiller (editor):
Dorchester Abbey: Church and People 635–2005
(Witney: The Stonesfield Press for The Dorchester Abbey Preservation Trust, 2005, pp. [x], 124 pp., 87 illust., £15, pbk. ISBN 0 9527126 4 4)



Dorchester-on-Thames is of special significance in English church history as the place where in 635 St Birinus baptised the king of Wessex and built the first cathedral in that kingdom. Later it was the seat of an enormous bishopric stretching from the Thames to the Humber which after the Norman Conquest was moved to Lincoln. The cathedral became a collegiate church until the

foundation in 1140 of an Augustinian abbey. After the Dissolution the monastic part of the church was given to the parish so that the entire church survived, though none of the abbey's other buildings did so apart from the guest house. The church is notable for the progressive rebuilding and extensions from about 1230 to 1360 with textbook examples of all stages of Decorated tracery culminating in the famous Jesse window.

Kate Tiller and her colleagues have written a history of the building and of the religious life centred on it which is both scholarly and entertaining. It contains much that is new, including the findings of a detailed survey of the building carried out during recent repair and development work. The archaeological setting of the abbey is described by Graham Keevil whose excavations revealed early Anglo-Saxon buildings possibly related to Birinus's seventh-century cathedral. Kate Tiller and James Bond deal with the development of the cathedral and abbey from 635 to the Dissolution; tantalisingly little is known of the workings of the abbey since none of its records have survived, but it clearly benefited from pilgrimage to the shrine of St Birinus. In a survey of the period between the Dissolution and the beginning of the nineteenth century, Nicholas Doggett demonstrates the rarity of the survival of a complete monastic church for parochial use, particularly in a small village. There was only minor demolition but in the eighteenth century part of the interior was fitted up in the usual manner without regard for medieval features, the rest of the church being left unused. Geoffrey Tyack provides a full account of the nineteenth-century restorations by first Butterfield and then Scott. This is complemented by Kate Tiller's study of religious life during that time when Dorchester became a hotbed of Tractarianism and Ritualism. A final chapter by Nicholas Dudley, largely based on personal recollections, brings the story up to date and this is followed by a summary of the building history which can be used as a guide on the spot. The book – complete with notes, bibliography and index – is well produced with plentiful good quality colour and black-and-white illustrations and clear, informative plans and maps.

Dorchester has been much studied by antiquarian architectural historians who generally took scant notice of developments after the Dissolution. This book handsomely redresses the balance with half being devoted to the post-Reformation history of the Abbey and its community. Nor does it neglect other denominations: there was a continuous Roman Catholic presence but organized Nonconformity died out. Its great merit is that it sets the architectural and religious history of Dorchester in a wider social context, which makes it of more than local interest and a model for other church histories.

John Sims

Acts of God

High winds in December dislodged the top of the spire of All Saints' church at **Gilmorton** in Leics. and parishioners faced a race against time (and further winds) to repair if before it toppled onto the church below.

photo by Ian Rob, from www.geograph.co.uk

Villagers reported seeing it wobbling in the wind. Churchwarden Mr Bob Marfell said: "We're hoping – and it's a big hope – that the church will be made safe for us to hold our Christmas services in it." Although the church tower is medieval the spire was rebuilt in 1905. Mr Marfell said he had no idea why the structure moved. "All the experts that have seen the church say they have never seen anything like it. It is just as though the top five feet of the spire has shifted sideways so it's now half off the spire at a crazy angle."

Near hurricane-force winds and storms caused at least £0.5 million worth of serious damage to churches on Thursday 11 January 2007 but thankfully there were no reports of casualties at any of them. Ecclesiastical Insurance said that it had received more than 250 claims in the first few days. A pinnacle from Christ Church, **Northampton**, fell into the loading bay of the neighbouring Tesco Express. No one was hurt, but the churchwarden, Colin Best, said it could have been very dangerous. "It happened over lunch, and the area was empty. Tesco immediately cordoned off the area, and we called experts to inspect the damage. The pinnacles each weigh around three tonnes and are four metres tall, so our initial reaction was relief that no one was hurt." The roof of **Cooling** church in Kent, vested in the Churches Conservation Trust, was lifted and when it fell back a stone corbel was dislodged and smashed two pews below. One of the clock faces on the tower at Sacred Trinity, **Salford**, was blown inside, lifting off the tower roof. The church was cordoned off on the Thursday afternoon for safety checks. The Priest-in-Charge, the Revd Andy Salmon, said that the main concern was that there had been no one inside. "Once we established there were no casualties, we checked the structural damage. Because the whole roof of the tower was lifted up, the whole structure needs fixing." St John's church at **Buckhurst Hill** in Essex church was declared unsafe after the top of its spire was left standing precariously. At St Andrew's, **Folkingham,** in Lincolnshire, two of the 16 pinnacles came through the chancel roof. The estimated cost of the damage is expected to be about £80,000. Brian King of Ecclesiastical Insurance said it was the worst storm in 17 years, and the weather warning had led it to expect large numbers of claims. "It was the worst incident as regards churches we can remember for a long time."

The winds were remarkably ferocious and it is clear that the damage to churches could have been far worse. There were also amazing escapes, typified by David Barrett's picture of **Letheringsett** (see page 90) in Norfolk where an enormous tree collapsed, falling within inches of the building.

Fire damage

The Catholic church of Our Lady and St Vincent in **Ventnor** on the Isle of Wight was badly damaged in a fire on 3 December. It was a Grade II listed building, built in 1871 to the designs of J Clarke, to which a north aisle was added in the early twentieth century. The west end of the nave seemed to worst hit with collapse of the roof and complete destruction of the O'Connor stained glass in the west triple windows.

Firefighters confined damage to the NE corner and organ of St Ambrose church in **Westbourne,** Bournemouth (shown below, 1898-1900 by C. Hodgson Fowler, tower completed 1907) in November last year, although the whole building was affected by smoke. It could have been far worse as Calor Gas bottles and heaters were stored close to the organ but thankfully did not explode.

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Laos and Demos

The Archbishop of Liverpool announced that St Marie's Catholic church in **Widnes** was to be demolished and replaced by a much smaller structure costing £150,000. The parishioners immediately protested and enlisted the help of the Victorian Society to try and get St Marie spot-listed to prevent demolition plans. Within weeks the church was listed Grade II. David Gerrard historic churches advisor of the Victorian Society, said: "St Marie's is an outstanding and well-preserved building by an important architect (E W Pugin 1865). It is nationally significant and it should be listed. Demolishing St Marie's would rob Widnes of a beautiful and valued building. We urge the diocese to think again." Archbishop Kelly originally told parishioners that the parish had been decimated and that the decision was made

'after long and searching thought'. Expressing 'great sorrow, bitterness and sense of loss' the archbishop said: "We have tried as far as possible to keep people informed and to be as open and informative as we can. But in the end, the future of St Marie's Church cannot be a democratic decision."

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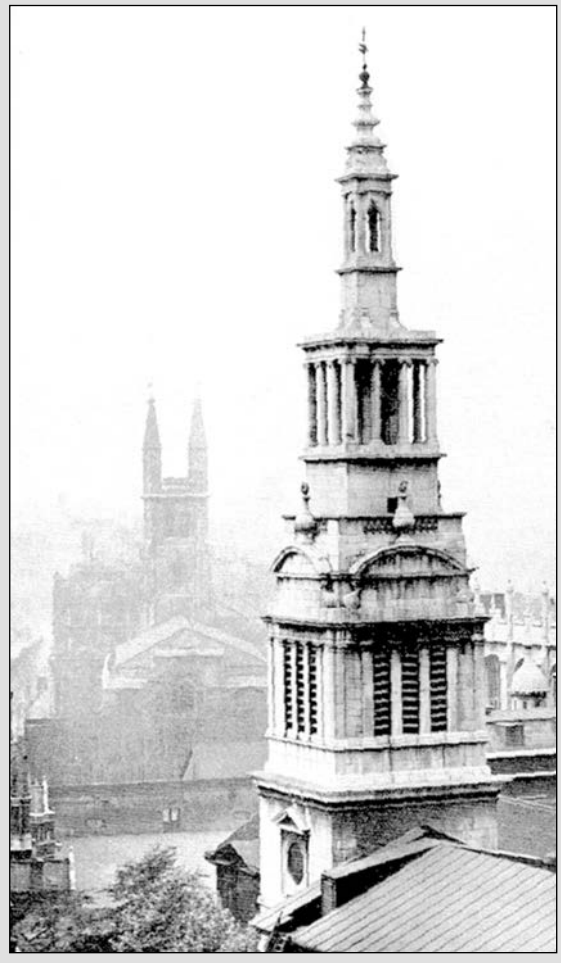
Residential property section

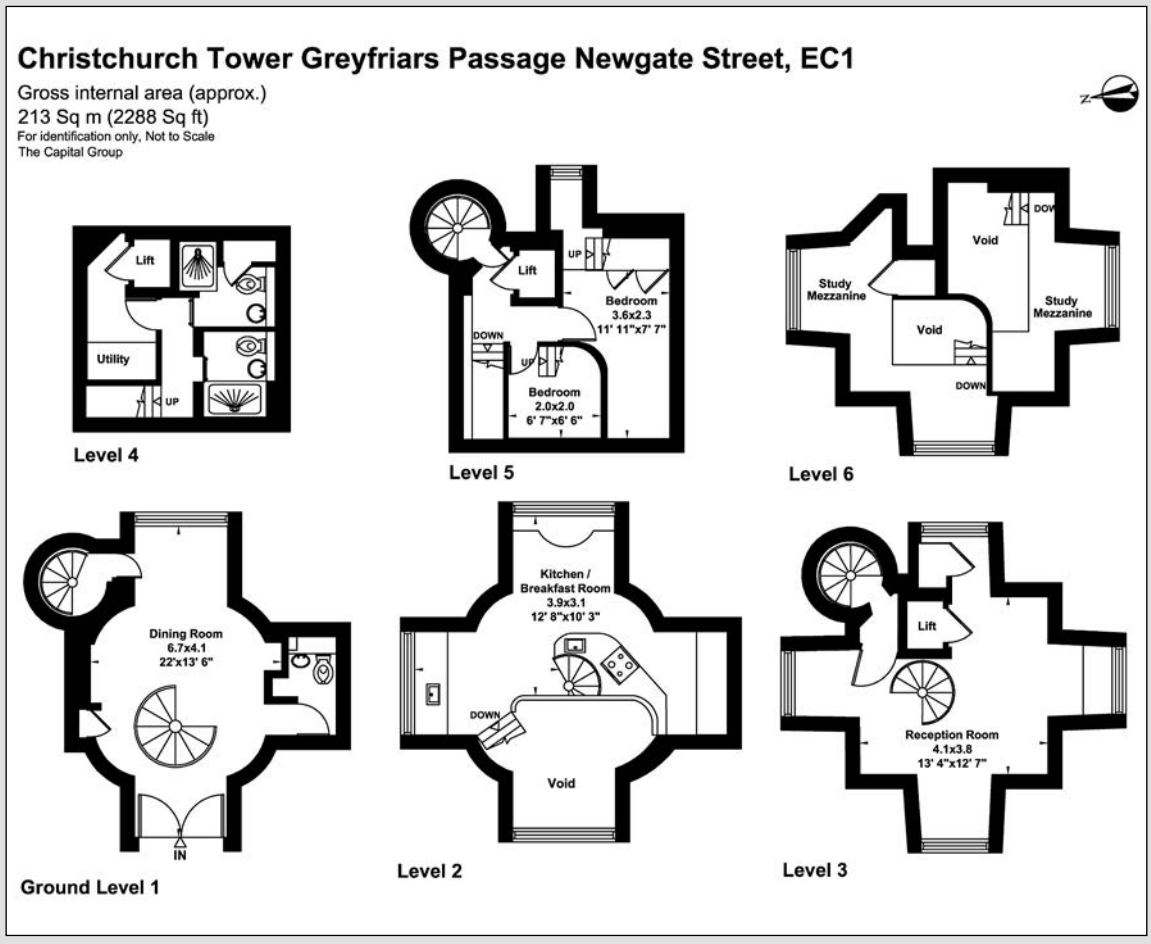
A church tower designed by Sir Christopher Wren went on sale for £4 million in April 2007. **Christchurch Tower,** which has views over the City of London and St Paul's Cathedral, has been transformed into an multi-storey home. The owner Kate Renwick has put the property on the market because she has found another Wren tower in need of restoration. The building originally had just one room, where the choirboys for the church stored their cassocks. Now the Grade I listed building has three bedrooms, a study, dining room, kitchen and reception. As well as a spiral staircase, the property has a lift so the owners do not have to walk up the hundreds of stairs every day.

Christchurch Newgate was designed by Sir Christopher Wren in1667–87, with the tower being completed in 1704. The church was destroyed in the Blitz, leaving only the tower and outer walls standing. The building had fallen into disrepair when Mrs Renwick bought it four years ago. She spent around three years working with architects Boyarsky Murphy on the restoration. The area that was the rest of the church is now a public garden. For obvious reasons, the layout of the living space is obviously quite unconventional. The front door of the tower building opens onto a hall and dining room. The kitchen is on the first floor and a reception room on the third. The bathrooms and bedrooms are on the upper floors.

For further details, contact Savills, who are the estate agents marketing the property.



Our images of the interior (above) and the plan (see page 92) came from their website. The pre-war view of the exterior is from Cobb's book on City churches.



Medieval Doom restored to Wiltshire church

A board with a medieval Doom painting which lay plastered over from the Reformation until the nineteenth century at **Dauntsey** church has been restored to its original position as a tympanum above the rood screen following intricate preservation work and cleaning supervised by English Heritage, funded jointly by English Heritage, various charitable trusts, organisations and local parishioners.

Church Crawler planned to bring you a photograph, but has been laid low with 'flu and this will have to wait until the next issue.

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Corbusier church number three

Le Corbusier designed three churches but only two were built during his lifetime. Both Notre Dame de Ronchamp and the priory of Ste Marie de la Tourette receive large numbers of tourists, and it is hoped his new church, completed in December 2006, will be placed on the World Heritage Site List during 2007. **St Pierre de Firminy** was designed by the architect in 1960, five years before he died, but not started until 1970. It was to join in the town a stadium, a block of flats and a cultural centre - all built by Le Corbusier in the 1960s. Work stopped in 1978 when the construction company went bankrupt with only the base in place.

In 2003 the greater St Etienne urban authority agreed to see the project through

to completion. The authority employed 73-year-old Franco-US architect Jose Oubrerie, who had worked with Le Corbusier on the original sketches. He adapted the plans to take account of new building regulations as well as changes to the church's intended function. The church (above) is to be used jointly for worship and cultural events, whereas the substructure, originally including accommodation for the priest, will now house a branch of St Etienne's museum of modern art.

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Cathedral for sale

The Episcopal cathedral of Christ the King in **Kalamazoo** has been put up for sale at a price of $1.2m as the West Michigan diocese decides it can no longer fund the cathedral. The building seems to have been built against the wishes of some in the diocese, and the situation seems to have reopened old wounds and arguments.

It was built 1967–69 to the designs of Irving W Colburn at a cost of $2m, a monument it has been said to the ego of the then bishop Charles E Bennison. It was built some way out of the city and displaced the former cathedral of St Mark at Grand Rapids which many saw as quite adequate and more centrally placed to serve the diocese. The cathedral at Kalamazoo requires an annual income of $80,000 which the diocese is no longer willing to provide. The castle-like structure was doomed from day one, according to sources. The diocese is going down hill, financially. It has strapped finances and a dwindling church maintenance fund. Last year, the diocese chose to move its administrative offices out of the building.

Further news: it was reported on 30 April that the cathedral has been sold for £1.27m. "It is always difficult and sad to lose a resource such as the Cathedral," said the Rt. Rev. Robert R. Gepert, the Bishop, in the press release announcing the sale. The buyer has not been disclosed.

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Updates

St John's church in ***Devizes*** (Wiltshire) is unlikely to reopen following the major fire (as reported last edition) until Christmas 2007 at the earliest. The repair bill could be as much as £1m. Meanwhile parishioners have been made welcome at St Mary's Church in the town, but the reopening of St John will spell redundancy for St Mary's which has a similar vaulted Norman chancel to St John, but a tall west tower. St Mary's should be a prime candidate for vesting in the Churches Conservation Trust, or for some yet-to-be-identified community use which preserves public access with a minimum of alterations.

I would welcome news from correspondents as to developments in Brighton and Hove.

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Reading matter

The on-line stained glass magazine *Vidimus* continues to attract new readers and is already in its sixth edition. The April 2007 edition features an interview with Malcolm Miller, who next year will celebrate his fiftieth year as an English-speaking guide at Chartres Cathedral. There is also news of glass being lent to the forthcoming Cologne exhibition from St Mary's church, Shrewsbury, and of a £19 million plan at York Minster. See www.**vidimus**.org – all this is free and copies of all editions are still on-line. This excellent magazine is packed with fine images.

The new journal *Material Religion* has won the runners-up prize for 'Best New Journal' 2006, awarded by the Council of Editors of Learned Journals. The Journal covers the physical artefacts of all religions.

Our image is from the first issue, from an article looking at the visual culture of the London Missionary Society. This illustration is of 'Jesus and the Nations'.

Amongst other things, the article discusses the difficulties in creating representations of Christ which do not suggest that he was 'effeminate or weak or merely depressed'.

A book in the spirit of Simon Jenkins's popular *England's Thousand Best Churches* has been published by Seren Books and features a much neglected subject – the churches and chapels of Wales. Entitled *Wales's best one*

hundred churches it is by T. J. Hughes and has some evocative descriptions and colour photographs within its pocket-book format. It is available in paperback at £9.99 and hardback at £19.99 although I have found the latter available on-line at just over £13. My only complaint was the near-illegibility of some of the maps, which have been hand drawn and written.

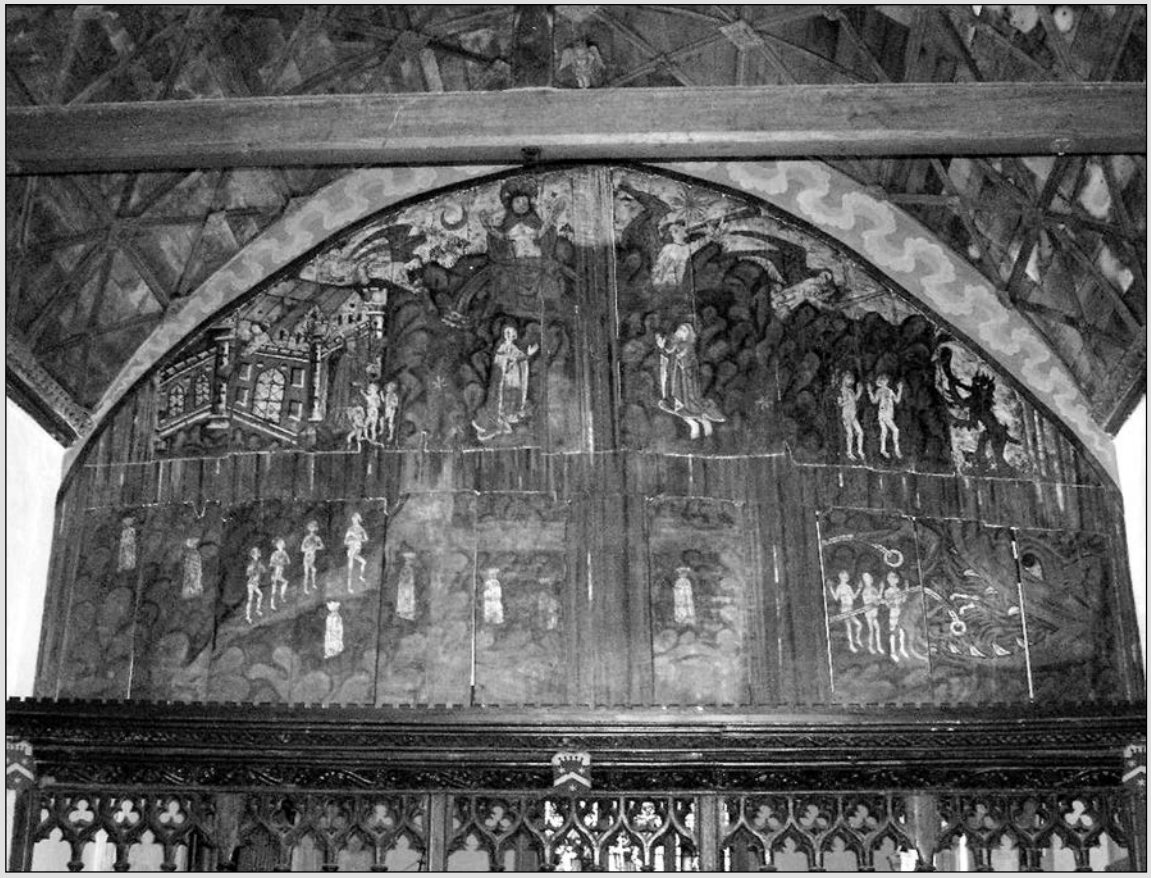
And finally…

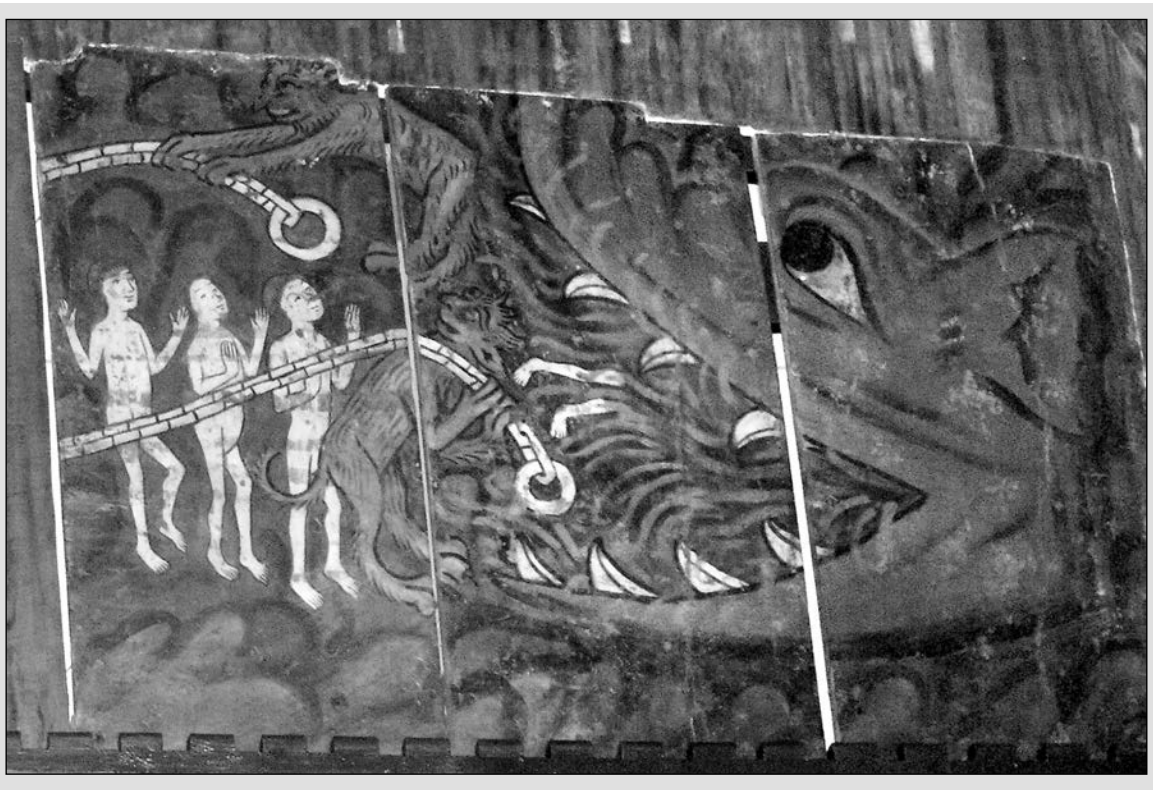
This column welcomes contributions from its readers. I can be contacted at churchcrawler@blueyonder.co.uk or by conventional means – Pkhil Draper, 10 Lambley Rd, St George, Bristol, BS5 8JQ. Any views expressed in this column are not necessarily those of the Ecclesiological Society.

STOP PRESS

Church Crawler managed to get along to Dauntsey the day before we went to press, and sent in these two photographs.

He says: 'The whole ensemble I think is wonderful, and the original paintings are enhanced by modern painting where panels were missing or left plain originally. Prior to being erected in their present position the Doom was at the west end of the north aisle. The church will be open on Saturdays and Sunday afternoons.'





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