ECCLESIOLOGY TODAY

Ecclesiology Today • Issue 46 • July 2012

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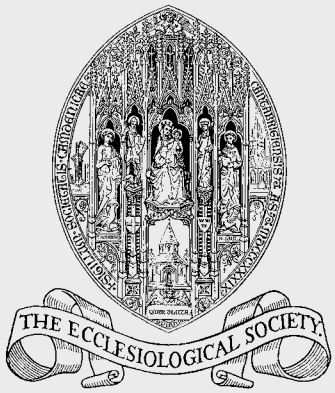
Ecclesiology Today • **Issue 46 • July 2012**

ISSN: 1460-4213

Published 2012 by the Ecclesiological Society
c/o The Society of Antiquaries of London
Burlington House
Piccadilly
London
WIV 0HS

The Ecclesiological Society is a registered charity.
Charity No. 210501.

www.ecclsoc.org



Journal of the Ecclesiological Society

Ecclesiology Today

Contents

Issue 46 for July 2012
published December 2012

Chairman's letter

Dear Fellow Member

How do we recognise an Arts & Crafts church? Is such a category meaningful? These are the questions with which Alec Hamilton opens his article on the church of St Christopher, Haselmere, Surrey, built in the early years of the twentieth century. At the end of the article, having described the church and how it was built and furnished, he bravely hints at some answers. Will you agree with him? - you will only know by reading his fascinating account.

We then jump more than a hundred years forward, to an article about churches on the world wide web - specifically, websites which catalogue and describe church buildings in the various British counties. Phil Draper, the author, has not only attempted a complete list of such websites, but gives an anecdotal account of how they have developed over the past fifteen years. He captures a fundamental shift in the way we now look to obtain basic information, and particularly our growing expectation that we will be able to find a picture of *any* interesting church somewhere on the web. Here is an article which would have seemed like science fiction thirty years ago. Will it feel hopelessly old-fashioned in twenty years time?

For our next article, Paul Velluet kindly agreed to write about his experience as a member of the Cathedrals Fabric Commission for England, a body whose deliberations have a major impact on the appearance of these very public buildings. Whilst generally supportive of the Commission's approach, and mentioning with enthusiasm a number of recent major works in cathedrals, he does not shy away from suggesting some changes of emphasis.

Our final two articles describe the involvement of NADFAS (the National Association of Decorative and Fine Art Societies) with churches. Alison Wakes Miller describes how NADFAS Church Recorders have recorded in detail the contents of more than 1,600 churches, and explains how an online index now makes their work accessible. Frances Moule shows how NADFAS can interest children in church buildings and furnishings by setting up individual church 'trails', providing solid information in a way which appeals to youngsters.

This is the July 2012 edition of *Ecclesiology Today*, though it will not feel like it, as we are still somewhat behind in our production cycle. Eventually we will catch up. But here, late or not, is an intriguing medley of articles to welcome the New Year.

Trevor Cooper
Chairman of Council

The lure of 'The Arts & Crafts church': a prodigious priest and his saintly architect at St Christopher's, Haslemere, Surrey (1900–1903)

Alec Hamilton

Alec Hamilton is researching a DPhil on Arts & Crafts influences on church building in Britain 1888–1918, at Kellogg College, Oxford. He has recently published a book on the architect Charles Spooner.

THE NOTION of 'The Arts and Crafts church' is seductive. We feel we know – or ought to know – what we mean by the term, perhaps because we can visualise Arts and Crafts (A&C) design motifs overlaid on a church. Surely if there are A&C houses – and Baillie Scott, Voysey and Lutyens, amongst many others, bequeathed us no shortage – there ought to be, *must* be churches.

The Arts and Crafts church

In recent years two scholars – Alan Crawford and Gavin Stamp – have given lectures on Arts & Crafts churches. Alan Crawford's lecture was developed and published as an important chapter in a set of essays published in 2011.[1] These, together with numerous studies of individual churches by other writers, have created an emerging canon. The 'Top Three' are probably these: Holy Trinity, Sloane Street (1888–90), blessed/cursed by Betjeman as 'the cathedral of the Arts & Crafts';[2] All Saints, Brockhampton, Herefordshire (1901–1902), hailed by Pevsner as W. R. Lethaby's 'most impressive work of architecture',[3] and St Andrew's, Roker, Sunderland (1905–1907), canonised in Phaidon's 'Arts & Crafts Masterpieces' series in 1999, alongside Mackintosh's Glasgow Art School and Maybeck's First Church of Christ Scientist, Berkeley, California. These three – and their architects: John Dando Sedding, Lethaby and E. S. Prior – have begun to feel defining.

The cognoscenti will also name St Edward the Confessor, Kempley, Gloucestershire (Randall Wells, 1902–3); The Wisdom of God, Lower Kingswood, Surrey (Sidney Barnsley, 1891–2); Holy Trinity, Dodford, Worcestershire (Arthur Bartlett, 1907–8); St Mark's, Brithdir, Gwynedd (Henry Wilson, 1895–8), and perhaps St Bartholomew, Brighton, with its Byzantine interior by Wilson (1897–1908). Others which might be cited are St Mary the Virgin, Great Warley, Essex (Charles Harrison Townsend and William Reynolds-Stephens, 1902–4), but with the uneasy suspicion that is 'really' 'Art Deco', with its pewter screen and aluminium foil apse. Or the Mortuary Chapel at Compton, Surrey (Mary Seton Watts, 1895) – but perhaps that is *really* 'Art Nouveau'? Or Queen's Cross church, Glasgow (C. R. Mackintosh, 1896–9) – though maybe that is something else again.

Fig. 1: Haslemere, St Christopher (Charles Spooner, 1900-1903), from the south

It is all very difficult – A&C itself is hard enough to define: its Protean nature makes discussion problematic, as Alan Powers has argued. And what exactly *is* 'A&C architecture'? Even with Peter Davey's magisterial *Arts and Crafts Architecture* to guide us, its boundaries and defining characteristics remain far from clear.[4]

An inclination to classify is almost irresistible to architectural historians. But, with churches at least, it rather sets the problem on its head. What is interesting is not whether a church 'qualifies' as A&C or not, but what is going on in church-building in Britain in the decades around 1900, and whether examining it through the lens of A&C ideas illuminates the issues.

Whilst researching A&C influences on church building in Britain, I have considered a number of churches which seem to fit the bill of 'being A&C'. But that tells only part of the story: the genesis of each church is always more nuanced than any bare classification implies. These churches might be better considered as 'Post-Victorian' (even though some were built before Victoria's death). In a few cases they amount to 'anti-Victorian'. Or perhaps they are best thought of as simply '*Not*-Victorian'. (And if the reader feels I must mean 'Edwardian', then I suggest mildly that word evokes – to me at least – architects like Fellowes Prynne, and Basil Champneys: it is not hard to see the pitfalls of labels in the period.)

Fig. 2: Haslemere, St Christopher, the west end

St Christopher, Haslemere

So – and if it is a meaningful question – is St Christopher, Haslemere Arts & Crafts (Figs 1–4)?

Church architecture does not happen in an artistic or stylistic vacuum. In the decades around 1900 it takes two (at least) to build a church. The religious ideas of the opinionated, forceful, usually rich, and frequently 'arty' clients shaped aesthetic outcomes every bit as much as the artistic sympathies, inclinations and affiliations of their architects.

Even just looking at the building can mislead: which may be why Ian Nairn, in his entry for St Christopher's in the 1962 *Buildings of England: Surrey* ('Pevsner'), got it so wrong. His judgement that the church was 'missing any form of religious conviction' falls a good way short of the mark.[5] Like most of us, he knew little of Charles Spooner, its saintly architect, and still less of George Aitken, its forceful priest.

Artists and artisans

In 1900 Haslemere was a rural backwater with social problems. Iron foundries once drove the local economy, but they had long

Fig. 3: Statue of St Christopher in a niche by the west door, by Minnie Dibdin Spooner. It was stolen in1998. This photograph is from a book published in 1911, Recent English Ecclesiastical Architecture*, discussed in the text.*

since closed: there was unemployment and poverty, and a deep gulf between rich and poor – each at their own end of a long, thin parish.

The arrival of the railway in 1859 created an influx of smart weekenders: the 'Hilltop Writers Colony' was founded around 1860, and by 1914 more than 60 writers had come to live and work in the area, among them Tennyson, Christina Rossetti, George Eliot, Conan Doyle, H. G. Wells, Arthur Wing Pinero and George Bernard Shaw. He, typically, was scornful: 'Our Hindhead and Haslemere population makes an almost oppressive parade of its devotion to art'.[6]

The newcomers were rich as well as artistic: they found in Haslemere a fecund outlet for their many enlightened interests. Maude King founded a hand-weaving works with her husband Joseph in 1894.[7] Haslemere Peasant Arts Society was founded by Godfrey Blount (Winchester and Cambridge)[8] and his wife Ethel Hine[9] in 1898, to further 'the revival of a true country life where handicrafts and the arts of husbandry shall exercise body and mind and express the relation of man to earth and to the fruits of earth'.[10] The Blounts' tenant Therese La Chard observed their 'unswerving faith in handweaving' and meals of 'salads and haricot beans eaten with horn spoons'.[11] In a nearby hamlet, cousins Ursula Hutchinson and Hilda Woods set up the Inval Weavers.[12] A pottery was founded at Hammer Vale by James Radley Young in 1901; Romney Green set up a woodworking shop in 1902.[13]

Into this milieu came in 1897 the Revd George Herbert Aitken (Fig. 5), an energetic Scot, trained as an Anglican priest in the cheerless East End parishes of London. In 1900 the *Haslemere Parish Magazine* (vigorously edited by Aitken, and unusually with a complete surviving run) reported that St Bartholomew's, the

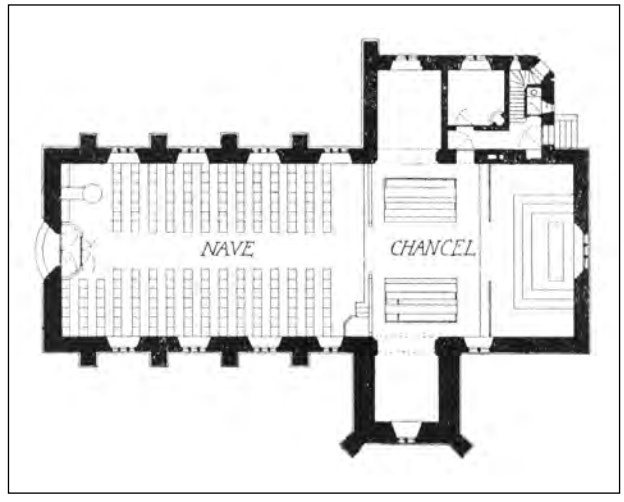


Fig. 4: Ground plan of St Christopher's, from Recent English Ecclesiastical Architecture *(1911). The nave and chancel are a single room, and were separated by a dwarf screen. The tower-transept to the south houses an organ, and the north transept is now used as a chapel. The east end was reordered in the 1970s.*

medieval parish church, was increasingly inadequate for the town's needs: 'The church on Sunday mornings is quite full, and sometimes overfull'.[14]

St Bartholomew's, the medieval church, stands at the better end of the parish: the other end, with its largely working-class population, was served only by a church mission without its own premises. The mission's activities seem to have been the only form of entertainment – other than pubs and the annual fair – which local workers had access to: 'The services are bright and hearty... an attraction to the men of the neighbourhood'. The local paper noted the Wesleyans were building a chapel of their own nearby.[15] Anglican opinion demanded the poor end of town ought to have its own church: 'The distance of the homes of many of the people, and the dislike the poorer classes feel for trying to find room in a church crowded with their wealthier neighbours should also be considered'.[16]

Aitken was clear: 'I suppose there is no higher work on earth to which we can put our hands than this of being Church builders'. Besides, he had optimism: 'the number of Church goers… may be increased almost indefinitely if space is ample and our Church life real and active'.[17]

In May 1901 he reported that a Building Committee had been appointed to, amongst other things, 'find an architect'.[18] The man chosen was Charles Spooner.[19] We do not know why. Spooner was gradually becoming established as a church architect (St Christopher's was his fifth church). It is probably significant that his cousin, Edith Tait, was married to Aitken's bishop – Randall Davidson, later Archbishop of Canterbury. Mrs Davidson was to lay the church's foundation stone. One of Davidson's archdeacons was Charles Sumner, father of the designer Heywood Sumner (1853–1940), who reinvented sgraffito work, and was also a friend of Spooner. In 1898 Sumner designed a new front cover for Aitken's parish magazine (Fig. 6). How an architect gets a job is always intriguing: the inter-relationships of friends and family connections here is layered and complex.

Another possible link is this: Aitken had been curate at St Jude's, Whitechapel, in London's East End (1886–1893), where the senior curate was Canon Barnett, founder of Toynbee Hall. Aitken seems to have lodged at the Hall itself, where he may well have met Walter Crane, later to be Master of the Art Workers Guild 1888–9, and another friend of Spooner. The architect C. F. A. Voysey had connections in Haslemere too, where he built a house for the publisher Sir Algernon Methuen: Voysey and Spooner were founding members of a sketching club, the Quarto Imperial Club, in 1889.

Fig. 5: The Revd G. H. Aitken (Frontispiece to G. H. Aitken, Fellow Workers with God: Sermons of G. H. Aitken *(London, 1921))*

Fig. 6: Haslemere Parish Magazine, new cover design by Heywood Sumner, 1893, with his monogram (HS) in the bottom right corner. (Reproduced courtesy of Haslemere Educational Museum)

The driving force – indefatigable social energy

The new church was only one of scores of activities led by Aitken: he rebuilt the parish schools, established a cottage hospital, set up charitable bodies to relieve the poor, organised clubs for girls and boys: outings, fetes, parades, concerts, amateur theatricals – Aitken was a lively director; he was also a local councillor and effected the re-drawing of the parish boundaries. Before the coming of the welfare state, the parish and its priest – as here – took, if the need arose, responsibility for the physical well-being of parishioners as well as their spiritual needs. For Aitken, the two were not separate.

Though never overtly describing himself as a Christian Socialist, Aitken was an active Liberal from his university days.[20] Liberalism was a powerful force locally: Joseph King became Liberal MP for nearby Guildford in 1904; there was even a Liberal Cycling Club.[21] The egalitarian ideas of the Rochdale-based Co-operative Society were embraced, and there was a Haslemere Co-op branch by 1903.[22]

But within the parish, the notion of building a new church was not the subject of debate, let alone controversy – 'No hand being raised to the contrary sense'.[23] Nor was the two year project timescale ever regarded as heroic. Aitken galvanised the town into fundraising the necessary £4000: the church was consecrated free of debt through an anonymous last-minute cash donation of £400.

Aitken was not merely meeting the needs of a poor parish or responding to the counter-attractions of the Methodists or the pub. For the artistic newcomers were bringing with them new, and possibly dangerous religious ideas. In 1908 Godfrey Blount launched The Country Church of the New Crusade:

> The purpose of this church is to interpret Christianity in a Spiritual and Symbolical manner. It believes that, so far from removing religion to an abstract and unpractical sphere, this idea makes all true work Sacramental and unites it with the highest thought and feeling. On the religious side the New Crusade seeks to make worship beautiful and uplifting, by devoting to its use what is noblest and most imaginative in our Art; and on the material side it seeks to restore real country life, that life of agriculture and handicraft, which it believes alone can save our land, and restore it to true welfare and happiness.[24]

The local newspaper's notice of Blount's funeral records that he had 'inherited from Ruskin and Morris strong social principles, and his art may be truly described as a religious art expressive of a new and modern spirit'.[25] Aitken was doing his utmost to do exactly that at St Christopher's, but within a traditional Christian context, and without any 'New Crusade'.

Fig. 7: Haslemere, St Christopher: interior looking east. The choir stalls were moved to their present position in the 1970s.

Fig. 8: The reredos and retable painted by Minnie Dibdin Spooner (installed 1913)

A remarkable reredos

Aitken's instincts were, I think, 'High'. There is much suggestive detail: the altar was originally raised six steps above the chancel, while the pulpit is set modestly low, and lacks any elevating stairs (Fig. 7). A vestry was converted into a Lady Chapel by 1930. But there was never any suggestion that St Christopher's was a Ritualist church.

Aitken's sympathies can perhaps be seen best in the reredos painting at St Christopher's (Figs. 8 & 9 and rear cover). The triptych is intended to depict 'the worship of man': a storybook group of High Church heroes and heroines paying homage to a mild, beneficent Christ. Jesus' devotees include Edward King, Bishop of Lincoln, who in 1887 was tried before the Archbishop of Canterbury for 'ritualist practices'. Here too are Sir Thomas More, 'perhaps the finest type of saintly Englishman';[26] John Keble, Gordon of Khartoum, Florence Nightingale, St Margaret of Scotland, St Catherine of Siena, St Martin (who gave his cloak to a beggar), Simon de Montfort (not a saint!), St Francis of Assisi, ordinary soldiers and children. The subject matter shows a liking for humanitarians, and Christian principles practically applied.

The painter was Minnie Dibdin Spooner (seemingly known as Dinah), wife of the architect, and an illustrator of children's books. St Margaret and St Hugh of Lincoln, who figure in the reredos, also appear in her book *Our Island Saints* (1912).[27] Her retable panels (Fig. 10) show eight further good men and women,

Fig. 9: The reredos (see the rear cover for colour illustration)

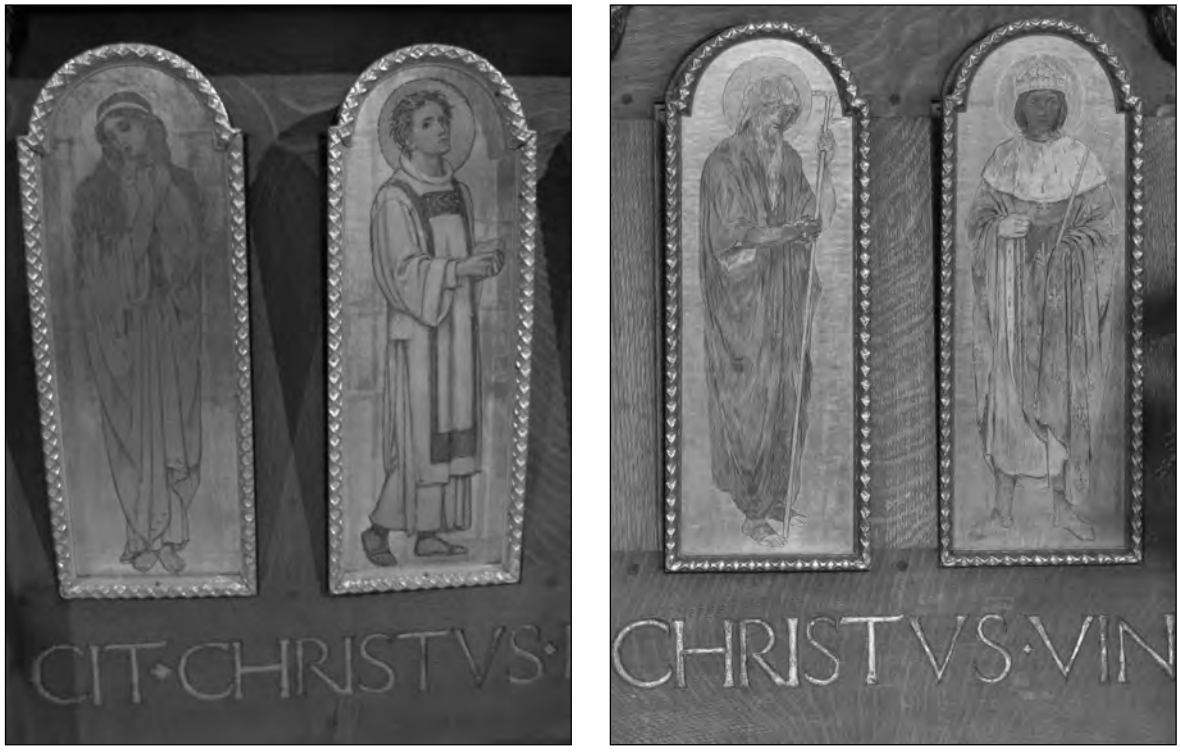


Fig. 10: Some of the panels in the retable

including St Antony, St Lewis (King of France), Mary Magdalen and St Stephen.

Andrew Saint comments, 'The eye is chiefly drawn to Mrs Spooner's "modern" reredos – a very bold thing for 1912 and a kind of climax to the sequence of revived painted reredoses in Anglo-Catholic churches going back to the 1870s'.[28]

Comparison with examples of painted reredoses elsewhere suggests that Dinah seems indeed to have moved away from a cautious, pious formalism employed by artists consciously emulating renaissance models. In 1858 J. P. Seddon had Dante Gabriel Rossetti paint a quattrocento Adoration at Llandaff Cathedral, 'The Seed of David'. In 1861 Bodley used Burne-Jones for a conventional Adoration reredos at St Paul's, Brighton. The next year Leighton painted a lush and reportedly fresco reredos at St Michael and All Angels, Lyndhurst, Hampshire for William White.

All these looked to the past for composition, iconography and palette. The same remained true for other reredoses almost contemporary with Haslemere, such as at St Mary le Tower, Ipswich, (c 1900) and Fellows Prynne's at Armagh Cathedral (1913). Dinah Spooner's informal, asymmetrical composition has little in common with these, in either treatment and colouring. It is perhaps a foretaste of what Phoebe Anna Traquair was to

Fig. 11: The altar arrangements before the introduction of the painted reredos, as illustrated in Recent English Ecclesiastical Architecture *(1911)*

achieve at All Saints, Thorney Hill, Hampshire in 1922.[29] The reredos woodwork was made to Spooner's design by the firm of J. A. Robinson – he used them often – but it stood empty from the time the church was consecrated until Dinah's reredos paintings were installed in 1913 (Fig. 11).

A saintly architect

Charles Spooner was unusual among A&C architects: he was a regular and devout churchman, and 'On most Sundays when he was at home, he was in his place at the 10 o'clock Mass'.[30] He attended St Nicholas, Chiswick, and became its architect (in the days before churches were obliged to have one). He and his wife were responsible for decorating the Lady Chapel there, and he designed a silver ciborium; replaced a broken aumbry; advised on lighting; and prepared structural reports for the church council.

Religious engagement went deep into his architectural work. In 1909 he was appointed to the Consulting Architects Committee of the Incorporated Church Building Society, the body which examined and critiqued architects' plans for new church buildings or extensions in order to make financial grants. Spooner served until his death in 1938. In 1911 he was chosen by Mervyn Macartney to be one of the two preface authors (the other was Charles Nicholson) for *Recent English Ecclesiastical Architecture*, an overview, in the Caxton Technical Journals series, of church building since the death of Bodley.

Spooner's A&C credentials were impeccable too: he was an early member of the Art Workers Guild (elected 1887) and of the Arts and Crafts Exhibition Society (elected 1890), and he was appointed by Lethaby to teach furniture design at L. C. C. Central School of Arts and Crafts in 1899: he did so for 30 years.

Fig. 12: Buttress showing 'galleting' (that is, the insertion of small pieces of dark ironstone into the mortar)

Spooner built seven churches, and repaired many more. St Christopher's is one of his smallest – only 88 ft long x 30 ft wide internally – and feels domestic, even homely. From the outside, it has the appearance of a late medieval Surrey church. Spooner's hand is more or less invisible: there are no obtrusively self-conscious stylistic quirks – just one affectation. Or is it? The mortar is speckled with small dark stones – 'galleting' – in a traditional local manner. (Fig. 12) Was this a romantic concession to past methods, or a self-conscious attempt to be vernacular? Or is it merely the way things had always been done in Surrey? In short, is it old world or 'Olde Worlde'? Retrospective gestures like this can appear contrived, and tip the Arts & Crafts into what B. F. L. Clarke criticised as 'sophisticated simplicity'. (Alan Crawford touches on the same tendency in his phrase 'mock humility'.)[31] However, at the nearby village of Hascombe, where many of the medieval cottages are galleted, Henry Woodyer has galleting too, in his robustly Gothic church of 1851.

In Spooner, Aitken knew he had something special: 'in Mr Spooner we have had an architect who has shown himself all through, if I may say so, an artist, a Christian, and a Churchman, and who has built all those qualities into our Church'. Spooner was valued as much for his aesthetics as his professional skills: 'Mr Spooner is personally superintending the designing of all furniture and fittings down to the smallest. We thus have the great advantage of his taste and experience right through, and the Church will show harmony in its details'.[32]

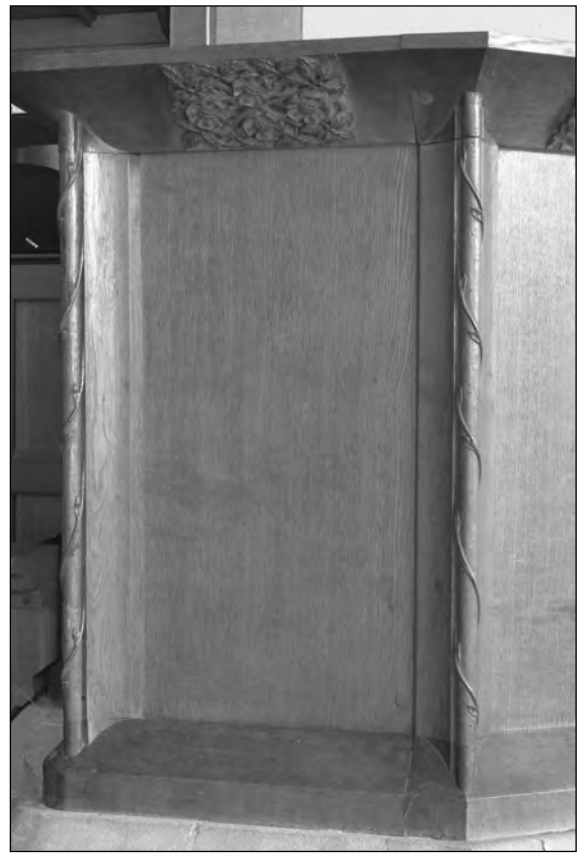
But artists can be vague. Spooner made a number of visits during the building work, and held meetings with the parish. One revealing anecdote shows his unworldly nature: 'Dr Ardagh: Can you give us any idea of the cost of the colouring [of the ceiling]? The Rector: Whenever I ask Mr Spooner the cost, he always says, "Oh, about £100"'.[33]

Craftsmanship in furnishings

The furnishings at St Christopher's were at first sparse. The textile designer Luther Hooper, who lived in Haslemere, described the process: 'At the first opening of the church the fine oak Holy Table… and the polished steel altar cross were the only furniture of the east end provided…. Other furnishings followed from time to time'. The result is that 'there is nothing commonplace or ordinary, and at the same time nothing is bizarre or out of harmony…. From the first, the committee wisely resolved not only to entrust the design of the fabric to [Spooner], but to take his advice on all matters of detail and furnishing'.[34] A later connoisseur of church interiors, Peter Anson, thought 'The candlesticks, and the pulpit (English oak, steel and leather) all express the spirit of plain living and high thinking'.[35] (Anson meant the lectern – the pulpit is all wood.)

The roof is a barrel vault (Fig. 13) – the first Spooner designed (he made another at St Hugh of Lincoln, Letchworth, Hertfordshire in 1907–8). It was a device employed by other Arts & Crafts architects, usually in smaller churches: for example, Sidney Barnsley at Lower Kingswood. It offers a simple, uncluttered, all-embracing, enclosing shelter, and, when as here painted white, adds to a sense of light and clarity. It is sad to recall

Fig. 13: The barrel-vaulted roof, decorated over the chancel



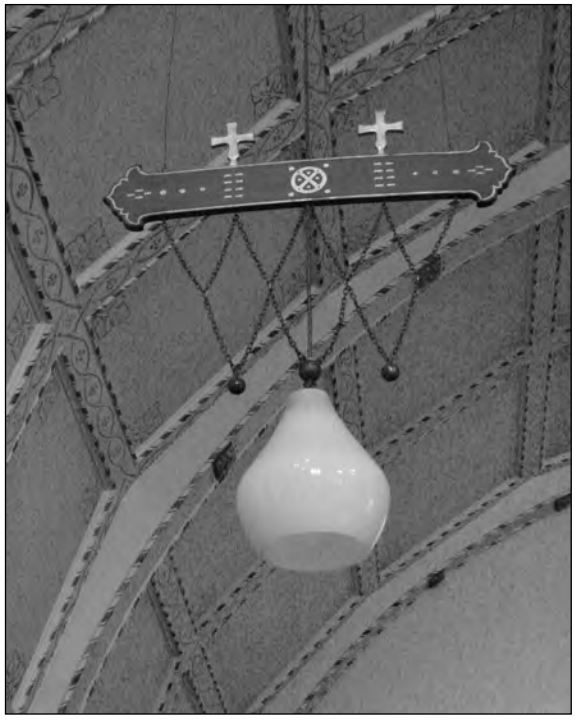


Fig. 14: Haslemere, St Christopher: furnishings and their details, all designed by Spooner

Opposite page: 14a: Detail of altar rail 14b: Pulpit detail 14c: Lighting fixtures, with ceiling painting behind 14d: South aisle window

This page: 14e (top): The top of the reredos, representing the Holy City 14f (bottom): The choir stalls (no longer in their original position).

that Ian Nairn dismissed the roof as 'pathetic'.[36] Whatever can he have meant? The chancel ceiling was painted to Spooner's design – red, blue and gold – in 1928–9: his drawing for it survives, framed in the church.

The church interior is full of refined craftwork. (Fig. 14) (A detailed list is given at the end of this article.) The effect is never overwhelming, never overpowering – because the scale is always human. The mood is easy and relaxed: an unfussy room for friendly, sociable contact. But at the same time the space is deeply serious, with the intense focus on the dazzling reredos and altar, visible from all parts (Fig. 7).

In Spooner's scheme the east window was intended to complement its depiction of 'human worship of Christ [and] represent the Worship of Heaven. Unfortunately the window part of the scheme was not carried out'.[37] Spooner's idea was to base the window on the Book of Revelation: 'the Lamb, the book with seven seals, the four beasts, the seven candlesticks, and the dragon falling from heaven… I think it will have a fine rich effect, somewhat mysterious'.[38]

But this striking scheme was not to be. At a meeting following the installation of the reredos Spooner rather oddly advised 'that the east window should be permanently concealed by a curtain', presumably so as not to detract from it. In the event, the window was not completed until 1928, in a geometric pattern 'in very subdued colours in order to avoid clashing with the colours of the Triptych'.[39] (Fig. 15) Tradition holds that it is made of glass from the studio of Spooner's friend Christopher Whall, who died in 1924.[40] Whall and his family had lodged with Spooner in the 1890s.

Fig. 15: The east window, not completed until 1928, deliberately designed in subdued colours

Unsurprisingly, in a parish whose priest was a dynamic force for social good, St Christopher's is a church of humane Anglicanism: religion on a personal scale, not over-concerned with mystery and crucifixion, but with compassion, brotherly love, and good works. The effect is rather magical.

But is it 'Arts & Crafts'?

Spooner was Arts & Crafts through and through. Quite apart from belonging to the right organisations, he was a practitioner (of cabinet-making) as well as a designer; a maker and teacher as well as an architect. He was 'hands-on', and 'He could not use assistance readily, for the very good reason that he felt his work so intensely that he could not bear any detail falling short of the high standard he had set himself'.[41] He never delegated to a Clerk of Works.[42] He subscribed to 'a professional ethic of diffidence… espoused by many (not all) A&C architects, artists and designers…He did not regard himself, indeed had no wish to be regarded, as a major artistic figure in any conventional sense'.[43]

Aitken gave the church his whole-hearted approval. And he summed up the experience of working with Spooner in a paragraph that may stand as a sort of A&C manifesto for Christian building – almost a definition of that elusive creature, the 'Arts & Crafts church':

> Helped by Mr Spooner, the Committee resolved from the first that they would not be content to put into our little House of Prayer anything cheap or ordinary. Each piece of furniture as it has come has been specially designed and made, and, with hardly a single exception, all those machine-made articles, which may be seen by the dozen in the catalogues of Church Shops, have been excluded. 'Only the best,' we have said, 'for the Service of God's House'.[44]

Appendix: church furnishings

Of the furnishings, the main items of interest are as follows:

1. Holy table (still in place at east end) and sanctuary chair: A. Romney Green, 1903–4
2. Lectern: W. Bainbridge-Reynolds, 1904 (possibly designed by Spooner). Bainbridge-Reynolds was also responsible for 'the whole of the wrought-iron work in strap hinges and handles and the tower cross' (*Builder*, 10 December 1904, 606).
3. Font: 1904 (probably designed by Spooner)
4. Prayer desk: designed by Spooner, 1904
5. Altar rails: designed by Spooner, 1904 (subsequently moved in 1970s reordering)
6. Ewer: unknown designer, 1904
7. Banner: Lily Bristow of Haslemere, 'advised by' Ann Macbeth of Glasgow School of Art, 1904–5 (repaired 1933, re-worked 1950)

8. Organ case: Spooner, 1905 (the organ has subsequently been altered)
9. Pulpit: designed by Spooner, made by J. A. Robinson, 1905?
10. Lettering on retable: Eric Gill, 1908
11. North nave window: Mary Lowndes, 1910
12. One surviving altar frontal was designed by Edmund Hunter, and made by St Edmundsbury Weavers (*c.* 1906). There were also (in 1911) textiles by Luther Hooper, including sanctuary curtains, though none seems to survive.
13. Electric fittings and sanctuary lamp: Spooner, 1913–14
14. Choir stalls: designed by Spooner in 1914, but not made and installed until 1927, and moved in the 1970s reordering
15. Chancel south window: Martin Travers, 1935
16. Suspended chancel cross: Martin Travers, 1941?–1950 (one source suggests it is to Spooner's design, but this seems unlikely, and I have been unable to verify it)
17. The statue of St Christopher in the niche by the west door (2000) replaces the original, designed by Minnie Dibdin Spooner, which was stolen in 1998

Acknowledgements
My thanks to Frankie Gaiter (sometime Churchwarden at St Christopher's), Catherine Eyre ('Peasant Arts – Haslemere' blog), Greta Turner (Haslemere Educational Museum) and Gerald Sexton. Comments on and corrections to this article can be sent to spooner@alechamilton.demon.co.uk

A longer and fuller account of the church, including some of this original material, will be found in Alec Hamilton's book on Spooner: Charles Spooner: Arts and Crafts Architect *(Shaun Tyas, Donington, 2012), 76–93.*

Notes

1 G. Stamp, 'The Arts and Crafts church', Rewley House, Oxford, 15 May 2005; A. Crawford, 'Arts and Crafts churches', Victorian Society, 24 October 2006. A. Crawford, 'Arts and Crafts churches' in A. Saint and T. Sladen (eds.), *Churches 1870–1914* (Victorian Society, 2011), 63–80.

2 Quoted in P. Skipwith, *Holy Trinity, Sloane Street* (London, Trinity Arts and Crafts Guild, 2002), 7. Alan Crawford notes, 'The phrase seems to have been coined by John Betjeman in Betjeman (ed.) *Collins Guide to English Parish Churches*, London 1958, p. 255' (Crawford, 'Arts & Crafts churches' (2011), 78 fn12).

3 N. Pevsner, 'Lethaby's last', *Architectural Review*, 130 (1961), 354–57.

4 A. Powers, 'A movement of the mind', *Crafts*, 166 (September/October 2000), 40–43; P. Davey, *Arts and Crafts Architecture* (London, 1995).

5 I. Nairn, and N. Pevsner, *The Buildings of England: Surrey* (London, 1962), 305.

6 *Farnham, Haslemere and Hindhead Herald*, 15 July 1899.

7 'The Wheel and Spindle Guild', later Haslemere Weaving Industries.

8 'He had thought at one time of entering the church, and at another of becoming a doctor, but a great friend … assured him he was meant to be an artist, and it was to art that he devoted his great talents'. Obituary of Blount, *Farnham, Haslemere and Hindhead Herald* in a cutting in a bound collection of newspaper cuttings made

by a local early twentieth-century journalist, W. A. Sillick, now at Haslemere Educational Museum. The cutting is dated 26 August 1922, but Blount died in 1937.

9 Ethel Blunt and Maude King were sisters, daughters of Henry Hine, a landscape painter (W. Trotter, *The Hilltop Artists* (Book Guild, 1996), 80).

10 Haslemere Peasant Arts manifesto, quoted at www.utopia-britannica.org.uk/pages/Ashbee.htm (accessed 3 Jan 2009).

11. Trotter, *Hilltop Artists*, 81.

12 L. Walker, and C. Sanger, 'The Inval Weavers', *Crafts Chronicle*, Summer 1981, 2–6.

13 'The church of St Christopher has just been presented with a handsome sanctuary chair ... designed and made by Mr Romney Green', *Farnham, Haslemere and Hindhead Herald*, 20 February 1904, 8. The altar table at St Christopher's was also made by Green. A chest of drawers by him, dated 1905, is in the vestry of St Bartholomew's.

14 *Haslemere Parish Magazine*, November 1900, 3; the run is held by Haslemere Educational Museum.

15 *Farnham, Haslemere and Hindhead Herald*, 3 December 1898, p. 8, and 31 March 1900, p. 8.

16 ICBS file 10384 (Lambeth Palace Library).

17 *Haslemere Parish Magazine*, May 1901, 2.

18 *Haslemere Parish Magazine,* May 1901, 2.

19 *Haslemere Parish Magazine*, October 1901, 2.

20 V. F. Storr, preface to *Fellow-workers with God, and other sermons of George Herbert Aitken* (London, 1921), 20. In May 1908 Aitken was one of the contributors to a debate on Socialism 'arranged under the joint auspices of the Haslemere branch of the Independent Labour Party and the Church of England Men's Society' (pamphlet 'Debate on Socialism . . . May 11th, 1908', discussed by Catherine Eyre at http://peasant-arts.blogspot.co.uk/2012/11/haslemere-independent-labour-party.html (accessed 17 November 2012)).

21 *Farnham, Haslemere and Hindhead Herald*, 18 July 1903, n.p.

22 A. Booth, *Haslemere in Old Picture Postcards* (Zaltbommel, Netherlands, European Library, 1995), 57.

23 'It was moved that it be a mandate from the meeting to the new Church Council ... that they should forthwith take into consideration the question of building a church for the Foundry Road district of the Parish, and should make suggestions as to the best way of raising the necessary funds, no hand being raised to the contrary sense' (*Haslemere Parish Magazin*e, February 1901).

24 Undated cutting in Sillick's bound collection of newspaper cuttings at Haslemere Museum.

25 *Farnham, Haslemere and Hindhead Herald* n.d. (but 1937), n.p., in the Sillick cuttings collection.

26 From an early twentieth-century card found in the church, explaining the reredos and other paintings, probably written by Charles Spooner.

27. *Our Island Saints* (London, T. C. & E. C. Jack, 1912). She illustrated four children's books for Jacks in the period.

28 Saint, A., External Examiner's report on the present author's MA dissertation on Spooner, *A Gracious Touch of Strangeness…* (University of Gloucestershire, 2009).

29 This brief survey is very far from exhaustive: there must be many other examples.However, the present writer is not aware of any scholarly survey of the history of painted reredoses in England in the nineteenth century.

30 *St Nicholas, Chiswick, Parish Magazine*, February 1939, n.p. (The eucharist is still referred to as Mass at this church, which remains, as it was in Spooner's day, 'High').

31 B. F. L. Clarke, 'Edwardian ecclesiastical architecture', in A. Service (ed.), *Edwardian Architecture and its Origins* (Architectural Press, 1975), 291; A. Crawford, 'Arts and Crafts churches' (2011), 74.

32 *Haslemere Parish Magazine*, August 1903, 3–4.

33 *Farnham, Haslemere and Hindhead Herald*, 4 February 1905: report of parish meeting.

34 L. Hooper, 'Art of to-day. Fine and Otherwise: Art in the Church' *Art Journal* (London), February 1911, 47–52 and March 1911, 83–87. Hooper (1849–1936?) was the author of *Handloom Weaving, Plain and Ornamental* in the 'Arts and Crafts' series edited by W. R. Lethaby (John Hogg, 1911). He lectured on textile subjects at the RSA, V&A, and Central School.
35 P. Anson, *Fashions in Church Furnishings 1840–1940* (London, 1960), 294.
36 Nairn and Pevsner, Surrey, 305.
37 Anon (probably the Revd G. Shelford, then vicar), *A Short History of the Church of St Bartholomew and St Christopher in the Parish of Haslemere* (1952), 22.
38 *Haslemere Parish Magazine, February* 1908, n.p.
39 Shelford, *Short History*, 23
40 Anon (but F. Gaiter), *A Guide to St Christopher's Church, Haslemere* (Friends of the Parish: n.d. (?2005)), 4.
41 Knapp-Fisher, A., Obituary of Spooner, *RIBA Journal*, 23 January 1939, 311.
42 'If you have a trustworthy firm of builders, a Clerk of Works will not be necessary'. Letter from Spooner to the Revd K. W. Sibley, St Paul East Ham, 11 November 1925 (St Paul, East Ham archive).
43 Saint, A, Examiner's Report.
44 *Haslemere Parish Magazine*, October 1904, 4.

British church sites on the World Wide Web

Phil Draper

Phil Draper has had a life-long interest in churches. He is editor of Church Crawler*, the Society's newsletter.*

THE PURPOSE of this article is to highlight online resources which cover churches here in Britain and to guide the reader to those sites where it may prove more fruitful to research (or idle away a few hours). I have chosen to focus on sites which deal with churches in their entirety within a geographical area (mostly counties) rather than one particular aspect of churches (such as stained glass or wall paintings or the work of individual architects). In passing, I will also try and give a flavour of how church sites have developed over the past fifteen years.

I have included a table of county sites, all of which were online in mid-September 2012. The references in the text are to that table. This list will be put up on the Society's website (under 'links') to make it easier to click through and explore the various sites.

Church guidebooks vary in quality and accuracy, and the same can be said for the information presented online, especially as many sites rely on information derived from secondary sources. I certainly do not accept everything that I find there (I have, of course, not personally read everything on each of these websites).

The sites vary. Some sites offer little more than photographs, some offer information that is concise and factual, rather like a rehash of a 'Pevsner' entry, whilst others are comprehensive and more like the official Listed Building Record. In a number of cases they provide information not easily available elsewhere. Others offer a more personal slant, the experience of the writer on visiting this particular church, and the inclusion of dates and factual information is somewhat incidental.

The early days and the increasing use of images

Up until the late 1990s I visited churches with pen and notebook, plus a camera for one or two general photographs to remind me of the building. At home I would quickly write up my notes whilst the visit remained clear in my mind. Today for me the pen and paper is largely a thing of the past, and the digital camera means I can take anything from ten to sixty pictures (and sometimes more) per church, even snapping some small detail such as a stained glass artist's signature or an information board.

The same change applies to the internet. I can remember sitting in front of a computer, excited to find a picture of a church online and waiting for that picture to download, seductively revealing itself slowly from top to bottom as the electronic data

was received. Uploading a picture to the internet was even slower: you must admire people who set up these early sites.

With broadband, downloading is now almost instantaneous and whilst uploading remains much slower it does not mean you have to go off and make a coffee whilst a picture uploads.

So I make no apology for including some sites which are primarily a filing cabinet of photographs with virtually no text, for example that of the Staffordshire Historic Churches Trust, (Ref. 38, Fig 1). Others have minimal, scene-setting text such as Gloucestershire (Ref. 17, Fig. 2) or Northumberland-Cam (Ref. 30, Fig. 3) or the rather different Kent churches site (Ref. 22, Fig. 4). A complete contrast is the site for Sussex, which is packed with thorough research, but has small images (Ref. 40, Fig. 5).

My own website, 'ChurchCrawler', (Ref. 4, Fig. 6) was born in 1995 and grew painfully slowly. At first all photos were scanned with a black and white hand scanner from printed photographs, but that changed when I purchased a desktop scanner which could scan colour photographs. Digital cameras became usable in around 2000 but took pictures at a low resolution and small size; my early pictures were taken with a one megapixel camera and are quite horrible when viewed today.

At this time there were a few other sites which became 'favourites', bookmarked on my computer. Two of those covered the churches of Essex and Hertfordshire (Refs 16 & 21), offering a single exterior photograph, often by Ian Rose, of almost every church in Essex and a selection from Hertfordshire. Some photographs looked awkward as they were made by joining of two or three photographs to make a single one showing the whole building; the occasional picture had some descriptive text. Both sites remain online, and Ian has now turned his attention to bird-watching photographs.

Someone stole my digital camera in 2001, and when it was replaced I learnt that mainstream digital cameras had progressed to three megapixels and were producing good, usable photographs. Other sites began to appear and many of the site owners became my friends through the establishment of the ChurchCrawling Email group and the mutual sharing of links to our sites.

The Web matures

Principal among today's websites is the online presence of Simon Knott, who began with a website called 'The Suffolk Churches Site' (Ref. 39, Fig. 7). Gradually between 1998 and 2003 Simon

built a resource that included every Church of England church in the county, and many of the Catholic ones. He scorned the use of digital cameras, preferring to take 35mm photos and scan them into his computer. The photos were always a personal selection and often not standard views, but even more personal and evocative were the words which accompanied them. They made the reader experience the visit, warts and all, sometimes with the frustration of a locked building and the unhelpful locals (though this was an experience very much in the minority).

Once the site was near-complete Simon was ribbed that he would soon produce a sister site for Norfolk, which he always denied. Time passed, devoted to family life, but then suddenly there it was, 'The Norfolk Churches Site' appeared (Ref. 28) and Simon was off once more with another 800 churches as targets. The sites differed in character, the Norfolk entries became smothered with photos (Simon had finally discovered digital cameras!) and the entries are more factual than experiential. With Norfolk nearing completion, Simon has turned his attention back to Suffolk and the revision of the oldest entries to match the style of the Norfolk site. The achievement to date is that for the two counties there are now approaching 1600 detailed pages on East Anglian churches. Even more remarkable is that Simon does not drive.

Surprisingly, the rest of East Anglia is also well covered with Mark Ynys-Mon's and Ben Colburn's Cambridgeshire churches site (Ref. 7) plus a second more comprehensive site for Essex by John Whitworth (Ref. 15, Fig. 8). The former site is more skewed towards a written description with a selection of photos; the latter has been through many changes in appearance as web design progresses and is mainly photographs, with a growing number of churches covered in depth. John also has a site devoted to the churches of Walter Tapper (www.sir-walter-tapper-churches.co.uk) which grew from his fascination with St Erkenwald's Church in Southend on Sea and its demolition.

Other sites followed as more people joined the World Wide Web. There was a site for Cheshire (Ref. 8, Fig. 9) and another for Shropshire. A large collection of photos (mainly single exteriors) appeared for Lincolnshire (Ref. 25) and Nottinghamshire (Ref. 31), plus the Churches of the Isle of Man (Ref. 58). Some remarkably comprehensive sites have been set up by diocesan staff, including Southwark, a complete diocesan directory but one which also includes pages on churches sold or demolished (Ref. 60); and Southwell, an ever growing resource offering full descriptions and photographs of both extant churches and former ones (Ref. 32, Fig. 10). In Wales CPAT has a near

complete resource for historic churches in Clwyd and Powys (Ref. 52, Fig. 11), mainly full descriptive text with a small photo of the church.

Scotland's principle resource is an extensive church tourism site, now under the management of the Scotland's Churches Trust (Ref. 48, Fig. 12), but there is also a collection of photos for Dumfries & Galloway (Ref. 46) on a genealogy website, a site for the diocese of Dunblane and Dunkeld with detailed historical notes on about one hundred churches (Ref. 47), and an attempt to list (and eventually describe) every church there has ever been in Scotland at the 'Scottish Church Heritage Research' site (Ref. 49).

Many local sites can be found and I give as an example one of the best I have found: 'Parish Churches in and around Peterborough' (Ref. 54), another individual's work of experiential text and photographs. Churches also lurk on sites where you might not at first think of visiting, such as bell-ringing and genealogy resources. Mention must also be made of incredible efforts being made by Colin Hinson to cover every church of any denomination past and present in Yorkshire on GENUKI, a genealogy site. For many years Colin has been adding photos (mainly exteriors) to his pages covering the old counties of Yorkshire (Ref. 45, Fig. 13), and in recent years the same has been happening in Lancashire (Ref. 23, Fig. 14) where some descriptive historical text is included for every church or chapel, past and present. Both counties have a vast Victorian legacy of churches and chapels, making this a huge task.

Disappearing sites

Unfortunately sites can also disappear without leaving a trace, such as the Shropshire churches site mentioned earlier, a Lancashire churches site, plus one for Cardiff's churches and chapels. But more commonly the success of a site leads the owner to establish a more convenient or easily remembered web address. I established my site on a variety of free pages online but when I changed service providers I had to re-establish the site and re-publicise the changed addresses. I left a marker on the old site with a hyperlink (clickable text) to take people to the new website address. I was surprised to find that the site remained on my old service provider for several years but some sites have completely disappeared and seemingly quite fast. It could be that the owner deleted everything to make room for a new project, or has become ill or died. Many other eclectic sites disappeared with the demise of Geocities, a free web-hosting resource, never to reappear.

Search engines and other sources

Aside from the sites already mentioned above, the first points of call for many are the internet search engines. These will often throw up a site devoted to the particular church, as a large number of active churches have an online presence today. However the content of these sites does vary. Some have full histories, photo galleries, and a few even offer a virtual tour. However their prime existence is to publicise the mission of the church, the times of services, meetings of groups and contact information, and a visit to such a website can be disappointing for those people who are researching the history, architectural features and fittings of the building, when little of this is offered and even a photograph of the church is not available.

If little more than a photo is required, a search engine offering an image search facility can be used, although sometimes the results are quite random. Alternatively one can use Geograph (Ref. 57), a photo resource linked to Ordnance Survey maps. It is rare not to find at least one picture of a particular village church on the site. There is also Steve Bulman's 'Churches of Britain and Ireland' site which has an ever-growing number of church photos (Ref. 55).

Flickr is another photo site which not only has perhaps the largest photo pool online but also offers a group option (Ref. 56, Fig. 15) which can be searched, and most counties and countries have a churches group on the site where members can add photos. However the accuracy of a few descriptions and the tags added can be questionable, and the search engine will find both the good and the bad photos on the site, as some people upload everything they have taken. Serious researchers do use Flickr, as do publishers, and it is also a wonderful place to tour around the churches of the world, where what seems to be half an hour online can actually be hours! Many of the pictures can also be enlarged.

Finally I will mention Cameron Newham's project to build a photographic library of (mainly) churches covering the whole of England. This project continues apace, as reported in the previous issue of *Ecclesiology Today*. You can follow his work at The 'Digital Atlas of England Foundation' site, which includes his blog (Ref. 59, Fig. 16), a cracking good read augmented by his fine photos. A by-product of this work is a useful resource of maps by county showing whether a church is open, locked with / without listed keyholder, or converted. Although many of the maps were compiled during his visits up to twelve years or so ago, in the main they are still remarkably accurate.

The internet is an incredible resource – use it and enjoy it (and keep an eye on the time!).

Websites with collections of churches in Great Britain

as at September 2012

Ref	County	URL	Type	Coverage	Scope	Notes
England (all counties)						
1	Bedfordshire	http://www.countyviews.com/beds/church.htm	P	Most	CofE	Exteriors only
2	Berkshire	http://www.berkshirehistory.com/churches/index.html	P&T	Selection	CofE	
3	Birmingham	http://ahistoryofbirminghamchurches.jimdo.com/	P&T	All	CofE	
4	Bristol	http://www.churchcrawler.co.uk/	Full	Most	All	Part of a wider eclectic site
5	Bucks	http://www.countyviews.com/bucks/church.htm	P	Most	CofE	Exteriors only
6	Bucks	http://www.foxysislandwalks.co.uk/Buckinghamshire-Church_Photos.html	P	Selection	CofE	
7	Cambs	http://www.druidic.org/camchurch/	Full	Most	CofE	
8	Cheshire	http://www.moston.org/churches.html	P	Most	All	Exteriors only
9	Cornwall	http://www.caerkief.co.uk/	Full	Most	CofE	
10	Cumbria	http://www.visitcumbria.com/church.htm	Full	Selection	CofE	
11	Cumbria	http://cumbrianchurches.blogspot.com/	Full	Selection	All	Also surrounding counties
12	Derbyshire	http://www.derbyshirechurches.org.uk/	note	Most	All	List & text; tourism site with access details
na	Devon	no site for county				
13	Dorset	http://people.bath.ac.uk/lismd/dorset/churches/	note	Most	RC & CoE	Resources and photos; mainly exteriors
14	Dorset	http://www.peterwalker.info/churches.html	P	Most	CofE	
15	Essex	http://www.essexchurches.info/	Full	Most	All	Limited text, full photo coverage planned
16	Essex	http://www.essexchurches.com/	P	Most	CofE	Exteriors only
17	Glocs	http://www.john.wilkes.dial.pipex.com/churches.htm	Full	Most	CofE	
18	Hampshire	http://www.hampshirechurches.co.uk/	P	Most	CofE	
19	Hampshire	http://www.southernlife.org.uk/churchin.htm	Full	Selection	CofE	
20	Herefordshire	http://herefordshirechurches.co.uk/	P	Most	All	

21	Hertfordshire	http://www.iananddot.org/chphoto/hertschurches.htm	P	Selection	CofE	Exteriors only
na	Hunts	no site for county				
na	Isle of Wight	no site for county				
22	Kent	http://www.kentchurches.info/	P&T	Most	CofE	Interiors mainly; old photographs
23	Lancashire	http://www.genuki.org.uk/big/eng/LAN/Parishes.html	P&T	All	All	
24	Leics	http://www.leicestershirechurches.co.uk/	P&T	Selection	CofE	
25	Lincolnshire	http://www.wparkinson.com/Churches/	P	Most	CofE	Exteriors only
26	Lincolnshire	http://www.rodcollins.com/lincolnshire-churches-complete-list.htm	P&T	Selection	CofE	all churches planned
27	Lincolnshire	http://lincolnshirechurches.blogspot.co.uk/	P&T	Selection	CofE	last update 2010
na	London	no site for 'county'				
na	Middlesex	no site for county				
28	Norfolk	http://www.norfolkchurches.co.uk	P&T	All	All	
29	Northants	http://www.rypin.freeserve.co.uk/nthchurchphotos/	P	Most	CofE	Exteriors only
30	North'land	http://www.northumberland-cam.com/churches/index.htm	P&T	Selection	All	
31	Notts	http://www.oldnotts.co.uk/churches/index.htm	P	Most	CofE	Exteriors only
32	Notts	http://southwellchurches.nottingham.ac.uk/_main/hindex.php	Full	Selection	CofE	All churches planned
33	Oxfordshire	http://www.oxfordshirechurches.info/	P	All	All	Text planned!
34	Rutland	http://www.leicestershirechurches.co.uk/	P&T	Selection	CofE	
35	Shropshire	http://www.sfhs.org.uk/category/image-galleries/shropshire-churches	P	Most	CofE	
36	Shropshire	http://www.users.waitrose.com/~coxfamily/index.html	P&T	All	NC	Archive photos
37	Somerset	http://www.westcountrychurches.co.uk/	P&T	All	CofE	only Somerset Unitary authority
38	Staffordshire	http://staffordshirehistoricchurchestrust.org/gallery/	P	Most	All	Exteriors only

continues overleaf

Type: **P** = Photos only; **P&T** = Photos plus some text; **Full** = Photos plus extensive text; **note** = see notes column

Scope: **All** = all denominations; **CofE** = Church of England only; **NC** = nonconformist only; **Historic** = historic churches only

Websites with collections of churches in Great Britain (cont'd)

Ref	County	URL	Type	Coverage	Scope	Notes
England (all counties) (cont'd)						
39	Suffolk	http://www.suffolkchurches.co.uk	P&T	All	All	
na	Surrey	no site for county				
40	Sussex	http://www.sussexparishchurches.org/	Full	All		Detailed research
41	Warwickshire	http://www.rootsweb.ancestry.com/~engcots/1WarwickChurchIndex.html	P	Selection	CofE	
42	Wiltshire	http://history.wiltshire.gov.uk/community/church_search.php	Full	All	All	
43	Wiltshire	http://www.oodwooc.co.uk/Church_photos.htm	P	Selection	All	Mainly North Wilts
44	Worcs	http://www.rootsweb.ancestry.com/~engcots/1WorcesterChurchIndex.html	P	Selection	CofE	
45	Yorkshire	http://www.genuki.org.uk/big/eng/YKS/Misc/Where/index.html	P	All	All	
Scotland (counties with websites)						
46	Dumfries & Galloway	http://homepages.rootsweb.ancestry.com/~dfsgal/	P	Most		
47	Dunblane & Dunkeld	http://arts.st-andrews.ac.uk/~cmas/index.php				
48	Scotland's Churches Trust	http://www.scotlandschurchestrust.org.uk/	note	Selection	All	Text and drawings
49	Scottish Church Heritage Research	http://www.scottishchurches.org.uk/				
Wales (counties with websites)						
50	Carmarthen-shire	http://www.dyfedfhs.org.uk/cmn-churchesandchapels.php	P	All	All	
51	Ceredigion	http://www.dyfedfhs.org.uk/cgn-churchesandchapels.php	P	All	All	

52	Clwyd & Powys	http://www.cpat.demon.co.uk/projects/longer/churches/idxall.htm	Full	All	Historic	Thorough survey
53	Pembroke-shire	http://www.dyfedfhs.org.uk/pem-churchesandchapels.php	P	All	All	

Other sites (see text for discussion)

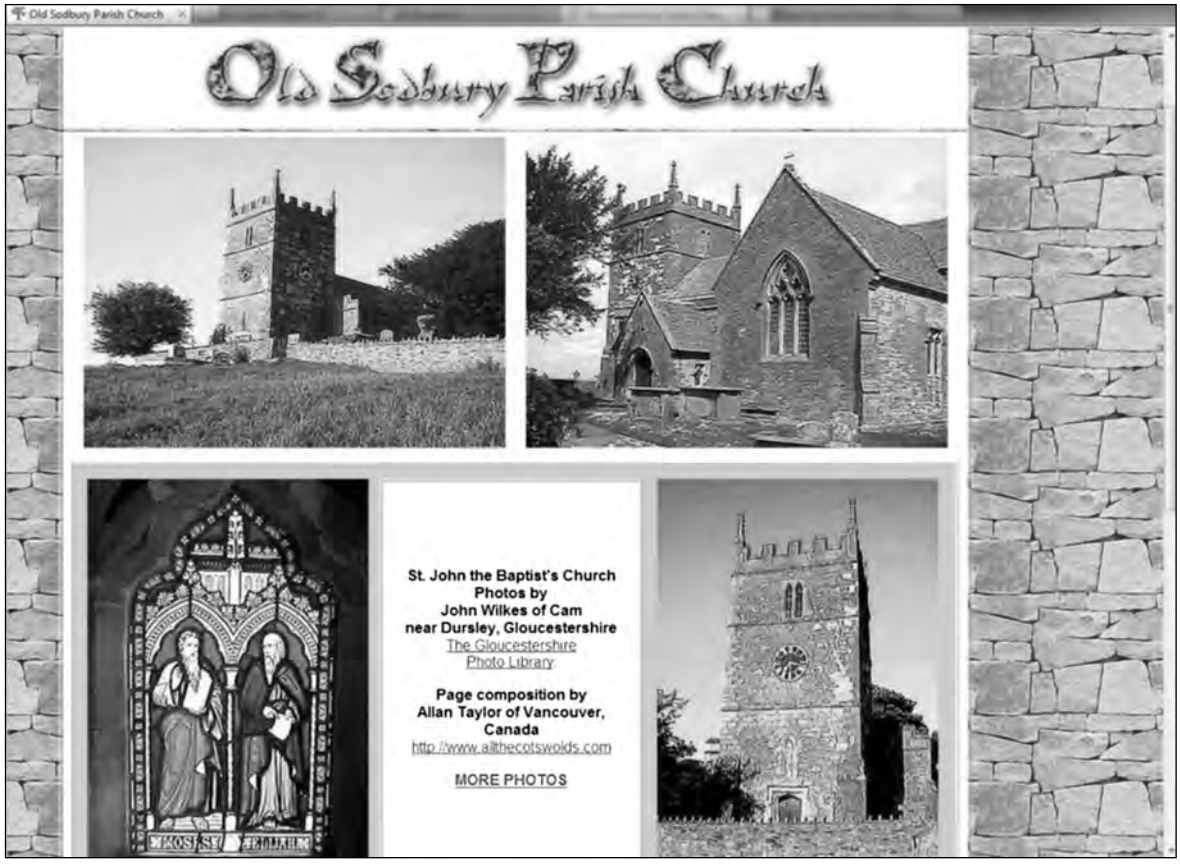
54	Churches around Peter-borough	http://www.robschurches.moonfruit.com/	Full	All	CofE	
55	Churches of Britain and Ireland	http://www.churches-uk-ireland.org/	P	Selection	All	
56	Flickr	http://www.flickr.com/groups/	P	-	-	Photo repository
57	Geograph	http://www.geograph.org.uk	P	-	-	Photo repository
58	Isle of Man churches	http://www.isle-of-man.com/manxnotebook/parishes/index.htm	Full	All	CofE	Detailed research
59	The Digital Atlas of England	http://www.digiatlas.org	Unique site – see text			
60	The Diocese of Southwark	http://www.southwark.anglican.org/where/alphabetical-parish-index	P&T	All	CofE	Includes lost churches

Type: **P** = Photos only; **P&T** = Photos plus some text; **Full** = Photos plus extensive text; **note** = see notes column

Scope: **All** = all denominations; **CofE** = Church of England only; **NC** = nonconformist only; **Historic** = historic churches only

This list will be put up on the Society's website (under 'links'), to make it easier to click through and explore the various sites.


Images of historic churches...
Staffordshire Historic Churches Trust
Registered Charity no. 240854 in association with the National Churches Trust
HOME HISTORY HOW TO CONTACT US GRANTS MEMBERSHIP EVENTS RIDE & STRIDE RIDE & STRIDE 2012 LINKS GALLERY
Gallery
Click on thumbnail image to see it larger. To close large image click anywhere on the image.
If you have a better picture of your church please send it to us. See How to Contact Us
[Show as slideshow]
Abbots Bromley St Nicholas
Acton Trussell St James
Adbaston St Michael & All Angels
Aldridge Methodist
Aldridge St Mary
Alrewas All Saints
Anslow Holy Trinity
Armitage St John the Baptist
Ashley St John the Baptist
Aston by Stone St Saviour
Audley St James
Barlaston St John the Baptist


Old Sodbury Parish Church
Old Sodbury Parish Church
St. John the Baptist's Church
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John Wilkes of Cam
near Dursley, Gloucestershire
The Gloucestershire
Photo Library
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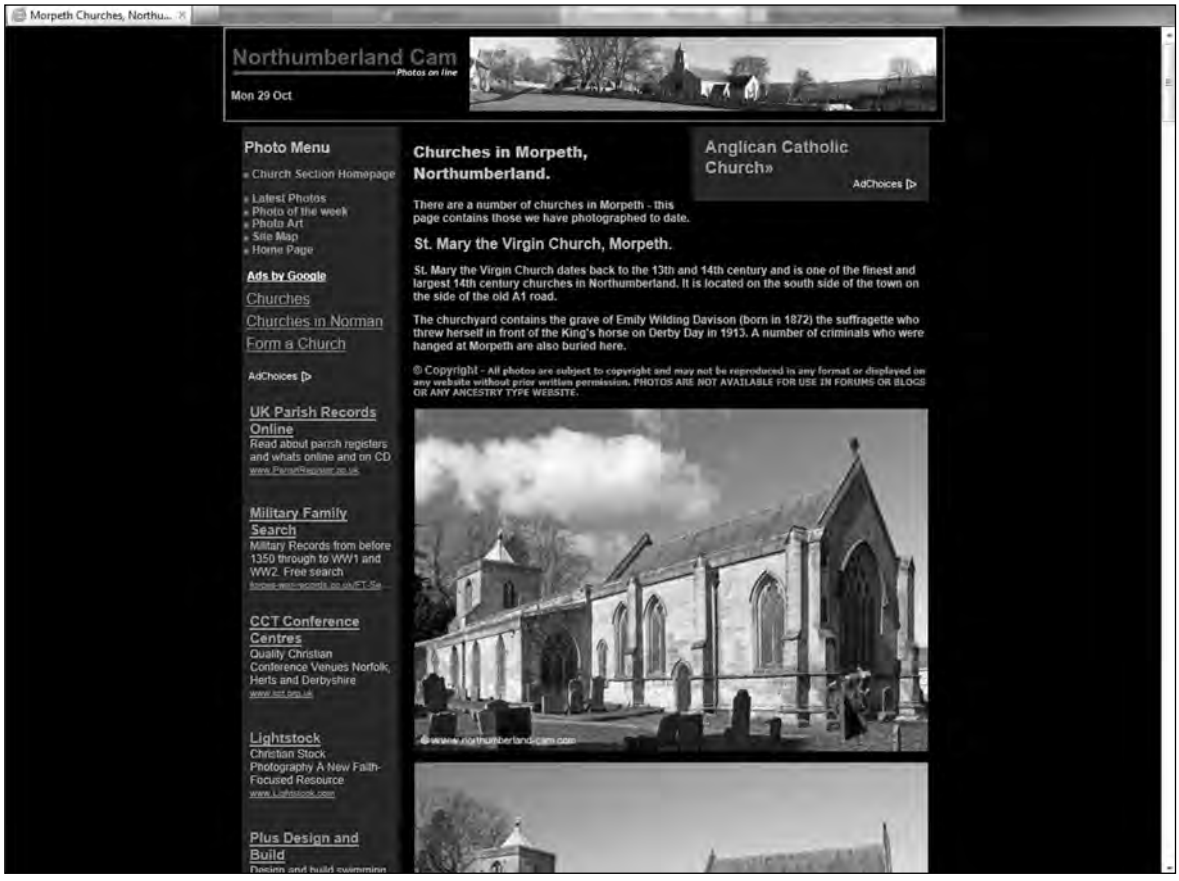

Fig. 1 (Ref. 38), opposite page, top: Staffordshire Historic Churches Trust. A simple page with clickable thumbnails which open to larger versions in 'lightbox' fashion over this page. Press 'ESC' to return to thumbnails. More than 200 churches are shown, one image, usually external, per church.

Fig. 2 (Ref. 17), opposite page, bottom: Gloucestershire. This site is largely photos, often a random choice, and incapable of enlargement. The front page (not shown here) has a little red dot along side each parish name; clicking on the red dot brings up the sort of montage shown here. There are about 350 churches on the site.

Fig. 3 (Ref. 30), above: Northumberland Cam. Useful site with text and several photographs of each church, with about eighty churches shown.

St Mary (new)'s Church, Bu...

John E. Vigar's Kent Churches

St Mary (new)
Burham

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Image Source: www.churchcrawler.co.uk

Sadly demolished in the early 1980s, this was the best church of E W Stephens, Maidstone architect and good all-rounder. A crazy-paving ragstone exterior gave way to a studied 13th century style interior, albeit with a slightly smaller chancel than required. Not built on good foundations, there were structural problems, but it was done away with all too easily, leaving the abandoned medieval church down by the river as the sole surviving Anglican church in the parish. A few of the fittings were moved to the old church, but most disappeared. Houses now stand where Burham village's most architecturally important building once resided.

CHURCH DATA

1851 Census Details

Seating Capacity: **Not built**
Morning Attendance: **Not built**

Sussex Parish Churches - Lit...

Sussex Parish Churches

A primary source of information on churches in East and West Sussex

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Littlehampton - St Mary

This dates from 1934-35, after being rebuilt once already in 1824, with a C14 window retained from the first church.

The present church is the third on the site: the previous one dated from 1824-25 and there was a mediaeval predecessor. Quite a lot is known of this, thanks to fragments re-used in the second church and found in the 1934 rebuilding, and several drawings, e g that in the Burrell Collection (1791). A study using these *(see 1)* suggested the oldest part dated from c1110, including a south doorway, and there was a late C12 south chapel, which had an arch with stiff leaf capitals. The chancel was mostly C14, possibly with some older walls, as there was a round-headed north window, including an east window of reticulated tracery and a cusped tomb-recess inside. In the C15 the nave was remodelled with a new chancel arch and aisles. There is some disagreement about the arcades – Horsfield *(II p133)* states the north one had two bays and the south one three, whereas according to Maitland each had four *(1)*. Horsfield was almost certainly correct, at least to the extent of stating that there was one bay less to the north, as there was a boarded tower with a pyramid spire at the west end of the aisle; both were probably also C15.

It was decided to replace this church on a new site within the churchyard in 1824 *(WSRO Ep I/40/581)* as it had become too small and was in poor condition. The architect of the new one was G Draper *(ICBS)* and it cost £3942 3s 5d *(SRS 75 p142)*. Adelaide Tracy in 1851 *(II p74)* shows a flint gothic building with galleries, slightly protruding transepts with high gables and an undersized west tower with tall pinnacles, but lacking a chancel. Within two years of completion in 1826 it was said to be defectively built *(WSRO Ep I/41/28)*. W White added an apsidal chancel in 1888-89 *(WSRO Ep I/40/4522)* and removed the re-used C14 east window of the first church, which had been rescued at the instigation of Edmund Cartwright *(GM 1834 part 1 p597)*, who completed Dallaway's History and is buried in the churchyard.

White's chancel included a new chancel arch and was intended as the first stage of a complete rebuilding, but because of a lack of funds this was only taken further in 1931, using a new design by W H R Blacking *(CDG Aug 1934 p374)*, which was built in 1934-35. Except for Draper's tower, which was recased and into which the C14 former east window was set, reconstruction was total. The material throughout is brick with stone dressings in a simplified gothic and there are galleries behind the blank centre panels of the long side windows. The tower now has battlements and the original design of 1831 shows a small turret on top *(CCC*

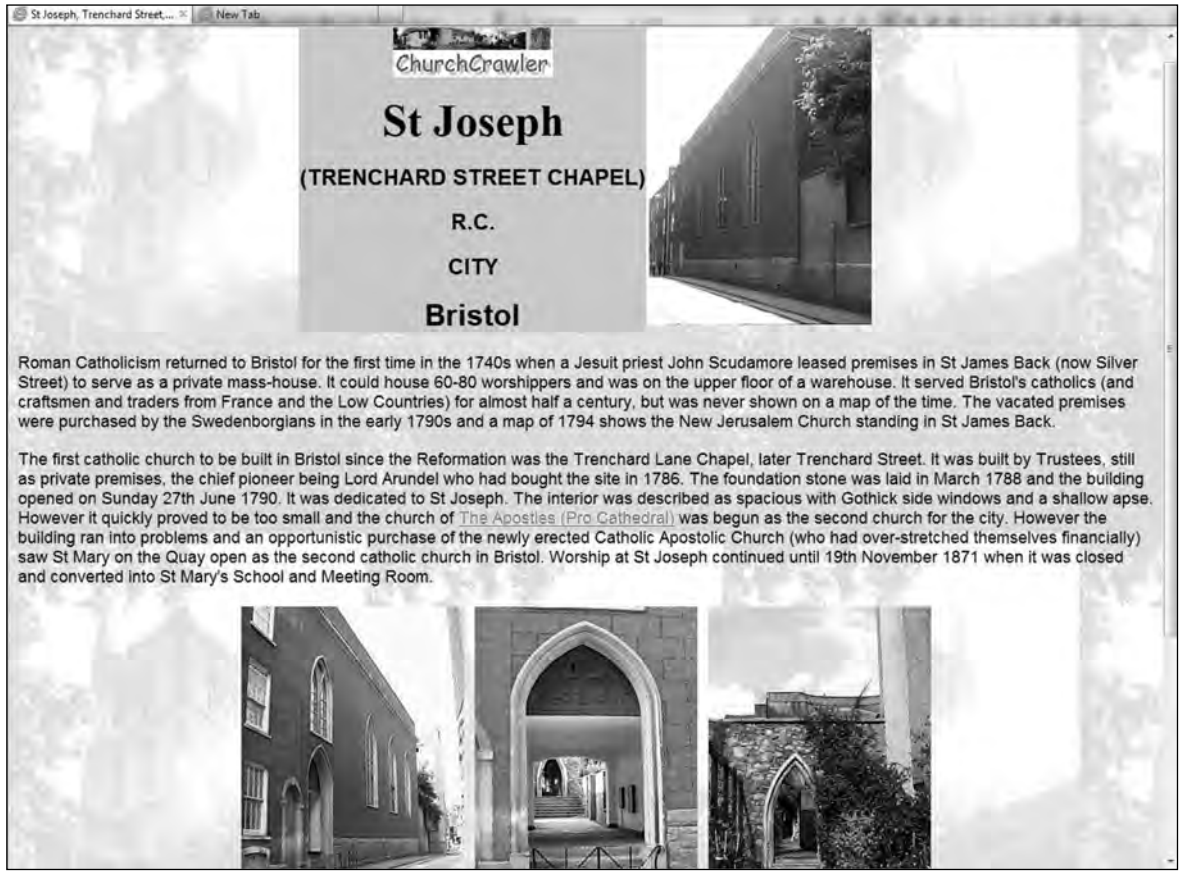

Fig. 4 (Ref. 22), opposite page, top: Kent Churches. John Vigar's site consists mainly of interior shots, including both modern photos and (as here) archive postcards, including churches long demolished. There is a brief text for each church, including church attendance and number of seats in 1851.

Fig. 5 (Ref. 40), opposite page, bottom: Sussex Churches. John Allen's site is impressively full and inclusive of all Anglican churches, chapels of ease, and mission churches in East and West Sussex. The pictures are small but the text, based on very thorough research, more than makes up for this.

Fig. 6 (Ref. 4), above: ChurchCrawler. A sample page from the author's site, about a former church in Bristol. Most pages resemble this one and are fairly static and quick to load.

All Saints, Frostenden

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www.suffolkchurches.co.uk - a journey through the churches of Suffolk

You head south, leaving behind the tedious miles of Yarmouth and Lowestoft suburbia, industrialisation and caravan parks. Or perhaps you are cycling the narrow lanes around delightfully remote Henstead and Benacre. Whichever, to reach this church you must travel for a while on the awful A12, the main road connecting London with the east coast. But shortly, you turn off down a narrow lane which, before fading out into the farmyard of Frostenden Hall, takes you past this little round-towered church on its mound. Apart from the Hall, there is no other building in sight, and the rolling fields and copses go some way to ameliorating the noise of the traffic on the road beyond. The tower sits contentedly, and this church is in no particular hurry about anything.

You may find sheep grazing in the churchyard, or watch, as I did one autumn day in 2011, a tractor and plough cleaving a line away from me towards the top of the ridge, a rabble of seagulls wafting and diving behind it. I sat on the wall to watch because, unusually for this part of Suffolk, Frostenden church is kept locked, and I was waiting for the churchwarden. They open it every Saturday morning, but this was a Friday afternoon. There is no keyholder notice, but when I rang one of the churchwardens he was very happy to come and open up, even though it did mean him crossing the busy A12.

This is one of Suffolk's oldest round towers, probably early Norman but quite possibly Saxon, and the church against it, although much

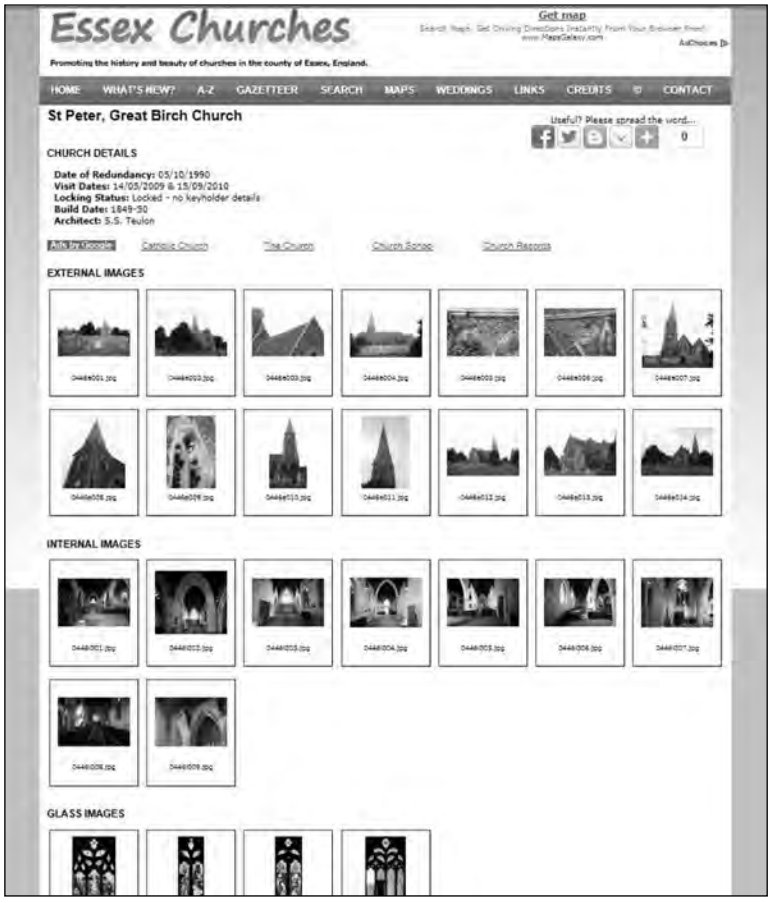
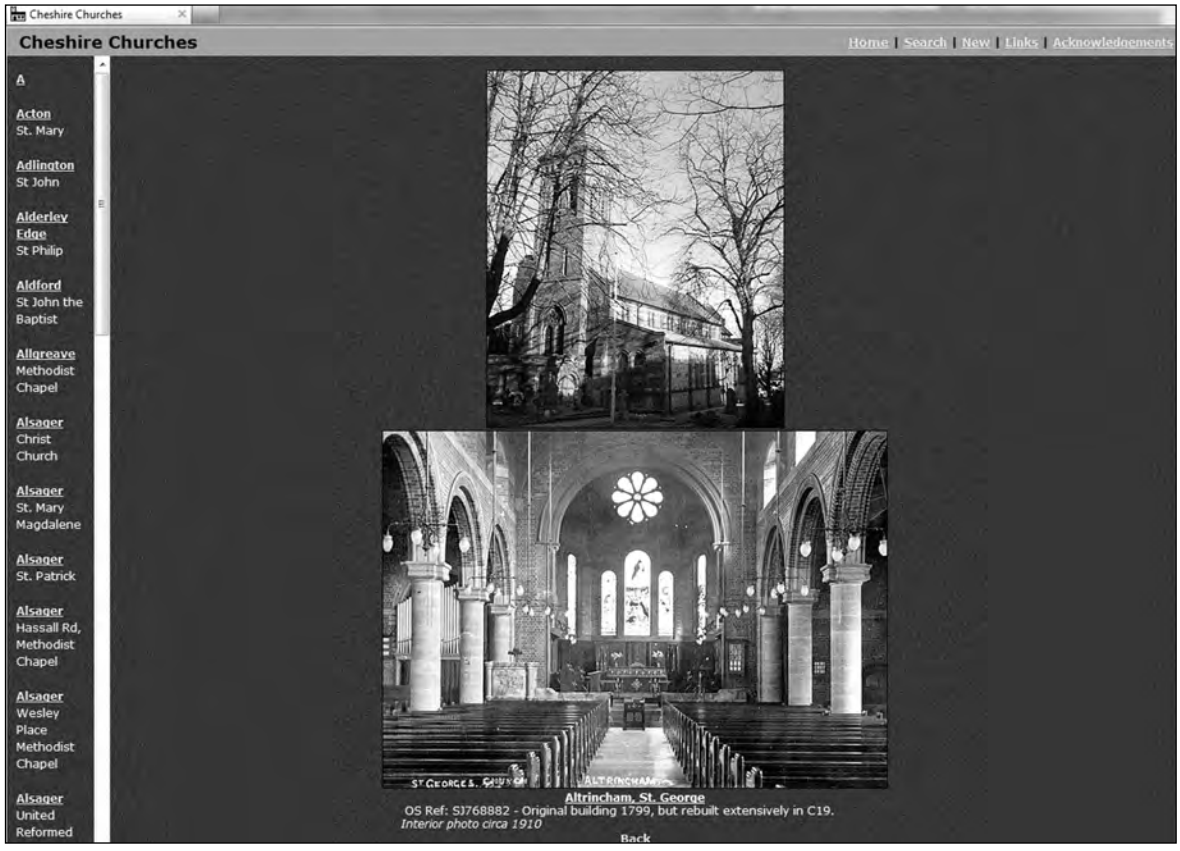


Fig. 7 (Ref. 39), opposite page: Suffolk Churches. Soon all Simon Knott's Suffolk pages will look like this one. His Norfolk Churches follow a similar style. The coverage is complete; the entries are personal, recording his experiences and impressions on his visits. The smaller pictures can usually be enlarged but may take you 'off site' to the Flickr repository of photographs, where many of the images are very high resolution (as here, with the image of All Saints, Frostenden).

Fig. 8 (Ref. 15), above: Essex Churches. A typical page from John Whitworth's site. Clicking on the thumbnails for this church opens enlarged pictures displayed over the earlier page. Note the good selection of images - some 6,500 images for nearly 450 churches.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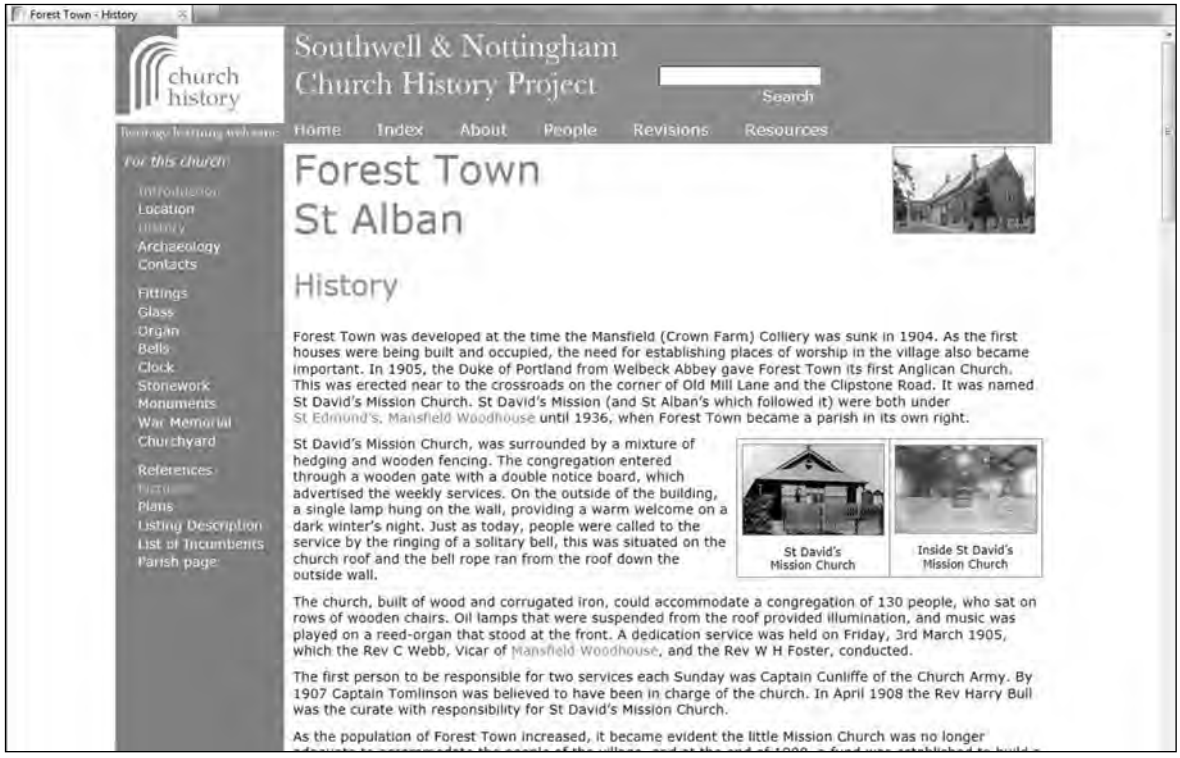
Alderley Edge St Philip
Aldford St John the Baptist
Allgreave Methodist Chapel
Alsager Christ Church
Alsager St. Mary Magdalene
Alsager St. Patrick
Alsager Hassall Rd, Methodist Chapel
Alsager Wesley Place Methodist Chapel
Alsager United Reformed
Altrincham, St. George
OS Ref: SJ768882 - Original building 1799, but rebuilt extensively in C19.
Interior photo circa 1910
Back


Forest Town - History
church history
Southwell & Nottingham Church History Project
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Parish page
Forest Town
St Alban
History
Forest Town was developed at the time the Mansfield (Crown Farm) Colliery was sunk in 1904. As the first houses were being built and occupied, the need for establishing places of worship in the village also became important. In 1905, the Duke of Portland from Welbeck Abbey gave Forest Town its first Anglican Church. This was erected near to the crossroads on the corner of Old Mill Lane and the Clipstone Road. It was named St David's Mission Church. St David's Mission (and St Alban's which followed it) were both under St Edmund's, Mansfield Woodhouse until 1936, when Forest Town became a parish in its own right.
St David's Mission Church, was surrounded by a mixture of hedging and wooden fencing. The congregation entered through a wooden gate with a double notice board, which advertised the weekly services. On the outside of the building, a single lamp hung on the wall, providing a warm welcome on a dark winter's night. Just as today, people were called to the service by the ringing of a solitary bell, this was situated on the church roof and the bell rope ran from the roof down the outside wall.
St David's Mission Church
Inside St David's Mission Church
The church, built of wood and corrugated iron, could accommodate a congregation of 130 people, who sat on rows of wooden chairs. Oil lamps that were suspended from the roof provided illumination, and music was played on a reed-organ that stood at the front. A dedication service was held on Friday, 3rd March 1905, which the Rev C Webb, Vicar of Mansfield Woodhouse, and the Rev W H Foster, conducted.
The first person to be responsible for two services each Sunday was Captain Cunliffe of the Church Army. By 1907 Captain Tomlinson was believed to have been in charge of the church. In April 1908 the Rev Harry Bull was the curate with responsibility for St David's Mission Church.
As the population of Forest Town increased, it became evident the little Mission Church was no longer

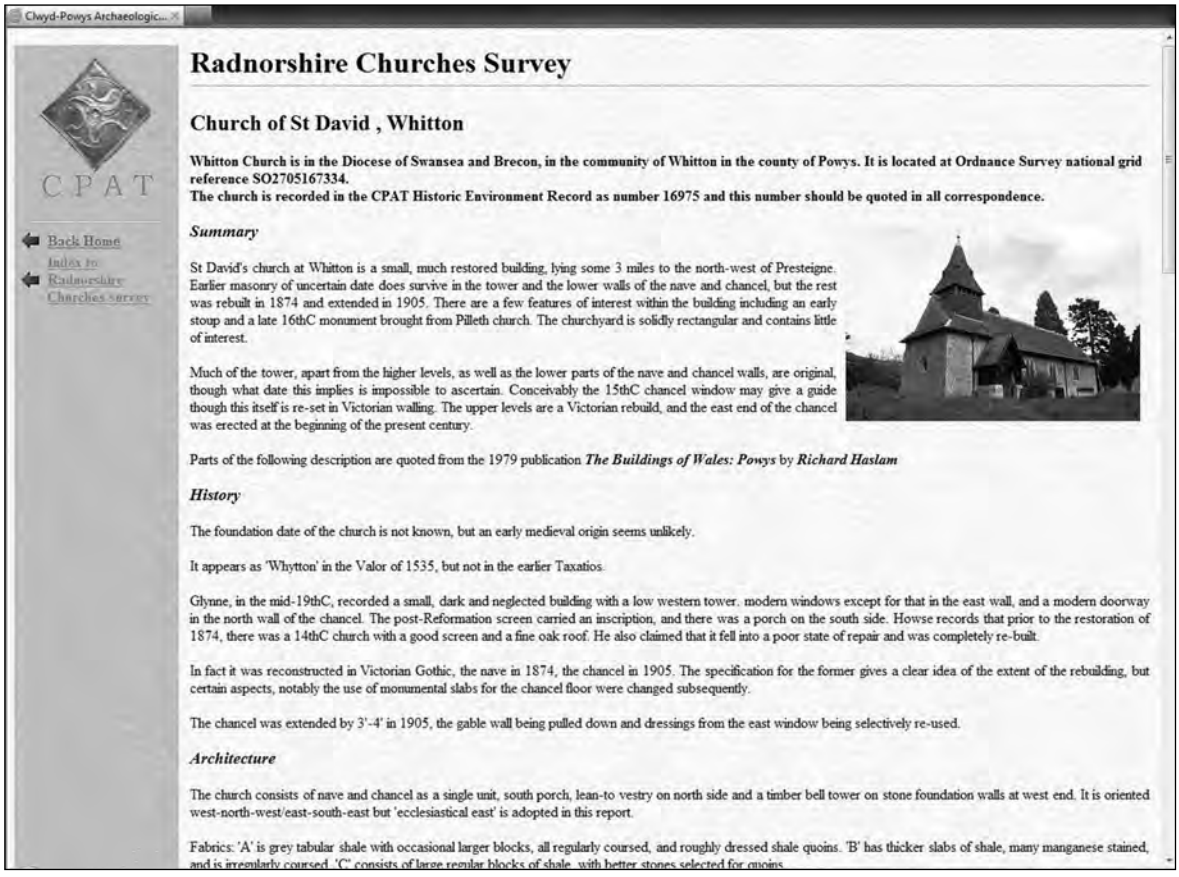
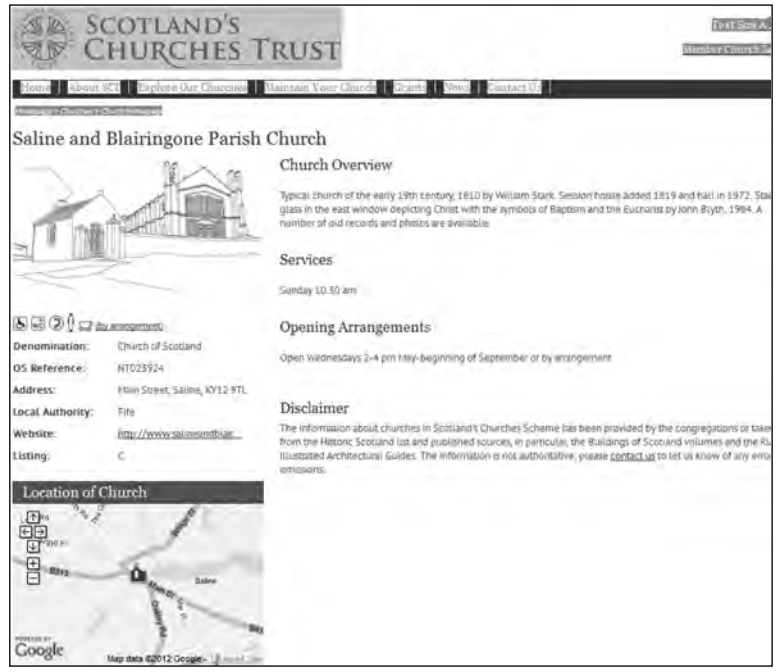


Fig. 9 (Ref. 8), opposite page, top: Cheshire Churches. A collection of photographs by Bill Moston, mainly exteriors, accessed by a panel on the left once the desired letter is selected. Online for 10 years or so, and shows some 450 churches. Some of the images are of archive photographs.

Fig. 10 (Ref. 32), opposite page, bottom: Southwell Diocese (for Nottinghamshire). There is so much information on this impressive site it is difficult to select what to show. This is a history page with archive photos but the links on the left show the full information available. More than one hundred churches are described in detail on the site, and work is ongoing.

Fig. 11 (Ref. 52), above: CPAT (The Clwyd and Powys Archaeological Trust). This site has a page on every pre nineteenth-century church in these two Welsh counties. Excellent, full text with extended architectural description, but only small photographs, usually one per church.



SCOTLAND'S CHURCHES TRUST

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Saline and Blairingone Parish Church

Church Overview

Typical church of the early 19th century, 1810 by William Stark. Session house added 1819 and hall in 1972. Stai glass in the east window depicting Christ with the symbols of Baptism and the Eucharist by John Blyth, 1984. A number of old records and photos are available.

Services

Sunday 10.30 am

Opening Arrangements

Open Wednesdays 2-4 pm May-beginning of September or by arrangement

Disclaimer

The information about churches in Scotland's Churches Scheme has been provided by the congregations or take from the Historic Scotland list and published sources, in particular, the Buildings of Scotland volumes and the RI Illustrated Architectural Guides. The information is not authoritative; please contact us to let us know of any erro omissions.

by arrangement

Denomination:	Church of Scotland
OS Reference:	NT023924
Address:	Main Street, Saline, KY12 9TL
Local Authority:	Fife
Website:	http://www.salinesndblair
Listing:	C

Location of Church

GENUKI: Bridlington

Churches

- Here are photographs of Churches etc. in the parish:
  - Priory (St. Mary's) Church, Bridlington (Old Town)
    - Internal view looking down the aisle
    - A closer view of the East window and altar
    - The font and font cover
  - Priory (St. Mary's) Church and the Bayle Gate, Bridlington.
  - Priory (St. Mary's) Church and the Bayle Gate, circa 1920, Bridlington.
  - a close-up of the Bayle Gate, Bridlington.
  - Christ Church, Bridlington (Quay).
    - Internal view looking down the aisle
    - Another internal view
  - Holy Trinity Church, Bridlington.
    - Internal view looking down the aisle
    - The side chapel
  - Old Emmanuel Church, Bridlington.
  - The new Emmanuel Church, Bridlington(the old one was destroyed by fire in 1995).
    - Inside Emmanuel Church
    - The font
  - The Methodist Church, Bridlington (Old Town).
  - Bridlington Quay Methodist Church, Bridlington.
    - This Chapel was demolished in 2004 as it became dangerous.
    - The demolished Chapel (showing the old Sunday School).
    - A close up of the organ.
  - The Baptist Church, Bridlington.
  - The Pentecostal Church, Bridlington (Quay).
  - The Harbourside Evangelical Church, Bridlington (Quay).
  - The Spiritualist Church, Bridlington (Quay).
  - Our Lady and St. Peter's RC church, Bridlington.
  - St. Leonard's Church, Speeton.
    - Internal view looking down the aisle
  - The Weslevan Chapel, Speeton.
  - St Nicholas' Church, Grindale (view 1)
  - St Nicholas' Church, Grindale (view 2).
    - Internal view looking down the aisle
    - The East Window
    - The font in general use
    - The old font
  - The Church of St. John the Evangelist, Sewerby (view 1)
  - The Church of St. John the Evangelist, Sewerby (view 2).
  - The Methodist Church, Sewerby.
- The following Churches have their own websites:
  - Priory (St. Mary's) Church, Bridlington (Old Town)
  - Christ Church, Bridlington (Quay)
  - The Harbourside Evangelical Church, Bridlington (Quay)

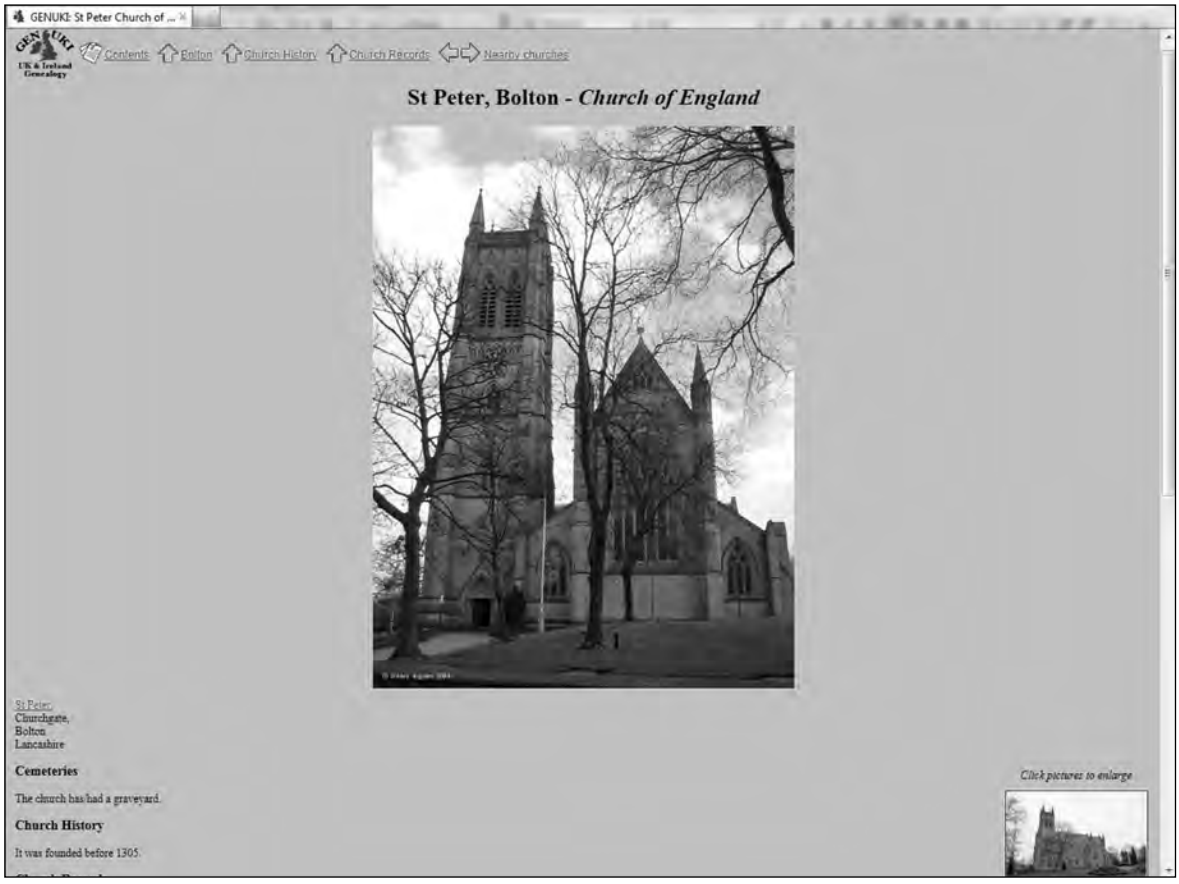


Fig. 12 (Ref. 48), opposite page, top: the website of Scotland's Churches Trust. About 1300 churches are members, each with an 'open door' policy, and details of each of these are shown, including practical information such as location, opening times and facilities. The site is unusual in including a drawing of each church, rather than a photograph.

Fig. 13 (Ref. 45), opposite page, bottom: GENUKI - Yorkshire. An example page listing available pictures for churches in Bridlington, plus links to any church's own website (visible at the foot of this image). Each of the underlined entries indicates an image is available. There is very full coverage.

Fig. 14 (Ref. 23), above: GENUKI - Lancashire. A page from the impressive Lancashire resource. Main picture opens automatically, and there may be others available shown in thumbnails (just visible on the right of this image). As with Yorkshire (Fig. 13), there is very full coverage.

Fig. 15 (Ref. 56), top: Flickr. One of the group pages in this repository of images; this one (for Oxfordshire churches) is quite active with discussions and a regular supply of new photos (for this group, more than 14,000 photos at present). The thumbnail takes you to the photographer's photostream with a larger photo which can often be enlarged further again to provide a high resolution image.

Fig. 16 (Ref. 59), bottom: Digital Atlas. A page from Cameron Newham's blog, where you can keep up to date with the project and the successes and difficulties encountered as he systematically photographs every rural parish church, in detail. His invaluable church locking maps are available from a tab at the top of the page.

Change and continuity: reflections on five years service on the Cathedrals Fabric Commission for England

Paul Velluet

Paul Velluet is a chartered architect. Since qualification in 1975, he has worked extensively in the conservation field in both private practice and the public sector, including English Heritage. Between 2006 and 2011 he served as a member of the Cathedrals Fabric Commission for England and currently serves on the Commission's Technical Group, the Guildford Cathedral Fabric Advisory Committee and the Diocese of Westminster Historic Churches Committee. He is a member of the Society's Council.

THE SIGHT OF long-running programmes for the repair, consolidation and replacement of external stonework and the repair and conservation of stained glass will be familiar to many visiting our great cathedrals. However over recent years both visitors and regular worshippers will have become increasingly aware of the implementation of major schemes for the liturgical re-ordering, re-seating and re-lighting of cathedral interiors, for the provision of enhanced facilities for visitors and education, and for the creation of improved facilities for cultural performance. We have probably seen a greater degree of change to cathedral interiors than at any time since the major 'restorations' of the nineteenth century. Many of these alterations deserve the same careful attention and assessment by ecclesiologists as the generally very much more radical changes effected during the nineteenth century.

It is no coincidence that such projects have been realised at a time when attendance at services in Anglican cathedrals has seen a major increase – in contrast to attendance at services in Anglican and other local churches, which have generally declined – and when the funding of many cathedral churches, particularly those without established endowments or income from entrance-charges, depends increasingly on their use for revenue-raising cultural performance and other secular purposes.

The control of changes to cathedral interiors

Such changes to cathedral interiors, like repairs and alterations to cathedral exteriors, are controlled by the Cathedrals Fabric Commission for England (CFCE) or the Fabric Advisory Committee (FAC) for the respective cathedral; statutory bodies established in March, 1991 under T*he Care of Cathedrals Measure, 1990* (as amended by *The Care of Cathedrals (Amendment) Measure, 2005)*. Such legislative provisions apply to all Church of England cathedrals in England except for Christ Church, Oxford. Material external alterations to all cathedrals also require Planning Permission in the same way as external alterations to any secular historic building. Under the Measure, as amended, a cathedral chapter must seek and obtain approval before implementing, or consenting to the implementation of any works of alteration, repair or maintenance, on, above or below ground, on land that would materially affect the architectural, archaeological, artistic or

historic character of the cathedral church, or any other building within its precinct in use for ecclesiastical purposes.

Under the Measure, the individual FAC may decide all applications unless they involve certain defined works that fall to the CFCE to determine or have been 'called-in' by the Commission. These include any permanent alteration to the fabric of the cathedral church, the demolition of any part of the cathedral church, and the disturbance or destruction of any archaeological and human remains, and any other proposal that raises such special considerations of archaeological, artistic, or historical importance that justify being determined by the CFCE.

The Chairman of the CFCE, presently, the Rt Hon Frank Field, MP, the Vice-Chairman, and seventeen members of the Commission are appointed by the Archbishops of Canterbury and York on the nomination of, or in consultation with, a number of other bodies; and five members are elected by the General Synod from among its members. All members of the commission are appointed for a term of five years and may be re-appointed for one further such term. The nominating or consulted bodies include the Secretary of State for Culture, Media and Sport, the Archbishops' Council's Appointments Committee, the Deans' Conference, The House of Bishops, the Liturgical Commission, the Council for the Care of Churches, the Royal Institute of British Architects, the Royal Institution of Chartered Surveyors, the Ecclesiastical Architects and Surveyors Association, the Institution of Structural Engineers, the Institution of Civil Engineers, the Royal Academy of Art, English Heritage (EH), the Council for British Archaeology, the Society of Antiquaries of London, and the Royal School of Church Music. The work of the Commission, not only in relation to the control of changes to cathedrals but in many other fields, is supported most effectively by a modest number of permanent staff in the Cathedral and Church Buildings Division at Church House.

Whilst national voluntary conservation bodies such as the Society for the Protection of Ancient Buildings (SPAB), the Georgian Group, the Victorian Society and the Twentieth Century Society have no nominating role, they are normally consulted (through SPAB), together with the local planning authorities and the staff of EH's 'regional' offices, on proposals that come before the CFCE for consideration and determination, and their representations taken into account. Importantly, the Measure requires the CFCE or the FAC to have due regard in its decision-making to the role of the cathedral as the seat of the bishop and a centre of worship and mission, as well as to the desirability of preserving historic church buildings and protecting features and fittings of architectural merit and historic interest.

My experience of the work of the CFCE

From April 2006 to March 2011, I was privileged to serve on the CFCE as a member appointed in consultation with EH. On standing down, I was asked to report to EH's Places of Worship Forum on my experiences in serving on the Commission, and a few months later was invited by the Ecclesiological Society to contribute these reflections, given the ecclesiological significance of many of the proposals that came before the Commission over those five years.

My first and significant impression of the working of the Commission was that of the breadth, coherence and relevance of the expertise of its membership in the fields of architecture, building construction, repair and conservation, art and architectural history, archaeology, church furnishings, theology, liturgy and church music; considerably greater than would be available to local planning authorities and EH in their operation of the secular development and listed building control regimes, or to the national conservation bodies in their role as consultees. The second and similarly significant impression was that of the considerable benefits accruing from the scope to consider proposals at a very early stage and offer advice, well before definitive proposals might be drawn up and formal applications submitted. Such a process allows effective dialogue between promoters of change and decision-makers at the critical pre-application stage; an arrangement which is conspicuous by its absence in the secular planning system, and where pre-application consultation incurs heavy charges in addition to planning fees.

One of my expressed aims when first appointed to the CFCE, and very much borne out of my experience of working for EH in previous years, was to establish and maintain close liaison with relevant staff within EH's 'regional' teams. Whilst I had been appointed to the Commission in consultation with EH, it was not my role to act as the organisation's 'representative' or to convey or reinforce the views of EH on key issues. However, frequently, I found that my own professional views aligned closely with those of EH staff and the formal representations submitted by EH.

Through my five-year period of service, the Commission considered some two hundred and fifty formal applications at our forty-four formal meetings, and many other delegation visits to individual cathedrals. Significantly, the vast majority of applications were approved by the Commission; if not as originally submitted, then after discussion, revision and reconsideration. However, my clear impression was that this was no rubber-stamping process; many proposals only being determined after vigorous discussion and taking full account of the diverse comments of consultees.

Certain types of work tended to dominate the agendas. These included programmes for the repair, consolidation and replacement of external stonework; the repair and conservation of historic stained glass (and the installation of isothermal protective glazing); the implementation of new or improved access measures for those with disabilities; the realisation of energy-saving measures; the installation or upgrading of external flood-lighting; landscaping and public-realm improvements; and, as noted above, major schemes for the liturgical re-ordering, re-seating and re-lighting of cathedral interiors, for the provision of enhanced facilities for visitors and education and for the creation of improved facilities for cultural performance.

Whilst much of the work that came before the Commission during my five years service, particularly works of repair and conservation of historic building fabric, and practical works of improvement, were substantially uncontentious, it was disappointing that a significant number of schemes of re-ordering – generally involving the introduction or renewal of movable altars, platforms, sedilia and choir stalls at the eastern ends of naves – were poorly or inadequately conceived liturgically as first advanced and presented, and without a clear and sound definition of the theological context in which they were promoted. Often, such schemes seemed to be primarily shaped by the desire to provide a flexible performance space, rather than a demonstratively sacred space at the very heart of a cathedral. In this, there is an interesting contrast with the re-ordering of Catholic cathedrals over recent years. Commendably, the CFCE has sought to address this deficiency and with the Liturgical Commission organised a very successful and well attended conference at Norwich Cathedral on the subject in November 2010. Importantly and commendably too, in the last year the chapter at Winchester Cathedral has organised early and wide discussion about potential re-ordering at an early stage.

I was particularly disappointed by the lack of appreciation shown by some cathedral chapters for the mid and late twentieth-century work of architects such as Stephen Dykes Bower and George Pace. Whilst surviving fittings and furnishings dating from the years before the late nineteenth century are generally held in high or reasonable regard today, works carried out in the twentieth century seem to be significantly less valued, and this has led to some highly regrettable and unnecessary losses. Once again, the CFCE sought to address this deficiency and organised a very successful and well attended conference at St. Michael's College in Llandaff in November 2009.

From time to time during my five years service on the Commission, the challenging issue of stonework replacement was

raised by SPAB in the belief that the organisation's critical comments about particular programmes of stonework repair were not given sufficient weight in a number of key cases considered by the CFCE. However, from my own observations across that period, it was clear that the Commission consistently addressed such issues in depth and detail and that discussion was usefully informed by the advice of cathedral architects serving on the Commission with substantial expertise and experience in the field. Indeed, a major conference on stone conservation in cathedrals was organised by the CFCE held at Peterborough Cathedral in July 2008. Clearly, the stone conservation policy for any one cathedral needs to be shaped primarily by those professionally charged with responsibility for making sound judgements and difficult decisions on complex, significant and long-term repair and replacement issues based on the particular durability and weathering characteristics of the stone used, its position and function, its accessibility or otherwise for further repair and replacement, and the frequency and affordability of major repair campaigns.

My final and very positive impression of my time on the CFCE was the readiness to accept a bold and contemporary approach to change when well informed by, and based on, sound conservation principles. Exemplary schemes supported by the Commission and completed during my five years service on the Commission include Tom Denny's stunning new Bishop Michael Ramsey Memorial Transfiguration Window in the south aisle at Durham Cathedral, Hopkins Architects' Hostry Visitor and Education Centre and Song School at Norwich Cathedral, and William Pye's new font in Salisbury Cathedral (overleaf Figs 1–3, and front cover). The last two of these and other fine projects are beautifully illustrated in English Heritage's *Creativity and Care: New Work in English Cathedrals*.

Such new projects together with the diverse continuing major works of repair suggest that English Cathedrals enjoy better care and protection today than at any time over past years.

Fig. 1: The Transfiguration Window in Durham Cathedral

The window is located in the south choir aisle of the Cathedral. It is the work of the distinguished stained glass craftsman-designer Tom Denny and was installed in 2010. It illuminates the theme of Transfiguration through both the various narratives illustrated in the glass and the colours used, which were influenced by the tawny-gold sandstone and blue-grey Frosterley marble used in the construction of the Cathedral. The window casts clear white light down to the floor of the aisle and towards the High Altar and the nearby St Cuthbert's shrine. The artist suggests that his design 'is about the idea of the light of Christ coming down among us ... one can then start discovering stories within the window which then develop the theme of Transfiguration'. Above is a detail, showing a family with an epileptic child, subsequently healed by Christ, and to the right is the profile head of Moses. Unlike much late twentieth-century stained glass, the Transfiguration Window is comparatively reticent and restrained in the tones of glass used, but sufficient to provide a colourful contrast to the plain, leaded glass used in many of the aisle windows. The work not only demonstrates the capacity for the successful introduction of stained glass of distinctly contemporary character and design within a historic setting of particular sensitivity and significance, but also the scope to enhance the interior of one the country's finest cathedrals. [Photographs Tom Denny by kind permission]

Fig. 2: The new Hostry building at Norwich Cathedral

This building is located alongside the outside wall of the west range of the Cloister and builds upon and incorporates surviving elements of the ruined outer walls of the former twelfth-century Guest House. The building forms the new primary public entrance to the Cathedral and provides accommodation dedicated to education and interpretation, including a new Song School and a large area for community use. The building was designed by Hopkins Architects, was completed and opened in 2009, and is complementary to the earlier Refectory building, designed by the same architect. It is located within the surviving but ruined outer walls of the former twelfth-century Refectory to the immediate south of the south range of the Cloister. Together, the two new buildings not only enhance the visitor facilities serving the Cathedral, but contribute to recovering the important circulation role of the mediaeval Cloister, and the original functions of the earlier monastic buildings. Built in beautifully crafted materials and assembled with impeccable detailing, the new buildings demonstrate the capacity for the successful development of substantial new buildings of distinctly contemporary character and design within an extraordinarily sensitive and significant historic context. [Images on opposite page, ©Paul Tyagi]

Fig. 3: The new font in Salisbury Cathedral

The font is located in the centre of the sixth bay of the nave on axis with the north porch entrance. It is the work of the distinguished artist and designer-craftsman William Pye and was completed and consecrated in 2008. It replaces a mid nineteenth-century font located in the north-east transept of the cathedral. Made in pre-patinated bronze, supported on a limestone base, and set diagonally to the axis of the nave, the font is permanently filled to the brim with water; its surface calm for the most part and reflecting the nave vaulting above, but spilling downwards at the extreme corners to metal grills set in the surrounding stone paving – a creative combination of stillness and movement. An inscription in gilded lettering runs around the edge of each of the curved recesses on its four sides. The new font demonstrates the capacity for the successful introduction of a major liturgical feature of distinctly contemporary character and design within a medieval setting of outstanding sensitivity and significance. [Image opposite, © English Heritage; image above, www.flickr.com/photos/mjlacey by kind permission Matt Lacey]

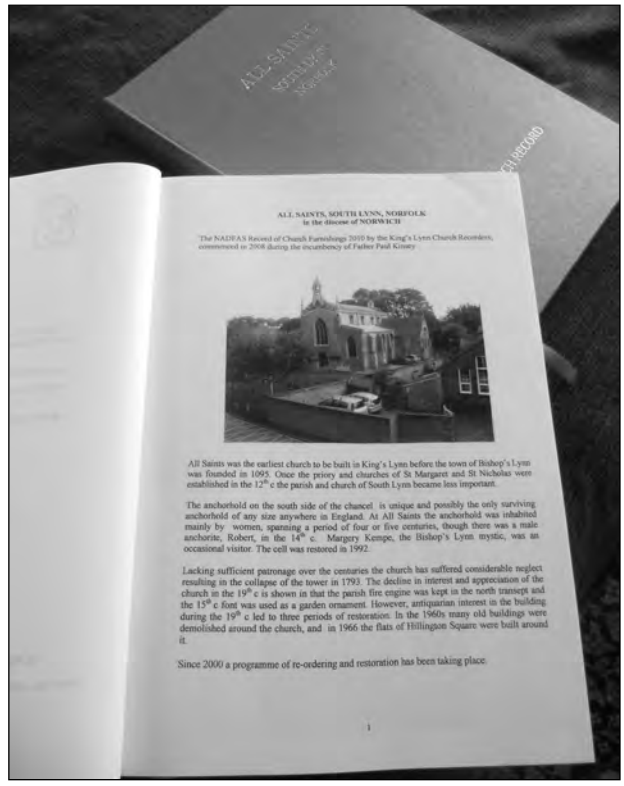
Recording angels: forty years of NADFAS Church Recording

Alison Wakes Miller

NEXT YEAR, NADFAS (the National Association of Decorative and Fine Art Societies) Church Recording celebrates its fortieth anniversary. With over 1600 churches recorded, the organisation has come a long way from a casual conversation on a train!

In 1971, Shirley Bury then Assistant Keeper in the Metalwork department of the V&A was organising an exhibition entitled Victorian Church Art. Meeting with Helen Lowenthal, Vice President of NADFAS, on a train, she mentioned the confused state of the parish churches she had visited in search for items for the exhibition. By Common Law each church within the Church of England has to keep a record of its contents but these were rarely kept up to date, were often inaccurate and very brief. After a meeting in Hambledon Church, three teams of volunteers were set up and staff from the V&A agreed the format of the records on the line of the Royal Commission set up in 1911.

By 1974 a clear brief had been developed for the Church Recorders which still applies today: to catalogue every item of


ALL SAINTS, SOUTH LYNN, NORFOLK
in the diocese of NORWICH

The NADFAS Record of Church Furnishings 2010 by the King's Lynn Church Recorders, commenced in 2008 during the incumbency of Father Paul Kinsey

All Saints was the earliest church to be built in King's Lynn before the town of Bishop's Lynn was founded in 1095. Once the priory and churches of St Margaret and St Nicholas were established in the 12th c the parish and church of South Lynn became less important.

The anchorhold on the south side of the chancel is unique and possibly the only surviving anchorhold of any size anywhere in England. At All Saints the anchorhold was inhabited mainly by women, spanning a period of four or five centuries, though there was a male anchorite, Robert, in the 14th c. Margery Kempe, the Bishop's Lynn mystic, was an occasional visitor. The cell was restored in 1992.

Lacking sufficient patronage over the centuries the church has suffered considerable neglect resulting in the collapse of the tower in 1793. The decline in interest and appreciation of the church in the 19th c is shown in that the parish fire engine was kept in the north transept and the 15th c font was used as a garden ornament. However, antiquarian interest in the building during the 19th c led to three periods of restoration. In the 1960s many old buildings were demolished around the church, and in 1966 the flats of Hillington Square were built around it.

Since 2000 a programme of re-ordering and restoration has been taking place.

1

Fig. 1: An example of a Record produced by the NADFAS Church Recorders. This one is for All Saints, South Lynn, Norfolk

furnishing within a church (Fig. 1). This includes metalwork, stonework, woodwork, textiles, documents and registers, paintings and windows, musical instruments memorials and monuments and monuments (Figs 2 & 3). The format, which includes a description of the object, the material it is made of, its measurements, history, maker and any inscription on it has been the basis of the Record ever since. Every possible detail of the age,

Fig. 2: Textiles are carefully examined and recorded

Fig. 3: Painted glass needs careful recording, especially Victorian glass which has often been overlooked in the past

history, design or manufacture, and donor is researched using the libraries of the V&A, the Council for the Care of Churches, local diocesan archives, parish records and magazines. So what is being produced is a historical record.

Each item is measured (unless it is inaccessible) and silver is weighed. The state of preservation is noted and most items are photographed (Fig. 4). The first Records were paper and photographic prints, but now the images are digital and laser printed on to the paper copies. The financial costs of printing and photography are borne by the supporting NADFAS society.

Digital images are stored at the English Heritage Archive at Swindon, with the complete Record containing the laser printed images. Other copies are held by the church, the Diocesan Archive, the V&A and the library of the Cathedrals and Church Buildings Division of the Church of England. Some are stored on archival discs.

This year an **Online Index** has been launched, free to access, which will be of particular value to academics and architects, church personnel and researchers as well as those investigating their family history. Insurance companies and the police will also make use of the Index when tracking items that have been misappropriated. The Index does not contain text or photographs from the Records but acts as a signpost to the contents of UK churches which have been recorded by NADFAS. After initial consultation of the Index further research can be undertaken by studying the relevant printed copy of the Church Record. The Index facilitates searches by diocese, church, and type of item or dedication. The information includes the names of at least 18,000 artists and manufacturers, such as Victorian firms of stained glass makers. It also holds about 80,000 names of commemorated individuals as well as the subjects of stained glass and wall paintings. However items of silver, gold or other precious materials are not included. You can visit the Index online at **http://tinyurl.com/Church-Records-Index**.

The volunteers in 183 Church Recording Groups are working throughout the British Isles to ensure the contents of our churches are not lost for the next generation. As well as recording large numbers of churches in routine use for worship, records have been requested for some of the churches no longer used for regular worship which are looked after by the Churches Conservation Trust, and in Scotland, the NADFAS Churches at Risk Project has been set up which creates reports on the stained glass windows of churches at risk of closure.

Where there are no supporting NADFAS societies, groups of volunteers have gathered to do a record as Affiliates of NADFAS. Training and support are given and because the format is there to

follow, a full record can be completed. It is hoped that some London churches may be recorded this way. In addition, NADFAS church recorders are also working in Europe, Australia and New Zealand where there are many Victorian churches whose contents need recording.

Church Recorders are the only people who systematically record the furnishings in these building, which are so often under-used and under-appreciated. They are not experts but have training and access to expert advice. Groups of recorders tend to be made up of older people who find a new interest after 'retirement' and enjoy learning and working with like-minded

Fig. 4: Recording items photographically as well as by means of a written description has always been a significant feature of the Records, and with the advent of digital photography photographs can now be more closely integrated with the text

Fig. 5: There are thousands of ledgerstones in churches, and many of them have never been properly recorded

people. There is a challenge in keeping up with new technology but learning new skills and knowing our Records will be available and accessible adds to the sense of achievement.

Last year at All Saints church in Swallowfield a wooden chest was opened and a King James Bible printed in 1613, was found, with the third volume of Foxe's *Book of Martyrs*, presented to the church in 1636. The chest, according to the churchwarden, had not been opened in living memory. In the same year at Aswarby in Lincolnshire a section of the nave floor collapsed while the church was being recorded and a rare 'saddle type' boiler, part of a Victorian heating system, was uncovered.

In 2011 the bust of Elizabeth Borrett was stolen from Shoreham church (with the church wheelchair!). Thanks to the detailed description taken from the Record done in 1996 publicised in the *Antiques Trade Gazette*, the bust was discovered at Sothebys and returned.

Church Recorders are also carrying out ledgerstone surveys (www.lsew.org.uk) and have, for example, identified many ledgerstones in Norfolk inscribed by a Kings Lynn stonecutter with a distinctive style (Fig. 5).

There is so much satisfaction in finding something old and often neglected that it has been said that each visit to the church can be a treasure hunt. It has also been said that recording needs patience, willingness to double check facts, the skill to write unambiguous English and a supply of warm underwear!

To find out more about Church Recording visit the NADFAS website www.nadfas.org.uk or email volunteering@nadfas.org.uk

NADFAS Church Trails

Frances Moule

The National Association of Decorative and Fine Arts Societies (NADFAS) is dedicated to arts education and heritage conservation. It has 92,000 members. One of its more recent endeavours is to introduce children to the treasures of our churches.

Frances Moule is NADFAS Church Recording Area Representative for Wessex (South) and a pioneer in setting up children's church trails nationally for NADFAS.

'Miss, Miss! This is such fun. Can I bring my Mum and Dad?' This remark came from a nine-year-old boy who had just finished one of our church trails. The trails are designed to get children into church with an accompanying grown-up, to enjoy what is there and to feel comfortable.

Children's Church Trails are simply and cheaply produced by a small team of members from a local NADFAS Society who prepare, design, test and pay for setting up a trail for a local church. As soon as a trail is tried out by a small group of friendly children and adults and has been approved by a team of advisers, a CD is made and given to the church. Copies (an A4 illustrated questionnaire and an A4 illustrated answer sheet for accompanying adults) can be printed as required and left in a special stand given by NADFAS to be available to the general public and to be used by schools and other youth organisations.

The questions are aimed at children aged 8–12 (Fig. 1), but can be adapted for younger children very easily. The answer sheet for the grown-ups who are helping often serves to enlighten them as much as the children. It's a learning process for both, and one of the joys of the trail-maker is listening to the exciting dialogue as the treasure-hunt unfolds.

Fig. 1 (left): At the Parish Kirk, Bridge of Allan Fig. 2 (right): Scouts at St Andrew's Yetminster

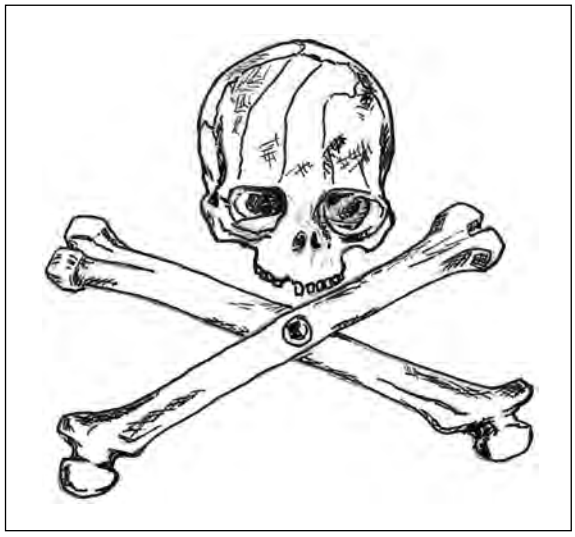
The elaborate font at St Paul's, Covent Garden, possibly originally from a private house

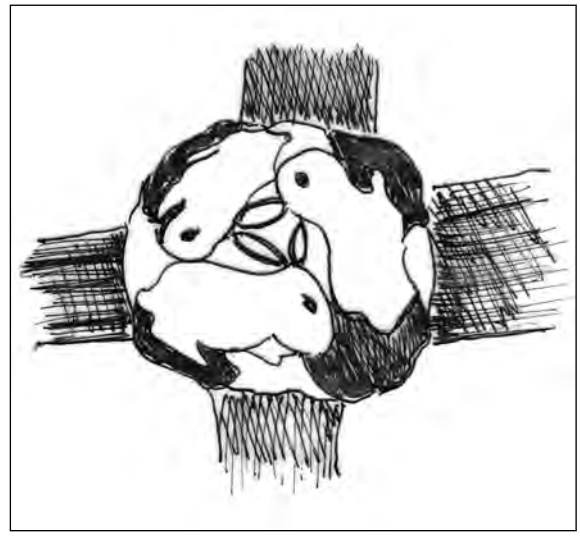
We have trails in place all over the country – several in Scotland for Episcopal as well as Church of Scotland churches, country churches, town churches (Fig. 2) and greater churches (we have just started to design for Christchurch Priory). In London we have trails at St Martin-in-the-Fields and St Paul's Covent Garden as well as in Poplar and Bow, with various others in the pipe-line.

It's exciting to help children to enjoy themselves – finding carvings of skulls (Fig. 3), pictures of early tanks and aeroplanes, learning a bit about heraldry perhaps, and the meanings of INRI, Chi Rho, IHS and other Christian symbols and abbreviations. We introduce them to words like pulpit, lectern and font, illustrating them with drawings specially done for each trail so that the children know what they are looking for (see the marginal illustrations). A simple plan of each church is produced so that they pick up skills of plan-reading and learning the points of the compass.

Each church has its own treasures to discover. Tavistock St Eustachius has a ceiling boss featuring three hares – very much a Devon feature but coming from a far older foreign tradition – which is used sometimes to symbolise the Trinity. The children are asked to fill in the ears (only three!) on a simple drawing of the boss and the answer shows the finished picture (Fig. 4) and gives more information to the accompanying grown-up. At Paull in West Yorkshire there are dents in the church wall, perhaps made by cannon balls. At St Martin-in-the-Fields there are Chinese characters on the prayer board and the Tetragrammaton in

Fig. 3 (left): Skull and cross bones at St Gabriel's, Pimlico Fig. 4 (right): The boss with the three hares with their three ears at St Eustachius, Tavistock



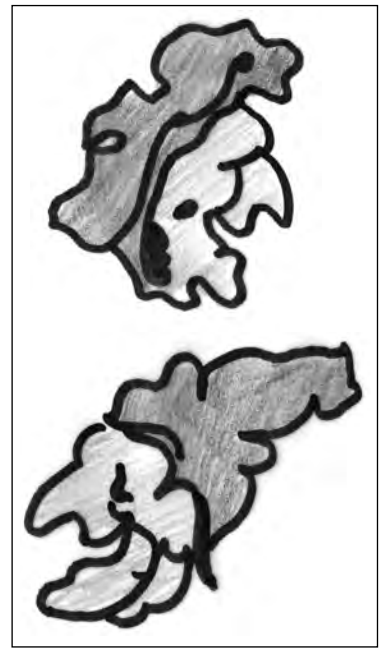


Hebrew letters on the ceiling. The Tetragrammaton (JHVH, often translated as 'Yahweh' or 'Jehovah') also appears in a stained glass window in the Chapel of St Paul at Stansted Park in Hampshire. This chapel is part of a historic house and enjoys regular visits from more than 800 children a year.

The Tetragrammaton

In St Paul's Covent Garden, the actors' church, there is a plaque to the Punch and Judy 'uncrowned king', Percy Press senior, who died in 1980. This year (2012) is the 350th anniversary of Mr Punch, as the first recorded performance in England was in May 1662, described by Samuel Pepys. Outside (we suggest only one outside question in case it's pouring during a school visit) there is a little blue hut. This was used by the night-guard who watched over the graveyard in case of body-snatchers.

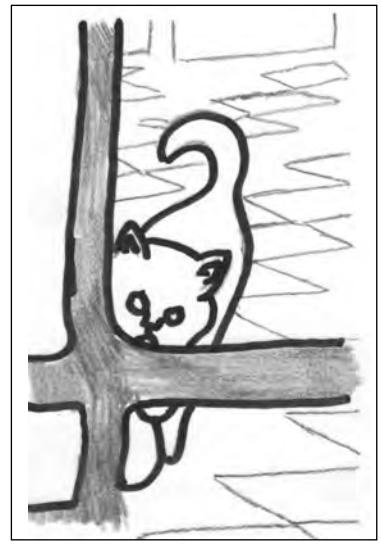
At Goathland St Mary in north Yorkshire, the church has come to fame through the 'Heartbeat' series on TV (where the village is called Aidensfield). It is now a very popular tourist destination and the church trail is nearly complete. In Yetminster St Andrew there are more than 70 sacred monograms as well as the shaft of a Saxon preaching cross and small capitals with carvings of Reynard the Fox, Thibauld the Cat, Bruin the Bear and, best of all, the end of Reynard shown as the geese hanging the fox; and there are hunky-punks (what a wonderful word) on the tower and mass-dials where you can still put a gnomon in the central hole. All fun!



Judy and Punch at St Paul's, Covent Garden

Children love to find animals in churches. There are so many: lions, unicorns, the winged lion and ox of two of the Evangelists, the eagle (often as a lectern), small dogs lying at the feet of grand people's tombs, the church cat, the small mice carved on woodwork, the crests above heraldic arms – so far we have found snakes, beavers, bears, talbots, fish and various types of dragon and big cats. St Michael and St George kill many dragons in our churches and children (and adults) enjoy learning to recognise the differences between the two saints.

We suggest perhaps that they look out for crosses as the main Christian sign and tick a box when they see one. Examples of different types of crosses are given and a definition of a crucifix. The names of Mary and Jesus are introduced as we cannot assume that children know about them. The saints and their attributes – keys, saltire cross, saw, the snake in the chalice, the scallop shell – can be used.



Cat in the East Window at St Mary and Holy Trinity, Bow

But we don't aim to teach Christianity. Our trails must be acceptable to visitors of all faiths, or none. Our aim is to explain what visitors can see. We set out to open their eyes.

We have a house-style which is starting to be recognised. We have an 'answerbank' made by scholars to ensure that the answers to common questions are consistent nationally.

As one priest said 'I have learnt so much about my church from your trail', and another commented 'Every church should have one'. All we need is enthusiastic people, members of NADFAS, who can pass on their love and enjoyment of churches to the next generation.

To find out more about Church Trails visit the NADFAS website www.nadfas.org.uk or email volunteering@nadfas.org.uk

Review Essay

by Graham Parry

Teresa Sladen and Andrew Saint (eds), ***Churches 1870–1914***. The Victorian Society, 2011, 168 pp., 96 pls, £25.00 pbk, ISBN 978 0 901652 7

The articles assembled in this stimulating collection examine the last phase of Victorian church building. The confidence, panache and colourfulness of the High Victorian architects of the fifties and sixties – Scott, Street and Butterfield the most prominent – began to give way to more sophisticated, refined and harmonious styles ushered in by Bodley, Gilbert Scott Jr, Sedding and their associates. All these architects were designing for the Church of England, but the Catholic Church was also adopting new styles as the century advanced, moving from its early commitment to Gothic to Italianate, Baroque and even Byzantine styles as it sought for more expansive modes of expression. At the opposite end of the spectrum, Methodists and other Nonconformist groups grew ever more assertive in the scale and prominence of their chapels.

There were probably more churches built in this period than in any comparable block of time since the Reformation. The constantly enlarging towns and cities were always needing new places of worship: working class areas needed leavening with temples of the spirit to counteract the influence of the pubs, and the new suburbs needed churches to confirm their respectability. Yet, as Andrew Saint points out in his opening overview chapter on developments within the established Church, this was also the time when the thoughtful part of English society was absorbing the implications of Darwin's *The Origin of Species* and *The Descent of Man*. After the famous debate between Thomas Huxley and the Bishop of Oxford, Samuel Wilberforce, in 1860, in which Huxley was generally deemed to have carried the palm, confidence in the veracity of Christian revelation was never the same. Spiritual anxiety became widespread, and the corrosive effects of Doubt began to be felt. To express agnostic views was no longer regarded as reprehensible. The confidence in the whole Christian scheme that had, broadly speaking, prevailed up till the 1850s, began to ebb, and by the 1870s the religious atmosphere of England was clouded with scepticism. Samuel Butler's novel *The Way of All Flesh*, begun in 1873, provides a convincing record of the distressing effects of doubt on a family that had previously felt thoroughly secure in its beliefs. Why then did church building continue to increase, right up to the Great War, when the existence of the God to whom worship was offered was being

shrewdly questioned? The Church generally was losing its grip on society. The 1870 Education Act had introduced non-denominational schooling that had lessened religious influence at an elementary level. The State had long ceased to subsidise the building of churches. Clergymen in the big towns were losing their hold over their parishioners. It's hard to know if church attendance in the later decades of the nineteenth century was declining or holding steady, as the figures from the censuses of 1851, 1886 and 1902 do not present a clear picture. Saint maintains that the principal conclusions to be drawn from them are threefold: 'that only a small number of the working-class population ever went to church; that attendance was in gradual decline almost everywhere, more rapidly after 1886; and that the Church of England was losing ground against rival denominations throughout the second half of the nineteenth century'.

If these conclusions can be accepted, then it is all the more remarkable that so many people across the whole country were willing to contribute money towards the building and furnishing of new churches. One suggestion that would account for the energy of the church-building movement is that it was in part counter-revolutionary. Perhaps fear of social disturbance fuelled by disbelief and the dissolution of traditional loyalties among the multitudes of deracinated working men and women in the sprawling unregulated towns that had grown up since the 1820s was a factor. Churches have always helped to reinforce community. Even if the trend of declining church attendance was true, it may not have been evident to vicars, bishops and church-building committees in late Victorian England, and in any case, the trend 'might have been an incentive to renewed effort. If they kept ministering and building, believed the churchmen, they might at last carry the people with them'.

What, then, of the churches themselves? Andrew Saint makes the point that in the High Victorian period, the fabric of a church would be built quite rapidly, and the furnishings would follow, maybe over a period of several decades, as donors made their contributions to the interior. In later Victorian churches, fabric and furnishings tend to be of similar date, perhaps because there was more money in circulation in the later decades. From the 1840s through to the end of the century, the basic plan of the church rarely altered. The Ecclesiologists of the Camden Society had impressed their ideas on church builders of succeeding generations, so Gothic prevailed, as did fine chancels and side aisles. Whether a congregation was High Church or not, it got a building suitable for ritual and an elaborate liturgy. And since many of the ideals of the Camden Society were derived from

Pugin, so Protestants of the Victorian age were worshipping in new churches that reflected Catholic patterns of ceremony.

One may or may not agree with the proposition that there was a discernible shift in the character of churches built from the 1870s onwards. Judgement is made more difficult by the continuing practice of many of the earlier generation of architects. George Gilbert Scott died in 1878, and Street and Burges continued until 1881. Butterfield was still designing well into the 1880s. But one can certainly detect a growing stylistic refinement in later Victorian work, evident for example in J. L. Pearson's later work. There is a noticeable shift towards the employment of Late Decorated and Perpendicular styles in the later decades of the century. An architect whom Saint singles out for reassessment is the generally unloved Arthur Blomfield. Here he is credited with being 'intermittently thoughtful', and in these thoughtful moments he could produce lovely work. I was already favourably disposed to Blomfield after seeing his fine large chapel at Tyntesfield, and I came away from this book with a great desire to see St Mary's, Portsea, a splendid large church in the Perpendicular style of 1887–9. Blomfield was sensitive to antiquarian requirements too, as his nave for Southwark Cathedral (1890–7) well shows. Andrew Saint's chapter is rather more than 'intermittently thoughtful', and should cause his readers to take a more discriminating view of what was happening in the churches of late Victorian England.

While Anglicans were, for the most part, clinging on to versions of Gothic, Catholics were divided between Gothic styles that looked back to pre-Reformation England and Baroque that evoked the splendours of Counter-Reformation Rome. Peter Howell surveys the conflicting architectural loyalties of the Catholic Church after Pugin, leading us up to the evasion of both camps by Cardinal Vaughan, when he approved the choice of a Byzantine style for the new Westminster Cathedral in the 1890s. Newman's dislike of Pugin is well documented, and it was not just personal, but architectural as well. Newman disapproved of Pugin's provision of rood screens which obstructed the congregation's view of the altar, complained that his altars were too small and his east windows were too big. Since Newman committed himself to the Order of Oratorians, it was not surprising that he approved of the great church that the Order built in London, the Brompton Oratory (1880–4), designed by Herbert Gribble in a spectacular Roman Baroque manner, with a splendid dome. Pugin had expressed the wish that the dome of St Peter's might collapse, a sentiment that further alienated Newman. Another leading Catholic, Father Faber, claimed that the founder of the Oratorians, San Filippo Neri, would have

demolished Westminster Abbey and replaced it with a Baroque church. Such was the combativeness amongst Catholics when the issue of style arose.

Christopher Martin's book *A Glimpse of Heaven* (2009) with its outstanding colour photographs has revealed what wonderful rich interiors lay behind the unassuming facades of Catholic churches across the country, most of them, I would guess, unknown to the majority of church visitors. Peter Howell follows this up here with his discussion of the arguments over the appropriate architectural style for Catholic worship. There were many more options open to Catholics than to Protestants, for they had a more varied lineage to draw from. Early Christian, medieval styles, both English and Northern European, Baroque and Italianate, all had relevance to nineteenth-century English Catholics, and their churches were built in a remarkable variety of styles. Sometimes Catholic architects were employed, sometimes Protestant, but Catholics prevailed. George Gilbert Scott junior had been received into the Church by Newman in 1880, and almost as a reward, was commissioned to design St John the Baptist at Norwich, the great church that the Duke of Norfolk bestowed on the city. Although Scott eventually succumbed to drink and insanity, that was not before he had designed and begun work on the vastly impressive structure that is now the Catholic Cathedral. Scott used the Early English style, in accordance with the Duke's wishes. An earlier church built by the Duke had been at Arundel, dedicated to St Philip Neri, and designed by J. A. Hansom in the French Gothic style of the thirteenth century. This too is now a cathedral, with an additional dedication to a recently promoted family saint, St Philip Howard.

When Cardinal Vaughan decided to build the Catholic cathedral for London, he did not hold a competition for the design, but gave the commission directly to John Francis Bentley, 'universally recognised as the best Catholic architect' in the 1890s. Vaughan insisted on three requirements: a wide, open interior with no obstructing screens, a rapid building process, and no competition with Westminster Abbey. Bentley unexpectedly chose the Byzantine manner for his design, in spite of never having seen an original Byzantine church. Spectacular it undoubtedly is, with its huge tower and its exterior of striated brick, and its interior gleaming with mosaics and coloured marble, but the vast upper spaces of as-yet undecorated brick do result in a darkness that is oppressive rather than mysterious. A mixed achievement.

At the other extreme from Byzantine cathedrals were the chapels of the Nonconformists. Julian Orbach provides an account of chapel building in Wales from 1859–1914 which is highly informative, and links the erection of many substantial

chapels to the periodic religious revivals that swept through Wales in the nineteenth century. There was a great proliferation of sects in Wales, the distinctions between them being of interest only to their members. The common factor was a passion for raising chapels. Before about 1860, congregations commonly built their own chapels by their own efforts and without conferring with architects, but as populations increased in the big towns and cities, and contributions increased, then more substantial buildings were called for. The great revivals of 1859 and 1904–5, inspired by charismatic preaching and inflamed by congregational hymn-singing, provided the peaks of chapel building, but Wales seems to have been in a ferment of religious enthusiasm during all the second half of the century. The most prolific architect appears to have been Richard Owens, who may have designed over 250 chapels. The favoured style was a simplified form of Italianate, with round-headed windows and pilasters. Keep the cost of the building down, was the watchword, and spend the money on woodwork.

Attention next shifts to the Arts & Crafts churches, where Alan Crawford explores the implications of applying a manner of design that developed primarily for domestic and decorative use to ecclesiastical ends. Examples of the work of J. D. Sedding, Henry Wilson, W. R. Lethaby and E. S. Prior are briefly discussed, but since the detail of craftsmanship is at the centre of this style, one would really like to have more close-up photographs of the decorations in their churches. What the images supporting this article do achieve, however, is to stir up a desire to track down some of the more striking buildings in their obscure locations: Kempley Church in Gloucestershire or Brockhampton in Herefordshire, for example. Prior's masterpiece at Roker by Sunderland is difficult of access, but so rewarding to the successful visitor. Here, under its robust arches, as Crawford indicates, we can see how a movement that was broadly secular in character can be turned to create a religious setting that suited a congregation that was surrounded by the modern features of naval engineering.

So much variety is packed into this fairly slender book that surprise and stimulus come fast upon each other. Teresa Sladen's chapter on Byzantine interiors and decoration has an exhilarating portfolio of photographs to illustrate her account of the Byzantine Revival at the end of the century. Who would have expected to find an accomplished Byzantine church – with a mosaic decoration in the apse depicting the Pantocrator, highly polished grey-blue pillars with authentic capitals, a tesselated pavement and Cosmati work – in the midst of rural Herefordshire? Go to Hoarwithy and see the church by J. P Seddon, decorated by George Fox. The Byzantine style seems to have been given

consideration by English architects because of the search for a form of wall decoration for churches that would be resistant to the dampness of the climate. Many designers of earlier Victorian churches wanted wall paintings or fresco to enhance their interiors, but all painted schemes soon deteriorated. Mosaic was the answer. Messrs Powell of Whitefriars managed to produce a glass mosaic in 1863 which was based on traditional Venetian materials. One can imagine that, having the means to install mosaic decoration, the next step would be for architects to experiment with the construction of Byzantine-style churches as an appropriate setting for an art form new to England. But this did not happen, probably because of the influence of the Ecclesiological Movement which 'had persuaded the Anglican hierarchy that Gothic was the only truly Christian style'. Gothic buildings could incorporate mosaic work, as was notably the case in the vaulting of the Albert Chapel at Windsor in the 1860s, when the designs for the decoration of the vault by Clayton & Bell were executed in mosaic that simply imitated paint-work. Indeed, the vault still looks as if it is painted when seen from the floor. The distinctive characteristics of the medium – its subtle gleams and light-enhancing quality – are ignored. It was J. P. Seddon who began the fashion for Byzantine churches in the 1870s when he built that church in rural Herefordshire already mentioned, for a well-travelled vicar who wanted to be reminded of Italy.

The most thoroughgoing exercise in this style was appropriately built for the Greek community in London who wanted a church that would 'express their cultural identity'. This was the Cathedral of Santa Sophia in Bayswater by John Oldrid Scott, 1877–92. The huge iconostasis, the vast amount of mosaic decoration on walls, arches and vaults and the noble dome are part of an immensely successful composition. One should not forget that G. E. Street also experimented with the Byzantine mode, in his church for the Americans in Rome, St Paul's-within-the-Walls. This is a maverick church, which Street carried off with panache, largely due to the striking mosaics designed by Burne-Jones which vivify the interior. Eventually mosaic work and Byzantine motifs made their way into the centre of the ecclesiastical establishment when they appeared in St Paul's Cathedral in the decorative scheme added by William Blake Richmond in 1891–9.

The Arts & Crafts movement gave exceptional opportunities to women to contribute to the decoration of the church. Embroidery, metalwork, small-scale sculpture, painting and stained-glass were all fields in which women artists were notably active. Their achievements are reviewed by Lynne Walker, who

remarks that since half the money spent on churches in the second half of the century went for decoration and ornament, there was plenty of scope for women's skills. The social range of women engaged in ecclesiastical decoration could not have been greater: at the top was Victoria's daughter Princess Louise, while at the other end were the female convicts from Woking Gaol who were employed to lay the mosaic pavement in the crypt of St Paul's. This last work was unfeelingly termed *Opus Criminale* by Henry Cole of the V&A. Princess Louise was an accomplished sculptress who had been taught by Mary Thornycroft and Joseph Boehm. Her relationship with Boehm seems to have been of the most intimate kind, and she certainly learnt a good deal about modelling the human body from him, as can be seen in her Boer War memorial, also in St Paul's. Among the most complete surviving decorative schemes by women are the chapel at Baddesley Clinton by Rebecca Ferrers and Lady Chatterton, and the Watts Chapel at Compton, Surrey, densely decorated with coloured and gilt gesso by Mary Watts in a visionary Celtic style. Lynne Walker's article draws attention to all manner of women artists who are relatively little known but who worked in the mainstream of the decorative arts. Her piece terminates with an account of the mural paintings by Phoebe Anne Traquair in the Catholic Apostolic Church in Edinburgh (1893–1901) which have recently been stunningly restored and are now one of the sights of the city.

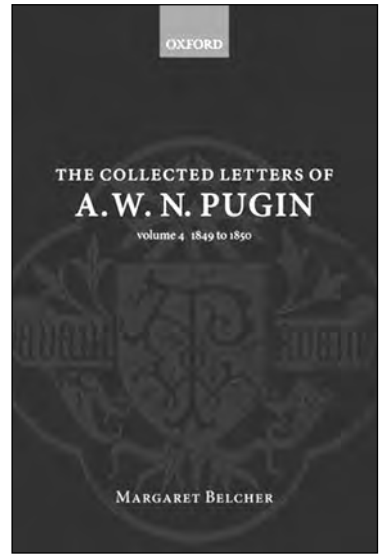
In a highly specialised chapter, Philip Ward-Jackson charts the development of effigies of bishops during the period 1896–1915. He convincingly illustrates his observation that the fashion for commemorating bishops towards the end of the century changed from the conventional recumbent posture to positive images of Christian activity. They are shown in various attitudes of devotion – the memorial to Bishop Ridding in Southwell Minster being the most expressive – or in the act of ordaining or blessing. Bishops are now seen to be up and doing, rather than lying around passively. This is an article that will make the reader look more attentively at a class of monument that church visitors frequently pass by with no second glance.

Finally, to round off this collection, Gavin Stamp estimates the quality of church building at the end of the Edwardian Age. With many references to obscure churches in seaside towns and suburbs that he has discovered in a long career of architectural investigation, he demonstrates the continuing commitment to Gothic. This can be interpreted variously as evidence of the conservatism of the Edwardian Church, of the enduring appeal of Gothic, or of the terminal decline of an exhausted style. Many of the buildings he illustrates have a bleakness which may be enjoyed

as examples of proto-modernism, or deplored as embodying the dimness of spirit of the Church under Frederick Temple and Randall Davidson. Temple Moore is properly acknowledged as an architect 'always interesting and thoughtful', though rarely exciting. Walter Tapper is given a guarded approval. Comper receives a paragraph of praise for his glorious St Cyprian in Marylebone. The sudden brief appearance of Ninian Comper in the last chapter of this book draws attention to its most notable omission. Comper, who contributed so much to the building and decoration of churches in this period, is barely mentioned. Nor is his master, Bodley, who was central to church building all through this time, adequately assessed. But this is a relatively short volume, and for almost all its length, it enlightens and informs. It certainly acts as a stimulus to go out and look with clearer eyes and deepened understanding at a whole world of architecture and decoration.

Book reviews

Margaret Belcher (ed.), ***The Collected Letters of A. W. N. Pugin, volume 4, 1849–50.*** Oxford University Press, 2012, 757 pp., 33 b&w pls, £150 hdbk, ISBN 978 0 19 960784 6



'I am so sick of passing my life doing miserable buildings & getting abused for them afterwards,' wrote A. W. N. Pugin dejectedly to John Hardman in 1849, 'that I want to employ the few years of life left to make at any rate good designs, it is horrible to be taunted on all sides for buildings in which everything is cut down to the Last shilling – give me an employer with money & I will work for him – but no more poor jobs'.

This quotation is taken from the first letter in the fourth volume of Pugin's *Collected Letters* for the years 1849–50. For the last ten years admirers of Pugin's work have enjoyed the monumental endeavour of the publication of his correspondence, impeccably edited by Margaret Belcher. This constitutes one of the major achievements in the literature of the Gothic Revival. The present volume is not only the longest of the series so far published but also the most detailed in the range of Pugin's work and preoccupations. In comparison with the success of his earlier years it records a professionally bleak period marked by the ebbing away of significant architectural commissions and their replacement by designs for stained glass, church furniture and metalwork, precious and base. The furnishing and decoration of the New Palace of Westminster dragged on. 'To be architect to one grate or one fireplace' was, so he assured Hardman, worse 'than keeping a fish stall – for one may get a few shillings by a deal in whiting'.

No critic could be more savage in their estimation of his work than Pugin himself but he resented criticism because few knew the constraints under which he was sometimes forced to work. Accusations of thinness of structure, weak elevations, and poor materials were made regardless of circumstances. Even the consecration of St Augustine's, Ramsgate, on 14 August 1850, disappointed him. 'The church was blest this morning,' he informed Hardman, '& mass sung, the altar Looked wretched, we had nothing, the weather dreadful, a heavy gale from the N. blowing everything into the church the moment a door was opened. … I have been a great fool ever to begin such a Large work without better materials to work it, the chairs &c Look beastly – & building has lost immensely inside by the benches …'. St Augustine's crippled Pugin for the rest of his life; in the meanwhile, Mrs Pugin had to endure a course of cod liver oil which did little for domestic contentment. Yet here his beliefs, as an architect and Catholic, converged. In 1850 he had mellowed sufficiently to invite John Rouse Bloxam to Ramsgate, saying that 'The interior of the church is most solemn & would delight you much'.

These were the years of reversals of Pugin's principles not only by wary bishops but by zealous converts seeking authenticity in Baroque Catholicism. Of these the main culprits were the Oratorians who were

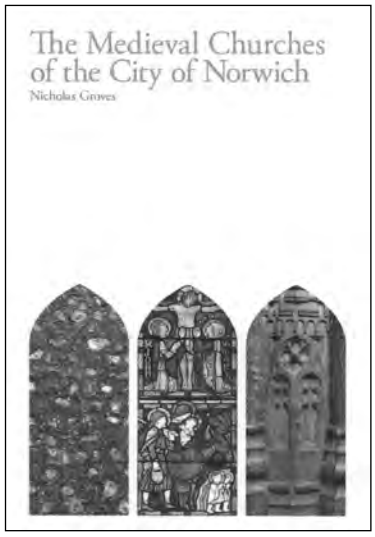
disliked and feared by Pugin. 'I never looked on a Puritan with half the disgust that I do on oratorians, they are the worst enemies of religion that England has seen for many a day … we have never had such miserable prospects never so low in hopes'. While in return Newman deplored Pugin's 'haughty and domineering tone'. It is, perhaps, ironical that the brass furniture on Newman's coffin was designed by Pugin years before and made as a standard design by Hardman. Moreover, in 1849 Newman had bought Gothic church metalwork from the firm.

Pugin's stained glass was used by many architects, including Carpenter, Butterfield, and Woodyer, among others, but the return was 'nothing'; 'the windows neither pay me nor you', he observed to Hardman. Nevertheless, he was able to buy his boat, the Caroline, which gave him endless pleasure and he illustrated another of the letters to Hardman with the yacht in full sail. Today Pugin's glass is regarded as one of his greatest achievements.

The survival of the Hardman archive has enabled the greater part of Pugin's remaining letters to be preserved. But there is other correspondence, including personal letters to Jane, his wife, Crace, his decorator, architects, his clients and sundry correspondents, including bellicose letters to the press. He welcomed the re-establishment of the Catholic hierarchy in 1850. In 1849 he published *Floriated Ornament*, the most beautiful of his books, and towards the end of 1850 collected material for his treatise on *Screens*.

All of this activity was accomplished against the background of domestic security and comfort, the birth of his youngest child, Margaret, and the marriage of his eldest daughter, Anne, to J. H. Powell which further cemented the link between Pugin and Hardman. Pugin's artistic touchiness found full expression in his letters, many written in a towering rage, and they are invaluable not merely for shedding light on his work but also his life and times. In the copious footnotes, which are models of scholarship, we further discover Pugin as he really was, rather than as the subject of prejudiced assumptions.

Fr Anthony Symondson SJ



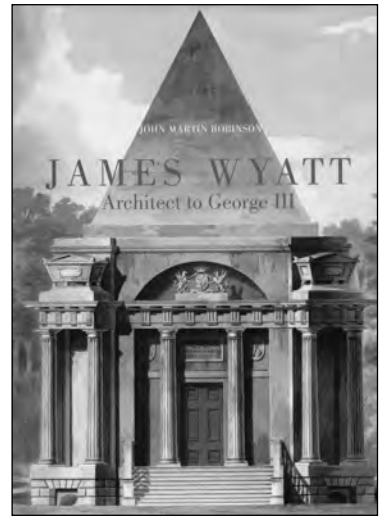
Nicholas Groves, ***The Medieval Churches of the City of Norwich.*** HEART and East Publishing, 2011, 130 pp., many pls, £12.96 pbk, ISBN 978 0 9560385 1 7

This splendid book would be an invaluable *vade mecum* for any visitor with an interest in the material expression of the medieval history of Norwich. The practical layout, judiciously selected illustrations and plans, and accessible text are the strengths of this volume, which presents the city's surviving medieval churches in alphabetical order, devoting about four pages to each. Each entry contains a description of the fabric, with boxed inserts focusing on particular features, ranging from notable furnishings to eminent people who have been associated with the building. Every page has a number of pictures, mostly photographs showing the way the church looks now, but also, and very usefully, old photos and prints, giving a sense of the changing appearance of the building over the past two or three hundred years. The book evokes the church as a living as well as an historical institution and each entry

includes a comment written by someone for whom the building has a function and place in their lives. In the same vein, due attention is given to the imaginative reuse of those churches which have become redundant as museum, gallery and performance spaces. These extra elements make it an easier travelling companion than the relevant volume of Pevsner, and if the architectural information is not as detailed as the latter, there is probably enough there for the general visitor and enough to orientate those with prior knowledge. The general visitor would also welcome the glossary of terms provided at the end of the book. A particularly valuable section deals with the lost churches of Norwich, some destroyed as recently as World War II. There are relatively substantial entries on six of these churches and notes on a number of other lesser known ones, including the intriguingly dedicated St Crowches, a corruption we are told of *crucis*. A city plan on the final pages shows the location of all the churches considered, including the lost ones, showing how the whole volume has been designed to use on foot and as a reference tool whilst exploring the medieval city itself. If the city plan had been supplemented by floor plans of each of the churches considered, showing dates of the various stages of the fabric and indicating the position of the furnishings referred to in the text, then the reader's orientation would have been even further enhanced. Such an informative and engaging volume might well be a template for a whole series of books on cities such as York, Exeter, and the City of London, which are endowed with historic churches on a similar scale to Norwich.

Cathy Oakes, Kellogg College, Oxford

John Martin Robinson, ***James Wyatt Architect to George III.*** Yale University Press, 2012, 370 pp., 301 col. and b&w pls, £50.00 hdbk, ISBN 978 0 300 17690 2



History has not been kind to James Wyatt. True, he was staggeringly disorganised, an incompetent administrator and a man who relied on an army of assistants to keep the office from being overwhelmed by disaster; for some commentators, his stylistic eclecticism implied a lack of artistic seriousness. For the earnest early-Victorians, he came to epitomise all that was wrong with late-Georgian architecture. But it was probably John Carter's sustained attacks on him for his cathedral restorations in the pages of the *Gentleman's Magazine* (*c.*1800–17) that, more than anything else, dashed his reputation. Writing in 1800, James Dallaway concluded that 'to no individual will [the course of English architecture] be so much indebted as to Mr Wyatt for purity and beauty of style', putting him above his contemporaries Adam and Chambers, yet in 1840 Alfred Bartholomew dismisses him and in 1862, when James Fergusson published his *History of the Modern Styles of Architecture*, Wyatt did not even appear in the survey of the Adam, Chambers and Dance generation.

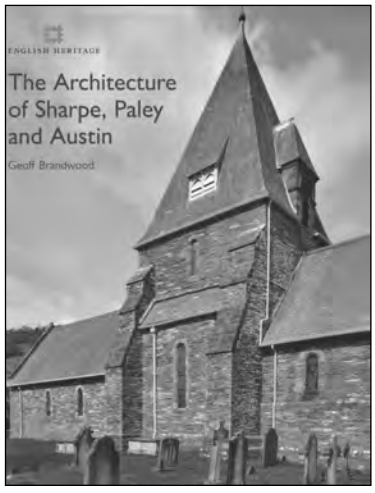
Perhaps it was this nineteenth-century rejection that made Wyatt the last of the great eighteenth-century architects to receive a lavish monograph and this sumptuous tome, produced to the standards we have come to expect from Yale and replete with a succession of fine photographs, will do much to re-establish its subject's reputation.

While the basic structure of the text remains close to Anthony Dale's 1936 biography of Wyatt – study in Italy, The Pantheon, Heaton, Heveningham and Fonthill retain centre stage – Robinson's engaging text is full of new insights. We learn of several important commissions unknown to Dale and of more modest jobs at houses hitherto ascribed entirely to the Adam brothers. And the illustrations make clear the extent to which Wyatt's early work was fundamentally different from 'the Adam style' with which it is so often associated.

Ecclesiological Society members might wish to see more about Wyatt's handful of churches as he made a not inconsiderable contribution to the late-Georgian stylistic debate in relation to places of worship. However, readers are treated to a sound account of his cathedral restorations and a balanced summery of his spats with John Carter and some key members of the Society of Antiquaries, publicly aired disagreements that did so much to colour subsequent generations' opinions of Wyatt as a restorer. We are also treated to a thorough account of the Darnley Mausoleum which, following its recent painstaking restoration, emerges as a structure of European stature.

The usually reliable Howard Colvin considered Wyatt to be a 'brilliant but facile designer, whose work is not characterised by any markedly individual style'; this book will, surely, promote a re-assessment.

Christopher Webster



Geoff Brandwood, ***The Architecture of Sharpe, Paley and Austin.*** English Heritage, 2012, 282 pp., 314 col pls, £50 hdbk, ISBN 978 1 84802 049 8

Many people, me included, have been waiting for this book, indeed any book on the Lancaster based practice of Sharpe, Paley and Austin for some time. Previously we have been served by James Price's 1998 monograph on Paley and Austin, and John Hughes's three-volume study of Sharpe in 2010, but until now there has been no detailed overview of this important practice which ran from the 1830s to 1930s. Although its reputation rests very much on the church work of Herbert Austin from 1870 to 1910 there is much more of interest to this practice than its 'star-architect'.

So readily has the provincial tag of 'Lancaster' been used to distinguish them that it has been the impediment to their wider recognition. More often inventive rather than 'rogue' and mainstream rather than 'outsider', they dominated church building in much of the north-west. Writing of the importance of the practice in 1973 Nikolaus Pevsner proselytised that '…up to 1900 architecture was much more regional than it became after'. Fortunately in recent years this important point has begun to work its way through the metropolitan bias of so much architectural history. This has been a charge led by the author of this new work, Geoffrey Brandwood, his co-conspirator Christopher Webster, and the good offices of the Victorian Society.

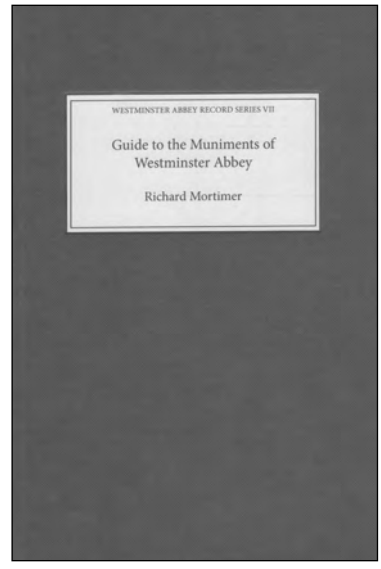
Brandwood's book, with contributions by others, is a chronologically based study which methodically charts the development of the practice. That may not sound like much but it is a considerable feat and goes a long way to justifying the unusually large amount of

genealogical research in the book. As Brandwood shows, successful provincial practices relied on an intricate and extensive network of local, national and even international contacts to supply them with work. This could, and did, involve education, marriages, club and church memberships, political positions, and sometimes questionable relationships. Where most architects of the time worked almost exclusively for one denomination, Sharpe, Paley and Austin managed to cross denominational divides – also remarkable as Paley and Austin were the sons of clergymen. This is all vitally important to appreciate and Brandwood charts the various links with considerable skill and scholarship. However, the real joy of the book are the buildings. Beautifully illustrated by archival and contemporary photographs by Mark Watson the text takes one from the early modest works of Sharpe which favoured the transitional style, his remarkable 'pot' churches, through Paley's perpendicular preference to Austin's re-casting of Perp 'in excelsis'. Little wonder *The Ecclesiologist* did not favour their work.

One can't help feeling that Brandwood would have been as happy to have written the book on Herbert Austin alone (though it is Sharpe who gains ground in this appreciation). He is undoubtedly the most creative of the three even allowing for the inventiveness it was possible to pursue in the late nineteenth century. Little wonder he was noticed on the international stage by figures such as the great American Goth Ralph Cram and later by Herman Muthesius in his 'Die neuere kirchliche Baukunst in England' of 1901. The book's five substantial chapters come complete with useful appendix on both pupils and (unusual and welcome) contractors and a fifty page Catalogue of Works and Projects. Generations will be grateful for this book. Now all I want for Christmas is a book on Cory and Fergusson.

Julian Holder, English Heritage

Richard Mortimer (ed.), ***Guide to the Muniments of Westminster Abbey, Westminster Abbey Records Series VII.*** Boydell Press, 2012, 123 pp., £25.00 hdbk, ISBN 978 1 84383 743 5



One commentator in 1714 was firmly of the opinion, shared by many across the ages, that Westminster Abbey, the setting of royal coronations, the burial place of the great and good and located strategically close to the hub of national government, was 'inferior to none in the World for Statelyness and other Rarities, being a Piece of admirable Architecture, and most rare Workmanship … beautified to the admiration of all Beholders' (Paterson, 1714, 236). Nevertheless, this masterful icon does not hold an unassailable position in modern writings on ecclesiastical cultural history compared, for example, to its only metropolitan rival, Wren's St Paul's Cathedral, where scholarly perceptions have been enriched with indispensable help from seven volumes of drawings, engravings, building accounts and other commentaries published by The Wren Society (1924–39), further assessments by Kerry Downes (1987), Anthony Geraghty (2007) as well as an overview offered by Derek Keene and his team in 2004. This inequality, of endeavours rather than of aesthetics and history, has been largely due to the daunting extent of primary material deposited in the Abbey Muniments, some 67,000 items

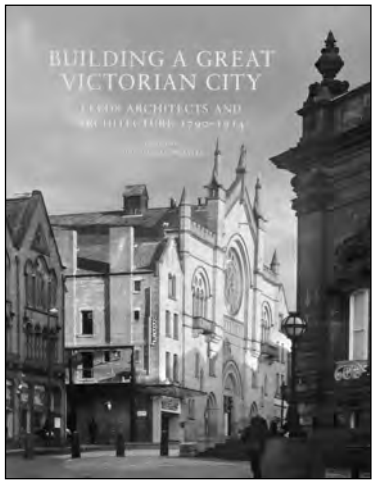
which are only hinted at in Binski's and in Cocke's and Buttress's memorable studies (both of 1995), essays on Henry VII's Chapel (2003) co-edited by Richard Mortimer (Keeper of the Muniments), the relevant second edition of *The Buildings of England* (2003), Rodwell (2010) and other publications.

This situation has blessedly now been rectified by Dr Mortimer's present, compact, well indexed offering. As he rightly claims it offers 'an easy way into the … large and complicated … labyrinth by marking the corners in the passageways and giving the explorer a thread to follow' though still representing only 'an accumulation of small facts' over a long and fascinating gestation. He opens with an account of the archives' history both before and after the dissolution of the monasteries in 1540, when both the use of the complex and prerogatives of the administration shifted from Catholicism to Protestantism and from papal to English royal rule. It was immediately re-founded as a cathedral with a dean and canons, and soon after that as a collegiate church under the central administration of a Dean and Chapter (the form which survives to this day). This proved a fortuitous decision because thankfully it preserved the fabric intact during the ill-fortunes of both the Reformation and the Stuart Civil War.

The categories of information presented here, among much else, are 'Deeds' and 'grants' to manorial and other lands belonging to the Abbey beyond London, 'Convocation', 'Coronation' (Henry III to Queen Victoria) and 'Funeral' papers, musical performances, lawsuits, 'Inventories' (including Pietro Torrigiano's covenant for making the tomb of Henry VII, one of the abbey's greatest treasures), 'Indulgences', 'Jews' (dealing with bonds for loans), the 'Poor of Westminster', 'Preaching', 'Relics, plate, jewels, vestments', 'Fabric papers' from 1696 to 1772 including Wren, Hawksmoor and Thornhill correspondence, William Kent's little known proposal for painting the lantern, Price's bill for painting the west window, together with 'Visual and Sound Records'. There are also rich pickings from the Victorian and modern ages.

Thanks to Mortimer's *Guide* it is still early days for enthusiastic Abbey scholars. This is a very welcome contribution to understanding the complex workings and interweavings of what is after all Britain's greatest ecclesiastical creation.

Terry Friedman



Christopher Webster (ed.), ***Building a Great Victorian City. Leeds Architects and Architecture 1790–1914.*** Northern Heritage Publications in association with the Victorian Society West Yorkshire Group, 2011, ix + 419 pp., 320 b&w ills, £30.00 pbk, ISBN 978 1 906600 64 8

Twenty years ago, there were relatively few detailed studies of Victorian architects, even of the small number who comprised the pantheon of London-based men, yet alone the provincial practices. Many architects with a national reach have received their due since the pioneering studies of Butterfield (1971) and Burgess (1981) and, from the 1990s attention has extended to the local and regional firms whose combined efforts gave British cites so much of their monumental character –

several in the form of substantial monographs (on the Goddards, 1990; Douglas, 1991; Chantrell, 2010; Paley & Austin 2012, for example) many others as short books and articles. In this context, the term 'provincial' no longer carries any derogatory connotation and the provinces have come to be seen as veritable powerhouses of architectural endeavour, the architects spurred on by the demands of a rapidly increasing population, a growing sense of corporate confidence and, as in Leeds, the opportunities afforded by the great urban improvement acts. (Geoff Brandwood's Introductory and bibliographical chapters in Kathryn Ferry (ed.), *Powerhouses of provincial architecture, 1837–1914*, 2009, provide the most perceptive summary of the debate about provincial architects to date.)

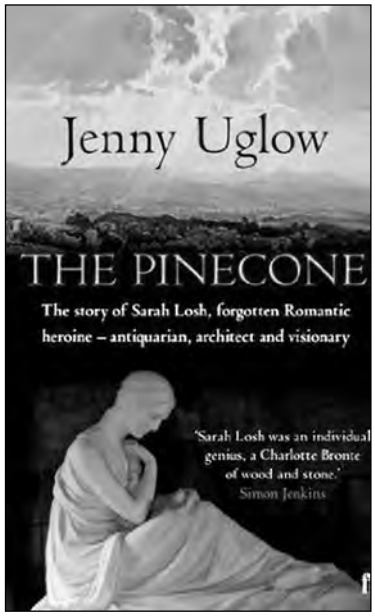
Many of the greatest Leeds talents were never lured to set up practice in London (although many passed through London offices), finding the range and quantity of local work sufficient for them to maintain lucrative businesses. Although most recent studies of provincial architects succeed to a greater or lesser extent in placing their subjects in a local cultural and economic context, the limitations of the biographical genre can result in the focus being too much pinpointed on an individual and his output. This approach carries the risk of missing (or underplaying) some of the political dynamics that in many towns and cities – perhaps in rural counties, too – created a professional elite that dominated access to architectural commissions as well as other areas of public life, such as municipal housing, public health, the learned societies and the curriculum of the art and design schools. *Building a Great Victorian City* provides an alternative model that should allow these wider patterns to emerge more clearly. Its publication follows close on the heels of *Birmingham's Victorian and Edwardian Architects* (2009) and together these substantial, multi-authored books may herald a fertile new departure in architectural historiography, one that is inherently more likely to capture the complexities of the architectural profession operating in a specific place than is possible in the individual practice biography.

Building a Great Victorian City takes a step beyond the prosopographical approach adopted in the Birmingham volume (which comprises 26 individual practice studies with only a 10-page introduction by way of context setting). While biographical/practice biographies similarly form the bedrock of the Leeds book (14 substantial chapters on the key architects with a useful 'Directory' of shorter entries), full coverage is given to the economic and social background (by Kevin Grady) with three important sections on the development of the architectural profession in the Georgian years and the mid and late nineteenth century (by Terry Friedman, Christopher Webster and Janet Douglas respectively). A final chapter by Kenneth Powell looks at the work of London architects in the city.

This more rounded approach allows us to observe the role and status of provincial architects with greater definition. To a large extent, Leeds mirrors patterns found elsewhere. The proliferation of local practices – five in the 1820s, 89 in 1897 – meant that there was no lack of talent to hand (although many of the best practitioners, like their Georgian

predecessors, had worked in the key London offices). Increasing professionalisation, especially through the RIBA, and the ability of many local men to learn new tricks fast, notably the vocabulary of the ecclesiological correct Gothic Revival, meant that most needs could have been met by city firms. While the reader is told at the outset that local men 'provided the town with almost all of its architectural requirements', it is clear that Leeds did not exclude outside talent as ruthlessly as some other cities and that 'a succession of London-based men secured some – but by no means all – of the best jobs' (p. 331). In the case of ecclesiastical commissions, rather than a simple search for competence, it was issues of personal or community taste and churchmanship that prevailed: Nonconformists looked to their own and found their architects locally (some of them became large regional practices); Anglican High Church men and women were more likely to look further afield for professional kindred spirits. While motives for choosing a church architect are not difficult to pull together from the various biographies and references to individual buildings in this book – although the background of the architects of one of the city's ecclesiastical masterpieces, Walker & Athron's St Bartholomew, Armley, remains shrouded in mystery – the secular dynamics are more difficult to identify: why was Leeds architecturally more open to outsiders than, say, Birmingham, Bradford or Leicester? Although one further synthetic chapter, on the political and religious life of the city, would have gone some way to answering these wider questions, this book as it stands makes a significant contribution to our understanding of what made one great Victorian city tick, and provides a high bench-mark for future studies.

Martin Cherry



Jenny Uglow, ***The Pinecone: The story of Sarah Losh, forgotten Romantic heroine – antiquarian, architect and visionary.*** Faber & Faber, 2012, 344 pp., £20.00 pbk, ISBN 978 0571269501

Nikolaus Pevsner regarded Wreay (pronounced 'Rhea' to rhyme with 'near') as the finest Victorian church in Cumberland. Lying five miles south of Carlisle the church looks like a Northern Italian Romanesque chapel and was built in 1842. Pevsner was dumbfounded by its originality. 'The first building to call out, one introduces with hesitation; for it is a crazy building without any doubt, even if it is a most impressive and in some ways amazingly forward-pointing building: the church at Wreay'.

Dante Gabriel Rossetti considered Sarah Losh, the designer, to be a 'great genius' and thought she should be better known. 'She built a church in the Byzantine style,' he wrote to his mother in 1869, 'which is full of beauty and imaginative detail, though extremely severe and simple'. She also designed a mausoleum to her sister 'a curious kind of Egyptian pile of stones with a statue of the lady in the centre and opposite a Saxon cross. … All these things are real works of genius, but especially the church at Wreay, a most beautiful thing. She was entirely without systematic study as an architect, but her practical as well as

inventive powers were extraordinary'. In his excitement he told Jane Morris, 'The works are very original and beautiful, very much more so than the things done by young architects now … I was very much interested in them and should like Webb to see them'.

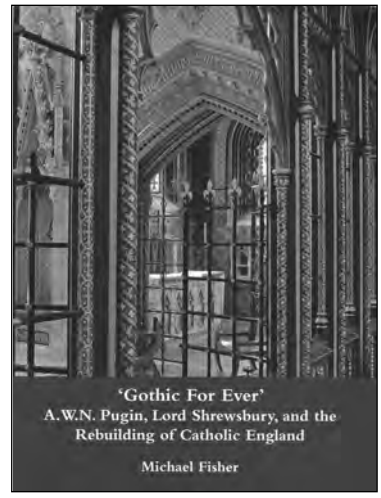
125 years later Jenny Uglow has fulfilled Rossetti's wish and written a book which comprehensively sets Losh in her background and influences. Losh came from an old Cumbrian, land-owning family remarkable for its intellectual interests and she was an heiress to a Tyne industrial fortune. They were friends of Wordsworth and Coleridge, read Byron and Scott, and Losh combined a zest for progress with a love of the past. Uglow maintains that she anticipated Ruskin and the Arts & Crafts Movement in her adoption of naturalistic detail executed by local workmen under her supervision but there is a danger in reading too much of later developments into her work. Wreay church was built seven years before The Seven Lamps of Architecture was published in 1849 and she died in 1853 before William Morris's influence was applied as a movement. Her church did anticipate, however, Wild's Byzantine Christ Church, Streatham, and Wyatt's church at Wilton by three years.

It is hard to place Losh in the religious movements of her time. Uglow considers her a pantheistic Deist and that is borne out by the syncretistic symbolism carved on the walls of the church and in the idiosyncratic stained glass (some made by Wailes), motifs inherited from classical, Egyptian and eastern religions. She adopted the pinecone as a symbol of regeneration and used it widely. Yet she was aware of the Oxford Movement and subscribed to *The Library of the Fathers*. Puginian and Camdenian rhetoric left her unmoved. She was a model philanthropist to the weavers and people of Wreay, providing them with a school and cottages designed by herself, and she was remembered with reverence long after her death.

Jenny Uglow brings Losh and her provincial world to life, set within contemporary tendencies, and one is left marvelling at the intense intellectual and creative energy manifested by her in the Cumbrian hills of early-Victorian England.

Fr Anthony Symondson SJ

Michael Fisher, ***'Gothic for Ever': A. W. N. Pugin, Lord Shrewsbury, and the Rebuilding of Catholic England.*** Spire Books, 2012, 338 pp., col & B&W plates, hdbk £50.00, ISBN 078 1 904965 34 7



John Talbot, sixteenth Earl of Shrewsbury, was Pugin's most generous and enthusiastic patron across most of his brief career. As England's premier Earl, and the country's most prominent Catholic layman, he was committed to promoting the Catholic cause to the utmost of his means, and his means were considerable. Following the Catholic Emancipation Act of 1829, which permitted Catholics to take their place fully in public life and to build churches freely, Shrewsbury, who had inherited his title in 1827, embarked on a mission to restore the glories of medieval worship in his home county of Staffordshire. By raising new churches and stocking the region with religious orders, he hoped to bring about a Catholic revival in an area that was already well populated with ancient

Catholic families. Shrewsbury found a willing collaborator in Pugin, whose writings and architectural ambitions chimed with his own aspirations. Both had a vision of the Catholic Middle Ages in which religion and social welfare came together in a setting of inspirational Gothic. Both hoped for a revival of the full panoply of Catholic worship and devotion, with rich services in liturgically appropriate churches, and 'outdoor processions, priests, monks and nuns in full habit, and the sound of the Angelus ringing out across town and countryside from the new towers and bell-cotes'. With Shrewsbury's wealth and Pugin's talents, the vision might be realised in the Earl's domains.

Lord Shrewsbury had already engaged in extensive building work at Alton Towers before he met Pugin, intending to make it his principal residence. A new chapel had been built there too, in the Gothic style, but it still remained to be furnished when Pugin arrived on the scene. When he was allowed a free hand in its fitting-out, he collaborated with the Earl to ensure that the Gothic architecture now enclosed an interior that expressed the full glory of fourteenth-century English Catholicism. At the east end, Pugin introduced a dado of medieval traceried panelling that he had acquired from Magdalen College, Oxford, and he constructed an elaborate timber screen to frame the chancel arch that reached almost to the roof. The tiers of niches were gilded and coloured, with angels and saints. The largest figures were of the English saints – Augustine, Chad, Edward and George – which reflected Pugin's conviction in a distinctively English Church. 'Our ancestors were not Roman Catholics,' he wrote to a friend, 'our liturgy was not Roman but peculiar to England'. True to that belief, Pugin and Shrewsbury wanted the Sarum Rite to be fully revived at Alton Chapel.

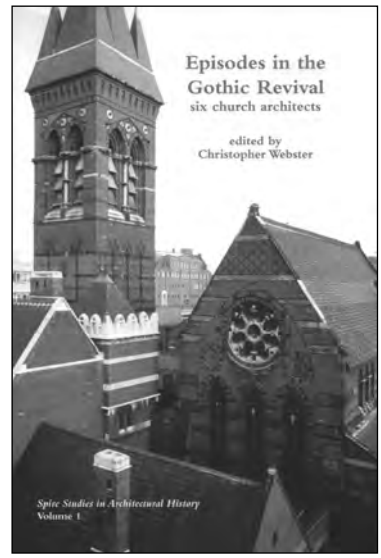
Alton Towers became the centre of a network of Catholic churches and community buildings erected by the Earl of Shrewsbury, who used Pugin as the architect in most cases. St Mary's Uttoxeter (1838) was the first occasion when Pugin put his 'True Principles of Pointed or Christian Architecture' into practice, but his most complete exercise in the revival of fourteenth-century Gothic was St Giles, Cheadle, begun in 1841, the one great church which he was able to build and furnish without regard to expense thanks to the Earl's generosity. Polychromatic, with every surface decorated, with the stained glass windows by William Wailes casting a dim religious light, the interior is glorious, mysterious and exalting. The chancel screen, so important to Pugin as the gateway to the sanctuary, is the richest he ever designed. The landmark spire announces the confident return of the Catholic Church to the Midlands.

All around the region new churches, chapels and schools rose up as a result of this remarkable partnership. A wide range of religious orders moved into the neighbourhood, to the bewilderment of locals. Passionists, Rosminians, Wilfidians, Cistercians, Oratorians and others all set up their tabernacles. But the spreading glow of revived Catholicism was not to last. It ceased suddenly when the Earl of Shrewsbury died unexpectedly in 1852, followed within a few weeks by Pugin. John Talbot's son Bertram, the seventeenth Earl of Shrewsbury, died in 1856 unmarried, and the title and estates moved, after an acrimonious legal dispute, to a Protestant successor. The role of aristocratic Catholics had

in any case been reduced by the restoration of the Catholic hierarchy in 1851, which gave more authority to bishops and archbishops. What had been achieved, however, by the power and wealth of the sixteenth earl, in conjunction with the eager genius of Pugin, was quite remarkable, and Michael Fisher has given an admirable account of this important phase of the Catholic revival in this beautifully produced and well-illustrated volume.

Graham Parry, University of York

Christopher Webster (ed.), ***Episodes in the Gothic Revival: six church architects.*** Spire Books, 2011, 239 pp., 121 b&w pls, £34.95 hdbk, ISBN 978 1 904965 34 3



This volume is introduced as Volume 1 of *Spire Studies in Architectural History*, and follows a path well-trodden for the period: a series of essays in hard covers. They examine almost the whole period of the Gothic Revival, although there is a strong bias towards pioneers; context is given by a few forays into secular architecture.

Friedman's chapter on John Carter provides a survey of some relevant published works and an investigation into some of Carter's sources. What about his churchmanship? After designing the first post-reformation Gothic Roman Catholic church in England, was he ever again tempted to sympathy with Rome? None of the selected extracts from his *Gentleman's Magazine* effusions or elsewhere give any hint.

Port offers an outstanding short study of Rickman, one of the few major architects of the nineteenth century to have been the subject of no monograph. This is the first general survey of his career, informed by his published works, his buildings, and importantly, his surviving workbooks. He was 'a man of extraordinary energy': it is not easy to show what detailed work was his rather than his colleagues'; but it does appear that both the invention and the sure touch found in his Midlands churches of the 1820s are real Rickman.

Thomas Taylor of Leeds had a monograph in 1949 – almost too early – but little attention since. Christopher Webster's paper in this collection demonstrates that Taylor was capable of producing solid but elegant churches with a convincing air of the Gothic, even before Rickman had either published or built. His later churches, with lancet windows and sometimes transepts, were less satisfactory, but his output as a whole remains astonishing considering that he died in 1826.

The best work of R. C. Carpenter is of the late 1840s, and, simply because he satisfactorily fulfilled so many of the Cambridge Camden Society's demands, so that his churches were seen as models, it is difficult now to appreciate how trail-blazing they were. In a sense, the Camdenians and their successors made little progress towards the perfect church after Munster Square. This church and Carpenter's work in Brighton are the centrepieces of John Elliott's chapter, in which he argues that Carpenter was 'the Anglicans' Pugin': but one might think that Carpenter's real contribution was to bring Pugin down to earth, evoking Christian architecture in substantial structure rather than airy diatribe.

Street famously said that a holiday in Italy was the best cure for the Englishman's 'insane hatred of bright colours'. Neil Jackson offers, avowedly as a contribution to the jigsaw of a full analysis of his life and work, what might be an analysis of Street's holiday postcards: the influence of his travels on his buildings in England. As his contemporaries appreciated, his work is difficult to attribute to any consistent source. At its most strident his polychromy is hardly bright to eyes becoming accustomed to the works of Renzo Piano, and it would be interesting to know the extent to which architects of this period took into account the inevitable dulling of colour on urban sites by the build-up of grime.

The last essay, by Peter Howell, is on J. T. Micklethwaite. A wonderfully sensitive architect and restorer, his best work is elegant and unobtrusive (Stapleford Park appear to be an exception). A major source of information here is the drawings published in the *Builder*, but comparison of fig 6.20 with the surviving remains of the building show the dangers of relying on that source except as evidence of aspiration.

There is no particular unifying theme, although as Webster points out in an excellent Introduction, two motifs recur: the question of style, and the architect as writer. They are of course closely linked, because the appreciation, analysis, criticism or justification of a style (or of any other aspect of a building) has to be in words, and it is a strength of many of these papers that they take full account of the writings. Not all architects were writers: but even Carpenter may be regarded as led by writing, in his case the writings of others. The book is on the whole well-produced, and there is some superb photography, particularly by Ruth Baumberg: despite comments by other reviewers, the publishers still have something to learn about illustration: fig 2.19, for example, is a dreadful picture with an inaccurate caption.

It would be wrong to end on a negative note, because every page of this book is worth reading.

Mark Ockelton

The Ecclesiological Society

The Ecclesiological Society is for all those who love churches, and are interested in their fabric, furnishings and use. The Society was founded in 1879, as a successor to the Cambridge Camden Society of 1839. It has a lively programme, including various lectures, an annual conference, and visits to churches at a range of locations in the UK. Members receive the Society's periodical, *Ecclesiology Today*, twice a year.

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The front cover shows a detail (a landscape) from the large Transfiguration Window introduced into Durham Cathedral in 2010. The window was made by Tom Denny (to whom we are grateful for this photograph). It is one of several modern works in cathedrals described in an article on the work of the Cathedrals Fabric Commission for England. Above is the reredos at St Christopher, Haslemere, Surrey, illustrating an article on that church. The reredos, by Minnie Dibdin Spooner, illustrator of children's books, was installed in 1913.

Published by
THE ECCLESIOLOGICAL SOCIETY
ISSN: 1460-4213