

# NHPP 4DI: Places of Worship

## Twentieth-Century Roman Catholic Church Architecture in England

### A Characterisation Study



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**Twentieth-Century Roman Catholic Church Architecture:  
A Characterisation Study**

**Prepared for  
English Heritage  
by  
The Architectural History Practice Limited**

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## CONTENTS

<b>ILLUSTRATIONS</b> .....	<b>3</b>
<b>INTRODUCTION</b> .....	<b>5</b>
<b>PART ONE: THE CATHOLIC CHURCH IN ENGLAND 1900-2000</b> .....	<b>7</b>
<b>1. CHURCH STRUCTURE</b> .....	<b>7</b>
1.1. The Holy See .....	7
1.2. Provinces and dioceses .....	8
1.3. Parishes .....	8
<b>2. HISTORICAL BACKGROUND</b> .....	<b>10</b>
2.1. 1850-1900 .....	10
2.2. 1900-39: The Church Triumphant .....	11
2.3. 1945-65: Post-war expansion .....	13
2.4. 1965-2000: The Second Vatican Council and beyond .....	14
<b>3. LITURGY AND ARCHITECTURE</b> .....	<b>16</b>
3.1. The legacy of the Council of Trent .....	16
3.2. The search for the Primitive .....	18
3.3. Post-war consolidation and the Winds of Change .....	22
3.4. The Second Vatican Council and aftermath .....	25
<b>4. CHURCH BUILDING AND DESIGN IN THE TWENTIETH CENTURY</b> .....	<b>29</b>
4.1. The distinctiveness of Catholic church design .....	29
4.2. The basilican model .....	31
4.3. The persistence of Gothic .....	36
4.4. Arts and Crafts .....	40
4.5. Church furnishing 1900-50 .....	42
4.6. Towards the Modern: Church design and furnishing 1940-62 .....	45
4.7. The Second Vatican Council and beyond .....	52
<b>PART TWO: THE MANAGEMENT OF THE ESTATE OF THE CATHOLIC CHURCH TODAY</b> .....	<b>61</b>
<b>5. THE CATHOLIC CHURCH IN ENGLAND IN 2014</b> .....	<b>61</b>
5.1. General statistics and trends .....	62
<b>6. BUILT HERITAGE AND THE DRIVERS FOR CHANGE</b> .....	<b>64</b>
6.1. Quantifying the heritage of Catholic parish churches .....	64
6.2. Designation: Statutory .....	65
6.3. Designation: Local listing .....	68
6.4. Assessing completeness .....	70
6.5. Trends in liturgy and architecture .....	70
6.6. Making changes to parish churches: procedure and guidance .....	72
6.7. Pressures for change .....	73
6.8. The state of the fabric of the Catholic heritage .....	74
6.9. Church closure .....	75
<b>GLOSSARY OF TERMS</b> .....	<b>77</b>
<b>SOURCES</b> .....	<b>78</b>
<b>APPENDIX 1: GAZETTEER</b> .....	<b>80</b>
<b>APPENDIX 2: TWENTIETH-CENTURY CATHOLIC TIMELINE</b> .....	<b>125</b>

<b>APPENDIX 3: CATHEDRALS .....</b>	<b>127</b>
<b>Metropolitan Cathedral of the Most Precious Blood, Westminster .....</b>	<b>127</b>
<b>Cathedral of St Anne, Leeds .....</b>	<b>130</b>
<b>Metropolitan Cathedral of Christ the King, Liverpool .....</b>	<b>133</b>
<b>Rebuilding of the Metropolitan Cathedral of St George, Southwark.....</b>	<b>137</b>
<b>Cathedral of Our Lady Immaculate and St Thomas of Canterbury, Northampton .....</b>	<b>138</b>
<b>Cathedral Church of St Peter and St Paul, Clifton, Bristol.....</b>	<b>139</b>
<b>Cathedral Church of St Mary and St Helen, Brentwood .....</b>	<b>141</b>
<b>Cathedral Church of St Mary, Middlesbrough.....</b>	<b>145</b>

## ILLUSTRATIONS

Front cover: Peter Anson drawing of St Peter, Gorleston, from *Fashions in Church Furnishing*, 1960

- Figure 1: Statue of St Peter, Basilica of St Peter, Rome
- Figure 2: J. F. Bentley, Westminster Cathedral, 1895-1903 (AHP)
- Figure 3: Roman Catholic Dioceses in England and Wales, 1850 (from Beck, 1950, 438)
- Figure 4: Cyril Farey's perspective for Lutyens' Metropolitan Cathedral, Liverpool  
<http://www.liverpoolmetrocathedral.org.uk/history-heritage/the-second-cathedral/>
- Figure 5: A. G. Scott, SS Mary and Joseph, Poplar, East London, 1951-4 (AHP)
- Figure 6: St Charles Borromeo, by Giovanni Figino, Biblioteca Ambrosiana
- Figure 7: Giles Gilbert Scott, St Alphege, Bath, 1925
- Figure 8: F. X. Velarde, English Martyrs, Wallasey, 1952-3 (AHP)
- Figure 9: Frederick Gibberd, Liverpool Metropolitan Cathedral, opened 1967
- Figure 10: W. C. Mangan, English Martyrs, Reading, 1925-6 (AHP)
- Figure 11: Benedict Williamson, St Boniface, Tooting, 1907, with elaboration of 1927 (AHP)
- Figure 12: T. H. B. Scott, Our Lady and St Joseph, Waltham Cross, 1931 (AHP)
- Figure 13: Reynolds & Scott, St Peter in Chains, Blackburn, 1954-6 (AHP)
- Figure 14: Arthur Farebrother & Partners, Our Lady of Dolours, Kersal, 1964 (AHP)
- Figure 15: Anthony Delarue, Corpus Christi, Tring, 1998-99 (AHP)
- Figure 16: F. A. Walters, St Anne Vauxhall, 1900-02 (AHP)
- Figure 17: Arthur Young, St Edmund of Canterbury and English Martyrs, Old Hall Green, Hertfordshire, 1911 (AHP)
- Figure 18: Gothic swansong: Sir Giles Gilbert Scott's Christ the King, Plymouth,
- Figure 19: H. S. Goodhart-Rendel, Holy Trinity, Dockhead, London,
- Figure 20: Modern Gothic: Michael Blee's completion (left) of Douai Abbey church, Berkshire, 1992-3 (AHP)
- Figure 21: Leeds Cathedral, perspective drawing by J. H. Eastwood, 1901
- Figure 22: Dom Paul Bellot, Quarr Abbey, Isle of Wight, 1907-14
- Figure 23: Arthur Langdon, St Cuthbert Mayne, Launceston, Cornwall, 1911 (AHP)
- Figure 24: One of Eric Gill's Stations of the Cross, Westminster Cathedral, 1914-18 ([http://www.westminstercathedral.org.uk/tour\\_stations.php](http://www.westminstercathedral.org.uk/tour_stations.php))
- Figure 25: F. B. Peacock, Sacred Heart and St Catherine of Alexandria, Droitwich, 1921-2, with mosaics by Gabriel Pippett (Wikimedia Commons)
- Figure 26: Dom Constantine Bosschaerts, Christ the King, Cockfosters, North London, 1940
- Figure 27: Pascal J. Stienlet & Sons, Our Lady and St Columba, Wallsend, Tyne & Wear, 1957
- Figure 28: F. X. Velarde, St Luke, Pinner, North London, 1957 (AHP)
- Figure 29: The Lady Chapel, Notre Dame de France, Leicester Place, London, photo c1980
- Figure 30: Gerard Goalen, Our Lady of Fatima, Harlow, Essex, 1958-60 (AHP)
- Figure 31: Gabriel Loire's Baptism window, St Richard of Chichester, Chichester, Sussex, 1958
- Figure 32: St Mary, Failsworth, Greater Manchester, by Tadeusz Lesisz of Greenhalgh & Williams, 1961-4 (Salford Diocesan Archives)
- Figure 33: Weightman & Bullen, St Mary, Leyland, Lancashire, 1962-4 (AHP)
- Figure 34: Opening of Desmond Williams & Associates' St Augustine, Manchester, 1968 (reredos by Robert Brumby) (Salford Diocesan Archives)
- Figure 35a and b: Derek Walker, Holy Family, Pontefract, Yorkshire, opened 1964 (AHP)

Figure 36: Modern townscape 1: Richard O'Mahony, St Michael and All Angels, Birkenhead, Wirral, 1964-5 (AHP)

Figure 37: Modern townscape 2: T. E. Wilson, St Joseph, Leicester, 1967-8

Figure 38: Ellis Williams Partnership, Holy Spirit, Runcorn, Cheshire, 1971 (AHP)

Figure 39: Brentwood Cathedral, Essex, interior, from *Catholic Building Review*, 1974, p.13

Figure 40: Percy Thomas Partnership, Clifton Cathedral, Bristol, opened 1973 (AHP)

Figure 41: Quinlan Terry, Brentwood Cathedral, Essex, opened 1991

Figure 42: Plater, Inkpen, Vale & Downie, Our Lady and St George, Walthamstow, E. London, 1995-6 (AHP)

Figure 43: Dioceses of England and Wales, 2014

Figure 44: St Aidan's, Coulsdon (A. G. Scott, 1930-31 and Burles, Newton & Partners, 1964-6); on the London Borough of Croydon's local list

Figure 45: Forward to the past? St Peter and St Paul, New Brighton, 2012 (<http://www.domeofhome.org/>)

Figure 46: Westminster Cathedral, 1895-1903 (photo AHP)

Figure 47: Westminster Cathedral plan (From De L'Hôpital, W., *Westminster Cathedral and its Architect*, Vol. I, 1919)

Figure 48: Leeds Cathedral, perspective drawing by J. H. Eastwood, 1901 (provenance undetermined)

Figure 49: Leeds Cathedral, interior, 2008 (AHP)

Figure 50: 'Liverpool of the Future' (*Illustrated London News*, 13 October 1934)

Figure 51: A. G. Scott's modified design for Liverpool, compared with Lutyens'

Figure 52: Gibberd's Liverpool Metropolitan Cathedral, plan

Figure 53: Southwark Cathedral, drawing by J. D. M. Harvey showing Craze's proposed rebuilding, *Catholic Building Review*, 1956

Figure 54: Northampton Cathedral, the new east end, completed 1960 (AHP)

Figure 55: Clifton Cathedral, main entrance, 2014 (AHP)

Figure 56: Clifton Cathedral, plan, from *Cathedral Guide*, 1973

Figure 57: Clifton Cathedral, interior, 2014 (AHP)

Figure 58: Brentwood Cathedral plan, from *Catholic Building Review*, 1974, p.11 (compare with figure 60)

Figure 59: Brentwood Cathedral interior, from *Catholic Building Review*, 1974, p. 13

Figure 60: Brentwood Cathedral plan, from *Church Building*, Autumn 1989, p. 43

Figure 61: Brentwood Cathedral, interior (AHP)

Figure 62: Middlesbrough Cathedral, exterior (AHP)

Figure 63: Middlesbrough Cathedral, interior (AHP)

## INTRODUCTION

As part of the National Heritage Protection Plan (NHPP), English Heritage has identified a need for a better understanding of twentieth-century faith buildings. These are considered to be at risk from a number of specific threats. There is a perceived lack of information on significance to assist advisers and decision-makers, and this can lead to loss of character and significance.

The vast majority of Roman Catholic (hereafter Catholic) churches in England were built after the second Catholic Relief Act of 1791, so the building stock is largely nineteenth and twentieth-century in date. In the fifteen dioceses which have in 2014 been reviewed under the *Taking Stock* programme, over 68% of churches are of twentieth-century date. More Catholic churches were built in England in the 1950s and 1960s than in any other decades before or since. According to English Heritage figures, there are approximately 3,254 Roman Catholic churches in England, of which 625 (about 18%) were listed for their architectural and historic interest at the start of the *Taking Stock* programme (2005). Catholic churches have long been recognised as under-represented in the statutory lists, and the *Taking Stock* programme<sup>1</sup> has revealed a large number of additional candidates for listing. By the end of 2013, over 2000 churches had have been visited and written up as part of this programme, and this has resulted in enhanced protection (through listing) for a number of churches. The current number of listed Catholic churches is estimated at 772, of which an estimated 133 are twentieth-century in date.<sup>2</sup>

Current protection for listed churches is provided through the operation of the ecclesiastical exemption and the work of diocesan Historic Churches Committees (HCCs), under the general guidance and direction of the national Patrimony Committee.

Even when they fall short of listing quality, Catholic churches are often buildings of local architectural and historic interest, and might therefore be worthy of inclusion in local lists. The quality and consistency of local lists is variable, and English Heritage has recently published best practice guidance to local authorities on their compilation. Churches on local lists do not come within the remit of HCCs, and understanding and knowledge of the Catholic heritage in local authorities is not always apparent.

This report provides an overview of the Catholic church heritage, drawing upon the data set of the *Taking Stock* reviews, supplemented where necessary by other sources. It sets out the social, historical and liturgical context of church building, placing the work in the context of twentieth-century architectural development, emphasising both the similarities and differences from the architectural mainstream. It is hoped that this will help to counter the past tendency to look at Catholic church architecture ‘through Anglican eyes’, with the buildings of the Church of England providing the yardstick for assessment.

The report focuses exclusively on buildings used as parish churches; churches and chapels attached to convents and monasteries, school, army and other institutional buildings are not included, but have been referred to where relevant. The project relates to England only, although the influence of designs and architects from other

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<sup>1</sup> At the time of writing, fifteen of the nineteen dioceses in England have been completed, and one is in progress. Dioceses not yet reviewed are Clifton, East Anglia and Hallam

<sup>2</sup> See 6.1. The first figure is based on HCC returns, and includes listed churches in Wales. The second figure is for England only.

parts of the United Kingdom, the Continent or further afield are also referred to where relevant.

Part One of the report sets out the historical background to the study. It includes an account of the liturgical factors which have been the chief driving force in the design and layout of Catholic churches, such as to distinguish them from Nonconformist and (to a lesser extent) Anglican places of worship. This is followed by an overview of architectural developments in the twentieth century.

Part Two is briefer, and looks at current management of the Catholic estate in England. It considers the chief drivers on change today and designation issues. Appendices include a gazetteer of architects and churches, building upon those contained within the diocesan *Taking Stock* reports, and a series of cathedral case studies.

This is a large subject, and the report can do no more than set out a few themes and trends. For further and more detailed accounts, the reader is directed towards the sources listed at the end of the report. The period around the Second Vatican Council has recently been the subject of detailed study in Robert Proctor's *Building the Modern Church; Roman Catholic Church Architecture in Britain, 1955 to 1975* (2014). Catholic church architecture between 1900 and 1955 has not received any similarly detailed study, although Bryan Little's *Catholic Churches since 1623* (1966) remains a useful overview. There is no single detailed study of building since 1975, no doubt in part because the architectural fruits of this period have been generally meagre.

The report has been written by Andrew Derrick, a Director of the Architectural History Practice (AHP). He has led on all the *Taking Stock* reviews carried out by AHP since 2005, is a member of the Patrimony Committee of the Bishops' Conference of England and Wales, and is Chairman of the Historic Churches Committee for the Diocese of East Anglia.

The author wishes to acknowledge with thanks the help and support of colleagues at AHP, Fergus Brotherton, Tricia Brooking, Matilda Harden, Linda Monckton, David Ronchetti, Abbot Geoffrey Scott, Mike State and Paul Walker. However, any opinions expressed belong to the author alone, along with responsibility for any errors.



## PART ONE: THE CATHOLIC CHURCH IN ENGLAND 1900-2000

### 1. CHURCH STRUCTURE

#### 1.1. The Holy See



Figure 1: Statue of St Peter, Basilica of St Peter, Rome

([http://commons.wikimedia.org/wiki/File:Rome\\_basilica\\_st\\_peter\\_011c.jpg](http://commons.wikimedia.org/wiki/File:Rome_basilica_st_peter_011c.jpg), released into the public domain by its author, Mattis)

The Roman Catholic Church is the world's largest Christian church, with an estimated 1.16 billion members in 2010, or one in six people.<sup>3</sup> It is governed by the Pope, believed by Catholics to be the successor to St Peter, appointed by Jesus Christ as the first head of the Church (figure 1). The Pope's jurisdiction is known as the Holy or Apostolic See. Government is exercised through the Roman Curia, whose institutions include the Congregation for the Doctrine of the Faith (responsible for doctrine) and the Congregation for Rites (responsible for liturgy). The rank of cardinal is conferred by popes on certain clergy, including bishops serving in major cities. In England and Wales, it has been normal for Archbishops of Westminster to have this rank. Following the death or resignation of a pope, the cardinals meet in the Sistine Chapel in Rome to elect a successor.

Without diminishing the authority of the Pope, teaching since the Second Vatican Council (1962-5) has emphasised the role of *collegiality*, by which the bishops of the world (the College of Bishops) share some of the responsibility for the governance of the Church. The Second Vatican Council also encouraged the establishment of national bishops' conferences, one of which is that for England and Wales.

<sup>3</sup> <http://www.zenit.org/en/articles/number-of-catholics-on-the-rise>

## 1.2. Provinces and dioceses



Figure 2: J. F. Bentley, Westminster Cathedral, 1895-1903 (AHP)

A province consists of a metropolitan archdiocese and one or more suffragan sees. The archbishop of the metropolitan see has the title Metropolitan. His authority over the bishops within his province is limited; each bishop is really answerable only to the Pope. Despite the popular perception of the Church as a monolithic and centralised organisation, power is mainly devolved to the local level, authority residing with the diocesan bishop, often described as ‘the ordinary’, i.e. the holder of ordinary jurisdiction of the diocese.

Today in England and Wales there are five provinces and twenty-two dioceses, serving a Catholic population of just over 4m.<sup>4</sup> However, after Pope Pius IX restored the Catholic hierarchy to these countries<sup>5</sup> in 1850, there were thirteen dioceses, with one metropolitan archbishop (at Westminster) and twelve suffragan bishops.<sup>6</sup> The new dioceses did not correspond to pre-Reformation ones either in boundaries or title; there was to be no Catholic Archbishop of Canterbury, although the Archbishops of Westminster are considered by Catholics to be the successors to the pre-Reformation Archbishops of Canterbury.

## 1.3. Parishes

Parishes are defined as stable communities of the faithful, entrusted to the care of the parish priest, under the authority of the ordinary.<sup>7</sup> In principle, all places of public Catholic public worship are controlled by, and belong to, the diocese in which they

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<sup>4</sup> There are several ways of counting; this figure comes from the 2010, see <http://www.bbc.co.uk/news/11297461>

<sup>5</sup> The Scottish hierarchy was restored in 1878

<sup>6</sup> The English county of Herefordshire was included in the newly formed Welsh diocese of Newport and Menevia.

<sup>7</sup> Code of Canon Law 1983 cc 515-552

are located, except when owned by one of the religious orders. The running of parishes by religious orders is regarded as an expedient, necessitated historically by the shortage of diocesan ('secular') priests in a given area and the missionary activity of certain religious orders, particularly the Jesuits and Benedictines. In recent decades a decline in the availability of religious (or 'regular') clergy to carry out parish duties has resulted in the care of many parishes (and buildings) being handed over by the orders to the dioceses.

Canon Law also allows bishops to erect non-territorial parishes, for example to serve Catholics of a particular rite or language (e.g. Ukrainian or Polish), or (more recently) the needs of the Ordinariate.<sup>8</sup>

The parish priest is responsible for the pastoral care of the congregation entrusted to him by the ordinary. Parishes are obliged to have a finance committee and may also have a pastoral or parish council, consisting of laypeople who advise the parish priest on matters relating to the running of the parish. In addition to a church, each parish may have a presbytery (priest's house), parish hall, a school or convent, often located alongside or near the church. The church is the centre of practicing Catholics' spiritual life and religious observance, the place where they attend Mass and receive other sacraments.

Bishops may *suppress* parishes, in which case the former congregation is joined to one or more other existing parishes, or they may *merge* them, when the identity of two or more parishes are abolished and an entirely new parish formed. Either can happen when a parish becomes unsustainable, for example because of a decline in the local Catholic population or because of the need to reallocate clergy resources. Suppression or merger need not involve church closure; the building may be retained as an alternative worship space or used for another pastoral purpose.

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<sup>8</sup> The Personal Ordinariate of Our Lady of Walsingham was established by Pope Benedict XVI in 2011 to allow disaffected Anglicans to enter into full communion with the Catholic Church while retaining some of their heritage and traditions



## 2. HISTORICAL BACKGROUND

### 2.1. 1850-1900

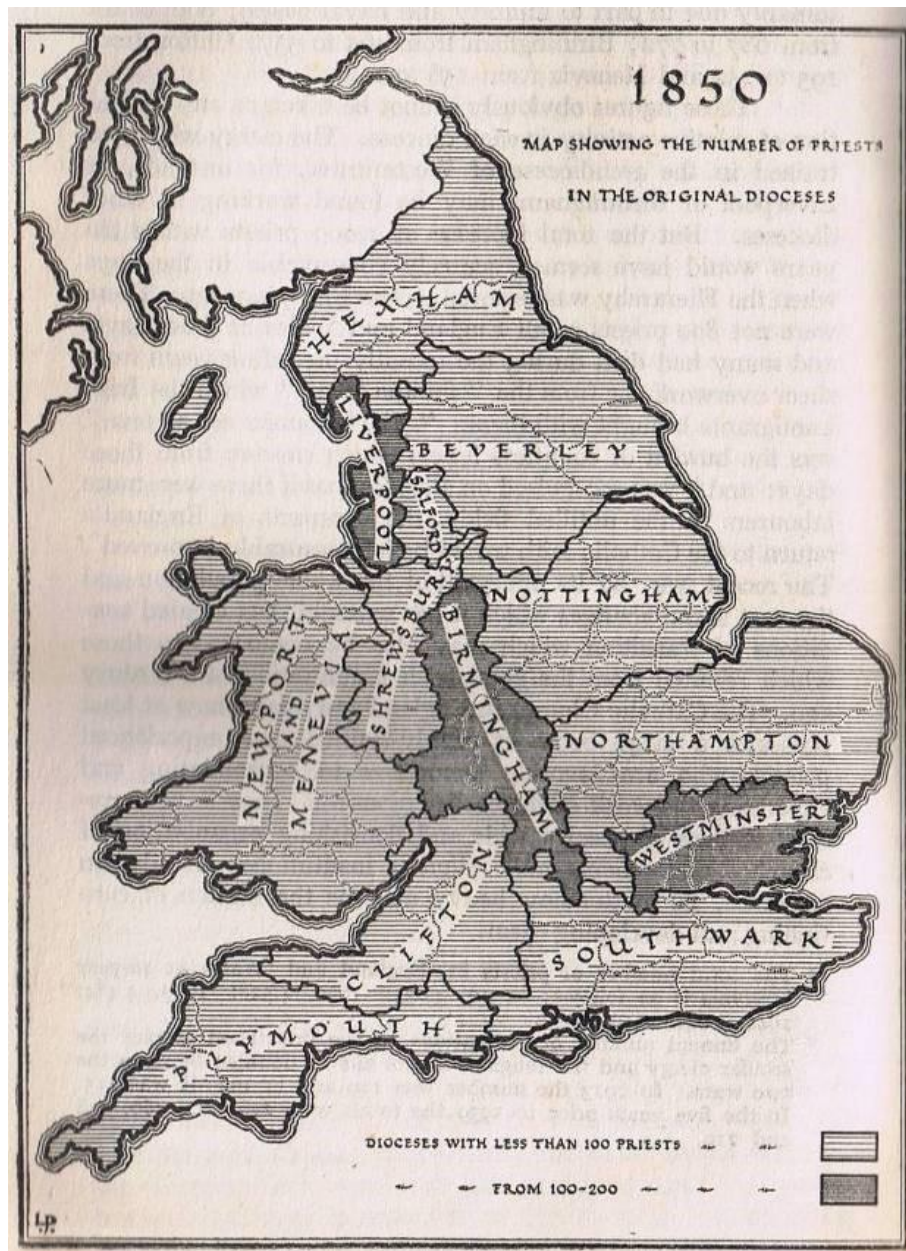


Figure 3: Roman Catholic Dioceses in England and Wales, 1850 (from Beck, 1950, 438)

In the fifty years between the restoration of the Catholic hierarchy in 1850 and the opening of the twentieth century, the modern infrastructure of the Catholic community in England was established. The census of 1851 had recorded 252,783 Catholics attending Mass on Sunday 30 March, out of an estimated Catholic population of 622,619, just under 3.5% of the total population of England and Wales. Over half a million people in the country were recent Irish immigrants, escaping the privations of the Great Famine (1845-52), and the majority of these were Catholics. However, the 252,783 attending Mass on 30 March 1851 had to fit into churches with a capacity of 186,111 sittings.<sup>9</sup> Even allowing for numerous Sunday Masses in the

<sup>9</sup> Beck (ed.), *The English Catholics*, 1950, pp. 42-4

busier places of worship, there was a considerable under provision of churches to cater to this growing, mainly industrial and working class population.

The second half of the nineteenth century saw an enormous building programme, focusing primarily on schools, with churches following as and when funds allowed. Many buildings served as dual purpose school-chapels until a permanent church could be built. Between 1875 and 1900 the number of churches and chapels grew by a third to about 1,500, and the number of priests serving the missions equally from about 2,000 to 3,000.<sup>10</sup> At the start of the twentieth century, the estimated Catholic population had risen to 1.5m, or 4.6% of the general population of England and Wales. There were 2,856 priests (secular and religious) and 1,536 Mass centres.<sup>11</sup>

At the time of the restoration of the hierarchy in 1850, thirteen dioceses had been created in England and Wales (figure 3). Various changes were made in the later nineteenth century to take account of population movements and other factors. Thus in 1861 the Diocese of Hexham (incorporating the counties of Durham, Northumberland and what is now Tyne and Wear) was renamed Hexham and Newcastle. In 1878 the Yorkshire Diocese of Beverley was divided in two, to form the dioceses of Leeds (incorporating the historic West Riding) and Middlesbrough (the rest of Yorkshire). Four years later, the large southern diocese of Southwark was divided by the creation of the Diocese of Portsmouth, taking in Hampshire, the Isle of Wight, the Channel Islands and parts of Berkshire, Dorset and Oxfordshire. In 1895 the single Welsh Diocese of Newport and Menevia was split in two, with Herefordshire going to the new diocese of Newport. Thus, at the beginning of the twentieth century, the Catholic hierarchy of England and Wales consisted of one Metropolitan Archdiocese and fifteen suffragan sees.

## **2.2. 1900-39: The Church Triumphant**

The present parochial system did not come into effect in England until 1908, when through Pope Pius X's Constitution *Sapiento Consilio* the country ceased to be mission territory subject to the Congregation of Propaganda in Rome, and became instead subject to the Church's normal law and governance. This formally took effect in 1917, with the adoption of the new Code of Canon Law.

In 1911 Pope Pius X erected two new provinces, Birmingham and Liverpool. Under Westminster were the suffragan sees of Northampton, Nottingham, Portsmouth and Southwark; under Birmingham were Clifton, Newport, Plymouth, Shrewsbury and Menevia; under Liverpool were Hexham and Newcastle, Leeds, Middlesbrough and Salford. Five years later, the area of the Welsh dioceses of Newport and Menevia was raised to the status of archdiocese (Archdiocese of Cardiff), becoming the Metropolitan diocese for the Province of Wales and Herefordshire.

In 1917, the Archdiocese of Westminster was divided by the creation of the Diocese of Brentwood, composed of the county of Essex and some east London boroughs. The boundaries of this diocese are the same as those for the Anglican Diocese of Chelmsford, the only such example in England.

In 1924 the Diocese of Lancaster was erected, mainly from the Archdiocese of Liverpool but taking with it also some parishes from Hexham and Newcastle. This was to be the last diocesan reorganisation until after the Second Vatican Council.

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<sup>10</sup> Ibid., p. 422

<sup>11</sup> <http://www.drgareth.info/CathStat.pdf>, p. 8

The centralised, clericalised, ultramonatane character of the Church established in the post-1850 years, and consolidated after the First Vatican Council of 1870, continued throughout much of the twentieth century. Cardinal Heenan, latterly Archbishop of Westminster and Liverpool, recalled that as Bishop of Leeds (from 1951) 'I was to do my duty by giving orders, and the priests theirs by carrying them out'.<sup>12</sup> Similarly, within the parishes, the parish priest held unquestioned authority; lay involvement in the administration of parish affairs was minimal. Catholic culture was strong, introverted, and in some areas tribal in character; Catholics had their own schools, their own social clubs and were firmly discouraged from marrying outside the faith (although increasingly they did).

While the first half of the twentieth century saw a decline in Anglican and Nonconformist churchgoing, the reverse was true in the Catholic Church. There were an estimated 1.7m Catholics by 1911, and this figure was to rise to 1.9m by 1921, 2.2m by 1931 and 2.4 (5.7% of the population) by 1941. Over the same period, the number of priests was to rise to 5,839 and of Mass centres to 2,228.<sup>13</sup> Numbers were greatest in the industrial Catholic heartlands, especially Lancashire, County Durham and the West Midlands, but also in London. Priests were drawn from their flocks, and even leading figures of the church were from relatively modest backgrounds, at least compared with their Anglican counterparts. Cardinals Bourne, Hinsley and Griffin (Archbishops of Westminster from 1903-56) were all from what might be called lower middle class backgrounds, although each was 'reared in an atmosphere of Roman ecclesiasticism which made them, somehow, virtually classless in English terms'.<sup>14</sup>

Catholic numbers were boosted by conversions; 9,000 in 1917 and over 12,000 in 1929. Famous artistic and literary converts included Oscar Wilde (1900), Eric Gill (1913), Ronald Knox (1917), G. K. Chesterton (1922), Graham Greene (1926) and Evelyn Waugh (1930). Some of these became strong public advocates for the Church, and figured prominently in public discourse on matters of faith and society. Novels such as *Brideshead Revisited* and *The Heart of the Matter* explored the relationship of Catholics and Catholicism with an increasingly de-Christianised and secular world. Figures such as Gill and Chesterton offered Catholic alternatives to both industrial capitalism and communism, one through a William Morris-influenced return to medieval craft guilds, the other through the promotion of the theories of Co-operation and Distributism (economic theories based on Catholic social teaching, offering an alternative to both free-market capitalism and state socialism).

Such conversions helped to break down the wider perception of English Catholicism as a foreign body administering to a working class and largely Irish population, 'the Italian mission to the Irish'. While the main Catholic centres remained in the urban areas, there was increasing growth in the suburbs, and the growth of a Catholic middle class. Except in Durham and Lancashire there was very little rural presence, although travelling missions were increasingly established to sow the seeds of future rural parishes.

The growing Catholic sense of progress and triumphalism was underlined by a series of landmark events: the consecration of Westminster Cathedral (figure 2) in 1910, the beatification of the Catholic English Martyrs of the Counter-Reformation in 1929, the restoration of the Marian shrine at Walsingham in 1934, the canonisation of Sir Thomas More and Cardinal John Fisher in 1935 and the start of Lutyens' great new cathedral in Liverpool, from 1933 (figure 4).

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<sup>12</sup> Quoted in Norman, E., *Roman Catholicism in England*, 1985, p. 107

<sup>13</sup> <http://www.drgareth.info/CathStat.pdf>

<sup>14</sup> Norman, 1985, p. 109





Figure 4: Cyril Farey's perspective for Lutyens' Metropolitan Cathedral, Liverpool  
<http://www.liverpoolmetrocathedral.org.uk/history-heritage/the-second-cathedral/>

### 2.3. 1945-65: Post-war expansion



Figure 5: A. G. Scott, SS Mary and Joseph, Poplar, East London, 1951-4 (AHP)

The onset of the Second World War put the brake on work at Liverpool and elsewhere, as resources and manpower were directed towards the war effort. After the war, it took a while for expansion to resume; building restrictions and austerity meant that church and school building did not pick up again until the 1950s.

The centenary of the restoration of the hierarchy in 1950 was marked by widespread celebrations, and the mood remained confident. The war and its aftermath had engendered a shift in demographics:

If there has been a dispersal, particularly since 1939, of the close-knit Catholic centres, and if the migration of industry southward has meant the thinning of Catholic ranks in the northern industrial areas, there has been, at the same time, a deeper Catholic penetration and influence in the middle classes ... There has been an Irish immigration of a different kind in the medical and the nursing professions, while English-born Catholics and a growing number of educated converts have produced a more balanced and homogeneous community than at any time since the Reformation.<sup>15</sup>

Various factors – the evacuation of civilian populations during wartime, mixed marriages, the expansion of secondary schools after the 1944 Education Act, with pupils drawn from a wider area – helped to break down the pre-war strength of the parish unit. The Education Act also engendered a boom in school building, which went hand in hand with new church building. More Catholic churches were built in the 1950s and sixties than any other decade before or since, to serve the expanding new towns, suburbs and housing estates. The number of converts continued to grow, reaching a peak of 15,794 in 1959.<sup>16</sup> By 1961, on the eve of the Second Vatican Council, the Catholic population of England and Wales had risen to 3.5m, or 7.6% of the general population. They were served by 7,465 priests, and 4,258 Mass centres (compared with 1,536 at the start of the century and 2,228 in 1941).<sup>17</sup>

#### **2.4. 1965-2000: The Second Vatican Council and beyond**

The Second Vatican Council (or Vatican II) was opened by Pope (St) John XXIII in October 1962 and closed under Pope Paul VI in December 1965. The primary purpose of the Council was, in the words of the Pope's opening address, for the 'certain and immutable doctrine' of the Church 'to be studied afresh and reformulated in contemporary terms'.<sup>18</sup>

The impact of the Second Vatican Council in terms of liturgy and architecture is discussed below. More widely, the Council had a profound impact on Catholics and how they saw themselves, and were seen, in relation to other Christian denominations and to the world. The triumphalism of the pre-war years was left behind, and serious moves towards Christian unity promoted. This was a process which had begun before the Council (Archbishop Geoffrey Fisher's meeting with Pope John XXIII in Rome in 1960 was the first meeting between a Pope and an Archbishop of Canterbury since the Reformation) but now gathered pace, both at official levels and on the ground at parish level. While the building of multid denominational churches did not catch on quite as much as some had hoped, ecumenical collaboration at the local level increased significantly.

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<sup>15</sup> Beck, *op. cit.*, p. 603

<sup>16</sup> <http://www.catholicherald.co.uk/news/2013/05/17/new-figures-show-stark-decline-in-catholic-baptism-ordinations-and-marriages/>

<sup>17</sup> <http://www.drgareth.info/CathStat.pdf>

<sup>18</sup> Pope John XXIII, Opening address to the Council, quoted in [http://en.wikipedia.org/wiki/Second\\_Vatican\\_Council](http://en.wikipedia.org/wiki/Second_Vatican_Council)



In organisational and administrative terms, the main changes in England since the Second Vatican Council have been the raising of the Diocese of Southwark to provincial status and the creation of three new dioceses. The Archdiocese of Southwark became a fifth ecclesiastical province in England and Wales in 1965. Its creation also involved the splitting of the diocese and the creation of the Diocese of Arundel and Brighton, taking in the counties of Sussex and Surrey. In 1976 the Diocese of East Anglia was created out of the Diocese of Northampton, taking in Norfolk, Suffolk and Cambridgeshire. Four years later, the Diocese of Hallam was formed, centred on Sheffield and surrounding towns and taking territory from the dioceses of Leeds and Nottingham. In 1987 the Welsh Diocese of Wrexham was formed from the Diocese of Menevia. Thus emerged the administrative boundaries that are in place today.

The immediate post-Vatican II years saw continued creativity in church design, described below, and numbers attending Mass initially held up. The number of priests, 3,000 at the start of the century, peaked at 7,500 in 1971. The mood of confidence continued into the 1980s, with the National Pastoral Congress in Liverpool in 1980, convened by the Bishops' Conference of England and Wales and attended by 2,000 lay Catholics. Radical reforms up for discussion at the Congress included the admission of divorced or remarried Catholics to the sacraments, the admission of non-Catholics to communion, artificial birth control and the ordination of women. The Congress was an expression of the increasing voice of the laity (or, as some had it, a vocal minority within the laity), and resulted in a document, *The Easter People*. This, despite much trumpeting, had little impact; Pope (St) John Paul II's pastoral visit to England and Wales in 1982 amongst other results served to reassert discipline and orthodoxy.

The momentum of the immediate post-Vatican II years was not maintained, and the last decades of the twentieth century saw a decline. Many reasons have been put forward to explain this; some (secularism, consumerism) affected all major Christian denominations, while others (e.g. widespread rejection of the Church's authority, especially on matters relating to human sexuality) were more specifically relevant to the Catholic Church. While the number of cradle Catholics in England and Wales remained fairly constant at something over 4m, just over 8% of the population, there was increasing lapsation. The breakup of formerly solid Catholic communities was particularly notable in dioceses in the north of England, where traditional manufacturing industries were also breaking down. There was also a marked decline in the number of priests, from its high water mark of 7,500 in 1971, to 5,600 in 2001. Fewer priests meant fewer churches, and high profile and controversial church closures were a feature of the 1980s and 1990s (nearly twenty in Liverpool alone).<sup>19</sup> By 2001 the number of Mass centres had fallen from its 1961 peak of 4,258 to 3,673.<sup>20</sup>

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<sup>19</sup> Doyle, P. *Mitres and Missions in Lancashire*, 2005, p. 386

<sup>20</sup> <http://www.drgareth.info/CathStat.pdf>

### 3. LITURGY AND ARCHITECTURE

#### 3.1. The legacy of the Council of Trent



Figure 6: St Charles Borromeo, by Giovanni Figino, Biblioteca Ambrosiana ([http://en.wikipedia.org/wiki/Charles\\_Borromeo#mediaviewer/File:Carlo\\_Borromeo.jpg](http://en.wikipedia.org/wiki/Charles_Borromeo#mediaviewer/File:Carlo_Borromeo.jpg), in public domain)

'The term church means a sacred building intended for divine worship, to which the faithful have right of access for the exercise, especially the public exercise, of divine worship'.<sup>21</sup>

A church exists 'first and chiefly as a canopy over an altar'.<sup>22</sup>

The main focus of Catholic worship is the Mass, in which the sacrament of the Eucharist is celebrated. The Church teaches that during the Mass, through the action of the priest, the bread and wine become the body and blood of Christ ('transubstantiation'). The Blessed Sacrament is reserved in the tabernacle, beside which a flame burns (the sanctuary lamp). Catholics normally genuflect when passing the place of reservation. Churches are places of worship, both for private prayer and for communal gatherings; the church is a sacred space, and its use for secular purposes is generally discouraged. Most parish churches have a hall or similar building for secular or non-worship-related activities.

Notwithstanding changes in architectural fashion, the basic form of Catholic churches did not change significantly between the mid-sixteenth century and the 1960s. The Council of Trent (1545-63) was convened in response to the Protestant Reformation and ushered in the so-called Counter-Reformation. Amongst its fruits were the standardisation of the Tridentine Mass (from the Latin for Trent, *Tridentum*) in 1570, the form of the Mass which remained in universal use until the Second Vatican Council.

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<sup>21</sup> Code of Canon Law 1214

<sup>22</sup> Eric Gill, *Plain Architecture*, from *Beauty looks after herself*, 1933, p. 156

Heavily involved in the last session of the Council of Trent was (St) Charles Borromeo, Archbishop of Milan (figure 6). His *Instructiones Fabricae et Supellectilis Ecclesiasticae (Instructions on Ecclesiastical Building)* were written in 1577 for use in his diocese, and were formalised and thereby promulgated in two church documents, largely written by Borromeo, *The Church and Its Furnishings* and the *Instructions for Consecrating a Church*. Borromeo's *Instructions* were written fourteen years after the Council of Trent, and were reprinted without major revision at least nineteen times between that time and 1952.<sup>23</sup>

Thirty of Borromeo's thirty-three chapters focus on the design of parish churches. For these, he stated that the Latin cross or cruciform plan was the preferred configuration, although he recognised that there were hallowed precedents for centralised plans. He was not prescriptive about style, but his thoughts were inevitably coloured by the fashions of his time, and his text is peppered with reference to writers such as Vitruvius and Palladio, and evocations of circles and domes as types of perfection. Every church, he wrote, should have a distinctive atrium or vestibule. The main space should be on axis with the sanctuary, which should, if possible, be contained within a vaulted apse. The main altar, with the tabernacle holding the Blessed Sacrament, should be the focus of the sanctuary (this became mandatory in 1614, except for cathedrals, where the bishop's throne or *cathedra* was the visual focus and allowance was made for the tabernacle to be placed in a side chapel). The presence of the Blessed Sacrament was also to be marked by a sanctuary lamp. The sanctuary should be raised (with an odd number of steps) and be more richly furnished than the rest of the church. Six candlesticks should be placed on the main altar. Side altars could be placed within transepts or at the end of side aisles. An ambo (for scriptural readings) and pulpit (for preaching) should be placed so as not to interfere with the congregation's view of the sanctuary. Ideally there should be two ambones, one for reading the Gospel (on the left or north side of the nave) and one for the Epistle (south). Sacristies should be placed adjacent to the sanctuary. The font should be placed within a baptistery, which in a parish church should be located at the back (west end) of the church, preferably on the Gospel side. The size, location and materials for confessionals is stipulated.

In 1857 Borromeo's *Instructions* were translated into English by the architect-priest George Jonas Wigley, with illustrations by S. J. Nicholl. Both had been pupils of the Catholic Gothic Revival architect J. J. Scoles, and Wigley's only church design in England was in the Gothic style.<sup>24</sup> His translation of Borromeo may be seen as an attempt to reconcile principles of church design formulated in the age of baroque with those of the age of the Gothic Revival; he sought to do this by reference to the practice of the early Church, and specifically to the post-Constantinian churches of Rome:

In the notes and illustrations, we have endeavoured to show the practical worth of the Instructions, by pointing out how they have been, and may still be carried out; and in the truly Catholic spirit of our author, we have chosen in preference examples taken from the Basilicas of the Christian Metropolis, to which he so frequently refers. We hope thus to assist in removing from our English Catholic Architecture, the Anglican tendency with which it is threatened; as we should endeavour to impress on ourselves the great fact that we are but a branch (and almost a new shoot), from the ever prolific Roman stem. <sup>25</sup>

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<sup>23</sup> See

[http://www.sacredarchitecture.org/articles/charles\\_borromeo\\_and\\_catholic\\_tradition/](http://www.sacredarchitecture.org/articles/charles_borromeo_and_catholic_tradition/)

<sup>24</sup> St Mary, Woolhampton, Berkshire 1848; the first church of Douai Abbey. The design is said to have been modelled on the Archbishop's palace and chapel at Croydon, which Wigley considered to be the last church to be built in Catholic England.

<sup>25</sup> Wigley, G.J., *Instructions etc.*, 1857, preface, pp. vii-viii

This can be read as a thinly-veiled criticism of A. W. N. Pugin's attempts to forge a link between late medieval English liturgical practice (e.g. the Sarum Rite) and modern liturgy and design, sidelining or denying post-Reformation developments. This theme of a return to ideal earlier forms, shorn of later accretions, persisted in thinking about church design throughout the twentieth century. To a certain extent it reflects the tension between those seeking to establish or re-establish a distinctively *English* Catholicism, and the advocates of *Romanitas*, with all its subtexts relating to questions of history, identity and authority.

The tension between Counter-Reformation and Gothic Revival ideals came to the fore in the so-called Rood Screen Controversy, following the installation of Pugin's screen at St George's, Southwark. Pitched against Pugin was John Henry Newman, also a Catholic convert, but one more in tune with Roman culture, and the founder of the London Oratory (a Counter-Reformation institution). Wigley made clear his allegiance:

It would be infinitely more in accordance with ancient Roman precedents to place our *stone* screens in the bays on both sides of the sanctuary or High Chapel, than to screen therewith the view of the High Altar, from no other than Teutonic precedents, first set up for the comfort of the clergy during the night office in these northern countries, and in comparatively recent ages.<sup>26</sup>

Not only therefore was antiquarian medievalism inauthentic, it also presented practical difficulties: for example, how to design the confessional, unknown in the medieval world? How to make provision for modern devotions, such as Benediction and the Stations of the Cross? In reality creative solutions were devised, even by (architecturally) orthodox Gothic Revival architects, such as J. A. Hansom, whose St Walburge, Preston (1850), has been described as a Counter-Reformation church in Gothic form.<sup>27</sup> The long chancels, choir stalls and rood screens that we associate with High Anglican churches of the Gothic Revival are largely absent in the Catholic context – here we typically have wide and short chancels (with choirs and organ in a western gallery), no screen, and maximised views towards the high altar, which was often integral with a tall carved reredos, replete with statues in niches, around a central tabernacle throne. In order to accommodate such reredoses, and to reduce glare, large east windows were usually dispensed with. These characteristics, along with the near universal usual provision of side altars in larger churches, lend late-nineteenth and early-twentieth-century Catholic Gothic Revival churches their distinctive character.

### **3.2. The search for the Primitive**

A return to simpler and purer models was a recurring theme of the twentieth century. One such was *Tra le sollecitudini*<sup>28</sup>, Pope Pius X's *Motu Proprio*<sup>29</sup> on church music in 1903. This reaffirmed the central role of Gregorian chant and Renaissance polyphony in Catholic worship. It also reaffirmed the principle of 'active participation' as an indispensable element of community worship. This term, which was much argued over in post-Vatican II discourse, was used by Pius X to denote a return to purer and simpler forms of worship.

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<sup>26</sup> Ibid, notes pp. 25, 27

<sup>27</sup> Howell, P. and Sutton, I.: *Faber Guide to Victorian Churches*, 1990

<sup>28</sup> Literal translation (from Italian): 'among the concerns'

<sup>29</sup> Literal translation (from Latin): 'On his own impulse'

Only a few years earlier, Cardinal Vaughan of Westminster had asked J. F. Bentley to produce a Byzantine design for his new cathedral (figure 2):

To build the principal Catholic Church in England in a style which was absolutely primitive Christian, which was not confined to Italy, England, or any other nation, but was, up to the ninth century, spread over many countries, would be the wisest thing to do.<sup>30</sup>

Variations on an early Christian, basilican and modern Romanesque themes were to dominate church design throughout the first half of the twentieth century, and well into the post-war period. However, this was not primitive Christian architecture such as evoked the upper room of the Disciples at Pentecost (that was to come later), but one with ‘a post-Constantinian imperial overtone’.<sup>31</sup>

A further updating of Borromeo’s *Instructions* appeared in a work by another architect-priest, Benedict Williamson’s *How to Build a Church: What to do and what to Avoid* (1934). Williamson was responsible for a number of Romanesque and Basilican church designs, particularly in the Diocese of Southwark. Although largely forgotten today, as an active architect-priest and writer, Williamson carried some influence in the interwar years, and his prescriptions exactly reflected contemporary official thinking about liturgy and architecture. While restating the continued relevance of Borromeo’s *Instructions*, Williamson also took account of more recent developments, including a chapter on churches constructed of reinforced concrete (‘a method of building I do not recommend except in cases where permanence is not the first consideration’)<sup>32</sup>, and thoughts on art in churches (‘in some churches north of the Alps in recent times painting and sculpture have found place which, to say the least, is grotesque and unseemly even for a secular building, much less one destined for divine worship’).<sup>33</sup>

Like Wigley, Williamson ended his days in Rome. He became an enthusiastic supporter of Mussolini, writing the introduction to Augusto Turati’s *A Revolution and its Leader* (London, 1930), and praising the ‘monumental simplicity’ of buildings such as the Ministry of Corporations in Via Veneto. This might help to explain his later relative obscurity.

However, a desire for a return to noble simplicity in architectural forms, based on timeless classical precedents, was part of the wider ‘return to order’<sup>34</sup> of the interwar years, and was not just the concern of those with fascist sympathies. In the context of church design, this desire was one of the guiding principles of the Liturgical Movement, the principal focus of which was the return of the altar physically and symbolically to its central place in worship, as borne out by modern archaeological and liturgical scholarship (such as J. Braun S.J.’s *Der Christliche Altar*, 1924). Aesthetically, it reflected a wider reaction against the perceived meretricious excess of much nineteenth-century design, in particular ‘wedding cake’ altars and reredoses, in which the altar ‘had become a mere shelf attached to an elaborate screen of saints’.<sup>35</sup>

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<sup>30</sup> Quoted in De L’Hôpital, W., *Westminster Cathedral and its Architect*, Vol. I, 1919, p. 26

<sup>31</sup> Walker, P.D., *Church Art and Architecture, Fifty Years of Church Building*, The Clergy Review, Dec, 1981 Vol. LXVI No. 12

<sup>32</sup> Williamson, B., *How to Build a Church*, 1934, p. 18

<sup>33</sup> Ibid, p. 112

<sup>34</sup> The term is believed to have come from Jean Cocteau’s collection of essays, *Le rappel a l’ordre* (1926)

<sup>35</sup> McNamara, D. R., *Catholic Church Architecture and the Spirit of the Liturgy*, 2009, p. 176

Reflected also in Pius XII's inauguration of the Feast of Christ the King in 1925, this emphasis led increasingly to the altar being treated as a physically detached structure, over which was placed a ciborium, a baldacchino or a suspended canopy. Commissioned in that year, Giles Gilbert Scott's St Alphege, Bath (figure 7), exemplifies this thinking, its design inspired by the church of Sta Maria in Cosmedin, Rome.



Figure 7: Giles Gilbert Scott, St Alphege, Bath, 1925  
(<http://www.saintalphege.org.uk/>)

On the Continent radical ideas were gaining currency, ideas of central planning with the altar placed in the midst of the people. A notable example was Dominikus Böhm's St Engelbert, Cologne (1928-32), combining modern liturgical ideas with modern design and materials. In England the influence of such designs in the interwar years was modest; advanced liturgical thinking was usually expressed in familiar architectural forms. Similarly, the Dialogue Mass, which allowed for greater congregational participation in the liturgy, and gained qualified papal approval in 1922, was widely taken up on the continent but much less so in England.

Although it was chiefly a Roman Catholic movement, the precepts of the Liturgical Movement were taken up by other denominations and architects, notably (in the Church of England) by N. F. Cachelmille-Day and Sir Ninian Comper, whose St Philip, Cosham (1936-8), had its altar placed on a single step under a ciborium. The chief text for these architects was Geoffrey Webb's *The Liturgical Altar* (1933). A Catholic convert, Webb designed altars at Braintree, Seaford and Beckenham; none survived post-Vatican II reorderings – to a later generation such exercises amounted to little more than misconceived antiquarianism.

Two Catholic churches of the 1930s are particularly notable for their liturgical innovation. First Martyrs, Bradford (its dedication signifying a return to apostolic simplicity) was built in 1934-5 from designs by J. H. Langtry-Langton, and was the first centrally-planned Catholic church in England. It was built by Fr (Monsignor

from 1937) John O'Connor, a close friend of the writer G. K. Chesterton, and the model for Chesterton's Fr Brown. He was also a longstanding friend and confidant of Eric Gill, and was associated with the Guild of St Joseph and Dominic, founded by Gill and others at Ditchling, Sussex in 1921.

The second church, St Peter's at Gorleston, Norfolk, was by Gill himself, and was his only building (he had trained as an architect in the office of W. D. Caroe). Liturgically, if not architecturally, this was a building of seminal importance. It was built in 1938-9, at the end of Gill's life, and is illustrated on the front cover of this report. Going back to first principles, Gill asked the question 'What is a church?' His answer was simple; a church exists 'first and chiefly as a canopy over an altar'.<sup>36</sup> He set forth his ideas in an essay 'Mass for the Masses', published in 1938 in *The Cross and the Plough*, a Catholic Distributist periodical. Gill saw contemporary church design in the west as the product of a depraved capitalist system. His solution lay in a reform of worship and liturgy (design would look after itself):

There is one thing which must be done, and it must be done immediately; for the time is short. But it is a very big thing as well as a very simple one. It is a very revolutionary thing ... The altar must be brought back again into the middle of our churches, in the middle of the congregation, surrounded by the people - and the word surrounded must be taken literally. It is essential that the people should be on all sides, in front and behind. The Holy Sacrifice must be offered thus, and in relation to this reform nothing else matters ... At the present time it is the custom to place the altar at the end of the church, very often in a specially built apse or chancel and generally separated from the people by the seats of the ministers ... There is thus a monstrous division between the place of the altar and the rest of the church. The sanctuary is ruled off as being not merely a holy place but a mysterious place - a place in which only professional feet may tread (priests, clergy, etc.), a place in which the laity can only enter, more or less timidly, when they go up to receive the Communion.<sup>37</sup>

He then sets out his vision of a future, reformed church interior:

You see ... a plain building, and in the apparent centre of it, whatever its actual geometrical shape, slightly raised so that it may be visible to all, the altar with crucifix above or upon it. The people are on all sides, the Mass proceeds, whether in Latin or in English or any other language. Everybody can see what is being done ... There is no choir or organ business to distract them, no imitation Gothic windows, no frippery of any kind.<sup>38</sup>

The significance of the church was recognised by *The Catholic Herald* in its report of the opening ('a departure which may have a great bearing on the modern liturgical movement'<sup>39</sup>) and in a review by the writer and critic Joan Morris:<sup>40</sup>

The new Catholic Church at Gorleston-on-Sea, Norfolk, designed by Eric Gill, is an event in the history of English architecture. It is undoubtedly truly English; there is no trace of Italian or French, and although there are some points of resemblance to the German church at Neu-Ulm<sup>41</sup>, in which the same form of arches are used, yet the different plan and material used make it essentially characteristic of England. [...]

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<sup>36</sup> Eric Gill, *Plain Architecture*, from *Beauty looks after herself*, 1933, p. 156

<sup>37</sup> *Ibid*, p. 9

<sup>38</sup> *Ibid*, p. 10

<sup>39</sup> *Catholic Herald*, 23 June 1939

<sup>40</sup> *The Catholic Herald*, 1 September 1939

<sup>41</sup> Presumably Dominikus Böhm's church of St John the Baptist, Neu-Ulm (1922). That church was notable as an experiment in the sculptural use of reinforced concrete. The writer was correct in seeing Gill's church as thoroughly English.



Turning to the placing of the altar, Morris wrote:

Though the idea of a central altar is interesting and is being tried in several other places, there are nevertheless a number of drawbacks. Present-day rubrics insist on having the Tabernacle on the altar with a crucifix, and a suitable throne for the Exposition of the Blessed Sacrament is required. In a large church or cathedral a special chapel or altar can be set aside for this, but in a medium-sized church, as at Gorleston, this is an impossible luxury. With all these things, therefore, on the altar, there is a definite back and front to it, and the people at the back cannot enjoy Mass very well, with the effect that they all crowd into the front.

That this was true is clear from Peter Anson's drawing of the altar as originally designed (front cover). The 1917 Code of Canon Law codified long-established practice in stipulating that 'the most Holy Eucharist must be preserved in an immovable tabernacle located in the centre part of the altar'.<sup>42</sup> Twenty-five years would pass before the separation of altar and tabernacle would become possible, thereby allowing Gill's vision of worship around an unencumbered altar to be realised.

### 3.3. Post-war consolidation and the Winds of Change



Figure 8: F. X. Velarde, English Martyrs, Wallasey, 1952-3 (AHP)

In 1938, before Gorleston, Eric Gill was asked by Dr Neville Gorton, headmaster of Blundell's School at Tiverton, Devon, to reorder the Tractarian arrangements of the school chapel. This connection was important, because in 1942 Dr Gorton was appointed Bishop of Coventry, where he was faced with the task of rebuilding the cathedral, bombed in November 1940. Citing the influence of Gill,<sup>43</sup> Dr Gorton commissioned Giles Gilbert Scott to prepare designs for a new cathedral, in a modern Gothic style, and with a freestanding altar under a baldacchino (exhibited at the Royal Academy in 1945). This scheme was abandoned, and Scott offered his

<sup>42</sup> Canon 1269, 1

<sup>43</sup> Thomas, J. *Coventry Cathedral*, 1987, p. 83



resignation, after criticism from the Royal Fine Art Commission. A similar fate was to befall Scott's younger brother Adrian, with his 1954 scheme for Liverpool Metropolitan Cathedral; a much reduced version of Lutyens' design, but with a central altar under the dome (see Appendix 3).

The importance of not losing the richness of later traditions in the course of returning to apostolic simplicity was a theme returned to by Pope Pius XII in his 1947 encyclical *Mediator Dei*. This restated the importance of active participation of the laity in communal worship, including regular reception of Holy Communion. The centrality of Latin and Gregorian chant was reaffirmed, although use of the vernacular (mother tongue) in the Mass was also permitted in exceptional circumstances, with the permission of the Holy See.<sup>44</sup> However, he also cautioned against certain excesses, including 'exaggerated and senseless antiquarianism'<sup>45</sup> and 'restoring the altar to its primitive table form',<sup>46</sup> a rebuke to some of the more radical experiments in liturgical design on the Continent. The requirement that the altar and tabernacle should remain integral to one another remained in place, effectively ruling out the celebration of Mass with the priest facing the people. Indeed, in order to counter such 'modish errors', Pope Pius XII's 1957 decree, *Sanctissimam Eucharistiam* reaffirmed the Canon Law position and 'strictly prohibited [...] Eucharistic tabernacles located away from an actual altar, for example on a wall, or alongside, or behind an altar, or in shrines, or on columns separate from an altar'.<sup>47</sup>

The degree of architectural and liturgical experimentation varied from diocese to diocese, and was strongly influenced by the attitude of the bishop at the time. In Westminster in the 1950s Cardinal Godfrey was resistant to modernising tendencies, and took pains to ensure that, for example, A. G. Scott's church at Poplar should stand out from the surrounding products of municipal socialism as a solid and permanent beacon of the Catholic faith.<sup>48</sup> In contrast Archbishop Heenan in Liverpool and Bishop Beck were more open to architectural and liturgical change (Heenan making the decision to build a modern cathedral at Liverpool), and the situation in Westminster was to change after Heenan became Archbishop there in 1962.

Bishop Beck - successively Bishop of Brentwood (1951-5), Salford (1955-64) and Archbishop of Liverpool (1964-76) - took a particular interest in church and school building, and was a regular contributor to *The Catholic Building Review*, an annual digest of new church and school buildings which appeared between 1956 and 1981. In the 1959 issue, Beck posed the question, 'What should we look for in church architecture?' With *Sanctissimam Eucharistiam* no doubt still ringing in his ears, and echoing Gill, Beck's answer was that it 'should be built about its high altar'. However

Many of our architects have been influenced by continental example, particularly in Germany, and wish the altar to be as a somewhat stark stone of sacrifice, sometimes in the form of a table, sometimes with the appearance of a tomb, or a mere block of stone. There are, however, strict liturgical rules concerning the fashioning and adorning of the altar.<sup>49</sup>

Turning to the baptistery, Beck added that:

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<sup>44</sup> *Mediator Dei*, article 60

<sup>45</sup> *Ibid*, article 64

<sup>46</sup> *ibid*, article 62

<sup>47</sup> [http://www.lms.org.uk/resources/documents/sanctissimam\\_eucharistiam](http://www.lms.org.uk/resources/documents/sanctissimam_eucharistiam)

<sup>48</sup> See Proctor, R., *Building the Modern Church*, 2014, p. 14

<sup>49</sup> *Catholic Building Review*, Southern edition, 1959, p. 203

...less often remembered is that the baptistery is the second focal point of a parish church. It is suggested that it should be at the north-west corner of the building, should be below floor level, and should be, if possible, a separate chapel closed off by a grille.<sup>50</sup>

One of the consequences of the Liturgical Movement had been the increased importance given to the baptistery and its fitting out, and the provision of a baptistery along the lines prescribed by Beck was to become a standard feature of church design in the 1950s. These spaces often became redundant after the Second Vatican Council, when the Sacrament of Baptism generally ceased to be a private family affair conducted in a small and discrete space and was incorporated into communal parish worship.

Beck's ideas were in line with Counter-Reformation tradition, infused with the insights of the Liturgical Movement. Following leads such as this, when church building picked up again after the Second World War, it was still very much a case of 'business as usual', with longitudinally planned churches with a large high altar at the east end incorporating a tabernacle, and a baptistery at the west end.

An early example of a church which left behind these Counter-Reformation principles was Hugh Bankart's Holy Redeemer, Pershore, Worcestershire (1959), where the parish priest, Fr James Crichton, was a prominent modernising liturgist. This was square on plan, with the altar placed forward to allow the priest to say Mass facing the people, and with the tabernacle detached from the altar and placed in a separate Blessed Sacrament chapel. The font was located within the main body of the church, on axis with the altar.

Perhaps the turning point came in 1960, when several events were to transform thinking about liturgy and architecture in England. One was the publication of the Anglican priest Peter Hammond's *Liturgy and Architecture*, a powerful critique of modern English church design, which the author contrasted unfavourably with that on the Continent.<sup>51</sup> The second was the publication of Frederick Gibberd's design for the completion of Liverpool Metropolitan Cathedral, a contemporary design with a central plan, which was compared favourably by Hammond and others with Basil Spence's longitudinally-planned cathedral at Coventry. The winning design owed something to Oscar Niemeyer's cathedral in Brasilia, on which work had started in 1958 and the basic structure of which was completed in 1960. Closer to home, 1960 saw the completion of Maguire & Murray's Anglican church of St Paul, Bow Common, centrally planned around a freestanding altar with a ciborium over. Robert Maguire was a Catholic, Keith Murray an Anglican; their church is 'often described as the first really modern church in England', and had a considerable influence on Catholic and Anglican architects.<sup>52</sup> Finally, in 1960 the Guild of Catholic Artists staged an exhibition, 'Church Building and Art', showcasing modern Catholic art and architecture.<sup>53</sup>

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<sup>50</sup> Ibid

<sup>51</sup> Hammond (1921-99) was an Anglican priest and Director of the influential New Churches Research Group, founded in 1957.

<sup>52</sup> Melhuish, C., Profile of Austin Winkley Associates, *Church Building* 36, November/December 1995, p. 34

<sup>53</sup> At the Building Centre, London. See Proctor, R., *Building the Modern Church*, 2014, p.127

### 3.4. The Second Vatican Council and aftermath



Figure 9: Frederick Gibberd, Liverpool Metropolitan Cathedral, opened 1967  
(<http://www.liverpoolmetrocathedral.org.uk>)

The first document of the Second Vatican Council, and the most important for the purposes of this study, was that relating to the liturgy (*Sacrosanctum Concilium*, or the *Constitution on the Sacred Liturgy*, 1963). Its central theme was the desire ‘that all the faithful should be led to that fully conscious and active participation in liturgical celebrations which is demanded by the very nature of liturgy’.<sup>54</sup> Latin was to remain formally the language of the church, and ‘steps should be taken so that the faithful may also be able to say or to sing together in Latin those parts of the Ordinary of the Mass which pertain to them’.<sup>55</sup> Gregorian chant was normally to be given pride of place in liturgical services.<sup>56</sup> None of this was revolutionary, and all restated earlier pronouncements. However, the document did add that ‘since the use of the mother tongue [...] frequently may be of great advantage to the people, the limits of its employment may be extended’.<sup>57</sup>

*Sacrosanctum Concilium* laid down no detailed requirements regarding the design of new churches, simply restating that buildings should be suitable for the active participation of the faithful.<sup>58</sup> However, it promised an early revision of laws relating to ‘the worthy and well planned construction of sacred buildings, the shape and construction of altars, the nobility, placing and safety of the Eucharistic tabernacle, the dignity and suitability of the baptistery, the proper ordering of sacred images, embellishments, and vestments. Laws which seem less suited to the reformed liturgy are to be brought into harmony with it, or else abolished...’<sup>59</sup>

In 1967, the Congregation for Rites’ *Eucharisticum Mysterium (Instruction on the Worship of the Eucharistic Mystery)* issued regulations on the adaptation of existing churches and on the design of new churches to meet the new liturgical requirements. Amongst its provisions were:

- As a rule there should be just one tabernacle in each church (article 52)
- As far as possible, this should be placed in a chapel set apart from the main body of the church (53)

<sup>54</sup> *Sacrosanctum Concilium*, article 14

<sup>55</sup> *Ibid*, article 54

<sup>56</sup> *Ibid*, article 116

<sup>57</sup> *Ibid*, article 36,2.

<sup>58</sup> *Ibid*, article 124

<sup>59</sup> *Ibid*, article 128

- The tabernacle should be placed in the middle of the main altar or on a minor but worthy altar, or else, depending on local custom and in particular cases approved by the Ordinary, in another special and properly adorned part of the church (54)
- It was lawful for Mass to be said facing the people (54)

These rules applied to the building of new churches. When remodelling existing churches, article 24 stated:

Care should be taken against destroying treasures of sacred art [...] on the judgment of the local Ordinary, after consulting experts and, when applicable, with the consent of other concerned parties, the decision may be made to relocate some of these sacred treasures in the interest of the liturgical reform. In such cases this should be done with good sense and in such a way that even in their new locations they will be set up in a manner befitting and worthy of the works themselves [...] <sup>60</sup>

The wording of article 54 implied that the centre of the altar would remain the default position for the tabernacle. However, in allowing for alternative locations, and making provision for Mass to be said facing the people, the instructions provided the ‘liberation’ that reforming liturgists and architects had long sought; the ‘battle for the single-volume worship space had been won’<sup>61</sup> and what had been declared lawful soon became ‘desirable’ (see below) and in due course the norm. Frederick Gibberd’s Metropolitan Cathedral of Christ the King, Liverpool (figure 9), which opened in the year of *Eucharisticum Mysterium*, but had been in the planning for some years before that, was the most significant manifestation of the new dispensation. However, even this most modern of cathedrals was old-fashioned from the outset in one respect – in the provision of a large number of side chapels for ‘private’ low Masses.

In 1969 the new Roman Missal was formally promulgated by Pope Paul VI, superseding the liturgy in use from 1570-1962. The new missal came into force in 1970, with vernacular translations appearing later. Amongst its provisions were confirmation that

The altar should be built apart from the wall, in such a way that it is possible to walk around it easily and that Mass can be celebrated at it facing the people, which is desirable wherever possible. <sup>62</sup>

Mass facing the people was therefore not just lawful but desirable. Although *Eucharisticum Mysterium* had allowed for this while retaining the tabernacle on the altar, clearly this was a practical and visual impediment, and the option of a separate location for the tabernacle was quickly and widely taken up. There was also an increasing role for the laity in the liturgy, with readers, altar servers and Extraordinary Ministers of the Eucharist, female as well as male.

The enthusiasm with which the reforms were adopted by many bishops and priests, coupled with the lack of any form of civil or ecclesiastical control<sup>63</sup> meant that the

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<sup>60</sup><http://www.catholicliturgy.com/index.cfm/FuseAction/DocumentContents/Index/2/SubIndex/11/DocumentIndex/338>

<sup>61</sup> Quoted in Walker, P. D., op. cit., p. 441

<sup>62</sup> *General Instruction of the Roman Missal* (GIRM), p. 299

<sup>63</sup> The Roman Catholic Church enjoyed the ‘ecclesiastical exemption’ from secular listed building controls, without any internal system of regulation analogous to faculty jurisdiction in the Church of England, and was to continue to do so until 1994. While *Sacrosanctum Concilium* had directed (articles 45 and 46) that every diocese should have a liturgy commission and commissions for sacred music and art, working closely together under the

exhortation in article 24 of *Eucharisticum Mysterium* was often forgotten; a wave of what some have seen as revolutionary iconoclasm was one of the unintended consequences of the Council. Nearly all existing churches were reordered to a greater or lesser extent; typically this involved the introduction of a forward altar, often incorporating elements from an adapted or removed high altar, removal of communion rails and nave pulpits and the relocation of the font to the sanctuary area, with the former baptistery becoming disused or put to an alternative use. The trend towards simpler, almost bare interiors was also reflected in the overpainting or removal of painted polychromy on the walls and a purge of statuary, most of it sentimental mass-produced 'repository' work beloved of traditional piety.

The significance of the church building itself was downgraded in some quarters; it was even questioned whether the building type had a future at all:

We should no longer build places specifically devoted to the cultic event, or structures which have what is thought of as an ecclesiastical character [...] we need to return to the non-church.<sup>64</sup>

A view gained currency that the rot had set in with Constantine's embrace of Christianity in the early fourth century, and the model of the Church to be followed was the purer form existing in the early days of Roman persecution. Thus the quest for the Primitive was pushed back to its furthest extreme, and the house church became the model:

The churches of tomorrow, if they are to be really good churches, will have to look more like houses than like the churches of today or yesterday.<sup>65</sup>

A lecture given to the United Reformed Church group of Crosby in 1976 by the Catholic architect Peter Gilby was printed in *The Catholic Building Review* for that year, suggesting official endorsement. Describing developments from Perret's Notre Dame de Raincy (1922), via Karl Moser's St Anthony at Basle (1927), Le Corbusier's Notre Dame de Haut, Ronchamp (1954) and the work of Peter Hammond and the New Churches Research Group, Gilby said we had arrived at a position in which:

Banished is the long narrow plan form, the barrier of the rood screen, the chancel arch, the long choir. Out among the people of God comes the altar [...] And not in massive impersonal structures, but in smaller, intimate, almost family sized rooms, where all can share intimately in the act of worship and where active vocal participation can be natural and possible. To make all this the more possible, economy of provision has been a strong ally – over-elaboration is financially difficult, thank God. Elimination (*sic*) of Latin in the Catholic liturgy has helped so much towards participation and what a great concession towards paving the way to unity a common vernacular and an interchange of hymn tunes has been. And how interesting it is that all these drastic changes in liturgical life and church planning have narrowed the gap in the liturgies of all the Communion and that at last the over richness is eschewed in favour of the more Puritan and, what is in fact, the simpler early Christian outlook. How smug, however, the Puritan denominations might dangerously become, to realise that the simplicity sought by Calvin years ago is at last finding attraction in the Catholic and Anglican folds.<sup>66</sup>

Warming to his theme, Gilby echoed the view that church buildings might have had their day:

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direction of the bishop, the remit of these commissions was not one of preservation of the Church's patrimony.

<sup>64</sup> Sovik, Edward A., *Architecture for Worship*, Minnesota, 1973, pp. 7, 39

<sup>65</sup> Frederick Debuyst, *Modern Architecture and Christian Celebration*, London, 1968, p.30

<sup>66</sup> *Catholic Building Review*, 1976, pp.77-9

Liturgy should be therefore performed not in the building set aside, but in the home, the factory, the pub, the school hall. It involves a complete return to the earliest days of the catacombs, the rooms in the houses of the early secret Christians... Perhaps this attitude is a necessary process of Reformation. Perhaps everything superfluous *has* to be purged in advance of renewal.<sup>67</sup>

Such sentiments, which even coloured the debate over the building of a cathedral (at Brentwood, see below) were not reflected in any documents of the Second Vatican Council. However, they were often justified by invocation of ‘the Spirit of the Council’. This ‘desacralisation’ or, as some saw it, Protestantising of church buildings was manifested in the 1970s in a vogue for multi-purpose churches, combining secular and worship uses, as promoted by Birmingham University’s Institute for the Study of Worship and Religious Architecture.<sup>68</sup>

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<sup>67</sup> *ibid*

<sup>68</sup> See Walker, P., *op. cit.* p.442



## 4. CHURCH BUILDING AND DESIGN IN THE TWENTIETH CENTURY

### 4.1. The distinctiveness of Catholic church design



Figure 10: W. C. Mangan, English Martyrs, Reading, 1925-6 (AHP)

As described above, Catholic churches tend to have a distinctive appearance, driven above all by a clear liturgical programme. Stylistically, they are more likely to be in a loosely Italian or basilican style than their Anglican or Nonconformist counterparts.

The twentieth century saw a considerable programme of Catholic church building. As a rule churches were built with bank loans and ‘the pennies of the faithful’. Wealthy donors were a relative rarity. Catholic churches are therefore often in disadvantaged locations, and were often built cheaply (though not necessarily without grandeur or presence), with a view to later addition and enrichment. They tend to occupy large sites, having been acquired wherever possible with a view to establishing a parish ‘complex’ of church, presbytery (usually attached to the church), parish hall and, often, a school. Traditionally, churches were not consecrated until all outstanding debts had been paid off.

Some Catholic dioceses had to wait many decades after 1850 before they were able to possess a cathedral church worthy of the name. While Birmingham had Pugin’s church of St Chad, the great dioceses of Westminster and Liverpool had to wait until the twentieth century before laying claim to anything comparable. Clifton had to wait over 120 years. Cathedral building was simply not the priority for most bishops; schools came first, then parish churches. The twentieth century history of Catholic cathedral building is largely one of false starts, abandoned projects, and incrementally realised visions.

Catholic cathedrals are seldom easily distinguishable from parish churches in the way that most Anglican cathedrals are; not only on the obvious count of their relative newness, but also because, like Catholic parish churches, they tend to be in less central, favoured locations, and do not have a 'cathedral close' setting. The bishop's house might be no bigger than a large parish presbytery, and associated administrative buildings are generally few in number, often incorporated in school buildings.

Throughout the twentieth century, Catholic churches tended to be designed by architects from within the fold, some of them well known outside Catholic circles, many not at all. Commissioning an architect was usually a parochial initiative; bishops seldom intervened in such choices.

The networks of architects – familial, personal and regional – were complex.<sup>69</sup> The great Gothic Revival Catholic architect A. W. N. Pugin produced three architect sons, and one architect son-in-law. His younger sons Cuthbert Welby (1840-1928) and Peter Paul took over the firm after death of E. W. Pugin, trading in the early twentieth century as Pugin & Pugin. They were joined by Sebastian Powell Pugin and his cousin Charles Henry Cuthbert Purcell, the practice continuing until 1958.

Other dynasties included the Scoles (two sons of the mid-nineteenth-century Gothic Revival architect J. J. Scoles became architects and priests, the younger of them, A. J. C. Scoles, becoming a canon in the Diocese of Portsmouth), and the Goldie dynasty (Edward Goldie, the son of the Gothic Revival architect George Goldie, and his son Joseph Goldie). The Newcastle firm of Dunn & Hansom became Dunn, Hansom & Fenwicke from 1894 and continued into the 1920s under various permutations of name, while the Sheffield firm of M. E. Hadfield & Son became Hadfield & Cawkwell in 1924 and continues to this day as Hadfield, Cawkwell & Davidson. In the North East, Pascal Stienlet was in partnership with Joseph Maxwell as Stienlet & Maxwell in the 1920s. From the 1930s to the fifties, Stienlet was in partnership with his son Vincente, as Pascal J. Stienlet & Son, and the practice was continued to the end of the century by Pascal's grandson, also Vincente. In the South, F. A. Walters was a pupil of George Goldie before setting up in independent practice in 1880. He had a flourishing twentieth-century practice, particularly in the Diocese of Southwark, and took his son E. J. Walters into the practice in 1924 (F. A. Walters & Son). Walters Junior was later joined by S. Kerr Bate (Walters & Kerr Bate), the practice continuing into the 1980s.

There were other architectural family dynasties, some of their work catalogued in the gazetteer at appendix 1. The most notable, carrying over from the nineteenth century and active throughout the twentieth century, was the Scott dynasty. Sir Giles Gilbert Scott, the son of George Gilbert Scott Junior, was active from early in the century until his death in 1960. His younger brother, Adrian Gilbert Scott, was also active in the interwar and post-war years. Sir Giles Gilbert Scott's son Richard Gilbert Scott built two notable post-Vatican II churches in the Archdiocese of Birmingham (Our Lady Help of Christians, Kitts Green and St Thomas More, Sheldon), and retired only in 1999.

In addition to the family dynasties, there were the regional and diocesan networks. In the North West, Oswald Charles Hill was the cousin of the Vicar General of the Diocese of Salford. At the beginning of the twentieth century he set up offices in Albert Square, Manchester, where he was joined by his son Henry Oswald Hill. H. O. Hill was killed in action in 1917, and the practice was acquired by the Stafford

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<sup>69</sup> See R. O'Donnell, 'Pious bachelors, converts, fathers and sons: English Catholic Architects 1791-1939, *Ecclesiology Today*, issue 38, May 2007, pp. 25-36



architect T. H. Sandy, who was briefly in partnership with W. C. Mangan (or possibly his father), one of the most prolific Catholic architects of the interwar and early post-war years. Hill was also, equally briefly, in partnership with another prolific Catholic architect, E. Bower Norris (trading as Hill, Sandy & Norris). From 1922 until his death in 1969, Norris continued to run the Stafford office of Sandy & Norris, but from about 1935-46 was also in creative partnership in the Manchester office with F. M. Reynolds (Norris & Reynolds). After the war, Reynolds went into partnership with William Scott to form Reynolds & Scott, the most prolific English Catholic practice of the twentieth century.

William Scott was not related to the Gilbert Scott architectural dynasty. Neither was T. H. B. Scott, who worked extensively and almost exclusively in the dioceses of Westminster and Brentwood in the interwar years. In his early years, T.H.B. Scott collaborated with the architect-priest Benedict Williamson, author of *How to Build a Church* (1934). T.H.B. Scott's son, T. G. B. Scott, continued the practice after the war.

Many of these figures might be described as ordinary, jobbing architects, who did little or no work for other denominations, and whose work is found in perhaps only one or two Catholic dioceses. Other examples are Bingham Towner Associates (Diocese of Arundel and Brighton), David Brown and Anthony Rossi (Hexham and Newcastle) and Langtry-Langton & Sons (Leeds). Such figures loom large locally, some also belong to architectural dynasties, but generally they do not figure greatly in the national picture. F. X. Velarde & Partners, while only slightly less local in their output, are better known, being more in the vanguard of new and experimental design. Less well known are Velarde's successors, Julian Velarde and Richard O'Mahoney.

Even in the post-Vatican II decades, when ecumenism came to the fore and the architectural and liturgical distinctiveness of Catholic churches arguably became less apparent, Catholic architects tended to dominate church building practice. This is probably a consequence of the informal, networking model for commissioning new work that continues to operate to this day. Notable practices were Desmond Williams & Associates and Weightman & Bullen in the North West, and Gerard Goalen, Francis Pollen and Austin Winkley in the South East.

An interesting exception to all this was in the design of new cathedrals. Here there was greater cross-fertilisation, whether the architect had been chosen after competition or as a result of the direct patronage of the bishop. Giles Gilbert Scott, a Catholic, was unsuccessful for Coventry Cathedral after the war but landed the important commission of Liverpool Anglican Cathedral early in his career. Similarly, non-Catholic architects were chosen for Liverpool Metropolitan Cathedral (Sir Edwin Lutyens in the 1930s and the Congregationalist Frederick Gibberd in the 1960s), as well as for Clifton Cathedral (Percy Thomas Partnership). And in Quinlan Terry, the Bishop of Brentwood chose an architect not just non-Catholic but Calvinist in his beliefs.

#### **4.2. The basilican model**

The basilican model, broadly defined to mean churches of longitudinal plan, usually aisled, and with wide views towards a relatively short sanctuary, was the standard for much Catholic church building of the twentieth century. Indeed, it might be regarded as the default setting for such buildings, a modern vernacular. Stylistically, such buildings tended to be in more or less loose versions of Italianate, Byzantine or Romanesque design, sometimes Gothic.

As well as the cultural and liturgical associations in favour of the basilican model – its ‘otherness’ in relation to traditional Anglican and Nonconformist models of church design, its harking back to earlier primitive roots and its evocations of Rome – there was a sound practical reason for this design approach. Unlike the choice of Gothic, which tended to involve structural enrichment (and therefore cost) from the outset, basilican designs could be erected quite cheaply, usually in brick, with allowance made for later enrichment. Such practical considerations applied for the grandest as well as the lowliest architectural commissions; as Cardinal Vaughan observed at Westminster:

The Christian Byzantine style ... lends itself to an economical and most advantageous mode of procedure. We can cover the whole space, we can erect the whole building, apart from the decoration and ornament which in other styles would form a substantial and costly part of the structure. In this way the essentials of space and of proportion are obtainable at once for a moderate sum.<sup>70</sup>

Westminster Cathedral was particularly influential, its combination of imperial grandeur and reference to ancient roots chiming in both with the triumphalist nature of pre-Vatican II English Catholicism and with the developing insights of the Liturgical Movement. Many churches sought, on a smaller scale, to emulate its fusion of Italianate and Byzantine detailing, incorporating marble and mosaic where the budget allowed (figures 10 and 25).



Figure 11: Benedict Williamson, St Boniface, Tooting, 1907, with elaboration of 1927 (AHP)

In the early years of the twentieth century a large number of churches were built in South London and elsewhere from designs by the architect-priest Benedict

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<sup>70</sup> Quoted in De L'Hôpital, W., *Westminster Cathedral and its Architect*, Volume 1, 1919, pp. 25-6

Williamson with such thinking in mind. The so-called 'Ellis boxes', built with the support of the convert heiress Miss Frances Ellis (1846-1930), were often built on railwayside sites bought from the London, Brighton and South Coast Railway Company, and were cheaply built, in London stock brick with minimal stone dressings and ornament. They tended to be in a simplified Romanesque style, and are usually identifiable by a circular west window and their frequent dedication to English saints, whom Miss Ellis was keen to promote, in order to emphasise the English as well as the universal character of Roman Catholicism. Williamson's St Boniface, Tooting (figure 11) started off as such a box, but he returned in the 1920s to oversee its enlargement and embellishment.

An early collaborator with Williamson was Thomas Henry Birchall Scott, who built nearly thirty churches in the dioceses of Westminster and Brentwood. These are typically in a distinctive basilican style, also built of London stock brick, with wide nave arcades, open truss timber roofs, and an apsidal east end, often containing a high altar under a baldacchino or ciborium (figure 12). This was the liturgically advanced model, as witnessed at Giles Gilbert Scott's St Alphege at Bath (1925). T.H.B. Scott was also a founder member of the Guild of Catholic Artists and Craftsmen (see below).



Figure 12: T. H. B. Scott, Our Lady and St Joseph, Waltham Cross, 1931 (AHP)

Another architect working in similar vein was W. C. Mangan, a prolific Preston-based architect whose work is mainly in the North West, but who also worked in the dioceses of Portsmouth and Westminster. His St Joseph, Newbury (1925), is an ambitious town church in Italo-Byzantine style, its design and layout clearly showing the influence of Westminster Cathedral, while English Martyrs, Reading (figure 10), of the same date, is an ambitious cruciform, red-brick design in the early Christian Lombard manner.

In the North West, the Manchester partnership of E. Bower Norris and F.M. Reynolds resulted in over a dozen churches, mainly in the dioceses of Salford and Shrewsbury. Notable amongst these were St Dunstan, Moston (1935-6, Romanesque), and St Willibrord, Clayton (1937-8, Byzantine).

After the Second World War, Norris set up office in Stafford (Sandy & Norris), while Reynolds went into partnership in Manchester with William Scott (Reynolds & Scott). Both practices, and others such as the Bolton and Manchester-based Greenhalgh & Williams continued to produce traditional, longitudinally planned basilican designs in great quantity. Because there are so many of these buildings (the gazetteer at appendix 1 lists over a hundred churches by these three firms alone), and their design is somewhat formulaic (albeit perfectly attuned to the brief), they have generally been held in low critical esteem. Sir Nikolaus Pevsner described such designs as 'one of the deadest ends in mid-twentieth century ecclesiastical architecture [produced by] Catholic architects without much courage or creative ability [...] all over England'.<sup>71</sup> However, these churches were soundly built, fit for purpose and often designs of some quality, especially when a little more adventurous (figure 13). Many of them are notable for the quality of their furnishings, the collaboration of Reynolds & Scott and the Manchester mosaic firm of Ludwig Oppenheimer & Co. being a conspicuous example. Designs of basilican character went on being produced right up to the Second Vatican Council. A notable late example in the Diocese of Salford is Arthur Farebrother & Partners' Our Lady of Dolours, Kersal, opened in 1964 (figure 14).



Figure 13: Reynolds & Scott, St Peter in Chains, Blackburn, 1954-6 (AHP)

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<sup>71</sup> *The Buildings of England: South Lancashire*, 1969, p. 51





Figure 14: Arthur Farebrother & Partners, Our Lady of Dolours, Kersal, 1964 (AHP)



Figure 15: Anthony Delarue, Corpus Christi, Tring, 1998-99 (AHP)

After Vatican II however, with the increased emphasis on active participation of the laity in the liturgy, and a desire for proximity and intimacy in church planning, the longitudinal plan was increasingly abandoned in favour of square, polygonal and fan-shaped arrangements. Even when the reaction to architectural modernism manifested itself, notably at Brentwood Cathedral, this related to detailing elevational treatment rather than presaging a return to the longitudinal or basilican plan. However, even at the end of the twentieth century the basilican tradition was not completely exhausted (figure 15).

### 4.3. The persistence of Gothic



Figure 16: F. A. Walters, St Anne Vauxhall, 1900-02 (AHP)

The dominance of the basilican plan in its various guises, and the general rejection of Puginian antiquarianism, did not mean that Gothic was vanquished. At the start of the twentieth century the style was still regarded as the norm for parish churches, albeit Gothic infused with Counter-Reformation thinking, and Bentley's Westminster Cathedral was then seen as the alien novelty.

Peter Anson considered that the firm of Pugin & Pugin represented 'the sunset swansong of the Gothic Revival in Britain'.<sup>72</sup> This underestimated the strength and persistence of Gothic, which continued as the favoured style of several long-standing and prolific practices.

Pugin & Pugin's best work was behind them by the early twentieth century; Peter Paul Pugin died in 1902 but Cuthbert Welby lived on until 1928 and the practice continued producing Gothic churches to the end, although by then (e.g. Holy Family, Blackpool, 1929-30) they were beginning to look rather tired.

By far the most prolific Catholic Goth was F. A. Walters, who with his son Edward was responsible for up to forty churches, mainly in the Diocese of Southwark. This was the refined tasteful Arts and Crafts Gothic of G. F. Bodley and his followers (figure 16).

F. A. Walters had trained in the offices of the Catholic architects (George) Goldie & (Charles Edwin) Child. Edward Goldie continued his father's practice, and was in due course joined by his son Joseph, both producing solid, routine and generally rather

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<sup>72</sup> Anson, P., *Fashions in Church Furnishings*, 1960, p. 275



dull Gothic designs (a notable exception being Edward Goldie's powerful design for the Assumptionists at Bethnal Green, 1911-12).



Figure 17: Arthur Young, St Edmund of Canterbury and English Martyrs, Old Hall Green, Hertfordshire, 1911 (AHP)

Infusing a more Anglican character into his Gothic designs was Arthur Young, a Catholic convert. From 1922 he was in partnership with Allen D. Reid as Young & Reid. They appealed to Anglican converts of taste, such as Mgr Hugh Benson, for whom Young designed St Richard of Chichester, Buntingford (1914-15). Nearby, Young's church of St Edmund of Canterbury and English Martyrs, Old Hall Green (1911), with its lych gate, churchyard and rood screen is as Anglican as twentieth-century Catholic Gothic architecture gets (figure 17). However, Young & Reid's most prestigious commission was probably that for the choir and transepts of the Dominican church at Leicester (1928-31), obtained through the influence of Fr Vincent McNabb OP, a prominent writer, apologist and proto-ecumenist in the interwar years.

In the same refined, Arts and Crafts-influenced vein as Walters, but less prolifically, Giles Gilbert Scott produced a series of beautifully detailed, inventive and original Gothic designs, starting with the Annunciation, Portsmouth, in 1906.

With the notable exception of the work of Scott, traditional Gothicism appeared to be burnt out by 1939, but enjoyed a brief resurrection after the war in the restoration and enlargement of Southwark and Northampton Cathedrals (see Appendix 3). It is tempting to wonder how Scott might have handled the commission of rebuilding St George's Cathedral, Southwark; as it was, that job went to Romilly Craze. However, we are left with two significant post-war Gothic designs by Scott: the Carmelite church at Kensington (1957-9) and Christ the King, Plymouth (completed in 1962, after his death). Perhaps the Plymouth church (figure 18), rather than anything by

Pugin & Pugin, can be regarded as the true swansong of the Gothic Revival in the Catholic context.



Figure 18: Gothic swansong: Sir Giles Gilbert Scott's Christ the King, Plymouth, completed 1962 (AHP)

Running parallel with Scott's Gothic traditionalism was a modern interpretation of Gothic, abandoning the pointed arch and medievalising detail but retaining Gothic principles of light and structure. This Gothicism broadly took two forms: one, taking its cue from the massive walls of Albi and the Victorian Gothic love of structural polychromy, was best displayed in the churches of H. S. Goodhart-Rendel, a Catholic convert, who did much to promote a reappraisal of nineteenth-century church design in the mid-twentieth century (figure 19). The other, taking its cue distantly from Charles Perret's Notre Dame de Raincy, explored the structural possibilities of reinforced concrete and the opportunities it gave for creating wide light spaces and, sometimes, large areas of stained glass; this can be seen in some of the work of Reynolds & Scott and the early churches of Weightman & Bullen and Gerard Goalen. Even in the last decade of the twentieth century, a modern application of Gothic was considered appropriate for the completion of the abbey church at Douai, Berkshire (Michael Blee, 1992-3, figure 19).





Figure 19: H. S. Goodhart-Rendel, Holy Trinity, Dockhead, London, 1957-60

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Figure 20: Modern Gothic: Michael Blee's completion (left) of Douai Abbey church, Berkshire, 1992-3 (AHP)

#### 4.4. Arts and Crafts

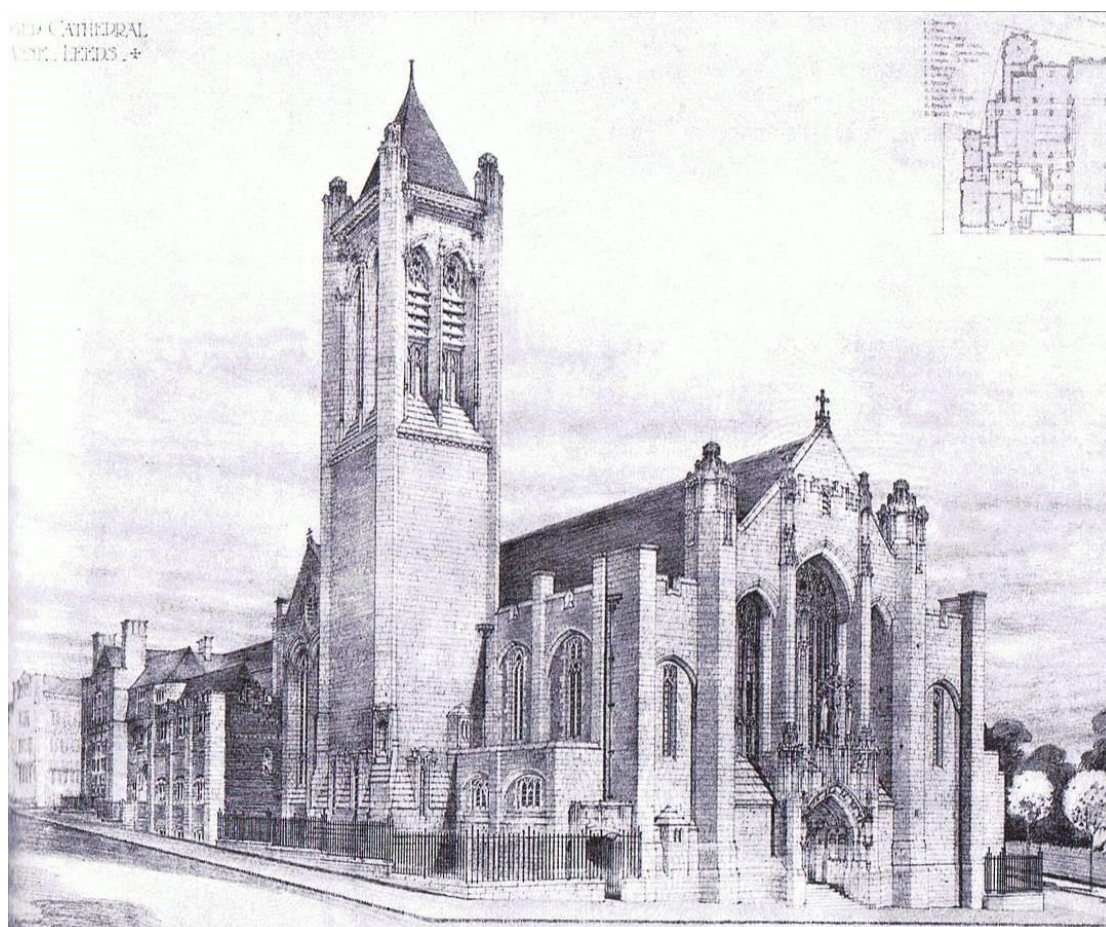


Figure 21: Leeds Cathedral, perspective drawing by J. H. Eastwood, 1901 (unknown provenance)

Attempts to raise standards of taste were a recurring theme of the twentieth century. This resulted in a distinctive aesthetic, derived from an Arts and Crafts sensibility, and is discussed in more detail below (see 4.5 Church furnishing, below). Arts and Crafts architecture in the stricter sense of the direct influence of William Morris and his followers was more limited, but produced a handful of remarkable buildings in the opening decades of the twentieth century.

Leeds Cathedral is unique in England as a cathedral in the Arts and Crafts Gothic style. Almost square on plan, it was built in one phase between 1902 and 1904. The fitting out by the architects (Eastwood & Greenslade) is of a consistently high quality, and gives the building an overall stylistic unity.

Perhaps the most remarkable Catholic product of the Arts and Crafts Movement, if it can be so described, was the architect-monk Dom Paul Bellot's Quarr Abbey, Isle of Wight (figure 22). A modern Byzantine tour de force in red brick, this was an early example of the fruitful effect of Continental creativity, often borne of persecution or upheavals in other countries, which was to characterise much Catholic church art and architecture in the twentieth century.

Dating from about the same time and also exotic in its Cornish context, is St Cuthbert Mayne, Launceston (figure 23), neo-Byzantine and with good carved detail. This was by Arthur Langdon, an authority on medieval Cornish crosses who appears to have built no other Catholic churches.



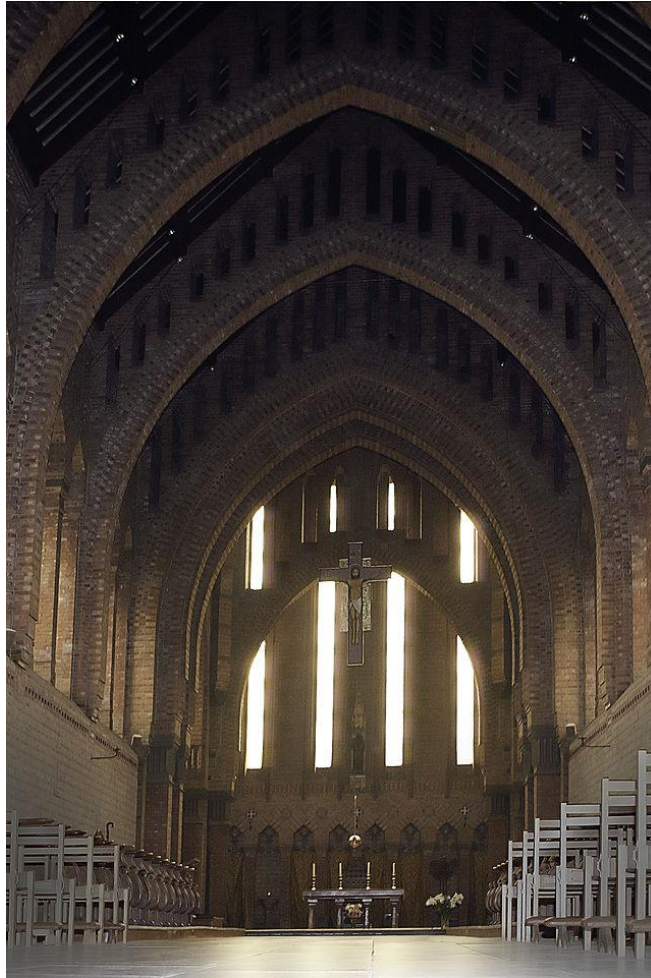


Figure 22: Dom Paul Bellot, Quarr Abbey, Isle of Wight, 1907-14

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Figure 23: Arthur Langdon, St Cuthbert Mayne, Launceston, Cornwall, 1911 (AHP)

Arts and Crafts architects making forays into the Catholic church-building world included Ernest Newton (St Gregory and St Augustine, Oxford, 1912), W. D. Caroe (St Mary of the Angels, Chalford, Glos., 1930, now closed), C. S. Spooner (St Hugh of Lincoln, Letchworth Garden City, 1908), J. L. Williams (All Saints, Oxted, 1913 and St George, Sudbury, 1925-8) and W. H. Randoll Blacking (St Edward the Confessor, Chandlers Ford, 1937). Such incursions were rare and tended to be in southern rural areas, often for convert clients, and sought to establish an *English* identity for English Catholicism. This quest, a world away from the prevailing *Romanitas*, is reflected in the dedication of most of these churches.

More within the Catholic mainstream, an architect who sought like Scott to raise the standard of church design and fitting out was Leonard Stokes; his most important church commissions were pre-1900, but notable twentieth century designs included that for Pickering, Yorkshire (1911), where the priest was (*pace* Anson) one of the 'better educated converts from Anglicanism' and commissioned a beautiful font from Eric Gill for the church. In the Midlands and North West, a series of interwar churches by J. S. Brocklesby at Nottingham (1921-23), Ashton-in-Makerfield, (1925-30), Burslem (1926) and Tunstall (1930) married Arts and Crafts detailing with neo-Romanesque or Byzantine forms.

#### **4.5. Church furnishing 1900-50**

In *Fashions in Church Furnishing* (1960), Peter Anson offered this description of an average Catholic church interior in 1900:

The average church ... seldom revealed the austerity and simplicity of the early Latin rite, but rather a somewhat debased form of it which resulted from centuries of persecution, particularly in Ireland, from which country the majority of the worshippers or their immediate ancestors belonged. Neither priests nor people saw anything incongruous or undevotional in the brightly coloured plaster statues, or the fussy and over-decorated altars with their dominating reredoses. The church interiors were a re-creation of the average domestic background, with Gothic detail to give the necessary symbolism. To persons of refined taste, including the better educated converts from Anglicanism, assisting at Mass or Benediction was more of a penance than anything else. Most of the furnishings were supplied by 'Catholic repositories', and these commercial firms set the standard of taste ... The average Roman Catholic church interior at this time retained the bright, cheerful atmosphere of an old-fashioned pub, with the same well polished brasswork and general cosiness'.<sup>73</sup>

Despite their air of snobbery and disdain, Anson's comments contain a kernel of truth. In 1907, Giles Gilbert Scott wrote to a friend:

The artistic tastes of the Catholic Priests is appalling [...] I am anxious to have a Catholic church in which everything is genuine and good, and not tawdry and ostentatious.<sup>74</sup>

Attempts to raise the standard were promoted by medieval-type guilds, the Catholic equivalent of C. R. Ashbee's Chipping Campden Guild of Handicraft. An early example was the Guild of St Gregory and St Luke, established in the 1890s, whose membership included J. S. Eastwood (architect of Leeds Cathedral) and J. F. Bentley (who was also a member of the Art Workers' Guild). Later came the Guild of St Joseph and St Dominic, founded by Eric Gill and his followers at Ditchling, Sussex in 1921. Initially drawn to Chipping Campden Socialism, Gill later distanced himself

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<sup>73</sup> Anson, P, *Fashions in Church Furnishings*, 1960, pp. 297-8

<sup>74</sup> Quoted in G. Stamp, 'The Roman Catholic parish churches of Sir Giles Gilbert Scott', *Ecclesiology Today*, issue 38, May 2007, p. 64

from the effeminacy, teetotalism, vegetarianism and general affectation he saw in the Arts and Crafts movement. 'I spend all my spare time trying to smash the arts and crafts "movement"' he wrote; 'let art take care of itself as it very well can'.<sup>75</sup> The Ditchling community was exclusively Catholic, its anti-industrial philosophy drawing upon the Distributist ideas of G. K. Chesterton and Hilaire Belloc. Through his writings, his work and his followers, Gill did much to raise the standard of church design and furnishing (figure 24).



Figure 24: One of Eric Gill's Stations of the Cross, Westminster Cathedral, 1914-18 ([http://www.westminstercathedral.org.uk/tour\\_stations.php](http://www.westminstercathedral.org.uk/tour_stations.php))

In 1929, the Guild of Catholic Artists and Craftsmen was founded, with a view to reviving 'our great tradition of English Catholic art' (it became the Society of Catholic Artists in 1964). In the 1930s at Prinknash Abbey in Gloucestershire a group of artists (including Geoffrey Webb and the sculptor Philip Lindsey Clark) joined with the monks to form the Company of St Joseph, similarly devoted to promoting liturgically and rubrically correct Catholic art and craftsmanship.<sup>76</sup> A tendency to 'de-clutter', to remove excessive numbers of pious plaster statues, and to paint or plaster over

<sup>75</sup> Ibid, pp. 93, 94

<sup>76</sup> *The Tablet*, 6 September 1941, p. 157



Victorian polychrome brick interiors, was a manifestation of an Arts and Crafts sensibility, and long predated the more vigorous iconoclasm of the post-Vatican II years.

Reaction against the saccharine and sentimental quality of one strain of nineteenth-century piety was not a purely English phenomenon; in France there was a similar reaction against the furnishings associated with the production line of the Saint-Sulpice *quartier* of Paris. Writers such as Jacques Maritain (*Art et Scholastique*, 1920), like Gill, evoked a nostalgia for a pre-industrial age, and promoted the primitive, exemplified (in his view) in French Romanesque sculpture and architecture. In 1919, the painters Maurice Denis and George Desvallières founded the *Ateliers de l'Art Sacré*, similar in outlook and motives to Gill's programme at Ditchling. The publication *l'Art Sacré*, edited from 1936 by two Dominicans (notably Fr Marie-Alain Couturier) did much to promote the introduction of the work of contemporary artists into churches.

For stained glass, the Birmingham firm of Hardman was active throughout the twentieth century (finally closing in 2008). Those of arts and crafts leanings could go to Arthur Anselm Orr, Margaret Rope or the artists of Whitefriars or the Bromsgrove Guild.

Where affordable, marble and mosaic work was popular, following the lead of Westminster Cathedral. The Manchester mosaic firm of Ludwig Oppenheimer & Co. was busy in the interwar years, particularly in the Diocese of Salford. They had a long association with the firm of Norris & Reynolds, and successor practices. In the Archdiocese of Birmingham, notable work was carried out by Gabriel Pippett (figure 25), who belonged to a local dynasty of artists and designers.



Figure 25: F. B. Peacock, Sacred Heart and St Catherine of Alexandria, Droitwich, 1921-2, with mosaics by Gabriel Pippett (Wikimedia Commons)



However, in general, artistic considerations were far from the minds of most English priests and congregations. While provision was often made for specially commissioned artworks (many of T. H. B. Scott's churches, for example, included a low relief carved panel or a stone statue on the west front, by artists such as Philip Lindsey Clark), commercial firms and ecclesiastical suppliers continued to supply the majority of altars, Stations of the Cross, seating, vestments and other requisites. Prominent among these were Vanpoules (church furnishers, London), established in 1908; Earley & Co. (church decorators and stained glass artists of Dublin); Boulton & Son (master masons, carvers and ecclesiastical sculptors of Cheltenham, much used by Pugin & Pugin); Alberti, Lupton & Co. Ltd (marble and stonework, Manchester) and Hayes & Finch (general church supplies, Liverpool). The Stuflesser firm in the Italian Tyrol was much on demand for painted wooden statuary which steered a safe middle way between modernity and kitsch.

#### 4.6. Towards the Modern: Church design and furnishing 1940-62



Figure 26: Dom Constantine Bosschaerts, Christ the King, Cockfosters, North London, 1940

What was the First Modern Catholic church in England? A modernising tendency appeared before the war in the work of the Liverpool architect Francis Xavier Velarde, whose design for St Monica, Bootle (1935-6), was described by Sir Nikolaus Pevsner as 'epoch-making for England, though not of course for Europe'.<sup>77</sup> However, while owing something to continental modernism in its architectural design and fitting out, this church was conventional in its liturgical planning. Conversely, liturgically advanced churches such as the circular First Martyrs at Bradford and St Peter's at Gorleston were architecturally more conventional – one neo-Romanesque, the other owing much to early twentieth century Arts and Crafts Gothic influences.<sup>78</sup>

<sup>77</sup> *The Buildings of England: South Lancashire*, 1999 edition, p. 93

<sup>78</sup> See Derrick, A., 'A Canopy over an Altar; Eric Gill's church of St Peter, Gorleston, Norfolk', Catholic Archives Society, 2014, pp. 81-90

In reality, continental modernism had no significant impact on English Catholic church architecture before the Second World War. Perhaps the first sign of its arrival was the church and monastery complex of Christ the King, Cockfosters (Archdiocese of Westminster). This was built by the Belgian monk Dom Constantine Bosschaerts, a pioneer of twentieth-century Catholic liturgical reform and friend and associate of Archbishop Angelo Roncalli, later Pope (St) John XXIII. Both men were involved in the establishing of the *Vita et Pax* Foundation, which embodied ideas of Christian unity, and both shared radical ideas about the renewal of the liturgy. Fr Bosschaerts encouraged the placing of altars away from the eastern wall, with the priest facing the congregation, and the use of the vernacular in the Mass. Plans from sketches by Fr Bosschaerts for the complex at Cockfosters were published in *The Architectural Review* in 1941. The building survives, greatly altered but retaining its evocative lettering (figure 26).



Figure 27: Pascal J. Stienlet & Sons, Our Lady and St Columba, Wallsend, Tyne & Wear, 1957 (courtesy Vincente Stienlet)

The Cockfosters design had no discernible impact or imitators,<sup>79</sup> and in general post-war design followed on from the place where pre-war design had left off. In 1956, Bishop Beck reviewed church building over the previous ten years:

...since the war a great programme of church building has been undertaken throughout the country. Most of the work has, of course, been done in areas of new housing, but a great deal has also been achieved in those rural areas where, during the early part of the century, Catholic churches or Mass centres were comparatively insignificant buildings, and were few and far between. [...] The fact that we are building in new housing areas where the surrounding buildings, both domestic and public, are in contemporary style, is often a challenge and a problem to our architects. One forms the impression that that they have followed two tendencies, though by no means in a unified way. In most places [...] the tendency seems to have been to follow

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<sup>79</sup> Except perhaps in Scotland (Gillespie, Kidd & Coia, St Paul, Glenrothes, 1956-8)

traditional design, with adaptations dictated by, or making use of, modern methods of construction. [...] There is evidence, however – and it is growing in quantity – that our architects are breaking away from stereotyped tradition and are experimenting with new conceptions in terms of structure, treatment and decoration [...], new churches whose style has clearly been influenced by continental example, as well as by consideration of the opportunities which pre-stressed and reinforced concrete offer to the architect. In this country we are still, however, remarkably conservative and our experiments in new forms of building have been tentative rather than provocative. We have been copiers rather than crusaders.<sup>80</sup>

Bishop Beck then asked

Are we justified in asking architects for a contemporary style in ecclesiastical building? I think we are: but I do not think they have yet provided it. Many 'contemporary' buildings are a compromise between what might be called 'Festival of Britain' forms of construction and traditional ecclesiastical style.<sup>81</sup>

An example of such 'compromise' is Pascal J. Stienlet & Sons' church at Wallsend, Tyne and Wear (figure 27). Built to a traditional longitudinal plan, this is a bold and impressive design of the 1950s, fusing Modern Perpendicular Gothic, Scandinavian and Art Deco elements. However, the sanctuary was conventional, distant and raised at the east, and as such would not have satisfied Beck:

There is still room for experiment and ideas, particularly with the object of creating a sense of community about the altar during the offering of the Holy Sacrifice of the Mass. Even in some of our most recent buildings there is a certain remoteness and possibly an emptiness about the sanctuary which might be obviated by a more radical approach to the conception of the altar as the focal point in the church and the centre of attention for all members of the congregation...<sup>82</sup>

While some progress had been made in the internal planning of churches, with external design

...progress [...] is less evident. We still have to find a style of architecture, particularly in elevation, which will suggest the 'God-dimension' in human living, which will express dignity, majesty, and the sense of worship, while at the same time showing clearly that these qualities do not belong to a past and dead age but are the expression of an active and energetic spirit in the contemporary world.<sup>83</sup>

Turning to materials, Beck dismissed the use of stone as 'nowadays out of the question on grounds of expense'. He recommended brick as

the most satisfactory, as well as the cheapest form of church building [...] Building on a frame skeleton either in laminated wood or reinforced concrete has been successful in many cases and provides wide spans and uninterrupted views. We still need careful thought and good example in the treatment of windows.<sup>84</sup>

Churches which Bishop Beck might have had in mind, where architects were 'breaking away from stereotyped tradition' and 'experimenting with new conceptions in terms of structure, treatment and decoration' included those of F. X. Velarde (e.g. St Alexander, Bootle, 1955-7, demolished, and St Luke, Pinner, 1957, figure 28). At Pinner, Velarde was brought in by the parish priest Fr Wilfrid Trotman, a liturgist

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<sup>80</sup> *Catholic Building Review (Southern edition)*, 1956, pp. 115-116

<sup>81</sup> *Catholic Building Review (Southern edition)*, 1959, p. 204

<sup>82</sup> *Ibid*, p. 216

<sup>83</sup> *Ibid*, p. 216

<sup>84</sup> *Ibid*, p. 216

and composer, who wrote: ‘while I live, and I am here, I’ll have no “repository” art invading this church. Nothing will go in it that has not the approval of the architect’.<sup>85</sup> These and the churches of the London and Essex firm of Burles & Newton (e.g. St Basil the Great, Basildon, 1955-6 and, slightly later, St Aidan, East Acton, 1960-1) employed modernistic forms and incorporated furnishings by contemporary artists (e.g. Graham Sutherland and Arthur Fleischmann at East Acton), but remained faithful to the longitudinal basilican plan.



Figure 28: F. X. Velarde, St Luke, Pinner, North London, 1957 (AHP)

These churches all displayed the creative partnership of artists and architects, using modernistic forms, as promoted by the *Art Sacré* movement. There were three major post-war French monuments of *Art Sacré*, and the Dominican Fr Marie-Alain Couturier was directly involved in them all: the Dominican church of Notre-Dame de Toute Grâce at Assy (1950), in which works by artists such as Bonnard, Chagall, Matisse, Léger and Rouault were introduced; another Dominican commission, the *Chapelle de la Rosaire* at Vence on the Riviera, where Henri Matisse provided murals, stained glass and designed the furnishings and even the vestments; and thirdly Le Corbusier’s extraordinary church of *Notre Dame du Haut* at Ronchamp (completed 1954), too wayward and individualistic to have many direct imitators.<sup>86</sup>

In England, one church was built directly under the influence of *Art Sacré* – the French church off Leicester Square in London (1953-5). The architect was Professor Hector Corfiato, with artworks by students of the *École des Beaux Arts* and murals in the Lady Chapel by Jean Cocteau (1959, figure 29). The church was built on the

<sup>85</sup> Quoted in *Catholic Herald*, 17 January 1958

<sup>86</sup> For more on *Art Sacré*, and on the ‘culture wars’ between traditional and modern Catholicism in France, and the engagement with Modernism and Communism, see <http://www.courtauld.ac.uk/people/wilson-sarah/CatholicsCommunnists.pdf>



bombed site of a circular predecessor church, allowing for a liturgically advanced circular plan to be realised.



Figure 29: The Lady Chapel, Notre Dame de France, Leicester Place, London, photo c1980 (Provenance not established)



Figure 30: Gerard Goalen, Our Lady of Fatima, Harlow, Essex, 1958-60 (AHP)

While, the circular plan of the French church at Leicester Place was in part fortuitous, about this time architects began seriously to explore the possibilities of centralised and circular church plans. Amongst the first was Gerard Goalen. His Our Lady of Fatima, Harlow (figure 30), was designed in 1953-4 but built in 1958-60, after extensive travel on the continent viewing modern churches. It is T-shaped on plan (or three arms of a Greek cross), with the sanctuary at the central crossing. Amongst those in the congregation at the opening Mass at Harlow was Frederick Gibberd, in whose office Goalen was working (on the development of Harlow New Town). According to Archbishop Heenan's account, 'Mass was a new experience for Gibberd, a Congregationalist. He found himself wondering about liturgy and ritual. Suddenly he remembered the competition for Liverpool Cathedral [...] After Mass he hurried home and told his wife he intended to shut himself in his room until he had produced plans...'<sup>87</sup>

Before his successful Liverpool scheme was realised, Gibberd had the opportunity (working in partnership with Reynolds & Scott) to build a centrally planned chapel at the De la Salle College, Hopwood Hall, Lancashire (1964-5, now closed). Other pre-Vatican II churches moving away from the traditional longitudinal plan and using modern construction forms and techniques included Goalen's Good Shepherd, Woodthorpe, Nottingham (1962-4, hexagonal), and Desmond Williams & Associates' St Mary, Dunstable (1964, circular). In 1962 an article in *The Catholic Herald* listed more than a dozen British churches 'in the round' recently completed or in the planning, as well as examples abroad at Brasilia, Lisbon, Lourdes and Karachi.



Figure 31: Gabriel Loire's Baptism window, St Richard of Chichester, Chichester, Sussex, 1958  
<http://www.strichardschichester.co.uk/strichards/majglass.shtml>

The church at Harlow has a reinforced concrete frame, allowing for large areas of *dalle de verre* (or slab in resin) glass by Dom Charles Norris, his first major commission. This was an early and conspicuous use of this medium, originating in France, that was to be adopted widely from the late 1950s by artists such as Gabriel Loire (St Richard of Chichester, Chichester, West Sussex, 1958, figure 31), Pierre Fourmantaux of Powells (Whitefriars) Studios (St Raphael, Stalybridge, Greater

<sup>87</sup> Heenan, J. C., *Crown of Thorns*, 1974, p. 301



Manchester, 1961-3), as well as English craftsmen and firms such as Carl Edwards of Whitefriars (St Mary, Denton, Greater Manchester, 1962-4), Norris's studio at Buckfast Abbey, Devon (Blessed Sacrament Chapel, 1966) and Hardman (Holy Name, Leeds, 1979).

Another significant injection of Continental creativity was provided by Polish architects and craftsmen, including Tadeusz Lesisz, who designed a number of churches for Greenhalgh & Williams from about 1960 onwards. His St Mary, Failsworth, Greater Manchester (1961-4, figure 31), is built on a traditional basilican plan, but the design is striking and unusual, reminiscent in some ways of the contemporary work of F. X. Velarde. The almost detached baptistery is a common feature of 1950s church designs, reflecting the higher status being afforded to this feature.



Figure 32: St Mary, Failsworth, Greater Manchester, by Tadeusz Lesisz of Greenhalgh & Williams, 1961-4 (Salford Diocesan Archives)

A Polish School of Architecture was established at Liverpool University, from which Stanislaus Pater-Lancucki and Jerzy Faczynski were recruited by the Lancashire firm of Weightman & Bullen. This firm had designed an octagonal church in 1958-9 (St Catherine, Lowton, now closed), but made more of an impact with St Mary, Leyland, built for the Ampleforth Benedictines in 1962-4 (figure 33), for which Faczynski was the partner in charge. This was circular in plan, with a central altar, glass by Patrick Reyntiens, Stations by Arthur Dooley and ceramics by another Polish émigré, and survivor of the Soviet gulag, Adam Kossowski. Other significant ceramic commissions for Kossowski were at Aylesford Priory, Kent (from 1950 to 1972), St Thomas of Canterbury, Rainham, Kent (1956-8), and St Ambrose, Speke (1959-61, also with Weightman & Bullen). At Rainham, Kossowski had worked with the sculptor Philip Lindsey Clark, Chairman of the Guild of Catholic Artists.



Figure 33: Weightman & Bullen, St Mary, Leyland, Lancashire, 1962-4 (AHP)

#### 4.7. The Second Vatican Council and beyond



Figure 34: Opening of Desmond Williams & Associates' St Augustine, Manchester, 1968 (reredos by Robert Brumby) (Salford Diocesan Archives)

As described above (3.4), the first document of the Second Vatican Council, and the most important for the purposes of this study, was that relating to the liturgy (*Sacrosanctum Concilium*, or the *Constitution on the Sacred Liturgy*, 1963). This laid down no detailed requirements regarding the design of new churches to meet the new liturgical requirements; these came in 1967 with the Congregation for Rites' *Eucharisticum Mysterium*, or *Instruction on the Worship of the Eucharistic Mystery*.

Frederick Gibberd's Metropolitan Cathedral of Christ the King, Liverpool opened in the same year as *Eucharisticum Mysterium*, and was the most significant manifestation of the new dispensation (see appendix 3, section 9). However, even this most modern of cathedrals, which had of course been several years in the planning, was old-fashioned from the outset in one respect – in the provision of a large number of side chapels for 'private' low Masses. Such provision became obsolete with the requirement that churches should have just one altar and one tabernacle. Equally, some modern churches opened at this time had communion rails around the sanctuary (figure 34) – these served a practical and symbolic function, being the place where the congregation knelt to receive communion, and marking out the 'sacred space' of the sanctuary. With the relocation of the tabernacle, the breakdown of the sense of separateness between priest and people, and the adoption of the custom of standing in line to receive communion (not prescribed in Council documents but generally adopted), removal of altar rails became practically and symbolically desirable.

The detailed implications of the Council reforms for church design were set out, and uncertainties about future directions acknowledged, in a technical study in the *Architects' Journal*, 23 August 1967. This was part of a series of articles on church building, produced under the auspices of the New Churches Research Group, one of whose members, the Catholic architect Lance Wright, was Technical Editor of the journal. Also involved was Austin Winkley, who had studied at the Architectural Association under Robert Maguire and had worked in the offices of Greenhalgh & Williams. The study was highly detailed, but its prescriptions were inevitably to some extent provisional:

The chief problem of the community which is building a Catholic church in this period is that, although its building must suit the liturgy as it now is, the community and architect must also make some estimate of what the total ultimate change in form of services is likely to be.<sup>88</sup>

The design of new churches tended to follow one of three models, driven by the client and architect's idea of what a post-Conciliar church should look like. Describing one model, Pevsner wrote of

hyperbolic paraboloid roofs, jabbing at you, their irregular plans, their abstract concrete patterns attack you in nearly all the new housing estates.<sup>89</sup>

He might have had in mind churches such as Walter Stirrup & Sons' St Mary, Denton, Manchester (1962-3), diamond-shaped on plan and with a hyperbolic paraboloid roof and *dalle de verre* glass by Whitefriars. In similar vein, *The Architectural Review* had complained in 1965 that

Our new towns and new housing estates, and even some of our older built-up areas, have been littered since the war with smart new churches of which the most prominent

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<sup>88</sup> *Architects' Journal*, Information Library 23 August 1967, p. 510

<sup>89</sup> *The Buildings of England: South Lancashire*, 1969, p. 52

features are their amateurish exploitation of unconventional structure, resulting in spiky silhouettes and roof shapes, and their flimsy pretentiousness of style and ornament.<sup>90</sup>

The best new church architecture, according to the *Architectural Review*, came out of the Liturgical Movement and was

Architecturally interesting, yet serious and dignified [...] based on a thoughtful analysis – often a basic re-examination – of liturgical function.<sup>91</sup>

Of the seven examples used to illustrate this more serious and considered approach, three were Catholic churches – Gillespie, Kidd and Coia's church and presbytery at East Kilbride (1963-4), Derek Walker's Holy Family, Pontefract, Yorkshire (1964, figures 35a and b), and Frederick Gibberd and Reynolds & Scott's chapel at De la Salle College, Hopwood Hall, Lancashire (1964-5). All of these churches, conceived and built before the conclusion of the Second Vatican Council, used loadbearing brick as their main walling material, and all were notable for the imaginative way in which they handled natural internal lighting.



Figure 35a and b: Derek Walker, Holy Family, Pontefract, Yorkshire, opened 1964 (AHP)

Such churches, and others built in the immediate post-Vatican II years by Gerard Goalen, Francis Pollen, Desmond Williams (figure 34) and Austin Winkley combined contemporary design and construction with the liturgical thoughtfulness and 'noble simplicity' desired by the Fathers of the Council, although their austerity was difficult to accommodate for those attached to the familiar more richly textured experience of Catholic worship.

These churches were also often fitted out with artworks and furnishings of a high order. Apart from in the field of stained glass, where abstraction helped to confer a certain 'mood', artworks tended to be figurative. Abstraction was not considered appropriate for the rituals and devotions of an incarnational religion. The one notable example, Ceri Richards' reredos in the Blessed Sacrament chapel at Liverpool Metropolitan Cathedral, did not go down well in all quarters.<sup>92</sup>

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<sup>90</sup> *Architectural Review*, October 1965, p. 246

<sup>91</sup> *Ibid*

<sup>92</sup> See Proctor, R., *Building the Modern Church*, 2014, 120





Figure 36: Modern townscape 1: Richard O'Mahony, St Michael and All Angels, Birkenhead, Wirral, 1964-5 (AHP)



Figure 37: Modern townscape 2: T. E. Wilson, St Joseph, Leicester, 1967-8  
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Unapologetically adopting the spiky silhouettes and roof shapes deplored by Pevsner and the *Architectural Review* were the churches of Richard O'Mahony of the F. X. Velarde Partnership (St Michael and All Angels, Birkenhead, Wirral, 1964-5, figure 36, also forming a fine piece of axial planning in a modern housing estate), and the Birmingham churches of Richard Gilbert Scott (Our Lady Help of Christians, Kitts Green, 1967, and St Thomas More, Sheldon, 1970). Inspired by the engineering achievements of Pier Luigi Nervi, many architects investigated the expressive potential of reinforced concrete, with folded concrete roofs which reflected the symbolism of the tent, a very different model for churches than the monumentality preferred by the *Architectural Review*. Churches often occupied important locations in the townscape of modern housing and new town developments, sites which called for landmarks (figures 36 and 37).

The practical limitations of the circular form were soon recognised, and the preferred post Vatican-II plan was square, often on a diagonal axis, with the seating arranged around three sides of the sanctuary. Sometimes this was raked (as at Austin Winkley's St Elphege, Wallington, Surrey, 1972), although some liturgists worried that this made the liturgy a spectacle rather than a focus of active participation. Fan shaped seating arrangements were also popular, notably at Clifton Cathedral (see below), where this was explicitly chosen by the clergy in preference to the Liverpool model.

Architects tended to be closely involved in the design and location of the key liturgical fixtures and fittings (altar, font, ambo), which were usually made from matching materials (most commonly stone or marble), denoting their equivalence in the liturgical hierarchy. Artists were widely employed on the carving of these items, and for the (limited use of) statuary – the proliferation of pre-conciliar years was now firmly discouraged. David John's gently Modernist figurative timber figures were especially popular in the 1970s. However, for lesser commissions it was not uncommon for these items to be obtained from the mainstream suppliers of ecclesiastical furnishings.

There was another category of church, influenced by the 'house church' movement, described above (3.4). These tended to be smaller, providing a greater degree of intimacy as well as allowing for cost savings. Their cheapness and flexibility were held up as virtues rather than compromises. Often serving new housing estates, a large number of dual purpose church-parish halls were built by practices such as Weightman & Bullen, Desmond Williams & Associates (later the Ellis Williams Partnership), and Derek Montague (in the Diocese of Nottingham), usually with a folding screen to close off the sanctuary area. Externally, there was little about the appearance of such buildings to denote their religious purpose (figure 36); this was a conscious decision based on one strand of contemporary thinking about the nature of the church building in the modern world, and was not just an economic expediency. In many cases, with the passage of time, practice has often reverted to using such dual purpose buildings exclusively as places of worship, with a separate hall built to accommodate parish social events.<sup>93</sup>

A sizeable number of churches in the 1960s and seventies bypassed the involvement of an architect altogether. The design and build churches of Lanners of Wakefield, often square or polygonal, often with laminated timber frames, may have been architecturally unexciting but gave modestly-sized, economical churches which could be erected quickly, and which met a clearly defined social and liturgical brief.

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<sup>93</sup> Anecdotally, one parish priest recounted to the writer that it was never agreeable to celebrate Mass on a Sunday morning in a space which still smelt of beer and cigarette smoke from the parish dance the night before.



Figure 38: Ellis Williams Partnership, Holy Spirit, Runcorn, Cheshire, 1971 (AHP)



Figure 39: Brentwood Cathedral, Essex, interior, from *Catholic Building Review*, 1974, p.13

A certain diffidence in the 1970s about the propriety of buildings that proclaimed themselves as churches even informed debate about the building of a cathedral. In his foreword to the commemorative brochure for the opening of his newly-extended cathedral, Bishop Casey of Brentwood referred to some division of opinion about the correct course of action; some 'saw no need for a cathedral', but the addition that was built (from designs by John Newton of Burles, Newton & Partners, figure 39 and appendix 3, section 13) had a 'simplicity and dual purpose capability ... in conformity with the less expansive age in which we live'.<sup>94</sup> John Newton was a member of the Liturgical Commission of the Archdiocese of Westminster, and had designed the functional, flexible and liturgically experimental church of St Thomas More, Manor House, North London (1975).

By contrast, the Percy Thomas Partnership's concrete brutalist cathedral at Clifton (figure 40 and appendix 3, section 12.) was more monumental and permanent in character, betraying no suggestion of diffidence, and following a clearly determined post-conciliar liturgical programme.



Figure 40: Percy Thomas Partnership, Clifton Cathedral, Bristol, opened 1973 (AHP)

Reflecting the new ecumenical spirit of the Council, a number of churches shared by more than one denomination were also built. This became legally possible with the Sharing of Church Buildings Act (1969)<sup>95</sup> and was given impetus by two reports from the Ecumenical Commission, *Shared Premises and Team Ministry* (1970) and *The Sharing of Resources* (1972).<sup>96</sup> A small number of these were built; new towns were a favoured location for such ecumenical pooling of resources. That at Stevenage (figure 51) was built by the Development Corporation as a joint Anglican, Catholic and Methodist resource; it is now used only by the Anglicans and Methodists, the

<sup>94</sup> Quoted in *Catholic Building Review*, southern edition, 1974, p. 8

<sup>95</sup> <http://www.legislation.gov.uk/ukpga/1969/38/section/1>

<sup>96</sup> See Nigel Dees RIBA, 'Building Shared Churches', *Catholic Building Review*, 1977, pp. 9-17



Catholics having withdrawn in 2013 on account of the shortage of priests. Others, such as St Andrew at Cippenham, Slough (Michael Hattrall, 1968-70), appear still to flourish.

The number of priests peaked in 1971. They would have begun their training in the heady and optimistic days of the Second Vatican Council. Since then there has been a marked decline both in the number of priests, and in the size of congregations. The number of new churches tailed off considerably in the 1980s and 90s and, with some notable exceptions, the architectural quality of new buildings was mediocre. Where buildings aspired to more than design and build functionalism, they tended to reflect the stylistic eclecticism which accompanied the breakdown of the hegemony of architectural modernism from the 1970s onwards. Perhaps the most noteworthy manifestation of this tendency was Quinlan Terry's classical cathedral at Brentwood (figure 41 and appendix 3). Architecturally this represents a clear rejection of the modernism of the 1970s addition, and is a confident and thoroughgoing essay in classicism, mixing Italian and English Renaissance influences. However, the centralised plan, with a central altar designed for maximum congregational participation, lies within the mainstream of post-Vatican II church design.



Figure 41: Quinlan Terry, Brentwood Cathedral, Essex, opened 1991  
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More typical, but of a quality above the general level, are the post-Vatican II churches of Vincente Stienlet in Yorkshire and the North East, accommodating a sense of light and space on sometimes constricted sites. A hint of a possible return to more traditional forms has been seen in Anthony Delarue's church at Tring (figure 15) and at Plater, Inkpen, Vale & Downie's church at Walthamstow (figure 42), a design with resonances of Goodhart-Rendel, Maguire & Murray, and of the basilican tradition. Along with Quinlan Terry's cathedral at Brentwood, these designs reflected the general breakdown in the hegemony of Modernism, and a 'return to order', or at least to the architectural eclecticism of the interwar years.





Figure 42: Plater, Inkpen, Vale & Downie, Our Lady and St George, Walthamstow, E. London, 1995-6 (AHP)

**PART TWO: THE MANAGEMENT OF THE ESTATE OF THE CATHOLIC CHURCH TODAY**

**5. THE CATHOLIC CHURCH IN ENGLAND IN 2014**



Figure 43: Dioceses of England and Wales, 2014  
(<http://southwarkvocations.blogspot.co.uk/>)

## 5.1. General statistics and trends

In 2014 there are nineteen Catholic dioceses in England (figure 43). These, along with three Welsh dioceses, are presided over by The Catholic Bishops' Conference of England and Wales. In addition to the archbishops, bishops and auxiliary bishops of the twenty two dioceses, the Conference includes a Bishop of the Forces (Military Ordinariate), the Apostolic Eparchy of the Ukrainian Church in Great Britain, the Ordinary of the Personal Ordinariate of Our Lady of Walsingham, and the Apostolic Prefect of the Falkland Islands. The Conference has six departments: Catholic Education and Formation, Christian Life and Worship, Christian Responsibility and Citizenship, Dialogue and Unity, Evangelisation and Catechesis and International Affairs.<sup>97</sup>

The Department for Christian Life and Worship advises the bishops in matters relating to the liturgy, and is responsible for the preparation and review of liturgical texts. It is also responsible for the patrimony (heritage) of the Church in England and Wales. It is currently (2014) chaired by Archbishop George Stack of Cardiff, who also chairs the Patrimony Committee, one of the committees of the Department. The remit of this committee is to encourage the appreciation, care and enhancement of the Church's patrimony. It has general oversight of the work of the diocesan Historic Churches Committees, which are delegated by the bishops to determine applications (faculties) to carry out works of alteration to listed churches in use, under the terms of the Ecclesiastical Exemption Order, 1994.<sup>98</sup> In 2001 the Bishops' Conference published a Directory setting out the operation of the ecclesiastical exemption in England and Wales.<sup>99</sup>

The future resilience of the church's estate, historic and otherwise, depends first and foremost on the availability of priests to serve the network of parishes. Every parish of course also requires a congregation of sufficient size to make the unit sustainable.

Since the high water mark of 1971, there has been a steep decline in vocations to the priesthood, only offset by an influx of former Anglican clergy in the 1990s in the wake of the Church of England's decision to ordain women. In 2008 there were only fifteen ordinations in the whole of England and Wales. However, since then there has been something of a recovery, going up by about ten each year, to forty one anticipated ordinations in 2013 (the year for which most recent figures are available). There has also been a modest increase in entries to religious orders.<sup>100</sup>

Although precise numbers are very difficult to pin down, it would appear that the decline in the number of Catholics attending Mass has continued, despite the influx in recent years of cradle Catholics from Eastern Europe and elsewhere. By one independent measure, the total was 985,600 in 2001 (24.6% of the Catholic population), but had fallen to 858,800 by 2012 (21.1%).<sup>101</sup> The official figure for Massgoers in 2010 was 1.1m.<sup>102</sup> Whatever the precise figure, that there has been a decline is beyond doubt. This is part of a wider secularising trend, affecting all mainstream Christian denominations, but has been exacerbated by the damage

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<sup>97</sup> <http://www.cbcew.org.uk/CBCEW-Home/About-Us>

<sup>98</sup> Now superseded by The Ecclesiastical Exemption (Listed Buildings and Conservation Areas) (England) Order 2010

<sup>99</sup> <http://www.cbcew.org.uk/CBCEW-Home/Departments/Christian-Life-and-Worship/Patrimony/Historic-Churches>

<sup>100</sup> <http://www.ukvocation.org/statistics>

<sup>101</sup> <http://www.prct.org.uk/>

<sup>102</sup> <http://www.thepapalvisit.org.uk/The-Catholic-Faith/Some-key-statistics>

caused by the Church's handling of sexual abuse scandals. It is too early to tell whether the anticipated reforms of Pope Francis and 'new blood' in the hierarchy of England and Wales will arrest or reverse this decline.

Relations between the Catholic Church and other Christian denominations, and indeed other faiths, remain good, both within the leaderships and at grass roots level. Shared Christian services are not uncommon, and it is no longer a matter of mild scandal for a Catholic to attend an Anglican or Nonconformist service, or vice-versa. However, the hopes of Christian unity that were such a feature of the post-Vatican II years have not been realised, and have in some respects gone into reverse. ARCIC (The Anglican-Roman Catholic International Commission), established in 1969 to make progress towards Christian unity, has found common ground on many historically divisive issues (including the role of the Pope as 'universal primate') but has run into difficulties over matters of human sexuality and the ordination, particularly episcopal ordination, of women – regarded by the Catholic Church as a serious obstacle to reconciliation and unity. The creation by Pope Benedict XVI of the Personal Ordinariate of Our Lady of Walsingham has allowed Anglicans disaffected by this and other developments in the Church of England to enter into full communion with Rome while retaining some of their patrimony. This development has been hailed by some as prophetic and pastorally necessary bridge-building, and criticised by others as divisive empire-building (*The Times* headline reported that the Pope had 'parked his tanks on the Archbishop of Canterbury's lawn').<sup>103</sup>

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<sup>103</sup> *The Times*, 21 October 2009



## 6. BUILT HERITAGE AND THE DRIVERS FOR CHANGE

### 6.1. Quantifying the heritage of Catholic parish churches

Diocese	Total number churches in TS	C20	Conservation Area	Listed at time of survey
Arundel and Brighton	89	65	23	20
Brentwood	109	87	19	8
Hexham and Newcastle	179	117	40	42
Lancaster	117	64	24	30
Leeds	114	81	26	25
Liverpool	207	125	20	67
Middlesbrough	89	56	36	24
Northampton	73	59	17	9
Nottingham	145	103	32	21
Plymouth	103	72	38	21
Portsmouth	118	77	30	27
Salford	184	131	19	28
Shrewsbury	114	83	13	20
Southwark	206	149	62	30
Westminster	216	149	86	58
<b>Total</b>	<b>2,063</b>	<b>1,418 (68.7%)</b>	<b>485 (23.5%)</b>	<b>430 (20.8%)</b>

According to the Catholic Church (2010), there are 2,566 parish churches in England and Wales, as well as 500 other churches and chapels open to the public.<sup>104</sup> However, according to English Heritage (2011), there are around 2,765 Catholic parish churches and 700 other churches and chapels open to the public in England alone.<sup>105</sup> The underlying reasons for this discrepancy in the figures are not clear.

2,063 churches have been inspected in the course of fifteen *Taking Stock* reviews between 2005 and 2013.<sup>106</sup> The diocesan breakdown is set out in the table above. 1,418 of these churches (or 68.7%) are twentieth-century in date, which is probably a fairly representative figure for the country as a whole.

Attached to this report at appendix 1 is a gazetteer of the main twentieth-century churches by the main practices, using the *Taking Stock* reports and, where those do not exist, information provided by HCCs and published sources such as *The Buildings of England*. Of the 1,268 twentieth-century churches listed in the gazetteer, 275 (21.68%) date from the 1950s and 332 (26.65%) from the 1960s. Thus, on the basis of this sample, nearly half of the Catholic churches of the twentieth century were built in those two decades.

<sup>104</sup> Ibid

<sup>105</sup> [https://www.english-heritage.org.uk/publications/dlsg-places-worship/places\\_of\\_worship\\_final.pdf](https://www.english-heritage.org.uk/publications/dlsg-places-worship/places_of_worship_final.pdf), p. 6

<sup>106</sup> In chronological order, these are in the dioceses of Lancaster, Arundel and Brighton, Portsmouth, Liverpool, Middlesbrough, Leeds, Plymouth, Northampton, Nottingham, Southwark, Shrewsbury, Brentwood, Hexham & Newcastle, Westminster and Salford. This figure does not include the Archdiocese of Birmingham (272 churches, in progress in 2014). All were carried out by AHP except for the Diocese of Arundel & Brighton, reviewed by Nick Antram and Teresa Sladen in 2005 (which did not include all churches).

## 6.2. Designation: Statutory

Decade	Number of churches (Gazetteer)	% of overall total	Listed	% listed (in that decade)	Grade I or II*	% of listed total
1900s	129	10.17	40	31.00	6	4.51
1910s	70	5.52	19	27.14	2	1.50
1920s	116	9.14	18	15.51	2	1.50
1930s	182	14.35	22	12.08	1	0.75
1940s	4	0.31	1	25.00	0	0
1950s	275	21.68	15	5.45	2	1.50
1960s	338	26.65	16	4.73	3	2.25
1970s	106	8.35	2	1.88	1	0.75
1980s	37	2.91	0	0	0	0
1990s	11	0.86	0	0	0	0
<b>Total</b>	<b>1,268</b>		<b>133</b>	<b>10.68</b>	<b>17</b>	<b>12.78</b>

Buildings are listed in one of three grades. Grade I buildings (about 2.5% of the total) are defined as buildings of exceptional interest, sometimes considered to be internationally important. Grade II\* buildings (5.5%) are particularly important buildings, of more than special interest. The vast majority of listed buildings (92%) are grade II; these are nationally important and of special interest.<sup>107</sup>

The general principles of selection are that:

- before 1700, all buildings that contain a significant proportion of their original fabric are listed;
- from 1700 to 1840, most buildings are listed;
- after 1840, because of the greatly increased number of buildings erected and the much larger numbers that have survived, progressively greater selection is necessary;
- particularly careful selection is required for buildings from the period after 1945;
- buildings of less than thirty years old are normally listed only if they are of outstanding quality and under threat.<sup>108</sup>

The vast majority of Catholic churches in England date from after 1840, and are therefore subject to fairly tight selection criteria, which become progressively tighter the newer the building is. However, there are very few Catholic churches less than thirty years old (the gazetteer includes just forty-eight churches of the 1980s and 1990s).

Of the 2,063 churches visited under the *Taking Stock* programme up to the end of 2013, 430 (20.8%) were already listed at the time of survey. In the course of its reviews, AHP has identified an additional 217 churches as possible candidates for listing. A number of these have already been confirmed, particularly in the dioceses of Shrewsbury and Southwark, where assessment of the *Taking Stock* reports has been systematically undertaken by English Heritage designation teams. Similar assessments are underway in the dioceses of Southwark and Brentwood (June 2014). The above figures do not include churches in the dioceses of Birmingham, Clifton, East Anglia and Hallam, none of which have completed *Taking Stock* surveys at the

<sup>107</sup> <https://www.english-heritage.org.uk/caring/listing/listed-buildings/>

<sup>108</sup> <https://www.english-heritage.org.uk/content/imported-docs/p-t/principles-of-selection-for-listing-buildings-2010.pdf>

time of writing. In June 2014 the number of listed Catholic churches in England and Wales is estimated to stand at 772, or 23.5% of the Church's official total.<sup>109</sup>

Turning to twentieth-century listings, 133 of these are included in the gazetteer (see table on page 66). Of these, forty (just over 30% of the total) date from the opening decade of the twentieth century and twenty-two (about 16.5%) from the 1930s. Fifteen (just over 11%) date from the 1950s and sixteen (12%) from the 1960s. Within their own decades, 31% of churches from the 1900s are listed, while only around 5% of churches dating from the 1950s and 1960s are listed. This is largely a reflection of the higher selection threshold that is applied to more recent buildings, and of the fact that a large number of 1950s and 1960s churches are cheaply-built utilitarian structures of little or no architectural and historical interest. However, given the quality of much of the building stock of this period, this statistic does suggest a certain 'under listing' of churches of the 1950s and 1960s, a suggestion which has been confirmed by the findings of *Taking Stock*.

Seventeen (12.78%) of the 133 listed twentieth-century churches are listed in grade I or II\*. Two of these are grade I: J. F. Bentley's Westminster Cathedral (completed in 1903) and Dom Paul Bellot's Quarr Abbey, Isle of Wight (1907-14). Of the fifteen grade II\* listings, four date from between 1900 and 1914: Eastwood & Greenslade's Leeds Cathedral; F. W. Tasker's Our Lady of Light, Clacton<sup>110</sup>; Giles Gilbert Scott's Annunciation, Bournemouth; and Arthur Langdon's St Cuthbert Mayne, Launceston, Cornwall. Five date from the interwar period, of which two – Our Lady of the Assumption, Northfleet, and Our Lady and St Alphege, Bath – are further churches by Giles Gilbert Scott. The other three are Lutyens' crypt at Liverpool Metropolitan Cathedral; Eric Gill's church at Gorleston-on-Sea, Norfolk; and, most recently, the Byzantine-style church at Droitwich, Worcestershire (notable for its mosaics by Gabriel Pippett and spot-listed in 2013). Moving to the post-war period, two churches of the 1950s are listed grade II\*, both by F. X. Velarde: English Martyrs at Wallasey and Our Lady of Lourdes, Blackpool (now in the care of the Historic Chapels Trust). From the 1960s are Gerard Goalen's Good Shepherd, at Woodthorpe, Nottinghamshire; Gibberd's Metropolitan Cathedral at Liverpool; and Francis Pollen's Worth Abbey, Sussex. From the 1970s, one building, Clifton Cathedral, is grade II\*.

As with the majority of building types (but not listed Anglican churches, more than half of which are highly graded),<sup>111</sup> the great majority of listed twentieth-century Catholic churches are included in grade II: 116 of the 133 in the gazetteer, or 87.2% – not very different from the national average across all building types (92%). Grade II buildings include architecturally and liturgically innovative churches such as J. H. Langtry-Langton's First Martyrs, Bradford (1934-5); F. X. Velarde's St Monica, Bootle (1935-6); and Weightman & Bullen's St Mary, Leyland, Lancashire (1962-4). They also include some conservative designs of high quality, such as Francis Johnson's St Joseph, Scarborough (1960). At the time of writing, Quinlan Terry's Brentwood Cathedral is being considered for listing.

The criteria for the listing of churches are set out in English Heritage guidance.<sup>112</sup> This states that:

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<sup>109</sup> Based on returns in 2012 HCC Annual Reports, supplemented by subsequent spot-listings; information from Tricia Brooking and Matilda Harden

<sup>110</sup> The listing for this church is currently (2014) being reassessed.

<sup>111</sup> <http://www.churchofengland.org/media/59475/report.pdf>

<sup>112</sup> [https://www.english-heritage.org.uk/publications/dlsg-places-worship/places\\_of\\_worship\\_final.pdf](https://www.english-heritage.org.uk/publications/dlsg-places-worship/places_of_worship_final.pdf)

The study of Roman Catholic church architecture in England is not well developed and, with the exception of A.W.N. Pugin and his sons, there are some biographies but few studies of the leading practices. Partly because of this, Catholic churches are relatively under-represented in the statutory lists.<sup>113</sup>

The guidance describes the post-Reformation history of Catholic church building in England, encompassing the penal years, the Relief Act of 1791, Emancipation and building boom (1829-80), the late nineteenth century, convents and monasteries. However, twentieth-century church buildings are considered as a single, inter-denominational theme, rather than being broken down along denominational lines. While the reasons for this are understood (there are many currents and indeed architects working across more than one denomination), such an approach is inevitably at the expense of the distinctiveness of individual denominations. Thus, the section opens:

All the major denominations experienced modest growth until the eve of the First World War with uneven decline thereafter. Decline was disguised by considerable activity in the inter-war years as new churches were built in considerable numbers to serve new suburbs. This trend accelerated in the years after the Second World War and church building was further boosted by replacement of war-damaged buildings. The Catholic dioceses, in particular, continued to build on a significant scale. By the 1960s, however, the trend of church attendance was turning irrevocably downwards and this began to have its impact on church buildings.<sup>114</sup>

While this acknowledges that Catholic church building did continue on a significant scale, it is placed within the context of a narrative of decline, covering ‘all the major denominations’. This was not the case in the Catholic context, where expansion was vigorous (not ‘disguised’, and not just replacing war-damaged buildings) up until the 1970s.

Specific considerations when considering places of worship for designation are listed on pages 19-21 of the guidance. One of these is ‘intactness’, and the point is made that ‘especially with buildings after 1840 [...] the issue of completeness, especially of interiors, becomes a major consideration when considering designation and grading’. As stated, the vast majority of Catholic churches in England post-date 1840, and moreover many were in the process of undergoing major adaptation, often destructive in heritage terms, at the time of the accelerated resurvey of listed buildings in the 1970s. This may explain in part why Catholic churches are ‘relatively under-represented’ in the statutory lists. However, the following paragraph points out that:

Alteration can tell us much about the evolution of a place of worship and thus have a positive value in itself. It can reflect the growth of a congregation or community; the development of patterns of worship; changes in taste and patronage; and the desire to embellish sacred spaces. Alteration, in this positive sense, can possess positive value.<sup>115</sup>

Many post-Vatican II reorderings were hasty and ill-conceived, and do not have ‘positive value’ in the sense described. However, many others – especially perhaps more recent ones – have been more thoughtful, with greater attention paid to context, materials and design. For this reason, churches previously rejected for listing on grounds of loss of intactness might in future be included, their later reordering identified as of positive value in itself.

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<sup>113</sup> Ibid, p. 6

<sup>114</sup> Ibid, p. 12

<sup>115</sup> Ibid, p. 19



On the question of ‘historic interest’, the guidance refers to particular associations, for example with a leading cleric, architect or significant patron. This is an area where Catholic churches might in the past have been disadvantaged, their architects (and possibly their clerics and patrons) generally being less well known than those working for the established Church. Some of the most prolific architects of Catholic churches in the twentieth century (e.g. W. C. Mangan, Reynolds & Scott, Greenhalgh & Williams, T. H. B. Scott) have few or no listed buildings to their name, and the reasons for inclusion of those which are – on the older lists at least – are not always clear. *Taking Stock* and other studies are helping to ensure that new listing cases can be assessed in the context of a wider overview.

### 6.3. Designation: Local listing



Figure 44: St Aidan's, Coulsdon (A. G. Scott, 1930-31 and Burles, Newton & Partners, 1964-6); on the London Borough of Croydon's local list

English Heritage's general advice on the statutory designation of places of worship states that:

While all listed buildings are of national importance, local factors may sometimes be of significance. Places of worship should be judged within the regional as well as national context; a period, a style or individual architectural or decorative feature that is relatively common in one locale may be rare in another. Similarly, association with a significant local patron or architect may also be reflected in the designated status. But many places of worship, especially non-Anglican ones, are not listed. These can nevertheless have considerable local significance and be much cherished by their communities. Their inclusion within conservation areas, and local listing, can assist appropriate management.<sup>116</sup>

More detailed guidance on the preparation of local lists was published by English Heritage in 2012.<sup>117</sup> Suggested criteria for possible inclusion of a building in a local

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<sup>116</sup> Ibid, p. 20

<sup>117</sup> <https://www.english-heritage.org.uk/publications/good-practice-local-heritage-listing/local-listing-guide.pdf>

list are: age, rarity, aesthetic value, group value, evidential value, historical association, archaeological interest, designed landscapes, landmark status and social and communal value.<sup>118</sup>

Several places of worship are illustrated in the English Heritage guidance, and it is clear that these often fulfil several of the criteria – notably aesthetic value, historical association, landmark status and social and communal value.

Research indicates that around half of local authorities have produced lists of locally important buildings and sites.<sup>119</sup> A number of Catholic churches are included in existing local lists, and where known mention of this is made in the *Taking Stock* reports. The total number of locally listed Catholic churches has not been established, but it is likely that were a comprehensive programme of local listing to be undertaken using the criteria outlined in the 2012 guidance, this would result in several hundred churches being included. As a rough guide, it is worth noting that of the four categories in which churches are placed in the *Taking Stock* reports, by far the largest group are those in Category 3, defined as

Churches of some significance that should be retained in use if possible, but with scope for more extensive alteration or adaptation in the interests of securing a sustainable future. This category encompasses a wide range, from those churches which are not considered to be eligible for listing under current criteria but which may warrant consideration for designation in the future, to churches which make a positive contribution to a conservation area, or which might be eligible for local listing. It may also include listed buildings whose interiors have been greatly altered and which are therefore less sensitive to change.<sup>120</sup>

Over a third (756, or 37.56%) of churches visited between 2008 and 2013 have been placed in Category 3; all may be regarded as possible candidate for local listing.

Nearly a quarter (23.5%, see table on page 62) of Catholic churches visited as part of the *Taking Stock* programme are located in conservation areas. Within this figure is a considerable degree of regional variation, ranging from 9.6% of churches in the Archdiocese of Liverpool to 40% in the Archdiocese of Westminster. A breakdown of the extent of overlap between these churches and those which have been placed in Category 3 has not been undertaken, but would be a worthwhile exercise in helping to judge the number of churches which might be considered for inclusion in local lists (although location in a conservation area is not a prerequisite for inclusion).

What would the implications of this be for the management of the Catholic Church's estate? Inclusion of a building in a local list (i.e. a non-statutory list, prepared by the local authority rather than English Heritage/DCMS) does not bring any additional

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<sup>118</sup> Ibid, p.16

<sup>119</sup> <http://www.english-heritage.org.uk/professional/advice/hpg/has/locallylistedhas/>

<sup>120</sup> The categorisation system was introduced in 2008 for the review of the Archdiocese of Liverpool. It was not used for the earlier reviews of Lancaster, Portsmouth and Arundel & Brighton. The other three categories are: Category 1 (Churches of outstanding significance and limited adaptability that should be retained in use as places of worship, with fabric and/or furnishings protected from all but the most modest changes: 80 churches, or 3.9% of the total; Category 2: Churches of high significance that could nonetheless tolerate change if carefully and sympathetically managed. These are usually grade II, but may include highly graded churches whose special interest lies above all in their external design/fabric, and less in their internal fitting out: 427 churches, or 21.28%; and Category 4: Churches of little architectural, historical or archaeological significance, which could without detriment to their historic interest, be disposed of in accordance with the recognised procedures of the Roman Catholic Church: 480 churches, or 23.92%.

consent requirements, over and above those needed for planning permission. However, under the terms of the National Planning Policy Framework (NPPF, paragraph 126 and Glossary, p. 52), the conservation and contribution of locally listed heritage assets is a material planning consideration.

Internal alterations to undesignated Catholic churches (including those on a local list) do not normally need planning permission and do not require faculty approval from the Diocesan Historic Churches Committee (HCC), although they may be subject to other diocesan approvals. External alterations may need planning permission, and in that event the impact on the heritage asset is likely to be a consideration. More importantly, in the event of closure and possible change of use (or site redevelopment), the impact in these terms will be highly relevant. HCCs may not be involved in such deliberations, but diocesan property and finance advisers almost certainly will be.

Although dioceses are not required under the rules of the ecclesiastical exemption to bring locally listed churches under the wing of the HCC, there is no reason why they should not do so, if this is considered to be beneficial in terms of due care of the patrimony. By way of analogy, some dioceses (e.g. Arundel & Brighton and Portsmouth) have brought under the umbrella of the HCC those churches identified by *Taking Stock* as possible candidates for listing, pending a final decision on these cases.

#### **6.4. Assessing completeness**

What is the level of completeness of these listed churches, and in particular their interiors? The short answer is that practically none has escaped change. This is hardly surprising, given the momentum and imperative to reorder in the wake of the Second Vatican Council, coupled with the absence of any regime of heritage control, internal or external, until 1994 (by which time nearly all churches had been reordered).

Pre-Vatican II churches, both listed and unlisted, have nearly all had a forward altar introduced, either supplementing or replacing the original high altar. Communion rails and nave pulpits have generally been removed; where they remain this is often on account of an important local connection, e.g. as a memorial to a much-loved priest or (as for many sets of communion rails) to the parish dead of world wars. Baptisteries, such an important feature of church design up until the early 1960s, have usually been put to other uses (often as repositories or piety stalls) and the font moved into the main body of the church, as baptism has become a parish rather than a family occasion. Confessionals have been removed or turned into unofficial storage areas, as confession has declined and been redefined as the Sacrament of Reconciliation, relocated to a Reconciliation Room.

What has *not* happened is the removal of pews and the introduction of non-worship activities into the main space of churches, a common feature in the reordering of Anglican and Nonconformist churches in recent years (see below).

#### **6.5. Trends in liturgy and architecture**

Although it did not result in any changes in the Church's doctrines, the Second Vatican Council had a profound impact on the outward appearance of the liturgy, and thereby on the form of churches, existing and new, as described above. Many Catholics welcomed these changes, or at least accepted them; others were less happy. In general, the more extreme the changes, the more polarising has been their effect:

The exaggerations of the post-conciliar era have sent some of the faithful into the bunkers of antiquarianism circa 1962, or even possibly 1890 or 1570. And for others, exaggerations have become the norm, and they prefer to remain in their antiquarian bunkers circa 1978, seeing any attempt at pulling the liturgy back to the balance of the Council as some sort of 'pre-conciliar' restorationism.<sup>121</sup>

During his pontificate, Pope Benedict XVI (2005-13) sought to redress that balance. He had attended the Council as a young and liberal academic, theologian and priest, and had been a vigorous supporter of the reforms. However, he later came to regard some post-Conciliar developments as 'a hermeneutic of discontinuity and rupture', as opposed to the more legitimate 'hermeneutic of reform'.<sup>122</sup> His apostolic exhortation *Sacramentum Caritatis* (*The Sacrament of Charity*, 2007) was issued as a practical guide to 'the correct implementation' of *Sacrosanctum Concilium*.<sup>123</sup> This involved a detailed analysis of what is meant by 'active participation', reaffirmed the importance of Latin (article 63) and urged bishops to ensure that the Blessed Sacrament was located in a suitably dignified and prominent position (article 69).

Also in 2007, Benedict XVI issued *Summorum Pontificum*,<sup>124</sup> his *Motu Proprio* allowing the faithful simply to obtain the agreement of their parish priest for the celebration of the Mass according to the Missal of 1962 (the Tridentine Mass), bypassing the need for approval from the bishop (as previously required, and not always granted). This was aimed in part at healing the schism with various traditionalist groups, such as the Society of St Pius X and the Institute of Christ the King. The post-Vatican II Mass of Pope Paul VI would remain the norm (whether in the vernacular or in Latin), while the old Tridentine Mass would be known as 'the Extraordinary Form'. In England, one notable result of *Summorum Pontificum* has been the acquisition in 2012 of the redundant grade II-listed church of St Peter and St Paul, New Brighton, Wirral, by the Institute of Christ the King, with the full support of the local bishop, to serve as a shrine and national centre for the Extraordinary Form (figure 45).<sup>125</sup>

The provisions of *Summorum Pontificum* have not so far been taken up with as much enthusiasm as its proponents would wish. Rather than a popular return to pre-conciliar forms, it perhaps represents an accommodation of the richness of tradition, part of a smorgasbord of liturgical choice. In this sense, Catholics are becoming more Anglican in their behaviour, seeking out churches and clergy which reflect their own 'churchmanship', rather than dutifully attending their local parish church. Whether it should seek to accommodate or resist this less Catholic, more individualistic, 'customer-led' agenda is one of the many challenges facing the Church in the twenty-first century.

It is too early to say what influence, if any, *Summorum Pontificorum* will have on mainstream church design. Generally, the building of new churches has dwindled to an extent that it is difficult to discern any particular trends.

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<sup>121</sup> McNamara, D. R., *Catholic Church Architecture and the Spirit of the Liturgy*, Chicago, 2009, p. 184

<sup>122</sup> Christmas address to the Roman Curia, 22 December 2005

<sup>123</sup> Ibid

<sup>124</sup> [http://www.vatican.va/holy\\_father/benedict\\_xvi/letters/2007/documents/hf\\_ben-xvi\\_let\\_20070707\\_lettera-vescovi\\_en.html](http://www.vatican.va/holy_father/benedict_xvi/letters/2007/documents/hf_ben-xvi_let_20070707_lettera-vescovi_en.html)

<sup>125</sup> <http://www.domeofhome.org/>. More recently (2014), the Institute has acquired J. A. Hansom's Gothic masterpiece, the grade I St Walburge, Preston.





Figure 45: Forward to the past? St Peter and St Paul, New Brighton, 2012  
(<http://www.domeofhome.org/>)

## 6.6. Making changes to parish churches: procedure and guidance

Since 1994 each diocese (or in the North West and the South, a cluster of dioceses) has had a Historic Churches Committee (HCC), which has delegated authority from the bishop to determine applications (faculties) to carry out works of alteration to listed churches in use for worship. This is the operation of the Ecclesiastical Exemption from listed building control, guidelines for the operation of which were published by the Bishops' Conference in 2001.<sup>126</sup>

All but the smallest parish projects require diocesan approval. *De minimis* rules vary from diocese to diocese, but Arundel and Brighton is probably not untypical in requiring that all projects estimated to cost more than £7,500 need approval. This applies whether or not the parish already has the funds in hand, wishes to obtain a loan from the diocese, or intends to borrow from another source. It means in effect that all but minor repairs, redecoration and maintenance required diocesan approval, whether or not the church is listed.

In addition to the approval of the Diocesan Finance Committee, works may require the approval of the Diocesan Liturgy Commission, Art and Architecture Committee or, in the case of listed churches, the HCC. The Liturgy Commission and Art and Architecture Committees technically only have an advisory function, whereas the HCC has delegated executive powers.

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<sup>126</sup> Catholic Bishops' Conference of England and Wales, *Directory on the Ecclesiastical Exemption from Listed Building Control*, March 2001

If the church belongs to a religious order, it may need to approach the superior for approval to carry out works. However, if the church is listed, the order will need to obtain a faculty from the HCC (if the church has 'opted in' to the Ecclesiastical Exemption), or listed building consent from the local planning authority.

These procedures are of course in addition to any planning and building regulations approvals that may be needed from the local planning authority.

Once a faculty for works to a listed church has been submitted, the HCC Secretary ensures that the proposals are advertised locally, and that English Heritage, the local authority and the national amenity societies are consulted. Each HCC also has members appointed after consultation with these bodies.

In the event of HCC rejection of the faculty application, the parish has the right of appeal. Unlike in the secular planning system, third parties also have a right of appeal. The procedure for appeals is set out in the Directory (paragraph 30).

More general guidance for parishes, priests, architects and advisory bodies is set out in *Consecrated for Worship: A Directory on Church Building*, published by the Bishops' Conference in 2006.<sup>127</sup> This sets out the requirements of liturgical and civil law, and the principles and practicalities that apply, both in the design of new churches and in the adaptation of existing ones. It contains sections on building maintenance, stressing the importance of regular inspection and survey. It details the special provisions that are in place for churches which have been listed for their special architectural and historic interest. Paragraphs 352-358 deal specifically with 'care of our cultural heritage'.

## **6.7. Pressures for change**

As suggested above, the pressures for change are not the same as those that apply in the Church of England or in the Nonconformist Churches. In those denominations there is a major thrust towards extended, community, secular use of churches and chapels. Such extended use is probably necessary and desirable if the continued viability of the heritage of Anglican and Nonconformist places of worship is to be assured. It is a trend which does not usually raise particular liturgical or ecclesiological concerns, and generally has the support of the churches themselves, advisory committees, and (to a greater or lesser extent) English Heritage and the national amenity societies. Disputes in many cases boil down to arguments about pews. Removal of pews is not an issue in Catholic churches (see statistics below); they are routinely installed in new churches, and are seldom removed from existing ones. Equally, they are not usually of such value in terms of history, artistry and craftsmanship that removal would be controversial, in the way that it often is in Anglican and Nonconformist contexts.

In the Catholic Church, with its theology of sacred space, extended use of this kind is not widespread. As described earlier, there was a trend towards multi-purpose churches in the 1970s, but these have not generally found favour, and such examples have often 'reverted' to single use. This does not mean that extended use of Catholic churches is not possible, and examples do exist.<sup>128</sup> But it does mean that there would need to be a clear, physical demarcation between the place of worship and the area used for secular purposes; the 'open plan' character of the restaurant-cum-church of

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<sup>127</sup> <http://www.liturgyoffice.org.uk/Resources/CFW/CFW.pdf>

<sup>128</sup> For example in two unlisted churches in Leeds, Holy Rosary (1937) and Our Lady of Good Counsel (1960).

All Saints, Hereford (which received major Heritage Lottery Funding), would not normally be considered acceptable in a Catholic context.

As described above, nearly all Catholic churches were liturgically reordered soon after the Second Vatican Council, and many have undergone several reorderings since then. Much of the more detailed and complex work of HCCs is concerned with 'reordering the reordering', mitigating the impact of some of the less sympathetic post-Conciliar recordings while still adhering to current liturgical norms (see statistics below). This sometimes involves reinstating something of the lost richness of historic interiors, with painted polychromy restored and historicist detailing on new liturgical furnishings, as in recent reorderings at Birmingham, Newcastle and Nottingham Cathedrals. However, archaeologically correct reinstatement of, say, Victorian stencil decoration, is seldom affordable. Controversial proposals for the removal of historic furnishings and fittings are now relatively rare, and do not usually get past the scrutiny of the HCC.

However, most of the business of HCCs is more prosaic in character. An analysis from the returns of HCC annual reports for 2011 and 2012 shows that in those two years there were 266 faculty applications.<sup>129</sup> The biggest single category of work (61 faculty applications, 41 of which related to exteriors) was for repairs, although it is clear that not all HCCs require a faculty for these, if they are satisfied that the repairs are of a like-for-like nature. The next largest category (29 applications) related to small-scale internal items, such as the addition of statues, murals and furniture. 28 faculty applications related to access, usually relating to improved provision for disabled people. 21 applications related to lighting, 14 to heating and 12 to sound systems. 18 applications related to stained glass, while 14 were for internal redecoration. Only 12 applications came under the category of reordering, and anecdotal evidence is that much of this concerned reversing of mitigating the impact of previous reorderings rather than impacting on historic furnishings. Only two applications involved changes to seating.

One conclusion which may be drawn from these statistics is that the days of radical and destructive reordering are largely behind us, and that most change to listed Catholic churches today is minor, incremental and non-contentious in nature.

## **6.8. The state of the fabric of the Catholic heritage**

*Consecrated for Worship* sets out the importance of building maintenance, which 'requires careful and skilled management' (pp. 103-105, paras. 342-351). It stresses the importance of obtaining the right advice and avoiding short cuts and false economies. It describes the purpose of the quinquennial survey and sets out the importance of annual inspections.

Generally, the evidence from *Taking Stock* is that the Catholic parish churches of England are in good structural and decorative order. English Heritage's *Register of Heritage at Risk* has included places of worship only since 2011; in that year there were eight Catholic churches on the register. In 2012 there were thirteen and in 2013 seventeen.<sup>130</sup> Figures for 2014 are not yet available. This increase is a sign not so

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<sup>129</sup> This and the following statistical information provided by Matilda Harden of the Bishops' Conference of England and Wales, pers. comm. May 2014

<sup>130</sup> Figures from EH National Heritage at Risk Team, June 2014. Of the seventeen, twelve are large urban Gothic Revival churches of the nineteenth century. The twentieth-century churches are Holy Spirit, Heckmondwike, Yorkshire (1914-15); St Mary, Lowe House, St Helens (1924-30); St Joseph, Burslem, Staffordshire (1926); St Peter and St Paul, New Brighton, Wirral (1932-5); and Good Shepherd, Woodthorpe, Nottinghamshire (1962-4).

much of decline in the general condition of the Catholic building stock, but more of the increased readiness of parishes to apply for grant aid, for which inclusion in the register is usually a precondition.

In the past, Catholic churches have been less successful than those of other denominations in attracting grant aid from English Heritage and the Heritage Lottery Fund. This is not on account of unfavourable treatment from those bodies, which are keen to encourage as wide and inclusive a distribution as possible within their terms of eligibility. It is more likely a consequence of widespread unfamiliarity with the grant application process and the fact that churches are usually sufficiently well maintained as to not be a high priority for the limited funds available. When they are not, this has sometimes been for want of somebody at parish level with the time and expertise to manage the complexities of the grants process. This is being addressed by the new post of Support Officer, jointly funded with English Heritage and based at the offices of the Bishops' Conference, which is already bearing fruit.

On the matter of quinquennial inspection reports (QIRs), as in so many matters, practice varies from diocese to diocese. For listed churches, the Directory requires (paragraph 19) that all faculty applications should be accompanied by a copy of the most recent QIR, if a copy is not already held by the HCC. However, while some dioceses (such as Portsmouth) have a system in place whereby all churches are inspected on a five yearly basis, others (such as Birmingham) have no such system. Furthermore, there is no requirement that surveys of listed churches should be carried out by accredited conservation architects or surveyors, and many reports are prepared by practices which have a general responsibility for church property, including presbyteries and schools, and which may not have conservation expertise or experience. There are no official lists of 'approved' professional advisers.

## **6.9. Church closure**

In terms of pressure for change, the overriding issue facing the Catholic Church is the future sustainability of the network of parishes, and thereby of parish churches. This problem is particularly acute in the former Catholic strongholds in the northern industrial cities, where the Catholic population has often moved away (with the composition of some areas of Blackburn and Preston, for example, being now almost entirely Muslim). This coupled with the shortage of clergy makes church closure in these areas an increasing possibility, and major reviews of plant and resources have taken place in the dioceses of Lancaster, Leeds and Liverpool. In the south of England the problem is not nearly so acute. There is not the same 'surplus' of buildings relative to Catholic population, and levels of deprivation are (on the whole) less pronounced. Furthermore, southern parishes and dioceses have benefitted more from the large influx of Catholics from Eastern Europe, particularly Poland, since 2004. While this influx has brought its own strains in terms of resources, there is no doubt that it has revived many previously declining parishes.

It is a curious fact that in the Church of Rome episcopal appointments can be very slow, and a diocese can operate *sede vacante* for many months, if not years. However, at the parish level, without a priest to serve the local community, it is likely that the bishop will consider suppressing or merging the parish with another, with the result that one or more church may no longer be needed for worship. The situation is almost the exact opposite of that in the Church of England, where episcopal appointments tend to be swift, but interregnums on the ground often protracted.

Another difference is that in the Church of England closure of churches tends to be initiated from 'bottom up', with a resolution from the Parochial Church Council. The



Catholic Church has traditionally been more ‘top down’, with bishops making this decision, after some consultation within the Church. This has sometimes given rise to controversy, as in what was seen as the pre-emptive closure of St Francis Xavier, Hereford, in the 1990s and, more recently, of SS Peter and Paul, New Brighton, on the Wirral. Both closures generated opposition within the local congregation and wider local community, as well as from conservation bodies. Both decisions were eventually reversed, the churches repaired or in the process of being repaired (with grant aid) and their future, it is hoped, assured.

The churches at Hereford and New Brighton were both already listed at the time of closure. There have also been cases where churches have been listed *after* closure, sometimes when plans for conversion and redevelopment are far advanced. Such was the case with the Reynolds & Scott church of St John the Baptist, Timperley (Diocese of Shrewsbury).<sup>131</sup> Such *causes célèbres* do not result in good publicity, and diocesan bishops are increasingly realising the value of early and wide consultation, not just within the Church, before making any decision to close churches. The *Taking Stock* reviews have been of particular value to dioceses and other agencies in identifying possible candidates for listing at an early stage.

There is a procedure for closing churches no longer required for ecclesiastical purposes, set out in Canon Law (Canons 1214 and 1222) and, for churches in England, in paragraphs 44-48 of the *Directory on the Ecclesiastical Exemption*. There are additional provisions for listed churches, involving consultation with the HCC. Increasingly, the views of the Patrimony Committee are sought, although the Directory makes no explicit provision for this. The guidance needs to be updated and expanded, a matter which the Patrimony Committee hopes to address in the near future.

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<sup>131</sup> The church was subsequently de-listed, on account of an error of attribution in its design.

## GLOSSARY OF TERMS

**Ambo:** Strictly a stand or desk from which the Gospel is read or sung, but in reality often indistinguishable from the pulpit

**Auxiliary bishop:** Assistant to a diocesan bishop

**Benediction (of the Blessed Sacrament):** Afternoon or early evening devotion before the *Blessed Sacrament*, exposed in a *monstrance* upon the altar

**Blessed Sacrament:** Devotional term for the consecrated bread or wine

**Campanile:** Bell tower

**Cathedra:** Bishop's throne

**Coadjutor bishop:** A 'bishop in waiting', who has been conferred the right to succeed the diocesan bishop

**Dalle de verre:** Glassmaking technique originating in France, of thick slabs of coloured glass set in resin

**Gradine:** A raised step or shelf at the back of the altar

**Mensa:** the consecrated altar slab or stone

**Metropolitan:** head (archbishop) of an ecclesiastical *province*

**Monstrance:** Vessel, usually highly elaborate and made of precious metals, for the display of the consecrated host, e.g. at *benediction*

**Motu Proprio:** Literally 'on his own impulse', a document issued by a pope on his own initiative

**Ordinary:** A diocesan bishop, from the Latin 'ordinarius', somebody with authority to execute laws

**Presbytery:** The home of the parish priest(s)

**Province:** A collection of dioceses led by an archbishop

**Romanitas:** Enthusiastic loyalty towards the See of Rome, and towards Roman culture in general

**Sarum rite (Use of Salisbury):** A medieval variation on the Roman rite of Mass, which some (Anglo) Catholics tried to revive in the nineteenth century

**Stations of the Cross:** Representation of Christ's trial, Passion and Crucifixion, placed around the walls of the church, and the subject of devotions, mainly in Lent and on Good Friday

**Suffragan:** A diocesan bishop, subordinate to a *metropolitan* bishop. Not to be confused with an *auxiliary* bishop

**Tabernacle:** From the Latin *tabernaculum*, meaning tent or hut, the place where the *blessed sacrament* is reserved, or stored; traditionally on the altar, but since Vatican II sometimes in an adjacent wall or space

**Tridentine:** The form of the Mass adopted at the Council of Trent and in general use until 1970

**Ultramontanism:** Strong support for the power and prerogatives of the Pope, from the Latin 'beyond the mountains' (i.e. Alps). See also *Romanitas*

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## **APPENDIX 1: GAZETTEER**

The gazetteer includes major additions to buildings, but does not include reorderings or repairs and restorations. Some of the practices were active in the nineteenth century, but only churches built or completed from 1900 onwards are included. Diocese in brackets, **bold** = listed building (grade II unless otherwise stated).

### **ALLEYN & MANSEL**

Justin Henry Alleyn FRIBA (1908-83) and John Mansel had offices in London and Reigate. Alleyn later worked as a sole practitioner

1. Edenbridge, St Lawrence, 1951-2 (Southwark)
2. Yeading, St Raphael, 1960-1 (Westminster)
3. Hoddesdon, St Augustine, 1961-2 (Westminster)
4. Ewell, St Clement, 1962 (Arundel & Brighton)
5. Horley, English Martyrs, 1962 (Arundel & Brighton)
6. Alton, St Mary, 1966 (Portsmouth)

### **ARCHARD Alfred Joseph Hodsdon (ARCHARD & PARTNERS)**

Post-War London practice responsible for a number of Catholic church designs, mainly in the Home Counties. A J Hodsdon Archard was at one time in partnership with Ronald Hardy

1. Hemel Hempstead (Boxmoor), St Mary and St Joseph, 1938 and 1951 (additions) (Westminster)
2. Plumstead Common, Holy Cross, 1950 (Archard, Worrow & Hardy) (Southwark)
3. Barnes, St Osmund, 1954-5 (Southwark)
4. Hackney, St John the Baptist, 1955-6 (Westminster)
5. Garston, Our Lady and St Michael, 1956-8 (Westminster)
6. Bushey, Sacred Heart and St John the Evangelist, 1958-60 (Westminster)
7. West Green, St John Vianney, 1959 (Westminster)
8. Welwyn Garden City (East), Our Lady Queen of Apostles, 1959-61 (Westminster)
9. Chesham, St Columba, 1960 (Northampton)
10. South Oxhey, St Joseph, 1960 (Westminster)
11. Poole (Parkstone), St Joseph and St Walburga, 1960-2 (Plymouth)
12. Wendover, St Anne, 1961 (Northampton)
13. Erith, Our Lady of the Angels, 1962-3 (Southwark)
14. Little Chalfont, St Aidan, 1964-65 (Northampton)
15. Tottenham, St Francis de Sales, 1967 (additions) (Westminster)
16. Kensington, Our Lady of Victories, 1970-1 (additions) (Westminster)

### **AXTELL Thomas**

Tyneside engineer who collaborated with resident priests on two concrete church designs:

1. **Sunderland, St Joseph**, 1906-7 (Hexham & Newcastle)
2. Seaham Harbour, St Mary Magdalen, 1906-7 (Hexham & Newcastle)

### **BADGER & HUTTON**

Of Liverpool

1. Norris Green, St Teresa of the Child Jesus, 1937 (Liverpool)
2. Cinderford, Our Lady of Victories, 1939 (Clifton)

### **BANKART Hugh C.**

1. Pershore, Holy Redeemer, 1959 (Birmingham)

### **BARTLETT & GRAY**

Post-war firm based in West Bridgford, Nottingham.

1. Nottingham (Sneinton), St Bernadette, 1962 (Nottingham)
2. Nottingham, Our Lady and St Patrick, 1981 (Nottingham)

### **BELLOT Dom Paul 1876-1944**

French architect and Benedictine Monk

1. **Quarr Abbey church, Isle of Wight**, 1907–14 (Portsmouth) (Grade I)

### **BENTLEY John Francis 1839-1902**

A pupil of **Henry Clutton**, received into the Catholic Church in 1862. His final and greatest design was for

1. **Westminster, Metropolitan Cathedral of the Most Precious Blood**, 1895-1903 (Westminster) (Grade I)

### **BENTLEY Osmond**

Son of J. F. Bentley. After Bentley's death in 1901 the firm of John F. Bentley, Son & Marshall was constituted, with John A. Marshall, who was chief assistant in Bentley's office, as partner - with the proviso that Osmond should join the practice as soon as he gained sufficient experience

1. **Clapham, St Mary (additions)**, 1910 (Southwark)
2. New Malden, St Joseph, 1923 (Southwark)

### **R. J. BESWICK & SON**

Of Swindon

1. Thornbury, Christ the King, 1962-4 (Clifton)

### **BEVAN John, Jr**

Of Bristol

1. Bristol (Bedminster), Holy Cross, 1921-6 (Clifton)
2. Weston-super-Mare, Corpus Christi, 1930 (Clifton)

### **BINGHAM TOWNER Henry 1909-97 (BINGHAM TOWNER ASSOCIATES/& PARTNERS)**

Sussex practice

1. Hailsham, St Wilfrid, 1955 (Arundel & Brighton)
2. Mayfield, St Thomas of Canterbury, 1957 (Arundel & Brighton)
3. Rottingdean, Our Lady of Lourdes, 1957 (Arundel & Brighton)
4. Burnham, Our Lady of Peace, 1958 (Northampton)
5. Bexleyheath, St John Vianney, 1958-9 (Southwark)
6. Chiddingfold, St Theresa of Avila, 1959 (Arundel & Brighton)
7. South Ockendon, The Holy Cross, 1960-1 (Brentwood)
8. Billingshurst, St Gabriel, 1961 (Arundel & Brighton)
9. Chelmsford, Blessed Sacrament, 1961-2 (Brentwood)
10. Farnborough, St Michael and All Angels, 1961-4 (Southwark)
11. Worthing, St Charles Borromeo, 1962 (Arundel & Brighton)
12. West Wickham, St Mark, 1962-3 (Southwark)
13. Patcham, St Thomas More, 1963 (in association with David Ashdown) (Arundel & Brighton)
14. Kidbrooke, St John Fisher, 1964 (Southwark)
15. Eastbourne (Langney), Christ the King, 1966-7 (Arundel & Brighton)
16. Pevensey Bay, Holy Rood, 1966-7 (Arundel & Brighton)
17. Milford, St Joseph, 1969 (Arundel & Brighton)
18. Moulescomb, St Francis (additions), 1969 (Arundel & Brighton)
19. Seaford, St Thomas More (additions), 1969 (Arundel & Brighton)

20. Burgess Hill, St Wilfrid (addition), 1970 (Arundel & Brighton)
21. Lancing, Holy Family, 1970 (Arundel & Brighton)
22. Keymer, St Edward the Confessor, 1973 (Arundel & Brighton)
23. Henfield, Corpus Christi, 1974 (Arundel & Brighton)

**BLACK John**

Of Huddersfield

1. Huddersfield, English Martyrs, 1970 (Leeds)
2. Bradford, St Winefride, 1973 (Leeds)
3. Doncaster (Cantley), St Paul, 1973 (Hallam)
4. Stockbridge, St Albert, 1976 (Liverpool)
5. Huyton, St Columba, 1990, with D. Wall (Liverpool)

**BLACKING W.H. Randoll**

Pupil of Sir Ninian Comper, accomplished designer of churches and church furnishings

1. Chandlers Ford, St Edward the Confessor, 1937 (Portsmouth)

**BLEE Michael J**

Of the Michael Blee Whittaker Partnership

1. Orpington, Holy Innocents, 1980-1 (Southwark)
2. **Douai Abbey Church (completion)**, 1992-3 (Portsmouth)

**BLOUETT D.M.**

See also **John E. STERRETT**, **Boris David KAYE**, **STERRETT & BLOUETT**, and **STERRETT & KAYE**

1. South Woodford, St Anne Line, 1965-6 (Brentwood)

**BOLLAND Sidney**

1. Childwall Valley, St Paschal Baylon, 1964 (Liverpool)

**BOSANQUET Peter** 1918-2005 (**BRETT, BOYD & BOSANQUET**)

Modernist, occasional collaborator with **Lionel BRETT** (also see **BRETT & POLLEN**)

1. Watlington, St Edmund Campion, 1989

**F.J.BRADFORD KSG**

Leicester designer/builder responsible for a large number of RC churches, mainly in the Diocese of Nottingham, for which work he was awarded a papal knighthood.

1. Leicester (South Wigston), St Mary, 1905 (Nottingham)
2. Leicester, St Peter, 1905 (Nottingham, demolished)
3. Nottingham (Hyson Green), St Mary, 1909-10 (Nottingham)
4. Leicester (Aylestone), St Edward the Confessor, 1922 (Nottingham)
5. Leicester, Sacred Heart, 1924 (Nottingham)
6. Rothley, Sacred Heart, 1927 (Nottingham)
7. Nottingham (West Bridgford), Holy Spirit, 1929-30 (Nottingham, demolished)
8. Cleethorpes, Corpus Christi, 1930 (Nottingham, demolished)
9. Nottingham (Carlton), The Most Sacred Heart of Jesus, 1930-31 (Nottingham)
10. **Mount St Bernard Abbey, Our Lady and St Bernard (additions)**, 1935-39 (Nottingham)

**LORD BRAYE (Alfred Verney-Cave) 1849-1928**

Amateur architect and Catholic convert

1. **Eton, Our Lady of Sorrows, 1915** (Northampton)

**BRETT & POLLEN**

Of Oxford. Occasional partnership of Lionel Brett, Fourth Viscount Esher (1914-2004) and Francis POLLEN. Brett trained in the office of **A. S. G. BUTLER**. See also **POLLEN Francis** and **BOSANQUET Peter**

1. Woodley, St John Bosco, 1967 (Portsmouth)
2. **Marlow, St Peter (additions)**, 1968-70 (Northampton)

**F. G. BROADBENT & PARTNERS (BROADBENT, HASTINGS, REID & TODD)**

Francis George Broadbent (1909-83) led the successor practice to Goodhart-Rendel, Broadbent & Curtis after H. S. Goodhart-Rendel's death in 1959. Later became Broadbent, Hastings, Reid & Todd. See also **GOODHART-RENDEL, BROADBENT & CURTIS**

1. Buckland, Our Lady of Dover, 1960 (Southwark)
2. Kingston Hill, St Ann, 1960 (Southwark)
3. Esher, Holy Name, 1960-1 (Arundel & Brighton)
4. London, Tyburn Convent, 1960-3 (Westminster)
5. Whyteleafe, St Thomas, 1961 (Arundel & Brighton)
6. Knebworth, St Thomas More, 1962 (Westminster)
7. Merton, St John Fisher, 1962 (Southwark)
8. Upton St Leonards, Prinknash Abbey Church, 1962-5 (Clifton)
9. Harefield, St Paul, c.1964 (Westminster)
10. Kilburn, Sacred Heart of Jesus, 1964 (additions) (Westminster)
11. **Thames Ditton, Our Lady of Lourdes, 1965** (Arundel & Brighton)
12. Tadworth, St John, 1966 (Arundel & Brighton)
13. St Albans, St Alban and St Stephen, 1966-7 (additions) (Westminster)
14. Rainham (Twydall), St Peter Prince of the Apostles, 1970 (Southwark, closed)
15. Thornton Heath, St Andrew, 1970 (Southwark)
16. Dulwich Wood Park, St Margaret Clitherow, 1973-4 (Southwark)
17. Sydenham Kirkdale, Church of the Resurrection of Our Lord, 1974 (Southwark)
18. Swanley, Church of the Apostles (additions), 1974 (Southwark)

**BROCKLESBY John Sydney 1879-1955**

Designed some notable Arts and Crafts houses in Merton Park, Wimbledon and Sheringham, Norfolk, and RC churches in the Midlands and Lancashire

1. Belper, Our Lady of Perpetual Succour, 1919 (Nottingham)
2. Derby (Old Normanton), St George and All Soldier Saints, 1920 (much rebuilt) (Nottingham)
3. **Nottingham, St Augustine**, 1921-23 (Nottingham)
4. **Nottingham, Cathedral church of St Barnabas (alterations)**, 1923 (Nottingham)
5. **Ashton-in-Makerfield, St Oswald & St Edmund Arrowsmith**, 1925-30 (Liverpool)
6. **Stoke (Burslem), St Joseph**, 1926 (Birmingham)
7. **Stoke (Tunstall), Sacred Heart**, 1930 (Birmingham)
8. St Helens (Sutton Manor), St Theresa of the Child Jesus, 1930-2 (completed by W. & J. B. Ellis) (Liverpool)

### **BRODRICK, LOWTHER & WALKER**

Of Hull. See also **LOWTHER & RIGBY** and **SMITH, BRODRICK & WALKER**

1. South Shields, St Peter and St Paul, 1905-6 (Hexham & Newcastle)

### **BROWN David (DAVID BROWN & ASSOCIATES)**

Architect of Lambton House, Newcastle who built widely in the Diocese of Hexham & Newcastle around the time of the Second Vatican Council. Described in the *Northern Catholic Calendar* (1961) as 'successor to the late **Robert BURKE**'

1. Gateshead, Immaculate Heart of Mary, 1960 (Hexham & Newcastle)
2. Newcastle upon Tyne, St Cuthbert, 1960 (Hexham & Newcastle)
3. Felling, St Augustine, 1962 (Hexham & Newcastle)
4. Winlaton, St Anne, 1962 (Hexham & Newcastle)
5. Benton, St Aidan, 1963 (Hexham & Newcastle)
6. Longbenton, St Peter and St Paul, 1964 (Hexham & Newcastle)
7. Durham, St Joseph, 1964-65 (Hexham & Newcastle)
8. New Seaham, St Cuthbert, 1965 (Hexham & Newcastle)
9. Hebburn, St James, 1965-67 (Hexham & Newcastle)
10. Coxhoe, SS Joseph, Patrick and Cuthbert, 1966 (Hexham & Newcastle)
11. Peterlee, Our Lady of the Rosary, 1966 (Hexham & Newcastle)
12. Cramlington, St Paul, 1969 (Hexham & Newcastle)
13. Darlington, St Teresa, 1970 (Hexham & Newcastle)
14. Newcastle upon Tyne, St Teresa of the Infant Jesus, 1972 (Hexham & Newcastle)
15. North Shields, St Cuthbert, 1975 (Hexham & Newcastle)
16. Coxlodge, St James, 1976 (Hexham & Newcastle, demolished)
17. Easington Colliery, Our Lady, 1977 (Hexham & Newcastle)
18. Wallsend, Our Lady and St Aidan, 1977 (Hexham & Newcastle)

### **BURKE Robert d. c1960**

Architect of Newcastle upon Tyne, worked exclusively in Diocese of Hexham & Newcastle

1. Coundon, St Joseph, 1932-4 (Hexham & Newcastle)
2. Gateshead, Corpus Christi, 1934-6 (Hexham & Newcastle)
3. Gateshead, Our Lady of the Annunciation, 1953 (Hexham & Newcastle, closed)
4. Backworth, Our Lady and St Edmund, 1954 (Hexham & Newcastle)
5. Gateshead, St Wilfrid, 1954-5 (Hexham & Newcastle)
6. North Shields, St Joseph, 1955 (Hexham & Newcastle)
7. Bishop Auckland, St Mary, 1956 (Hexham & Newcastle)

### **BURLES David Henry 1866-1942**

Practice established in Southend in 1894 with H. A. Harris and later with J. S. Collings (Burles, Harris & Collings)

1. Hornchurch, St Mary Mother of God, 1931-3 (Brentwood)
2. Elm Park (temporary church, now parish hall), 1939 (Brentwood)
3. Southend-on-Sea (Prittlewell), St John Fisher (church-hall), 1939 (Brentwood)

### **BURLES, David Rodney b.1906**

Architect of Westcliff-on-Sea. Son of **David Henry Burles**. See also **BURLES, NEWTON & PARTNERS**

1. Hainault, The Assumption, 1952-3 (Brentwood)
2. Barkingside, St Augustine of Canterbury, 1953-4 (Brentwood)
3. Hornchurch, English Martyrs, 1954-5 (Brentwood)



### **BURLES, NEWTON & PARTNERS**

Partnership of David Rodney Burles and John Newton, with offices in London, Manchester, Newcastle and Southend. Practice later joined by Gerald Murphy. See also **BURLES, David Rodney**

1. Basildon, St Basil the Great, 1955-6 (Brentwood)
2. Harold Hill, St Dominic, 1955-6 (Brentwood)
3. Edgware, St Anthony of Padua (additions), 1956 (Westminster)
4. Manor Park, St Stephen, 1958 (Brentwood)
5. East Ham, St Michael, 1958-9 (Brentwood)
6. Elm Park, St Alban, 1959-60 (Brentwood)
7. Acton East, St Aidan of Lindisfarne, 1960-1 (Westminster)
8. Hayes, The Immaculate Heart of Mary, 1961 (Westminster)
9. Stevenage (Shephall), St Hilda, 1961-2 (Westminster)
10. Heston, Our Lady Queen of the Apostles, 1963-4 (Westminster)
11. Southend-on-Sea (Prittlewell), St John Fisher, 1963-4 (Brentwood)
12. Harlow, St Thomas More, 1964-5 (Brentwood)
13. Coulsdon, St Aidan, 1964-6 (Southwark)
14. Hampton Hill, St Francis de Sales, 1965-6 (Westminster)
15. Stonebridge, The Five Precious Wounds, 1965-6 (Westminster)
16. Ilford, St John the Baptist, 1966-7 (Brentwood)
17. Rainham, Our Lady of Salette, 1966-7 (Brentwood)
18. Bedford, St Philip and St James, 1967 (Northampton)
19. Somers Town, St Aloysius, 1967 (Westminster)
20. Southall, St Anselm, 1967-8 (Westminster)
21. Salford (Irlams o' th' Height), St Luke, 1967-9 (Salford)
22. Hutton and Shenfield, St Joseph the Worker, 1968-9 (Brentwood)
23. Ilford, St Mary and St Erconwald, 1971-2 (Brentwood)
24. Wickford, Our Lady of Good Counsel, 1971-2 (Brentwood)
25. Manchester (Collyhurst), St Malachy, 1972 (Salford)
26. Brentwood, Cathedral Church of St Mary and St Helen (additions, since demolished), 1974 (Brentwood)
27. Benfleet, Holy Family, 1975 (Brentwood)
28. Manor House, St Thomas More, 1975 (Westminster)
29. Eastcote, St Thomas More, 1975-6 (Westminster)
30. Manchester (Moss Side), Our Lady of Perpetual Succour, 1977-8 (Salford)
31. Barking, St Mary and St Ethelburga, 1979 (Brentwood)
32. Neasden, St Patrick, 1979-80 (Westminster)
33. Basildon (Wickhay), The Most Holy Trinity, 1980 (Brentwood)
34. Surrey Docks, Our Lady of the Immaculate Conception, 1987-8 (Southwark)
35. Barking, St Thomas More, 1991 (Brentwood)

### **BURNS GUTHRIE & PARTNERS**

Present-day Kent practice

1. Bearstead, St Peter, 1983-4 (Southwark)
2. West Kingsdown, St Bernadette, 1988 (Southwark)
3. Sevenoaks, St Thomas of Canterbury (addition), 1994-5 (Southwark)

### **BUTLER Arthur Stanley George 1888-1965**

Catholic architect and writer of the early-mid twentieth century, perhaps best known as the biographer of Lutyens

1. Ruislip, Most Sacred Heart, 1920-1 (demolished) (Westminster)
2. Beaconsfield, St Teresa of the Child Jesus and St John Fisher and St Thomas More, 1927 (Northampton)
3. **Wells-next-the-Sea, Our Lady**, 1928 (East Anglia)
4. **Henley-on-Thames, Sacred Heart**, 1936 (Birmingham)

**BYRNE Peter A.**

Of Exmouth

1. Wimborne, St Catherine, 1933-6 (Plymouth)
2. Poole (Broadstone), St Anthony of Padua, 1959-60 (Plymouth)
3. Exeter, St Bernadette, 1960 (Plymouth, closed)

**BYROM Richard (Byrom & Noble; Byrom, Hill & Partners)**

Twentieth-century firm, offices in Bury and Manchester

1. Newchurch-in-Rossendale, St Peter, 1927-8 (Salford)
2. Stacksteads, St Joseph, 1928 (Salford, demolished)
3. Todmorden, St Joseph, 1928-9 (Salford)
4. Littleborough, St Mary of the Annunciation, 1930 (Salford)
5. Sowerby Bridge, Sacred Heart & St Patrick, 1934 (Leeds)
6. Bury, St Bede, 1952-3 (Salford, demolished)
7. Rochdale (Kirkholt), Holy Family, 1954-5 (Salford)
8. Bury, Our Lady of Good Counsel and Guardian Angels, 1956-7 (Salford)
9. Bolton (Deane), St Ethelbert, 1958-9 (Salford)
10. Clayton-le-Moors, St Mary, 1958-9 (Salford)

**CAMPLING & ILIFFE**

Post-war practice in Sunningdale, Berkshire

1. Berkhamsted, Sacred Heart, 1966-7 (Westminster)

**CAROE William Douglas 1857-1938**

Architect to the Ecclesiastical Commissioners and to a number of Anglican cathedrals. Just one RC work:

1. **Chalford (Glos.), St Mary of the Angels**, 1930 (Clifton, closed)

**CASSIDY & ASHTON**

Of Preston and Manchester

1. Penwortham, St Teresa, 1959 (Liverpool)
2. Preston, Our Lady and St Bernard, 1965 (Lancaster)
3. Lancaster, University Chaplaincy Centre, 1966-9 (Lancaster)
4. Warrington, St Paul of the Cross, 1972 (Liverpool)
5. Whitehaven St Benedict, 1974-5 (Lancaster)
6. Rochdale, St Vincent de Paul, 1975 (Salford)
7. Blackburn (Audley), St Joseph, 1982 (Salford)

**CAVE George**

Of Coventry

1. Coventry (Earlsdon), The Precious Blood and All Souls, 1923-4

**CHATWIN Philip B. 1873-1964**

Of Birmingham (**J. A. CHATWIN & SON**)

1. Birmingham (Bearwood), Our Lady of Good Counsel and St Gregory, 1934 (Birmingham)

**CLAGUE John C.**

Post-war architect with Canterbury-based practice

1. Westgate-on-Sea, St Peter, 1963 (Southwark)

**COMPER John Sebastian** 1891-1979

Eldest son of Sir Ninian Comper, who trained in his father's studio before a rift separated them. A Catholic convert, he built extensively in the Diocese of Northampton

1. Northampton, St Gregory the Great, 1952-4 (Northampton)
2. Rushden, St Peter, 1955-6 (Northampton)
3. Bletchley, St Thomas Aquinas, 1956 (Northampton)
4. Woburn Sands, St Mary, 1956 (Northampton)
5. Brackley, St Martin, 1957 (Northampton)
6. High Wycombe, St Augustine, 1957 (Northampton)
7. Slough, Holy Family, 1957 (Northampton)
8. Bedford, Christ the King, 1959-60 (Northampton)
9. Norwich, St George, 1962 (East Anglia)
10. Northampton, St Aidan, 1964 (Northampton)
11. Bletchley, All Saints, 1965 (Northampton)
12. Newmarket, Our Lady Immaculate and St Etheldreda, 1966 (East Anglia)

**COOMANS J**

Of Ypres

1. **Middlesbrough, Sacred Heart**, 1931-3 (Middlesbrough)

**CORFIATO Hector Othon** 1893-1963

Architect, writer and teacher, Professor at the École des Beaux-Arts, Paris and later at the Bartlett School, University of London. Partner in architectural firm of Corfiato, Thomson & Partners, working widely in Nigeria and Burma

1. **French church, Notre Dame de France (Leicester Place)**, 1953-5 (Westminster)
2. Allen Hall, Diocesan Seminary Chapel, 1958 (Westminster)
3. **Stanmore, St William of York**, 1960 (Westminster)

**COX George Bernard**

Of Birmingham. See also **HARRISON & COX**

1. Coventry, St Elizabeth, 1914-16 (Birmingham)
2. **Birmingham (Aston), Sacred Heart and St Margaret Mary**, 1922 and 1934 (Birmingham)
3. Hednesford (Staffs), Our Lady of Lourdes, 1928-34
4. Olton, Holy Ghost and St Mary Immaculate, 1929 (Birmingham)
5. Birmingham (Kings Norton), St Joseph and St Helen, 1933 (Birmingham)
6. Birmingham (Sutton Coldfield), Holy Trinity, 1934 (Birmingham)
7. Birmingham (Gravelly Hill), St Mary and St John, 1937 (Birmingham)
8. Birmingham (Handsworth), St Augustine of England, 1939 (Birmingham)
9. Birmingham (Acocks Green), Sacred Heart and Holy Souls, 1940 (Birmingham)
10. **Coleshill, Sacred Heart and St Teresa**, 1941 (Birmingham)
11. Birmingham (Maryvale), Our Lady of the Assumption, 1957 (Birmingham)

**CRABTREE & JAROSZ**

Partnership of modernist William Crabtree and Polish émigré George Wladyslaw Jarosz

1. Fawley Court (Bucks), St Anne, 1973 (Northampton)

### **CRAWFORD Thomas A**

Trained in Newcastle and based in Middlesbrough, with a widespread practice in Dioceses of Hexham & Newcastle and Middlesbrough (from 1955-68 practice known as Crawford & Spencer/Crawford, Spencer & Wilkes)

1. Redcar, St Augustine, 1936-7 (Middlesbrough)
2. Linthorpe, Holy Name of Mary, 1937-8 (Middlesbrough)
3. Hartlepool, St Thomas More, 1953 (Hexham & Newcastle)
4. Hartlepool, St Cuthbert, 1955 (Hexham & Newcastle)
5. Darlington, St Anne, 1956 (Hexham & Newcastle)
6. Stockton-on-Tees, St Cuthbert, 1957-8 (Hexham & Newcastle)
7. St Alphonsus, North Ormesby, 1959-60 (Middlesbrough)
8. Billingham, Our Lady of the Most Holy Rosary, 1960 (Hexham & Newcastle)
9. Billingham, St John the Evangelist, 1960 (Hexham & Newcastle)
10. Darlington, Holy Family, 1960 (Hexham & Newcastle)
11. Newton Aycliffe, St Mary, 1960 (Hexham & Newcastle)
12. Hartlepool, St John Vianney, 1961 (Hexham & Newcastle)
13. Stockton-on-Tees, English Martyrs, 1961 (Hexham & Newcastle, demolished)
14. Durham (Wheatley Hill), Our Lady the Queen, 1963 ((Hexham & Newcastle, closed)
15. St Clare of Assisi, Brookfield, 1965 (Middlesbrough)

### **CRAZE Romilly Bernard 1892-1974**

Ecclesiastical architect best known for the Anglican shrine of Our Lady at Walsingham (1931-37) and for his work of replacing or restoring buildings damaged or lost in wartime bombing. In partnership from 1931 with Sir William Milner (1896-1960) as Milner & Craze

1. **Southwark, Metropolitan Cathedral of St George (rebuilding)**, 1953-8 (Southwark)

### **CROSS Max G (Cross and Kellaway; Geens, Cross & Sims)**

Bournemouth-based post-War practice

1. Bournemouth, Christ the King, 1965-6 (Plymouth)
2. Poole, St Mary's, 1971-3 (with S.A. Kellaway) (Plymouth)

### **CRUSH J. Arnold 1885-1936**

Birmingham architect, pupil of Sir Giles Gilbert Scott and Sir Edwin Lutyens

1. **Douai Abbey Church**, 1928-33 (Portsmouth)
2. Dorridge, St George and St Teresa, 1935 (Birmingham)
3. New Southgate, Our Lady of Lourdes, 1936 (Westminster)

### **CLIFFORD CULPIN AND PARTNERS**

1. Bracknell, St Joseph, 1961-2 (Portsmouth)

### **CURRAN Robert**

Of Warrington

1. **Latchford, Our Lady of the Assumption**, 1901-02 (Shrewsbury, closed)

### **CURTIS Robert Leabon 1842-1918**

East London architect who designed several churches in Westminster and Brentwood Dioceses as well as local board schools. After his death the practice was taken over by **T.H.B. SCOTT**

1. Tilbury, Our Lady Star of the Sea, 1906-7 (Brentwood)
2. Upton Park, Our Lady of Compassion, 1911 (Brentwood)
3. Hammersmith, St Augustine, 1915-16 (Westminster)
4. Copenhagen Street, Blessed Sacrament, 1916 (Westminster)

**DAND James Brignell**

Of Carlisle

1. Carlisle, St Margaret Mary, 1961-2 (Lancaster)

**IVOR DAY & O'BRIEN (IVOR DAY, O'BRIEN, STEPHENS)**

Of Bristol. See also **O'BRIEN, MORRIS & McCULLOUGH**

1. Bristol (Downend), St Augustine of Canterbury, 1964-5 (Clifton)
2. Bristol (Patchway), Holy Family, 1965-6 (Clifton)
3. Brockworth (Glos.), St Patrick, 1967-8 (Clifton)
4. Swindon, Holy Family, 1967-9 (Clifton)
5. Swindon, Holy Rood (additions), 1969-71 (Clifton)
6. Birmingham (Stechford), Corpus Christi, 1971
7. Bexley, St John Fisher, 1974 (Southwark)
8. Yate, St Paul, 1981 (Clifton)

**DEACON & LAING**

1. Stony Stratford, St Mary Magdalene, 1957-8 (Northampton)

**DELARUE Anthony**

Of London N1

1. Tring, Corpus Christi, 1998-9 (Westminster)
2. **Hertford, Immaculate Conception and St Joseph (additions)**, 2000 (Westminster)

**DENNY T.J. (DENNY & BRYAN)**

Watford-based post-war practice (Denny & Bryan from c1965)

1. Hatfield South, St Peter, 1961 (Westminster)
2. Croxley Green, St Bede, 1963 (additions) (Westminster)
3. Hatfield (Welham Green), St Thomas More, 1963 (Westminster)
4. Addiscombe, Our Lady of the Annunciation, 1963-4 (Southwark)
5. Stanwell, St David, 1965-6 (Westminster)
6. Mill End, St John the Evangelist, 1970-1 (Westminster)

**DE SOISSONS, PEACOCK, HODGES & ROBINSON**

Louis de Soissons (1890-1962) was architect and chief planner to Welwyn Garden City; his firm of Louis De Soissons, Peacock, Hodges and Robertson designed many of its more important buildings

1. Welwyn Garden City (Digswell), Holy Family, 1967 (Westminster)

**DIXON-SPAIN John Edward**

See **NICHOLAS & DIXON-SPAIN & PARTNERS**

**DODDS Eduardo G. 1916-63**

Anglo/Argentine architect. In partnership with Kenneth White (E. G. Dodds & K. C. White). Successor practice was Brian Ring/Howard & Partners

1. Rainham, St Thomas of Canterbury, 1956-8 (Southwark)
2. Strood, English Martyrs, 1963-4 (Southwark)
3. Rainham (Twydall), St Peter Prince of the Apostles, 1964 (Southwark, demolished)

**DRANGOLE E. P.**

1. Nympsfield, St Joseph, 1923 (Clifton)



**DRYSDALE George** 1881-1949

Studied at the École des Beaux Arts, Paris and then worked in the offices of Ernest George and Leonard Stokes, becoming Stokes' partner before starting his own practice in 1911

1. **Aldershot, St Joseph**, 1913 (Portsmouth)
2. Hounslow, St Michael and St Martin, 1928-9 (Westminster)
3. Birmingham (Small Heath), Holy Family, 1929 (Birmingham)
4. **Lynton, Most Holy Saviour (completion)**, 1931 (Plymouth)
5. Plympton, Our Lady of Lourdes, 1931-2 (Plymouth)
6. Norwood (South), St Chad, 1932 (Southwark)
7. Birmingham (Saltley), Our Lady of the Rosary and St Therese of Lisieux, 1933 (Birmingham)
8. **Weymouth, St Joseph**, 1933-4 (Plymouth)
9. Warley, Our Lady and St Hubert, 1934 (Birmingham)
10. Ruislip, Most Sacred Heart, 1939 (Westminster)

**DUNN, HANSOM & FENWICKE**

Successor Newcastle practice to Dunn & Hansom/Dunn, Hansom & Dunn. W. Ellison Fenwicke became a partner in 1894, and the practice continued as Dunn, Hansom & Fenwicke until 1906, whereupon Fenwicke continued the practice with various partners and under various permutations of name

1. Newcastle upon Tyne, The Holy Name, 1928-9 (Hexham & Newcastle)

**EASTWOOD John Henry** 1843-1913 and **GREENSLADE, S.K.**

Eastwood was a London-based Catholic architect, born in Leeds, and a founder member of the Guild of St Gregory and St Luke

1. **Leeds, Cathedral church of St Anne**, 1902-4 (Leeds) (Grade II\*)

**EDESON Charles Alva**

Of Mansfield

1. Derby (Alvaston), English Martyrs, 1909? (Nottingham, demolished)
2. **Mansfield, St Philip Neri**, 1925 (Nottingham)
3. Ripley, St Joseph, 1928 (Nottingham)
4. Derby (Old Normanton), St George and All Soldier Saints, rebuilding, 1929 (Nottingham)

**ELFORD E. W. T.**

1. Paignton, Holy Family, 1955, completed by Louis de Soissons & Partners 1961 (Plymouth)

**ELLERY ANDERSON ROISER & FALCONER**

Of Cheltenham. See also **PETER FALCONER & PARTNERS**

1. Painswick, Our Lady and St Therese, 1954-6 (Clifton)

**ELLIS Anthony**

1. Coppull, St Oswald, 1926 (from designs by Michael Honan?) (Liverpool)
2. Leigh, Sacred Heart, 1928 (Liverpool)
3. Liverpool (Mossley Hill), St Anthony of Padua, 1931-2 (Liverpool)
4. Liverpool (Waterloo), St Edmund of Canterbury, 1933 (Liverpool)
5. Bootle, St Richard of Chichester, 1937 (Liverpool)
6. Huyton, St Dominic, 1938 (Liverpool)

**ELLIS William**

1. Leigh, The Twelve Apostles, 1929 (Liverpool)

### **W. & J. B. ELLIS & PARTNERS**

Post-war partnership of William and J. Basil Ellis, with offices in Manchester and St Helens. Later (early 1970s) amalgamated with Desmond Williams & Partners to form the Ellis Williams Partnership. See also **DESMOND WILLIAMS & ASSOCIATES** and **ELLIS WILLIAMS PARTNERSHIP**

1. St Helens (Sutton Manor), St Theresa of the Child Jesus, (completion of earlier design), 1953 (Liverpool)
2. Hollinwood, Holy Rosary, 1954-5 (Salford)
3. Middleton (Langley), St Columba, 1957 (Salford, closed)
4. Middleton (Langley), Our Lady of the Assumption, 1959-60 (Salford)
5. Swinton, St Mary of the Immaculate Conception, 1963-4 (Salford)
6. St Helens, St Teresa of Avila, 1964 (Liverpool)

### **ELLIS WILLIAMS PARTNERSHIP**

See also **DESMOND WILLIAMS & ASSOCIATES** and **W. & J. B. ELLIS & PARTNERS**

1. Daventry, Our Lady of Charity and St Augustine, 1971 (Northampton)
2. Runcorn (Halton Brook), Holy Spirit, 1971 (Shrewsbury)
3. Wellingborough, St Edmund Campion, 1971-72 (Northampton)
4. Middleton (Alkington), St Thomas More, 1972 (Salford)
5. Salford (Pendleton), Mother of God and St James, 1975 (Salford)
6. Luton, St Martin de Porres, 1979 (Northampton)
7. Knutsford, St Vincent de Paul, 1982-3 (Shrewsbury)

### **EMPSALL, CLARKSON & CLARKE**

Of Bradford

1. Goldthorpe, Sacred Heart, 1907 (Hallam)
2. Huddersfield, St Brigid, 1917-19 (Leeds, closed)
3. Leeds, Christ the King, 1928 (Leeds)
4. Hoyland, Sacred Heart and St Helen, 1929 (Hallam)
5. Burley-in-Wharfedale, St John Fisher and St Thomas More, 1932 (Leeds)
6. Keighley, St Joseph, 1934 (Leeds)
7. Kinsley, Our Lady of Graces, 1938 (Leeds)

### **EVANS POWELL & POWELL ASSOCIATES**

Post-war Paignton practice, whose designs reflected the changes ushered in by the Second Vatican Council

1. Kingskerswell, St Gregory, 1961 (Plymouth)
2. Paignton, church on Foxhole estate, 1963 (Plymouth, closed)
3. Plymouth, St Thomas More, 1964 (Plymouth)
4. Brixham, Our Lady Star of the Sea, 1966-7 (Plymouth)
5. Plymouth, St Peter, Crownhill, 1969-70 (Plymouth)

### **PETER FALCONER & PARTNERS**

Peter Falconer (1916-2003) was a partner with **ELLERY ANDERSON ROISER & FALCONER** of Cheltenham before setting up his own practice after the war. Worked with Anthony Thompson in the 1960s. An enthusiast for American industrial design, Falconer nevertheless oversaw the remodelling of Highgrove for the Prince of Wales

1. Stonehouse, St Joseph, 1965-6 (Clifton)
2. Cheltenham, St Thomas More, 1966 (Clifton)

### **ARTHUR FAREBROTHER & PARTNERS**

Of Trafford Park, Manchester

1. Manchester (Didsbury), St Catherine of Siena, 1956-7 (Salford)
2. Rochdale, Sacred Heart, 1957 (Salford)

3. Langho, St Mary, 1959 (Salford)
4. Leeds, Our Lady of Good Counsel, 1959-60 (Leeds)
5. Coalville, St Wilfrid of York, 1960-61 (Nottingham)
6. Wallasey (Leasowe), Our Lady of Lourdes, 1960-2 (Shrewsbury)
7. Chaddesden, Our Lady Help of Christians (convent chapel), 1961 (Nottingham)
8. Hale Barns, Holy Angels, 1961-4 (Shrewsbury)
9. Tottington, St Hilda, 1963 (Salford)
10. Salford (Kersal), Our Lady of Dolours, 1964 (Salford)
11. Sale (Ashton-on-Mersey), All Saints, 1965-6 (Shrewsbury)

**FEDESKI Henry**

Of Leamington Spa

1. **Lillington, Our Lady**, 1963 (Birmingham)

**FLAVEL Gilbert R. S.**

Anglican architect, of Oxford

1. North Hinksey, Holy Rood, 1959-61 (Portsmouth)

**FOX Charles E. (HOLTON & FOX; FOX & SON)**

Of Dewsbury

1. Leeds, St Anthony of Padua, 1905 (Leeds)
2. **Heckmondwike, Holy Spirit**, 1914 (Leeds)
3. Sheffield (Burngreave), St Catherine of Alexandria, 1926 (Hallam)
4. Moorthorpe, St Joseph, 1927-8 (Leeds)
5. Leeds, St Brigid, 1929 (Leeds)
6. Queensbury, St Theresa of the Child Jesus, 1931 (Leeds)
7. Bradford, St Peter, 1933 (Leeds)
8. Ossett, St Ignatius, 1933 (Leeds)
9. Pudsey, St Joseph, 1933 (Leeds)
10. Rothwell, St Mary, 1937 (Leeds)
11. Ackworth, Our Lady of Lourdes, 1939 (unconfirmed attribution) (Leeds)
12. Leeds, St Peter, 1953 (Leeds)

**FRANCIS Eric Carwardine 1887-1976**

Pupil of Sir Guy Dawber and Detmar Blow, worked with Henry Avray Tipping

1. Taunton, St Teresa of Lisieux, 1958-9 (Clifton)

**FRENCH Peter**

1. Ashted, St Michael, 1966-7 (Arundel & Brighton)

**E. M. GALLOWAY & PARTNERS**

1. Southampton (Bitterne), Christ the King, 1960 (Portsmouth)

**GARNER Thomas 1839-1906**

Gothic Revival architect whose partnership with G. F. Bodley was dissolved after Garner's reception into the RC church in 1898

1. **Stratton-on-the-Fosse (Som.), Downside Abbey Church (choir)**, 1902-05 (Clifton) (Grade I)

**GIBBERD Sir Frederick 1908-1984**

Architect and landscape designer. Architect/Planner for Harlow New Town

1. **Liverpool, Metropolitan Cathedral of Christ the King**, 1960-7 (Liverpool) (Grade II\*)

2. Middleton, Chapel at Hopwood Hall, 1964-5, in association with Reynolds & Scott (Salford, closed)
3. Heathrow Airport, St George's Chapel, 1964-8

**GILBY Peter S. (& ASSOCIATES)**

Of Liverpool

1. Liverpool (Fazakerley), Holy Name, 1964 (Liverpool)
2. Skelmersdale, St Edmund, 1968 (Liverpool, demolished)

**GILL Eric 1882-1940**

Stone carver and Catholic convert, trained as an architect in the office of **W. D. CAROE**

1. **Gorleston, St Peter** (with Edmund Farrell), 1938-9, (East Anglia) (Grade II\*)

**GILLOW William**

Member of the famous Lancaster family of furniture designers and architects

1. Wilmslow, Sacred Heart and St Teresa, 1911-14 (Shrewsbury)

**C. W. GLOVER & PARTNERS**

1. Banstead, St Ann, 1950 (Arundel & Brighton)

**GOALEN Gerard 1918-99**

Modern Catholic architect noted for his progressive liturgically planned churches. Briefly (c1960) in the office of **Frederick GIBBERD**. Practice continued by Goalen's son Martin as Gerard Goalen & Partner

1. **Harlow, Our Lady of Fatima**, 1958-60 (Brentwood)
2. **Nottingham (Woodthorpe), The Good Shepherd**, 1962-4 (Nottingham) (Grade II\*)
3. Ruislip South, St Gregory the Great, 1965-7 (Westminster)
4. Nottingham (St Ann's), Our Lady and St Edward (extensions and Friary buildings), 1966 (Nottingham)
5. Archway, St Gabriel, 1966-7 (Westminster)
6. Swiss Cottage, St Thomas More, 1968 (Westminster)
7. Cranford, Our Lady and St Christopher, 1969-70 (Westminster)
8. Cambridge, University Chaplaincy, 1976 (East Anglia)

**GOLDIE Edward 1856-1921 (EDWARD GOLDIE & SON)**

Son of Catholic and Gothic Revival architect George Goldie, educated at Ushaw, continued the practice as Edward Goldie & Son with his son Joseph Goldie (1882-1953)

1. Acton, Our Lady of Lourdes, 1902 (Westminster)
2. Storrington, Priory Church of Our Lady of England, 1902-04 (Arundel & Brighton)
3. Wood Green, St Paul the Apostle, 1904 (Westminster, demolished)
4. Sidcup, St Lawrence of Canterbury, 1904-06 (Southwark)
5. **Bethnal Green, Our Lady of the Assumption**, 1911-12 (Westminster)
6. Bromley, St Joseph, 1912 (Southwark)
7. Billericay, Most Holy Redeemer, 1913-14 (Brentwood)
8. Palmers Green, St Monica, 1913-14 (Westminster)
9. Horsham, St John the Evangelist, 1919-23 (Arundel & Brighton)
10. Ponders End, Mary Mother of God, 1921-4 (Westminster)
11. Leatherhead, Our Lady and St Peter, 1923 (Arundel & Brighton)
12. Woking, St Dunstan, 1926 (Arundel & Brighton, demolished)
13. **Wandsworth, St Thomas à Becket (additions)**, 1926-7 (Southwark)

14. Dulwich (East), St Thomas More, 1927-9 (Southwark)
15. Englefield Green, The Assumption of Our Lady, 1930 (Arundel & Brighton)

### **GOODHART-RENDEL, BROADBENT & CURTIS**

Harry Stuart Goodhart-Rendel PRIBA (1887-1959) was a Catholic convert and major architectural figure of the middle years of the twentieth century, who through his buildings and writings promoted a reappraisal of nineteenth-century church design.

See also **F. G. BROADBENT & PARTNERS**

1. Liverpool (Fazakerley), Our Lady of Sorrows, 1951 (Liverpool, closed)
2. East Sheen, Our Lady Queen of Peace, 1953-4 (Southwark)
3. Rochester, St John Fisher, 1953-4 (Southwark)
4. North Cheam, St Cecilia, 1957 (Southwark)
5. **Bermondsey (Dockhead), Holy Trinity**, 1957-60, completed by H. Lewis Curtis (Southwark)
6. Cobham, Sacred Heart, 1958 (Arundel & Brighton)
7. Cranbrook, St Theodore, 1958 (Southwark)
8. Marble Arch, Tyburn Convent Chapel, 1958-62 (Westminster)
9. **Crawley, Friary Church of St Francis and St Anthony**, 1958-9, completed by H. Lewis Curtis (Arundel & Brighton)
10. **Marylebone, Our Lady of the Rosary**, 1959-64, completed by H. Lewis Curtis (Westminster)

### **GORDON & GORDON**

1. Redbourn, St John Fisher, 1965-7 (Westminster)

### **GOTCH SAUNDERS AND SURRIDGE**

Established in Kettering in 1879 by John Alfred Gotch (1852-1942), the practice is still operating

1. Kettering, St Luke, 1956 (Northampton, closed)
2. Rothwell, St Bernadette, 1958-9 (Northampton)
3. Corby, St Patrick, 1960-2 (Northampton)
4. Burton Latimer, St Nicholas Owen, 1972 (Northampton)

### **GRANELLI Remo and Mary**

See **RUSH, GRANELLI & PARTNERS**

### **GREENHALGH Harold**

Of Bolton. See also **GREENHALGH & WILLIAMS**

1. Salford (Irlams o' th' Height), St Luke, 1924 (Salford, demolished)
2. Manchester (Chorlton-cum-Hardy), Our Lady and St John, 1926-27 (Salford)
3. Atherton, St Richard of Chichester, 1927-9 (Liverpool)
4. Boothstown, Holy Family, 1929-30 (Liverpool)
5. Prestwich, Our Lady of Grace, 1930-1 (Salford)
6. Oldham, St Anne, 1934-5 (Salford)
7. **Manchester (Collyhurst), St Patrick**, 1936 (Salford)

### **GREENHALGH & WILLIAMS**

Bolton and Manchester post-war partnership of Harold Greenhalgh and Geoffrey A. Williams (later with a London office)

1. Stockport (Heaton Mersey), St Winifred, 1950-1 (Salford)
2. Bolton (Great Lever), St William of York, 1953-4 (Salford)
3. Bolton (Tonge Moor), St Columba, 1955-6 (Salford)
4. Bolton (Heaton), St Thomas of Canterbury, 1956-8 (Salford)
5. Manchester (Crumpsall), St Anne, 1956-8 (Salford)
6. Farnworth, Our Lady of Lourdes, 1956-7 (Salford)



7. Manchester (New Moston), St Margaret Mary, 1957 (Salford)
8. Hollinwood, Holy Family, 1957-8 (Salford)
9. Droylsden, St Stephen, 1958-9 (Salford)
10. Manchester (Blackley), St John Bosco, 1958-9 (Salford)
11. Manchester (Newton Heath), Christ the King, 1958-9 (Salford)
12. Manchester (Withington), St Bernadette, 1959-60 (Salford)
13. Bolton (Broughton), St Osmund, 1960-1 (Salford)
14. Failsworth, Immaculate Conception (St Mary), 1961-4 (Salford)
15. Bolton (Harwood), St Brendan, 1974-5 (Salford)
16. Manchester (Levenshulme), St Mary of the Angels and St Clare, 1974-5 (Salford)
17. High Wycombe, Our Lady of Grace, 1981 (Northampton)

### **GRIBBON, FOGGITT & BROWN**

Leeds firm responsible for three large brick churches built in the city shortly before the Second World war, one of them Catholic:

1. Leeds (Harehills), St Augustine, 1936 (Leeds)

### **GUNNING Edward A.**

Post-war architect of Eldon Square, Newcastle

1. Jarrow, St Matthew, 1958 (Hexham & Newcastle)
2. Newcastle upon Tyne, St Bede, 1958 (Hexham & Newcastle)
3. Rothbury, St Agnes, 1959 (Hexham & Newcastle)
4. Forest Hall, St Mary, 1961 (Hexham & Newcastle)
5. Gateshead, St Peter, 1962 (Hexham & Newcastle)

### **W. T. GUNSON & SON**

Manchester firm established by engineer, architect and surveyor William Telford Gunson in 1873, later joined by his son Ernest Gunson (b. 1869). The surveying side of the practice continues today as W. T. Gunson

1. Manchester (Withington), St Cuthbert (additions), 1901-2 (Salford)
2. Nelson, Holy Saviour, 1904-5 (Salford)
3. **Manchester (Miles Platting), Corpus Christi**, 1906 (Salford, closed)

### **GWILLIAM & ARMSTRONG**

1. Lichfield, St Peter and St Paul, 1967 (Birmingham)

### **M.E. HADFIELD & SON (HADFIELD, CAWKWELL & DAVIDSON)**

Successor to the major nineteenth century firm of Weightman & Hadfield. After M.E. Hadfield's death in 1885, his son Charles Hadfield continued the practice and was later joined in partnership by his son Charles Matthew Ellison Hadfield (1867-1949). Robert Cawkwell (1894-1968) became a partner in 1924 (Hadfield & Cawkwell). Hadfield retired in 1946 and Cawkwell was joined by John William Davidson (1911-) (Hadfield, Cawkwell & Davidson). Firm still extant.

1. **Stockton-on-Tees, St Mary (additions)**, 1909 (Hexham & Newcastle)
2. Sheffield (Hillsborough), Sacred Heart, 1936 (Hallam)
3. Sheffield (Top Lane), St Patrick, 1940 (Hallam)
4. Pimlico, Holy Apostles, 1956-7 (Westminster)
5. Sheffield (Halifax Road), St Thomas More, 1958 (Hallam, closed)

### **John HALTON Design Ltd**

Contemporary practice based at Brandon, near Lincoln

1. Mablethorpe, St Joseph (additions), 2001 (Nottingham)
2. **Market Harborough, Our Lady of Victories (addition)**, 2005 (Nottingham)

3. Ilkeston, Our Lady and St Thomas, additions, 2006 (Nottingham)
4. Eastwood, Our Lady of Good Counsel, additions, 2008 (Nottingham)
5. **Lincoln, St Hugh of Lincoln (additions)**, 2010 (Nottingham)

### **HARRISON & COX**

Of Edgbaston. See also **COX George Bernard**

1. Coventry, St Elizabeth (additions), 1960-62 (Birmingham)
2. Birmingham (Bristol Street), St Catherine of Siena, 1964-5 (Birmingham)
3. Birmingham (Yardley Wood), Our Lady of Lourdes, 1965-6 (Birmingham)
4. Walsall, St Patrick, 1966-7 (Birmingham)

### **HAWES John Cyril 1876-1956**

Architect-priest. Converted to Catholicism 1915 and moved to Western Australia where he served both as a priest and as diocesan architect. Designed many Catholic churches in Western Australia including the Cathedral of Francis Xavier, Geraldton. In 1939 he became a hermit and settled on Cat Island in the Bahamas.

1. Sutton, Our Lady of the Rosary (alterations), 1912 and 1922 (Southwark)

### **HAYES Louis**

Of S. N. Cooke & Partners, Birmingham

1. Birmingham (Castle Bromwich), St Wilfrid, 1965 (Birmingham)
2. Oldbury, St Francis Xavier, 1965 (Birmingham)
3. Birmingham (Ashted), St Vincent de Paul, 1968 (Birmingham)

### **HERBERT Albert FRIBA**

Of Leicester

1. **Mount St Bernard Abbey, Our Lady and St Bernard (additions)**, 1935-39 (Nottingham)
2. **Northampton, Cathedral of Our Lady Immaculate and St Thomas of Canterbury (additions)**, 1959-60 (Northampton)

### **HILL O. C. and H. O.**

Oswald Charles Hill (d.1911) was the cousin of Mgr Charles Joseph Gadd, Vicar General of the Diocese of Salford. Offices in Albert Square, Manchester, where he was joined by his son Henry Oswald in about 1907. H. O. Hill was killed in action in 1917, whereupon the offices and practice were acquired by T. H. Sandy (Hill, Sandy & Norris). See also **HILL, SANDY & NORRIS, SANDY & NORRIS** and **NORRIS & REYNOLDS**

1. Irlam, St Teresa of Avila, 1900-03 (Salford)
2. Manchester (Bradford), St Brigid, 1901 (Salford, unconfirmed attribution; demolished)
3. Manchester (Old Trafford), St Alphonsus, 1903-4 (Salford)
4. Urmston, Our Lady and the English Martyrs, 1911-13 (Salford)
5. Heywood, St Joseph, 1913-16 (Salford)
6. **Rochdale, St John the Baptist (original design)**, pre-1917 (Salford)

### **HILL, SANDY & NORRIS**

See also **HILL, O. C and H.O, SANDY & NORRIS** and **NORRIS & REYNOLDS**

1. Blackburn, St Anne, 1925-6 (Salford)

### **HOLT J. Bernard**

Early twentieth century Manchester architect. See also **RANDOLPH, W.** and **RANDOLPH & HOLT**

1. Manchester (Blackley), Our Lady of Mount Carmel, 1907-8 (Salford)
2. Burnley, St John the Baptist, 1908-9 (Salford)

**HONAN Matthew** d.1916

Liverpool architect of early promise, killed in the Great War

1. St Helens (Parr), St Vincent de Paul, 1905 (Liverpool)
2. Wigan (Ince), St William, 1908 (Liverpool)
3. Chorley, St Joseph, 1909-10 (Liverpool)
4. **Liverpool, St Philip Neri**, 1912 (Liverpool)
5. Warrington, St Benedict, 1915 (Liverpool)
6. Coppull, St Oswald, 1926 (designs; executant architect Antony Ellis) (Liverpool)

**HORSLEY Cyril (HORSLEY & CURRALL/HORSLEY, CURRALL & ASSOCIATES)**

Of Stafford. See also **SANDY & NORRIS**

1. Newark, Holy Trinity, 1970-75 (Nottingham)
2. Preston (Ingol), Holy Family, 1971-2 (Lancaster)
3. Birmingham (Bartley Green), 1976 (Birmingham)
4. Walsall (Darlaston), St Joseph, 1978 (Birmingham)
5. Birmingham (Castle Vale), St Gerard, 1981 (Birmingham)
6. Sutton Coldfield, Sacred Heart, 1986 (Birmingham)
7. Birmingham (Chelmsley Wood), St Anne, 1988 (Birmingham)

**HUGHES James O'Hanlon** 1894-1967

Catholic architect, born in Glasgow, later set up office in London and before joining the Office of Works and later becoming Senior Architect with the Office of Public Works, Dublin. Collaborated with artist/liturgist Geoffrey Webb

1. Seaford, St Thomas More, 1935-6 (Arundel & Brighton)
2. Eltham Well Hall, St John Fisher and St Thomas More, 1936 (Southwark)
3. Beckenham, St Edmund of Canterbury, 1937-8 (Southwark)
4. Braintree, Our Lady Queen of Peace, 1939 (Brentwood)

**HUGHES William Barnsley** 1852-1928

Architect of London and Tunbridge Wells, who emigrated to Canada in 1910

1. Tonbridge, Corpus Christi, 1903-04 (Southwark)

**JACKSON Clement Weylland** fl. 1876-98

Articled to George St Pierre Harris (1853-1939) in 1876; architectural draughtsman in office of Archer & Green; 1888 qualified and ARIBA

1. Streatham Hill, St Simon and St Jude, 1906 (Southwark)

**JAGGARD Anthony**

See **JOHN STARK & PARTNERS**

**JENNINGS, HOMER & LYNCH**

Of Brierley Hill, Dudley

1. Bloxwich, St Peter (additions), 1952 (Birmingham)
2. Birmingham (Castle Bromwich), Mother of God and Guardian Angels, 1955 (Birmingham)
3. Coventry, Corpus Christi, 1958 (Birmingham)
4. Streetly, St Anne, 1959 (Birmingham)
5. Walsall, St Thomas of Canterbury, 1959-60 (Birmingham)
6. Oxford, St Anthony of Padua, 1960 (Birmingham)
7. Blackheath, English Martyrs, 1961 (Birmingham)
8. Walsall, St Catherine, 1961-2 (Birmingham)
9. Birmingham (Kingstanding), Christ the King, 1963 (Birmingham)
10. Wolverhampton (Tettenhall), St Thomas of Canterbury, 1964-5 (Birmingham)

11. Wolverhampton, St Joseph, 1966-7 (Birmingham)
12. Birmingham (Small Heath), Holy Family (additions), 1967 (Birmingham)

**JOHNSON Francis** 1911-95

Twentieth century architect who usually worked in a Classical idiom

1. Scarborough, St George, 1957 (Middlesbrough)
2. **Scarborough (Newby), St Joseph**, 1960 (Middlesbrough)

**JONES & KELLY**

Dublin-based practice

1. Newton-le-Willows, St Patrick, 1957 (Liverpool)
2. Widnes, St Pius X, 1959 (Liverpool)
3. Worthing, St Michael, 1966 (Arundel & Brighton)

**JOPLING & WRIGHT**

1. **Hull, St Vincent de Paul**, 1932-3 (Middlesbrough)

**KAY Edward J.**

Of Stockton

1. Langley Moor, St Patrick, 1910-11 (Hexham & Newcastle)
2. Ryhope, St Patrick, 1914-15 (Hexham & Newcastle)

**KAYE Boris David**

In partnership with **John E. STERRETT** until 1965. See also **BLOUETT D.M., John E. STERRETT, STERRETT & BLOUETT**, and **STERRETT & KAYE**

1. Perivale, St John Fisher, 1970 (Westminster)
2. Wembley Park, English Martyrs, 1971 (Westminster)
3. New Southgate, Our Lady of Lourdes, 1986 (additions) (Westminster)

**KELLY Claude** fl. 1909-15 (**KELLY & DICKIE**)

Son of **John KELLY**, with whom he was in partnership, and whose practice he continued. From 1905 until 1911 in partnership with Archibald Campbell Dickie (1868-1941)

1. Willington, Our Lady and St Thomas, 1903-5 (Hexham & Newcastle)
2. Clapham Common, St Vincent de Paul, 1906-07 (Southwark)
3. **Lewisham, St Saviour and SS John the Baptist and Evangelist**, 1909 (Southwark)
4. **Hove, St Peter**, 1915 (Arundel & Brighton)

**KELLY John** 1840-1904

Yorkshire Irishman who worked for three years in the offices of G. E. Street. Set up practice in Leeds with Edward Birchall (1839-1903), then in Oxford Street, London with Birchall and his son **Claude KELLY**. Kelly's Catholic churches, mainly of the 1890s, are in a distinctive Italianate style

1. St Albans, St Alban and St Stephen, 1903-04 (Westminster)

**KIRBY Edmund** 1838-1920 (**EDMUND KIRBY & SONS**)

Edmund Kirby was a pupil of E.W. Pugin. Later in partnership with son Edmund Bertram (trading as Edmund Kirby & Sons).

1. **Shrewsbury, Cathedral Church of Our Lady Help of Christians and St Peter of Alcantara (additions)**, 1901 and 1906-07 (Shrewsbury)
2. **Haunton, St Michael and St James**, 1902 (Birmingham)
3. **Stockport (Shaw Heath), Our Lady of the Apostles**, 1903-5 (Shrewsbury)
4. Altrincham, St Vincent de Paul, 1904-5 (Shrewsbury)

5. Scunthorpe, Holy Souls, 1911 (Nottingham)
6. Hoylake, St Catherine and St Martina, 1926-8 (Shrewsbury)
7. Ellesmere Port, Our Lady Star of the Sea, 1930-1 (Shrewsbury)
8. Hazel Grove, St Peter, 1931 (Shrewsbury)
9. Romiley, Our Lady and St Christopher, 1932 (Shrewsbury)
10. Aintree, Holy Rosary, 1955-6 (Liverpool)
11. Runcorn, St Edward, 1956 (Shrewsbury)

#### **LAMB Percy 1871-1947**

Trained with Edward Goldie, clerk of works at Westminster Cathedral from 1895 until 1907, when he set up in independent practice, in association with the older Robert O'Brien North (1854–1919), who had also been articled to Goldie

1. St Charles Square, St Pius X, 1908 (Westminster)
2. Finchley North, St Alban, 1909 (Westminster)
3. Brighton (Preston Park), St Mary, 1912 (Arundel & Brighton)
4. Pinner, St Luke (now parish centre), 1915 (Westminster)

#### **LANE Alexander**

1. Crawley, St Edward the Confessor, 1965 (Arundel & Brighton)

#### **LANGDON Arthur**

Architect and antiquary, author of *Old Cornish Crosses* (1896)

1. **Launceston, St Cuthbert Mayne**, 1911 (Plymouth) (Grade II\*)

#### **LANGTRY-LANGTON & SONS**

J.H ('Jack') Langtry-Langton (1899-1982) trained as an engineer. Architectural practice established 1936, best known for the liturgically pioneering church of First Martyrs, Bradford. Sons Peter (b.1933) and Stephen (1937-c1987) continued the practice after the war

1. **Bradford, First Martyrs**, 1934-5 (Leeds)
2. Cleckheaton, St Paul of the Cross, 1952 (Leeds)
3. Brighouse, St Joseph, 1955 (rebuilding) (Leeds)
4. Maltby, St Mary Magdalene, 1955 (Hallam)
5. York (Acomb), Our Lady, 1955 (Middlesbrough)
6. Bradford, St Clare, 1955-56 (Leeds)
7. Yeadon, St Peter and St Paul, 1955-56 (Leeds)
8. Dewsbury, St Thomas More, 1955-56 (Leeds)
9. Wakefield, English Martyrs, 1956-7 (Leeds)
10. Bradford, St Columba, 1958-59 (Leeds)
11. Elland, St Patrick, 1959-60 (Leeds)
12. Bradford, St Anthony of Padua, 1960-61 (Leeds)
13. Halifax, St Malachy, 1960-62 (Leeds)
14. Shipley, St Walburga, 1962 (Leeds)
15. Threshfield, St Margaret Clitherow, 1972-3 (Leeds)
16. Doncaster, St Peter in Chains, 1973 (Hallam)
17. Settle, St Mary and St Michael, 1974 (Leeds)
18. Sherburn-in-Elmet, St Joseph the Worker, 1984 (Leeds)
19. Leeds, St Francis of Assisi, Beeston Hill, 1984 (Leeds)
20. Cleethorpes, Corpus Christi, 1995 (Nottingham)
21. Derby (Chaddesden), St Alban (reordering and additions), 2003 (Nottingham)

#### **LEAH Egbert (LEAH, SAVERY ASSOCIATES)**

Of Gloucester, inheriting practice of his father, William Leah

1. Matson, St Augustine of Canterbury, 1962 (Clifton)



**LEASK James**

See NEALON, Kenneth

**MAX LOCK & PARTNERS**

Post-war practice of architects and town planners, with offices in London and Bedford.

1. Bedford, Holy Cross, 1957 (Northampton)

**LOWTHER & RIGBY**

Of Hull and Manchester. See also **BRODRICK, LOWTHER & WALKER** and **SMITH, BRODRICK & LOWTHER**

1. Goole, St Joseph and St Thomas, 1912-13 (Leeds)
2. **Manchester (Longsight), St Joseph**, 1914-15 (Salford)

**LUTYENS Sir Edwin Landseer DATES**

Major English architect of late-nineteenth and first half of twentieth centuries. Wide ranging and prolific practice, including houses, banks and churches. Architect of New Delhi

1. **Liverpool, Cathedral of Christ the King (crypt)**, 1933-40 (Liverpool) (Grade II\*)
2. **Oxford, Campion Hall chapel**, 1933-6 (Birmingham)

**MABLEY P. J.**

Of Westmore & Partners

1. Acton West, Holy Family, 1966-7 (Westminster)

**MAGUIRE & MURRAY**

Post-war practice whose Anglican church of St Paul's, Bow Common (1958) was highly influential. The RC Robert Maguire was in partnership with Keith Murray from the late 1950s

1. Edenbridge, St Lawrence (addition), 1961-2 (Southwark)
2. Tunbridge Wells, St Augustine, 1974-5 (Southwark)

**MAITLAND Waldo**

Post-war Catholic architect based in Falmouth, Cornwall

1. Mawnan Smith, St Edward, 1964 (Plymouth)
2. Helston, St Mary, 1967-8 (Plymouth)
3. Truro, Our Lady of the Portal and St Piran, 1973 (Plymouth)

**MAJOR Ernest Henry** b.1876

Of Tasker, Williams & Major

1. Paddington, Our Lady of Sorrows, 1912 (Westminster)
2. Stevenage (Old Town), The Transfiguration, 1913-14 (Westminster)

**MANGAN Wilfrid Clarence** 1884-1968

Younger brother of architect James Henry Mangan (1876-1935). Prolific Catholic church architect of interwar and post-war years, based in Preston but with offices also in Southampton Street, London

1. Penwortham, St Mary Magdalen, 1910 (Liverpool)
2. **Waterlooville, Sacred Heart**, 1922-3 (Portsmouth)
3. Isle of Wight (Totland Bay), St Saviour, 1923, with J. H. Mangan (Portsmouth)
4. Hayling Island, St Patrick, 1925, with J. H. Mangan (Portsmouth)
5. Totton, St Theresa of the Child Jesus, 1925 (Portsmouth)
6. Reading, English Martyrs 1925-6 (Portsmouth)

7. Newbury, St Joseph, 1926-8 (Portsmouth)
8. New Milton, Our Lady of Lourdes, 1927 (Portsmouth)
9. Southampton, St Boniface, 1927 (Portsmouth)
10. Portsmouth St Colman, 1928 (Portsmouth)
11. Romsey, St Joseph, 1928 (Portsmouth)
12. Isle of Wight (Sandown), St Patrick, 1928-9 (Portsmouth)
13. Canning Town, St Margaret's Chapel, 1929-31 (Brentwood)
14. Haywards Heath, St Paul, 1930 (Arundel & Brighton)
15. **Willesden, Our Lady of Willesden**, 1930 (Westminster)
16. Forest Hill, St William of York (additions), 1930-1 (Southwark)
17. Molesey, St Barnabas, 1931 (Arundel & Brighton)
18. Paignton, Sacred Heart and St Teresa of the Child Jesus, 1931 (Plymouth)
19. Carshalton, Holy Cross, 1932 (Southwark)
20. Camden Town, Our Lady of Hal, 1933 (Westminster)
21. Dagenham, Holy Family, 1933-4 (Brentwood)
22. Hollington, Holy Redeemer, 1934 (Arundel & Brighton)
23. New Ferry, St John the Evangelist, 1934 (Shrewsbury)
24. Saltash, Our Lady of Perpetual Succour (1935, demolished) (Plymouth)
25. Sidmouth, Most Precious Blood, 1935 (stylistic attribution) (Plymouth)
26. Tenterden, St Andrew, 1935 (Southwark)
27. Exeter (Topsham), Holy Cross, 1936 (Plymouth)
28. Preston, St Gregory, 1936 (Lancaster)
29. Southampton, St Boniface, 1937 (Portsmouth)
30. Dagenham, St Peter, 1937 (Brentwood)
31. Morden, St Teresa of the Child Jesus, 1937 (Southwark)
32. Wigan, Sacred Heart, 1937-8 (Liverpool)
33. Southampton (Woolston), St Patrick, 1938-9 (rebuilt 1948-50) (Portsmouth)
34. Preston, St Maria Goretti, 1953 (Lancaster)
35. Bognor Regis, Our Lady of Sorrows (additions), 1955 (Arundel & Brighton)
36. Carlisle, Christ the King, 1956 (Lancaster)
37. Cleveleys, St Teresa (additions), 1956 (Lancaster)
38. Tolworth, Our Lady Immaculate, 1956 (Southwark)
39. Whetstone, St Mary Magdalen, 1958 (Westminster)
40. Carlisle, St Bede, 1959 (Lancaster)
41. Kells, St Mary, 1960 (Lancaster)
42. Fleetwood, St Wulstan, 1960-1 (Lancaster)
43. Kingsland, Our Lady and St Joseph, 1962-4 (Westminster)
44. Collier Row, Corpus Christi, 1964-5 (Brentwood)
45. Grasmere, Our Lady of the Wayside, 1965 (Lancaster)
46. Carnforth, Our Lady of Lourdes, 1966 (Lancaster)

**MARTEN W. H. Herbert** 1856-1945

Architect and Surveyor of Bradford and subsequently Leeds. Worked at times with his brother Ellis and with G. Alan Burnett

1. Harrogate, St Aelred of Rievaulx, Harrogate (now parish hall), 1912 (Leeds)
2. Slaithwaite, Holy Family, 1914 (Leeds)
3. Harrogate, St Joseph, 1925 (Leeds)
4. Addingham, (Our Lady and) English Martyrs, 1928 (Leeds)
5. Leeds, Holy Rosary, 1937 (with Burnett) (Leeds)

**MARTYN George W.**

Architect of Chingford, Catholic convert

1. **Chingford, Our Lady of Grace and St Teresa of Avila**, 1930-1 (Brentwood)

## **MASSEY & MASSEY**

Of Warrington

1. Platt Bridge, Holy Family, 1960 (Liverpool)
2. Warrington, St Stephen, 1961 (Liverpool)
3. **Stalybridge, St Raphael**, 1961-63 (Shrewsbury, closed)
4. Appleton, St Monica, 1962-63 (Shrewsbury)
5. Royton, St Aidan and St Oswald, 1964-5 (Salford)
6. Longton, St Oswald, 1965 (Liverpool)

## **MATHER & NUTTER**

Of Manchester

1. Salford (Lower Broughton), St Boniface, 1960-1 (Salford, demolished)
2. Manchester (Longsight), St Robert, 1964 (Salford, demolished)
3. Bromley Cross, St John the Evangelist, 1966-7 (Salford)
4. Heywood, Our Lady and St Paul, 1966-7 (Salford)

## **MATHERS George b. 1919 (WILLIAMS & MATHERS)**

Catholic convert, based in Ware (latterly Cheltenham)

1. St Albans, St Bartholomew, 1962-4 (Westminster)
2. Theale, St Luke, 1969 (Portsmouth)
3. Hatfield, Marychurch, 1969-70 (Westminster)
4. High Wycombe, St Wulstan, 1970 (Northampton, demolished)
5. Buckingham, St Bernardine of Siena, 1974 (Northampton)
6. Northampton (Weston Favell), Sacred Heart, 1976 (Northampton)
7. Milton Keynes, St Augustine, 1981 (Northampton)

## **McCARTHY & COLLINGS**

Of Coalville, Leicestershire

1. Birmingham (Perry Common), St Margaret Mary, 1936 (Birmingham)

## **McCORMICK, Liam 1916-96**

Notable post-war Irish church architect, trained in Liverpool and strongly influenced by Le Corbusier. Designed just one church in England:

1. Southampton, Holy Family, 1965-6 (Portsmouth)

## **MELHUIISH WRIGHT & EVANS**

Post-war partnership of Nigel Melhuish, Lance Wright and Peter Ansdell Evans, all members of the New Churches Research Group

1. Trimley, St Cecilia, 1966 (East Anglia, destroyed by fire)
2. Alresford, St Gregory the Great, 1968 (Portsmouth)
3. Beare Green (Surrey), Christ Our Hope, 1971 (Arundel & Brighton, closed)

## **MELLOR, WATERHOUSE AND BROOK (TOM MELLOR & PARTNERS)**

Of Milnthorpe and Lytham

1. Lancaster, St Bernadette, 1958 (Lancaster)
2. Blackpool, St Monica, 1973 (Lancaster)
3. Barrow-in-Furness, Holy Family, 1975 (Lancaster)

## **MENART Charles Jean c1876-c1935**

Belgian-born architect who trained at the Glasgow School of Art and practised in Glasgow, with much work for the Archdiocese of Glasgow. One of the leading Catholic architects of the early twentieth century working in Scotland

1. Gosforth, St Charles, 1910-11 (Hexham & Newcastle)

**MENDHAM John Bernard 1881-1951**

Born in Sussex but raised in Argentina. Surveyor and architect to the Bournville Village Trust before World War I, in private practice in London 1922-39

1. **Rye, St Anthony of Padua**, 1929 (Arundel & Brighton)
2. **Tooting Bec, St Anselm**, 1933 (Southwark)
3. Burgess Hill, St Wilfrid, 1939-40 (Arundel & Brighton)

**S.W. MILBURN & Partners**

Of Sunderland

1. Sunderland, St Cecilia and St Patrick, 1955-7 (Hexham & Newcastle)

**D.J. MONTAGUE**

Originally of William Blair & Partners (Derby), Derek Montague designed a number of functional and dual-purpose churches in the post-war period.

1. Derby (Mickleover), Our Lady of Lourdes, 1962-63 (Nottingham, demolished)
2. Derby (Chellaston), St Ralph Sherwin, 1970 (Nottingham, demolished)
3. Derby (Mackworth), Christ the King, 1971-2 (Nottingham)
4. Derby (Allestree), Holy Family, 1972 (additions 1994) (Nottingham)
5. Duffield, St Margaret Clitherow, 1981 (Nottingham)
6. Earl Shilton, St Peter and St Paul, 1983 (Nottingham)
7. Derby, St Joseph, 1984 (Nottingham)

**MONTGOMERY Francis G**

1. West Derby, St Timothy, 1956 (Liverpool)
2. Bootle, St Winefride, 1956-7 (Liverpool, closed)

**GUY MORGAN & PARTNERS**

Guy Morgan (1902-87) worked in Edwin Lutyens' office before setting up his own practice, Guy Morgan & Partners, working mainly in the commercial sector

1. Midhurst, The Divine Motherhood and St Francis of Assisi, 1957 (Arundel & Brighton)

**NEALON Kenneth (KENNETH NEALON & PARTNER, NEALON TANNER PARTNERSHIP)**

Of Bristol

1. Bristol (Lawrence Weston), Our Lady of the Rosary, 1952-3, additions 1957-8 (Clifton)
2. Bristol (Filwood), Christ the King, 1952-3 and 1960-1 (Clifton)
3. Bristol (Southmead), St Vincent de Paul, 1953-5 (Clifton)
4. Bristol (Whitchurch), St Bernadette, 1968, job architect James Leask (Clifton)

**NEWTON Ernest 1856-1922**

Major Arts and Crafts architect with mainly secular, domestic practice

1. **Oxford, St Gregory and St Augustine**, 1912 (Birmingham)

**NICHOLAS & DIXON-SPAIN & PARTNERS**

Practice (from 1905) of C. Nicholas and Col. John Edward Dixon-Spain (1878-1955)

1. **Farnham, St Joan of Arc, 1930** (Arundel & Brighton)
2. Letchworth Garden City, St Hugh of Lincoln, 1962-3 (plans 1938) (Westminster)

**NICHOLSON Ralph**

1. Halifax, St Marie, 1964 (rebuilding) (Leeds)

## **NORRIS & REYNOLDS**

**T. H. SANDY** inherited the Albert Square office of **H. O. HILL** in 1918 and was briefly in partnership with Herbert Cecil Powell (Hill, Sandy & Powell, 1919), J. H. or W. C. Mangan (1920) and, from 1920 until his death in 1922, **E. Bower NORRIS ARIBA**. From 1922 until his death in 1969, Norris continued to run the Stafford office (see **HILL, SANDY & NORRIS**). From about 1935-46 he was also in partnership with **F. M. REYNOLDS** in the Manchester office. After this, Reynolds went into partnership with William Scott (see **REYNOLDS & SCOTT**)

1. **Rochdale, St John the Baptist, 1925-7 (Salford)**
2. Lymm, St Winefride, 1933 (Reynolds) (Shrewsbury)
3. Manchester (Old Trafford), St Alphonsus, 1934-6 (Salford)
4. Nottingham (Bulwell), Our Lady of Perpetual Succour, 1935 (Nottingham)
5. Wythenshawe (Benchill), St John Fisher and St Thomas More, 1935 (Shrewsbury, closed)
6. Liverpool (Allerton), St Bernadette, 1935-6 (Liverpool)
7. Nantwich, St Anne, 1935-36 (unconfirmed attribution) (Shrewsbury)
8. Birmingham (Northfield), Our Lady and St Brigid, 1936 (Birmingham)
9. **Manchester (Moston), St Dunstan, 1936-7 (Salford)**
10. **Manchester (Clayton), St Willibrord, 1937-8 (Salford)**
11. Manchester (Fallowfield), St Kentigern, 1937-8 (Salford)
12. Birmingham (Great Barr), Holy Name of Jesus, 1938 (Birmingham)
13. Blackburn, Sacred Heart, 1938 (Salford)
14. Corby, Our Lady of Walsingham, 1938 (Northampton)
15. Rishton, St Charles Borromeo, 1938 (Salford)
16. Macclesfield, St Edward the Confessor, 1937-9 (Shrewsbury)
17. Stockport (Adswold), St Ambrose, 1937-9 (Shrewsbury)
18. Heswall, Our Lady and St John, 1939 (Shrewsbury)
19. Kettering, St Edward, 1939-40 (Northampton)

## **NORRIS E. Bower**

See **HILL, SANDY & NORRIS, SANDY & NORRIS** and **NORRIS & REYNOLDS**

## **NUTTALL Peter R. (PETER R. NUTTALL & ASSOCIATES)**

Post-war practice with offices in Rossendale, Accrington and Bury

1. Burnley, St Augustine, 1961-3 (Salford)
2. Blackburn (Shadsworth), Christ the King and St Anthony of Padua, 1962 (Salford, demolished)
3. Nelson, St Joseph, 1964 (Salford, demolished)

## **O'BRIEN, MORRIS & McCULLOUGH**

See also **IVOR DAY & O'BRIEN**

1. Bristol (Filton), St Teresa of the Child Jesus, 1959-60

## **O'MAHONY Richard & Partners**

Successor practice to the **F.X. Velarde Partnership**

1. St Helens (Clinkham Wood), St Patrick, 1963-4, with Velarde Partnership (Liverpool)
2. **Birkenhead (Woodchurch), St Michael and All Angels, 1964-5 (Salford)**
3. Telford (Donnington), Our Lady of the Rosary, 1967 (replacement for Velarde's church) (Shrewsbury)
4. Widnes, St Basil and All Saints, 1968 (Liverpool)
5. Kirkby, St Peter and St Paul, c1980 (Liverpool)
6. Southport (Woodvale), St John Stone, 1970-1 (Liverpool, demolished)



7. Rainford, Corpus Christi, c1980 (Liverpool)
8. Warrington, The Resurrection and St Bridget, 1989 (Liverpool)

### **O'NEILL & FORDHAM**

Post-war Chelmsford partnership of George Robert Fordham and George Gordon O'Neill

1. Chelmsford, Blessed Sacrament, 1953 (now parish hall) (Brentwood)
2. Halstead, St Francis of Assisi, 1954-5 (Brentwood)
3. Lexden (Shrub End), St John the Baptist, 1961 (Brentwood)
4. Chelmsford, The Holy Name, 1965 (Brentwood)

### **OXLEY & BUSSEY**

Of Sheffield

1. Sheffield (Arbourthorne), Holy Family, 1953 (Hallam)

### **PARSONS J.C.**

Of Newcastle-upon-Tyne

1. Wrekenton, St Oswald, 1902-3 (Hexham & Newcastle)
2. **Annitsford, St John the Baptist**, 1905-06 (unconfirmed attribution) (Hexham & Newcastle)

### **PEACOCK Frank Barry 1860-1937**

Of Peacock & Bewlay (Birmingham)

1. **Droitwich, Sacred Heart and St Catherine of Alexandria**, 1919-21 (Birmingham) (Grade II\*)

### **PEARN Paul (Walls and Pearn, Pearn and Proctor)**

1. Plymstock, St Margaret Mary, 1961 (Plymouth)
2. **Buckfastleigh, Buckfast Abbey Church (Blessed Sacrament Chapel)**, 1965 (Plymouth)

### **PEPPARD & DUFFY**

Dublin-based practice of Louis Peppard (b.1916) and Hugo Duffy (1918-2002)

1. Coventry, Holy Family, 1966-7 (Birmingham)

### **D. PLASKETT MARSHALL & PARTNERS**

Donald Plaskett (d.1976) built and repaired several churches in the London area in the middle years of the twentieth century. In early partnership with A. J. Hodsdon **Archard**

1. Upminster, St Joseph, 1939 (Brentwood)
2. Norwood (West), St Matthew (additions), 1949-50 (Southwark)
3. Newbury Park, St Teresa, 1951-2 (Brentwood)
4. Camberwell, Sacred Heart, 1952-3 (Southwark)
5. Collier Row, Corpus Christi, 1953 (now parish hall) (Brentwood)
6. St Mary's Cray, St Joseph, 1959 (Southwark, mostly demolished)
7. German church, St Boniface, 1959-60 (Westminster)
8. Grove Park, St Joseph, 1959-60 (Westminster)
9. Downham, The Good Shepherd, 1961-3 (Southwark)
10. Clayhall, St John Vianney, 1965-6 (Brentwood)

### **PLATER, INKPEN, VALE & DOWNIE (PLATER INKPEN)**

Essex practice

1. Walthamstow, Our Lady and St George, 1995-6 (Brentwood)

**POLLEN Francis** 1926-87

Modernist Catholic architect, occasional partner with Lord Esher (see also **BRETT & POLLEN**)

1. Hurst Green, Our Lady Help of Christians, 1959 (Arundel & Brighton)
2. **Worth, Abbey Church**, 1964-75 (Arundel & Brighton) (Grade II\*)
3. Chilcompton, St Aldhelm, 1976 (Clifton)

**POTTER Robert b.1909 (POTTER & HARE)**

Of Salisbury

1. Andover, St John the Baptist, 1957-60 (Portsmouth)
2. Durrington, Our Lady Queen of Heaven, 1960-1 (Clifton, closed)
3. Salisbury (Bishopdown), Most Holy Redeemer, designs 1963 (Clifton)

**POWELL Charles B.**

Of Dublin

1. **St Helens (Lowe House), St Mary**, 1920-29 (Liverpool)

**POWELL Daniel** b.1862

Liverpool architect, articulated to Dunn & Hansom, in partnership with James O'Byrne (1885-8), James and Bernard **Sinnott** (1888-98) and later with Michael Worthy

1. Garston, St Francis of Assisi, 1904-5 (Liverpool)
2. Lostock Hall, Our Lady of Lourdes and St Gerard Majella, 1912-13 (Salford)

**POWELL David**

1. Liverpool (Garson), St Francis of Assisi, 1904-5 (Liverpool)

**J. C. PRESTWICH & SON**

Leigh practice. James Prestwich established the practice in 1875 and was joined by his son Harold in 1907. The practice continued until the 1980s

1. Hindley, Sacred Heart, 1932 (Liverpool)
2. Leigh, Our Lady of the Rosary, 1939 (Liverpool)

**PRICHARD L.A.G., Son and Partners**

Liverpool practice established in 1921 by Lionel Arthur George Prichard, and developed after the war by his son Francis Leo as perhaps the most prolific firm working for the Archdiocese. The practice is continued by Jonathan Prichard

1. Bootle, St Robert Bellarmine, 1932 (Liverpool)
2. Litherland, English Martyrs, 1934-5 (Liverpool)
3. Kirkby, St Laurence, 1953? ((Liverpool, demolished)
4. Southport, Our Lady of Lourdes, 1956 (Liverpool)
5. Leeds, St Wilfred, 1958 (Leeds)
6. Liverpool (Gilmoss), St Swithin, 1958 (Liverpool, closed)
7. Widnes, Our Lady of Perpetual Succour, 1958 (Liverpool)
8. Litherland, Our Lady Queen of Peace, 1960-4 (Liverpool)
9. Warrington, St Oswald, King and Martyr, 1964 (Liverpool)
10. Kirkby (Southdene), St Joseph the Worker, 1964-5 (Liverpool)
11. Huyton, St Agnes, 1964-5 (Liverpool)
12. **Wigan (Worsley Mesnes), St Jude**, 1964-5 (Liverpool)
13. Chester (Upton), St Columba, 1964-6 (Shrewsbury)
14. Gateacre, Our Lady of the Assumption, c1965 (Liverpool)
15. Childwall, Christ the King, 1966-7 (Liverpool)
16. Croxteth, Our Lady and St Swithin, 1968 (Liverpool)
17. Eccleston, St Julie, 1969 (Liverpool)
18. Leeds, St Gregory the Great, Swarcliffe, 1970 (Leeds)
19. Speke, St Christopher, 1980s (Liverpool)

### **PUGIN & PUGIN**

Cuthbert Welby (1840-1928) and Peter Paul (1851-1903), younger sons of A. W. N. Pugin, took over the firm after death of E. W. Pugin. Later joined by Sebastian Powell Pugin (1866-1949) and his cousin Charles Henry Cuthbert Purcell (1874-1958)

1. Stockton-on-Tees (Port Clarence), St Thomas, 1900 (Hexham & Newcastle, demolished)
2. Bristol (Bishopston), St Bonaventure, 1900-01 (Clifton)
3. **Lancaster, St Joseph**, 1901 (Lancaster)
4. Toxteth, Our Lady of Lourdes and St Bernard, 1901 (Liverpool)
5. Ramsgate, St Ethelbert and St Gertrude, 1902 (Southwark)
6. Ashton-in-Makerfield, Our Lady Immaculate, Ashton-in-Makerfield, 1903 (Liverpool)
7. Littlehampton, St Catherine, 1904 (Arundel & Brighton)
8. Wavertree, St Hugh of Lincoln, 1904 (Liverpool)
9. Bristol (Knowle), St Gerard Majella, 1908-09 (Clifton)
10. Our Lady of Mercy and St Godric (additions), 1908-09 (Hexham & Newcastle)
11. **Liverpool (Fox Street), St Mary of the Angels**, 1909 (Liverpool, closed)
12. **Ansdell, St Joseph**, 1909-14 (Lancaster)
13. St Helens (Windleshaw), St Thomas of Canterbury, 1910 (Liverpool)
14. Litherland, St Elizabeth of Hungary, 1911 (Liverpool)
15. Evesham, St Mary and St Egwin, 1912 (Birmingham)
16. Poulton-le-Fylde, St John the Baptist, 1912 (Lancaster)
17. **West Derby, St Paul**, 1914 (Liverpool)
18. Walton, St Francis de Sales, 1917 (Liverpool)
19. **Ushaw College, St Cuthbert (addition)**, 1925-8 (Hexham & Newcastle)
20. Maghull, St George, 1927-29 (Liverpool)
21. Blackpool, Holy Family, 1929-30 (Lancaster)

### **PULLAN & RONCHETTI**

See **RONCHETTI Robert A.**

### **PURCELL Donovan 1913-73**

Of Purcell & Johnson of Norwich (later **PURCELL MILLER TRITTON**)

1. Norwich, Holy Apostles, 1953 (East Anglia)
2. Wymondham, Our Lady and St Thomas of Canterbury, 1955-6 (East Anglia)
3. Dereham, Sacred Heart and St Margaret Mary, 1956 (East Anglia)
4. Chadwell Heath, St Bede, 1962-3 (Brentwood)
5. Harold Hill, Most Holy Redeemer, 1963-4 (Brentwood)

### **PURCELL MILLER TRITTON**

1. Houghton St Giles (Walsingham), Chapel of Reconciliation, 1980 (East Anglia)

### **PURDIE Alfred Edward 1843-1920**

Pupil and assistant of Gilbert Blount, offices in Canterbury. A Catholic who built widely for Catholic clients

1. Hitchin, Our Lady Immaculate and St Andrew, 1901 (now parish hall) (Westminster)
2. Bedford, Holy Child and St Joseph (completion), 1911 (Northampton)

### **RADFORD J. C.**

Surveyor to the Westbury Estate and sometime Putney District Surveyor for the Wandsworth Board of Works

1. Putney, Our Lady of Pity and St Simon Stock, 1906 (Southwark)

### **RANDOLPH W.**

Manchester architect, sometime partner of J. B. Holt. See also **HOLT, J. Bernard** and **RANDOLPH & HOLT**

1. Salford (Higher Broughton), St Thomas of Canterbury, 1900-01 (Salford)
2. Salford (Ordsall), St Joseph, 1900-02 (Salford)

### **RANDOLPH & HOLT**

Manchester partnership of **W. RANDOLPH** and **J. Bernard HOLT**

1. Horwich, St Mary, 1905-6 (Salford)

### **RAYMOND Geoffrey**

See **SCOLES Canon Alexander Joseph Cory**

### **REAVELL & CAHILL**

Of Alnwick

1. Sunderland, Immaculate Heart of Mary, 1954 (Hexham & Newcastle)
2. Gateshead, Holy Rosary, 1962 (Hexham & Newcastle, demolished)
3. Seahouses, St Aidan, 1972 (Hexham & Newcastle)

### **REEVE Robert Dalby** b.1863

Architect of Margate, whose family was responsible for much of the development of the adjoining prosperous suburb of Cliftonville. Partner with Charles Reeve (Reeve & Reeve).

1. Cliftonville, St Anne, 1926 (Southwark)

### **REID J. T.**

Of the Reid Partnership, Pontefract

1. Hull, St Mary Queen of Martyrs, 1976-7 (Middlesbrough)

### **REYNOLDS & SCOTT**

Prolific Manchester-based partnership of F. M. Reynolds FRIBA and William Scott ARIBA, from 1946. After the death of Reynolds in 1967, Scott was joined by Brian Mooney. See also **SANDY & NORRIS** and **NORRIS & REYNOLDS**

1. Skegness, Sacred Heart, 1950 (Nottingham)
2. Leicester, St Thomas More, 1950-2 (Nottingham)
3. Weaverham, St Bede, 1951-2 (Shrewsbury)
4. Clowne, Sacred Heart, 1952-3 (Hallam)
5. Cheadle Hulme, St Ann, 1952 (Shrewsbury)
6. Derby (Alvaston), English Martyrs, 1952-3 (Nottingham)
7. Nottingham (Beeston), The Assumption, 1952-4 (extensions 1974) (Nottingham)
8. Clowne, Sacred Heart, 1953 (Hallam)
9. Wythenshawe, St Peter, 1953 (Shrewsbury, demolished)
10. Derby (Chaddesden), St Alban, 1953-5 (Nottingham)
11. Wythenshawe, St Aidan, 1953-5 (Shrewsbury)
12. Nottingham (St Ann's), Our Lady and St Edward, 1954-5 (Nottingham)
13. Blackburn, St Peter in Chains, 1954-6 (Salford)
14. Preston, Blessed Sacrament, 1955 (Lancaster)
15. Whitefield, St Bernadette, 1955 (Salford)
16. Nottingham (Wollaton), St Thomas More, 1955-6 (Nottingham)
17. Wembley, St Joseph, 1955-7 (Westminster)
18. Chadderton, St Herbert, 1956-7 (Salford)
19. Grimsby, St Pius X, 1955-7 (Nottingham)
20. Wallasey (Moreton), Sacred Heart, 1956-7 (Shrewsbury)
21. Manchester (Chorlton), St Ambrose, 1956-8 (Salford)

22. Bollington, St Gregory, 1957 (Shrewsbury)
23. Leicester, Mother of God, 1957 (Nottingham)
24. Sheffield (Hackenthorpe), Our Lady of Lourdes, 1957 (Hallam)
25. Manchester (Burnage), St Bernard, 1957-9 (Salford)
26. Chester (Lache), St Clare, 1958-60 (Shrewsbury)
27. Nottingham (Hucknall), Holy Cross, 1958-60 (Nottingham)
28. Stockport (Brinnington), St Bernadette, 1958-61 (Shrewsbury)
29. Manchester (Gorton), Sacred Heart, 1958-62 (Salford)
30. Timperley, St John the Baptist, 1958-9 (Shrewsbury, closed)
31. Chester (Blacon), St Theresa, 1959 (Shrewsbury)
32. Leicester, St Patrick, 1959 (Nottingham)
33. Creswell, Christ the King (with Lanners of Wakefield), 1960 (Hallam)
34. Ellesmere Port (Great Sutton), St Saviour, 1960 (Shrewsbury)
35. Leeds, Corpus Christi, 1960-62 (Leeds)
36. Corby, St Brendan, 1961-2 (Northampton)
37. Southwell, Our Lady of Victories, 1961-2 (Nottingham)
38. Radcliffe-on-Trent, St Anne, 1962 (Nottingham)
39. Heald Green, Christ Church, 1963 (Shrewsbury)
40. Stockport, Sacred Heart, 1963 (Shrewsbury, closed)
41. Sheffield (Gleadless), St Anthony, 1963 (Hallam)
42. Lincoln, Our Lady of Lincoln, 1963-4 (Nottingham)
43. Nottingham (Clifton), Corpus Christi, 1963-5 (Nottingham)
44. Bromborough, Christ the King, 1964 (Shrewsbury)
45. Partington, Our Lady of Lourdes, 1964 (Shrewsbury)
46. Middleton, Chapel at Hopwood Hall, 1964-5, in association with Frederick Gibberd (Salford, closed)
47. Hanwell, Our Lady and St Joseph, 1964-7 (Westminster)
48. Brigg, St Mary, 1965 (Nottingham)
49. Hattersley, St James the Great, 1965 (church/parish hall, now replaced) (Shrewsbury)
50. Nottingham (Arnold), church on Arnold Hill farm estate, 1965 (Nottingham, demolished)
51. Morecambe, St Patrick, 1965-6 (Lancaster)
52. Lincoln, St Peter and St Paul, 1965-7 (Nottingham)
53. Nottingham (Lenton Boulevard), St Paul (alterations and extensions), 1965-7 (Nottingham)
54. Wigan, St Cuthbert, 1965-7 (Liverpool)
55. Stockport (Offerton), St Philip, 1967 (Shrewsbury)
56. Alderley Edge, St Pius X, 1967-8 (Shrewsbury)
57. Handforth, St Benedict, 1968 (Shrewsbury)
58. Long Eaton, St Francis of Assisi (alterations and additions), 1973-4 (Nottingham)
59. Nottingham (West Bridgford), Holy Spirit, 1974 (Nottingham)
60. Birkenhead (Noctorum), St Peter, 1975 (Shrewsbury)
61. Leicester, Our Lady of Good Counsel, 1975 (Nottingham)
62. Nottingham (Bestwood Park), Divine Infant of Prague (extensions), 1978 (Nottingham)

**RICHARDSON Sir Albert Edward 1880-1964**

One of the leading traditionalist architects of the inter- and post-war years, with a practice based from 1919 at Amptill, Bedfordshire. Not a Catholic, but one notable Catholic commission:

1. Strawberry Hill, St Mary's College Chapel, 1962-3 (Westminster)

**RINVOLUCRI Giuseppe 1894-1963**

Piedmontese architect who settled in Wales in about 1930, where he built a number of churches of distinctive construction and plan form

1. Ludlow, St Peter, 1935-36 (Shrewsbury)
2. Princes Risborough, St Teresa of the Child Jesus, 1937-38 (Northampton)

**ROBERTS & WILLMAN**

Of Taunton

1. Keynsham, St Dunstan, 1935 (Clifton)
2. Dursley (Glos.), St Dominic, 1938-9 (Clifton)
3. Bristol (Westbury-on-Trym), Sacred Heart, 1939 (Clifton)

**ROBERTS Francis B.**

1. St Mary Magdalen, Penwortham, 1987 (Liverpool)

**ROCHFORD John (JOHN ROCHFORD & PARTNER)**

Firm based in Sheffield and Manchester.

1. Sheffield (Manor Estate), St Theresa of the Child Jesus, 1958 (Hallam)
2. Doncaster (Bentley), Our Lady of Perpetual Help, 1959 (Hallam)
3. Cudworth, St Mary Magdalene, 1961 (Hallam)
4. Abbots Langley, St Saviour, 1962-3 (Westminster)
5. Nottingham (Bilborough), St Hugh of Lincoln, 1963-4 (Nottingham)
6. Nottingham (Aspley), St Teresa of Lisieux, 1964-5 (Nottingham)
7. Bolsover, St Bernadette, 1965-6 (Nottingham)
8. Chesterfield (Newbold), St Hugh, 1966 (Hallam)
9. Dronfield, Holy Spirit, 1967 (Hallam)
10. Sheffield (Parsons Cross), St Thomas More, 1969 (Hallam)
11. Swallownest, St Martin de Porres, 1969 (Hallam, closed)
12. Wood Green, St Paul the Apostle, 1970-1 (Westminster)
13. Sheffield, St William of York (additions), 1971 (Hallam)
14. Market Warsop, St Teresa of the Child Jesus, 1973 (Nottingham)
15. Rotherham (Rockingham), Forty Martyrs, 1977 (Hallam)

**RONCHETTI Robert Aloysius 1908-86 (PULLAN & RONCHETTI)**

Of Harrogate. Son-in-law of **Charles SIMPSON**

1. Pateley Bridge, Our Lady Immaculate, 1935 (Leeds)
2. Aylesbury, St Joseph, 1937 (Northampton)
3. Bradford, St John the Evangelist, 1955-6 (Leeds)
4. Doncaster (Balby), Sacred Heart, 1955 (Hallam)
5. Doncaster (Intake), Our Lady of Mount Carmel and St Mary Magdalene, 1955 (Hallam)
6. Rotherham (Herringthorpe), Immaculate Conception (St Mary), 1955 (Hallam)
7. Sheffield (Wybourn), St Oswald, 1955 (Hallam)
8. Leeds, Immaculate Heart of Mary, 1956 (Leeds)
9. Rawmarsh, St Joseph, 1956 (Hallam)
10. Harrogate, St Aelred of Rievaulx, 1957 (Leeds)
11. Sunderland, Sacred Heart and St John Bosco, 1957-8 (Hexham & Newcastle)
12. Bradford, Immaculate Conception, 1960 (Leeds)

**ROSSI Anthony Joseph 1916-71**

Worked for Durham County Council before setting up in private practice in Consett in 1952. Later Rossi, McCann & Partner. Worked exclusively in the Diocese of Hexham & Newcastle

1. Shotley Bridge, Our Lady of the Rosary, 1952 (Hexham & Newcastle)



2. Consett, St Pius X, 1954-5 (Hexham & Newcastle, demolished)
3. Consett, St Patrick, 1957-9 (Hexham & Newcastle)
4. Murton, St Joseph, 1964 (Hexham & Newcastle)
5. Penshaw, Our Lady Queen of Peace, 1965 (Hexham & Newcastle)
6. Washington, St Bede, 1965 (Hexham & Newcastle)
7. Sunderland, Holy Family, 1967-8 (Hexham & Newcastle)
8. South Shields, Holy Rosary, 1966-8 (Hexham & Newcastle)
9. Dipton, St Patrick, 1967-8 (Hexham & Newcastle)
10. Cullercoats, St Mary, 1970 (Hexham & Newcastle)
11. Jarrow, St Joseph, 1971-2 (Hexham & Newcastle)
12. Pelaw, St Alban, 1972 (Hexham & Newcastle)
13. Whickham, St Mary, 1972 (Hexham & Newcastle)
14. Stockton-on-Tees, St Patrick, 1973 (Hexham & Newcastle)
15. Gateshead, St Anne, 1975-6 (Hexham & Newcastle)

### **RUSH, GRANELLI & PARTNERS (B. A. RUSH & ASSOCIATES)**

Birmingham partnership of Brian Rush and Remo Granelli. Rush later established his own practice, while Granelli set up in partnership with his wife Mary (**REMO AND MARY GRANELLI**)

1. Kingshurst (Birmingham), St Anthony of Padua, 1966 (Birmingham)
2. Shirley, Our Lady of the Wayside, 1967 (Birmingham)
3. Halesowen, Our Lady and St Kenelm, 1967 (Birmingham)
4. Whitnash (Warks), St Joseph, 1971 (Birmingham)
5. Kineton, St Francis of Assisi, 1976 (Birmingham)
6. Wolverhampton, St Anthony of Padua, 1976 (Birmingham)
7. Birmingham (Harborne), St Mary (additions), 1977 (Birmingham)
8. Birmingham (Maypole), St Jude, 1981 (Birmingham)
9. Hinckley, St Peter, 1992 (Nottingham)

### **SALISBURY Vyvyan**

Of Wadebridge, Cornwall

1. Tintagel, St Paul the Apostle, 1968 (Plymouth)

### **SANDY Thomas Henry 1868-1922**

Stafford architect from a large Catholic family, worked in the London office of Basil Champneys before setting up in independent practice in Stafford in 1891. Established a second office in Birmingham by 1914. Architect to St Mary's College, Oscott. In 1918 acquired the Manchester office and practice of H. O. Hill (see **HILL, SANDY & NORRIS**)

1. Birmingham (Selly Park), St Edward, 1902-4 (Birmingham)

### **SANDY & NORRIS**

Stafford-based successor firm (from 1922) to Manchester-based (**HILL**) **SANDY & NORRIS**, led by E. Bower Norris and continued after Norris's death in 1959 by **Cyril HORSLEY**. See also **NORRIS & REYNOLDS**

1. Birmingham (Sparkhill), English Martyrs, 1923 (Birmingham)
2. Leyton, St Joseph, 1924 (Brentwood)
3. Southam, Our Lady and St Wulstan, 1925 (Birmingham)
4. Stoke-on-Trent (Birches Head), SS George and Martin, 1927-9 (Birmingham)
5. Wadhurst, Sacred Heart, 1929 (Arundel & Brighton)
6. Liverpool (Tuebrook), St Cecilia, 1930 (Liverpool)
7. **Wallasey (New Brighton), St Peter and St Paul**, 1932-35 (Shrewsbury)
8. Wolverhampton, Our Lady of Perpetual Succour, 1933-4 (Birmingham)
9. **North Walsham, Sacred Heart**, 1934-5 (East Anglia)
10. Stoke-on-Trent (Cobridge), St Peter, 1937 (Birmingham, closed)

11. Birmingham (Great Barr), Holy Name of Jesus, 1938 (Birmingham)
12. Coventry, Precious Blood and All Souls (additions), 1938-9 (Birmingham)
13. Tipton, Sacred Heart and Holy Souls, 1938-40 (Birmingham)
14. Preston, Our Lady and St Edward 1952-4 (Lancaster)
15. Debden, St Thomas More, 1953 (Brentwood)
16. Stafford, St Patrick, 1953 (Birmingham)
17. East Leake, Our Lady of the Angels, 1954-5 (Nottingham)
18. Loughborough, Sacred Heart, 1955-6 (Nottingham)
19. Blackpool, St John Vianney, 1956 (Lancaster)
20. Stoke-on-Trent (Meir), St Augustine of Canterbury, 1956 (Birmingham)
21. Stoke-on-Trent (Trent Vale), St Teresa of the Child Jesus, 1956 (additions) (Birmingham)
22. Leicester, Blessed Sacrament, 1956-7 (Nottingham)
23. Leicester, Ratcliffe College Chapel, 1957-9 (Nottingham)
24. Retford, St Joseph, 1959 (Hallam)
25. Rugby (Bilton), Sacred Heart, 1959 (Birmingham)
26. Stoke-on-Trent (Bucknall), St Maria Goretti, 1959-60 (Birmingham)
27. Blackpool, Our Lady of the Assumption, 1959-61 (Lancaster)
28. Ratcliffe-on-the-Wreake, Ratcliffe College Chapel, 1959-61 (Nottingham)
29. Sutton-in-Ashfield, St Joseph the Worker, 1959-61 (Nottingham)
30. Blackpool, St John Vianney 1960 (Lancaster)
31. Stoke-on-Trent (Abbey Hulton), Our Lady and St Benedict, 1960-2 (Birmingham)
32. Windermere, Our Lady of Windermere and St Herbert, 1962-4 (Lancaster)
33. Birmingham (West Heath), St John Fisher, 1963-4 (Birmingham)
34. Rugby, English Martyrs, 1965 (Birmingham)
35. Stoke-on-Trent (Norton-le-Moors), St Mary, 1969 (Manchester)
36. Worksop, St Joseph the Worker, 1969-70 (Hallam)
37. Kirkby-in-Ashfield, Our Lady Help of Christians, 1970 (Nottingham)

#### **W. H. SAUNDERS & SON**

Of Southampton

1. Southampton (Portswood), Immaculate Conception, 1955 (Portsmouth)

#### **SCOLES Canon Alexander Joseph Cory 1844-1920 (SCOLES & RAYMOND)**

Architect-Priest, younger son of J. J. Scoles. From 1903 until his death in 1920 in partnership with his nephew **Geoffrey Raymond** (1881-1972) as Scoles & Raymond. Raymond took over the practice after Scoles' death

2. Westcliff-on-Sea, Our Lady Help of Christians and St Helen (completion), 1899-1900 and 1902-03 (Brentwood)
3. Portsmouth, St Swithun, 1901 (Portsmouth)
4. Eastleigh, Holy Cross, 1901-2 (Portsmouth)
5. **Basingstoke, Holy Ghost**, 1902 (Portsmouth)
6. Plymouth, Holy Redeemer, 1902 (Plymouth)
7. Newquay, Holy Trinity, 1903 (Plymouth)
8. Shepherd's Bush, The Holy Ghost and St Stephen, 1903-4 (Westminster)
9. **Swanage, Holy Spirit and St Edward**, 1904 (Plymouth)
10. Kew Gardens, Our Lady of Loreto and St Winefride, 1905-6 (Southwark)
11. Reading, St William of York, 1905-6 (Portsmouth)
12. Willenhall, St Mary, 1905-6 (Birmingham)
13. **Dorchester, Our Lady and St Michael**, 1906-7 (Plymouth, closed)
14. **Dawlish, St Agatha**, 1907-9 (Plymouth)
15. Portsmouth, St Joseph, 1908 (Portsmouth)
16. St Ives, Sacred Heart and St Ia, 1908 (Plymouth)
17. **Wincanton, St Luke and St Teresa**, 1908 (Clifton)

18. **Devizes, Our Lady of the Immaculate Conception (addition)**, 1909 (Clifton)
19. Plymouth, St Edward the Confessor, 1910 (Plymouth)
20. Liphook, The Immaculate Conception, 1911 (Portsmouth)
21. Eltham, Christ Church, 1911-12 (Southwark)
22. Exmouth, Holy Ghost, 1915 (Plymouth)
23. **Newton Abbot, St Joseph**, 1915 (Plymouth)
24. Maldon, Assumption of Our Lady, 1924-5 (Brentwood)
25. Wanstead, Our Lady of Lourdes, 1927-8 (additions 1934 and 1940) (Brentwood)
26. Chertsey, St Anne, 1929-30 (Arundel & Brighton)
27. Becontree, St Vincent, 1933 (Brentwood)

**SCOTT Adrian Gilbert** 1882-1963

Youngest son of George Gilbert Scott Junior, brother of **Sir Giles Gilbert SCOTT**, like them RC

1. Chesterfield (Spinkhill), Chapel, Mount St Mary's College, 1924 (Hallam)
2. **Manchester, Holy Name of Jesus (addition)**, 1928 (Salford)
3. Wimbledon Park, Christ the King, 1928 (Southwark)
4. New Malden, St Joseph, 1928-31 (Southwark)
5. Coulsdon, St Aidan, 1930-1 (Southwark, largely rebuilt)
6. Wealdstone, St Joseph, 1931 (Westminster)
7. Sheffield (Meadowhead), Our Lady of Beauchief and St Thomas of Canterbury, 1932 (Hallam)
8. Beaconsfield, St Teresa of the Child Jesus and St John Fisher and St Thomas More (additions), 1939-47 (Northampton)
9. **Poplar, St Mary and St Joseph**, 1951-4 (Westminster)
10. **Old Swan, King and Martyr (rebuilding)**, 1951-7 (Liverpool)
11. **Upton St Joseph**, 1953-54 (Shrewsbury)
12. Wythenshawe (Woodhouse Park), St Anthony, 1953-55 (Shrewsbury)
13. Kensington, Our Lady of Victories, 1955-8 (Westminster)
14. Aylesford Priory, Shrine of Our Lady of the Assumption and St Simon Stock, 1958-65 (Southwark)
15. Birmingham (Weoley Castle), Our Lady and St Rose of Lima, 1959-61 (Birmingham)

**SCOTT Sir Giles Gilbert** 1880-1960

Son of George Gilbert Scott junior, brother of **Adrian Gilbert SCOTT**, articulated to Temple Moore

4. **Bournemouth, The Annunciation**, 1906 (Portsmouth) (Grade II\*)
5. **Sheringham, St Joseph**, 1908, 1909-10 and 1934, (East Anglia) (Grade II\*)
6. **Isle of Man (Ramsey), Our Lady Star of the Sea**, 1909-10 (Liverpool)
7. **Northfleet, Our Lady of the Assumption**, 1913-16 (Southwark) (Grade II\*)
8. **Ampleforth, Abbey Church of St Laurence**, 1922 and 1961 (Middlesbrough)
9. **Stratton-on-the-Fosse (Som.), Downside Abbey Church (addition)**, 1923-5 (Clifton)
10. Ashford, St Michael, 1927-28 (with later additions) (Westminster)
11. **Bath, Our Lady and St Alphege**, 1927-9 (Clifton) (Grade II\*)
12. **Chiswick, Our Lady of Grace and St Edward (addition)**, 1930 (Westminster)
13. **Broadstairs, Our Lady Star of the Sea**, 1931, completed 1963 (Southwark)

14. **Kensington, Our Lady of Mount Carmel and St Simon Stock**, 1957-9 (Westminster)
15. Preston, St Anthony of Padua, 1959 (Lancaster)
16. **Plymouth, Christ the King**, 1961-2 (Plymouth)

**SCOTT Richard Gilbert** b.1923 (**SIR GILES GILBERT SCOTT, SON & PARTNER**)

Son of **Giles Gilbert SCOTT**, joined his father's practice in 1953. Collaborated with Robert Brandt, who managed his drawing office

1. **Birmingham (Kitts Green), Our Lady Help of Christians**, 1967 (Birmingham)
2. **Birmingham (Sheldon), St Thomas More**, 1970 (Birmingham)

**SCOTT Thomas H. Birchall** 1872-1945

Architect and surveyor to dioceses of Brentwood and Westminster. No relation of the Gilbert Scott dynasty. Entered Finsbury Square offices of **Robert Leabon Curtis** in the 1890s, taking over practice after death of Curtis in 1918. Collaborated with **Benedict Williamson**. In partnership with **Thomas G. Birchall Scott** from 1928. One of the founders of the Guild of Catholic Artists and Craftsmen

1. Fulham, Our Lady of Perpetual Help, 1922 (with Williamson) (Westminster)
2. Silvertown, St Mary and St Edward, 1922 (Brentwood, demolished)
3. Parsons Green, Holy Cross, 1924 (with Williamson) (Westminster)
4. Kingsbury, St Sebastian and St Pancras, 1926 (Westminster)
5. Welwyn Garden City, St Bonaventure, 1926 (Westminster)
6. Hendon, Our Lady of Dolours, additions, 1927 (Westminster)
7. Stoke Newington, Our Lady of Good Counsel, 1927 (completed 1936 with T. G. B. Scott) (Westminster)
8. Barkingside, St Augustine of Canterbury, 1928 (now school hall) (Brentwood)
9. Burnt Oak, The Annunciation, 1928 (Westminster)
10. Cricklewood, St Agnes, 1930 (Westminster)
11. Gunnersbury, St Dunstan, 1931 (Westminster)
12. Northfields, St Peter and St Paul, 1931 (completed by T. G. B. Scott 1959) (Westminster)
13. Uxbridge, Our Lady of Lourdes and St Michael, 1931 (Westminster)
14. Waltham Cross, Our Lady of the Immaculate Conception and St Joseph, 1931 (Westminster)
15. Borehamwood, St Teresa of the Child Jesus, 1932 (now parish hall) (Westminster)
16. Staines, Our Lady of the Rosary, 1932 (Westminster)
17. Finchley Church End, St Philip the Apostle, 1933 (Westminster)
18. Osterley, St Vincent de Paul, 1933 (now parish hall) (Westminster)
19. Feltham, St Lawrence, 1933-4, 1937-8 (Westminster)
20. Rayleigh, Our Lady of Ransom, 1934 (Brentwood)
21. Barking, St Thomas More, 1935 (now parish hall) (Brentwood)
22. Chadwell Heath, St Bede, 1935 (Brentwood parish hall) (Brentwood)
23. Watford, St Helen, 1935 (Westminster)
24. Lexden, St Teresa of Lisieux, 1937 (now parish hall) (Brentwood)
25. Bournemouth, Our Lady Queen of Peace & Blessed Margaret Pole, 1938 (Portsmouth)
26. Muswell Hill, Our Lady of Muswell, 1938 (Westminster)
27. New Barnet, Mary Immaculate and St Peter, 1938 (Westminster)
28. Shoeburyness, St George and the English Martyrs, 1938-9 (Brentwood)
29. Harrow North, St John Fisher, 1939 (Westminster)

### **SCOTT Thomas G. Birchall**

Son of **T. H. B. Scott**, with whom he was in partnership from 1928. Later in Chelmsford partnership of Scott & Jaques

1. Kingsbury, St Sebastian and St Pancras, 1956 (additions) (Westminster)
2. Parsons Green, Holy Cross, 1956 (additions) (Westminster)
3. Copenhagen Street, Blessed Sacrament, 1957-9 (additions) (Westminster)
4. Finchley Church End, St Philip the Apostle, 1959-60 (additions) (Westminster)
5. Hillingdon, St Bernadette, 1960-1 (Westminster)
6. Northolt, St Bernard, 1965 (Westminster)
7. Shepperton, St John Fisher, 1965-6 (Westminster)

### **SEELY & PAGET**

Mainly Anglican post-war church practice; partner Anthony New had a number of commissions in Diocese of Northampton

1. Northampton, St Gregory, (additions), 1981 (Northampton)
2. Olney, Our Lady Help of Christians and St Lawrence (additions), 1990 (Northampton)

### **SHATTOCK Lawrence Henry KSG FRIBA 1892-1977**

Catholic architect in private practice; Architect to Westminster Cathedral 1929

1. Earlsfield, St Gregory, 1957 (Southwark)

### **SHEAHAN Patrick Joseph 1893-1965**

Of Limerick

1. Oxford, Our Lady Help of Christians, 1961-2 (Birmingham)

### **SHERRIN George Campbell 1843-1909**

Assistant to Catholic architect S. J. Nicholl and to F. W. Chancellor of Chelmsford; later had a successful London practice while living in Essex

1. **Moorfields, St Mary**, 1900-03 (Westminster)
2. Kelvedon, St Mary Immaculate and the Holy Archangels (additions), 1909 (Brentwood)

### **SHERRIN Francis Jerome 1879-1953**

Of Ingatestone, Essex, son of **George Sherrin**

1. Ingatestone, St John the Evangelist and St Erconwald, 1931-2 (Brentwood)

### **Bishop Thomas SHINE 1872-1956 and F. SPINK of Bridlington**

Collaborated on the design of a number of churches in the Diocese of Middlesbrough.

The extent of the Bishop's involvement in the designs is not clear

1. Hull, Corpus Christi, 1932 (Middlesbrough)
2. Hull, Holy Name, 1933 (Middlesbrough)
3. Middlesbrough, St Joseph, 1933-4 (Middlesbrough)
4. Northallerton, Sacred Heart, 1934 (Middlesbrough)
5. Middlesbrough (Acklam), St Francis of Assisi, 1935 (Middlesbrough)
6. Withernsea, St Peter and St John Fisher, 1936 (Middlesbrough)

### **SIMPSON, Edward (1844-1937) (EDWARD SIMPSON & SON)**

Edward Simpson served articles in Hull and moved to London before setting up practice in Bradford around 1870. His son **Charles Tindall Simpson** (1874-1963) continued the practice 1918-39. See also **Robert A. RONCHETTI**

1. Middlesbrough, St Patrick, 1901 (Middlesbrough, demolished)
2. Normanton, St John the Baptist, 1904-5 (Leeds)
3. Leeds, St Francis, 1904-5 (Leeds)

4. Barnsley, Holy Rood, 1905 (Hallam)
5. **Keighley, St Anne**, 1906-7 (Leeds)
6. Birstall, St Patrick, 1908 (now church hall) (Leeds)
7. Harrogate, Sacred Heart, (St John Fisher School chapel), 1910 (Leeds)
8. Haworth, Our Lady of Lourdes, 1924-5 (Leeds)
9. Bradford, St William, 1926 (Leeds)
10. Barnoldswick, St Joseph, 1927-8 (Leeds)
11. Bradford, St Francis of Assisi, 1928 (Leeds)
12. Wharfedale, St Mary, 1928 (Leeds)
13. Earby, St Patrick, 1928 (Leeds)
14. Leeds, Our Lady of Lourdes, 1928-30 (Leeds)
15. Bradford, Sacred Heart, 1931 (Leeds)
16. Baildon, St Aidan, 1933 (Leeds)
17. Halifax, St Columba, 1934 (Leeds)

#### **SIMPSON, Stephen**

1. Bardsey, Blessed Sacrament, 1934 (Leeds)
2. Leeds, Holy Name of Jesus, 1953 (Leeds)
3. Leeds, St Theresa of the Child Jesus, 1953 (Leeds)

#### **SINNOTT, SINNOTT & POWELL**

Practice led by the brothers James and Bernard Sinnott, later joined by **Daniel Powell**. Most of their work pre-1900

1. Anfield, All Saints, 1910 (Liverpool)

#### **SMART Henry C.** 1850-1948

1. Leeds, University Chapel, 1927-9 (Leeds)

#### **SMITH, BRODRICK & LOWTHER**

Hull firm with a varied, mainly late nineteenth century practice. Frederick Stead Brodrick (1847-1927) was the nephew of Cuthbert Brodrick, architect of Leeds Town Hall. Richard George Smith and Arthur Randall Lowther (died 1917) were also founding partners. See also **LOWTHER & RIGBY** and **BRODRICK, LOWTHER & WALKER**

1. **Middlesbrough, St Peter**, 1903-5 (Middlesbrough)

#### **SMITH AND ROPER**

Derbyshire practice

1. Wirksworth, Our Lady and St Teresa of Lisieux (alterations and additions, 1976 and 1986) (Nottingham)
2. Crich, Mass Centre, 1979 (Nottingham)

#### **SOISSONS Louis de** 1890-1962 (**LOUIS DE SOISSONS, PEACOCK, HODGES, ROBERTSON & FRASER**)

Architect and planner, perhaps best known as master planner of Welwyn Garden City

1. Plymouth (Efford), St Teresa, 1958 (Plymouth, closed)
2. Paignton, Holy Family (completion, 1961) (Plymouth)

#### **SPOONER Charles Sydney** 1862-1938

Arts and Crafts architect, co-author with Sir Charles Nicholson of *Recent English Ecclesiastical Architecture* (1911)

1. Letchworth Garden City, St Hugh of Lincoln, 1908 (now parish hall) (Westminster)



### **RAGLAN SQUIRE & PARTNERS**

Raglan Squire (1912-2004) was a commercial architect who worked widely in Asia and the Middle East as well as the UK

1. Beckenham Hill, The Annunciation and St Augustine, 1963-4 (Southwark)

### **JOHN STARK & PARTNERS**

Dorchester firm, joined by **Anthony JAGGARD** in 1965

1. **Wool, St Joseph**, 1969-71 (Plymouth)

### **STERRETT John E (STERRETT & BLOUET, STERRETT & KAYE)**

ARIBA. Part of the pre-war practice of Sterrett, Glover & Diplock (Buckingham Gate), later in partnership with **D. M. Blouet** and **B. D. Kaye**

1. Ringwood, Sacred Heart and St Therese of Lisieux, 1937 (Portsmouth)
2. Willesden Green, St Mary Magdalen, 1938 (Westminster)
3. Headstone Lane, St Theresa of the Child Jesus, 1953 (Westminster)
4. Homerton, Immaculate Heart of Mary and St Dominic, 1955-7 (rebuilding) (Westminster)
5. Stevenage (Bedwell), St Joseph, 1957 (Westminster)
6. Borehamwood North, St John Fisher and St Thomas More, 1957-8 (Westminster)
7. Enfield, Our Lady of Mount Carmel and St George, 1958 (Westminster)
8. Luton, St Joseph, 1958-60 (Northampton)
9. Clapton, St Scholastica, 1962-3 (Westminster)
10. Kenton, All Saints, 1962-3 (Westminster)
11. Slough, Holy Redeemer, 1968 (Northampton, demolished)

### **STEVENS & PARTNERS**

1. Eastbourne, St Gregory, 1965 (Arundel & Brighton)

### **STIENLET & MAXWELL**

1922-30 Newcastle partnership of Pascal Joseph Stienlet and Joseph Charlton Maxwell. Stienlet (1878-1950) had previously been in partnership with Henry Gibson (from 1904-16) and Herbert Selwyn Dixon (from 1918-21, in North Shields). See also **Pascal J. STIENLET & SON**

1. **Whitley Bay, St Edward**, 1926-8 (Hexham & Newcastle)
2. Newcastle upon Tyne, St Joseph, 1931 (Hexham & Newcastle)

### **STIENLET Pascal J. & Son**

Three generations of architects in the North East, with a large Catholic practice. P. J. Stienlet (see also **STIENLET & MAXWELL**) was in partnership with his son Vincente G. Stienlet (1910-90) from 1932-50. The practice was continued by Vincente's son, also called Vincente (b.1941)

1. Wallsend, Our Lady and St Columba, 1957 (Hexham & Newcastle)
2. Wallsend, St Bernadette, 1958 (Hexham & Newcastle)
3. Crawcrook, St Agnes, 1959 (Hexham & Newcastle)
4. Sunderland, Holy Family, 1960 (Hexham & Newcastle, demolished)
5. Hartlepool, St Patrick, 1961 (Hexham & Newcastle)
6. West Denton, St John Vianney, 1964-5 (Hexham & Newcastle, demolished)
7. South Shields, St Oswald, 1965 and 1983 (Hexham & Newcastle)
8. Throckley, St Cuthbert, 1969 (Hexham & Newcastle)
9. Wetherby, St Joseph, 1986 (Leeds)
10. Sheffield (Sandygate), St Francis of Assisi, 1989 (Hallam)
11. Bedlington, St Bede, 1992 (Hexham & Newcastle)
12. Hull, St Francis of Assisi, 1996-7 (Middlesbrough)

### **STIRRUP Walter & Son**

Of Blackburn

1. Eccles, Holy Cross, 1959-61 (Salford)
2. Denton, St Mary (Our Lady of Sorrows), 1962-3 (Salford)

### **STOKES David**

London architect, son of **Leonard Stokes**. An adjudicator in the competition for a new design for Liverpool Metropolitan Cathedral

1. Bow Common, Holy Name & Our Lady of the Sacred Heart, 1957-8 (post-war restoration) (Westminster)
2. London Colney, Our Lady of Walsingham, 1959 (Westminster)
3. Greenford, Our Lady of the Visitation, 1960-1 (Westminster)

### **STOKES Leonard 1858-1925**

Articled to S. J. Nicholl in 1874, going on to spend time in the offices of James Gandy, G.E. Street, J.P. St Aubyn and T.E. Colcutt. Started independent practice in London in 1880

1. **Lynton, Most Holy Saviour**, 1908-10, completed by Drysdale 1931 (Plymouth)
2. **Pickering, St Joseph**, 1911 (Middlesbrough)
3. **Maidenhead, St Joseph**, 1884, completed 1913-14 (Portsmouth)

### **SWAINSTON F.B. d. 1982**

Middlesbrough firm (also traded under the name Swainston, Wilson & Collie)

1. Teesville, St Andrew, 1962 (Middlesbrough)
2. Nunthorpe, St Bernadette, 1963 (Middlesbrough)
3. Thornaby, Christ the King, 1968 (Middlesbrough)
4. Teesville, St Anne's, 1970 (Middlesbrough)
5. Redcar, St Alban, 1972 (Middlesbrough)
6. Middlesbrough, St Mary's Cathedral, 1985-7 (Middlesbrough)

### **SYMMONS Keith**

1. Withycombe (Exmouth), St Anne, 1968 (Plymouth, closed)

### **TASKER Francis William 1848-1904**

London architect and cousin of Countess Tasker, a major benefactor of Catholic building projects

1. **Clacton-on-Sea, Our Lady of Light and St Osyth**, 1902-3 (Brentwood) (Grade II\*)
2. Rotherhithe, St Peter and the Guardian Angels, 1902-03 (Southwark)
3. **Walworth, English Martyrs**, 1902-03 (Southwark)
4. Stockwell, St Francis de Sales and St Gertrude, 1902-03 (Southwark)
5. Bermondsey South, St Gertrude, 1903 (Southwark)
6. Catford, Holy Cross, 1903-04 (Southwark)

### **TERRY Quinlan b.1937**

Modern-day Classicist, former partner of Raymond Erith, offices in Dedham, Essex. Not a Catholic, but one major Catholic commission:

1. Brentwood, Cathedral church of St Mary and St Helen, 1988-91 (Brentwood)

### **PERCY THOMAS PARTNERSHIP**

One major Catholic commission, for which the job architect was Ronald Weeks ARIBA:

1. **Bristol (Clifton), Cathedral of St Peter and St Paul**, 1970-73 (Clifton) (Grade II\*)

### **TOMEI & MACKLEY (Tomei & Maxwell; Tomei, Mackley & Pound)**

Practice established in 1947 and still in existence (now Tomei & Mackley). Lawrence Tomei (1910-89) was a Catholic, living in Croydon

1. Paddock Wood, St Justus (first church, now hall), 1950 (Southwark)
2. Chichester, St Richard, 1958 (Arundel & Brighton)
3. Hersham, All Saints, 1960 (Arundel & Brighton)
4. Waddon, St Dominic, 1961 (Southwark)
5. New Addington, Good Shepherd, 1962 (Southwark)
6. Selsdon, St Columba, 1962 (Southwark)
7. Roehampton, St Joseph (additions), 1963 (Southwark)
8. St Paul's Cray, St Peter and St Paul, 1963-4 (Southwark, closed)
9. Worcester Park, St Matthias, 1964 (Southwark)
10. Wimbledon Common, Our Lady and St Peter, 1970-1 (Southwark)
11. Peckham Rye, St James the Great (additions), 1971 (Southwark)
12. Dartford, St Vincent, 1985 (Southwark)

### **TOOLEY & FOSTER**

Essex practice established in 1892, still operating from Buckhurst Hill

1. Loughton, St Edmund, 1957-8 (Brentwood)
2. Harlow, Holy Cross, 1962-3 (Brentwood)

### **TREW H. F.**

Gloucestershire architect

1. Box, St Thomas More and St John Fisher, 1935-6 (Clifton, closed)

### **F. X. VELARDE PARTNERSHIP**

Francis Xavier Velarde (c1898-1960) was a pupil of Professor Charles Reilly and a major Liverpool-based Catholic church architect of the interwar and post-war years. The practice was continued by his eldest son Julian after his death, and succeeded by **Richard O'Mahony's** practice.

1. **Clubmoor, St Matthew**, 1930 (Liverpool)
2. **Bootle, St Monica**, 1935-6 (Liverpool)
3. Telford (Donnington), Our Lady of the Rosary, 1949 (Shrewsbury, demolished)
4. Greasby, Our Lady of Pity, 1952 (Shrewsbury)
5. Huyton (Roby), St Aloysius, 1952 (Liverpool)
6. **Wallasey, English Martyrs**, 1952-3 (Shrewsbury) (Grade II\*)
7. Alsager, St Gabriel, 1953-5 (Shrewsbury)
8. **Mouldsworth, St Cuthbert**, 1955 (Shrewsbury)
9. Much Wenlock, St Mary Magdalene, 1955 (Shrewsbury, demolished)
10. **Blackpool, Our Lady of Lourdes**, 1955-7 (Lancaster, closed, now in the care of the Historic Chapels Trust) (Grade II\*)
11. Bootle, St Alexander, 1955-7 (Liverpool, demolished)
12. **Upholland, St Teresa**, 1955-7 (Liverpool)
13. **Shrewsbury (Monkmoor), St Winefride**, 1956 (Shrewsbury)
14. Pinner, St Luke, 1957 (Westminster)
15. **Birkenhead, Holy Cross**, 1957-9 (Shrewsbury, closed)
16. Shrewsbury (Harlescott), Our Lady of Pity, 1961 (Shrewsbury)
17. Borehamwood, St Teresa of the Child Jesus, 1961-2 (Westminster)
18. Potters Bar, St Vincent de Paul, 1962 (Westminster, demolished)
19. Whitton, St Edmund of Canterbury, 1962-3 (Westminster)
20. St Helens (Clinkham Wood), St Patrick, 1963-4 (with O'Mahony) (Liverpool)
21. Telford (Donnington), Our Lady of the Rosary, 1966-7 (Shrewsbury, demolished)

### **WALKER Charles 1860-1940**

Newcastle architect, designer of many Catholic churches and schools

1. Thornley, Sacred Heart and English Martyrs, 1900 (Hexham & Newcastle)
2. Backworth, St Edmund, 1903 (school-chapel, replaced) (Hexham & Newcastle)
3. **Blaydon-on-Tyne, St Joseph**, 1903-5 (Hexham & Newcastle)
4. Wallsend, St Columba, 1904 (demolished)
5. **Prudhoe, Our Lady and St Cuthbert (rebuilding)**, 1904-5 (Hexham & Newcastle)
6. Ashington, St Aidan, 1905

### **WALKER Derek**

Leeds architect who as Walker & Biggin designed a number of churches in the 1960s. Appointed first Chief Architect and Planning Officer of Milton Keynes (1970-6)

1. Leeds, Sacred Heart, 1963-5 (Leeds, closed, now a mosque)
2. Pontefract, Holy Family, 1964 (Leeds)
3. Garforth, St Benedict, 1967 (Leeds, demolished)
4. Milton Keynes, Our Lady of Lourdes, 1975-6 (Northampton)

### **WALTER Joseph E**

Paignton architect

1. Torquay, St John Fisher and St Thomas More, 1935 (Plymouth, closed)
2. Lympstone, St Boniface, 1955 (Plymouth, closed)
3. Braunton, St Brannoc, 1957-8 (Plymouth)

### **WALTERS Frederick Arthur 1849-1931 (F. A. WALTERS & SON, WALTERS & KERR BATE)**

F. A. Walters was articled to his father, F.P. Walters, worked for Messrs Goldie & Child for nine years before setting up independent practice in 1880. Took his son Edward John (1880-1947) into the practice in 1924, becoming F.A. Walters & Son. The practice was continued after F. A. Walters's death by his partner S. Kerr Bate under the name of Walters & Kerr Bate

1. **Ealing, Abbey Church of St Benedict**, 1899 onwards (Westminster)
2. Dartford, St Anselm, 1900 (Southwark, demolished)
3. **Brighton, St Joseph (additions)**, 1900-01 (Arundel & Brighton)
4. **Vauxhall, St Anne**, 1900-07 (Southwark)
5. **Eastbourne, Our Lady of Ransom**, 1901 (Arundel & Brighton)
6. **Mile End, Guardian Angels**, 1901-3 (Westminster)
7. **Richmond, St Elizabeth of Portugal (additions)**, 1902-03 (Southwark)
8. Croydon (South), St Gertrude, 1903 (and alterations of 1935) (Southwark)
9. **Old Hall Green, St Edmund's College Chapel (additions)**, 1904 and 1922 (Westminster)
10. **Wimbledon (South), St Winefride**, 1905 (Southwark)
11. **Godalming, St Edmund King and Martyr**, 1906 (Arundel & Brighton)
12. **Buckfastleigh, Buckfast Abbey Church**, 1907-32 (Plymouth)
13. **Lincoln's Inn Fields, St Anselm and St Cecilia**, 1908-9 (restored by Kerr Bate 1951-4) (Westminster)
14. **Grayshott, St Joseph**, 1911 (Portsmouth)
15. **Ashby-de-la-Zouch, Our Lady of Lourdes**, 1912-15 (Nottingham)
16. **Hove, Sacred Heart (additions)**, 1914-15 (Arundel & Brighton)
17. Kennington Park, St Wilfred, 1914-15 (Southwark)
18. **Haslemere, Our Lady of Lourdes**, 1923-5 (Arundel & Brighton)
19. **Winchester, St Peter**, 1924-6 (Portsmouth)
20. Anerley, St Anthony of Padua, 1925-7 (Southwark)
21. **Camberley, St Tarcisius**, 1926 (Arundel & Brighton)

22. Bermondsey, Our Lady of La Salette and St Joseph (alterations), 1928 and 1936 (Southwark)
23. Harpenden, Our Lady of Lourdes, 1928-9 (Westminster)
24. Mottingham, Our Lady Help of Christians, 1932-3 (Southwark)
25. Folkestone (West), St Joseph, 1934 (stylistic attribution) (Southwark)
26. Ashburton, Our Lady and St Petrock, 1935 (E.J. Walters) (Plymouth)
27. Chatham, St Michael the Archangel (additions), 1935 (Southwark)
28. Welling, St Stephen, 1935 (Southwark)
29. Putney, Our Lady of Pity and St Simon Stock (additions), 1936 (Southwark)
30. Blackfen, Our Lady of the Rosary, 1936-7 (Southwark)
31. Lewes, St Pancras, 1938-9 (Arundel & Brighton)
32. Purley, St John the Baptist, 1938-9 (Southwark)
33. Reigate, Holy Family, 1938-9 (Arundel & Brighton)
34. Sydenham, Our Lady and St Philip Neri, 1957-9, 1961 (Southwark)
35. Purley, St John the Baptist (additions), 1958 (Southwark)
36. Highbury, St Joan of Arc, 1960-2 (Westminster)
37. Woolwich, St Catherine Labouré, 1961 (Southwark)
38. Kew Gardens, Our Lady of Loreto and St Winefride (additions), 1967-8 (Southwark)
39. Otford, Holy Trinity, 1980-1 (Southwark)

**WARE Peter John Wallace 1929-99**

Of Bristol

1. Burnham-on-Sea, Our Lady and the English Martyrs, 1967 (Clifton)

**WATSON Alexander F**

Of the London firm of Hannen & Markham

1. Bexhill-on-Sea, Our Lady of the Rosary, 1954 (Arundel & Brighton)

**WEARING & HASTINGS**

Of Norwich

1. Ipswich, St Mary Magdalene, 1956 (East Anglia)
2. Halesworth, St Edmund King and Martyr, 1957 (East Anglia)
3. Cambridge, St Laurence, 1958 (East Anglia)
4. Hoveton, St Helen, 1959 (East Anglia)
5. Aylsham, St John of the Cross (additions), 1961 (East Anglia)
6. Blakeney, St Peter, 1962 (East Anglia)
7. Thrapston, St Paul the Apostle, 1963-4 (Northampton)
8. Caister-on-Sea, St Ignatius, c1970 (East Anglia)

**WEBB E. Doran 1864-1931**

Of Salisbury

1. Bristol (Shirehampton), St Bernard, 1902-3 (Clifton)
2. **Bishop's Stortford, St Joseph and the English Martyrs**, 1904-06 (Westminster)
3. Swindon, Holy Rood, 1905 (Clifton)
4. Edmonton, Most Precious Blood and St Edmund, 1907 (Westminster)
5. Isleworth, Our Lady of Sorrows and St Bridget, 1907-9 (Westminster)
6. **Birmingham (Edgbaston), The Immaculate Conception (The Oratory)**, 1909 (Birmingham)
7. **Shaftesbury, Holy Name and St Edward the Martyr**, 1909-10 (Plymouth)
8. **Oxford, Priory of the Holy Spirit (Blackfriars)**, 1921-9 (Birmingham)

### **WEIGHTMAN & BULLEN (WEIGHTMAN & BROWN)**

Modernist practice of Vatican II period, offices in Liverpool and York

1. Tarleton, Our Lady, Help of Christians, 1951 (Liverpool)
2. Hunts Cross, St Andrew, 1952 (Liverpool)
3. Liverpool, St Mary, Highfield Street, (rebuilding), 1953 (Liverpool, demolished)
4. Higher Folds, St Gabriel the Archangel, 1957 (Liverpool)
5. Manchester (Higher Blackley), St Clare, 1957-8 (Salford)
6. Lydiate, St Gregory the Great, 1958 (Liverpool)
7. Lowton, St Catherine of Siena, 1958-9 (Liverpool, closed)
8. Thornton, St William of York, 1959-60 (Liverpool)
9. **Speke, St Ambrose**, 1959-61 (Liverpool)
10. Leeds, St Nicholas, 1961 (Leeds)
11. Knotty Ash, St Margaret Mary, 1962-4 (Liverpool)
12. **Leyland, St Mary**, 1962-4 (Liverpool)
13. Wombwell, St Michael and All Angels, 1967 (Hallam)
14. Formby, St Jerome, 1968 (Liverpool)
15. New Whittington, St Patrick, 1969 (Hallam, closed)
16. Milnthorpe, Christ the King, 1970 (Lancaster)
17. Crosby, St Helen, 1973-4 (Liverpool)
18. Runcorn (Palace Fields), Our Lady Mother of the Saviour, 1977 (Shrewsbury)
19. Runcorn (Murdishaw), St Martin de Porres, 1978 (Shrewsbury)
20. Birkenhead (Beechwood), St Paul, 1980 (Shrewsbury)
21. Burghwallis, St Helen, 1987 (Hallam)

### **WHITE K. C.**

See **DODDS, Eduardo G.**

### **WHITMARSH-EVERISS Ernest**

Of Bristol

1. Cheltenham (Charlton Kings), Sacred Heart, 1956-7 (Clifton)

### **DESMOND WILLIAMS & ASSOCIATES**

Desmond Williams started with Arthur Farebrother before setting up his own Manchester-based practice. Later merged amalgamated with W. & J. B. Ellis to form the Ellis Williams Partnership. Offices also in Wolverhampton and London). See also **ARTHUR FAREBROTHER & PARTNERS, ELLIS WILLIAMS PARTNERSHIP** and **W. & J. B. ELLIS & PARTNERS**

1. Slough, St Anthony (completion), 1960 (Northampton)
2. Cadishead, Sacred Heart, 1961-2 (Salford)
3. Bicester, Immaculate Conception, 1963 (Birmingham)
4. Dunstable, St Mary, 1964 (Northampton)
5. Luton, Holy Ghost, 1964-5 (Northampton)
6. Mossley, St Joseph, 1964-5 (Salford)
7. Rochdale, St Patrick, 1965-7 (Salford)
8. Bedford, Clapham Park, convent chapel, 1966 (Northampton, closed)
9. **Birmingham (King's Heath), St Dunstan**, 1967-8 (Birmingham)
10. Wolverhampton, St Michael, 1967-8 (Birmingham)
11. **Manchester, St Augustine**, 1967-8 (Salford)
12. Coventry (Wood End), St Patrick, 1968-70 (Birmingham)
13. Coventry, St John Fisher, 1971-2 (Birmingham)



**WILLIAMS James Leonard** d.1927

Arts and Crafts architect, articulated to Fairfax Blomfield Wade, setting up independent practice in 1897, with offices in Staple Inn

1. **Oxted, All Saints**, 1913 (Arundel & Brighton)
2. Sudbury, St George, 1925-8 (completed by J. Eustace Salisbury) (Westminster)

**WILLIAMS & JOPLING/JOPLING & WRIGHT**

Of Hull

1. Cottingham, Holy Cross, 1928 (Middlesbrough)
2. York, English Martyrs, 1932 (Middlesbrough)
3. **Hull, St Vincent de Paul**, 1932-3 (Middlesbrough)

**WILLIAMS, SLEIGHT & CO.**

Successor Hull practice to Williams and Jopling?

1. Hornsea, Sacred Heart, 1956 (Middlesbrough)
2. Hull, St Wilfrid, 1956 (Middlesbrough)
3. Hull, St Anthony and Our Lady of Mercy, 1965 (Middlesbrough)

**WILLIAMS & WINKLEY**

See **WINKLEY Austin**

**WILLIAMSON William (Benedict)** 1868-1948

Changed his name to Benedict after his reception into the Catholic Church in 1896. Trained as an architect before being ordained in 1909. In partnership with J. Beart Foss, collaborated with **T. H. B. Scott**. Author of *How to Build a Church* (1934)

1. Stamford Hill, St Ignatius, 1902-11 (Westminster)
2. Worcester Park (first church), 1906 (Southwark, closed)
3. **Tooting, St Boniface**, 1906-07 (and extensions of 1927) (Southwark)
4. Norbury, St Bartholomew, 1908 (and alterations of 1929, stylistic attribution) (Southwark)
5. Wallington, St Elphege (now parish centre), 1908 (Southwark)
6. Walthamstow, Our Lady of the Rosary and St Patrick, 1908 (Brentwood)
7. Abbey Wood, St Benet, 1908-9 (Southwark)
8. Orpington, Holy Innocents, 1908-9 (Southwark, demolished)
9. Bromley Common, St Swithin, 1910 (Southwark)
10. Earlsfield, St Gregory (remodelling and extension), 1910 (Southwark, demolished)
11. **Slough, Our Lady Immaculate and St Ethelbert**, 1910 (Northampton)
12. **Oxford, St Edmund and St Frideswide**, 1911 (Birmingham)
13. Lithuanian Church, St Casimir, 1912 (Westminster)
14. Stanford-le-Hope, Our Lady and St Joseph, 1913 (Brentwood, demolished)
15. Cambridge, St Edmund's House Chapel, 1915-16 (East Anglia)
16. Royston, St Thomas of Canterbury and the English Martyrs, 1916 (Westminster)
17. Southwold, Sacred Heart, 1916 (East Anglia)
18. Hare Street, St Hugh's Chapel, 1917 (Westminster)
19. Fulham, Our Lady of Perpetual Help, 1922 (with Scott) (Westminster)
20. Mill Hill, Sacred Heart and Mary Immaculate, 1923 (with Beart Foss) (Westminster, demolished)
21. Parsons Green, Holy Cross, 1924 (with Scott) (Westminster)

**WILLS Sir Frank**

Bristol architect, member of the tobacco family. His most well-known building is Bristol Museum and Art Gallery

1. Bristol (Fishponds), St Joseph, 1923-5 (Clifton)
2. Bristol (Shirehampton), St Bernard, additions 1928-9 (Clifton)

### **WILSON Thomas E.**

Liverpool-trained and Rutland-based architect who built widely in the Diocese of Nottingham in the post-Vatican II years

1. Narborough, St Pius X, 1957-8 (Nottingham)
2. Leicester (Nether Hall), Rosary Church, 1958 (Nottingham)
3. Melton Mowbray, St Peter, 1960s (Nottingham)
4. Leicester (Oadby), Immaculate Conception, 1965 (Nottingham)
5. Leicester, St Joseph, 1967-8 (Nottingham)
6. Deeping St James, Our Lady of Lincoln and St Guthlac, 1968 (Nottingham)
7. Wythenshawe, Sacred Heart and St Peter, 1973 (Shrewsbury)
8. Oakham, St Joseph, 1975 (Nottingham)
9. Bourne, St Gilbert, 1976 (Nottingham)
10. Leicester, Holy Cross (old church), conversion to parish centre 1980 (Nottingham)
11. Leicester, St Peter, 1980 (Nottingham)
12. Leicester (Eyres Monsall), St John Bosco, 1984 (Nottingham)

### **WINKLEY Austin (AUSTIN WINKLEY & ASSOCIATES, WILLIAMS & WINKLEY)**

Notable post-Vatican II practice. Austin Winkley, a Catholic, was a member of the New Churches Research Group and worked in the London office of Greenhalgh & Williams before setting up in practice with John Williams

1. **St Margaret's-on-Thames, St Margaret of Scotland**, 1968-9 (Westminster)
2. Wallington, St Elphege, 1972 (Southwark)
3. Coventry, Sacred Heart, 1978-9 (Birmingham)
4. Bourne End, St Dunstan, 1978-80 (Northampton)
5. Stevenage (Old Town), Transfiguration, 1984 (additions) (Westminster)
6. Forest Hill, St William of York (additions), 1986 (Southwark)
7. Hampton-on-Thames, St Theodore of Canterbury, 1987 (Westminster)

### **YOUNG & REID**

A Catholic convert, Arthur Young (1853-1925) set up practice on his own in 1877. From 1922 in London (Grays Inn) partnership with Allen D. Reid (1898-1977)

1. **Bexhill-on-Sea, St Mary Magdalene**, 1907 (Arundel & Brighton)
2. Rickmansworth, Our Lady Help of Christians, 1909 (Westminster)
3. Old Hall Green, St Edmund of Canterbury and English Martyrs, 1911 (Westminster)
4. **Buntingford, St Richard of Chichester**, 1914-15 (with later additions by Reid) (Westminster)
5. Golders Green, St Edward the Confessor, 1914-15 (Westminster)
6. Chesham Bois, Our Lady of Perpetual Succour, 1915 (Northampton)
7. Aldeburgh, Our Lady and St Peter, 1925 (East Anglia)
8. Shepshed, St Winefride, 1928 (Nottingham)
9. Leicester, Holy Cross, 1928-31 (sanctuary and crossing) (Nottingham)

## APPENDIX 2: TWENTIETH-CENTURY CATHOLIC TIMELINE

- 1900 Catholic population of England and Wales 1.3m, 1500 churches and chapels, about 3000 priests (secular and religious)
- 1903 Opening of Westminster Cathedral. Death of Cardinal Vaughan; Francis Bourne consecrated fourth Archbishop of Westminster. Pope Pius X issues *Motu Proprio, Tra le sollecitudini*
- 1904 Opening of Leeds Cathedral
- 1908 By the decree *Sapiento Consilio*, missions in England and Wales become canonical parishes (takes effect 1917)
- 1911 Creation of three Metropolitan Provinces, with archbishops in Liverpool and Birmingham as well as Westminster. Under Westminster were the suffragan sees of Northampton, Nottingham, Portsmouth and Southwark; under Birmingham were Clifton, Newport, Plymouth, Shrewsbury and Menevia; under Liverpool were Hexham and Newcastle, Leeds, Middlesbrough and Salford
- 1916 Wales created a separate province (Archbishop of Cardiff)
- 1917 Catholic population of England and Wales 1.9m, 1900 churches and chapels, about 4000 priests. Archdiocese of Westminster divided by the creation of the Diocese of Brentwood, composed of the county of Essex and some east London boroughs
- 1924 Creation of Diocese of Lancaster, mainly from Archdiocese of Liverpool but also taking in some parishes from Hexham and Newcastle
- 1933 Foundation stone laid for Lutyens' Liverpool Cathedral
- 1935 Arthur Hinsley consecrated fifth Archbishop of Westminster. Opening of church of First Martyrs, Bradford. Canonisation of Blessed Thomas More and John Fisher
- 1939 Catholic population of England and Wales 2.36 m. Opening of church of St Peter, Gorleston
- 1939-49 Catholic population increases to 2.65m and number of churches and Mass centres in England and Wales from 2475 to 2821. Number of priests increases from 5642 to 6643
- 1943 Bernard William Griffin consecrated sixth Archbishop of Westminster
- 1947 Pope Pius XII encyclical *Mediator Dei*
- 1956 William Godfrey consecrated seventh Archbishop of Westminster
- 1958 Opening of restored Southwark Cathedral
- 1962 John Carmel Heenan consecrated eighth Archbishop of Westminster

- 1963 Catholic population of England and Wales 3,824,000. 3,071 parish churches, 1,088 private chapels with weekly Mass
- 1962-65 Second Vatican Council
- 1965 Diocese of Southwark was raised to provincial status, the Bishop becoming an Archbishop. Southwark divided by the creation of the Diocese of Arundel and Brighton (Sussex and Surrey)
- 1967 Opening of Gibberd's Liverpool Cathedral
- 1970 Canonisation of the Forty Martyrs of England and Wales
- 1973 Opening of Clifton Cathedral
- 1976 George Basil Hume consecrated ninth Archbishop of Westminster. Diocese of East Anglia created out of Diocese of Northampton, taking in Norfolk, Suffolk and Cambridgeshire
- 1980 National Pastoral Congress, Liverpool. Creation of Diocese of Hallam, taking parts of dioceses of Leeds and Nottingham
- 1982 Pope (St) John Paul II visits Britain
- 1987 Opening of new Middlesbrough Cathedral
- 1991 Opening of newly-extended Brentwood Cathedral
- 2000 Cormac Murphy-O'Connor consecrated tenth Archbishop of Westminster

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## APPENDIX 3: CATHEDRALS

### Metropolitan Cathedral of the Most Precious Blood, Westminster



Figure 46: Westminster Cathedral, 1895-1903 (photo AHP)

J. F. Bentley's Westminster Cathedral is the mother church of the Catholic community in England and Wales. Its influence on Catholic church design in the twentieth century was profound. While owing much to contemporary and historic precedents, the design remains a highly original and creative *tour de force*. For Norman Shaw it was 'the finest church that has been built for centuries', while Bradley & Pevsner describe the interior as 'without doubt one of the most moving of any church in London'.

On plan (figure 47) the cathedral is a 'Byzantine translation of the sixteenth-century scheme of the Gesù in Rome'<sup>132</sup>, consisting of a nave with perimeter chapels, domed crossing, non-projecting transepts and raised sanctuary. There are three large domes over the nave, of massed and unreinforced concrete. The series of domes perhaps owes something to San Marco, Venice, although the building is not centrally planned. A debt above all to San Vitale, Ravenna lies in the intention to adorn the tunnel vaults and domes with mosaic decoration mosaic, a plan still largely unrealised. Outside, the domes are not prominent; the single most prominent external feature being the 284 ft. campanile. This is more Italian than Byzantine in character, similar in height and design to that at Siena (Bentley wanted two towers, but was overruled by Cardinal Vaughan, primarily on grounds of cost). The combination of red brick and Portland stone banding in the external facing is redolent of Italian Gothic in its polychromatic effect, but also has contemporary resonances, for example in Norman Shaw's New Scotland Yard.

Plans to build a cathedral were not developed until Herbert Vaughan succeeded Manning as Archbishop of Westminster, in 1892. Vaughan was from an old Catholic

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<sup>132</sup> Bradley, S. and Pevsner, N., *The Buildings of England, London 6: Westminster*, 2003, p. 674

family and his uncle, Bishop William Vaughan, had built the cathedral at Plymouth. As priest in charge of the mission at Hertford, he had commissioned a new church in the Gothic style from Henry Clutton in 1859-61. Without a competition, he appointed Bentley, a pupil of Clutton, to draw up plans for the cathedral.

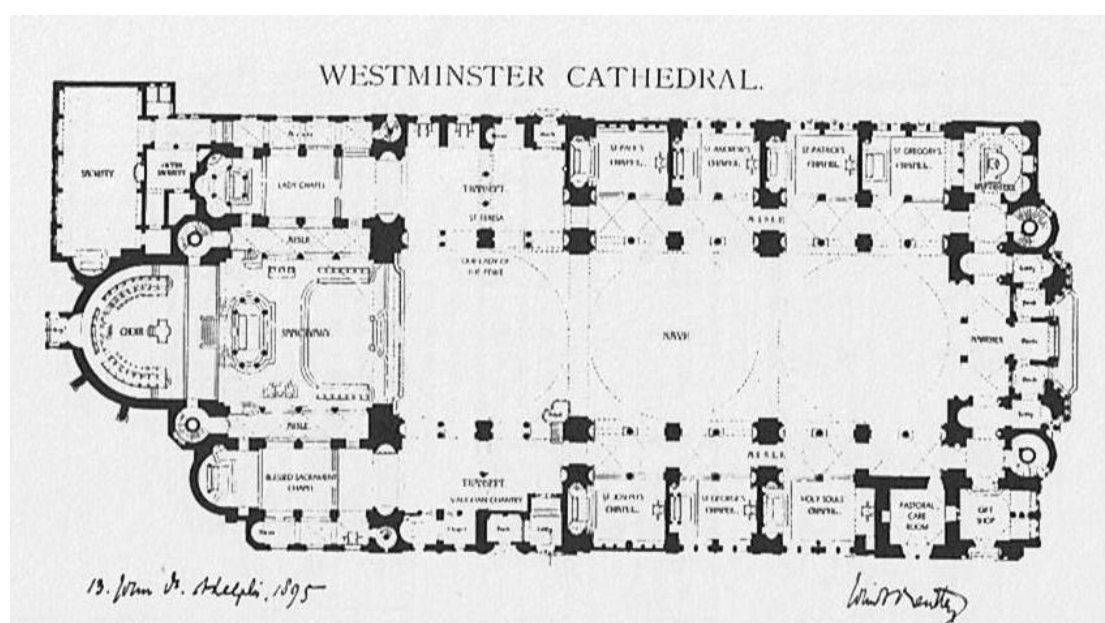


Figure 47: Westminster Cathedral plan (From De L'Hôpital, W., *Westminster Cathedral and its Architect*, Vol. I, 1919)

Bentley's initial instructions were to produce a design in the Early Christian style. This was partly on grounds of economy, insofar as the building could be run up relatively quickly with the ornament added later, as funds permitted. Vaughan also did not want his cathedral to compete too much with Westminster Abbey, at the other end of Victoria Street. Bentley's preference was for Gothic, but recognising that this was not going to be accepted, he suggested that the new cathedral should be in the Byzantine style. This he was not unfamiliar with, as demonstrated in his proposals for the virtual rebuilding of the chapel in Warwick Street, London W1 (completed only in part).

In order to inform his design, Bentley travelled to Italy, with the intention of continuing to Constantinople. This was prevented by a cholera outbreak, but Bentley later said that Lethaby and Swainson's book on Santa Sophia (1894) and San Vitale at Ravenna 'really told me all I wanted'.

The foundation stone was laid on 29 June 1895. Bentley lived to see the shell (but not the campanile) completed, dying in 1902. Vaughan died in 1903, the year of the cathedral's opening. In that year Edward Elgar conducted the first performance of his *Dream of Gerontius* in the newly-completed cathedral. The building was consecrated in 1910.

Vaughan was buried at Mill Hill, but in 2005 his remains were translated to his chantry chapel to the east of the north transept porch. In 1907 E. W. Pugin's monument to Cardinal Wiseman was transferred from Kensal Green cemetery to the crypt at the east end of the new cathedral. Here there is also a monument to Cardinal Manning, by Marshall, from 1908. Later archbishops and cardinals have been buried in the main body of the cathedral.



After Bentley's death, work continued under the successor practice of Bentley, Son & Marshall, John A. Marshall having a much larger role than Bentley's son Osmond. As a rule, Bentley's plans and intentions were followed, at least for the major furnishings. Bentley intended that the vaults should be entirely covered with mosaics, but apart from a few sketches, there are no detailed designs. An indication of his desired finish can be seen in the Holy Souls chapel, where he worked closely with the artist W. Christian Symons.

Chief amongst the furnishings are the baldacchino and cathedra, the fitting out of the chapel of St Andrew, and the addition of Eric Gill's Stations of the Cross (figure 24, p. 42), all completed early on, or by the end of the First World War.

In the 1930s there was something of a departure, with mosaics by Gilbert Pownall added in the apse, over the choir arch and in the Lady Chapel. These were in the Italo-Byzantine style of Palermo and Monreale, the model favoured by Cardinal Bourne (Archbishop of Westminster 1903-35). A campaign against this programme was instigated by the writer and convert Edward Hutton, as a result of which Pownall's mosaics in the apse were removed by Bourne's successor, Cardinal Hinsley (Archbishop of Westminster 1935-43), and a Cathedral Art Committee established (in 1936) to approve and oversee all future art works. This committee lapsed with Hinsley's death in 1943 but was reconvened by his successor Cardinal Griffin in 1945, after criticism in the letters page of *The Times* of further mosaics approved by the Cardinal. Re-constitution of the committee led to the appointment of the Russian artist Boris Anrep, whose most notable contribution was the mosaics in the Blessed Sacrament chapel.

There was a lull in mosaic decoration after the Second Vatican Council; cash was short and progress towards the completion of the cathedral decoration was not considered a major priority. The cathedral escaped major reordering at that time, although various radical schemes were mooted. A forward altar was introduced, but has more recently been removed. Under Cardinal Cormac Murphy O'Connor (Archbishop of Westminster 2000-09) a scheme was advanced to move the great high altar forward by twenty seven inches, to allow for westward celebration under Bentley's baldacchino. This was abandoned primarily on structural grounds; under his successor Archbishop (now Cardinal) Vincent Nichols, an alternative solution has been realised, whereby the wall behind the high altar has been moved back by about twelve inches. This work, carried out by Nimbus Conservation under the direction of the cathedral architect Michael Drury RIBA, was completed in time for Pope Benedict XVI's visit to the cathedral in 2010.

Apart from a lettered mosaic over the north door to commemorate Pope John Paul II's visit of 1982, mosaic decoration did not pick up again until the late 1990s. Since then there has been an active and successful programme of mosaic decoration in the chapels and perimeter aisles.

## Cathedral of St Anne, Leeds



Figure 48: Leeds Cathedral, perspective drawing by J. H. Eastwood, 1901 (provenance undetermined)

Leeds Cathedral is unique in England as a cathedral in the Arts and Crafts Gothic style. Almost square on plan, it was built in one phase between 1902-4, replacing an earlier cathedral built in the 1830s and demolished in 1904 to make way for road improvements. The fitting out of the building by the architects (Eastwood & Greenslade) is of a consistently high quality, and gives the building an overall stylistic unity.

William Gordon (Bishop of Leeds 1890-1911) had a shortlist of three architects, all Yorkshiremen: John Kelly (specialist in Italianate designs, then nearing retirement), J. F. Bentley (then working on the designs for Westminster) and the London-based (but Leeds-born) John Henry Eastwood. Both Bentley and Eastwood were founder members of the Guild of St Gregory and St Luke, established to raise the standard of design and furnishings in Catholic churches (see Arts and Crafts, below). Eastwood was chosen, and with his assistant Sydney Kyffin Greenslade prepared over 600 drawings, now held in the diocesan archives. As originally intended, the new cathedral was to have a prominent southwest tower, but threatened litigation from adjoining premises meant that the tower was moved to a less imposing position on the north side. The contract was awarded to William Cowlin & Sons of Bristol and the foundation stone laid by Bishop Brindle of Nottingham on 26 July 1902, the Feast of St Anne. The cathedral opened for worship in May 1904.

When Eastwood's building first opened, only the most immediately necessary furnishings were in place. A. W. N. Pugin's high altar and reredos from the old cathedral were saved for re-use, as was J. F. Bentley's pulpit. Otherwise, furnishings were added over time as funds permitted, many of these through the efforts of Canon Thomas Shine, who was Administrator from 1908 until 1921, when he became Coadjutor Bishop of Middlesbrough and embarked on a church building programme in that diocese. Much of the design flair is Greenslade's. His high altar and reredos were installed early on, but the designs for the furnishing of the sanctuary were not prepared by Eastwood until 1907, and fundraising for these only got underway from 1910. From 1912 the sanctuary and Lady Chapel walls were painted with murals by the Italian artist Cesare Formilli. Eastwood's cathedra, with a great Gothic canopy, was installed in 1913. About the same time the Shrine of Our Lady of Perpetual Succour was installed, designed by Eastwood as a memorial to the first Administrator, Canon Croskell. The War Memorial chapel was fitted out in 1920. In 1928 Formilli's wall paintings on either side of the reredos were replaced with versions of the same design in mosaic, made in Venice under Formilli's directions. In 1930 the canons' stalls were added, from designs by Eastwood.

After his appointment in 1951, Bishop Heenan (later Archbishop of Westminster and Liverpool) instigated various simplifications to the design and furnishing of the interior, in tune with the austerity of the time. Formilli's paintings (but not the mosaics) were removed from sanctuary, as was the canopy over the bishop's throne. Bentley's pulpit was moved from the nave to the entrance of the sanctuary and new hanging lamps installed in the nave. 1954 saw the Golden Jubilee of the Cathedral, which on 10 January was the setting for the first ever televised High Mass in this country.



Figure 49: Leeds Cathedral, interior, 2008 (AHP)

More radical changes were made for the Cathedral's Diamond Jubilee, during the time of Bishop Dwyer and Administrator Thomas Murphy. This was the period of the

Second Vatican Council, with its renewed emphasis on active congregational participation in the liturgy. In 1963-4 the Cathedral was reordered by Weightman & Bullen at a cost of £40,000. Two flights of steps and a low screen were removed from the entrance to the sanctuary, and replaced with a single flight in Swedish green marble and low marble altar rails. Bentley's pulpit was retained but adapted. The altar was detached from the reredos to allow for westward celebration and the sanctuary repaved with travertine and marble. Eastwood's *cathedra*, stalls and screens were replaced with new oak fittings in a diluted Gothic style. In the nave new paving was laid and the original chairs replaced with hardwood pews. New gates of a vigorous Arts and Crafts character were installed at the entrance to the baptistery.

In 2005-6 a major internal reordering took place, initiated by Bishop Konstant and Administrator Mgr Peter McGuire, but revised and completed under Bishop Roche and Canon McCreadie, Cathedral Dean (architect Richard Williams of Buttress Fuller Alsop Williams Architects). Weightman & Bullen's communion rails and Bentley's pulpit were removed and a new sandstone altar and ambo introduced at the entrance to the sanctuary, approached from the nave by curving steps. A new bishop's throne in the style of Eastwood & Greenslade was introduced at a higher level behind this, flanked by other clergy seating, and prominent in axial views from the nave towards the sanctuary and restored reredos. The 1960s screens to the sanctuary aisles were removed and new seating for the choir provided behind the clergy seating and below the reredos. In the nave, a York stone floor with underfloor heating was installed, and new benches replaced the 1960s pews. The font was moved from the former baptistery, minus its base, to the west end, where new glass doors were introduced within a new lobby designed to be in keeping with Eastwood & Greenslade's work. Reconciliation rooms of a contemporary glazed design were introduced adjacent to the south transept. The Lady Chapel became the Blessed Sacrament Chapel, and Pugin's reredos was conserved and restored.



## Metropolitan Cathedral of Christ the King, Liverpool



Figure 50: 'Liverpool of the Future' (*Illustrated London News*, 13 October 1934)

With the restoration of the hierarchy, the city centre church of St Nicholas became the pro-cathedral for the Diocese of Liverpool. Plans to enlarge E. W. Pugin's church of Our Lady Immaculate at Everton to serve as a cathedral never materialised, and the idea of a new cathedral was not to be revived until 1921, when Archbishop Keating identified a site at the top of Brownlow Hill, the site of the former Liverpool Workhouse. Keating died before the site could be secured, but this was achieved by his successor Archbishop Downey in 1930, in the teeth of sectarian resistance (the Rev. Harry Longbottom, a prominent local Protestant, said he would prefer the site to be used for a 'poison germ factory' than a Catholic cathedral).<sup>133</sup>

Downey approached Sir Edwin Lutyens to design the new cathedral, and a monumental classical style was chosen. In scale, Lutyens' design would trump Giles Gilbert Scott's Anglican cathedral, then rising, and at 510 ft., the proposed dome would be notably higher than either those of St Peter's in Rome (450 ft.) and St Paul's in London (366 ft.). Architect and archbishop obtained Pope Pius XI's approval of the plans, and the Pope suggested the dedication, to Christ the King.<sup>134</sup> The design has been seen variously as 'a gargantuan joke'<sup>135</sup> or possibly the greatest church in the world.<sup>136</sup>

Lutyens developed his plans in the early 1930s, and in 1934 his great model was exhibited at the Royal Academy. The estimated cost of £3m dismayed many in the diocese, but Downey pressed ahead with fundraising ('we need a cathedral, we need it urgently, and it must be a vast one').<sup>137</sup> The foundation stone was laid on Whit Monday 1933 and by October 1936 the Archbishop was able to say Mass in the shell

<sup>133</sup> Doyle, P., *Mitres & Missions in Lancashire: The Roman Catholic Diocese of Liverpool 1850-2000*, 2005, p. 294

<sup>134</sup> The pope had inaugurated the Feast of Christ the King in 1925.

<sup>135</sup> P. Walker, op. cit., 1981, p. 442

<sup>136</sup> View attributed to David Watkin in J. Thomas, *Coventry Cathedral*, 1987, p. 162

<sup>137</sup> Quoted in Doyle, P., p. 297

of the crypt. Work continued steadily until 1941, when the Ministry of Works put a stop to them, since the builders were needed for urgent war work.

Lutyens died in 1944 and was replaced as architect by Adrian Gilbert Scott, younger brother of the architect of the Anglican cathedral. Scott estimated that it would cost £27m to complete Lutyens' design, and the dream was looking increasingly distant. In 1953, Downey's successor Archbishop Godfrey abandoned the scheme. He asked Scott to prepare a new design (figure 51), still with a dome, but on a much reduced scale – however, at 320 ft. Scott's dome would still be a little higher than the tower of his older brother's Anglican cathedral. The reduced footprint of the building would allow for the creation of a piazza in front of the building, over the western end of the crypt. Inside, instead of Lutyens' distant high altar, Scott proposed a central altar under the dome, a 'Christo-centric' design befitting the dedication and in line with modern liturgical thinking. The estimated cost was £4m.

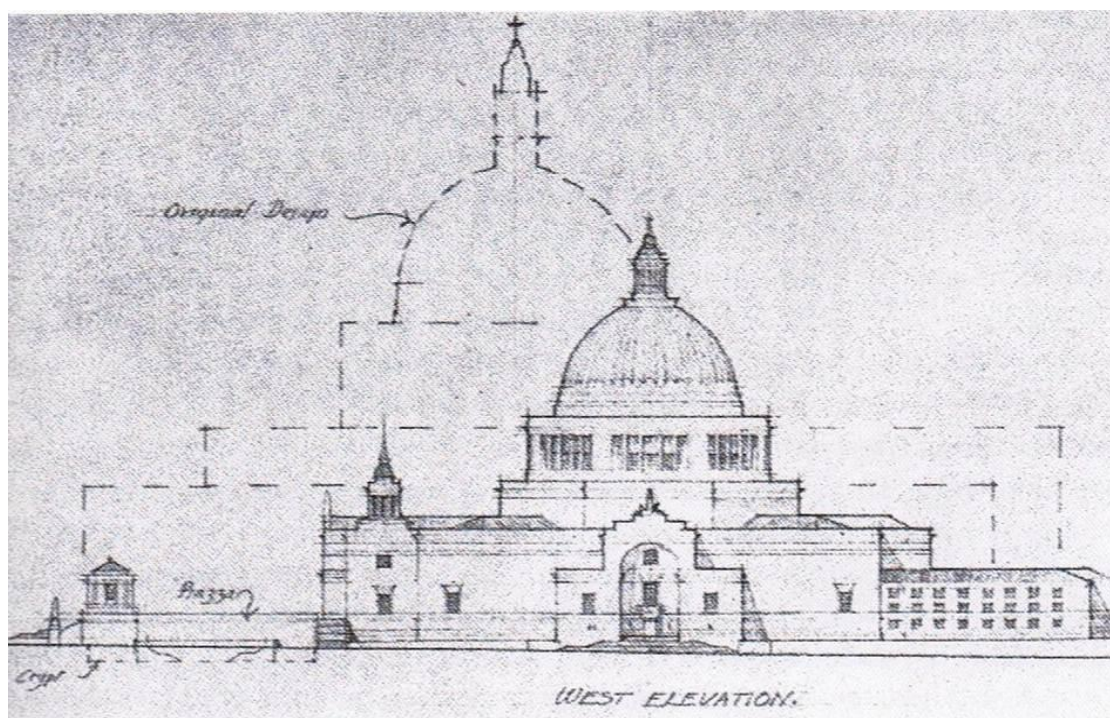


Figure 51: A. G. Scott's modified design for Liverpool, compared with Lutyens' (From Doyle, P., *Mitres and Missions in Lancashire*, 2005, 303)

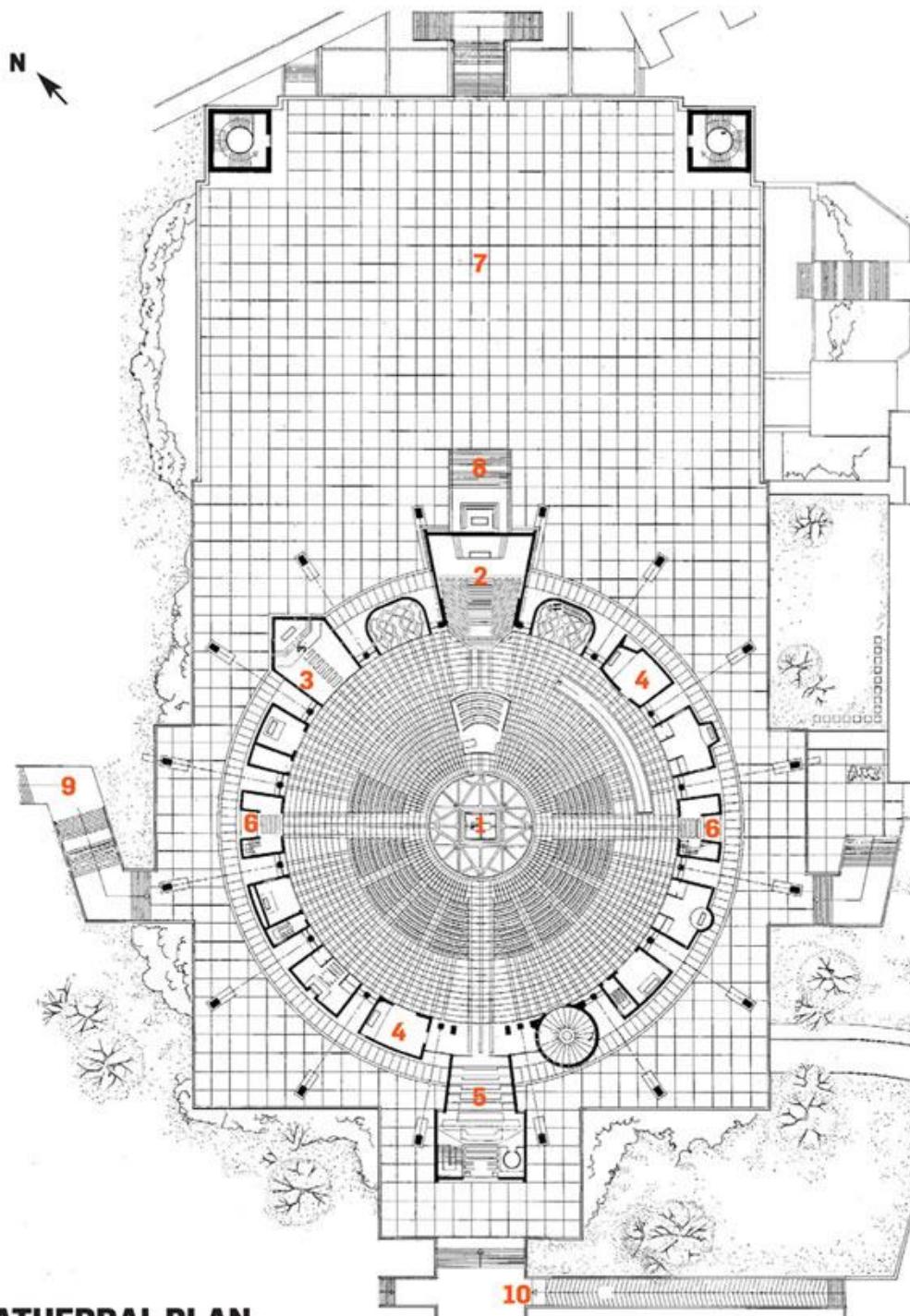
Although more affordable, and supported by many of the bishops, Scott's watered-down version of Lutyens (unveiled in 1954) did not find favour with the architectural establishment – the Royal Fine Art Commission condemning it as a 'caricature'.<sup>138</sup> In 1957 the new Archbishop, John Heenan, sacked Scott as architect for the new cathedral, but did instruct him to complete Lutyens' crypt. This was formally opened by Archbishop Heenan on 26 October 1958, the Feast of Christ the King.

In 1959 Archbishop Heenan announced a competition for the completion of the cathedral, to cost no more than £1m. The assessors were Sir Basil Spence (architect of Coventry Cathedral) and the Catholic architect David Stokes (son of Leonard). From 299 entries, designs prepared by Frederick Gibberd, then known chiefly as the builder of Harlow New Town, were chosen.

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<sup>138</sup> Doyle, P., p. 304





**CATHEDRAL PLAN**

- |                                   |   |                                |
|-----------------------------------|---|--------------------------------|
| <b>1 Sanctuary</b>                | <b>4 Side chapels</b>                       | <b>7 Roof of Luytens Crypt</b> |
| <b>2 Blessed Sacrament Chapel</b> | <b>5 Main entrance porch and bell tower</b> | <b>8 External altar</b>        |
| <b>3 Lady Chapel</b>              | <b>6 East and west porches</b>              | <b>9 Stair to street level</b> |
|                                   |   | <b>10 Ramp to street level</b> |

Figure 52: Gibberd's Liverpool Metropolitan Cathedral, plan  
<http://www.bdonline.co.uk/paul-monaghan%E2%80%99s-inspiration-metropolitan-cathedral-of-christ-the-king-liverpool/5019227.article>

Building of Gibberd's striking circular, centrally planned design (figure 52), influenced by Oscar Niemeyer's cathedral at Brasilia, started in October 1962. The building was placed towards the east end of Lutyens' crypt, with a piazza in front, a

solution previously proposed by A. G. Scott. The structure was simple, consisting of two great ring beams supporting the main roof and tower, and in turn supported by sloping concrete buttresses. The interior was a single uninterrupted space, with a ring of outer chapels between the buttresses. The altar (a plain block of white marble) was placed centrally, and above this the steeply sloping roof rose to a central funnel-shaped tower, a corona filled with stained glass designed by John Piper and made by Patrick Reyntiens. Designs from major national and local artists, including Robert Brumby, Elizabeth Frink and Ceri Richards (Blessed Sacrament Chapel), were obtained for other furnishings. The cathedral, seating 2,200 and eventually costing £2.5, was opened in May 1967. In his sermon at the opening of the cathedral, Cardinal Heenan (by then Archbishop of Westminster) struck an almost apologetic note, saying that 'there is nothing shameful in completing this cathedral when the thoughts of men of good will are with the world's hungry millions' and 'the opening of this cathedral is in no sense triumphalist'.<sup>139</sup> The wisdom and even morality of building cathedrals and churches was increasingly being questioned, within and outside the Church.

Technical problems began to develop soon after the completion of the cathedral. Chief amongst these was a failure in the surface of the piazza (causing ingress of rainwater into the crypt), leaks in the aluminium roof of the cathedral, the leaning outwards of the walls surrounding the podium and the delamination of the glass mosaic cladding of the buttresses. The archdiocese sued the architects for £6m. This was settled out of court.

Serious thought was given to the demolition of the cathedral. However 1992 saw the introduction of English Heritage cathedral grants, and these acted as the catalyst for the repair and renovation of the building. To start with, the piazza was taken up, a new waterproof membrane inserted, and new paving and drains provided (architect Richard O'Mahony of Derek Cox OMF Architects). Work then proceeded on the superstructure, under the supervision of W. J. Vis of Derek Hicks and Thew Architects. The mild steel pinnacles at the top of the corona were replaced in stainless steel, the lantern glazing restored, the aluminium roof stripped and replaced in stainless steel, the mosaics on the buttresses stabilised and covered with grp panels and the perimeter walls rebuilt. This programme of repairs was concluded in 2003; the total cost was £8m, of which £2m came from English Heritage and £3m from benefactors. Also, in 2002, Gibberd's plan for a great flight of steps from the main entrance down towards Hope Street was finally realised.

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<sup>139</sup> Quoted in Doyle, P, 308

## Rebuilding of the Metropolitan Cathedral of St George, Southwark



Figure 53: Southwark Cathedral, drawing by J. D. M. Harvey showing Craze's proposed rebuilding, *Catholic Building Review*, 1956

As originally built from designs by A. W. N. Pugin in 1841-48, this was the largest Catholic church in England, and the obvious choice of a cathedral for the new Diocese of Southwark.

In April 1941 Pugin's cathedral was gutted by a German incendiary bomb. Rebuilding began in 1953, under the direction of Romilly Craze FRIBA, with Higgs & Hill the builders. Craze was an ecclesiastical architect best known for the Anglican shrine of Our Lady at Walsingham (1931-37) and for his work of replacing or restoring buildings damaged or lost in wartime bombing. He was not a Catholic, and the circumstances of his commission from Bishop Cowderoy (Bishop of Southwark from 1949, Archbishop from 1965) are not clear. A decision was taken to rebuild in a Gothic style – lack of land availability would have ruled out a solution such as that adopted at Coventry, and the idea of rebuilding the cathedral in contemporary style, such as took place with many bombed churches in Germany, was not on the agenda in post-war England. However, the design of the rebuilt Cathedral, re-opened in 1958, departed from Pugin's in a number of respects. A great west tower (this time without a spire) was proposed but, as with Pugin's, was never completed. New fittings included fine stained glass by Harry Clarke Studios of Dublin. In 1961-63 a large Lady Chapel was added, giving off the south aisle at its east end, completing the reconstruction.

In the early 1980s the sanctuary was reordered by Austin Winkley Associates in advance of the papal visit of 1982. There was a further reordering in 1989.



## Cathedral of Our Lady Immaculate and St Thomas of Canterbury, Northampton



Figure 54: Northampton Cathedral, the new east end, completed 1960 (AHP)

Originating as a small chapel and residence of 1825 (both of which survive), a further church was built in the 1840s from the designs of A.W.N. Pugin. Following the restoration of the hierarchy and the creation of the Diocese of Northampton, E.W. Pugin prepared ambitious designs for a new cathedral in 1860, only partly implemented.

After the Second World War Bishop Thomas Parker (Bishop of Northampton 1942-67) put forward plans for the completion of the building along more fitting, cathedralesque lines. He had been impressed by the Leicester architect Albert Herbert's designs for a tower for Pugin's church at Mount St Bernards Abbey, and plans were drawn up by him involving a reversal (for the second time in its history) of the orientation of the building and construction of a new east end with tower, transepts and sanctuary in the Early English style. This required the demolition of the 1844 A.W.N. Pugin chapel. The foundation stone was laid by Cardinal Griffin on 15 June 1955 and after various delays the completed building was consecrated by Bishop Parker on 21 June 1960. The contractors were the local firm of A. Glenn & Sons.

Further modifications were made in 1975-6 when a forward altar was placed under the crossing. At the same time a large pulpit installed in 1881 was removed to open up views of the sanctuary from the south aisle, the bishop's throne and font were repositioned in the sanctuary area and the interior was re-lit and redecorated. The architects for this work, which cost £42,000, were Greenhalgh & Williams of Bolton. In 1998 further changes were made to the sanctuary, with a new timber altar and seating. Shrines to Our Lady and St Thomas were set up in the south transept, the font was re-sited to the north transept and a large triptych in modern Italian Primitive style by Stephen Foster was installed at the east end.

## Cathedral Church of St Peter and St Paul, Clifton, Bristol



Figure 55: Clifton Cathedral, main entrance, 2014 (AHP)

The city of Bristol already had an Anglican cathedral in 1850 and to avoid confusion the new Catholic diocese was named Clifton, after the Regency district of the city, in which H. E. Goodridge's classical Holy Apostles church was built. This was enlarged and medievalised by Charles Hansom to serve as the pro-cathedral, which it remained until 1973.

In 1965, the Percy Thomas Partnership was appointed to prepare designs for a purpose-built cathedral on a new site. Unlike at Liverpool (where the same architects had also submitted a design) there was no competition. The architect in charge was R. J. Weeks, assisted by E. S. Jennett and Antoni Peremba. The contractors were John Laing & Son Ltd., who had also built Coventry Cathedral. Work began in March 1970 and the new cathedral was opened on 29 June 1973.

The brief called for a single worship space in which 1000 people could gather in active participation around the high altar. A separate Blessed Sacrament Chapel and baptistery area were to give off the sanctuary area. The church is an irregular series of hexagons on plan (figure 56), with the west door set on one of the longer elevations and the sanctuary and high altar placed on axis with this. Unlike at Liverpool, the altar was not placed centrally, but slightly off-centre, with (moveable) seating arranged around it in horseshoe fashion. Furnishings of note include the large inscribed stone font by Simon Verity, and striking concrete Stations of the Cross by William Mitchell.

According to the list description, 'Clifton Cathedral achieves a rare integration of materials and spatial quality which is remarkable for a cathedral of any period'. George Perkin in *Concrete Quarterly* (January 1974, p. 23), described it as having a remarkable serenity and delight' coupled with an apparent simplicity'. Mary



Haddock, in *Building* (20/27 December 1974, p. 43) admired ‘... a heart-lifting Christian temple, inspiring reverence but not awe. A sermon in concrete’. Notable for the quality of its board-marked concrete, the cathedral won the Concrete Society Award for 1974.

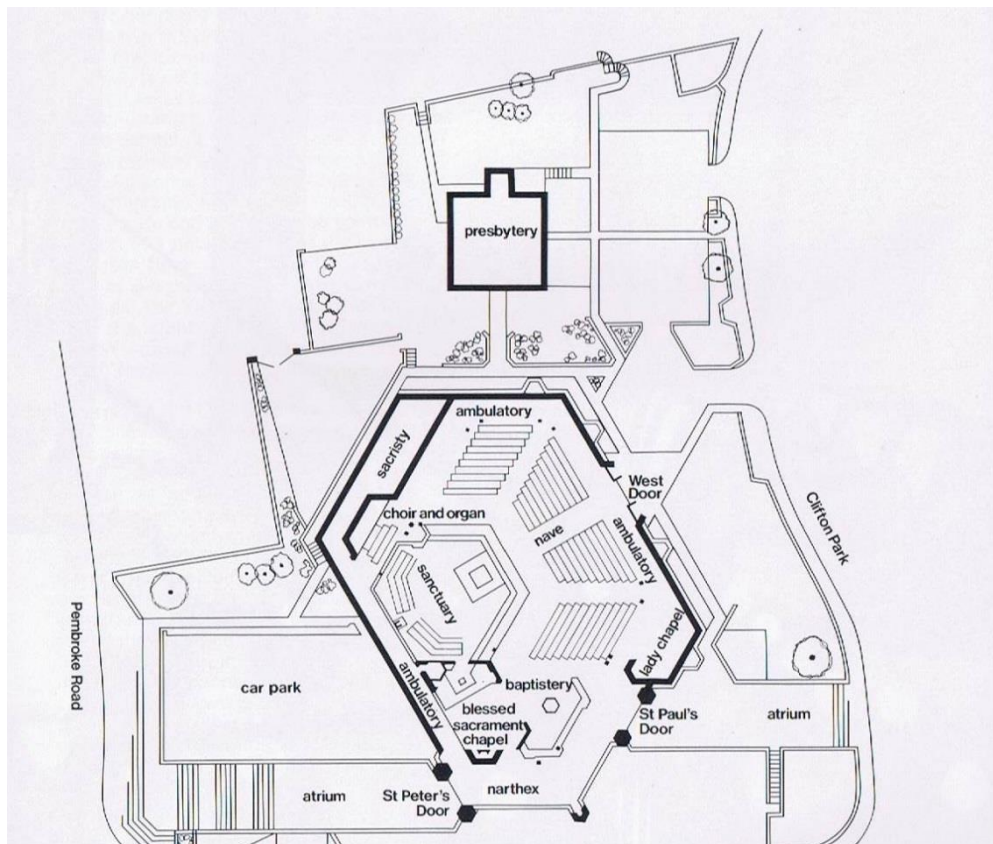


Figure 56: Clifton Cathedral, plan, from Cathedral Guide, 1973



Figure 57: Clifton Cathedral, interior, 2014 (AHP)



## Cathedral Church of St Mary and St Helen, Brentwood

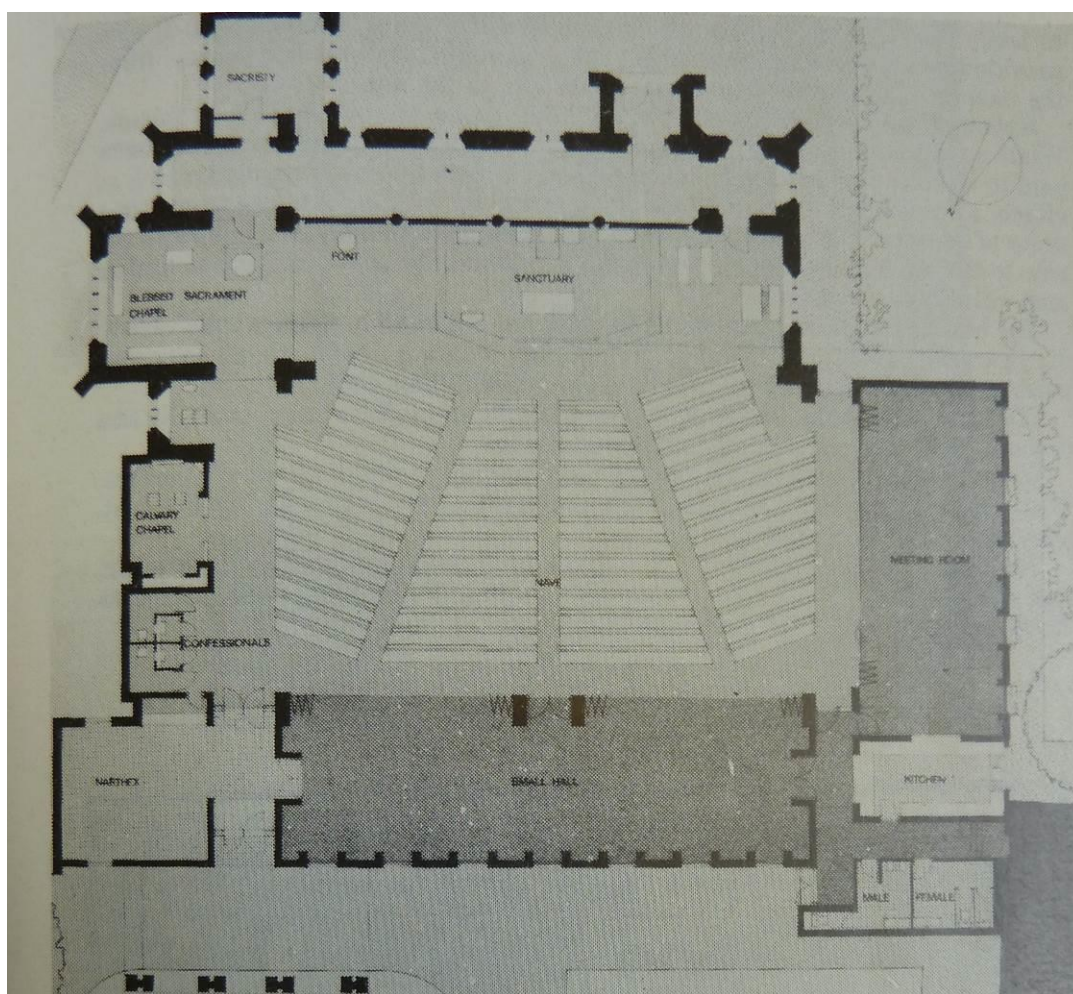


Figure 58: Brentwood Cathedral plan, from *Catholic Building Review*, 1974, p.11 (compare with figure 60)

When the Diocese of Brentwood was formed out of Westminster in 1917, a modest ragstone Gothic church of the 1860s by Gilbert Blount was raised to cathedral status. Although the church was appropriately refurnished to reflect its newly-acquired status (with F. A. Walters preparing designs for a new cathedra)<sup>140</sup>, it was not immediately increased in size. This did not happen until 1974, under Bishop Casey (Bishop of Brentwood 1969-79).

In his foreword to the commemorative brochure for the opening of the extended cathedral, Bishop Casey referred to some division of opinion about the correct course of action:

There were priests and people who were devoted to the existing building; there were those who saw no need for a cathedral anyway. A small minority favoured a completely new start which would have involved the demolition of the old building which still had a life-span of many years. On balance I favoured the idea of extending the church, if only for the needs of the parish, and thus the decision was made. Whether it was the right decision will doubtless be debated for a long time to come [...]. The result is an extremely interesting and pleasing building. Its simplicity and dual purpose capability is in conformity with the less expansive age in which we live.<sup>141</sup>

<sup>140</sup> RIBA Drawings Collection PA1141/1 (1-2)

<sup>141</sup> Quoted in *Catholic Building Review*, southern edition, 1974, p. 8



Figure 59: Brentwood Cathedral interior, from *Catholic Building Review*, 1974, p. 13

The new addition was roughly square on plan (figure 58), and was built from designs by John Newton of Burles & Newton, architects responsible for a large number of modern churches, primarily in the dioceses of Brentwood and Westminster (see gazetteer). The north aisle of the 1861 church was demolished and the north arcade of the nave opened up to join with the new worship space (figure 59). The sanctuary was placed in the nave of the old church, while the old sanctuary became the Blessed Sacrament chapel. The rebuilt and extended cathedral was capable of seating 1000, and was embellished with furnishings by John Poole (altar and ambo), Michael Clarke (tabernacle and stone base), David John (Crucifix) and others. The cathedral was rededicated and three altars consecrated on 3 May 1974, and the re-opening Mass was held on 5 June 1974. The final cost was approximately £104,000, excluding furnishings and sculpture. The architect's account in the *Catholic Building Review* stated:

Enlarging and altering a Gothic building presents considerable problems. While no attempt has been made to reproduce the Gothic style, respect has been paid to its scale and materials. Externally the continued use of stone to match as closely as possible the colour and texture of the old building is hoped to ensure a unity of concept in sympathy with the old building. Internally, the linking of the new to the old has been achieved by the consistent use of two materials, timber and white textured plaster.<sup>142</sup>

In 1980 the Rt Rev. Thomas McMahon became the sixth Bishop of Brentwood. He had previously been at Colchester, where he had become familiar with the work of the modern classical architect Raymond Erith, notably at Wivenhoe New Park, home of the (Catholic) Gooch family. The bishop sensed a lack of the numinous in the functional design of the new cathedral which, although only five years old, was said to be already presenting maintenance problems. A major anonymous donation allowed for the possibility of rebuilding, and the bishop commissioned designs from Quinlan

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<sup>142</sup> Ibid, p. 12



Terry, partner of Raymond Erith (who had died in 1973). Terry prepared plans for the replacement of the 1974 addition, working on a similar footprint, but this time to a classical design. This scheme was refused planning permission by Brentwood Council on the grounds that the proposed extension would introduce an ‘incongruous and alien feature’ in the town centre conservation area. However, an appeal was lodged and the development was allowed by the Secretary of State in March 1988.

Quinlan Terry was perhaps an unusual choice for a Catholic bishop in search of the numinous, being an architect with a strongly-held Protestant, indeed Calvinist, belief in the asacral nature of church buildings. However, the collaboration proved long and fruitful.

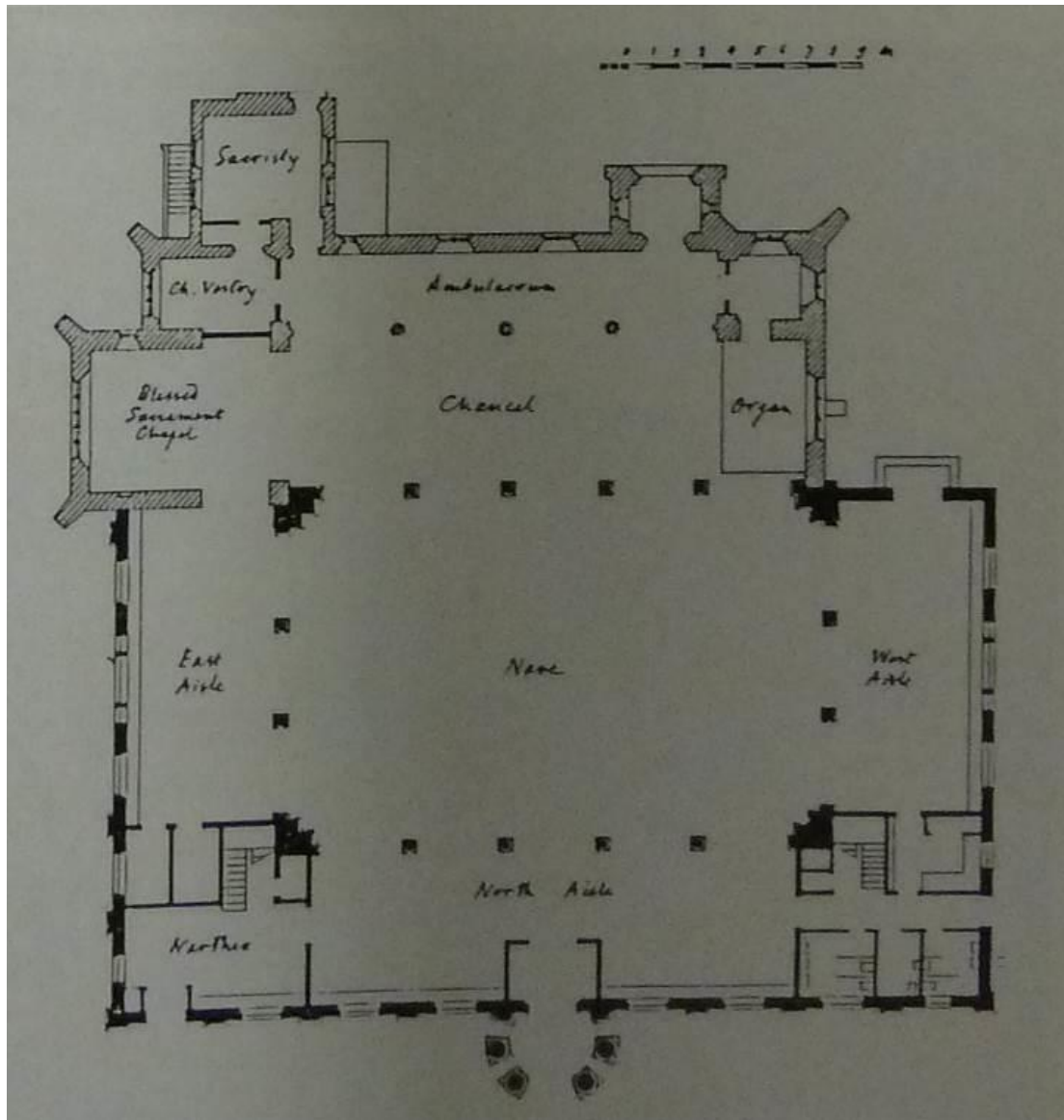


Figure 60: Brentwood Cathedral plan, from *Church Building*, Autumn 1989, p. 43 (compare with figure 58)

The rebuilt cathedral was opened and consecrated by Cardinal Basil Hume on 31 May 1991. Lutyens’ scheme for Liverpool having been abandoned, this was the first purpose-built classical cathedral in England since Wren’s St Paul’s. Architecturally it represents a clear rejection of the modernism of the 1970s addition, and is a confident and thoroughgoing essay in classicism, mixing Italian and English Renaissance influences. However, the centralised plan, with a central altar designed

for maximum congregational participation, lies within the mainstream of post-Vatican II church design.

The stylistic contrast between Blount's Gothic and Terry's Classicism is pronounced, although they share common facing materials. Inside, every detail and furnishing has been designed by Terry or chosen by the bishop, a remarkable collaboration of architect and patron. This collaboration extends beyond the cathedral to the surrounding complex, which includes the original church and clergy house of the 1830s and a former convent building of the 1870s. These disparate buildings have been remodelled by Terry, with the landscaping treatment creating a degree of homogeneity and distinct sense of place.



Figure 61: Brentwood Cathedral, interior (AHP)

## Cathedral Church of St Mary, Middlesbrough



Figure 62: Middlesbrough Cathedral, exterior (AHP)

The Diocese of Middlesbrough was created, like that of Leeds, in 1878, out of the Diocese of Beverley. The split was resisted by some Yorkshire Catholics, who looked naturally to York rather than Middlesbrough as their social and cultural centre. Middlesbrough was however the centre of a burgeoning working class Catholic population, working in the steel yards and other heavy industries. A newly-built church by Goldie & Child became the cathedral.

By the mid-1970s the population exodus from inner Middlesbrough was stimulating ideas of a new cathedral and in 1976 it was decided to build this at Coulby Newham, towards the southern end of the built-up area. The architect who drew up the original designs was Frank B. Swainston, whose practice had been responsible for a number of post-Vatican II churches in the diocese. Swainston died in 1982 and his partner Peter Fenton developed the detailed drawings and designed the furnishings. Construction started in 1985 and the building was completed in 1987.

The complex consists of the cathedral church itself with a presbytery and church hall and ancillary facilities. There is also a campanile attached to the church hall wing. The entrance to the church incorporates a large narthex and a repository. The church can accommodate some 700 people and also has a Blessed Sacrament chapel between it and the sacristy/presbytery.

Construction is in orange-brown brick over a structural steel frame, with a low, irregularly-shaped pyramid-like roof, covered like the rest of the buildings, in grey slate. The roof is fractured into different levels and these differences are exploited by filling them with strips of glazing which, with the kite-shaped window over the altar, provide most of the internal natural lighting. The campanile, the highest structure on the site, makes much use of sheer vertical brick strips and has, attached to it, three bells which can be chimed.

The interior (figure 63) is laid out in accordance with the principles of Vatican II, and is a broad fan-shape with a raked floor focusing upon the altar and reredos. There is no internal separation or nor any supports apart from a slender brick pier on either side. The walls are of bare brick. The ceiling presents a series of interlocking plates of

varied geometry which follow the lines of the structural frame. The Blessed Sacrament chapel lies to the left of the sanctuary with a glazed screen between the two (removable for special occasions). Behind the altar is a tall abstract painted reredos by Robert Brumby, representing resurrection. To the right of the sanctuary is an organ in a Gothic case.

The old cathedral was demolished after being severely damaged by fire in 2000.



Figure 63: Middlesbrough Cathedral, interior (AHP)





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