



Catholic Bishops' Conference of England and Wales

39 Eccleston Square, London. SW1V 1BX

Catholic Trust for England and Wales | Registered Charity No. 1097482 | Company No. 4734592



LIVING STONES

A Celebration of Achievement

Grants for Programmes of Major Works 2020–2022





*“...So that you too ...may be living stones
making a spiritual house.”*

1 Peter, 2:5 (Jerusalem Bible, 1966)

Image above: Nave arcade, All Saints, Barton-upon-Irwell, Greater Manchester (E.W. Pugin 1862 – 65).



Foreword



This publication celebrates the completion of major works to some 39 outstanding historic Catholic buildings in England funded under Historic England's Grants for Programmes of Major Works from 2020 – 2022. The funding, provided by the government as part of the Culture Recovery Fund, has supported repair projects at a remarkable diversity of Grade I and Grade II* listed Catholic churches and at one historic house, Harvington Hall, near Kidderminster, an important recusant house in the ownership of the Archdiocese of Birmingham and open to the public.

I would like to thank all those involved with ensuring the success of this grants scheme. We are very grateful to the government and to Historic England for providing the funding that has enabled these important projects to proceed. Staff at Historic England have provided outstanding support and I would particularly like to thank Diana Evans, Sally Embree and Ian Forrest, along with their project managers and support staff for their advice and help. In addition, I would also like to express my gratitude to the conservation professionals involved with these projects, the conservation accredited architects and surveyors, the quantity surveyors, the specialist conservation contractors and craftsmen and women who have worked so hard to ensure that these projects could be delivered on time.

The team which managed the grants scheme for the Catholic Bishops' Conference deserves our gratitude. In particular, Sophie Andreae, Vice Chair of the Patrimony Committee, Josephine Warren, Historic Churches Adviser, and Fergus Brotherton, a long serving member of the Patrimony Committee and Secretary of our Southern Historic Churches Committee whose facility with spreadsheets ensured that every aspect of grant expenditure was carefully monitored and accounted for. I would also like to thank the staff at the Bishops' Conference who supported the administration of the programme and managed the payments effectively, thus assuring the success of the scheme. There are many people working for our dioceses and religious orders who were closely involved with supporting and managing these projects, and of course many dedicated priests and parishioners who were also fully engaged — our gratitude goes to them all.

Coming in the wake of Covid-19, this grant scheme has provided a lifeline to so many faced with the often frightening prospect of needing to undertake significant capital repairs to major historic buildings without the funding to enable works to proceed. We cannot overstate how deeply grateful we are for this grant scheme and for what the generous funding has allowed us to achieve. We very much hope that the success of Historic England's approach to the funding of capital repairs under this scheme may set the scene for further publicly funded programmes in the future to enable us to continue to support vital work to our historic churches.



The Most Reverend George Stack

Chair of the Patrimony Committee of the Catholic Bishops' Conference of England and Wales
Archbishop Emeritus of Cardiff



Introduction



This publication is a celebration of the enormous amount that has been achieved under Historic England's farsighted Grants for Programmes of Major Works and it is intended to provide a fitting tribute to all those involved. This grants programme enabled the Catholic Church in England to carry out urgent repairs at a significant number of its most important historical buildings.

The story begins in July 2020 with the government announcement of the Culture Recovery Fund to give support to cultural organisations and to heritage sites to tackle the crisis they faced as a result of the Covid-19 pandemic. As part of this, Historic England, with the support of the Department for Culture Media and Sport and under the aegis of the Heritage Stimulus Fund, launched a grants programme called Grants for Programmes of Major Works. Under this programme, funding was made available for urgent capital works to Grade I and Grade II* buildings that were normally open to the public in England but which had been closed during lockdown and which were suffering significant losses in revenue as a result. Historic churches were particularly badly hit.



St Walburge, Preston
Scaffolding being erected in the snow 2021

However, challenges were met and work proceeded apace towards completion. Then, in the summer of 2021, just as Round 1 grantees were striking their scaffolding and congratulating themselves on jobs well done within the deadline, a second round of Grants for Programmes of Major Works was announced. Again the Patrimony Committee leapt into action to alert potential applicants.

In Round 2 a further 18 capital repair projects were funded from a grant award of £3.49 million from Historic England. This time the Patrimony Committee invited a team of experts to advise on applications received prior to the submission of a prioritised list with full backup material provided to Historic England. Whilst six churches received a second tranche of funding in Round 2 to allow the full completion of a project partially finished under Round 1, the majority of the 18 successful applicants in Round 2 were for new projects at different locations.

Again, the timescale was tight, but for this round the challenge was often the availability and general shortage of appropriate building materials as, emerging from Covid-19, transport and delivery crises played havoc with carefully planned programmes of work. Nonetheless, with ingenuity and drive, projects proceeded apace with final sign-off of all projects with Historic England achieved in the autumn of 2022. In all, some 39 buildings were supported with grants over the two-year period of this grants scheme.



Background



Historic Catholic churches are less well known in the UK than they deserve to be. There are a number of reasons for this. Firstly, for over 200 years after the Reformation, the saying of Mass was illegal and Catholics faced fines, imprisonment and even death. To this day, the anti-Catholic Gordon riots of June 1780 remain the single most destructive public disturbance in London's history, with eight days of mayhem when the Catholic chapels in foreign embassies were sacked and houses of prominent Catholics torched. The army was finally called in to restore order. Over 300 people died.

Whilst private chapels existed in the houses of Catholic families, it was the 1791 Catholic Relief Act that first permitted the building of public places of worship. St Thomas of Canterbury in Newport, Isle of Wight (see page 50) was built that very year. Full Catholic Emancipation followed in 1829 and the Hierarchy of Catholic Bishops was reinstated and Catholic dioceses created in 1850. This, combined with the Catholic Revival of the mid-nineteenth century, and the Irish Famine which began in 1845 and brought thousands of impoverished Irish to the fast growing industrial heartlands of Britain, led to a surge in Catholic church building which continued well after the Second World War and into the 1960s. A fuller history of the development of Catholic churches in this country is included at the end of this publication.

Whereas Anglican churches, whether medieval, Georgian, Victorian or twentieth century, tend to occupy central and highly visible sites, Catholic churches are often to be found in secondary locations in towns and cities, often with plain exteriors so as not to draw too much attention to themselves. The result has been that, until recently, many Catholic churches were either unlisted or under-graded. In 2005, Historic England commenced a programme with individual dioceses called Taking Stock. In an exercise jointly funded by Historic England and dioceses, reviews were undertaken of

all diocesan churches with a view to establishing their architectural and historic importance. This hugely important and ambitious project was finally completed in 2019 with the results publicly accessible on the Taking Stock website (see taking-stock.org.uk).

As listings are being reviewed, many Catholic churches are being upgraded or being listed for the first time. In the last year, for example, St Mary's, Ryde, a fine church by J.A. Hansom, located in a Historic England High Street Heritage Action Zone, has been upgraded to Grade II*, as has St Edward the Confessor, Clifford, in West Yorkshire. Sadly, however, these two upgrades came too late for these churches to be eligible for the recent grants scheme. Historic England's recent review of listings in the Diocese of East Anglia has seen St Benet's Minster, Beccles, go from being unlisted to Grade II* in January this year. New listings have also seen Brentwood Cathedral listed at Grade II* last year under the thirty-year rule. The first building by classical architect, Quinlan Terry, to be listed, Brentwood Cathedral was completed in 1991 so only recently became eligible for listing. Cadw is currently reviewing the listings of Catholic churches in Wales following the completion of Taking Stock there in 2019.



St Mary's, Ryde, Isle of Wight
(J. A. Hansom 1844 – 46)



St Edward the Confessor, Clifford,
West Yorkshire (J. A. Hansom 1845 – 48)



Brentwood Cathedral
(Quinlan Terry 1989 – 91)



Grant Support for Places of Worship



There has been public funding available for the repair of places of worship since grants were first introduced by the government in 1977, at the time of the V&A's influential exhibition, *Change and Decay: The Future of our Churches*, which highlighted the plight of many fine church buildings. The most recent dedicated funding programme for churches, the Grants for Places of Worship (GPOW) scheme was closed down by the Heritage Lottery Fund (HLF, now the National Lottery Heritage Fund, NLHF) in 2017. Through this programme, prior to closure, some £30 million was available per annum for the repair of listed places of worship in the UK. A number of Catholic churches, including Grade II listed churches, had received valuable funding from the GPOW programme and its loss has been keenly felt.

Since the closure of GPOW, it has been much harder for Catholic churches to access funding from the NLHF since, without a dedicated church grants programme, all applications have to be submitted under NLHF's open programmes and thus compete with applications from museums and heritage attractions. Current NLHF policy puts the emphasis on people and on grants providing activities, learning and outreach alongside funding repairs. Laudable though these objectives are, it is often not possible for Catholic churches to meet current NLHF requirements since Catholic churches are sacred spaces by virtue of the presence of the Blessed Sacrament and cannot, under Canon Law, be used for secular activities. Whilst NLHF's recently announced new ten-year strategy indicates that there may be more funding for church buildings and for heritage considered to be at risk, only time will tell whether Catholic churches will be able to benefit.

What is clear, both from the experience of the former HLF GPOW programme and from Historic England's recent Grants for Programmes of Major Works, is that if funding is forthcoming to undertake major capital-intensive works such as dealing with leaking roofs, then congregations can, and do, embark on all kinds of outreach and engagement safe in the knowledge that they are not battling the elements in an unequal race against time. A grant to stop the dry rot in the roof of Augustus Pugin's great St Augustine's, Ramsgate (see page 45), paved the way for a significant Lottery application some years ago which then saw the creation of a Pugin Centre and visitor facilities. At SS Peter, Paul and St Philomena, New Brighton, on the tip of the Wirral, two GPOW grants and a further NLHF grant bringing the total to some £750,000, has seen the exterior and dome of this great landmark church restored, and it has empowered the congregation to do so much more. However with water streaming in and no funding to fix the roof, the outlook for many congregations is bleak.



SS Peter, Paul and St Philomena
New Brighton

This was the situation at St John the Baptist, Rochdale (see page 19) and also at St. Mary's, Great Yarmouth (see page 39). In addition to the grant under this programme, Rochdale subsequently succeeded with its NLHF application which will see its dome restored. St Mary's, Great Yarmouth, urgently needed a new roof covering, the concrete tiles which had replaced the original Victorian slates at some point in the post-war period being both unsuitable, ill-fitting and leading to serious leaks. This church received two grants under the Grants for Programmes of Major Works which have seen the east end and then the nave and aisles re-roofed in appropriate materials.



The town of Great Yarmouth itself sits in the top 10 – 20 percent of areas listed in the Government's Indices of Multiple Deprivation, and there was simply no funding available to the church for much-needed repairs. The congregation is hugely diverse with Catholics from some 51 countries attending Mass on a regular basis. This grants scheme has provided a lifeline to St Mary's. The enthusiasm and commitment of the parish, the sense of pride in their church and the part it plays in Great

Yarmouth as a place is tangible. Seeing repair work in action, rather than damp and decay, has given the community great hope for the future and a determination to raise more funding to restore the interior, including the wall painting of Our Lady of Great Yarmouth, so cruelly damaged by rainwater flooding in from a failing valley gutter during a storm. Most important of all is the community's renewed wish to share their wonderful building and encourage more people to visit and appreciate it.



Before and after images of the mural of Our Lady of Great Yarmouth. The damage was caused by heavy rain flooding through a failing valley gutter.



St Mary's, Great Yarmouth back in full use following major roof repairs.



The Impact of Covid-19 on Catholic Churches



The Catholic Church in England and Wales, along with other denominations and faiths, was hit particularly hard by the pandemic. Churches being closed for worship and then reopening under strict social distancing regimes caused income to plummet. Catholic dioceses saw their income drop by 50 percent. In some parishes, the figure was nearer 70 percent as congregations were unable to attend Mass and make their normal weekly offerings. In areas of deprivation the situation was particularly acute because these are the kinds of areas where congregations traditionally contribute cash to the plate each Sunday due to less regular incomes. Such congregations are less likely to operate planned giving via monthly Direct Debits or Standing Orders as tends to happen in more affluent areas.

For example, in 2019, the Diocese of Shrewsbury was quite unexpectedly left a legacy of around £1million which was then earmarked for urgent restoration work needed at the Cathedral. Instead, due to the pandemic, this legacy was used to support parishes around the Diocese and to cover debts in parishes that had arisen because of loss of income. This was particularly acute in deprived parts of the Diocese such as Birkenhead, Wallasey, Ellesmere Port and Warrington.

When Westminster Cathedral re-opened after being closed for 12 weeks (for the first time in more than 125 years of history), social distancing rules only permitted 134 people at each Mass, this in a Cathedral designed to hold some 2,000. The vast majority of visitors or Mass attendees at Westminster Cathedral are believed to be from the very diverse ethnic populations of London and nearly half from areas of high social deprivation.

Visiting their local church is almost certainly the strongest connection that many in these diverse groups have with a heritage building and it is a connection that it is vitally important to nurture. It is also worth noting that many

Catholic churches, being situated in urban centres, sit within the top 10 percent of areas of deprivation according to the multiple deprivation index.

Recent immigration to this country is adding a new layer to an existing rich and varied history. For example, the Syro-Malabar Catholic community from southern India now have a number of churches in the care of the Syro-Malabar Eparchy of Great Britain. Their Cathedral of St Alphonsa is in Preston, a former Jesuit church of the 1830s where the poet Gerard Manley Hopkins was a curate. This church (see page 17) received two grant awards to tackle dry rot in the roof. There is still a lot more repair work to be done at St Alphonsa, but, strong though the congregation is, as in many parishes, they have found it difficult to access funding. The challenge and complexity of making a successful bid to the NLHF is all too real for congregations.



Above and left: Celebration of the arrival of the relics of St Bernadette of Lourdes at the Cathedral of St Alphonsa, Preston, in September 2022



Despite the challenges of the pandemic, Catholic churches were at the forefront of a great deal of vital work to support local communities running food banks and the like. For example, in the three months of lockdown, the Archdiocese of Westminster distributed over 100,000 meals, often from churches that had no food bank or similar project before. Much of this valuable work is continuing but, when it comes to income, it is clear that it is going to be a long time before parish and diocesan revenues return to pre-crisis levels. In addition, parishes have to cope with increasing costs from rising fuel bills and the like.



The Case for a Dedicated Grant Scheme for Historic Churches



The two rounds of the Grants for Programmes of Major Works have demonstrated the overwhelming need for a new dedicated grants scheme to support capital works of repair at historic churches. Whilst congregations can generally manage to maintain their buildings and to improve them, when a roof needs replacing this kind of expenditure is way beyond the means of those responsible for the day-to-day care of the building.

The closing of the HLF's GPOW scheme in 2017 resulted in many listed Catholic churches simply having no obvious source of funding to turn to for these once-in-a-generation capital costs. This was the case at St Mary's, Great Yarmouth, until the announcement of Historic England's grant scheme, and it is the overall story of all the projects illustrated here.

The Catholic churches built in the nineteenth century have reached a point where major repairs are now necessary as roofs become nail-sick, leadwork has deteriorated over time and stonework has weathered. If these repairs can be addressed, there is no reason why these buildings cannot continue in beneficial use into the future. Some of the post-Second World War Catholic churches have reached this point in their building cycle a bit sooner having often been constructed in the 1950s and 1960s using new and untried materials or with traditional materials used in an unconventional way. Clifton Cathedral, an iconic design by the Percy Thomas Partnership dating from 1969, received just over £1million from the First World War Centenary Cathedrals Repair Fund to replace the lead covering on the spire and to replace and redesign elements of the flat roofs around the building which were failing.



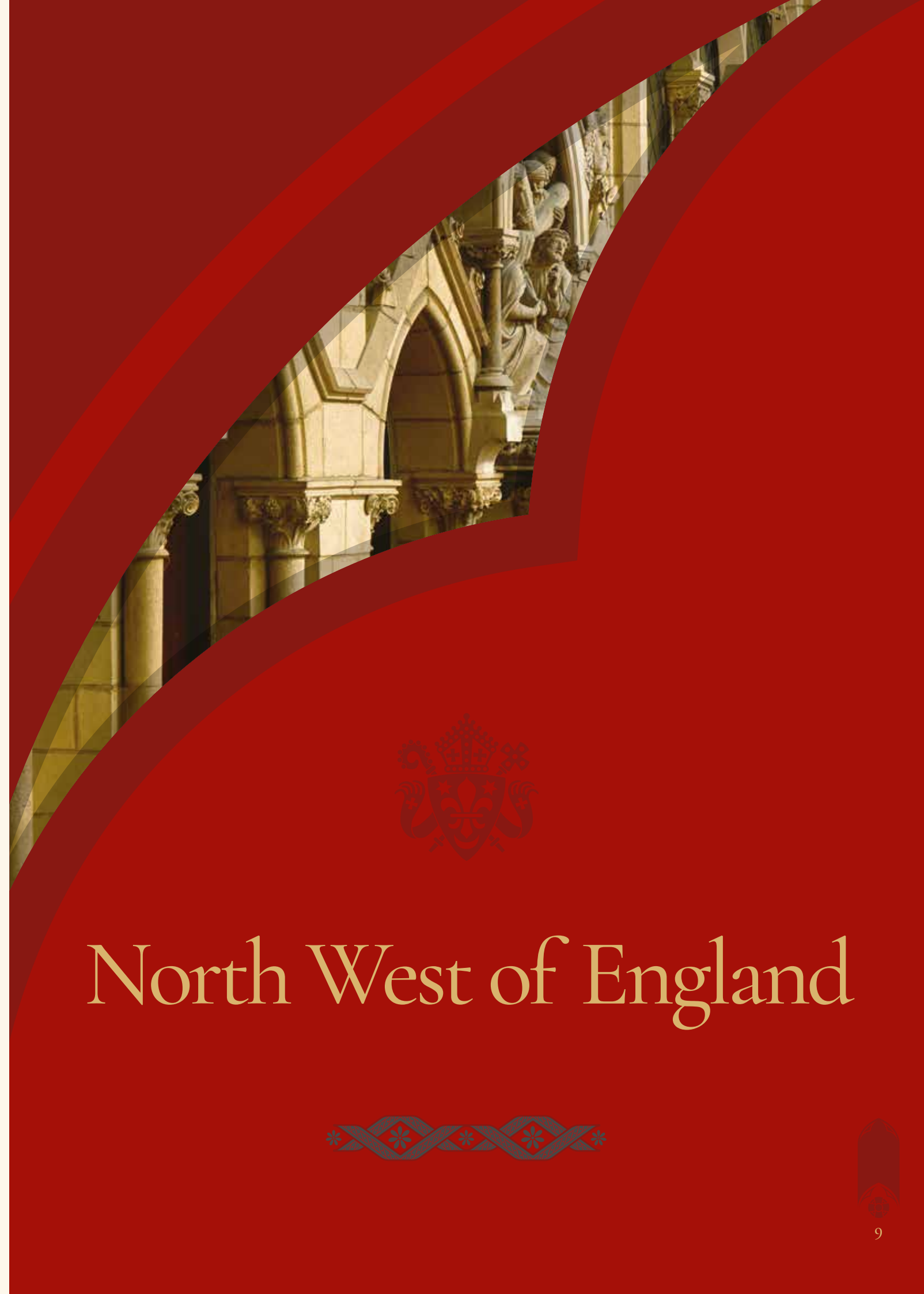
Clifton Cathedral (1969): Major roof repairs were carried out under the First World War Centenary Cathedrals Repair Fund.

Whilst Catholic churches cannot be opened up for secular uses as many Anglican churches are now, the Catholic concept of sacred space is, at last, gaining a greater degree of understanding in this country. Recent research by the University of York and others during the pandemic has shown powerfully how people, including those who do not identify as 'religious', value spaces that can provide a quiet, peaceful and beautiful place for reflection.

For these places to remain open and accessible to all, funding more major capital works is necessary. Forty years of public funding from 1977–2017 has seen numerous medieval and other churches brought back from the brink and enabled them to continue to thrive. Many are much visited. Now that Catholic heritage is being more widely appreciated and recognised through listing, it is essential that these fine buildings get the care they deserve so that they too can continue to contribute to the well-being not just of their congregations but of the wider community.

The projects illustrated in this publication demonstrate what has been achieved over the two-year period of the grants scheme. With each project overseen by qualified conservation professionals, the standard of work has been exceptional. Craft skills have been nurtured and opportunities for young people to gain experience in these areas have been encouraged. Many people were involved in making this programme a real success. What follows is intended both as a record and as a tribute to all involved.

Sophie Andreae CBE DSG FSA IHBC
Vice Chair, Patrimony Committee
Catholic Bishops' Conference of England and Wales



North West of England



✠ St Patrick

Park Place, Toxteth, Liverpool

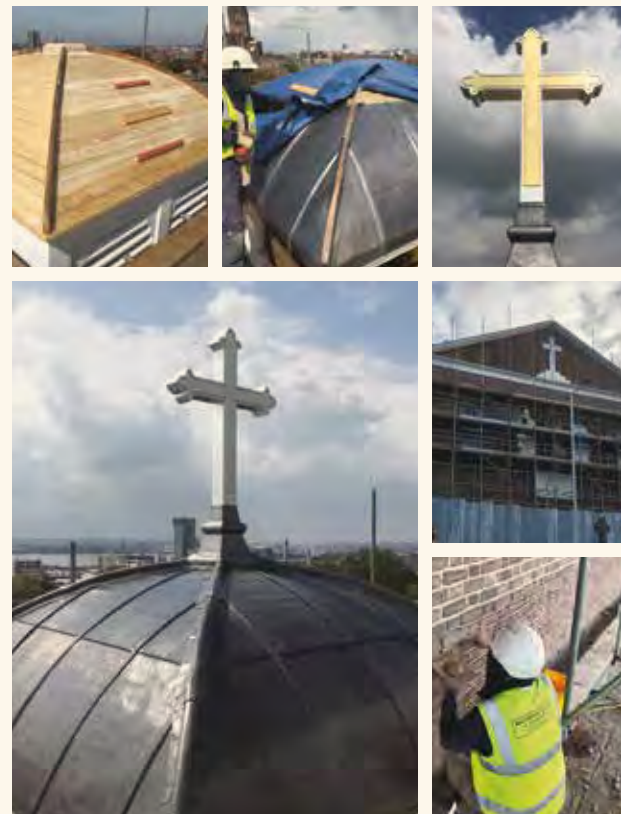
Grade II* | Grant Round 1: £63,777

Archdiocese of Liverpool



Built between 1821–27, St Patrick's is one of Liverpool's oldest and most historic Catholic churches. Constructed in the years before Catholic Emancipation, it was subject to attack by anti-Catholics on frequent occasions in its early years. It was designed by local Liverpool architect, John Slater, who was a joiner as well as an architect and was paid for, not by a benefactor, but through collections from the local and poor congregation. The large statue which adorns the main façade is of St Patrick. This was brought from the St Patrick Insurance Company building in Dublin when these offices closed in 1927. This statue so enraged anti-Catholics that various efforts were made to pull it down. A fine painting of the Crucifixion by the Belgian artist Nicaise de Keyser in c.1834 dominates the beautiful galleried interior.

The grant in Round 1 enabled urgent repairs to be carried out to the brickwork of the front façade where repointing of high level areas of brickwork was undertaken. The leadwork on the pediment replaced stopping water ingress and the timberwork of the delightful bell-cote was restored prior to a new lead covering being installed.



✠ St Philip Neri

Catherine Street, Liverpool

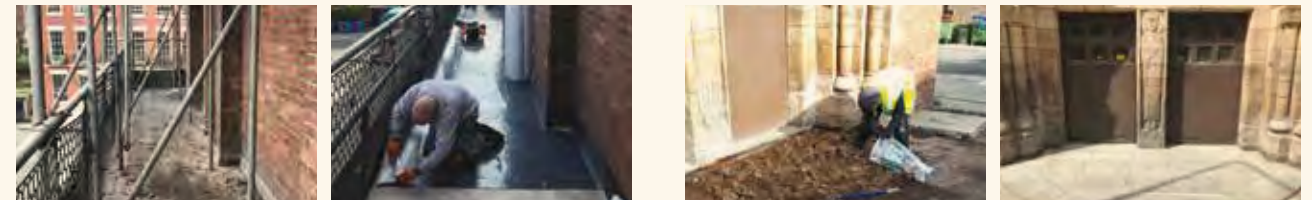
Grade II* | Grant Round 1: £25,606

Archdiocese of Liverpool



This church now serves as the Chaplaincy to the Universities of Liverpool including Liverpool University, Liverpool St John Moores University and Liverpool Institute of Performing Arts. It was designed by architect P.S. Gilby with work commencing just before the First World War broke. It finally opened in 1920. The exterior is Byzantine in style and the interior is decorated with rich mosaics and marble inspired by St Mark's in Venice.

There was a worsening damp problem at the front of the church with water seeping from the street and pavement into the foundations of the church and its walls. The Round 1 grant enabled this long-standing problem to be addressed.



✠ St Peter's Cathedral

East Road, Lancaster

Grade II* | Grant Round 1: £14,189

Diocese of Lancaster



Whilst most historic Catholic churches were designed by Catholic architects, Lancaster Cathedral is an exception being designed by the Anglican architect, Edward Graham Paley in 1857. He had a flourishing church practice in the north west of England. St Peter's is a great landmark in Lancaster and its spire a key feature of the skyline. The interior is particularly beautiful with fine stained glass by Hardman of Birmingham, painted decoration by T. Earley and J.A. Pippet, and a grand carved and painted wood reredos behind the altar added in 1909 and designed by Sir Giles Gilbert Scott. The grant in Round 1 enabled the Cathedral to install a much needed new emergency lighting system. This has been very discreetly installed so that the fittings do not stand out or damage the appearance of the interior. The system required a lot of high level access within the nave and the aisles. This type of work which is largely hidden but very essential is notoriously hard to fund raise for. The grant in Round 1 enabled the introduction of this new system with the minimum of disturbance to the historic fabric.



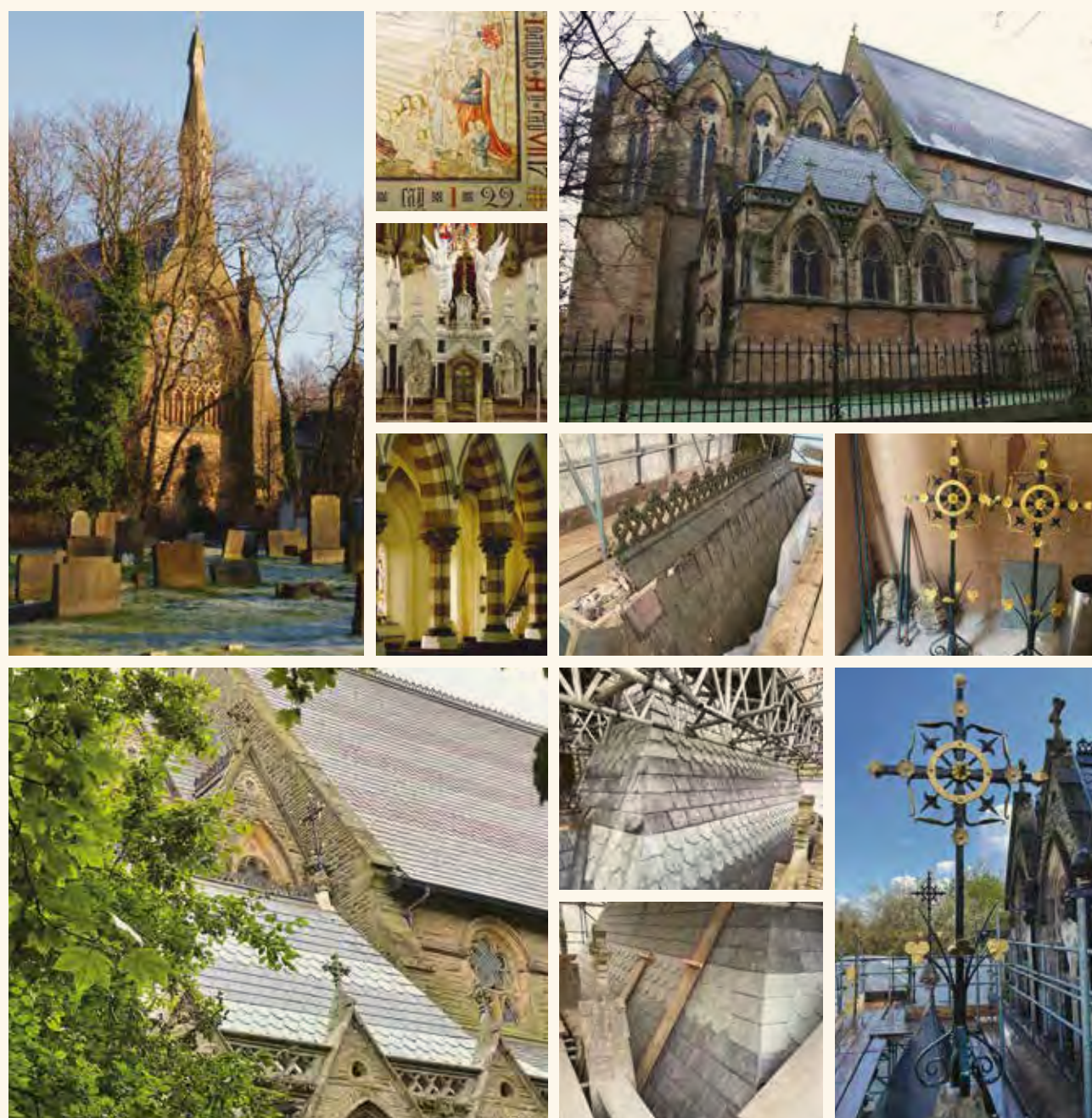
✠ All Saints Friary

Barton-upon-Irwell, Greater Manchester

Grade I | Grant Round 1: £86,726

Order of Friars Minor Conventual

This glorious little church is the masterpiece of E.W. Pugin, son of Augustus Pugin. It is remarkably little altered and retains all its original key features. It was built for the de Trafford family in 1863–68 to serve both as a parish church and as a mausoleum for the family whose large estate once surrounded it. It is located close to the Manchester Ship Canal. Finely detailed both externally and internally, it has a magnificent carved reredos behind the altar carved by R. L. Boulton of Cheltenham and on the wall to the south a large wall painting by J.A. Pippet depicting bishops, clergy, nuns, and patrons kneeling before the Lamb of God. Edward Pugin is depicted holding plans of the church. The church is now in the ownership of the Franciscans. There was a major restoration in the 1980s but this did not include the roof of the de Trafford chapel which was suffering serious water ingress and damage to internal decorative details. The grant in Round 1 has seen the decorative roof of this small chapel fully restored with all its details carefully repaired and reinstated.



✠ The Holy Name of Jesus

Oxford Road, Manchester

Grade I | Grant Round 1: £110,625

Grant Round 2: £179,297

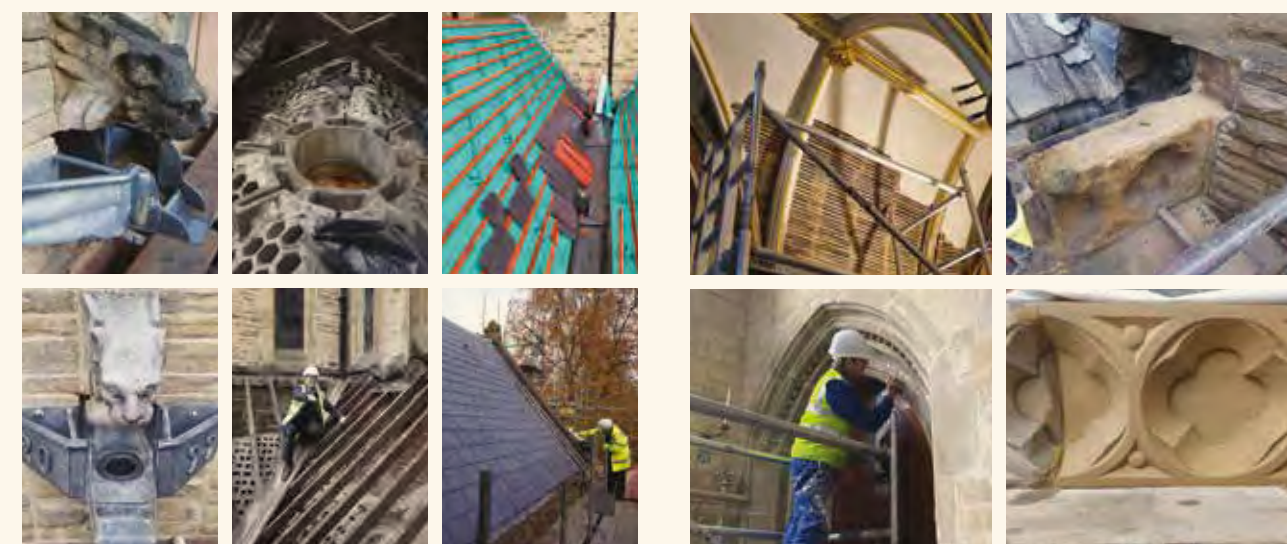
Society of Jesus Trust

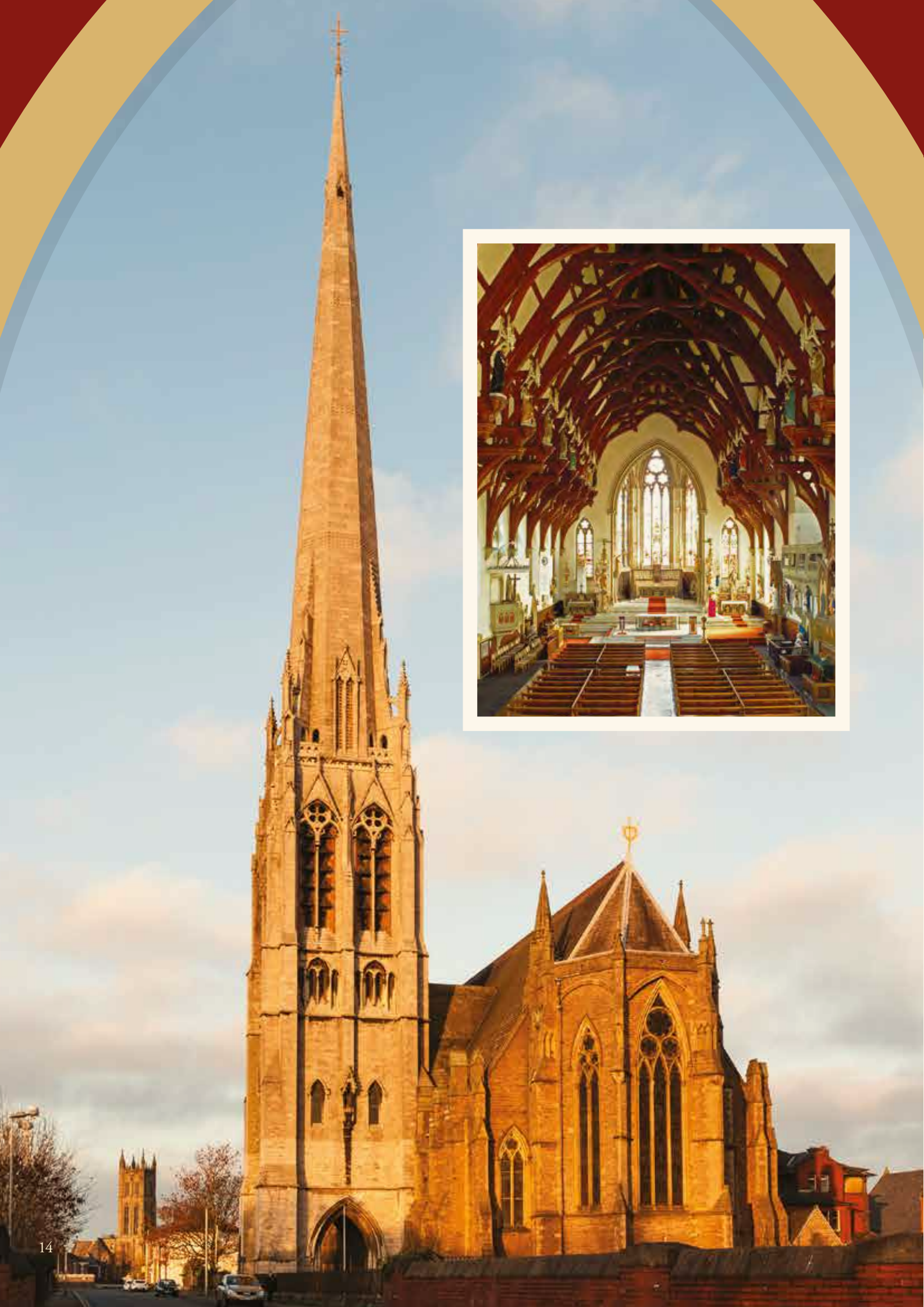


Like St Walbuge's in Preston, the church of The Holy Name of Jesus was commissioned by the Jesuits to designs by J.A. Hansom. It is another masterpiece. It was built between 1869–71 just south of the city centre in what was then a fashionable Georgian part of town and which is now the main campus of The University of Manchester. The Holy Name serves as the Catholic Chaplaincy to the University.

The church was originally intended to have a large spire but the ground conditions were not considered suitable and a smaller octagonal tower was added by Adrian Gilbert-Scott in 1928. Internally, the church is magnificent. There are many side chapels, each special in its own way and beautifully detailed. Much of the interior is faced in terracotta and the vaults over the side chapels are constructed with honeycombed shaped blocks of terracotta to reduce the weight on the walls. This unusual structural form was uncovered during the recent repair works to the chapel roofs.

The side chapel roofs around the Sanctuary were in urgent need of repair with slipped slates and worn out leadwork. Water was getting in and staining the fine terracotta interior and painted decoration. The grants in both Rounds 1 and 2 have enabled the side chapels on both sides of the Sanctuary to be fully restored with new slates, leadwork and carved stone to replace areas of cracked or seriously weathered masonry. As the interior spaces within the chapels dry out, work to restore the decorative schemes can proceed as funds become available.



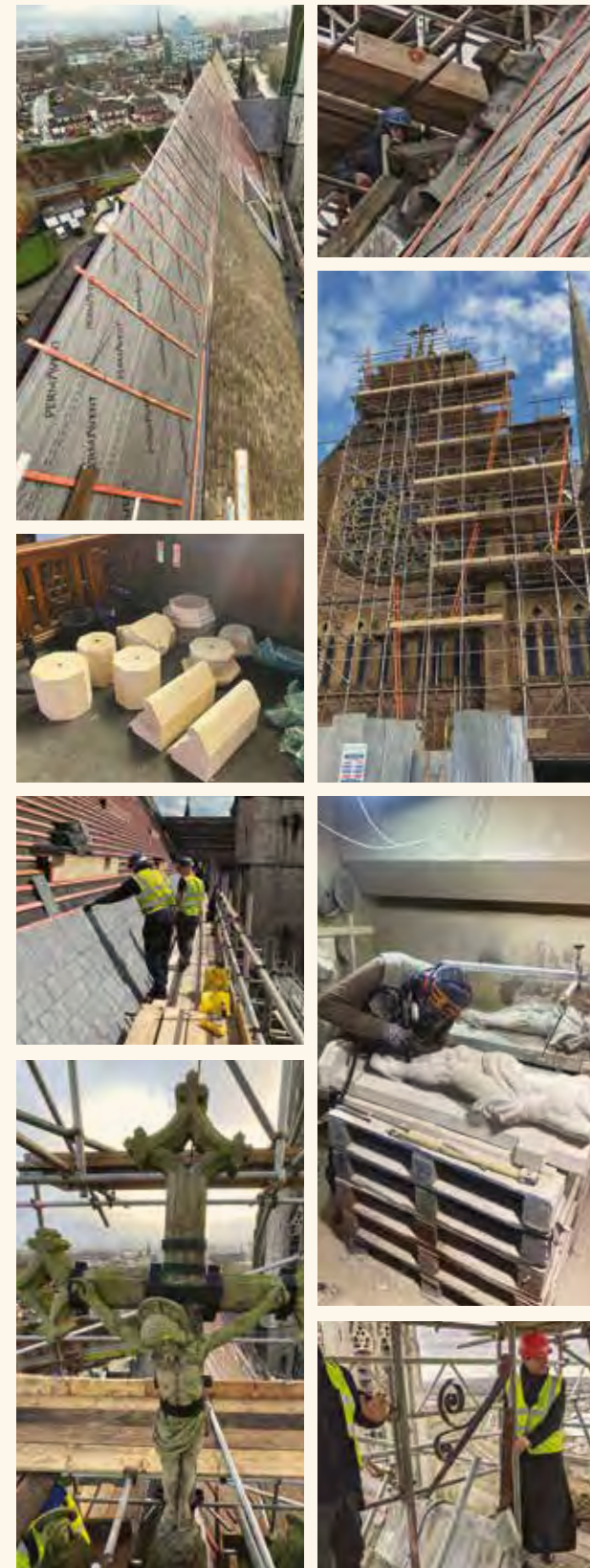


St Walburge

Weston Street, Preston

Grade I | Grant Round 2: £298,631

Institute of Christ the King Sovereign Priest



St Walburge's is one of the most impressive Catholic churches in the country. Built for the Jesuits between 1850–54 and designed by Joseph Aloysius Hansom, it has the tallest spire of any parish church in Britain (only the spires of Salisbury and Norwich Cathedrals are taller). At the time it was built, its spire towered over the numerous chimneys of Preston's cotton mills. Today, those chimneys have largely gone but St Walburge's remains a magnificent landmark in the city. Its interior is no less remarkable with its vast hammerbeam roof decorated with statues of saints. Beautifully built in the mid C19th, the roof covering now needs to be replaced as the nails holding the vast slates have rusted through causing slippage. High level stonework needs repair and repointing and the leadwork in parapet gutters needs renewing to stop water ingress and rot setting in.

The church is leased by the Diocese of Lancaster to the Institute of Christ the King Sovereign Priest. Priests of the Institute celebrate the Mass in the Latin Rite. An Expression of Interest request submitted to the National Lottery Heritage Fund in the spring of 2021 was unsuccessful but the announcement of the second round of Heritage Stimulus Fund grants in the summer of that year enabled St Walburge's to apply.

The tight timescale for completion of work meant that it was only feasible to repair about a third of the roof, particularly given the enormous height and steep pitch of the roof. An immense amount of scaffolding was needed. Once the contractors reached the apex of the roof at the west end it was found that the stone Crucifix was cracked in three places and leaning ominously, about to fall. Luckily the whole structure was taken down just days before Storm Arwen hit in November 2021. The figures of the Virgin and St John have been repaired but the Crucifix itself needed to be re-carved. The whole sculpture is now back in position.

The roofs over the Sanctuary at the east end and the roof on the north side of the church still need to be renewed. The recent work at St Walburge's illustrates vividly why grants for major capital works of repair are so essential if magnificent buildings like this which have so much to contribute to their communities are to survive.



Syro-Malabar Cathedral of St Alphonsa

St Ignatius Square, Preston

Grade II* | Grant Round 1: £133,526

Grant Round 2: £295,358

Syro-Malabar Eparchy of Great Britain

Originally built by the Jesuits and dedicated to St Ignatius their founder, this church is one of the earliest surviving Catholic churches in Preston and the earliest in the city to have a spire. Designed in 1833 in the gothic style by J.J. Scholes, a favourite architect of the Jesuits who went on to design their great churches, the Immaculate Conception, Farm Street in Mayfair, London and St Francis Xavier in Liverpool, the church was enlarged twice in the C19th. The poet, Gerard Manley Hopkins was a curate at St Ignatius in the 1880s. Following closure in 2014, it was taken on the following year by the Syro-Malabar Catholic Eparchy of Great Britain and is now their Cathedral.

The church has suffered from serious dry rot in its roofs. As at St Walburge's, the C19th roof coverings and related leadwork need to be replaced having reached the end of their life.

The Syro-Malabar Catholic community originate in Southern India where Christianity goes back to the time of the Apostles when St Thomas the Apostle sailed to India from the Arabian peninsula in around AD 50. Today, the Eparchy is in full communion with Rome and there are now around 40,000 Syro-Malabar Catholics living and working in Great Britain.

This gothic style church with fine Victorian stained glass by Hardman and Co. now has a new layer of colour and symbolism added with statues of St Alphonsa and St Teresa of Calcutta adorning the church and colourful altar frontals introduced to great effect. Last year the relics of St Bernadette of Lourdes came on tour to dioceses in England and Wales arriving at St Alphonsa's in late September. The grant aided works to the aisle roofs had been completed by then and the internal scaffolding and unsightly plastic sheeting limiting dust had been removed. The whole church was then filled with people to celebrate this important and holy event.

Whilst the whole roof needs to be recovered, the grants awarded in Rounds 1 and 2 have ensured that the worst areas of dry rot have been addressed. This funding has been a life line but there is still much more to be done but the church currently lacks the funds.



St Alban

Chester Road, Macclesfield

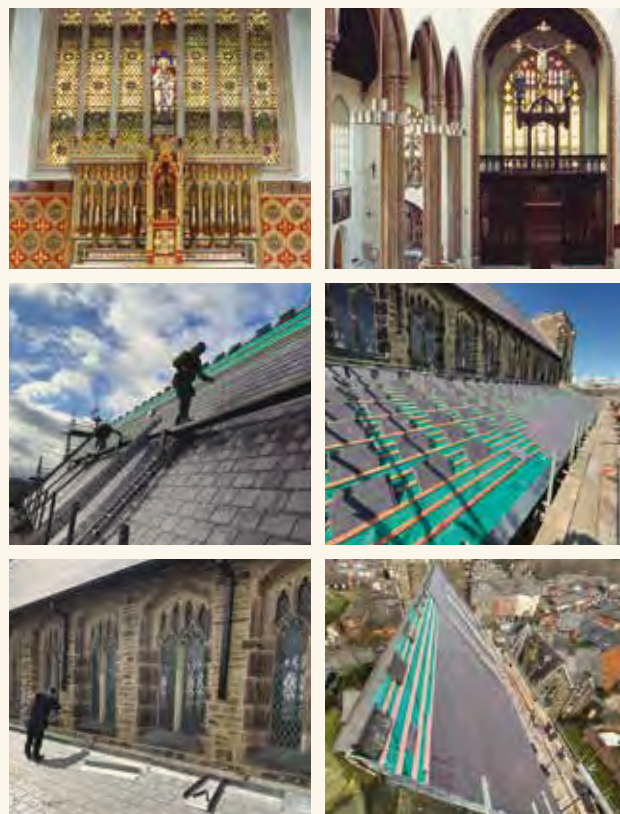
Grade II* | Grant Round 2: £177,314

Diocese of Shrewsbury



This landmark church on the south side of Macclesfield is an early work of A.W.N. Pugin. Pugin designed the church in 1838 and it was opened in 1841. The choice of Pugin as architect was encouraged by Pugin's great patron the 16th Earl of Shrewsbury who provided funding. Although the tower was not completed the interior retains significant Pugin designed fittings including the fine rood screen — Pugin's first. The carved wooden figures on it are C15th Flemish and came from Louvain. Sourcing from the Continent and incorporating medieval sculpture into his churches was typical of Pugin. The glorious east window, designed by William Warrington, was a gift of the Earl of Shrewsbury. It depicts St Alban, proto-martyr of England.

The roofs at St Alban's were failing and the tower was suffering from water ingress when the parish obtained what turned out to be one of the last Heritage Lottery Fund grants under HLF's former Grants for Places of Worship scheme. This grant saw the urgent work to the tower completed but the GPOW scheme was closed in 2017 so further phases of work at St Alban's stalled due to lack of funds. The grant recently awarded has seen the aisle and nave roofs re-slatted. The parish was very fortunate in securing additional funding from the Gubay Foundation to complete the roof project. Dedication, commitment and sheer hard work on the part of parishioners paid off.



St John the Baptist

Dowling Street, Rochdale

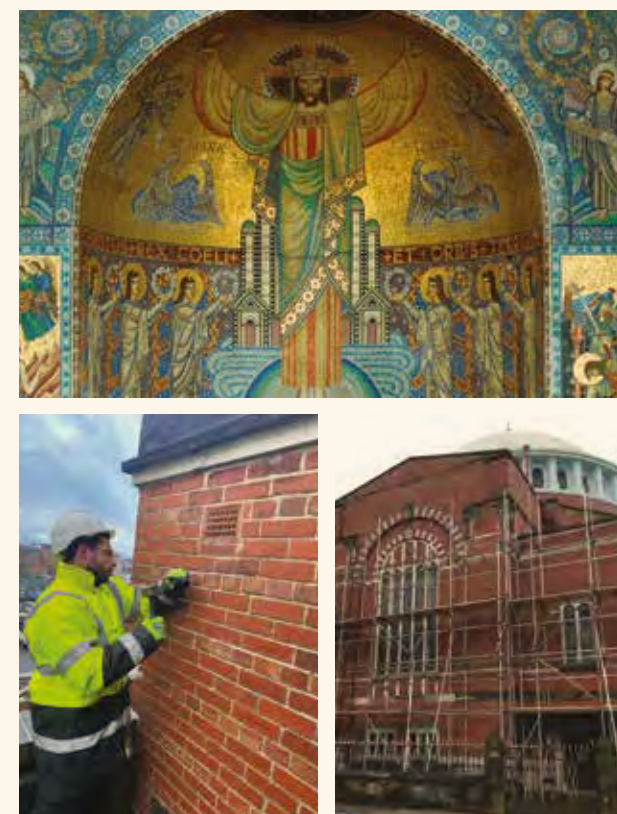
Grade II* | Grant Round 2: £237,216

Diocese of Salford



Inspired by the design of Westminster Cathedral and very largely designed before the outbreak of the First World War by the young architect Henry Oswald Hill, who served as a pilot in the Royal Flying Corps and was killed during the conflict, this church opened in 1925. As at Westminster, it takes its cue from Byzantium and from Hagia Sophia. The architect E. Bower Norris of Manchester directed construction largely to Hill's original design. Sadly, the planned campanile was never built. As at Hagia Sofia, the base of the dome is characterised by small, recessed high level windows which give a wonderful light to the rich mosaiced interior. These mosaics were designed by Eric Newton who worked with Italian craftsmen to install them with work continuing until the mid 1930s.

The roof coverings of the dome and of the flat roofed transepts were failing causing water to penetrate into the fabric of the building causing the mosaics to lift and tesserae to fall. In addition, significant areas of brickwork needed repointing. The site of the church is within Historic England's current Heritage Action Zone (HAZ) which is focussed on heritage led regeneration in the centre of Rochdale around historic Drake Street. The HAZ is a partnership between Historic England, the local authority and the local community and has helped raise the profile of this astonishing church and generate interest in it. Following the award of the grant to fund repairs to the transept roofs and brickwork, a substantial grant was confirmed by the NLHF for repairs to the dome. This combined funding will see this magnificent church brought back into sound structural condition, a major achievement for all concerned.



✠ Cathedral of St John the Evangelist

Chapel Street, Salford

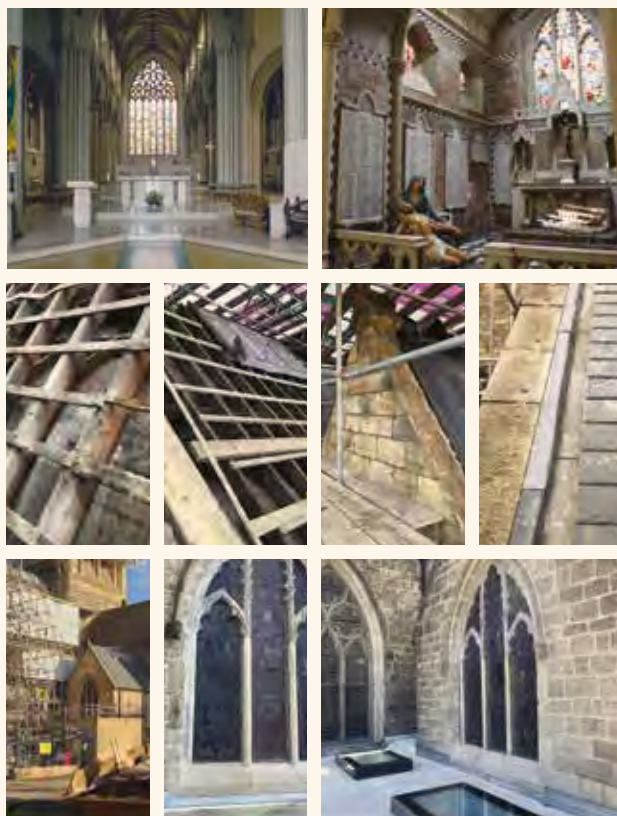
Grade II* | Grant Round 1: £86,474

Diocese of Salford



Built on the site of the former Salford Catholic chapel, the church was paid for by two local industrialists and major employers, Daniel Lee and John Leeming, and built between 1844 – 48. It became Salford Cathedral in 1850 with the reinstatement of the Catholic Hierarchy. It was designed by the architect Matthew Hadfield of the Sheffield practice Weightman and Hadfield. The large east window was made in 1856 by William Wailes of Newcastle. Its aim was to depict the story of Catholicism in England from the time of the conversion of King Ethelbert by St Augustine in AD 597 through to 1850 with English saints and martyrs depicted in colourful stained glass. Whilst much of the high Victorian detailing has been lost as a result of vigorous re-orderings in 1972 and 1983, the Blessed Sacrament Chapel, designed by Peter Paul Pugin in 1884, retains much of its character as well as the important collection of relics that Cardinal Vaughan obtained in Italy whilst he was Bishop of Salford before becoming Archbishop of Westminster. The War Memorial Chapel is another finely detailed space but was suffering from water ingress. The grant has enabled the roof of this chapel to be fully restored.

After years of dereliction and decay in the area around Chapel Street, Salford is now seeing massive regeneration and new development, particularly new housing. The Cathedral now has a growing congregation with many students attending daily Mass. The roof of the Cathedral had got into a poor state and patch repairs were no longer an option. The first major phase of roof repairs to the nave were supported with a substantial grant from the First World War Centenary Cathedrals Repair Fund in 2016 which subsequently also provided funding for a new access into the Cathedral away from the narrow pavement and busy traffic on Chapel Street onto which the original west doors of the Cathedral open. The recent grant has seen the restoration of a further significant element of Cathedral fabric and Cathedral is now embarking on a major repair of the roof over the Sanctuary ahead of launching an appeal to restore the interior. The Cathedral lies at the heart of the historic core of Salford and is a major landmark. Its current renaissance will be a symbol of the area's wider transformation.



North East of England & Yorkshire

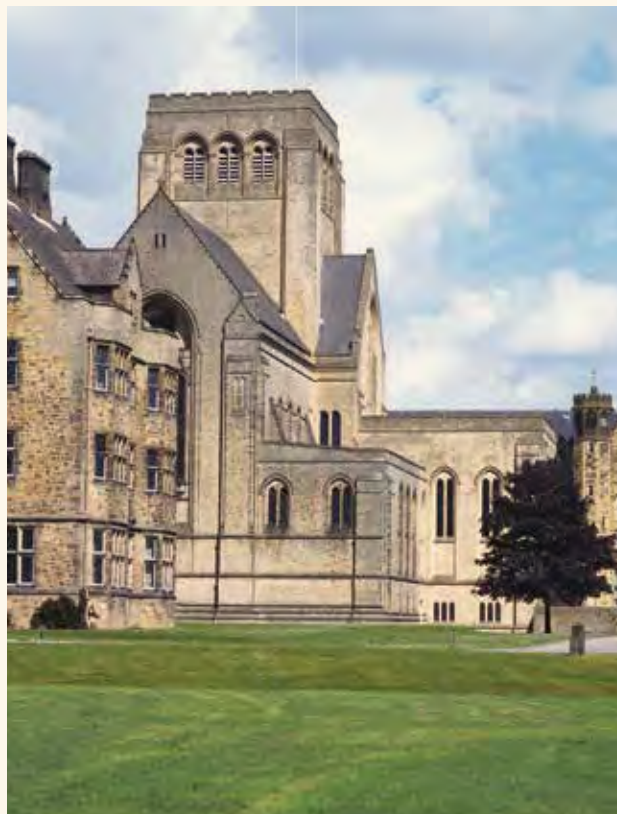


✠ Abbey Church of St Laurence

Ampleforth, York

Grade I | Grant Round 1: £271,677

Ampleforth Abbey Trust



The Abbey church at Ampleforth was designed by Sir Giles Gilbert Scott, the architect of Battersea and Bankside Power Stations (the latter now Tate Modern). Gilbert Scott also designed the traditional red telephone box. The abbey was built in 1925 but not completed until 1961. It was recently upgraded to Grade I. The design of the church is simple and beautifully proportioned with a quiet grandeur. The interior contains fine stained glass and woodwork by Robert (Mouseman) Thompson.

Scott did not want to spoil his elevations by having downpipes visible so these were encased within the thickness of the walls. Inevitably, they have caused trouble over the years, particularly with recent and more frequent extreme weather events. Heavy rain has caused these internal downpipes to overflow and for water to soak into the walls causing damp, staining and rot. This issue has been compounded by the asphalt covered flat roofs to the aisles which badly needed replacement. The grant in Round 1 enabled these extensive flat roofs to be fully repaired and recovered with new asphalt. It had been hoped that Lottery funding was going to support the cost of repairs at the Abbey but, despite a first stage pass a few years ago and the project development stage proceeding to submission, final grant approval was not forthcoming so the repair works could not go ahead. These substantial expanses of flat roof are now secure for many years to come.



✠ St Michael

Westmoreland Road, Elswick,
Newcastle-upon-Tyne

Grade II* | Grant Round 1: £23,925

Diocese of Hexham and Newcastle



This magnificent church was built to serve the growing population of Elswick, once a suburb of Newcastle but now very much a part of the city, after the construction of the mighty W.G. Armstrong factories on the banks of the Tyne in 1847. The Armstrong Elswick Works made hydraulic machinery and armaments and later expanded into ship building. Terraces housing factory workers filled the hillside above the factories. Designed by Dunn, Hansom and Dunn, and acknowledged to be their finest church, St Michael's was built between 1889–91. The interior is of high quality with fine carved woodwork and stained glass. The Lady Chapel (1915) and the Sacred Heart Chapel (1931) were the work of Sir Giles Gilbert Scott. The lantern above the crossing recalls Ely Cathedral.

The terraced housing was demolished in the 1960s and the factory was finally closed and demolished in 1979. St Michael's thus lost its hinterland and its congregation shrank dramatically. Whilst new housing is being constructed in the area, St Michael's is a vast church in a deprived area. The grant enabled the re-roofing of the north aisle where water was seeping in, causing rot and staining the interior decoration.

✠ St Wilfrid

Coltsgate, Ripon, North Yorkshire

Grade II* | Grant Round 1: £114,583

Diocese of Leeds



The Catholic population of Ripon grew significantly following Emancipation and this church, built to the designs of J.A. Hansom, was constructed between 1860–62 in an early French Gothic style. The wonderfully elaborate carved reredos was designed by E.W. Pugin and depicts in carved relief scenes from the life of St Wilfrid.

The parish had hoped to secure a Heritage Lottery Fund grant but was ultimately unsuccessful at the second stage of the HLF application process. Parishioners then valiantly went on to raise a significant sum which enabled repairs to get underway but not to be completed. The grant provided the funding to complete the project and in particular to restore the high level stone windows of the clerestory, a key architectural feature of this church.



✠ St Mary

Hencoates, Hexham, Northumberland

Grade II* | Grant Round 1: £22,604

Diocese of Hexham and Newcastle



There was a strong Catholic presence in and around Hexham from the early C17th supported by local recusant families and before this church was built there were two small Catholic chapels in the town. However, as the prospect of Catholic Emancipation progressed it was agreed that a new church would be built on one of the sites and the other site sold. St Mary's is the result, begun in 1828 and opened in 1830, the year after the passing of the Roman Catholic Relief Act of 1829. It seems that the church was designed by Fr Michael Singleton, the mission priest at the time, and is in the Gothic style. The Papal arms feature prominently on the front façade.

Urgent repairs were needed to timber windows and to elements of rainwater disposal from the roof where past patch repairs to the valleys with inappropriate materials were failing and required comprehensive replacement with lead.



✠ Cathedral of St Mary

Clayton Street West, Newcastle-upon-Tyne

Grade I | Grant Round 1: £51,262

Diocese of Hexham and Newcastle



A short distance from John Dobson's great Classical Central Railway Station stands the almost contemporary St Mary's Cathedral, an essay in the Decorated Gothic style by A.W.N. Pugin built between 1842–44. Pugin wanted a spire but the money ran out and it was not until 1872 that A.M. Dunn and E.J. Hansom designed the spire that rises above the three gable ends that face the station. Internally, the High Altar and reredos are by Pugin and the large east window behind was made to Pugin's design in 1844 by the Newcastle stained glass artist, William Wailes. It depicts the Tree of Jesse and the ancestry of Christ in brilliant colour.

The external stonework was in a badly weathered condition which threatened the stability of the glass as well as allowing water ingress. The grant has enabled the stonework of this fine window to be carefully replaced.

✠ Cathedral of St Anne

Cookridge Street, Leeds

Grade II* | Grant Round 1: £61,630

Diocese of Leeds



Situated close to the city centre, St Anne's Cathedral is remarkable as the only Arts and Crafts cathedral in England. The earlier, Victorian cathedral was demolished for a road widening scheme in the late C19th and Leeds Corporation provided a new site close by for the present building which was constructed between 1901–4. The architects were John Henry Eastwood and Sydney Kiffin Greenslade. Greenslade's magnificent reredos dominates the Sanctuary. The Lady Chapel contains beautiful altar designed by A.W.N Pugin in 1842 from the old church.

The grant enabled the Cathedral to install a new fire detection system and also to restore seriously eroded low level stonework on the exterior which had deteriorated badly due to salty water being splashed across the pavement onto the stonework by passing vehicles during the winter months. Happily, the heavy traffic along this side of the Cathedral has been diverted.

✠ St Joseph

Crab Hill, Pontefract, West Yorkshire

Grade II* | Grant Round 1: £36,466

Grant Round 2: £88,872

Diocese of Leeds



This early Catholic church of 1806 grew out of the long established Jesuit presence in Pontefract which dated from 1683. In 1685 the Jesuits established a small boys' school, the first in West Yorkshire since the Reformation. These early buildings were sacked in 1688 in the wake of anti-Catholic riots, notably in Edinburgh, during the year in which James II's wife, Mary of Modena, gave birth to a son who was baptised a Catholic which in turn led to the invasion of William of Orange later that year. The Jesuits moved to the present site on Crab Hill in 1799 and converted the upper part of the house into a chapel. The chapel was enlarged in 1833. The Jesuits left in 1891 and the church is now part of the Diocese of Leeds.

The gutters and downpipes were in urgent need of attention and high-level brick and stonework required repair and repointing. The two grants awarded in Rounds 1 and 2 enabled the whole exterior of the church to be restored. The dual carriageway, Jubilee Way, constructed in 1980 sadly cuts the church off from the historic centre of Pontefract but St Joseph's remains a key landmark on the approach into Pontefract from the north.





St Paul

Percy Street, Alnwick, Northumberland

Grade II* | Grant Round 2: £107,574

Diocese of Hexham and Newcastle

St Paul's was commissioned by the Third Duke of Northumberland and designed by Anthony Salvin to serve as the Anglican church for a newly expanding residential district within the town. It was built between 1845–46. The east window, designed by William Dyce who also worked on historical murals at the Palace of Westminster, commemorates the Third Duke who died shortly after the church was completed. The Fourth Duke went on to engage Salvin to work at Alnwick Castle between 1854–60.

By the early 1980s, St Mary's, the Victorian Catholic church in the town, was too small. By this time, St Paul's had been declared redundant and so the decision was taken for the Catholics of Alnwick to take it on. Key features such as the reredos, Lady Chapel fittings and Stations of the Cross were moved from St Mary's which was subsequently converted into the local museum.

The roofs at the east end of the church were failing with slates slipping. The grant has seen these roofs recovered with Westmoreland slate. Without the grant, the parish was contemplating having to replace the Westmoreland slate with less expensive Welsh slate which would have altered the appearance. The recent repairs have ensured that the east end of the church remains as Salvin intended. The church is a prominent feature in the surrounding Conservation Area.



St Cuthbert

Wilmer Road, Bradford

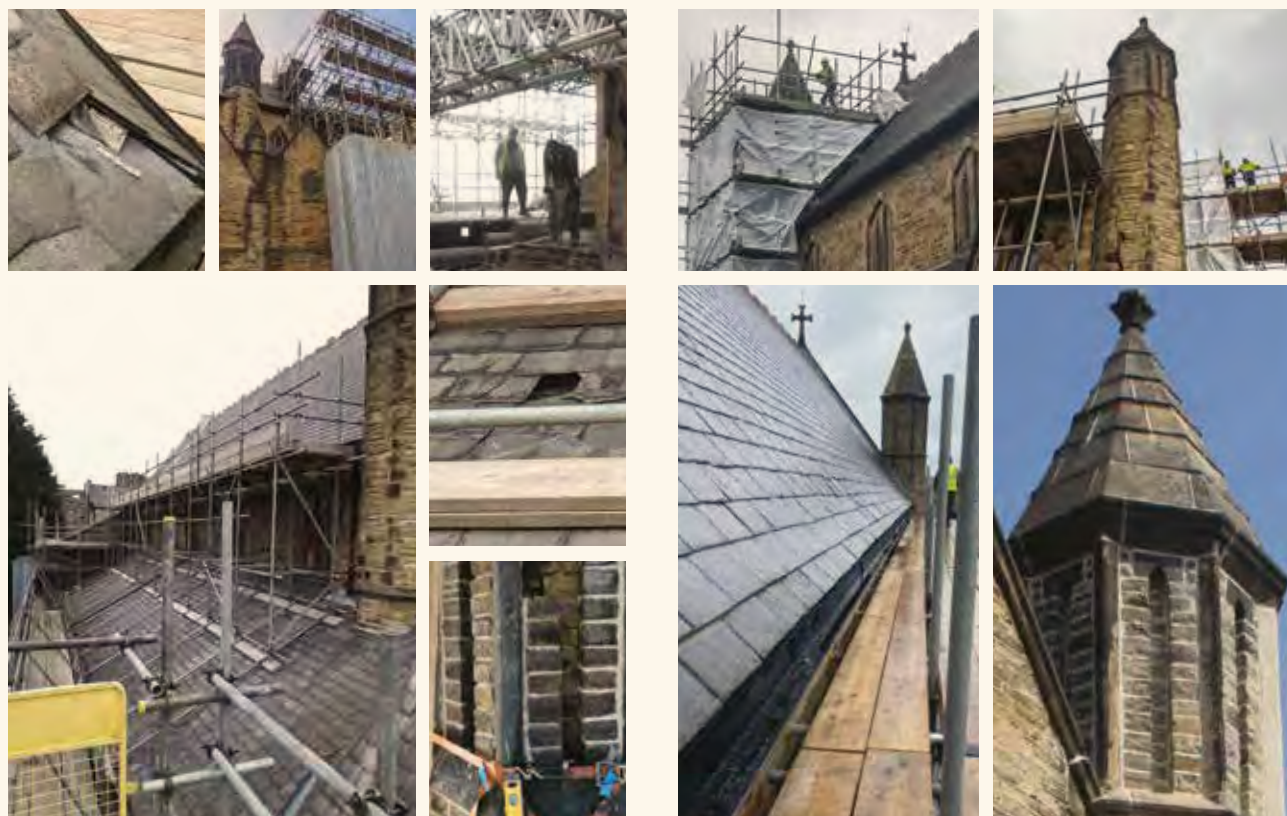
Grade II* | Grant Round 2: £248,034

Diocese of Leeds



The suburb of Manningham on the northern edge of Bradford grew up around the vast Italianate style mills of the Lister family which were built in the 1870s. This area is now very deprived and although St Cuthbert's and Wilmer Road are in the Conservation Area there are empty and decaying historic buildings nearby. St Cuthbert's is a striking building designed by W.H. and J.E. Marten and built between 1890–92. Internally, it contains outstanding devotional sculpture by Eric Gill including a number of statues and a set of Stations of the Cross similar to those at Westminster Cathedral. Mgr O'Connor, parish priest at St Cuthbert's from 1919 to 1952 was a friend of Eric Gill. It is also understood that G.K. Chesterton based his character of Fr Brown on Mgr O'Connor.

The roofs and stonework on the north side of the church were failing badly and the church had to close its doors due to falling plaster in the north aisle. The grant has enabled these roofs to be repaired with the funding providing an essential life line for this church. St Cuthbert's is now back in use again.



Midlands



✠ St Chad's Cathedral

Queensway, Birmingham

Grade II* | Grant Round 1: £64,904

Archdiocese of Birmingham



One of A.W.N. Pugin's earliest commissions and built between 1839–41, St Chad's became a Cathedral following the reinstatement of the Catholic hierarchy by Pope Pius IX in 1850. St Chad was Bishop of Saxon Mercia during the C7th and a pupil of St Aidan of Lindisfarne. St Chad's relics were rescued from his shrine at Lichfield Cathedral at the Reformation and kept hidden by recusant families until the C19th. The bones are now housed in the beautiful reliquary above the High Altar.

Pugin deliberately chose a northern European Gothic style redolent of the Baltic to ensure that his church would look very different to any other churches in Birmingham at the time. The 16th Earl of Shrewsbury provided much of the funding and gave the C15th Flemish pulpit. The choir stalls came from Cologne. Pugin himself gave the beautiful C15th Madonna and Child for the Lady Chapel. The tall interior is wonderfully light and the Cathedral contains superb stained glass including a window relating in separate scenes the whole story of the rescue, preservation and ultimate rediscovery of St Chad's relics and their triumphant arrival at the Cathedral.

During the Second World War the Cathedral took a direct hit through the roof. Fortunately, the bomb hit a radiator on the Cathedral floor which burst putting out the fire almost immediately thus saving the Cathedral. By 2020 the existing fire detection system needed replacing and the grant has enabled this to be installed throughout the Cathedral. High level sensors were fitted in the nave using a cherry-picker with an enormously tall extending boom.



✠ Harvington Hall

Harvington, Kidderminster, Worcestershire

Grade I | Grant Round 2: £118,501

Archdiocese of Birmingham

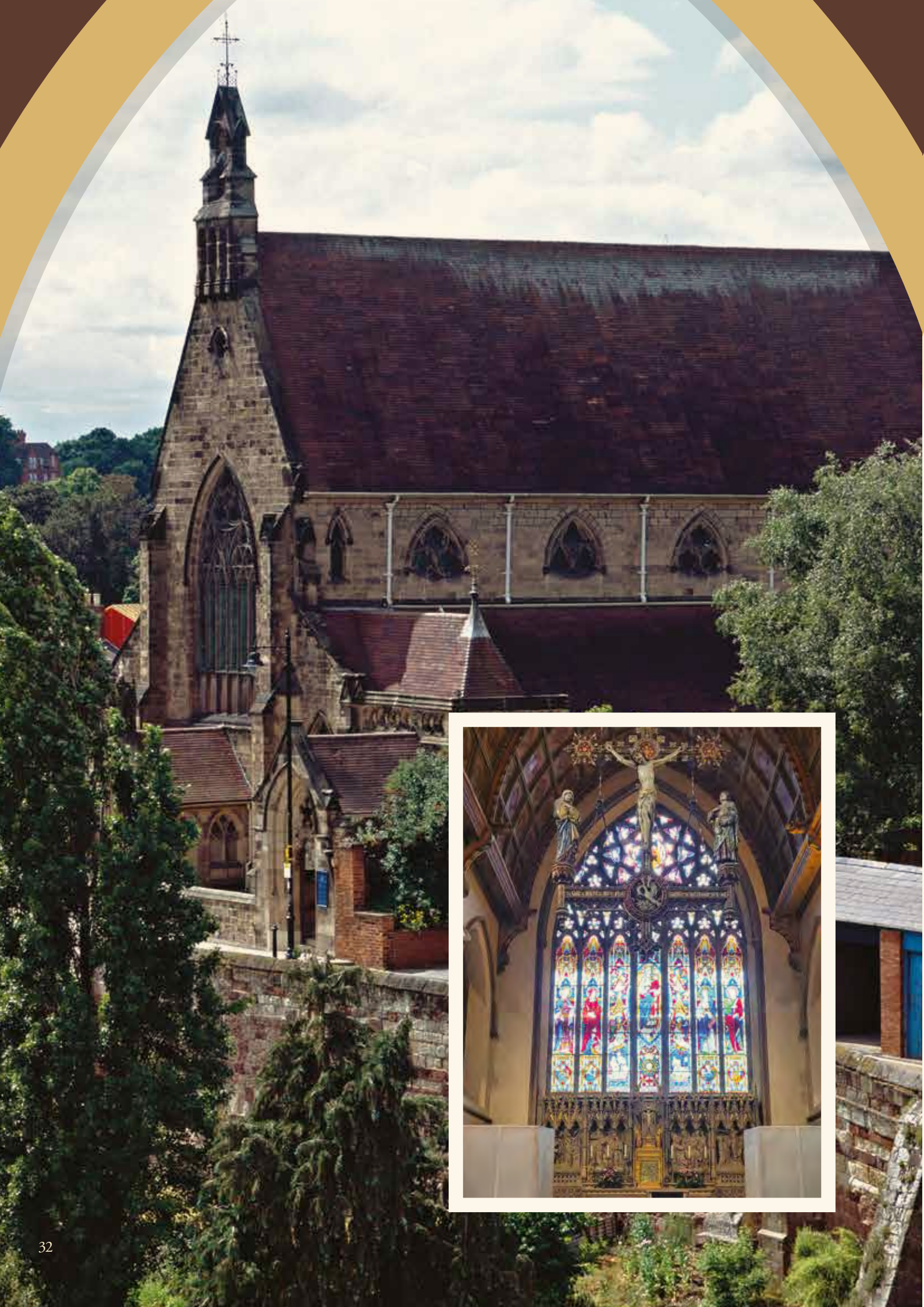


Harvington Hall is a moated medieval and Elizabethan manor house located close to Kidderminster. During the penal period after the Reformation it belonged to the recusant Pakington family and is famous for its priest holes, some of which were reputedly constructed by St Nicholas Owen, the Jesuit lay brother renowned for creating ingenious hiding places for the itinerant missionary Catholic priests, trained on the Continent, who sought to move incognito around the country from house to house visiting recusant families and saying Mass. At the time, simply being a priest and saying Mass was illegal with imprisonment or death the fate of those caught by Crown officials, with a similar fate for those accused of harbouring priests.

Harvington was given to the Archdiocese of Birmingham in 1923 and it is open to the public. It is a remarkable house both for its history and for the survival of the remarkable and extensive survival of original Elizabethan wall paintings, including in the chapel on the upper floor. Harvington Hall's peaceful atmosphere today belies the turbulence of its past.

The grant funded masonry repairs were carried out on the two bridges which provide the only access to the hall across its ancient moat, ensuring that Harvington can remain open for visitors, who come in increasing numbers, to enjoy its beauty and tranquility.





✠ Cathedral of Our Lady Help of Christians and St Peter of Alcantara

Town Walls, Shrewsbury

Grade II* | Grant Round 2: £156,282

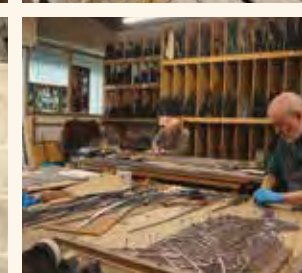
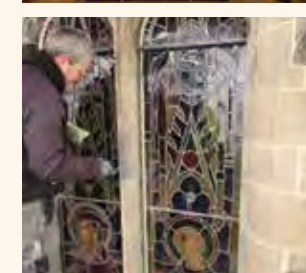
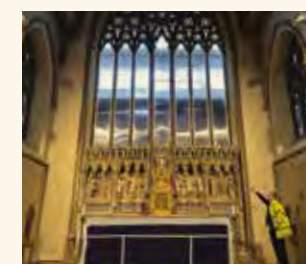
Diocese of Shrewsbury



The 16th Earl of Shrewsbury wanted A.W.N. Pugin to design Shrewsbury Cathedral but Pugin died in 1852 and then the Earl himself died. The project was carried forward by his second cousin and heir, Bertram. The 17th Earl, and Edward Pugin, son of Augustus Pugin, took over the commission. Bertram was 20 years old and Edward just 18. Sensibly, they engaged George Myers who had worked with Pugin on many projects to help with the building. It was constructed between 1853–56 on a tight site adjacent to the town walls.

The great east window was designed by Hardman & Co. of Birmingham. It was in a poor state with the leading giving way and elements of the stained glass itself badly in need of conservation. The grant aided project involved removing the window completely to a conservation workshop where the glass and leading could be conserved and repaired prior to reinstatement. The stonework of the east elevation was repaired along with the rainwater goods to ensure water was no longer running down the walls.

The restoration of the east window was completed as part of a project to recapture the Victorian character of the Sanctuary itself largely lost when a modern forward altar on a bright blue carpeted platform was installed projecting into the nave in the 1980s. Partly driven by a need to create more space in the nave for the expanding congregation and in the knowledge that the beautiful decoratively tiled Victorian floor lay concealed beneath the carpet, the project was given a new focus with the generous gift from the Dean and Chapter of Ely Cathedral of a late C19th red marble and alabaster altar which, not needed at medieval Ely, was in need of a suitable new home.



✠ St Barnabas Cathedral

Derby Road, Nottingham

Grade II* | Grant Round 1: £80,297

Grant Round 2: £24,175

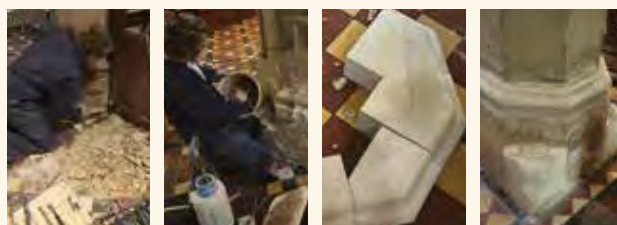
Diocese of Nottingham



The 16th Earl of Shrewsbury, Ambrose Phillips de Lisle and Bishop Walsh provided most of the funds to build what was, when it opened, the largest Catholic church in England at the time. A.W.N. Pugin was the architect and it was built between 1841–44. It became a Cathedral in 1850. The Cathedral houses the tomb of the Venerable Mary Potter, one of most significant women of C19th Nottingham who was foundress of the Little Company of Mary, an international religious institute of women begun in the city in 1877 with specific charism of medical care for the poor and dying.

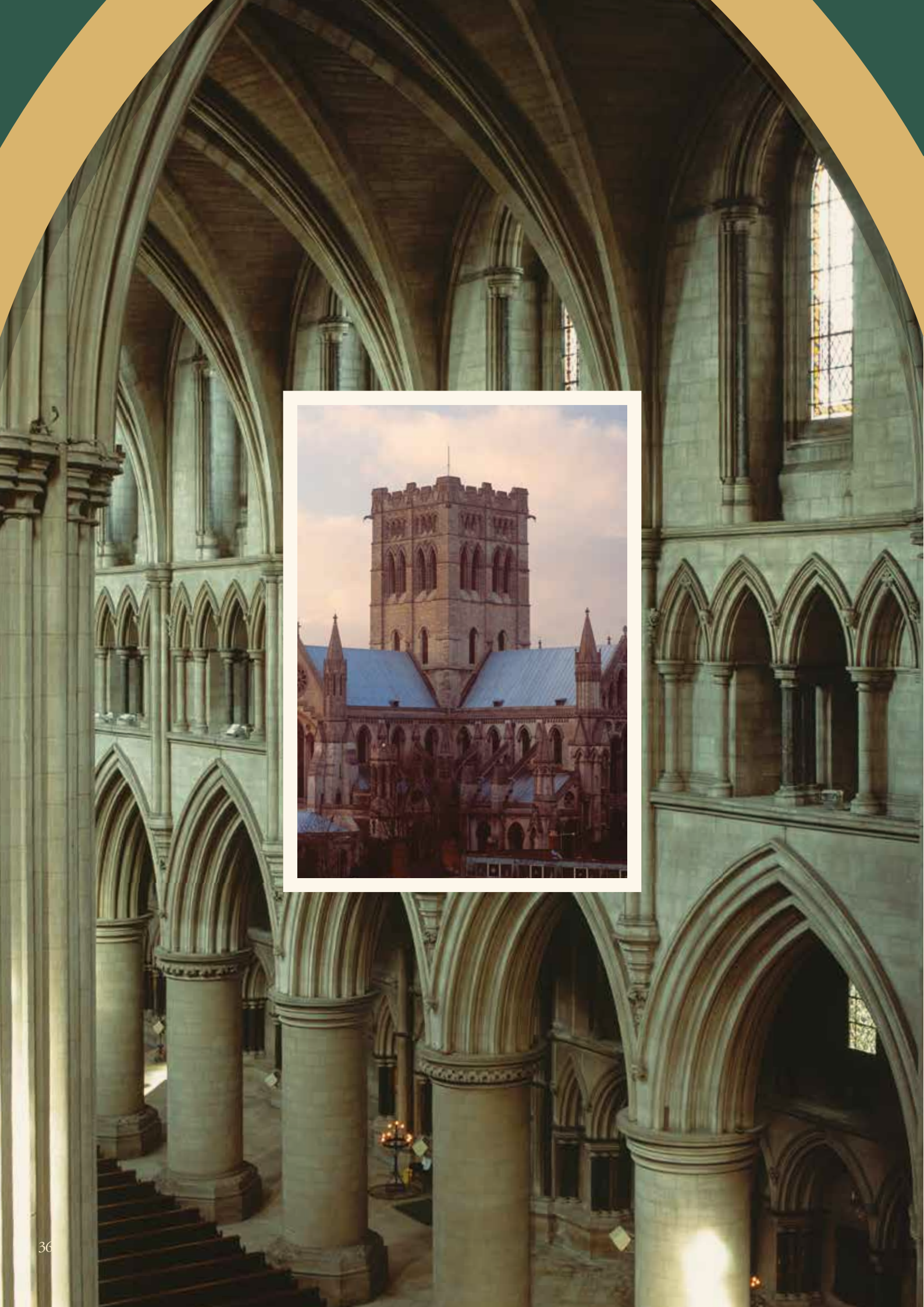
The Blessed Sacrament Chapel, brought back to Pugin style colours and decoration by Elphege Pippet in the 1930s, is one of the glories of the Cathedral. Elsewhere in the building the original painted decoration was covered over but recent paint analysis has uncovered the earlier decorative schemes, including Pugin's beautiful decoration in the side chapels off the ambulatory at the east end. The NLHF is currently supporting a project which aims to uncover and restore the original decoration.

However, before plans for this exciting conservation project could evolve there was an urgent need to eliminate the damp affecting the walls and nave columns and to stop water coming in though the tower. A significant grant from the First World War Centenary Cathedrals Repair Fund addressed the gutters, downpipes and drainage system around the Cathedral, all of which were failing. The grant in Round 1 of the Heritage Stimulus Fund resolved the issues in the tower as well as providing for a new boiler to replace one which was thirty years old and for which parts could no longer be obtained. With the Cathedral fabric being given time to dry out, the grant in Round 2 secured the repair of the bases of the nave columns. Over the years persistent damp had caused salts to rise and penetrate the stonework causing it to flake and crumble. These stone bases are now restored and the Cathedral is looking forward eagerly to develop its ambitious 'Restoring Pugin' project, being supported by the NLHF, with support from partner organisation Nottingham Trent University, and Culture Syndicates. A new group, the Friends of Nottingham Cathedral, has been established to support the project.



East of England



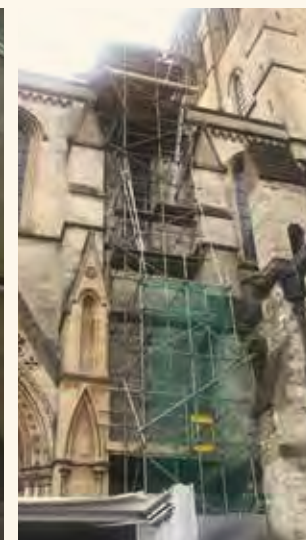
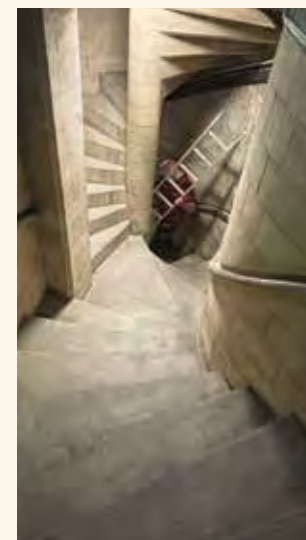
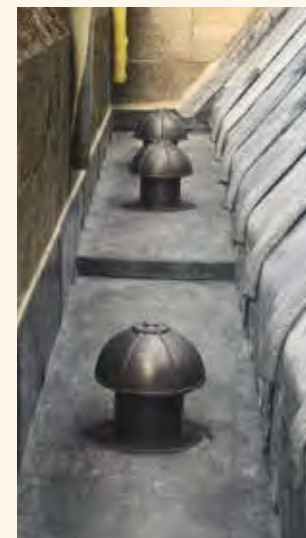
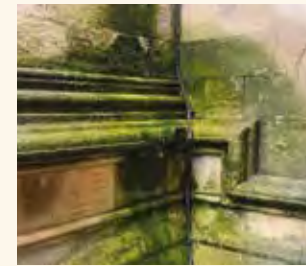
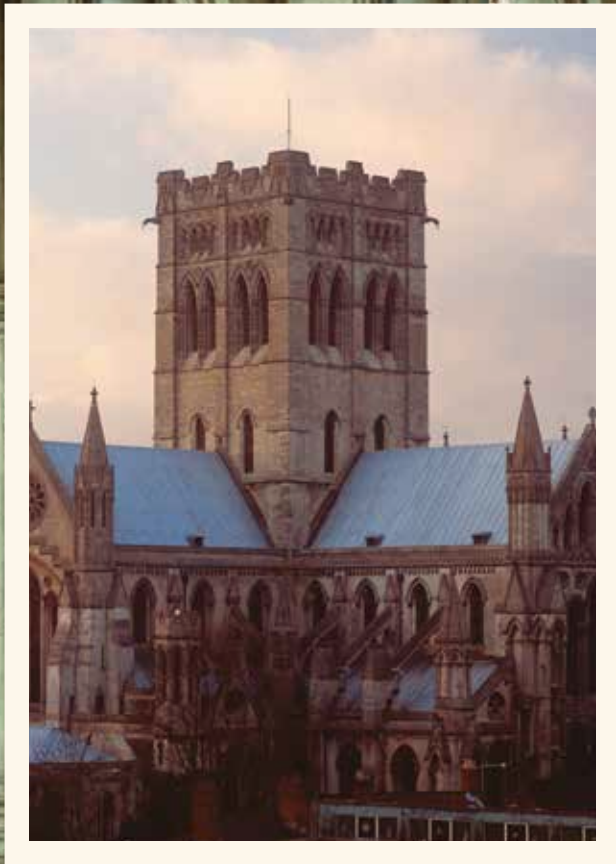


Cathedral of St John the Baptist

St Giles's Gate, Norwich

Grade I | Grant Round 1: £311,650

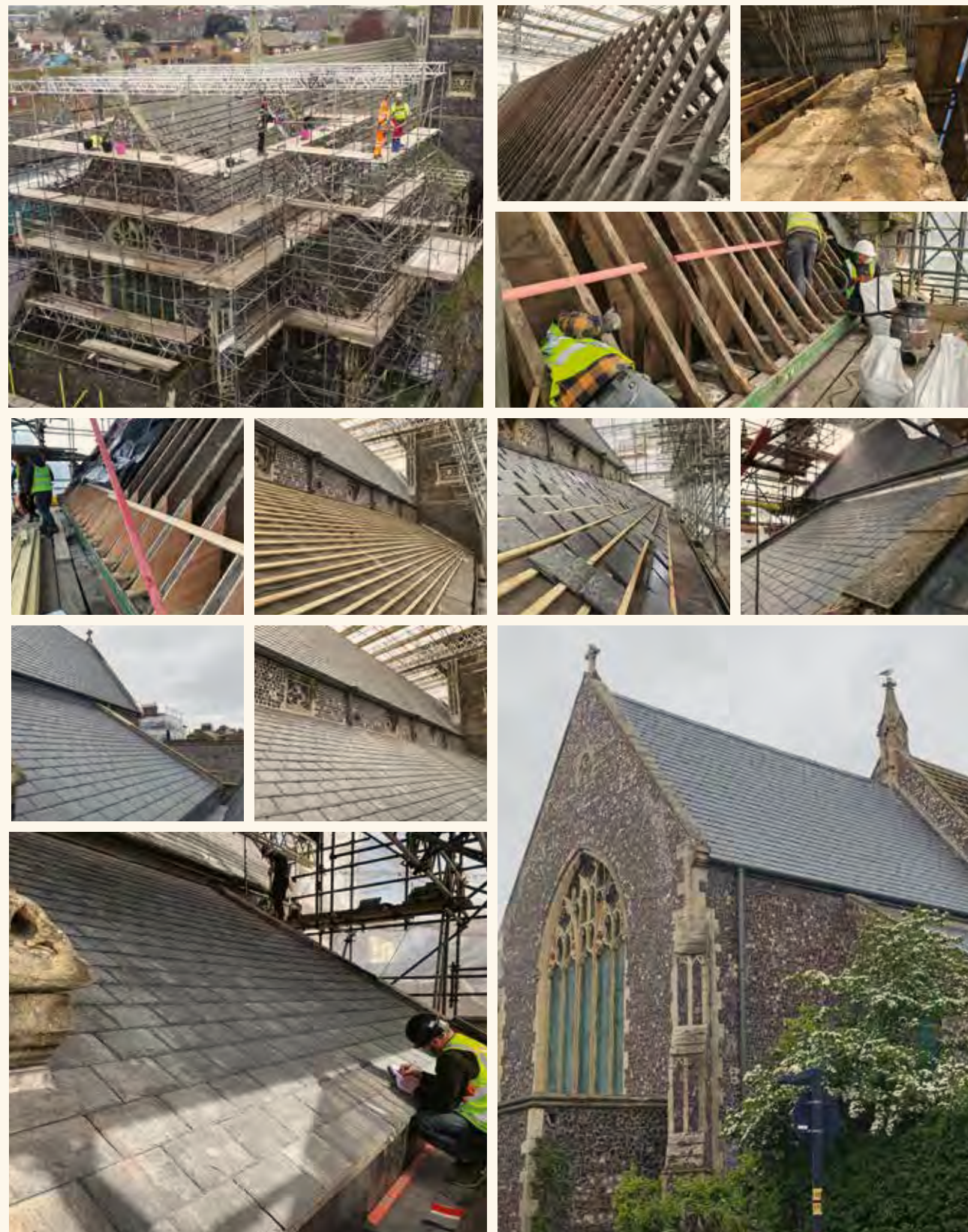
Diocese of East Anglia



The 15th Duke of Norfolk was a generous funder of Catholic churches. The great church he built at Arundel to mark his 21st birthday (another masterpiece by J.A. Hansom) was to become a Cathedral. So too at Norwich where he agreed to fund the building of a major new church which finally became a Cathedral in 1976. Building started in 1894 and continued until 1910. The architect was George Gilbert Scott junior, the son of the eminent Anglican architect Sir George Gilbert Scott, designer of St Pancras Station and many Anglican churches. George junior had been received into the Catholic Church by St John Henry Newman in 1881. He died before completing the church and work was continued by his brother, John Oldrid Scott. The site acquired was that of the former Norwich gaol, an elevated location allowing the church to be widely visible across the city. Internally there is wonderful stained glass, mostly designed by Hardman & Co.

A building of this scale, complexity and age needs a great deal of work to keep it in good repair. Whilst there is more to be done the three distinct projects funded under this grant scheme have addressed the most urgent areas. Lead behind the parapet of the north transept needed replacing to stop water leaking onto the beams supporting the roof, lengths of downpipe, stolen some years ago, needed replacing and, most critical of all in terms of fire safety, the incoming electricity supply cables and distribution panels had been found dangerous and needed urgent replacement. Snow and frost in the early part of 2021 presented a real challenge for those working on replacing the lead at high level but all the work was duly completed with great skill.





St Mary

Regent Road, Great Yarmouth, Norfolk

Grade II* | Grant Round 1: £134,870

Grant Round 2: £319,421

Diocese of East Anglia



Built for the Jesuits between 1848–50, this fine church was designed by J.J. Scoles, an architect the Jesuits frequently turned to. Faced with squared black flints it is very much an East Anglian church. At some point in the post-war period the whole roof was recovered with moulded concrete tiles. Not only were these unsightly, they did not fit well and over the years water has percolated into the church damaging the painted interior. A deluge of rain in a heavy storm a few years ago caused a valley gutter to overflow into the church directly above the early C20th mural painting of Our Lady of Great Yarmouth in the Lady Chapel causing extensive damage.

It was clear that the whole church needed reroofing and areas of flint repointing but there were no funds to do this. Whilst St Mary's lies outside the High Street Heritage Action Zone currently being supported by Historic England the parish has worked closely with those involved with the HAZ and fully recognised the scope for regeneration. The first grant saw the reroofing of the Sanctuary and the chapels either side and the grant in Round 2 has enabled the nave and aisle roofs to be completed. Parishioners have been actively engaged in fundraising – donors being asked to buy and sign individual slates — and they have left no stone unturned in their efforts to promote St Mary's as widely as possible and generate enthusiasm and commitment for ongoing restoration. Without the funding in place to secure the full repair of the roof and halt further damage and decay, parishioners would have faced an impossible uphill struggle against the elements. Flags of some 51 countries around the world now stand proudly together in St Mary's, celebrating the diversity of today's congregation. All share one aim: to see St Mary's fully restored to its former glory.





St Peter

Lowestoft Road, Gorleston, Norfolk

Grade II* | Grant Round 1: £136,524

Diocese of East Anglia



St Peter's is the only church designed by the Catholic sculptor, engraver, type-face designer and polemicist, Eric Gill. Whilst the exterior may look somewhat ordinary, the church is, in fact, revolutionary in its design. Built just before the Second World War between 1938–39, the altar is placed centrally under the crossing and thus in the middle of the congregation. St Pater's is a very early precursor of the kind of design that the Second Vatican Council espoused in the early 1960s but Gill had thought these ideas through decades before. Light permeates the space.

Not far from Great Yarmouth, Gorleston is a sea side town with a high level of deprivation. The parish do not have the funds to restore the church and the grant has enabled the large windows on the tower to be replaced. These were hard to access and were rotting badly. Before the work, some had simply been boarded over as the frames had become badly rotted.

✠ Our Lady of Consolation and St Stephen

Lynford, Thetford, Norfolk

Grade II* | Grant Round 2: £108,345

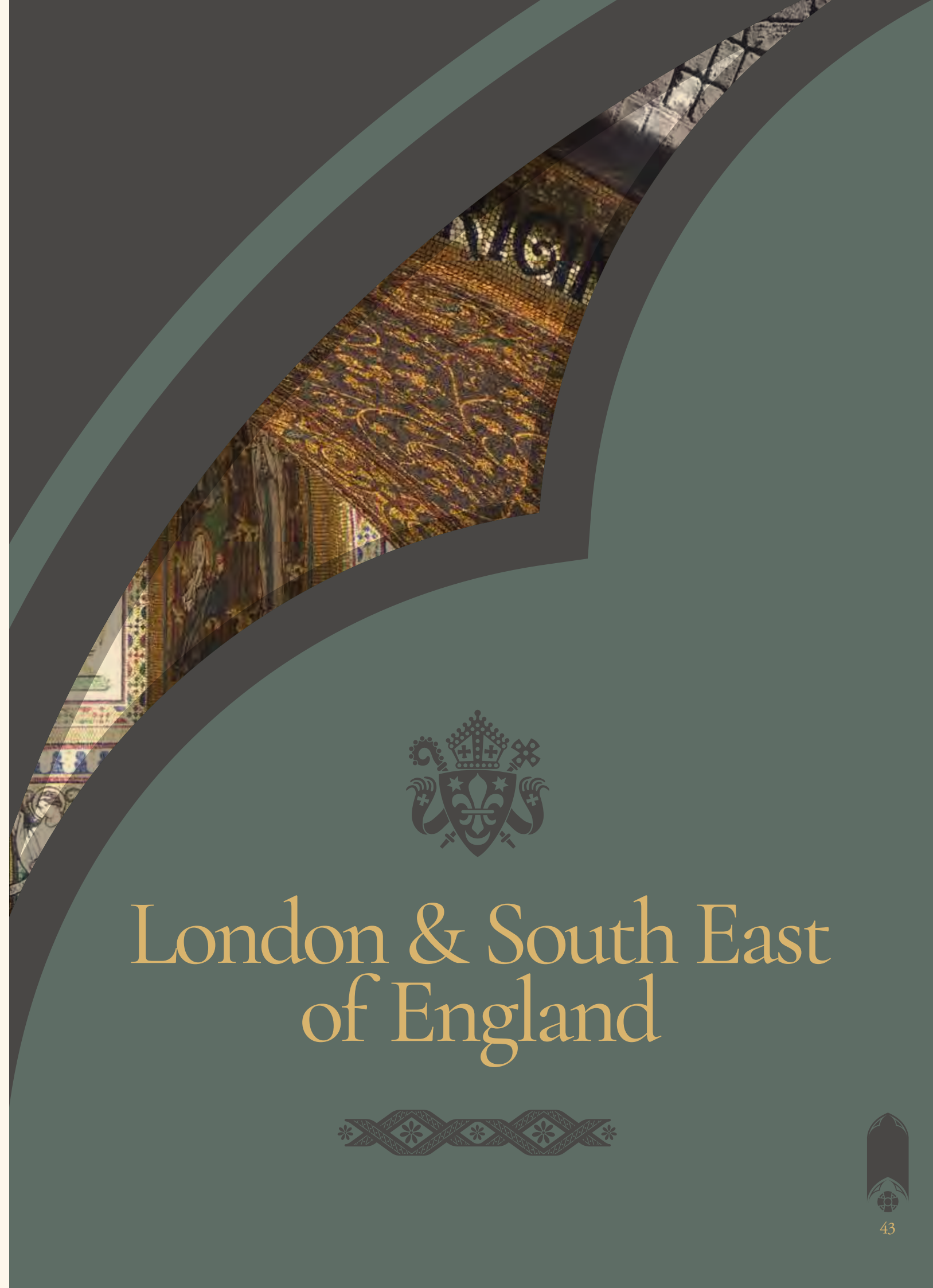
Norfolk Churches Trust



This gem of a church was designed by the architect, Henry Clutton, who converted to Catholicism in 1856. It was commissioned by the fabulously wealthy widow, Mrs Yolande Lyne-Stephens, formerly a celebrated French ballerina, who had married the banker and glass manufacturer Stephens Lyne-Stephens in 1837. They bought Lynford Hall in Norfolk which they rebuilt. The family owned a glass manufacturing business in Portugal and their fortune partly derived from the manufacture of patented moving dolls' eyes. The church was built between 1877–78 and is of extremely high quality with its interior largely intact. Romanesque carved panels dating from around 1100 are incorporated into the buttresses. These days it is hidden by trees planted when the estate was acquired by an Anglican family after Mrs Lyne-Stephens's death who regarded the Catholic chapel as an eyesore.

Mrs Lyne-Stephens is perhaps best known as the sole benefactor of the magnificent Our Lady and the English Martyrs, Cambridge, a church of cathedral proportions begun a decade after Lynford and recently upgraded to Grade I.

The church at Lynford is in the care of the Norfolk Churches Trust which has leased the building from the Diocese of East Anglia since 2009 when it ceased to be used for regular Mass. The stonework of the north parapet was particularly decayed with scaffolding supporting it since 2018. More recently, danger of falling masonry caused the church to be closed. The grant has enabled the repair of both the parapet and the bellcote and the church is now open again. Mass is said occasionally, and the church is also used for weddings in association with Lynford Hall, now a hotel.



London & South East of England



✠ Quarr Abbey of Our Lady

Ryde, Isle of Wight

Grade I | Grant Round 2: £259,453

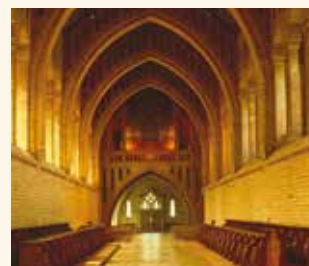
St Mary's Abbey, Quarr



Arriving in the Isle of Wight in 1901 in the wake of growing anticlerical legal requirements in France and settling initially at Appuldurcombe House (now in the care of English Heritage), the French Benedictines from Solesmes acquired the site at Quarr and began building a new abbey in 1908–10. The site is close to the ruins of the great medieval Cistercian monastery of Quarr, founded in 1132 and destroyed at the Reformation when much of the stone was carted away to build Henry VIII's new forts along the Solent.

The present Abbey was designed by the Benedictine monk, Dom Paul Bellot, for his own community. Although essentially gothic in style, the design reflects French, Byzantine and Moorish elements. Pevsner described it as *'One of the most daring and successful church buildings of the early C20th in England'*.

The grant enabled two important elements of work to proceed. The leaded windows of the south choir were buckling and allowing water to penetrate the brickwork and the roofs above the chapels to the north and south of the Sanctuary were failing, again allowing water to seep into the walls. The peaceful and extensive grounds surrounding the monastery were open to the public throughout Covid providing a hugely valued place for residents of the Island to visit and enjoy. The small community of monks welcome visitors and are aided by enthusiastic volunteers who help to maintain both the Abbey church and the beautiful surroundings.



✠ Shrine of St Augustine

St Augustine's Road, Ramsgate, Kent

Grade I | Grant Round 2: £260,620

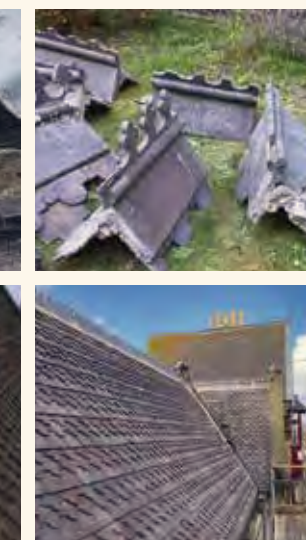
Archdiocese of Southwark



Augustus Welby Northmore Pugin bought the site in Ramsgate because it was near to where St Augustine landed in AD 597. He designed and built his house, The Grange (now owned by the Landmark Trust), and set about building a great church next door. Built between 1845–50, the church expresses all of Pugin's ideas about what a Catholic church should be. He designed and paid for it himself so for once did not have patrons or priests interfering. Bringing together the trusted people he had worked with before, George Myers oversaw the building, John Hardman provided the stained glass and metalwork to Pugin's designs and Herbert Minton supplied the tiles. Sadly the intended spire was never built. Pugin died in 1852 and is buried in the church, leaving his son, Edward Pugin, to complete the complex. In 2012 the church was created the Shrine of St Augustine of England.

The church itself underwent a major restoration with Heritage Lottery funding which was completed in 2017. As part of this programme a Pugin education, research and visitor centre was created. Many visitors now find their way to Ramsgate to experience Pugin's magnificent creation.

However, the planned phased programme of work to restore the cloister roofs, other roofs and architectural elements which form part of the complex was not able to proceed due to lack of funds. This grant has supported a second significant phase of roof repairs with newly made specially moulded clay tiles supplied for the roof and fitted together associated leadwork and stone repairs. More work is still needed to complete the full repair of the complex but this will only be possible with further grant funding.



✠ Westminster Cathedral of the Most Precious Blood

Victoria Street, London

Grade I | Grant Round 1: £298,308

Archdiocese of Westminster



Cardinal Manning had the vision to create a great cathedral at Westminster but died before it could be realised. The project was taken forward by his successor, Cardinal Vaughan, who commissioned John Francis Bentley as architect. Debate ensued about the style: Gothic was rejected due to the near proximity with Westminster Abbey and Classical because Bentley was opposed and also because unfavourable comparisons might be made with the Brompton Oratory. Vaughan himself favoured an Early Christian style but between them they agreed on Byzantine. Bentley then spent five months travelling in Italy visiting Ravenna, Venice, Assisi and Rome. He planned to travel to Istanbul but an outbreak of cholera in the city prevented this. He was, however, familiar with the architecture of Hagia Sophia from learned books and the influence of this mighty building is evident in his design. Built between 1895–1903 the Cathedral is Bentley's masterpiece. Inside, mosaics and marble abound with incremental additions to the mosaics in recent years as funds have allowed. The upper parts of the Cathedral remain unfinished. The Cathedral has many side chapels full of beautiful furnishings and the Stations of the Cross are by Eric Gill. The body of St John Southworth, hanged, drawn and quartered at Tyburn in 1654, lies in the Chapel of St George and the English Martyrs.

The Cathedral can hold up to 2,000 people. The first performance in London of Elgar's *Dream of Gerontius* (words written by St John Henry Newman) was performed in the Cathedral in 1903.

After over 100 years the brick and stonework at high level is in need of repointing and repair with acid smoke from coal fired Battersea Power Station across the river blamed for hastening erosion prior to ceasing generating in 1983. One phase of repair to the long south elevation was completed prior to Covid with funding from the Gubay Foundation. The grant enabled a second significant phase to be completed but there is still a lot more to be done.





Shrine of Our Lady of Mount Carmel & St Simon Stock

The Friars, Aylesford, Kent

Grade II* | Grant Round 1: £213,043

Grant Round 2: £173,780

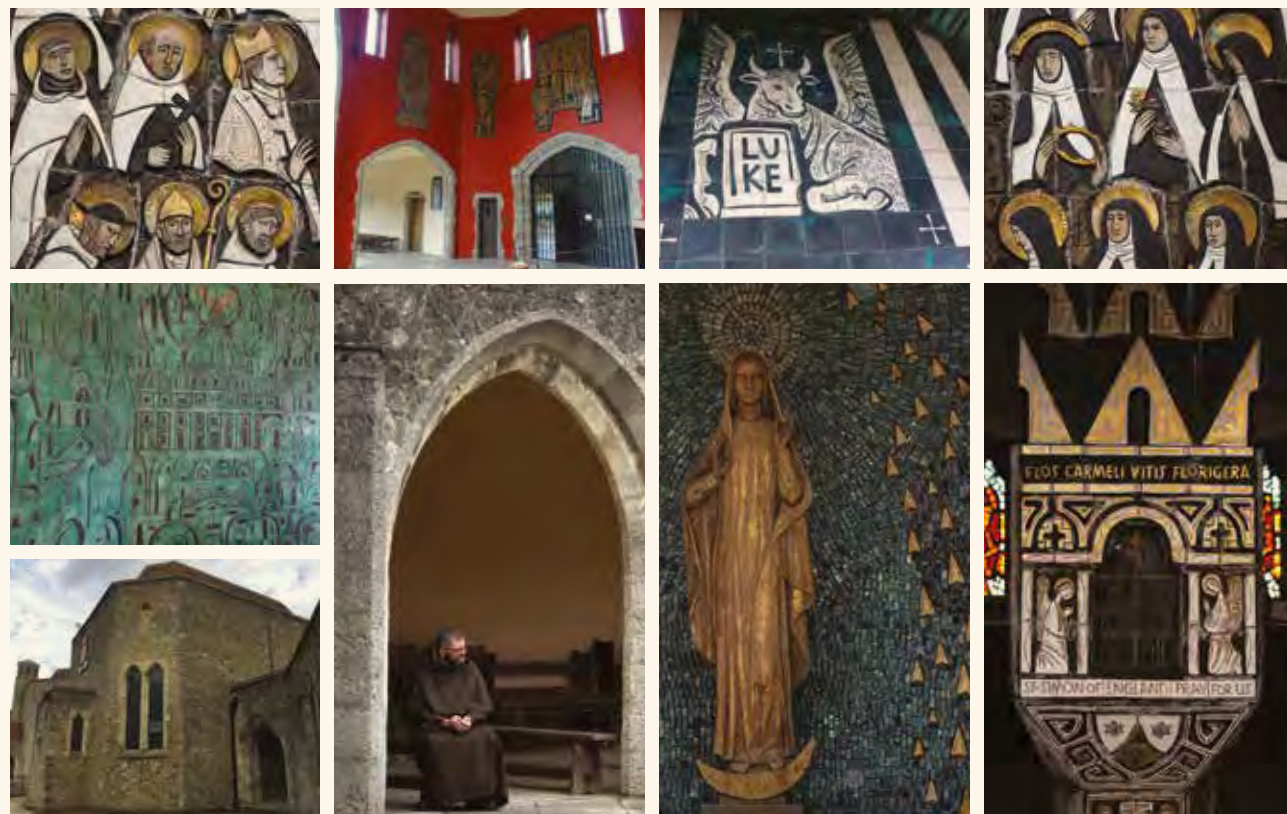
The Friars Aylesford



The Carmelites first arrived at their site beside the river Medway in 1242. They were given the land by a returning Crusader. The Carmelites began as hermits on Mt Carmel in the Holy Land but gradually returned to Europe as mendicant friars with the collapse of the Crusader states. Five years after its Foundation, Aylesford hosted the first general meeting of Carmelites from across Europe and the English Carmelite saint, St Simon Stock, was at Aylesford before travelling across Europe to found new houses, ending up in Bordeaux where he died in 1265. The Friars were forced to leave Aylesford in 1538 and the buildings were transformed into a substantial house, being altered again in the late C17th. A fire in the 1930s destroyed this house and the Carmelite Friars were subsequently able to buy back their historic site in 1949.

Prior Malachy Lynch, the first Prior, commissioned Adrian Gilbert-Scott, brother of the better known Sir Giles Gilbert-Scott, to build a series of shrines and brought in the Polish refugee artist, Adam Kossowski, to decorate them with his distinctive highly coloured and sculpted tile work. Kossowski had been arrested by the advancing Soviet army in 1939 and sentenced to hard labour in the Gulag before managing to reach England in 1943. He worked at Aylesford from 1950–71. The complex of shrines were constructed between 1958–65. In 1951 a fragment of St Simon Stock's skull was brought by the Bishop of Bordeaux to Aylesford and resides in Kossowski's striking black and white reliquary. In front of the chapels is an open air sunken piazza where pilgrims come to hear Mass.

The two grants have supported the complete re-roofing of the Shrine complex including the link buildings. These had all been leaking with water causing damage to the outstanding decorative interiors within. Aylesford is a place of great peace and tranquillity with beautiful grounds.



✠ St Thomas of Canterbury

Pyle Street, Newport, Isle of Wight

Grade II* | Grant Round 2: £54,530

Diocese of Portsmouth



This delightful little building has a claim to be the oldest Catholic *'parish'* church built since the Reformation not associated with a private estate. Built immediately after the passing of the Catholic Relief Act of 1791, it was funded by Elizabeth Heneage who was born into a Catholic family on the island and married into the well-known recusant Heneage family of Lincolnshire. She also funded the almost contemporary Catholic church in Cowes. A charming wall tablet in the church at Newport commemorates her generosity and her piety. The style of the church is simple so as not to draw attention to itself although it clearly faces the public street. It is similar in design to Methodist chapels of that period and, apart from the crosses on the façade, could almost be mistaken for one. Inside, the interior has galleries and a shallow Sanctuary typical of early Catholic chapels of the Georgian period.

A grant from Historic England's Covid-19 Emergency Response Fund supported the renewal of the leadwork and repairs to parapet gutters and downpipes on the north elevation. This grant enabled similar work to be completed on the south and east elevations as well as upgrading the drainage system to ensure rainwater can no longer percolate into the building causing damage to the walls and plasterwork.



South West of England



✠ Our Lady Help of Christians and St Denis

Priory Road, St Marychurch, Torquay, Devon

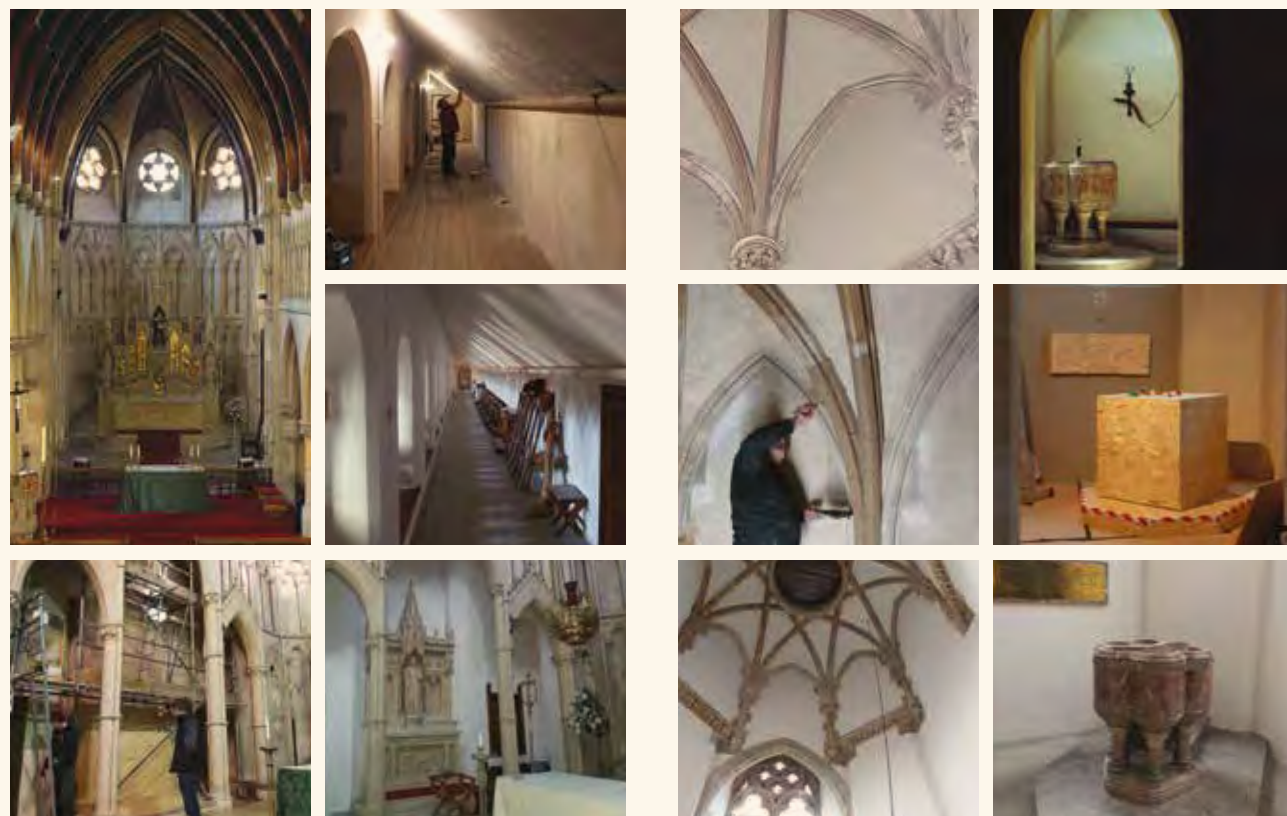
Grade I | Grant Round 1: £77,798

Diocese of Plymouth



This enormous church with its tall spire is a landmark in Torquay. It was built between 1865–81 for Mother Mary Hallahan who had been invited by Bishop Vaughan to bring her Dominican nuns to Devon. Mother Mary's ambition was to build a church of sufficient grandeur to be worthy of Our Lady. She achieved this thanks to the generosity of William Potts-Chatto, a wealthy newcomer to the district at the time who simply offered to pay whatever was required. J.A. Hansom was appointed architect and a convent, orphanage and school for some 200 pupils formed part of the complex. The convent is now converted to an old people's home. The church has retained many of its original fittings and houses a magnificent organ.

The grant enabled three areas of work to be undertaken repairing internal damage caused by water leaks from the roof which had recently been repaired. Collapsing plasterwork in the south nave triforium was repaired. Stonework and plaster repairs were carried out to the ribbed ceiling of the Baptistry (the font was designed by J.A. Hanson's son, also Joseph) as well as drainage improvements to deal with rainwater blowing in through the louvres of the belfry, and further repairs were undertaken to the rear wall of the north Sanctuary altar, again putting right damage caused by water ingress.



✠ St Mary

High Street, Cricklade, Wiltshire

Grade II* | Grant Round 1: £32,309

Diocese of Clifton



It is relatively rare for medieval churches to return to Catholic use but having been declared redundant in 1981, St Mary's was leased to the Diocese of Clifton in 1984 and adapted for Catholic worship. The origins of the church and some of its fabric date back to the C12th though it has been altered through the centuries and restored in the 19th and early 20th centuries.

Ground movement in the north aisle caused spreading, the aisle had to be cordoned off for safety and the aisle roof supported by scaffolding putting a significant section of the interior out of use. The grant aided repair work has involved the construction of a new buttress to support this largely medieval wall. Whilst the scaffolding was erected for this work, the opportunity was taken to repoint high level stonework which had become very weathered. The church is now fully back in use with all internal scaffolding removed.

✠ The Annunciation

St Mary's Hill, Woodchester, Stroud, Gloucestershire

Grade I | Grant Round 1: £89,550

Diocese of Clifton



The church of the Annunciation at Woodchester was part of William Leigh's great vision to build not just a mansion for himself, but to establish a sizeable church and to bring in a religious community. Leigh had converted to Catholicism in 1844. He bought the Woodchester estate in 1845 and work on the church began the following year to the designs of Charles F. Hansom. It was complete by 1849 and has a fine interior. The Priory buildings were complete by 1853. First the Passionists arrived to be replaced shortly by the Dominicans (sadly, the Priory buildings were demolished in 1970). In 1855 Leigh began work on his house, Woodchester Mansion, but the large building was left unfinished at his death in 1873 and abandoned. It is now in the care of the Woodchester Mansion Trust.

The approach to the church is flanked by a long stone wall which runs up the hill. This was collapsing in places and becoming dangerous, a cause of real concern to the congregation which did not have the funds to repair it as well as to maintain their important church. The grant has ensured that this essential work has now been completed. The rebuilding of this wall provided training opportunities for young masons keen to learn the skills involved and the use of lime mortar.





Our Lady and St Mary Magdalene

Callington Road, Tavistock, Devon

Grade II* | Grant Round 2: £386,564

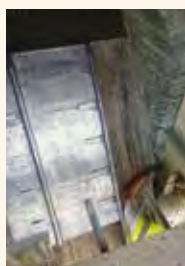
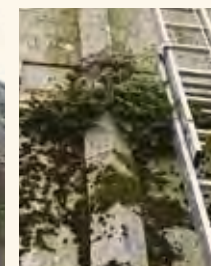
Diocese of Plymouth



This church was built by The 8th Duke of Bedford in 1865–67 as an Anglican chapel of ease for the workers at the nearby copper mines. The Duke's architect was Henry Clutton who was employed by the Duke both in Devon and at Woburn. Clutton had converted to Catholicism a decade before and built a significant number of Catholic churches. In the early C20th the copper mines declined and between 1918–1936 the church was out of use. In the early 1950s a local benefactor bought the church and it opened for Catholic worship in 1952. It is a major landmark on the hill on the edge of the town with the tower and spire visible from a considerable distance.



It is a large church and attached to it is a massive tower and spire. This was in need of major work as internal floors had rotted, internal access was impossible and the leadwork on the louvres had decayed badly requiring extensive replacement. An enormous amount of scaffolding was required, inevitably a major cost way beyond the means of the congregation. The grant aided work has seen the whole upper section of the tower and spire restored with stonework repaired and repointed, new timber replacing rotten elements and new leadwork. Steeple jacks accessed the top of the spire in order to carry out essential repairs.



✠ St Cuthbert Mayne

St Stephen's Hill, Launceston, Cornwall

Grade II* | Grant Round 1: £221,899

Diocese of Plymouth



St Cuthbert Mayne was born in Devon, probably around 1543. At Oxford University he became an Anglican minister at the age of 18 but soon came into contact with St Edmund Campion and his circle. In 1575 Cuthbert Mayne was ordained a Catholic priest at Douai, the seminary in the Low Countries established by Cardinal Allen in 1568 on land given by Philip II of Spain to train priests for the English Mission. Mayne returned to England and to Cornwall but was arrested in 1577 and condemned later that year to be hanged, drawn and quartered for his Faith in Launceston. He was the first seminary priest trained on the Continent to be martyred in England. The church is the national shrine of St Cuthbert Mayne and houses a reliquary containing his skull. The skull, pieced by a pike following his execution, was smuggled to the Continent shortly after and came into the possession of the English Carmelite Convert in Antwerp. Following the French Revolution, the Carmelite nuns returned to England and to Lanherne in Cornwall bringing their important relic with them.

St Cuthbert's was built in 1911 in a Byzantine/Romanesque style (inspired by Westminster Cathedral). It was designed by Arthur Langdon, an antiquary interested in Celtic crosses and brother of the donor, Canon Charles Baskerville Langdon. It is constructed of local Cornish Polyphant stone, much used in this part of Cornwall but known to weather unevenly with some stones decaying much more quickly than others. The church needed major work both to its roof and stonework and the grant enabled these urgent repairs to be completed. St Cuthbert's is an unusual but handsome church. Following completion of the external repairs a sensitive new lighting scheme has brought the otherwise somewhat sombre grey stone interior, and the shrine of St Cuthbert Mayne, brilliantly to life.



✠ St Michael and St George

Silver Street, Lyme Regis, Dorset

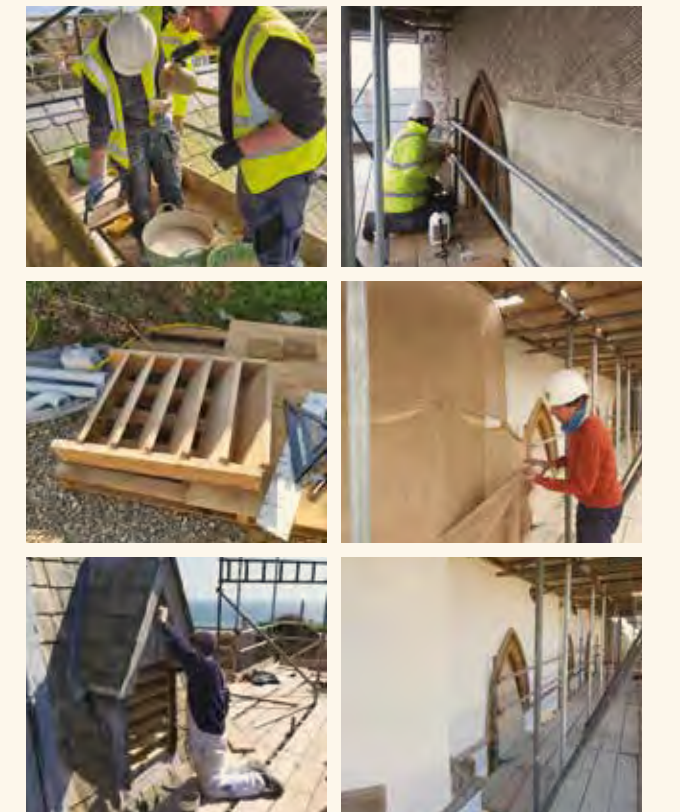
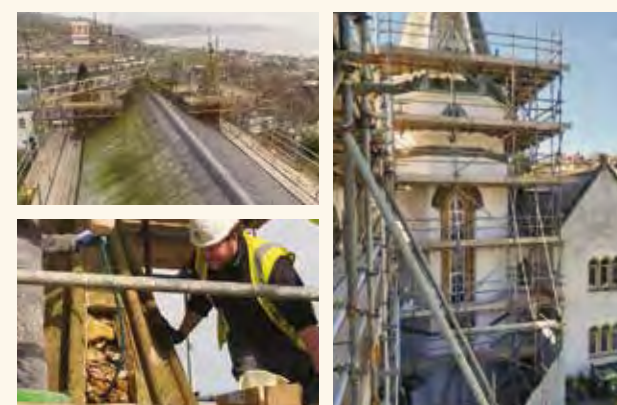
Grade II* | Grant Round 1: £175,475

Diocese of Plymouth



This church stands in a prominent elevated position within the town. It was built in 1837 to the designs of a provincial architect, H.E. Goodridge of Bath in the gothic style. The presbytery was added the following year. The octagonal belfry was originally designed for a taller spire but a smaller one was added in 1855 and rebuilt in 1936.

Much of the church is rendered with stone dressings and being so exposed to both wind and sea air the render together with the decorative finials on the roof were deteriorating badly. Some of the finials were close to collapse. The grant has ensured the repair and stabilisation of these key architectural features together with the replacement of significant areas of spalling render. Normally, this kind of work involving lime render would be carried out during the summer months to avoid the risk of frost damaging the new render before it has time to dry out. Under the terms of the grant this work had to be carried out in the early part of the year necessitating great care to be taken to protect the newly rendered areas with protective sheeting. All went well and the church, which had been looking somewhat forlorn prior to the work, is now looking resplendent.



✠ The Annunciation

Charminster Road, Bournemouth, Dorset

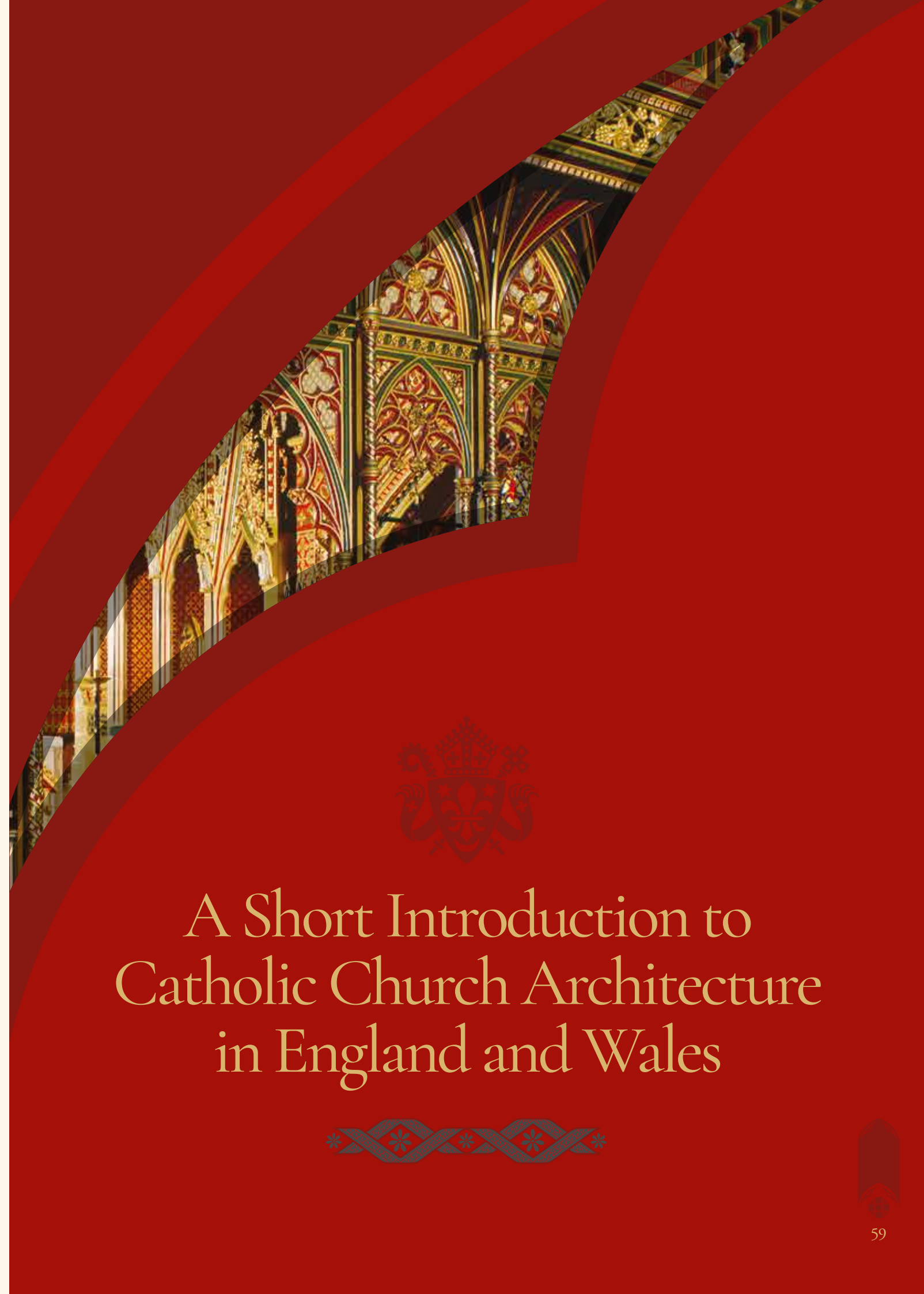
Grade II* | Grant Round 1: £207,322

Diocese of Portsmouth



Built between 1906 –7, this was the first church to be designed by the young Giles Gilbert-Scott. Astonishingly, three years earlier, at the age of 22, he had won the competition to design the new Anglican cathedral in Liverpool. The Annunciation was built for the Jesuits. Client and architect were sometimes at odds during construction with Gilbert-Scott complaining, *'The artistic taste of the Catholic Priests is appalling and I am most anxious to have a church in which everything is genuine and good, and not tawdry or ostentatious'*. Scott got his way and the interior is starkly handsome with some good fittings. The severe, angular exterior in brick is overtly modern and heralds some of his later work. *'A brilliantly original design in brick'* is how John Betjeman described the church.

Over a century on the exterior was badly in need of repointing, stone work repairs to windows and repairs to gutters and downpipes all of which had suffered the effects of erosion over time from weathering. The grant has enabled this vital work to be undertaken. It has been carried out with great skill by gifted craftsmen.



A Short Introduction to Catholic Church Architecture in England and Wales



A Short Introduction to Catholic Church Architecture in England and Wales

The medieval parish churches which are such a feature of the landscapes of England and Wales were built for Christian worship according to the Latin (that is, the Roman Catholic) rite. That ceased to be the case at the time of the Reformation, and while a handful of medieval churches have returned to Catholic use, the vast majority of Catholic churches in use today in England and Wales were built in the nineteenth and twentieth centuries, with the most ambitious programme of building undertaken in the 1950s and 1960s. This is therefore a building stock of relatively recent date, the scale and significance of which has often been overlooked.



The Canonisation of St John Henry Newman at St Peter's in Rome on October 13th 2019. St John Henry Newman is the first English saint to be Canonised since the Forty Martyrs of England and Wales were Canonised in 1970.

The Catholic Church is the world's largest Christian church, with an estimated 1.3 billion members, or one in six people. It is governed by the Pope, through the Roman Curia. Despite the popular perception of the Church as a monolithic and centralised organisation, power and administration are mainly devolved to the local level authority, residing with the diocesan bishop. Places of public worship are controlled by, and belong to, the diocese in which they are located, except when they are owned by one of the religious orders. In addition to a church, each parish may have a presbytery (priest's house), a parish hall and a school, usually attached to 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 the Sacraments.

There are over 3,000 Catholic parish churches and chapels in England and Wales, mainly in urban and suburban areas; there are relatively few rural examples, but those that survive are often amongst the oldest and most important. Nearly all have been visited under the Taking Stock programme, an architectural and historical review of Catholic churches in England undertaken by Historic England in partnership with the dioceses (see website: taking-stock.org.uk).

A Short Introduction to Catholic Church Architecture in England and Wales



Reformation to 1790

Under Queen Elizabeth I's Act of Uniformity of 1559, the Catholic Mass became illegal in England and Wales. Catholic observance became a furtive and dangerous affair, with heavy penalties levied on those, known as recusants, who refused to attend Anglican church services. The seeds of a new underground church were planted with the foundation in 1568 of the College at Douai in Flanders (now northern France), from which missionary priests were trained and sent out to sympathetic safe houses. Many of these priests were to meet death by hanging, drawing and quartering in the Elizabethan period (below).



Stained glass windows in St Mary's Derby depicting the torture of St Ralph Sherwin at the Tower of London in 1580 (left) and the execution of Bd Nicholas Garlick in 1588 (right). Both were Derbyshire priests and martyrs.

While the penal laws remained on the statute books, violent persecution diminished under the Stuarts, although Catholic hopes for improvement were not helped by the Gunpowder Plot of 1605, which prompted further executions and suspicion. In the later Stuart period, the situation was made more complicated by the open or private Catholic faith of some monarchs, and by their Catholic marriages. James II was openly Catholic, and with his accession in 1685 the penal laws were suspended and ecclesiastical hierarchy restored, with the country divided into four Districts, each led by a Vicar Apostolic (bishop to missionary territories).

Progress stalled after James II's flight in 1688 and the accession of William and Mary, ushering in the Glorious or Protestant Revolution. The penal laws were re-established, and practising as a priest made punishable with life imprisonment (the last priest to be so punished being in 1767). The laity were prevented from buying new land, barred from the professions, army and universities, and forbidden to own a horse worth more than £5.



A Short Introduction to Catholic Church Architecture in England and Wales



Relief Acts to Emancipation

In 1776 the Government approached Richard Challoner, Vicar Apostolic for London, for help in recruiting Catholics to fight in the American War of Independence. In exchange for this, the government set up a committee of laymen to consider a relaxation of the penal laws. A Catholic Relief Act brought before Parliament in 1778 allowed Catholics to buy and inherit land and protected clergy from prosecution for fulfilling their priestly role but made no specific provision for church building. The Act prompted a fierce backlash, culminating in the Gordon Riots of 1780 when many Catholic properties were sacked.



St Thomas of Canterbury
Newport, Isle of Wight (1791)



All Saints, Hassop,
Derbyshire (1816)



St Mary, Standishgate,
Wigan (1818)



St Charles Borromeo,
Hull (1828)

The Second Catholic Relief Act of 1791 allowed Catholics, subject to the swearing of an oath of loyalty to the monarch, to practice their religion without fear of prosecution, and this included the building of churches. Bells and steeples were forbidden, and as a rule church buildings of the early post-Relief-Act years were architecturally plain. However, confidence grew in the 1820s, culminating with the passing of the Catholic Emancipation Act in 1829, when most of the remaining barriers of penal times were removed.

A.W.N. Pugin's first large parish church was St Mary, Derby, built in 1838, and he went on to design many more churches until his early death in 1852. Pugin firmly believed that the only appropriate style for Catholic churches was Gothic. At St Giles, Cheadle, near Stoke-on-Trent, his great patron, The 16th Earl of Shrewsbury, allowed him his head to design the church as he wished. Pugin regarded the church as *'Perfect'*.



St Mary, Derby
(A.W.N. Pugin 1838)



St Giles, Cheadle
(A.W.N. Pugin 1840 – 46)



A Short Introduction to Catholic Church Architecture in England and Wales



Restoration of the Catholic Hierarchy

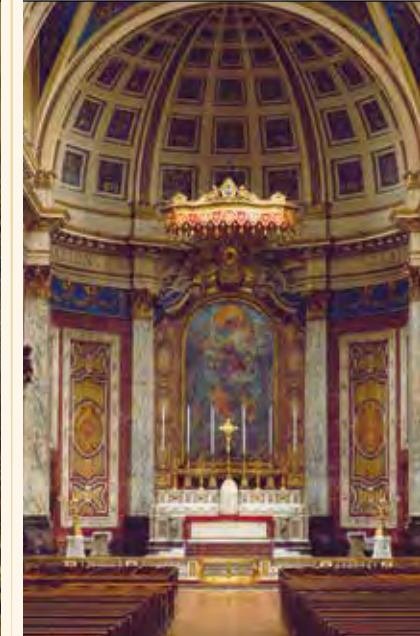
In 1850, Pope Pius IX restored the Catholic hierarchy in England and Wales, with the creation of thirteen new dioceses, each headed by a diocesan bishop. At this time there was a considerable under-provision of churches to cater for the growing, mainly industrial and working-class Catholic population. The census of 1851 recorded just over 250,000 attending Sunday Mass, out of an estimated Catholic population of over 600,000. Many of these were recent Irish immigrants, escaping the privations of the Great Famine (1845 – 52).



St. John the Evangelist, Bath
(C.F. Hansom, 1861 – 63)



London Oratory of St Philip Neri
(Herbert Gribble, 1878 – 96)



The second half of the nineteenth century saw an enormous building programme, focusing primarily on schools, with churches following as funds permitted. Between 1875 and 1900 the number of churches and chapels grew by a third to about 1,500, and the estimated number of priests serving the missions (as they were known) from 2,000 to 3,000. At the start of the twentieth century, the estimated Catholic population had risen to 1.5 million, or 4.6 percent of the general population of England and Wales. 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 of the Faith.

Whilst many churches were built in the gothic style, major classical churches which looked to Rome were also constructed during this period.



A Short Introduction to Catholic Church Architecture in England and Wales



Twentieth Century Growth

There were an estimated 1.7 million Catholics by 1911, rising to 2.4 million (5.7 percent of the population) by 1941. Numbers were greatest in the industrial Catholic heartlands, especially Lancashire, County Durham, the West Midlands and London. While the main Catholic centres remained in the urban areas, there was increasing growth in the suburbs.



Westminster Cathedral, built in 1895 – 1903 and designed by J.F. Bentley, is the mother church of Roman Catholics in England and Wales. It was described by the architect Norman Shaw at the time of its opening as *'the finest church that has been built for centuries'*. The programme of mosaic enrichment continues to this day.



St Alphege, Bath
(Sir Giles Gilbert Scott, 1925 – 29)

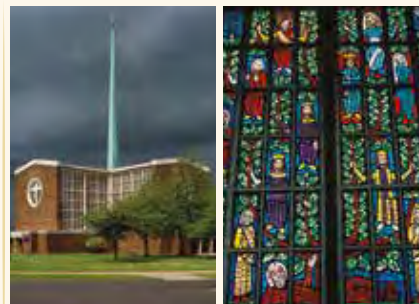


St Monica, Bootle
(F.X. Velarde, 1936)

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 Education Act of 1944 engendered a boom in school building, and in the 1950s and 1960s this went hand in hand with church building, serving the expanding new towns, suburbs and housing estates. More Catholic churches were built in these decades than in any other decade before or since.



English Martyrs, Wallasey
(F.X. Velarde, 1952 – 53)



Our Lady of Fatima, Harlow
(Gerard Goalen 1958 – 60)



The Good Shepherd, Woodthorpe,
Nottingham (Gerard Goalen, 1961 – 63)

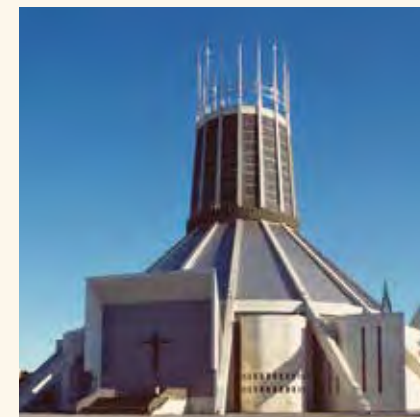


A Short Introduction to Catholic Church Architecture in England and Wales



The Second Vatican Council and Beyond

The Second Vatican Council (or Vatican II) was opened by Pope John XXIII in October 1962 and closed under Pope Paul VI in December 1965. The Council had a profound impact on Catholics and how they saw themselves and were seen by other Christian denominations and the wider world. The triumphalism of the pre-war years was left behind, and Christian unity increasingly promoted. Ecumenical collaboration at the local level increased significantly. The outward form of the liturgy was changed, with Mass said in the vernacular tongue rather than Latin, within reordered sanctuaries. Some found these changes traumatic, while others embraced the spirit of renewal; initially at least, numbers attending Mass held up, and in 1971 the number of priests reached an all-time high of 7,500.



Worth Abbey
(Francis Pollen, 1964 – 89)



Our Lady Help of Christians, Kitts Green,
Birmingham (Richard Gilbert Scott, 1966 – 67)



Metropolitan Cathedral of Christ the King,
Liverpool (Sir Frederick Gibberd, 1962 – 67)



Clifton Cathedral
(Percy Thomas Partnership, 1969 – 73)



Brentwood Cathedral
(Quinlan Terry 1989 – 91)

However, momentum was not maintained, and the last decades of the twentieth century saw a sharp decline. The breakup of formerly solid working-class Catholic communities was particularly marked in the north of England, where traditional manufacturing industries were breaking down. There was a decline in the number of priests, from the high-water mark of 1971, to 5,600 in 2001. However, this decline has been offset to some extent by Catholic immigration from Eastern Europe and elsewhere, and by a continuing, though smaller, influx of converts.



A Short Introduction to Catholic Church Architecture in England and Wales



The Context of Catholic Churches

Urban and suburban parish churches are, along with schools (with which they are often co-located) the most visible outward sign of the nineteenth and twentieth-century Catholic revival in England. Churches are often sited in disadvantaged locations, more central ones being usually unaffordable (and sometimes, in the nineteenth century at least, unavailable on account of local anti-Catholic prejudice). 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 sometimes a school or convent. Attached burial grounds are unusual, at least in urban and suburban areas, a consequence of the various burial acts of the nineteenth century, which required burial in edge-of-town public cemeteries.

Until relatively recently Catholic churches tended to be designed by architects from within the Catholic fold, some well-known outside Catholic circles, many less so. The networks of architects and patronage were complex. There were family dynasties (Pugin, Scott, Hadfield, Scoles, Goldie) and major regional practices (such as F.R. Bates & Sons in South Wales). Even in the post-Vatican II decades, Catholic architects tended to dominate church building practice, but the relative dearth of building today has largely broken these networks. Catholic churches display many mainstream features of church design in England and Wales, from the gothic revival of the nineteenth century to the modernism of the twentieth. Fittings and furnishings, murals, metalwork, stained glass windows and other church furnishings can be seen in relation to the usually better-known Anglican work of the same period. However, the buildings, their furnishings and their settings need to be understood on their own terms as the products of a distinct, and distinctive, culture, history and mode of worship.

Change and the Future

There is no wholly reliable figure for the number of Catholic churches in England and Wales, but there are well over 3,000. About two-thirds date from the twentieth century, and by far the greatest proportion of those were built in the 1950s and 1960s. Just under 25 percent of Catholic churches are listed, most of them (nearly 90 percent) Grade II. Generally, Catholic churches are well maintained. However, this is an increasingly aged building stock and where grant money is unavailable, repair and maintenance costs are largely met from within the local church. Catholic parishes are not generally able to reach out to the wider community for support in the way that those responsible for a medieval parish church may.

This text is a revised and shortened version of *'19th and 20th Century Roman Catholic Churches: Introductions to Heritage Assets'* (Historic England, 2017).



Left and Right: The Canonisation of St John Henry Newman on October 13th 2019 at St Peter's, Rome.
Centre: HM The King, then HRH The Prince of Wales, and His Eminence Cardinal Vincent Nichols at the reception following the Canonisation.



View from the nave to the Sanctuary, St Giles, Cheadle, Staffordshire (A.W.N. Pugin, 1840 – 46)





Grants for Programmes of Major Works:

Locations of Grant Aided Projects 2020 – 2022

North West

- St Patrick | Toxteth, Liverpool
- St Philip Neri | Liverpool
- Cathedral of St Peter | Lancaster
- All Saints Friary | Barton-upon-Irwell, Greater Manchester
- The Holy Name of Jesus | Manchester
- St Walburge | Preston
- Syro-Malabar Cathedral of St Alphonsa | Preston
- St Alban | Macclesfield
- St John the Baptist | Rochdale
- Cathedral of St John the Evangelist | Salford

North East & Yorkshire

- Ampleforth Abbey | North Yorkshire
- St Michael | Elswick, Newcastle-upon-Tyne
- St Wilfrid | Ripon, North Yorkshire
- St Mary | Hexham, Northumberland
- Cathedral of St Mary | Newcastle-upon-Tyne
- Cathedral of St Anne | Leeds
- St Joseph | Pontefract, West Yorkshire
- St Paul | Alnwick, Northumberland
- St Cuthbert | Bradford

Midlands

- Cathedral of St Chad | Birmingham
- Harvington Hall | Worcestershire
- Cathedral of Our Lady Help of Christians and St Peter of Alcantara | Shrewsbury
- Cathedral of St Barnabas | Nottingham

East of England

- Cathedral of St. John the Baptist | Norwich
- St Mary | Great Yarmouth, Norfolk
- St Peter | Gorleston, Norfolk
- Our Lady of Consolation and St Stephen | Lynford, Norfolk

London & South East

- Quarr Abbey | Isle of Wight
- Shrine of St Augustine | Ramsgate, Kent
- Cathedral of the Most Precious Blood | Westminster, London
- Aylesford Priory | Kent
- St Thomas of Canterbury | Newport, Isle of Wight

South West

- Our Lady Help of Christians and St Denis | Torquay, Devon
- St Mary | Cricklade, Wiltshire
- The Annunciation | Woodchester, Gloucestershire
- Our Lady and St Mary Magdalene | Tavistock, Devon
- St Cuthbert Mayne | Launceston, Cornwall
- St Michael and St George | Lyme Regis, Dorset
- The Annunciation | Bournemouth, Dorset

North East & Yorkshire 9 Projects


North West 10 Projects

Midlands 4 Projects

East of England 4 Projects

London & South East 5 Projects

South West 7 Projects

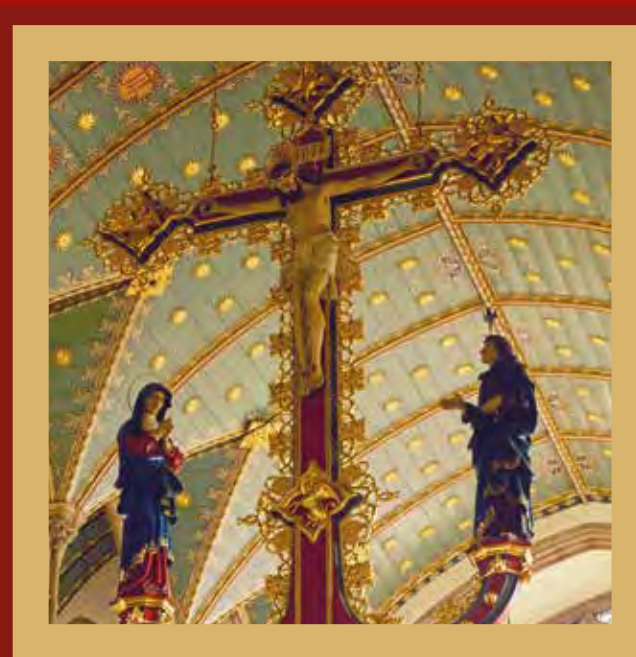
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Further Reading:

A Glimpse of Heaven: Catholic Churches of England and Wales, Christopher Martin, 2009, English Heritage

Fifty Catholic Churches to See Before You Die, Elena Curti, 2020, Gracewing

(A second volume of a further 50 churches is due out later in 2023).

Taking Stock: taking-stock.org.uk

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Image above: Holy Rood, Watford: J. F. Bentley's carved rood against the gold and green vaulted Sanctuary (1889 – 1900).
Back cover image: St Chad's Cathedral, Birmingham: 15th Century Madonna and Child given by A.W.N. Pugin for the Lady Chapel.