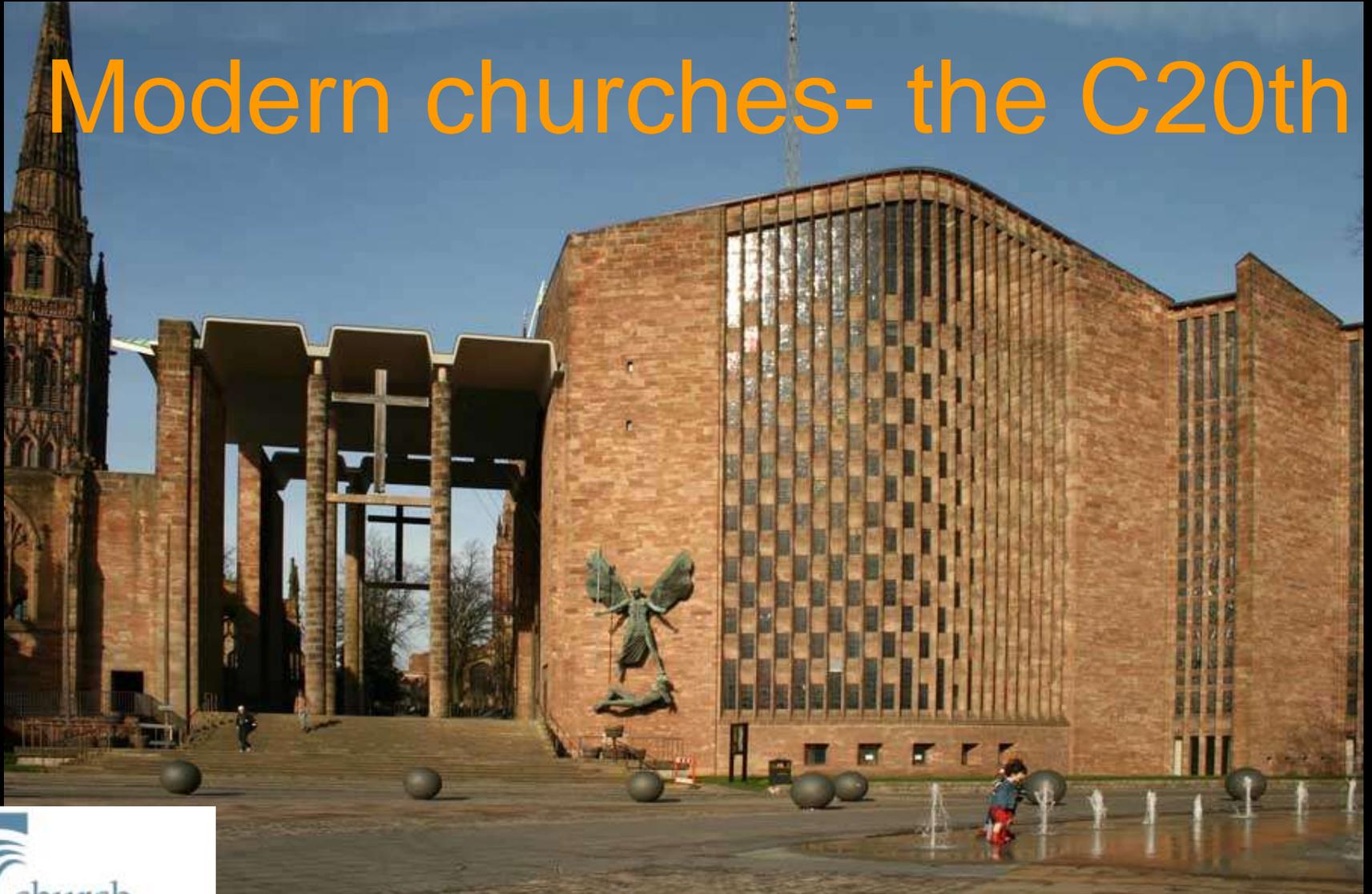


Modern churches- the C20th



The Arts and Crafts Movement

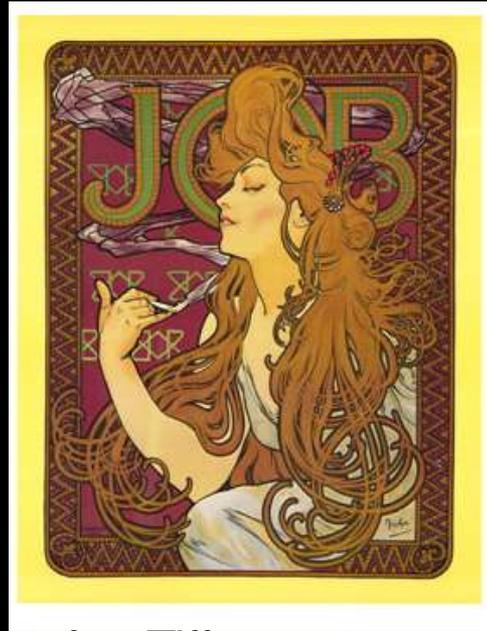
1860 - 1910



- ...started as a search for aesthetic design and decoration and a reaction against the styles that were developed by machine-production
- ...influenced by the Gothic revival and based on medieval styles, using bold forms and strong colours based on medieval designs
- ...tended to emphasize the qualities of the materials used ("truth to material")

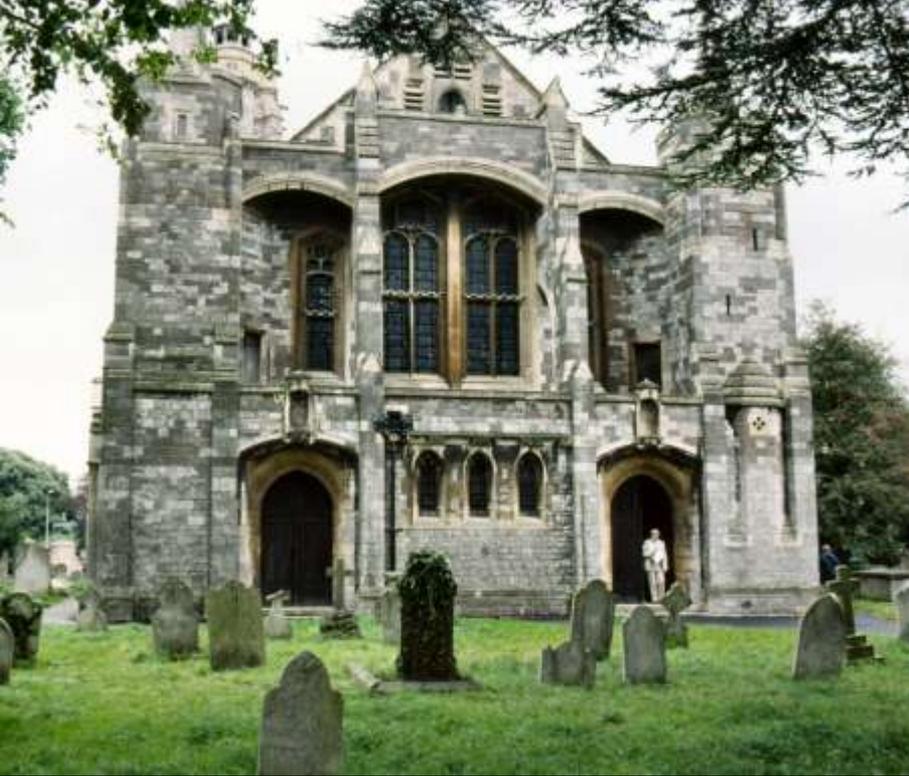


Lo



Louis Comfort Tiffany 1906

Developed alongside Art Nouveau



Exeter, St David. 1900, W D Caröe. Arts and Crafts style.



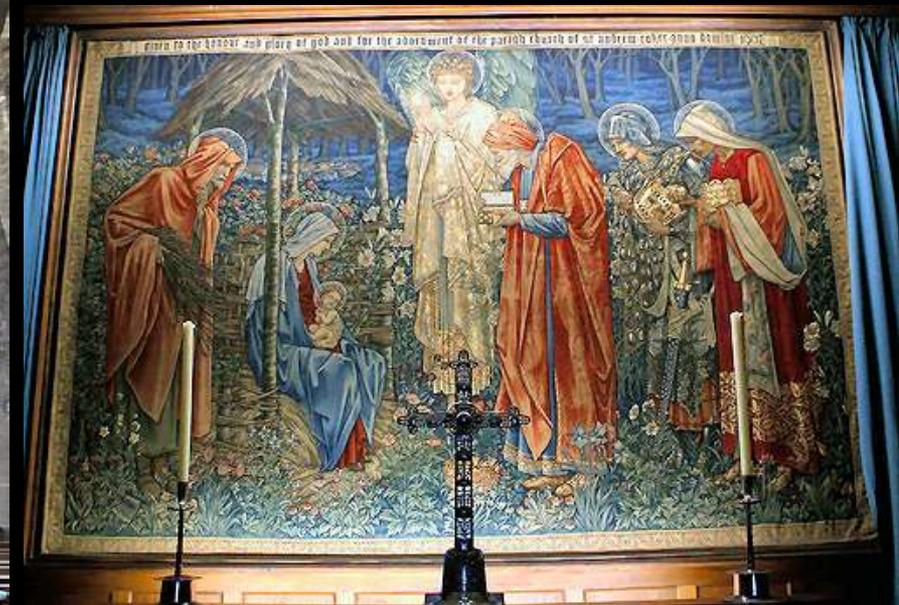
Brockhampton, All Saints,
Herefordshire. 1901-2 by
W R Lethaby. Arts and
Crafts style. 'Picturesque'.





Roker, St Andrew,
Sunderland. Arts and Crafts,
1907 by Edward Prior.

Employed reinforced
concrete and iron supports.



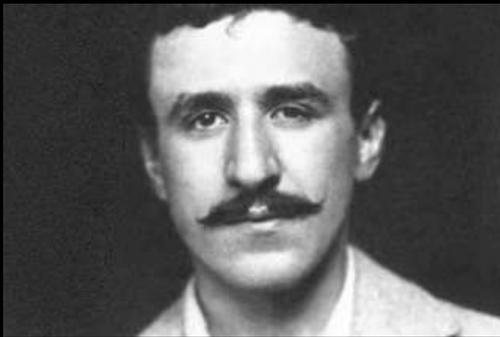
Some key architects of the period:



Charles Voysey 1857-1941



William Lethaby 1857-1931



Charles Rennie Mackintosh 1868-1928



Richard Norman Shaw 1831-1912



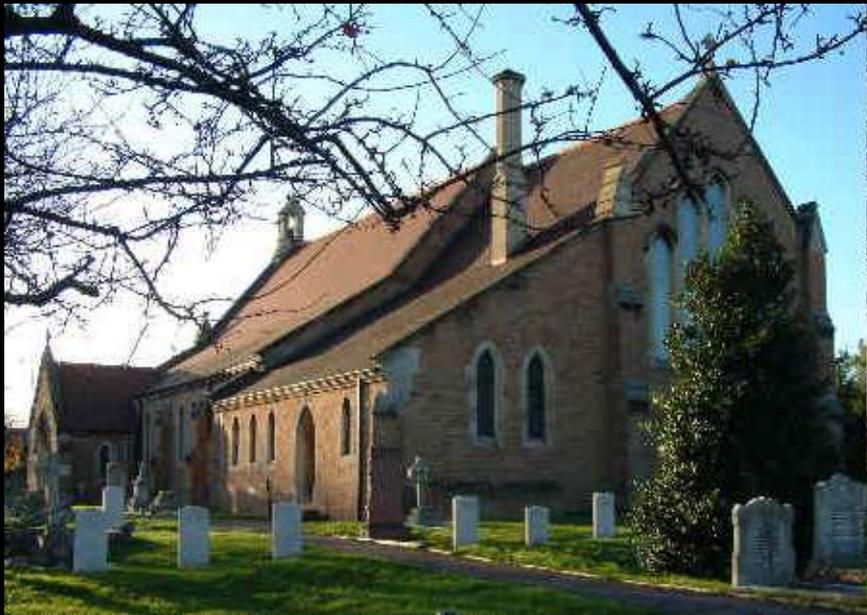
Lady Bay, All Hallows, Nottingham. 1906. Red brick and stone dressings. Simplified Arts and Crafts style.



Chilwell, Christ Church. Nave
1901-3 in plain C15th
Perpendicular Gothic style.
Local stone throughout.



Sneinton, St Stephen
rebuilt 1912, *C G Hare* in
C14th Gothic style



Forest Town, St Alban,
Louis Ambler, 1911 in
C13th Gothic style



Holbeck, St Winifred, *Louis Ambler* 1913-16

Romanesque style

Hermann Muthesius at the 1914 Cologne architects discussion:

'Architecture, and with it the whole area of activity of the [Deutscher] Werkbund, moves towards standardization...'

- A move away from Morris and the Arts and Crafts style, and away from 'pastiche Gothic' towards:

- *The International Style*



Modernism

1919-1970

Burnage, St Nicholas, Manchester

1931-2 by Welch, Cachemaille-Day & Lander

Walter
Gropius
(1883-1969)



**The
Bauhaus
(c.1919-33)**

- The new structures of the future which will *‘one day rise toward heaven from the hands of a million workers like the crystal symbol of a new faith’*
- Aimed at being the modern equivalent of the medieval cathedrals
- The ideal of uniting Arts and Crafts under architecture
- Concrete, Glass, Timber – high quality but lacking in functional justification (eg. flat roofs, excessive use of glass – pure aesthetic)



Artistic influences of Cubism and Art Deco

Modernism = Dominance of FORM and
FUNCTION over subject



Marcel Breuer – St
John's Abbey,
Collegeville, Minnesota,
USA

- Bauhaus style eventually influences
modern (post 1950) extensions and
additions to churches



Langold, St Luke, 1928 in plain C13th Gothic style, red brick, simple, symmetrical elements (low-cost).



Clipstone, All Saints, 1928. Red brick; plain C13th Gothic with late C20th porch.



The Art Deco style in architecture is 'streamlined' – essentially an urban style for commercial buildings, hotels, stores, and apartment blocks. It is rarely used, as an entire entity, for churches.



Luton, St Andrew: 1931-2 by *Giles Gilbert Scott*
Art Deco with Expressionist influence



Norwich, St Catherine: 1936 by A D R Caroe and A P Robinson. Neo-Norman in Art Deco style



Sutton-in-Ashfield, St Modwen
c.1930 red brick and concrete.
Art Deco and neo-Norman



New Ollerton, St Paulinus. 1931. Italianate style in red brick with tile dressings.

Modern extension to north by *Graeme Renton*, 2004.



Aspley, St Margaret, 1934-5. Red brick with stone dressings, largely in the C15th Perpendicular style. *Ernest Heazell & Vernon Royle*. The last Notts. Church built in the Gothic style



Porchester, St James – ‘The Barn Church’; 1935 and 1956.
Converted building, red brick,
with Arts and Crafts overtones.





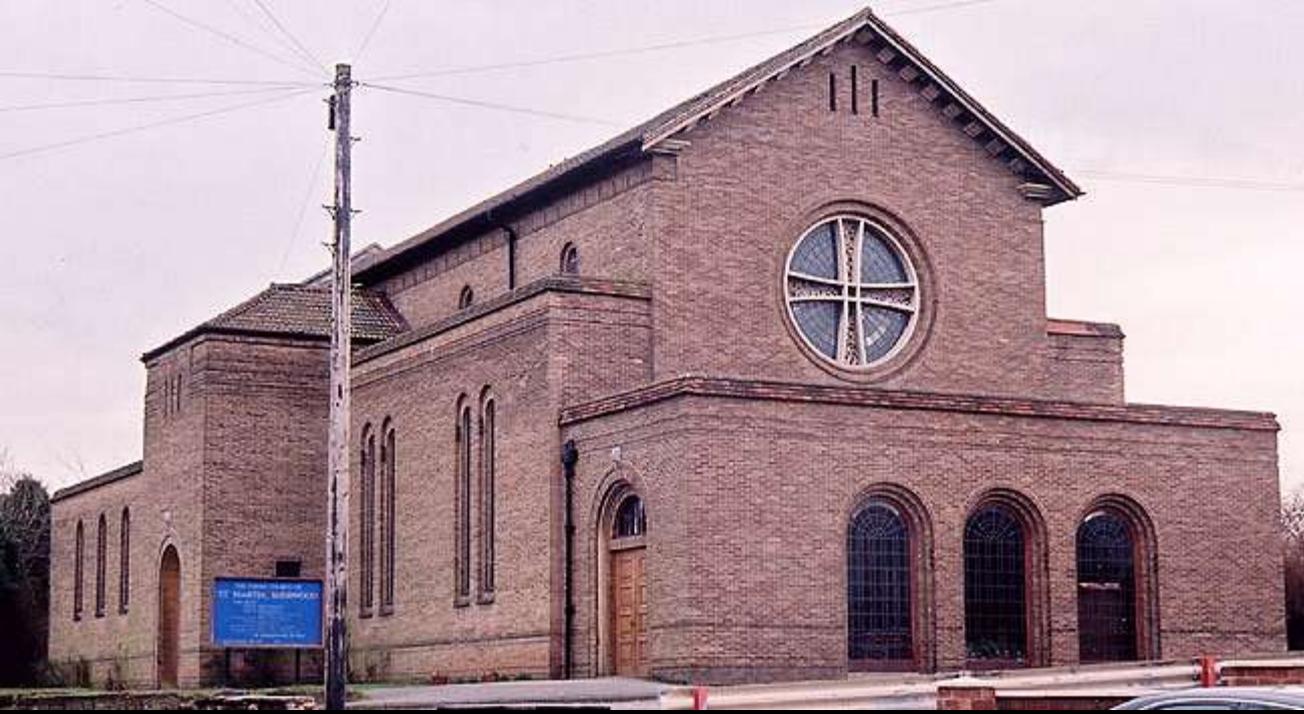
Simple rectangular and square-headed openings

Cat-slide roof (echoes Arts and Crafts style)



Plain brick walls broken by pilasters

Lenton Abbey, St Barnabus. 1938. Red brick, Modernist with some Arts and Crafts elements.



Sherwood, St Martin. 1934-7. *Ernest Heazell & Vernon Royle*. Italianate form with round-headed windows and an interior plain barrel vault. Pantile roofs; red brick.



Church of the Sacred Heart,
Jersey City, New Jersey, 1924
by *Harry Wright Goodhue*



Church of Nossa Senhora de
Fatima, Lisbon 1938: Art Deco
painting and stained glass



Bilborough, St Martin.
Mural paintings of the
Annunciation by
Evelyn Gibbs and
Claude Price: 1946

Post -War churches

A grayscale photograph of a modern church building. The building features a prominent curved section on the right side, characterized by tall, narrow, arched windows. The main body of the church is a rectangular brick structure with a flat roof. A small, covered entrance is visible on the left side. The foreground shows a paved area and a small, curved concrete structure. The text "Post -War churches" is overlaid in a bold, green font across the center of the image.

Le Corbusier

Charles-Edouard Jeanneret



Notre-Dame-du-Haut, Ronchamp, 1950-4

Innovative use of 'moulded' concrete

- Radical change of ideas – move away from ‘cubist-functional’ form
- Transition from ‘post and lintel’ to moulded, monolithic
- This is ‘*no machine for praying in*’



Clifton, St Francis. *Vernon Royle, 1952*



Broxtoe, Nottingham, St Martha the Housewife.
1952 by *Vernon Royle*.

Based on St. Martin's Sherwood and Claude
Howitt's St. Cyprian's church at Carlton.



Carlton, St John the Baptist. *Vernon Royle*, 1955-7



Newark, Christ Church. 1957-8 by *Vernon Royle*. Plain red brick with high, cantilevered rectangular windows and oval oeil-de-boeuf / spherical type west window echoing c.1250 forms.



Bilborough, St John. 1959 by *Vernon Royle*.



Sainte-Bernadette du Banlay, Nevers, France:
1966 by Claude Parent and Paul Virilio in the
Brutalist style



Hucknall, St Peter and St Paul. 1966 by *Vernon Royle*.

Circular design with central altar

Shows playful exaggeration more typical of Post-Modernist architecture



Eastwood, St Mary.
Nave and chancel
by *Vernon Royle*
1966-7

Influenced by Brussels Exhibition
in 1958 where a church was built
with a slab concrete roof sloping
from low down at the west end to
high at the east over the altar.



Post-Modernism

1970 -



1, Poultry. 1998
James Stirling



Bilborough St Martin. Northern extension / new church
1972



Nottingham: St Ann with Emmanuel. 1974 by *Vernon Royle* (which he considered his best church). Influenced by 1958 Brussels exhibition.

Church and hall both under one roof with a wall between the two which can be opened up with to increase the accommodation.



Worksop Priory. Chancel, crossing tower, and Eastern meeting rooms by *Laurence King* 1966-74.



Ravenshead St Peter, 1972

Elliptical form, red brick and concrete partially echoing Le Corbusier's Ronchamp design. Functional interior space.



Bestwood St Philip. 1975 by *Vernon Royle*.

Red brick with sloping roof (as in other Vernon Royle churches)



Newark St Leonard 1978 by *Gordon Smith*.

Emphasis on vertical elements with angular textures in the roof; light yellow brick. Post-Modernist in style.



Radford, All Souls 1979-80.

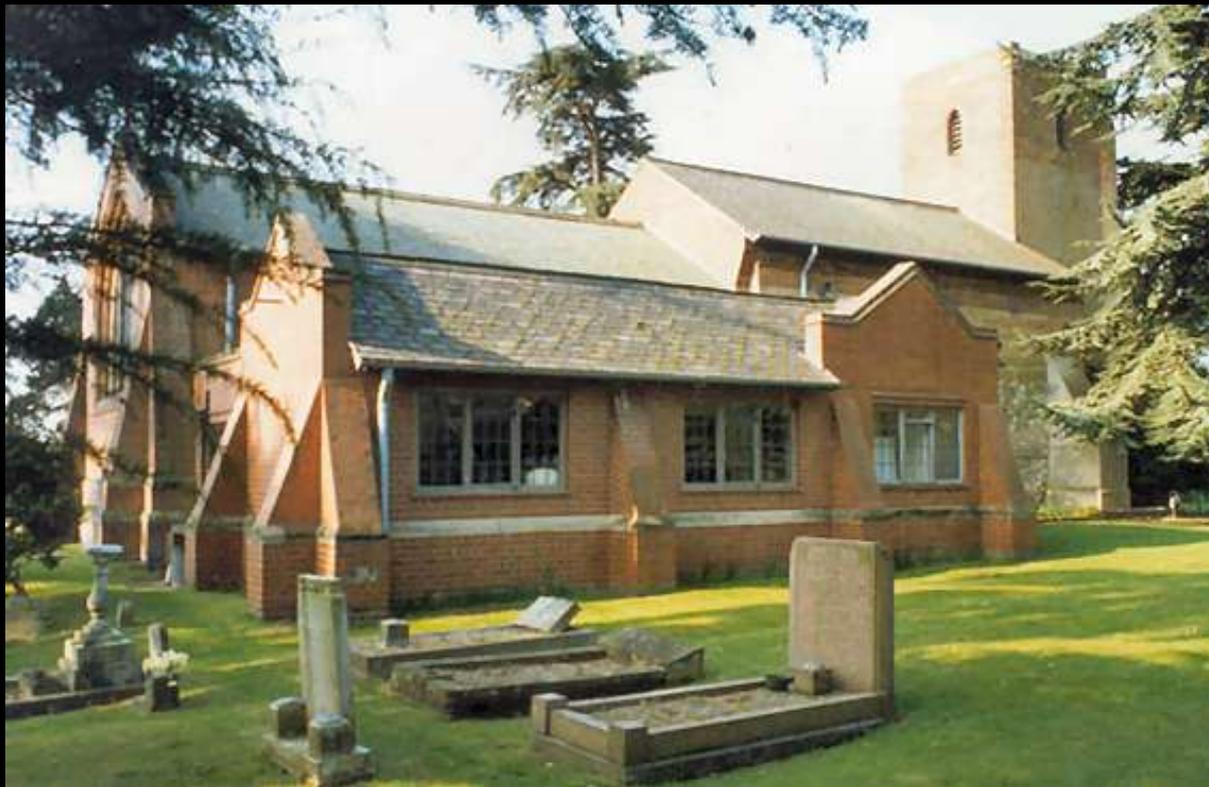
Strong areas of blank wall punctuated by angular glass and aluminium. Functional interior space using brick, concrete, and timber elements strongly echoing the Bauhaus ethos.



Greasley: 1993 'Servant'
window by *Michael Stokes*



Gedling: 2002
'Resurrection' by
Andrew Johnson of
Exeter



Edwalton, northern meeting-room extension 1997 by *John Severn*. 'Domestic' style windows with red brick and buttresses to match existing chancel.



Workshop, Christ Church
1992, by *Chris Moxon*





Pre-Conquest at Averham



Late C20th at Worksop