

Our Lady of Lourdes and St Peter Chanel, Hull

Cottingham Road, Hull, East Yorkshire



Part 1: Core data

1.1 Listed grade: *Not listed*

1.2 Conservation area: *Cottingham Road Conservation Area*

1.3 Architect: *John Houghton*

1.4 Date(s): *1957*

1.5 Date of visit: *11 October 2007*

1.6 Name of report author: *Nicholas Antram*

1.7 Name of parish priest and/or contact(s) made on site: *Rev John O'Gara*

1.8 Associated buildings: *Church hall*

1.9 Bibliographic references:

Middlesbrough Diocesan Yearbook 2007

Carson, Robert: *The First 100 Years – A History of the Diocese of Middlesbrough 1878-1978*

Part 2: Analysis

2.1 Statement of Importance

A rather austere 1950s church, not without a certain appeal in its clean lines and simple forms but not architecturally distinguished.

2.2 Historical background

A temporary church was erected on the Cottingham Road by the Marist Fathers in 1925, replaced by the present permanent church 32 years later. The architect was John ('Jack') Houghton, a Catholic based in Hull.

St Peter Chanel was a 19th century Marist missionary, martyred in the South Pacific.

2.3 Setting

The suburb of Newland, two miles north of Hull city centre, grew up from the late 19th century. Cottingham Road is a long straight road lined with bay-fronted late Victorian terraces and semi-detached villas, set back behind front gardens (many now converted for car parking). The church too is set back behind a grassed area with a tree and roses. The parish hall is immediately behind the church to the northeast, whilst other, former school buildings, almost abut the east end of the church. There is very little land with the church, which is hemmed in on all sides.

2.4 Description of the building and its principal fittings and furnishings

The church faces south but here all references follow conventional liturgical orientation.

Red brick with concrete dressings and pantiled roof, the church comprises nave with aisles and sanctuary. Nave and sanctuary are under one pitched roof whilst the side aisles have flat roofs. Flat-roofed sacristy etc projecting from the southeast corner. The aisles have high-level round-headed windows (owing to the proximity of adjoining buildings), carried on into the sanctuary. Small square windows to the sacristy. The west front is dominated by a full-height round arch embracing stepped brick arches and the entrance with tiled panel and statue of Our Lady on a projecting porch canopy above and a tall window above that. Pairs of round-headed windows to either side. All windows have unmoulded projecting concrete frames, typical of 1950s work. The frontage is given greater width by tall tower-like end bays of the aisles, that to the southwest having another entrance and window above facing south.

The interior is lofty and spacious with tall round-arched arcades with simple stepped surround and without imposts. Canted panelled ceiling running straight through over the sanctuary without any sanctuary arch or narrowing of the space. The lower part of the walls are in fair-faced brick with decorative projecting headers in the aisles, whilst the upper parts are plastered and painted, mostly white but the soffits of the arcade and the sanctuary are painted in a cold blue. The brickwork in the sanctuary is detailed as stacked headers, a treatment taken right up the wall in the centre, a decorative pattern achieved by using contrasting shades and setting some areas of brick forward to create a geometrical pattern. Plastered slot in the centre in which is set a crucifix beneath a canopy. West gallery awkwardly cutting through the arcades across the aisles. Enclosed narthex beneath the gallery.

The furnishings are generally quite plain. The wall behind the original High Altar remains, with a curved enclosure for the tabernacle. Nave altar, ambo and font, set in-line, are believed to date from around 1974. Simple bold forms in stone or reconstituted stone. Ambo and font are of tapering faceted form whilst the altar is of large rectangular blocks. Original open back pews and sanctuary chairs. St Peter Chanel and War Memorial Chapel on the south side with stained glass windows by John Leathwood, 2002. Stations of the Cross, framed painted scenes in an Expressionist manner by David Havill, a teacher at the school.