

CHURCH OF THE GOOD SHEPHERD

GRADE II*

OPENED 1964



Architect:
GERARD GOALEN

Member of the design team for
Liverpool Cathedral



A building in which a large number of parishioners – six hundred - can participate in the celebration of the Mass in circumstances which recall something of the intimacy of the last Supper.

It is difficult to achieve this object with a long narrow rectangular building. That is why the Good Shepherd church brings the congregation into something like a semi-circle, focussed on the sanctuary.



Martine Hamilton Knight

A splendid interior view.



The atmosphere of a church should be conducive to prayer and should reflect, in some measure, the glory of God.

This atmosphere is not created by any one element in a building, but by several aspects of the design - organisation of space, proportion, texture, colour and the use of light.

Not the least important of these elements is the use of light.



The central theme behind the altar is made up of a number of square panels which are assembled within the structural members of the church and contain the main theme of the tree of life and the sacred wounds, whilst the secondary theme is contained in vertical columns as seen in this view.



Patrick Reyntien's windows.

They are not traditional stained glass using sheet glass and lead, but dalle-de-verre - using thick slabs of coloured glass joined with concrete.

They are not representational. There is, however, a single theme running through the design of all the windows - the tree.



In 1960, Fr. Mooney, in need of a larger church, and inspired by a Gerard Goalen church in Harlow, decided to adopt the same architect.

His original intention was for coloured glass to surround both the sanctuary and the nave but cost limited his choice and the mullions as seen in this picture were the compromise solution.

It would be marvellous if some rich benefactor were to fund the completion of the original intention and turn a Grade II* listing into a potential Grade I.



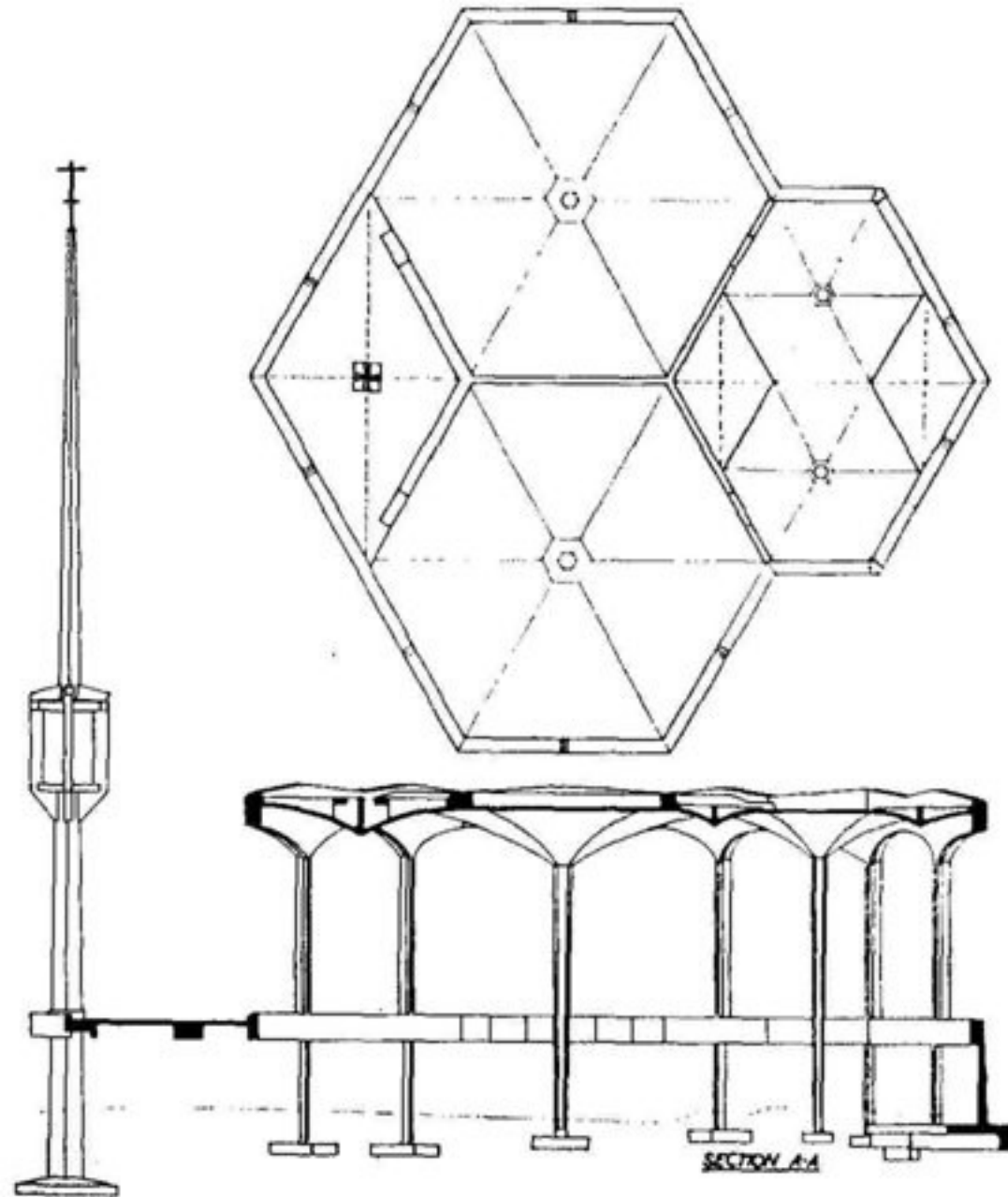


Fig. 2.—Church near Nottingham.

January 1964.

The geometry and structure of the church are based on the hexagon and the cantilevered arch.

The nave consists basically of two hexagons, each forty feet wide and each covered by an umbrella vault supported on a single column.

The sanctuary has two smaller hexagons - each twenty feet wide - each with a single column.

The external walls of the nave and sanctuary are constructed on the same principle - columns supporting cantilevered arches.

On top of the Church.

The roof is a reverse of the interior ceiling.



The rainwater drains down the centre of the pillars inside the church.

It has been re-felted only once in almost fifty years and is now well overdue for replacement.



Photo taken from the upper car park stairs.

The 100ft Spire was made of reinforced concrete in four sections and assembled on site.

Tradition says that the cross was lowered from a helicopter!



IN HONOREM DOMINI NOSTRI
JESU CHRISTI BONI PASTORIS
LAPIDEM LUSTRAVIT PRIMARIUM
EDUARDUS
EPISCOPUS NOTTINGHAMENSIS
20 SEPTEMBRIS 1962

The baptistery is situated at the rear of the church in front of the Lady Chapel, two steps below the nave.



This represents the descent to the Jordan when Jesus was baptised by John the Baptist.

Fr Mooney considered being up-to-date and putting in an electronic organ, but tradition triumphed and a fine Walker organ was installed, which seems more compatible with a Grade II* listing.

It received an overhaul and update by a local firm whilst extensive repair work was being done.

The organ is carried on an apparently unsupported shelf over part of the congregation though no-one seems to mind having a few tons of concrete overhead!



The Lady Chapel is kept open for private prayer during times when the church is locked.



The architect envisaged it as a crying room for babies - but babies are welcome anywhere.



I



II



III



IV



V



VI



VII

STATIONS of the CROSS

Nicholas Mynheer's carved stone reliefs have a simplicity of form and expression that does not strive to recreate the natural appearance of things, but rather to provoke an emotional and devotional response to their subject.



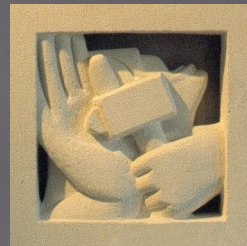
VIII



IX



X



XI



XII



XIII



XIV



The awkward site with a height difference of twenty feet across the site made access a bit of a challenge!

The building of a new Social Centre made it essential to improve access and it was done by creating this more gentle approach





Many churches with concrete problems have been demolished and English Heritage, concerned that this outstanding example should not be allowed to fail, is likely to provide substantial grant aid. However, the parish will have to fund the balance.