



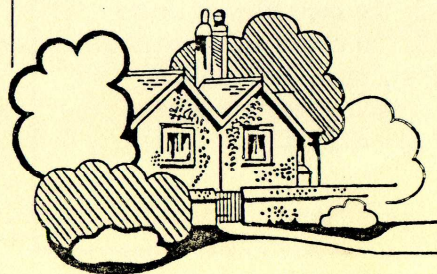
The oak panelling behind the Altar and the Canopy or Baldachin above and overhanging the Tabernacle, are of finely carved and exquisite Italian craftsmanship.

The Bible Lectern with its two candlestick holders on either side, is made of brass. Its design is such that a shepherd's crook can be discerned to the front with two more supporting the Bible rest.

The organ in the north Transept was built by G.M. Holditch of Liverpool Road, North London, and is now over one hundred years old. The first organ was located in the gallery at the west end, but the present organ is believed to have been installed in 1862. From about 1901-2, the organ was blown by water power; however, this was not very successful since the water pressure proved insufficient at times to work the engine properly. In 1965, this old system of operation was abandoned and an electric blower was installed. This must have been one of the last Churches to use water power for organ blowing.

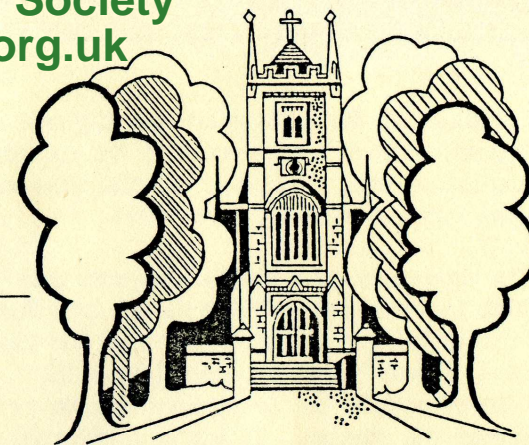
In the Chapter House, an octagonal structure built and used before the Church was finished, is an eight-sided oak table. The Chapter House was used as a council chamber and it is connected to the north Transept by a short passage. The south Transept contains a vestry used as a Sacristy. Little more of interest can be said of the other vestries, except that the three situated at the east end and behind the Chancel were built much later, in 1896-7, by another local builder, Mitchell Brothers of Shalford.

The Church and Chapter House were included in the list of buildings of special interest in the Rural District of Guildford. (26th June 1967).



These notes have been edited and enlarged from those written in January 1972 by the late George Hamp, Caretaker of the Church for many years. D. Mainwaring Muir. 1987.

1.8.88



## Catholic Apostolic Church ALBURY

The Church at Albury (known more correctly as the Chapel) was first used on the 4th September 1840. It was built to the order of Henry Drummond of Albury Park, on the site of a small farm which was mainly used as a rickyard. The design of the building was adapted from drawings prepared by the architect William Wilkins who was noted for his work on the National Gallery, London, and St George's Hospital at Hyde Park Corner, but Wilkins died in 1839. The architect actually responsible for the building of the Church was William McIntosh Brooks, who later designed the New Parish Church in 1841. John Brown, a local builder, was employed to carry out its construction.

Most of the materials used were from local sources, the stone came from Ewhurst (about six miles south of Albury), and most of the timber from Mr Drummond's estate. The Church was built mainly of sandstone and ironstone - probably Carstone or Burstone. The inside is brick rendered in plaster. There is a wooden beam of about nine inches square just below the bottom of the window ledges, set into the centre of the wall and this ring beam goes all round the main structure of the building, ie. Nave, Transepts and Chancel.





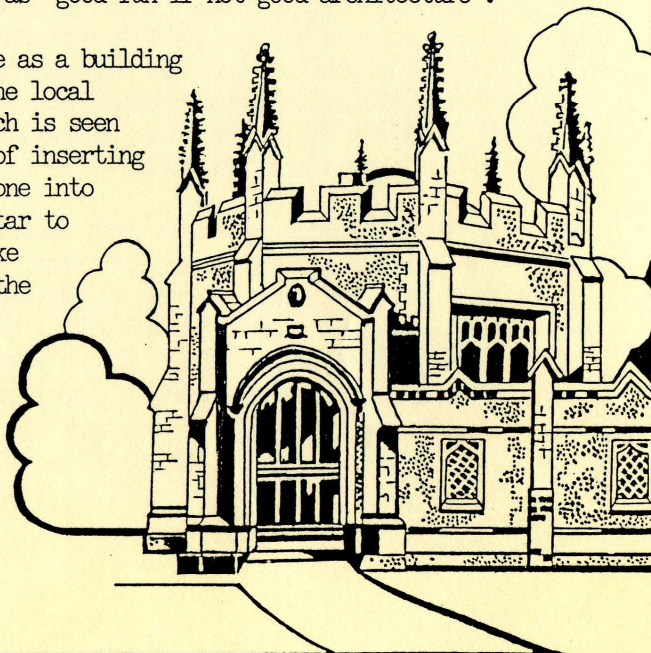
The most notable features of the outside are the big west tower, the castellation round the roof interspersed at the corners with dressed stone piers capped with pinnacles, and the octagonal Chapter House on the north side in the same style.

The square tower is surmounted by a single open-work iron cross on the base of which is inscribed 'William Filmer Iron Foundry, Guildford'. The single bell in the tower was used for the hourly strike and is marked 'Thomas Mears, Founder, London 1841'.

The clock is now out of action, but originally it came from Albury Park where it was over the stables. It has been observed that the clock face is too small for the size of the Church tower. The inside dial is marked 'Tribe and Son 1879', and from this it is almost certain that a major overhaul occurred at this time.

The pinnacles were originally carved in sandstone, but they soon crumbled away. About 1865, they were rebuilt in bathstone. The pinnacles, piers and castellation of the building contrast strongly with the random uncoursed carstone between. Nikolaus Pevsner, Editor of 'The Buildings of England', refers to the style of the Church as 'Incorrect Perpendicular, Commissioner's Gothic' which he expresses as 'good fun if not good architecture'.

The use of carstone as a building material follows the local Surrey custom, which is seen in evidence here, of inserting small pieces of stone into the still soft mortar to form what looks like a necklace around the larger carstones. This curious practice goes back to the Middle Ages and is known as galleting.



## INSIDE THE CHURCH.

There are some good examples of local craftsmanship inside the Church. The carved ends of the Nave pews and Chancel stalls, which are all in oak, were the work of Anthony Brown\* (who may have been related to the builder). The Tabernacle on the Altar is in cedar wood from the Cedars of Mount Lebanon and the lamp stands, one on each side of the Altar, are made of olive wood from the Mount of Olives. These were also made by Anthony Brown.

The iron railings round the Font were made by 'Ledger' the village blacksmith. In the top pane of glass in the window nearest to the Font is scratched 'R.M. Ledger Jan.21 - 1847 (perhaps the 7 is really a 1). Behind the Font and beside the stairs to the gallery are two tablets bearing the Ten Commandments. It is not uncommon to find in other Churches the Apostles' Creed and the Lord's Prayer also on display.

The interior decoration of the east wall with the Rose Window is the work of the brilliant Gothic designer and architect, Augustus Pugin. He is remembered, among other things, for his work with Sir Charles Barry, the architect of the Houses of Parliament. It is believed that Pugin was also responsible in this Church for the design of the carved oak canopy over the Font which is counterbalanced by a golden dove. Pugin's work is also to be seen in the Drummond Chapel at the Old Parish Church, Albury Park.

The windows are in the late Gothic style and framed in sandstone. However, those of the Nave are quite plain, but the windows in the Transepts, were designed by Mr Drummond's daughter, Lady Rokewood Gage. The glass is mounted in iron frames in the Nave, Transepts and north passage-way (easily mistaken for leading). R.M. Ledger may well have been responsible for these as well as the Font railings. The Chancel windows are mounted in stone frames or mullions in groups of three, and each window depicts one of the Twelve Apostles named in the Gospels with the exception of Judas Iscariot who is replaced by Matthias. On the north side, reading from east to west, they are: Andrew, Bartholomew, James, John, Matthew and Matthias; and on the south side from east to west: Thomas, Simon Zelotes, Peter, James<sup>2</sup>, Judas and Philip.

*\*Some records show the family name also spelt 'Browne'*