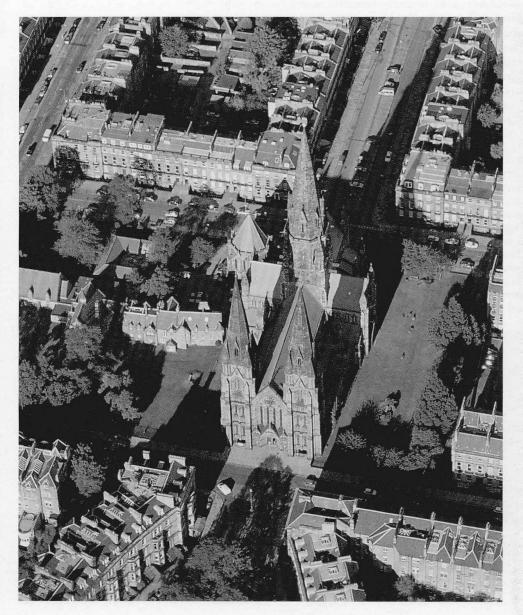
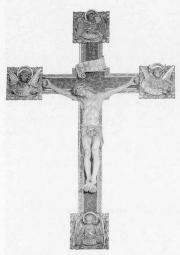


Royal Commission on the Ancient and Historical Monuments of Scotland

# **RCAHMS BROADSHEET 13 St Mary's Episcopal** Cathedral, Edinburgh A Short History and Guide



## ST MARY'S CATHEDRAL: A SHORT ARCHITECTURAL GUIDE



St Mary's is composed out of the elements traditionally associated with a great Gothic cathedral, adapted for 19th-century congregational worship: the nave, for use of the lay congregation; the chancel, for use of the clergy for ritual ceremony; and the crossing and transepts (side projections) separating the two and making the church cruciform on plan. Along both sides of the nave and chancel run lower aisles, for supplementary circulation and seating. Above the crossing rises the central tower and spire, while the two subsidiary spires flank the west gable and main entrance. Scott's initial competition design envisaged a shorter building with only a central spire; the interior would have been more centralised, opening uninterruptedly into the transepts. The choir and clergy stalls were to be located in the chancel, which would have been divided from the nave and transepts by a low screen, or septum, beneath the eastern arch of the crossing. With the decision to add western towers and extend the building's length to 262 feet (see overleaf), the stalls and septum were moved

westwards beneath the crossing itself, closing off the transepts, of which the northern became the organ chamber. Externally, the extended design, with its two extra spires, might easily have appeared crowded. Skilfully, however, Scott integrated these soaring verticals with the insistent massiveness of the overall pyramidal profile and the Early Pointed detailing. Here St Mary's differs markedly from its English contemporary, J L Pearson's rather larger Truro Cathedral, with its sharply contrasted horizontals and verticals.

Both western and central spires have octagonal belfry stages flanked by pinnacles rising from square bases. The 275 foot high central spire, weighing 6,000 tons, is ingeniously held up by massive diagonal flying buttresses and diagonal internal arches. The 209 foot high western spires are named after the cathedral's patrons, Barbara (south) and Mary (north) Walker. More ornately detailed, with stepped angle buttresses, they flank a three-gablet west doorway and a west window composed of four lancets and a wheel window set within an arched recess. The rest of the exterior is treated in the same emphatic way, articulated by the rhythm of heavy buttresses. The pinnacled, gabled transepts are detailed differently, both with a circular window above lancets. The east end is similarly treated, but with three big lancets only. At the north-east corner is the chapter house, with a square base which, like the three main spires, 'by a peculiar treatment partakes also of the octagon' (Scott) and rises into a tall prismatic roof. Inside, Scott cleverly designed St Mary's to give the impression of a single great space. The nave and chancel have the usual three tiers: an open, columned arcade (alternating between round and octagonal columns) opening into the aisles, blind triforium arches above, and a clerestory at the top composed of two-light windows within enriched inner arches. To mark off the chancel, Scott there used more richly decorated compound columns. The roof of the 71 foot high nave is of timber, supported (in the manner of Holyrood and early French Gothic churches) by clustered shafts springing from high-up corbels. The more ornate roof of the crossing and chancel is of concrete with stone ribs – the ribs of the chancel vault being radial, so as to give the impression of a curved apse at its east end.

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#### FURNISHINGS AND DECORATION

In the normal Gothic Revival manner, principal furnishings were designed by Scott himself or his son, J Oldrid Scott, and installed c.1878-9; exceptions are mentioned below. Descriptions are largely derived from the Edinburgh volume in the Buildings of Scotland series.

DO NOT REMOVE

- NAVE
- West window: designed and made by Clayton & Bell, depicting the progress of revelation from Eden to the gates of the new
- 2. Font: plain octagonal design by Edith Burnet Hughes, 1959, with wrought-iron cover (replacing elaborate Scott-designed
- 3. Pulpit: octagonal, Caen stone, with marble columns and shafts and Dumfriesshire stone inset panels depicting Christ, St John the Baptist, St Peter and the four Evangelists. 4. Lectern: pelican feeding chicks.
- CROSSING
- (suspended above), 1922, designed as part of the 5. Rood cross cathedral War Memorial by R S Lorimer, with figure of Christ by C d'O Pilkington Jackson, on a field of Flanders poppies.
- Septum screen (to west of choir stalls): Derbyshire alabaster with Shap marble columns, in early Italian style. *Choir stalls, bishop's throne and sedilia*: walnut, with ebonised
- colonnettes; by Farmer & Brindley, 1878-9, to J O Scott's
- designs, largely based on Sir G G Scott's sketches.8. Bells (in octagonal bell-chamber above): ring of ten bells (the world's second-heaviest ring of ten), cast by Taylors of Loughborough; the heaviest, the tenor, weighs 42 cwt.

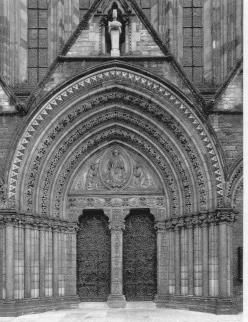
#### NORTH TRANSEPT

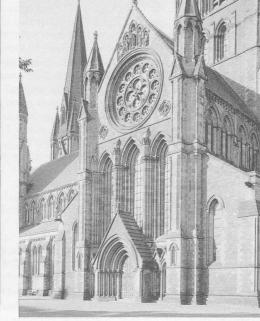
- Organ: by Henry Willis, to Herbert Oakeley's specification, in late Gothic/Renaissance mahogany case presumably by J O Scott, 1879; rebuilt 1931, 1959, 1979, 1995.
- King Charles Chapel: icon-style paintings of c.1939 by Mabel Dawson depicting King Charles I (1600-49) and Bishop Forbes of Edinburgh (1585-1634), and cases of exhibits relating to the history of the cathedral and the special connection between the Scottish and American Episcopal churches.

#### SOUTH TRANSEPT

- 11. Resurrection Chapel (dedicated 1922): Gothic altar and oak war memorial reredos on east wall, 1922, R S Lorimer; sacrament aumbry also by Lorimer; war men including hanging flags from the Battle of Culloden (1746),
- 18th-century colonial conflicts in India, and 20th-century wars. Millennium Window: dedicated in October 2002, this 40 foot high work by Sir Eduardo Paolozzi, produced by Phoenix Glass, fills the rose and three lancets. Paolozzi commented The eye follows the waves of movement upwards towards the heavens, interrupted unpredictably by various phenomena. The colours are those of the skies and seas. The symmetry acts
- as a counterpoint to the movement of the Creation. Small geometries indicate the presence of man. Other inventions, fire and water' CHANCEL

- 13. Floor: tiled diamonds and whorls by William Godwin, 1878, with limestone edging; inset memorials, including brass of Bishop Dowden, 1911, by R S Lorimer.
- n colours derived from medieval Book of Hours.

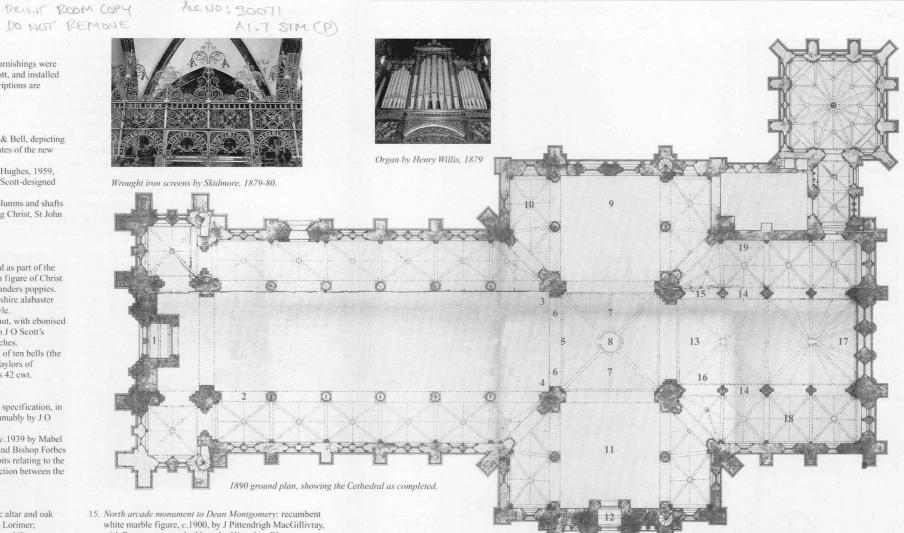




View of south transept.



View from west during Choral Eucharist on Pentecost Sunday, 2003.





- white marble figure, c.1900, by J Pittendrigh MacGillivray,
- with Romanesque arched base by Hippolyte Blanc. 16. Cathedra: bishop's teaching chair, on south side of Presbytery 17. Reredos: by J O Scott; gabled alabaster, with profuse foliage carving and central marble relief of the Crucifixion flanked by figures of St Margaret of Scotland and St Columba, by Mary

CHANCEL SOUTH AISLE

18. Lady Chanel: formed out of aisle in 1897-8 by George Henderson, with neo-Renaissance jaspé marble altar.

CHANCEL NORTH AISLE:

Grant of Kilgraston.

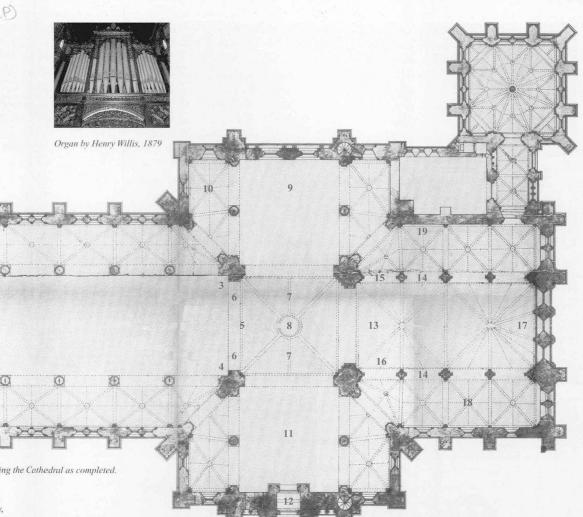
19. 'The Presence', a popular painting of 1910 by Edinburgh artist A E Borthwick (1871-1955), showing Christ blessing a woman who kneels in prayer at the west end of the nave, while a service proceeds in the chancel; the painting was the subject of celebrated legal action after it was illegally sold during World War I. A second Borthwick painting, of 1940, with the same title, depicting a service in St Paul's Cathedral in London, hangs alongside

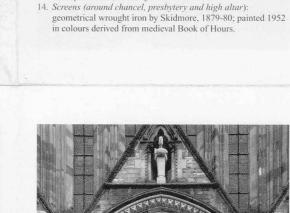
George Henderson.

The crossing floor, chancel and reredos.









View of the west central portal.

View of the crossing and nave from east, c.1900.

#### THE CATHEDRAL COMPLEX: ANCILLARY BUILDINGS

Easter Coates: early 17th-century turreted L-plan suburban house, with north extensions of the mid 18th and early 19th centuries (including surviving ceilings of c.1830), incorporating fragments of demolished Old Town buildings. Further recast 1903 by

Song School: crowstepped gabled hall, by J Oldrid Scott, 1885. Built in rock-faced rubble, to harmonise with cathedral and Easter Coates. Tunnel-roofed interior, with 1887 Henry Willis organ at west end, and 1889-92 Arts and Crafts mural paintings by Phoebe Traquair on the theme of Benedicite, omnia opera. Subjects include, on the east wall, cathedral clergy and choir, Pentecost, Christ's tomb; on the south, verses of the canticle (including portraits of contemporary painters); on the north, birds and choristers singing (and a panel of 'great men'); on the west, seraphs singing the Sanctus

Walpole Memorial Hall: 1931-3, by Lorimer & Matthew, with drawings prepared by the young Robert Matthew: a heavily buttressed hall in neo-colonial traditionalist style, with a high roof and north entrance gable and tall dormer-headed windows down each side; sweeping concrete pointed ceiling inside.

Cathedral Workshop: 1988, single-storey, timber construction.



Song School, detail of 1889-92 mural by Phoebe Traquair.



Royal Commission on the Ancient and Historical Monuments of Scotland

#### This RCAHMS leaflet

provides visitors with a concise history of the design and building of this great monument of Victorian faith, art and industry, as well as a guide to its principal architectural and decorative features – illustrated entirely from the extensive photographic and drawings archive of RCAHMS. Its preparation was prompted by the completion in 2002 of the Millennium Window (by Sir Eduardo Paolozzi) in the south transept. It was written by Miles Glendinning and Alison Darragh, drawing chiefly on the Edinburgh volume in the Buildings of Scotland series, as well as leaflets and articles by Philip Crosfield, Reginald Foskett, Allan MacLean, Alistair Rowan, Dennis Townhill and David Walker. For help in preparation of the broadsheet, thanks are due to Graham Forbes, John Howard, Fiona Mathison, Anne Milne, Stefan Muthesius, Matthew Owens, and David Walker.

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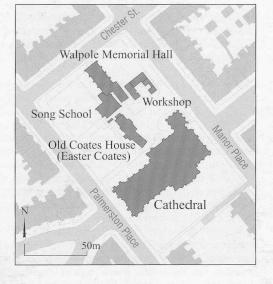


View of septum and choir stalls during Evensong service, 2003.



#### St Mary's Cathedral

is the mother church of the diocese of Edinburgh in the Scottish Episcopal Church, and part of the world-wide Anglican communion. The first large cathedral built in Britain since the Reformation, and one of Scotland's principal monuments of mid Victorian architecture, it was designed by Sir George Gilbert Scott following a competition in 1872, and constructed between 1874 and 1917. St Mary's, alone in Scotland, follows the ancient tradition of offering choral Evensong each weekday at 5.30 p.m., and two choral services on Sundays (10.30 a.m. Sung Eucharist and 3.30 p.m. Evensong). For further details contact the Cathedral at 0131-225-6293 or at www.cathedral.net.



Cover: Aerial view of Cathedral from south-west, showing its axial position in the classical New Town street-grid. Easter Coates, the Song School and the Walpole Memorial Hall are visible to the left of the Cathedral.



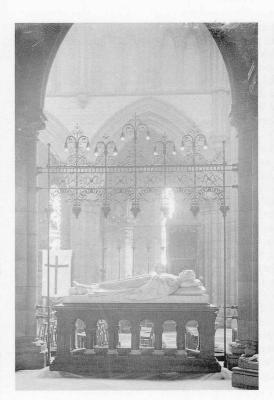
View from west of the north aisle and crossing, showing diagonal buttress arch.



Detail of the Millennium Window.



Millennium Window (south transept), by Sir Eduardo Paolozzi.



Monument to Dean Montgomery by J. Pittendrigh MacGillivray. The bishop's throne.



Choir practice in the Song School, 1998.



Commission on the Ancient and Historical Monuments of Scotland

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# ST MARY'S CATHEDRAL A SHORT HISTORY

## Building a cathedral in the 'Modern Athens'

Because of its loyalty to the Stuart cause in the dynastic wars of the 17<sup>th</sup> and 18<sup>th</sup> centuries, the Episcopalian church in Scotland was severely repressed by the state from the late 17th century until emancipation in the 1790s. The early 19th century saw a dramatic revival, drawing strength from the 'Tractarian' movement which reinvigorated Anglicanism south of the border in the 1830s and 40s; this emphasised spirituality and ritual in contrast to utilitarianism, and harked back to a medieval golden age. Architecturally, its revival began from a low base, in contrast to the vast building stock of the established Anglican church in England; the Presbyterian take-over of all medieval churches, including St Giles's in Edinburgh, had forced Episcopalians to worship in humble chapels or converted buildings. In Edinburgh, around 1815, there had been abortive proposals to build a new cathedral below the Mound, where the medieval Old Town faced the classical New Town. Around 1850, the possibility of building a grand new cathedral in the 'Modern Athens' of Edinburgh was revived, at the instigation of Barbara and Mary Walker of Coates, sisters and heirs of the property magnate Sir Patrick Walker. From 1814 onwards, he had developed the Coates and Drumsheugh estate as a western extension of the New Town, with an array of classical, ashlar-faced terraces, including the stately axis of Melville Street. Just west of this axis stood his own house, Easter Coates, a small, turreted castle of c.1610-15. Edinburgh, in this era of Sir Walter Scott, witnessed a growing tension between classical New Town regularity and the romantic love of 'Old Scotland'; in 1813 Walker carefully repaired Easter Coates, adding a wing studded with salvaged fragments from Old Town demolitions. In 1850, after his death, his two sisters, their fortune mounting from the proceeds of the estate's development, conceived the idea of building a cathedral on this grand axial site, and on the death of the second of the two in 1870, a trust was set up, including civic and legal figures as well as clergy, to put their plan into effect - initially by organising an architectural competition.

### Gothic Revival architecture and the Edinburgh cathedral competition

To understand the eventual, somewhat unusual, outcome of this 1872 competition - the commissioning of an English architect to design a major Scottish building - we need to briefly review the history of Victorian architecture in Scotland. Like most other countries, it was dominated by an eclectic mix of historic styles, classical or 'national medieval', applied to different building types according to the inclination of the designer and client. This pragmatic eclecticism was exemplified by the mid-19thcentury juxtaposition of spiky Gothic spires and classical temples on the Mound, designed by the versatile William H Playfair. The position was very different in England, where the 'Gothic Revival' one of that country's chief contributions to world architecture - grew up in close association with Tractarianism. It visualised architecture as a morally-imbued crusade, within which 'ecclesiological' Gothic could help combat modern materialism and revive the wholeness of medieval society. Inspired by the Catholic architect and polemicist, A W N Pugin, a succession of individualistic Anglican architects, working exclusively in Gothic, rejected decorative modern eclecticism as 'false', and called for a more 'truthful' approach, supposedly better reflecting the purpose and individual components of a building. The Episcopal Church, with its close English links, was the only Scottish institution significantly affected by this Gothic Revival ethos. Although some Scottish architects, notably John Henderson, achieved competence in 'correct' ecclesiological design, the church looked to the top English Goths for its most prestigious works. In 1849, William Butterfield was commissioned to design the elite College of the Holy Spirit, Cumbrae, and the new St Ninian's Cathedral, Perth, for the Oxfordeducated Tractarian zealots, George Frederick Boyle and Lord Forbes.

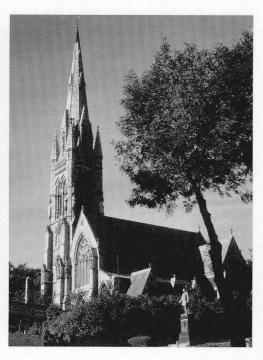
#### 'Auld Lang Syne': Sir George Gilbert Scott's design

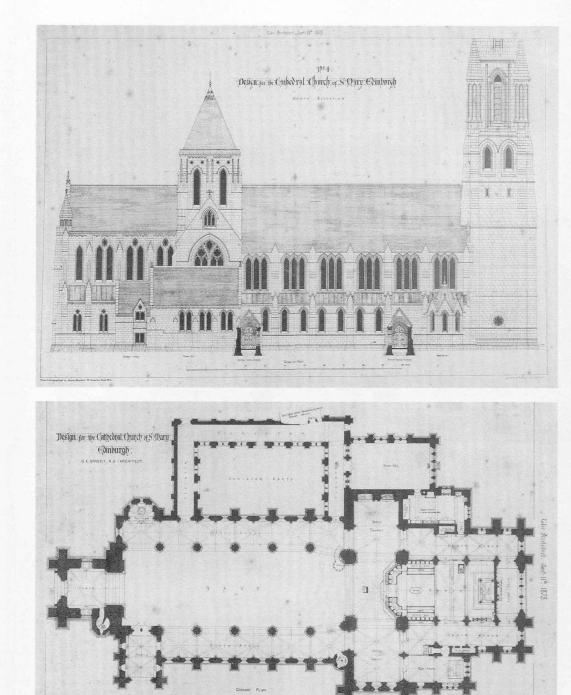
Although Street's was perhaps the most striking in its plan, the entry of the eventual winner, Scott, was arguably the most original. Certainly, in its construction and detail, and its severe northern early Gothic style, it was the best-suited to its Edinburgh New Town context. Scott, with his prodigious output and large office, enjoyed a lesser artistic prestige than designers such as Butterfield and Street, but his mastery of composition and building technique, and the underlying regularity which disciplined his designs, made him the most successful of all Gothic Revivalists in anchoring the movement's utopian individualism within the wider requirements of society. Secure in his command of practical building, he proposed a starkly monumental solution, under the pseudonym 'Auld Lang Syne', which concentrated all vertical emphasis in a single, massively buttressed and pinnacled tower and spire. The pyramidal heaviness of this design, with its stepped buttresses and insistent horizontals, was accentuated by the rock-faced masonry and the Early Pointed style, its thin lancet windows set in heavy walling - a style which, according to Scott, provided 'the greatest possible degree of dignity combined with a reasonable amount of simplicity and any amount of beauty'. Although it had a general air of early French Gothic, Scottish credentials were underlined by numerous details, drawn especially from Holyrood Abbey; Scott argued that 'the style of St Andrews, Glastonbury and St Davids needs no apology from any British architect'. Despite the huge size of the central tower, the ingenuity of the buttressing allowed for a spacious, unified interior of 'town church' character, with the 'least practicable amount of obstruction to view and voice'. Weighing up the relative importance of tradition in cathedral design, Scott argued that 'although a cruciform plan and a central tower are not indispensable characteristics...no plan is so noble or so impressive as that which is founded on the Cross, and a cross-plan is never so emphatic as when a central tower crowns the intersection'. Had Scott's original proposal been completed as envisaged, the effect would have been not unlike that of the single-towered Liverpool Cathedral built in the following century by his grandson, Giles Gilbert Scott. Scott also initially hedged his bets at Edinburgh by submitting a fall-back alternative, with a central octagon crossing, inspired by Ely, and two towers at the east, rather than the more conventional west, end. He emphatically urged the preservation of Easter Coates, 'a veritable old Scottish building' whose picturesqueness could be enhanced by 'careful restoration



Posthumous portrait of Sir George Gilbert Scott, 1878.

Right: All Souls' Church, Haley Hill, Halifax, 1856-9, by Sir George Gilbert Scott. A typical example of a large, midcentury English Gothic Revival church, in its asymmetry and its clear articulation of its different elements.





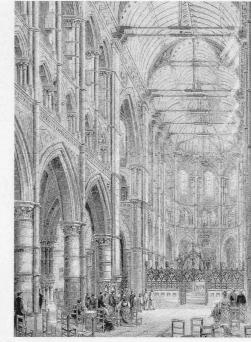
North elevation and ground plan of Street's competition entry.



1874 plans by Scott of Cathedral as built: cross-section of chance



1873 perspective (from south-east) of Scott's final design, with western towers added.

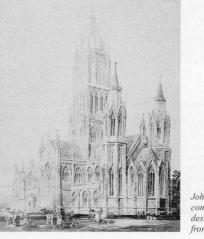




nterior perspective (from west) of Burges's competition entry

newly completed Song School and Chapter House on left, and the uncompleted west towers on right.



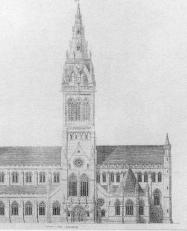


(including 14 bishops).



1890s view of Easter Coates and Cathedral.

For the Gothic Revival architect, the design of a cathedral could represent something of a problem, as the expectation of stately symmetry potentially conflicted with both the astringent demands of 'truthfulness'. and the practical requirement of a large auditorium space. In practice, most new purpose-built Victorian Anglican cathedrals, such as William Burges's St Finnbar's, Cork (1863), Butterfield's Melbourne (designed 1877) and J L Pearson's Truro (designed 1879), remained faithful to the traditional (and ultimately French-inspired) Gothic image of a symmetrical, three-towered, cruciform cathedral. In Edinburgh the problem was even more acute, as the proposed site formed part of a right-angled neoclassical layout, and terminated the main western axis of the new Walker development. In January 1872, six firms were invited to enter the competition - John Lessels and Peddie & Kinnear from Edinburgh, Alexander Ross from Inverness, and three from England: Burges, G E Street and the prolific Sir George Gilbert Scott (then building the new towered complex at Glasgow University). They were invited to design a cathedral seating 1,500, with a chapter house to accommodate 150, costing £45,000; the interior was to be planned on open lines, so that the preacher could be audible everywhere. Competitors were also asked whether they would retain Easter Coates House. The assessor was Ewan Christian, a noted English Gothic Revivalist and architect to the English Church Commissioners since 1851.



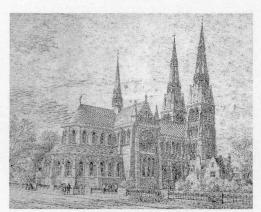
Peddie & Kinnear's competition design: south elevation



Alexander Ross's competition design: view from north-west.

Although, controversially, none of the home entrants was from the 'top flight' of Scottish neo-Gothic architects, the New Town context favoured them in some ways; Lessels and Peddie & Kinnear were actually architects to the Walker estate, and steeped in classical eclecticism. But while the competition conditions merely called for a 'handsome and substantial style of Architecture', in reality a Gothic style was taken for granted. Lessels proposed a cruciform plan terminated at the east end by a tower-flanked Lady Chapel, and clad in a wildly old-fashioned, spiky Germanic late Gothic style with a spindly central crown steeple; Christian's report condemned this as 'showy' and 'wanting in...solidity, dignity and refinement'. Peddie & Kinnear's entry proclaimed a 'thoroughly Scottish...character' with western crown towers and a diagonally-buttressed spire: the trade journal The Builder patronisingly wrote that these 'stood cheek-by-jowl like sturdy highland porters waiting for a job, the large fellow in the centre swinging about his shoulder straps in his impatience to be employed'. Ross, author of the twin-towered design for St Andrew's Cathedral in Inverness (1869), proposed a conventionally cruciform, three-spired design. It was strongly French in appearance, in its flying-buttressed apse and tripartite west portals, and resembled the style of Burges in its heavy, 'muscular' detailing - although it was later established, in acrimonious correspondence of 1873, that the design had in fact been ghosted for Ross by a young London architect, George Roper. As it, alone, proposed vaulting in stone throughout, Christian estimated its cost at £103,395, far higher than the others.

The English architects all proposed more individualistic Gothic Revival responses, each interpreting the demand for 'truthful' massiveness in his own way. Unlike the Scots, they all suggested retention of Easter Coates, as a counter to the 'cold, bare formality' (Street) of the New Town site. The 1860s in England had witnessed a new ecclesiological trend attuned to urban congregational worship: the 'town church', with roomy interior and simple, geometrical exterior. Street's competition entry developed these ideas, with its single tall west tower, broad nave, low crossing tower, and dense, narrow choir with ambulatory; he emphatically argued the unsuitability for Scottish Episcopal worship of the traditional French apsed plan. To the north of the cathedral, he proposed the unusual feature of a cloister court, as a link to Easter Coates, which would be used as a bishop's residence. Burges produced a design in his characteristic heavily-modelled French Gothic manner, with lanceted windows set in thick walls, and horizontal bands and cornices everywhere. It was a reduced version of his 1863 Cork design, omitting the central tower on cost grounds, but with boldly chiselled west towers (with timber and lead spires) and French-style tripartite portals and apse; as in any Burges building, the internal decoration, craftsmanship and fittings would have been designed with idiosyncratic intensity.





William Burges's competition design: view from north-eas including the retained Easter Coates

Left and right Song School, details of 1889-92 mural by Phoebe Traquai



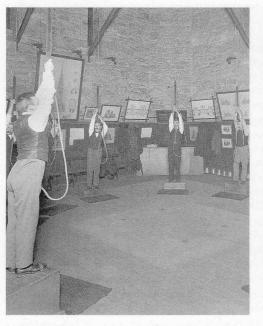
#### The building of St Mary's

On submission of the entries in August 1872, the contest became embroiled in the discord typical of public architectural competitions. At Street's instigation, the newly-appointed Bishop of Edinburgh, Henry Cotterill, had agreed to raise the cost limit from £45,000 to £65,000. Christian's report, in October, favoured Street's 'most excellent' plan, costing it at just  $\pounds 50,425 - by$  far the lowest - while the trustees preferred the more costly three-spired Ross/Roper design. Eventually Cotterill, who knew of Scott from previous work in South Africa, ensured that the trustees awarded the commission to him - although he had cautiously submitted a higher estimate of £75,000 for his proposal. Then, hankering after the conventional threetowered cathedral ideal, the trustees immediately asked Scott to add two western towers, allowing an extra £12,000 for the purpose - which unsurprisingly provoked strenuous protests from Street and Ross. In May 1874 the contract, now costed at £89,770, was awarded to London and Gosport builder George W Booth; like Scott's Glasgow University, it was one of the first major Scottish buildings to be built using the English single-contractor' system, rather than separate-trades contracts. On 21 May the foundation stone was laid by the Duke of Buccleuch, and in 1876 a congregation was established in a temporary iron church, on the site now occupied by the Song School. Already, costs were spiralling upwards, with the trustees' decision to extend rock-faced Craigleith rubble facing to the church interior, coupled with a 50% rise in workmen's wages, and the discovery of sand rather than rock foundations (necessitating 60 foot deep excavations for the central tower). In 1879, with £86,000 spent on the shell and £14,000 on the rich fittings and bells, construction was halted, leaving the west spires and chapter house unbuilt. In January 1879, the nave was opened and daily services commenced, and in June the copestone and cross were placed on the spire; the consecration service, on 30 October 1879, was attended by clergy from across Scotland and Britain

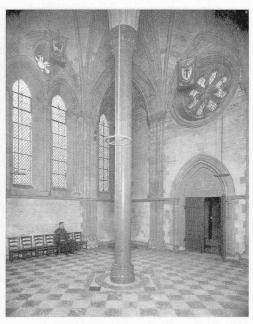
By 1879, the monumental Gothic represented by Scott's design had fallen from favour within the restlessly polemical Gothie Revival. A younger generation, including Scott's own son, George Gilbert Scott junior, had begun to condemn his work as pedantic and commercialised - criticisms that have, unfairly and anachronistically, been repeated ever since. Relentlessly, however, construction at St Mary's ploughed on. In 1890-1, a £5,000 donation from solicitor James Rollo allowed the building of the Chapter House, and in 1913-17 the spires were eventually completed by Scott's grandson, C. M. Oldrid Scott, following the rais of £13,708 by public subscription. The choral aspects of Episcopal liturgy also required urgent architectural provision. Prior to the establishment of Presbyterian ascendancy in 1688/9, a choral establishment of men and boys had been maintained by successive Stuart monarchs, but the modern St Mary's choir began in 1878 in the temporary iron church, with twelve boys and six men; choral Evensong was introduced in the new cathedral in January 1880. In May of that year, a Choir School was opened in Easter Coates House, with some 30 full-time choristers receiving free education and boarding, and in 1885 the present Song School, a new crowstepped hall by J Oldrid Scott (later adorned with paintings by Phoebe Traquair; see overleaf) was built to the north. The choir school (St Mary's Music School from 1972) continued to occupy Easter Coates until 1995, when, in a 'swap' of accommodation with an Episcopal theological college, it moved to Coates Hall, a nearby 19th-century mansion; girls were admitted to the choir from 1977 onwards. In 1931-3, a church hall was added by Lorimer & Matthew, and in 1988 a temporary, timber workshop was built to service a 25-year programme of stone restoration by a 14-strong workforce.



Walpole Memorial Hall (left) and Song School (centre).



1890s view of bell-ringer's chamber in the central tower, showing framed competition entries and other drawings on walls.



1890s view of the newly-completed Chapter House



Rooftop view from the north, 1923.