

The Cathedral Church of Christ in Liverpool Conservation Plan January 2017



The Cathedral Church of Christ in Liverpool

Conservation Plan

January 2017

How to use this document

This Conservation Plan is divided into three parts:

Part One: The Plan..... 1

This is the principal section of the document. It contains an executive introduction incorporating: the overarching [Principles and Priorities](#) for action; a [historical summary](#), with visualisations of the construction phases and a historical timeline; the [Assessment of Significance](#); an evaluation of conservation [Risks and Opportunities](#); and the concluding conservation management [Policies](#).

Part Two: Supporting Information 123

This part contains: an explanation of the methodology for this Plan; detailed historical research on all aspects of the building, its glass and organs; a selection of historical drawings, plans and maps; examples from the superb Stewart Bale photographic record of the Cathedral's construction; a bibliography; an outline views analysis; and other useful information.

Part Three: Management Gazetteer..... 413

This is space-by-space guidance for care and maintenance: entries for each area of the Cathedral and the Precinct identify aspects and fittings of significance and provide guidance for management, repair and adaptation.

Navigation in the interactive pdf:

The pdf version of the Plan contains an interactive contents page and navigation plans, and hyperlinks throughout the document to cross-reference between sections. Hyperlinks are identified by [blue text](#). Labels on the navigation plans link to entries in the management gazetteer. In the bottom right corner of page there are two buttons: BACK, to return to the previous page, and NAVIGATION PLANS, to access these and, through them, gazetteer entries.



Part 1 The Plan

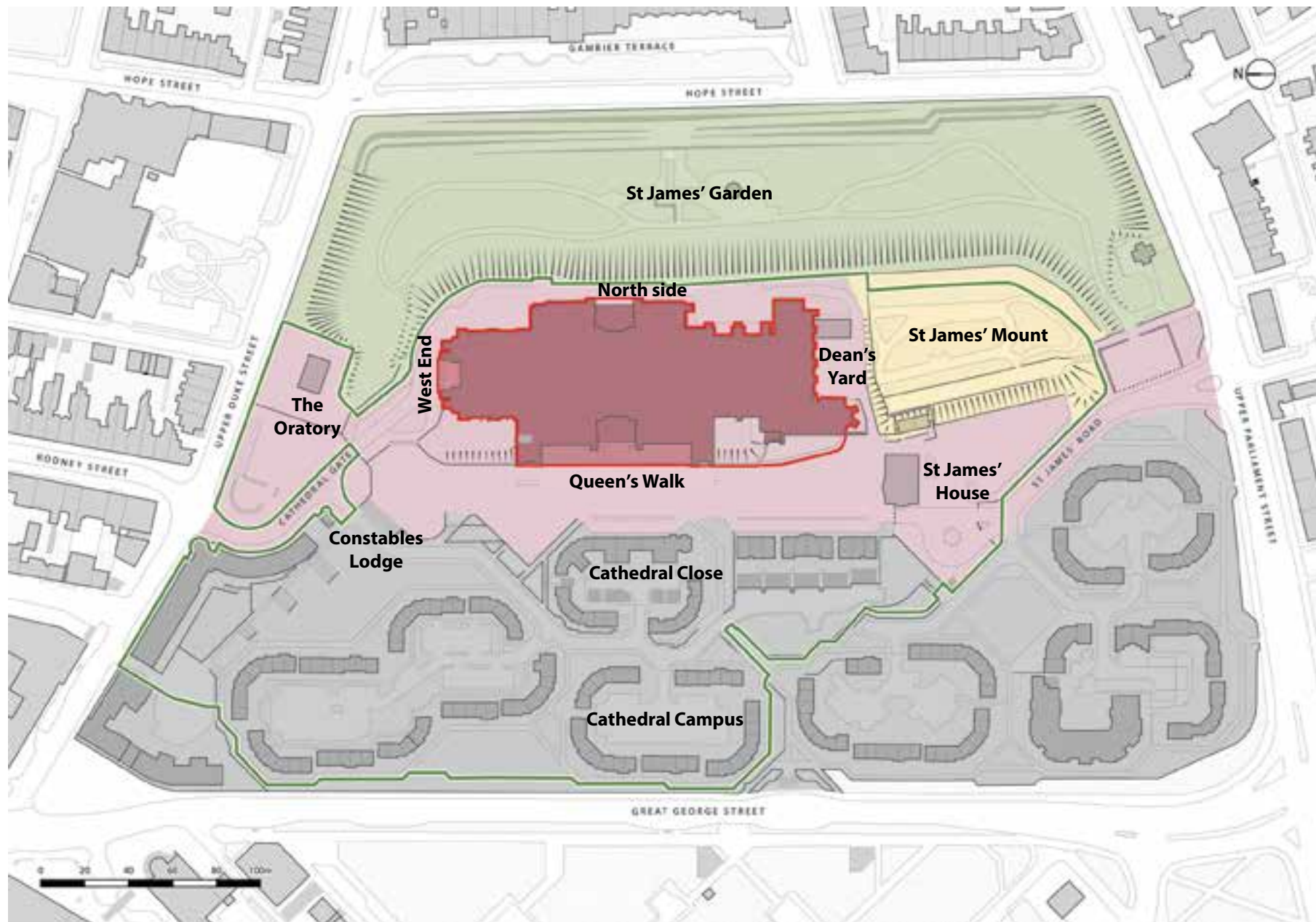
Alan Baxter

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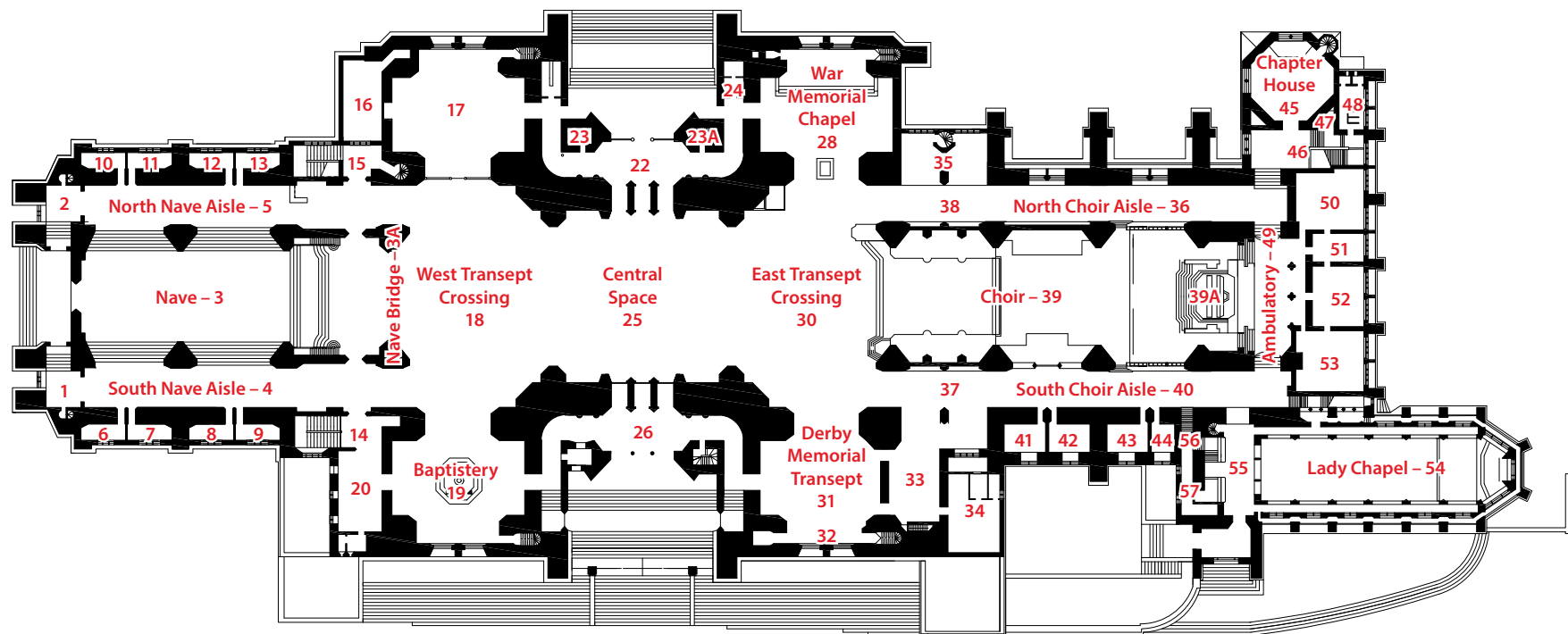
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Site plan, showing red and green lines



Cathedral floor plan (labels and numbers are hyperlinks to Management Gazetteer entries)

1.0

Foreword

Dear Friends

Liverpool Cathedral has been called ‘the finest 20th century building in Britain’ (Lord Gowrie) and ‘one of the great buildings of the world’ (Sir John Betjeman). It never ceases to draw gasps of awe and appreciation from those who encounter it for the first time, nor constantly to surprise afresh those who think they know it well. It is the biggest Cathedral in the UK and the biggest Anglican Cathedral in the world. It boasts the largest church organ and the highest and heaviest peal of bells in the world, as well as the tallest and widest stone arches. And while size is not everything, the sheer scale of Liverpool Cathedral probably is the key to its architectural significance — alongside the fact that it is so clearly the work of a single mind.

Sir Giles Gilbert Scott has bequeathed to the Chapter of Liverpool Cathedral an extraordinary legacy. It is one which the Chapter considers both a great responsibility and a great privilege.

Unfortunately, Scott and his contemporaries did not bequeath to the Cathedral an equally extraordinary endowment. Over 110 years after the laying of the foundation stone, and over 90 years since its consecration, the building has matured. It is now time for the first major investment in the upkeep of its fabric. Chapter is determined that when, on 19th July 2024, we celebrate the centenary of the consecration (and the 120th anniversary of the laying of the foundation stone), the Cathedral will be fit for purpose for another one hundred years.

To this end, the Chapter embarked, in 2014, on a decade long appeal to raise £24m (‘24 for 2024’). Of this, around £10m is urgently required for repairs to the tower, the roof and the windows; another £7m will create a long overdue endowment against the cost of future repairs; £5.5m will enhance the Cathedral’s facilities in mission; and £1.5m will secure the Great Organ for future generations. By the end of 2016, we have raised almost £7m.

This Conservation Plan will play a key role in supporting the appeal and the attempts of the Chapter to set about the necessary work in a way which is best calculated to enhance the significance of the building as a centre of Christian worship and mission. The aim of the plan is not to freeze the building at a point in time, but to assist the Chapter in managing its conservation responsibly as we live out our vision to be ‘A safe place to do risky things in Christ’s service’. While the document is therefore primarily for Chapter, for whom it will be a living text, assisting in decision-making processes, we are aware that it will be of interest to a wider audience, to whom I am delighted to commend it.

The Chapter is particularly grateful to Alan Baxter Ltd for producing the plan, which involved months of painstaking work and hours of consultation — as well as to others who contributed to the process. Our prayer is that this work will enhance the capacity of our Cathedral to bear witness ‘to Christ in the glory of his resurrection’ (which is its dedication), and so to serve the Diocese of Liverpool, our city and region and all our visitors.

The Very Revd Dr Pete Wilcox, Dean of Liverpool

Advent 2016

2.0

Executive introduction: principles, priorities and policies

2.1 Conserving the Cathedral, supporting the Strategic Plan

Liverpool Cathedral is the most important British church buildings of the Twentieth Century. It stands on the brow above Liverpool as a symbol of God's enduring love for the world and of the Christian faith which sustained its construction over three quarters of a century. More than any other post-medieval cathedral it is a building which people have taken to their hearts, because of the sheer architectural power which it exerts and the memories which it embodies. It is a central part of the city's identity, indelibly linked to the experiences Liverpool has lived through, of war, economic change and regeneration.

The Cathedral is also special because of the way it functions day by day. The brief which Giles Gilbert Scott followed focused on spaces for worship but he created a building in which, more than in any other cathedral, the sacred and the secular can be blended, to the benefit of both. Because of its size and flexibility it can house events and activities of many kinds, often simultaneously. The result is a building which is always alive and open-hearted in its welcome.

It may well be asked why a building which was only finished some forty years ago now requires a Conservation Plan, a document normally associated with the stewardship of buildings much older. To which the answer is that any building, especially one of such size and grandeur, needs to be kept constantly under review. This is especially true in the case of Liverpool Cathedral, which is approaching its centenary and the first of the major cycles of repair and maintenance that are occur naturally to buildings approximately every hundred years. In this context, this Conservation Plan, in conjunction with the Cathedral Architect's Quinquennial Inspections, represents a great

stock-taking exercise, the first to be undertaken at the Cathedral since it was completed. It provides an opportunity to assess and summarise what is known about the building, including its artefacts and setting, and to examine how it should be cared for at this important moment in its history.

At the heart of this process of review is the [attribution of significance](#), not just to the building but its constituent parts such as the stained glass, sculpture and organs. The significance of much older cathedrals has generally been well tested over time, but at Liverpool this process is only just beginning. People are conscious that what was achieved in building the Cathedral is of international importance but this has yet to be fully articulated in detail. This Conservation Plan offers a first engagement with the matter of significance, which no doubt will be amended as more is learned about the building and opinions on it evolve.

The assessment of significance underpins the advice in this Plan on the conservation of the Cathedral. In essence this takes two forms. At the detailed level there is the [Management Gazetteer](#) of the spaces in the building, which is intended to be part of the toolkit for those responsible for its maintenance and a point of reference for anyone using the building. Allied to this are the more general conservation Policies, as summarised on [page 9](#) and set out at much greater length in [Chapter 6](#) of the Plan. The aim of these Policies is to provide an agreed form of reconciliation between the significance of the Cathedral, the demands of its mission, the risks it faces and the best solutions for meeting those risks in securing the building's long-term future so that its mission is secured.

These Policies have two complementary horizons. As this Plan is the first exercise of its kind and the conservation of a cathedral is a long-term project, it must necessarily be wide ranging and far thinking, and address philosophical questions. At the same time the Plan and the Policies in

it complement and substantiate the Cathedral's Strategic Plan and the targets of its '24 for 2024' campaign. This convergence between the aims of conservation and the mission of the Cathedral is evident in every aspect, in particular:

The provision of new facilities in the St Aidan's Centre and the Cathedral Centenary Centre. The Strategic Plan spells out the need for new construction to help fulfil the Cathedral's role in the Diocese, City and Region. This Plan offers policies to guide the design of such construction, in the light of the architectural integrity of the existing building.

The finance of capital repair projects, the repair and maintenance of the organs and the provision of a capital endowment for the building. The Strategic Plan highlights these priorities in the care of the Cathedral, without which it will be unable to fulfil its widening role in worship, discipleship and wellbeing. This Plan confirms and elaborates on the risks which the building faces and the best measures to address them, including the care of the organs and stained glass.

The energy and focus of the 2024 Campaign is on the funding of these aspects of the Cathedral's work. There are, in addition, other aspects of the Cathedral's role that relate to its conservation, many of which fall under the heading of its day to day management and do not necessarily call for new funding. One concerns the way in which decisions about the building's maintenance are made and implemented. Another relates to way the history and role of the Cathedral is interpreted to the thousands of visitors who come through its doors and how that can be better presented.

The Cathedral was built through the commitment and Christian faith of the people of Liverpool, a relationship which is still immensely strong. Naturally the Cathedral's Strategic Plan focuses on what the Cathedral itself aims to achieve. There is also a role for the city and civic community in supporting the

Cathedral and all that it stands for. This Plan highlights two potential aspects of that continuing relationship. One is ultimately to extend the Cathedral's proposals to improve the building's north and east frontages by addressing the west frontage and links to St James' Garden and Hope Street in the longer term. The other is to bring the Cathedral far more to the forefront of the way Liverpool sells itself to the world. There are the docks, the waterfront and the great commercial streets but watching over them all is one of the greatest buildings of the Twentieth Century. The world needs to know this far more than it has done up till now.

2.2 Principles and Priorities for action

1. Celebrating

Liverpool Cathedral is one of the greatest buildings of the 20th century, perhaps the greatest of all. To support the Cathedral's mission, Chapter and the City should [collaborate to promote this singular distinction](#) in marketing, tourist and interpretative activities; the Cathedral should be presented to maintain the [unified artistic and architectural vision](#) of the Cathedral builders.

2. Understanding

Liverpool Cathedral is a structure that is coming of age, and approaching its first major cycle of repair and maintenance. A thorough understanding of environmental and fabric behaviour, integrated to systematic exploitation of the Cathedral's archives, is a pre-requisite for the efficient and intelligent implementation of the repair priorities in the Strategic Plan, as well as interpretation and education. A [research design](#) should be prepared and prioritised according to need and resources.

3. Connecting

The Cathedral is set apart from the cultural, economic and transportation centres of the city, and poorly connected to them. Chapter should engage with the City Council to explore ways of accelerating the delivery of the Strategic Investment Framework for streets and movement to [facilitate easier access](#) to the Cathedral.

4. Setting

The setting of the Cathedral and the experience of arrival is unsatisfactory and dominated by the needs of vehicles. This is because the Precinct is used and organised in ways that were not intended by its designers. The Goals of the Strategic Plan would be enhanced by a commitment to undertaking phased changes over the longer term to create [a more humane, welcoming and permeable Precinct](#).

5. Using

Liverpool is distinguished from other Cathedrals by the diversity, innovation and sheer number of [activities](#) that are made possible by Scott's novel design. They are fundamental to its distinctive mission and charismatic significance but require [careful management](#) to minimise physical damage and degradation of its spiritual and architectural power.

2.3 Summary list of conservation management Policies

The following Policies will be adopted by Chapter as the framework for the care and celebration of the Cathedral. In the pdf version of this document, each Policy is a hyperlink to the section of Chapter 6 where the context to the Policy, and supporting Guidance, can be found.

Conservation Management Planning

- M1 Chapter will continue to put the conservation and celebration of the Cathedral at the heart of its planning and management
- M2 In all works to, and management of, the fabric of the Cathedral, Chapter will seek to conserve and enhance its outstanding significance, articulated in the Strategic Plan: as a centre of Christian faith, worship, mission and spirituality; as one of the greatest works of twentieth century architecture; and as a symbol of Liverpool and its community
- M3 Chapter will promote understanding and appreciation of the Cathedral's significance as widely as possible
- M4 This Conservation Plan will be formally adopted by Chapter as the principal strategic framework for the management of the Cathedral fabric, glass, collections and its setting
- M5 The Chief Officer will be responsible for ensuring that the Conservation Plan is observed in the management of the site, and that its Policies are implemented by members of the Cathedral Company
- M6 The Chief Officer, Dean, Clerk of Works and Cathedral Architect will undertake an annual review of progress against the Policies of the Conservation Plan

- M7 The Conservation Plan will be reviewed and revised by Chapter as part of the Quinquennial Inspection cycle, every 5 years
- M8 Informative sections of the Conservation Plan will be made publicly accessible
- M9 Chapter will ensure that the financial resources available at its disposal for the maintenance, restoration and presentation of the Cathedral, Precinct and Collections are effectively prioritised
- M10 Chapter will ensure that management structures are appropriate for the scale of works that will be undertaken under the Strategic Plan
- M11 The Business Continuity Plan will be reviewed and updated regularly
- M12 All works which affect the special archaeological, architectural, artistic and historic interest of the Cathedral and Precinct, as defined by statutory designation and identified in this Plan, will be planned in accordance with Government, Local Authority and Church guidance on the historic environment
- M13 The correct consents will be obtained for all works to buildings, structures and landscapes, or proposals to dispose of objects from the collections
- M14 FAC advice and decision-making will demonstrate compliance with this Plan and its policies
- M15 All applications to the CFCE will demonstrate compliance with this Plan and its policies

Understanding

- U1 Chapter will prepare a prioritised Liverpool Cathedral Research Design (LCRD), encompassing the archives, Collections, stained glass and material and environmental sciences. As time and resources allow, under the LCCR Chapter will:
- seek opportunities to collaborate with Liverpool City Archives and National Museums Liverpool on the conservation of the archives (see section 6.3.3)
 - pursue the opportunity to digitise the collections with the assistance of the Merseyside Historic Environment Record (HER) (see section 6.3.3)
 - explore possibilities for linking the archives to the sister collections at the RIBA and Liverpool City Archives (see section 6.3.3)
 - commission a comprehensive, on-going programme of structural and environmental monitoring and analysis, supported by archival research, and use the results to inform repair and maintenance strategies (see section 6.3.4)
- U2 Chapter will consider funding options for a full measured survey of the building, to improve the efficiency and accuracy of analysis, inspections and works
- U3 As time and resources allow, the Cathedral Archivist will set out an oral history plan, with a methodology and implementation guidelines
- U4 As time and resources allow, Chapter will review the embroidery collection with a qualified conservator to identify conservation needs and priorities
- U5 When interpretation and education strategies are next reviewed, Chapter will consider how they are applied to the embroidery collection

Fabric

- F1 In the conservation and repair of the Cathedral the leading principle will be the retention of Scott's architectural and artistic aesthetic
- F2 The recommendations of the Quinquennial Inspection will be used to formulate the maintenance programme and budgets
- F3 A clear management structure will be used to communicate the priorities for long- and short- term maintenance and repairs
- F4 A cleaning policy will be prepared setting out standard procedures for fabric cleaning
- F5 Chapter will continue to explore ways to optimise the repair and maintenance of the roofs
- F6 As time and resources allow, a Stone Repair Policy will be prepared
- F7 Furniture, fittings and sculpture will be repaired and conserved in a manner which will maintain the architectural vision of the building
- F8 Displays of public art should avoid permanent harm to the fabric or significance of the interior of the Cathedral
- F9 As time and resources allow, Chapter will draft guidelines (in consultation with appropriate organisations) on the acquisition and location of new works of art and sculpture
- F10 As time and resources allow, Chapter will draft guidelines on the design and location of memorials
- F11 The environmental services strategy will be informed by ongoing evidenced-based monitoring and analysis and designed to create conditions that retard the decay of significant historic fabric and finishes

- F12 The environmental services will be properly operated, managed and serviced
- F13 The design of any replacement heating system will seek to utilise existing ducts and spaces and historic radiators and grills
- F14 Any new building will be built to high environmental standards, minimising environmental impact and running costs

Stained Glass and Other Glazing

- G1 The stained glass of the Cathedral will be maintained and where necessary conserved to maintain its exceptional significance
- G2 As time and resources allow, Chapter will commission a stained glass strategy from a suitable glass conservator, to inform and guide the phased maintenance and repair of the Cathedral's stained glass
- G3 When the interpretation strategy for the Cathedral is next reviewed, the stained glass and its conservation will be integrated into it

Organs

- O1 Once the current rolling cleaning and overhaul programme for the Grand Organ is completed, Chapter will undertake an assessment of the future maintenance programme
- O2 Chapter will remove asbestos from the Lady Chapel organ blower cabinet and repair or replace the reservoir bellows
- O3 Chapter will liaise with the organbuilder to determine if the risks to the Grand Organ Corona Division can be minimised without making service access unduly difficult

- O4 The arrangement of the Grand Organ Central Space Division and adjacent radiator will be reviewed to balance environmental requirements and damage to the instrument
- O5 Chapter will replace the digital organ at the West End when it is life expired with an instrument whose voice compliments the Willis III style of the Grand Organ

Uses and Access

- UA1 Uses will be compatible with the role of the Cathedral as a place of worship and Christian mission
- UA2 Clear guidelines will be established to monitor the frequency and types of event, to avoid conflicts which may compromise the life of the Cathedral and to prevent damage and harm to the significance of the building
- UA3 Chapter will seek ways to expand its educational role, especially through using the building and its archive to tell the story of the Cathedral and its mission
- UA4 Chapter will regularly review the management of events and the guidance supplied to contractors and events organisers to avoid conflicts which may compromise the life of the Cathedral and to prevent damage and harm to the significance of the fabric. The guidance should include clear enforceable instructions and a specification of what kinds of equipment can and cannot be used
- UA5 Chapter will continue to keep under review the provision of access and circulation space, in accordance with the Equality Act 2010

The Cathedral and the City

- CP1 Chapter will continue to work with Liverpool City Council and the city's tourism organisations to promote the Cathedral as one of the greatest building of the 20th century
- CP2 Chapter will engage with Liverpool City Council to accelerate the development of components of the Strategic Investment Framework
- CP3 In particular, in partnership with the City Council, Chapter will seek to improve access to its west entrance, including an enhanced pedestrian route from Hope Street
- CP4 Chapter will prepare a phased plan for the transformation and reordering of the Precinct, to put people before vehicles and permeability ahead of enclosure
- CP5 No significant future works in the Precinct will be planned or implemented unless they are consistent with agreed long-term objectives for the Precinct
- CP6 The location of Any additions to the Cathedral or new building in its vicinity will be identified by balancing harm to the significance of the building and its setting, the Mission of the Cathedral and its operational requirements in a location least damaging to the significance of the existing building
- CP7 New construction will be to a design of the highest quality and mindful of the ethos of Scott's design
- CP8 Chapter will continue to exercise leadership in the negotiations to find a secure long-term future for St James' Garden that will maximise the benefits for the local community, the Cathedral and the city

- CP9 Chapter will work in partnership with the City Council to safeguard the presence of the building on the city's skyline and its visual relationship to the Metropolitan Cathedral

Presentation and Interpretation

- PI1 An audit of equipment and furnishings on the floor of the Cathedral will be undertaken to identify items to remove to storage or disposal
- PI2 Furniture and equipment will be stored in the Chair Store when not immediately required
- PI3 The location and storage of the Carter Preston models will be reassessed to prevent further deterioration and exploit them for interpretation and education
- PI4 A standard form of signage for the Cathedral will be adopted
- PI5 Chapter will ensure that the public, the College of Interpreters and the Education Department have access to the best information about the building, its history and its contents

3.0 Summary history

The Cathedral was built in a series of phases, beginning in 1903 and concluding in 1978. This chapter consists of a summary of its history, drawings illustrating the phases of construction and a timeline pulling together the events and personalities associated with the Cathedral.

This is a summary of the much more detailed description and analysis of the Cathedral's history, design, structure and constituent elements, which forms part of the Supporting Information in [Part 2](#) of this Plan.

3.1 Summary history of the Cathedral

3.1.1 1880-1903: origins and competition

The Diocese of Liverpool was created in 1880, but it was not until Francis Chavasse was appointed as the second Bishop that the impetus for a new cathedral church gathered momentum. An architectural competition was launched in 1901 for a Gothic building on an elevated site on St James' Mount, and two years later the assessors G.F. Bodley and R. Norman Shaw selected the work of Giles Gilbert Scott as the winning design.

3.1.2 1904-1924: first phases of construction

Scott, who would go on to be one of the leading proponents of the late Gothic Revival, was only twenty-two years old at the time and a Roman Catholic. His appointment was therefore a bold one, but to guard against his age and relative inexperience the Cathedral Committee also appointed Bodley to work with him. Construction started in 1904 with the Lady Chapel and East End of the Cathedral. The style of the Chapel and its fixtures reflects Bodley's influence in the design, though the working relationship between the two architects was strained. On Bodley's death in 1907 Scott became the sole architect of the Cathedral, overseeing the completion of the Lady Chapel

in 1910 and the Eastern arm of the Cathedral in 1924 in collaboration with leading stained glass artists, sculptors and other designers who worked tightly within his all-encompassing architectural and artistic vision.

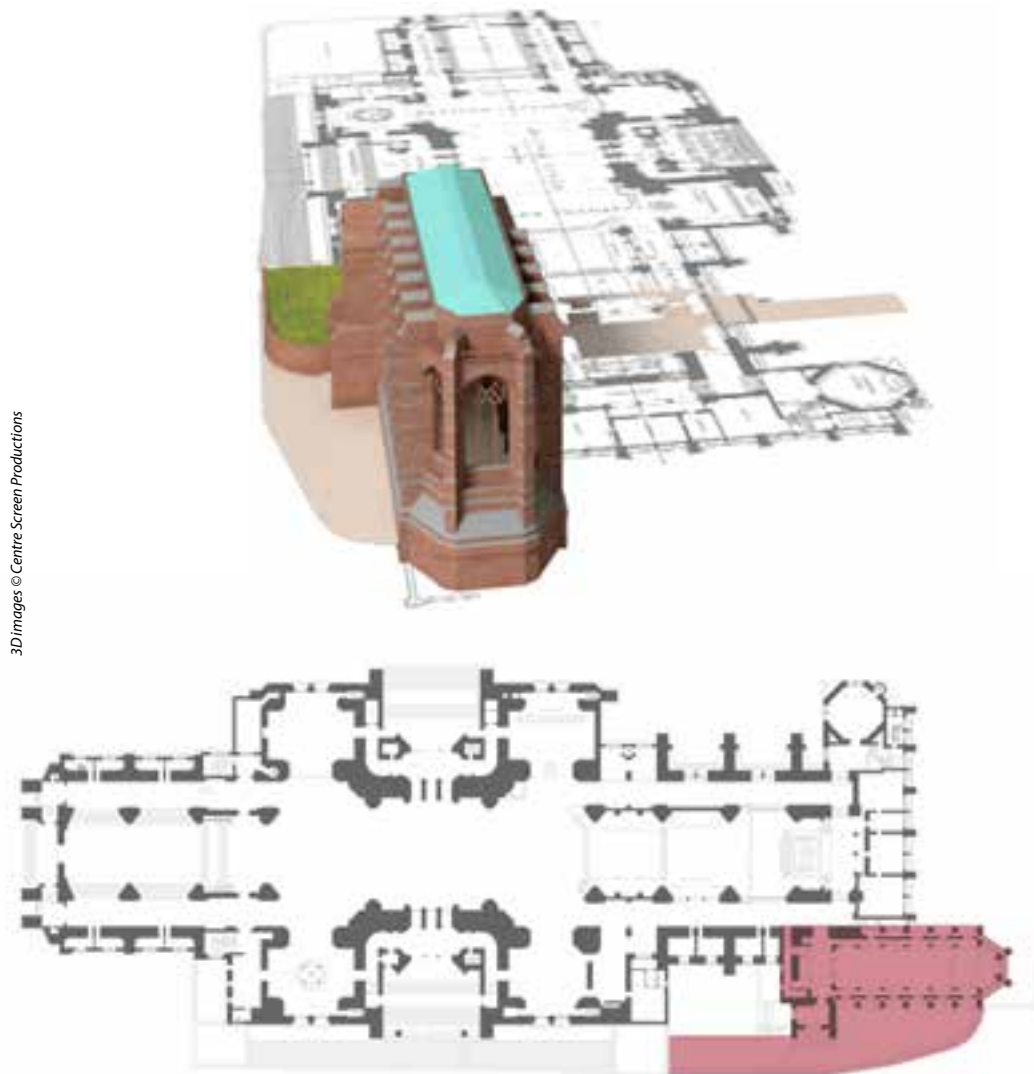
3.1.3 1910-1942: redesigning the tower and Great Space

All the while Scott was striving to improve and perfect his work; most significantly, in 1910 the Cathedral Committee approved Scott's new design for a single central tower, in place of the twin towers of his competition scheme; this was re-designed again in 1924 and the final footprint of the building was not finalised until 1927, creating an unprecedented Great Space that could seat two thousand. The tower was finally completed at the height of World War II.

3.1.4 1945-today: completing the Nave and the Precinct

After the war, progress with the Nave was much slower, partly because of the difficulty of fundraising. It was further hampered by Scott's death in 1960 and the ensuing disagreement between his son, Richard, who had taken over his father's practice, and the Committee, over the redesign of the West End. Furthermore, the supply of local Woolton stone was by now heavily diminished. Though the foundations for the first bay of the Nave were finished in 1948, the third bay and West Front were not completed until 1978. By then the exhilarating presence of the Cathedral, partly through the heroic story of its creation and completion, had become part of the identity of Liverpool itself. Since 1978 the major changes have been to complete the Precinct, in ways which reflect the very different city and context to the one Bishop Chavasse knew when he set out to build a cathedral a century before. Within the Cathedral, a new welfare block, theatre and mezzanine were created on the north side in 2006-07.

3.2 Construction phases



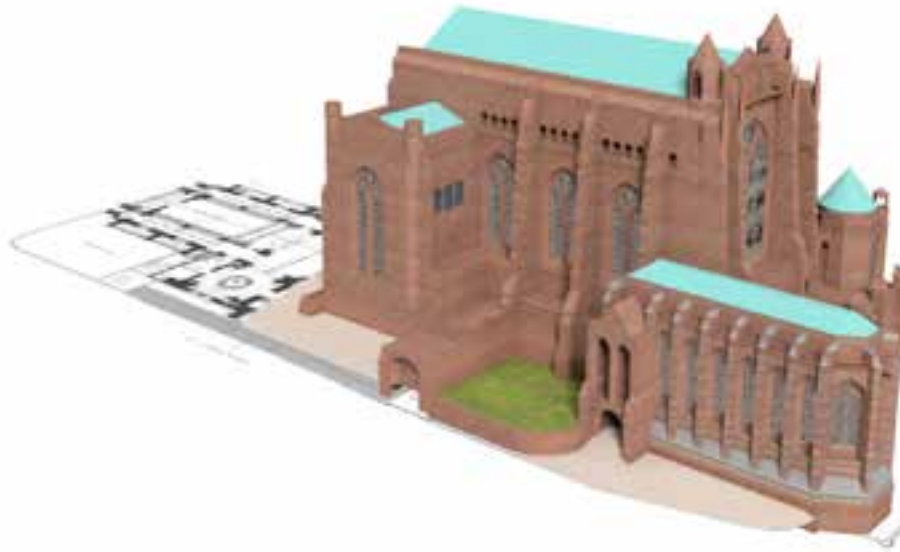
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Phase 1

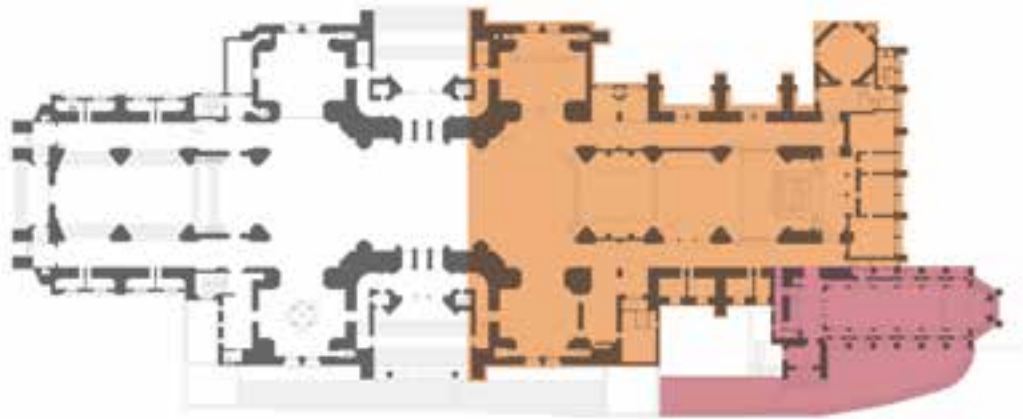
- 1903 Competition-winning design announced
Site purchased
- 1904 Foundation stone laid
- 1910 Lady Chapel completed
(29 June Lady Chapel consecrated)

Phase 2

- 1906 Foundation stone for Chapter House laid
- 1910 Scott's new design with a single tower adopted by Building Executive Committee
- 1924 21 July: Choir and East Transept consecrated
- 1929 Devotional Chapel to the Holy Spirit consecrated

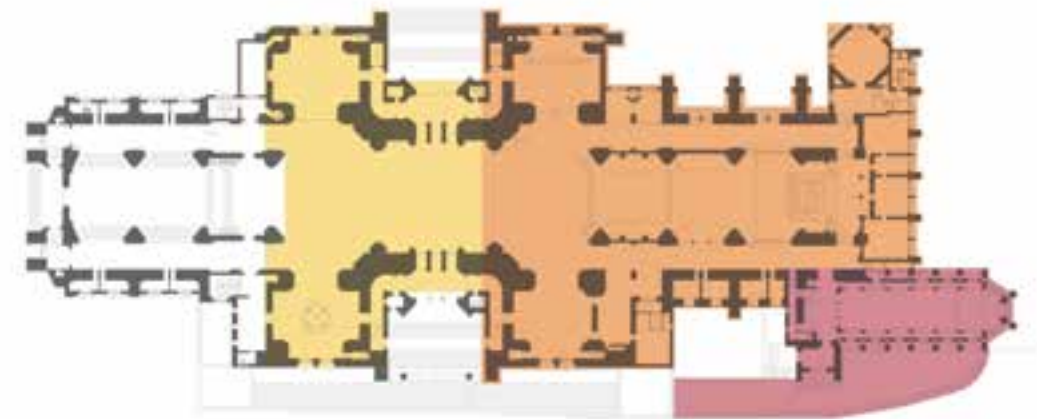


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Phase 3

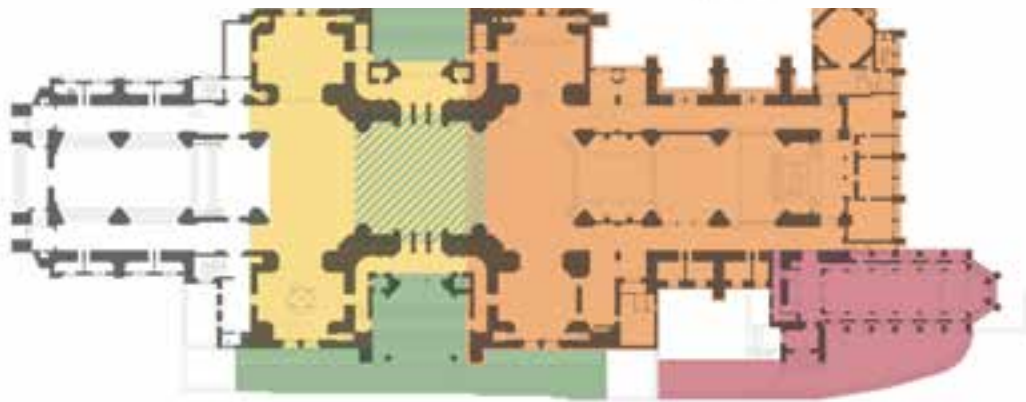
- 1924 Tower redesign
- 1925 New section started. Foundations laid out
- 1926 South-west pier of Central Space - concrete used as infill as experiment
- 1927 Foundations complete
- 1934 West Transept crossing complete
- 1936 Construction of Rankin Porch started





Phase 4

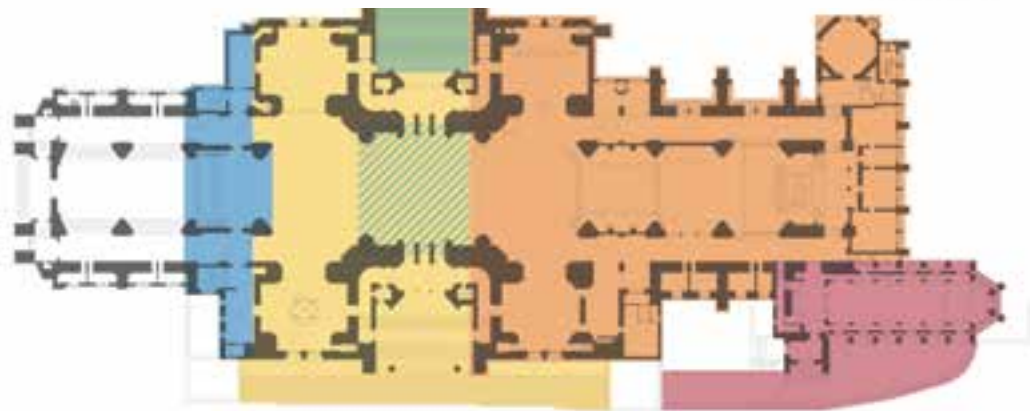
- 1935 Erection of tower girdle and girders.
- 1936-9 Construction of Rankin Porch
- 1937-8 Shuttering on Belfry floor
- 1942 Final pinnacle of tower set in place
- 1947 Tower clear of scaffold





Phase 5

- 1942 Design for first bay of the Nave completed
 - 1948 Start on foundations for the Nave
 - 1955 Construction of Nave Bridge
 - 1961 Nave Bridge completed
- First bay of the Nave and Nave Bridge opened

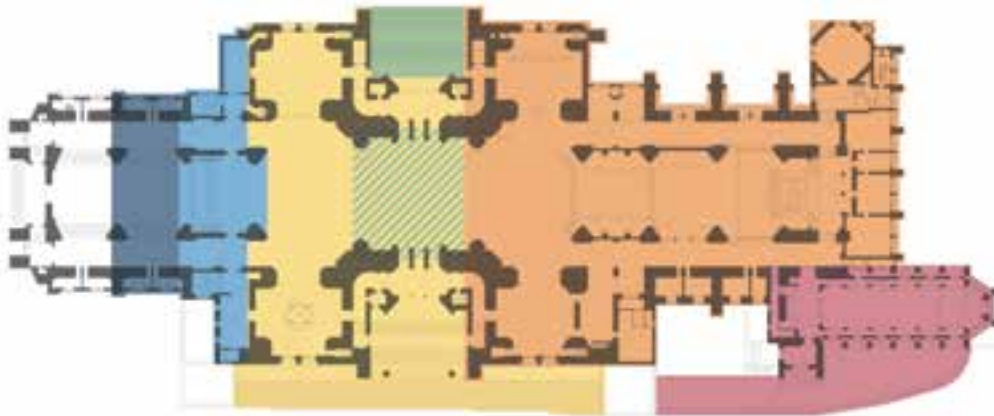


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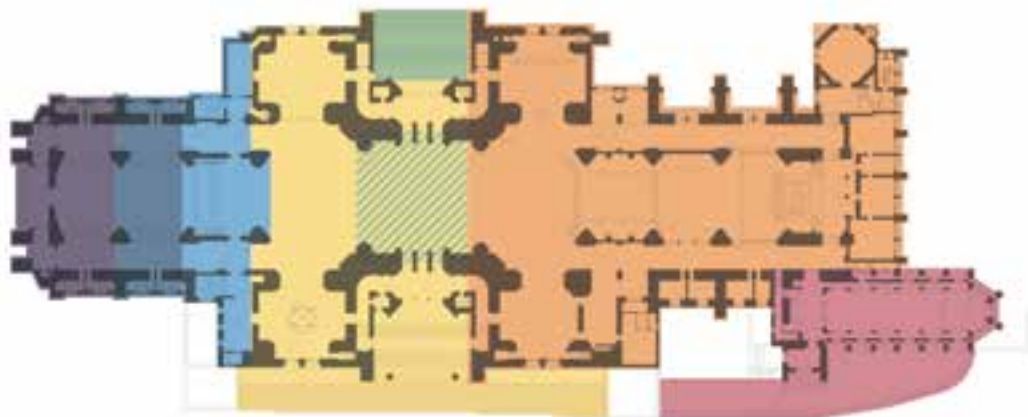
Phase 6

- 1956 Foundations for second bay begun
- 1967 Second bay of the Nave handed over





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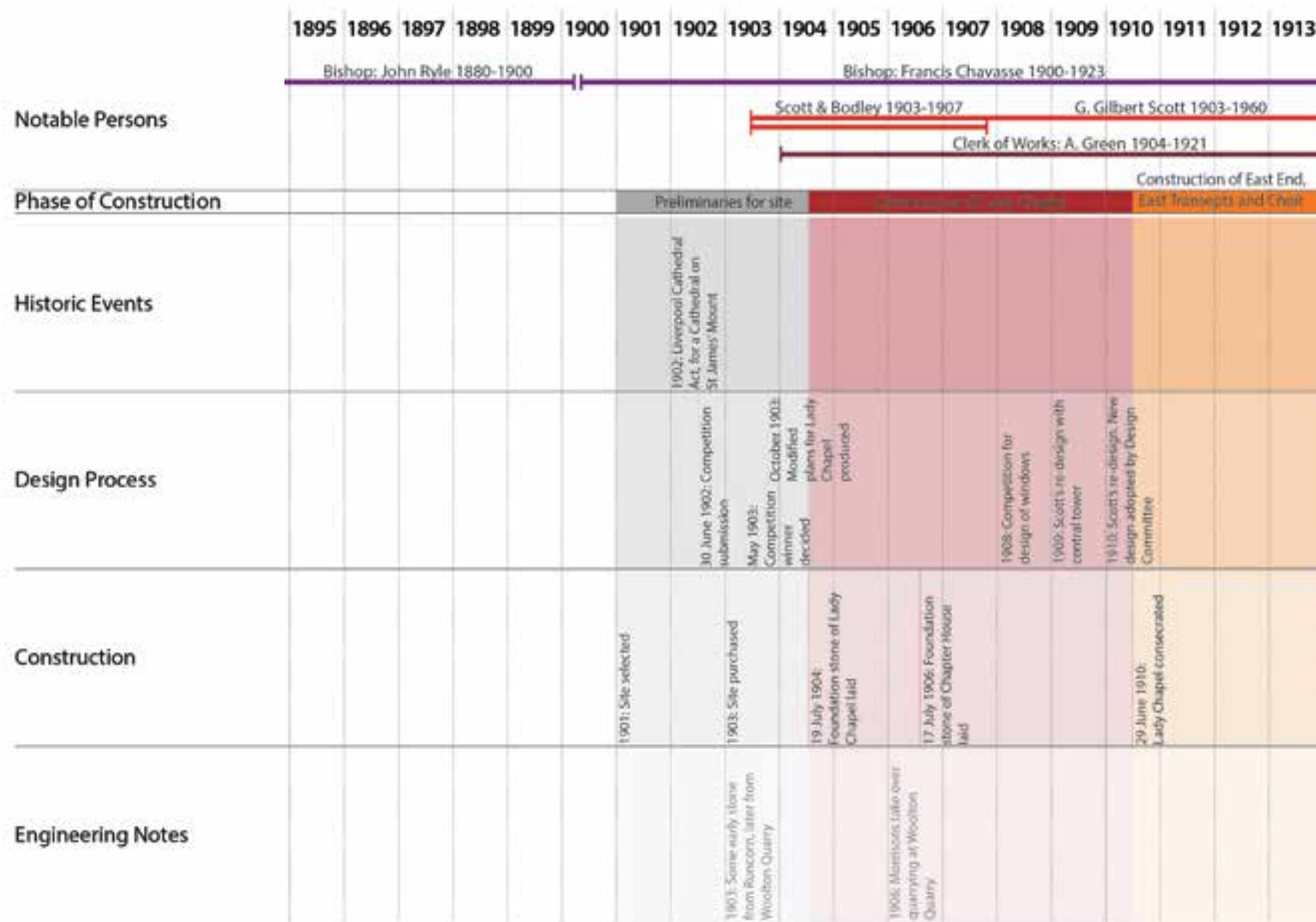


Phase 7

- 1966 Redesign of west front by F.G. Thomas & Roger Pinckney
- 1978 Completion and handover of third bay of the Nave and West Front
 - 25 October: Service of Thanksgiving and Dedication by HM the Queen
- 1983-c.1990 Construction of the Cathedral Close housing 1983(now Cathedral Close and Campus)
- 2007 Completion of Visitor Centre: new welfare block, theatre and mezzanine

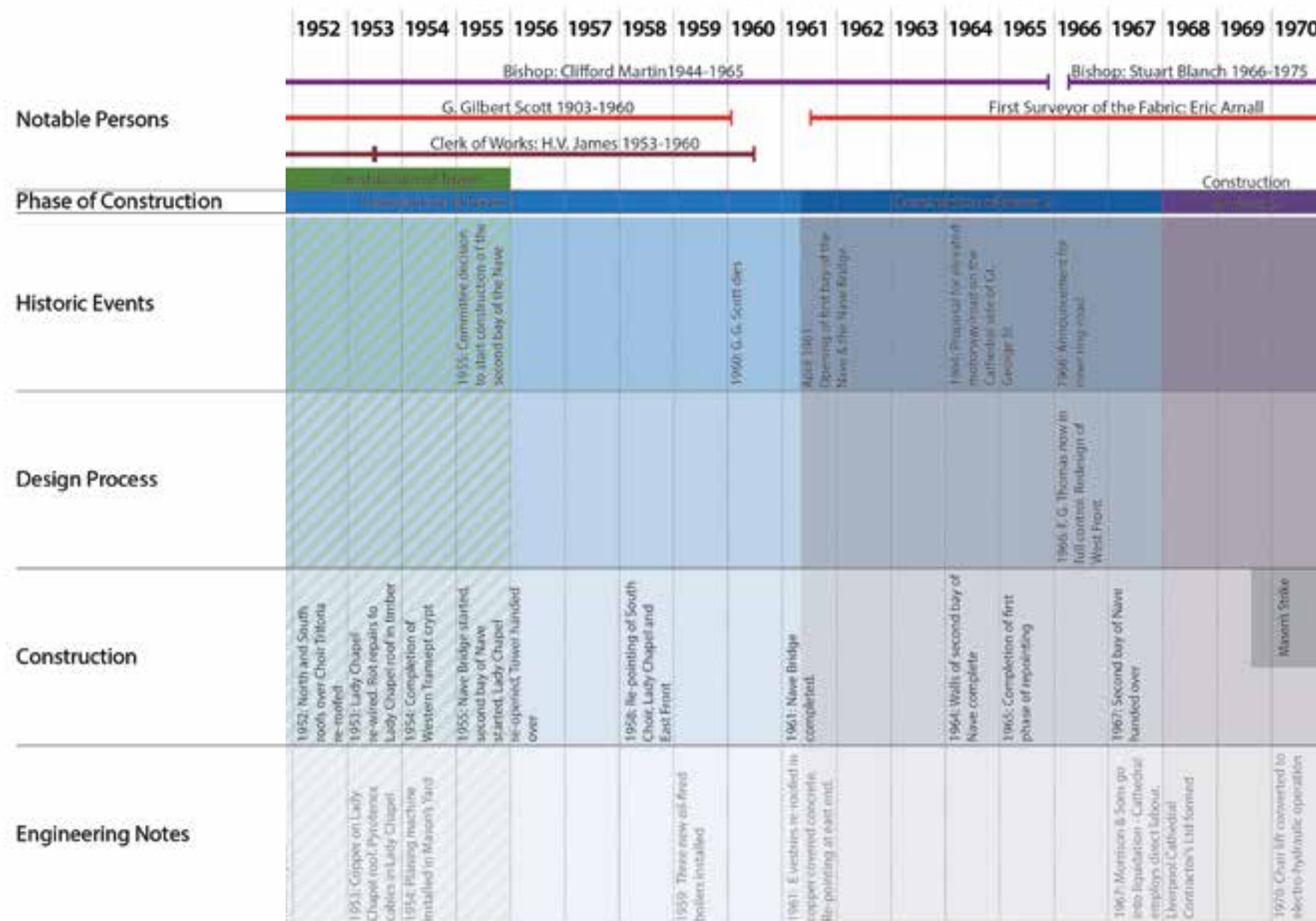
3.3 Timeline

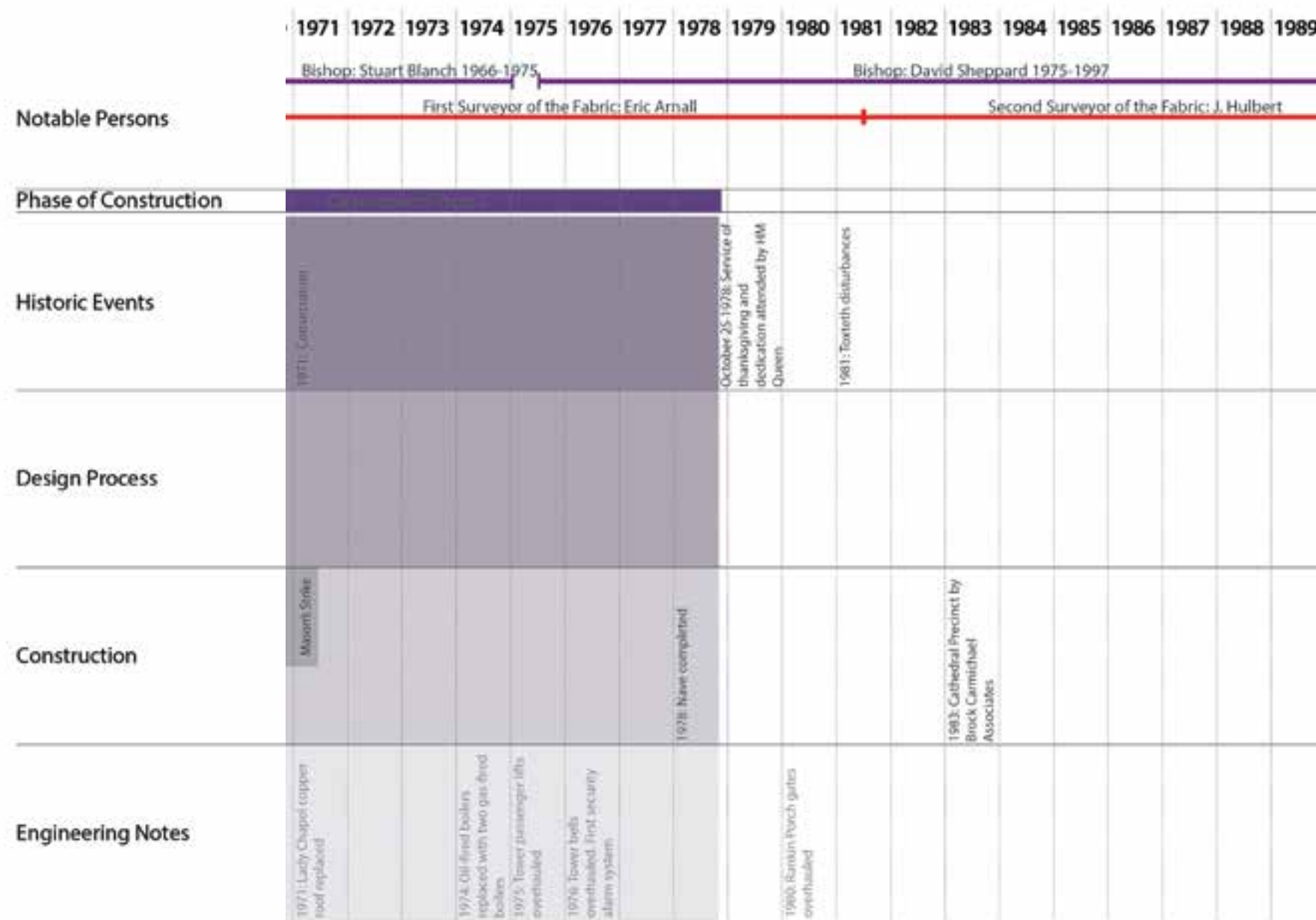
	1878	1879	1880	1881	1882	1883	1884	1885	1886	1887	1888	1889	1890	1891	1892	1893	1894
Notable Persons			Bishop: John Ryle 1880-1900														
Phase of Construction																	
Historic Events	1878: Diocese of Liverpool established		1880: Act of Parliament to create the Diocese of Liverpool			1883: Cathedral Committee established		1885: Liverpool Cathedral Act, for a Cathedral in St James' Garden									
Design Process																	
Construction																	
Engineering Notes																	

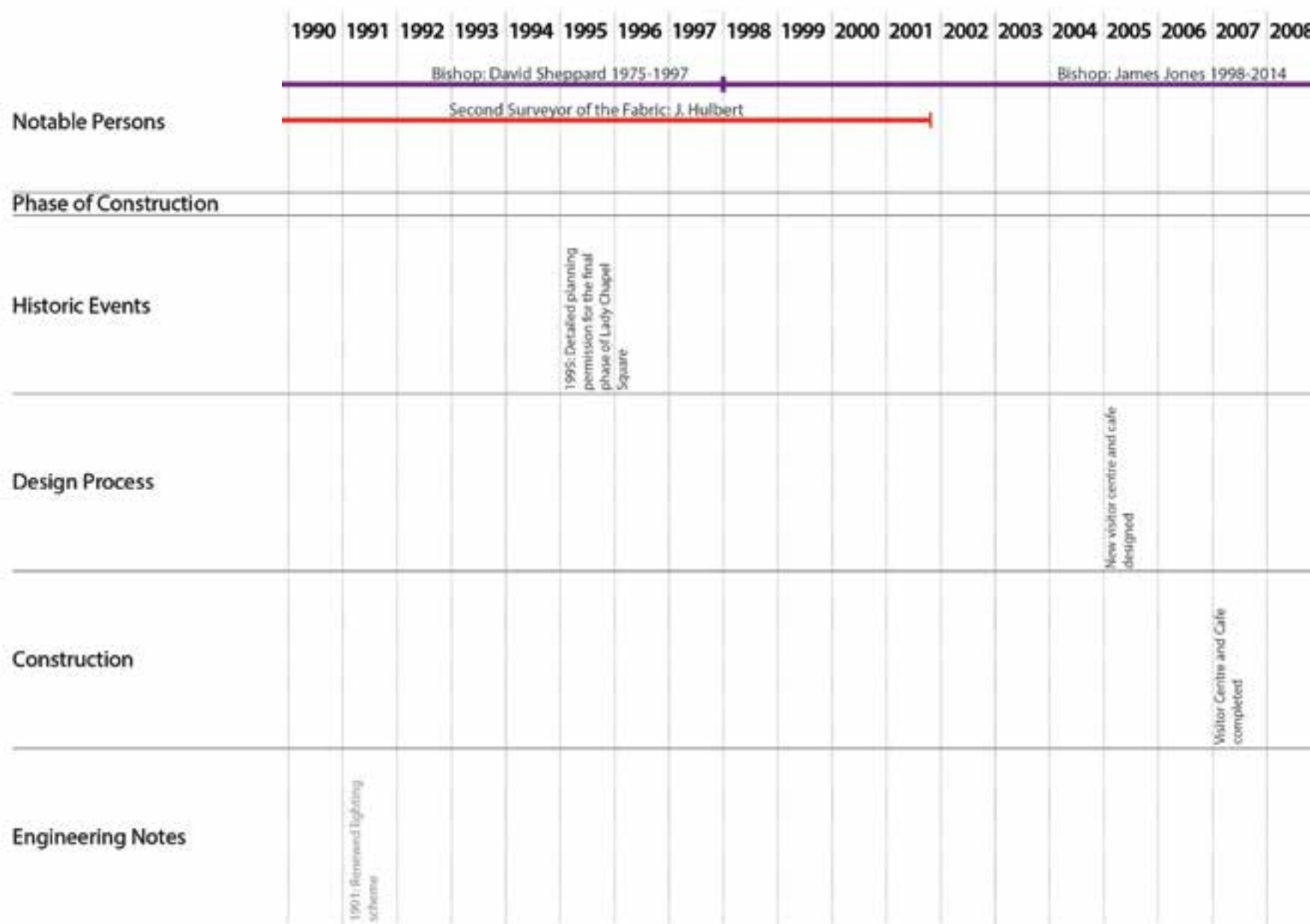


	1914	1915	1916	1917	1918	1919	1920	1921	1922	1923	1924	1925	1926	1927	1928	1929	1930	1931	1932
Notable Persons	Bishop: Francis Chavasse 1900-1923										Bishop: Albert David 1923-1944								
	Clerk of Works: A. Green 1904-1921										G. Gilbert Scott 1903-1960								
											Clerk of Works: O. Pittaway 1921-1953								
Phase of Construction	Construction of East End, East Transepts and Choir											Construction of Central Space							
Historic Events	World War I																		
Design Process																			
Construction																			
Engineering Notes																			

	1933	1934	1935	1936	1937	1938	1939	1940	1941	1942	1943	1944	1945	1946	1947	1948	1949	1950	1951
Notable Persons	<p>Bishop: Albert David 1923-1944</p> <p>Bishop: Clifford Martin 1944-1965</p> <p>G. Gilbert Scott 1903-1960</p> <p>Clerk of Works: Q. Pittaway 1921-1953</p>																		
Phase of Construction	<p>Construction of Central Space</p> <p>Construction of Tower</p> <p>Construction of Nave</p>																		
Historic Events	<p>1934: Freehold of Woolton Quarry presented to Cathedral Committee.</p> <p>Verhey Bros. donated £206,450 to build 'Nave Tower'</p> <p>1936: Liverpool Corporation Act: cemetery no longer used for burials</p> <p>1937: City Council approved plans to redevelop area between St George St and river</p> <p>1938: City Engineers to draw up plans for layout of open space between Cathedral and St George St</p> <p>September 1940: War damage to windows, stonework & foliwork on West</p> <p>1941: SE Transept roof damaged; glass destroyed in 'S' side of Choir & E Transepts</p> <p>World War II</p> <p>1948: Limited building permit issued for Nave</p> <p>March 1949: Princess Elizabeth opened the Rumbin Porch</p> <p>1951: Inauguration of the bells</p>																		
Design Process	<p>1936: Final design for the Tower produced</p> <p>Windows in Baptistry designed</p> <p>1951: Design for Nave and West Front published</p>																		
Construction	<p>1933: Eastern Tower arch altered</p> <p>1934: West Transept Crossing and tracery on rose windows complete</p> <p>1935: Tower girdle erected. Warren girders complete</p> <p>1936: All windows in W Transepts glazed. Baptistry windows</p> <p>1937: Shuttering begun for Bellry floor</p> <p>1938: Concrete floor of Bellry complete</p> <p>27 July 1941: Central Space & West Transepts opened</p> <p>February 1942: Final pinnacle of tower set in place</p> <p>1947: Tower clear of scaffold</p> <p>1948: Foundations of the Nave started</p> <p>1951: Hanging bells; Tower roof completed</p>																		
Engineering Notes	<p>1935: Engineering of tower designed by Green</p> <p>1951: Compressed air power tools installed in</p>																		







	2009	2010	2011	2012	2013	2014	2015
Notable Persons	Bishop: Paul Bayes 2014-						
Phase of Construction							
Historic Events							
Design Process							
Construction							
Engineering Notes							

4.0 The Cathedral today

4.1 A changed city

In the long history of cathedral building Liverpool is still a recent arrival. Yet although it is young compared with great medieval cathedrals such as Salisbury or Lincoln it has experienced in a short lifetime almost as many changes as they have over a much longer period. When the Diocese was created and the decision was taken to build a cathedral, Liverpool was an immensely wealthy global city, the second port in the country, with a well-established civic identity. Since then it has suffered traumatic economic decline. Today the city is rebounding: it is still a major port but its economy has diversified into the world of retail, tourism and education and its population, historically more mixed and transient than in many cities, is more multi-cultural than ever before. Those who founded the Cathedral in the Edwardian period would today recognise most of the streets and places in the city, yet its character has dramatically changed.

4.2 A vibrant Cathedral Company

As a worshipping community the Cathedral has responded to these changes on every front. Its pattern of religious services, like every cathedral rooted in the Anglican tradition, has long been known for the way it has embraced innovative ideas, from the 8.30 evening services of the 1930s to Zone 2 services of today, and for the use of new kinds of music and liturgy. Its role as the centre of worship and prayer for the Diocese is as strong as ever. Every year, thousands of visitors are welcomed, many of whom do have not come to worship but are helped to experience the spirituality and history of the building by volunteer interpreters. Events in the Cathedral — music, drama, exhibitions, celebratory meals — also help extend its welcome to people who might otherwise miss the experience it offers. And the education team enable children from throughout the city and region, many of whom have never been to the Cathedral before, to engage with the building and its message.

4.3 'A safe place to do risky things in Christ's service'

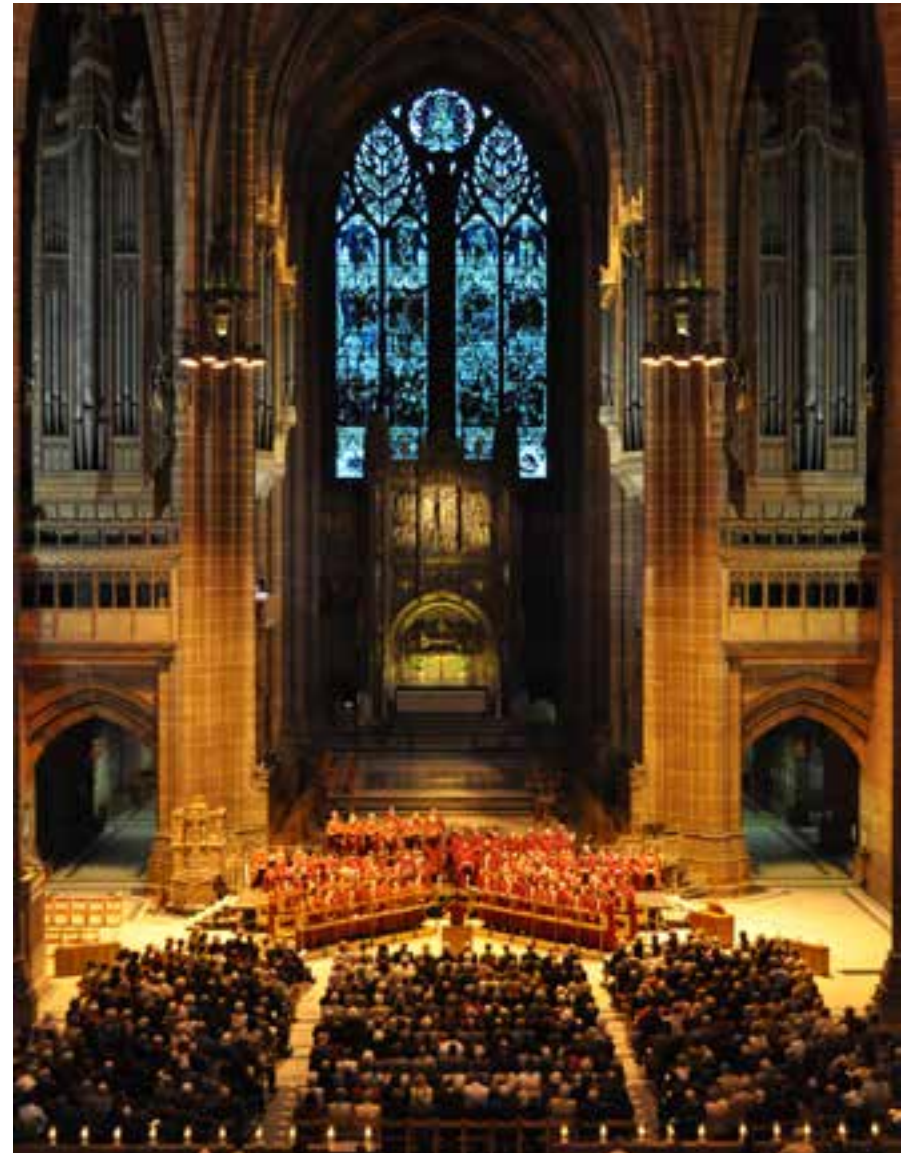
The sheer size and the unique spaces of the Cathedral open up possibilities for innovative use and worship that are not possible at other cathedrals; this has profoundly shaped the Cathedral's vision of its mission and its future, and the breadth of its reach. Many of the ways in which the building is now used would probably never have occurred to Bishop Chavasse and others who founded the Cathedral, or indeed to their architect Giles Gilbert Scott. Yet these uses can take place because of the kind of building Scott designed. Because of its size (the tower reaching to 331ft.) and its location on St James's Mount, the Cathedral is the most visible landmark of the city from afar, the embodiment of the Church Visible. It is one of the keys to Liverpool's corporate identity. Its interior spaces take the attributes of Gothic architecture to a new dimension. Scott always insisted that the real meaning of the way he used Gothic lay not in his design of arches, window tracery or detailed decoration but in the kind of spaces it allowed him to create. The life of the Cathedral has expanded into those spaces.

4.4 'A great engine of emotion'

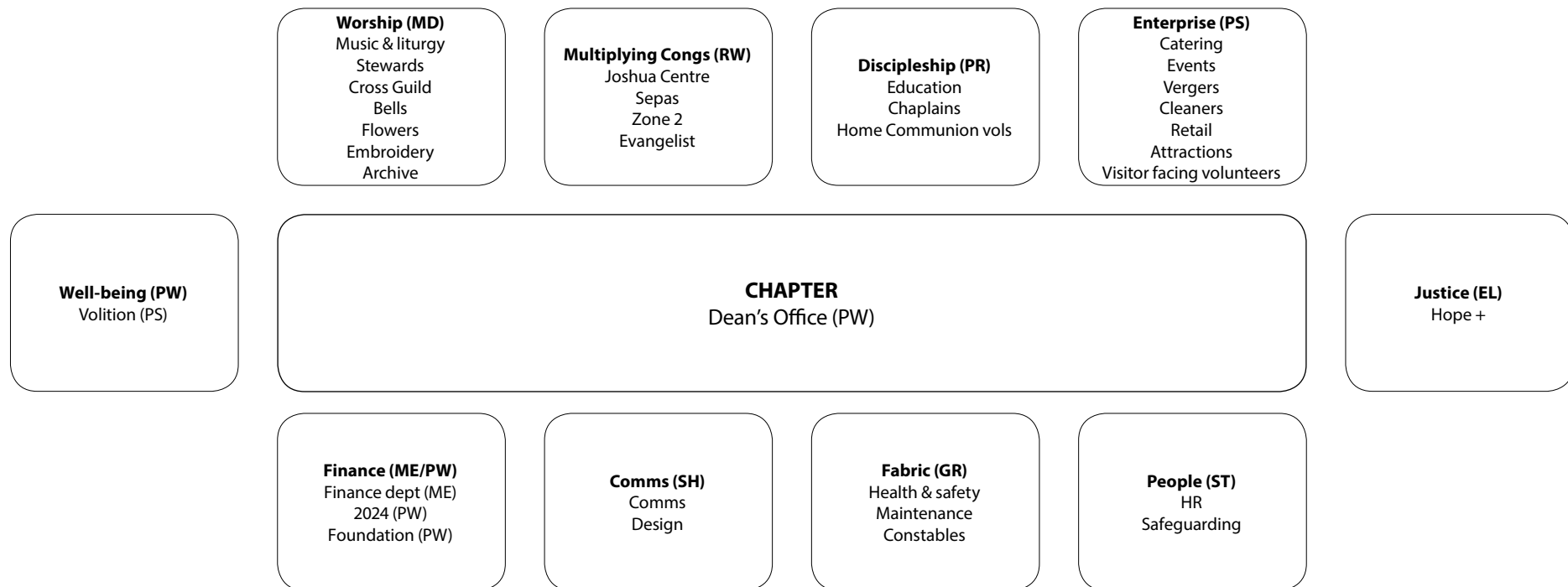
Above all, the sublimity of the Cathedral's interior is what lifts all those who enter it out of their everyday lives. It is the key to its success in engendering worship and prayer. One architectural commentator described it in the 1950s as 'a great engine of emotion' (Goodhart-Rendel 1953: 252). That emotional effect is the consistent thread through the history of the Cathedral and its changing uses.

4.5 The Cathedral in numbers

Number of services per annum:	1,304
Number of events per annum:	500
Number of visitors per annum:	approx. 500,000
Number of Tower Experience tickets sold per annum:	48,959
Number of employees on payroll, full-time and part-time:	92
Number of volunteers:	172
Number of education visitors:	14,000



4.6 Organisation of the Cathedral



5.0 Assessment of Significance

5.1 Policy background: Care of Cathedrals Measure

Control of works to cathedrals in the Church of England (except Christ Church, Oxford) is governed by the Care of Cathedrals Measure (2011), a piece of legislation with the same force as an Act of Parliament. In the same way that the Planning (Listed Buildings and Conservation Areas) Act 1990 requires works to be authorised if they affect the character of a listed building as a building of special architectural or historic interest, the Care of Cathedrals Measure protects the architectural, archaeological, artistic and historic character of the cathedral, its setting and contents.

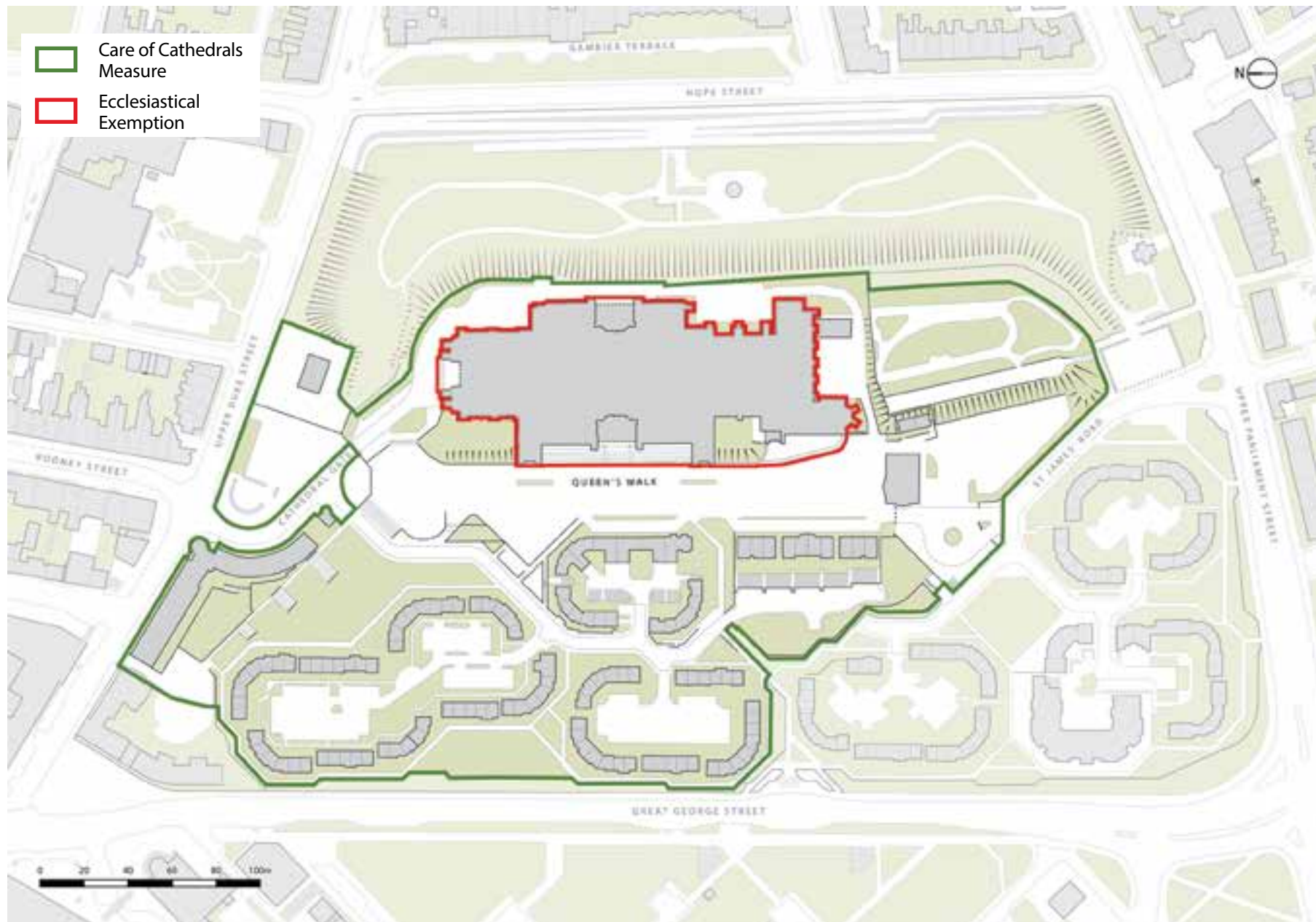
The system for authorising works under the legislation is operated by the Cathedrals Fabric Commission for England (CFCE). The CFCE exercises an interest in the precinct (defined by the green line plan, shown on page 34). Within the cathedral itself (defined by the red line plan) secular listed building consent (as defined in the Planning (Listed Buildings and Conservation Areas) Act 1990) does not apply. Equivalent controls, which must offer the same level of protection to the listed building, are exercised by the CFCE within this area. Approval is required for any proposal for carrying out works which would 'materially affect' the architectural, archaeological, artistic or historic character of the cathedral.

There is a statutory requirement, therefore, to understand the architectural, archaeological, artistic and historic character of the cathedral in order to be able to make decisions about change that may affect it. The term 'significance' is commonly used to bring together the various types of interest which together define what is special about a historic building or place. This is achieved here with a [Summary Statement of Significance](#), followed by detailed discussion of different aspects of significance, ranging from liturgy, worship and music, to fabric, glass, fixtures and fittings, and setting and context.

5.2 Assessing Significance

Assessing significance is the means by which the cultural importance of a place and its component parts is identified and compared, both absolutely and relatively. The purpose of this is not merely academic, it is essential to effective conservation and management because the identification of elements of high and lower significance, based on a thorough understanding of a site, enables owners and designers to develop proposals that safeguard, respect and where possible enhance the character and cultural values of the site. The assessment identifies areas where no change, or only minimal changes should be considered, as well as those where more intrusive changes might be acceptable and could enrich understanding and appreciation of significance.

Statutory designation is the legal mechanism by which significant historic places are identified in order to protect them. The designations applying to Liverpool Cathedral are described below (Section 5.3). However, it is necessary to go beyond these in order to arrive at a more detailed and broader understanding of contemporary significance that considers more than matters archaeological and architectural-historical. In this Plan this is achieved by applying the criteria set out in Historic England's *Conservation Principles, Policies and Guidance* (2008). *Conservation Principles* has helped to bring a much-needed clarity to the use of the term 'significance', a word that, though it has been in the currency of building and landscape conservation for many years, has until recently lacked definition and consistency in meaning and application. It will never be possible to apply the test of significance with scientific exactness, but by using the Historic England methodology it is possible to be more specific about how an assessment has been made.



Red line and green line plan

Conservation Principles describes four different value groups that contribute to the significance of a place:

Evidential value: derives from the potential of a place to yield primary evidence about the past. It can be natural or man-made and applies particularly to archaeological deposits, but also to other situations where there is no relevant written record;

Historical value: derives from the ways in which past people, events and aspects of life can be connected through a place to the present. A place may *illustrate* some aspect of the past, and thus helps to interpret the past, or be *associated* with an important person, event or movement;

Aesthetic value: this may derive from conscious design, including the work of the artist or craftsman; alternatively it may be the fortuitous outcome of the way a building or place has evolved; and,

Communal value: regardless of their historical or aesthetic value, many places are valued for their *symbolic* or *social* role, often as a source of identity to people and communities. This may encompass a spiritual or commemorative role.

The assessment of significance is an amalgam of these different values, and the balance between them will vary from one case to the next. What is important is to demonstrate that all these values have been considered. This is achieved by assessing the significance of the whole site relative to other comparable places and the relative significance of its component parts.

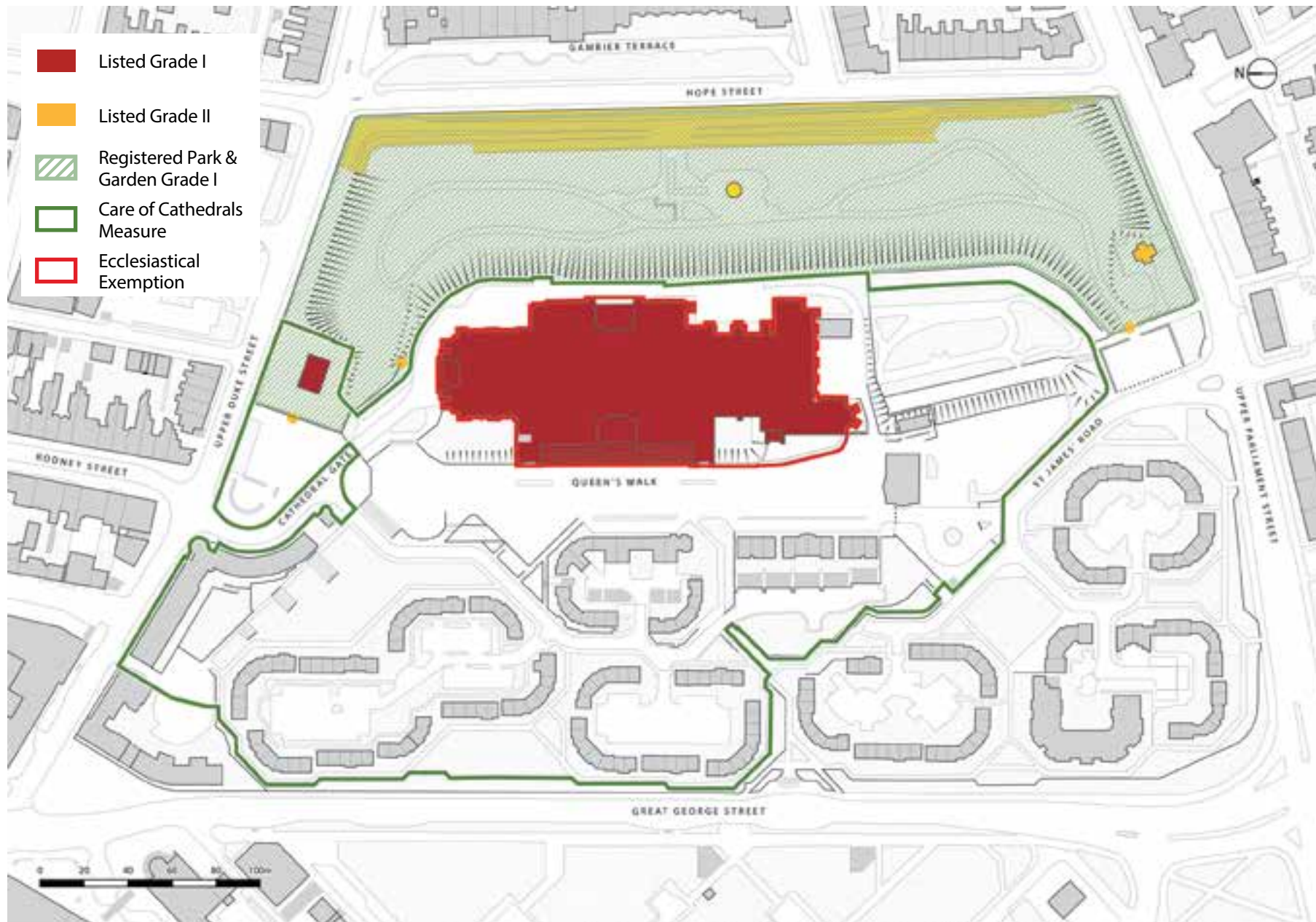
This assessment begins below with a description of statutory designations, followed by a Summary Statement of Significance using 'Heritage Values'. Thereafter there follow more detailed assessments of the individual aspects of the Cathedral's significance. In the interests of a wider readership and accessibility, these assessments do not use Heritage Values, although these

concepts have informed the underpinning analysis. The significance of individual space and fittings, including glass, can be found in Section 2 of the Management Gazetteer.

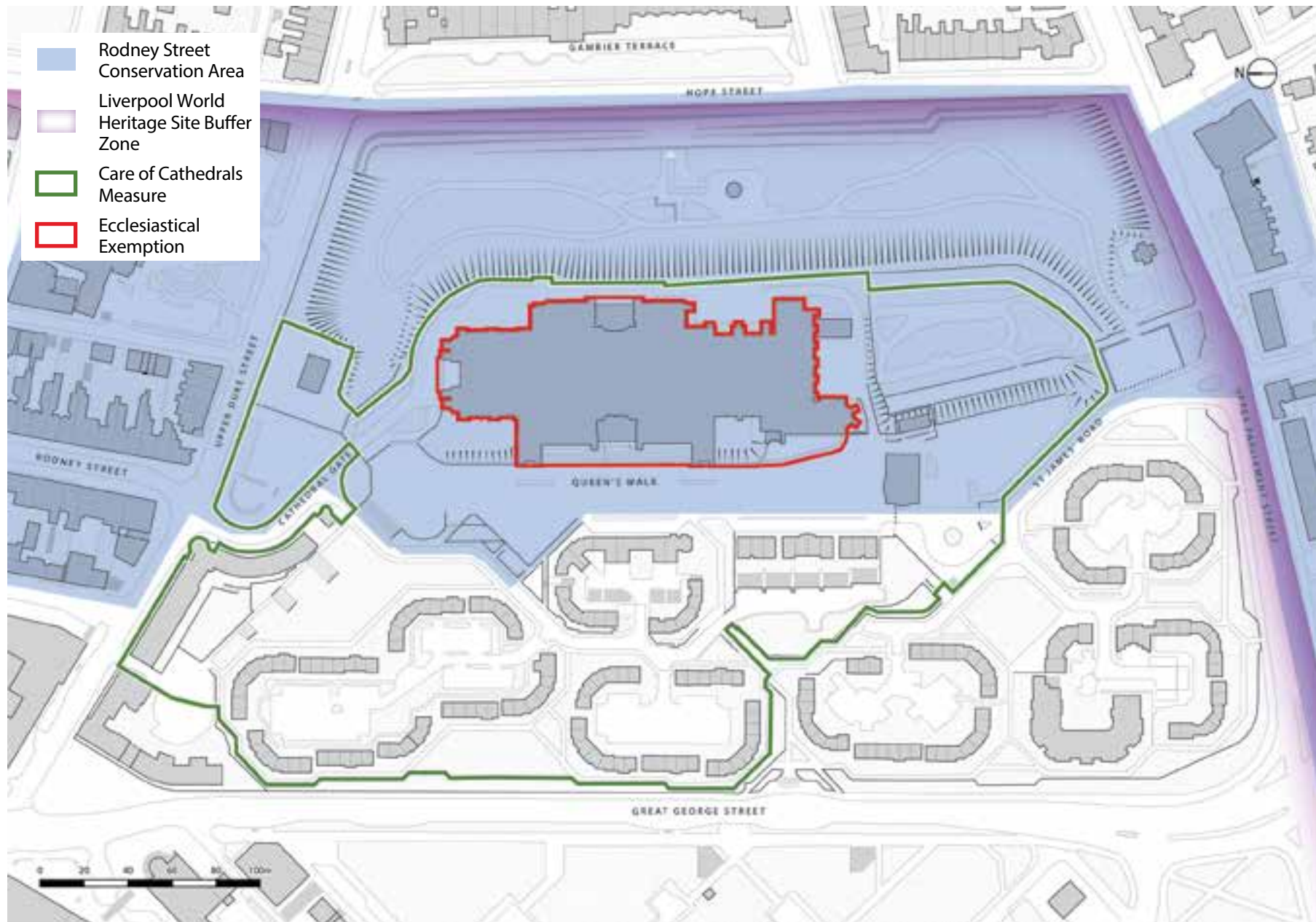
5.3 Designations

See plan on pages 36 and 37 and list entry summaries in [Part 2 Section 18](#).

Liverpool Cathedral is statutorily listed at Grade I and sits within the Rodney Street Conservation Area and the buffer zone of the Liverpool – Maritime Mercantile City World Heritage Site. The Oratory is also listed, at Grade II*. St James' Garden is a Grade I Registered Park and Garden; the boundary of the registered area excludes St James' Mount, something that might be reviewed in light of its significance which is discussed below.



Listed buildings and registered park/garden



Conservation area and World Heritage Site boundaries

5.4 Summary statement of significance

Liverpool Cathedral is the most important British church building of the Twentieth Century. It stands on the brow above Liverpool as a symbol of God's enduring love for the world and of the faith which sustained its construction over three quarters of a century. It is 'a scenic prodigy, a mighty monument to the originality and inventiveness' of one of our most eminent architects — Giles Gilbert Scott — whose sublime architectural vision integrated the applied arts, especially glass and sculpture, to an exceptional degree (Stevens Curl: 695). The result is theatrical Gothic architecture of international significance.

More than any other post-medieval cathedral it is also a building which people have taken to their hearts, because of its sheer architectural power and charisma, and the memories which it embodies. It is a central part of the city's collective identity, indelibly linked to the experiences Liverpool has lived through, of war, economic change and regeneration.

The Cathedral is special too because of the way it functions day by day. The brief which Giles Gilbert Scott followed focused on spaces for worship but he created a building in which, more than in any other cathedral, the sacred and the secular can be blended, to the benefit of both. Because of its size and flexibility it can house events and activities of many kinds, often simultaneously. The result is a building which is always alive and open-hearted in its welcome.

Evidential Value

Buildings may be known from photographs, drawings and film but they can only be really understood by being experienced at first hand. Of no building is that more true than Liverpool Cathedral. To worship at the cathedral or to visit it is to engage with Scott's feeling for architectural space; the vista through the nave bridge down the sublime length of the interior, the view up into the

tower, the mystery of the side aisles and the thrill of arriving on the balcony over the Lady Chapel. Equally, there is no substitute for the immediate experience of how he handled natural light in the cathedral through his use of stained glass – which became increasingly sophisticated as the building evolved – and how he deployed decoration to lead the eye. For all the sophistication of Scott's architectural vision, it would have come to nought without the exceptional contribution of a highly skilled and dedicated local workforce: the entire Cathedral is a celebration of superb traditional building crafts, none more so than stone masonry and carving.

Historical Value

Through the seventy-four years of its construction the Cathedral has become an integral part of Liverpool's identity. As important as its own history is the story of the part it has played in the city's twentieth-century transformation. In its immense walls and tower can be read the confidence and wealth of the age when it was conceived, the courage which saw its construction continue through two wars, and the anxious determination which brought it to completion. The monuments, glass and sculpture are all parts of that record, all the more meaningful because they are linked to people's immediate memories.

Aesthetic Value

The Cathedral is celebrated as being largely the work of one architect, Giles Gilbert Scott, for whom it was his major work. It is to a remarkable degree the vision of one man — a Gesamtkunstwerk — realised on a breath-taking scale and integrating an array of some of the most interesting applied arts and artists of the period.

Even without the Cathedral to his name he would still be counted one of the most important British architects of the twentieth century, who throughout his career sought to strike a balance between traditional materials and design and the extremes of innovation. In the Cathedral he showed how Gothic, which seemed to him the best embodiment of religious feeling, could itself be treated in a progressive way through the simple use of space, mass and light. The Cathedral also has a clear integrity because of the way he worked with artists and craftsmen on the furnishings, stained glass and sculpture, particularly his creative relationship with the sculptor Edward Carter Preston. Together they produced the 'immense and glorious work of fine intelligence' which Bishop Chavasse had dreamt of (Lancelot 1929: 151).

Communal Value

The Cathedral was built through the commitment, skills and faith of the people of Liverpool, a relationship which is still immensely strong. Because of the open-hearted and often radical way it has been used, in worship, music and events, the Cathedral is central to Liverpool's sense of itself. Its spectacular scale and architecture is a sense of great pride. The connection between cathedral and community has always been most powerfully expressed in its special services - no less than thirty-seven such services at the height of the Second World War in 1943 and still a strong tradition today. It is the natural gathering-place for thousands of people at times of crisis or celebration, many of whom may not be professed Christians, and a centre of the city's cultural and musical life. And even for those who only know its silhouette from afar it is as powerful a symbol as great medieval cathedrals such as Durham and Salisbury. Its role in the way Liverpool is depicted in literature, pictures, music and other media reflects the strength of what it has come to mean.

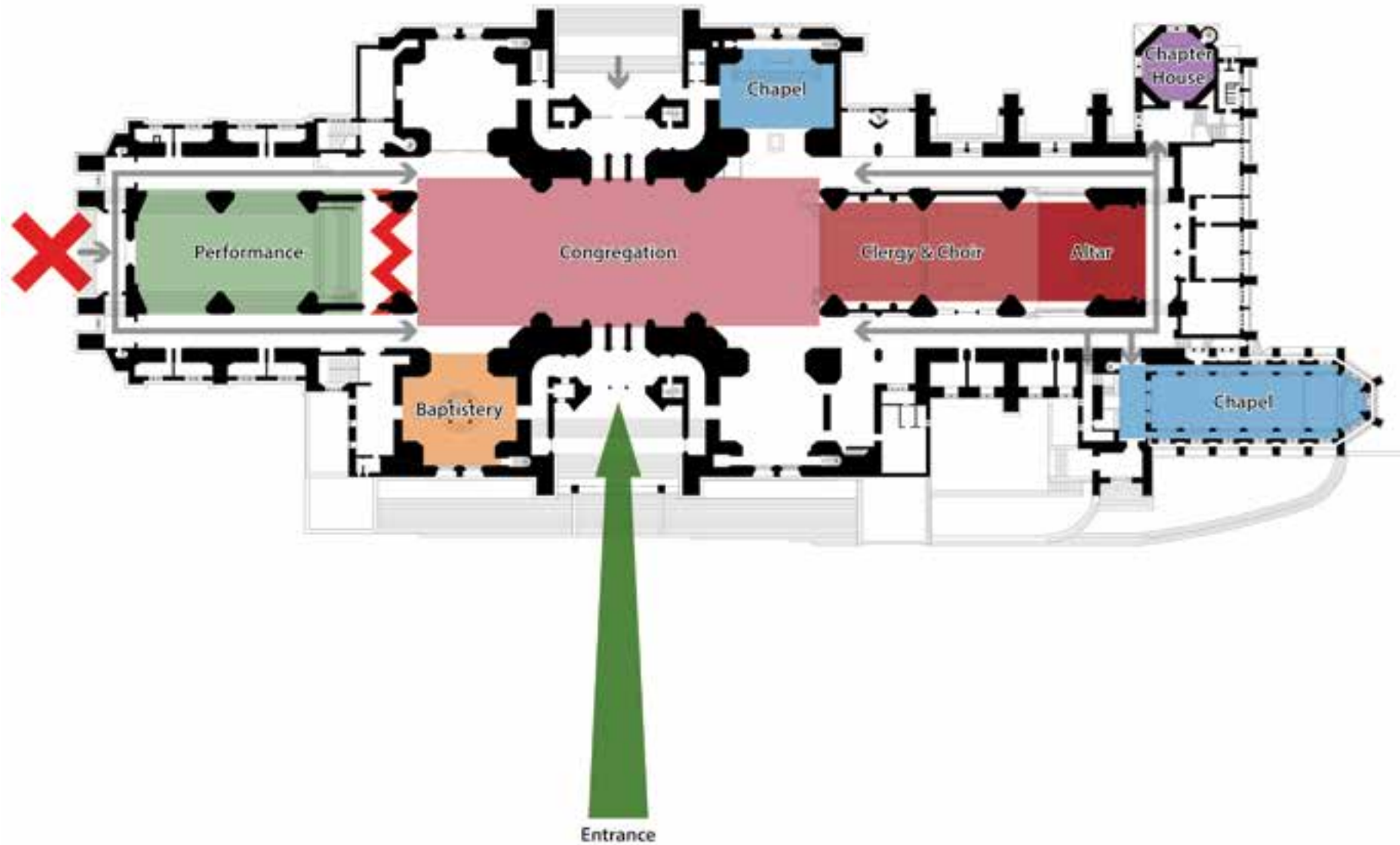


Light night 2015

5.5 Faith and Liturgy

Dean F.W. Dwelly, the first Dean of Liverpool, once said: 'It is the honouring of God which is, in the end, the sacramental meaning of a Cathedral' (Kennerley 2004: 94). That paramount purpose of a cathedral has particular significance for Liverpool Cathedral in two respects. Firstly, in its worship and liturgy it is endowed with a building which has few of the constraints of the kind that limit the pattern of worship in other churches, particularly twentieth-century churches. This is partly a matter of its sheer size but also of the distinct spaces which Scott created — the Choir, Central Space and Nave, plus a separate, far more intimate Lady Chapel. These spaces have allowed new kinds of liturgy to be developed for different kinds of service, not just the great ceremonial services for which the Cathedral is famous but also the daily pattern of worship in which the traditional division between the sacred and secular is broken down by the absence of a choir screen - changing the sense of worship in a way that is in the DNA of the Cathedral Company. The size and flexibility of these spaces have also allowed the traditional role of the Cathedral to be enriched through drama, dance and music. Even the arrangement of ancillary accommodation leaves a significant and unique impression: at Liverpool the Cathedral administration is in the church, not in a separate office as at other cathedrals; the clergy are a constant presence on the floor of the Cathedral, passing back and forth amongst visitors on their way to and from the offices distributed around the perimeter of the building.

Secondly there is the religious feeling that the building evokes, regardless of the time of day and what is happening in it. The thrilling impact which the Cathedral has on people of every kind is testimony to the effort which Scott made to produce a 'solemn and devotional effect' (Kennerley 2004: 86). That to him was the chief requirement of his design, and the role of decoration, fittings and glass was always felt by him to be secondary to achieving that effect. It was space and light as a means to devotion which mattered most. His single-mindedness produced a cathedral which is exceptional in the simplicity and coherence of its religious message.



Use and circulation as conceived by Scott (shown on the plan as built; Scott intended a different arrangement for the west end, without a great west door)

5.6 City and community

Liverpool is justly famed for its sense of identity. This pride is a great strength of the city, and the Cathedral is a major part of this identity in the following ways:

- For its physical presence, dominating the skyline (discussed in the next part of this analysis;
- For its inspirational history – a new cathedral for a new city, designed on an unequalled scale by a twenty-two year old novice and constructed by a dedicated Liverpoolian workforce through depression and war
- Culturally, its music and architecture are important components of a city with a vibrant and world famous artistic life;
- For the enduring links forged with the Metropolitan Cathedral to overcome sectarianism in Liverpool and fight for social justice in a city bruised by poverty.

For many the Cathedral is thus emotionally significant as one of the most important symbols of the city and its people. During every crisis — wartime bombing, the Toxteth riots, the Hillsborough tragedy — the Cathedral has been a place of sanctuary and support. Such symbolism has its natural limits. Beyond the city boundaries, the Cathedral does not have the resonance of many cathedrals; York Minster or Lincoln Cathedral for example are symbols of identity and pride for entire counties. The fragmented history and character of Lancashire deny Liverpool Cathedral this role: it is not the historic county town, it is located in the far corner of the county and there are rival identities in Manchester and other proud towns and cities.

Even within the city the Cathedral is perhaps taken for granted. It is known to and loved by many, of course, but its full cultural importance and emotional

power are perhaps not always acknowledged. The city should celebrate and promote the Cathedral at the top table of its attractions, as the greatest English building of the twentieth century.

5.7 Setting and precinct

The qualities of the site are obvious even to those who have only seen Liverpool from afar. The decision to site the Cathedral on St James' Mount had the effect, as well as drawing attention to the building, of creating a landmark of immense importance to the city's identity. Scott designed with that visibility in mind. That civic benefit has in turn been enhanced by the completion of the Catholic Cathedral (1962–67) on the same ridge above the city.

Nevertheless, the urban and wider physical presence of the Cathedral is not universal. That is, topography simultaneously makes the Cathedral an imposing presence and a surprisingly isolated one.

To start with, whilst it stands on the ridge above the city centre, it is not atop it. Therefore it is prominent from the Wirral shore to the west and south but not from inland to the east apart from the memorable view from the train across the Victorian roofscape of Wavertree - an evocative notification that this is a true, substantial city. Otherwise the tower does not announce Liverpool on its principal approaches; for example, there is a single easily-missed glimpse on the M62, and no sight at all from the Runcorn bridges. From the north, on both sides of the Mersey, it is obscured by city centre towers. So the Cathedral is not a guiding landmark quite like York or Lincoln, which are visible for miles on all approaches.

From within Liverpool the building is surprisingly invisible because of topography and the urban scale of the city centre. There are some superb views, and some glimpsed views, and others from the waterfront where post-war development has cleared a foreground. However, to take the example of the journey up from Lime Street, the tower of the Cathedral is not a constant beacon, but appears and disappears.

The length and challenge of the pedestrian journey from Lime Street Station highlights another significant aspect of the site: it is prominent but not central. It is a long walk uphill and from most directions it is not always visible; getting there can be hard work.

Thus, unlike the vast majority of medieval cathedrals, the building is not the natural and undisputed focal point of its city. This is evident in the famous view of the Liverpool waterfront from the Birkenhead shore: the Cathedral is magnificently prominent in elevation against the ridgeline, but it is off to one side and set apart. The eye is naturally drawn to the cluster of tall buildings to the north demarcating the energy and pre-eminence of the city's commercial core. Such remoteness is a constant challenge for the Cathedral authorities.

The immediate setting to the east and north is magnificent, created by the combination of the sublime St James' Garden and elegant Georgian housing. To the south is the currently unused fragment of St James' Walk, which dates to 1767 and is of considerable significance as the oldest public landscaped space in the city.

However, visitors arriving on foot from the north are confronted with what can feel like a car park that has a cathedral in the middle of it. Vehicular access and parking are essential to the Cathedral because of its remoteness and the paucity of alternative means of transport, but unfortunately the way in which these facilities historically evolved is to the detriment of the building and the pedestrian. The root historical cause was the abandonment of Scott's vision

for the Precinct and the subsequent reorientation of the Cathedral approach by 90 degrees: Scott designed the main entrance of the Cathedral to be on the liturgical south side (which is geographically west), with the Rankin Porch fronting what was then a public road. Only once the City in the 1930s began to think of how the building's setting might be improved by clearing housing on the slope down to Great George Street did Scott himself start conceiving of a monumental flight of stairs from there up to the Rankin Porch.

By the time the building was completed, the context and ambition had changed. For decades the site was blighted by the proposed elevated Liverpool Inner Motorway, until the present Precinct housing was constructed as a flagship element of the regeneration strategy devised in the aftermath of the 1981 Toxteth Riots. By then Great George Street was no longer a major artery into the city centre; though the idea of pedestrian access up through the Precinct development was maintained, planning now acknowledged the natural desire lines for visitors arriving from the north, and so Queens Walk was designed as a pedestrian space in front of the Rankin Porch. Since then, what was in the 1980s an understandable concern about security, together with the subsequent expansion of parking around the Cathedral, has had the unintended consequence of creating an environment where security and the car feels prioritised over the needs and wellbeing of the pedestrian. The contrast between the scale, ambition and significance of the building and the present inadequacies of its immediate setting are stark.



Scott's grand vision for the Precinct, axially orientated on the Rankin Porch. The drawing also emphasizes the Cathedral's dominant position on the city skyline

5.8 Architecture

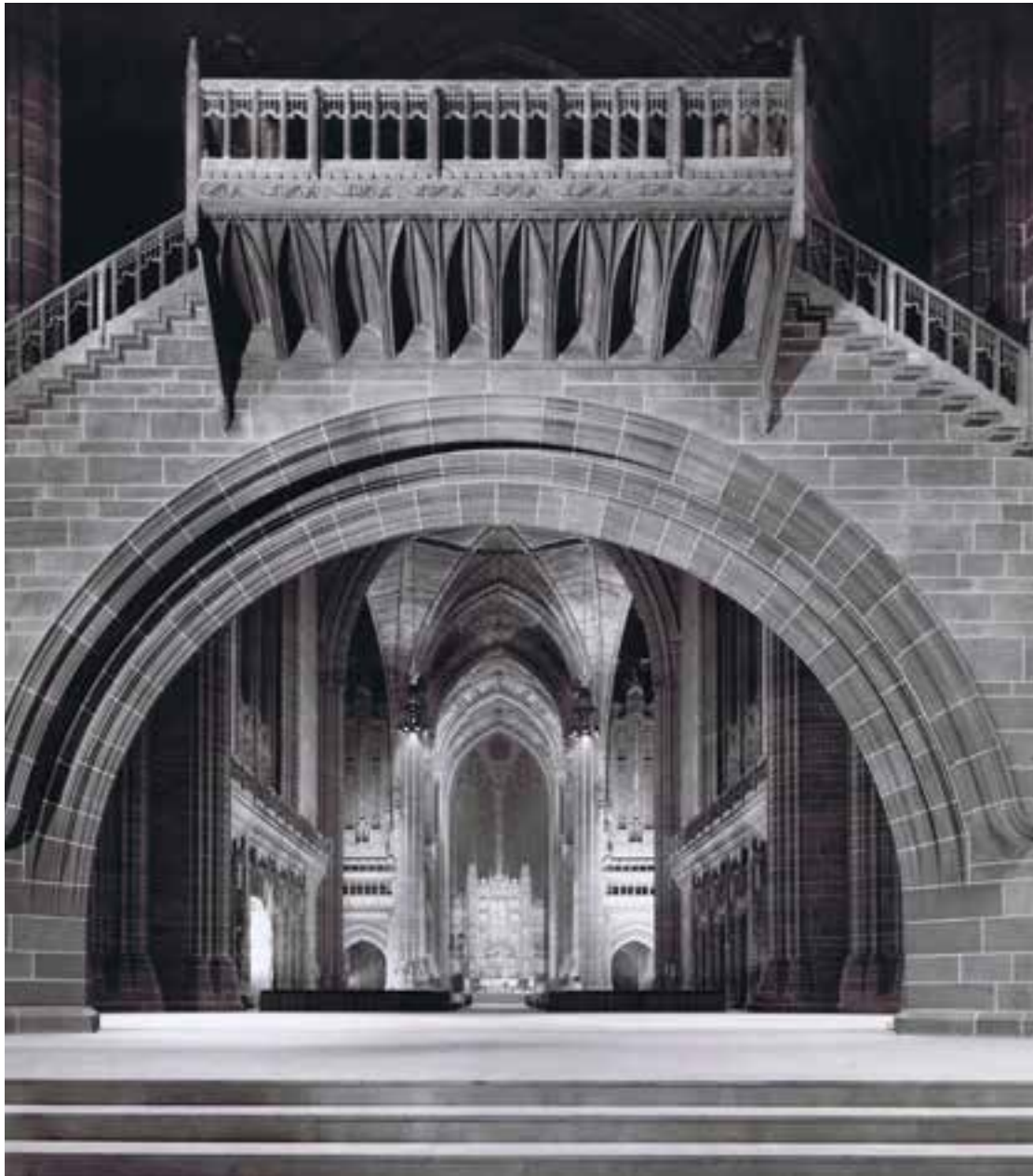
The architectural significance of Liverpool Cathedral can be summarised under three equally-weighted headings:

1. Its role in the urban landscape of Liverpool discussed above
2. Its central position in the development of modern Gothic architecture
3. Its position in the career of Sir Giles Gilbert Scott.

Modern Gothic is not a term often used but is a good way of describing a kind of architecture, of which Scott was the supreme exponent, which broke free of the more archaeologically-based Gothic Revival of the mid- and late-nineteenth century to explore, through simplicity and the handling of mass, the fundamental spatial qualities of Gothic. Sir Nikolaus Pevsner acknowledged the importance of the direction in which Scott had travelled when he described the cathedral as 'a masterpiece of its own kind' (Pevsner 1969: 148) though he felt it was still rooted in the previous century. Sir John Betjeman was characteristically more forthright in his praise: 'No-one seeing Liverpool Cathedral for himself ... can fail to recognise that here is one of the great buildings of Europe' (*Daily Telegraph*, 25 February 1963). Forty years earlier, at the time of the Cathedral's consecration, the distinguished American architect Ralph Adams Cram described it as 'the most alive of all modern churches' (Shand-Tucci 2005: 448). The distinctive qualities which Scott brought to the design and his influence on other buildings in Britain, and even more in America, are now more appreciated than ever before.

Scott lived and practised at a time of increasing architectural confrontation, in which functional modernity was pitted against the claims of traditional materials and design. He sought to mediate between the two camps by making the case for an architecture of evolution rather than revolution, but he was increasingly bypassed especially in the last twenty years of his life.

More recent assessment of his immensely varied output, based on the fresh analysis of his buildings, has confirmed the high status which he enjoyed before more dismissive attitudes took hold. Central to that reassessment has been the recognition of his work on Liverpool Cathedral and the skills which he brought to that project throughout his career. Not least these of these are his almost complete command of the design and construction process. This was handled with masterly professionalism and is remarkable for the degrees to which Scott controlled the design of almost every aspect of the Cathedral, its fixtures and fittings. From a man brought up in the traditions of the Gothic Revival at a time of a fruitful regeneration of the applied arts, the Cathedral is the largest example of Gesamtkunstwerk in the country.



Stuart Bale photograph looking east under the nave bridge, not long after this section was completed

5.9 Structure and construction

The Cathedral is significant for being the last and possibly largest mass masonry structure in the country. It is the end of a lineage stretching back to the Norman Conquest. Furthermore, this was achieved with remarkable professionalism, continuity, and consistency. Scott's professionalism throughout was of the highest order; he practised a high degree of control throughout the project, on all aspects of the architecture and interiors.

The Cathedral is significant for illustrating the way Scott collaborated with others: other professionals were subservient to him. Consistency was also a key factor in the building's construction: although Scott died before the Cathedral was completed, his firm continued with the project, and Morrisons were the contractors right from the start up until liquidation in 1967. The result is a structure that is overwhelmingly successful when many other celebrated buildings of the same era — including cathedrals — suffer from notoriously immature structural forms and methods. Everywhere it is a celebration of exceptional traditional building craft skills, especially of stone masonry and carving; the continuity and dedication of this workforce is beautifully rendered in the many hundreds of photographs of the construction process. This is all the more important because these photographs record these ancient skills in superb detail in an era when they were rapidly dwindling to near extinction in the face of modern construction techniques.

Nevertheless, Liverpool Cathedral is properly understood as a hybrid structure because of the introduction of some modern materials and technologies: including the roofs, heating system, and the Belfry structure. Scott explained that 'Whenever I find that a modern method of construction suits my purpose better than an old one I adopt it' (RIBA Journal 1953: 223).

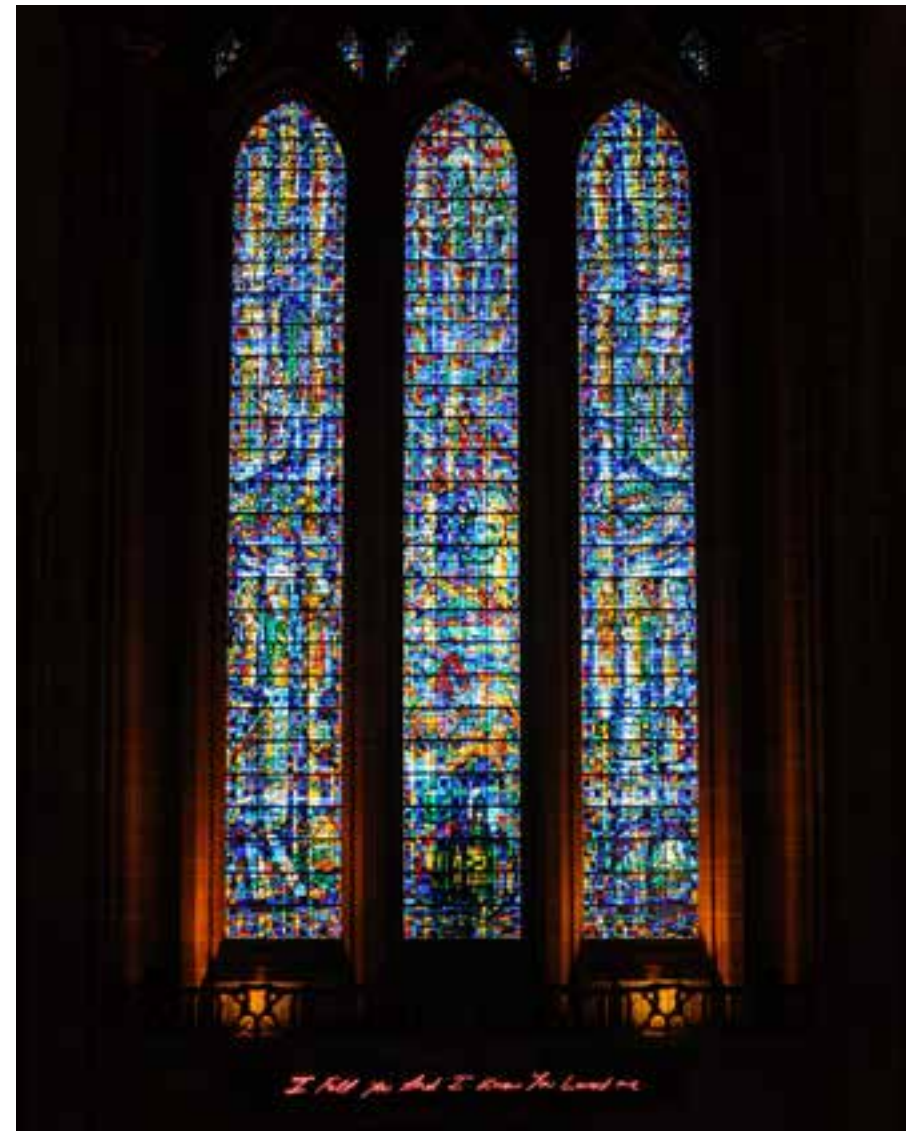
5.10 Stained glass

All the stained glass of Liverpool Cathedral was created within a timespan of less than seventy years, making it unusual among English cathedrals for its stylistic coherence and spirit of modernity. It embodies a bold vision, but things might certainly have been otherwise if James Powell & Sons, by far the most progressive (stylistically and technically) of the large stained glass firms of the day, had not at the outset been chosen for the visually prominent Lady Chapel and Choir windows. The three unsuccessful studios in the initial competition for the glazing — Burlison & Grylls (Bodley's favourite glaziers), H. Bacon & Bros. and Bryans & Webb — were firmly wedded to historicist styles and it is inconceivable that they could have responded as creatively as Powell's to Scott's evolving architectural ideas.

There can be little doubt that the stained glass windows of Liverpool Cathedral, which had been widely reported in the press during the 1930s, were later somewhat eclipsed by the novelty of Coventry Cathedral's glazing in the post-war period. With a longer historical perspective, however, Liverpool's windows can now be better understood and appreciated. It is important to dismiss altogether the notion that the Cathedral's stained glass, because it was so carefully designed to harmonise with the architecture rather than to dominate it, must consequently be of little interest in its own right. In fact its very sensitivity to the character of Scott's inventive form of Modern Gothic, and the fact that it was planned as an overall scheme (instead of the usual piecemeal accretion of glazing in most churches and cathedrals) makes it especially significant in the history of twentieth-century stained glass. The Cathedral glazing is arguably the largest exposition of the evolving impact of 'Arts & Crafts' principles applied to the medium of stained glass in the twentieth century. One can study this phenomenon at Liverpool with particular clarity because of the chronological progression of the main parts of the scheme, and nowhere else can it be seen on such an epic scale.

Because of Scott's close involvement in directing the overall glazing treatment over half a century, the windows also closely reflect the architect's developing ideas about the whole spatial character and lighting of the building. The evidence (in the Cathedral's own archives and elsewhere) indicates that Scott paid very close attention not only to the overall impact of the stained glass within his building but also to specific details of design and technique/materials. His special interest in the art form is indicated by his election, in 1933, as a Vice-President of the British Society of Master Glass Painters, the professional body for stained glass practitioners. From the records of the Cathedral Committee and Stained Glass Sub-Committee (which were at first mainly concerned with matters of iconography), it is also evident that there was a growing recognition — most of all in the successive Chairmen of those committees — of the importance of stained glass in contributing to the aesthetic dimension of the cathedral. As the building grew more and more manifestly into a work of inspired genius, so the significance of its major 'decorative' elements grew in proportion, for all involved.

Behind the evolution of a major part of the glazing scheme was the fruitful collaboration — and personal friendship — between Scott and James Hogan (and subsequently Hogan's pupil Carl Edwards). 'I shall feel his loss deeply as a friend ...' the architect wrote in his obituary of Hogan, '... Both as a man and an artist he was modest and never impatient of suggestions or criticism, but there was a burning flame of artistic enthusiasm beneath his restrained and quiet demeanour'. Hogan's 'streamlining' of his designing and glass-painting methods, as in the Central Space windows, can be seen to match a similar process of monumental refinement in Scott's architecture. It is also akin to the stylisation and architectonic character found in Edward Carter Preston's sculptures. The continuation, in the 1960s and 70s, of the nave and west windows in Hogan's innovative manner testifies to the powerful impact of his work in the 1930s and 40s, as does the Cathedral's remarkable decision, amidst all the uncertainties of war, to commission immediately replacement designs from him for all the glass destroyed by bombing.



The great West window: monumental chromatic architecture and the climax of the glazing scheme

Very appropriately, given Liverpool's maritime history, there is an important 'transatlantic' dimension not only to the Cathedral's architecture (which was of seminal influence upon US church architects in the 1910–40 period) but also to its stained glass. Throughout the 1920s and 30s James Hogan, uniquely among British stained glass artists, travelled widely in the USA (on behalf of Whitefriars) and gained extensive knowledge of large-scale American glazing commissions. Whilst he himself designed important windows for US churches, he also saw the innovative work of American artists who, like him, were exploring ways to integrate fully their glass with its architectural context and to abandon outworn nineteenth-century stylistic conventions. In fact, to find the closest parallels with Liverpool Cathedral's glazing, one needs to look to inter-war schemes in the USA.

Above all, Liverpool Cathedral's stained glass windows help to define the spatial character of the building for worshippers and visitors, adding immeasurably (albeit not necessarily consciously) to their experience in terms of scale and atmosphere. One need only imagine this vast building without stained glass to appreciate how much one's understanding of the various spaces — choir, transepts, nave, central space, Lady Chapel — is influenced by the particular design and technique of the glazing. The great West Window, conceived as a shimmering wall of coloured light, functions not only as the climax of the glazing scheme but, in itself, as monumental chromatic architecture.

5.11 Sculpture

The sculpture in the Cathedral was designed by Edward Carter Preston. Born in Liverpool, Carter Preston was well known as a watercolourist and medallist before starting work at the Cathedral. His first commission was for the Bishop Ryle Memorial and he was Sculptor to the Cathedral in 1931–55. He worked under the direction of Scott to create figures sculpted in Woolton stone that

enrich and support the architecture of the Cathedral without at any point dominating it. The sculpture is important for its very carefully conceived iconographic scheme. It is an artist's imaginative response to Radcliffe's theological and sculptural-based scheme; the result of much discussion and collaboration between the two men, and also involving Scott.

The sculpture is significant as an ambitious body of work designed by a single artist for a single building over a period of more than two decades: this is one of the few and most complete large-scale architectural sculptural schemes of work of the twentieth century. It is especially interesting because of its complete integration with architecture and the pre-eminence of the architect in the artistic collaboration: Scott was the dominant artistic influence, directing Carter Preston to create sculpture that was carefully integrated into Scott's total architectural vision. Such was the depth of this integration that the statues were actually carved by the same masons as worked the Cathedral masonry (to Preston's models) in the same stone. This is in contrast, for example, to the traditional separation illustrated by statues of the Children's Porch to the Lady Chapel which employ a deliberately different stone and were carved by a carver named Kennedy, to the design of Slade-trained artist Lillie Reed (Clough: 96). The fact that Carter Preston was a local man adds another dimension of significance.



Example of Carter Preston's sculpture

5.12 Monuments

This is another aspect of the Cathedral significance that demonstrates Scott's complete control over his architectural vision. His stated goal was moderation; he wanted to avoid the clutter of Westminster Abbey as well as the emptiness of Westminster Hall, so that the monuments were integrated as part of the architectural detail of the building (*RIBA Journal* 1953: 222). For the most part the memorials in the Cathedral are not attachments but are seamlessly recessed into the masonry. Up to 1950s the monuments were either designed by Scott or in collaboration with him, often by Carter Preston, so that there is an artistic continuity between all sculptural elements of the building.

Scott exercised ultimate control over their location and appearance, which is highly unusual for a Cathedral. From the 1950s this control was passed to Dean and Chapter in consultation with Scott (*RIBA Journal* 1953: 222). Since then under Chapter's guiding hand, new monuments are not out of step with Scott's vision for carefully controlled memorialisation that is architecturally integrated with the building. This is an important principle to maintain.

The [Management Gazetteer](#) (Part 3) identifies known sculptors and artists.

5.13 Fixtures and fittings

Scott designed the fixture and fittings throughout the Cathedral; his total aesthetic vision carries from the large scale fittings of the building — such as the Choir reredos — through to the small scale fixtures — such as light switches and umbrella stands. Therefore the fixtures and fittings of the Cathedral are highly significant as part of a *Gesamtkunstwerk*, complementing each other and inexorably linked. Moreover, for the most part they have survived remarkably intact, contributing greatly to their significance and the overall artistic and architectural interests of the building. Furthermore, the furniture continues to be used: it has largely proved fit for purpose.

Where Scott did not design an element wholly by himself, the design was a product of collaboration under his direction. For example, the light pendants in the Lady Chapel were designed in collaboration with the celebrated W. Bainbridge Reynolds. Reynolds, a friend of C.F.A. Voysey, was an art metal worker and architect who had worked for George Edmund Street on the ironwork at the Law Courts in London, and for successful metalworker John Starkie Gardner. Another example is the main reredos. The overall scheme was conceived by Scott and constituent elements were designed to work with his vision: within this framework, the sculpture was conceived by Walter Gilbert, modelled by Louis Weingartner (other work of the Gilbert–Weingartner partnership include the gates to Buckingham Palace and the Victoria Memorial under the direction of Sir Aston Webb) and carved by Arthur Turner.

5.14 Music

Liverpool holds a special place in the story of English cathedral music. In part this is because of its world-famous organ (see 5.15 below) but equally it is because of its choral traditions and the way in which music has been used in the Cathedral's distinctive liturgy. Both choir and organ, singly and together, are significant because of the way they have evolved to suit and scale and acoustic character of the building; as described by the Director of Music, the building itself part of the music, an instrument in its own right that creates a remarkable acoustic perhaps only comparable to St Pauls Cathedral: sound ripples and billows around the space to sublime effect. A balance has been struck between, as one commentator put it in 1931, 'music intended to heighten and increase the devotional aspect of the service and music intended to inspire and uplift a congregation' (Kennerley 2004, 119). The result is a unique and distinctive musical tradition. Composition and performance needs to allow for the building's acoustic, but makes it especially well-suited works such as the Romantic canon.

It was perhaps because of the scale of the Cathedral that it was decided early on to have separate posts of organist and master of the choristers: so Henry Goss-Custard, the first organist worked alongside Edgar Robinson and Noel Rawsthorne, the second organist, had Ronald Woan as choirmaster. With the appointment of Ian Tracey in 1980 the two roles were combined, but since 2008 they have again been separated, with David Poulter as Director of Music and Tracey as Organist Titulaire. The musical reputation of the Cathedral owes much to the continuities in this succession of long-serving musicians. The role of the choirs- men and boys plus, since 2003, a girls choir- in the life of the Cathedral is strengthened by the unique Liverpool institution of the Cross Guild, which enables boy and girl choristers to serve the Cathedral once they have left their choir.

The significance of music at the Cathedral also derives from the new music first heard there, from arrangements of well-known hymns, especially by Noel Rawsthorne, to new compositions by famous composers. The era of Dean Dwelly and Goss-Custard saw a flow of commissions to, for instance, Gustav Holst, Vaughan Williams, Kenneth Leighton and in particular Martin Shaw. New works of more recent years have included a mass setting by John Tavener for the Centenary Service in 2004. The significance of the Cathedral's music, both innovatory and traditional, has been internationally recognised through recordings and broadcasts.

5.15 Organs

5.15.1 The Willis Family

The firm of Henry Willis & Sons has played a major part in the development of the organ in the British Isles. The first Henry Willis ('Father' Willis) initially made his name by exhibiting a 70-stop organ in the Great Exhibition of 1851. The

success of this instrument led to the construction of the organ in St George's Hall, Liverpool, in 1855. It has been commented that 'His great concert organs ... were monumental accomplishments of a rare mechanical and musical imagination; they establish his claim to be reckoned among the great artist-engineers of the Victorian era.' (Thistlethwaite : 417.) In the succeeding 45 years, Willis built organs for 18 cathedrals.

The second important phase of the firm was under the leadership of Henry Willis III (grandson). In the much less propitious environment after 1918 he nevertheless constructed monumental instruments in Liverpool Cathedral and in Westminster Cathedral (RC) and carried out important work in St Paul's Cathedral, London.

5.15.2 The Grand Organ

The Grand Organ has always attracted notice. This arises on three counts. Firstly, matching the scale of the building, the organ is the largest in the United Kingdom. As completed in 1924 it numbered 145 stops. Subsequent additions have now brought the total to 152 stops (10,268 pipes. This should be compared with 113 stops in St Paul's Cathedral, London, and 58 stops in Chichester Cathedral, a medieval equivalent. The whole construction of the Liverpool instrument is on a correspondingly massive scale. The internal spiral access stair is an example of the spirit in which the instrument was conceived.

Secondly, the organ is a tribute to the foresight of Henry Willis III who had the courage to design and voice an organ powerful enough to serve almost the whole cathedral at a time when only the Choir and East Transepts had a physical existence. He executed this at a time when the science of acoustics was in its infancy. Although modest additions have since been made to augment the sound in the Central Space, this was foreseen at an early stage.

Thirdly, the instrument is the magnum opus of Henry Willis III who was one of the two most prominent organ designers of the first half of the twentieth century. The design of most of the other major organs of this period was dominated by the theories of George Dixon, 'the most influential organ consultant of his generation' (Bicknell: 300). Dixon's ideas produced instruments with smooth but heavy tone, with a profusion of quasi-orchestral tone colours. Willis disdained consultants (as his grandfather had) and went his own way, with a more aggressive if arguably less polished result. The heroic and highly successful Grand Chorus mixture stop at Liverpool, with 10 pipes to every note, was something quite outside Dixon's vocabulary. The fame of the organ was such that every October up to 1938 a special train was laid on from London to carry visitors to the recital commemorating the anniversary of the dedication of the instrument.

The voicing changes in 1960 by Henry Willis IV affected only 7 stops, the other 138 remaining unaltered, and minor changes in 1977 included the transposition (reversible) of the three Quint stops on the Pedal organ to unison pitches. The 1989 second console by David Wells includes some modern technology to make it readily mobile but the console itself was very carefully modelled on Willis III's original 1924 gallery console, even to minor design details. The 1997 Trompette Militaire provided a commanding sound which had been planned for in 1940 as part of the West End section on the bridge. With its flared brass pipes this was a deliberate copy of the stop supplied by Willis III to St Paul's Cathedral, London, in 1930. The 2007 six-stop Central Space section provides additional tone to lead congregational singing in the Central Space, as envisaged in 1940 (though modest in comparison with the 16-stop division then proposed). Thus it can be said that over 90% of the original organ is unchanged and that the additions have all been

conceived in accordance with the original concept, albeit on a more modest scale. It is fortunate that the successors to Goss Custard, the original organist, were both previously involved with the instrument as pupils and have provided continuity of musical outlook. On the more technical front, the care of the organ remained initially with the Willis firm, passing to the Willis-trained David Wells.

The organ cases of the Grand Organ are perhaps of lower significance than that of the Lady Chapel organ. The two cases facing the Choir, with 16ft pipes, are based on a fairly standard three-tower model with added side flats outside the main towers. The double cove is unusual as is the angling of the main towers. Had they been taller, perhaps with 21ft bass pipes, their proportions would have been a better match to the surrounding context of soaring arches. By contrast, the narrow arches facing the East Transept have single narrow three-pipe 32ft towers flanked by two-story flats either side, and are well matched to their context. Scott appears to have left the detail of the front pipes to Willis, so they have relatively plain lead alloy mouths on the zinc pipes. Scott's design for the west-end organ was conceived with a plain wall background instead of the west window actually constructed. Its eventual realisation might need to be modified to have a more compact silhouette.

The Grand Organ has now been listed Grade II*, with Scott's case designated Grade I.

5.15.3 Lady Chapel Organ

It is uncertain exactly who designed the original tonal scheme for the Lady Chapel. It was probably Henry Willis II, with influence from Ridley (the donor's nephew). The actual stop-list did not differ greatly from the general practice of 'Father' Henry Willis in c. 1900, of which there are many examples elsewhere.

Nevertheless, aided by its good position and the helpful acoustic of the Lady Chapel, it was well received initially. The revoicing in 1973 was typical of the practice of that time in that, where a new organ could not be afforded, an existing organ was revoiced with some new pipes in order to make it more suitable for the music of Bach and his contemporaries. The 1973 pipes are physically voiced in the 'neo-baroque' style that had a vogue from 1960–80.

Although the drawings were signed by Scott, the case of the Lady Chapel organ was probably designed by Cecil Hare. The sharp 'V' towers are unusual but it is the tall 'flat' panel between them that is distinctive. The idea of a flat that is taller than the towers either side of it is not in itself unique (although unusual) and may have been influenced by A.G. Hill's otherwise much more conventional case of 1904 in Peterborough Cathedral. It is the silhouette of the central flat that is quite unique, though it has been suggested (Norman 2007: 73) that it might derive from a medieval tomb. Hare exaggerated the perspective of the towers by using longer feet on the longer pipes. This works less well in the central flat, particularly the smaller compartments, where false length has been used to make the smaller pipes look as long as the larger ones. Nevertheless, the Lady Chapel organ case is an object of high significance.

The Liverpool Cathedral Lady Chapel organ has recently been listed at Grade I for the quality of the case, the listing description states that the case 'is of unique for an English setting'.



The Lady Chapel organ case

5.16 Collections and Archive

5.16.1 Radcliffe Library

Sir Frederick Radcliffe, one of the major donors to the Cathedral, created a significant library by buying exemplars of every book printed for liturgical use in England during the Tudor and Stuart periods (both Roman Catholic and Anglican), which were brought together alongside medieval manuscripts to study the liturgical transition during this period. The collection is now housed at and managed by Liverpool Hope University, but the space created for it in the Cathedral continues to be used for theological education, as the Radcliffe Learning Centre. The collection includes 26 incunabula (books printed before 1501) and has been catalogued by the University.

5.16.2 Archive

The Cathedral's Archive is a rich, unique collection of documents, reports, illustrative material drawings, contracts, letters and other artefacts and ephemera relating to the life of the Cathedral and people who have served there. The holdings are especially significant for their contribution to the understanding of the design and construction process of the Cathedral, as well as to Scott's oeuvre and the wider subject of twentieth century architecture. This significance would be much better revealed by the continued cataloguing of holding, digitisation of holdings and relocation of archives to make them more widely accessible. The co-ordination of its holdings to work with the Scott papers and drawings held at the Royal Institute of British Architects (RIBA) would also be beneficial and help better reveal the significance of the Cathedral's Archive.

5.16.3 Ecclesiastical embroidery

The Cathedral has a collection of ecclesiastical embroidery that was formerly the property of Elizabeth Hoare (1915–2001); it is composed of pieces discarded by churches and convents, mainly from the Victorian and Edwardian periods. The collection was given to the Cathedral in 1992.

Hoare was the owner of Watts & Co. — producer of ecclesiastical vestments, textiles, wallpapers and domestic furniture — which was founded in 1874 by the architects G.F. Bodley, Thomas Garner and George Gilbert Scott Junior as a rival to Morris & Co. George Gilbert Scott was her grandfather and her uncle was Giles Gilbert Scott. The company remains in the ownership of the Hoare family.

This is one of the most comprehensive study collections of Victorian and Edwardian ecclesiastical embroidery in the country. Elizabeth Hoare had strong links to twentieth century ecclesiastical architecture and design, as well as being a well-known society figure. However, the collection was not part of Scott's artistic vision for the Cathedral and stands apart from the main corpus of the fine and applied arts in the building.

5.16.4 Artwork

Common to all cathedrals, numerous works of art are displayed at Liverpool Cathedral. Some of these are contemporary with the building, having been commissioned during construction through the generosity of benefactors, donors, trusts or the artists themselves. Unusually for cathedrals, their intrinsic value is perhaps less significant than their contribution to Scott's all-pervading artistic and architectural ethos.

Pieces installed since 1978 include the work of renowned artists such as Elisabeth Frink (*Risen Christ*, 1992, installed on the West Front) and Tracey Emin (*For You*, 2008, installed over the Great West Door). However, whereas Scott's artistic collaborators produced work that is enhanced by its full recognition of and sympathy for his overall artistic project, this is approach has not been shared by Frink, Emin and others since. Whatever their intrinsic merits, this later work is deliberately dissonant. It must be acknowledged that this creates a tension, because dissonance is fundamentally at odds with the artistic vision of Scott and his employers. The impact of other examples is tempered by its location: Charles Lutyens' *Outraged Christ* (2011), is away from the central axis in the Derby Memorial Transept; the paintings in the Choir by Christopher Le Brun (*Good Samaritan and The Prodigal Son*, 1996) are not prominent. (Section 6.4.1 discusses art acquisition and location.)

An anomaly is the *Kneeling Madonna* by Giovanni della Robbia in the Lady Chapel. Della Robbia was a prolific Florentine sculptor of the late fifteenth and early sixteenth centuries, and this terracotta figure was probably originally part of a set of Nativity figures.

6.0 Risks, opportunities and Policies

6.1 Purpose and structure

Understanding the evolution and significance of the Cathedral is the essential background to the principal purpose of this document, which is to establish an intellectually and practically robust framework for the care and conservation of the historic fabric and its setting.

In this context, the purpose of this chapter is to:

identify risks to the significance described earlier;

explore options for reducing the risks of harm to significance;

discuss opportunities to celebrate the building and enhance its presentation and function; and,

codify the conclusions in a series of management Policies that will be adopted by Chapter as Cathedral policy.

These Policies have been developed in partnership with Chapter and senior management figures at the Cathedral, and in consultation with local and national stakeholders and members of the Cathedral Company (see [Part 2 Section 7.4](#) for details). The Policies have two complementary horizons. As this Plan is the first exercise of its kind and the conservation of a cathedral is a long-term project, it must necessarily be wide ranging and far thinking, and address philosophical questions. At the same time the Plan and specific Policies complement and substantiate the Cathedral's Strategic Plan and the targets of its '24 for 2024' campaign.

The analysis is divided into a number of themes, each in turn organised as individual topics:

- [6.2 Conservation management planning](#)
- [6.3 Understanding](#)
- [6.4 Fabric](#)
- [6.5 Stained glass and other glazing](#)
- [6.6 Organs](#)
- [6.7 Uses and access](#)
- [6.8 The Cathedral and the city](#)
- [6.9 Presentation and interpretation](#)
- [6.10 Conclusion: principles and priorities](#)

Each topic is addressed by:

- Identifying the **headline risks and opportunities**:
- A **discussion** of the context, problems and opportunities.
- Concluding conservation management **Policies**
- Where useful, **guidance** on the implementation of policy

6.2 Conservation management planning

6.2.1 Overarching philosophy

Risks

That the management of the fabric is not aligned with the Cathedral's Mission Statement and Strategic Plan.

Opportunities

To identify new and imaginative ways to further the Mission Activities and the Four Foundations of the Strategic Plan.

Discussion

The Cathedral Chapter has published a Strategic Plan that sets out wide ranging ambitions to further its mission and faith. This Conservation Plan is a document that is designed to support the Mission Statement and Strategic Plan by helping Chapter to achieve the Plan's Goals for the next decade.

As might be expected of a site as complex and valuable as the Cathedral, effective conservation management requires many policies. All of these policies have been founded upon a common philosophy that can be summarised in these overarching policy objectives:

Policy

M1 Chapter will continue to put the conservation and celebration of the Cathedral at the heart of its planning and management

- M2** In all works to, and management of, the fabric of the Cathedral, Chapter will seek to conserve and enhance its outstanding significance, articulated in the Strategic Plan: as a centre of Christian faith, worship, mission and spirituality; as one of the greatest works of twentieth century architecture; and as a symbol of Liverpool and its community
- M3** Chapter will promote understanding and appreciation of the Cathedral's significance as widely as possible

6.2.2 Adoption, implementation and review

Risks

The analysis and consensus represented by this Plan will be of limited value without the support of Chapter and effective implementation.

Opportunities

To improve the effectiveness of the management and maintenance of the Cathedral by the widespread use of the Plan.

Discussion

The Conservation Plan is intended as an active tool for the long-term management of the Cathedral, its Precinct and Collections. Chapter recognises the importance of adopting the Plan as the primary document for guiding the future care of the Cathedral, to establish a coherent and unified approach amongst all parties who participate in the management of the site. The Plan should inform all proposals for care or change so that the conservation and enhancement of the site's significance are placed at the heart of all decision-making and all actions.

For this to happen, the Plan must be formally adopted as Policy by Chapter. In addition, a senior management figure should be given unambiguous responsibility for ensuring that the Plan is used and its policies are executed. For the Plan to remain relevant, it also needs to be reviewed regularly and revised as appropriate to take account of new understanding, changing priorities and external influences. It is most sensible to review the Plan in step with the Cathedral's Quinquennial Inspection cycle, so that it can reflect and respond to matters identified by the inspections of fabric, stained glass and Precinct.

A final note: this Plan is deliberately cautious about prescribing timescales for the implementation of its Policies. The authors are mindful of the number of recommendations and the many competing pressures on the resources of the Cathedral. To help Chapter prioritise its response, the Executive Introduction on page 7 concludes with a shortlist of the priorities for action.

Policy

- M4 This Conservation Plan will be formally adopted by Chapter as the principal strategic framework for the management of the Cathedral fabric, glass, collections and its setting
- M5 The Chief Officer will be responsible for ensuring that the Conservation Plan is observed in the management of the site, and that its Policies are implemented by members of the Cathedral Company
- M6 The Chief Officer, Dean, Clerk of Works and Cathedral Architect will undertake an annual review of progress against the Policies of the Conservation Plan
- M7 The Conservation Plan will be reviewed and revised by Chapter as part of the Quinquennial Inspection cycle, every 5 years
- M8 Informative sections of the Conservation Plan will be made publicly accessible

Implementation guidance

Chapter should ensure that all those responsible for the management and care of the Cathedral, the Precinct and Collections are: aware of the Conservation Plan; understand its purpose, principles and format; and, implement its Policies when making decisions and carrying out actions. The Chief Officer should have management responsibility for this.

Copies of the Plan (electronic or paper as appropriate) should be made available to all those responsible for the management of the Cathedral, Precinct and Collections.

Once adopted, the Plan (excluding confidential information) should be published on the Cathedral's website.

Chapter should agree a formal process for reviewing and revising the Conservation Plan in step with the Cathedral's Quinquennial inspection cycle.

Between quinquennial reviews, Chapter can, as deemed necessary, make amendments, additions or corrections to the Plan by completing the writeable pdf forms in [Part 2, Section 20](#). These Addenda will act as an audit trail for the next quinquennial review.

6.2.3 Management and resources**Risks**

That the significance and fabric of the Cathedral will be harmed because of insufficient funds, poor prioritisation or management shortcomings.

Opportunities

To share experience with and study best practice at other cathedrals.

Discussion

The maintenance and repair of a structure the size of the Cathedral creates huge financial burdens. As the building comes of age, the Cathedral Company faces unprecedented challenges, which are analysed later in this chapter. Commendably, Chapter has faced up to these: its Strategic Plan, informed by previous Quinquennials, sets out clearly the sums that need to be raised, and how, in order to address the critical fabric issues and establish a sustainable rolling repair fund. This will be achieved by widening the income base through Enterprise activities, outside funding and sponsorship, and new partnerships, all of which equally support mission.

The onus on Chapter is to ensure that the resources raised under the 24 for 2024 Campaign are effectively and correctly prioritised under the guidance of future Quinquennial Inspections. This requires careful management, and in particular robust structures and systems for planning and managing the complex and expensive fabric repair programmes, with clear lines of responsibility, in order to maximise value for money and reduce the risk of costly overruns.

Fortunately, Chapter can draw upon a vast body of experience: many of its challenges have been familiar to other cathedrals for centuries. York Minster, St Pauls and Wells Cathedral and many others have managed multi-million pound fabric repair projects, and raised the funding for them. The Cathedral

will continue to draw lessons from best practice elsewhere as it strives to be more efficient and effective in management and reporting structures, in budgeting and planning works, and in specific technical practices, or access arrangements.

Policy

- M9** Chapter will ensure that the financial resources available at its disposal for the maintenance, restoration and presentation of the Cathedral, Precinct and Collections are effectively prioritised
- M10** Chapter will ensure that management structures are appropriate for the scale of works that will be undertaken under the Strategic Plan

Implementation guidance:

The Quinquennial Inspections should set out the fabric repair and conservation priorities, and these should be used by Chapter to plan budgets and inform future revisions of the Strategic Plan.

Chapter and staff should continue to take full advantage of the opportunities for sharing experience and best practice with fellow cathedrals, both informally and formally. A number of networks act as conduits for this, including the CFCE, the Cathedral Architects Association, the Association of Cathedral Clerk of the Works and FAC Conferences.

6.2.4 Disaster management

Risks

Without proper planning, avoidable damage and harm might be caused by a fire or major disaster

Discussion

As the history of many other cathedrals illustrate only too vividly, the Cathedral and its contents are vulnerable to damage from fire and unexpected disasters, the effects of which should be minimised by planning wherever possible. This is one element of good business continuity planning.

The Cathedral's Business Continuity Plan should ensure that, in the event of a crisis, informed decisions are made about evacuation, salvage, repair and reconstruction. Therefore, it needs to be kept up to date and reflect the levels of significance of both fabric and the Collections.

Policy

- M11** The Business Continuity Plan will be reviewed and updated regularly

Implementation guidance

Chapter should instigate a formal process for reviewing and updating the Business Continuity Plan, in step with the Quinquennial Inspection cycle.

The Business Continuity Plan should be reviewed and as necessary amended when a project is planned that might give rise to risks not envisaged in the Plan.

6.2.5 Statutory and non-statutory controls

Risks

Undertaking works that require planning permission or listed building consent without getting a permission or consent can lead to enforcement action or, in the case of listed building consent, fines and imprisonment.

Opportunities

An open and positive relationship with Liverpool City Council, Historic England, CFCE and others will help to create a constructive environment for planning and other applications.

Discussion

The mechanism for controlling and approving works to the Cathedral is complex because of the overlap between various state and church controls: . It is summarised on the flow diagram on page 64 and explained below;

Care of Cathedrals Measure

The principal device is the Care of Cathedrals Measure (2011). This provides the framework for the care and conservation of Church of England cathedrals, which are exempt from secular listed building controls by virtue of Ecclesiastical Exemption. The area to which the Measure applies – the designated Precinct (the ‘green line’), and the bounds of Ecclesiastical Exemption (the ‘red line’), are marked on the site plan on page 34.

Two administrative bodies are constituted under the Care of Cathedrals Measure. The Cathedrals Fabric Commission for England (CFCE), is the national body responsible for all but one Church of England Cathedral in England. Each cathedral also has its own Fabric Advisory Committee (FAC). Within the designated Precinct, works must be approved by either the Cathedral’s FAC or the CFCE. The Measure requires that approval is sought for certain types of work, some of which must be dealt with by the CFCE with the remainder being the responsibility of the FAC.

FAC approval is required for works of alteration, repair and maintenance on Chapter owned property which would affect the special architectural, archaeological, artistic or historic character of the Cathedral, its immediate setting and any archaeological remains within the Precinct, the CFCE must approve all works that would involve demolition or permanent alteration to any part of the Cathedral, or the disturbance or destruction of any archaeological remains within the Precinct. The CFCE may, at its own discretion, call-in proposals, which would normally fall within the FAC’s remit, for its own determination.

Historic England and the National Amenities Societies are statutory consultees for all applications made to the CFCE and to some applications made to the FAC. The right to appeal against decisions, originally restricted to Chapter, has been extended to include tenants of Precinct buildings.

The FAC must also sanction the sale, loan or disposal of any object owned by the Chapter which is of architectural, archaeological, artistic or historic interest, and the CFCE the sale, loan or disposal of any object which is designated as being of outstanding importance on the Cathedral’s Inventory.

Listed building consent and planning permission

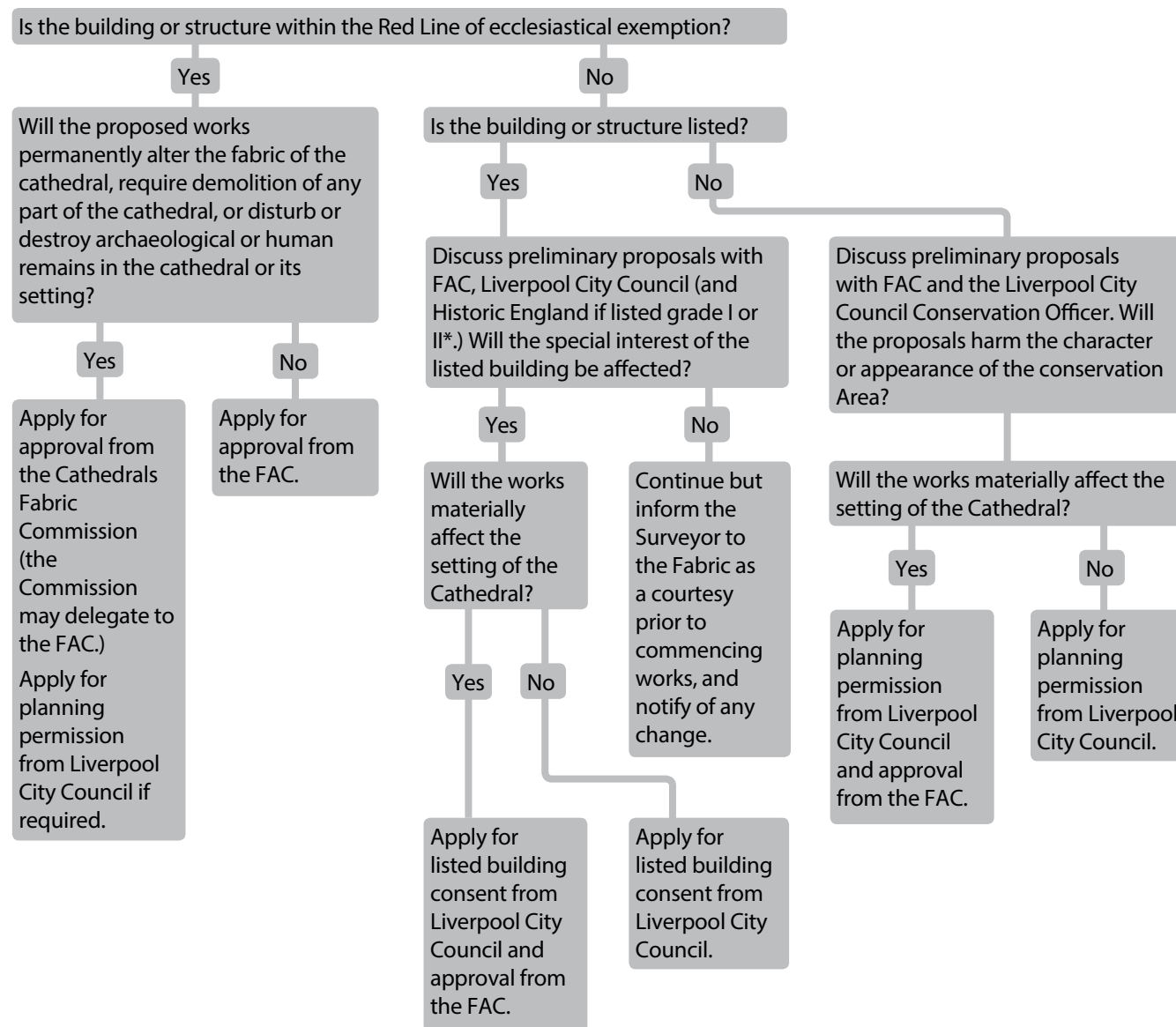
For works to other listed buildings and structures in a Precinct – such as the Oratory - or in Chapter ownership outside it, normal listed building control procedures apply. In determining applications, the City Council will have regard to Government Policy in the National Planning Policy Framework and the Local Plan. The Cathedral is required to send copies of all listed building consent applications to the CFCE, which may comment on them.

In addition, proposals for the demolition, change of use and some external works to buildings (including the Cathedral) will require Planning Permission from the City Council. In determining applications the Council will have to pay particular regard to:

- preserving the setting of adjacent listed buildings;
- preserving or enhancing the character and appearance of the Rodney Street Conservation Area;
- the significance of the St James' Garden registered landscape; and,
- the impact on the World Heritage Site and its buffer zone.

Finally the City Council must be given notice of any proposals to fell, top or lop trees, in order to consider whether or not to serve a Tree Preservation Order.

Consents flow diagram



Policy

- M12 All works which affect the special archaeological, architectural, artistic and historic interest of the Cathedral and Precinct, as defined by statutory designation and identified in this Plan, will be planned in accordance with Government, Local Authority and Church guidance on the historic environment
- M13 The correct consents will be obtained for all works to buildings, structures and landscapes, or proposals to dispose of objects from the collections
- M14 FAC advice and decision-making will demonstrate compliance with this Plan and its policies
- M15 All applications to the CFCE will demonstrate compliance with this Plan and its policies

Implementation Guidance

The Cathedral Architect should review all applications for planning permission, listed building consent and FAC and CFCE approval, to advise on their possible impact on the fabric and significance of the Cathedral and other historic buildings and structures in the Precinct. This will also minimise the possibility of confusion or of failure to apply for a necessary consent. If there is any doubt advice should be sought from the relevant agencies.

Accurate records must be kept of all relevant statutory designations. These are reproduced in [Part 2, Section 18](#) of this Plan, and should be amended as necessary.

The CFCE publishes guidance notes about preparing applications that should be consulted for detailed requirements. Where there is any doubt on what consent may be required, advice should be sought from the CFCE and the City Council.

Care should be taken that all applications contain the required levels of information and are advertised/notified as appropriate.

The FAC should be kept informed of all proposals for future works. For major projects, there should also be early consultation with the CFCE, Historic England, Liverpool City Council, local amenity groups and the National Amenity Societies.

A copy of this Plan should be available to all members of the FAC, and at all of its meetings.

The minutes of FAC meetings should record how decisions have regard to the policies contained in this Plan.

Chapter should consider discussing with Historic England's designation team whether an Enhanced List Description for the Cathedral would be useful.

6.3 Understanding

6.3.1 Introduction

The Cathedral is singularly blessed to have such an extraordinary rich and varied amount of historical material to draw on: an extensive archive, thousands of drawings, a superlative collection of construction photographs, oral history and first hand testimony.

The uses of these records are myriad: fabric care and analysis, liturgy and music, education, research, interpretation. The opportunities are therefore twofold: one, how to access, interpret and make best use this historical material; and two, how to fill the gaps in understanding, especially as they relate to the condition and performance of the fabric.

6.3.2 Research design

Risks

Without planning and prioritisation, research may be uncoordinated and inefficient and wasting time and resources.

Opportunities

Research and scholarship are part of effective maintenance and care, and can to help to promote the Cathedral worldwide.

Research that increases understanding of the Cathedral would form an attractive element of a bid to the Heritage Lottery Fund

Discussion

It became clear writing this Plan that, for all its fame, there has been remarkably little research about the Cathedral, and almost nothing published. As a result, the full significance of the building is not widely acknowledged or understood. The quality and importance of the stained glass is one striking example of this.

And yet the systematic exploitation of the Cathedral's magnificent archives could bring tremendous benefits; because of the international significance of the Cathedral, the scholastic interest would be global; closer to home and to the Cathedral's Mission, research would enhance the education programme, the interpretation of the Cathedral and its promotion to wider audiences and communities. Perhaps most importantly, research would be of lasting benefit to the effective and efficient maintenance and repair of the fabric and stained glass: as discussed in the following sections, it is not possible to reach sound long-term decisions on fabric care without a much better understanding of its performance, informed in part by the historical record.

For these reasons Chapter should prepare a Research Design: without such a structure, resources may not be appropriately prioritised, and opportunities for collaboration and funding might be missed. For example, thus far the Cathedral has not engaged with the academic community to its full potential. Engagement would require relatively little effort on the Cathedral's part, not least because of the proximity to higher education institutions, but can unlock funding, resources and expertise that would otherwise be hard to obtain. The Cathedral can be both an active participant and a subject of academic research, to mutual benefit.

The Research Design must be multi-faceted, integrating materials and environmental surveys, monitoring and analysis alongside academic research. Cathedrals such as York Minster have demonstrated how academic research and technical understanding are mutually supportive: collaboration between academics, scientists and buildings professionals are results in more effective and better informed decision-making about repairs and maintenance. Section 6.3.3 and 6.3.4 below discuss these aspects in more detail. The importance and benefits of research into the stained glass are explored at 6.5.3.

The Research Design should be realistically prioritised, so that the finite resources of Chapter are used in the most efficient manner. Costs could be reduced by incorporating elements into a bid to the Heritage Lottery Fund.

The HLF requires applicants to improve understanding and intellectual access in order to maximise the public benefit of financing capital works. Staff and volunteer time would count as matching funding.

Policy

U1 Chapter will prepare a prioritised Liverpool Cathedral Research Design (LCRD), encompassing the archives, Collections, stained glass and material and environmental sciences. As time and resources allow, under the LCDR Chapter will:

- seek opportunities to collaborate with Liverpool City Archives and National Museums Liverpool on the conservation of the archives (see section 6.3.3)
- pursue the opportunity to digitise the collections with the assistance of the Merseyside Historic Environment Record (HER) (see section 6.3.3)
- explore possibilities for linking the archives to the sister collections at the RIBA and Liverpool City Archives (see section 6.3.3)
- commission a comprehensive, on-going programme of structural and environmental monitoring and analysis, supported by archival research, and use the results to inform repair and maintenance strategies (see section 6.3.4)

See also Policy G2 and O1

Implementation guidance

Liverpool has excellent universities in walking distance of the Cathedral. Exploratory discussions should be held with these institutions to investigate how their skills, facilities, experience and access to funding streams could be leverage for joint research projects

At an appropriate moment a major international conference should be organised, based at the Cathedral, exploring all aspects of its architecture and artistic content. Such a conference could examine the significant links with buildings and applied arts in the United States, for example, and would reinstate the Cathedral's proper standing as an internationally important and influential work of modern architecture. If well-publicised and carefully planned to appeal to a wide audience, a conference of this sort could make a useful contribution to raising awareness of the Cathedral's conservation programme.

Organisations such as the Twentieth Century Society and the University of Liverpool Department of Architecture may be interested in assisting as partners in such a project.

Research projects that increase access to understanding about the Cathedral - such as cataloguing, digitisation, oral history, websites, conferences and publications - would complement capital works in an application to the Heritage Lottery Fund, meeting the requirement on all projects to increase access. For example, the Twentieth Century Society has shown an interest in publishing a monograph on the Cathedral as part of its series *Twentieth Century Architecture: this could be based on papers given at the conference suggested above, and publication could be funded as part of an Heritage Lottery Fund grant.*

6.3.3 Archive collections

Risks

Large quantities of uncatalogued historic drawings are kept in the Architect's Office in unstable environmental conditions, at risk of decay, damage, or loss.

Until cataloguing is complete, the full potential of the archives to support fabric care, interpretation, education and research cannot be realised.

Opportunities

The conservation of the archives will safeguard this important corpus of material for generations to come.

In conjunction with ongoing cataloguing, digitisation of the drawings in association with the Liverpool Historic Environment Record will be of enormous practical benefit to the care and maintenance of the Cathedral, as well as scholastic interest.

Chapter could promote knowledge, scholarship and understanding of the building and its architect through the archive material, as well as cross-fertilisation with other disciplines.

The Cathedral's College of Interpreters could use the archives to further enhance the tours and information they offer to visitors.

Discussion

In addition to the Cathedral's archival holdings — which includes correspondence, architectural and engineering drawings, committee papers, contemporary photographs, and other ephemera — the current historical and social understanding of the Cathedral is gained from three particular groups of published sources.

First, there is the corpus of articles that was published during the competition phase and construction of the Cathedral. These provide an insight to contemporary opinion and the reception of the building. Second, the series of *Quarterly Bulletins of Liverpool Cathedral Committee*. This provides a commentary to the Cathedral's construction and explains some of the issues that the Building Committee and constituent committees governing the building's design and construction. It also offers technical and engineering information to the lay-reader. Third, there are just two published books on the Cathedral: Vere Cotton's *Handbook* (Cotton was also editor of the *Quarterly Bulletin*) and Peter Kennerley, author of *The Building of Liverpool Cathedral*. Kennerley's work provides a social history context to the design, construction and early use of the Cathedral.

Consultation of these sources, in addition to work within the Cathedral itself and with those employed there, has identified some areas that are ripe for further study to help better understand the building, as well as other issues that Chapter should address to safeguard its archives.

Policy

See also Policy [U1](#)

Implementation guidance

The Merseyside HER is currently being digitised by the Merseyside Environmental Advisory Service under a programme funded by participating planning authorities. Christopher Griffiths, the Conservation Officer for Liverpool City Council, has recommended that Chapter explores options with the Merseyside Environmental Advisory Service to take advantage of the resources and equipment of this equipment for the archives. The project has a finite programme, so exploratory discussions should be held soon.

The Cathedral Archivist should also explore collaboration with the RIBA and Liverpool City Archives to promote deeper understanding and better interpretation of their interrelated holdings, one of the activities that might be substantially funded by an application to the Heritage Lottery Fund (see 6.3.2 above).

6.3.4 Materials science and environmental performance

Risks

Without a thorough understanding of material and environmental performance, the root causes of fabric decay and failure cannot be understood.

Without an empirical, evidence-based analysis of materials and environment, proposed fabric repair solutions may be misplaced, wasting time and resources and may unintentionally exacerbate problems.

Opportunities

To contribute to the international corpus of understanding of the behaviour of large masonry structures.

To support grant and consent applications.

To introduce science-orientated elements into the educational programme.

Discussion

The Cathedral is known to suffer from a number of fabric defects, such as cracked and failing masonry, failed roof coverings and, carbonised concrete. Its unique environmental conditions are illustrated by the cloud-forming belfry; evidence from cathedrals such as York Minster shows how microclimates and other environmental behaviour can be the cause of long-term fabric damage.

Architects and engineers increasingly understand that historic buildings are complex scientific problems, in which the root causes of defects such as those present at the Cathedral are a complex interaction of material and environmental sciences.

In view of this, defects at the Cathedral should be approached with a mind-set of empirical, evidence-based 'mindful investigation' of both fabric and environmental conditions and performance. The Clerk of Works, Cathedral Architect and consulting Engineer have implemented a number of investigative and monitoring projects, such as analysis of the concrete roofs and the use of tell tales and remote monitors to monitor cracking. Chapter should expand this into a long-term programme of research, investigation and monitoring, phased according to priority and budget. As discussed above, this research must include analysis of the Cathedral's uniquely rich archives; for example, solutions to the roof may lie in a combination of fabric and environmental analysis and a search for original drawings, details and specifications.

The experience of fellow cathedrals such as St Pauls and York Minster is that the costs of such a research programme is repaid in the form of more successful and longer-lasting repairs and maintenance works. Without this research, investment under the Strategic Plan risks not being directed as effectively as it might.

Policy

See Policy U1

Implementation guidance

The Cathedral Architect, consulting engineer and Clerk of Works, with, where appropriate, specialists such as Tobit Curteis, should develop a co-ordinated research and monitoring programme for the building. Ultimately, this should include:

- a Building Performance Assessment
- further mortar and brick analysis, to understand their composition and behaviour throughout all phases of the building
- continuation of the targeted ongoing structural monitoring
- a comprehensive drains survey

Fabric and environmental monitoring and analysis should be designed in conjunction with academic research so that the information buried in the Cathedral archives is used to maximum benefit (see 6.3.2 above).

Some research may require repair techniques to be trialled, and the time required for such trials will need to be taken into account in budgets and programmes.

Future budgets should make realistic provisions for the on-going costs of monitoring, in consultation with the Cathedral Architect.

6.3.5 Measured survey**Risks**

It is more difficult to plan and execute works effectively or efficiently without a measured survey of the Cathedral.

Lack of a measured survey may hinder building monitoring programmes and efforts to understand material science.

Lack of a measured survey makes it difficult to undertake structural calculations

Opportunities

A measured survey will also be useful for interpretation and education, when used to create 3D models in particular.

Discussion

The Cathedral is fortunate to possess hundreds of historic architects and engineers' drawings, but there is no reliable measured survey of the building.

Both the Cathedral Architect and the Cathedral Engineer believe that commissioning an accurate measured survey is a priority. It will improve the efficiency of planning and executing repairs and development projects. It would also facilitate the exchange of accurate information about the fabric and spaces within the building between the Cathedral Architect, Clerk of Works and Maintenance Department, and contractors, consultants and planning authorities.

The scale of the building is such that a few years ago the cost of commissioning a full survey would have been prohibitive. Modern technologies such as laser cloud scanning have reduced these costs and timescales significantly. The long-term pay-offs of such an investment will be substantial, and Chapter should consider carefully how a survey might be funded. For example, could it be included in the budget of a HLF Round

One application? A Round One pass releases project development funds to develop the detailed design and costs of the capital project, for submission at Round Two.

Policy

U2 Chapter will consider funding options for a full measured survey of the building, to improve the efficiency and accuracy of analysis, inspections and works

See also Policy [U1](#)

Implementation guidance

The Cathedral Architect is best placed to specify a survey, in agreement with the Clerk of Works and Consultant Engineer. It may be necessary for the Maintenance Department to assist in providing access for the surveyors.

BIM: Building Information Modelling (BIM) is a concept that brings together digital modelling of buildings with detailed specifications for each and every component. It is rapidly becoming the standard means of designing new buildings because it allows unprecedented collaboration between disciplines and embeds information about every component and sub-system that can be of considerable benefit to building management and maintenance. There is understandably growing interest in how BIM could be applied to existing buildings too. Unfortunately, whilst computer programmes like everything to be straight, historic buildings never are; BIM works in definitives, our knowledge of the composition and performance of historic materials and structures never will be; BIM is most effective when the information contained within it is comprehensive, yet this requires a knowledge of voids, hidden construction and the origin and specification of materials, fittings and M&E systems that are simply not possible with a historic building such as the Cathedral. In conclusion, BIM would be of limited value to the Cathedral at the moment, but as other estates – such as Government Departments – continue to explore its application to historic buildings, the Cathedral Architect should keep the potential value of BIM under review.

6.3.6 Oral history

Risks

First-hand knowledge about the Cathedral building and functions may be lost if it is not captured and documented.

Opportunities

Oral history interviews may tease out new information and insight about the building that is currently not documented in published sources.

An oral history project would be a new way to engage with new audiences, and for this reason is especially well-liked by the HLF; it would form an attractive component of any bid for grant aid from the Fund.

Discussion

Over the past few decades oral history has grown from a recording method in folklore studies to becoming an important component in community histories used by institutions of all types and sizes, and academics and non-academics alike.

For the production of this Conservation Plan ABA conducted an interview with former Cathedral stonemason Tony Baker (the notes are included as [Part 2, Section 13](#)). This interview highlighted the importance and usefulness of engaging with people who worked on and within the Cathedral, and in recording their memories and recollections. Chapter is fortunate that many of those who were involved in the design and construction, as well as early liturgical and ceremonial functions of the Cathedral survive. Therefore additional oral history interviews will build an enriched social history of the Cathedral. Furthermore, the information collected can contribute to the understanding of the structure and building techniques, and so inform future maintenance and conservation of the fabric.

Policy

U3 As time and resources allow, the Cathedral Archivist will set out an oral history plan, with a methodology and implementation guidelines

Implementation guidance

Resources to support the oral history plan could be provided as part of an Heritage Lottery Fund grant; the HLF is keen on oral history projects, if the testimony is made available to the public and used interpretation and education.

In order to get the most out of such interviews, it is necessary to carefully consider the collection, analysis, storage and dissemination of oral histories. *The Oral History Society in Britain provides guidance and advice that can facilitate and help develop the use of oral history. Advice or possible partnership might also be sought from one of the city's universities.*

Potential interviewees of interest include Richard Scott (if this is possible) and Caroline Benyon (daughter of Carl Edwards), who worked with her father on the West window and remembers his working on (and discussing) the Nave and Lady Chapel windows before that.



6.3.7 Embroidery Gallery

Risks

The Elizabeth Hoare Embroidery Gallery is currently on the periphery of the Cathedral visitors' awareness,, which limits understanding and appreciation of the collection.

Opportunities

On the visitor circuit, the Embroidery Gallery is located immediately before the Cathedral's recently completed Screening Room, the displays in the Gallery could be refreshed to make this section of the Visitor Experience wholly revived.

Discussion

Both Elizabeth Hoare and her collection of ecclesiastical embroidery have strong links to the Cathedral's two architects Bodley and Scott. Furthermore, the pieces in the collection are inextricably linked to wider, twentieth-century design in this country. These connections should be made clearer to the visitor of the Great Space Tour.

The Cathedral is fortunate to have, in the South Triforium, a large space that can be dedicated to the display of this collection, and in this respect the collection is 'secure'. The design and layout of the existing display space and cases are adequate, and provide a stable, controllable environment for the embroidery.

Despite the fact that the Gallery is part of the Great Space Tour and immediately before the Screening Room, visitor numbers are disappointing. Furthermore, it is not inconceivable that a visitor would buy a greetings card of an example from the collection without actually being aware that the original is on display in the building! Opportunities should be sought to make the collection more accessible and attractive —intellectually, artistically and emotionally — to the visitor.

Policy

- U4 As time and resources allow, Chapter will review the embroidery collection with a qualified conservator to identify conservation needs and priorities
- U5 When interpretation and education strategies are next reviewed, Chapter will consider how they are applied to the embroidery collection

Implementation guidance

Chapter could seek new ways to promote the Embroidery Gallery as part of the Great Space Tour.

The Education Department could consider ways to develop educational visits to the Embroidery Gallery, to increase understanding of the collection amongst new and wider audiences.

6.4 Fabric

6.4.1 Conservation philosophy

Risks

If the maintenance, repair and conservation of the Cathedral are not approached with a clear underlying philosophy the results may be harmful to its appearance and significance.

Opportunities

A clear and consistent approach to the way the fabric of the building is cared for will help maintain and enhance its significance and contribute to creating an uplifting environment for worship and other uses.

Discussion

The conservation of historic buildings has always raised many complex issues. Assuming, as is true of the Cathedral, that the building in question is of the highest significance, the main question is how far the authenticity of the original fabric should be respected and conserved 'as found' or how far the fabric can be replaced. While acknowledging an overall significance, a different value may be placed on the various materials used or the contribution made by different parts of the building.

In this context the key to the repair and conservation of the Cathedral is that the integrity of Scott's architectural vision should be respected. Unlike medieval cathedrals, whose master masons left no written records of their intentions, at Liverpool Cathedral we have the immense benefit of knowing what the architect and his client aimed to achieve and how every aspect of the project – the choice of materials and fittings, the construction techniques and the role of decoration – would contribute to the architectural aesthetic.

Working with the Scott aesthetic

Scott's architectural ethos

What distinguishes Liverpool Cathedral from almost all earlier cathedrals is that it was designed by one person in an all-encompassing way. Giles Gilbert Scott was not given to lengthy theorising about his approach to design but all the evidence of his buildings supports what is known about his architectural priorities; that he was not averse to the use of new materials, but generally his heart lay in the use of traditional materials to create a meaningful aesthetic of space and light. Within that aesthetic, the role of decoration, whether it be a window-head or a whole sculptural scheme, was to be subservient to the architectural vision. The 'solemn and devotional effect' which he so triumphantly achieved at the Cathedral was based on the consistent application of his ideals over many decades.

The need for change

But however permanent they may appear, all buildings evolve through wear and tear, adaptation and changes in their use. The Cathedral has undergone a number of changes since its completion in 1978 and it will experience many more. The challenge is to reconcile future changes with Scott's vision for the building; how to strengthen its many roles without eroding the immense power of its architectural message.

Much of this report is concerned with the practicalities of conserving the existing building fabric, applying to the Cathedral principles of good conservation practice that are followed wherever historic buildings are cared for. By contrast this section turns the spotlight from the existing fabric to areas where new work is called for as part of the evolving life of the Cathedral. These areas are best discussed under different topic headings because each demands a slightly different kind of response.

Architecture: internal

Because of its capacious and flexible scale, the Cathedral is capable of experiencing many changes of use without substantial alteration. The introduction of the Welsford Restaurant, café and shop is the prime existing example of an alteration that the building had been able to absorb, mainly because they are designed to be seen as a potentially reversible installations. In some other parts of the building, notably the crypt, more permanent changes may be acceptable, but the grandeur of the principal internal spaces would be put at risk if more enclosures, of whatever kind or architectural idiom, were made.

Architecture: external

In the immediate environs of the Cathedral, deference to Scott's aesthetic has to be the main design priority. As pointed out elsewhere (para. 6.5.4) the proposal to construct a new building on the footprint of the original chapter house suggests the use of a suitably adapted version of the design which Scott himself did for that site in 1940.

Other new buildings in the Precinct have no such direct legacy, but can draw on the pallet of materials that Scott employed, whether at Liverpool or elsewhere, notably the use of dark brick or stone masonry to achieve an architecture of depth and strength, with minimal flat decoration. They would not need to be in the Gothic tradition: there is ample room within the Scott idiom for innovation, as he himself showed across the full range of his work - not least in the range of non-Gothic influences present in his schemes for the Precinct. Much will depend on selecting an architect who has a full understanding of and sympathy with Scott's architectural vision.

Furnishings

The evolution of the liturgy and other changes will inevitably call for new furnishings. Scott kept a close control over the design of the original Cathedral furnishings, maintaining a broadly Gothic idiom. Yet as in everything he did, Gothic meant materials, scale and integrity, more than simply a reference to a particular historical style. Ideally the design of future furnishings will be in the same Gothic mode, for instance in the use of pale oak (which darkens over time) and in attention to scale of the building.

The question of the West End organ presents a particular conundrum, as discussed in para. 6.6.5. If the idea of a permanent west end organ on the nave bridge were to reach the top of the Cathedral agenda, Scott's design for an organ in that location should be borne in mind, but with the caveat that being a major intervention there will be many other considerations brought into play.

Memorials

One of the great pleasures of the Cathedral is that the principle of memorials being subservient to the architecture has been broadly adhered to. Generally this has been achieved through the use of low-relief memorials carved into the stonework of the walls, with fine lettering plus in many cases a low relief profile portrait or heraldry. These occupy a consistent vertical zone. They are by no means all Gothic. Other memorials are set into the flooring, where additional examples would be acceptable providing they respect the pattern and materials of the paving.

There is sufficient flexibility in this overall format for it to be applied to the design of future memorials, as a creative discipline characteristic of the building.

Stained glass

Though completed over a long period, and subject to some replacement following war damage, the stained glass of the Cathedral represents a complete scheme in fulfilment of Scott's aims for the role of light and glass in the building. In the places (comparatively few in number) where there is clear glazing, for instance in the South Choir Aisle, it would be wrong to assume that the ultimate intention was that these would be filled with coloured glass. In fact, Scott ensured that Carl Edwards specifically design the glazing for these post-war replacement windows, using bold leading and high-quality slab glass in lightly tinted slab glass. These windows were meant to bring natural light to certain parts of the building. Because of the overall completeness and significance of the stained glass sequence, it is difficult to envisage the circumstances which would permit the commissioning of a major new window.

Works of art

Artistic iconography has always had a central role in Christian faith. True to that tradition it was natural that Scott, with Sir Frederick Radcliffe as his iconographic adviser, devised a sculptural scheme for the Cathedral. The sculpture, like the stained glass, was an integral and organic part of the architecture. That coherent vision was brought to a successful conclusion, but left unanswered how future generations might continue to enrich the Cathedral. In that respect the difficulty is not just how to follow the Scott-Radcliffe legacy, but how to respond to the way artistic production has diversified in the last half century, with painting and sculpture being joined by conceptual art and much more.

The art world is now in such a state of flux that it is difficult for an institution such as the Cathedral to know what firm ground is left to stand on. Some will find immense spiritual power in certain contemporary works of art while

others will be repelled. Part of the present difficulty lies in the assumption that a work of art once installed in a cathedral will have a permanent home there. It would perhaps be useful to regard each work as part of an evolving interpretation of Christian faith, to be replaced as soon as new expressions emerge. In this way, art in the Cathedral is an expression of 'a safe place to do risky things in Christ's service.' At a practical level what this would mean for the Cathedral is that new works would be introduced under a temporary licence of five or ten years; careful consideration should be given to whether individual pieces are suited to the main body of the Cathedral, or best sited in the aisles or transepts.

Some works might ultimately be permanently installed, in the same way as works may find a permanent home in a public gallery, but in the short to medium term the Cathedral would be free of that commitment. The decision whether a work of art should be permanently installed should be based on how it genuinely contributes to the spiritual and architectural quality of the building.

Of course there are many forms of contemporary art, especially installation and video art, in which the idea of permanence is not a prime objective. The vast flexible spaces of the building may be ideal for such works, which as short-term installations can undoubtedly enrich the life of the Cathedral.

The impact that the building has on all who know it is because it is a complete work of art expressive of Christian faith. Thus the priority in maintaining and repairing the fabric of the building should be to maintain Scott's aesthetic intentions, conserving the original fabric or, where that is not possible, replacing like with like. The implications of this idea for all aspects of design in the Cathedral and its Precinct are explored in the discussion box on page 74.

Fortunately, because of the wise choice of building materials, it has not been necessary to confront the issue of substantial replacement of the original fabric. In those instances where the Woolston sandstone has had to be replaced an identical stone is sourced from St Bees in Cumbria, and the new louvres of the tower replicate the original using American white oak. The repointing of the stonework reproduces the colour and texture of the original pointing. In the most substantial area of replacement - the copper roof coverings - the same material is being used, though in sizes and detailing different from the original.

Scott was cautious and undogmatic in his use of new materials, mainly different forms of concrete. None of the more innovative materials were used in a way which was significant in the history of construction and because they are hidden from view in roof and floor structures the precepts about replacing like with like do not apply in such cases. The steel frame of the ringing chamber in the tower is in a class of its own. Although strictly speaking its structural form is not unusual it is an essential part of the significance of the tower construction.

Policy

F1 In the conservation and repair of the Cathedral the leading principle will be the retention of Scott's architectural and artistic aesthetic

Implementation guidance

Public fascination in the way that buildings are maintained and repaired is at a new height, as seen for instance in the interest shown in the masons' lodge beside the east end of York Minster. As part of the way the Cathedral is interpreted for visitors more could be made of how the building is being cared for and what the issues are in its conservation.



Crack in stonework in north west triforium



Crack in north wall south aisle



Crack in north wall of north aisle



Exposed reinforcement in north west corner of Welsford Porch

6.4.2 Planning maintenance and repair

Risks

The Cathedral is almost a hundred years old, and approaching the first of the regular cycles of heavy maintenance and renewal that occur to buildings every hundred years old.

Without a carefully-planned and adequately funded programme of inspection, maintenance and repair those responsible will struggle to manage the care of the building fabric, putting its significance at risk of damage or loss.

Opportunities

The 2024 initiative provides a clear basis for funding the care of the fabric, by addressing specific repair projects and establishing a sinking fund for future maintenance and repair.

Discussion

Liverpool Cathedral is approaching a significant milestone in its structural history: the first of the regular cycles of heavy maintenance and renewals that occur to buildings approximately every one hundred years. This requires Chapter, its staff and its professional advisors to prepare and plan carefully and systematically, for new challenges and additional expenditure.

The Quinquennial Inspection regime is fundamental to establishing the overall programme of this building maintenance. The most recent QI was undertaken by the Cathedral Architect in 2015. To be fully effective such inspections need to be supplemented in three ways:

A clear strategy for urgent repairs to damage caused by the weather and other causes.

A well-designed system for monitoring and interpreting movement in the building.

Better understanding of the building fabric, through the consolidation of information from the archives and, where necessary, specialist technical analysis of building components (see the discussion at 6.3.2 and 6.3.4 above).

Like other cathedrals, Liverpool Cathedral has its own Maintenance Department under a Clerk of Works. This arrangement supplies a range of skills and trades (including stone mason, joiners, plumber, electrician and painter/decorator), a continuity of knowledge, commitment and experience. However its effectiveness is bound to depend on the quality of communication and collaboration with the Cathedral Management, Architect and Engineer, particularly in agreeing priorities and budgets.

Policy

- F2 The recommendations of the Quinquennial Inspection will be used to formulate the maintenance programme and budgets
- F3 A clear management structure will be used to communicate the priorities for long- and short- term maintenance and repairs
- F4 A cleaning policy will be prepared setting out standard procedures for fabric cleaning

Implementation guidance

In addition to the results of the Quinquennial Inspection, this Conservation Plan offers a means for better understanding the building and the risks it faces. In particular the Gazetteer in this Plan is intended to be used to inform all those who have responsibility for the building as a guide to its fabric and the way it should be treated.

6.4.3 Principal concerns

Risks

Costs of keeping the roof watertight and treating the carbonisation of the reinforced concrete roof structure.

Monitoring and analysis might reveal that the movement observed in the masonry is a significant structural issue.

The sheer scale of the building, which adds to the cost and difficulty of access, monitoring, maintenance and repair.

Opportunities

Identifying and implementing well-thought through solutions to the roof failures might reduce the substantial long term and on-going costs of maintaining and repairing the roof.

Discussion

It is extremely fortunate that the Cathedral is mainly a building of traditional construction, rising from good bedrock, almost entirely conceived and designed by one architect, and erected by builders who complied with his constructional ideals. The dominant materials of load-bearing brick and sandstone were well-chosen and detailed. Nevertheless, there are some uses of non-traditional materials, especially the cementitious mortar, steel frame in the tower, precast and prestressed concrete elements in the floors and roofs, and (in the final stages of construction in the 1960s) Woolston artificial stone. The work to complete the West End was rushed and involved the use of thinner and inferior Bunter stone (Tony Baker, see [Part 2, Section 13](#)). Extensive use was also made of asbestos lagging, as common at the time.

Roof

Although the building is of recent date and, compared with many other Twentieth Century buildings, relatively problem-free, it needs constant attention and repair. Because of its exposure to the weather and rain on the ridge above the Mersey the first priority is the maintenance of the roofs and water run-offs. The worst threats from water getting into the building are to the concrete and timber of the roof structures beneath the copper roof cladding.

There are four principal issues with the roof: water penetration; the susceptibility of the copper to failure under storm conditions and negative air pressure; differential movement between the copper and the reinforced concrete; and the carbonisation and failure of the concrete. In these circumstances, appropriate specification and detailing of the copper and its joints is vital to maintain watertightness. Unfortunately, the roof has not been watertight, and as a consequence, on-going analysis of the concrete indicates that it is saturated with water and heavily carbonated. However, the Cathedral Architect and consulting Engineer believe carbonisation can be managed for the foreseeable future - without the need for complex interventions or fundamental changes to the roof system - by:

- a. Making the building watertight. Considerable progress has been made here with better detailed copper, and the roof no longer appears to leak. It will require constant maintenance and repair, however.
- b. Painting all the concrete with anti-carbonisation paint. The question here is: how long will this last?
- c. Replacing the worst corrosion. These are coffered planks at the East end of the nave. (Because of their length and the heights, access is awkward - but achievable. Access to the roof is one factor that will need to be improved in order to carry out, inspect and maintain the roof.)

With the new copper covering, this strategy might have a life of approximately 50-60 years - if the anti-carbonisation painting is effective

that long. Beyond that point, Chapter might consider modifying the roof system. This would not be cheap, but resolving the design and construction flaws of the historic structure in this way might offer long-term savings: roof technology has come on considerably since the Cathedral was designed and constructed, offering much greater thermal insulation and reliable weathertightness.

Masonry movement

Movement and settlement is common to all masonry and arched structures; major structures achieve their equilibrium by easing and adjusting their load paths as they settle into their long-term stability, as foundations take up their load and moisture contents stabilise.

At the Cathedral this is complicated by the use of a 1:3 cementitious mortar for the brickwork, which renders it brittle, so that the structure cannot settle gracefully like a traditional masonry church. On the other hand, it is well founded on good bed rock

There is evidence of movement in cracking, including the NW Transept and the first bay of the Nave, where emergency repairs have been carried out. Some of this cracking is upto 20- 30mm wide, but much of it much less,. Whilst the causes of this are not yet fully understood, from analysis and investigations to date, the Cathedral's consultant engineer believes that most of these are stress fractures probably caused by:

- a. Differential movement between the brickwork and the stonework; for example, the vaulting cannot settle gently
- b. The different phases of construction, and
- c. The declining quality of construction at the western end.

It appears significant that little movement has been observed recently: the cracking is not considered a structural concern. However, it is a safety risk; given the scale of the Cathedral, even small fragments of stone or loose pointing are large and fall from considerable heights.

The Cathedral Engineer's strategy for responding to the cracking is to:

- a. Monitor movement (with targeted monitoring, see section 6.3.4)
- b. Inspect and pin or remove the dangerous fragments. Inspections began in 2009. It is an open question as to whether loose pointing should be replaced or not. It is not structurally required and is hardly visibly from 80m below, and there is a strong chance it might fall out again. A plastic lime mortar might help.
- c. Undertake subsequent periodic inspections for new stresses

Other matters

Internal cracking is not the only masonry concern. Other priorities are spalling on the south side, probably due to freeze-thaw action, and the need to repoint the tower.

Other structural concerns include the bells, which are regularly saturated with salt-laden rainwater because they are kept upside down within the remarkable microclimate of the belfry, and the concrete floors of the triforium (and other minor lesser areas) are weak and would need to be reinforced if they were to be used.

The scale of the building

The sheer size of the building is a final significant factor that is not underestimated: simply put, there is a colossal amount of masonry and roof to maintain, and the difficulties of access to the upper areas adds to the challenges of planning and affording inspection, maintenance and repair.

Policy

F5 Chapter will continue to explore ways to optimise the repair and maintenance of the roofs

F6 As time and resources allow, a Stone Repair Policy will be prepared

Implementation guidance

See section 6.3 for related advice on analysis, research and monitoring.

Research, testing and trials should continue in order to refine techniques and specifications for the repair and renewal of the roofs over the eastern arm of the Cathedral, and to begin preliminary exploration for a long-term strategy once the copper is life expired.

It is considered best practice for cathedrals to prepare a stone repair policy or 'stone practice' document, setting out the philosophy and methodology for stone repair and replacement, including its pointing and sourcing. Fellow cathedrals could supply examples to help the Cathedral Architect and Clerk of Works prepare one for Liverpool.

Consideration should be given to establishing a budget to allow for the phased and systematic completion of the asbestos removal works.

6.4.4 Furniture, fittings, monuments and works of art

Risks

The introduction of furniture, fittings, art and other objects into the Cathedral which have little or no relationship to the architectural context of the Cathedral, whatever their intrinsic merits, may harm the appearance and significance of the original building design, which is unusually and significantly cohesive. They can have the effect of distracting attention from those works of art – stained glass, sculpture, carving in stone and wood – that are both an integral part of the building and a reflection of the vision of the original Cathedral builders, architect, clergy and laypeople alike.

Opportunity

Chapter can be a prominent and intelligent patron, enriching and enhancing the building through the support of craftsmen and artists sympathetic to the aesthetic of the Cathedral and its Christian endeavour.

Discussion

This section should be read in conjunction with the earlier discussion of [Working with the Scott Aesthetic](#)

Scott's design ethos

Scott believed firmly that the decorative elements of the Cathedral, including furniture and sculpture, should be entirely in harmony the building's overall aesthetic and that there should be no discordant surfaces and materials. He chose artists and craftsmen who were willing to adhere to his ideals, for instance the furniture makers Waring and Gillow, the sculptor Edward Carter Preston and stained glass artists of the Whitefriars Studio. Their contributions are strikingly powerful yet reticent, especially in the case of the sculptural decoration and memorials by Carter Preston, which being carved in the same stone as the building seem to have been revealed from within the walls. The way these elements are handled helps focus the powerful spiritual message of the building.

Repair and replacement

The first priority with regard to these elements is that they should be conserved in accordance with best practice. Some of the original furniture has become damaged in use, for instance the large cupboard in the Piano Room (Room B38), and should be carefully repaired. The original light fittings by Bainbridge Reynolds may also be due for attention. Ironically it is some of the more recent furniture, introduced since Scott's time, that is now thought due for replacement for various reasons, for instance the nave altar or the moveable choir stalls, which are too heavy to be moved easily but have in the past been put away because they were considered visually discordant. When these are replaced there will be an excellent opportunity to see how the Scott ethos can be maintained in contemporary designs.

Memorials and monuments

Memorials and monuments also require consideration. Scott was adamant that the Cathedral would not become Westminster Abbey, and oversaw a policy that integrated plaques into the architecture of the building – either in the masonry of the walls or in the paving. Future memorials should adhere to this careful choice of form, location, materials and fonts.

New art

The introduction of new works of art raises more contentious issues. Like other cathedrals and churches, Liverpool Cathedral has sought new ways to reveal the Christian message through art, in paintings such as the works by Adrian Wiszniewski in the north and south Choir Aisles and in sculpture such as the neon 'For You' by Tracey Emin above the west door and 'Outraged Christ' by Charles Lutyens in the Derby Memorial Transept. This subject is taken up in [Working with the Scott Aesthetic](#), above.

Policy

- F7 Furniture, fittings and sculpture will be repaired and conserved in a manner which will maintain the architectural vision of the building
- F8 Displays of public art should avoid permanent harm to the fabric or significance of the interior of the Cathedral
- F9 As time and resources allow, Chapter will draft guidelines (in consultation with appropriate organisations) on the acquisition and location of new works of art and sculpture
- F10 As time and resources allow, Chapter will draft guidelines on the design and location of memorials

Implementation guidance

The [Management Gazetteer in Part 3](#) of this plan contains guidance on what fixtures, fittings and furniture are significant and when the Cathedral Architect should be consulted before altering or removing them. This guidance should be made available to staff and contractors.

Replacement of the moveable choir stalls might be an excellent first opportunity to explore how new fixtures and furniture can be designed to maintain Scott's ethos.

Regarding the acquisition of new works of art, it may be helpful to refer to the policies developed by other cathedrals, for instance Winchester and Canterbury, and to seek the advice of ChuchCare and the organisation Art and Christianity Enquiry. When evaluating the experience of other cathedrals, Liverpool Cathedral must be mindful of the differences as well as the similarities, especially the significance and power of Scott's comprehensive aesthetic vision. The guidelines for art should also take account of the structural impact, for example loadings.

6.4.5 Environmental services

Risks

Inappropriate environmental services strategy can cause and accelerate fabric failure and the decay of significant decorative finishes and art.

Any M&E system, no matter how carefully designed, will be ineffective and potentially very harmful if not properly operated and serviced.

If and when M&E systems are renewed, they may be visually intrusive and require physical harm to significant fabric.

Opportunities

The heating and ventilation strategy should be designed to help retard the decay of plaster, paint and other fabric.

M&E design and operation can make a substantial contribution to efforts to minimise the carbon footprint of the Cathedral.

Discussion

The Cathedral was provided with services that were advanced for their era, including an underfloor heating system supplied by Haden & Co. This has recently been brought back into use to improve the comfort of users and visitors.

The comfort of the public and staff is of self-evident importance, but needs to be considered alongside the long-term health of the fabric. The heating and ventilation of Chapter must be approached with consideration and caution, since changing the airtightness and increasing the extent and use of heating can cause potentially rapid deterioration of historic fabric and decorative finishes. This is why better understanding of the Cathedral's environmental performance is a major component of the comprehensive programme of monitoring and analysis advocated in section 6.3.2 above.

The operational dimension is equally important: it is not just the provision of servicing infrastructure that matters but how the M&E services are operated that can drastically affect historic fabric. The same is true of carbon reduction measures, and extends to the behaviour of users. The management of environmental services is therefore of considerable importance and must be clearly established.

Policy

F11 The environmental services strategy will be informed by ongoing evidenced-based monitoring and analysis and designed to create conditions that retard the decay of significant historic fabric and finishes

(See Policy [U1](#) for monitoring and analysis)

F12 The environmental services will be properly operated, managed and serviced

F13 The design of any replacement heating system will seek to utilise existing ducts and spaces and historic radiators and grills

F14 Any new building will be built to high environmental standards, minimising environmental impact and running costs

Implementation guidance

Changing the environmental conditions within a historic building must be approached cautiously because of the potential for change to cause damage to fabric. It is essential therefore that:

When environmental services engineers are appointed, they should be able to demonstrate adequate experience and understanding of historic buildings.

An evidence based approach is adopted, based on ongoing comprehensive monitoring and analysis of existing conditions and performance, including a Building Performance Assessment (see also section 6.3.4)

The building is managed strictly in accordance with engineer's instructions, and this should be set out clearly in a document.

6.5 Stained glass and other glazing

6.5.1 Preamble

Notwithstanding the likely costs and logistical difficulties entailed in conserving the Cathedral's stained glass, it undoubtedly constitutes a very (and potentially the most) exciting means to generate a continuing interest in the Cathedral's future among the broadest public, and among those who might be approached to provide financial aid towards conservation projects

NOTE: The numbering of windows follows the numbered ground-plan at the front of Canon Noel T. Vincent's 2002 Pitkin Guide *The Stained Glass of Liverpool Cathedral*. All references to the location of windows refer to liturgical rather than geographical orientation.

6.5.2 Conservation of the glass

Risks

As with other integral elements of the Cathedral fabric, the stained glass and other glazing are now at a stage in their history when a regular programme of inspection, maintenance, conservation and repair/restoration is essential. Without such a programme, there is a serious risk of ongoing deterioration, leading to the potential loss of one of the Cathedral's most important assets.

Opportunities

Planned conservation of the stained glass and other glazing would enable Chapter to address issues caused by water ingress and associated with structural and material problems associated with the stonework. Adopting a holistic approach – encompassing not only the stained glass but all the elements of the fabric that form its architectural context – provides opportunities for planning and implementing conservation in a logical and phased sequence.

Discussion

N.B. Comments on the condition of the windows are entirely based on observations from ground-level using binoculars, since no close-up access (e.g. from scaffolding) was available when this report was compiled.

The earliest of the Cathedral's windows are now just over a century old, whilst the latest are around forty years old. There is some damage to a number of windows throughout the building, but these present far less of a problem than the more systemic deterioration caused by adverse environmental conditions (wind, rain, etc.), problems with the stonework and the fixing of the glazing (saddle-bars, etc.) and the inevitable degradation of materials over time (e.g. glazing cement, solder-joints in the leading).

Close inspection of the windows (at ground-level) from outside and inside the Cathedral reveals a considerable number of random holes where glass has been lost through vandal damage or other causes. However, these are relatively minor losses and it would not be difficult for a skilled conservator (assuming that he/she were equipped with a stock of the right sorts of glass) to replace all the lost glass.

Of greater long-term concern are factors affecting the structural integrity of the glazing:-

Environmental and structural factors

The very exposed position of the Cathedral, especially its liturgical east and south sides, means that the exterior surfaces of all the glazing are subjected to considerable pressure from the wind, often accompanied by rain. Although the glazing is fixed and cemented into rebates within the masonry, and its rigidity is reinforced by a considerable amount of metalwork in the form of saddle-bars and other armatures, unusual wind-pressure and rain will, over time, erode the fixing of the leaded glass. The most conspicuous example

of this happened a few years ago, when the south-eastern apse window in the Lady Chapel was nearly destroyed, parts of the glazing having been detached from the masonry. From what the authors of this Plan were told by several members of the Cathedral staff, this separation of the glazing from its masonry-fixing is an increasingly evident problem – such that, on a rainy day, persons within the Cathedral can be subjected to showers when passing beneath some of the windows on the south side.

Without close examination of each window, it is impossible to diagnose the precise cause in each case. However, the 'symptoms' reported suggest, amongst other things, a serious deterioration in the pointing around the windows. It is evident, for example, that there has been very visible movement of stonework in the tracery-work and some mullions of the great East window (14), which will have destabilised the fixing of the glazing and so caused gaps between glazing and stonework to appear (with consequent water ingress). Structural weaknesses, caused by the particular characteristics of the site or by design deficiencies, will exacerbate these problems. For example, it has been suggested that the extraordinary height of the mullions, unsupported by any transoms, in the two windows (8, 20) of the Central Space under the tower probably exceeds the structural capacity of their stonework, resulting in the mullions being weakened and, consequently, a gradual weakening also of the metalwork support and the pointing/fixing of the glazing.

Degradation of materials

The basic ingredients of a stained glass window are glass, lead comes (soldered at the joints) and glazing cement. The last of these, a mixture of oil and whiting, is brushed into the 'leaf' of the lead comes to make each panel of a window waterproof and rigid. Over time, wind-pressure, rain and any movement caused by structural issues will tend to weaken the glazing cement, causing it to crack and no longer be watertight or completely rigid. Such deterioration is progressive, and is common to all stained glass.

The nature of the materials and techniques used in the Cathedral's post-1930 windows, which all contain large quantities of heavily-leaded slab glass, means that there may be additional challenges. Although well-supported by metal bars, etc., the overall weight of the post-1930 windows by James Hogan, Herbert Hendrie, William Wilson and Carl Edwards is substantially greater than that of the windows made in the 1910s and 20s. Windows made with slab glass often exhibit 'bowing', caused by a softening and movement of the lead (especially where most exposed to direct sunlight). In many contexts, this bowing can often stabilise without causing any weakening of the waterproofing cement, but in a building that is regularly subject to high winds and directional rain, the distortion of the glazing surface and consequent weakening of the window's structural integrity are likely to become progressively worse. Failure of the copper 'ties' that attach the panels of leaded glass to the supporting saddle-bars invariably accompanies any significant movement of the glazing, whatever the cause.

One would expect these processes of deterioration to be particularly marked in as large and environmentally-exposed a building as Liverpool Cathedral. The challenges involved in remedying such problems will necessarily be much greater where there is also limited access to the windows in normal circumstances.

Policy

- G1** The stained glass of the Cathedral will be maintained and where necessary conserved to maintain its exceptional significance

6.5.3 Conservation strategy

Risks

Absence of a properly-planned conservation strategy for dealing with the deterioration of the stained glass and other glazing would mean that conservation of other aspects of the building, e.g. stonework of the fenestration, would be of limited value. Likewise, it is inconceivable that the Cathedral could attract significant grant-aid if this aspect of the fabric were not considered as an essential component.

Opportunities

A fully-integrated conservation strategy should highlight the stained glass as one of the Cathedral's particular treasures. The widespread popular fascination with stained glass as an art form and a craft, and the unique character and artistic quality of Liverpool Cathedral's 20th-century glazing and its significant role within the building, offer important opportunities for attracting wide interest (among the general public and among donors) in the ongoing conservation and repair of the Cathedral as a whole.

Discussion

It will be apparent from the above comments that any programme of repairing and conserving the glazing cannot be undertaken in isolation. It must be planned and implemented as part of an overall conservation strategy that would also deal with the structural context of the windows, i.e. the stonework of mullions, tracery and their surrounding masonry along with the metal (iron, steel or bronze) armatures that support the leaded glazing. Strategic evaluation of all the factors involved in conservation, including costs, timetabling, logistics of access, disruption of normal Cathedral activities, etc.,

would enable a prioritised programme of work to be planned, in order that the works can be tailored to meet the availability of funding. This would most likely entail a sequence of phased projects dealing with particular areas of the building (perhaps corresponding broadly to its building history or designated according to practicalities of access when other work, e.g. on stonework, is being carried out).

The programme should include a full photographic recording of all the stained glass and other glazing, both to document their current condition and as a record of design, imagery and technical characteristics to be used by a conservator/restorer in the event of any future loss or damage. Detailed analysis of the materials, manufacturing techniques and fixing methods used, and of any conservation issues arising either from these or from environmental and other factors, should be fully documented.

It should be emphasised that – on the assumption that the appropriate conservator/restorer were selected – it would be perfectly proper for full restoration of any missing parts of the glazing to be undertaken. This is because the windows are unusually well-documented as regards both their design and technique, and also because the historic materials (e.g. slab glass) are still available to a small number of specialist conservators.

Policy

G2 As time and resources allow, Chapter will commission a stained glass strategy from a suitable glass conservator, to inform and guide the phased maintenance and repair of the Cathedral's stained glass

Implementation Guidance

Selection of conservator(s)

Because of the unique history and character of the Cathedral's glazing scheme, it would be essential to seek advice on conservation, restoration and repair from only the best-qualified specialists. These are unlikely to be

found amongst those studios that primarily specialise in medieval glass conservation. Fortunately, however, there are conservators active today who have direct experience of working on the Cathedral's later windows and are therefore fully conversant with the materials, techniques and stylistic characteristics found in the greater part of the Cathedral's stained glass. Importantly, these conservators have access to stocks of the original glass used in the Cathedral windows, which would be essential for repair and restoration of any lost areas of glazing. Equally, with their knowledge of the techniques and materials, the solutions they propose are likely to be much more pragmatic than the methodologies employed by studios conserving medieval glass.

Requirements for conservation reports

In preparation for any programme of conservation/repair/restoration, a full conservation report and photographic record would be required for each window (this would only be possible as a result of close-up physical inspection), detailing its current state and specifying any remedial work needed. Working with the Cathedral Architect, a conservator could devise a phased programme, with full costings for each part of the operation. Detailed conservation reports would be a mandatory requirement for any grant-giving body that might be approached to assist in funding the conservation/repair/restoration of the glazing (details of such bodies are obtainable from the Cathedrals Fabric Commission).

6.5.4 Access and interpretation

Risks

Repair and conservation of the stained glass may be relegated by competing priorities if its full significance is not fully understood and communicated.

Opportunities

The stained glass is the pre-eminent pictorial and narrative art form in the Cathedral. Because its subject matter was carefully considered and conceived as the building progressed, it has unique significance among Anglican cathedrals in the UK. The windows not only illustrate and celebrate the Christian faith as revealed in the scriptures, but emphasise particular themes in the development of Christianity, such as the role of women, episcopal and parochial clergy, musicians and writers and all those laypeople whose genius and skills helped to build the Cathedral. The city of Liverpool itself is depicted symbolically in the great west window. The stained glass therefore has enormous potential as a communicative medium.

Discussion

It cannot be emphasised too greatly that the stained glass is an integral part of the fabric of the Cathedral, as well as being one of its chief artistic embellishments/elements of decoration. It is not simply an ornamental addition, but a critically important part of the evolution of the building, reflecting the dynamic faith and energy of those who brought this epic project to fruition. It is not, however, evident, that this significantly forms part of the way in which the Cathedral currently tells its own story to congregations and visitors.

Focussing on the stained glass (within the wider programme of caring for the building) might well provide the most effective means of engaging public interest in conserving the whole Cathedral. Stained glass is a glamorous, colourful medium rich in symbolic and representational imagery. This is especially true of the Cathedral's windows, which also embody – in the case of those replaced after wartime bombing – the idealism and determination of those who created this greatest of all twentieth-century church buildings.

Both York Cathedral and Canterbury Cathedral have used the conservation of their stained glass as a publicly-accessible 'attraction' for visitors, and it would be worth considering such a policy at Liverpool. As part of a long-term programme, parts of the glazing scheme could perhaps be conserved (at least in part) within the Cathedral itself, with visitors being encouraged to watch the work in progress. This would entail setting up a 'satellite' workshop on-site, where at least some processes of repair/conservation could be carried out. If this proved impracticable, a changing exhibition of panels of stained glass, illustrating 'before' and 'after' states of conservation, could be displayed in a suitable area.

Cathedral guides might be encouraged to study not only the subject-matter of the stained glass but also its techniques, so that they could explain to visitors the need for proper maintenance and conservation as well as the important role envisaged for the windows by those who built the Cathedral. The stained glass continues to function as an important resource for imaginative educational as well as spiritual/pastoral work.

Policy

G3 When the interpretation strategy for the Cathedral is next reviewed, the stained glass and its conservation will be integrated into it

See also Policy **P15**

Implementation Guidance

It is probable that television and press media would be interested in an ongoing programme of conserving the Cathedral's stained glass - indeed the history and conservation of the windows would make an ideal subject for a documentary. Academic research into the stained glass might form part of the international conference recommended in section [6.3.2](#).

6.6 Organs

NOTE: The portable organ and the Song-room organ have both been refurbished recently and, with normal prudence, should raise no significant issues before 2030. They are therefore not discussed further in this chapter.

6.6.1 The Grand Organ

Risks

Regular attention to the general maintenance of the organ is needed to keep it in condition for worship and concert performance. It is important to avoid construction works impinging on organ mechanism and pipes

Opportunities

The unique abilities of the Grand Organ of Liverpool Cathedral have always attracted attention, helping to bring many people into the building

Discussion

It is usual to clean and overhaul organs in a single operation and then leave them for 30-40 years; the Grand Organ was cleaned throughout in 1977-79. Because of the size of the Grand Organ and thus the ability to work on separate parts of the instrument without affecting others, subsequent work has been undertaken on a rolling programme basis, one department at a time. This work comprises cleaning and repair of pipes, releathering of stop and key actions, releathering of bellows, and sealing the structure of the soundboards where affected by low winter humidity. About 35% of the rolling programme has now been completed, with the remainder scheduled to be completed in the next five years.

The soundboards contain the mechanism that controls the admission of air to the pipes. Soundboards are sensitive to the low winter humidity experienced in continuously-heated buildings. The humidifiers have recently been

replaced. If the humidifiers are regularly maintained and the heating regime is not significantly altered, the soundboard replacement programme recently undertaken at Exeter Cathedral is unlikely to be required.

The pipes cleaned under the rolling programme are in excellent condition and are unlikely to need further attention until mid-century. Most of the other pipework is still in good physical condition, although speech and tuning stability are now affected by dirt. There is a particular problem with the pipes of the celebrated Tuba Magna stop, where corners cut when the pitch was raised in 1960 have led to the failure of some of the adjustment tongues. Replacement of the upper parts of the pipes will be required.

In constant use, the 1924 gallery console has been updated several times over the years. Pedal keys wear and have been resurfaced from time to time but are currently in good condition. The manual keys have some minor reliability issues. The mobile console was new in 1989 and is still in good condition.

The three exceptionally large electric fan blowers date from the original construction of the organ. However, with very occasional motor and bearing refurbishment, this equipment can be expected to continue indefinitely.

As far as could be seen, the limed oak cases are in good physical condition. The surfaces have now become somewhat dry but any surface treatment risks changing their colour. As was usual 1900-1955, the front pipes are made of rolled zinc in 8 ft lengths and were left unpainted. They have now oxidised to a dull matt grey, matching the patination of the woodwork. Unfortunately, the largest pipe in the south-side transept case (sounding low D 32 ft) has oxidised unevenly. Overcoming this would involve painting the front pipes with metallic paint (as recently undertaken on the 1912 Hill organ in Central Hall, Westminster).

Policy

- O1 Once the current rolling cleaning and overhaul programme for the Grand Organ is completed, Chapter will undertake an assessment of the future maintenance programme

Implementation guidance

Before completing the current rolling programme, Chapter should review the appearance of the unevenly oxidised front pipes of the Grand Organ

6.6.2 Lady Chapel organ

Risks

Regular attention to the general maintenance of the organ is needed to keep it in condition for worship and concert performance. It is important to avoid construction works impinging on organ mechanism and pipes.

Opportunities

The different tonal ethos from the Grand Organ provides a useful alternative in musical events.

Discussion

The current maintenance regime is satisfactory. The organ was cleaned in 1992, so may need similar attention in about 2030. Although the case has been damaged by low winter humidity, the damage is superficial and is not a safety issue. Some of the carving has received impact damage. It is understood that the blower cabinet contains asbestos insulation. The leather of the large reservoir bellows adjacent to the blower will, within five years, need repair or the bellows replaced (with a fan blower, the present reservoir is unnecessarily large). The backing material to the grille facing into the chapel from the blower area is now in poor condition. It is not clear whether this material now fulfils any useful function.

Policy

- O2 Chapter will remove asbestos from the Lady Chapel organ blower cabinet and repair or replace the reservoir bellows

Interpretation Guidance

The Lady Chapel organ raises no other significant management concerns.

6.6.3 Grand Organ Corona Division (Trompette Militaire)

Risks

A high-level tourist route is planned to pass close to some of the pipes. This presents risks of damage to the pipes of this division

Opportunity

A innovative visitor route benefits the Cathedral by drawing attention to its significance

Discussion

The action mechanism has been neatly boxed in and a transparent screen erected in front of the pipes, with some restriction of service access. However, there are two major issues:

It would be very easy for a member of the public, striving to retain balance, to grab hold of the longest pipe to steady themselves. Neither the pipe nor its support are designed to withstand this. Repair could be relatively expensive.

It would also be possible for a member of the public, intrigued by the pipes, to attempt to pick up the smallest pipe. This would probably put the pipe out of tune - leading to a very public wrong note on the loudest sound in the organ.

Policy

O3 Chapter will liaise with the organbuilder to determine if the risks to the Grand Organ Corona Division can be minimised without making service access unduly difficult

Interpretation Guidance

A mere notice on the wall is unlikely to be a sufficient deterrent. Consideration should be given to moving the pipes to a position projecting from the face of the balustrade.

6.6.4 Grand Organ Central Space Division

Risks

A considerable amount of dirt and water fall down from the tower windows above the pipes.

Damage to the organ mechanism from the close proximity of a heating radiator.

Opportunities

This division has been conspicuously successful in supporting congregational singing in the Central space. If pipes and mechanism have to be moved, there is an opportunity for a distinctive organ case.

Discussion

Because of the considerable distance between the main organ and a congregation seated in the central space, the need for the Central Space division was foreseen at an early date and provision for it was included in the 1940 console. The original plan was for two cases projecting from the balustrade over the north and south porches. Sadly, it is understood that no Scott drawings of the cases exist.

Being much smaller than the original plan, it proved possible to hide the pipes and mechanism behind the balustrade above the Rankin Porch and to avoid the provision of a case. The response to Risk 1) above has been to erect a temporary plywood screen above the pipes to protect them. Being lightly constructed, this screen has sagged and is visible from the central space floor.

When the division was installed it was planned that the hot water radiator behind the pipes would be disconnected. However, presumably because of draughts, it was later reconnected and the organ moved forward (access space consequently being reduced). The radiator is nevertheless so close to the instrument that it is causing considerable low-humidity damage. This arrangement is clearly unsustainable and will need to be reviewed.

Policy

- O4** The arrangement of the Grand Organ Central Space Division and adjacent radiator will be reviewed to balance environmental requirements and damage to the instrument

6.6.5 The West End

Risks

The present pipeless instrument by Dave Bostock, trading as Phoenix Organs, was installed in 2005 replacing an instrument of 1984. Given that the average replacement cycle for digital instruments is of the order of 15-20 years, there is a need to plan for replacement in 2020-2025.

Opportunities

Organ music plays an important part in the processional services, nave services, visiting choir informal concerts and children's events that take place in the west end of the Cathedral. If the voice of the replacement organ was designed to match the Willis III style of the Grand Organ it could enhance the use of this space and the musical reputation of the Cathedral.

Discussion

Construction of the west end section of the organ was postponed as a result of the financial problems experienced towards the end of the Cathedral project. This has left the west end without a pipe organ and the nave bridge on which the instrument was to stand without its *raison d'être*. However, any thought of installing a pipe organ here in the future, especially in a grandiloquent case as Scott conceived, is problematic because of the impact on the exceptional and much admired view east from the West End that was (unwittingly?) created by the omission of the case. The thrilling scale, spatial depth and complex originality of this view is one of the high points of the Gothic revival movement and British 20th century architecture.

Practically, there is nowhere else at the west end that a pipe organ could be placed without going against Scott's plan. Instead, when the current pipeless instrument is life expired c.2020-25, its replacement should be carefully chosen and designed to complement the voice of the Grand Organ in order to enhance the musical excellence of the Cathedral.

Policy

- O5 Chapter will replace the digital organ at the West End when it is life expired with an instrument whose voice compliments the Willis III style of the Grand Organ

6.7 Uses and access

6.7.1 Worship and other uses

Risks

Conflicts may arise between the Cathedral's role as a place of worship and focus for the Diocese and other uses, including performance, catering and other commercial uses.

Opportunities

The generous spaces of the Cathedral are ideally suited to diverse uses which, as well as helping to fund the Cathedral and its conservation, support the life of the city and the mission of the Cathedral by drawing people to the building who might not otherwise come to it

Discussion

Mission

The Cathedral is first and foremost, in the words of Bishop Chavasse, 'a visible witness to God in the midst of a great city.' It serves the City of Liverpool, the Diocese and visitors as a centre of Christian witness and learning. It is a natural meeting place for the community, bringing people together at times of commemoration, loss or celebration. So as well as the regular pattern of worship, it plays its role through hosting special services of many kinds, and its mission is developed through education activities, the training of clergy and ecumenical work.

- The cathedral builders and Scott created a building which offers advantages that are unique amongst English cathedrals:
- it is big enough to support more than one service at once; for example Zone 2 services in the undercroft are unhindered by simultaneous worship on the main floor of the Cathedral, even with the organ in full voice.

- the architecture is a source of inspiration and stimulation for novel approaches to liturgy and music.
- the clergy occupy offices within the building, not scattered around the Precinct. They are therefore a constant presence on the floor of the Cathedral, passing back and forth.

Enterprise and other uses

Uses which are a natural extension of worship are typical of the life of every cathedral, as increasingly are other kinds of use - concerts and performances, exhibitions, catering and retail. The Cathedral, by virtue of its size, beauty and significance, is one of the largest and most important cultural venues in the region. Moreover, it has been at the forefront in exploring how other uses can support its life and mission, for instance large conference dinners, graduation ceremonies and events in the nave, even product promotions. These bring people to the Cathedral who might not otherwise visit it and who hopefully will return at other times. The sheer unhindered size of the Cathedral and the relatively young age and robustness of the building make it uniquely well suited to this; the semi-separation of the Nave further lends itself to alternative and parallel functions, just as Scott envisioned. And since Liverpool, unlike many other cathedrals, makes a point of not charging visitors for admission, these activities are crucial to the Cathedral finances.

Managing use

Much care is given to devising the timetable of worship and other uses in the building. But the Cathedral is a victim of its own success: for example there is not a single night in December when it is not in use, and even with the best of programming there are inevitably three issues which arise:

1. The impact on the significant fabric of the building, on which see [6.7.4](#) below.



Photo © Roger Harris Photography

A gala dinner

2. The difficulty of maintaining the prayerful atmosphere of the Cathedral, both when events are happening and when they are being set up. For all its immense size the Cathedral is not well endowed with spaces for quiet contemplation and the quiet of some parts of the building, for instance the War Memorial Chapel, can easily be compromised at times of large events.
3. The semi-permanent storage of furniture and equipment, which can render these same places unavailable for use in forms of worship that are less well suited to the Choir or Great Space. 6.9.2 considers the question of storage on the floor of the Cathedral

Because of its location and character, the Lady Chapel is therefore especially important as place removed from the bustle of main building. Although it too is occasionally used for things other than as a place of prayer and worship, any increase of other uses there will need very careful consideration.

Music and architecture:

When the Cathedral is full the choir cannot be heard in the Nave because of the ambient noise. The Cathedral is experimenting with ways of addressing this longstanding problem, such as processing the choir through the body of the building and designing liturgy and music with this in mind (for example, From darkness to light). Microphone amplification will be used for some occasions, as appropriate.

Policy

- UA1 Uses will be compatible with the role of the Cathedral as a place of worship and Christian mission
- UA2 Clear guidelines will be established to monitor the frequency and types of event, to avoid conflicts which may compromise the life of the Cathedral and to prevent damage and harm to the significance of the building

See also Policy [PI1](#) and [PI2](#)

Implementation guidance

The city is extraordinarily blessed in cultural and artistic institutions. Chapter should consider further collaboration with these to generate new interest and explore new ways of using the Cathedral to further mission. To take just one example, what scope is there for imaginative programmes with the Tate, whose most famous gallery, Tate Modern, is an equally cavernous Scott building? How about transferring installations from the Turbine Hall to the Cathedral at the end of their run?



6.7.2 Education

Risks

The educational and outreach work of the Cathedral may be limited by lack of available space and facilities.

Opportunity

The Cathedral Centenary Centre, a fundamental element of 2024 initiative, will provide a very useful addition to the Cathedral's educational facilities and will help free up space in the Cathedral for other activities.

Discussion

Education and the building

Education is at the heart of the Cathedral's outreach and mission. The immensely successful links which the Cathedral has with schools, colleges and other organisations bring thousands of children and students to the building from far and wide, many of whom might not otherwise visit it. From those links may come the worshippers of the future. And for those who do not return again, at least they have gained a better understanding of the Christian love which the building stands for. The Cathedral's Education Department has been extremely creative in exploring different ways of teaching about the building and its meaning, and Chapter is justifiably proud of its work and its reputation. The building itself is fundamental to this success: it impresses and inspires, it offers opportunities to explore many components of the National Curriculum, and it is uniquely flexible and welcoming in the way it can be used for parallel activities. The sunken Nave in particular can be used for a variety of educational needs.

Facilities present and future

Chapter recognises that the full potential its educational programme is currently held in check by the absence of purpose-built facilities. The proposed Cathedral Centenary Centre is intended to address this by providing new accommodation, to take the musical expertise of the Cathedral to the wider city and to develop links with those of other faiths, including the Muslim and Jewish communities. In addition, the St. Aidan's Centre will provide better facilities for clergy and Diocesan training. These important developments will address current shortages of classroom space (leading to inevitable competition for use of the Giles Gilbert Scott Suite) and the pressure on WCs and other space. They will have the secondary benefit of releasing space in the Cathedral for more work with schoolchildren and students. One significant limitation that they do not cater for is the absence of safe outdoor space for school parties; this could be considered as part of the proposed redesign of the Precinct (see section 6.8.3) and the future evolution of St James' Garden (see section 6.8.5).

The building as an educational tool

These new developments do not include any specific provision for improving opportunities to explore the history of the building. For many people, from children upwards, the most exciting way to engage with the Cathedral is through its history. The archival and photographic resources of the Cathedral are second to none, and potentially could be more effectively used to improve that engagement. As countless museums and buildings around the country have shown it is possible to excite people about bricks and mortar- or stained glass and sculpture- and through that to open a dialogue about why a building exists and what meanings it holds.

Policy

UA3 Chapter will seek ways to expand its educational role, especially through using the building and its archive to tell the story of the Cathedral and its mission

See also Policy [U1](#), [U3](#), [U5](#)

Implementation Guidance

As a matter of priority, Chapter should prepare some simple standard text about the building, its design, construction and significance, for use by the Education Department.

6.7.3 Managing impact

Risks

Some types of use may increase the risk of damage to significant fabric and finishes if not properly managed and controlled.

Opportunity

A widening range of uses benefits the Cathedral in many ways and helps draw the attention of more people to its significance.

Discussion

A recurring theme in the discussions leading to the production of this Conservation Plan has been the damage which is done to the building by its constant rearrangement for different events and especially by contractors for external events. The rearrangement of chairs for various services is carried out by cathedral staff who know the building and the importance attached to it. Outside contractors, on the other hand, whether they be catering firms, lighting contractors or film crews, are used to working in much less important environments and are often insensitive to the environment of the Cathedral

despite the guidelines issued to them. The results include broken flagstones at the West End, paving stained by drink and food, scuffed walls and plinths and damaged floors.

This suggests that there needs to be review of arrangements for managing events. This might take two forms:

Reviewing existing guidance, in conjunction with the Cathedral Architect, to include clear specifications about the types of equipment which can and cannot be used, and how equipment should be moved into, out and around the Cathedral. In some cases a contractor might be asked to submit a method statement about how they going to install and remove equipment.

Consider whether clearer procedures for supervising events and outside contractors are required. Best practice from other cathedrals suggests that by assigning a member of the in-house team to each external event misbehaviour and damage can be avoided. The Management Gazetteer in this Conservation Plan is intended to help identify the risk to the significance of different parts of the building.

Policy

UA4 Chapter will regularly review the management of events and the guidance supplied to contractors and events organisers to avoid conflicts which may compromise the life of the Cathedral and to prevent damage and harm to the significance of the fabric. The guidance should include clear enforceable instructions and a specification of what kinds of equipment can and cannot be used

Implementation guidance

Events management policy and guidance should apply to external events as well as internal ones, to avoid damage to external stonework, paving and planting. The guidance should make it clear that the Cathedral is listed Grade I and identify the areas and materials prone to damage.

6.7.4 Access and entrances

Risks

Unwelcoming or difficult entrances are a deterrence to visitors, which can undermine efforts to develop the role and presence of the Cathedral.

Discussion

The term 'access' has many meanings. Most commonly it means admittance or coming into a building or the presence of a person. It is also frequently used as shorthand to refer to the ease with which people with reduced mobility can get into and around a building. A third use, 'intellectual access', refers to the interpretation or understanding of something. It is the first two of these meanings which are considered here. How the Cathedral is understood and interpreted to visitors is dealt with at [6.9.4](#) below.

Chapter has made a number of changes in recent years to improve access for people of reduced mobility, including an entrance with lift on the West Front and a lift from the main floor to the Lady Chapel. In general the building has fewer barriers to access than most cathedrals, but there is currently no level access into the Chapter House (steps) and the Embroidery Gallery (noncompliant lift and steps.) This is something therefore which needs to be kept under review. The Historic England publication *Easy Access to Historic Buildings* (2012) provides useful cases studies and examples of best practice.

Policy

UA5 Chapter will continue to keep under review the provision of access and circulation space, in accordance with the Equality Act 2010

6.8 The Cathedral and the city

This section considers the relationship between the Cathedral and the city of Liverpool in all its manifestations: the immediate setting of the Precinct, the relationship with St James' Garden, transport and movement connections to the city centre, protection of the silhouette, and first, promotion of the Cathedral as one of Liverpool's greatest cultural attractions.

6.8.1 Promoting the greatest building of the 20th century

Risks

Liverpool is a popular city for cultural tourists because of its exceptional cultural heritage, but the Cathedral is at risk of being overshadowed by other attractions in the city.

Opportunities

Collaboration with the City Council and Liverpool tourism organisations to raise the ambition for the promotion of the Cathedral as one of the city's greatest attractions may increase visitor numbers.

Discussion

The Liverpool visitor economy has grown significantly since its City of Culture year in 2008. It now attracts over two million overnight visitors a year (foreign and domestic) and an immensely increased number of day visitors. The Cathedral has striven to benefit from the number of people coming to the city, and has developed excellent relations with tour operators and event organisers. One measure of its success in this regard has been an increase of 45% over the years 2014-2015 in the number coaches coming to the Cathedral. Another is the award of the title of Liverpool City Region Tourism 'Large Visitor Attraction of the Year' in 2014 and again in 2106.

For many people, whether they come on an organised tour or independently, their visit to the building is one of the most special and memorable aspects of their time in Liverpool. This is borne out by recent research commissioned by the city, which found that Liverpool's built heritage is what visitors liked most about the city, and that the Cathedral is the highest rated attraction in the whole city (*Liverpool Visitor Economy Growth Strategy Summary*, Amion Consulting, March 2016.)

Liverpool is proud of its two cathedrals, and they feature prominently in the city's promotional campaign and images. However for many visitors, especially from overseas, Liverpool is associated more with the Beatles and football than its cathedrals and cultural life, and centre of gravity on their visit is the waterfront and shopping quarter rather than the great institutions of Hope Street. What this means is that, despite its visual prominence, Liverpool Cathedral has to fight for visitors' attention. A building of such unequivocal importance and sublimity deserves to be yet better known.

This is, then, an opportunity for the Cathedral and the city to collaborate yet further in promoting the building- through the Liverpool Visitor Economy Network, the Liverpool Attractions Group and other channels- to help shift the public perception of its importance. The effect of this will be to add further to Liverpool's international reputation.

Policy

CP1 Chapter will continue to work with Liverpool City Council and the city's tourism organisations to promote the Cathedral as one of the greatest building of the 20th century

See also Policy M3

Implementation guidance

The Cathedral should review with the Liverpool Visitor Economy Network, the Liverpool Attractions Group, tourism operators and other organisations new and different ways of promoting the building, emphasising a simplified message which amplifies its exceptional architectural and spiritual quality.

This promotion should continue the longstanding emphasis on the unique spiritual and architectural relationship between Liverpool Cathedral and the Metropolitan Cathedral.

6.8.2 City connections

Risks

Potential visitors to the Cathedral are put off by the distance from the city centre, the inadequacy of public transport and wayfinding, the nature of the intervening surrounds and the height of the climb.

Opportunities

To collaborate with the City Council to accelerate development of the Great Streets and the Visit Hope Street CIC to transform connections with the city's cultural centres and transport hubs.

Discussion

The site purchased for the Cathedral in 1903 has prominence on the city skyline and a splendid immediate setting, but it is not in the city centre. Today, this is a hindrance; it discourages visitors to the main body of cultural attractions near Lime Street and the waterfront. The barriers are:

Visibility and wayfinding. For a building of such scale and position, the Cathedral is not as visible from the city centre as might be imagined. For example, it can't been seen from the exits of Lime Street Station and disappears from view again at the end of Renshaw Street. Here the failings of existing wayfinding compound matters: at the very point the Cathedral disappears from view it disappears from signage too, leaving the unfamiliar lost.

Topography. It's a long walk up a hill, in a city exposed to westerly wind and rain, with the chasm of St James' Garden on the other side.

Urban context. Whilst the Georgian streets of the Everton Brow form a superb immediate context, the city between the commercial and cultural core and the top of plateau – beginning in Lime Street – is scarred by urban decay and still blighted by the abandoned Liverpool Inner Motorway scheme of the 1960s. This is not an attractive experience.

Public transport and streets. The Cathedral is poorly served by public transport, forcing visitors to walk. Yet Upper Duke Street is designed so single-mindedly for vehicles that – extraordinarily – there is not even a pedestrian phase on the traffic lights outside the western entrance to the Cathedral.

This is not a new analysis; these failings have long been known. In the Strategic Investment Framework, the City has cogent and intelligent answers, including improved wayfinding and Great Streets. Rightly, one of these is Hope Street, uniting the two Cathedrals, the Everyman Theatre, Philharmonic Hall and the University of Liverpool campus. The relationship of the Cathedral to Hope Street is immensely important. In addition to its symbolic role as the link between the two cathedrals, Hope Street is one of the finest street of its kind in the country enjoyed by more people every year. The Cathedral is a leading player in the Visit Hope Street CIC that has been established to maximise its potential. Historically there was a gateway into St. James' Gardens from the end of Hope Street, at the junction with Upper Duke Street. By reopening that entrance and establishing a route along the north bank of the gardens to the Oratory the street would be properly linked to the Cathedral as never before. This connection would also have the benefit encouraging more people to visit and explore the gardens, which at present seem separate and not obviously accessible (see section 6.8.5 for more discussion of St James' Garden).

The proposal set out in the Strategic Investment Framework form a credible basis for addressing many of the problems of connectivity. Chapter should do what it can to help make the City realise them, for their benefits to the objectives of the Strategic Plan will be widespread and fundamental.

Policy

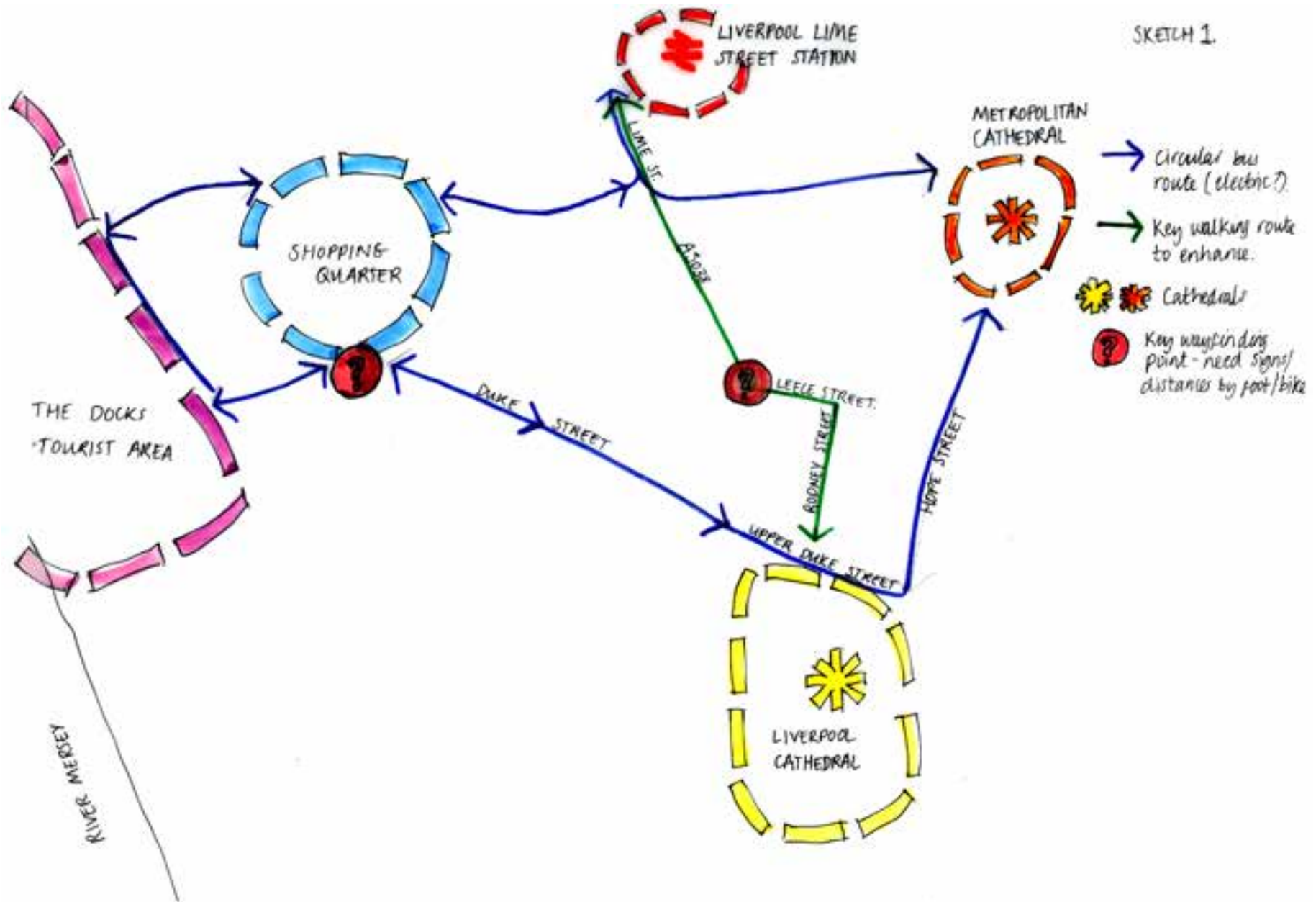
- CP2 Chapter will engage with Liverpool City Council to accelerate the development of components of the Strategic Investment Framework
- CP3 In particular, in partnership with the City Council, Chapter will seek to improve access to its west entrance, including an enhanced pedestrian route from Hope Street

Implementation guidance

Chapter should promote the extension of the Hope Street Great Street concept to encompass St James' Garden and the Precinct. As currently presented, it stops short of the Cathedral on the north side of Upper Duke Street

Chapter should work with the City Council to improve connections, foot and vehicular to Liverpool One as well as the Convention Centre and the Liverpool Landing Stage, from where conference delegates and cruise ship passengers are an increasingly important source of income and visitors to the Cathedral.

SKETCH 1.



City centre links



Arriving at the Cathedral on foot, from Lime Street Station, left to right, top to bottom

6.8.3 The Precinct

Risks

Movement patterns and vehicle use are fundamentally different to the way the Precinct was conceived and laid out, degrading the experience of arrival, the setting of the Cathedral and creating conflicts between pedestrians and cars.

Together with St James' Garden, the Precinct forms a city block considerably larger than the urban grain, surrounded by railings with only limited access points. This is an impediment to movement to the detriment of the Cathedral and the city.

Opportunities

Redesigning the Precinct to reflect how it is actually used not how it was conceived could radically improve the pedestrian experience and the setting of the Cathedral on the north and east sides, whilst retaining parking to the south.

Creative use of St James' Walk would support the Strategic Plan, improve the setting of the Cathedral and restore dignity and meaning to Liverpool's oldest designed public green space.

Discussion

The history and evolution of the Precinct is described in [Part 2](#). This understanding is essential to understand the present circumstances of the Precinct. It should be said at this point that vehicular access and parking in the Precinct are essential to the Cathedral and its mission because of the poverty of existing alternatives to the car or coach. Nevertheless, for the pedestrian in particular the approach to the west entrance of the Cathedral has an unwelcoming character.

The root of these problems can be traced to the fact that Scott regarded the Rankin Porch as [the main entrance](#), which from the 1940s he imagined was

approached ceremoniously from Great George Street. Even when the west end was redesigned following his death, and later when the precinct housing was built and a grand approach from Great George Street abandoned, the Rankin Porch remained the principal entrance into the Cathedral: with this in mind Queen's Walk was designed for visitors arriving from Upper Duke Street. Thus, when the west front was completed in the 1970s the way it would be approached, especially by people on foot, was given little consideration. The result as seen today is that anyone walking to the Cathedral has to find their way across the entrance to a car park to get to the West Door, and if they have walked along Hope Street they have to navigate round the end of St. James' Garden to find the route in.

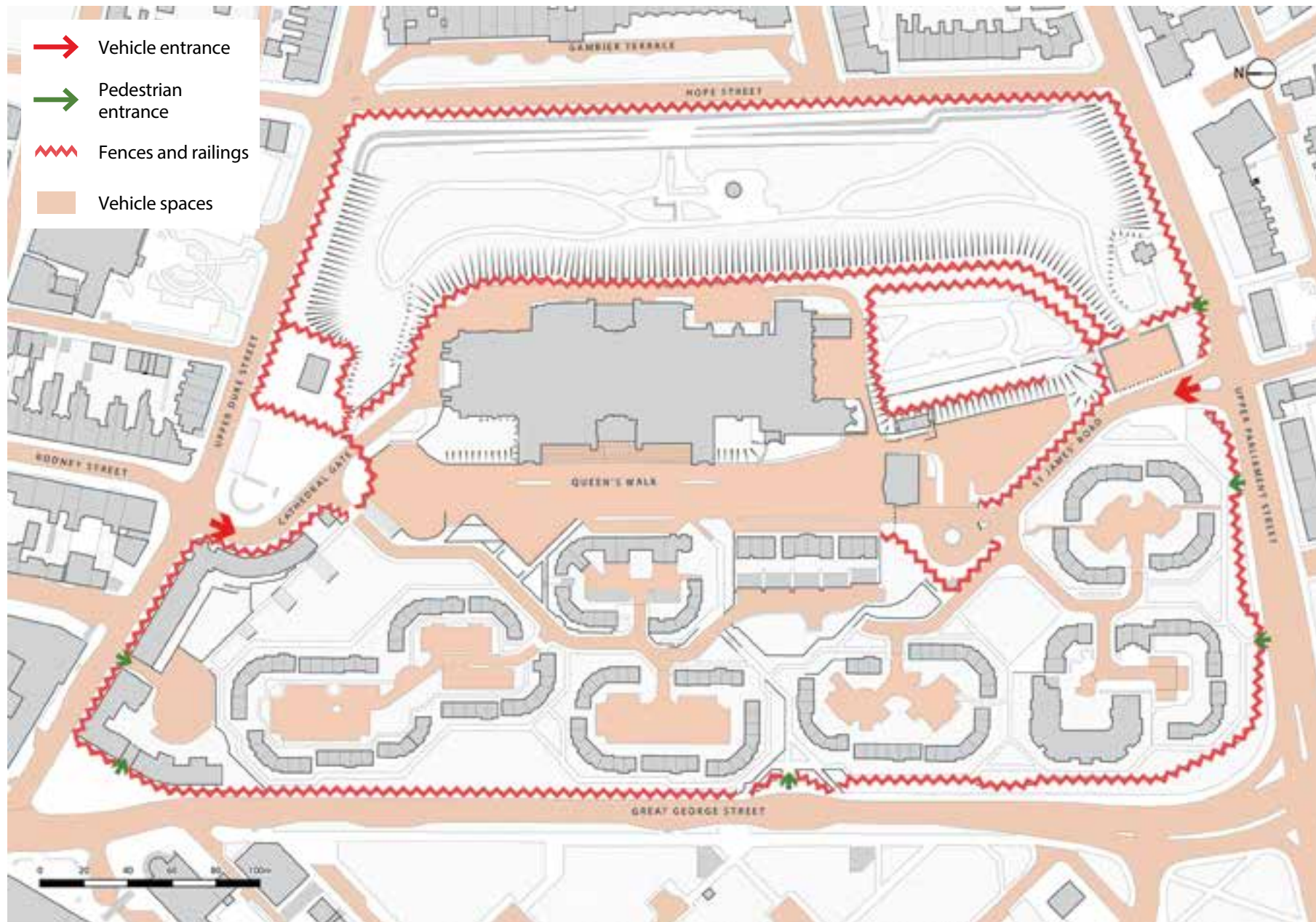
In fact, together with the Garden, the Precinct forms part of an enormous city block – far larger than any other in the centre of Liverpool – and one that is largely impermeable. Prominent and substantial fences and railings surround the site with very few openings. This sense of security and enclosure is one of the dominant experiences of approaching the Cathedral; it inhibits movement and creates an unwelcoming atmosphere that sits uneasily with the mission of the Cathedral. And, finally, when visitors reach the Cathedral they do not enter by the West Door but by a side door, which can seem mean and uninviting.

These obstacles are an inauspicious introduction, especially in bad weather, and the net result is a Precinct overwhelming dominated by the needs and infrastructure of road vehicles and of security, which pedestrians must navigate at their inconvenience.

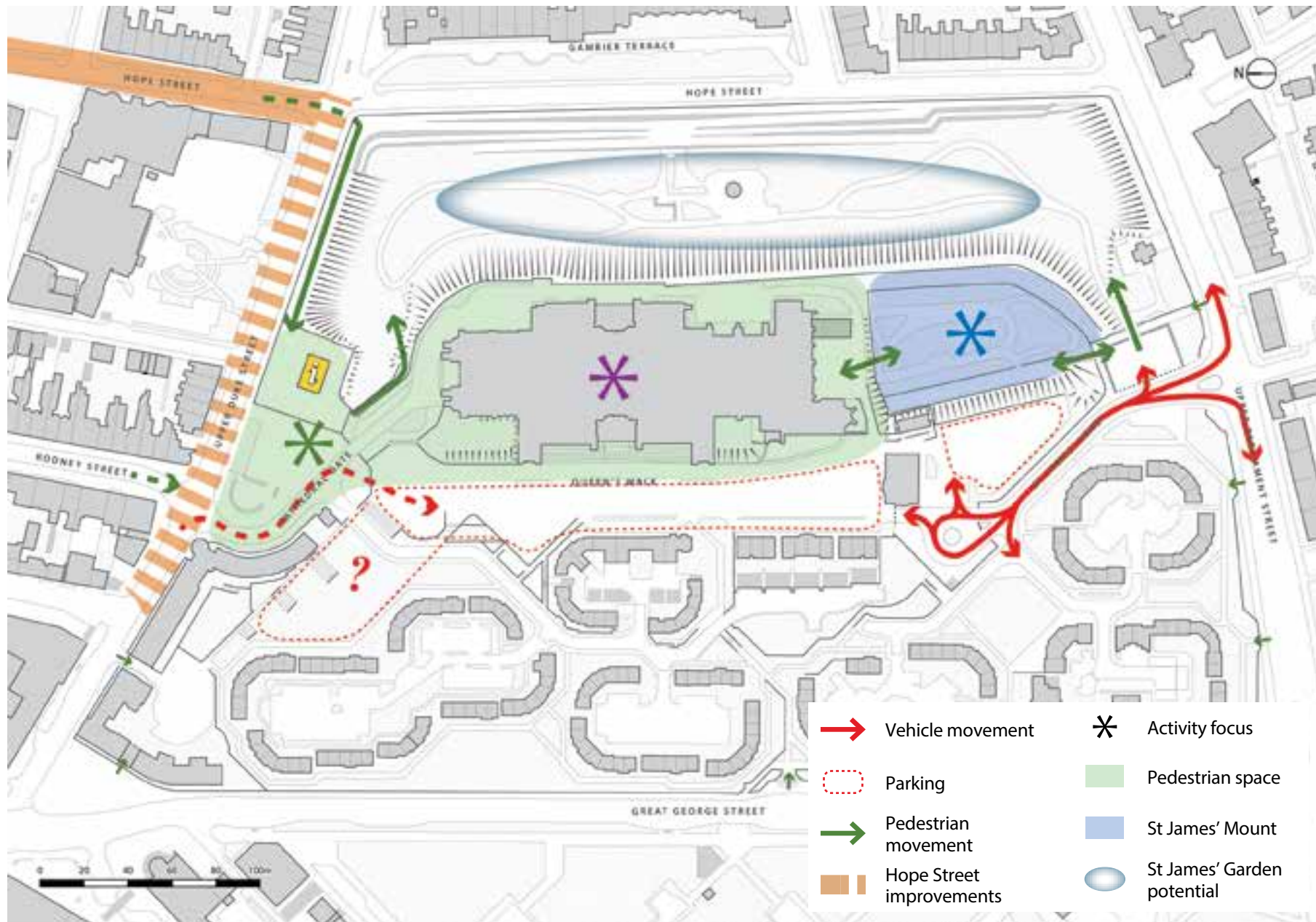
This environment is at odds with the Mission of the Cathedral and the objectives of the Strategic Plan. Nonetheless, none of this is unresolvable. A phased improvement of the Precinct could create a dignified and humane place that puts people before vehicles and openness above enclosure. This requires intelligence but not necessarily an elaborate architectural response; thoughtful simplicity has virtues both in containing capital and maintenance costs and in avoiding unwanted visual competition with the Cathedral itself.



City blocks: the scale of the Cathedral block (highlighted with red boundary) compared with the city around it



Barriers to movement, and entrance points



Potential Precinct improvements

This is a long-term project: in view of the commitments under the Strategic Plan, many aspects are unlikely to be realised until after 2025. It follows that it is sensible that those works to the Precinct that are undertaken in the next decade, such as resurfacing Queen's Walk, are carried out in ways that are future proofed against the long-term vision (see also Implementation Guidance, below).

The following factors should be considered when replanning the Precinct in this way:

Phasing and parking

The priority is likely to be Queen's Walk, where car parking is an essential source of income and an vital facility for visitors and events. The surfaces were not designed for parking are now failing under the weight of coaches in particular, and need to be renewed. This renewal should take into consideration:

The need for it to be designed as the first phase of a comprehensive Precinct plan, not a scheme in isolation.

The desirability of removing parked cars from the north end of the site and the east side of the Cathedral by more rational use of space: the present arrangements are inefficient because there are no marked spaces. Subject to further investigation, initial analysis by transport engineers indicates that marking parking bays and incorporating underused spaces, e.g. landscape to the west, could simultaneously maintain numbers and allow parking to be removed from the north end and the east side of the Cathedral.

The desirability of eliminating vehicle access from the north in order to create a fully pedestrianised approach. In conjunction with redesigning the car park it would be possible to provide entry and exit from Upper Parliament Street, though it may still be necessary for drop off / pick up coaches to arrive from Upper Duke Street because of their turning circle.

The entrance to the Cathedral

Although the West Door opens directly into the nave - there is no narthex as Scott originally intended - thought should be given to making it the main entrance, either by making a door within the door or by adding a glass lobby. There are successful examples of similar changes at a number of churches and cathedrals, for instance Ripon and Rochester Cathedrals. If suitably designed such an alteration need not prevent the traditional use of the West Door on ceremonial occasions and for the Good Friday service.

The Oratory

This exquisite and significant building occupies a prominent location on the approach to the Cathedral; its neoclassicism makes a dramatic visual contrast with the Modern Gothic of Scott's Cathedral. It is owned by Chapter and leased to National Museums Liverpool. Unfortunately its blank elevations are locked behind high railings except when occasionally opened by appointment. There are a number of problems with the fabric that are being or will need to be addressed, such as dry rot in the late C20 dry lining, and repointing.

In the longer term, both its location and its importance suggest that an imaginative public use must be part of the new strategy for the Precinct. The location lends itself appealingly to a visitor welcome and information function – a use that has already been floated. It is on a possible new pedestrian route around the top of St James' Garden (see below) and there are magnificent views of the west end of the Cathedral from the 'back' of the building, echoing Scott's famous drawing. In such a scenario the building would act as the focus for introductory orientation and interpretation for both the Cathedral and the Garden (see also section 6.9.4). There would be challenges to overcome including level access and the fragile flooring, but the interior is largely empty of contents and options that were light on servicing (e.g. no cash handling or W.C.,) could overcome these with intelligence and commitment.

St James' Garden and St James' Mount

The relationship of the Cathedral to St James' Garden is considered separately in section 6.8.4 below. St James' Mount has been identified in the Strategic Plan as a potential events location. Its merits include separate access from Upper Parliament Street, the possibility of using it discretely in connection with events in the Lady Chapel and the superb views from St James' Walk over the city and Mersey. In principal these objectives are overwhelmingly positive because of its present sorry state and its historic significance as the oldest designed public green space in the city. Implementation will require care and thought with regard to historic fabric and planting and the future of existing trees.

The Maintenance Department

Relocating the Maintenance Department from its position adjacent to the liturgical East End seems inevitable when the Centenary Centre is constructed. This would be welcome because it would improve the quality of the Precinct here and help to unlock the potential of St James' Walk. Works departments have been separated from other cathedrals to improve the setting of the cathedral church, including York Minster, Lincoln and Salisbury.

Railings and barriers

The security imperative for railings and fences has declined as the context of the Cathedral has changed. The new Precinct plan should include an audit of barriers and Precinct security, to identify which can be removed to improve permeability and appearances, and which can be replaced with more attractive designs.

Policy

- CP4 Chapter will prepare a phased plan for the transformation and reordering of the Precinct, to put people before vehicles and permeability ahead of enclosure
- CP5 No significant future works in the Precinct will be planned or implemented unless they are consistent with agreed long-term objectives for the Precinct

See also Policies CP2, CP3, CP6, CP7, CP8

Implementation guidance

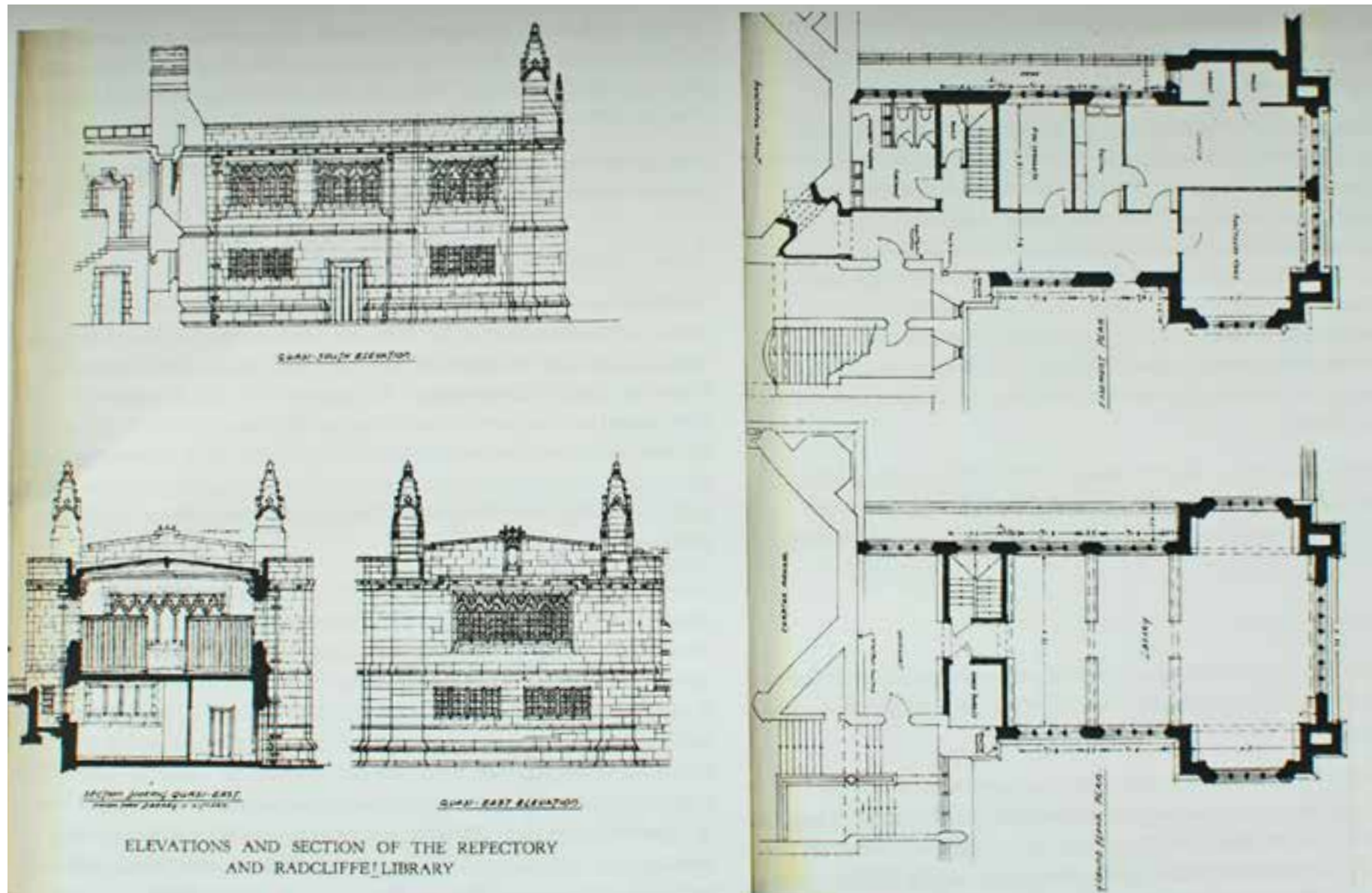
The improvement of the west end of the Cathedral and its approaches is not identified as a project in the 2024 campaign. However, in coordination with the City Council and those responsible for the care of St. James' Garden it could potentially attract funding as a separate strategic regeneration project.

Chapter will require assistance from consultants with appropriate experience and skills in order to develop a successful and credible scheme for the Precinct. These include: transport, movement and landscape design. The lead designer could come from a number of different backgrounds.

A number of preliminary studies are likely to be required in order to prepare proposals, including:

- an initial options appraisal for the Oratory undertaken by the Cathedral Architect, identifying key constraints and solutions
- research into St James' Walk on St James' Mount in order to identify the age and significance of existing planting and fabric, and its original design. This would also need to consider whether the significance of the Walk merits designation as a registered landscape

Chapter could consider staging an ideas competition; this might be for students at one or both of the university Architecture Departments.



Scott's unrealised design for a refectory and the Radcliffe Library (illustrated in the Cathedral Bulletin)

Chapter would need to engage with the City Council, CFCE, Historic England and local stakeholders during the design process because of the sensitivities of the site and the implications for neighbours, traffic planning and other aspects of the Strategic Investment Framework.

6.8.4 New construction

Risks

New construction may harm the significance of the Cathedral if it is poorly designed, with insufficient respect for the existing building.

Opportunity

New building, whether as an addition to the Cathedral or adjacent to it, offers the chance to enhance the life of the Cathedral and the character and appearance of its setting.

Discussion

The Cathedral has undergone a number of alterations in recent years, in particular the installation of the Welsford Restaurant, café and shop, the addition of the new lavatory block and alterations in the undercroft to create the Giles Gilbert Scott suite. These have all been judged successful: in particular, the café and shop have been cited as an intelligent contemporary solution in a sensitive location.

Amongst the aims of the Cathedral's 2024 Campaign is a plan to construct a new building on the foundations of Scott's original Chapter House, a project which was abandoned in 1909 when it was decided to build the present Chapter House to a different design. It is intended that the new building will serve three main functions- the Abraham Centre, a joint education and social care facility with the local Moslem and Jewish community; the Liverpool Cathedral Wellbeing Centre; and the Francis Neilson Centre for music education. It so happens that in 1940 Scott turned his attention to the site of his original Chapter House proposal and produced a new design for a library and refectory block on its old footprint. Elevation drawings and sections of this new design survive (and are reproduced over the page and in [Part 2, section 15](#) of this Plan).

Therefore this is a case of a kind that only occasionally occurs, in which a new building can take as its reference-point what the original architect intended. A sympathetic reworking of Scott's design, built on the original foundations, would help maintain the coherence of his architectural vision.

Other proposals for new construction are at present less clearly formulated. Another aspect of the 2024 Campaign is the intention to build a facility, including accommodation, for students training for the ministry at the St. Mellitus NW Centre and All Saints Centre for Mission and Ministry. Were this to be on land to the east of the Cathedral its design would tax the skills of its architect to the utmost, for although views of that frontage are unfamiliar to many people it is one of the most powerful and sensitive contexts of its kind. A less contentious proposal which has been discussed – not part of the 2024 Campaign – focuses on improvements to the Welsford Restaurant, including the possible glazing of the Welsford Porch and access to new toilets in the undercroft.

Many cathedrals, especially those which were originally medieval monastic foundations, have the benefit of surviving outbuildings which can be colonised to provide modern uses, particularly the kinds of facility which visitors nowadays expect. Liverpool Cathedral lacks that advantage, though in some respects it makes up for that in its size and the generosity of its spaces, including the undercroft. It can absorb a great deal within its existing walls, but some things will undoubtedly demand building outside those walls. The integrity of Scott's architecture demands that any new construction should be of the very highest quality and in keeping with the ethos of his design. This discussed in detail under *Working with Scott's Ethos*, in section [6.4.1](#)

Policy

- CP6 The location of Any additions to the Cathedral or new building in its vicinity will be identified by balancing harm to the significance of the building and its setting, the Mission of the Cathedral and its operational requirements in a location least damaging to the significance of the existing building
- CP7 New construction will be to a design of the highest quality and mindful of the ethos of Scott's design

Implementation guidance

The design of any new construction will be subject to scrutiny by the Cathedral's Fabric Advisory Committee and outside bodies, including Historic England, the City Council, the Cathedrals Fabric Commission for England and the national amenity societies.



The famous Liverpool waterfront, from Birkenhead ferry pier. In the last 15 years the construction of tall buildings in the city centre has challenged the pre-eminence of the Cathedral on the skyline. The design of the Arena and Convention Centre, in the foreground of the Cathedral in this view, is one notable recent attempt to conserve the Cathedral's setting

6.8.5 St James' Garden

Risks

The Garden is a barrier to access from the eastern side of the Precinct and the lack of a secure long-term future creates uncertainty for the Cathedral as it considers the future of the Precinct.

Opportunities

A secure and stable future path for the management and ownership of the Garden opens up the prospect of multiple benefits for the Cathedral: for movement and access, for the amenity of its visitors and for the functional use of the Education and Enterprise departments.

Discussion

St James' Garden is one of the most remarkable urban landscapes in Britain. It forms an improbably sublime setting for a Cathedral in a modern city, something that captivated Scott and everyone since.

Within recent memory it was a dangerous, semi-abandoned place; an uncomfortable neighbour to the Cathedral. Thanks to the tireless efforts of the Friends of St James' Garden (founded in 2001) it has been reclaimed for the people of Liverpool and visitors to the city. Energy is now focussed on establishing a sustainable future that safeguards and builds upon the progress so far. As the largest green space in the city centre, the importance of the project is identified in the Strategic Investment Framework. However, the future of the Garden is complicated by access, ownership – split between the City Council and a portion with Chapter (the Great West Bank and the north-western corner) – and potential liabilities associated with water levels and subsidence.

Chapter has been playing a leading role in these discussions, and it should continue to do so. Options under consideration include transferring the Gardens to new ownership as a means to unlock new funding to cover liabilities, management and maintenance; like all local authorities, the City Council is experiencing many competing demands on its diminishing resources.

The potential benefits to the Cathedral include:

- The Garden could form an alternative and delightful route to the Cathedral from Hope Street, as discussed in section [6.8.3](#)
- In the long term it could serve as an events space connected with occasions, activities and commercial bookings at the Cathedral, if it can be serviced and appropriate access created
- In a similar vein, the Education Department is interested in the possibility of using the Gardens as a safe place for school parties to take a break or eat picnic lunches (see also section [6.7.2](#)).

Policy

CP8 Chapter will continue to exercise leadership in the negotiations to find a secure long-term future for St James' Garden that will maximise the benefits for the local community, the Cathedral and the city

Implementation guidance

As part of the development of new management arrangements, a conservation management plan should be commissioned (a brief for this study has been prepared in conjunction with Historic England). This CMP should take into account the analysis and conclusions of the Cathedral Conservation Plan.

Options for using the Oratory as a joint interpretation centre for both Cathedral and Garden should be explored – see section [6.8.3](#).

6.8.6 Managing setting

Risks

The Cathedral was designed to have a commanding presence on the skyline of Liverpool, but this could be challenged and threatened by uncontrolled development in the city.

Opportunities

To maintain and develop a positive planning partnership with the City Council on matters that are of mutual benefit

Discussion

Scott triumphantly succeeded in creating a building that has a commanding presence on the skyline of Liverpool. This glorious manifestation of Christian faith has become one of the defining images of the city, and a key component of the celebrated cityscape viewed across the Mersey. It is part of the very identity of the Cathedral.

In the past 20 years this cityscape has changed considerably, as a significant number of high-rise and mid-rise buildings have appeared along the waterfront in particular. These buildings are symbols of Liverpool's economic fightback, but they have already overshadowed the once dominant group of Pier Head buildings, and further development could harm the setting and presence of the Cathedral.

In response to concerns raised by UNESCO, the City Council has developed a series of policies on views and tall buildings to manage their impact on the World Heritage Site and its Buffer Zone, set out in the World Heritage Site SPD. The Cathedral is identified as one of the significant landmark buildings that form a fundamental part of the city's visual structure. The design of the

arena and convention centre is a good example of the City's commitment to managing these impacts: its distinctive form successfully conserves the view of the Cathedral in the panoramic view from Birkenhead and the ferry.

Nevertheless, Chapter will need to remain vigilant about future development, and engage closely with the City Council when necessary to ensure that its policies on tall buildings are implemented with respect to the Cathedral. In particular, the SPD identifies a location for a 'small grouping' of mid and high rise buildings around the junction of Parliament Street and Chaloner Street, which could have a considerable impact on the setting of the Cathedral.

Policy

CP9 Chapter will work in partnership with the City Council to safeguard the presence of the building on the city's skyline and its visual relationship to the Metropolitan Cathedral

Implementation guidance

Part 2 Section 14 of the Conservation Plan contains extracts from the relevant City Council planning policy on views, tall buildings and the setting of the Cathedral, together with information about the WHS SPD Key Views that feature the Cathedral

Chapter should ask the City Council Planning Department if it could be notified of any planning application within the Rodney Street Conservation Area or any application for a building in the city defined as mid-rise (7-15 stories) or high-rise (over 15 stories). This would make it much easier for Chapter to keep abreast of applications that may affect the setting of the Cathedral, at a stage when there is still an opportunity to influence the proposals.

6.9 Presentation and interpretation

6.9.1 Introduction

Presentation is particularly important at Liverpool Cathedral because it is a remarkably cohesive and complete work of art and architecture, but one in danger of dilution and obscurity. Interpretation could be enriched by a more sophisticated and cohesive telling of the remarkable architectural, artistic and construction history.

6.9.2 Storage of equipment and furniture

Risks

The storage of furniture and equipment mars the presentation and architectural experience of some areas of the Cathedral floor.

Opportunities

Unlike other cathedrals in this country, the architect's vision for Liverpool Cathedral can be reinstated and presented to the visitor.

A fresh look at storage on the floor of the Cathedral may release some areas for more regular and potentially innovative liturgical use.

Removal or relocation of 'forgotten' objects from non-public spaces will facilitate maintenance and structural/architectural surveys and monitoring.

Discussion

Compared to other cathedrals, Liverpool Cathedral is blessed with an enviable volume of space, both for public use and back of house functions.

This includes a large Chair Store served by an equally large lift. Nevertheless, because the Cathedral is an enormously busy place, with a dynamic programme of services and events throughout the day and evening, effective management of furniture and equipment is required to control 'overspill'.

Much of the floor of the Cathedral is commendably uncluttered, but there are places – notably the eastern transepts – where the storage of furniture and equipment affects the presentation and the emotional power of the architecture, and can inhibit or prevent their use for worship or contemplation. Of course, storage arrangements on the Cathedral floor are essential to its operation, and Scott-designed screens are used to hide much. Nevertheless, Chapter should be vigilant about controlling clutter; an audit could be undertaken to identify redundant items for removal, followed by periodic inspections.

There are non-public areas that would benefit from this approach too such as where Carter Preston clay models are stored in the triforium and a room of the South Nave Turret. Though they are watertight and protected from the elements, the arrangements are haphazard and uncatalogued. These are items that could be used for interpretation and education, to demonstrate Carter Preston's artistic process.

Policy

- PI1 An audit of equipment and furnishings on the floor of the Cathedral will be undertaken to identify items to remove to storage or disposal
- PI2 Furniture and equipment will be stored in the Chair Store when not immediately required
- PI3 The location and storage of the Carter Preston models will be reassessed to prevent further deterioration and exploit them for interpretation and education

Implementation guidance

The Maintenance Department should monitor cluttering as part of its routine checks.

Effective communication between Cathedral departments is required to ensure that furniture and equipment is moved to the Chair Store when not required.

The Cathedral Architect should be consulted before making any permanent change alteration to the built fabric for fixing equipment or furniture.

6.9.3 Signage

Risks

Over the years different types and styles of signage have been installed within the building, with unsatisfactory visual results

Damage may be caused to significant fabric by the inappropriate installation and removal of signage.

Opportunities

A new signage scheme could improve navigation and reduce the visual impact on the building.

Discussion:

The design of the Cathedral was carefully controlled by Scott down to the smallest detail, as part of a single integrated architectural and artistic vision. This is assumed to include signage, although no specific examples or drawings have been identified at the time of writing this plan. Since the 1970s, the need for new and altered signage has been met in a number of different ways, so that today there is no coherence to the way signage is provided.

Moreover, some signage has been applied with too little thought for its relationship to architecture and door design, and applied with methods that may damage fabric.

Therefore, Chapter should agree a standard design, method of fixing and location (relative to doors, etc.) This could be simple and inexpensive; indeed, an overdesigned solution might not be appropriate. It could be implemented incrementally as signage needs replacing or modification, or as part of a comprehensive scheme (for example in association with an future re-interpretation scheme funded by the Heritage Lottery Fund bid). This Plan advocates that the works to the Cathedral, including new fittings and fixtures, should be undertaken in a manner consistent with [Scott's aesthetic ethos](#). This same philosophy should be applied to the signage in order.

Policy

PI4 A standard form of signage for the Cathedral will be adopted

Implementation guidance

The [Research Design](#) should include research into Scott's signage. If the Research Design is not ready in time, research should be carried out independently to inform the development of a new standard form of signage.

The design of signage will be reviewed by the Cathedral Architect, Maintenance Department, Visitor Services, Director of Communications and Chapter and presented to the Fabric Advisory Committee. It should be informed by an audit of existing signage and best practice from fellow cathedrals and CFCE guidance.

A suitable fixing methodology should be agreed to minimise damage to fabric. As a basic principle, signage should be fixed into mortar joints and never into stonework.

6.9.4 Interpretation

Risks

Visitors are at risk of missing out on some aspects of the extraordinary story of the Cathedral.

Opportunities

The Cathedral has a loyal College of Interpreters who enjoy showing visitors around their Cathedral; their warmth and enthusiasm are central to the character and spirit of the building.

Discussion

Interpretation must cater for many audiences, and has many stories to tell: Christian faith, mission, society, architecture and art. It is difficult to do well, and it can age quickly.

The College of Interpreters are the face of the Cathedral: they are among the first people to greet visitors and are central to the friendly atmosphere for which the Cathedral is known. They carry out tours of the building, providing a link between the visitor and all that the Cathedral embodies; as such it is vital that they possess a full range of knowledge and skills.

Their work is supported by variety of interpretive media: printed, audio, boards, displays and digital models. Much of this is informative but with a clearer, stronger narrative and further exploration of, for example, the stained glass and the structural aspects of the building, visitors of all kinds would come away inspired by a richer and more complete understanding of what makes the Cathedral such a special place.

Policy

PI5 Chapter will ensure that the public, the College of Interpreters and the Education Department have access to the best information about the building, its history and its contents

See also Policies [U1](#), [U3](#), [U5](#), [G3](#)

Implementation guidance

Best practice and experience could be analysed by visiting other cathedrals such as York Minster which have invested in the new interpretation materials and displays.

Chapter should produce a standard history and information pack for use by the College of Interpreters and the Education Department. At present, the Education Department has no standard information for schools to use.

Particular thought should be given to how and what information is made immediately available to visitors entering the Cathedral.

When Chapter makes an HLF application, it should consider a new interpretation design as part of the application; the HLF requires all applicants to demonstrate how the scheme will increase public access and understanding, and most applicants include enhanced interpretation as part of the package of works.

6.10 Conclusion: principles and priorities

6.10.1 Conclusions

Liverpool Cathedral is approaching its centenary and the first of the major cycles of repair and maintenance that occur naturally to buildings approximately every hundred years. In this context, this Conservation Plan is part of a great stock-taking exercise, the first to be undertaken at the Cathedral since it was completed. It has assessed and summarised what is known about the building, including its artefacts and setting, and examined how it should be cared for at this important moment in its history.

In this way the Plan and the policies in it complement and substantiate the Cathedral's Strategic Plan and the targets of its '24 for 2024' campaign. This convergence between the aims of conservation and the mission of the Cathedral is evident in every aspect, in particular:

The provision of new facilities in the St Aidan's Centre and the Cathedral Centenary Centre. The Strategic Plan spells out the need for new construction to help fulfil the Cathedral's role in the Diocese. This Plan offers policies to guide the design of such construction, in the light of the architectural integrity of the existing building.

The finance of capital repair projects, the repair and maintenance of the organs and the provision of a capital endowment for the building. The Strategic Plan highlights these priorities in the care of the Cathedral, without which it will be unable to fulfil its widening role in worship, discipleship and wellbeing. This Plan confirms and elaborates on the risks which the building faces and the best measures to address them, including the care of the organs and stained glass.

The energy and focus of the 2024 Campaign is on the funding of these aspects of the Cathedral's work. There are, in addition, other aspects of the Cathedral's role that relate to its conservation, many of which fall under the heading of its day to day management and do not necessarily call for new funding. One concerns the way in which decisions about the building's maintenance are made and implemented. Another relates to way the history and role of the Cathedral is interpreted to the thousands of visitors who come through its doors and how that can be better presented.

The Cathedral was built through the commitment and Christian faith of the people of Liverpool, a relationship which is still immensely strong. Naturally the Cathedral's Strategic Plan focuses on what the Cathedral itself aims to achieve. There is also a role for the city and civic community in supporting the Cathedral and all that it stands for. This Plan highlights two potential aspects of that continuing relationship. One is to ultimately extend the Cathedral's proposals to improve the building's north and east frontages by addressing the west frontage and links to St James' Garden and Hope Street in the longer term. The other is to bring the Cathedral far more to the forefront of the way Liverpool sells itself to the world. There are the docks, the waterfront and the great commercial streets but watching over them all is one of the greatest buildings of the Twentieth Century. The world needs to know this far more than it has done up till now.

6.10.2 Principles and priorities for action

1. Celebrating

Liverpool Cathedral is one of the greatest buildings of the 20th century, perhaps the greatest of all. To support the Cathedral's mission, Chapter and the City should collaborate to promote this singular distinction in marketing, tourist and interpretative activities; the Cathedral should be presented to maintain the unified artistic and architectural vision of the Cathedral builders.

2. Understanding

Liverpool Cathedral is a structure which is coming of age, and approaching its first major cycle of repair and maintenance: a thorough understanding of environmental and fabric behaviour, integrated to systematic exploitation of the Cathedral's archives, is a prerequisite for the efficient and intelligent implementation of the repair priorities in the Strategic Plan, as well as interpretation and education. A research design should be prepared and prioritised according to need and resources.

3. Connecting

The Cathedral is set apart from the cultural, economic and transportation centres of the city, and poorly connected to them. Chapter should engage with the City Council to explore ways of accelerating the delivery of the Strategic Investment Framework for streets and movement to facilitate easier access to the Cathedral.

4. Setting

The setting of the Cathedral and the experience of arrival is unsatisfactory and dominated by the needs of vehicles. This is because the Precinct is used and organised in ways that were not intended by its designers. The Goals of the Strategic Plan would be enhanced by a commitment to undertaking phased changes over the longer term to create a more humane, welcoming and permeable Precinct.

5. Using

Liverpool is distinguished from other Cathedrals by the diversity, innovation and sheer number of activities that are made possible by Scott's novel design. They are fundamental to its distinctive mission and charismatic significance but require careful management to minimise physical damage and degradation of its spiritual and architectural power.

Part 2

Supporting Information



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7.0 Methodology

7.1 Authors

This Plan has been written by Alan Baxter Ltd. The principal authors are Susannah Brooke, Robert Thorne and Richard Pollard. Gemma Fowlie prepared the drawings. Three specialists have assisted: Peter Cormack has undertaken and written the assessment of the stained glass; John Norman has fulfilled a similar role for the organs; and Joseph Sharples has advised on the sculpture and archive sources, amongst other topics.

7.2 Methodology

The process of preparing this Plan followed the industry standard methodology promoted by the HLF and Historic England, and derived ultimately from Semple Kerr. A rounded Understanding of the Cathedral and Precinct (Part 2) was derived from archive research, secondary sources, site visits and interviews. From this was developed first an Assessment of Significance (Part 1 section 5), then an evaluation of the Risks to the conservation of that significance and Opportunities for its better care and celebration (Part 1 section 6). Recommended responses to these are codified in a series of Management Policies under overarching Priorities and Principles (Part 1 section 2). A Management Gazetteer (Part 3) applies this process to each individual area of the Cathedral and the Precinct, providing management advice on an area by area basis.

7.3 Research

Research has been the backbone of this project. A full list of the archives that have been consulted can be found in Part 2 Section 8. The most important source was the Cathedral Archives, including correspondence and the drawings collection. The minutes of the Cathedral Committee at the Liverpool City Archives have also proved useful. The Scott drawings held by the RIBA were inspected too.

A number of interviews have been undertaken. Gavin Stamp shared his unrivalled understanding of the Scott family, including the recording of a lengthy interview with Richard Scott. Tony Baker recalled his time as a mason at the Cathedral. Alastair Soane spoke of his experience as an engineer at Bingham Blades & Partners completing the West Front. Alan Smith was Commercial Director of Crudens when they developed the Precinct housing the early 1980s.

7.4 Consultation

No Conservation Plan worth its salt can be written without consulting those who play a role in caring for the fabric and planning for the future of the building or site in question. For this project these fall in to one of two camps, members of the Cathedral Company and external stakeholders:

Cathedral Company

Pete Wilcox, Dean

Chapter (presentations xxxx to be completed xx)

Myles Davis, Canon Precentor

Mike Eastwood, Chief Officer

Ulrike Knox, Surveyor to the Fabric

Ian Prescott, Clerk of Works

Fabric Advisory Committee (presentations 1 July 2015 and XXXX)

Les McKenna, Operations Manager

David Poulter, Director of Music

Prof Ian Tracey, Organist Titulaire

Simon Macaulay, Dept. Administrator for Liturgy
Eryl Parry, Director of Enterprise
Jenny Moran, Visitor Services Manager
Lucy Rafferty, Events Manager
Jackie Dean, Education
Roy Redman, Chief Interpreter
Val Jackson, Cathedral Archivist, and her volunteer team
Alan Matthews, Chair of the Cathedral Friends
Cathedral Community Forum, presentation 23 June 2015

External Stakeholders

Christopher Griffiths, Liverpool City Council, Conservation Officer (workshop 23 June 2015; consultation on Final Draft to follow)
Christina Sinclair, Historic England, Assistant Inspector of Historic Buildings (workshop 23 June 2015; consultation on Final Draft to follow)
Robyn Pender, CFCE (workshop 23 June 2015; consultation on Final Draft to follow)
Catherine Croft, Twentieth Century Society (meeting 22 June 2015; consultation on Final Draft to follow)
Dr Emlyn Williams, Friends of St James' Garden (meeting 1 July 2015)
(to follow: Victorian Society)

7.5 Acknowledgements

It would not have been possible to prepare this Plan without the help of many people, including those listed above. The following, however, deserve a special mention:

Pete Wilcox
Mike Eastwood
Philip Daniel
Ulrike Knox
Val Jackson

7.6 Illustrations: credits and permissions

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8.0 History of the Cathedral

8.1 The Genesis of the Cathedral

8.1.1 Liverpool becomes a powerhouse and a city

The idea of building an Anglican Cathedral in Liverpool was born of the creation of the Diocese of Liverpool I in 1880, an initiative which reflected the city's commercial prosperity and its vigorous Protestant evangelical tradition. Liverpool had risen to prominence in the eighteenth century as a port for Atlantic trade and the embarkation point for emigrants seeking a new life in America. By the late nineteenth century, when Liverpool's exports were worth twice those of London, the docks stretched for over six miles along the Mersey. Shipping and trade meant that it was genuinely a global city, with an unusually high proportion of the population coming from elsewhere, especially from Ireland and Wales but also from further afield. The casual nature of much employment forced people to live near the city centre or the docks, with the result that desperately overcrowded housing was to be found within walking distance of city centre streets lined with banks, insurance companies and shipping offices.

8.1.2 Christian Faith in Victorian Liverpool

Late-Victorian Liverpool was well-supplied with churches — Anglican, Nonconformist and Roman Catholic — which according to a census of 1891 were attended by about a third of the population on a typical Sunday (Jones 1934: 324). That figure may seem high, but in the eyes of churchmen it left a huge area for improvement and for strengthening the presence of different, and often rival, denominations. For the Anglicans the decision in 1880 to form a separate diocese for Liverpool (it had previously come under Chester) was an immensely important step forward. The natural consequence of establishing a separate diocese was the requirement to have a cathedral at its heart.

8.1.3 The first Bishop of Liverpool, John Charles Ryle

The first Bishop of Liverpool was John Charles Ryle (1816–1900), who declared on his appointment: 'I come among you a Protestant and Evangelical Bishop of the Church of England' (Clarke 1971: 62). That brand of churchmanship meant that he set a higher value on recruiting new clergy and establishing local churches than on building a cathedral. St Peter's Church in Church Street was used as the Pro-Cathedral. However, the church's inadequacies became apparent and a proposal for a cathedral gathered pace, with a location selected to the west of St George's Hall and the organisation of an architectural competition for that site. The design that was chosen, by Sir William Emerson, though admirably planned was a curious stylistic amalgam. 'It means to be a Classic design', reported *The Builder*, 'but somehow or other has worked itself out Gothic' (23rd January, 1886: 153). Dissatisfaction with the competition outcome fuelled doubts about the site and indeed about the need for a cathedral, and by 1888 the idea had fallen into abeyance. Bishop Ryle resigned in 1900.

8.1.4 The founder: Bishop Chavasse

The next Bishop, Francis James Chavasse (1846–1928), was also from the Church of England's evangelical wing but was quietly conciliatory and more sympathetic to the cathedral idea. He insisted that if there was to be a cathedral it should be the work of everyone in the diocese — 'built by them, loved by them, thronged by them' — and the project should only proceed if it could be done without undermining the rest of the church's work. To create a building under those constraints that would be worthy of Liverpool might mean that it had to be built in stages but the foremost thing for him (quoting from Wordsworth) was that it must be an 'immense and glorious work of fine intelligence' (Lancelot 1929: 150–53).

Bishop Chavassee is rightly regarded as ‘the effective founder of Liverpool Cathedral.’ (*DNB*.) The Anglican lay community of Liverpool, led by the 16th Earl of Derby, lent their weight to the meeting held in June 1900 to revive the project but it was the new Bishop who gave it the leadership it needed.

Bishop Chavassee

Francis James Chavassee (1846–1928) became the second Bishop of Liverpool in 1900. He played the key role in reviving the cathedral project and by the time of his resignation in 1923 much of the east end- the Lady Chapel, Chapter House, choir and east transept- had been completed. He determined that the building should be an ‘immense and glorious work of fine intelligence’ which should, if necessary, be built in stages. In his vision the cathedral was to be the centre of the religious life of the diocese, but it was not to be built at the expense of other churches and charitable work (Lancelot 1929: 150–54).

Bishop Chavassee was born in 1846 ‘of old fashioned evangelical parents’. His father was a doctor in Birmingham. He was educated at home and at Chesterfield Grammar School before going to Corpus Christi College Oxford in 1865. He

decided to enter the church when he was 18 and was ordained in 1870. After serving in parishes in Preston and north London he became Rector of St Peter-le-Bailey Oxford in 1877. The success of his Bible classes for undergraduates led in 1889 to his being made Principal of Wycliffe Hall, the evangelical training centre in Oxford. He stayed there until his appointment to Liverpool.

Chavassee was known as ‘the Little Bishop’: he was short in stature because he developed a deformed spine in childhood. That affectionate nickname reflected his reputation as a church leader who was ‘quiet, unassuming, simple and candid’ (Lancelot 1929: 157). He steered a conciliatory route through the sometimes violent religious politics of Liverpool, though not unafraid to admit his shame at ‘the unwise and unchristian conduct of some who call themselves

Protestants’. True to his word, his promotion of the cathedral was not at the expense of parishes in his diocese. In his time as Bishop he consecrated 24 new churches (Waller 1981: 192, 483).

Following his resignation he returned to Oxford where he continued teaching and helped found what became St Peter’s College. He died in March 1928. During two days before his funeral at the cathedral 30,000 people came to pay their respects to his body lying in rest. He is buried in the Founder’s Plot. His son Noel Chavassee, killed at Ypres in 1917, was awarded the Victoria Cross with bar: there is a memorial to him in the War Memorial Chapel.



Bishop Chavasse preaching from the pulpit at St Peter's Church [Source: Reproduced in Kennerley 1991: 13]

8.2 The architectural competition (1901–03)

8.2.1 Launching the Competition

In June 1901 a competition was announced: 'Competitions. Proposed Cathedral for the Diocese of Liverpool. To Architects. The Committee for the Erection of the intended Cathedral, being desirous of obtaining Designs for a Cathedral in the Gothic Style of Architecture, invite the attention of Architects to the consideration of the following proposals.' (Kennerley 1991: 18.)

According to the Committee — which was led by the Earl of Derby but was influenced by the personal opinion of prominent merchant and proprietor of the Athenaeum Robert Gladstone — the Gothic style was appropriate because 'there could be no question whatever in the minds of thinking people that Gothic architecture produced a more devotional effect upon the mind than any other which human skill had invented.' (Crouch 2002: 38.)

8.2.2 Style debate

Bodley, Garner and Charles Nicholson among others defended the choice of Gothic, while others disagreed: Reginald Blomfield said that its 'implied sacrosanctity' was 'a poisonous heresy based on a misconception of the nature of architecture', and J. Alfred Gotch also warned that historically Gothic was not an ecclesiastical style and Paul Waterhouse described it as a 'barrier to genius' (Thomas 1975: 156–58). The differences of opinion led to an argument that was played out in national press. Furthermore, debates also called into question what exactly was meant by the use of the term Gothic — an imitation of the medieval style, or the freedom of the architect to design a building suited to the location and conditions — as well as the progress and development of architecture within the arts. Finally, the Editor of *The*

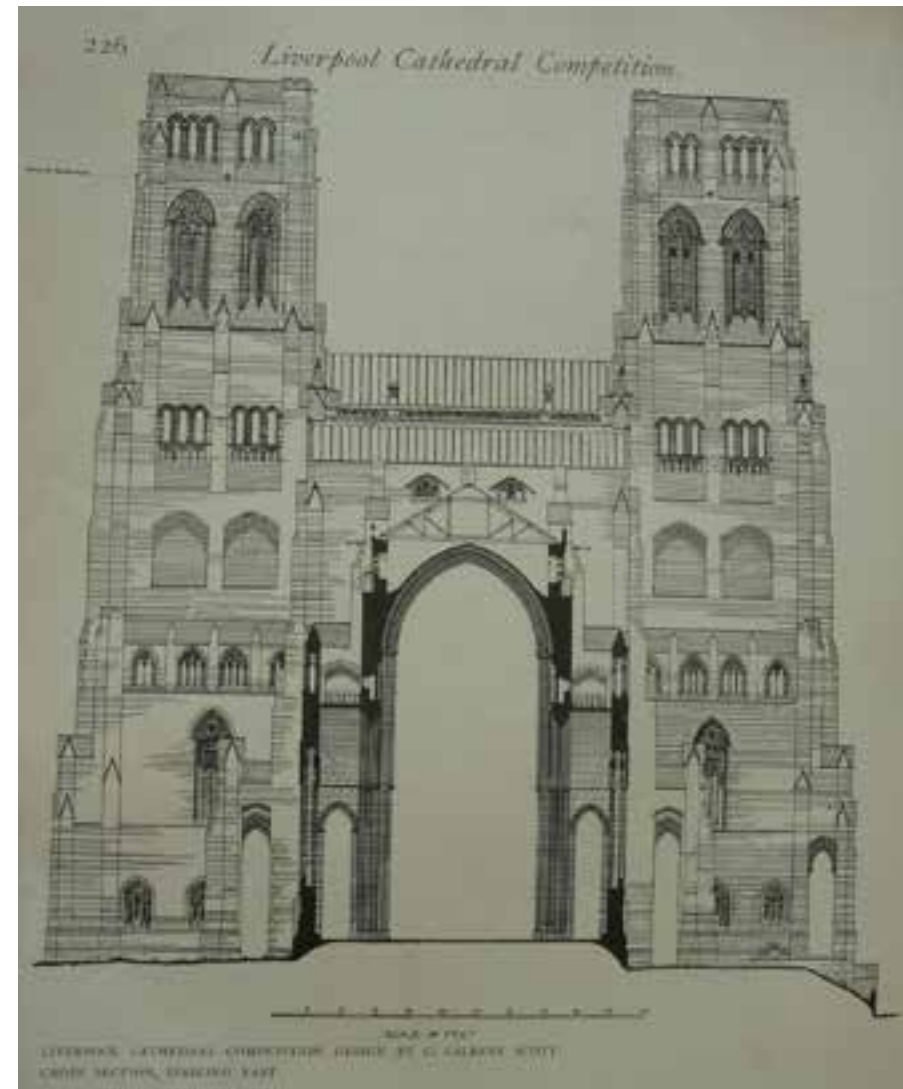
Times called in favour of an open competition: 'If architecture in the twentieth century is to be alive, it must, like all the great architecture of the past, be spontaneous. Imitation is death, and life in any art is only to be found in the free play of the artist's intelligence' (Crouch 2002: 39). These debates put the Building Committee in a bad light; they backtracked and surrendered the style prescription in November 1901.

8.2.3 Criticism of brief and process

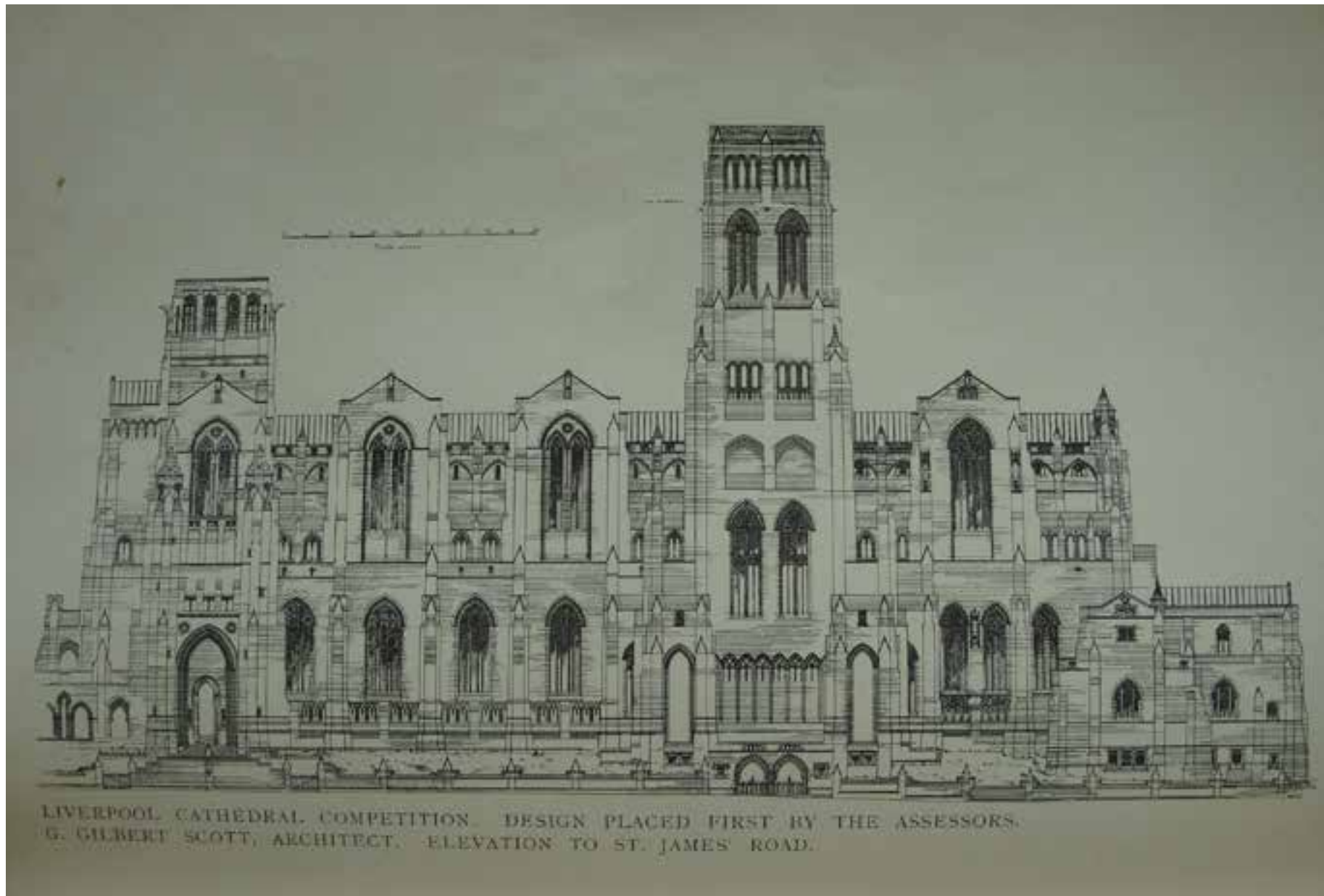
From early on, the competition brief and process attracted criticism from the architectural profession and press, saying that the competition should be limited to either sending in examples of completed work *or* sending in a sketch proposal for the Cathedral site. As it stood competition entries consisted of: a design for the specific site; a design for a cathedral but not on a particular site; and photographs and drawings showing executed work. It was said that the vague and varying conditions of the competition led to a difficulty in comparative judging of the entries.

8.2.4 Entries and shortlist

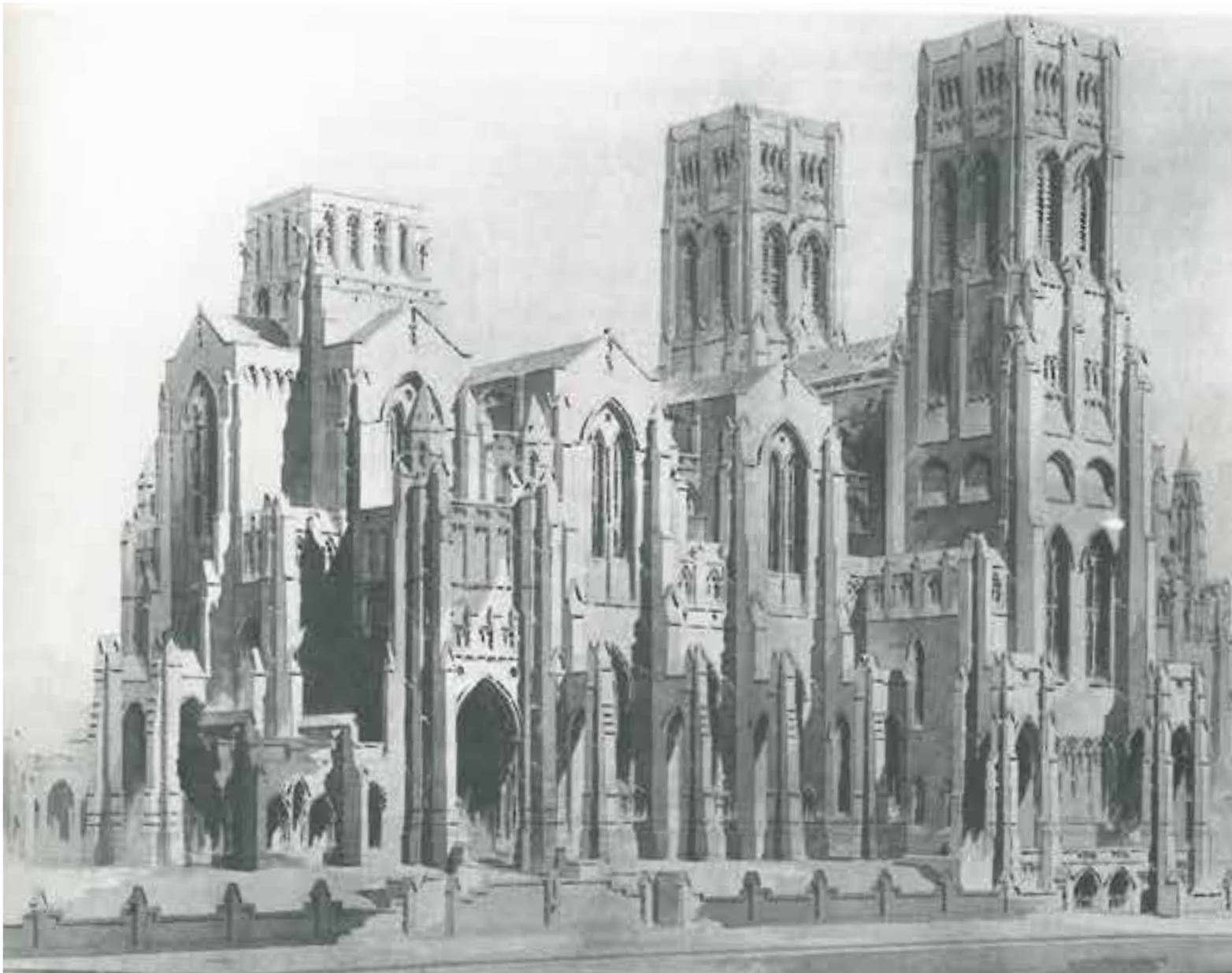
102 portfolios of work were entered for the first-round competition and they were displayed in three rooms at the Walker Art Gallery in July 1902. The signatures on the drawings were concealed so that the entries remained anonymous. The majority of proposals were gothic designs, which according to *The Builder* was not surprising given the proclivities of the Committee (*The Builder* 1902a: 69). Numerous entries struggled with the difficulty of the narrow site which would inhibit the design of wide transept crossings. The orientation of the site — the difference between liturgical and actual compass points — may have provided a further hurdle for designers.



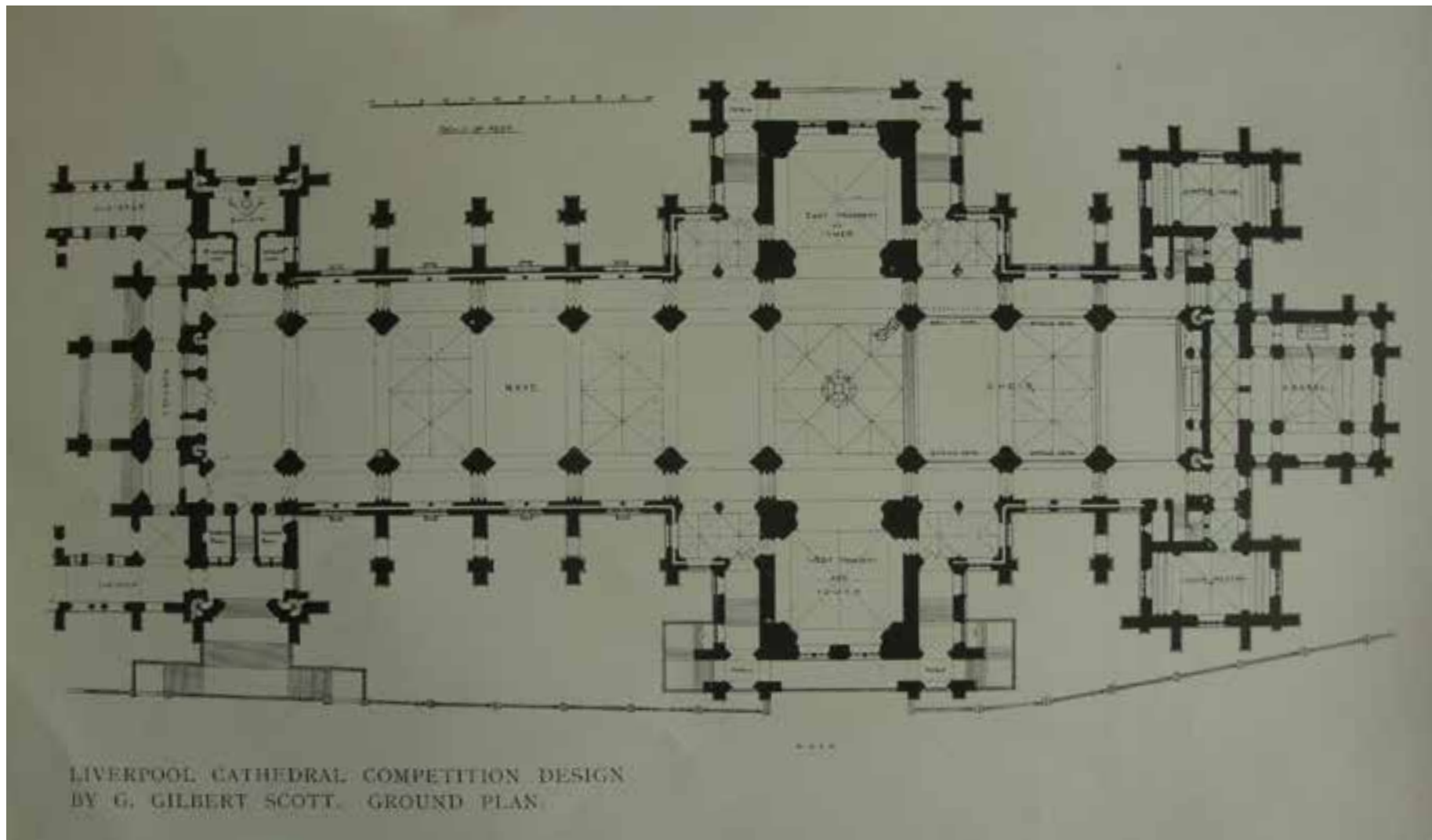
Giles Gilbert Scott's competition-winning design [Source: reproduced in Simpson 1903]



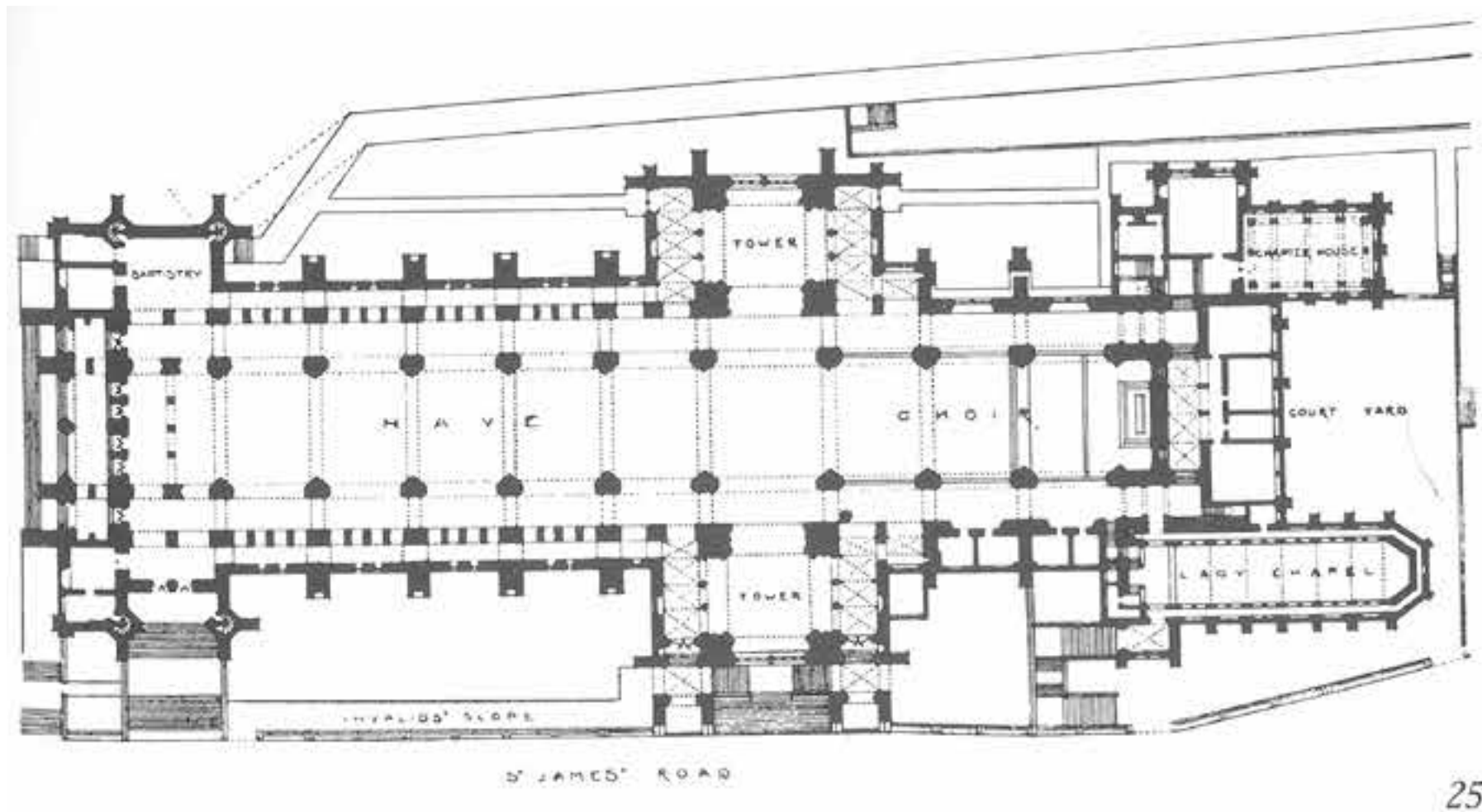
Giles Gilbert Scott's competition-winning design [Source: reproduced in Simpson 1903]



Sketch view of Scott's competition-winning design, the view from St James' Road [Source: Reproduced in Kennerley 1991: 21]



Giles Gilbert Scott's competition-winning design [Source: reproduced in Simpson 1903]



Plan of Scott's second design, 1904 [Source: Reproduced in Kennerley 1991: 25]



Sketch view of Scott's second design (1904), view from Hope Street [Source: Reproduced in Kennerley 1991: 25]

From the 102 portfolios of work entered, five were put forward for the second-round competition. The shortlisted architects were Giles Gilbert Scott, Austin and Paley, W.J. Tapper, Malcolm Stark and C. Nicholson. In October 1902 the Executive Committee produced 'Instructions and Conditions' for the final competition which required the chosen scheme to provide a 'central space' which would accommodate 3,000 people, Choir, Baptistry, and Morning Chapel to seat 300 persons (Thomas 2005: 257). The architects worked up full designs over the winter of 1902–3.

8.2.5 Selecting the winner

The competition assessors were G. F. Bodley and R. Norman Shaw and by May 1903 they had decided which design to recommend to the Committee. In their recommendation report they explained that in the winning design they had had to look at 'the real effect of the building rising to its final completion, at the dimensions and proportions of the different parts, such as the piers and arches of the great nave. We had to look at the practical and feasible aspect of the design. We had to look for a sufficiently original conception. We had to look for a fine and noble proportion, combined with an evident knowledge of detail. Lastly, we had to look for that power, combined with beauty, that makes a great and noble building.' (*The Builder* 1903: 533). They concluded that these qualities were pre-eminently shown in the drawings marked No. 1, which belonged to the young (he was 23 years old) and inexperienced Scott.

What was it especially about Scott's design that meant that his design was chosen above other, more experienced architects?

Scott's competition entry shows that he sought to break up the long, potentially monotonous roofline along its long elevation; it was articulated by one bay higher than the roof in the Chancel, and by two higher bays along the Nave, which terminated with towers. The tall twin towers over the transepts were connected by a high transverse roof. The liturgical west end had only a

small rose window and Narthex providing a vestibule to the Cathedral. The *Architectural Review* offered a balanced review of Scott's winning design. The article listed the negative points as the too small entrances and inadequate vestry accommodation, but concluded 'It is in its way almost as great a work of art as St. George's Hall; and is stamped by an originality, without a trace of affectation, rarely met with in modern architecture.' (Simpson 1903: 226.)

The Committee, however, disagreed amongst themselves over Scott's design and the suitability of Scott himself as architect for a building of such importance, and perhaps even over Scott being Catholic. They therefore reached the solution that Scott and Bodley would be joint architects of the scheme; the experienced Bodley would be able to guide Scott. Furthermore, some alterations and modifications were necessary before the design could be finally approved by the Committee and the project start to be realised.



Drawing of the quarry in 1773 by Nicholson. [Source: TBC]

St. James' Mount

The quarry

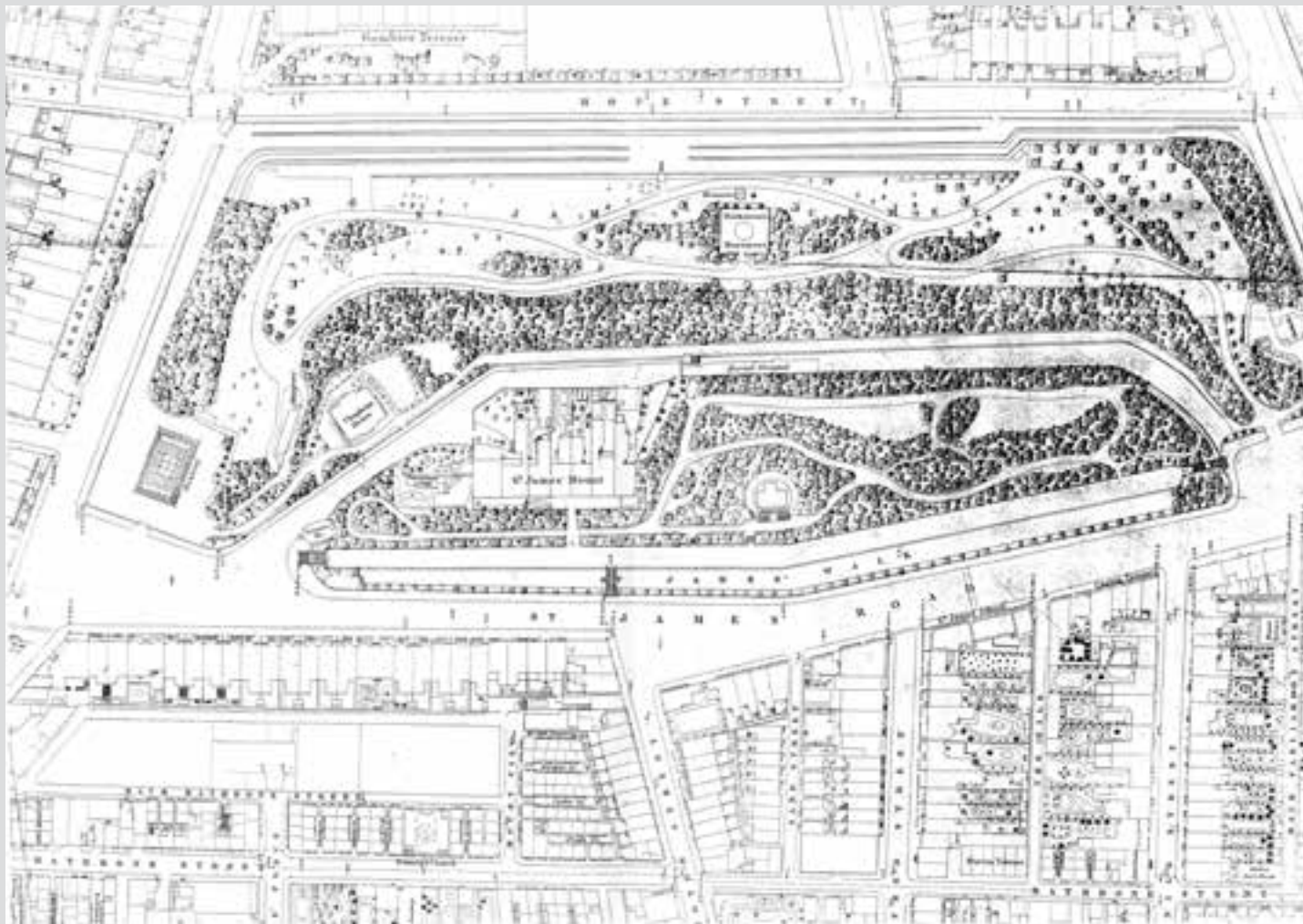
From the early-eighteenth century there was a quarry at St James' Mount: the 1773 drawing by Nicholson opposite illustrates this. The exploitation of the quarry reflected the rapid development of docks and town of Liverpool: its Yellow Sherwood Sandstone was used to build dock walls and major buildings of the Georgian town (English Heritage May 2012: 3). Toxteth Park Stone from another strata may also have been quarried here.

The promenade

Prior to 1780 an elevated promenade was laid out on the site, running parallel with St James' Road. (Anecdotally, the width of the path allowed for four women in crinolines to walk side by side.) It was the first public walk in Liverpool, and afforded visitors views over the city, docks and across the Mersey. A remnant of the southern part of the promenade and its stone steps survive today.

The cemetery

By 1825 all the good stone had been worked out, and in 1827–29 the abandoned void was laid out as a cemetery by John Foster Jr, the Borough architect and surveyor, to provide a sanitary alternative to the overcrowded burial-grounds of the town's churches. The Oratory — where services were held before the interments — was designed by Foster at street level beside the entrance from Upper Duke Street. From the cemetery, this exquisite Greek Doric temple 'appears perched on the edge of an Acropolis-like cliff' (Sharples 2004: 244). It is perhaps Foster's best surviving building. A house was built on the Mount for the Chaplain to the cemetery; this was subsequently demolished to build the Cathedral. The former gardener's house on Upper Parliament Street, however, survives.



The promenade on St James' Mount and the Cemetery [Source: OS map 1849]

Smith's *Strangers Guide to Liverpool* (1843) describes the cemetery thus:

It has the appearance of a narrow dell, the west side of which is covered with rich foliage, and the east side is arranged in inclined planes or terraces, cut from the solid rock, which, being without wood, have a very bare appearance. The catacombs or vaults, 105 in number, are hewn from the rock, and are entered from these terraces. The lower part of the cemetery is studded with graves tastefully arranged; and it is ornamented with serpentine walks, and shrubberies filling up the remainder; causing this mournful habitation of the King of terrors to have little of the gloominess which generally characterizes the abodes of the dead.

The oratory is placed on the edge of a perpendicular rock, at the north west corner, and is reached from the lower part of the cemetery by a small tunnel cut through the rock, leading to the platform on which the chapel is situated. It is a fine specimen of the Grecian Doric architecture, and is a perfect model of a Greek Hypaethral temple.



St James' Cemetery, 1832, Eng. I. Shaw Jun., pub. Ackermann & Co. [Source: Reproduced in Quarterly Bulletin Vol.7 No.69 December 1947]

A site for a cathedral

In the late-eighteenth and early-nineteenth centuries the area around St James' Mount — Rodney Street, Falkner Street, Gambier Terrace and Abercromby Square — was developed as the pre-eminent residential quarter of the town, populated by many of its mercantile elite. Although at a distance from the commercial, administrative and cultural centres of the city, therefore, the Mount was a good location for the new Cathedral: large enough, with an attractive setting, and commanding long views across the City and beyond. On 8 August 1902 the Parliamentary Bill received Royal Assent authorising the Cathedral Committee to purchase St James' Mount site, which contained the cemetery Chaplain's House and other Georgian houses.

Influence of the site on Scott's design

The topography and distinctive shape of the site had a profound impact on Scott's design, as he explained in an interview in 1953: 'There is a ravine across the west end which prevented us going any farther [with the Nave]. That did result, however, in giving me just enough space to get the same length of nave as I had for the choir. This was really due to an alteration in the location of the central tower. The ravine or chasm at the west front provided a dramatic setting for the front, but necessitated a side approach to the west entrances, unless I bridged the ravine, which would have spoilt the effect. I could not approach the west front on the axis, and had to approach it from the side, where there is a road. The main entrances were therefore, unlike mediaeval cathedrals, placed in the centre of the cathedral instead of at the west end, and the whole plan took on the characteristics of a classical plan symmetrical about both axes, but it just happened to come about in that way; as this alteration was worked out, so I found myself with that arrangement. I did not start with the idea of getting a central cross axis: it just happened.' (*RIBA Journal* 1953: 221.)



The ramps of the cemetery [Source: Hughes 1969]

8.3 Building the Lady Chapel (1904–10)

8.3.1 Design evolution

The Lady Chapel, in the liturgical south-eastern corner, was the first part of the Cathedral to be started. This gave a complete, stand-alone structure in which to worship while the rest of the Cathedral was being built.

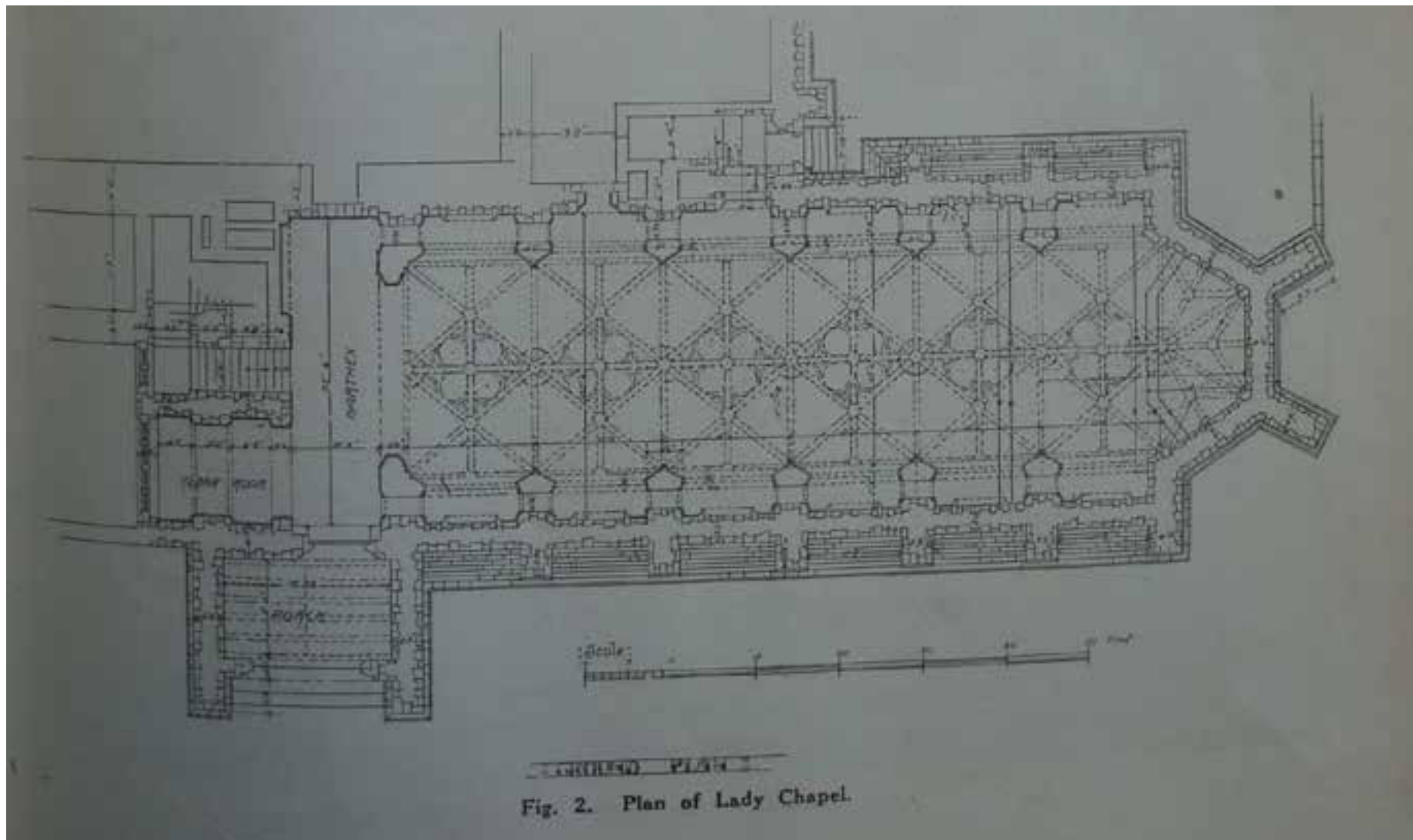
The competition-winning design of 1903 was characterised by a grid-like organisation of spaces, particularly the rectangular Chapel (labelled Morning Chapel as per the brief) and Chapter House, which were terminations to a north-south corridor running behind the High Altar. It appears that both Scott and Bodley were dissatisfied with the 1903 rectangular plan for the Chapel and it was promptly changed a year later, once building work had begun. By 1904 the plan had been revised so that the Chapter House was larger, but still rectangular, while the Chapel (now called Lady Chapel) was six bays long with an apsidal (semi-octagonal) termination.

8.3.2 Bodley and Scott working together

In an interview with the *RIBA Journal* in 1953, Scott recalled that ‘The association of Mr Bodley and myself had led to a number of smaller changes in the competition design which gradually changed its character and led to a design which was neither Bodley’s nor mine. Bodley kept on altering a bit here and a bit there, until I was very dissatisfied with the result...’ (*RIBA Journal*, 1953: 220). The working relationship between Scott and Bodley deteriorated further after Bodley won the commission for the Cathedral in Washington DC; Bodley spent less time in Liverpool and Scott had more administrative and drawing work to do. The situation climaxed when Scott threatened to resign from the project, and Bodley’s role was reduced to that of Consulting Architect on 7 October 1907. It was only finally resolved by the death of the older man in November of that year.

8.3.3 Apse

It is interesting to note that Scott’s earliest design for the Cathedral (‘Plan for a 20th Century Cathedral’, 1902) showed an apsidal termination to the Chapel, balanced by a similarly shaped Chapter House. Possible influences for this apsidal treatment of the Lady Chapel include: W.J. Tapper’s competition design that was illustrated in the architectural press; and Bodley and Garner’s 1885–86 competition design for the Cathedral. A semi-circular apse treatment was not a common feature in English Gothic, but John Thomas identifies some predecessors to Liverpool Cathedral’s Lady Chapel: George Gilbert Scott Snr’s polygonal planning at the Nikolaikirche in Hamburg in 1845; the Lady Chapel at Lichfield Cathedral, where George Gilbert Scott worked from 1857; the chancel at St Peter’s Church in Wolverhampton, added by Ewan Christian; George Gilbert Scott’s chapel at Exeter College, Oxford, 1858–59; and George Gilbert Scott’s St Erasmus chapel at Chester Cathedral, 1872 (Thomas 2005: 264–65).



Plan of Lady Chapel [Source: *The Builder*, 19 November 1915]

8.3.4 Construction

The foundation stone was laid by King Edward VII on 19 July 1904, and the foundations for the Lady Chapel were completed in April 1906. In places there was load-bearing rock near the surface whereas in other places deep foundations had to be dug and filled with concrete (see Section 3.2). On 14 May 1906 Messrs Morrison & Sons of Wavertree were instructed by the Cathedral Committee to proceed with building the superstructure (Cotton 1924: 83). The firm would be employed continuously until it went into liquidation in 1967. At this point the architects correctly estimated that the Chapel would be finished within four years.

By March 1909 the walls of the Chapel had reached full height and work on the vaulting started. The Committee had approved Scott's plan for a copper covered, not lead, roof. At this time it was also formally decided that the Lady Chapel would open on 29 June, St Peter's Day, 1910, making the roof and fittings a matter of urgency. The principal donors of the Lady Chapel were the Earle and Langton families.

8.3.5 Design changes

The design of the Chapel continued to undergo minor alterations during construction, no doubt due to differences of opinion between the two architects, as well as the evolution of Scott's ideas since his competition entry three years earlier. All changes were submitted to the General Committee for approval. Throughout October 1906 alterations to the ceiling — groined vaulting and hanging bosses — were considered. Then in November, the design of the windows was subject to scrutiny and a difference of opinion; Scott favoured short, high-set windows, whereas Bodley preferred longer windows. The architects' disagreement translated into a sequence of different possible designs — windows of four lights, then three lights, and then

changed to two lights — and only ended when Scott acquiesced to Bodley's proposal of tall two-light windows (Thomas 2005: 268).

The third plan, published in 1910, shows the Lady Chapel as built. The entrance is located in the south aisle choir, and is made up of the main elements: Children's Porch, entrance stairs, narthex, gallery, six bays, apse and south porch. It accommodated 500 people.

8.3.6 Children's Porch

In July 1906 the Children's Porch and its canopies was to be constructed to mark the contribution of the children of the Diocese to the cathedral-building campaign (Thomas 2005: 272). This had been planned as a porch in the southern transept beside the southern tower (as originally planned, but not built) but by 1908 the Children's Porch had become the eastern end of the Lady Chapel, providing access to St James's Road (Thomas 2005: 272). It provided a different experience upon entering the Chapel; from under the West Gallery, the viewer looks up through a low wide arch to get a strong impression of verticality.

Two statues of children were placed on the central pier, with more on the outer piers, and a fifth to the left of the porch, each under an elaborately-carved canopy. The canopies were carved from Forest of Dean stone which weathered very badly and had to be cut away just two decades later (Thomas 2005: 272).

8.3.7 Internal elements

The west end of the Chapel reconciles different levels and elements: the descent to the Children's Porch; the main level of the Chapel; the stairs ascending up to the south aisle; the gallery; and the carved organ case. The entrance steps down to the Lady Chapel feature 'Noble Women' windows. (For more information on the stained glass by James Powell & Sons of Whitefriars see Section 5.)

The open galleries with pierced balustrades below the windows are a chief ornamentation. Vere Cotton thought 'the balustrades at first sight seem somewhat too lightly constructed for their surroundings, though reflection will show that their delicate tracery forms an admirable foil to the solid strength of the buttresses.' (Cotton 1924: 16.) Religious text is worked into the balustrades.

The position of the organ was another source of disagreement, with the design of the case and its setting disputed and revised a number of times before Scott finalised it to his own design in October 1908, after Bodley's death. The gift of the organ case was received in 1909 and in April that year an order for a Willis organ was made. (For more information on the organ see Section 6.)

In 1908 the Executive Committee instructed Scott to design choir stalls and floor for the Chapel (Thomas 2005: 273). The floor is large squares of verde antico and white marble laid in a chequered arrangement. There is no step to the altar.

The reredos was jointly designed by Bodley and Scott, and was carved by Rattee and Kett. It is in the form of a triptych; the central wooden panel is carved and gilded while the two doors are left plain without decorative treatment.



View of the west end of the Lady Chapel



The Lady Chapel reredos



The vaulting of the Lady Chapel

8.3.8 Subsequent alterations

Repointing was carried out in 1939; it was stated that the pointing originally used was 'largely experimental' and subsequently needed to be redone within thirty years of completion (see Section 3.4 for more detail).

The reredos was repaired and cleaned in 1962.

The Cathedral Committee

The building of the Cathedral was overseen by the Cathedral Committee from 1902–03 until its completion over seventy years later. This committee and its various subcommittees (Development, Stained Glass etc.) took the key decisions on the basis of regular reports from the Architect, Quantity Surveyor, Engineer etc. As each part of the Cathedral was completed it was formally handed over to the Dean and Chapter: for instance the Central Space was handed over at a ceremony in July 1941.

Probably the most important single member of the Cathedral Committee was Sir Frederick Radcliffe (1861–1953), who was Treasurer 1901–13, Chairman 1913–34 and thereafter Hon. Secretary. He became a close friend of Scott and travelled with him through France and Spain exploring buildings. In later years the committee Chairman was J. Malcolm Harrison, who had a painful task of scaling back the project in the 1960s. The great chronicler of the Cathedral and member of the committee was Col. Vere Cotton, author of the Liverpool Cathedral Bulletin from 1925 which provided quarterly (later annual) summaries of the project's progress.

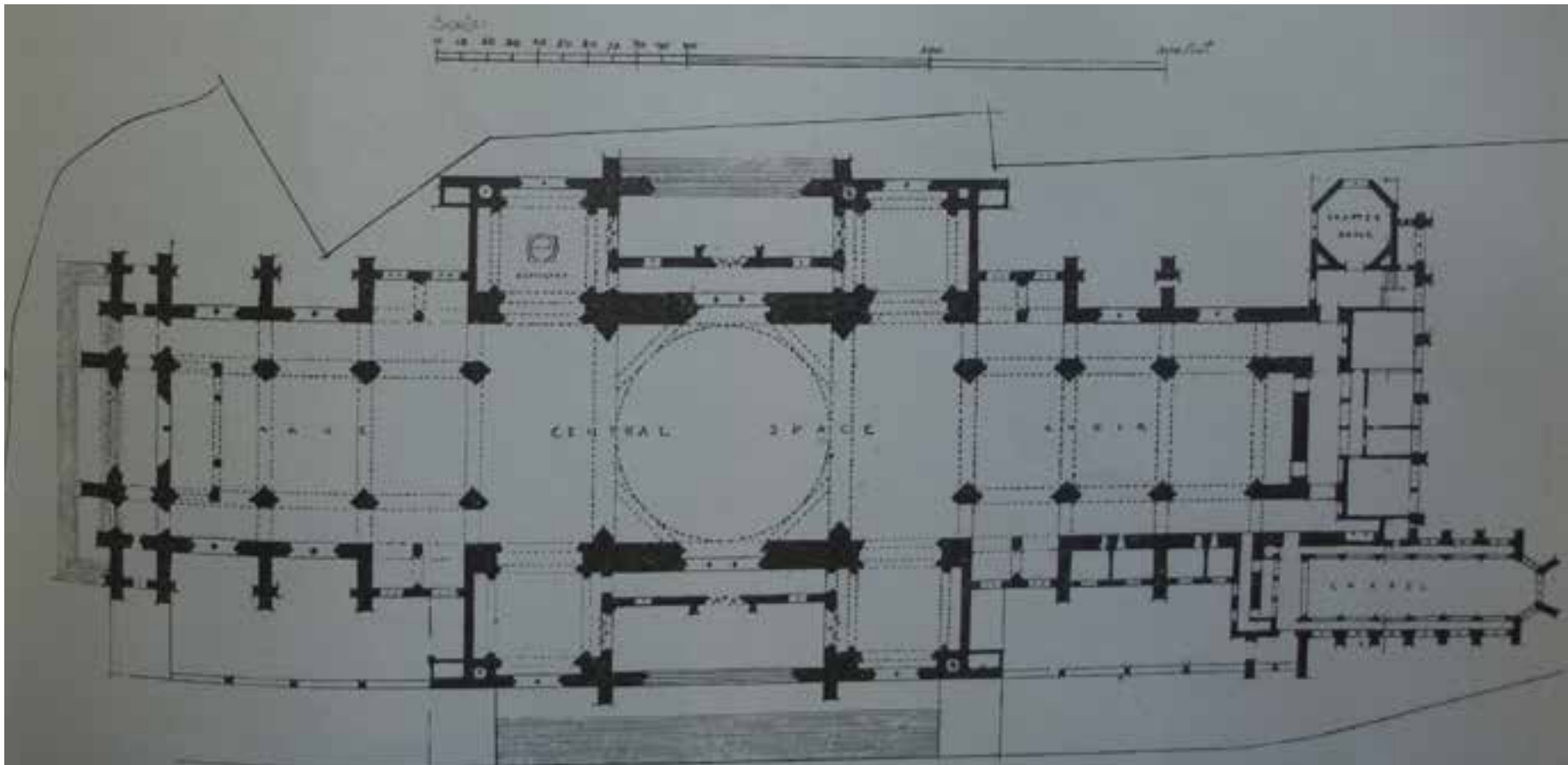
8.4 The Change of Plan (1910)

8.4.1 Scott and the Cathedral Committee

With the consecration of the Lady Chapel in June 1910 and the start of work on the redesigned Chapter House a month later the cathedral was recognisably taking shape according to an adapted version of the original competition design. But that year a major change in the design was proposed by Scott which, as he explained to the Cathedral Committee, 'would add to the architectural effect of the Building and would also provide a large central space for great popular services' (Committee Minutes, 3 October 1910). The committee accepted his new proposal with apparently few reservations, except regarding the design of the tower. Their acquiescence in such a significant change by an architect who was still comparatively young was perhaps because Scott had already alerted members of the committee to the revisions he wanted to make, and that they appreciated how well the new plan would suit the kind of democratic liturgy that was evolving at the Cathedral.

8.4.2 The new plan

In essence the change of plan involved the creation of a far more symmetrical layout divided into three spaces: the Sanctuary and Choir, the Central Space (which could be read as the Crossings) and the Nave. The crossing was the key to this layout, formed of the space beneath the central tower flanked by two wide transepts. The proposed single central tower replaced the two towers over each transept of the competition design. The Choir, already under construction, remained a space of three bays, now mirrored at the west end by a Nave of the same length. This tighter plan substituted a focus on the crossing space for the longevity of a typical Gothic cathedral. On the



The revised plan with single central tower [Source: *The Builder*, 19 November 1915]

other hand the silhouette and massing were now more conventional, with a massive crossing tower of the kind so distinctively English (in contrast to the Franco-Germanic tradition for west towers). The new plan also had the effect of setting up a strong cross-axis between the two porches at the crossing which had greater visual status, especially when seen from afar, than the traditional west entrance.

This change of plan might be seen as the final sign of Scott breaking free of his loyalty to Bodley's kind of Gothic, yet six years before he had written: 'In designing a modern cathedral, the treatment of the central space is the first problem to be solved, and we must consider this before attempting to work out the other parts' (Riley 1978: 33). So perhaps his ideas had already begun to progress soon after the competition and he found that they concurred with the liturgical priorities of Bishop Chavasse and his colleagues.



Perspective sketch view of Scott's 1910 revised design [Source: Reproduced in Kennerley 1991: 56]

8.4.3 Reworking the Choir to fit

By agreeing to Scott's revisions the Cathedral Committee was forced to accept that part of cathedral which had already been built, at the junction of the Choir and the original Transept, would have to be remodelled. The springing point for the twin tower design can still be detected at the entrance to the Choir, now merging with the supports for the vaulting of the East Transept. Looking up into the vault of that transept the complex pattern of the main and subsidiary ribs shows how brilliantly Scott dealt with the transition from the narrow choir and its adjoining aisles to the broad crossing space. The same vaulting gymnastics occur where the west transept meets the nave.

The perspective drawing of the revised design published in 1910 is recognisably the building which we see today, except that the tower was shorter and stumpier, and with a short spire. Scott was to revise that aspect of the design in 1924–25.

Sir Giles Gilbert Scott (1880–1960)

History has been somewhat unfair to Giles Gilbert Scott. Within his lifetime he was immensely productive as an architect and greatly liked for being considerate, gentle and lacking in jealousy. He received almost every possible honour: knighted in 1924 on the consecration of the cathedral, elected to the Royal Academy at an astonishingly early age and made President of the Royal Institute of British Architects 1933–34. The cathedral, which occupied him throughout his working life, is recognised as one of the most significant European monuments of the twentieth century and everyone knows the telephone boxes which he designed, even if they can't recite their date and type. Yet his name is not as familiar as those of other architects and designers, and he is often confused with other members of the architectural dynasty of which he was the last great member.

His comparative lack of reputation can be traced to the kind of architect he was – a moderate traditionalist who believed more in quality than novelty and who steered clear of making great philosophical pronouncements. As one obituarist put it: 'He had no time for architectural politics, aesthetic theories, or chatter about styles. Everything had to give way to creative work' (*RIBA Journal* 1960: 193).

Scott was born in 1880, the son of George Gilbert Scott Jnr. and grandson of Sir George Gilbert Scott of St Pancras Station and Albert Memorial fame. He was educated at Beaumont School Windsor before going to serve his articles with the great church architect Temple Moore. It was while he was with Moore that he entered the Liverpool Cathedral competition, which he finally won in 1903 aged just 22. The cathedral was the main strand in his career, but he managed to combine that great

project with a wide range of other commissions, all carried out with the help of quite a small office team.

Understandably many of his earlier projects were churches, most of them displaying the very personal kind of Gothic that he was developing at Liverpool. His Catholic church at Northfleet, Kent (1913–16), for instance, has a commanding brick tower with delicate detailing at the top and internally a sanctuary cleverly lit from the transept windows. For Charterhouse School he designed a Memorial Chapel (1922–27) in which his handling of light is even more pronounced, using tall lancet windows set between thick stone piers. No two churches are alike, and all of them as well as being inventive show his willingness to employ non-traditional materials, especially concrete, where appropriate.

Scott was happy to work in many modes other than Gothic, especially in his many secular projects. For the Memorial Court at Clare College, Cambridge (1923–34) he turned to an Adamesque Georgian, as he also did for his own house in Bayswater (1925–26). When commissioned to design the Cambridge University Library (1930–34), which closes the view from his Clare College building, he produced a bold brick rectangle

and tower analogous in some ways to what American architects like Bertram Goodhue had been producing for university and civic buildings. He applied the same interest in immaculately detailed brickwork to the two power stations where he acted as architectural consultant—Battersea (1929–35) and Bankside (1957–60).

But as someone who believed that architecture grew best through evolution rather than revolution he was increasingly out of step with the ideals of younger architects of the 1930s and after. His designs for the rebuilding of Coventry Cathedral, published in 1944, were condemned as insufficiently radical (he resigned from the project) and his reconstruction of the House of Commons Chamber after bombing (1948–50) seemed to many to be a weak compromise between a scholarly restoration of the original and a contemporary reworking.

Throughout the Second World War and after he was still producing drawings for Liverpool Cathedral and other churches. He was still designing on his sickbed at University College Hospital when died in February 1960. He is buried, alongside his wife Louise, in a grave at the west end of the cathedral.



Giles Gilbert Scott photographed by Walter Stoneman, 1924 [Source: © National Portrait Gallery, London. NPG x162432]

8.5 To the consecration

Construction of the main building began at the end of 1903 with the Chapter House, Choir and East Transepts. Although the walls of the Choir were rising, no decision had been made regarding the design of the windows and vault by the time Bodley died (RIBA 1981: 172).

After the Lady Chapel was consecrated in 1910 it was expected that the Chancel and East Transepts would be completed in c. four years at an estimated cost of £140,000 (Kennerley 2003: 49). However, the First World War, as well as local and national political disruptions, delayed completion and these areas were not consecrated until 19 July 1924. It was the first cathedral to be built and consecrated on an entirely new site since Salisbury Cathedral in 1225.

It could be said that, on the whole, the East end of the Cathedral is of better workmanship than the later West end, which was rushed, lacked funds, and the high quality Woolton stone.

Very few contemporary articles and secondary published material mention this phase of construction in any detail. Perhaps this is because it sits in something of a lull during which Scott's design was settled: after the first flush of the Lady Chapel, but before the dramatic Central Space and Tower were completed. Therefore it is difficult to provide a highly detailed construction history and account of the design evolution of the spaces.

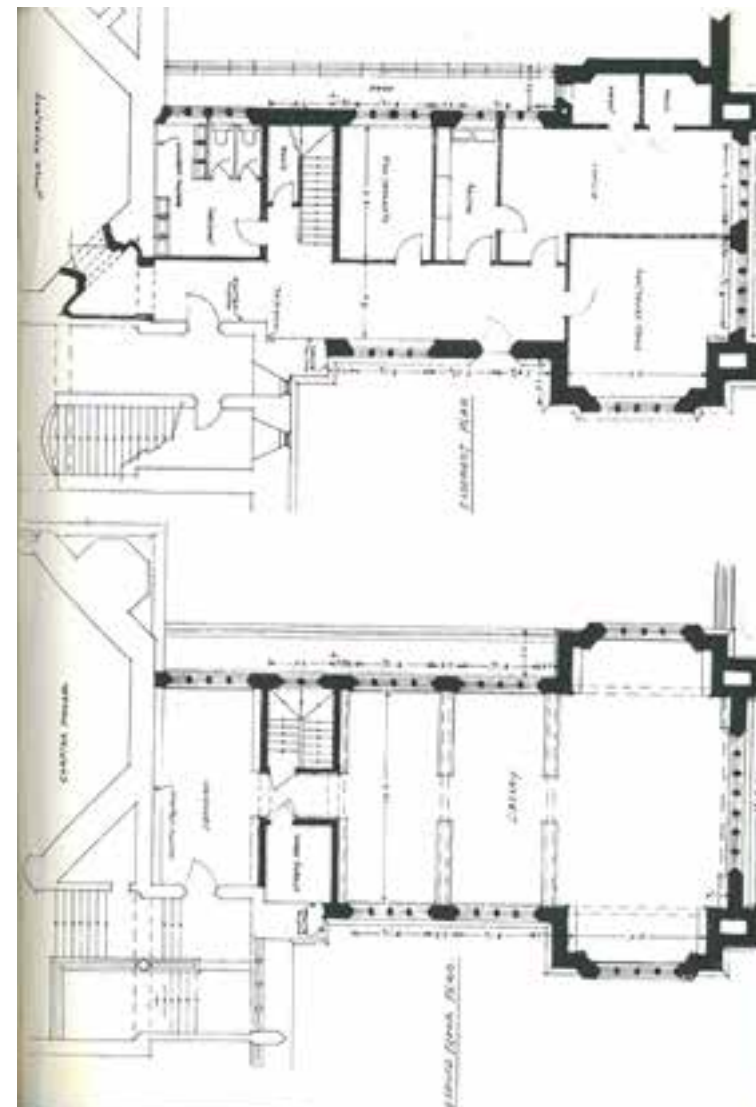
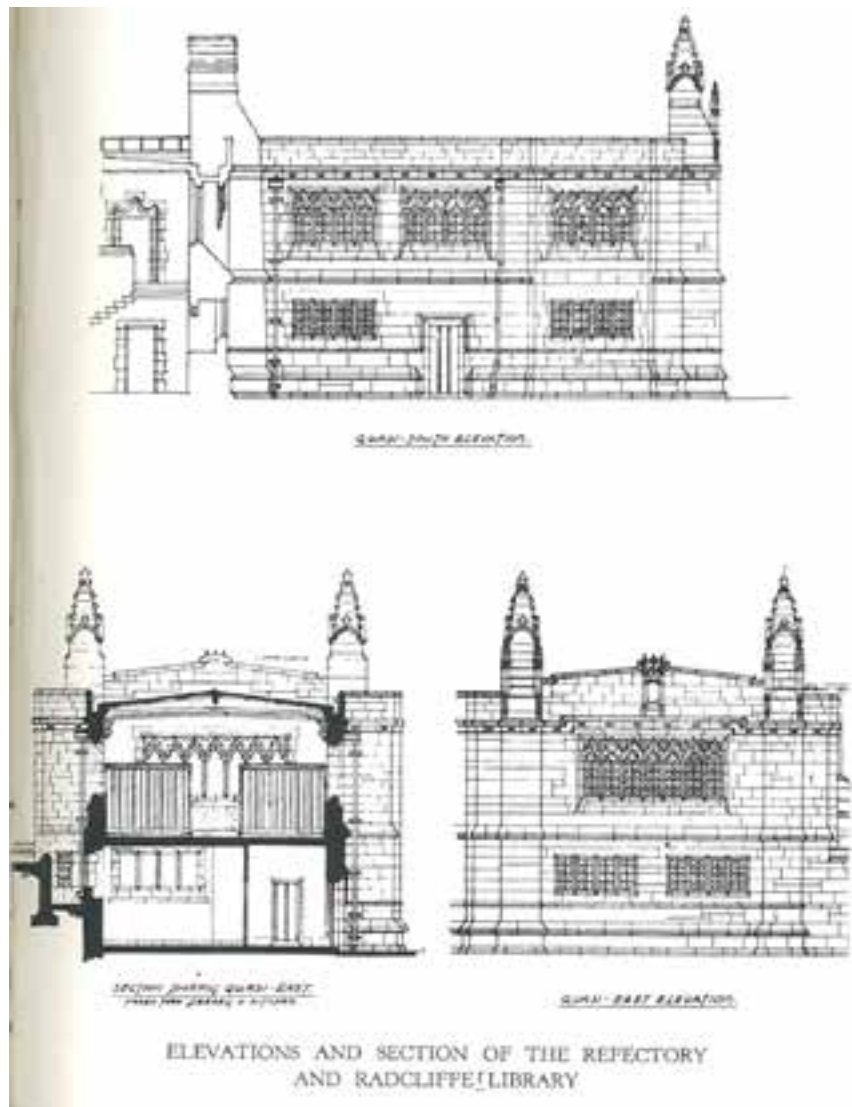
The nine principal spaces included in this chapter, and discussed below, are: the Chapter House; Ambulatory and Vestries; Choir; North Choir Aisle; Chapel of the Holy Spirit; South Choir Aisle; the East Transepts and crossing.

8.5.1 Chapter House

The Chapter House was funded through the generosity of the Freemasons of West Lancashire in memory of the first Earl of Lathom, their Provincial Grand Master. The foundation stone was laid by the Duke of Connaught in 1906. The plan of the Chapter House changed from the original rectangular plan form to the current octagonal form on a square base with a copper-covered conical roof. This design change presumably seems to have been made on financial grounds (*Quarterly Bulletin* Vol. 8 No. 76 December 1954: 182); although the Freemason's donation of £10,000 was generous, it would not have covered the entire costs of the project. The change of design was approved in concurrence with the Freemasons. The foundations for the original plan form were started and had to be abandoned when the new plan was produced. A vestibule connects the Chapter House with the Ambulatory. The space has a cork roof — installed for acoustic reasons. Alterations were made in 1942: an altar against the north wall was added and canopy installed over the stalls occupied by the Principal Chapter. These changes lend the space to devotional purposes.

8.5.2 Library and Refectory: unbuilt

The change from his original plan for a rectangular Chapter House that would balance the plan of the Lady Chapel seems to have played on Scott's mind; in 1939 he published a plan which would revert to the footprint and aesthetics of this earlier scheme, albeit for a different use. The proposed two storey addition would house the Radcliffe Library on the first floor and a refectory, for use by the Chapter, as well as a kitchen, pantry, store and dining room for the cleaners on the ground floor (see archive drawings in Section 9). A door



Drawings of the proposed Library and Refectory block [Source: reproduced in *Liverpool Quarterly Bulletin*, Vol.5]

from the Chapter House Vestibule would link the new addition to the main body of the Cathedral. The Quarterly Bulletin described the interior of the proposed library thus:

Immediately within the entrance is a booklined vestibule terminating in a recess (intended as working space for the librarian) and separated from the library proper by a strong room for the more valuable books and enclosed staircase to the ground floor. The main room in its plan recalls that of the typical monastic or college library being divided into bays by projecting bookshelves which, like the furniture, will be of English oak. Ample light is provided by a number of stone mullioned windows and the low oak ceiling and well proportioned cases should make this an admirable room for study while at the same time providing fitting and adequate room for the specialised library of liturgical books it is designed to hold. (Quarterly Bulletin March 1940: 83)

The exterior would echo — but not imitate — the vestries on the Eastern end of the Cathedral. A start was made on the foundations for this new block in 1940, but had to be stopped due to the War. The project was later abandoned, and the Radcliffe Library was ultimately housed on the first floor above the Baptistery Vestry..

8.5.3 Ambulatory and Vestries

The Ambulatory connects the two Choir Aisles and provides access to the principal vestries. The ceiling is barrel vaulted with intersecting diagonal ribs resting on corbels.

The great east window is flanked by buttresses. The window is actually oriented four degrees east of due south therefore gets lots of sunlight. It was felt that too much sun, or glare, coming through this window would distract the congregation from worship and so Scott's first design was for no east window at all. However, the design was later changed and at the time

of consecration the east window was the largest in England, with an overall measurement of 76ft high by 44ft wide. Projecting from this exterior elevation is a two-storied range of vestries (at ground floor) and stores (at lower ground floor), that now provides accommodation for the choristers.

Netting has been put up in recent years on the internal side of the east window to stop any loose pointing falling.

8.5.4 Choir

The three-bay Choir is lit by windows between buttresses and artificial lighting behind the piers which shine light onto the reredos. Scott admitted that although it 'is very trying for the clergy, who get the glare in their eyes when they face the congregation', it is however 'certainly effective when you have regard to view from the central space' (*RIBA Journal* 1953: 221). Scott's first design had no East window at all; however, as built the east elevation of the Choir is dominated by the large East window with statues in niches.

Reflecting its liturgical status and early date, the interior of the Choir has more decorative carving than the nave, no more so than in the magnificent reredos, which measures 65 ft high by 48 ft wide. It has a strong Spanish character, and was inspired in particular by the gateway of College of San Gregorio at Valladolid. Scott visited Spain with Frederick Radcliffe shortly after winning the Cathedral competition (*Quarterly Bulletin* December 1964: 96). The Reredos is dominated by a Crucifixion group by Walter Gilbert and L. Weingartner, who modelled all the other sculpture too. The two piers on either side each have three figures, they represent: Abraham, Isaiah, Melchizedek, David, Jeremiah, and Aaron. At the base of the reredos is the altar, above which is a carved panel representing the Last Supper (Parkes 1924: 73). The sandstone (a stone lighter than Runcorn and Woolton was used) was carved by Arthur Turner of H.H. Martyn & Son of Cheltenham under the direct supervision of Walter Gilbert.

As with the vast majority of fixtures and fittings throughout the Cathedral, Scott designed the oak choir stalls. They incorporate the Liver Bird. Large-scale paintings (1996) by Christopher Le Brun PRA is set into a ornately carved frame behind each set of stalls.



Choir reredos



The Choir Stalls on liturgical south side

Sculpture

Scott was concerned that all the decorative features of the cathedral should be subservient to the general architectural effect. He abhorred the accretions, especially unsympathetic memorials, which spoilt the interiors of great medieval cathedrals. In order to avoid such discordance he maintained close control of sculpture, as he did of stained glass.

Before 1930 he worked most closely with two sculptors. Walter Gilbert (1871–1946), who had made his name as a member of the Bromsgrove Guild, produced the figures for the main reredos in the Sanctuary, and also did the 55th Division Memorial above the West Gallery arch of the Southeast Transept. David Evans (1893–1959) was the sculptor for the Bishop Chavasse Memorial in the South Choir Aisle and the memorial relief of 1928 in the Lady Chapel to nurses of the First World War showing a nurse bandaging a soldier's wounds. Walter Gilbert produced models for the memorial to the 16th Earl of Derby but Scott disliked them and proceeded to produce his own with the assistance of Thomas Tyrrell (1857–1929). The result — a recumbent figure on a tomb chest — strikes a more overtly Renaissance note than any else he did for the cathedral.

In 1930 Scott was introduced to Edward Carter Preston (1885–1965), whom he discovered to be both inventive ('full of subtle abstract expression') and scholarly, yet willing subordinate himself to Scott's architectural ideal. Having completed the memorial to Bishop Ryle in the South Choir Aisle, Carter Preston went on to produce over sixty sculptural figures in the cathedral 1931–55. A successful three-way working relationship was established between Scott as architect, Carter Preston as sculptor and Sir Frederick Radcliffe (Chairman of the Cathedral Committee 1913–34) as originator of the iconographic schemes.



Carter Preston figures on the Welsford Porch: Isaiah, Jeremiah and Ezekiel. [Source: Leonard Card, reproduced in Quarterly Bulletin December 1937: 12f]



Carter Preston figures of Astronomy and Music [Source: Leonard Card, reproduced in Quarterly Bulletin March 1938: 24f]



Clay models for Carter Preston sculpture in store at the Cathedral



Dean Dwelly Memorial [Source: Browns, reproduced in Quarterly Bulletin December 1960: 88f]

Carter Preston first produced small-scale models for approval, after which full-scale models and plaster casts were made. The cast model was transferred to the stone of the cathedral by a caver working for Morrisons, using a pointing machine. Unlike his contemporaries such as Eric Gill and Jacob Epstein, Carter Preston did not carve in situ on the building.

Carter Preston's work is most easily appreciated in the Central Space: the figures of the liberal arts and sciences on the interior of the Rankin Porch—for instance Architecture holding a T-square, Medicine holding a Phial and Astronomy holding a globe— and the virtues and vices — Humility, Temperance, Justice, etc. — on the interior of the Welsford Porch. The exterior schemes include a series of figures illustrating 'Active Life' on the exterior of the Rankin Porch, and the figures of King George VI and Queen Elizabeth at the door to the Baptistry. All these figures have the characteristic elongation of French Gothic sculpture,

well in tune with the 'verticality of expression' which Scott sought. Hidden from public view on the gallery of the Baptistry Transept and in a room in the south-west turret are many of Carter Preston's full-scale models, a fascinating testimony to his working methods.

The most recent major sculpture at the cathedral is the bronze statue of Risen Christ by Elisabeth Frink RA (1930–93), installed above the West Door in 1993.

8.5.5 Choir Aisle

The choir aisles are of the type derived from Albi Cathedral, being formed by piecing the buttress piers supporting the Choir vault, thus avoiding the need for flying buttresses and the clerestory. Scott said that 'the idea was to hide the aisle windows when looking down the centre of the cathedral, the intention being to get light without the eye being distracted by a large number of subsidiary bright areas. I wanted to concentrate attention on the focal points.' (*RIBA Journal* 1953: 221.) The wall opposite the vestries along the South Choir Aisle is hollow; this provides access and also venting for the underfloor heating (Baker 2015).

8.5.6 Chapel of the Holy Spirit

The chapel was consecrated by December 1926 and dedicated to the Holy Spirit. The reredos were by made William Gough to Scott's design.

8.5.7 North East Transept: War Memorial Chapel

This arm of the East Transept is a memorial to the people of Liverpool who lost their lives in the Great War. The principal commemorative feature is the Roll of Honour: a book containing the names of all the Liverpool men who fell in the War. This originally sat atop the Cenotaph, constructed of Hopton Wood and black fossil marble, which is positioned under the entrance arch to the Transept. Latterly the Roll of Honour was moved. The subjects of the stained glass were changed to reflect the Transept's designated use as a memorial, in addition regimental and other badges were incorporated into the design of the gallery balustrades. There is a Holy Table and Reredos in the Chapel. There was a design to insert a bronze Grille, after the model of a Spanish Reja, so that the chapel could be used undisturbed as a devotional chapel, but this had to be abandoned due to prohibitive costs (Cotton 1924: 30).

On the east wall there is a small bust of Capt. Noel Chavasse, son of Bishop Chavasse, of the 10th Battalion of the King's (Liverpool) Regiment. He was killed at Ypres in 1917 and was the only soldier of the First World War to be awarded the Victoria Cross with bar.



The north arm of the East Transept: the War Memorial Chapel



War Memorial of the King's Regiment (Liverpool)

On the east wall of the Chapel is the 1939–45 War Memorial of the King's Regiment (Liverpool). This takes the form of a Book of Remembrance that contains the names of those who served in the King's Regiment as well as other units who lost their lives; it was finished by 1955. The illuminated volume was designed and executed by Carter Preston, it rests on a Scott-designed stone base which projects from the wall. (*Quarterly Bulletin* Vol. 8 No. 77: 193–94.)

8.5.8 South East Transept: Derby Memorial Transept

This Transept is separated from the main body of the Cathedral by a pointed arch, it is square in plan. There is a single window in the south wall, and both the east and west walls feature galleries resting on wide, low arches. These two galleries help to resolve the change in necessary wall thicknesses brought about by Scott's change of design in 1910. The roof construction is in-situ concrete spanning between in-situ concrete purlins.

The Derby Memorial itself is a superb bronze altar tomb to the 16th Earl of Derby. The Stanleys, Earls of Derby, were the leading family in Liverpool and the 16th Earl was one of the founders of the Cathedral. It was designed by Scott in 1927 with the assistance of Thomas Tyrrell. Cast by A.B. Burton of Thames Ditton, it sits on a plinth of grey Ashburton marble.



Detail of the Derby Memorial

8.6 The Central Space and Tower (1925-45)

8.6.1 Overview

The East Transept crossing, Under Tower and West Transept crossing are collectively known as the Central Space. With a combined area of 200 x 87ft, they were designed to provide the principal accommodation for the congregation. The Baptistry is housed in the southern arm of the West Transept (in Scott's design of 1915 the Baptistry was located in the northern arm of the West Transept).

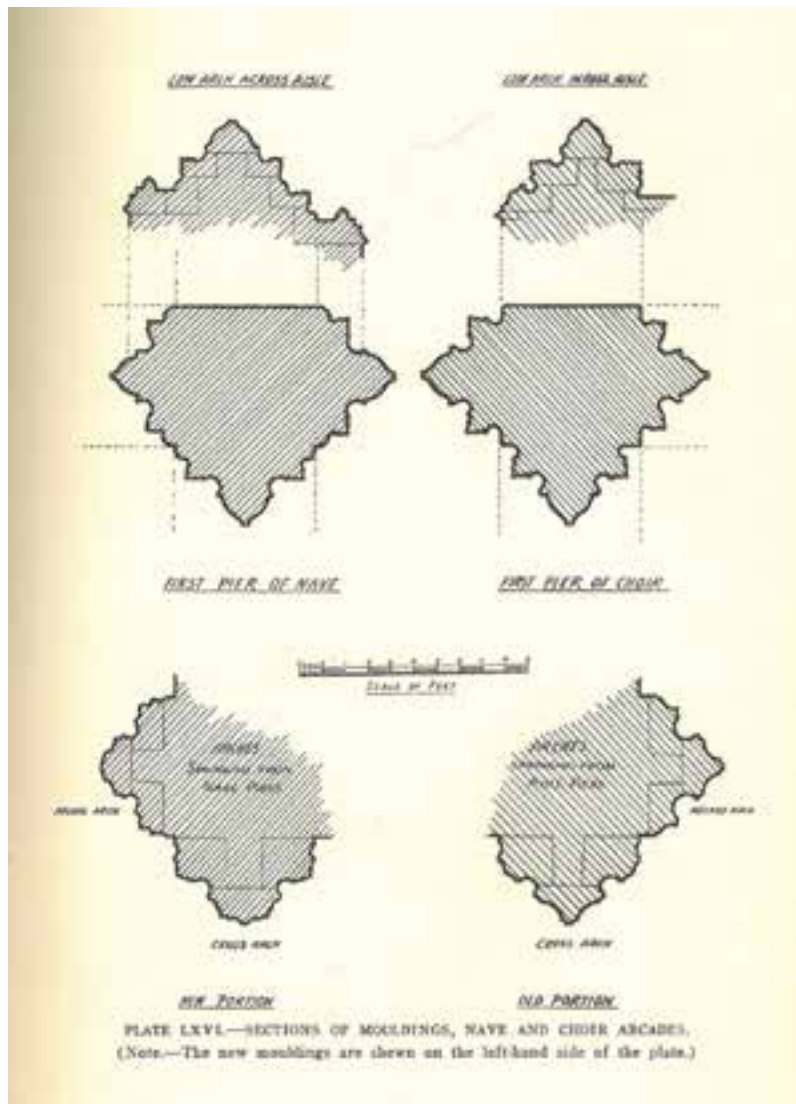
The East Transept was completed in 1924 and used for the first congregational seating whilst the Under Tower and West Transept were under construction. These opened in 1941 as the 'New Section' (i.e. west of the East Transept), doubling the area of the Cathedral and marking the point at which approximately three quarters of Scott's design was realised. In 1933 he had told the Building Committee that the New Section was going to be architecturally the most exhilarating portion of the whole, and that when completed, the first view was going to be a very exciting moment. *The Builder* triumphantly declared that the 186ft of unobstructed area now constructed had 'no counterpart in any Gothic Cathedral at home or abroad' (*The Builder* 1941: 144).

A key source for this and subsequent phases is the *Cathedral Builders Quarterly Bulletin*, which was first published in September 1925. The *Bulletin* provides a plethora of information about the building's construction, including fundraising, stained glass, labour force and masonry techniques used.

8.6.2 Detailed design

Moulding details

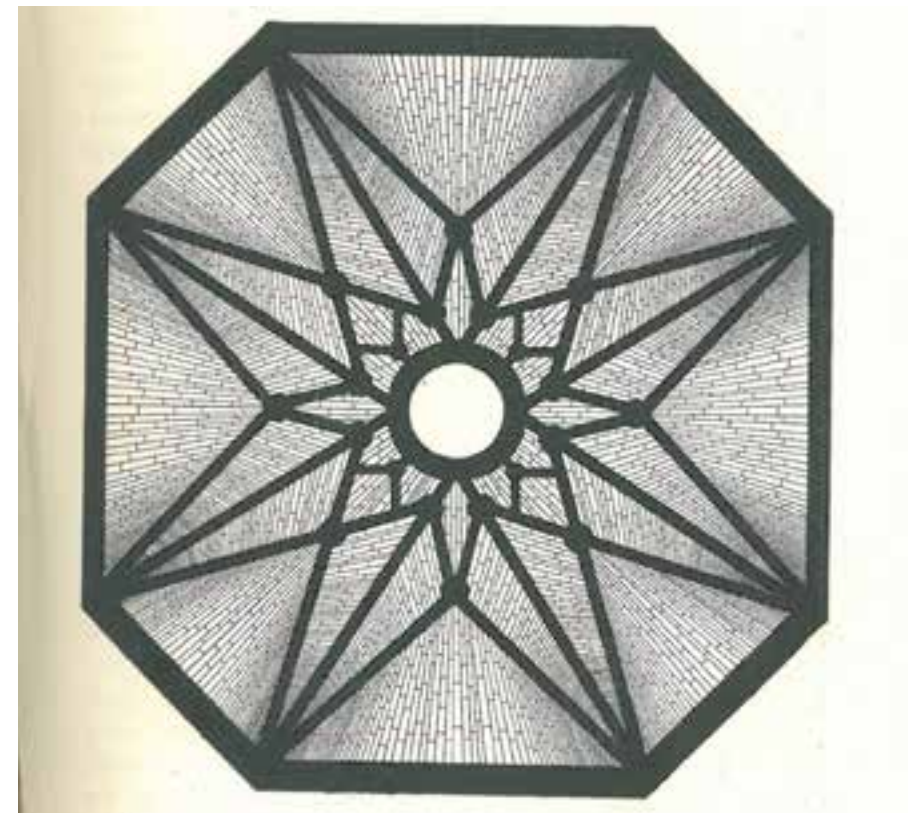
The mouldings in the New Section differ from those in the East Transept as Scott updated the detailing. Broadly speaking the new moulding is more subtle and complex than in the first phase: 'what I wished to do was to get a large number of shadow lines in the arch mouldings so as to produce a greater contrast with the pier mouldings, which are comparatively plain and give a small number of shadow lines.' Scott explained the difference between the mouldings of the western and eastern Under Tower arches thus, 'As regards the pier and arch mouldings of the Western great tower arch ... I desired ... to have a larger number of mouldings visible from the Central Space than is the case in the Eastern Tower arch; hence, you will see that I have not merely altered the mouldings but have, in addition, given greater projection to the piers' (*Quarterly Bulletin* December 1929: 47).



Comparison of pier mouldings in the Old and New Sections [Source: Quarterly Bulletin Vol. 2 No. 18 December 1929]

Vaulting

For the vaulting, Scott cited Girona in Spain as an inspiration, at least for the comparable size (*RIBA Journal* 1953: 224). The vaults over the two Transept crossings span 87 x 48ft and are not symmetrical about the main axis.



Plan of the Tower vaulting, drawn by Owen Pittaway [Source: Quarterly Bulletin Vol. 4 No. 38 December 1934]

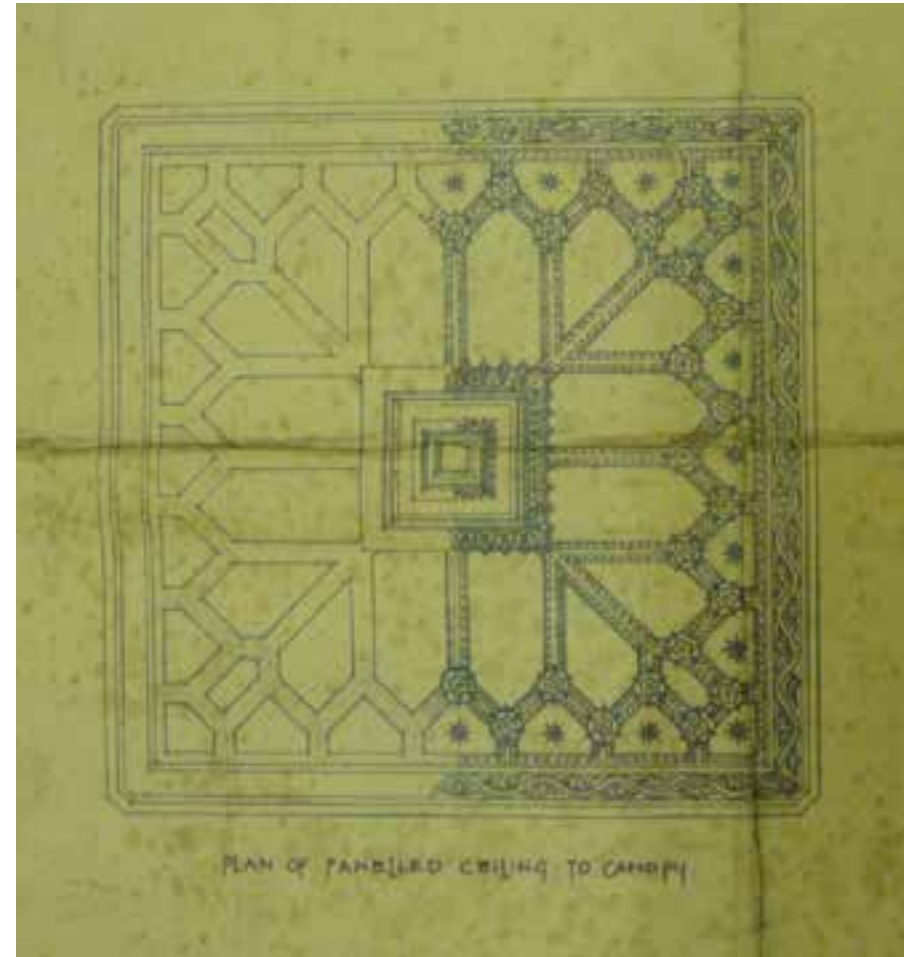
Baptistery

In March 1938 Scott's design for the font and baldachino was submitted and accepted by the Committee: 'It was felt that on both doctrinal and aesthetic grounds the Font should be one of the most impressive features of the new section...' (*Quarterly Bulletin* March 1938: 19). The weight of the font required reinforcement of the floor. The font and the marble floor were installed in 1940.

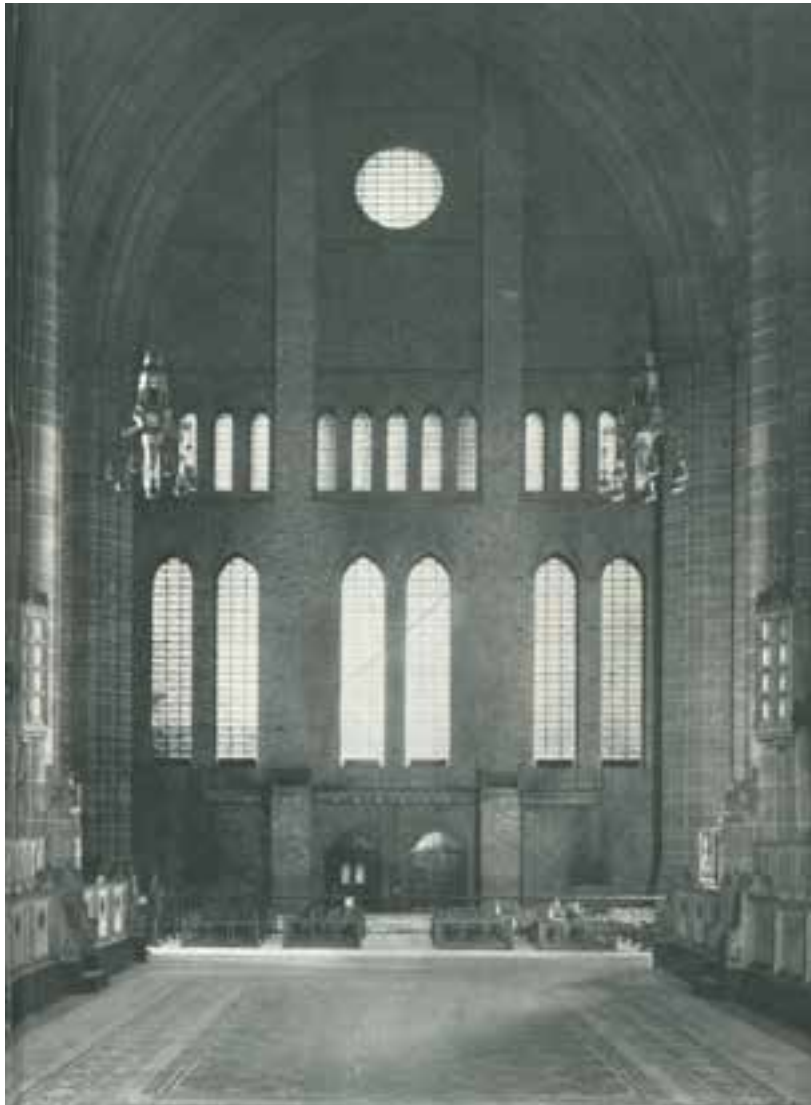
The baldachino was carved from oak with a gilded and painted ceiling; this was the first use of decorative colour in the Cathedral since the Lady Chapel Reredos. Its pinnacles and cresting was carried out by Messrs Green & Vardy. The font is by Carter Preston and made of Lunel Rubane, a French buff coloured marble. This stone was also used in the polychromatic marble pavement, along with Ashburton, Swedish Green, Statuary, Sicilian, and Belgian Black. The tweaks in design between 1938 and its completion in 1944 is another example of what the 1944 Bulletin called Scott's 'restless passion for perfection'.

The Tower

Not surprisingly given its scale and prominence, the Tower went through several design revisions between the time Scott set on a single central tower in 1910 and the point 26 years later when he was satisfied: from the tallest proposed height of 347ft above St James's Road, it finally settled on 308ft, as shown in the drawings reproduced here.



Plan of panelled ceiling to canopy of the Baldachino [Source: Liverpool Cathedral Archive, Drawing no. 417]



The temporary brick wall between the East Transept and Central Space
[Source: Stewart Bale, reproduced in Quarterly Bulletin Vol. 5 No. 53
September 1938]

8.6.3 Construction of the Under Tower and West Transept

The drawings for the Central Tower were submitted by Scott to the Committee in summer 1924; they gave an external height of 308ft above floor level of the Tower and an internal height of the Central Space of 173ft. The first soil was turned for the New Section on 21 July 1925.

During construction, the Under Tower was separated from the East Transepts and Chancel by a massive temporary brick wall: as Peter Kennerley points out, 'on the one side, the Cathedral company and its patterns of worship were being established while simultaneously, on the other side, a building programme even more adventurous than the first was underway' (Kennerley 1994: 80).

It was not unusual for Scott to tweak his design details during construction. A revised plan of the Central Space and West Transepts was issued in 1928. By December 1928 the Transept gallery arches were complete. The Rankin Porch was an important feature of the 1930 construction programme and its arch was complete by 1932, as was the western arch of the Tower, the first arch of the Nave, and vaults on both arms of the Western Transept. By June 1933 the roofs of the new Transept had been covered in copper.

In 1934 the shipping magnate Lord Vestey and his brother Edward donated the money to enable construction of the tower, in memory of their parents; hereafter it became known as the Vestey Tower in recognition, and it was estimated that the Tower would take another five or six years to complete. Though the cost rose to £300,000, the brothers were good to their word. In 1937 the brothers also presented the gift of the huge Bourdon bell.

In December 1939 the cleaning down of the Rankin Porch and Under Tower was underway. The term 'cleaning down' encompassed cleaning and pointing as well as the detailed finishing of the carving, the construction of balustrading, the fixing of pinnacles and other delicate work. Higher up on the Tower the girdle steelwork had now been erected (see Section 3 for detail of the Tower construction and engineering). The licence to complete the Tower was received from the Ministry of Works and Building in December 1940.

On 27 July 1941 the Under Tower and West Transept were handed over to the Dean and Chapter. (The temporary brick wall separating the Old and New Sections had been replaced by a plywood wall in 1939, which was then easily removed when the New Section was opened.) At 176ft high, the Under Tower was celebrated as being just 6ft lower than Nelson's Column (The Builder 1941: 144). However, there was still work to be done, including the baldachino, completion of the Rankin Porch and the Belfry, and it was not until 1945 that the fourth and final turret of the Tower was finished. Even then, certain parts, e.g. the copper roofing, would have to await the lifting of wartime restrictions on material and resources.

8.6.4 Reaction to the rate of progress

During the late 1930s the slow rate of construction was much commented upon. A rebuttal was made at the meeting of the General Committee on Monday 25 July 1938:

... the speed with which a modern steel-framed building can be erected is incredible, but here we have no chance of doing anything like that. The walls are very, very thick, and they are made of brick inside and stone outside, all of which has to be laid by hand. Each brick has to be laid by hand, and therefore the progress is slow, but it is sure, and I am certain that it is strong and will last a great deal longer than the modern type of steel frame construction. (Quarterly Bulletin September 1938: 42ff.)

However, with the outbreak of War in 1939, the rate of construction necessarily slowed further, and the Committee issued a statement:

The policy of the Committee can be stated quite shortly it is to go steadily ahead as far as human and material resources permit, but of course no attempt will be made to claim that work on the Cathedral is in any sense a reserved occupation and any hope of completing the work by next summer must in the changed circumstances be finally abandoned. (Quarterly Bulletin Sep 1939: 67)

In retrospect it seems remarkable that any construction should have been contemplated during the War at all, let alone the completion of the largest tower in the Church of England.

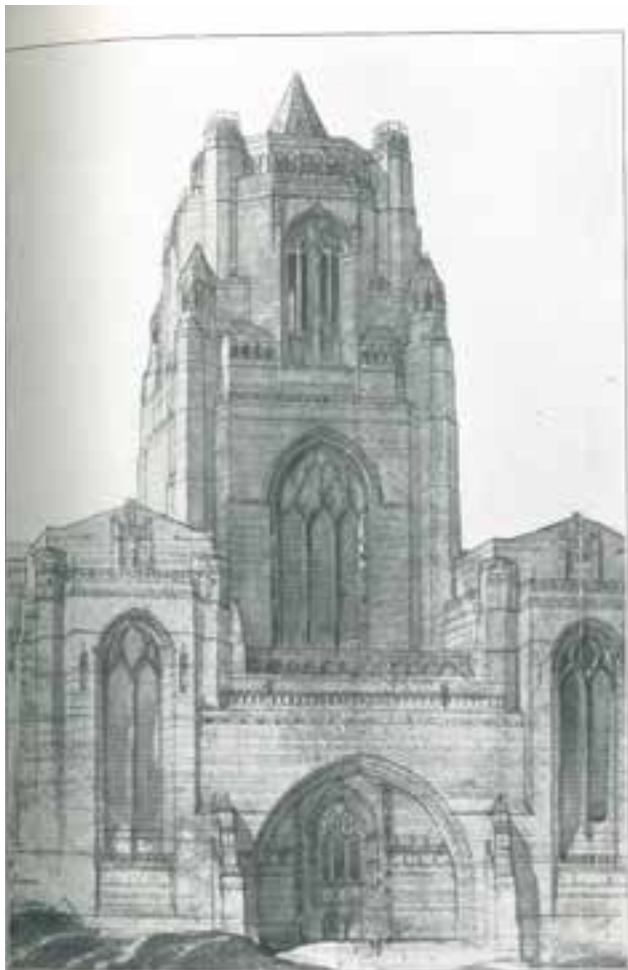


PLATE CLXXVI.—THE CENTRAL TOWER, DESIGN NO. 1 (1910).

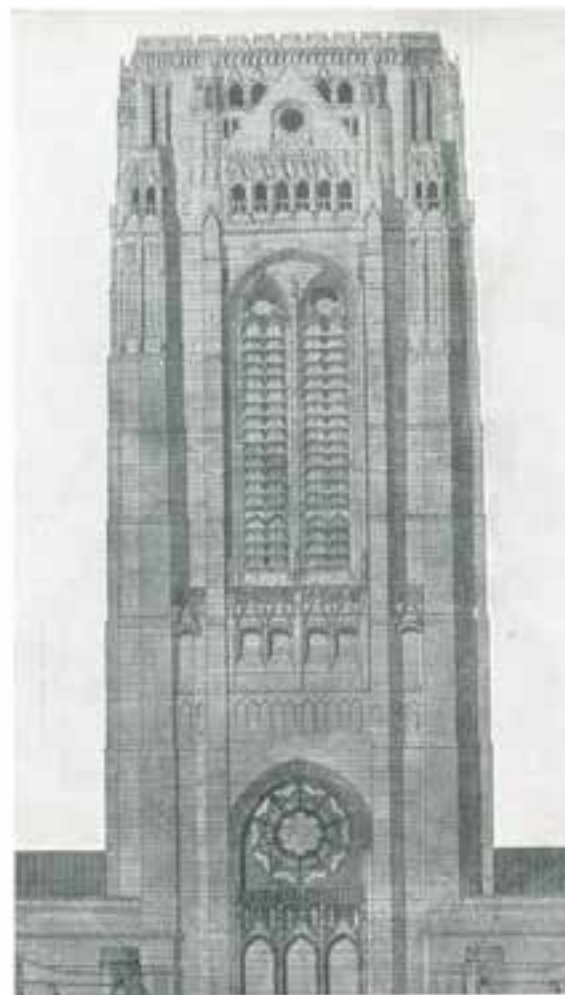
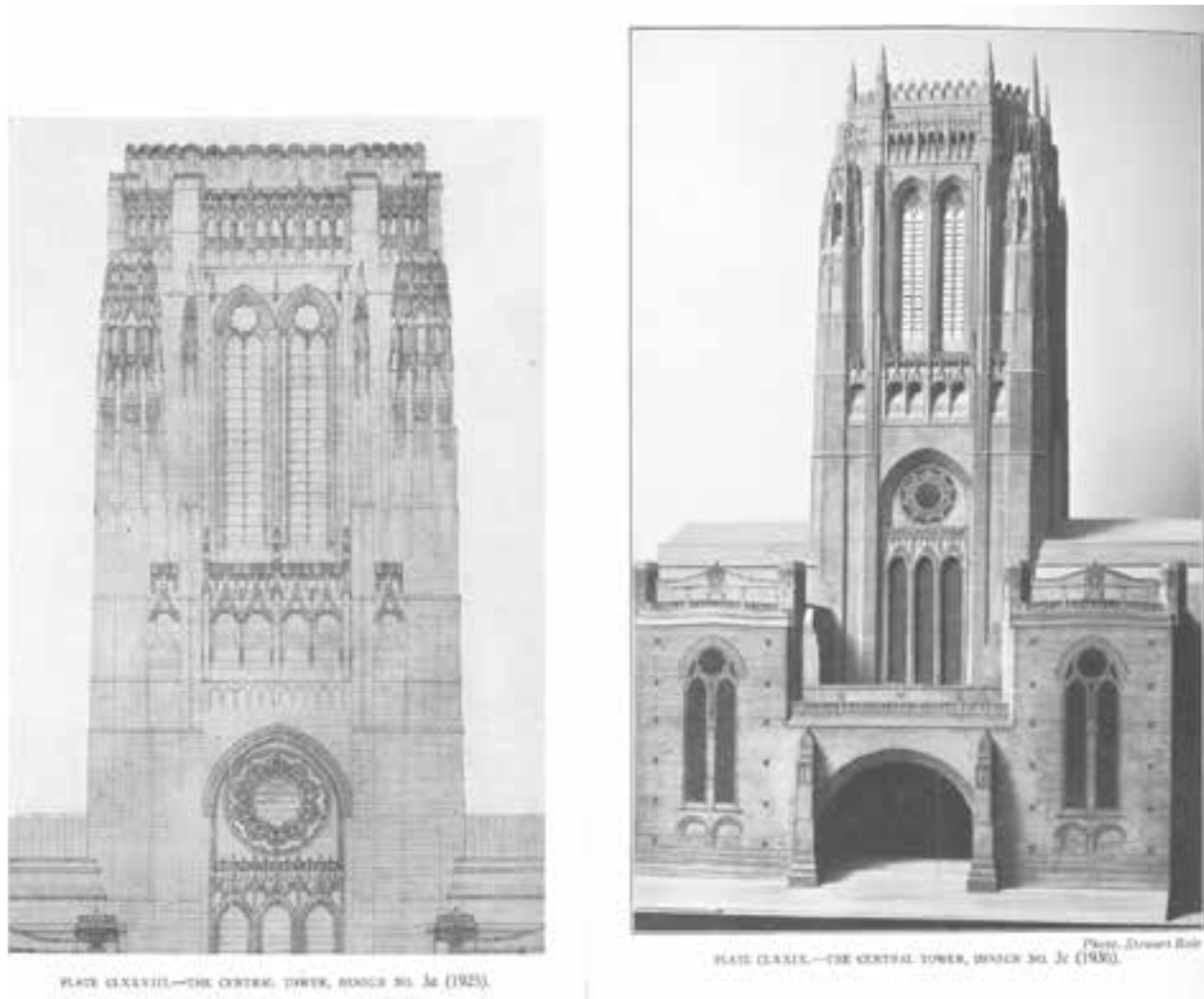
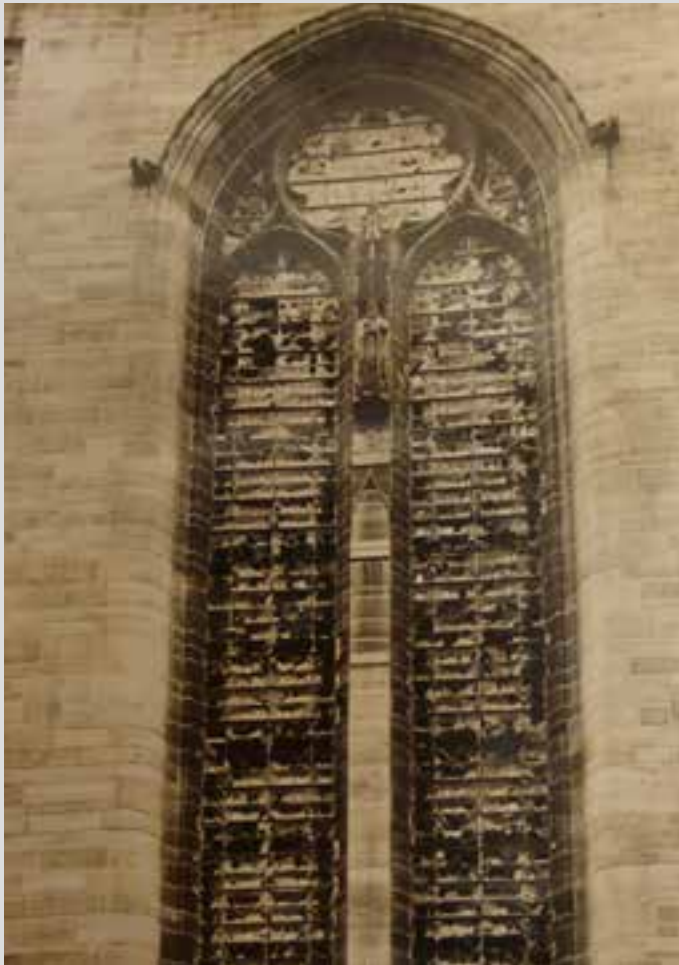


PLATE CLXXVII.—THE CENTRAL TOWER, DESIGN NO. 2a (1924).

Tower design revisions. Left-right: 1910 and 1924. Giles and his brother Adrian Gilbert Scott used a variation of the 1910 design repeatedly, e.g. Holy Name, Manchester, and St Alban, Golders Green. [Source: Quarterly Bulletin Vol. 4 No. 43 March 1936]



Tower design revisions. Left-right: 1925 and 1936. [Source: Quarterly Bulletin Vol.4 No.43 March 1936]



Damage to the Chancel windows on south side [Source: Liverpool Cathedral Archive Windows 5]

War Damage

The Cathedral was damaged on two occasions by enemy action, causing approximately £40,000 of damage. About half of that was to stained glass.

The first raid was 6 September 1940 incendiary bombs caused damage to the following elements:

- Window to cupboard at gallery level
- Window to roof space
- Six large two-light windows facing south
- Three large two-light apse windows
- Six-light window to the Narthex
- Window to the stairs
- Window to west end at gallery level
- External oak door to the gallery with ironmongery
- Internal door from the South Choir aisle to the Lady Chapel
- Oak wind screen to the Lady Chapel porch
- Porch roof: the whole of the stone slating with battening and felt required renewal
- Tracery parapet on the north side
- Copper roof of the Chapel

Owing to the inaccessibility of the windows, they were boarded up at the time to prevent further damage.

The culmination of Luftwaffe attacks on Liverpool were seven devastating nights at the beginning of May 1941. The Cathedral did not escape:

- 5 and 6 May incendiaries destroyed much of the plant and the laying out shed;
- Five windows on the north side of the Cathedral were damaged and needed to be replaced;
- The South East Transept was hit by a bomb, the only direct hit. It pierced the copper and concrete roof and fortunately hit a thick transverse brick wall which stopped it going through the vault and exploding inside the Cathedral. Instead it was deflected to and exited through the gable end of the Transept. The steps to St James' Road had to be made good in concrete.

In 1943, amid fears of further bombing, the wooden Tower scaffolding was removed as a potentially huge fire risk.

The unfinished basement below the West Transept was used as a public air raid shelter.



War damage on the roof of the Derby Transept [Source: Kennerley :136]

8.7 Starting the Nave and the Nave Bridge

8.7.1 Plan and function

The sunken plan of the Nave, divided from the rest of the Cathedral by a dramatic bridge, is one of the most strikingly original elements of Scott's design. He conceived of the Nave as what we would now call a 'multi-function' space, with its stepped sides forming a stage for 'religious plays and similar purposes', as well as providing additional capacity for the congregation when required (*Quarterly Bulletin* December 1951: 114). As early as 1934 Vere Cotton was sceptical about this: 'I doubt very much if when the Nave is built I will, except on the rarest of occasions, be required as a congregational space' (Liverpool Cathedral Archives, Windows Box 3: V.E. Cotton to H.E. Blakeney, 11 April 1934).

8.7.2 The Nave Bridge

In the 1940s there was discussion as to whether the interior of the Cathedral should flow entirely unobstructed or if the space should be punctuated with a break. This matter had concerned Scott ever since the redesign of the Tower and led to the design of the a bridge across the east end of the Nave to carry an organ. The size and design of the bridge is informed by both the practical need for an organ and the dimensions of the interior. The provision of a second organ in the Nave would, as the *Quarterly Bulletin* reported, enable 'the most effective use is to be made of the Central Space for services'. In addition the bridge would provide 'accommodation for an auxiliary choir behind the congregation' (*Quarterly Bulletin* December 1942: 34).

In 1951 Scott recalled the benefits of this unprecedented arrangement: 'The location of this Organ Bridge in the western portion of the Cathedral is another departure from medieval precedent, where features of this kind are

usually located at the entrance to the Choir, a position which tends to cramp the centre of the building and divide the congregation from the Altar and the Choir' (*Quarterly Bulletin* December 1951: 114). Scott later abandoned the idea of housing a section of the organ on the Bridge, so that its purpose as built was solely as a framing and theatrical device.



Scott's design for the Eastern Bay of the Nave, showing the Organ Arch, displayed at the Royal Academy Exhibition in 1942. [Source: *The Architect and Building News* 8 May 1942]

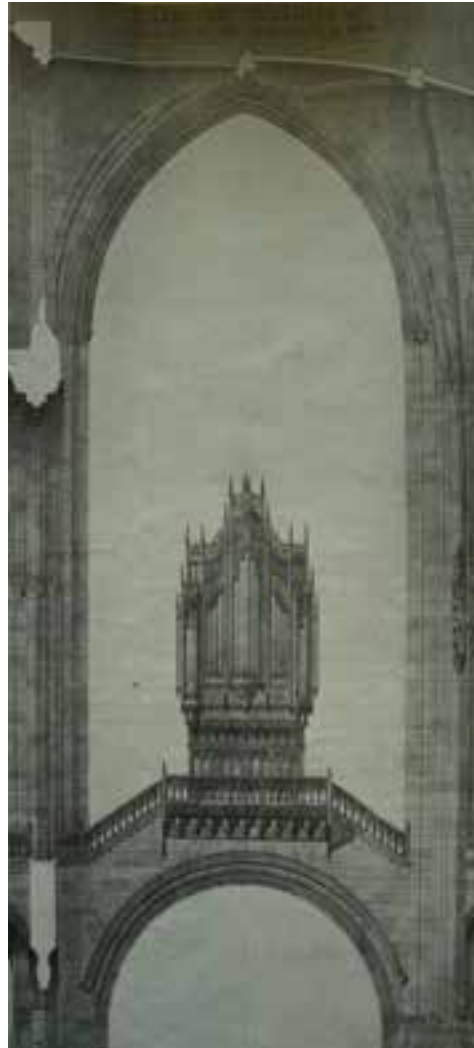
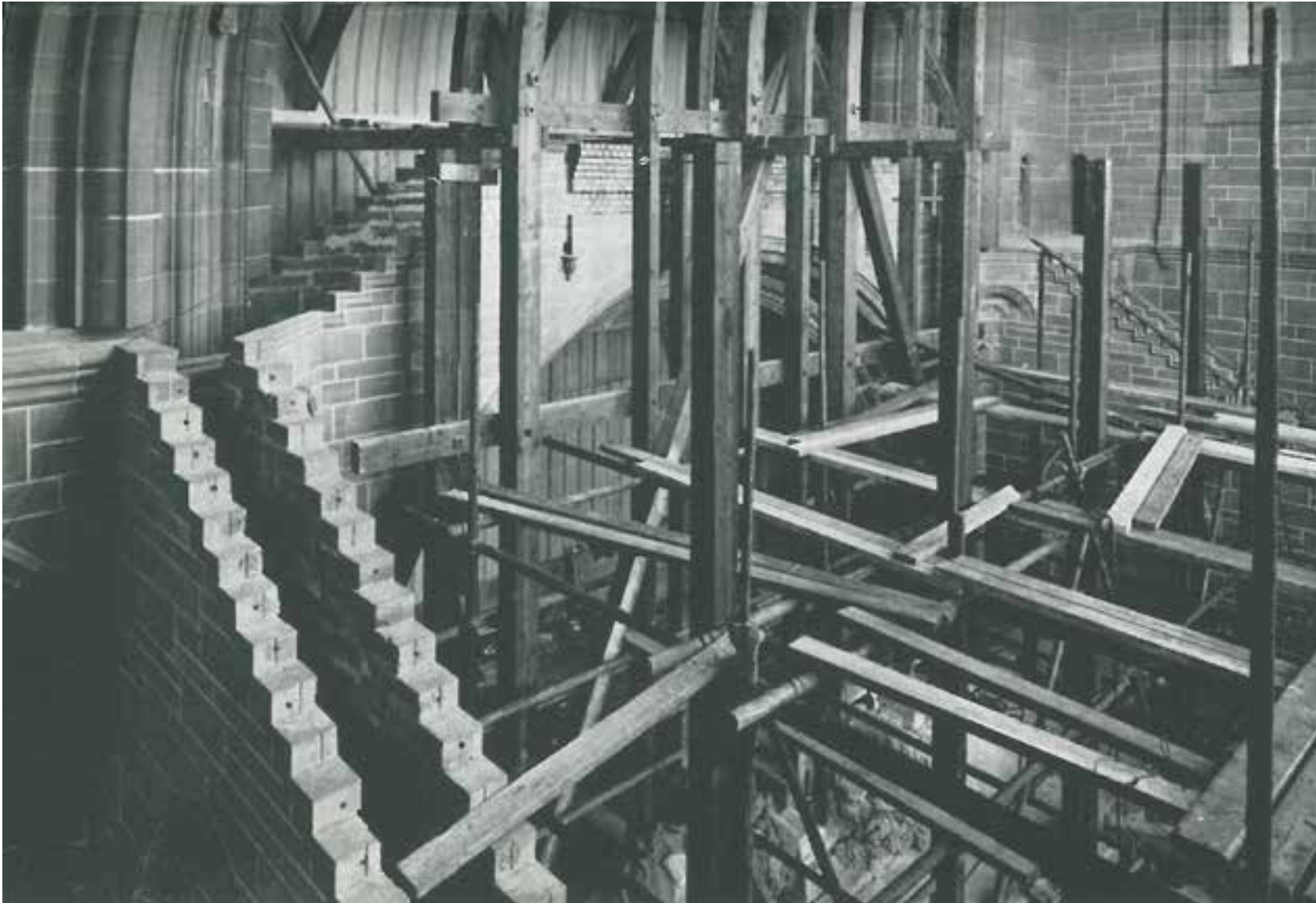


Illustration of the proposed Nave Bridge, drawn by A.C. Webb and displayed at the Royal Academy Exhibition in 1942. [Source: *Architectural Design & Construction*, March 1942]



Construction of the Nave Bridge, December 1959 [Source: *Quarterly Bulletin* Vol. 9 No. 81]

8.7.3 The Well

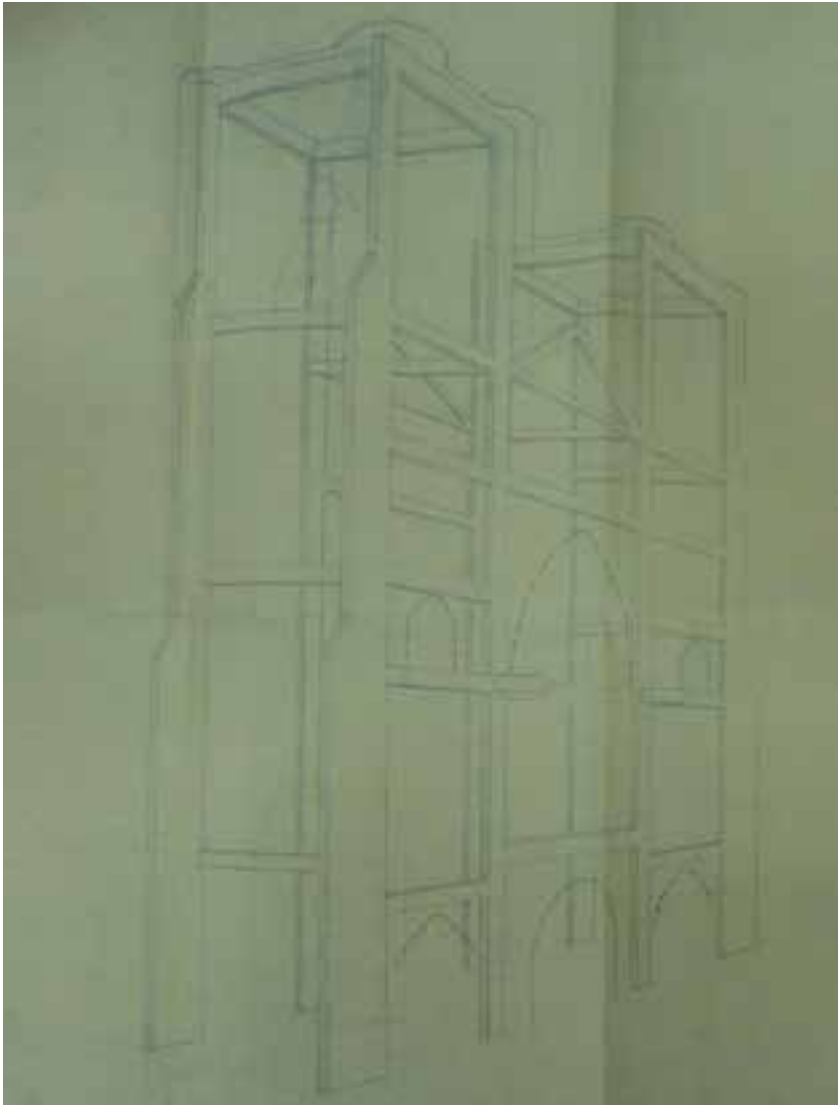
West of the Bridge the Nave floor is sunken to the form 'the Well', where the floor level is 4ft below that of the Central Space. The effect for the visitor standing at the Great West Door is of a gradual, cumulative rise towards the East. The differing levels are linked by two flights of shallow steps; a similar arrangement links the Well and Nave Aisles, which are at the same level as the rest of the Cathedral. This was a solution to the problem created by the fact that at the West end of the site the ground level falls steeply. It seems therefore that the theatrical use suggested by Scott was an effort to make best use of the change of levels, not the other way round.

8.7.4 Construction

The arch linking the West Transepts with the first bay of the Nave was completed in 1932. To deal with the thrust exerted where the vaulting of the West Transept crossing rests on the first arch and piers of the Nave, steel tie rods were fixed at the top of the piers of the Nave arch holding them to the piers of the western arch of the Tower (*Quarterly Bulletin* June 1932: 28). Although the first bay of the Nave is recorded as being completed in 1942 it wasn't handed over to Chapter and opened until late 1961. Construction of the Nave Bridge proceeded exceedingly slowly (presumably because without a function it was a low priority), and by 1960 it was still only partially built.



The Well



W.S. Atkins, Perspective view of a proposed reinforced concrete frame portal [Source: Liverpool Cathedral Archive, Scott Correspondence Box 5, 1953]

8.8 The 1960s Crises

8.8.1 Addressing rising costs

Scott died in 1960. At the beginning of the 1960s, when the first bay of the Nave was completed, the escalating costs of the whole project became a matter of acute concern. As the Chairman of the Cathedral Committee pointed out, the erection of every stone in 1961 cost twelve times as much as the same operation when building began (*The Times*, 21 January 1963). Inevitably this raised two questions: whether it was possible to complete the whole of Scott's design as he had intended, and whether cheaper methods of construction could be brought into play. With evident reluctance Richard Scott (b. 1923), now head of his father's practice, endeavoured to respond to both questions. He seemed prepared to consider modifying his father's design for the west end of the cathedral but he also lent his support to new methods of erection, including reinforced concrete framing, perhaps in the hope that they would help postpone the need to make such changes. Tiring of an endless round of revised costings, he declared: 'I personally feel that the Committee will have to decide the question of whether to continue building the present design until the money runs out or to build another but cheaper design, as a matter of principle not of money' (Liverpool Cathedral Archive, Correspondence: 4 December 1962).

8.8.2 Critical reaction

The wider world was made aware of these problems by a *Times* article in January 1963, followed a few weeks later by a cry of indignation from John Betjeman in the *Daily Telegraph*: 'Better leave the work unfinished until there is a revival of faith and hope than skimp the job' (*Daily Telegraph*, 25 February 1963). The Chairman of Cathedral Committee gave diplomatic reassurance about the intention to complete the cathedral in a manner respectful to Scott ('We shall not add a tin tabernacle or a pre-stressed concrete west end'), but amongst his committee members and the building team the debate went on, especially about how the second and third bays of the nave could be completed as cheaply as possible.

8.8.3 New methods and materials

It appears that there had already been some use of reconstituted stone in the barrel vaults of the nave aisles as a way of saving costs. Now more radical solutions were sought with the help of W.S. Atkins, who took over as the cathedral's consulting engineers in 1962. Their comprehensive review took in everything, from the working methods at the Woolton Quarry to the use of framing and cavity wall construction. Above all they were excited by the possibility of using 'plastic stone cast in pre-formed moulds', a much talked-about alternative to traditional construction. Richard Scott supported this kind of artificial stone, 'which we think ought to be called "Woolston"', to be used in the vaulting and arches of the second and third bays of the Nave (Liverpool Cathedral Archive, Correspondence: 17 September 1963). The Committee endorsed this alternative, which was announced at a press conference in February 1964. It seemed that the latest white-heat technology had saved the day: pre-casting glass fibre reinforced plastic sections in factory conditions. In the event, as the next two years were to show, the reality of this innovation

never matched its promise: the savings from using Woolston were minimal. Contrary to Richard Scott's expectations, it was only employed in the vaulting of the second and third bays of the nave.

As these lessons sunk home, another kind of crisis hit the Cathedral Committee. In 1967 the contractors Morrisons, who had worked on the cathedral from the beginning, were taken into liquidation. In order to keep the workforce, a direct labour organisation was set up to continue the project.



Scott's design for the West End [Source: *The Architect's Journal*, 21 June 1951]

8.9 Completing the West End

8.9.1 Scott's design is abandoned

As work to the Nave continued — the second bay was completed in 1967 — the decision about how to complete the west end could no longer be postponed. As with much of his work, Giles Gilbert Scott's proposals for this aspect of the cathedral had gradually evolved. His most developed scheme of 1942 showed a narthex with subsidiary porches and towers, a west porch and a *porte-cochère* which would grip the drop to the cemetery below. The west wall was largely blank, with a small rose window above. The Committee at the time felt unable to adopt those proposals because it was unsure that it could ever carry them out. That reluctance was even stronger some twenty years later though there were many — not just John Betjeman — who felt that his design should be completed come what may.



Scott's grave, at a spot near his intended *porte-cochère*

8.9.2 A revised design by F.G. Thomas and Roger Pinckney

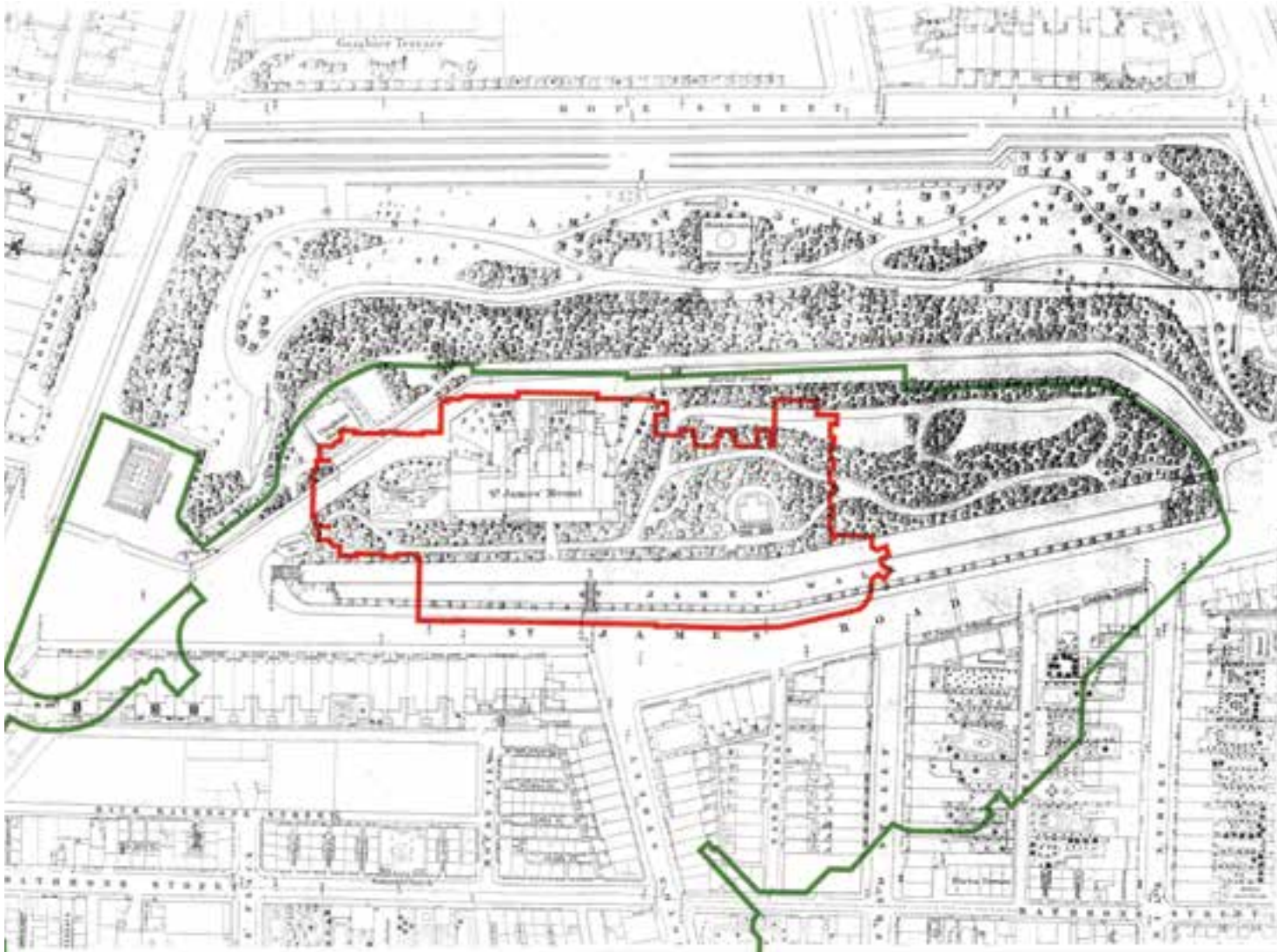
Richard Scott was naturally the main defender of his father's work, prepared to concede on the matter of materials if his overall concept could be maintained. When it became evident in 1965–66 that the Committee sought a simplified west end, he stood down and the project was taken over by F.G. Thomas, who had worked with his father since 1915. In 1967 Thomas enlisted Roger Pinckney (1900–90) to help produce a revised scheme for the west end.

In essence the Thomas-Pinckney plan terminated the cathedral at the end of the nave, eliminating Scott's narthex and *porte-cochère* in favour of a west door opening directly into the nave beneath a tall broad arch. That arch is flanked by paired buttresses and short towers, with decoration concentrated at the upper levels as in most of the cathedral. Where the revised scheme differs fundamentally from Scott's intentions is in substituting three tall lancet windows for his blank wall, flooding the west end with light in a way that he never intended.

8.9.3 The end

The final completion of the west end was marked by a dedication service in October 1978: 74 years after work had started. Giles Gilbert Scott is buried, as Richard Scott insisted, at a spot near the west end which marks one of the corners of his intended *porte-cochère*.

8.10 Creating the Precinct

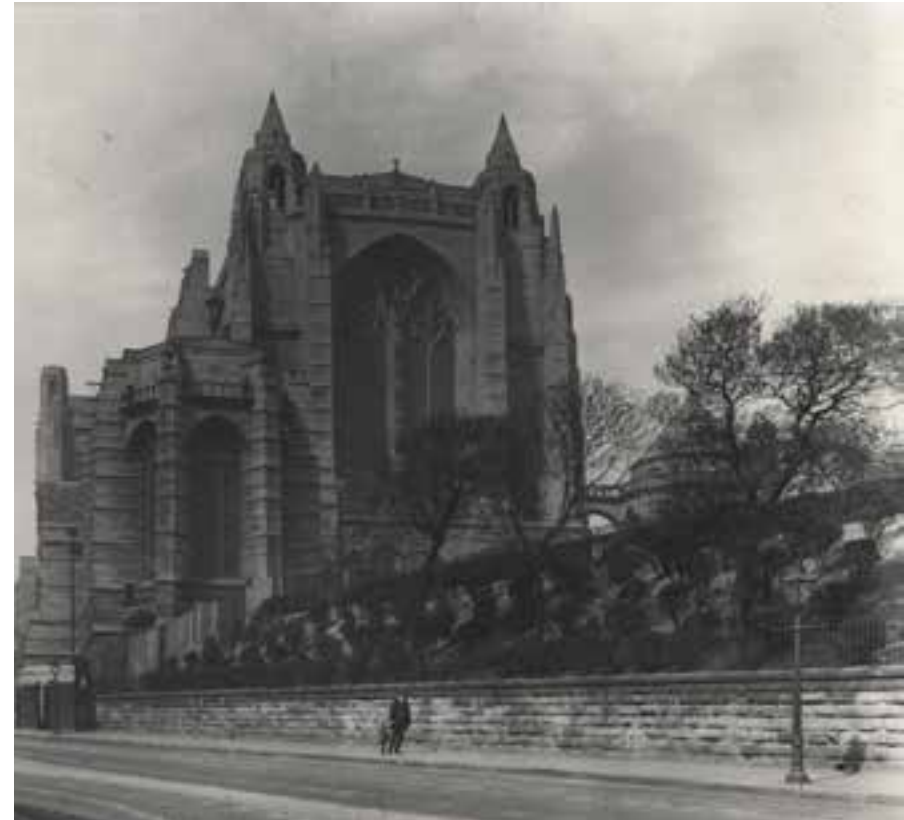


The site that was purchased for the Cathedral contained a short terrace of Georgian houses, with the cemetery Chaplain's House to the north and St James' Walk to the south and west (see photographs on the following page). St James' Walk was a planned promenade, Liverpool's first public garden. It was laid out in 1764 to take advantage of the superb views out across the city and Mersey to the Wirral and North Wales Beyond.

The site was bound to the west by St James Road. As Scott designed the Cathedral, therefore, this was the street on which the building stood, and he created the Rankin Porch as the main entrance facing it.



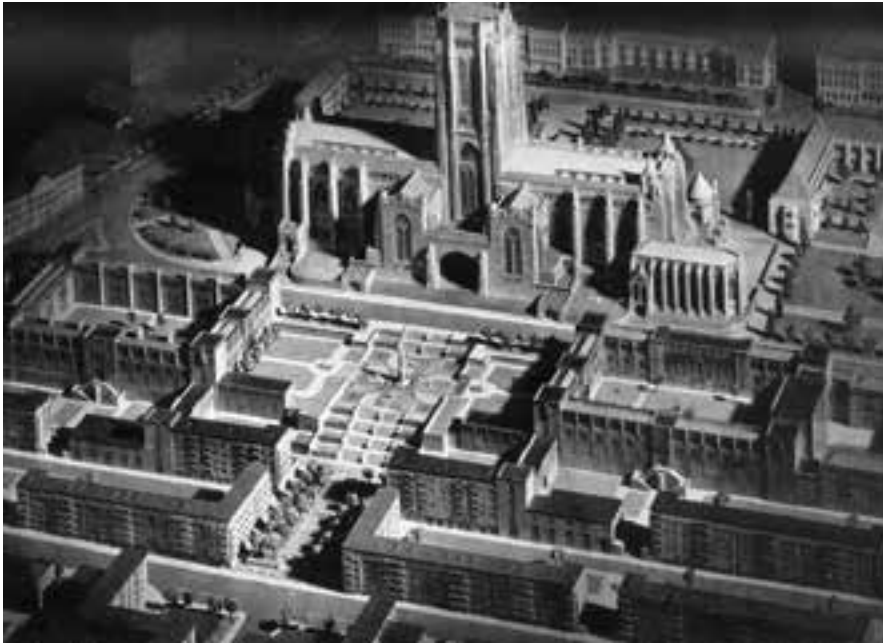
These Stuart Bale photographs show, on the left, St James' Mount, the short row of houses that was demolished to construct the Cathedral (see also the map on the previous page), and on the right, the section of St James' Walk that has survived east of the Cathedral.





On the other side of St James Street there were streets of typical Liverpool housing of the late 18th and early 19th centuries. By the early 20th century this was a poor area and the houses were gradually demolished as part of the city's slum clearance programme. The process was slow, and many of the rundown houses survived until well after the war, to be recorded in Stuart Bale and aerial photographs as a striking and in some ways painful contrast to the progress and hope symbolised by the great Cathedral rising opposite





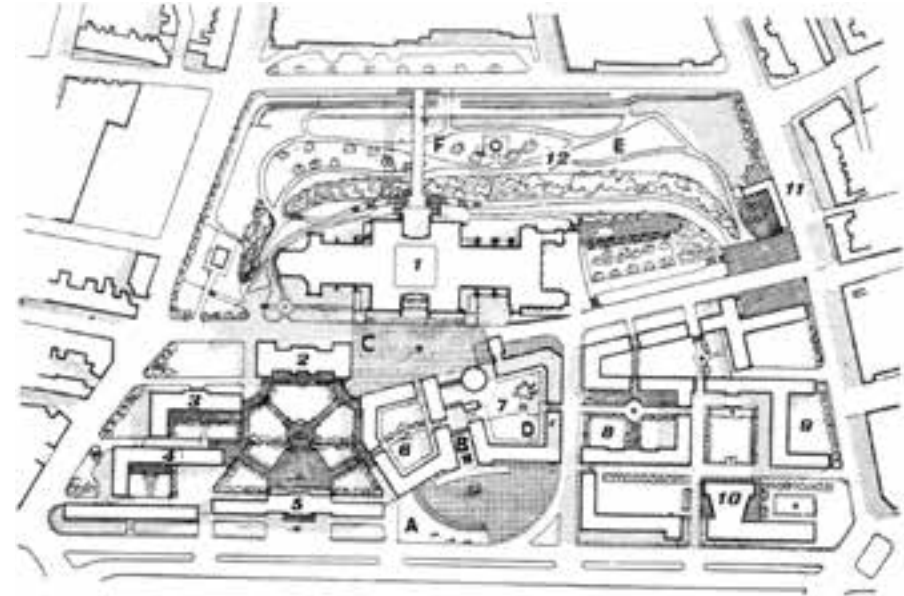
When the slum clearance programme got underway, the city's mind turned inevitably to what would replace them. Liverpool was a progressive provider of council housing and had a confident architectural vision. A number of schemes were put forward. This one, by the City Engineer H T Hough, was approved by the Postwar Redevelopment Committee in January 1948 (Architectural Review, Vol 104). It shows a vast set of steps rising on axis to the Rankin Porch from Great George Street - then a major artery into the city centre from the prosperous southern suburbs. Tiered blocks of flats, many around courtyards, flank the steps. This scheme also proposed filling the Cemetery with spoil, to create a public garden at street level.



Scott wrote in 1941 that he was 'playing about with ideas' for the setting of his Cathedral (Kennerley: 208). He wanted 'an open treatment with little houses brought in front of the huge mass of the Cathedral, giving some striking views as you come round corners.' This concept evolved into a scheme illustrated in the Architectural Review in December 1948, and illustrated above and on the next page. In many ways it is strikingly similar to Hough's scheme. The land at this time was either still private or in the hands of the City.

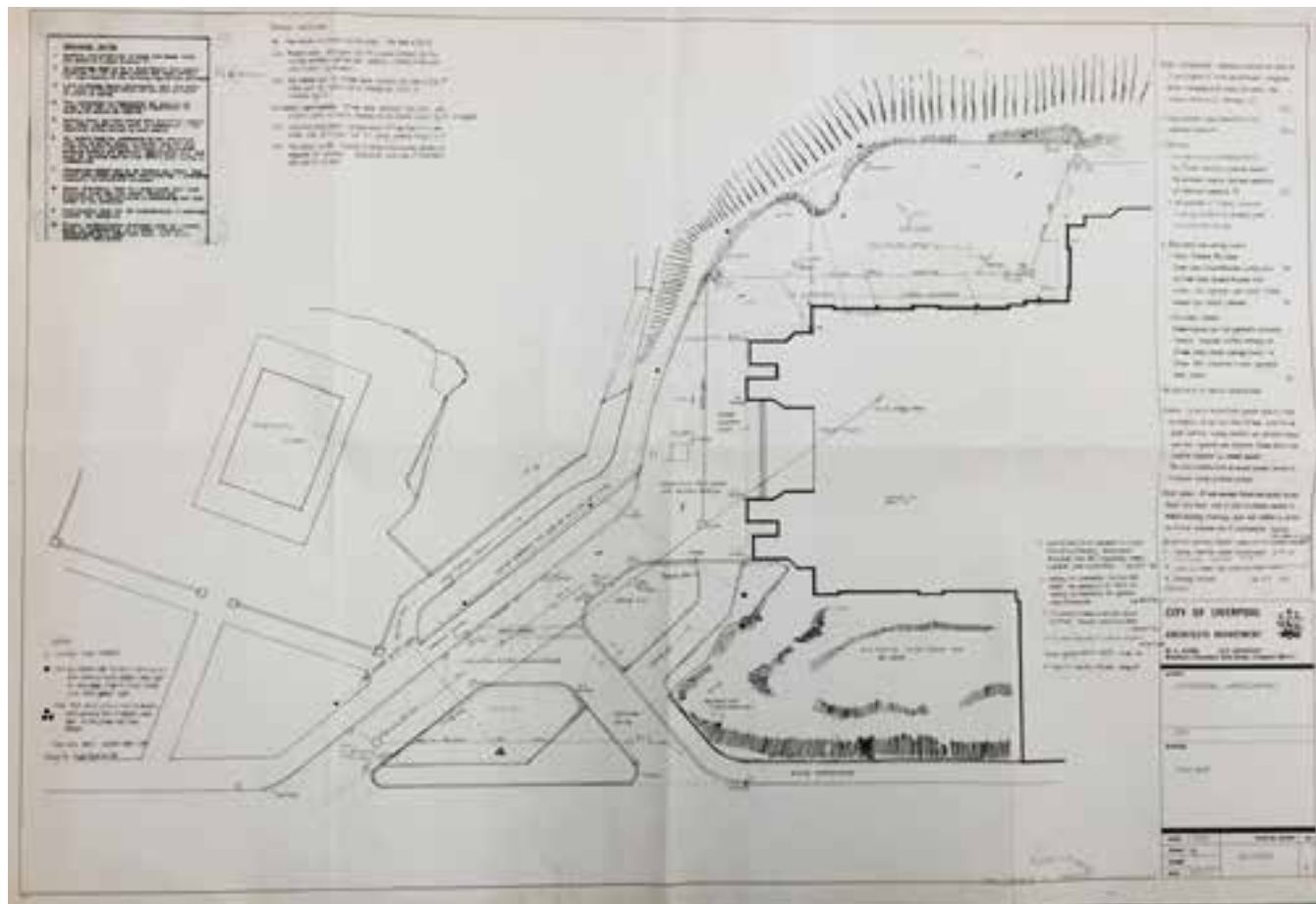


The illustrations of Scott's scheme (together with a commentary by him that noted that the plan looked like V for Victory from the air!) accompanied a study commissioned by the AR from students at the University of Liverpool School of Architecture. Shown left in plan and elevation is one of the principal ideas – a dramatic bridge across the Cemetery to the Welsford Porch. Scott mentions that this idea had been mentioned in the past

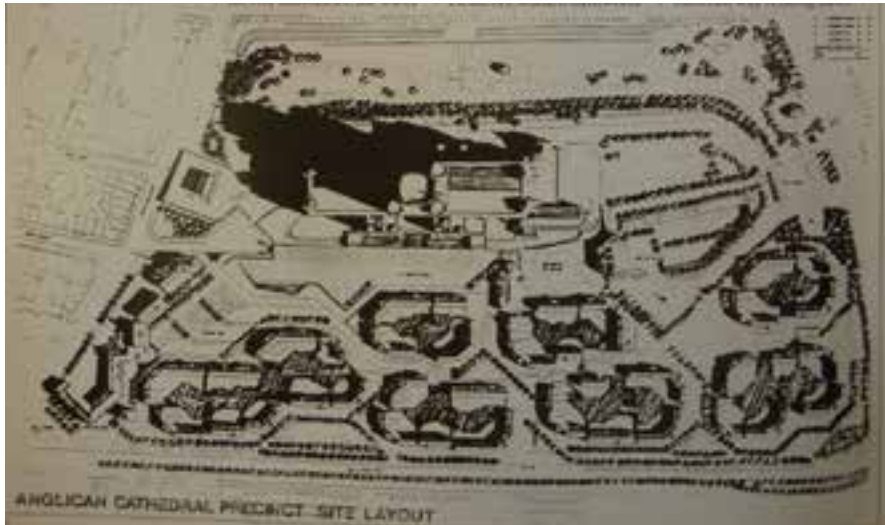




Any such grand plan was put on hold in 1961 when plans for the Liverpool Inner Motorway (LIM) were announced. This was to have been an elevated motorway around the city with grade separation junctions and direct access to multi-storey car parks. It was to sweep around two sides of the Cathedral – see above – with huge multilevel junctions at the corner of Park Lane and Great George Street, and at Duke Street. This scheme caused great anxiety at the Cathedral and blighted the land to its south and west for decades.



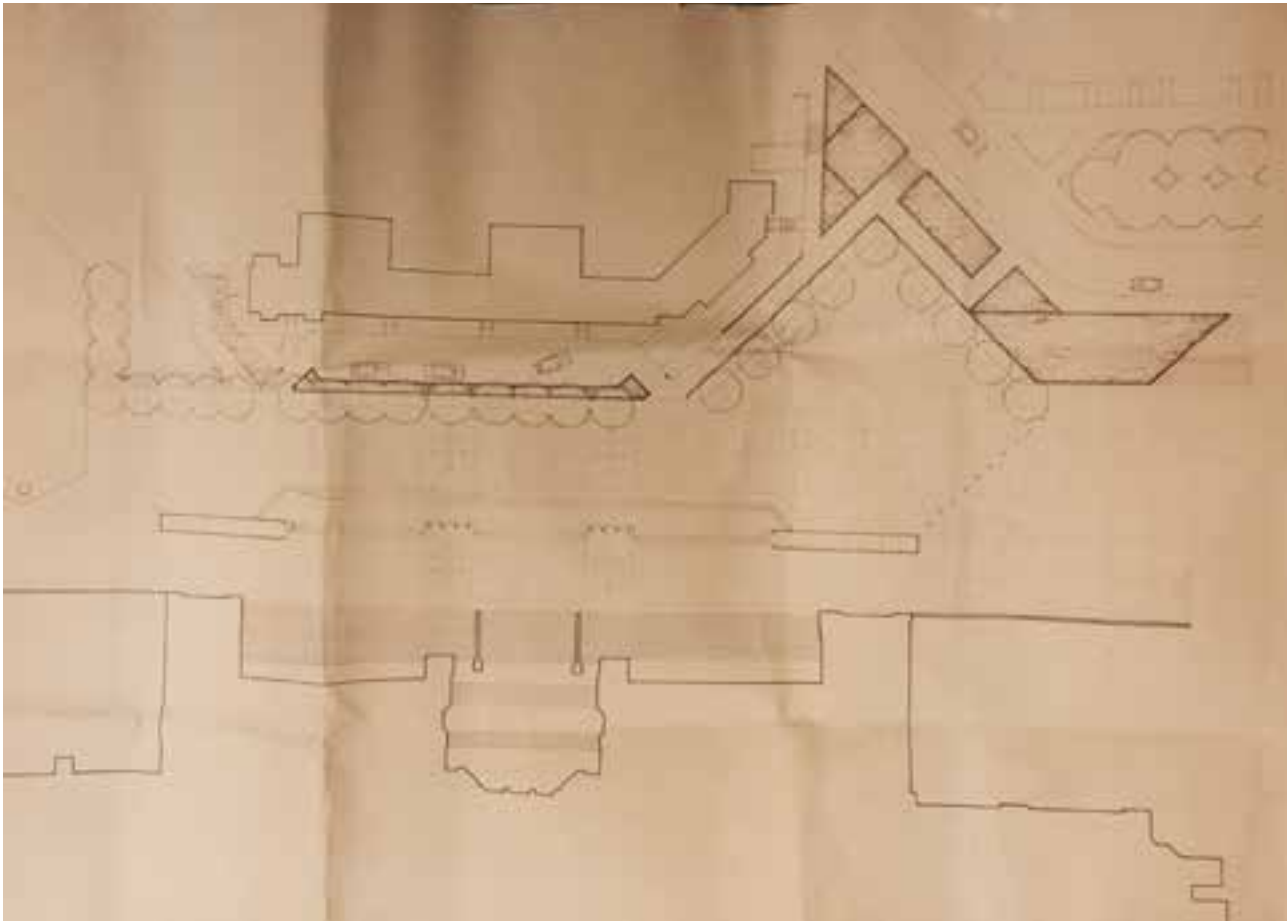
When the Cathedral was completed the Rankin Porch was still the main entrance and St James Street was still in existence. This plan shows the landscaping proposals for the liturgical West end, produced by the City Council in 1977. These are the arrangements that by and large are still in place today. They appear to be a simple and presumably cheap way to allow cars to reach the porch, perhaps for ceremonial occasions.



In the aftermath of the Toxteth Riots the site west of the Cathedral was quickly identified as the location for a flagship regeneration housing project. The scheme, designed by Brock Carmichael, was built in stages from 1982 to c. 1990.



St James Street was swept away and replaced by a new 'Plaza' and the Queens Walk, seen here and in a construction drawing on the next page (in which the Rankin Porch is at bottom). The Plaza was a pedestrian space, and the Queen's Walk was designed so that pedestrians arriving from Upper Duke Street could reach the Rankin Porch, which remained the main entrance to the Cathedral.



The Brock Carmichael plan for the precinct housing included pedestrian access percolating up from Great George Street, but the axial formality of the 1940s schemes was replaced with more informal, domestic-scaled brick-skinned modernism.



The Precinct housing was the last major planned change to the Precinct. The principal development since has been the expansion of parking across the Plaza, which has damaged materials never intended for intensive vehicular use.



These photographs also illustrate to other legacies: the continued impact of motorway blight along Great George Street, long after the LIM was abandoned, and the extent of fencing and gates, created in the 1980s when security concerns were greater.

The Cathedral since 1978

There have been a number of alterations to the Cathedral since its completion. One of the most significant for the visitor, but not the fabric, is that the liturgical West doors have replaced the Rankin Porch as the entrance. Other changes have been more substantial:

8.10.1 Visitor Centre

Nowadays, it is expected that visitors are greeted with a proper welcome and be provided with a range of good facilities; and so at the end of 2006 the Visitor Centre and shop opened in the NW Transept. The architects were Brock Carmichael, who were then the Cathedral architects.

The development consists of a steel and glass structure with a shop at ground level and a café raised on a mezzanine floor. A three-storey, stone-clad block was also constructed off the North Nave Aisle. The block links directly to the shop and provides public toilets and a presentation theatre (until just recently this theatre was part of the Great Space Tour but a new screening room has now been created adjacent to the Embroidery Gallery).

This scheme was part of a £10m renovation of the Cathedral, which included the installation of audio guides on the Nave Bridge as part of the Great Space Tour.

8.10.2 The Welsford Refectory

The restaurant located in the Welsford Porch was upgraded in early 2008. The triple doorways from the Porch to the Under Tower, and those to the exterior, were glazed. This enables the restaurant to continue serving during services or other events without disturbing them.

9.0 Structure and Materials

9.1 Philosophy and organisation

9.1.1 A mass masonry building

Liverpool Cathedral is perhaps the last and certainly the largest mass masonry building in the country. It was constructed largely using traditional materials and methods of construction that would have been fundamentally familiar to medieval cathedral builders. This has proved a blessing. The See was also fortunate that construction was characterised by a striking continuity amongst designers and builders and by Scott's overarching professionalism.

9.1.2 Non-traditional elements: a hybrid structure

Though Scott was an avowed traditionalist, in places the huge scale of the building required the design of innovative engineering solutions and use of new materials, resulting in a hybrid structure. Discussing the use of modern materials and technology, Scott said: 'Whenever I find that a modern method of construction suits my purpose better than an old one I adopt it' (*RIBA Journal* 1953: 223).

The non-traditional elements are discussed in more detail below, but in summary they are:

1. Use of cast and precast concrete in roof construction
2. Experimentation with cast concrete in piers and walls
3. The tower frame
4. Under floor heating system
5. Use of cementitious mortar
6. Woolston artificial stone (after Scott's death)

9.1.3 Continuity

The design and construction of the Cathedral undoubtedly benefitted from the remarkable longevity and continuity of the participants:

- Design was directed from the Scott office, first through the singular vision of Giles Gilbert Scott and after his death by his son and other members of the practice.
- The consultant engineer was Burnard Geen, a long-term servant of Scott. Before he retired he joined W.S. Atkins, who continued as engineers after his death (see topic box on the following page).
- The contractor for over 60 years was Morrison & Co. When the firm went into liquidation in 1967 the Cathedral kept the workforce together as a direct labour organisation,

Burnard Geen

Burnard Geen (1882–1966) was Scott's preferred structural engineer, not just for Liverpool Cathedral but also for other buildings such as Cambridge University Library, the New Bodleian, and the restoration of the Guildhall in the City of London after wartime building. The particular expertise that Geen brought to these projects was in the design of foundations (essential to Scott's work at the cathedral) and advice on the use of reinforced concrete.

Geen trained at the Crystal Place School of Practical Engineering 1899–1902. He spent time in various firms, including the office of Sir Benjamin Baker (of Forth Railway Bridge fame) before becoming an engineer at London County Council in 1905. There he helped design bridges, riverboat piers and the Holborn-Strand subway. He set up in private practice in 1910. At that time there was no generally agreed methodology for the use of reinforced concrete in buildings. Geen sought to help fill that gap by writing 'Continuous Beams in Reinforced Concrete', published in 1913. The application of his thinking can clearly be seen in the huge reinforced concrete girdle which carries the steel of the ringing chamber in the tower at Liverpool Cathedral.

The other major church for which Geen was the engineer was Guildford Cathedral (1932–52), where reinforced concrete was again to the fore in the foundations and roof. In his long career Geen worked on about 600 projects. In 1958, eight years before he died, he entered into association with the firm of W.S. Atkins, which took over responsibility for the engineering aspects of the cathedral from 1962 onwards.

9.1.4 A successful project

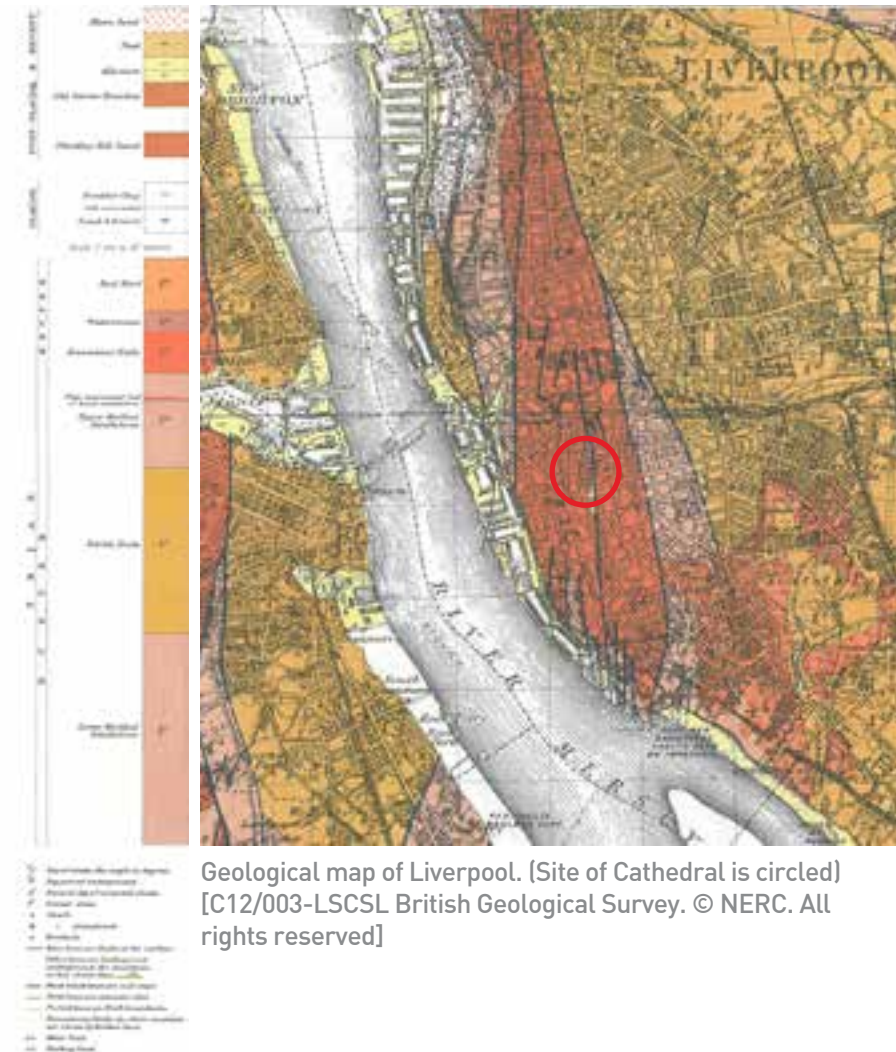
Though the Cathedral Committee inevitably struggled with fundraising, this was an overwhelmingly successful construction project on a colossal scale. Two reasons stand out:

- Scott's professionalism was beyond question. There is no sign that he failed to deliver drawings or give accurate reports on the project. That in itself was a remarkable achievement, and in stark contrast for example to the fiasco of the Sydney Opera House project management under Jørn Utzon. The smooth progress of the Cathedral was in no small part due to this.
- Scott was a traditionalist and has been criticised for this. Yet broadly speaking the traditional materials and techniques have aged better than the new. When one considers the challenges that, say, Liverpool Metropolitan Cathedral or Spence's Coventry Cathedral will face over the coming decades wrestling with the long-term future of innovative post-war structure, the Chapter and Company of Liverpool Cathedral must consider themselves fortunate the Scott stuck largely to tried and tested methods.

9.2 Foundations

9.2.1 Geology

The choice of site was fundamentally sound in that there was good solid bedrock close to the surface. Inevitably the depth to the bedrock varies across the site and the foundation design was adjusted to suit.



Geological map of Liverpool. [Site of Cathedral is circled]
[C12/003-LSCSL British Geological Survey. © NERC. All rights reserved]

9.2.2 Lady Chapel

This was the only part of the Cathedral to be completed before Bodley's death, and is more conservative in some aspects as a result. The roof is the most obvious example of this: it is a conventional timber structure, compared to concrete used by Scott later.

The Lady Chapel suffered badly from blast damage during World War II. Windows were blown out and masonry displaced.

9.2.3 East End

The foundations for the East End of the Cathedral required the excavation of 70,000 tons of earth, the pouring of 26,000 tons of cement concrete, 1,250,000 blue Staffordshire engineering and 400,000 St Helen's bricks laid with cement mortar, and 6,000ft³ of Woolton stone to be set in position (Cotton 1924: 83).

The foundations for the main piers of the liturgical north side of the Chancel were carried down to a depth of 54ft below ground level and were 45ft² at the bottom, diminishing to 25ft² at ground level. Portland cement concrete was used to fill these excavations. The foundations for the inner piers and walls varied in depth between 20–30ft — depending on the level that sound rock was found. These foundations were carried up in blue Staffordshire engineering brick, laid in cement mortar, to the correct levels to receive the superstructure (Cotton 1924: 83).

9.2.4 Tower, West Transept and Nave

The foundations on the liturgical north side range from 30–37ft, whereas on the south side they are shallower, ranging from 17–23ft below datum.

Unlike the first phases of building, where pick and shovel were used for excavation, pneumatic drills could be used to remove the soft underlying rock.



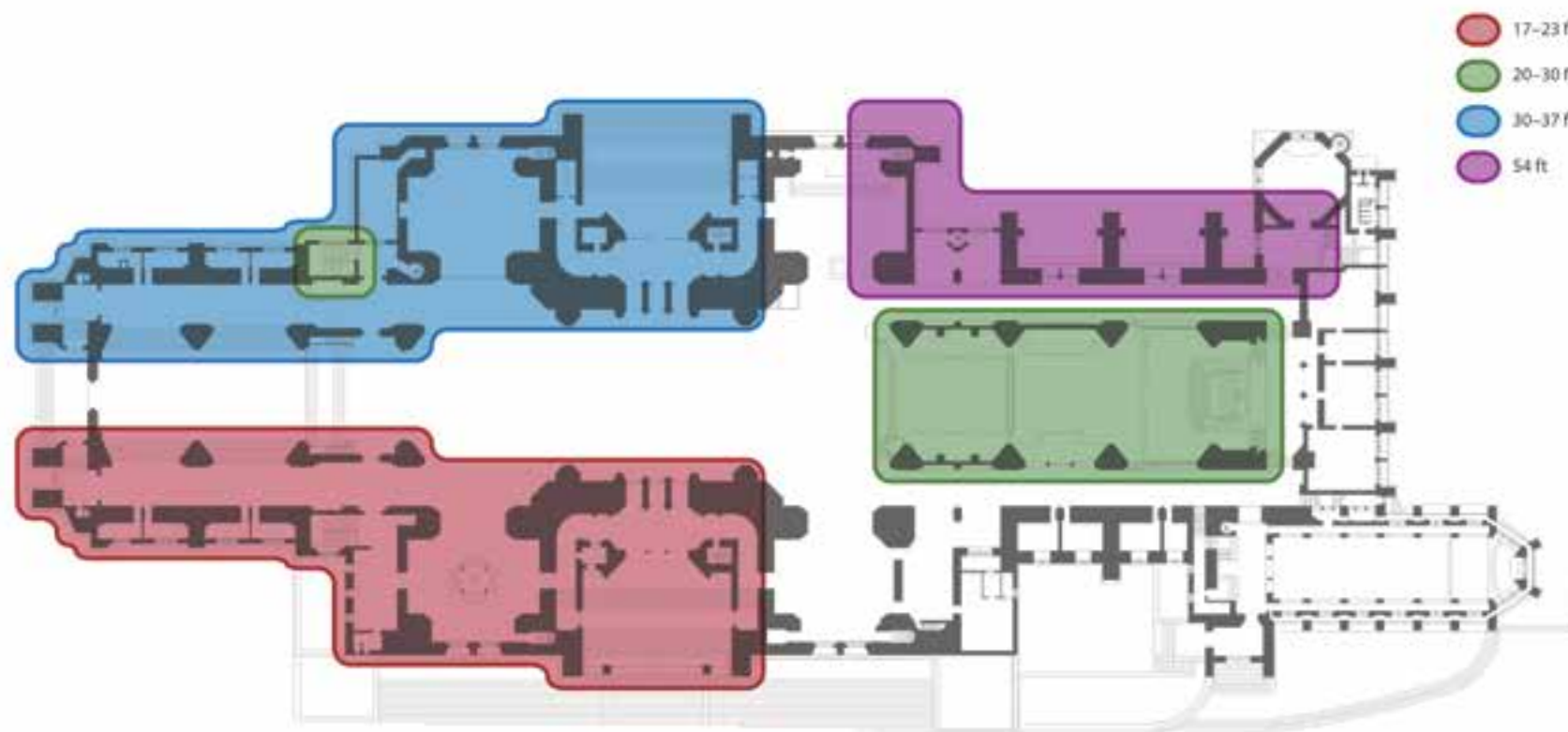
Excavation for foundations for south side of first bay of the Nave (with the basement of the unfinished Vestry visible in the background) [Source: Elsam, Mann & Cooper Ltd., reproduced in *Quarterly Bulletin* Vol. 7 No. 70 Dec 1948]



Excavation for foundations of north side of the first bay of the Nave. [Source: Elsam, Mann & Cooper Ltd., reproduced in *Quarterly Bulletin* Vol. 7 No. 72 Dec 1950.



Section of the Central Space and North West Transept of the Cathedral. [Source: *Quarterly Bulletin* Vol. 3 No. 35 March 1934]



Approximate depths of foundations across the site

9.3 Floor construction

9.3.1 Underfloor heating system

An underfloor hot air heating system was designed and installed by the leading supplier G.N. Haden & Sons throughout the Cathedral except for the Lady Chapel, Vestries, Ambulatory and Chapter House. These spaces are heated by hot water radiators designed by Scott to harmonise with the building. (The boilers were originally coal fired and were converted to oil in 1930.)

9.3.2 Lady Chapel

The gallery in the Lady Chapel is of concrete filler joist construction.

9.3.3 Main body of the church

the typical make-up of the floor at the East End is:

1. troughs for underfloor heating ducts
2. slate
3. screed
4. another screed
5. topped with marble or stone (see below)

For the Under Tower it is:

1. floor ducts (the walls of which were cast in situ from wooden shuttering)
2. concrete slabs
3. marble paving (see below)

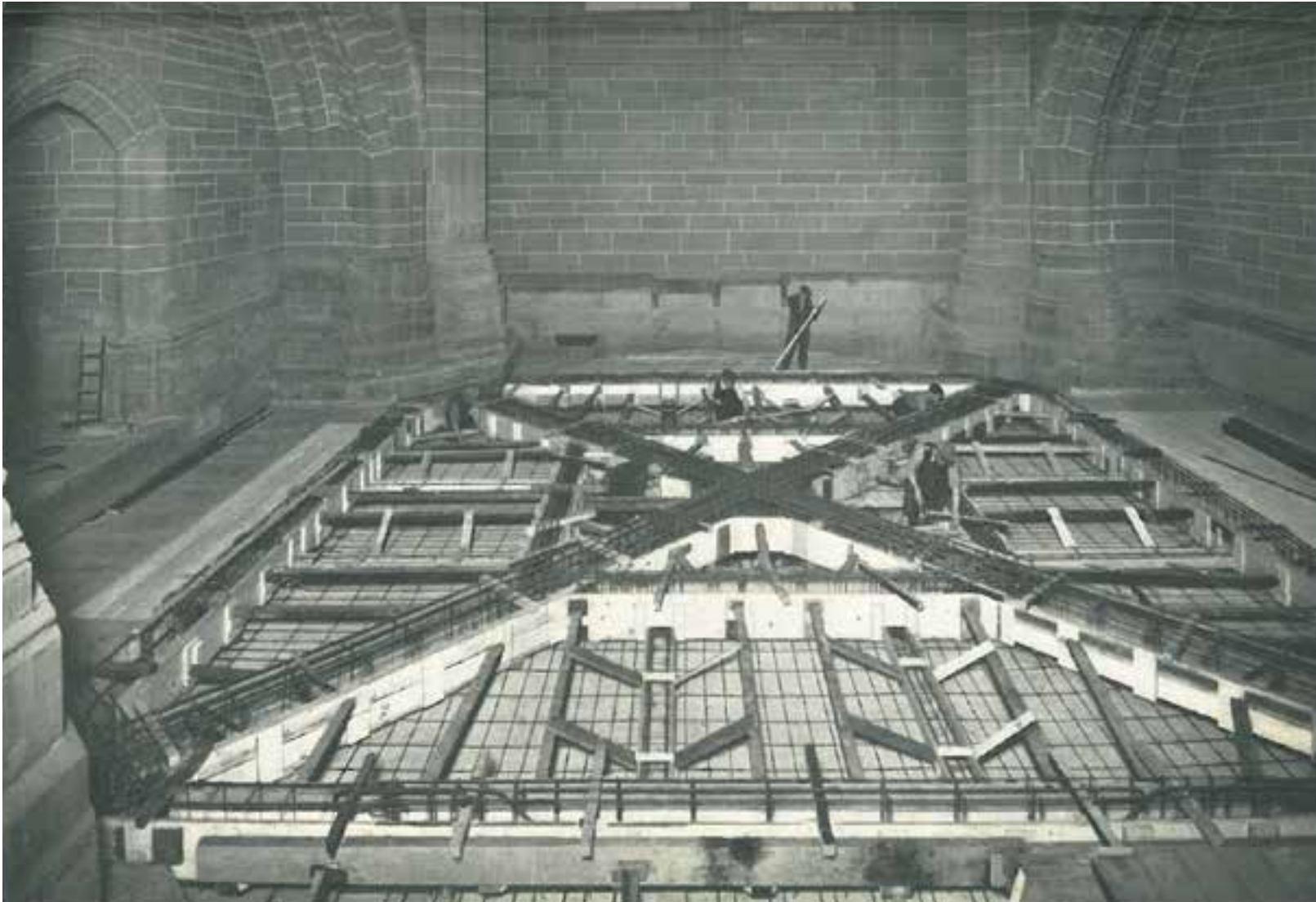
In the Nave, reinforced precast concrete Bison beams are employed (see topic box below, in Section 3.6); those for the well steps are 6in section.

9.3.4 Baptistry reinforcement

The floor for the Baptistry had to be reinforced in order to take the additional load of the font and baldacchino.

9.3.5 Paving

The Choir, East Transepts and crossing, Under Tower and West Transepts and crossing are paved in Hopton Wood and black fossil marbles, with a limited amount of yellow Siena marble. For the Central Space the marble for the borders arrived on site ready prepared on thin sheets of slate to facilitate assembly.



The Baptistry floor under construction, showing reinforcement. [Source: Stewart Bale, reproduced in *Quarterly Bulletin* Vol. 5 No.54 Dec 1938]



Floor of the Choir



Marble paving in the Choir and Central Space

9.4 Walls

9.4.1 Masonry

The basic structure of the walls throughout is load-bearing brickwork laid in 3:1 cementitious mortar and faced on both sides with Woolton sandstone. St Helen's bricks appear to have been the principal brick, though Blue Staffordshire engineering bricks were also used in the foundations and may have been used for walling too. The use of cementitious mortar rather than lime makes the structure brittle, and it cannot settle gracefully as traditional masonry structures do.

Woolton stone was chosen by Bodley as a hard, local stone that had shown to wear well on buildings in the city (see topic box for more information about Woolton Quarry and stone preparation.)

9.4.2 Mortar and pointing

Blackett-Ord gives two sampling results (Blackett-Ord 2010: 8):

- The mortar mix for the vault over the Central Space is 1 part ordinary Portland cement to 3–4 parts aggregate. The aggregate includes coal dust
- The the bedding mortar of the Tower consists of 1 part lime to 4 parts aggregate (equal parts quartz and coal dust)

In addition the *Bulletin* describes a black (ie coal dust?) mortar mix was used for the East End, finished with white Portland cement pointing. The Chancel was repointed in the 1960s using a lime mix with Leighton Buzzard sand and porous gritstone (pers comm. Tony Baker).

A feature of the ashlar Woolton stone is the wide flush jointing.

9.4.3 Experiment with cast concrete for the Central Space

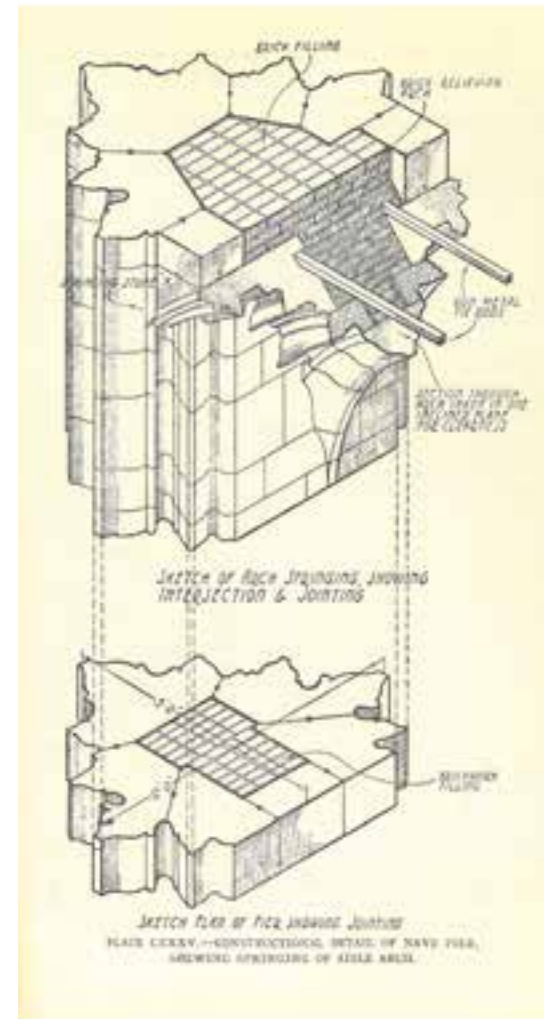
With a view to durability and cost, the South West pier of the Central Space (i.e. the West Transept) was filled with concrete rather than laid brick. The *Quarterly Bulletin* describes this experimental construction method:

[The] outer stone work was first placed in position, the core was formed by pouring concrete layers of 18 inches to 2 feet in thickness. In order that these layers should be firmly locked together great projecting lumps of stone were embedded in each layer before it set. When the best batch of concrete was poured these stones were completely submerged, thus preventing any possibility of lateral movement of various layers. (Quarterly Bulletin Sep 1926: 33)

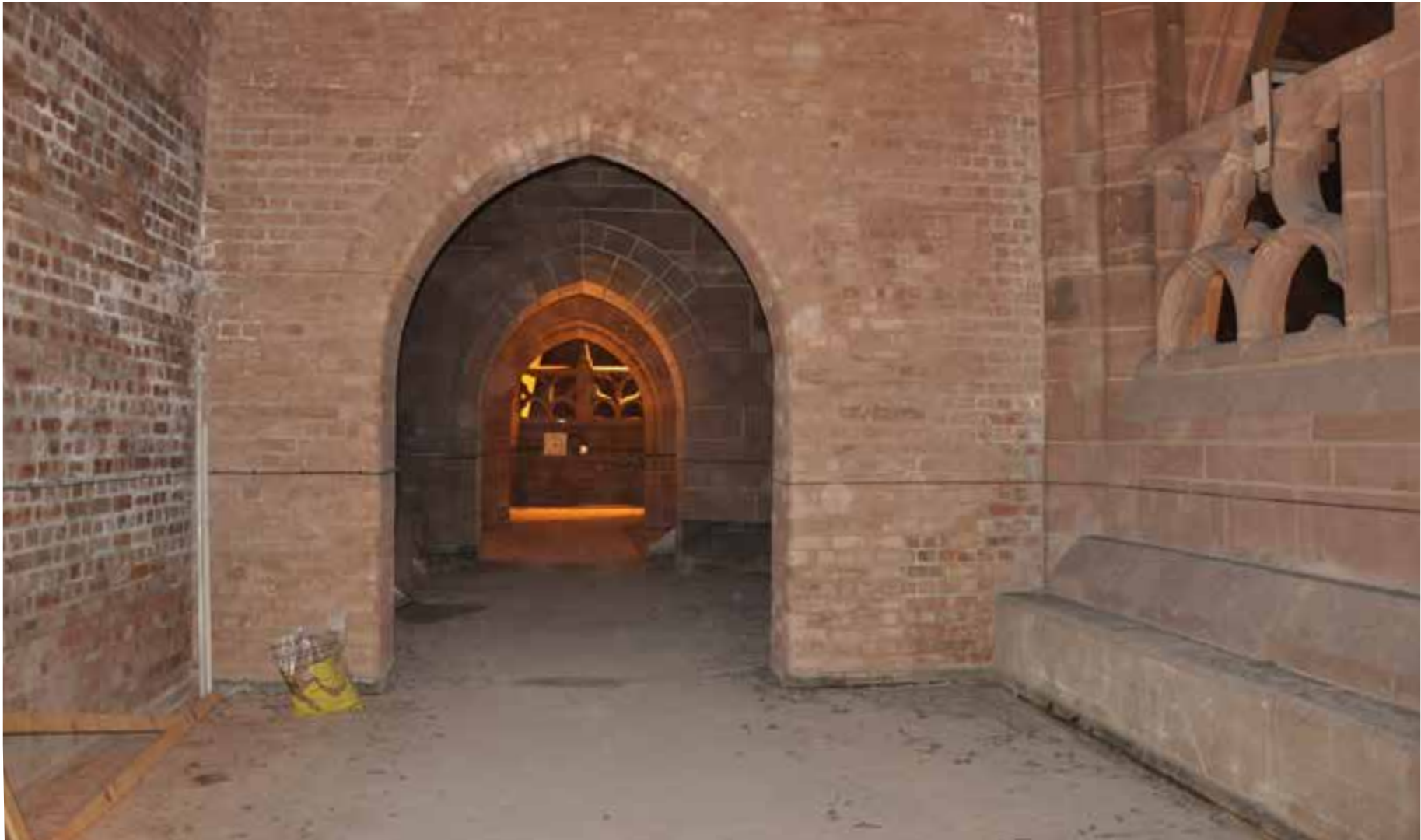
The experiment proved unsuccessful. Scott concluded that 'it discoloured the stone and completely spoilt the stone surface; there was too much moisture coming through the stone' (*RIBA Journal* 1953: 226). The experiment was therefore abandoned and the usual method using St Helen's brick was resumed for the outstanding walls.

9.4.4 Nave economies

Because the best beds at the quarry had been worked out, the Nave was constructed of poorer quality stone than the rest of the Cathedral. It is possible that the stone is thinner, for example (Blackett-Ord 2010: 10). From 1963, the interior walls of the Nave Triforia were constructed of brick rather than stone.



Constructional detail of the Nave pier showing the springing of the Aisle arch. [Source: *Quarterly Bulletin* Vol. 2 No. 22 Dec 1930]



Brick walls of the western bay of the North Nave Triforium

9.5 Vaulting

9.5.1 Lady Chapel

The vaulting is of a simple rib and panel construction, enriched with the addition of (non-structural) subsidiary ribbing in the panels on either side of the ridge moulding. The space is divided longitudinally into six bays. (Cotton 1924: 35.)



Vaulting of the Lady Chapel

9.5.2 East End

The vaulting of the Cathedral is largely a conventional system of stone ribs and webs. The stones of each rib are held together by slate dowels to prevent displacement caused by any minor settlement. Slate, not metal, dowels were chosen because slate has great resistance to sheering stresses and does not corrode. It appears from the account of the West Transept referred to below that at the East End the vaulting was covered with poured concrete.

9.5.3 Under Tower and West Transept

The vaulting of the crossing of the West Transept follows its corresponding vault in the East Transept, but Scott added two additional ribs. This was partly for structural reasons as this vault is not topped with concrete as was done in the East Transept (*Quarterly Bulletin* June 1933: 58). However, once the ribs were in place and keyed together, concrete was poured into the haunches above the springing of the diagonal ribs in order to counter the outward thrust exerted by the vault (*Quarterly Bulletin* March 1932: 19).

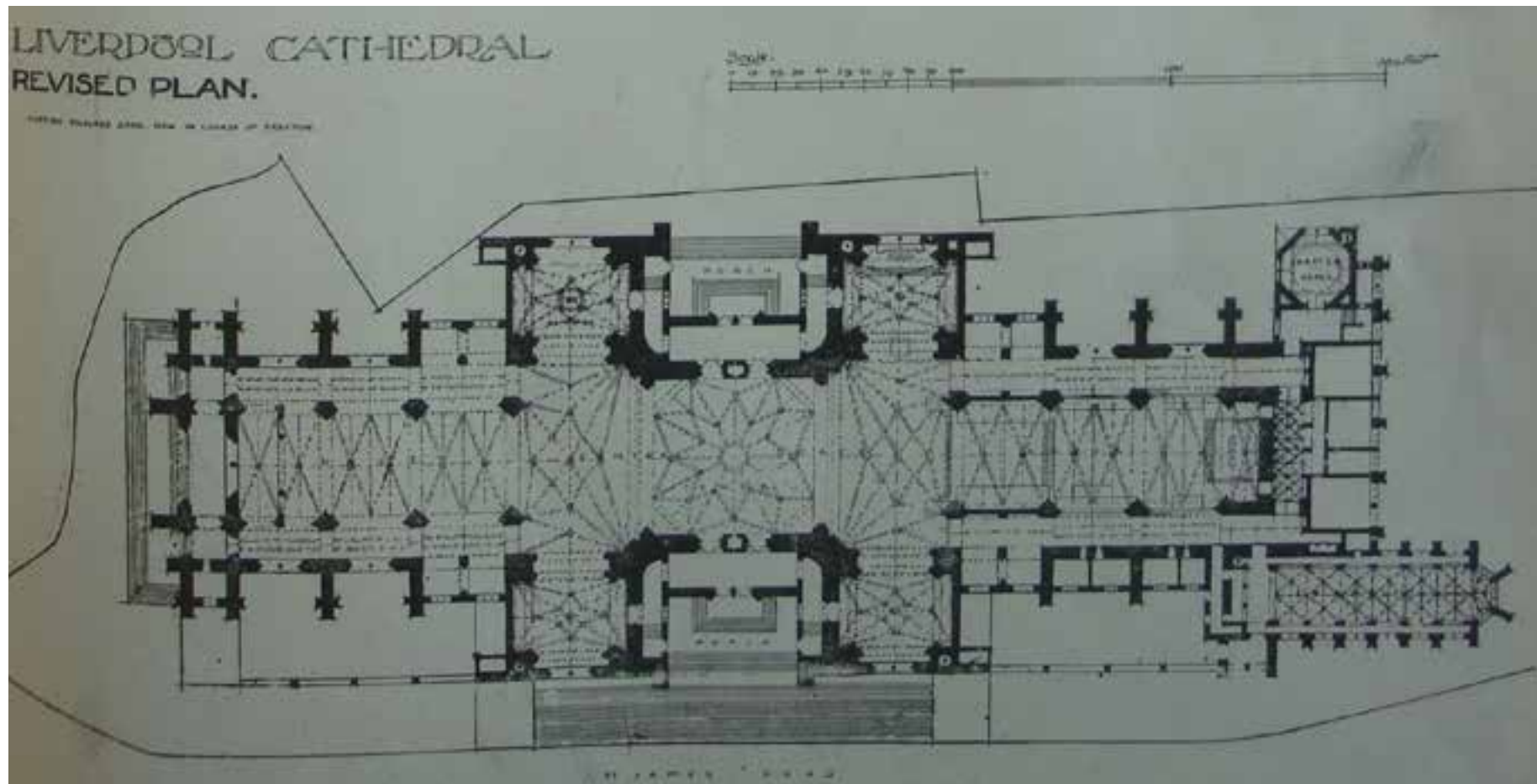
A total of 560 tons of stone was used (excluding springers and wall ribs) and 40 tons of concrete was poured into the haunches. The mortar mix for the vault over the Central Space is 1 part ordinary Portland cement to 3–4 parts aggregate (Blackett-Ord 2010: 8).



Outer leaf of the vaulting over the West Transept crossing. [Source: Stewart Bale, reproduced in *Quarterly Bulletin* Vol.3 No.36 June 1934]



Vaulting over the West Transept crossing once the centering has been removed. [Source: Stewart Bale, reproduced in *Quarterly Bulletin* Vol.3 No.36 June 1934]



Plan showing the vaulting. [Source: Reproduced in *The Builder* 29 April 1921]



Laying stonework atop the tower [Source: Fox Films, reproduced in *Quarterly Bulletin* Vol.5 No.56 June 1959]

Woolton Quarry

Woolton stone was quarried in Woolton village in what became part of the southern suburbs of Liverpool, less than 5 miles from the Cathedral. The quarry was leased by the contractors Morrisons in 1906; the freehold, which was owned by the Marquess of Salisbury was later presented to the Cathedral Committee. The quarry remained open until 1978, for the sole purpose of completing the Cathedral.

Woolton stone is generally a dull red-brown sandstone. Rounded pebbles up to 150mm across can be seen in it, generally distributed along the bedding planes. The best quality stone is reputed to have been quarried from the lower, thicker beds. (English Heritage May 2012: 7.) These had been worked before the Cathedral was completed, and inferior stone had to be used at the West end. (In some parts of the interior, Rainhill and other local sandstones were also used.)

The decision to use Woolton stone was not made by Scott; he recalls that 'The choice

was really made before I had any authority in the matter; it was done in Bodley's day. They went round with surveyors and others to look at all the buildings in that stone in Liverpool, and they found that those buildings had stood up remarkably well for a hundred years or more' (*RIBA Journal* 1953: 224). Almost 50 years after building began, Scott was satisfied with the choice, stating that it was 'an extraordinarily good stone' for the neighbourhood and that it has weathered well, 'the arises are just as sharp as they were forty years ago' (*RIBA Journal* 1953: 224).

The *Quarterly Bulletin* explains describes how 'He [Scott] thought that for the inside of the building the Woolton stone was extremely beautiful — far more beautiful than white stone — but for the exterior it was a little too dark, especially for a dirty climate. He was afraid the outside masonry would turn completely black. The loftier parts of the building, swept by the rain and the wind from the river, might, however, keep comparatively clean.' (*Quarterly Bulletin* March 1926: 22.)



Woolton Quarry during operation

Three types of material from the quarry were used in construction of the Cathedral:

- Blocks, weighing 2–4 tons for building
- Broken stone for concrete aggregate
- Sand for concrete

In 1944, William Meredith, foreman mason at the Cathedral for over 38 years, explained the process of delivering, cutting and preparing the stone:

'the stone ... was delivered by road in rough blocks of from two to eight tons weight. Electrically driven frame saws cut the stones on the site to the required sizes ready for dressing by masons. Skilled masons prepare the whole of it by hand. Planing and moulding machine can't be used owing to the nature of this stone. As many as 15 or more templates were required for the working of some of the more elaborate stones. Each stone when completed is lettered and numbered to denote its position in the building. It is then taken away, hoisted, and fixed.' (The Builder 1944: 45)

9.5.4 Nave innovation: artificial Woolston stone

Because of the lack of good quality Woolton stone and the imperative to economise, experimental methods were employed:

- The Aisle vaults are of reinforced concrete blocks faced with reconstituted stone.
- The Triforia are not vaulted; these roofs are instead concrete beams
- The second and third bays of the Nave as well as decorative elements such as the balustrade make use of an artificial stone recommended by W.S. Atkins and named 'Woolston' by Richard Scott (see topic box opposite). It consists of an organic polyester resin reinforced with fibreglasss faced with a surface coating of resin and sand. It could be moulded into any shape, was completely rigid and could be cut with a saw. Woolston was used for the webs of the vaults, which were formed in single concave panels shaped to fit the compartments between ribs. The panels were backed by a thin layer of concrete. (*Quarterly Bulletin* December 1963: 67–68). It was hoped Woolston would be cheaper (and stronger) than Woolton stone but the savings turned out to be small.
- The construction of first and second bays differs: in the first bay the weight of the vault produces lateral thrust (taken by the buttresses) and also longitudinal pressure which was countered partly by the rapidly rising walls of the second bay and partly by hidden steel tie-rods embedded in the arches. In the second bay there was no third bay yet to take the thrust and so it has a reinforcement designed by Burnard Geen (*Quarterly Bulletin* December 1961).

Woolston artificial stone

It appears that there had already been some use of reconstituted stone in the barrel vaults of the nave aisles as a way of saving costs. Now more radical solutions were sought with the help of W.S. Atkins, who took over as the cathedral's consulting engineers in 1962. Their comprehensive review took in everything, from the working methods at the Woolton Quarry to the use of framing and cavity wall construction. Above all they were excited by the possibility of using 'plastic stone cast in pre-formed moulds', a much talked-about alternative to traditional construction. Richard Scott supported this kind of artificial stone, 'which we think ought to be called "Woolston"', to be used in the vaulting and arches of the second and third bays of the Nave (Liverpool Cathedral Archive, Correspondence, 17 September 1963). The Committee endorsed this alternative, which was announced at a press conference in February 1964. It seemed that the latest white-heat technology had saved the day: pre-casting glass fibre reinforced plastic sections in factory conditions. In the event, as the next two years were to show, the reality of this innovation never matched its promise: the savings from using Woolston were minimal. Contrary to Richard Scott's expectations, it was only employed in the vaulting of the second and third bays of the nave.



Third bay of the Nave prior to vaulting, two arches of the North Triforium are visible in the background. [Source: Elsam, Mann & Cooper Ltd., reproduced in *Quarterly Bulletin* Vol. 10 No.86 Dec 1964]



'Woolston' used for the vaulting of the third bay of the Nave

9.6 Roof structure

A number of different types of roof structure were used in different phases of the building; this depended on material and technology available and economic pressures. In essence, though, all but the timber roof of the Lady Chapel are constructed of concrete. Their location is shown on the drawing on the following page

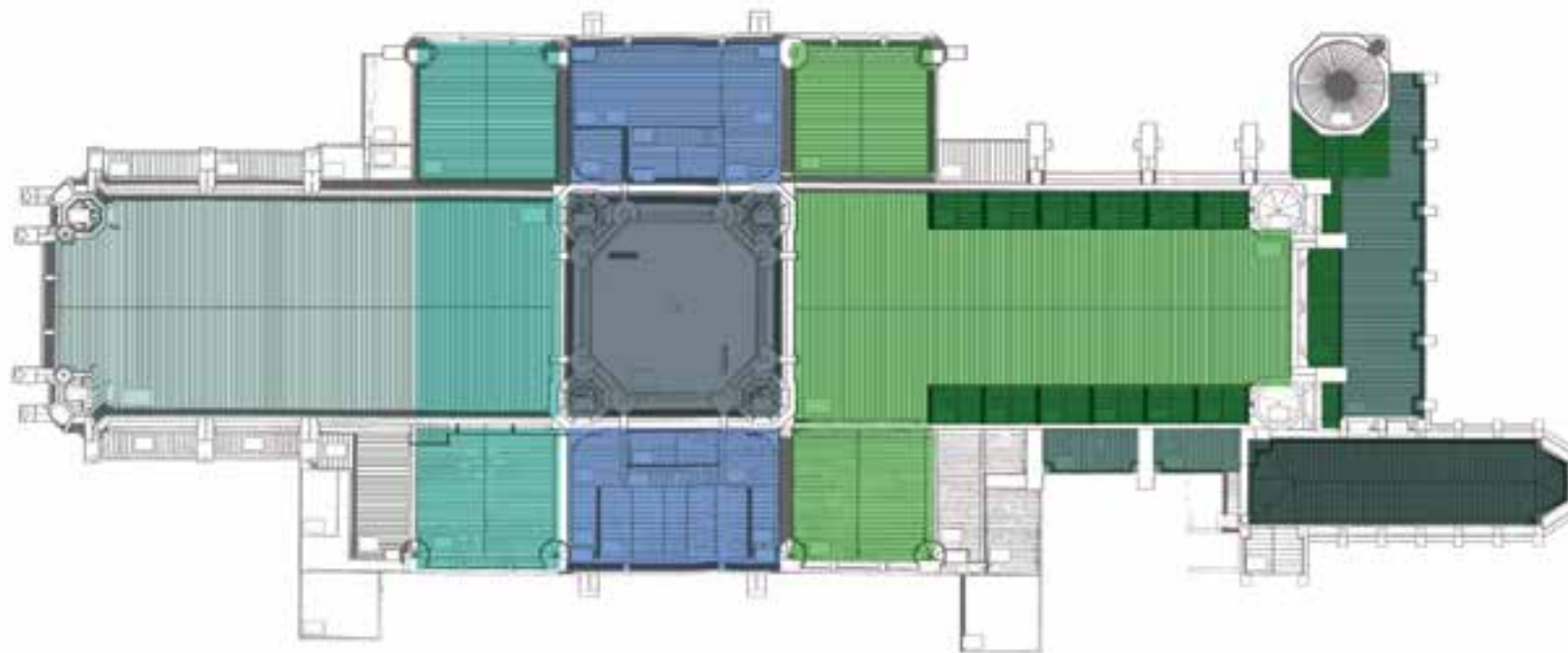
9.6.1 Lady Chapel

The Lady Chapel roof is a queen-post timber roof structure with copper covering. In 1953 an inspection found that part of the copper was damaged and had to be replaced. Dry rot was 'fairly widespread' although the purlins and rafters were not affected to 'any great extent' (Liverpool Cathedral Archives, Scott correspondence box 5: 17 April 1953).



Void and roof structure over Lady Chapel

Nave	N & S arms of W Transept	Westward & Rankin Pouches	Tower	E Transept & Choir	Southward & Northward	Eastern Vestibles	Apse
<ul style="list-style-type: none"> Pre-stressed cast concrete beams Copper covering Levelling screed over 	<ul style="list-style-type: none"> Primary beams-plate girder encased in in-situ concrete with panelled enclosure Secondary RSJs, also encased in Bison precast planks spanning onto secondary beams Covered with thin layer of screed Copper covering 	<ul style="list-style-type: none"> Fabricated steel encased in concrete Copper covering 	<ul style="list-style-type: none"> Steel beams encased in concrete supporting reinforced concrete (Bison Beams?) Painted (Decathene) 	<ul style="list-style-type: none"> In-situ reinforced concrete slabs on in-situ reinforced concrete rafters onto primary reinforced concrete purlins Copper covering 	<ul style="list-style-type: none"> Reinforced concrete Original covering - Thatched asphalt 1952 - roofs over tribune re-covered in copper 1961 - Ambulatory re-covered in copper 	<ul style="list-style-type: none"> As built: Flat timber roofs Copper covering 1961: Concrete roof with new copper covering 	<ul style="list-style-type: none"> Timber Queen Post roof Copper covering 1953: rot repairs 1955: copper replaced 1971: copper replaced 2010s: copper replaced



Note
In-situ concrete-encased steel beams in various locations of secondary importance

9.6.2 East End

When it came to the main building Scot turned his back on traditional timber roofs, and elected to use reinforced concrete instead: there is 'no danger from the death-watch beetle, fire or dry rot' (*RIBA Journal* 1953: 223). The roofs at the East End consist of in-situ concrete spanning between in-situ concrete purlins, covered in copper.

9.6.3 Ambulatory and Triforia

The roofs of the Ambulatory and Triforia were originally covered in Trinidad asphalt. By 1939 this was found to have worn unsatisfactorily and was replaced with copper to match the other roofs.



South East Transept roof structure

9.6.4 Rankin and Welsford Porches

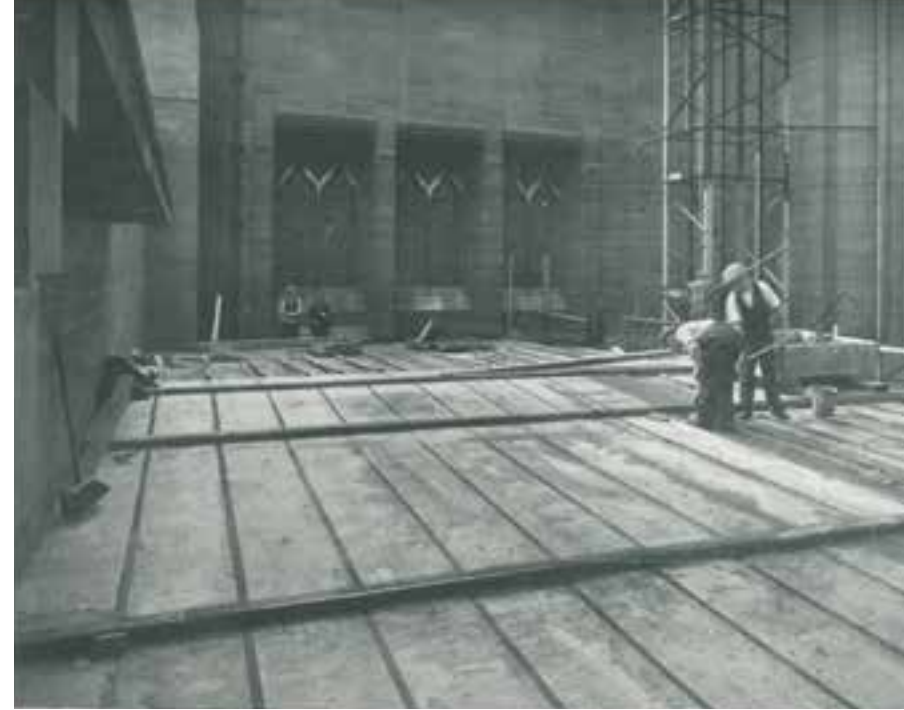
The porches are unusual in that the underside of the roofs are visible (that is, there is no separate ceiling or vault). Because of the wide spans involved reinforced concrete was used. 'Red stone' (Woolton?) was used as the aggregate and the surface cement was chiselled off in order to give the concrete a comparable colour to the Woolton stone. Viewed from ground level, the roof appears as a series of parallel beams supporting a flat ceiling.



Wooden frame to take the reinforced concrete roof structure of the Welsford Porch. [Source: Stewart Bale, reproduced in *Quarterly Bulletin* Vol. 4 No. 44 June 1936]



Reinforcement of the roof structure of the Welsford Porch, shown immediately before concrete is poured. [Source: Stewart Bale, reproduced in *Quarterly Bulletin* Vol. 4 No. 45 September 1936]



Welsford porch roof being prepared for covering in copper. [Source: Stewart Bale, reproduced in *Quarterly Bulletin* Vol. 4 No. 45 September 1936]

9.6.5 West Transept

The construction method for the New Section was hailed as being cheaper and lighter than previous methods (*Quarterly Bulletin* March 1933: 51). Copper was again used for coverings for all roofs.

The roof over the West Transept consists of rolled-steel principal rafters which were shuttered and embedded in concrete (see photograph). Pre-cast concrete slabs were then placed between the rafters, and covered with a thin floating of cement.



Roof structure of the south arm of the West Transept after the pre-cast concrete slabs have been slid into position, before surface will be covered with a thin layer of cement. [Source: Stewart Bale, reproduced in *Quarterly Bulletin* Vol. 3 No. 31 March 1933]



Roof structure of the north arm of the West Transept: the rolled steel is in place and ready for concrete to be poured in to form the principal rafters. [Source: Stewart Bale, reproduced in *Quarterly Bulletin* Vol. 3 No. 31 March 1933]

9.6.6 Nave

For this last phase, extensive use was made of pre-stressed concrete beams of the proprietary Bison kind that had been used in the Tower (see topic box). These were covered with a float of cement.

Bison Beams

Bison was the trade name given to prestressed beams and slabs manufactured by Concrete Ltd. (The name Bison is familiar to many because the same firm produced large panel prefabricated units for multi-storey house construction — Bison Wallframe — which was widely used in the 1960s.) The advantage of prestressing was that it allowed the production of thinner units which could be more easily transported and handled. Concrete Ltd started production in 1949, so it is not surprising that the first occurrences of its use in the Cathedral are from the early 1950s — Bison precast hollow roof system was used for the roof over the staircase adjoining the north Nave Aisle (Liverpool Cathedral Archive, Correspondence box 1950–3, Scott to Morrisons, 24 July 1952). This does, however, leave the question: who produced the reinforced concrete beams and slabs for the roofs before this date?

9.7 The Tower: engineering and structural solutions

9.7.1 Relationship to the rest of the structure

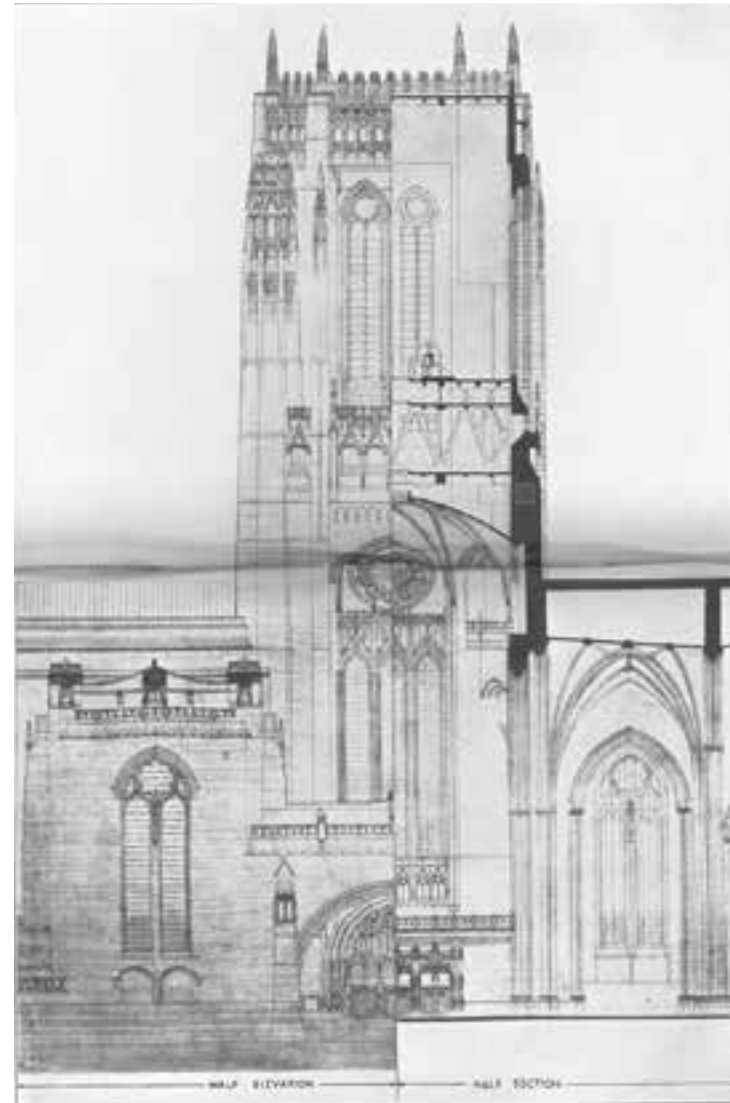
The East and West Transepts act as buttresses for the Tower and so the West Transept had to be completed before work on the Tower could begin. This was then built physically separately from the older portion of the building; in an interview Scott explained that 'we left a gap between the [the Tower] and the lower and older portion which was wide enough for a man to get it. We built the tower quite separately, so that there would be time for it to settle in itself, and, having left it for a year or two, we then filled the gap.' (*RIBA Journal* 1953: 224.)

9.7.2 Plan and structural challenge

The Tower is square on plan and changes to an octagon at the Belfry (this design feature is typical of Giles and Adrian Gilbert Scott's churches); this change is effected first by corbelling out above the springing of the Tower arches and then by squinch arches across the corners. In each corner provision was made for a lift or staircase.

Above the Under Tower vault, the Tower consists of the Ringing Chamber, sound-damping chamber and the Belfry itself with the bell frame (to support the highest and heaviest peal of bells in the world).

The structure needs to cope with the load enforced by not only the weight of the bells, but also lateral load and tensions caused by the swinging of the bells (*Quarterly Bulletin* December 1950: 85–86). This created an engineering challenge that Burnard Geen solved by a colossal and clever concrete and steel belfry structure.



Geen described the structure thus:

It will be remembered that the principle adopted in designing the belfry structure was to transfer the load directly and equally on to the four main corner piers of the Tower; and effect is also being given to this important principle in the design of the roof.

Two inclined struts spring from each of the four main piers and join into an octagonal [steel] framework at the level of the flat roof. Their feet are held in by a steel tie to take up the outward thrust. This tie being also octagonal in plan, the figure presented by the inclined struts and the bottom and top ties, is a frustrum of a pyramid.

In order to complete the construction there will be a system of steel beams in both directions supported on the upper octagon; and these in turn will support the reinforced concrete roof. The whole of the roof steelwork will be encased in concrete to resist corrosion; as owing to its relative inaccessibility it would otherwise be both difficult and expensive to maintain it by painting. (Quarterly Bulletin Dec 1939: 78)

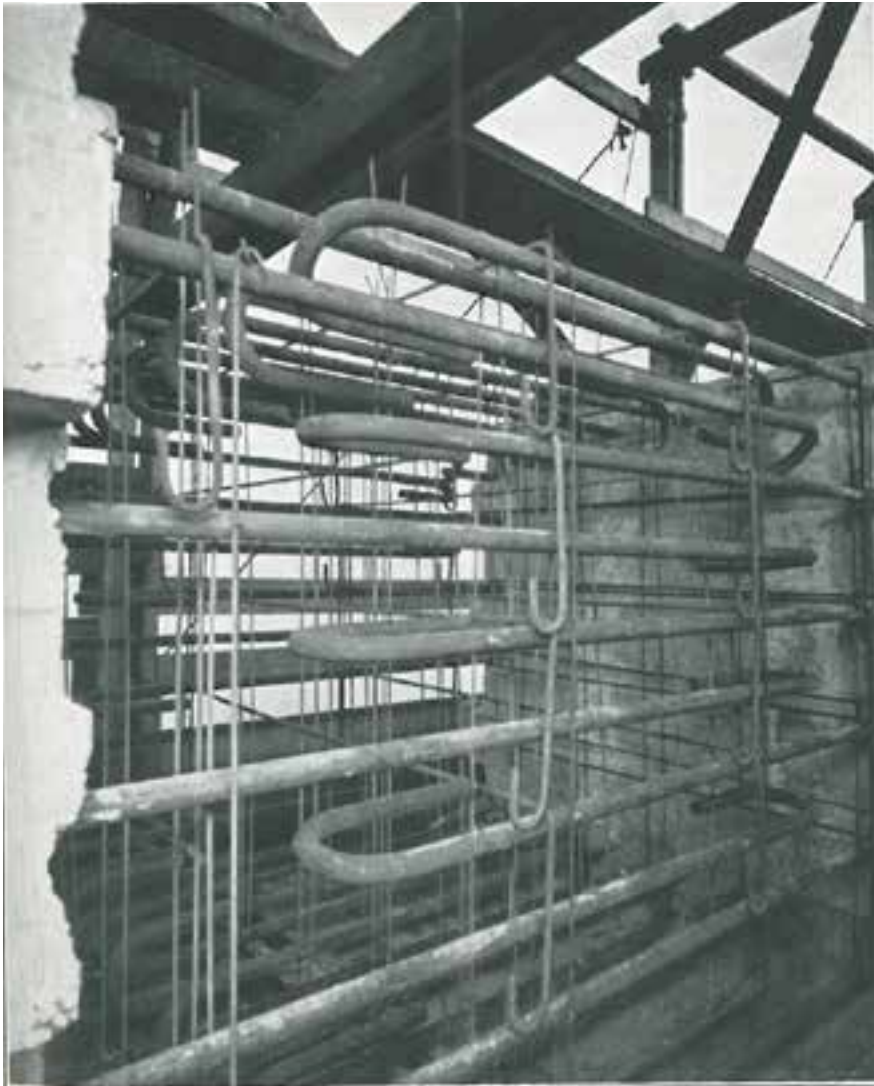
9.7.3 The girdle

At the base of this structure is a reinforced concrete girdle within the depth of the Tower walls level with the crown of the Under Tower vault. It is constructed of 32 tons of steel bars — bars and stirrups to give both lateral and vertical strength — and 600 tons of concrete. The rods of reinforcement run parallel to the main walls. The girdle was divided into lengths of approximately 7ft 6in and alternate sections were cast using steel shuttering. The contract was with Concrete Ltd.

9.7.4 Steel framework

The girdle supports the diagonal steel girders of the colossal belfry framework. This has two purposes: primarily to support the bell frame, and secondarily to support the floor and ceiling of the Ringing Chamber created in the depth of the framework. It was complete by August 1935.

A pair of lattice girders (also described as open-web steel girders of irregular triangulation) with spans of 79ft between bearings, span between diagonal corners. Another pair of lattice girders sits at right angles to the first pair, at slightly different levels to avoid interconnection. These lattice girders sit on the principal heavy double-weight plate girders. The plate girders rest on roller (or rocker) bearings which allow for contractions and expansion due to variations in temperature. The lattice girders were first bolted together and then riveted by pneumatic hammers while the plate girders were riveted by electric riveters. The girders were sprayed with a bituminous enamel to preserve them from corrosion.



Detail of steelwork. [Source: Burnard Geen, reproduced in *Quarterly Bulletin* Vol. 5 No. 58 Dec 1939]



Reinforcement in the girdle [Source: Stewart Bale, reproduced in *Quarterly Bulletin* Vol. 4 No. 39 March 1935]



Construction of the girdle [Source: Stewart Bale, reproduced in *Quarterly Bulletin* Vol. 4 No. 39 March 1935]

9.7.5 Bell frame

The bells hang from a concrete bell frame which sits on steel girders, which in turn sit on the reinforced concrete girdle (whose depth forms the dampening chamber). The ringing peal of thirteen bells is hung in a circle from the bell frame, with the Bourdon Bell in the centre. The circular arrangement was designed to neutralise lateral oscillations.

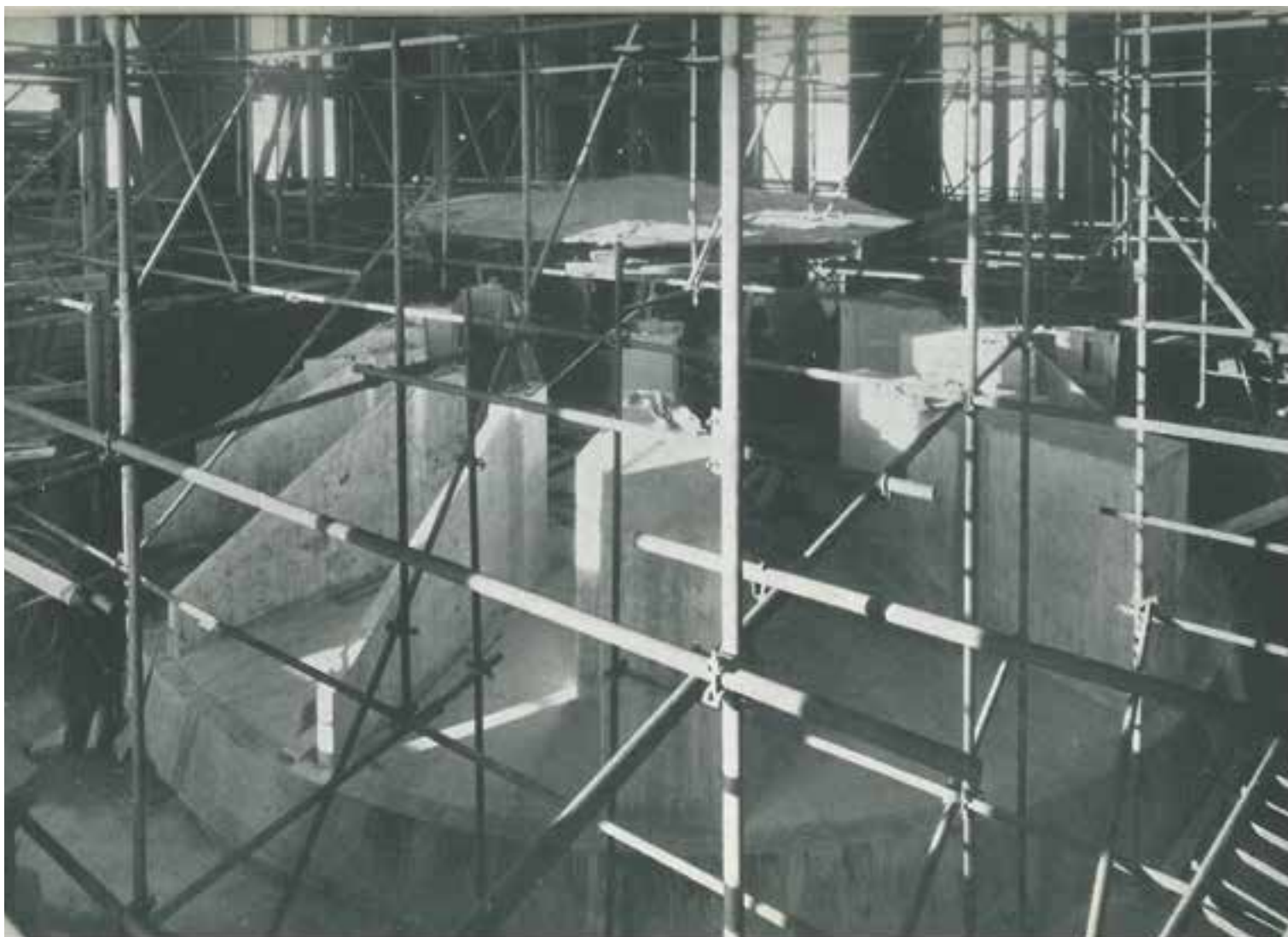
The concrete bell frame is a series of wedge-shaped monoliths arranged like the petals of a flower, dividing it into thirteen compartments varying in size according to the dimensions of the bells. The wedges are 6ft 6in high, upon which the bearings of head-stocks are mounted, from which the bells are suspended. The concrete was supplied by Concrete Ltd.



Steel reinforcements for the wedge-shaped support
[Source: Elsam, Mann & Cooper Ltd, reproduced in *Quarterly Bulletin* Vol. 7 No. 72 Dec 1950]



Timber shuttering for the forming the bell frame [Source: Elsam, Mann & Cooper Ltd, reproduced in *Quarterly Bulletin* Vol. 7 No. 72 Dec 1950]



The bell frame [Source: Elsam, Mann & Cooper Ltd, reproduced in *Quarterly Bulletin* Vol. 7 No.72 Dec 1950]

9.7.6 Floors

The Ringing Chamber floor is carried on concrete encasures on the bottom girders of the great framework and consists of a 6in reinforced concrete floor laid upon Bison beams used as centering and left in (*Concrete and Constructional Engineering* 1937: 8).

The damping chamber floor is constructed of reinforced concrete constructed on timber centering (*Concrete and Constructional Engineering* 1937: 8).

The bell frame floor is similar but beneath is a bed of horse hair which is used as isolating material.



The Belfry today

9.8 Schedule of materials

Location	Material as built	Material now if altered	Repairs/ renewals	Notes
Song School & Crypt				
Floor	Red and York stone (B35), lime washed oak and maple (B33, B36, B38)			RIBA PB873/ScGG[64]170
Wall	Woolton stone, brick			
Windows				
Ceiling				
Chair Store and Maintenance				
Floor				
Wall	Woolton stone, brick			
Windows				
Ceiling				
Gilbert Scott Suite				
Floor	Lazonby stone for entrance porch.			
Walls				
Windows				
Ceiling				
Lady Chapel				
Floor	Concrete filler joist			
Walls	Woolton stone, brick, cementitious mortar			
Windows				
Vaulting				
Roof structure	Timber, queen post trusses			
Exterior elevations	Woolton stone			
Rainwater goods				
Organ Gallery: floor				
Organ Gallery: walls				
Organ Gallery: ceiling				

Location	Material as built	Material now if altered	Repairs/ renewals	Notes
Ambulatory				
Floor	Reinforced concrete beams, reinforced concrete slabs, cement, marble			Some reinforced concrete beams are hollow for underfloor heating system
Walls	Woolton stone, brick, black mortar with white Portland cement pointing		Re-pointed: Leighton Buzzard sand, porous gritstone and lime	The black mortar acted as a cushion from the weight and pressure of the stones.
Windows				
Vaulting				
Roof structure				
Exterior elevations				
Rainwater goods				
Chapter House				
Floor				
Walls	Woolton stone, brick, cementitious mortar			
Windows				
Vaulting				
Roof structure				
Exterior elevations				
Rainwater goods				

Location	Material as built	Material now if altered	Repairs/ renewals	Notes
Choir				
Floor	Reinforced concrete beams, reinforced concrete slabs, cement, marble, Hopton Wood stone, black fossil marble and yellow Siena marble			Some reinforced concrete beams are hollow for underfloor heating system
Walls	Woolton stone, brick, cementitious mortar			
Windows				
Vaulting				
Roof structure	Trinidad asphalt (for flat roofs)			
Exterior elevations	Woolton stone			
Rainwater goods				
Vestries: floor	Teak blocks	Carpet		
Vestries: walls				
Vestries: windows				
Vestries: ceiling				
Chapel of the Holy Spirit: floor				
Chapel of the Holy Spirit: walls				
Chapel of the Holy Spirit: windows				
Chapel of the Holy Spirit: ceiling				
East Transept				
Floor	Reinforced concrete beams, reinforced concrete slabs, cement, marble			Some reinforced concrete beams are hollow for underfloor heating system
Walls	Woolton stone, brick, cementitious mortar			
Windows				
Vaulting				
Roof structure				
Exterior elevations	Woolton stone			
Rainwater goods				

Location	Material as built	Material now if altered	Repairs/ renewals	Notes
Under Tower				
Floor	Reinforced concrete beams, reinforced concrete slabs, cement, Hopton Wood stone, black fossil marble and yellow Siena marble			Some reinforced concrete beams are hollow for underfloor heating system
Walls	Woolton stone, brick, cementitious mortar			SW pier: experiment with concrete as filler
Windows				
Vaulting				
Tower				
Floors				
Walls	Woolton stone, brick, reinforced concrete, steel			
Windows				
Roof structure				
Welsford Porch				
Floor				
Elevations	Woolton stone			
Roof structure				
Rankin Porch				
Floor	Lazonby stone steps			
Elevations	Woolton stone			
Roof structure				

Location	Material as built	Material now if altered	Repairs/ renewals	Notes
West Transept				
Floor				
Walls	Woolton stone, brick, cementitious mortar			
Windows				
Vaulting				
Roof structure				
Exterior elevations	Woolton stone			
Rainwater goods				Gargoyles are decorative only: rainwater is carried out by concealed downshoots.
Baptistery: font				
Baptistery: baldachino				
Radcliffe Library				
Floor				Steps leading from basement up to Radcliffe Library are of Lazonby stone from Cumbria.
Walls				
Windows				
Ceiling				
Exterior elevations				
Nave				
Floor	Hopton Wood stone, black fossil marble			
Walls	Woolton stone, brick, cementitious mortar			
Windows				
Vaulting				
Roof structure				
Exterior elevations	Woolton stone			
West Front sculpture				
Rainwater goods	Copper			From the second bay interior copper pipes were used instead of external lead drain pipes.

10.0

Liturgy, Movement and Music

10.1 The brief and Scott's response

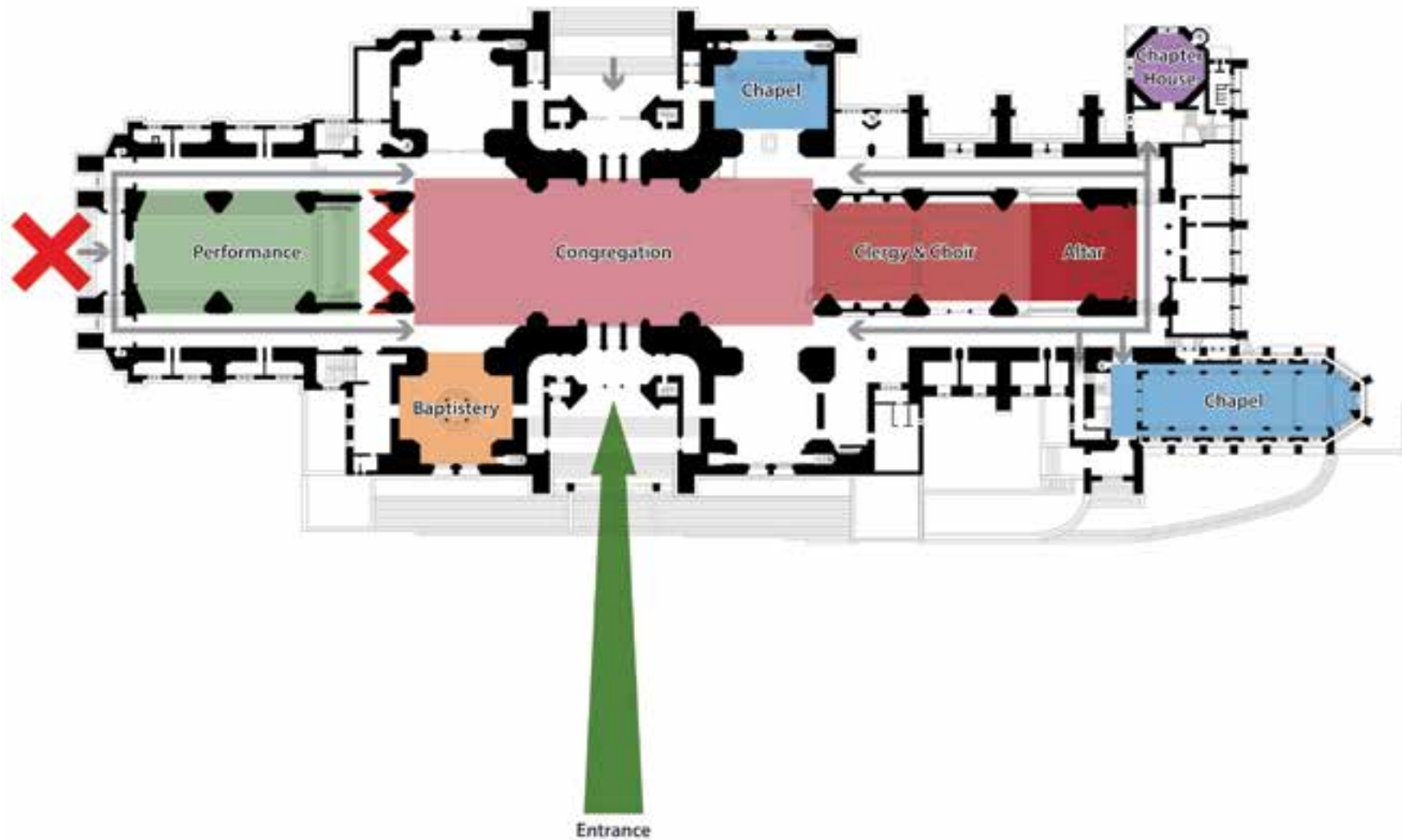
The brief for the design of the Cathedral emphasised the need to provide a building in which up to 3,000 people would be in reasonable distance of the pulpit but did not give a detailed specification for other liturgical requirements. Scott for his part spoke of the need to create a 'solemn and devotional effect' but he does not seem to have had any particular liturgical arrangements in mind- hardly surprising since he was a young Catholic working for a largely Low Church Protestant client (Kennerley, 2004, 86). His 1904 design answered the need for a preaching auditorium within a traditional cathedral plan of choir, nave, transepts west end Baptistry and various entrances. His reconfiguration of that design in 1910 created a radically different layout with a vast central space, two transepts (one housing the Baptistry) and a strong cross-axis between two porches, one of which he regarded as the main entrance to the building (see plan on the following page). Yet once again there is no evidence that Scott envisaged particular kinds of service taking place within this layout, other than preaching to a large congregation.

It might reasonably be said, therefore, that the architectural setting for many of the distinctive patterns of worship at Liverpool was defined, and indeed was well under construction, before those patterns had been established. Regardless of how far Scott succeeded in creating a numinous space, those responsible for the worship and life of the Cathedral have had to learn to work with his architecture.

10.2 The Dwelly tradition

The distinctive characteristics of the Cathedral's liturgy are customarily attributed to the first Dean, F.W. Dwelly (1881-1957), who having devised the consecration ceremony in 1924 came to work at the Cathedral a year later. Even though the main part of the building as he first knew it consisted only of the Chancel and East Transepts he realised that these spaces, and the subsequent parts as they became available, could provide a setting for a particular kind of worship which highlighted a combination of colour, music, and movement. The services which he devised, particularly great ceremonial occasions, were rooted in the Book of Common Prayer but enriched to suit the building and the event. He recognised the dramatic potential of the choir and clergy moving from the Ambulatory into the Chancel or processing down the side aisles to the central space. To enhance that effect, but still adhering to the evangelical tone of the Cathedral's worship, he devised vestments of rich natural colours, predominantly rust brown and soft greens. This choreography used the spaces of the building every bit as imaginatively as Scott could have wished.

The main organ was brought into full use in the year that Dwelly was first appointed: he had been preceded by the first cathedral organist Henry Goss-Custard, who held the post 1917-55. Together they developed music in the liturgy, including works by Bach, Palestrina, Byrd and Handel, and commissioned new works from composers such as Vaughan Williams (including his *Te Deum* in G, 1928), Gustav Holst, Martin Shaw and Kenneth Leighton. Goss-Custard was followed in 1955 by Noel Rawsthorne (1929-), famous for his hymns and other compositions: when he retired in 1980 Ian Tracey took over as Organist and Master of the Choristers.



Use and circulation as conceived by Scott (shown on the plan as built; Scott's plan for the west end had a different arrangement)

What is often referred to as the Dwelly tradition is still strong at the Cathedral today. It has of course been adapted to suit changing times, principally through a greater emphasis on the Eucharist. His willingness to experiment continues in, for instance, the more relaxed Zone 2 services and the openness of the Cathedral to Liverpool's international communities. Music is as strong as ever, with (since 2003) a Girls Choir alongside the Choir of Boys and Lay Clerks. Dwelly's idea of the Cross Guild, providing a continuing role at the Cathedral for choristers after they leave the choir, still flourishes, now for both girls and boys.

10.3 Liturgy and movement since Dwelly

Dwelly died before the first bay of the Nave had been completed. He therefore never had to face the question of how to bring the Nave into the daily pattern of worship, or how best to use the nave bridge. Nor did he have to consider how people might experience the Cathedral once the main entrance was moved to the west end, away from the cross axis of the two big central porches. In the relationship of architecture to use these are challenges which Scott and his successors perhaps never thought through in detail, any more than the young Scott envisaged a particular liturgy when he entered the competition in 1902.

11.0

History and design of the stained glass of Liverpool Cathedral

BY PETER CORMACK

Important note: Throughout this document, the numbering of the extant windows, which is shown in **bold** and in square brackets, follows the numbered ground-plan at the front of Canon Noel T. Vincent's 2002 Pitkin Guide *The Stained Glass of Liverpool Cathedral*. Where reference is made to windows that were destroyed in the Second World War, the numbering is in *italic* and not in bold; their post-1945 replacements are in **bold**. Liturgical rather than geographical orientation is used throughout.

11.1 Overview of chronology

All the stained glass of Liverpool Cathedral was created between 1909 and 1978. Its unusually coherent design was closely supervised by the Cathedral's architect and by the Cathedral Committee and Stained Glass Sub-Committee. Its chronology, however, is complicated by the loss of many earlier windows, resulting from wartime bombing in 1940 and 1941. In order to explain the origins and fully understand the characteristics of the *extant* glazing scheme, it is necessary to refer to windows that were destroyed and subsequently replaced.

The Cathedral's glazing scheme can be divided into three phases, corresponding historically to the sequence of building:-

Phase 1: Lady Chapel, Choir, Chapter House and East Transepts

Phase 2: Central Space and West Transepts

Phase 3: Post-1945 replacements, Nave and Great West Window.



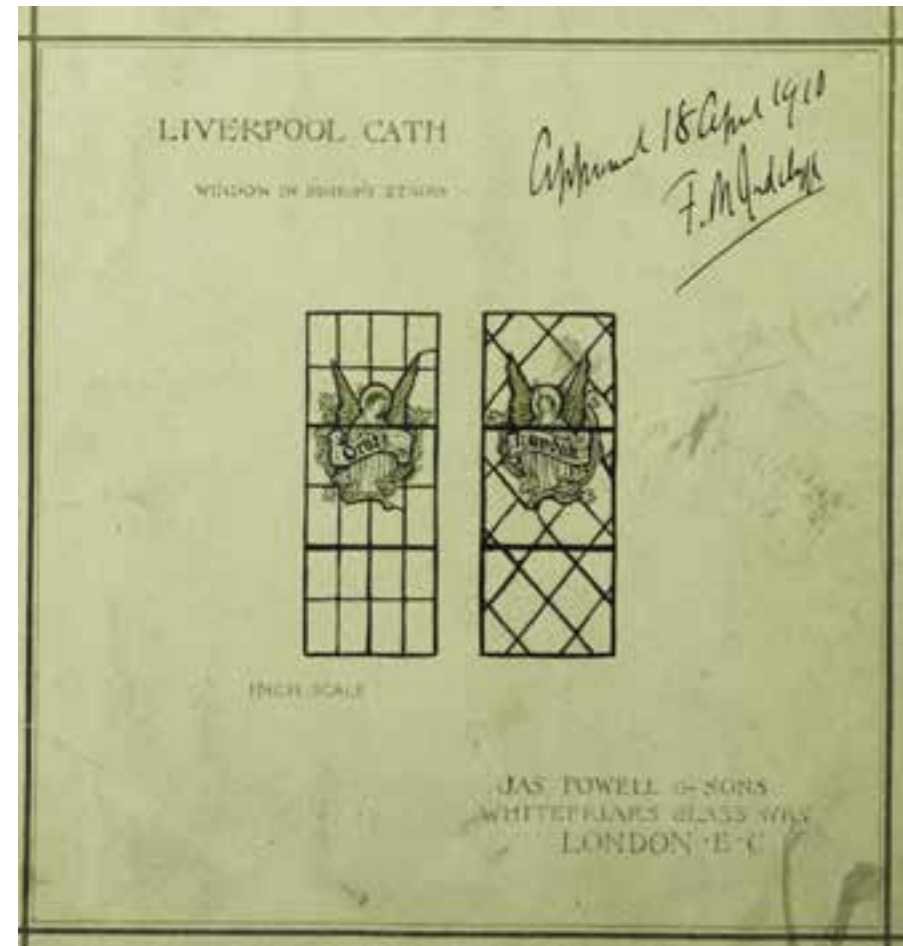
1. J. W. Brown for James Powell & Sons: design for SS. Osburga and Frideswide window, Lady Chapel, 1909 [Source: Museum of London]

11.2 Phase 1: 1909-22

In 1905, when Giles Gilbert Scott and George Frederick Bodley were working as co-architects of the Cathedral, Bodley recommended possible firms to design and manufacture stained glass, including Shrigley & Hunt of Lancaster and London. In 1907, however, the Stained Glass Sub-Committee (chaired by Frederick Radcliffe who also chaired the main Building Committee), after visiting a number of stained glass studios, invited four London firms to compete for the glazing of the Lady Chapel, the first part of the building to be completed. James Powell & Sons of the Whitefriars Glass Works, London, were given the commission for the fourteen main Lady Chapel windows (at a cost of £4,000) in March 1908 and, in September 1908, Powell's submitted a specimen light of one of the twenty-two *Godly Women* to be depicted. (Fig. 1) This was designed by their principal artist, John W. Brown (1842–1928), who subsequently designed all the firm's windows made for the Cathedral Lady Chapel, Choir and eastern transepts up to 1922. The Committee had insisted that the same artist should be responsible for all the principal windows in order to ensure consistency in design throughout.

After Brown's designs had been approved — a process which involved detailed scrutiny by Frederick Radcliffe in particular — in 1909–10, Powell's made the eleven 2-light windows [43–47, 51–56] and three 3-light apse windows [48–50] for the Lady Chapel, and two smaller windows [58–57] depicting more historically recent *Noble Women*, for the Chapel's stair and cloakroom (or ante-chapel). These windows were completed in time for the Lady Chapel's dedication in 1910. In 1911, a 3-light *Annunciation* window [59] was installed in the Chapel's west end gallery. Although designed by J. W. Brown, 'the main lines ... and ... general method of artistic treatment were determined by the architect.'

Also in 1911, a small pair of lights with *Praising Angels* ([41a] — not shown on Canon Vincent's diagram but immediately beyond window [41]) was made for the Bishop's Stair (Fig. 2), along with four large 2-light windows [12, 13, 15, 16] in the choir aisles (Fig. 3). The design for the large 4-light East window [14] of the Choir was commissioned in 1913, after much discussion and subsequent revision of the design (Figs. 4, 5). The window itself was not actually installed until some years after its completion, and Powell's then had to carry out unspecified 'alterations' (which apparently included applying some kind of light-reducing varnish to all or part of the glass) in 1921. In 1915, two rose windows [36, 41] were made for the east ends of the choir aisles (Illustration 6), and in 1922 two 4-light windows [28, 29] were installed in the north choir aisle 'annexe' (now the Holy Spirit Chapel) and one 4-light window in the south choir aisle 'annexe' [42]. Along with the two very tall 2-light windows and adjacent clerestory windows in the War Memorial [9, 10, 11] and Derby [17, 18, 19] (eastern) transepts, these were J.W. Brown's last designs for the Cathedral (Fig. 7). They were carried out in collaboration with another younger artist employed by Powell's, James Humphries Hogan (1883–1948).



2. J. W. Brown for James Powell & Sons: design for window on Bishop's Stair, 1910 [Source: Museum of London]



3. J. W. Brown for James Powell & Sons: design for St John window, south choir aisle, 1911 [Source: Museum of London]



4. and 5. J. W. Brown for James Powell & Sons: designs for part of Choir East window, 1911 [Source: Museum of London]



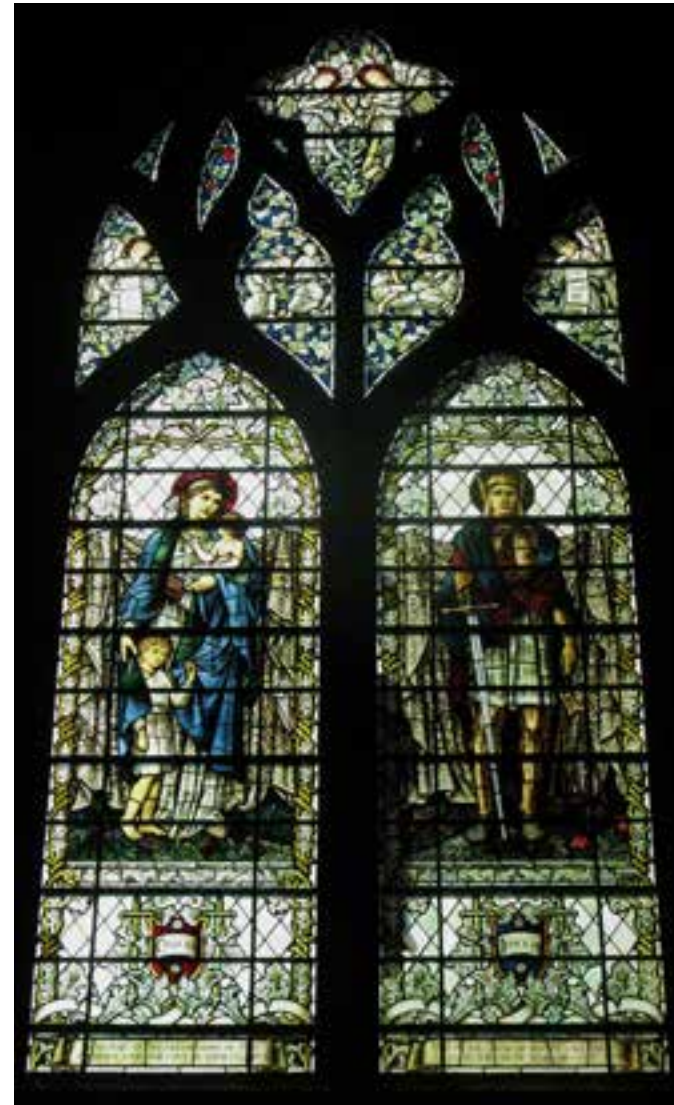


6. J. W. Brown for James Powell & Sons: rose window at east end of South Choir Aisle, 1915



7. J. W. Brown (with James Hogan) for Whitefriars Glass: North-East Transept window, 1922

During the First World War, three other London stained glass firms were commissioned to make windows for the eastern end of the Cathedral. Burlison & Grylls made the four 2-light windows of the Choir Ambulatory. The four 2-light windows [31–34] of the Chapter House, dating from 1916 to 1923, are the work of Morris & Co's Art Director, John Henry Dearle (1860-1932) (Fig. 8). On the adjoining stair a 4-light window [35], by C.E. Kempe & Co. Ltd., was installed in 1916 (Fig. 9).



8. J.H. Dearle for Morris & Co.: window in Chapter House, 1923



9. C.E. Kempe & Co. Ltd.: window on Chapter House stair, 1916

All the windows mentioned above share similar technical characteristics. In the case of the Powell's/Whitefriars windows, the glass used was from Powell's own range of 'antique' glasses, manufactured either by the 'muff' method, whereby a flat sheet of glass is produced from a mouth-blown cylinder that has been opened along its length and flattened in the heated kiln, or by the 'crown' method of spinning a flat roundel. Similar glasses, manufactured principally by W.E. Chance (of Birmingham) and by Hartley Wood (of Sunderland), were used in the Morris & Co., Burlison & Grylls and C.E. Kempe & Co. windows. Typically, 'antique' and 'crown' glasses are relatively even in thickness, although they may contain bubbles and deliberately irregular colouring – the colouring being produced by the addition of various minerals to the glass in its molten state.

In the case of the Powell's windows, the technique of translating J.W. Brown's designs into glass involved drawing full-size cartoons (Brown himself drew some of these but was increasingly assisted by a younger artist, James Hogan) and 'cutlines', the latter indicating each individual piece of glass and the overall leadwork. Once the glaziers had cut all the coloured or white glass, glass-painters copied the details of linework and shading onto each piece, using a vitreous ferrous-oxide paint which was then permanently fused to the glass surface by firing in a kiln. The fired glass was then leaded and soldered at the joints and 'cement' (a mixture of oil and whiting) was brushed into the leaves and joints of the lead comes to make them waterproof. Each stained glass window consists of numerous panels, made in manageable sizes (typically about 18 inches or 2 feet in height), which were assembled in vertical sequence when the completed window was fixed in the stonework. Copper wires ('ties'), soldered to the surface of the leading at panel-joints and other strategic points, were attached to the iron or bronze armature (saddle-bars and ferramenta) to ensure rigidity. These procedures, which are essentially the same as those used in the medieval period, were also followed in the manufacture of the Morris & Co., Burlison & Grylls and C.E. Kempe & Co. windows.

The Powell firm and J.W. Brown's contribution to the early glazing scheme are so significant that they are worth examining in some detail. Brown began his career as a glass-painter in the early 1870s (employed by Morris & Company) and was certainly familiar with much of the technical dimension of stained glass work. However, his career as a designer for Powell's from the late-1870s onwards meant that his work was invariably confined to drawing designs and full-size cartoons and he was rarely involved in the actual execution of his windows, which was undertaken by skilled craftsmen working at the Whitefriars studio and workshops. Whilst this division of labour between designer and executant began to be challenged in the 1880s and 90s by the emerging Arts & Crafts Movement, it remained typical of most stained glass production. Brown's very accomplished cartoons, characterised by excellent figure-drawing in a late Pre-Raphaelite-influenced idiom, were highly finished and intended to be copied exactly by the glass-painters. Other processes, such as devising the detailed leading patterns, were delegated to Powell's specialist craftsmen. It is not known if Brown himself selected the coloured glasses to be used for his windows, although it is recorded that in 1913 'special glasses [were] made for the east window of Liverpool Cathedral' by Powell's, these being manufactured under the direction of Harry J. Powell (1853–1922), a director of the firm (who as well as being a trained chemist was a distinguished designer of vessel glass).

The director in charge of Powell's 'art and stained glass department' was James Crofts Powell (1847–1914), who was initially the firm's principal point of contact (rather than J.W. Brown) with the Cathedral's Committee and architect. Subsequently this role was assumed by Gerald P. Hutchinson, but it is clear that by the early 1920s Giles Gilbert Scott had established a fruitful working relationship with James Humphries Hogan (1883–1948), who had joined Powell's workforce as a teenager and had been closely involved in the execution of Brown's Lady Chapel and later windows for the Cathedral.

By 1913, Hogan had risen to become the firm's Chief Designer. It was Hogan who, in the early 1920s, drew the cartoons (from Brown's designs) for the eastern transept windows [9,10,11, 17,18,19] and, probably, those for the windows in the choir aisle 'annexes' [28, 29, 42]. Compared with the earlier windows, which were designed and partly cartooned by Brown himself, these windows of 1921–22 are simpler and bolder in their glass-painting style. Most notably, the ornamental canopy-work framing the figures is far simpler — and much more successful — than the more three-dimensional forms in the previous windows. With its crisply stylised foliage (Fig. 10), it is particularly close in character to the carved ornament designed by Scott, suggesting that Hogan consciously intended his drawings to reflect the architect's decorative vocabulary. (Evidence of Giles Scott's influential working relationship with Hogan/Powell's can be seen in the 1925 windows that he commissioned for All Hallows' church, Gospel Oak, London, which represent a notable transition between Hogan's early work and his later Liverpool Cathedral windows.)

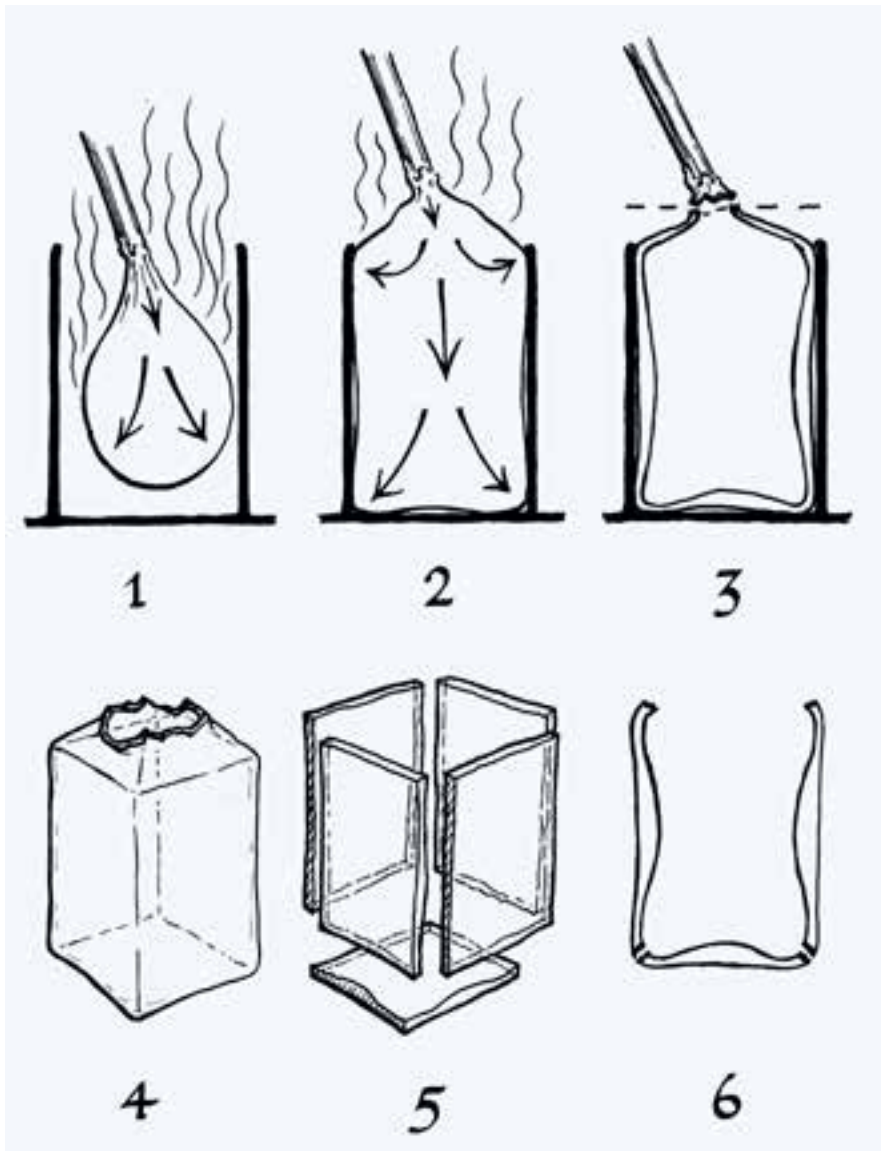


10. J.W. Brown (with James Hogan) for Whitefriars Glass: design for part of window in Holy Spirit Chapel, North Choir Aisle, 1922 [Source: Museum of London]

11.3 Phase 2: 1933–38

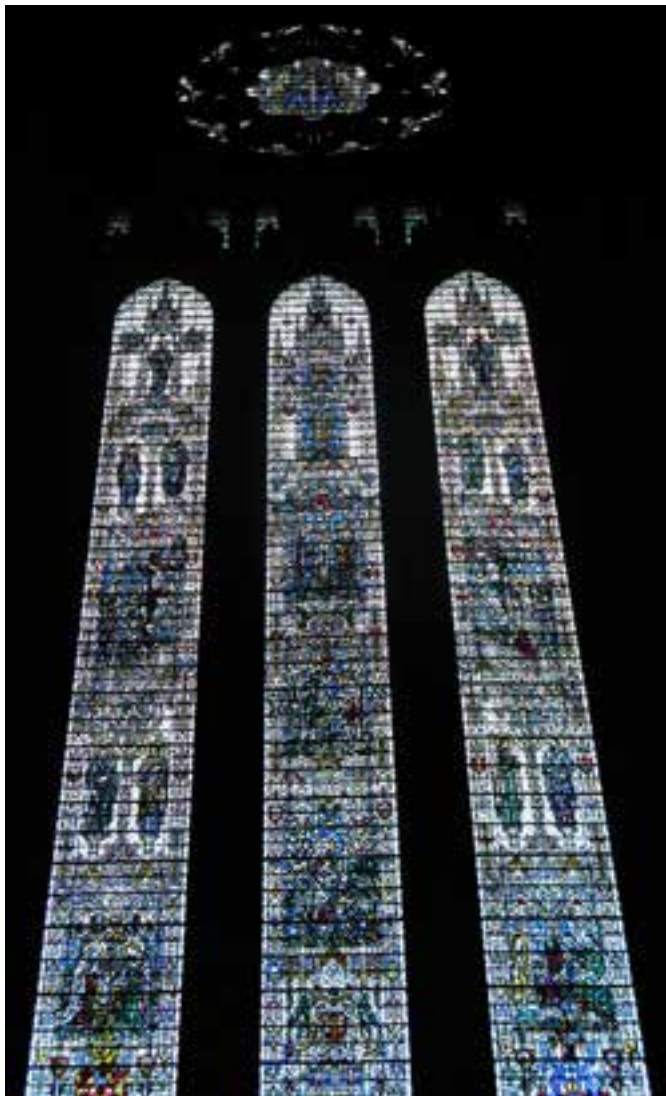
When construction of the Central Space and West Transepts began, it is clear that Giles Scott had considerably developed his ideas about the function and character of stained glass within his architecture. In conveying his ideas to the Cathedral Committee (especially Frederick Radcliffe), he strongly influenced the selection of artists to carry out the next phase of glazing.

The commission for the two ‘under-Tower’ windows [8, 20] of the central space was again entrusted to James Powell & Sons (known as Whitefriars Glass after 1919). James Hogan, who had become the firm’s Art Director and then Managing Director, began work on the designs in 1933. For the two vast windows, he adopted a radically different approach from all those preceding, in both design and technique. Instead of the ‘antique’ or ‘crown’ glass and tonal painting used in the earlier Brown/Powell windows, Hogan devised a completely linear treatment for the glass-painting, employing only ‘slab’ glass, a material that was very uneven in thickness and surface texture and which required much more extensive leading. Whereas lead comes of half-inch width were the largest employed in the earlier glazing, much of the leading in Hogan’s new windows was at least one inch in width. The resulting windows, densely leaded and heavily saddle-barred and with much of the glass unpainted, create the effect of a huge jewelled mosaic. Fully integrated into Scott’s soaring architecture, they were designed as a kind of luminous continuation of the wall surface.



11. Diagram showing the manufacture of Slab Glass [Source: Peter Cormack]

Slab glass was first made in 1889 and was quintessentially a product of the Arts & Crafts Movement. Its manufacture involved molten glass being blown into a box-shaped mould: once hardened, the resulting 'bottle' was cut into four rectangular 'slabs' and one square, each of which was markedly irregular in thickness and colour-density (Fig. 11). The glass slabs — and any pieces cut from them — have lens-like properties of transmitting but also concentrating light and colour. These characteristics meant that there was far less need for tonal painting, and Hogan's innovative — and very modern — treatment fully exploited the properties of the glass (all manufactured by Whitefriars under his direction). Trained in all aspects of stained glass not only at Powell's but also at the LCC Central School and Camberwell School of Arts and Crafts, Hogan personally supervised the translation of his designs into glazing: the cartoons were drawn by his son Edmond Hogan and both father and son worked with Whitefriars's craftsmen in selecting the coloured and white glasses and overseeing the leadwork, a crucial graphic element in the windows. The completed windows were installed in 1938, after sections had been on public display at the Whitefriars show-room in London (Figs. 12, 13).



12. and 13. James Hogan for Whitefriars Glass: one of the two Central Space windows, and detail, 1938

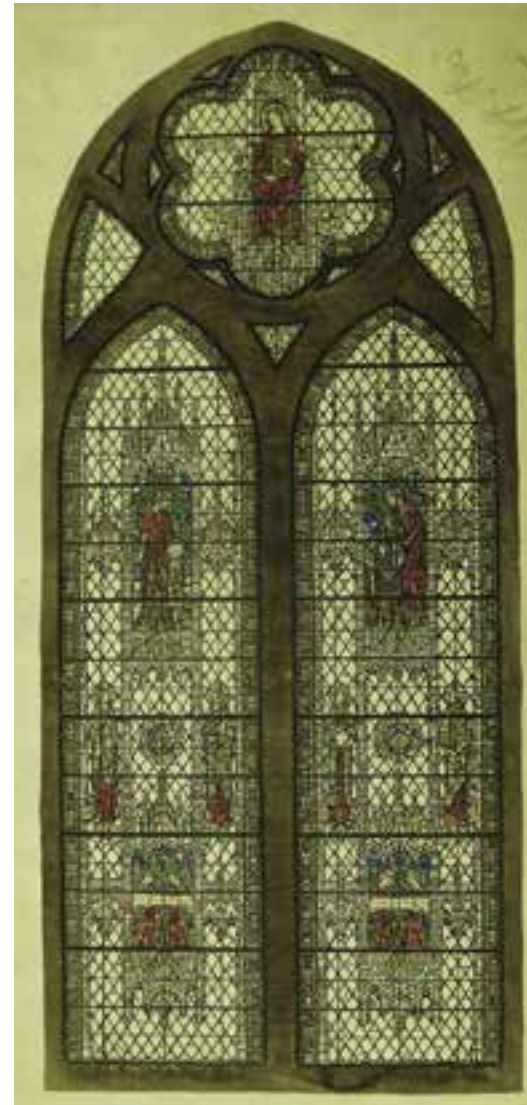


14. Herbert Hendrie: window in north arm of the West Transept, 1937

James Hogan's designs for the Central space windows were conceived primarily as symbolic pattern. There is none of the naturalistic detail found in the earlier Cathedral windows, and the entirely two-dimensional canopy-work is at least as prominent as the figure-scenes. A similar emphasis upon overall pattern rather than narrative detail is conspicuous in the glazing by Herbert Hendrie A.R.C.A. (1887–1946) for the western transepts [5, 6, 7 and 21, 22, 23], designed in 1934 and completed in 1937 (Fig. 14). Hendrie's training at the Royal College of Art was, like Hogan's, profoundly influenced by the aesthetic and technical innovations generated by the Arts & Crafts Movement. As Head of Design at Edinburgh College of Art, Hendrie was part of a remarkable inter-war resurgence of Scottish stained glass, which was no doubt why his work was commissioned for the important west transept windows. Whilst he drew the designs and cartoons himself, the making of the windows was a collaborative process with his team of assistants and students. Slab glass was used extensively, but Hendrie continued to use some tonal painting, although more as a means of manipulating and controlling the light than to create naturalistic 'shading' effects. As in Hogan's case, Hendrie's figure-drawing had undergone a dramatic change in the 1920s, abandoning naturalistic and late Pre-Raphaelite influences in favour of a bolder and more stylised treatment. The figures and their patterned costumes seem to be a continuation, emphasised by colour-relationships, of the patterned quarry-glazing and tendril-like borders. This approach is a return to the principles of early medieval stained glass design, though without any historicist imitation: both Hendrie and Hogan were rediscovering in ancient glass its timeless qualities, its perennial spirit of 'modernism'.

11.4 Phase 3: 1941–78

The final phase of the Cathedral's glazing encompasses not only the new windows of the nave and the west wall, but also replacement of the windows destroyed in 1940 and 1941. Even after the first air raid, it was decided by the Cathedral Committee, on Scott's recommendation, that Whitefriars should produce new designs for lost windows, which would be executed when funding became available. Since Morris & Co. had gone into liquidation in 1940, the damaged Chapter House windows were also restored by Whitefriars. During the war years and just after, James Hogan (who in the 1940s was Master of both the Faculty of Royal Designers for Industry and the Art Workers Guild) prepared designs for windows in the south choir aisle [15, 16] and Derby transept [18] and for the west gallery and the whole south side of the Lady Chapel [59 and 51-56] (Figs. 15, 16, 17, 18).



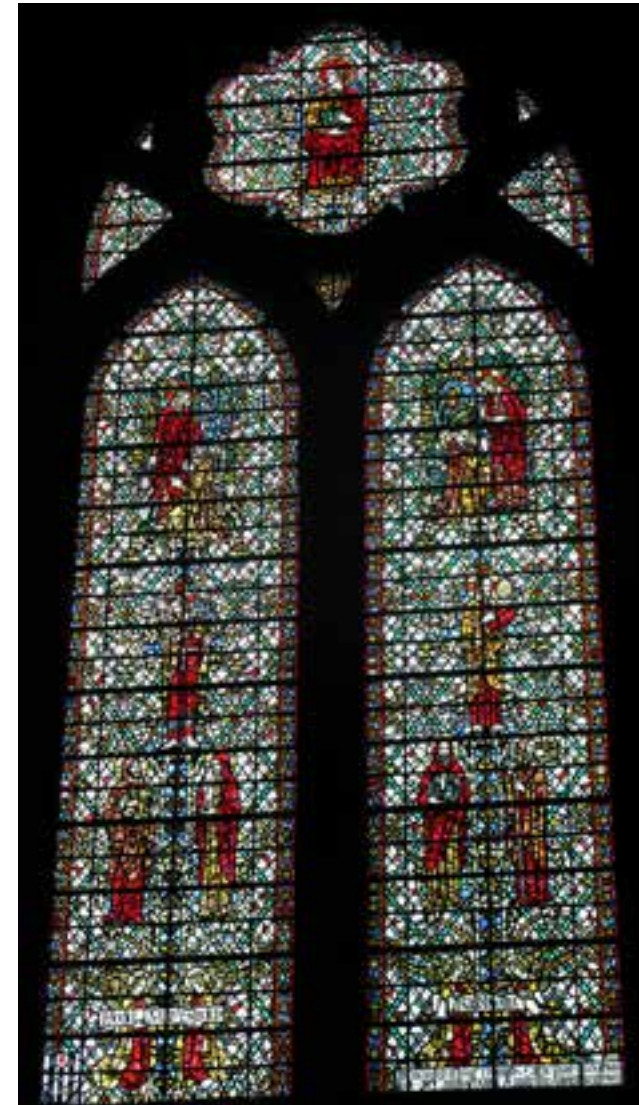
15. James Hogan for Whitefriars Glass: design for replacement of St John window in South Choir Aisle, 1941 [Source: Museum of London]



16. James Hogan for Whitefriars Glass: design for replacement of window in Derby Transept, 1941 [Source: Museum of London]



17. James Hogan for Whitefriars Glass: design for replacement of window, Lady Chapel south side, 1940s [Source: Museum of London]

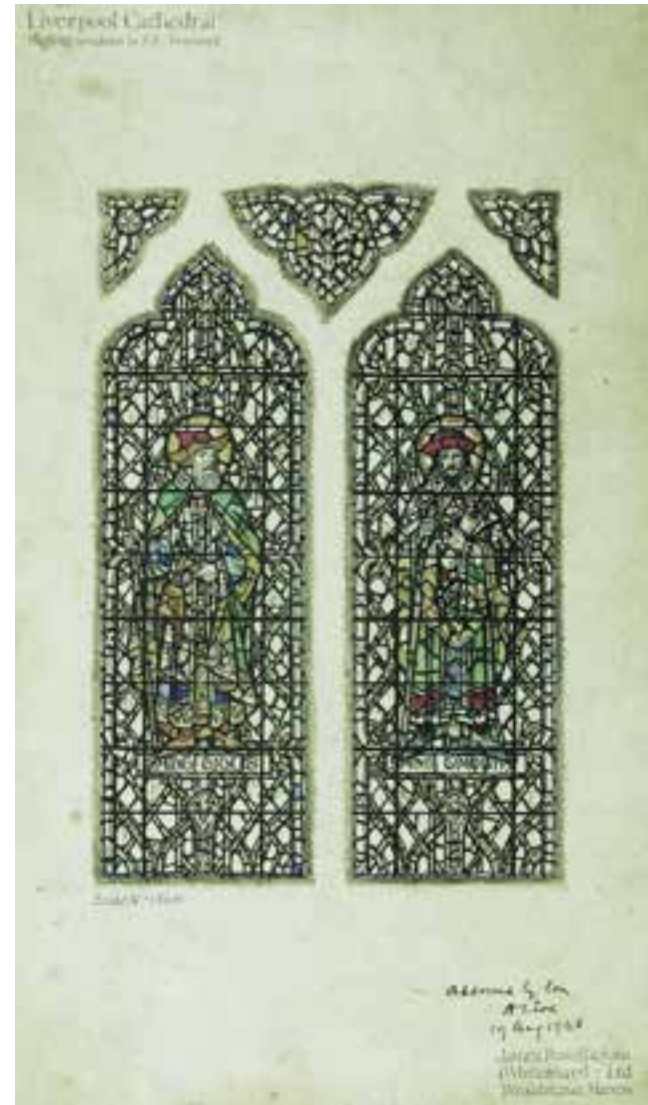


18. James Hogan for Whitefriars Glass: St John window in South Choir Aisle, 1947

Hogan entrusted the design for the eastern windows of the Derby transept [17] to his pupil Carl J. Edwards (1914–85) (Figs. 19, 20) who, after Hogan's death in 1948, took over as Whitefriars's principal artist for all the Liverpool windows and in time developed a similarly fruitful working relationship with Giles Scott. In 1951 Carl Edwards's designs for all the Lady Chapel's north windows [43–47] received approval and by 1953 the replacement side windows were completed.



19. James Hogan and Carl Edwards studying one of the cartoons for the Derby Transept window, 1940s [Source: Museum of London]



20. Carl Edwards for Whitefriars Glass: design for east window of Derby Transept, 1940s [Source: Museum of London]

Whilst broadly following the imagery of the 1909–22 originals, all the post-war replacement windows (with the exception of the two *Noble Women* windows [57, 58], which were re-made in replica) were entirely different in technique. Slab glass and only linear glass-painting were used (as in Hogan's Central Space windows), and the whole palette was considerably lightened to create a more brilliant effect (Figs. 21 and 22). The contrast between the two different treatments is best seen in the choir aisles and eastern transepts, where in each case the earlier windows on the north side face the 1940s replacement windows on the south side.



21. Carl Edwards for Whitefriars Glass: 2-light window and detail, Lady Chapel south side, 1950s]



22. Carl Edwards for Whitefriars Glass: 2-light window and detail, Lady Chapel south side, 1950s

The three Lady Chapel apse windows [48, 49, 50] by Carl Edwards (who left Whitefriars to work independently in 1953) are substantially different in colouring and imagery from the original glazing (Figs. 23, 24). Although in technique they resemble the Chapel's other replacement windows, Edwards used far more blue and other richly-coloured slab glasses (as in his contemporary east window at the Temple Church, London) and even more leading, so that the general character is reminiscent of thirteenth-century French windows.

In October 1956, Vere Cotton (now Chairman of the Cathedral Committee) devised an iconographic scheme for the six windows [2, 3, 4, 24, 25, 26] of the nave. Whitefriars was asked to submit a design, drawn by Edward Liddall Armitage (1887–1967), but this was rejected and the first two nave windows were commissioned from Carl Edwards and the Edinburgh-based artist William Wilson (1905–72), a former student of Herbert Hendrie. Edwards's *Scholars* window [4], carried out in the slab-glass with linear-painting technique, combines deep colour with densely-leaded white and tinted quarry-glazing (Fig. 25). Wilson's *Bishops* window [24] develops some of the latent expressionism of Hendrie's work, with angular figures and framing ornament (Fig. 26). Although Wilson glass-painting is bold and graphic, it includes some tonal painting on the slab and antique glasses.



23. Carl Edwards: design for one of the Lady Chapel apse windows, 1950s [Source: Museum of London]



24. Carl Edwards: detail of part of one of the Lady Chapel apse windows, 1950s



25. Carl Edwards: detail of Scholars window in Nave, 1960



26. William Wilson: detail of Bishops window in Nave, 1960

After completion of the first pair of Nave windows in 1960, the Committee had intended that Wilson should make at least one more but, tragically, the onset of blindness obliged him to withdraw from the commission. Carl Edwards was commissioned to complete the remaining four windows [2, 3, 25, 26], which were completed between 1962 and 1970. With their extensive cast of clerical and lay characters from various periods, these windows required considerable historical research by the artist — and great skill to avoid the appearance of a glazed portrait gallery. Whilst all Edwards's nave windows have extensive areas of clear or tinted quarry-glazing, the clustered areas of colour in them are progressively richer in hue from east to west (Fig. 27).

The chromatic sequence of the Nave windows culminates in the almost kaleidoscopic intensity of Carl Edwards's great *Benedicite* West window [60]. Although F.G. Thomas suggested in 1969 that the commission should be open to competition — which might have resulted in a serious disruption of the glazing scheme's overall coherence — the Committee wisely decided to stay with Edwards as artist. In fact he had already been asked (by Vere Cotton, acting unofficially) to draw up ideas for the west window in early 1967. A preliminary sketch-design, probably drawn at that time, shows Edwards's first ideas, which were developed in the final design (Fig. 28).



27. Carl Edwards: St Cecilia detail from Musicians window, 1960s



28. Carl Edwards: preliminary design for Great West window, 1967/8 [Source: Liverpool Cathedral Archives]

Edwards's response to the huge scale of the window — three tall lancets and an arched 'fanlight' above — differed stylistically from the Cathedral's other windows but he continued the same technical idiom of slab glass and very limited, graphically-conceived, glass-painting. His intention was to create a semi-abstract cascade of intense colours throughout the whole window, as seen from a distance, which then reveals details of figures, animals and buildings as the viewer approaches from the east of the Cathedral (Figs. 29, 30). Work on fabricating the window, which required nine tons of bronze (for its supporting armature) in addition to the five tons of glass, began in about 1969 and the main lights were finished by late 1972. The tracery lights and the upper section were begun in 1973 and finished in 1976. In the following year the glass depicting the 'Risen Lord' was exhibited in the cathedral at Christmas, and the complete window was finally installed in 1978.



29. Carl Edwards: West window, and detail of upper 'fanlight', 1972–78



30. Carl Edwards: West window, and detail of upper 'fanlight', 1972-78

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11.5.2 Unpublished archival sources

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Liverpool Cathedral Archive: Correspondence, photographs, designs, etc. in 'Windows' Boxes 1–5 and 'War Damage' Box

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V&A Archive of Art & Design: Powell Archives (Order Books, Cash Books, etc.) of James Powell & Sons/Whitefriars in the Archive of Art & Design, part of the National Art Library at the Victoria & Albert Museum, London. Ref. AAD 1977/1/18–24, 27, 29, 30, 65–69, 71–2 and 134–36

12.0

The history and design of the organs of Liverpool Cathedral

BY JOHN NORMAN

12.1 Lady Chapel

The Lady Chapel was the first part of the Cathedral to be built and the first to be taken into use, so the Lady Chapel organ was built before the main instrument. It was perhaps natural that the firm of Henry Willis & Sons should have been commissioned to build the instrument as the first Henry Willis ('Father Willis') had been responsible in 1855 for the successful large instrument in St George's Hall, Liverpool. W.J. Ridley, a banker and organ enthusiast who particularly admired the St George's Hall organ, persuaded his aunt, the wealthy widow of Sir James Barrow, to make a generous donation towards the cost of the organs (Kennerley 1991: 106). The Lady Chapel organ was dedicated with the chapel on 29 June 1910.

Although the organ case drawings are signed by Scott, it is probable that he did not design the case (Norman 2007: 73). It is much more original than the cases to the main organ and the unusually sharp 'V' towers (Fig. 1) have similarities to the organ case in Holy Trinity Church, Prince Consort Road, Kensington, completed one year after the Lady Chapel and designed by Cecil Hare, Bodley's partner and successor. Hare is known to have designed the altar frontals in the Lady Chapel after Bodley's death (Kennerley 1991: 52).

It is believed that the Lady Chapel organ was originally blown by a variable-speed Direct Current motor geared down to work feeder bellows. This was replaced by a fan blower, probably when the D.C current supply was discontinued.



1. Lady Chapel organ case



2. Some of the pipes added to the Lady Chapel organ in 1973

By 1973, the leather parts of the tubular-pneumatic action required renewal and the accurate timber parts of the coupling action had been affected by low winter humidity in a continuously-heated building. New electro-pneumatic and electro-magnetic actions were provided together with non-moving 'solid state' coupling action. The original tonal design was felt to be unsuitable for 18th-century music and the organ was revoiced with eight stops of new pipes. The work was executed by Hill Norman & Beard under the supervision of John Norman (Fig. 2).

In 1993 David Wells added a 32ft Contra Fagotto stop to the Pedal organ (the gift of the estate of Geoffrey Potter Lennox) and replaced the coupling and combination actions with a new mechanism offering greater facilities to the player.

With the recent reinstatement of the original choir stalls at the east end of the chapel, a need was felt for the organ to be also playable from the floor of the chapel. The two-manual mobile console, made for the Grand Organ in 1965 (see below) and in store since 1989, has been refurbished and installed in the Lady Chapel as a second fixed console.



3. Cases of the Grand Organ, south side

12.2 The Grand Organ

'Father' Henry Willis had died in 1901, leaving the Willis firm in financial disarray. His son, Henry Willis II (1852–1927) struggled with the succession and was, in turn, displaced by his own son in 1910, just as the Lady Chapel organ was completed (Sumner 1956: 56 & Bicknell 1996: 306–07). Henry Willis III was then only 21 but showed an energy and determination that had eluded his father. Although discussions with Ridley had started in 1905, the contract for the Grand Organ was finally signed in 1912.

Scott had toyed with the idea of placing the organ on a screen across the choir (Kennerley 1991: 106) but eventually decided to site it in two tall chambers either side of the Choir with twin cases facing each other and tall but narrow openings into the east transept crossing. Scott designed the two 16ft cases facing the Choir and the tall 32ft cases facing the crossing (Fig. 3, Fig. 4)

The Willis firm had lost, in 1905, the Camden Town works that had produced more than a dozen cathedral organs, so initial progress was slow. Nevertheless, many of the over 9,000 pipes had been made by 1914 and were voiced by Henry Willis III personally over the next four years (Sumner, 1956: 56–57). In 1918 a merger with Lewis & Co. (Fig. 5) enabled production to be



4. Cases of the Grand Organ, north side, viewed from above

moved to the Lewis workshop in Brixton - a substantial building, designed by J.F. Bentley. Henry Goss Custard was appointed Cathedral Organist in 1915 and was involved with Willis in the final stages of design. By the time of the cathedral consecration in July 1924, two manuals (Swell and Choir) and part of the Pedal organ were available (the south side sections were disabled by a fault in the wind duct crossing the cathedral under the Choir (Roberts 1924: 82). The instrument was completed with 145 stops and formally dedicated in October 1926. The console had provision for a remote 23-stop Echo organ in addition (Harvey 1924: 231). This division had been a particular interest of Ridley (the donor's nephew) but was not proceeded with after his death.



5. Nameplate (on blower) showing company name briefly used after merger with Lewis & Co.

With the impending completion of the Central Space, plans were made for additional sections of the organ, designed by Willis III and Goss Custard. These were the Corona (11 stops to be placed in the tower), Central Space (2 manuals & Pedal, 16 stops) and West End (3 manuals & Pedal, 30 stops, on the nave bridge designed specifically to support that section of the organ (Fig. 6). Provision was made for the control of these (as well as the rest of the organ) from a second five-manual console, installed in 1940, with the player hidden in a ornate 'box' on the north west corner of the eastern crossing (Fig. 7). The Corona section (Sumner 1955: 180) had been made in 1940-41 for the opening of the central space but was lost when the Willis works in Brixton were destroyed in April 1941.



6. Nave Bridge, view from east side



7. Central Space console box (1940), viewed from above and now used for sound control equipment

Henry Goss Custard retired in 1955 and was replaced by his pupil, Noel Rawsthorne. By 1958 the original early electro-pneumatic action mechanism, based on 1890s Hope-Jones technology, was becoming unreliable and, under Henry Willis IV, was updated in the years 1958–60, soundboards overhauled, the console made all-electric and the pitch of the organ raised from C = 517 Hz to C = 523.3 Hz (A = 440 Hz). At the same time, seven stops of pipes on the Choir organ were replaced by new pipes (designated Positif) more appropriate for early music. In 1965, a small two-manual mobile additional console, given by Lady Harvey, was installed in the central space. The mobile console took the place of the fixed second console, whose crypt-located mechanism had been severely damaged by proximity to the heating system and whose 'box' was then adapted to provide a control point for the speech reinforcement system. The organ was cleaned by Harrison & Harrison of Durham in 1977–79 and the coupling action and electric-action cabling replaced. Dr Rawsthorne retired in 1980 from his post as Cathedral Organist and was replaced by his pupil, Ian Tracey, then the youngest cathedral organist in the country. Professor Tracey is still in post and maintains the pedagogic succession.

On the organ-building front, David Wells tuned the organ first for Willis then for Harrison and is in succession to the Willis tradition, having been trained by Henry Willis IV. He founded his own Liverpool-based company in 1981. The 1965 mobile console had proved inadequate for recitals and Wells supplied a new 5-manual mobile console in 1989, the gift of Mr Victor Hutson CBE. (Fig. 8) The opening of the full length of the building had revealed the need for a commanding sound beyond that provided in 1923 (but which had been planned for in 1940 as part of the West End section on the bridge). In 1997, David Wells supplied a Trompette Militaire, located high up in the 'Corona Gallery' on the east internal face of the tower. (Fig. 9) This was a gift



8. 1989 Mobile console

of Professor Alan Dronsfield and, with its flared brass pipes, is a deliberate copy of the stop supplied by Willis III to St Paul's Cathedral, London, in 1930 but of a larger scale and voiced on a higher wind pressure to suit a larger acoustic space. More recently, in 2007, David Wells added a 6-stop Central Space section, hidden in the gallery above the Rankin Porch (Fig. 10), donated in memory of Eleanor Wright (and modest in comparison with the 16-stop division planned in 1940). The soundboard and most of the pipes were reused from the Henry Willis II organ formerly in St James' Church, Waterfoot.



9. Trompette Militaire pipes in Tower gallery



10. Gallery concealing Central Space section of the organ



11. Portable Box organ

12.3 The portable organ

Like most cathedrals, Liverpool has a small single-manual portable 'box' organ, used in choir training and for the accompaniment of eighteenth-century music. The instrument was made in 1973 by Nigel Church of Newcastle and has three stops (Fig. 11).

12.4 The Song-room organ

This two manual and pedal instrument was made by Peter Collins in 1986 for another venue. It was purchased second-hand in 2014 and installed by David Wells. It has six stops (Fig. 12).

12.5 The West End

The construction of the West End section of the organ, for which Scott had designed the case, was postponed as a result of the financial problems experienced towards the end of the cathedral project. This left the bridge on which the instrument was to stand without its *raison d'être*.

In 1984 a three-manual Makin electronic instrument was installed for the Garden Festival, donated by John Pilling (the then owner of Makin), with loudspeakers hidden behind the bridge parapet. This was replaced in 2005 by the present electronic instrument by Phoenix, retaining the console cabineetwork of the Makin.



12. Song Room organ

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13.0

Oral history

13.1 Meeting with Tony Baker, former stonemason

13.1.1 The interview

On 22/04/15 Robert Thorne (RT) and Susannah Brooke (SB) of Alan Baxter Limited met Tony Baker (TB), a former stonemason at Liverpool Cathedral. This oral history interview is supporting research for the Conservation Plan.

This is summary notes of Tony Baker's account of working at the Cathedral and of a walk-around the building with him.

13.1.2 Work at the Cathedral

TB started in monumental masonry, but went on day release and took evening classes at a local building college. He worked for the City Council Parks and Gardens dep., but then, on the suggestion of a friend, started work at the Cathedral. His first day was 17 April 1989. (His lecturer, Jack Hewlly (sic), was a setter out for the cathedral.)

There were three resident masons at the Cathedral: TB, Tommy and Keith. They were part of a 10-strong maintenance team.

His first task was to clean the Rankin Porch, using rope access and scaffolding.

One of the biggest problems was pigeons, including dead pigeons stuck in drain pipes.

One of the most important jobs for the maintenance of the building is to clean the gutters end October to February. Roofs and gutters must be checked!

RT: Are the roofs well designed?

TB: Winds hit the tower and spiral upwards. In the big storm of 1987 the East End roof peeled off; the welts used on the copper were flat instead of on an angle. The copper was renewed but with lighter gauge copper.

In 1991 there were 95mph winds. The West End roof became like a "lilo on the sea"; TB and his team had to drill through the copper directly into the Bison beams to hold the roof down. They lost four pinnacles at the time.

The design of the building was fine, but it just needs looking after. The roofs' main problems were the welts and need for narrower copper panels.

RT: Has much masonry has been replaced?

TB: Only what was lost in a storm.

The Elisabeth Frink sculpture [Risen Christ, 1992] on the West End is known by TB and his colleagues as the "Jolly Green Giant". Its installation required the dismantling of a stone canopy. One of the springers from Sandhills Railway Station arches was re-worked as a base for the sculpture. TB travelled to the foundry in Peckham with the stone to check it was of correct dimensions.

TB re-pointed a lot at the East End. The original pointing was of sand and cement, the new pointing was made with lime mortar.

The combination of materials used in the building — concrete, brick and stone — all have different thermal movements. TB and his team put in 450 tell tales to check for movement.

The East End had black mortar with white Portland cement pointing. The black mortar acted as a cushion from the weight and pressure of the stones. For the re-pointing here they used Leighton Buzzard sand, porous gritstone and lime.

The copper flashings at gulleys had been pointed with sand and cement which reacted with the copper resulting in pit holes. These were plugged with lead, or removed and replaced with a good mastic to allow for copper-stone movement. (Stainless steel dowels are now recommended by architects, but the material is too rigid.)

A mix of materials was used for the floor construction: troughs for underfloor heating, slate, screed, another screed, then topped with marble or stone.

No ties were needed in the arches.

Engineering brick was used throughout the building.

SB: What type of bricks specifically? St Helen's?

TB: It could have been St Helen's as there was a big brick works out that way. There is no problems with the brickwork aside from pointing and some movement.

They did not fill the cracks in the stone, only pointed them to stop water penetration. "As long as you keep water out, it'll go on and on."

Glazing

There is a lot movement in the rose window of the SE Transept.

They carried out some repairs to the stained glass.

The lancet windows in the centre of the Rankin Porch have experienced some movement.

He abseiled down and a plumb line showed 2 ¼ in difference throughout (measured at every foot). The way the masonry was cut and laid led to some snaking, e.g. the stone could be cut to the line, on the line, or just over the line.

The glazing bars in the East window have bellied quite significantly.

Lady Chapel window (one on the right of the triptych), the mullions are moving inwards. Slate dowels were used but they weren't long enough and the mortar had gone, which led to movement during storms. Where slate dowel was used, this has been replaced with stainless steel bars.

RT asked if TB knew about slate having been used in the window lintels of the Lady Chapel, in the mortar.

TB: Possibly, as a form of reinforcement. Did Bodley insist on using slate perhaps?

Stone work

TB noted that there are no keystones, and that all stones were cut at different ("odd") angles.

TB explained the process of cutting and preparing the stone.

Check rock for the natural bed.

A mason has a banker, not a bench. You'd banker your block.

Starting with the rough block, cut four corners to get a straight edge (TB used cotton bobbins), sighted through parallel edges. Mark a line and work a draft margin all around, get the waste out. The mason would work in lines, like ploughing a field, with different chisels.

A zinc template would be used to mark out the line, and the mason would work out from the centre. A Setter Out made the zinc sheet templates, using a tracing board 20ft2.

Next the mason would put his mark on it.

From the Banker Mason, the stone would go to the Mason Fixer (on the scaffolding) who lays the stone.

Brick layers worked at the same level as the Mason Fixers but they didn't cross tasks.

In 1960s they still used a 6ft plumb level, which was a nightmare with the winds here!

Lightning conductors on the building were not good when TB worked at the Cathedral.

If TB saw anything unusual he would report it to the Clerk of Works and it would then go on the job list. But if a storm was coming in, securing the building was the priority.

TB retired at the age of 65, in 2012/13.

13.1.3 Observations and notes from walk-around with TB

Central Space

Heating and drafts throughout the building is an issue. TB put plywood backings to doors on balcony in Central Space to reduce drafts through.

From the Central Space, look at the Chancel: the angel on the organ pipes casing and next to it would have been springers for the towers- when it was the two tower design. Some moulding was altered in situ to cope with Scott's change of design from two towers to one.

Choir

Window behind reredos, on bottom right hand side has been out. The wide cill is now leaded. Netting has been put up to stop pointing falling.

Floor: Hopton-Wood stone from Derbyshire used. As well as black Belgian marble, which has oil in it and has a smell of sulphur.

Hollow ducts for underfloor heating- slate was used to bridge the gaps, then a sand and cement screed, with another screed on top.

The internal wall in the South Choir Aisle is hollow, providing venting for heating. It has ducts for access.

Lady Chapel

The area outside, at the back of the Lady Chapel always floods.

The East End is much better for workmanship, the West End was rushed.

The copper of the roof was replaced, but the roof structure is still timber.

Children's Porch used to have a slate roof but it is now copper.

Chapter House

Cork on ceiling for acoustics.

The external bridge from the Lady Chapel to the Chapter House is on a skew because it had to be altered when the plan for the Chapter House changed.

Rankin Porch

The height of the walls for the vault was wrong and had to be taken out and re-done.

South Nave Aisle

There is a chamber underneath is, on the bed rock. Could this space be used, perhaps as a basement extension?

Chair Lift

This used by be water hydraulics, but if a dock was being filled at the same time, the water pressure would drop. The machinery has been changed to use oil instead of water.

There is space opposite the chair store where the bed rock is visible, but this area is now closed because of asbestos.

Founder's Porch

The sculpture was made in a stone that didn't weather well.

West Front

The spandrels by the door should have been carved but the Frink sculpture got in the way. They had to spoil some of the stone work to allow for the Frink piece.

The Woolton stone used for the West front is from the bunter pebble bed, pebbles visible within it are known as "duck eggs".

The West End is of poorer quality material and was rushed- stones weren't set out and set straight, some joints had cement bags in them- TB took them out and re-pointed.

When the contractors Morrisons went bust, Thorntons took over. TB noted that apprentices, however, took their time with the work because intent on getting it right to impress/progress with training.

Tower

TB and his colleagues re-made the tower louvres. It took four years to replace the 240 louvres, using American white oak. Each louvre was soaked overnight in wood preserver. Bronze crews had originally been used but the acid present in the wood had eroded them, so TB and colleagues used stainless steel screws and cascamate glue. The top louvres had to be bolted from the outside, but all others could be slid in from the inside.

14.0 Views

14.1 Context: protecting the Cathedral's physical presence

The site and the design of Liverpool Cathedral were chosen explicitly so that the building could command the skyline of the city. In this Scott succeeded magnificently. The presence of the Cathedral is fundamental to its architectural significance and spiritual power, a towering expression of Christian Faith.

It follows therefore that it is important to conserve this presence. This is recognised by the City Council in planning policy, in particular the *World Heritage Site Supplementary Planning Document* (adopted 2009), the *Unitary Development Plan* (adopted 2002) saved Policy HD5 and the emerging *Local Plan Core Strategy* Strategic Policy 25. The relevant sections of the WHS SPD and UDP saved policy HD5 and the Strategic Policy 25 are reproduced under 7.6 below. The particular context here is concern, expressed by UNESCO and others, that high rise development in the city could have a harmful impact on the WHS, its Buffer Zone and listed buildings and conservation areas.

Consequently, paragraph 4.6.5 of the WHS SPD states that, *in accordance with international, national and local planning policy, future tall building developments are appropriately sited and designed to ensure that their impact on the World Heritage Site and other designated heritage assets such as listed buildings and conservation areas is minimised. In addition, whilst considering proposals for tall buildings in Liverpool, regard should be had to: ... Liverpool's tradition of historic tall buildings, notably the still dominant presence of Sir Giles Gilbert Scott's Anglican Cathedral ... Further, in paragraph 4.4.5 identifies the Cathedral as one of the 'significant landmark buildings ... that form a fundamental part of the WHS's [Outstanding Universal Value] and wider city's visual structure*

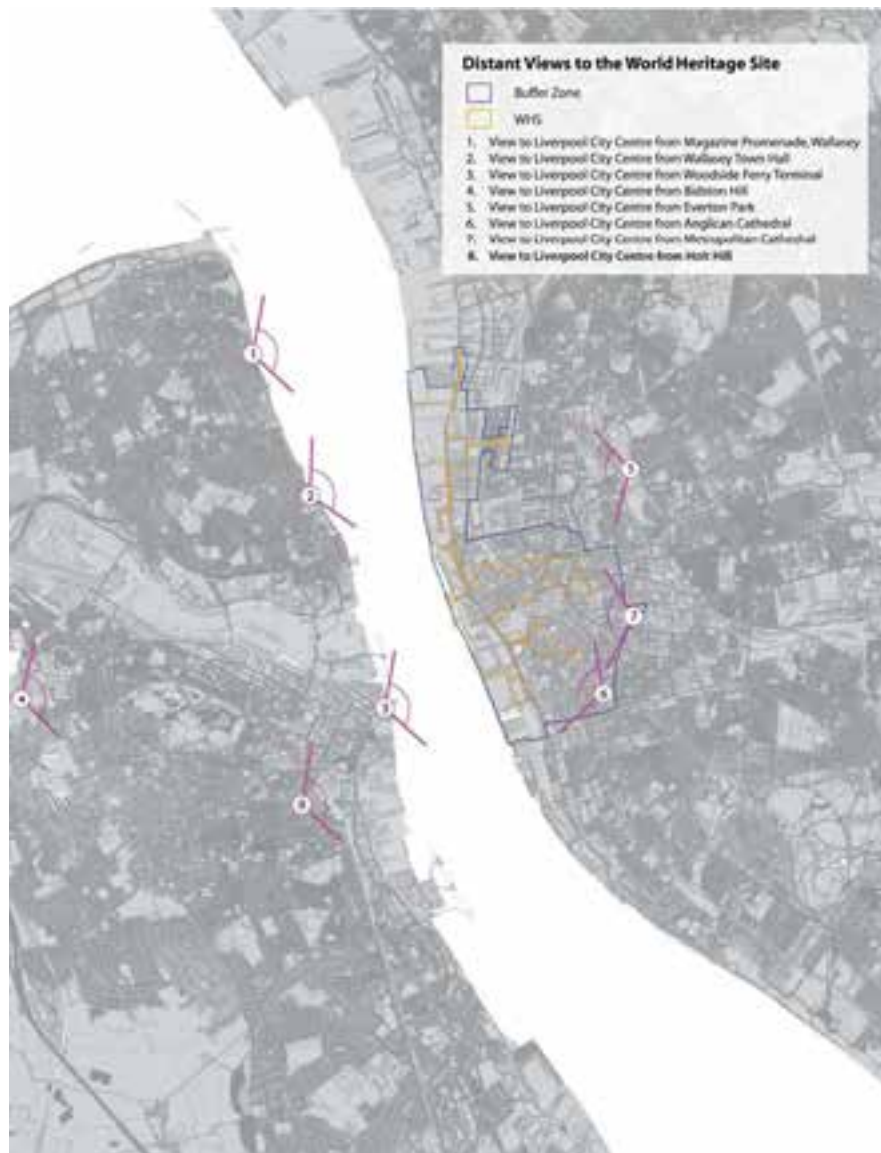
14.2 Key Views

'Key views' are identified in the WHS SPD. These serve two purposes, as explained in the SPD extract at 7.6.3 below. Firstly, they are intrinsically significant, expressing and revealing the City's historic townscape and architecture. Secondly, views analysis is an established tool for assessing the impact of development on the historic environment. These factors equally apply to effective conservation planning. Consequently, the following sections of the Conservation Plan identify and illustrate some of the key views that are of particular relevance to the significance and understanding of the Cathedral. Further, the WHS SPD notes that the example views which are set out in ... this document ... are not, and cannot be, a definitive list of all the important views in and around the WHS (para 4.4.12.) This Conservation Plan therefore identifies some additional views of the Cathedral, particularly local ones.

In each case, the description of the key view from Appendix 2 of the SPD is reproduced, together with a brief supplementary commentary; photographs of a number of views are also reproduced. This is only intended as a starting point. As advised in the WHS SPD, more detailed evaluation would be required for development proposals within these views, in order to assess the impact of the proposal on the significance and setting of the Cathedral.

14.3 Maps of key views

See following page



14.4 Distant views

Initial analysis of significance of the key views identified in Appendix 2 of the Liverpool Maritime Mercantile City WHS SPD.

NOTE: the Cathedral is prominent in all of these views, with the exception of View 1, from where it is screened by postwar city centre towers and offices.

Distant View/ Panorama/River Prospect	Principal Features	History in the View
1. Liverpool from Magazine Promenade (shelter at bottom of Magazine Lane)	<p>Foreground: River; Tidal Margins (low tide)</p> <p>Middleground: River wall; Stanley Dock Warehouses; Victoria Clock Tower; Waterloo Warehouse; operational docks; dockside wind turbines</p> <p>Background/Skyline: Everton Ridge; Kingsway Tunnel Ventilation shaft; Metropolitan Cathedral; St John's Beacon; The Plaza; the Pier Head Group; Albert Dock Warehouses; overall cityscape; St George's Church, Everton Water Tower</p>	River wall, Stanley Dock Warehouses; Waterloo Warehouse; Victoria Clock Tower; Pier Head Group; Albert Dock Warehouses; Kingsway Tunnel Ventilation shaft; operational docks; Anglican Cathedral; St John's Beacon; overall cityscape; St George's Church, Everton Water Tower
2. Liverpool from Wallasey Town Hall	<p>Foreground: River, Tidal Margins (low tide)</p> <p>Middleground: River wall, Waterloo Warehouse (full on), Stanley Dock Warehouses, Victoria Clock Tower, Pier Head Group, Kingsway Tunnel Ventilation shaft, operational docks, wind turbines</p> <p>Background/Skyline: Everton Ridge, Museum of Liverpool, St John's Beacon, overall cityscape, operational docks, Albert Dock Warehouses, Kings Arena, St Georges Church, Everton Water Tower</p>	River wall, Waterloo Warehouse (full on), Stanley Dock Warehouses (full on), Victoria Clock Tower, Pier Head Group (oblique), Kingsway Tunnel Ventilation shaft, St John's Beacon, overall cityscape, Albert Dock Warehouses
3. Liverpool from Woodside Ferry Terminal	<p>Foreground: River</p> <p>Middleground: River wall, Kings Arena, Albert Dock Warehouses (full on), Museum of Liverpool, Pier Head Group (oblique)</p> <p>Background/Skyline: Hope Street Ridge, Anglican Cathedral, Metropolitan Cathedral, St John's Beacon, overall cityscape, Waterloo Warehouse, Stanley Dock Warehouses</p>	River wall, Albert Dock Warehouses (full on), Pier Head Group, Anglican Cathedral, Metropolitan Cathedral, St John's Beacon, overall historic cityscape, Waterloo Warehouse, Stanley Dock Warehouses

Distant View/ Panorama/River Prospect	Principal Features	History in the View
4. Liverpool from Bidston Hill (Windmill), subject to state of vegetation	<p>Foreground: Gorse, sandstone bedrock and woodland</p> <p>Background/Skyline: Hope Street/Everton Ridge, Anglican Cathedral, Metropolitan Cathedral, St John's Beacon, Albert Dock Warehouses, Pier Head Group, overall cityscape, Queensway Ventilation Tower (Woodside)</p>	Anglican Cathedral, Metropolitan Cathedral, St John's Beacon, Albert Dock Warehouses, Pier Head Group, overall cityscape, Queensway Ventilation Tower (Woodside)
5. Liverpool city centre from Everton Park	<p>Foreground: Everton Park</p> <p>Middleground: St George's Church, Operational Docks, dockland wind turbines, Stanley Dock Warehouses, Waterloo Warehouse, overall cityscape, St John's Beacon,</p> <p>Background/Skyline: Irish Sea, Liverpool Bay wind turbines, River estuary, Wirral, Wallasey Town Hall, Anglican Cathedral, Metropolitan Cathedral, St John's Beacon</p>	Fort Perch Rock, Church of St Peter and St Paul, St George's Church, Stanley Dock Warehouses, Kingsway Tunnel Ventilation Towers, Waterloo Warehouse, overall historic cityscape, St John's Beacon, Municipal Building, Liver Building, Anglican Cathedral, Metropolitan Cathedral
6. Liverpool city centre from Anglican Cathedral	<p>Foreground: Oratory, Cathedral Gates, Dean Waiters Building, S end of Rodney Street</p> <p>Middleground: Rooftops, Dome of The Blackie, St Johns Beacon</p> <p>Background/Skyline: Towers of Liver Building, Unity Building, India Building, Pier Head Tunnel Ventilation Tower, Park One West, Hilton Hotel</p>	Oratory, Send of Rodney Street, Rooftops, Dome of The Blackie, St Johns Beacon, Towers of Liver Building, Unity, India Building, Pier Head Tunnel Ventilation Tower
7. Liverpool city centre from Metropolitan Cathedral	<p>Foreground: Innovation Centre, Design School</p> <p>Middleground: Corporation tenements, LJMU former architecture school, Community College,</p> <p>Background/Skyline: St Johns Beacon, Unity, Towers of Liver Building, Tower of former YMCA, Park One West, Hilton Hotel and Bidston Hill</p>	St Johns Beacon, Unity, Towers of Liver Building, Tower of former YMCA,
8. Liverpool City Centre from Top of Holt Hill	<p>Foreground: trees and uninteresting roofs</p> <p>Background/Skyline: Partial views of overall skyline, interrupted by trees in foreground; Cammel Lairds sheds and ships (transitory); St Mary's Church Spire; St John's Beacon; Pier Head Group; Liverpool Royal Hospital, Queensway Tunnel Ventilation Tower (Woodside); Birkenhead Town Hall tower; Hamilton Square Station Tower; Wallasey Town Hall Tower; Tower Road Pumping Station Tower</p>	Cammel Lairds sheds and ships (transitory); St Mary's Church Spire; St John's Beacon; Pier Head Group; Queensway Tunnel Ventilation Tower (Woodside); Birkenhead Town Hall tower; Hamilton Square Station Tower; Wallasey Town Hall Tower; Tower Road Pumping Station Tower

14.5 Key Vistas within the WHS and the Buffer Zone

General View/ Panorama	Principal Features	History in the View
I. View west across the river from Pier Head	<p>Foreground: Pier Head Landing Stage; tidal margins (low tide); river</p> <p>Middleground: River wall, 4 Quays, Woodside and Seacombe Ferry Terminals; Tranmere Oil Terminal; Cammell Lairds Sheds and cranes; Queensway Tunnel Ventilation Towers (3)</p> <p>Background/Skyline: St Mary's Spire; Birkenhead Town Hall Tower; Hamilton Square Station Tower; Tower Rd Hydraulic Tower; Wallasey Town Hall Tower; St Peter and St Paul Dome</p>	River wall, Woodside and Seacombe Ferry Terminals; Queensway Tunnel Ventilation Towers (3); St Mary's Spire; Birkenhead Town Hall Tower; Hamilton Square Station Tower; Tower Rd Hydraulic Tower; Wallasey Town Hall Tower; St Peter and St Paul Dome
II. View east to William Brown Street/St George's Hall from Queensway Tunnel exit	<p>Foreground: Trees, boundary wall, statuary and landscaping of St Johns gardens,</p> <p>Middleground: West elevation of St George's Hall; South elevations, roofscape and rising ground of cultural buildings on north side of William Brown St (dominated by World Museum), Pearl Assurance House</p>	Boundary wall and statuary of St Johns gardens, West elevation of St George's Hall; South elevations and roofscape of cultural buildings on north side of William Brown St (dominated by World Museum), Pearl Assurance House
III. View west across the city from Lime Street Station exit	<p>Foreground: Expanse of Lime Street and traffic; statuary and surface of St George's Plateau; St Johns Shopping Centre; Hotel; Video Screen</p> <p>Middleground: Wellington Monument, County Sessions Court, Walker Art Gallery, South Portico and east elevation of St George's Hall; Former Pearl Life Assurance House</p> <p>Skyline/Background: Overall cityscape; Municipal Building Tower, Royal Insurance Building Dome, Liver Building Towers, South John Street Tunnel Ventilation Tower</p>	Statuary and surface of St George's Plateau, Wellington Monument, County Sessions Court, Walker Art Gallery, South Portico and east elevation of St George's Hall; Former Pearl Life Assurance House, Overall cityscape; Municipal Building Tower, Royal Insurance Building Dome, Liver Building Towers, South John Street Tunnel Ventilation Tower
IV. View west across city from Metropolitan Cathedral	<p>Foreground: Innovation Centre, Design School</p> <p>Middleground: Corporation tenements, LJMU former architecture school, Community College,</p> <p>Background/Skyline: St Johns Beacon, Unity, Towers of Liver Building, Tower of former YMCA, Park One West, Hilton Hotel and Bidston Hill</p>	St Johns Beacon, Unity, Towers of Liver Building, Tower of former YMCA,

General View/ Panorama	Principal Features	History in the View
V. View north west across city from Anglican Cathedral	<p>Foreground: Oratory, Cathedral Gates, Dean Waiters Building, Send of Rodney Street</p> <p>Middleground: Rooftops, Dome of The Blackie, St Johns Beacon</p> <p>Background/Skyline: Towers of Liver Building, Unity Building, India Building, Pier Head Tunnel Ventilation Tower, Park One West, Hilton Hotel</p>	Oratory, Send of Rodney Street, Rooftops, Dome of The Blackie, St Johns Beacon, Towers of Liver Building, Unity, India Building, Pier Head Tunnel Ventilation Tower
VI. View north across docks from bridge over Queens Dock/Coburg Dock Passage	<p>Foreground: Queens Dock-water and retaining walls</p> <p>Middleground: Wapping Warehouse, colonnade and Hydraulic Tower; Blundell Street Warehouses</p> <p>Skyline/Background: Partial view of Pier Head Group; overall city skyline</p>	Queens Dock-water and retaining walls; Wapping Warehouse, colonnade and Hydraulic Tower; Blundell Street Warehouses; partial view of Pier Head Group; overall city skyline
VII. View west across commercial district from William Brown Street/St George's Hall	<p>foreground: Trees, boundary wall, statuary and landscaping of St Johns gardens</p> <p>Middleground: Queensway Tunnel Entrance, Municipal Building Tower; East end of Dale St; S-facing elevations of cultural buildings on William Brown St; overall cityscape</p> <p>Skyline/Background: Towers of Liver Building; South John Street Tunnel Ventilation Tower, Dome of Royal Insurance Building</p>	Boundary wall, statuary and landscaping of St Johns gardens; Queensway Tunnel Entrance; Municipal Building Tower; East end of Dale St; S-facing elevations of cultural buildings on William Brown St; overall cityscape; Towers of Liver Building; South John Street Tunnel Ventilation Tower, Dome of Royal Insurance Building; overall cityscape
VIII. View north across Albert Dock from SW corner of Albert Dock	<p>Foreground: Albert Dock -water, retaining walls, vessels, colonnade and former warehouses</p> <p>Middleground: Framed view of roofscape and west elevations of Pier Head Group; glimpse of Mann Island development</p> <p>Skyline/Background: Glimpse of Commercial District Tall Buildings Cluster</p>	Albert Dock -water, retaining walls, vessels and former warehouses; Framed view of roofscape and west elevations of Pier Head Group;

General View with focal point	Focal Point (s)	Significant Framing Components
A. Leeds and Liverpool Canal/ canal locks to Stanley Dock	General view: Leeds and Liverpool Canal locks; railway viaducts; industrial scene Focal Points: Stanley Dock Warehouses; Grain silo; Bascule Bridge; Victoria Clock Tower	Viaduct arches; tobacco warehouse; North Stanley Dock Warehouse; grain silo
B. Bascule Bridge to Victoria Clock Tower	General view: Dockland scene; expanse of Collingwood Dock and retaining walls; passage into Salisbury Dock Focal Points: Victoria Clock Tower and Dockmasters Office	Dock security wall; dock retaining walls; Bascule Bridge frame
C. Waterloo Road/ Vulcan Street to Stanley Dock	General view: Industrial/Dockland scene; Dock Wall; Vulcan Street Warehouse Focal Point: West end of Stanley Dock Tobacco Warehouse; Bascule Bridge; Chimney of Hydraulic Pumping Station	Dock Wall; Warehouses; Bascule Bridge
D. Great Howard Street/Old Hall to Stanley Dock	General view: Trees; Industrial/Dockland scene Focal Point: Stanley Dock Warehouses; Kingsway Tunnel Ventilation Tower	
E. Road bridge over Princes Dock/ Princes Half-tide Dock passage to South	General view: Partially regenerated dockland scene; Princes Dock – water and retaining walls; Dock Wall Focal Points: Liver Building; Pedestrian Bridge	Dock retaining walls; Buildings around Princes Dock
F. Tithebarn Street/ Tempest Hey to St Nicholas Church	General view: Commercial buildings - Good oblique view of the early 20C restrained classicist Exchange Building, contrasting with the later 20C brutalist Churchill House and Silkhouse Court Focal Points: Spire and lantern of St Nicholas's Church and glimpse of river	Exchange Building and Tithebarn House

General View with focal point	Focal Point (s)	Significant Framing Components
G. Hartley Bridge over Canning Half-tide Dock/Albert Dock Passage to Pier Head Group	General view: Historic dockland scene; Canning Half-tide Dock- water, retaining walls, vessels and GWR Warehouse Focal Points: Roofscape and west elevations of Pier Head Group; Pilots' House; Museum of Liverpool; Mann Island development; Framed view of Queensway Tunnel Ventilation Tower	Museum of Liverpool; Mann Island development;
H. North Gates of Albert Dock Estate/ The Strand to Pier Head Group	General view: Historic dockland scene; Canning Dock -water, retaining walls and vessels; GWR Warehouse; Pumphouse; Railway Pumping Station; Glimpsed views of Pier Head Group; "The Old Order and the New" Focal Points: Roofscape and partial south elevations of Pier Head Group; Museum of Liverpool; Mann Island development; Framed view of Queensway Tunnel Ventilation Tower	Mann Island development; Dock Retaining Walls
I. South Gates of Albert Dock Estate/ The Strand to Pier Head Group and Albert Dock Warehouses	General view: Historic dockland scene; Salthouse Dock – water, vessels and retaining walls; Albert Dock Warehouses Focal Points: Roofscape of Pier Head Group; Mann Island development;	Archway in surviving gable of Transit shed on E quay of Salthouse Dock; Dock Retaining Walls
J. West Quay of Wapping Dock to Anglican Cathedral	General view: Historic dockland scene; Wapping Dock Warehouse, colonnade, Hydraulic Tower, water and retaining walls Focal Point: Tower of Anglican Cathedral	Dock Retaining Walls

Defined Vista	Key Focal Point(s)	Significant Framing Component(s)
a. Town Hall from The Strand up Water Street	Town Hall portico, dome of Royal Insurance Building, tower of Prudential Assurance Building and tower of Municipal Building	Predominantly white buildings, with prominent columns of West Africa House and Tower Building, heavy cornice of India Building and raking upper tiers of Martins Bank Building
b. Town Hall from Sir Thomas Street along Dale Street	Town Hall portico and dome, Liver Building's upper towers and Liver Birds	Combination of historic buildings and muted late 20th C infill: mix of materials and styles and generally consistent height but varied skyline of differing roof-line detailing
c. Town Hall from Derby Square along Castle Street	Off-centre Town Hall (front view of portico and dome), with Exchange Buildings behind	Highly ornate elevations (with variety of materials) and skylines on both sides of Castle Street, restrained classicist quadrant of One Derby Square and free-classicist 60 Castle Street
d. Liver Building from Duke Street/ Slater Street down Duke Street	Upper part of towers of Liver Building, Pier Head Tunnel Ventilation Tower, Queen Elizabeth II Crown Courts	Elegant sandstone elevation of 105 Duke Street; exposed internal wall of 88 Duke Street and rendered classical facades of 86 and 88 Duke Street
e. St Lukes Church from Lyceum up Bold Street	Tower of St Lukes	Elegant classical facade and pediment of The Lyceum and the varied elevations of the S side of Bold St
f. St Lukes from Lewis's along Renshaw Street	Tower of St Lukes	Strong presence of the Portland Stone, restrained classicism of Lewis's and the varied elevations on the E side of Renshaw St
g. St George's Hall from Lewis's along Lime Street	South Portico of St George's Hall	Tower and gable of The Vines and varied skyline and elevations of the E side of Lime St and; curved facade of the 1950s building at Ranelagh St/Lime St corner
h. River from Town Hall down Water Street	River; Wirral; single dome upper towers and Liver Birds of Liver Building	Predominantly high quality buildings: buff stone classical buildings of 19th C with strong cornices and string courses and restrained classicist buildings of 20th C

14.6 Additional views

The following are significant views of the Cathedral that are not identified in the WHS SPD. They variously illustrate the architectural design, its relationship to Liverpool's townscape and the Mersey, and more generally and powerfully the physical and spiritual presence of the Cathedral in its city and community:

From the Mersey Ferry: in this celebrated dynamic view, the Cathedral is magnificent and almost constant presence on the city skyline. At some points on the journey, the distance between the Cathedral and the city centre is strikingly apparent.

From the train, across Wavertree: memorably, still a largely Victorian townscape, the Cathedral rising above the suburban roofs.

Lime Street: the Cathedral is not visible from the front of Lime Street Station, but once the corner of The Crown Hotel public house is turned, the tower comes into view framed at the end of the street, and drawing visitors up to the Cathedral. For many, this will be their first view of the Cathedral.

Along Rodney Street and Hope Street: the tower glimpsed rising above the Georgian housing and streets that form the Cathedral's immediate setting. These are some of the finest urban views of England.

The views are illustrated over page



the Mersey Ferry



From the train, across Wavertree



Lime Street



Rodney Street

14.7 Planning policy

14.7.1 Liverpool Unitary Development Plan 2002 saved Policy HD5

Development affecting the setting of a listed building

HD5

Planning permission will only be granted for development affecting the setting of a listed building, which preserves the setting and important views of the building. This will include, where appropriate:

- i. control over the design and siting of new development;
- ii. control over the use of adjacent land; and
- iii. the preservation of trees and landscape features

14.7.2 Emerging Local Plan Core Strategy Strategic Policy

Strategic Policy 25

Liverpool Maritime Mercantile City World Heritage Site

1. The City Council will protect the Outstanding Universal Value (OUV) of the World Heritage Site (WHS), as set out in the World Heritage Site Supplementary Planning Document (SPD).
2. Development proposals within the WHS will be considered for their potential impact upon the OUV. They will need to demonstrate that the characteristics of the development site and its environs have been taken into account in all aspects of the design of schemes, in accordance with current national and local guidance.
3. The design and scale of development proposals in the Buffer Zone will need to reflect the characteristics of the surrounding area, proportionate to their potential impact on the setting of the WHS.

4. Detailed guidance on preparation of development proposals in the WHS is provided by the SPD.

14.7.3 Liverpool Maritime Mercantile City World Heritage Site Supplementary Planning Document

1.6 Aims and Objectives of the SPD

1.6.3 Through the adoption and implementation of the SPD the City Council wishes to achieve the following:

- Ensure that new developments in the WHS reflect the inherited patterns of local architectural diversity and the unique townscape and historic characteristics of each area of the WHS
- Ensure that new developments enhance and protect the outstanding universal value of the WHS
- Ensure that the setting of the WHS is adequately protected and that new development respects its visual and historic context

4.4 Views to, from and within the WHS

4.4.1 The views to, from and within the WHS are an important aspect of its visual character and directly contribute to its outstanding universal value. They also form part of the character and setting of the conservation areas that encompass the WHS and some of the views form part of the setting of key listed buildings within the WHS and Buffer Zone. These views are structured by the topography of the wider city, its relationship with the river, the locations of landmark buildings and the urban form and skyline of the WHS and its Buffer Zone. Existing UDP policy clearly identifies the need for new developments to respect and respond to the city's skyline and the setting of conservation areas and listed buildings (e.g. HD18vii, HD5 and HD 12). This section supplements these policies.

4.4.2 The Evidential Report that accompanies the SPD identified and mapped a range of views to, from and within the WHS. The following summarises the analysis presented in the Evidential Report and has been further informed by the public consultation. This analysis draws on previous work including the NWRRA-sponsored Strategic View Analysis of the River Mersey and Ship Canal (Entec 2003), the Urban Design and Policy Analysis of the draft Tall Building Policy (unpublished) and the WHS Management Plan (2003).

4.4.3 English Heritage has produced *Seeing the History in the View* (2008), which is a draft methodology for assessing heritage significance in a view. The methodology has some value but is still being developed and so has not been used in this guidance. A number of other techniques exist for assessing the importance of views and the impact of development upon them, but there is no perfect technique, as: many views are dynamic and change as the viewer moves; views assume different qualities in different light and climatic conditions; a photographic view can be changed dramatically by the width of the subject matter and; there is much subjectivity in the relative importance of views. This document and the Evidential Report therefore describe and identify the main types of the key views throughout the city (as set out below) and their principal attributes are described briefly in Appendix 1 of this document. **When considering the impact of a particular development on a view, it will be the responsibility of the developer to demonstrate that impact through a series of accurately rendered images and/or use of a 3D model (digital or actual).** The City Council will then assess the acceptability of that impact on a case by case basis. Grosvenor's successful Liverpool One development demonstrates the value of identifying key visual features and axes on and around a development site at an early stage and then planning the development to protect and enhance them.

4.4.4 The City Council and its partners are commissioning an accurate digital model of the city centre, which will show its topography and built-form and enable the planning authority and developers to demonstrate the impact of new development on any views, including a defined changing view-

route that broadly relates to the course of the Ferry and Cruise ships. This approach will provide a consistent methodology for measuring and assessing change. The model has been commissioned by the City Council to enable the management of these and other views in the WHS and Buffer Zone. In addition, proposals could be shown on the physical city-wide model, which is located at The Capital, Old Hall Street.

Key Visual Landmark Buildings within the WHS and Buffer Zone

4.4.5 There are significant landmark buildings and building complexes that form a fundamental part of the WHS's OUV and wider city's visual structure. They make a positive contribution to the skyline and distinctiveness of the city because of their size, architectural quality, location and / or their inter-relationships. They provide visual reference points across the cityscape and form major components of key views to, from and within the WHS.

Not all the landmarks are listed buildings but many are. Views to and from these listed buildings form part of their setting and consequently are a material consideration in planning applications and directly addressed by UDP policy HD5. The key landmark buildings are: Stanley Dock Complex, Pier Head Complex, Albert Dock Complex, Town Hall, St George's Hall, Liverpool Museum, Lime Street Station, Municipal Buildings, Anglican Cathedral, Metropolitan Cathedral, St Luke's Church, Beacon, Beetham Tower West, Unity Building, St Nicolas Church, Victoria Clock Tower, Waterloo Warehouse and Wapping Warehouse.

Distant Views to the WHS

4.4.6 The distant views provide broad-ranging panoramas of the city centre, including the WHS, and defined lines of sight to key landmark buildings within and around the WHS. These views place the key landmarks in their wider urban context and support the identification of areas where new development could either obscure a view to a landmark or affect its visual prominence by altering its foreground, backdrop or the edge of the view. The evidential report identifies two broad types of distant views:

- **River Prospects:** these are broad views from the other side of the River Mersey that have a clearly defined river edge against the backdrop of the city centre.
- **Panoramas:** These are long distance views over the city centre from high viewpoints.

Views to the WHS from the River Mersey:

4.4.7 The relationship between WHS and the River Mersey is fundamental to the Site's history and outstanding universal value. Views from the river are gained predominantly from the ferry services, from private and commercial craft on the river and from cruise ships heading to the new liner terminal. The Mersey Ferry service has the largest passenger population and for the majority of the people this will be the only way that they can experience views of the WHS and wider city skyline from the river. Cruise ships are however becoming increasingly important and if the contribution of tourism to the visitor economy is to be increased, it will be important to retain and enhance interesting and attractive views of the city from the river.

4.4.8 Mapping these views and defining view point locations is not possible given the mobile nature of the views and the varying course that the ferry and ships take. Illustrative views are included but these are not suitable for use in developing accurate visual representations of developments.

Key Local Views

4.4.9 Numerous significant local views have been identified and are shown on Figure 4.1 and in Appendix 2. These views are important as they aid the legibility and understanding of the City and are also significant to the outstanding universal value of the WHS, the character of conservation areas and the wider city centre.

4.4.10 These have been separated into three broad groups:

- **Defined Vistas** - These are views towards a landmark building, and are typically along streets or thoroughfares.
- **General Views / Panoramas** - These are often broad ranging views that enable the viewer to place a number of landmarks within the wider urban context.
- **General Views with focal point** - these views vary considerably in terms of their scope but will have at least one focal point which is often a key landmark building

Views of the River

4.4.11 In addition to the views to the WHS from the river, the visual connections between the WHS and the river are also important. These connections include: views of the river from the dockyards; views from within historic public buildings such as the Town Hall balcony; and views of the river and river-front buildings both over buildings from the higher ground to the East and between buildings along the east-west roads within the WHS and the Buffer Zone.

Guidance

4.4.12 It is clear that new development within the WHS and Buffer Zone has the potential to alter the visual character of the WHS. Tall buildings and high-rise proposals are most significant in this regard (see Section 4.6), but all forms of development can affect views depending on their location, height, form and the impact they have on surviving historic buildings and areas around the WHS. As such **it is important that new development is brought forward in a manner that respects the network of views to, from and within the WHS.** The example views which are set out in the Evidential Report and this document and are marked on figure 4.1 are not, and cannot be, a definitive list of all the important views in and around the WHS. **The City Council would**

therefore expect to work with developers at the pre-application stage to determine which views require assessment and consideration as part of the application process.

4.4.13 The City Council expects applications for planning permission to clearly demonstrate in their Design and Access statements how they have addressed potential impacts on the agreed views and the City Council will require applicants to provide accurate visual representations showing the effect of the development on the agreed views where it considers that this is necessary to assess the scale of potential change; this will always be the case with high rise and tall building proposals. The City Council may need to request the impact of development on additional views to be provided.

4.4.14 Whilst the City Council accepts that all developments have some impact upon views, it also accepts that some development can have a positive impact on views by enclosing space and creating framed views. **The City Council expects that developments should not have a significant adverse impact on the key views to, from and within the WHS, by wholly obstructing a key public view of a landmark building or overly dominating a panorama.**

The WHS and Tall Buildings

4.6.5 Over the past 20 years a significant number of high-rise and mid-rise buildings have been developed or have been proposed for development within the WHS, its Buffer Zone and beyond. These buildings are powerful symbols of the economic regeneration of Liverpool at the beginning of the 21st century and in many respects, they have been welcomed for the investment that they have brought to the city. Inevitably, they can also have a significant visual impact upon the urban landscape and UNESCO's WH

Committee has requested that the height of further tall buildings in Liverpool should be carefully considered (see 4.6.6). This trend for tall buildings in historic cities is not confined to Liverpool. UNESCO has raised concerns about the impacts of tall buildings on the skyline other World Heritage Sites in the UK (e.g. Tower of London, Bath and Edinburgh) and

in Europe (e.g. Cologne and Vienna). It is widely accepted that tall building developments, whether they be high-rise or mid-rise buildings, can significantly alter the character and setting of World Heritage Sites and other designated assets such as conservation areas and listed buildings. Tall buildings can also contribute positively to a city's urban landscape by providing legibility to the city and representing symbols of success. They can enable business specialisation and economies of scale and can increase employment density. Conversely, tall buildings can create a confusing urban landscape and over-dominate a sensitive inherited landscape. **As such it is critical that, in accordance with international, national and local planning policy, future tall building developments are appropriately sited and designed to ensure that their impact on the World Heritage Site and other designated heritage assets such as listed buildings and conservation areas is minimised.** In addition, whilst considering proposals for tall buildings in Liverpool, regard should be had to: Liverpool's significant contribution to tall building technology in the 19th century, through Peter Ellis's Oriel Chambers and 16 Cook Street, which strongly influenced John Roots subsequent work in Chicago and; Liverpool's tradition of historic tall buildings, notably the still dominant presence of Sir Giles Gilbert Scott's Anglican Cathedral and Walter Aubrey Thomas's Royal Liver Building, which was one of the first buildings in the country to have a reinforced concrete frame and was referred to as a skyscraper by contemporary press.

High-rise Buildings in the WHS

4.6.12 The WHS is a highly sensitive historic townscape. It contains a large number of listed buildings and is designated throughout as a conservation area. The different character areas, which broadly relate to different conservation areas, contain a diversity of building heights (see Sections 5 & 6). However, the WHS is not characterised by high-rise developments (as defined above). The development of high-rise buildings within the boundary of the WHS would result in a substantial change to the character of both the locality in which they are situated and the wider townscape and visual character of the WHS and the conservation areas that encompass it. High-rise buildings within the WHS would also affect key views across, to and from the WHS (see Section 4.3) and the wider skyline of the city (see UDP policy HD18 vii).

4.6.13 **Given the outstanding universal value of the WHS, the inherent sensitivity of the character and fabric of its historic townscape and existing national planning policy (e.g. PPG 15 and the Town and Country Planning (Listed Building and Conservation Area) Act 1990) and existing policies in the UDP, there will be a strong presumption against high-rise developments within the World Heritage Site, as they would be over-dominant elements and out of context with its prevailing character.** The only exception to this general presumption is at the system of historic docks and quaysides north of Collingwood Dock and Salisbury Dock, where there is very little predetermined form of development, and where medium-rise buildings will be considered if they: reflect the form of the dockland landscape; retain historic fabric, structures, features, paving materials and street furniture and comply with the other guidance on protection of key views, the integrity of dock water spaces and setting of listed buildings.

2.2 Location for secondary cluster of Tall Buildings in the Buffer Zone of Liverpool's WHS: Part of the Liverpool Waters Site on and around the site of the former Clarence Dock

4.6.18 There is an opportunity to provide a small grouping of medium rise and high-rise buildings in the area around the junction of Parliament Street / Chaloner Street (identified approximately on Figure 4.3), where a number of planning permissions for tall buildings have already been granted to create a key landmark at this southern gateway to the city centre. Key design considerations in this location would include:

- **The need for this group to be visually and numerically subservient to the Commercial District cluster.**
- **Achieving a sensible balance with the larger Commercial District cluster and the Central Docks cluster, being seen as distinctly smaller in terms of its number, scale and height from the former.**
- **Ensuring that the height of the group does not interrupt views to and from the WHS or the visual relationship between the Anglican Cathedral, the WHS, the River and the Wirral**

15.0

Historic drawings

The Cathedral is extremely fortunate to have hundreds if not thousands of architectural, engineering and presentation drawings of the building and precinct, dating from the competition onwards. Many of these are held by the Cathedral; others are at the RIBA and Liverpool City Archives. A selection of the most informative are reproduced over the following pages. This Plan recommends that they should all be digitised, alongside a comprehensive catalogue.

Competition entries

1. Frank Walley, *East End view of proposed Liverpool Cathedral*, RIBA, PB213.12[1]
2. Frank Walley, *Proposed design for Liverpool Cathedral*, 1902, RIBA, PB213.12[2]

Lady Chapel

3. Bodley and Scott, *Vaulting in the Lady Chapel*, n.d., Liverpool Cathedral Archive, Drawing no. 54
4. *Half inch detail of one bay of Lady Chapel*, n.d., Liverpool Cathedral Archive, Drawing no. 67
5. G.G. Scott and W. Bainbridge Reynolds, *Gilt iron pendants for lighting Lady Chapel*, n.d., Liverpool Cathedral Archive, uncatalogued
Note: This is in a roll entitled 'Proposals Incorporating the Requirements of the Dean for the Re-Lighting of the Lady Chapel of Liverpool Cathedral. P.J. Robinson, MIEE, Liverpool

Chancel and East End

6. *Longitudinal section through East Chancel wall*, n.d., Liverpool Cathedral Archive, Drawing no. 245

7. G.G. Scott, *Upper part of the Choir: section through South East Turret looking north*, approved W.B.Forwood, 23 September 1911, Liverpool Cathedral Archive, uncatalogued
8. G.G. Scott, *Details of reinforced concrete roof of Quasi-South Vestries*, received 28 January 1921, O. Pittaway, Liverpool Cathedral Archive, Drawing no. 200
9. G.G. Scott, *Library and Refectory Block. Elevation and Section*, received 28 March 1940, O. Pittaway, Liverpool Cathedral Archive, uncatalogued
Note: This proposal would sit on the footprint of the original Chapter House design. Another drawing, Archive no. 285 shows full scale details of the same.
10. G.G. Scott, *Proposed alteration to South Choir Aisle window*, 13 December 1944, received 20 April 1945, by O. Pittaway, Liverpool Cathedral Archive, Drawing no. 446
11. Brock Carmichael Architects, *Choir extension, showing proposed basement and ground floor setting out*, n.d., Liverpool Cathedral Archive, uncatalogued

Central Space and Tower

12. G.G. Scott, *Cross section through Tower Aisle*, March 1909, Liverpool Cathedral Archive, Drawing no. 143
13. G.G. Scott, *Details of reinforced concrete roof over first bay of the Central Space*, received 12 September 1931, O. Pittaway, Liverpool Cathedral Archive, Drawing no. 212
Note: This drawing is a half section of the roof and details of reinforcement. Drawing 213 is identical but confusingly is dated 23

December 1913

14. G.G. Scott, *Details of reinforced concrete roof over first bay of the Central Space*, received 12 September 1931, O. Pittaway, Liverpool Cathedral Archive, Drawing no. 212.
Note: This drawing is a half section of the roof and details of reinforcement. Drawing 212 is identical but confusingly is dated 23 December 1913
15. G.G. Scott, *General plan of main entrance steps*, received 17 April 1921, Liverpool Cathedral Archive, Drawing no. 201
16. G.G. Scott, *Plan of beams to main floors*, received 23 February 1923, O. Pittaway, Liverpool Cathedral Archive, Drawing no. 535
17. G.G. Scott, *Plan of slabs to main floor (Choir)*, March 1923, received 15 March 1923, O. Pittaway, Liverpool Cathedral Archive, Drawing no. 536.
Note: Shows in-situ reinforced concrete.
18. G.G. Scott, *Elevation of the Tower: upper part of turret on tower*, received 11 June 1938, O. Pittaway, Liverpool Cathedral Archive, Drawing no. 412
19. G.G. Scott, *Half elevation of upper part of Tower*, received 19 January 1939, O. Pittaway, Liverpool Cathedral Archive, Drawing no. 411]
20. G.G. Scott, *Upper part of tower*, received 15 February 1939, O. Pittaway, Liverpool Cathedral Archive, Drawing no. 419
21. G.G. Scott, *Elevation, plan and section of the Font*, received 21 February 1939, O. Pittaway, Liverpool Cathedral Archive, Drawing no. 417
22. G.G. Scott, *Plan showing extent of work completed*, 4 December 1952, Liverpool Cathedral Archive, Drawing no. 603

23. G.G. Scott, *Recess for Donor's Book*, n.d., Liverpool Cathedral Archive, Drawing no. 190

Nave

24. G.G. Scott, *Roof over first and second bays of the Nave*, April 1959, Liverpool Cathedral Archive, Drawing no. 479.
Note: This drawing shows roof made up of Bison prestressed concrete units: gutter carried on Bison beams. Weyroc boards fixed to continuous battens, fixed to Bison units
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Note: This interesting drawing shows the depth of the concrete foundations which varies depending on the rock formation.
26. G.G. Scott, *Section through Nave Aisle vaulting*, detail, June 1962, Liverpool Cathedral Archive, Drawing no. 494. **Note:** Revision of 493, detail of BRC fabric.
27. F.G. Thomas, *Details of floor and trenches in North Aisle and Lobby*, May 1977, Liverpool Cathedral Archive, uncatalogued

West End

28. G.G. Scott, A.G. Crimp *delt.*, *Liverpool Cathedral: Nave etc.*, 31 August 1948, Liverpool Cathedral Archive, Drawing no. 329.
Notes: A.G. Crimp (1880-1982) was GGS's assistant. This drawing shows west end design with porte-cochère and towers
29. Bingham Blades & Partners, *General Arrangement of reinforced concrete beams at the West End*, 14 February 1967, Liverpool Cathedral Archive, uncatalogued

30. G.G. Scott, *Liverpool Cathedral: Nave etc. 'Entrance Porch steps and Inside West Arch over Porch increased'*, Rev B, Feb.1967, Liverpool Cathedral Archive, Drawing no. 331
31. F.G. Thomas, *West End: Elevation of the upper part*, February 1973, Liverpool Cathedral Archive, uncatalogued
32. F.G. Thomas, *West End: elevation of the upper part*, February 1973, Liverpool Cathedral Archive, uncatalogued
33. F.G. Thomas, *South-West turret south side*, February 1973, Liverpool Cathedral Archive, uncatalogued
34. F.G. Thomas, *Inside of Great West Doorway*, September 1974, Liverpool Cathedral Archive, uncatalogued
35. *Two proposed schemes for the termination of the West End*, n.d., Liverpool Cathedral Archive, uncatalogued
36. *Builders' work in connection with Concrete Ltd.'s floor units and beams*, n.d. Liverpool Cathedral Archive, Drawing no. 666

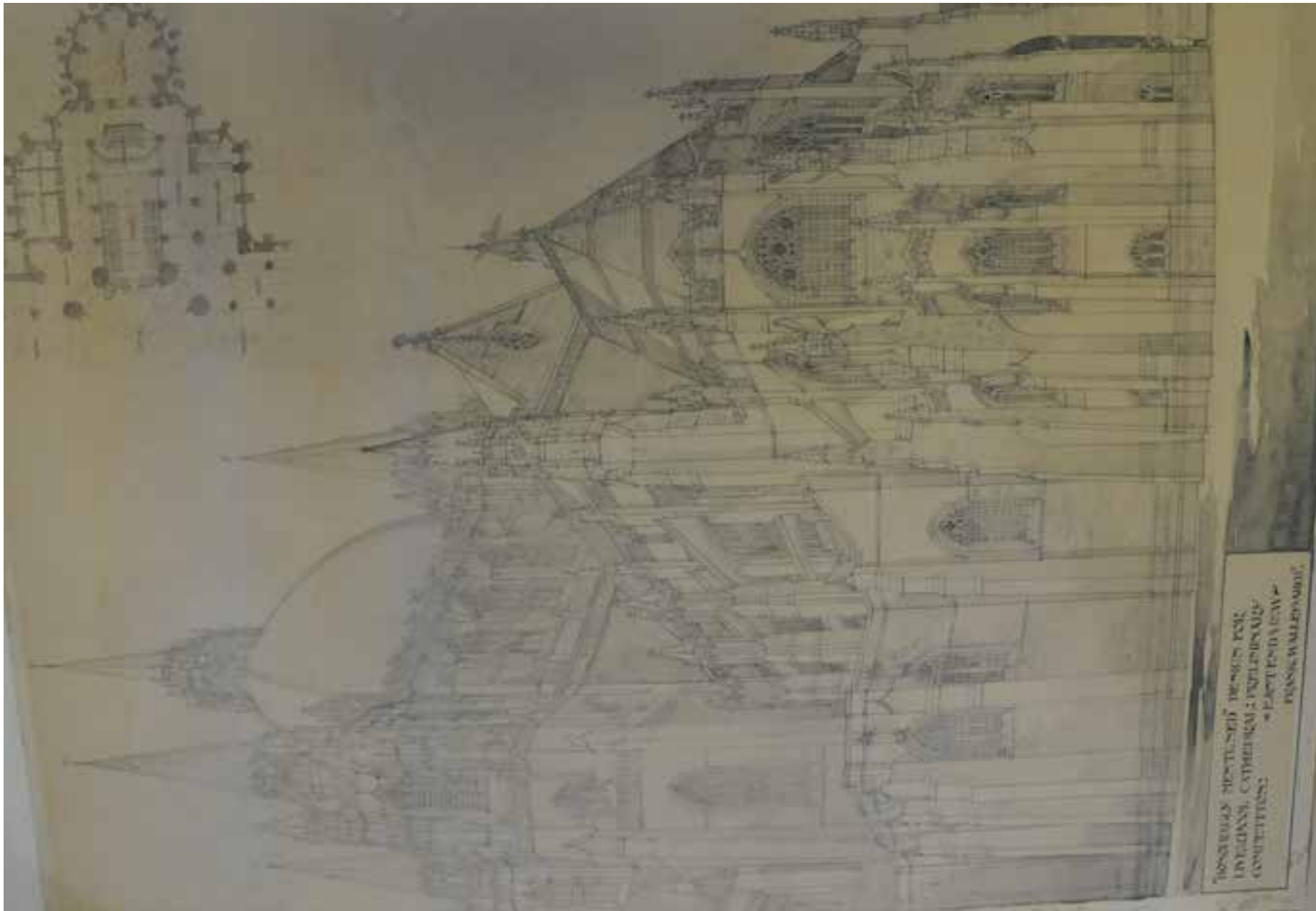
Fixtures and fittings

37. Design for floor of Eastern Vestries (now B33, B35, B36 and B38 of the Song School), January 1910, RIBA, PB873/ScGG[64]170
38. G.G. Scott, *Liverpool Cathedral: Lobby etc. to Lower Quasi E. Vestries, plan of floor*, January 1910, RIBA, PB873.ScGG[64]170
39. G.G. Scott, *Liverpool cathedral Lower Vestries: Plan of ceiling to Chapel Vestry and Vestry next to it*, February 1910, RIBA, PB873.ScGG[64]168
40. G.G. Scott, *Liverpool Cathedral: Proposed cupboard for Vestry*, November 1910, RIBA, PB873.ScGG[64]172

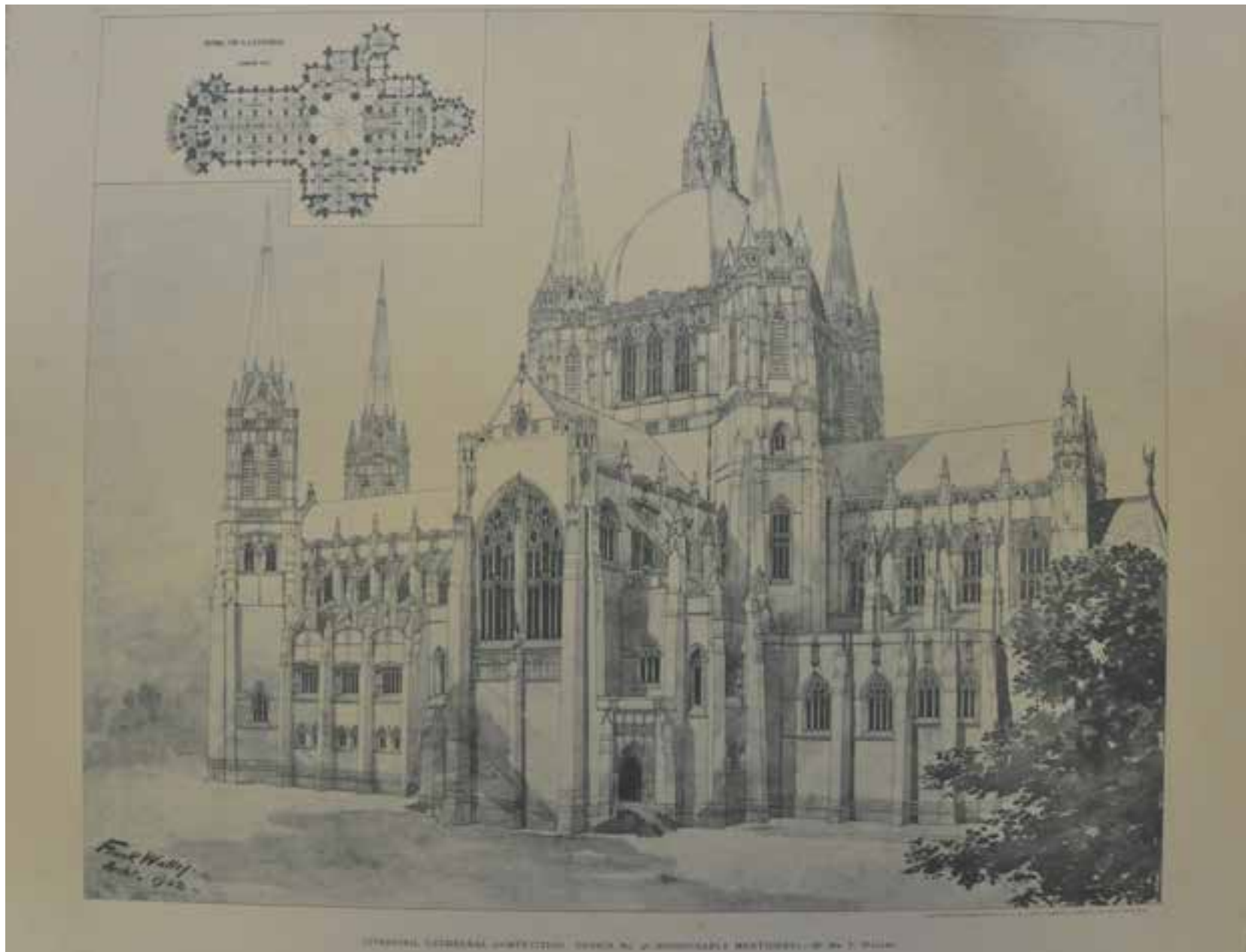
41. G.G. Scott, *Liverpool Cathedral- Lady Chapel: Proposed table for Vestry in Austrian oak*, January 1911, RIBA, PB873.ScGG[64]185
42. G.G. Scott, *Liverpool Cathedral: small oak table for Vestry*, January 1911, RIBA, PB873.ScGG[64]187
43. G.G. Scott, *Liverpool Cathedral: Oak table with drawer divided into three compartments for Ladies Vestry*, January 1924, RIBA, PB873.ScGG[64]181
44. G.G. Scott, *Liverpool Cathedral: Flooring of Quasi-South Vestries, in teak blocks with stone margin*, n.d., RIBA, PB873.ScGG[64]169
45. G.G. Scott, *Liverpool Cathedral- Lady Chapel: design for oak cupboard in Vestry*, n.d., RIBA, PB873.ScGG[64]188
46. G.G. Scott, *Liverpool Cathedral- Lady Chapel: Proposed table for Vestry in Austrian oak*, n.d., RIBA, PB873.ScGG[64]190
47. G.G. Scott, *Liverpool Cathedral: Umbrella stands for Vestries*, 1924, RIBA, PB873.ScGG[64]191

Precinct

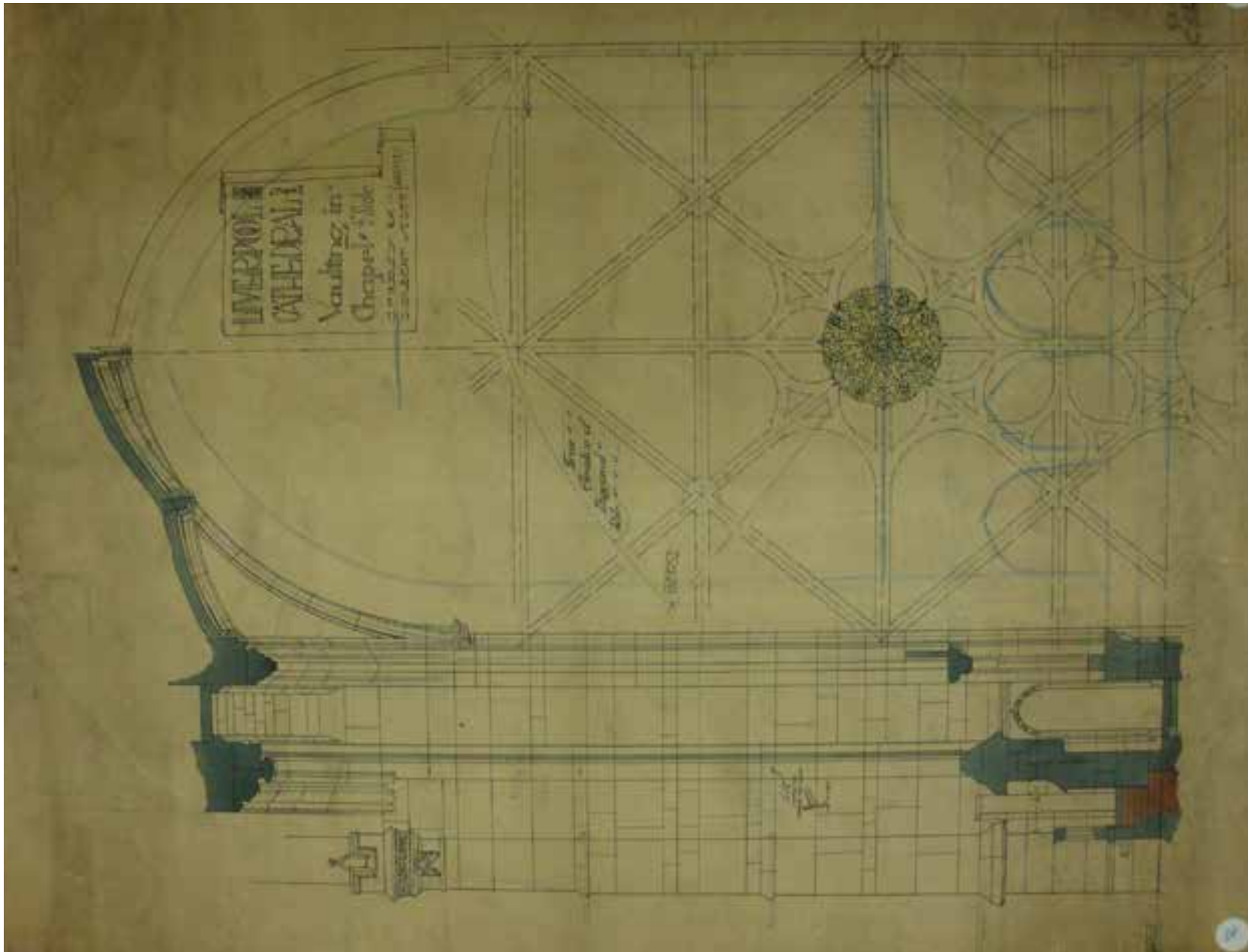
48. Brock Carmichael Architects, *View of proposed Lady Chapel Square*, n.d., Liverpool Cathedral Archive, uncatalogued
49. Brock Carmichael Architects, *Cathedral Park development (East End)*, March 1988, Liverpool Cathedral Archive, uncatalogued



1: Frank Walley, *East End view of proposed Liverpool Cathedral*, RIBA, PB213.12[1]



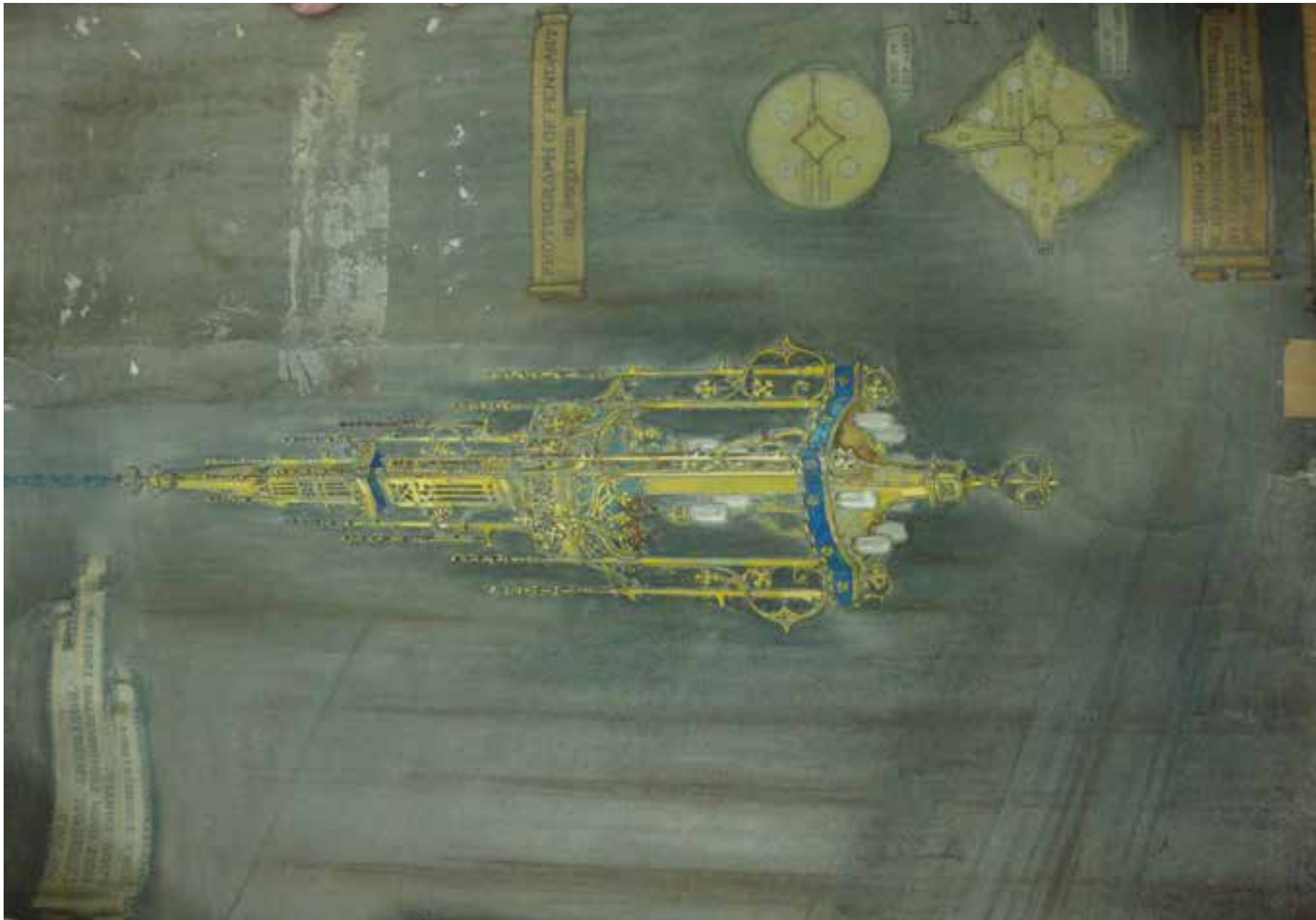
2: Frank Walley, Proposed design for Liverpool Cathedral, 1902, RIBA, PB213.12[2]



3: Bodley and Scott, *Vaulting in the Lady Chapel*, n.d., Liverpool Cathedral Archive, Drawing no. 54

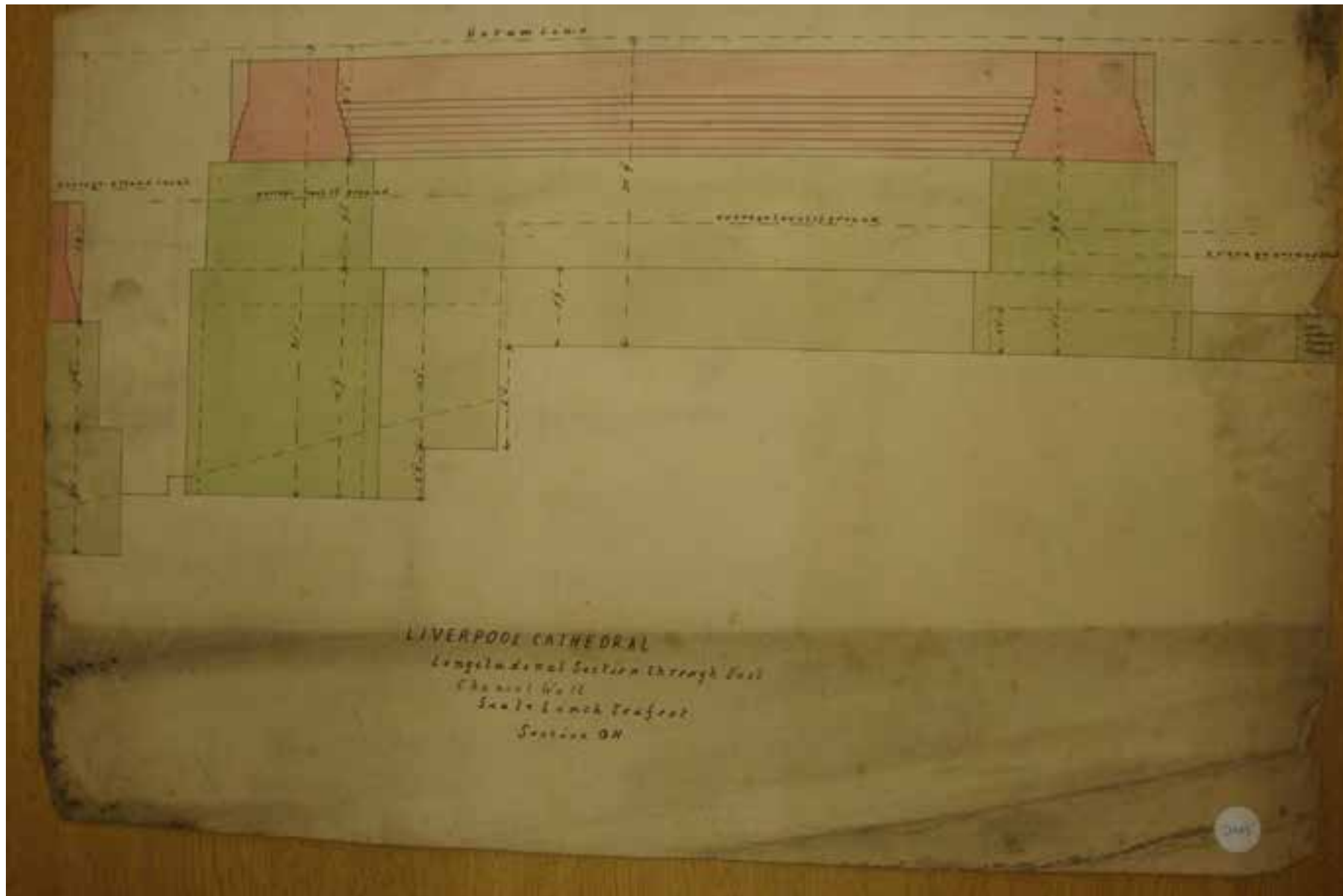


4: Half inch detail of one bay of Lady Chapel, n.d., Liverpool Cathedral Archive, Drawing no. 67)

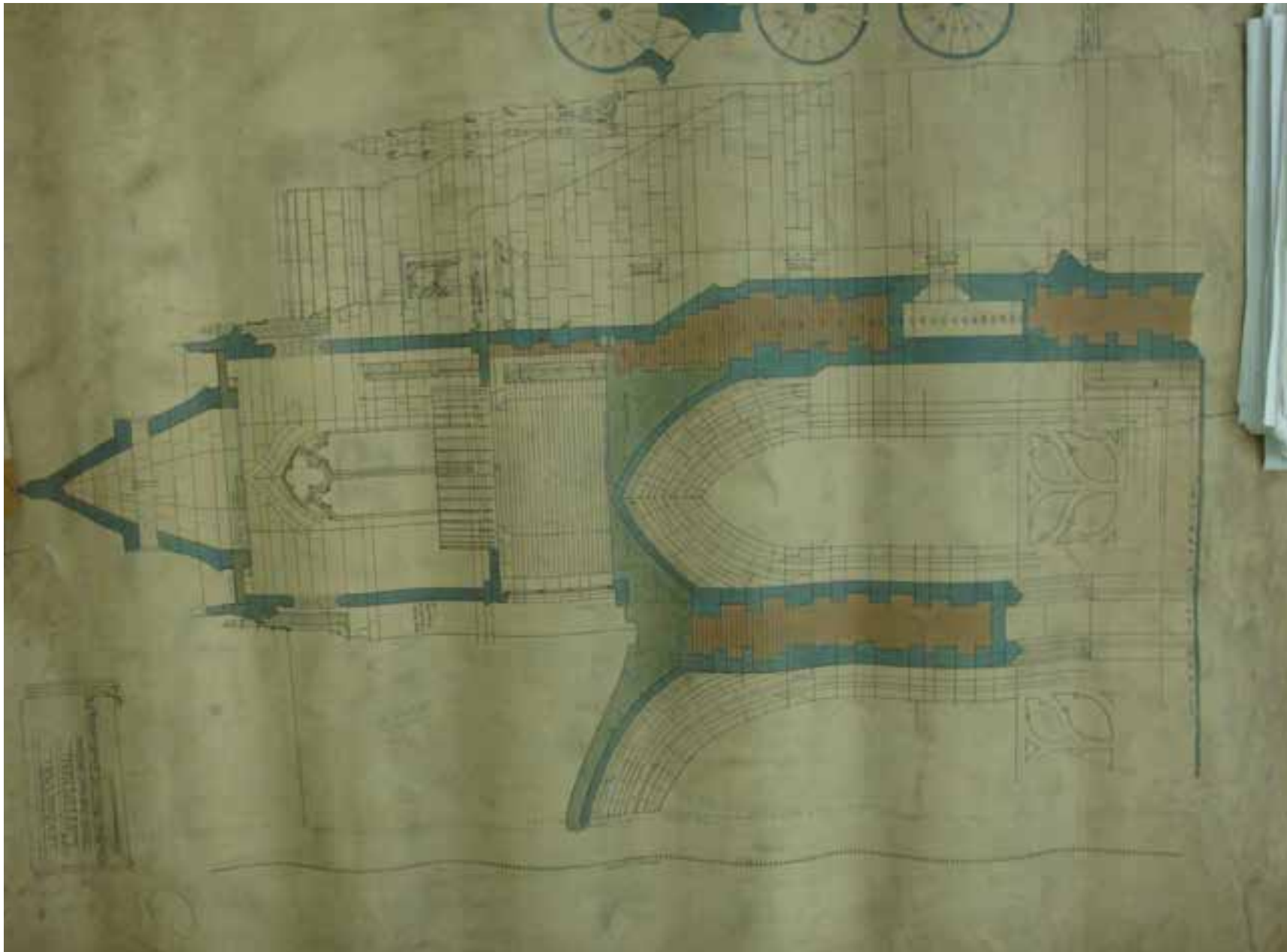


5: G.G. Scott and W. Bainbridge Reynolds, *Gilt iron pendants for lighting Lady Chapel*, n.d., Liverpool Cathedral Archive, uncatalogued. Note: This is in a roll entitled 'Proposals Incorporating the Requirements of the Dean for the Re-Lighting of the Lady Chapel of Liverpool Cathedral. P.J. Robinson, MIEE, Liverpool

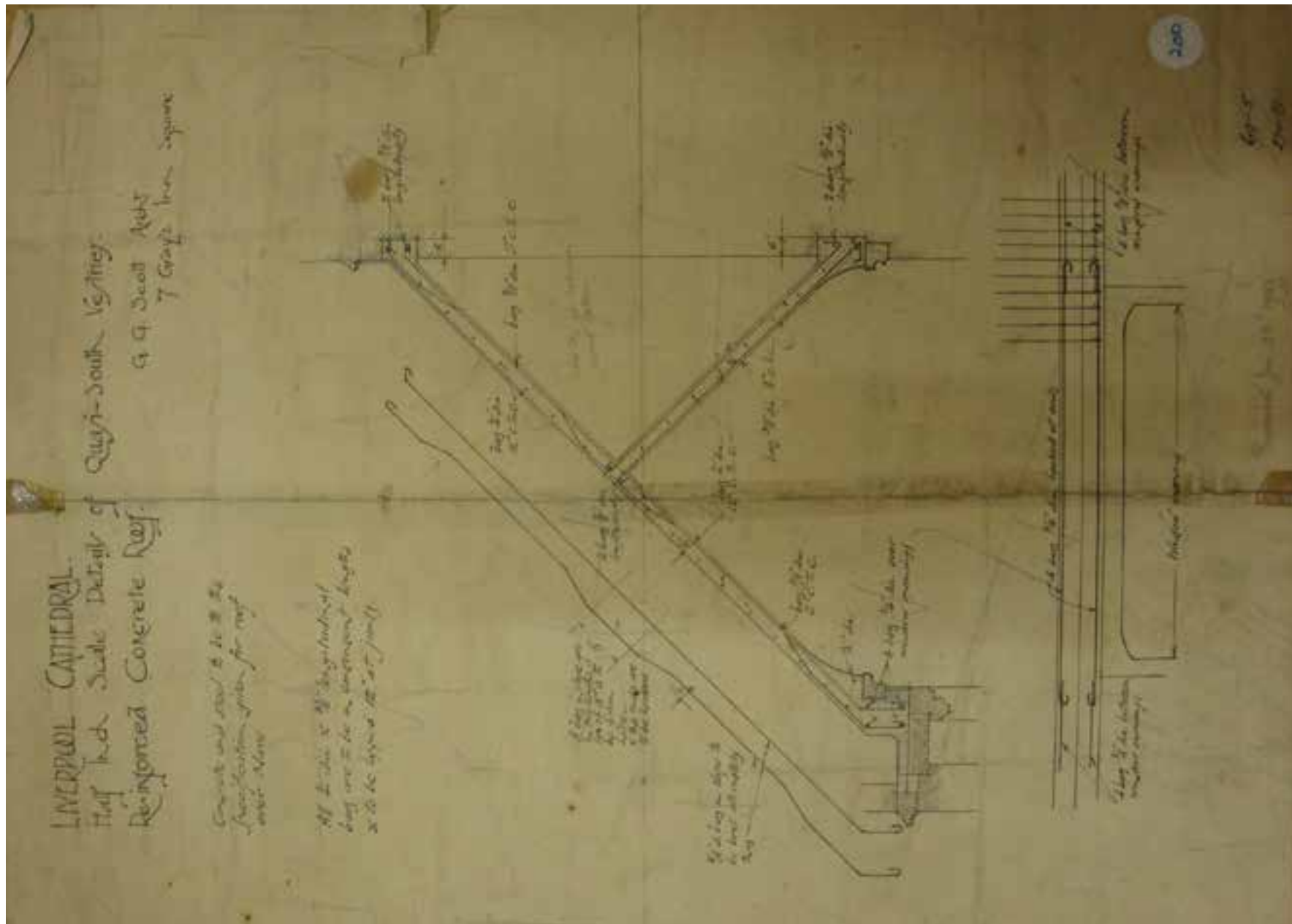
NAVIGATION PLANS



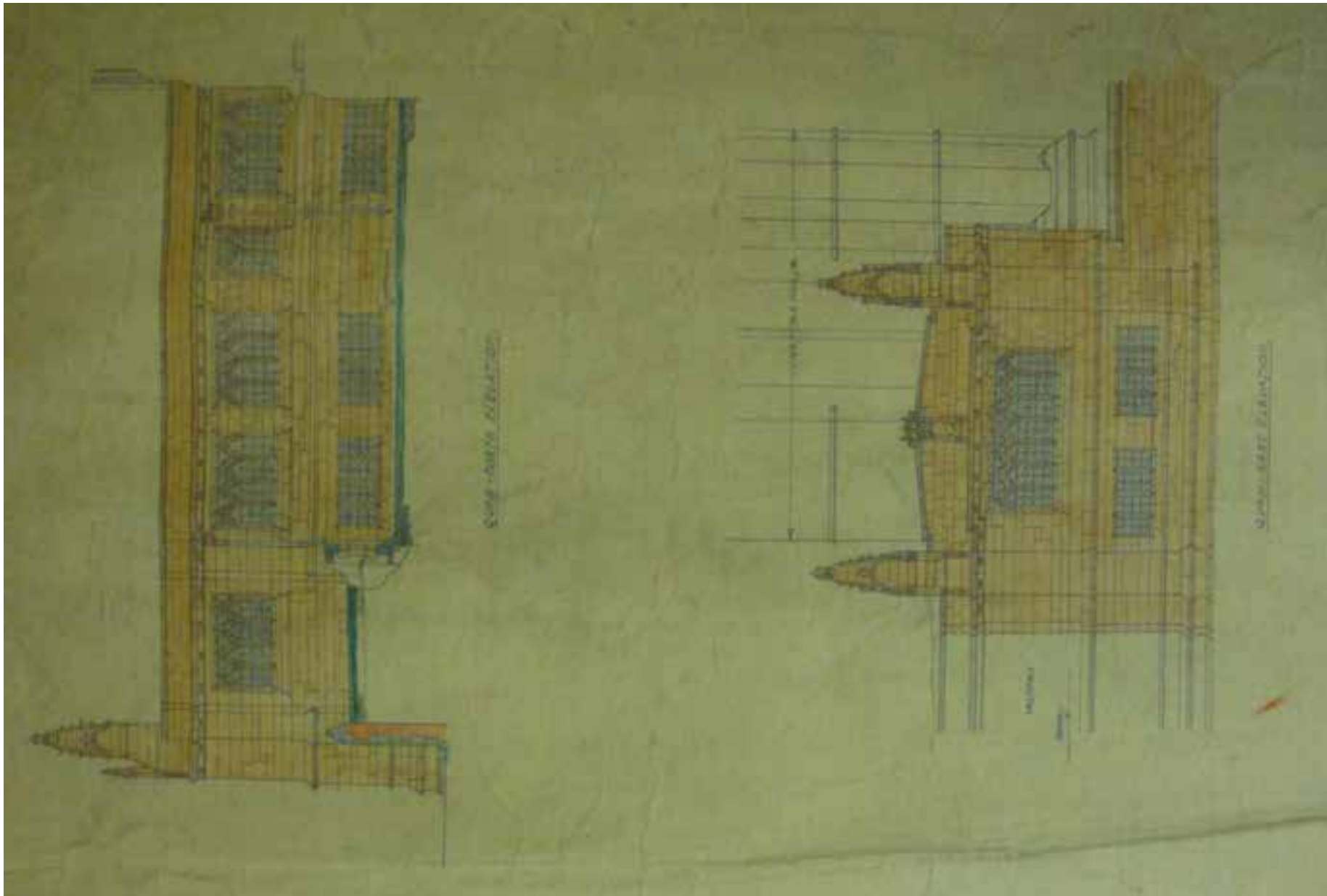
6: Longitudinal section through East Chancel wall, n.d., Liverpool Cathedral Archive, Drawing no. 245



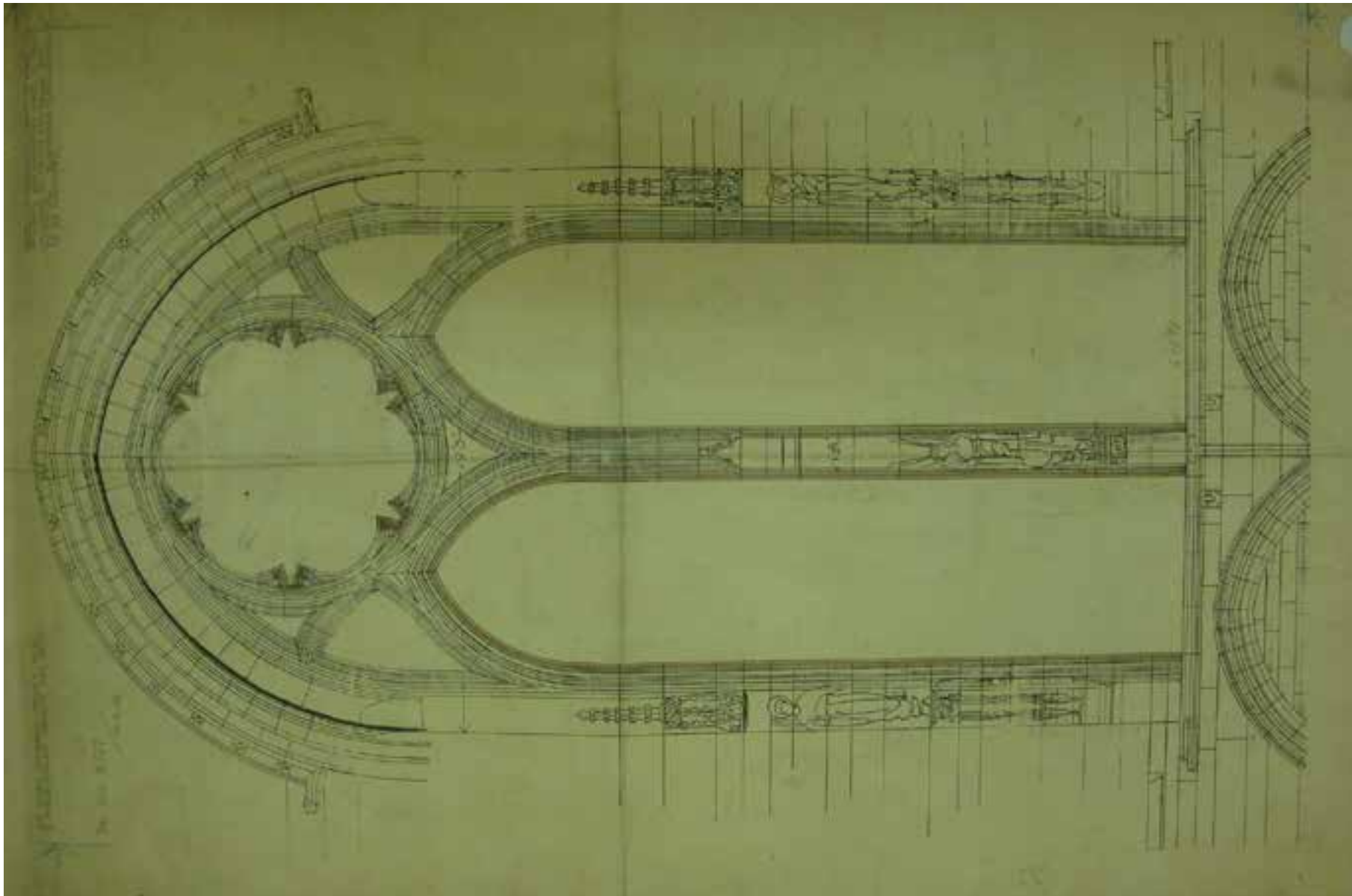
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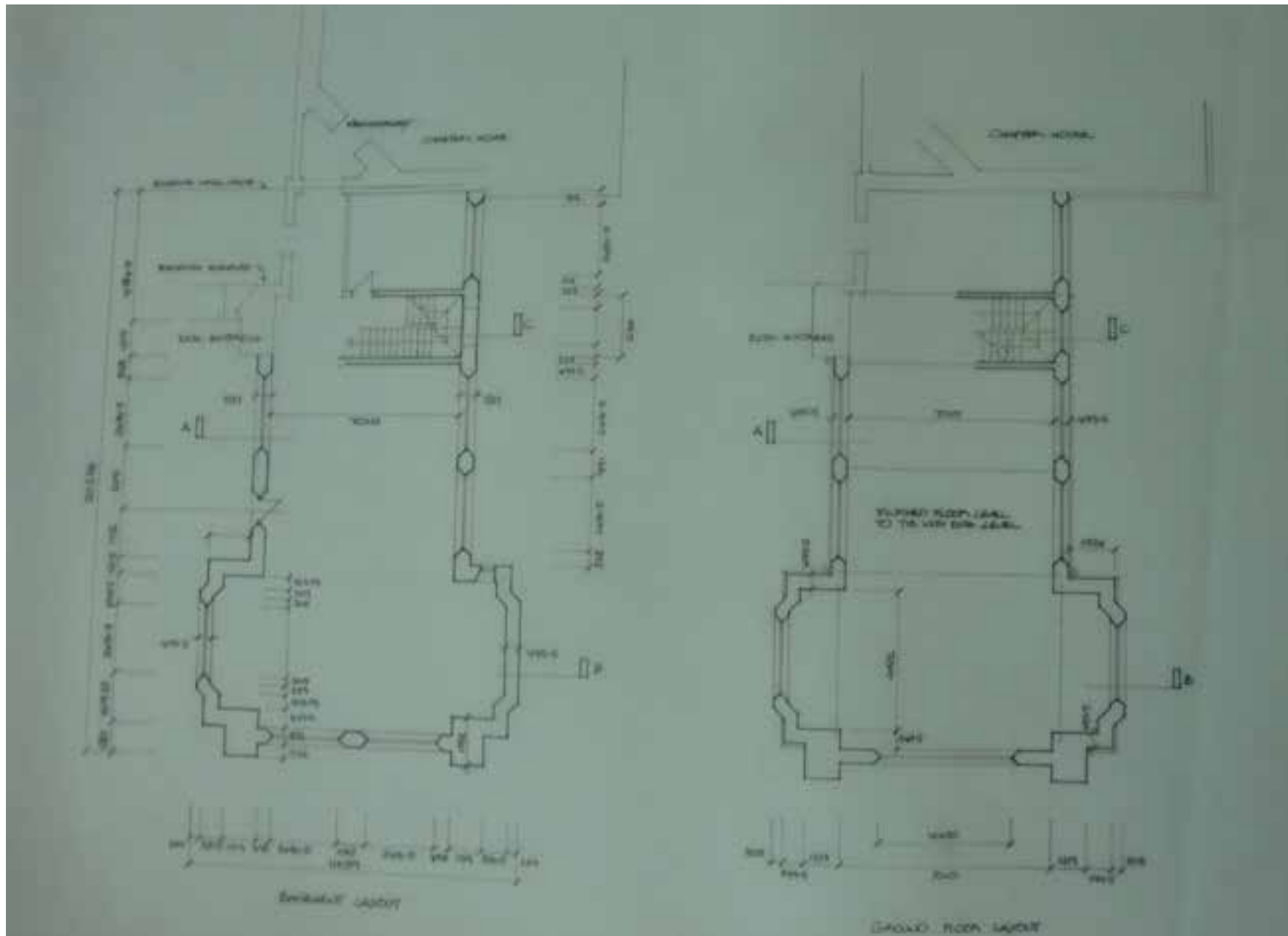
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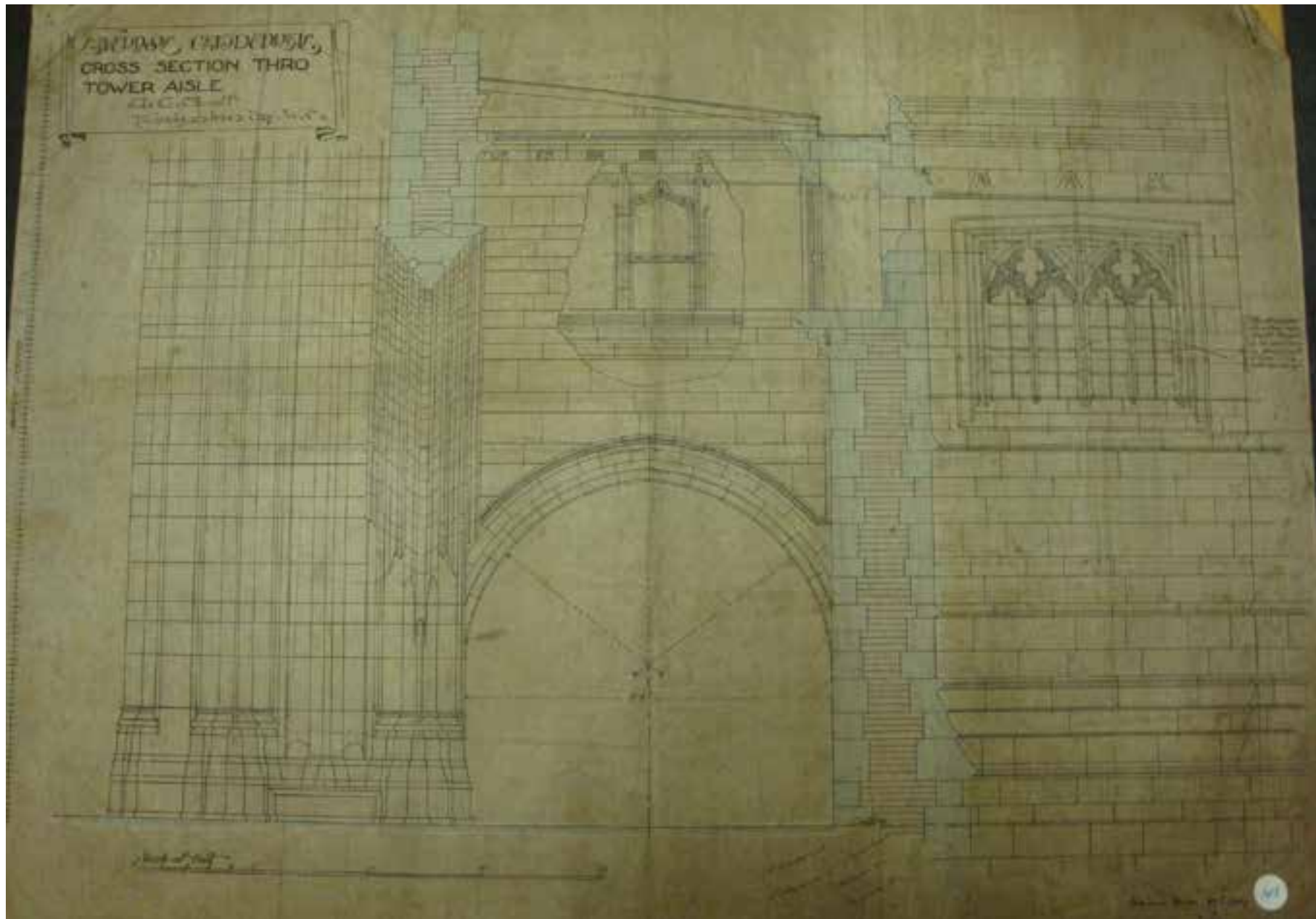
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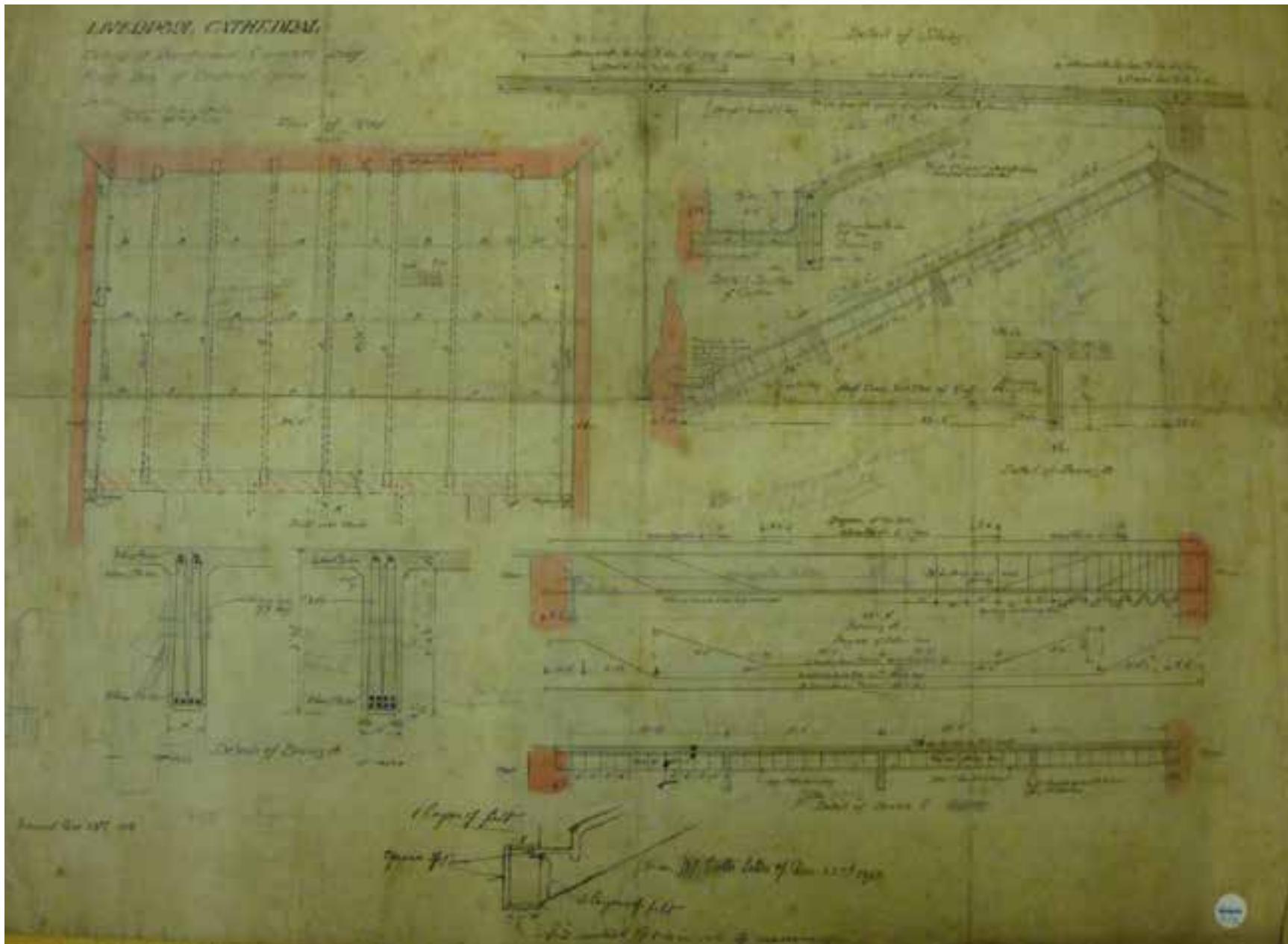
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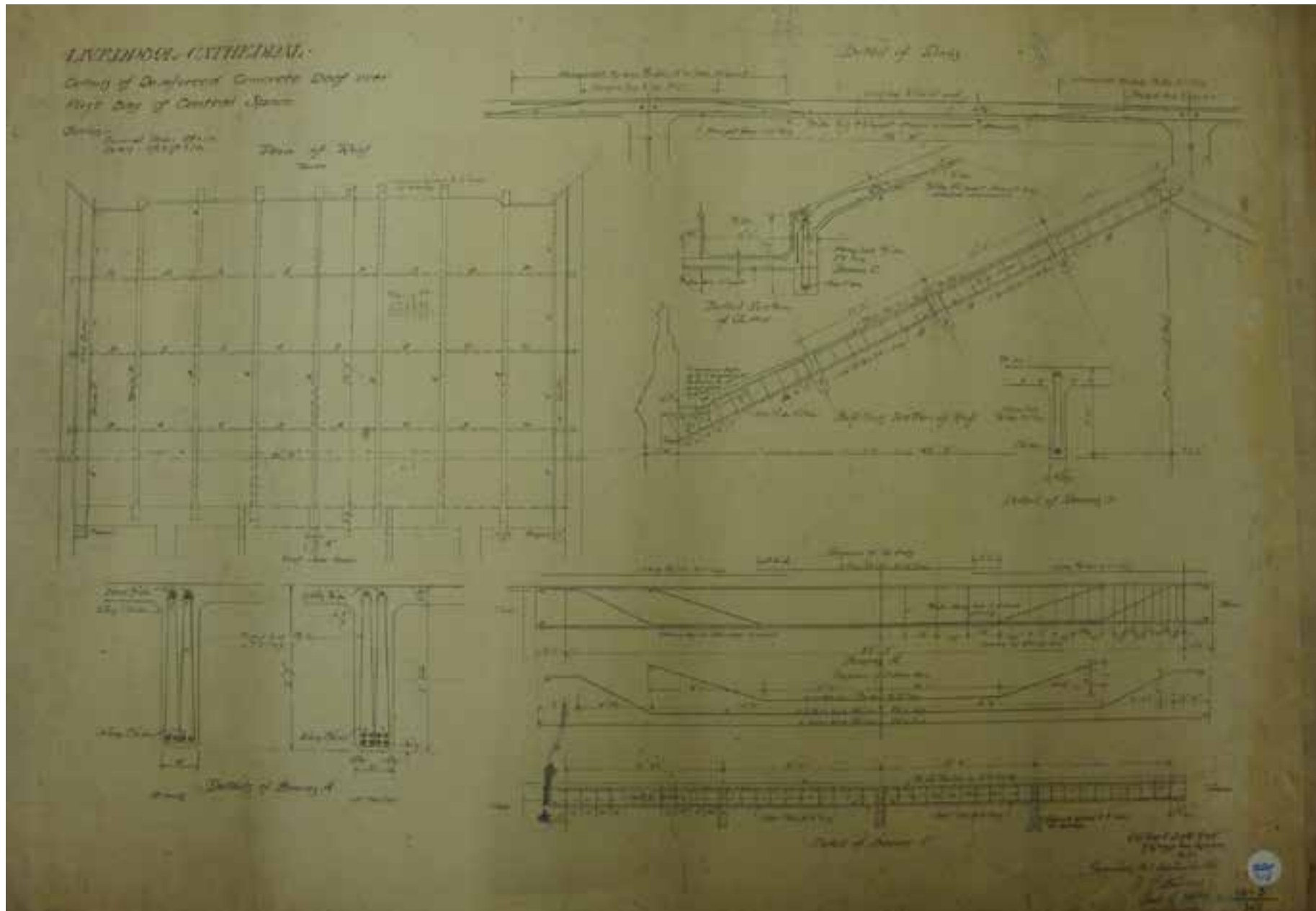


12: G.G. Scott, *Cross section through Tower Aisle*, March 1909, Liverpool Cathedral Archive, Drawing no. 143



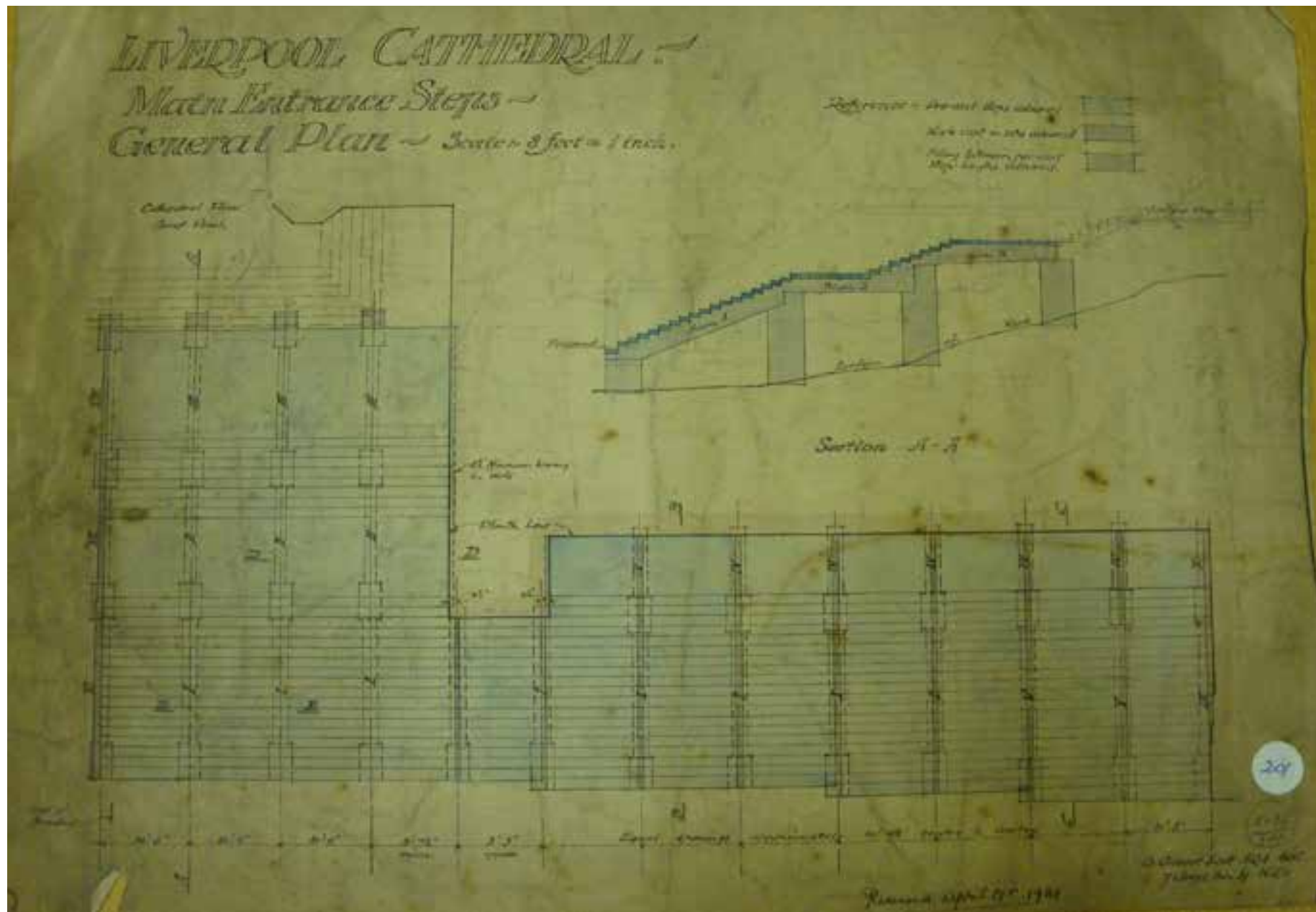
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NAVIGATION PLANS

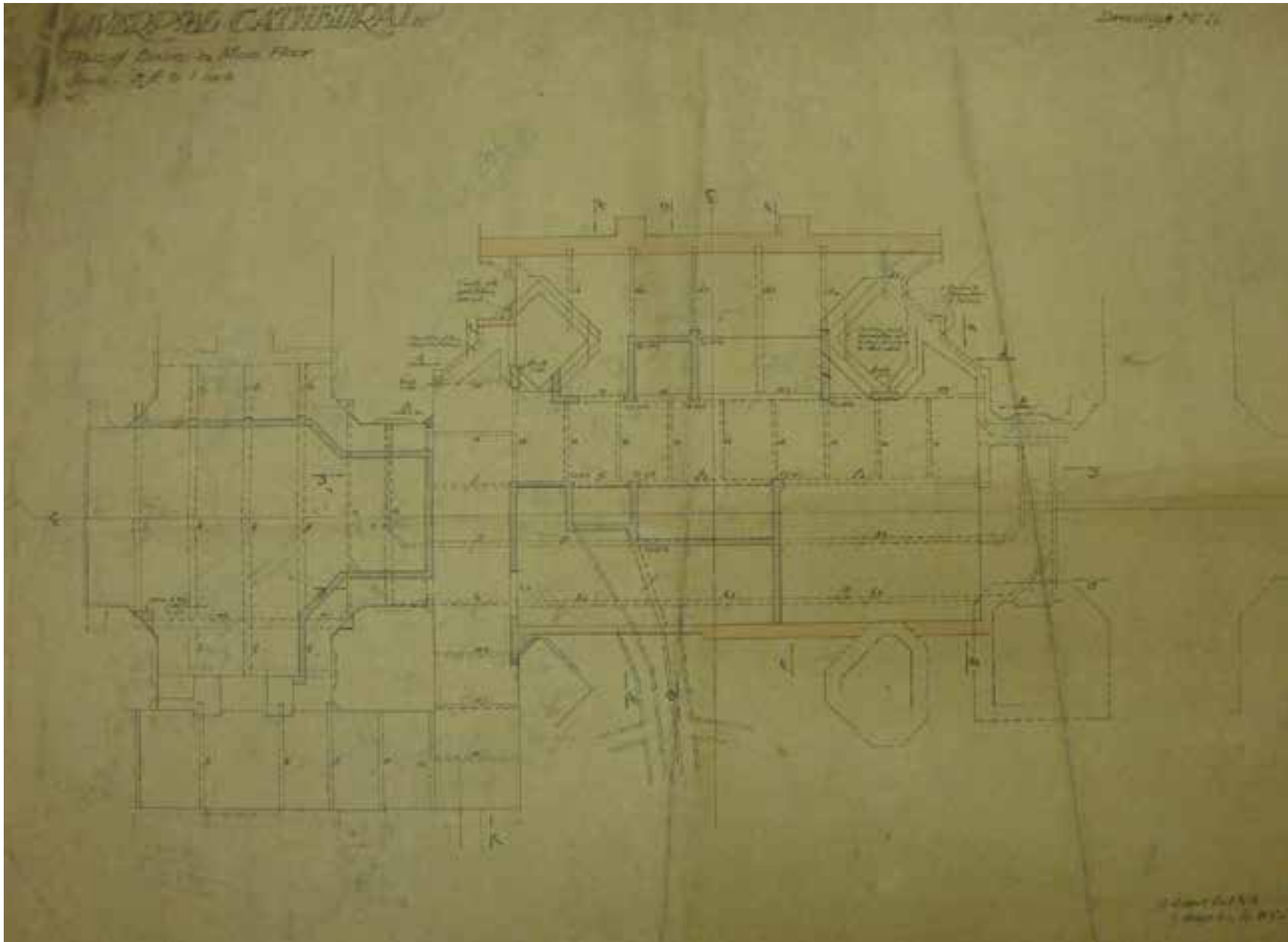


14: G.G. Scott, *Details of reinforced concrete roof over first bay of the Central Space*, received 12 September 1931, O. Pittaway, Liverpool Cathedral Archive, Drawing no. 212. Note: This drawing is a half section of the roof and details of reinforcement. Drawing 212 is identical but confusingly is dated 23 December 1913

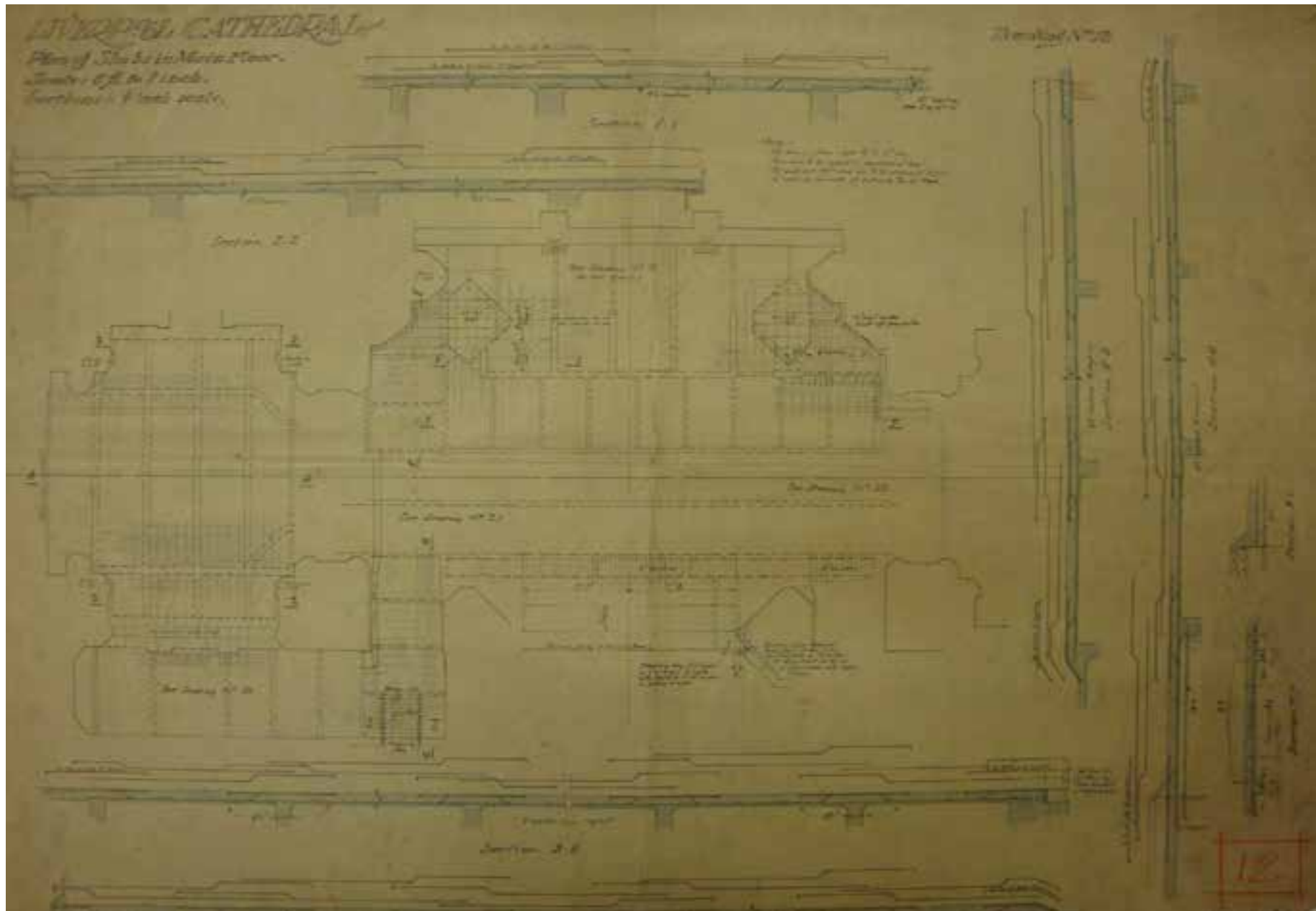
NAVIGATION PLANS



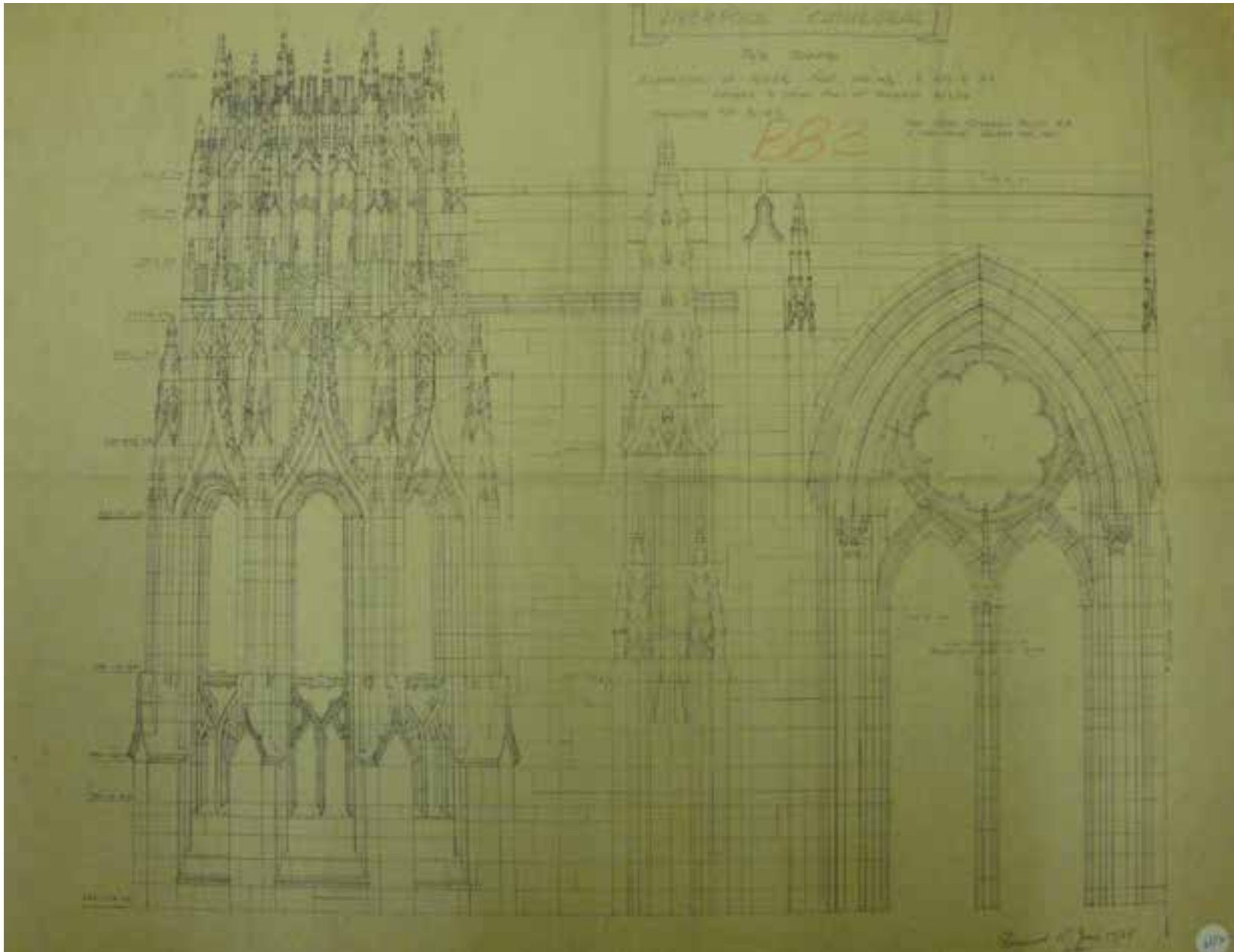
15: G.G. Scott, *General plan of main entrance steps*, received 17 April 1921, Liverpool Cathedral Archive, Drawing no. 201



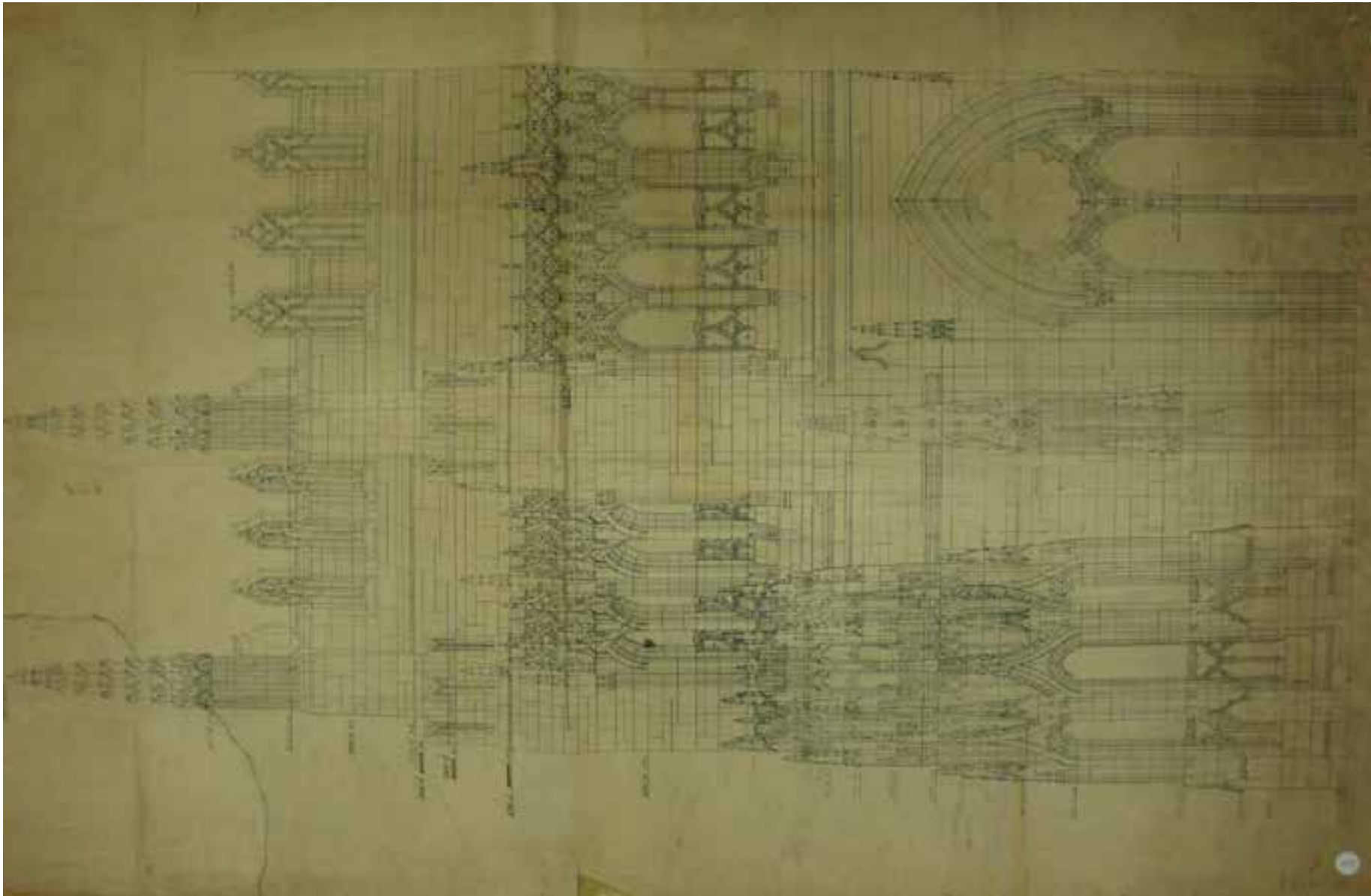
16: G.G. Scott, *Plan of beams to main floors*, received 23 February 1923, O. Pittaway, Liverpool Cathedral Archive, Drawing no. 535



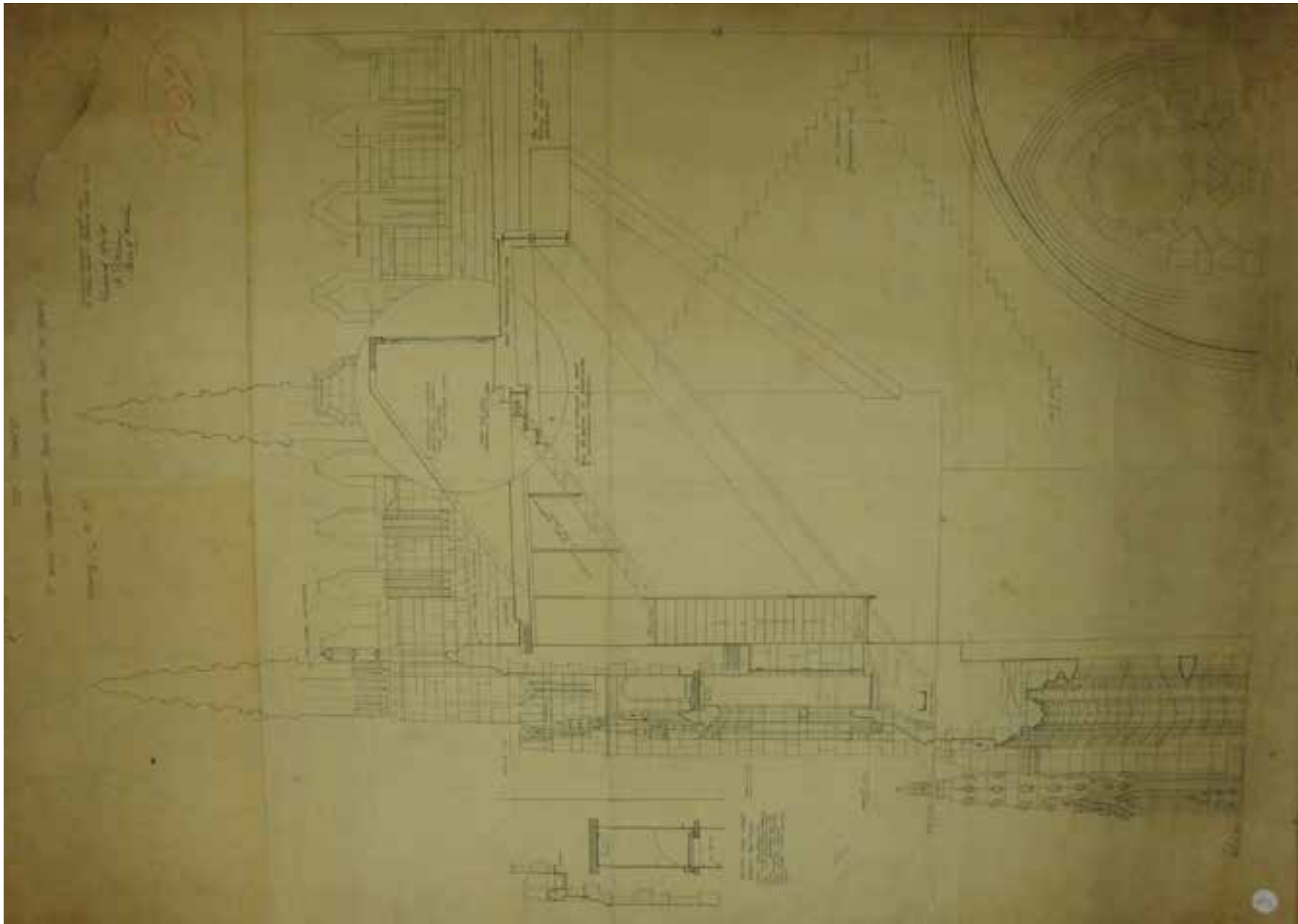
17: G.G. Scott, *Plan of slabs to main floor* (Choir), March 1923, received 15 March 1923, O. Pittaway, Liverpool Cathedral Archive, Drawing no. 536. Note: Shows in-situ reinforced concrete.



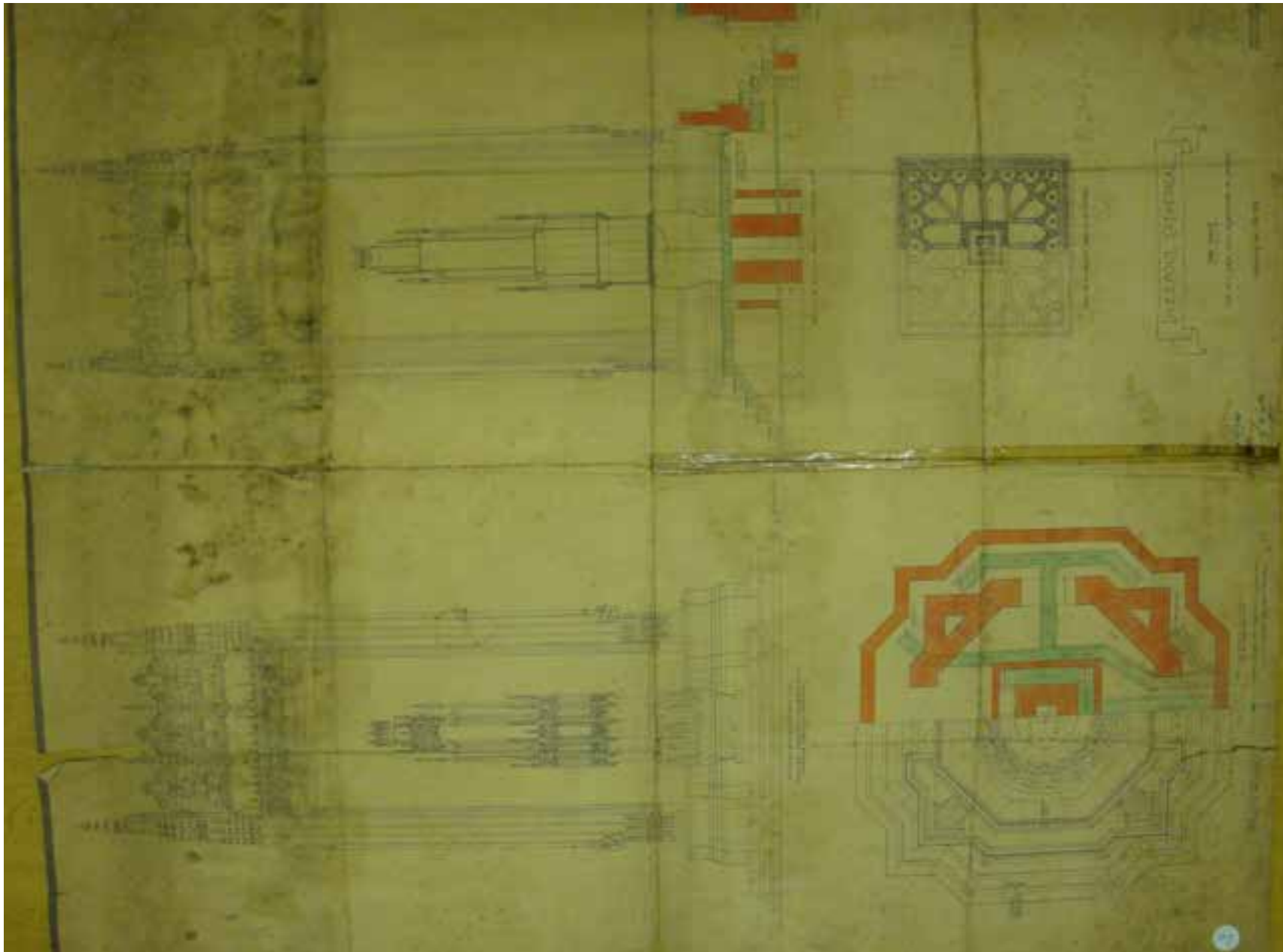
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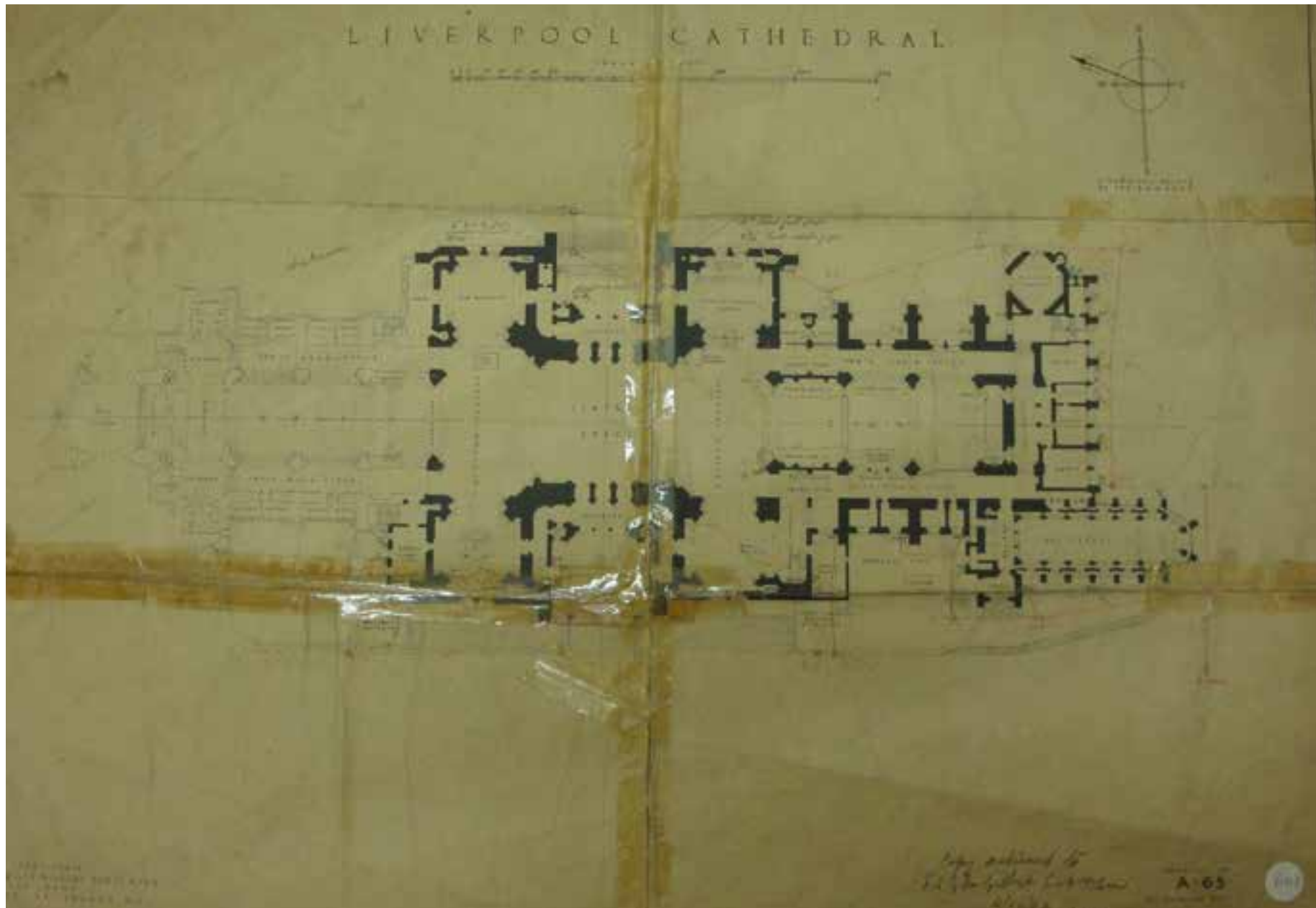
19: G.G. Scott, *Half elevation of upper part of Tower*, received 19 January 1939, O. Pittaway, Liverpool Cathedral Archive, Drawing no. 413



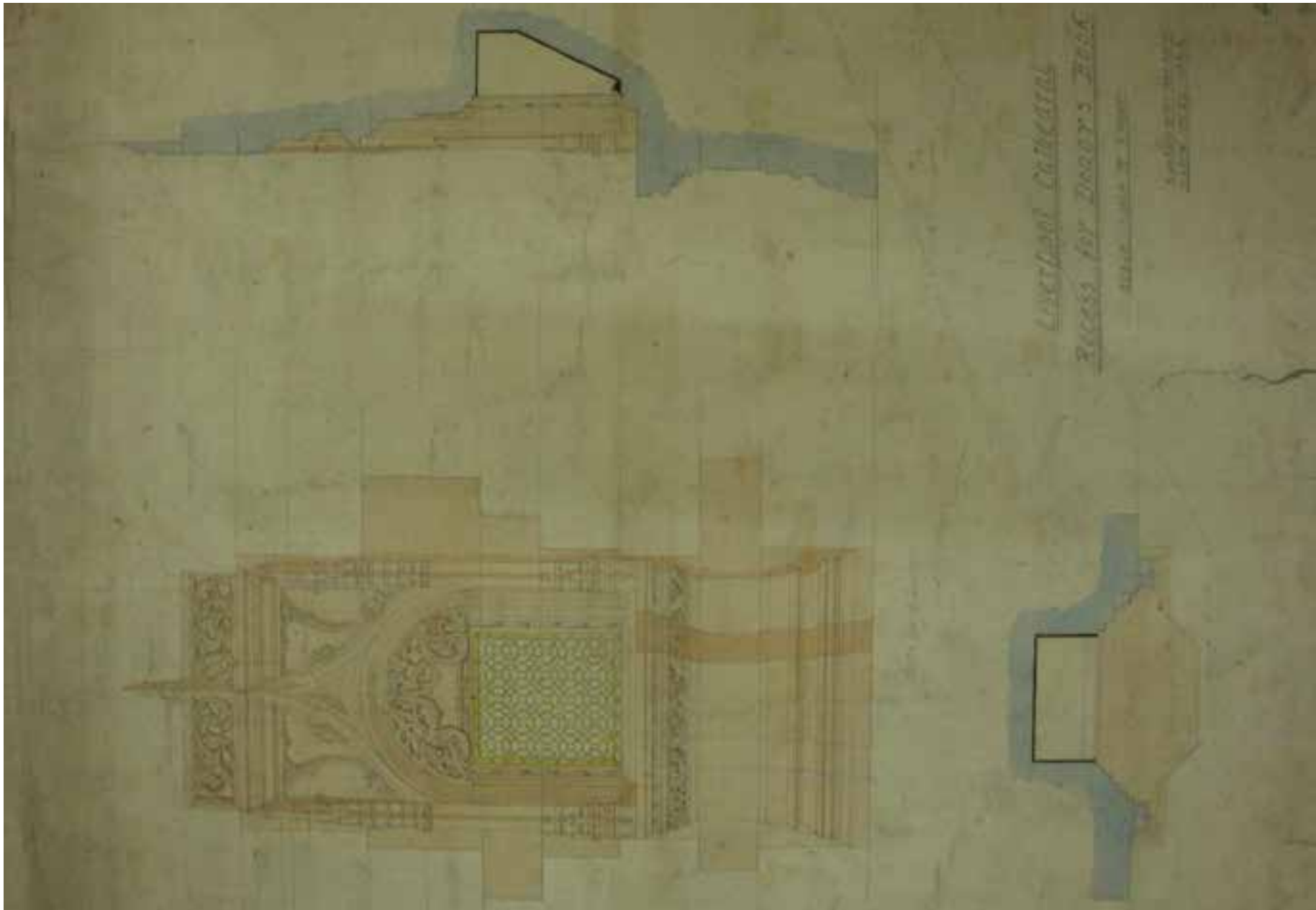
20: G.G. Scott, *Upper part of tower*, received 15 February 1939, O. Pittaway, Liverpool Cathedral Archive, Drawing no. 419



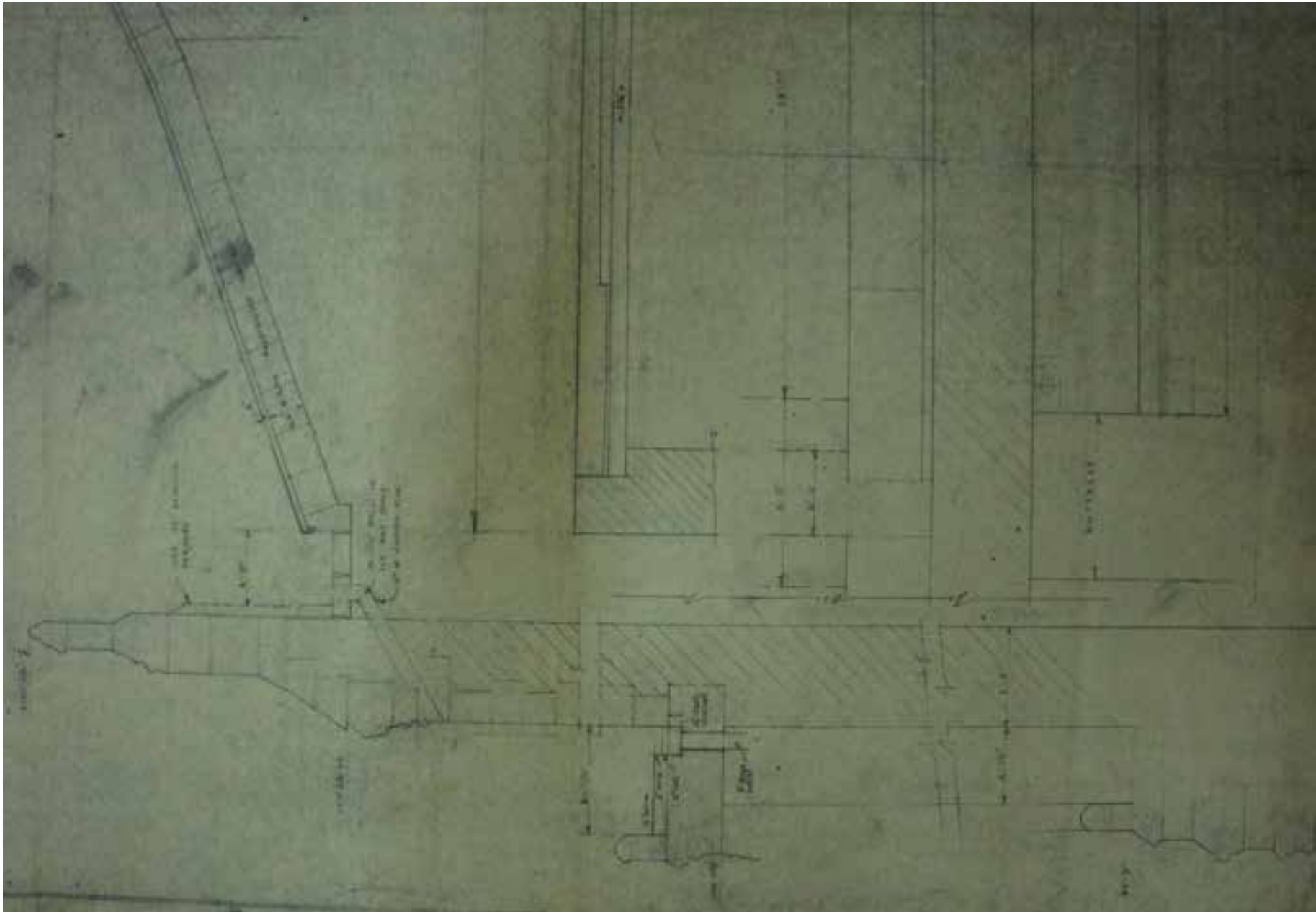
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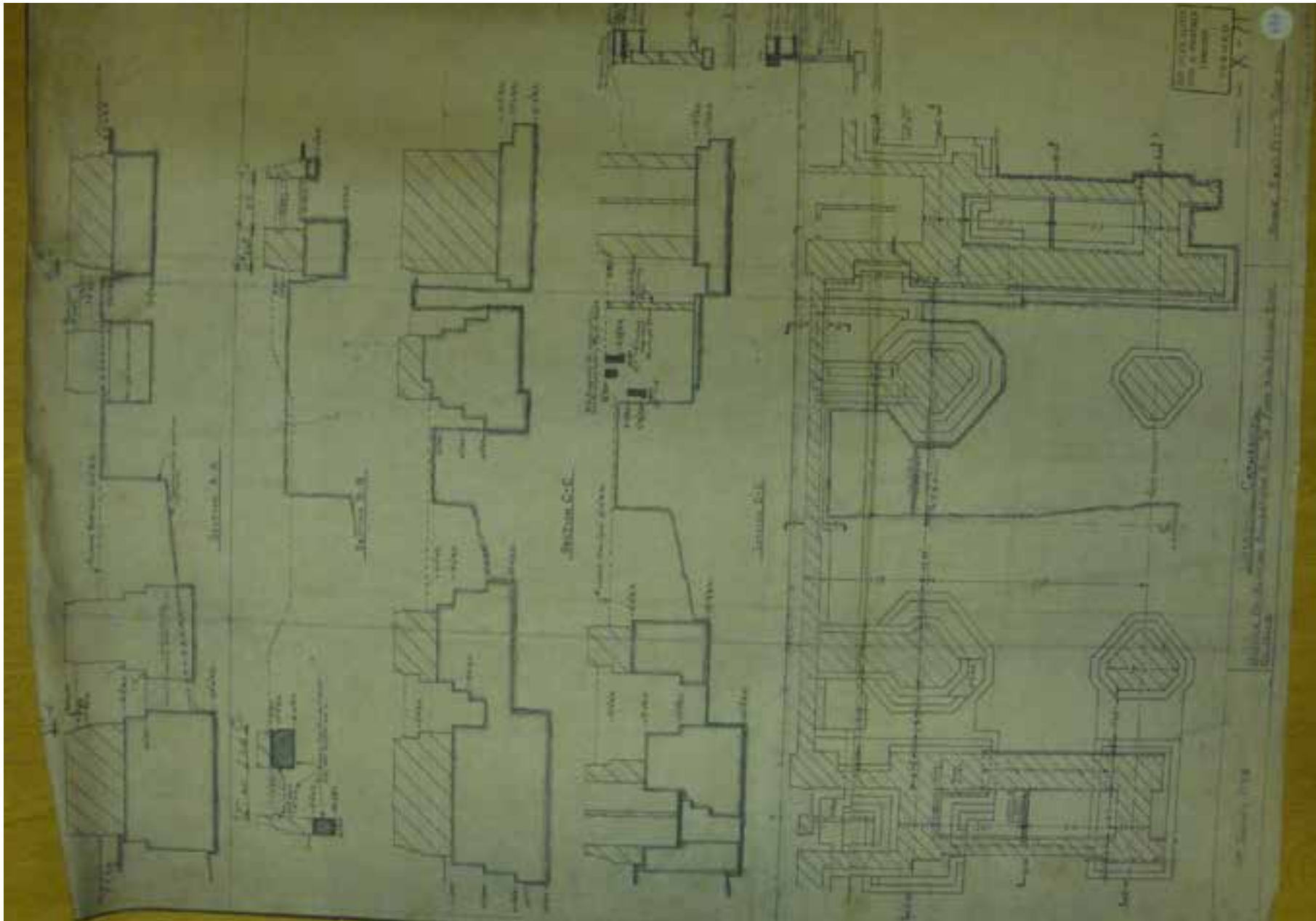
22: G.G. Scott, Plan showing extent of work completed, 4 December 1952, Liverpool Cathedral Archive, Drawing no. 603



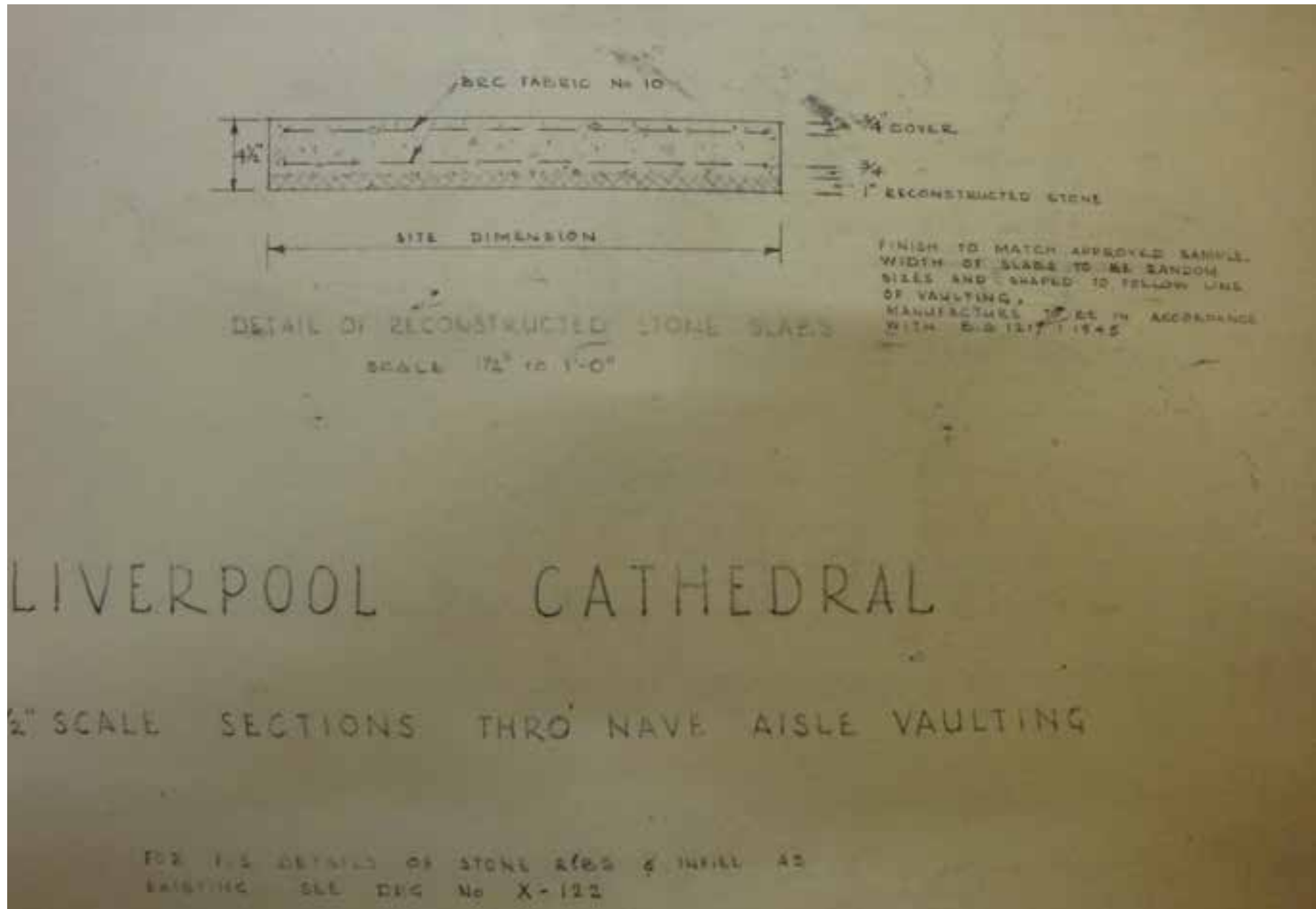
23: Recess for Donor's Book. Date? G.G. Scott, Liverpool Cathedral Archive, Drawing no. 190



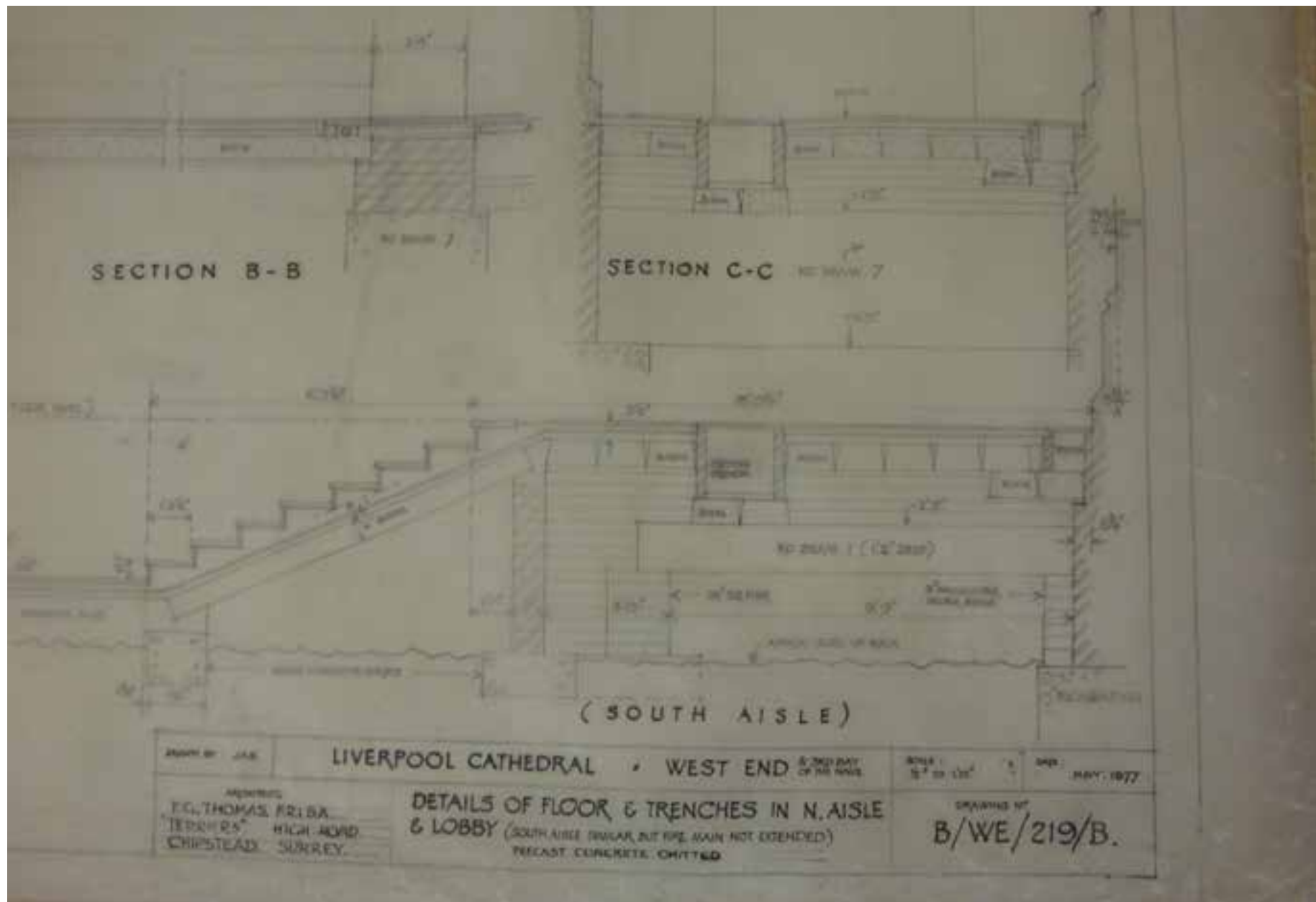
24: G.G. Scott, *Roof over first and second bays of the Nave*, April 1959, Liverpool Cathedral Archive, Drawing no. 479. Note: This drawing shows roof made up of Bison prestressed concrete units: gutter carried on Bison beams. Weyroc boards fixed to continuous battens, fixed to Bison units



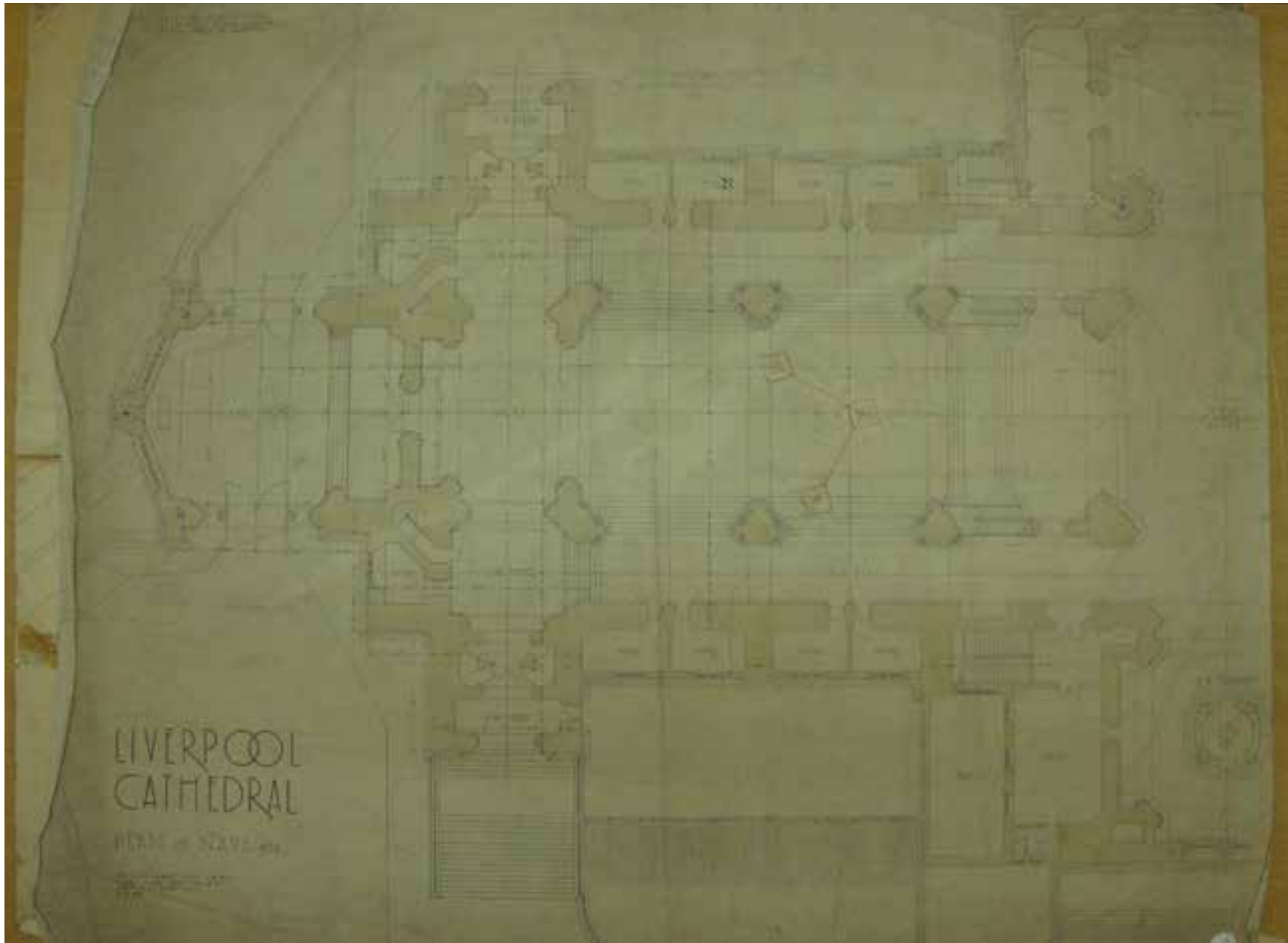
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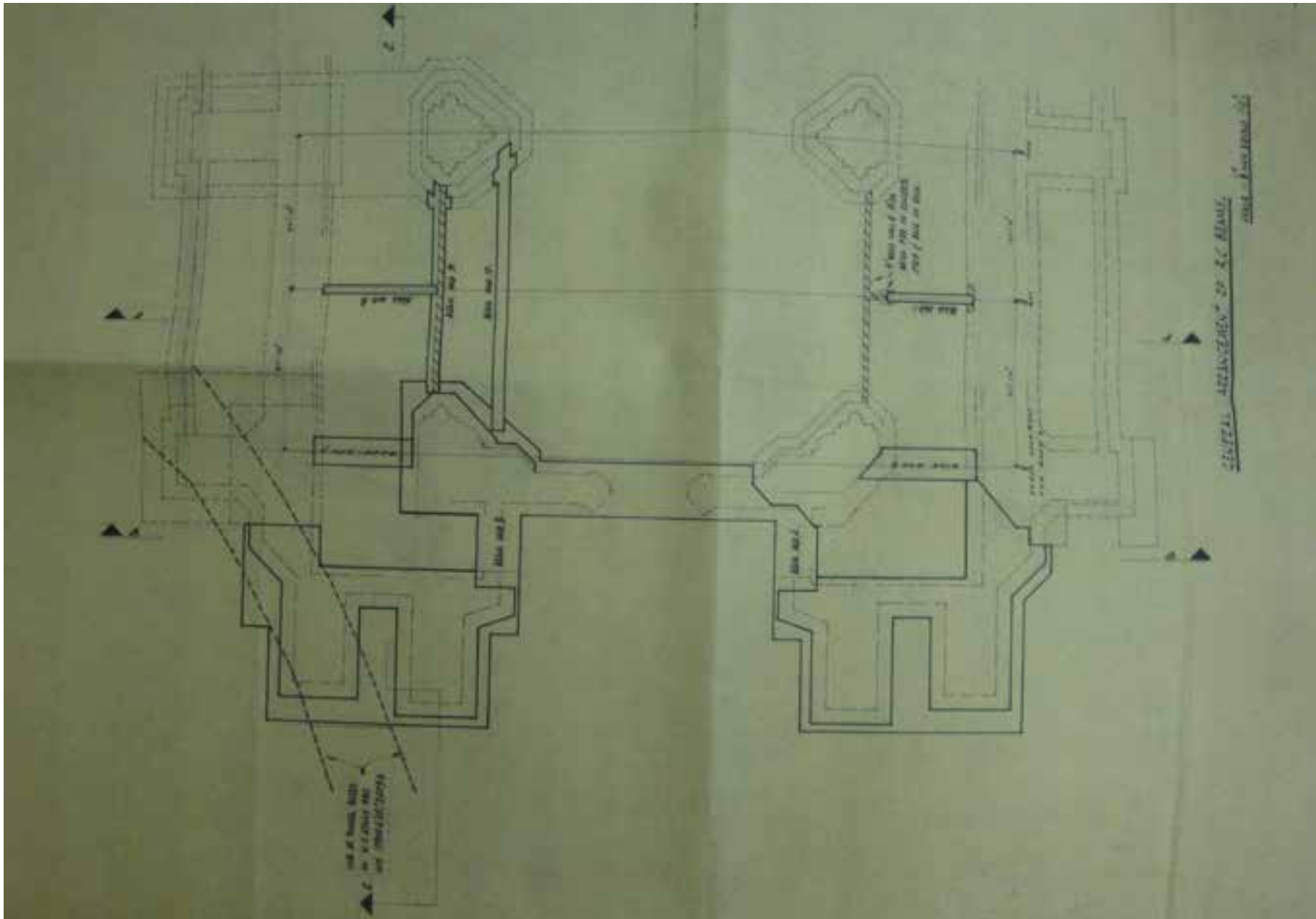
26: G.G. Scott, *Section through Nave Aisle vaulting*, detail, June 1962, Liverpool Cathedral Archive, Drawing no. 494. Note: Revision of 493, detail of BRC fabric.



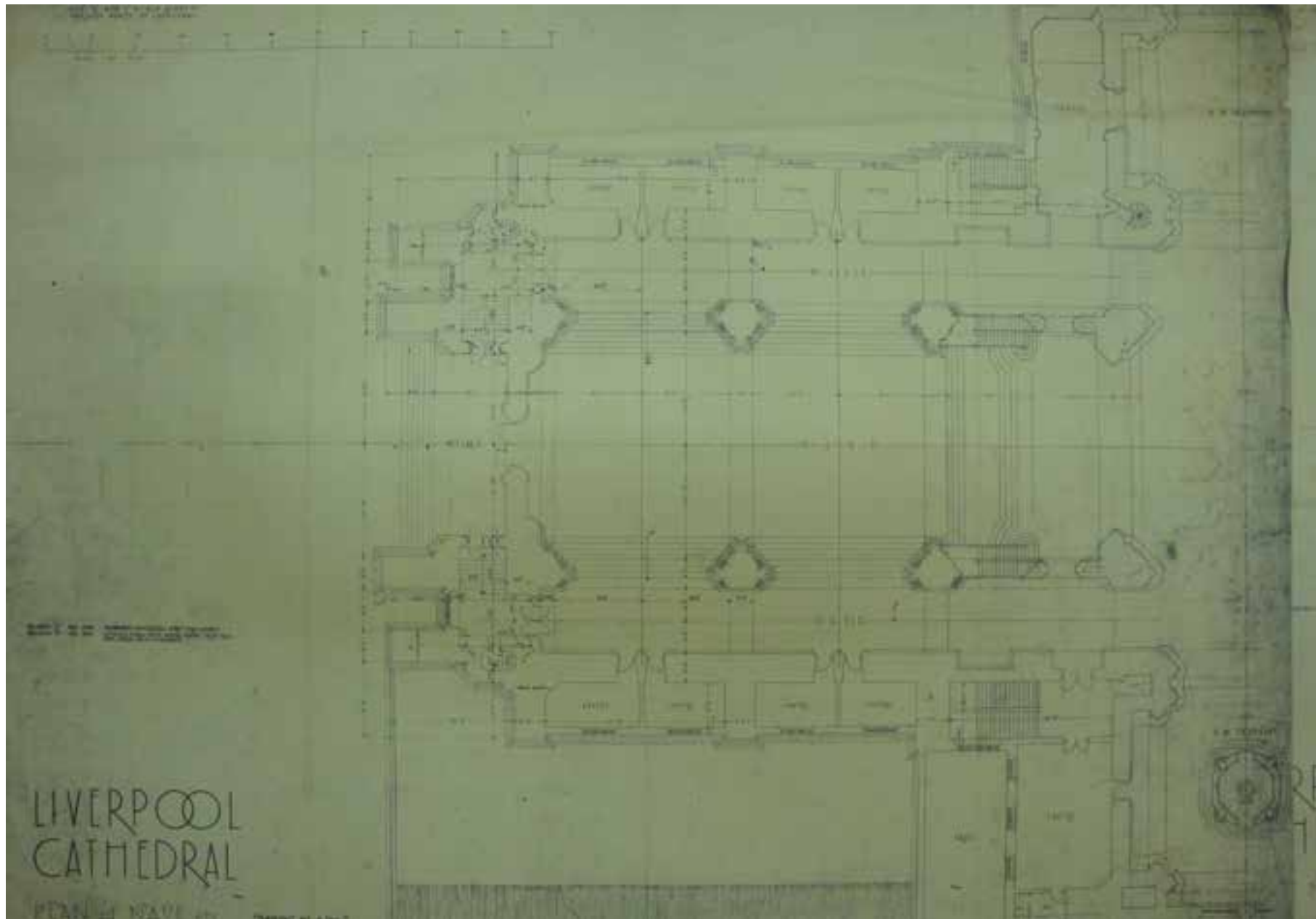
27: F.G. Thomas, *Details of floor and trenches in North Aisle and Lobby*, May 1977, Liverpool Cathedral Archive, uncatalogued



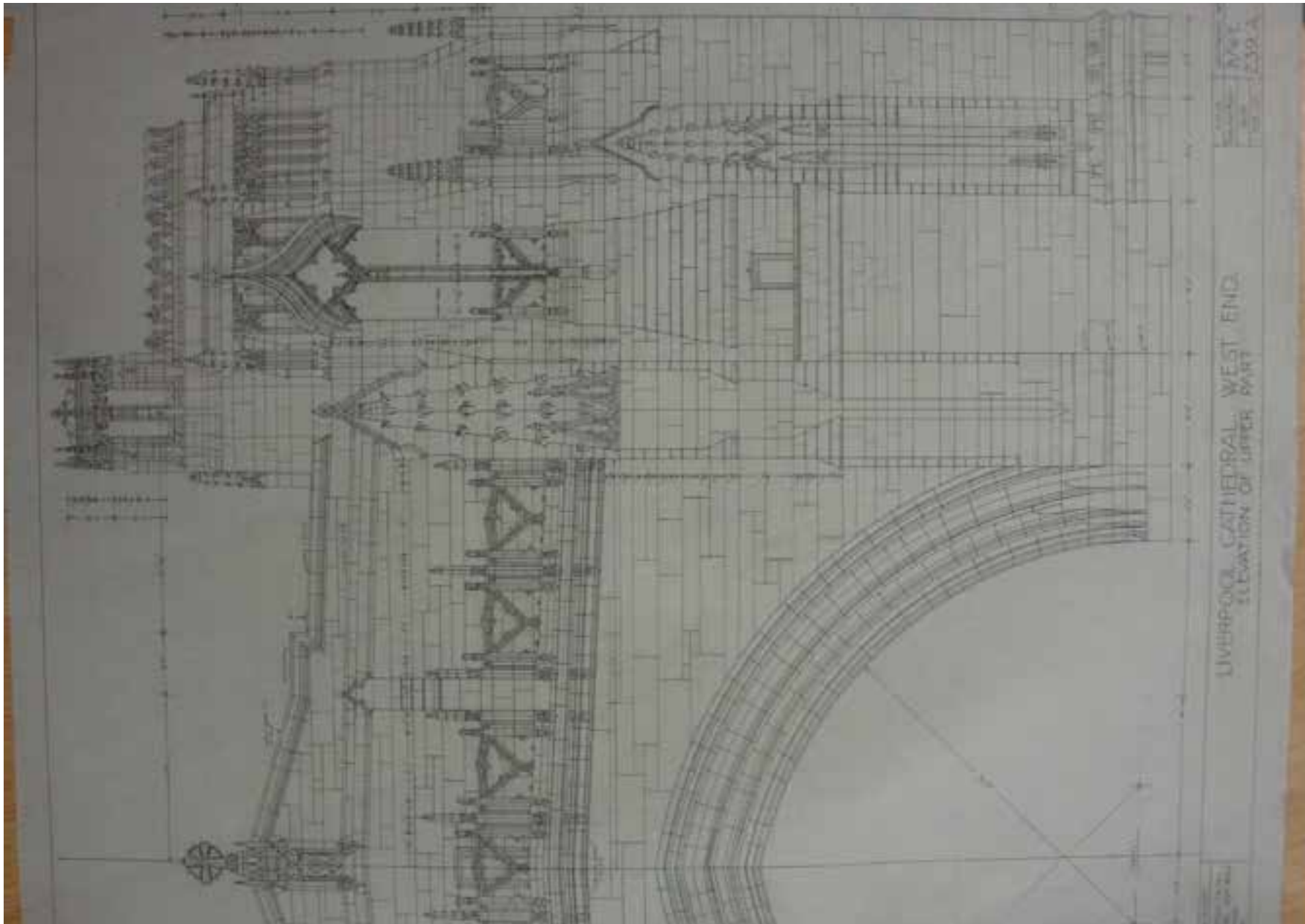
28: G.G. Scott, A.G. Crimp delt., *Liverpool Cathedral: Nave etc.*, 31 August 1948, Liverpool Cathedral Archive, Drawing no. 329. Notes: A.G. Crimp (1880-1982) was Scott's assistant. This drawing shows west end design with *porte-cochère* and towers



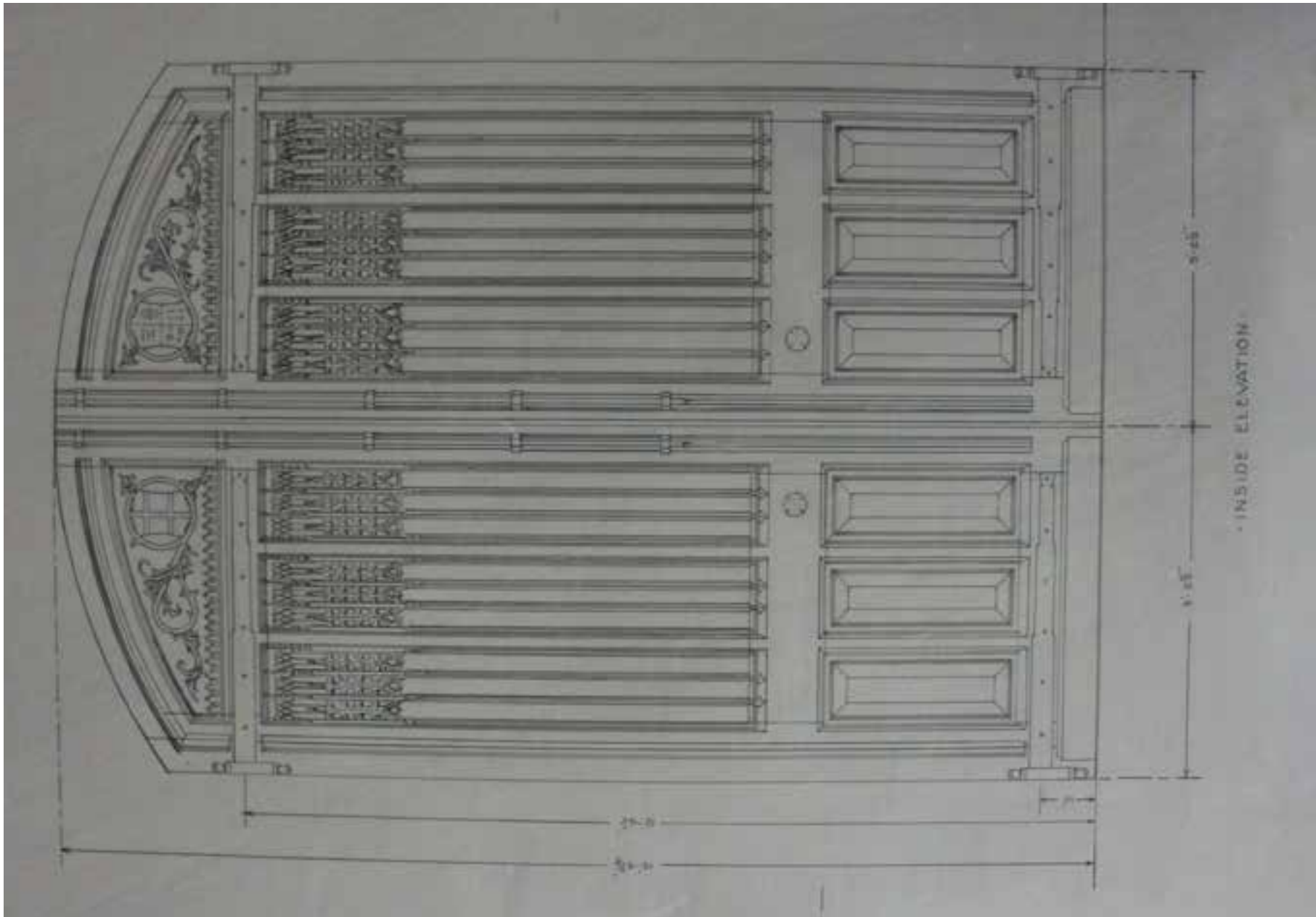
29: Bingham Blades & Partners, *General Arrangement of reinforced concrete beams at the West End*, 14 February 1967, Liverpool Cathedral Archive, uncatalogued



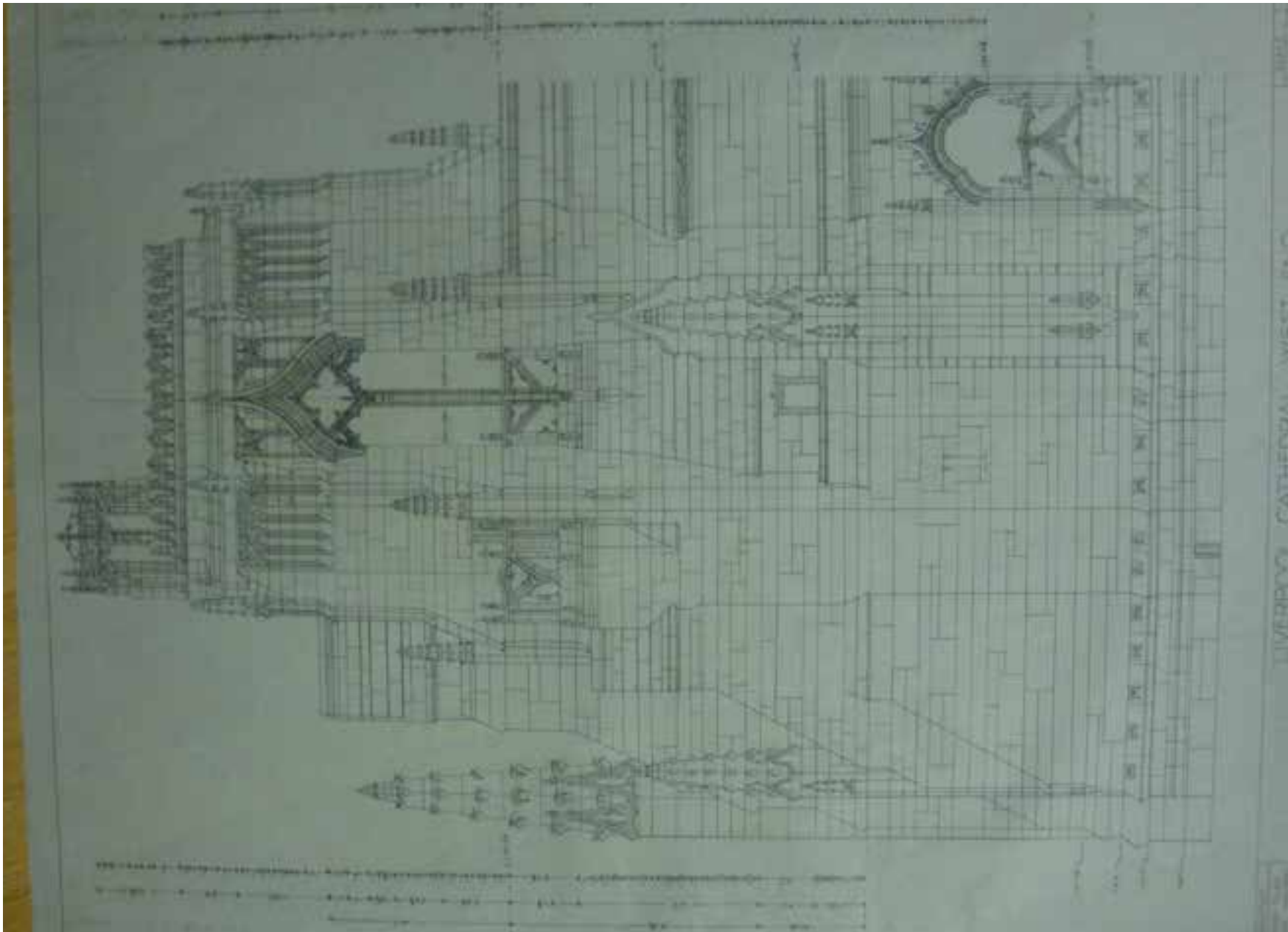
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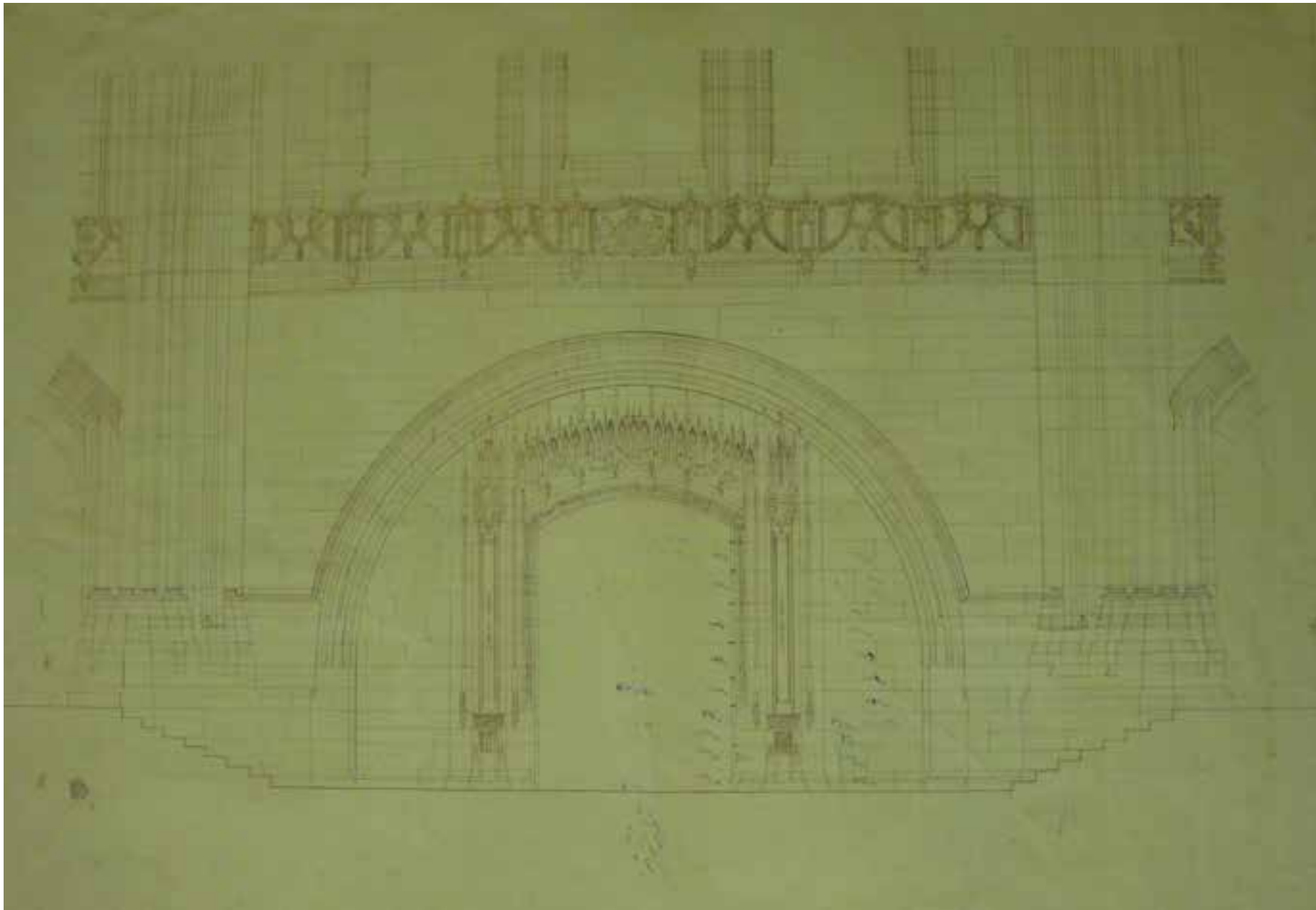
31: F.G. Thomas, *West End: Elevation of the upper part*, February 1973, Liverpool Cathedral Archive, uncatalogued



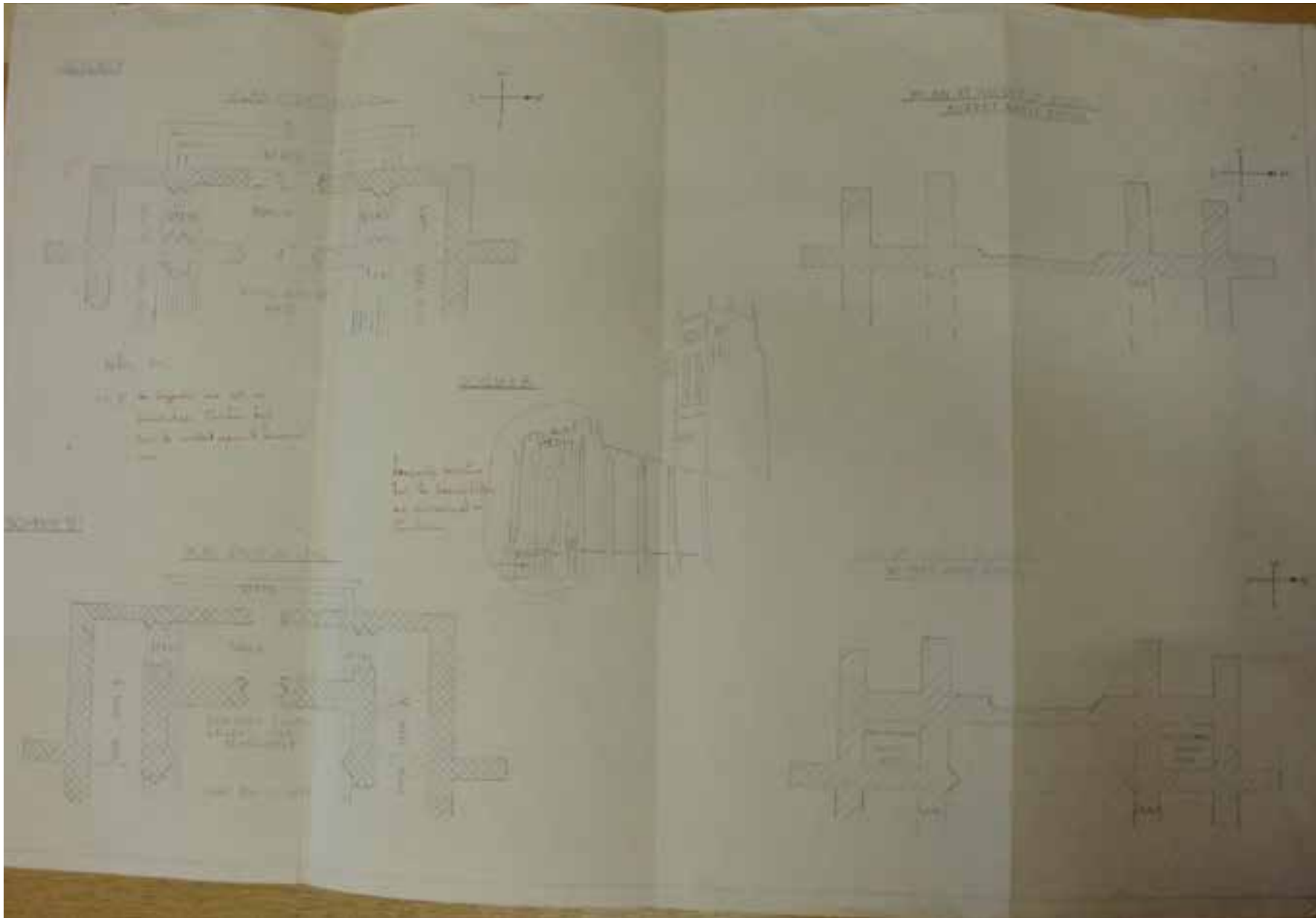
32: F.G. Thomas, *West End: elevation of the upper part*, February 1973, Liverpool Cathedral Archive, uncatalogued



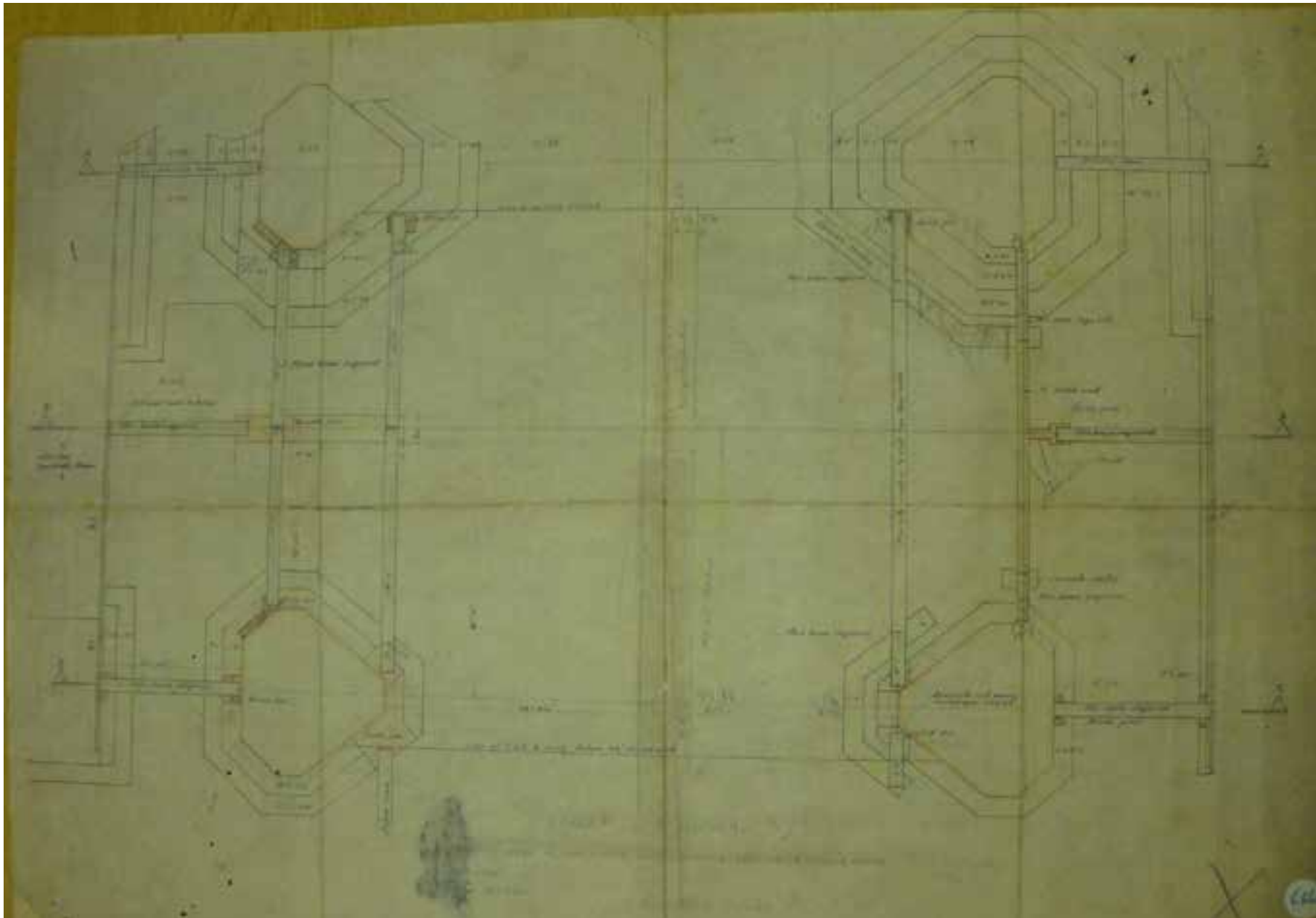
33: F.G. Thomas, *South-West turret south side*, February 1973, Liverpool Cathedral Archive, uncatalogued



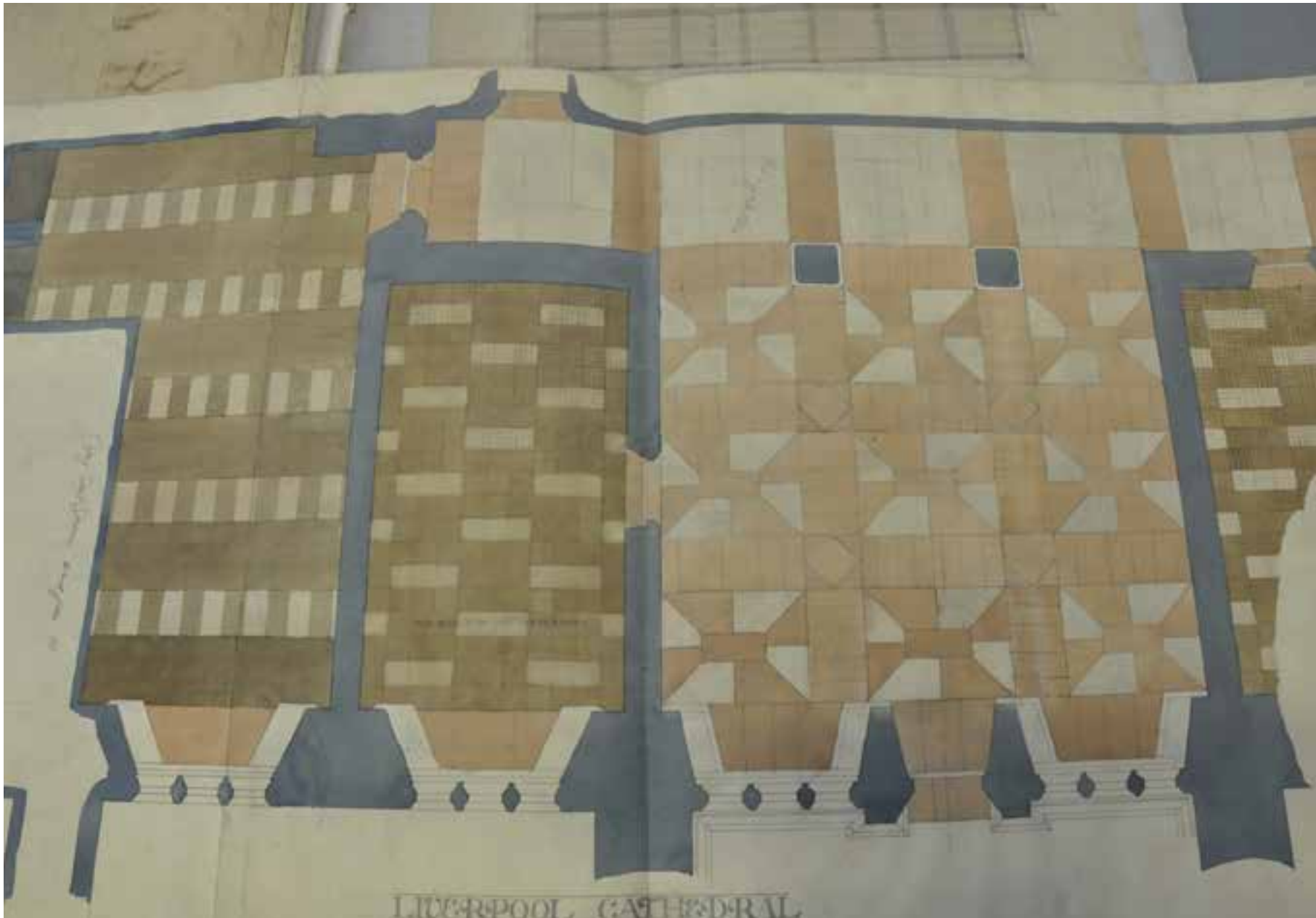
34: F.G. Thomas, *Inside of Great West Doorway*, September 1974, Liverpool Cathedral Archive, uncatalogued



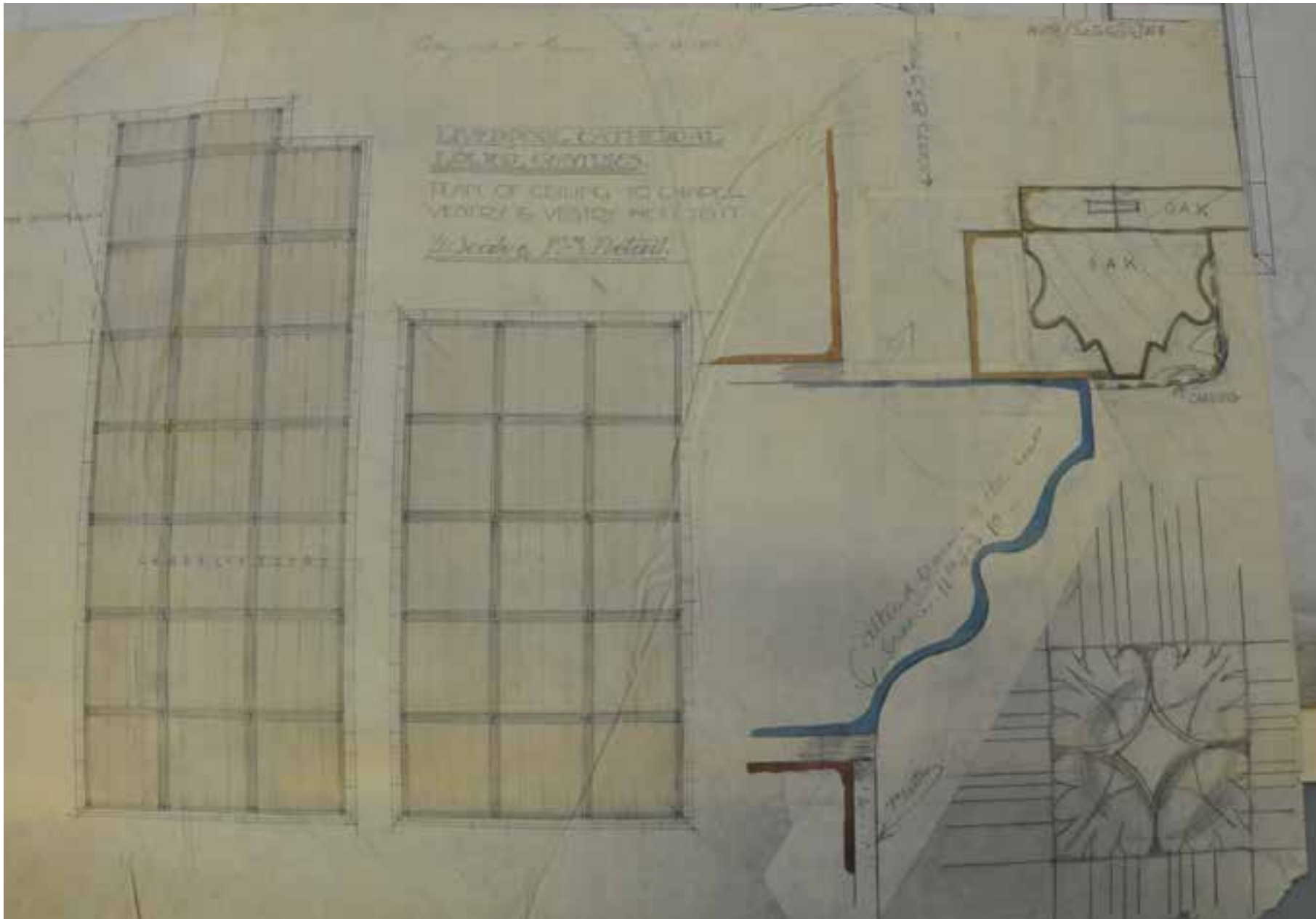
35: Two proposed schemes for the termination of the West End, n.d., Liverpool Cathedral Archive, uncatalogued



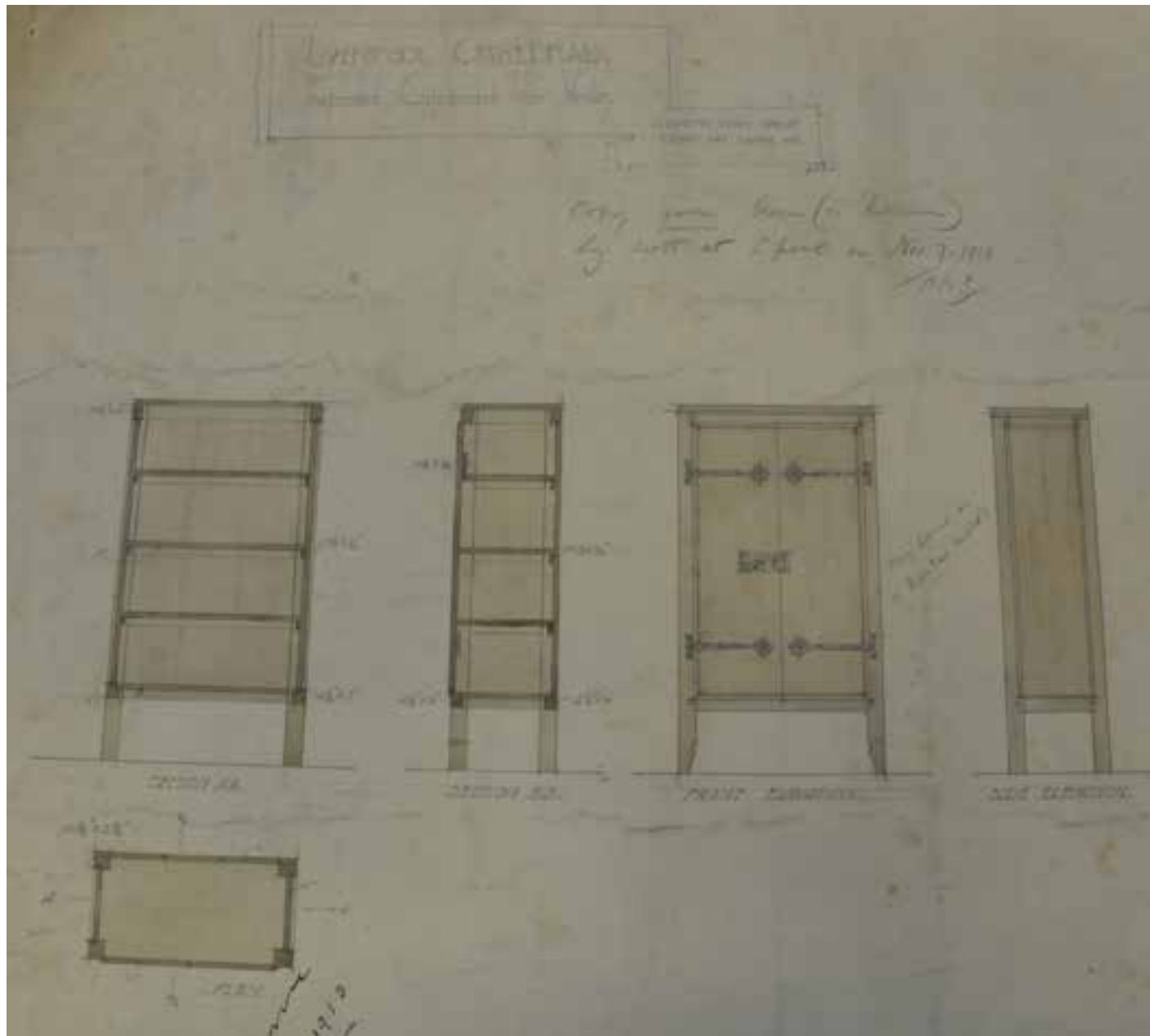
36: Builders' work in connection with Concrete Ltd.'s floor units and beams, n.d. Liverpool Cathedral Archive, Drawing no. 666



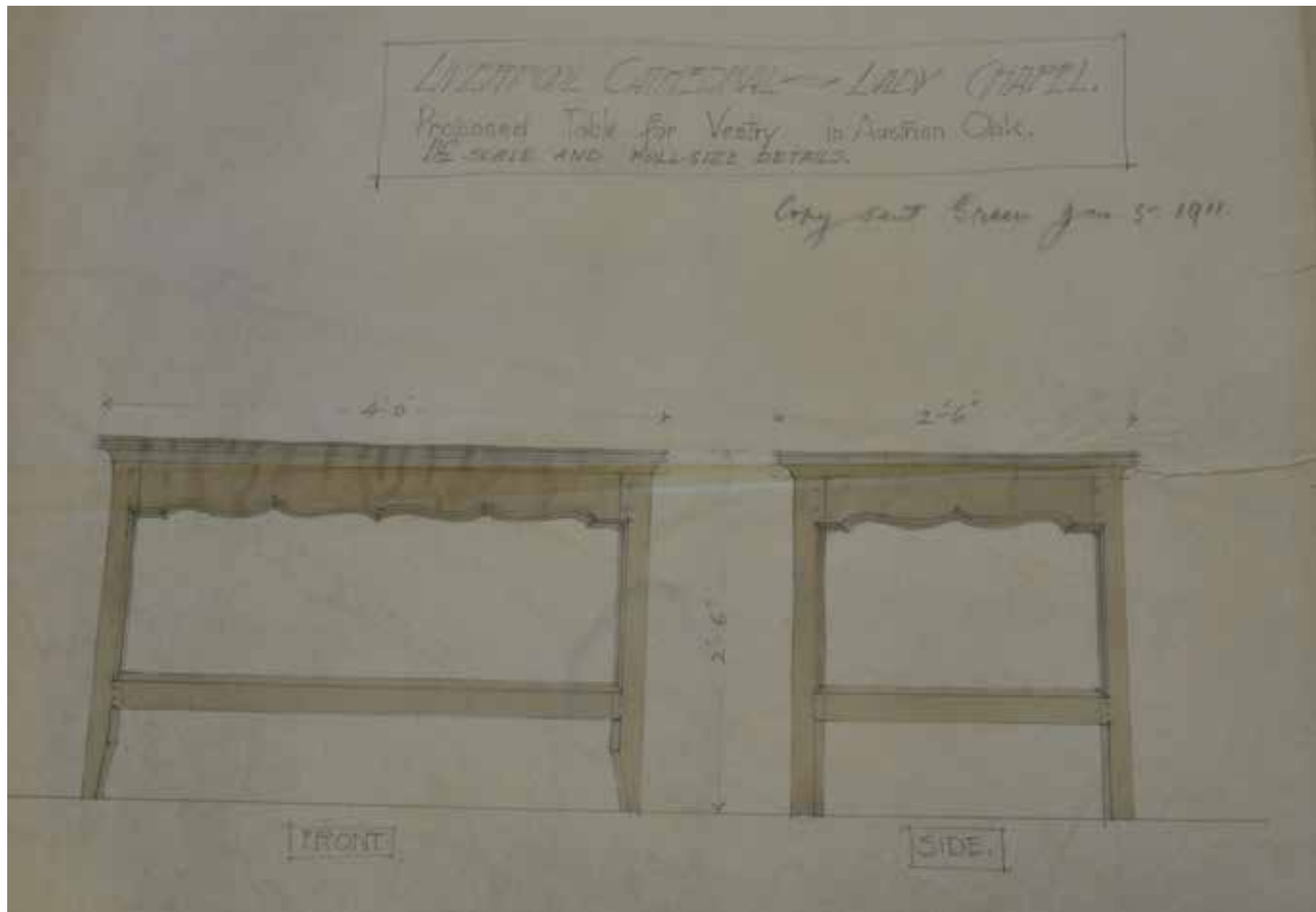
37: G.G. Scott, *Liverpool Cathedral: Lobby etc. to Lower Quasi E. Vestries*, plan of floor, January 1910, RIBA, PB873.ScGG[64]170



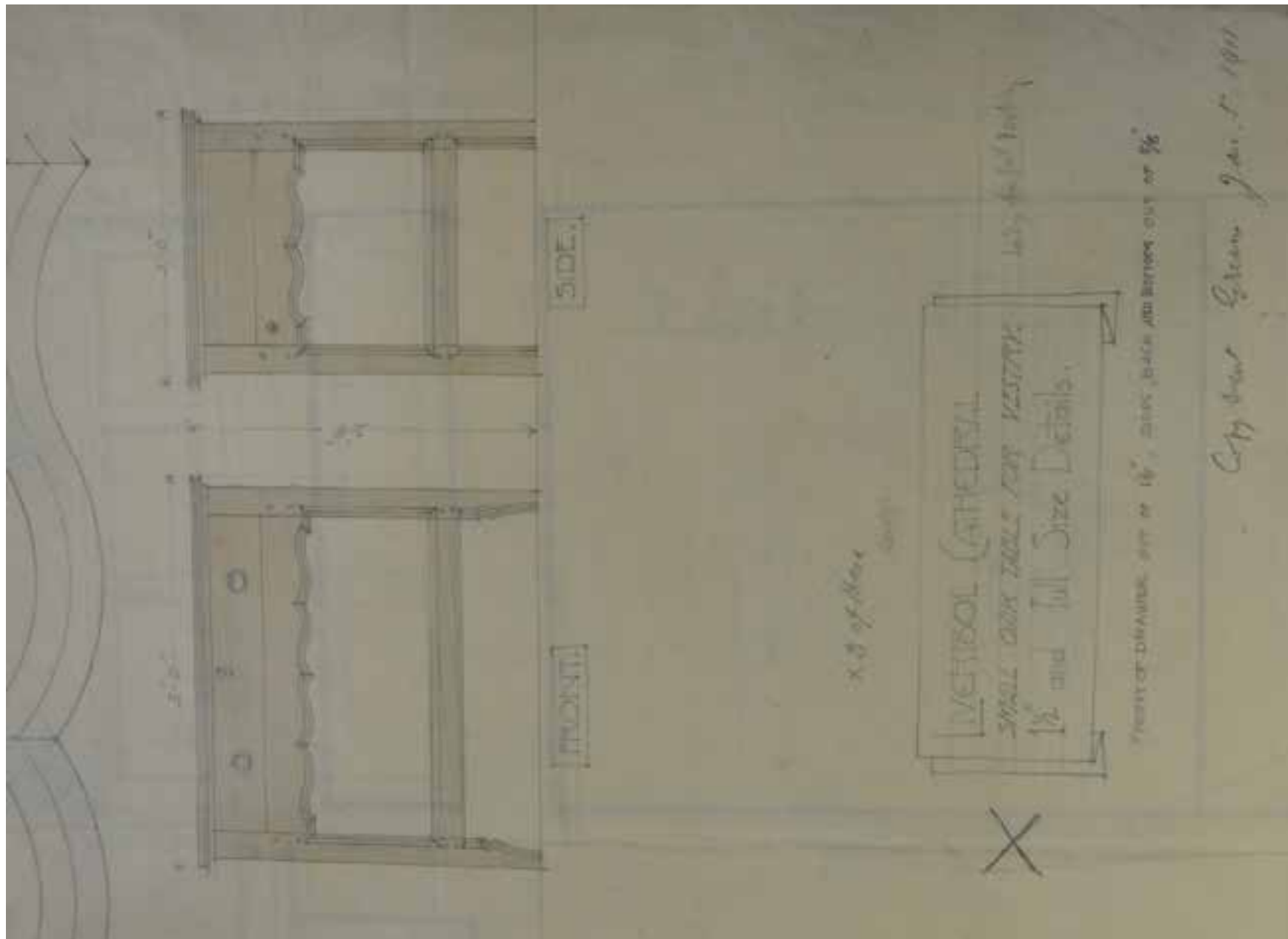
38: G.G. Scott, *Liverpool cathedral Lower Vestries: Plan of ceiling to Chapel Vestry and Vestry next to it*, February 1910, RIBA, PB873.ScGG[64]168



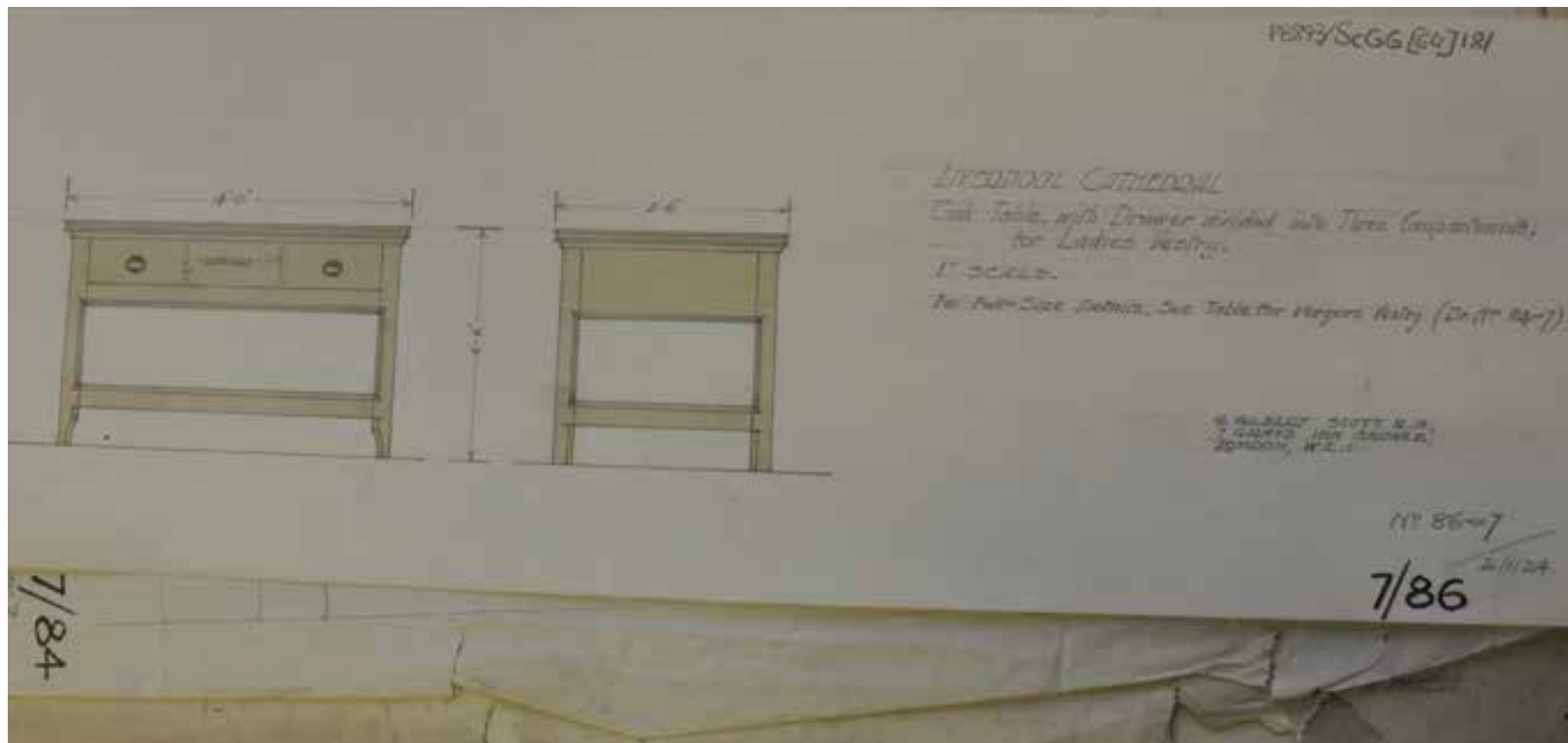
39: G.G. Scott, *Liverpool Cathedral: Proposed cupboard for Vestry*, November 1910, RIBA, PB873.ScGG[64]172



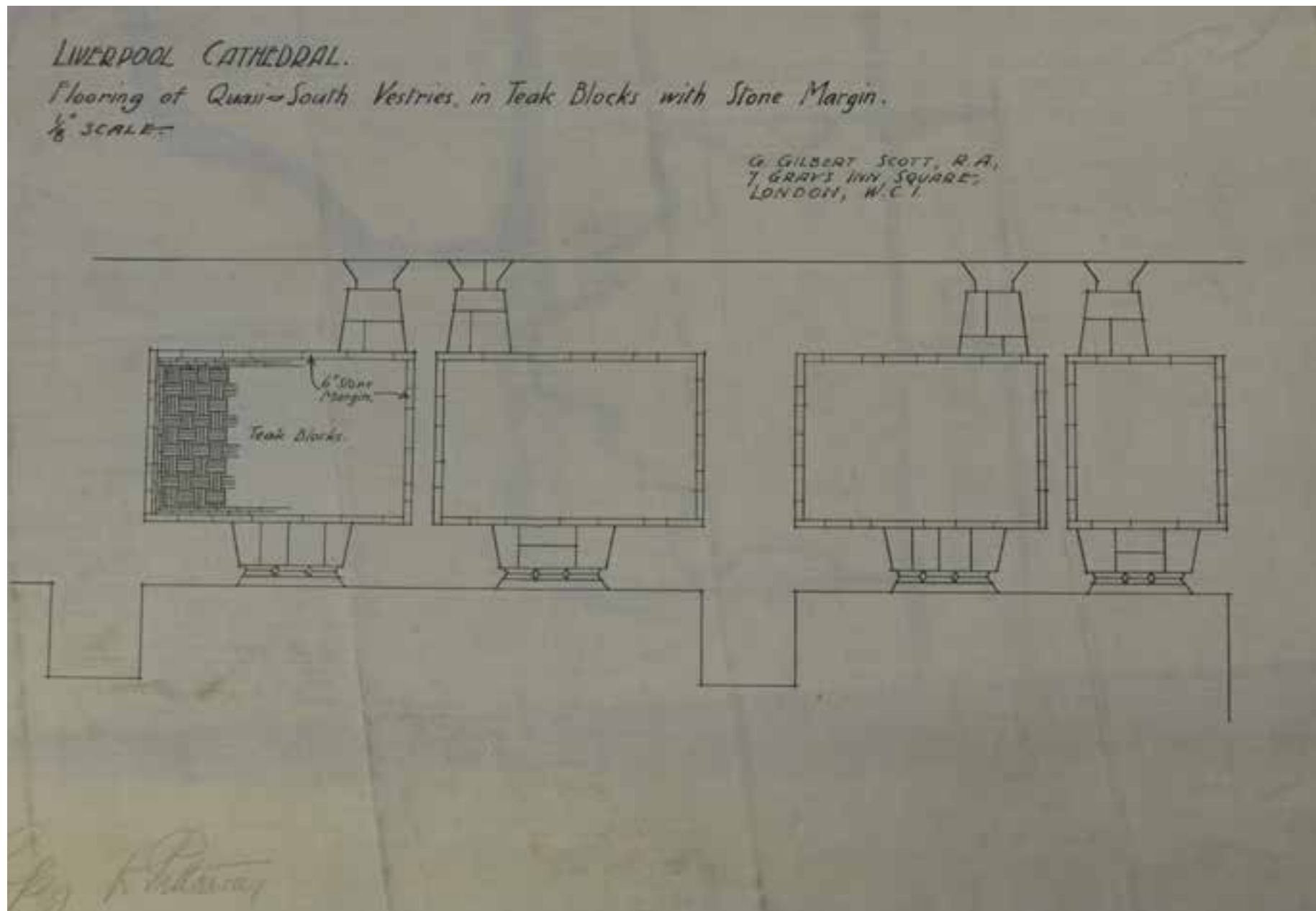
40: G.G. Scott, *Liverpool Cathedral- Lady Chapel: Proposed table for Vestry in Austrian oak*, January 1911, RIBA, PB873.ScGG[64]185



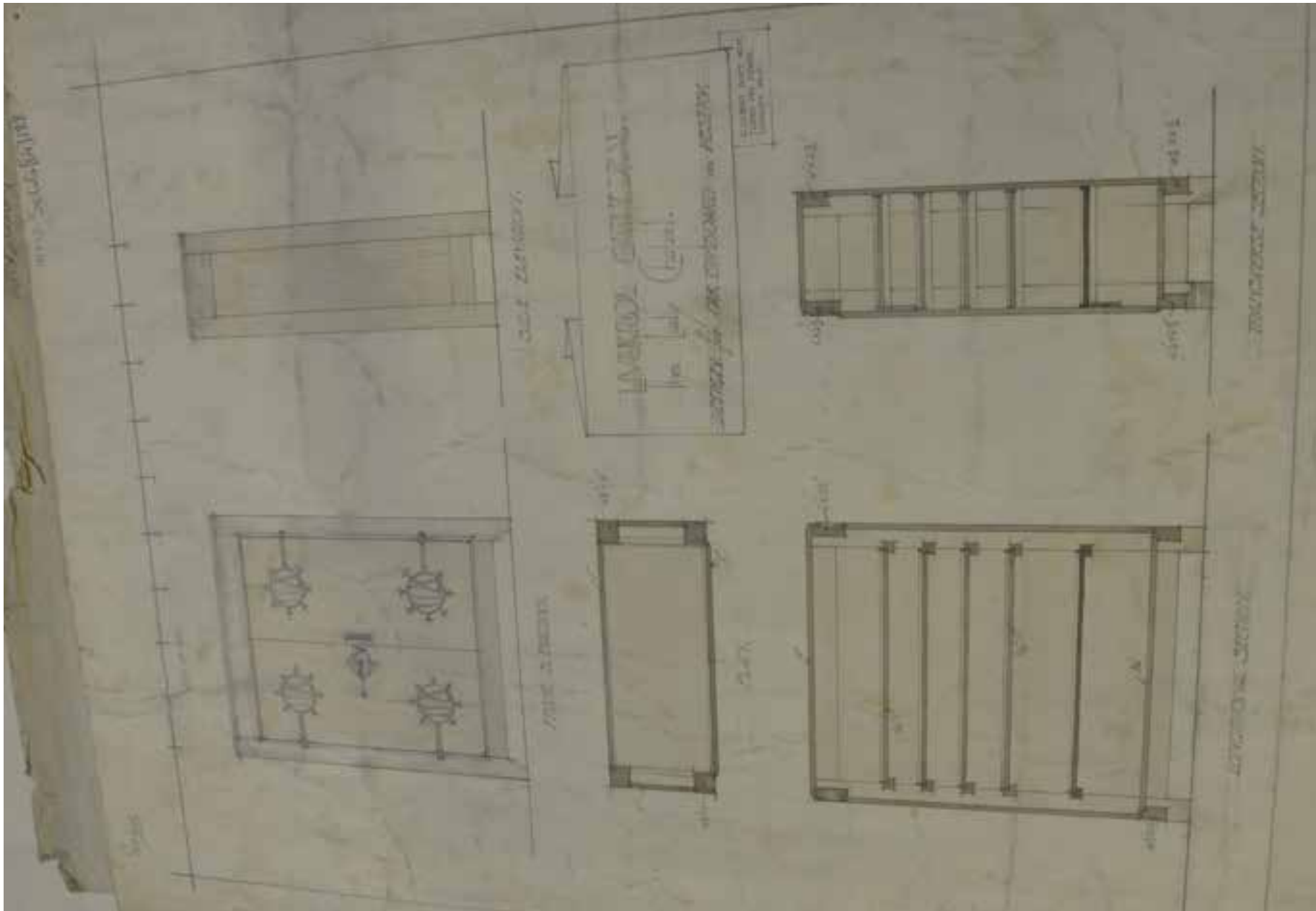
41: G.G. Scott, *Liverpool Cathedral: small oak table for Vestry*, January 1911, RIBA, PB873.ScGG[64]187



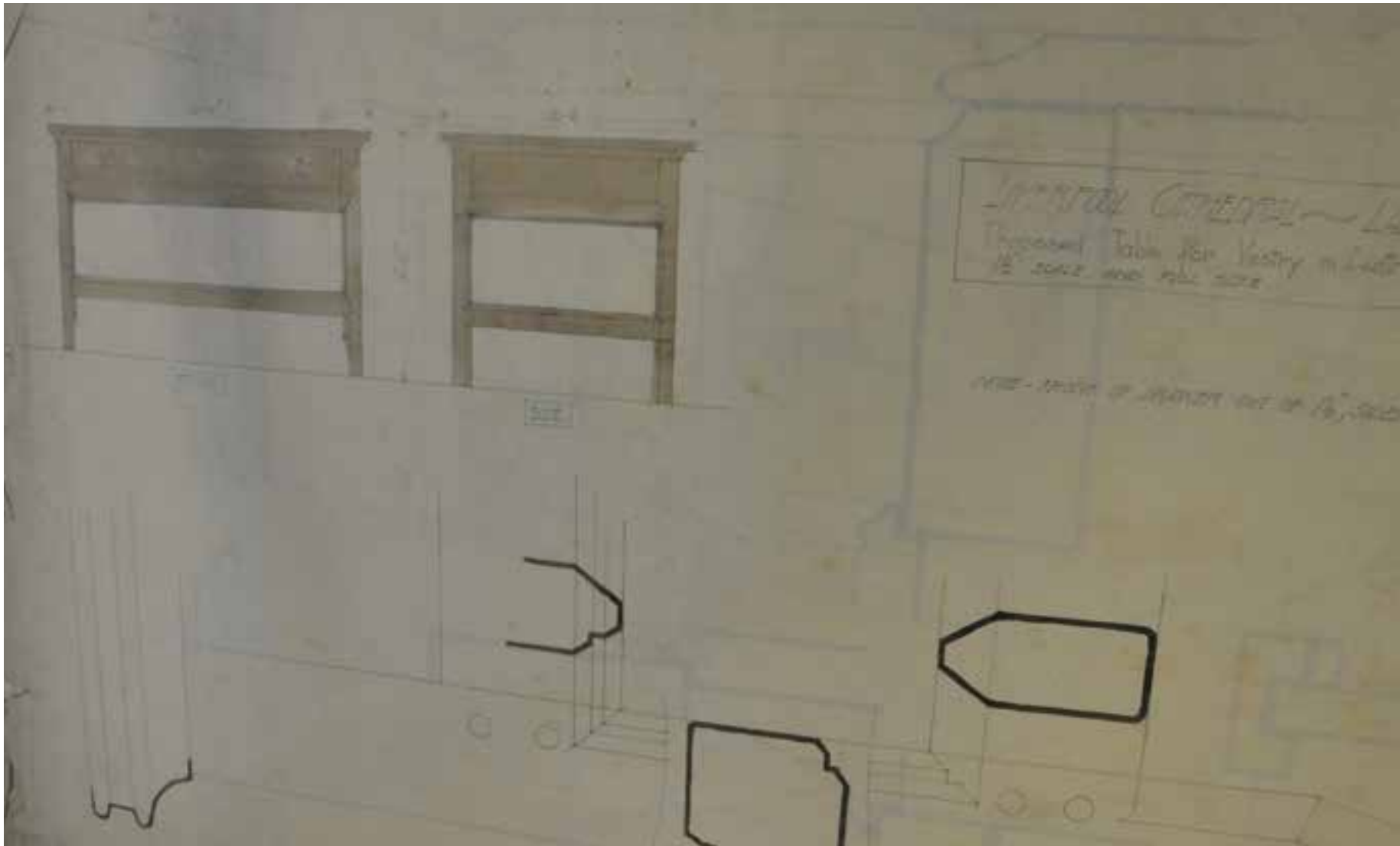
42: G.G. Scott, *Liverpool Cathedral: Oak table with drawer divided into three compartments for Ladies Vestry*, January 1924, RIBA, PB873.ScGG[64]181



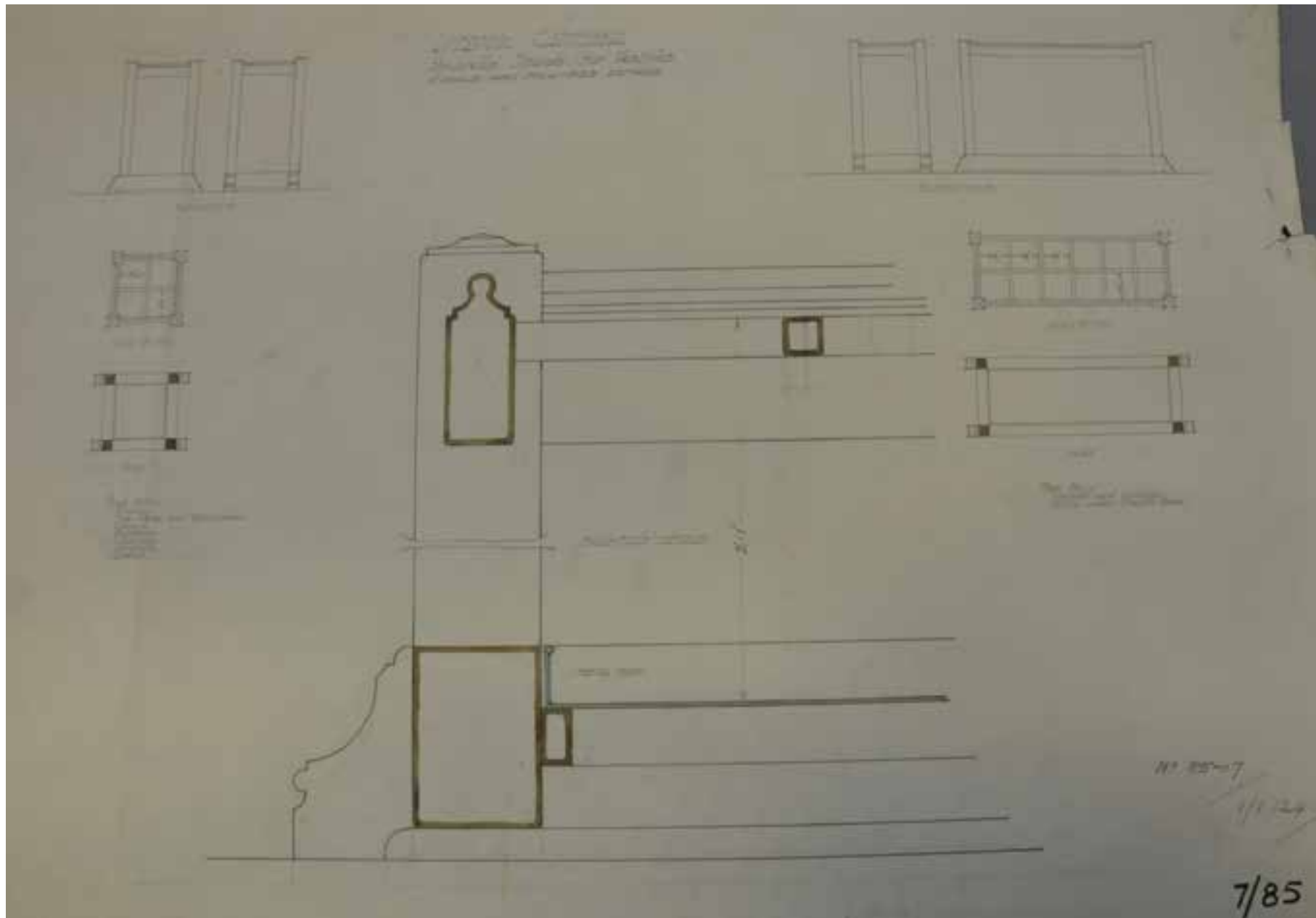
43: G.G. Scott, *Liverpool Cathedral: Flooring of Quasi-South Vestries, in teak blocks with stone margin*, n.d., RIBA, PB873.ScGG[64]169



44: G.G. Scott, *Liverpool Cathedral- Lady Chapel: design for oak cupboard in Vestry*, n.d., RIBA, PB873.ScGG[64]188



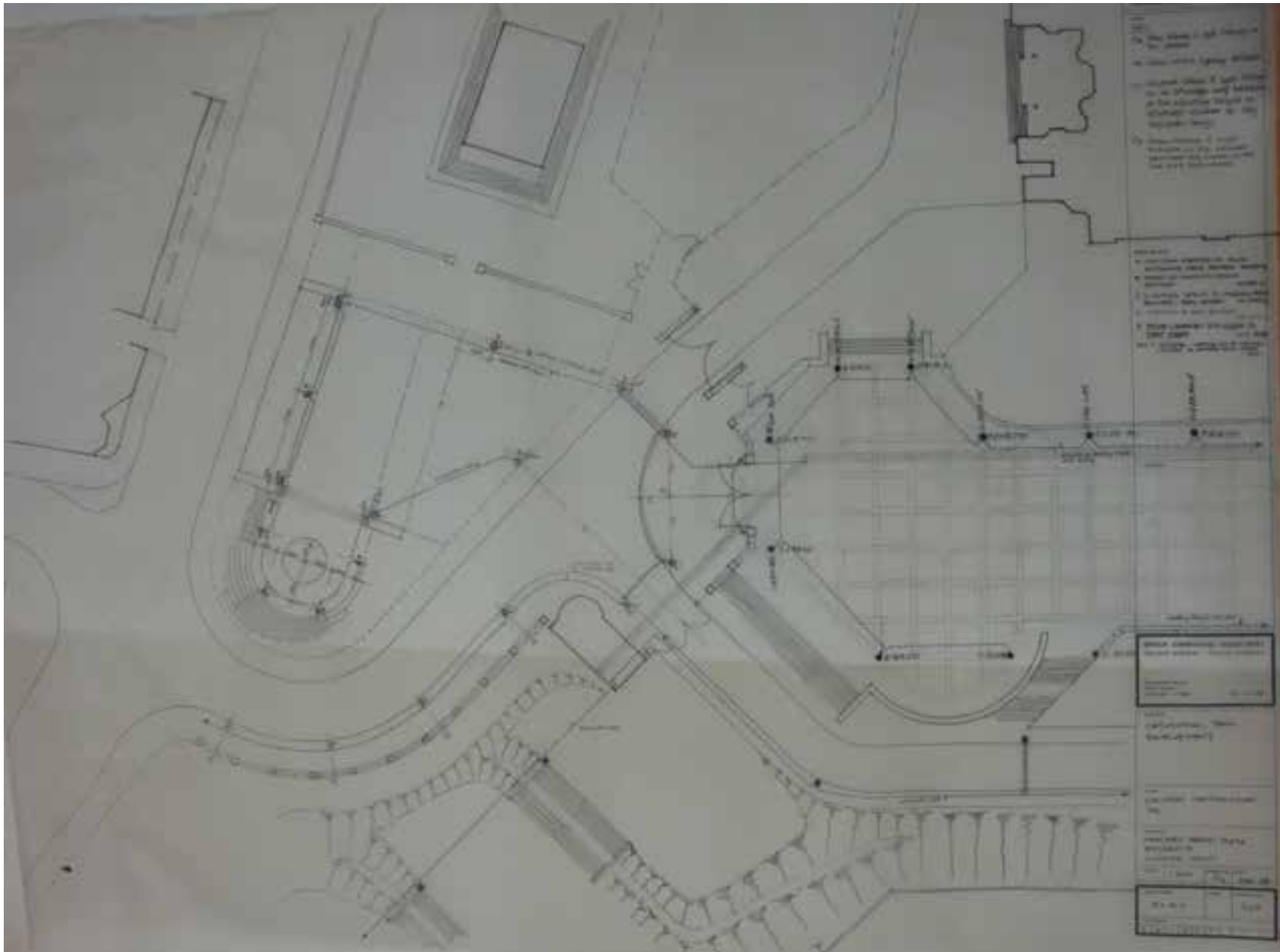
45: G.G. Scott, *Liverpool Cathedral- Lady Chapel: Proposed table for Vestry in Austrian oak*, n.d., RIBA, PB873.ScGG[64]190



46: G.G. Scott, *Liverpool Cathedral: Umbrella stands for Vestries*, 1924, RIBA, PB873.ScGG[64]191



47: Brock Carmichael Architects, *View of proposed Lady Chapel Square*, n.d., Liverpool Cathedral Archive, uncatalogued



Brock Carmichael Architects, Cathedral Park development (East End), March 1988, Liverpool Cathedral Archive, uncatalogued

16.0 Historic photographs

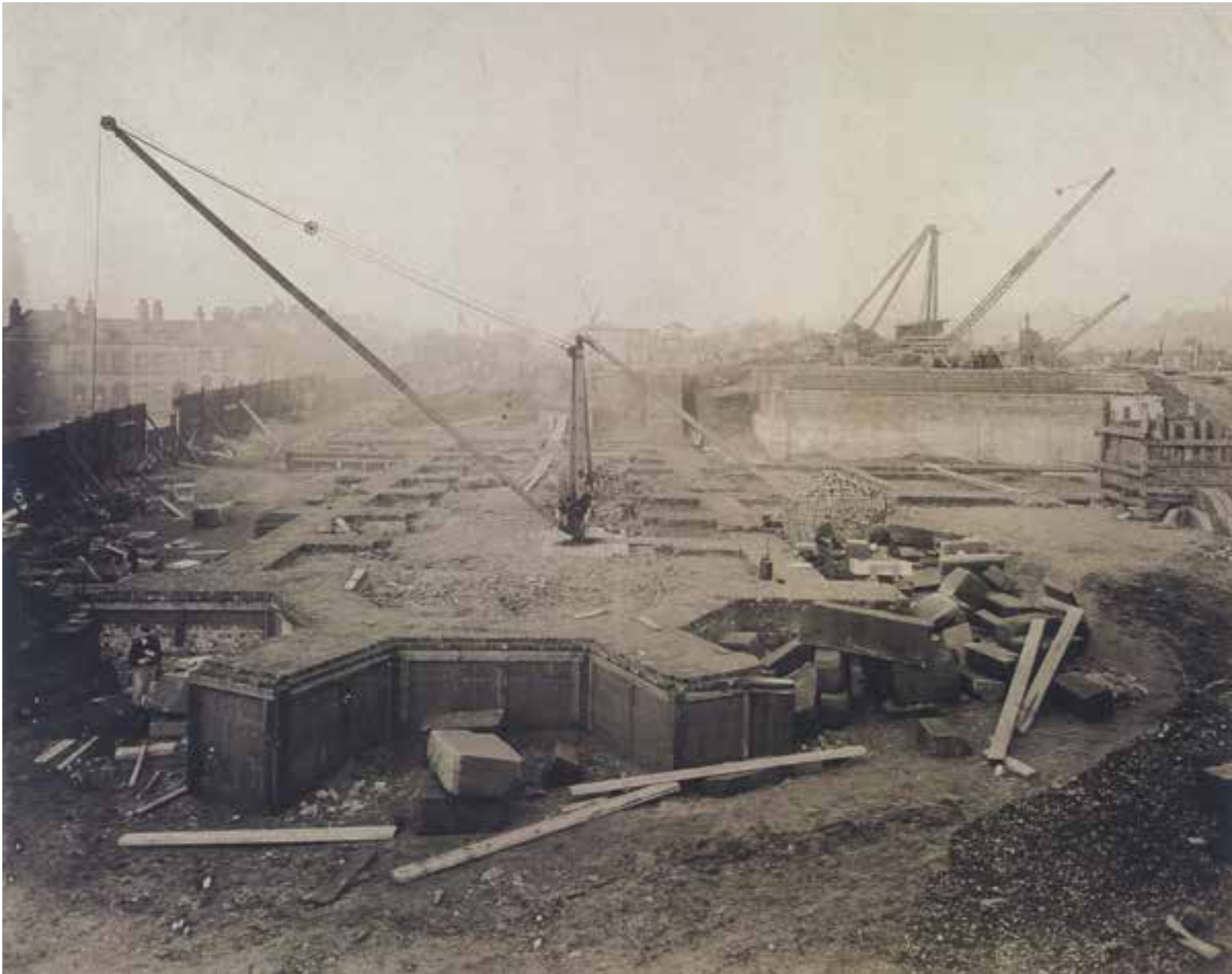
A selection of the hundreds of superb photographs by Stuart Bale, a local commercial practice, showing the Cathedral under construction. This is a unique and priceless record of the creation of a masonry cathedral. Many of the images are beautiful pieces of art in the own right and they form a significant element of the Cathedral's Collections. ©



Lady Chapel foundations, 1903–04



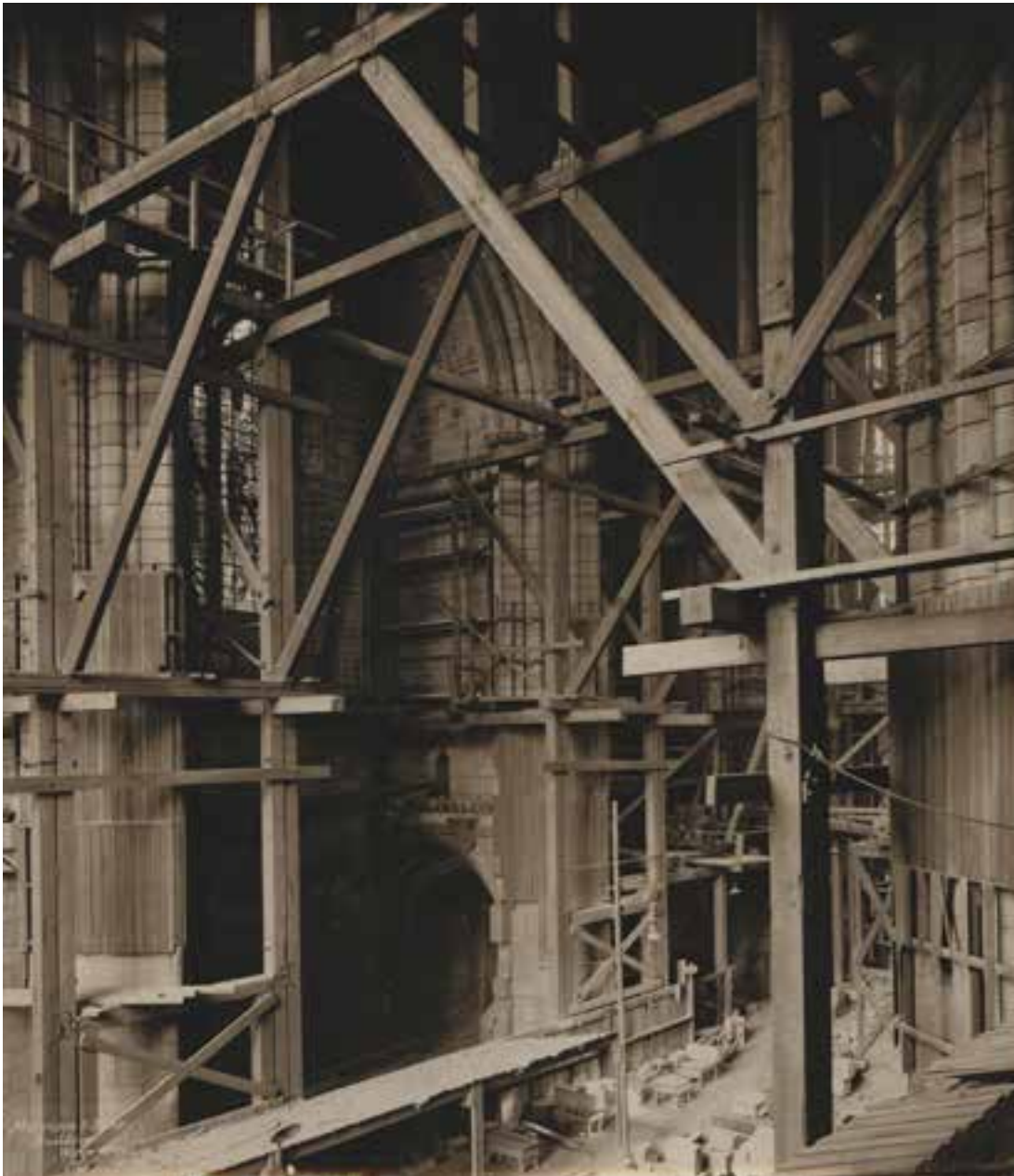
Lady Chapel foundations, c.1904



Lady Chapel foundations, 1904–10



Lady Chapel, c.1910



Timber scaffolding in the Choir, 1918



North east Transept, 11 June 1919



View of Eastern Transepts with lower arch, 1920



Mason's yard, 27 October 1927



Welsford Porch, December 1927



Vestey Tower, 30 March 1929



View from St James's Garden, c.1929



Masons working on the Western Transept, December 1931



Centering for the western arch of the tower with Clerk of Works, Owen Pittaway, March 1932



South West Transept roof, December 1932



View from the Vestey Tower looking to the River Mersey, July 1933



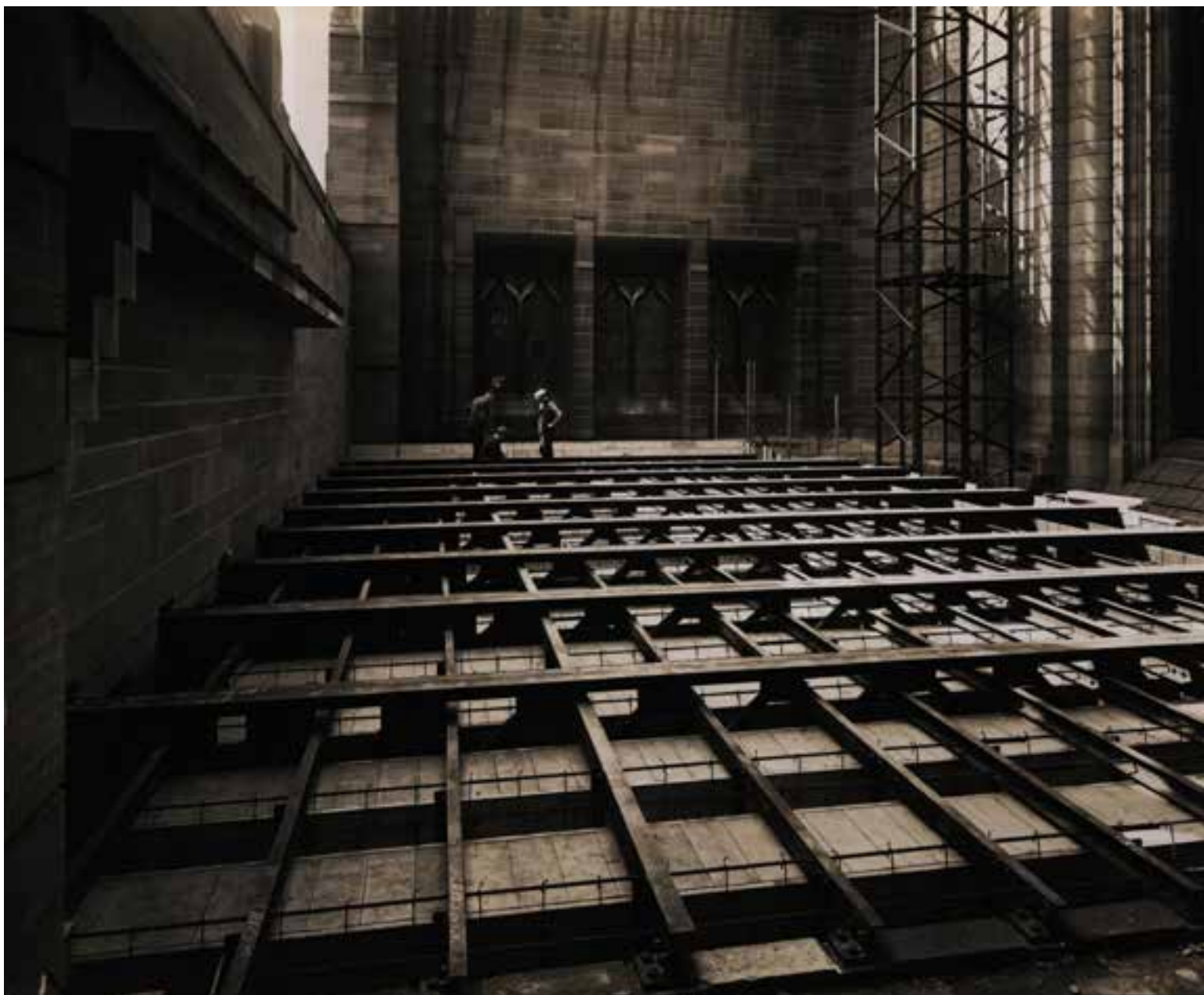
West End temporary wall, c.1934



Roof of Western Transept crossing, June 1934



Roof space of the Vestey Tower, 1934



Roof of the Welsford Porch, March 1936



Timber scaffolding to clerestory of the Under Tower, March 1939



Under Tower floor, September 1939



Tower and Belfry, n.d.



Steel girders of the Ringing Chamber, n.d.



Steel work for the sound-damping chamber in the Tower, n.d.



Belfry under construction, 1951



Tower, 1944(?)



Aerial view, following topping out of the central tower in 1942



Aerial view looking north east, n.d.



Masons with pneumatic tools, 1952/53



Nave base of north pier, 1952/53



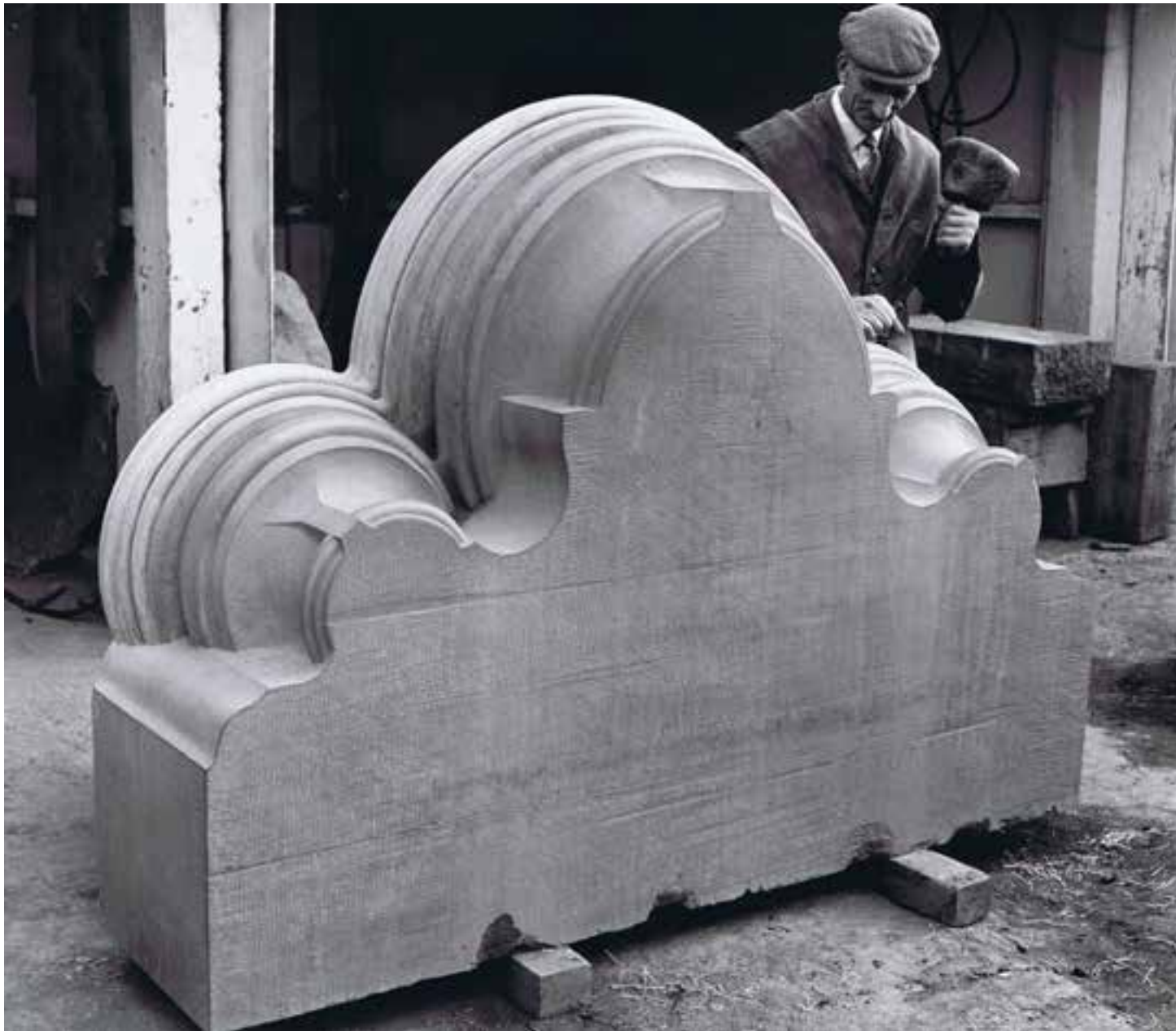
Nave outer roof, April 1959



Roof space, 1960s(?)



Nave, 4 June 1960



Banker Mason, 1965



Second bay of the Nave, January 1965



Trial setting out of arch, with painted boarding to simulate adjoining masonry (n.d.)



Bricklayers and masons (n.d.)



Forklift at work on the west end, n.d.



Western Rooms Dining Room, n.d.



Radcliffe Library, n.d.

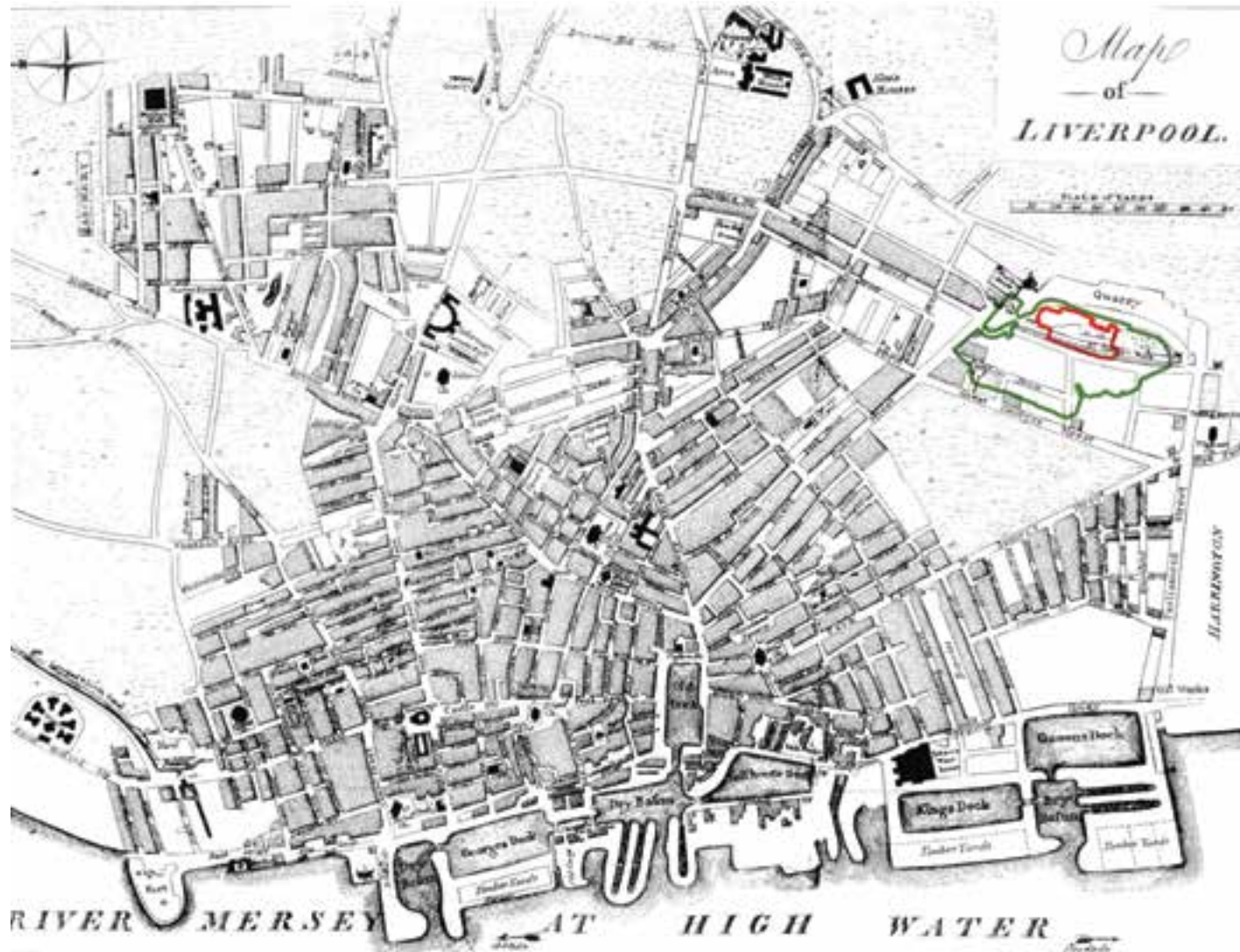


Topping out of an arch, n.d.

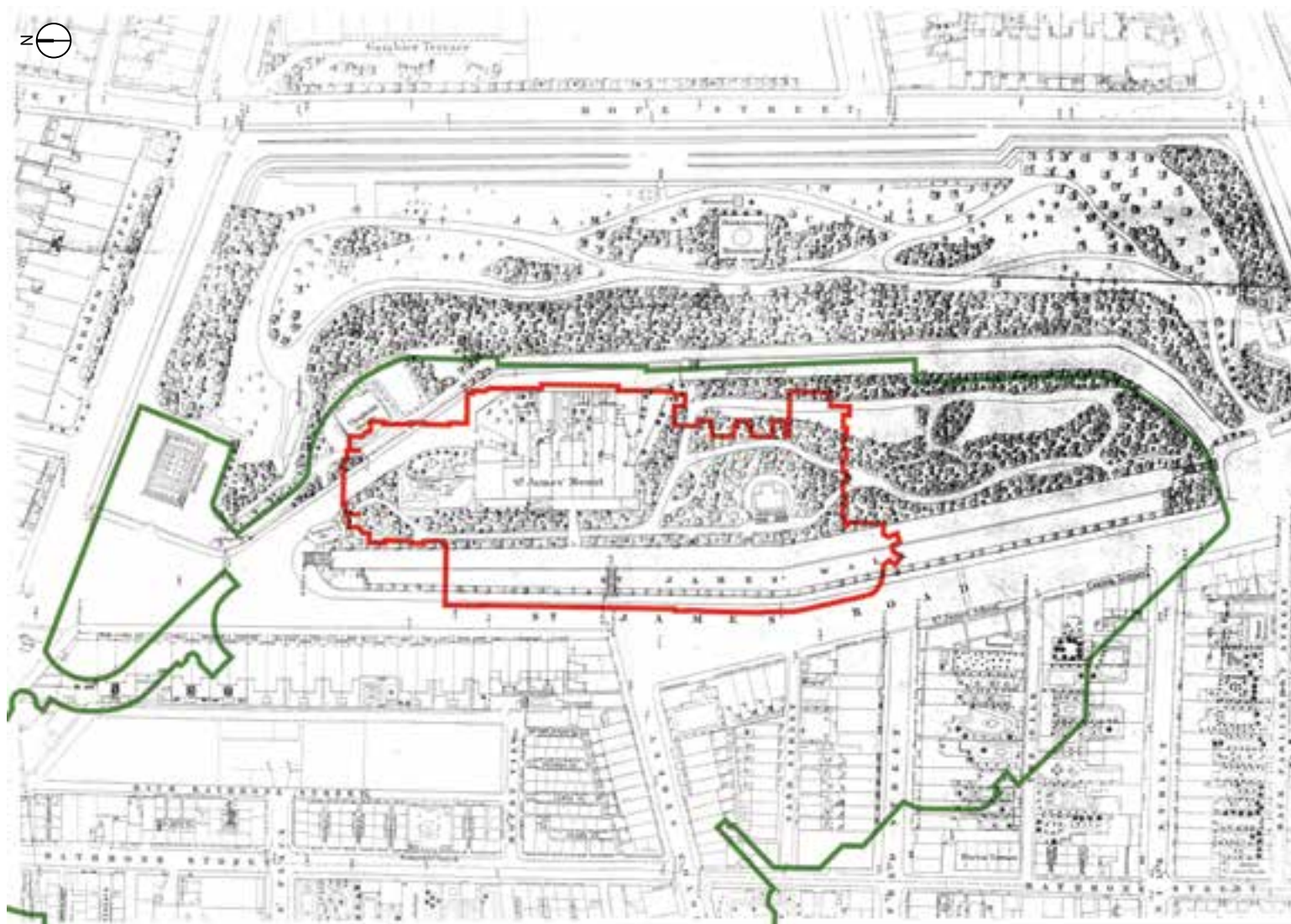


Clerk of Works, Owen Pittaway, n.d.

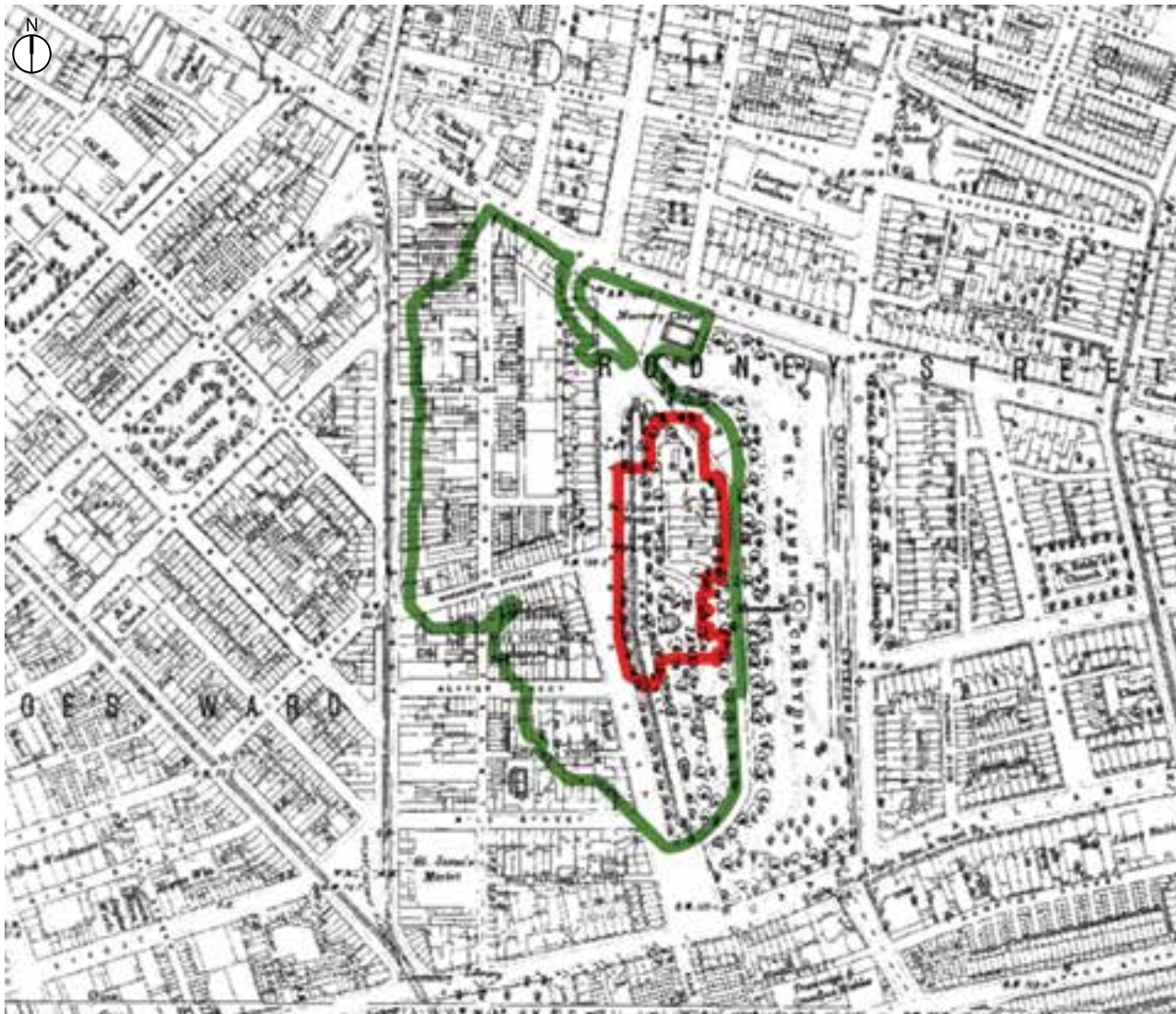
17.0 Historical maps



Detail from William Yates' 1786 Map of Lancashire

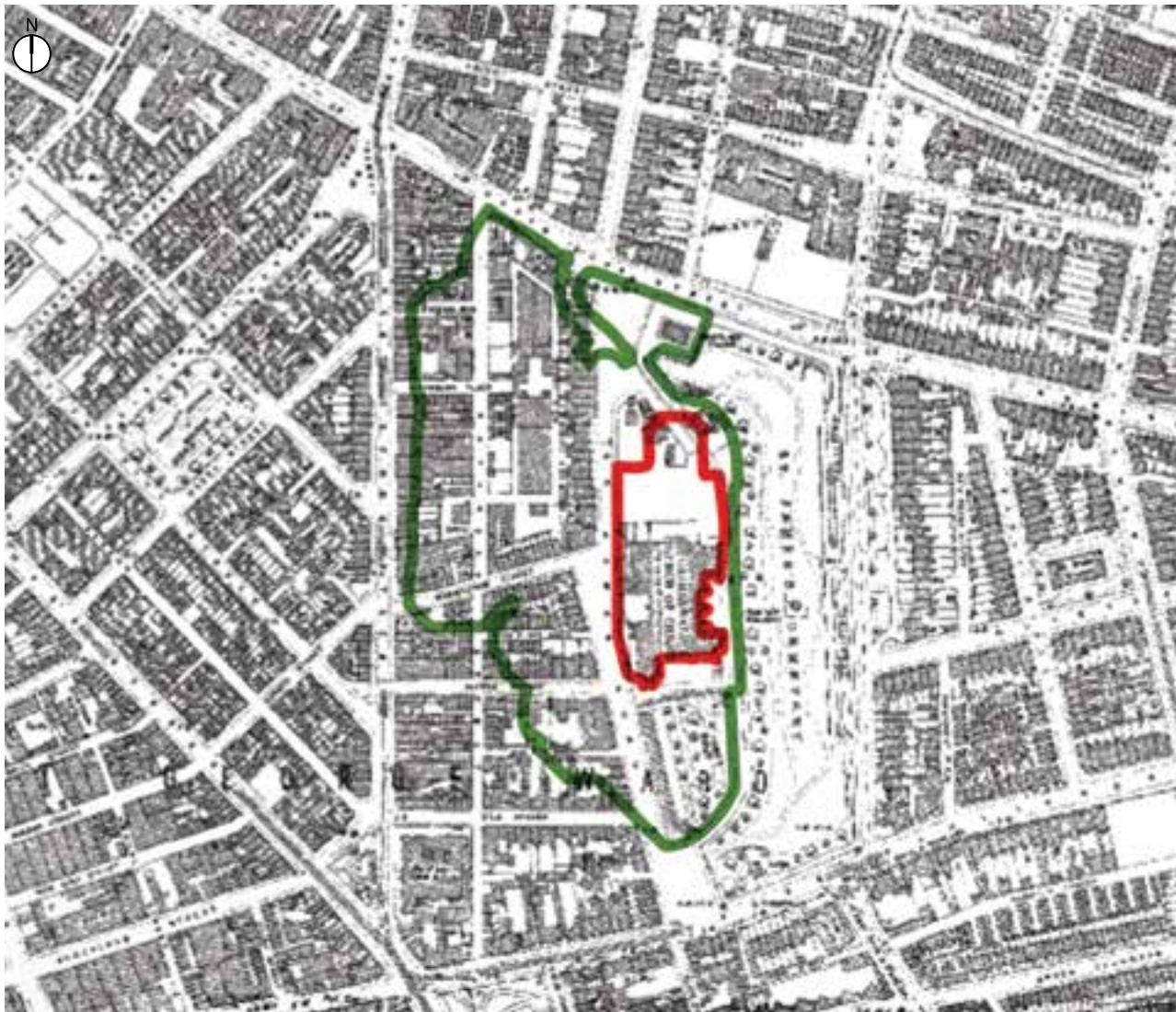


Detail of the Ordnance Survey 1849 map



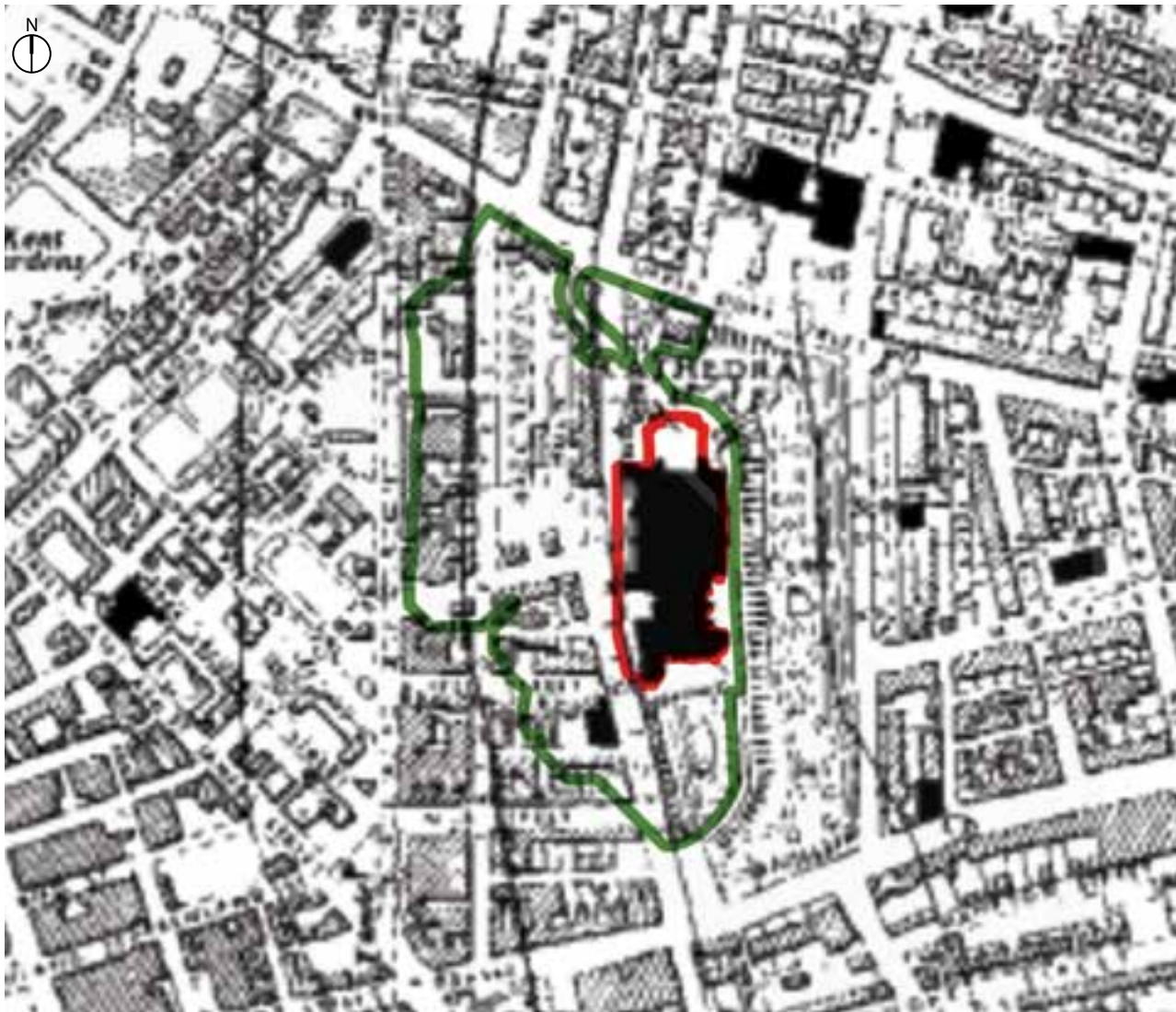
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Ordnance Survey 1890



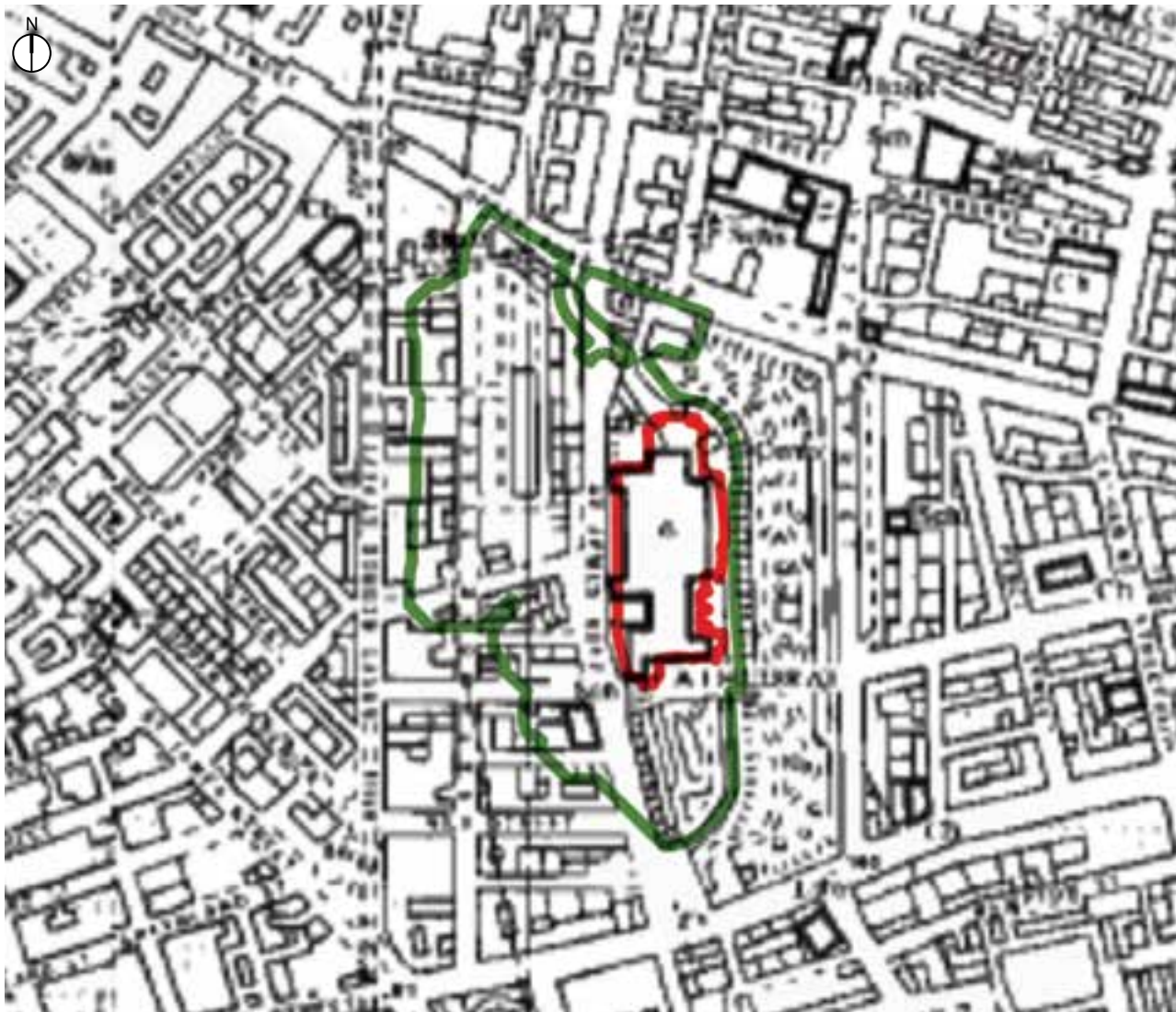
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Ordnance Survey 1920



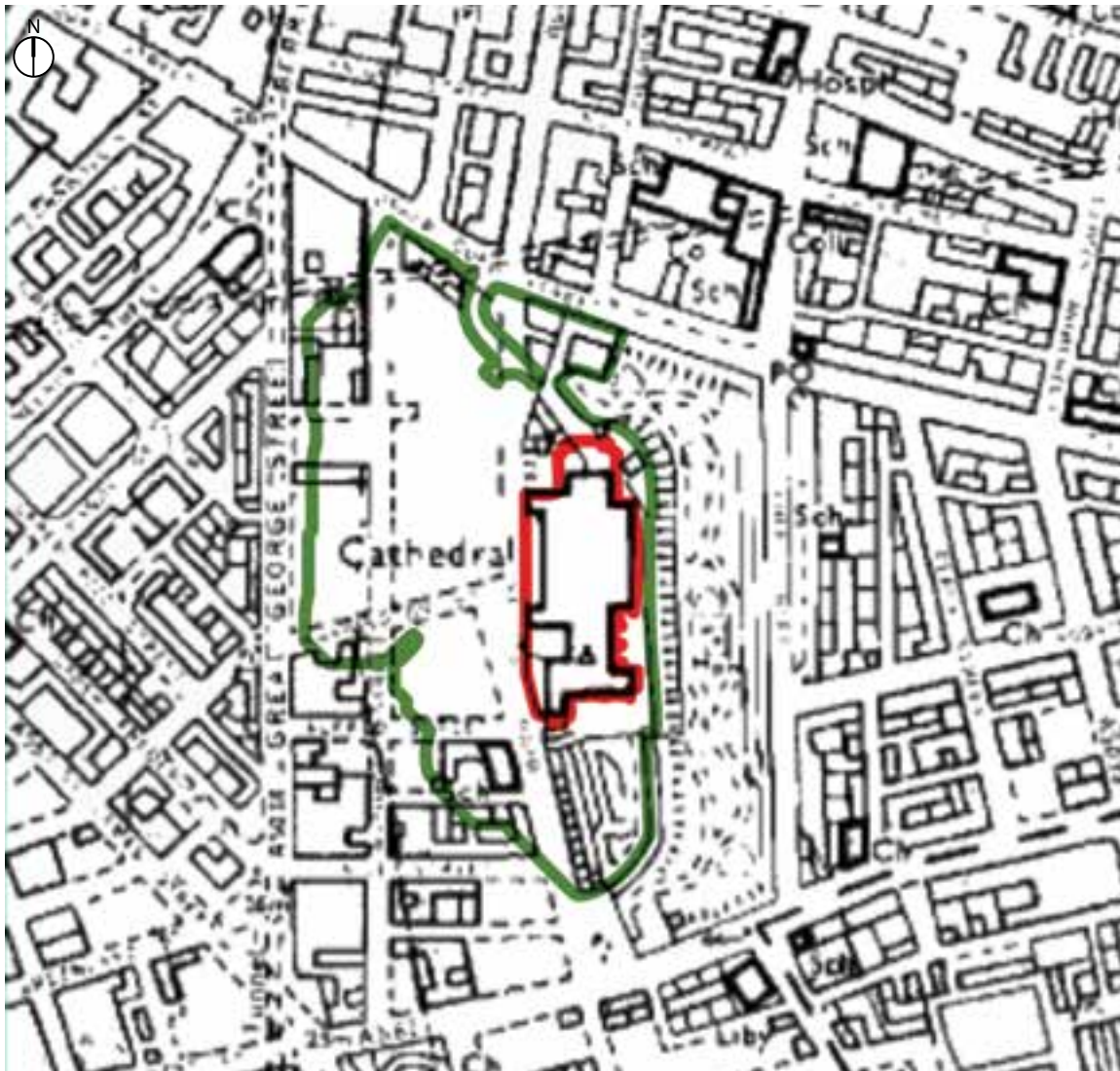
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Ordnance Survey 1950



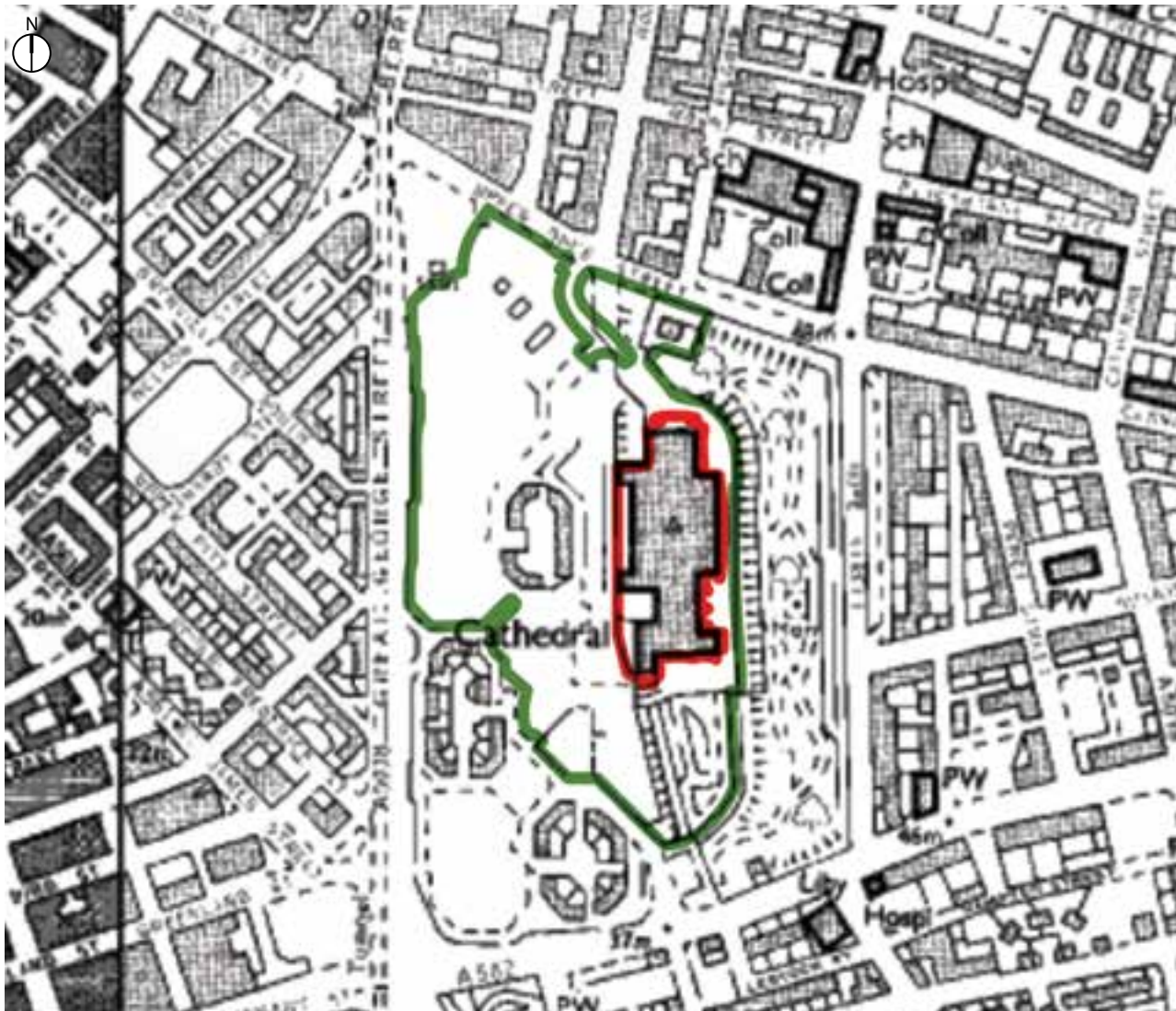
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Ordnance Survey 1960



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Ordnance Survey 1970



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Ordnance Survey 1980

18.0

Designation entries

18.1 Liverpool Cathedral

List Entry Summary

This building is listed under the Planning (Listed Buildings and Conservation Areas) Act 1990 as amended for its special architectural or historic interest.

Name: ANGLICAN CATHEDRAL CHURCH OF CHRIST

List Entry Number: 1361681

Location

ANGLICAN CATHEDRAL CHURCH OF CHRIST, ST JAMES' ROAD

The building may be within the boundary of more than one authority.

County:
District: Liverpool
District Type: Metropolitan Authority
Parish:

National Park: Not applicable to this List entry.

Grade: II

Date first listed: 28-Jun-1952

Date of most recent amendment: Not applicable to this List entry.

Legacy System Information

The contents of this record have been generated from a legacy data system.

Legacy System: LBS

UID: 359401

Asset Groupings

This List entry does not comprise part of an Asset Grouping. Asset Groupings are not part of the official record but are added later for information.

List Entry Description

Summary of Building

Legacy Record - This information may be included in the List Entry Details.

Reasons for Designation

Legacy Record - This information may be included in the List Entry Details.

History

Legacy Record - This information may be included in the List Entry Details.

Details

SJ 3589 SW ST. JAMES' ROAD L1

59/1047 Anglican Cathedral church of Christ 28.6.52

G.V. I

Cathedral. Begun 1904, Sir Giles Gilbert Scott. Red sandstone, in a free and eclectic Gothic style. Lady Chapel built 1906-10, under the influence of G. F. Bodley, choir and east transepts 1920-24, central tower and west transepts 1924-42, the nave 1945-80. For description see Pevsner, *Buildings of England*": South Lancashire. Since this publication the cathedral has been completed as follows, under the superintendence of F. G. Thomas: Nave of 3 bays similar to choir. 3-light ritual west window (actual north) has pinnacled transom and glazed tympanum. Flanking buttresses and pinnacles. The last undoubted masterpiece of the Gothic style, and of Gothic craftsmanship, in England. The design evolved continuously and the finished building bears little resemblance to that chosen in the competition of 1903, which was probably modified by the criticisms of Bodley (associated in the design until 1907), and certainly by Scott's own ideas until his death in 1960.

Listing NGR: SJ3538889372

Selected Sources

Books and journals

Pevsner, N, *The Buildings of England: South Lancashire*, (1969)



Name: ANGLICAN CATHEDRAL CHURCH OF CHRIST

This is an A4 sized map and should be printed full size at A4 with no page scaling set.

Heritage Category:	Listing
List Entry No :	1361681
Grade:	I
County:	
District:	Liverpool
Parish:	Non Civil Parish

For all entries pre-dating 4 April 2011 maps and national grid references do not form part of the official record of a listed building. In such cases the map here and the national grid reference are generated from the list entry in the official record and added later to aid identification of the principal listed building or buildings.

For all list entries made on or after 4 April 2011 the map here and the national grid reference do form part of the official record. In such cases the map and the national grid reference are to aid identification of the principal listed building or buildings only and must be read in conjunction with other information in the record.

Any object or structure fixed to the principal building or buildings and any object or structure within the curtilage of the building, which, although not fixed to the building, forms part of the land and has done so since before 1st July, 1948 is by law to be treated as part of the listed building.

This map was delivered electronically and when printed may not be to scale and may be subject to distortions.

List Entry NGR:	SJ 35382 89397
Map Scale:	1:1250
Print Date:	27 May 2015



Historic England

HistoricEngland.org.uk

18.2 St James' Cemetery

List entry Summary

This garden or other land is registered under the Historic Buildings and Ancient Monuments Act 1953 within the Register of Historic Parks and Gardens by English Heritage for its special historic interest.
Name: ST JAMES'S CEMETERY
List entry Number: 1001585

Location

The garden or other land may lie within the boundary of more than one authority.

County	District	District Type	Parish
	Liverpool	Metropolitan Authority	

National Park: Not applicable to this List entry.

Grade: I

Date first registered: 28-Jan-2002

Date of most recent amendment: Not applicable to this List entry.

Legacy System Information

The contents of this record have been generated from a legacy data system.

Legacy System: Parks and Gardens

UID: 5064

Asset Groupings

This list entry does not comprise part of an Asset Grouping. Asset Groupings are not part of the official record but are added later for information.

List entry Description

Summary of Garden

Legacy Record - This information may be included in the List Entry Details.

Reasons for Designation

Legacy Record - This information may be included in the List Entry Details.

History

Legacy Record - This information may be included in the List Entry Details.

Details

A cemetery developed by a private company and opened in 1829, with architectural features designed by John Foster and landscaping by John Shepherd.

HISTORIC DEVELOPMENT

In the C18 the site of the cemetery was a stone quarry, with the spoil heap, to the western side, known as Quarry Hill (Eyes, 1765). In 1767, at a time of high bread prices, the mayor, Thomas Johnson, provided employment in levelling the spoil heap to form a level terrace planted with shrubs as a pleasure ground and with an observation mound (Twist 2000). The reclaimed area was at first known as Mount Sion and from 1774 as St James's Mount, after the new St James's church nearby (Kennerley 1991), with a promenade, St James's Walk, along the western side (Gore, 1796).

By 1825 the quarry was exhausted. A joint stock company was formed by Liverpool's Anglican community to convert the 10 acre (c 4ha) site into a cemetery as an alternative to the recently opened Nonconformist Low Hill Cemetery (now, 2001, destroyed). Liverpool Corporation contributed the land for the cemetery and £9000 for laying it out in exchange for shares in the company (Picton 1903). Work commenced in August 1827 and the cemetery was consecrated on 13 January 1829, with the first burial taking place in July of that year. The total cost of the cemetery was £21,000 (Curl 1980). By 1830 the cemetery company was paying a dividend of 8% (Brooks 1994). Entrances, carriage ramps, and buildings were designed by Liverpool architect John Foster (1787-1846), who had also been the architect for Low Hill. The landscaping was by John Shepherd (1764-1836), who was curator of the Botanic Garden in Liverpool and responsible for the design of the resited Wavertree Botanic Garden (qv), opened in 1836.

The design made dramatic use of the quarry site with a lodge to the south and the Oratory mortuary chapel to the north. Built on higher ground

above the quarry floor at the head of sandstone cliffs (Bennison, 1835), these occupied the sites of former windmills (Eyes, 1785). To the east of the quarry floor a series of ramps led up the quarry face, with vaults set into the rocky bank where they required no drainage and could be entered without descending more than a few steps (Loudon 1843). As a whole the design emphasised enclosure which was to become a major element in English cemetery design in the first half of the C19 (Brooks 1994). St James's Cemetery has also been described as the most romantic in England (Pevsner 1969).

In 1901 the larger part of St James's Mount and Walk, to the west of the cemetery, was chosen as the site for a new Anglican cathedral on which work commenced in 1904. In 2001 only the southern section of St James's Mount and Walk remains, the northern section being occupied by the cathedral.

The last interment in St James's Cemetery took place on 10 June 1936 when the burial ground was declared full. In the 1960s many gravestones were resited, the central area of the cemetery relandscaped, and the site renamed Cathedral Grounds. The Oratory was restored in 1981 for use as a sculpture gallery. The lodge is now (2001) in private ownership.

St James's Cemetery remains (2001) in use as a public open space and in the ownership of Liverpool City Council.

DESCRIPTION

LOCATION, AREA, BOUNDARIES, LANDFORM, SETTING The c 4ha cemetery is located c 1km south-south-east of Liverpool city centre and is surrounded by high ground rising from the River Mersey to the west. To the west the cemetery adjoins the precinct of the Anglican cathedral and St James's Mount, both sited on high ground above the former quarry. The boundary to the cathedral precinct, at the head of a steep wooded slope, is generally marked by C20 security fencing, with C20 railings adjacent to the north cathedral entrance. Some 125m north-north-east of the principal entrance at the south-west corner, a line of railings runs from west to east down the wooded slope terminating at a low stone pier. From this pier a low stone wall, now lined with resited gravestones, appears to run north at the base of the wooded slope and may indicate an alteration of the cemetery boundary to this line in the early C20, with the wooded slope incorporated into the cathedral precinct.

To the north the cemetery is bounded by Upper Duke Street, to the east by Hope Street, and to the south by Upper Parliament Street. These

boundaries are generally marked by low stone walls topped with C20 railings. From the east and north road boundaries there are views down into the cemetery below. At the north-west corner of the site the former mortuary chapel, the Oratory, is bounded to the north by Upper Duke Street and to the west by a C20 hard landscaped forecourt adjoining Cathedral Gate (formerly part of St James' Road, now realigned). Boundaries adjoining the Oratory are marked by a low stone walls topped with cast-iron railings set between panelled stone piers (1829, the whole listed grade II).

Immediately to the south of the cathedral, and to the south-west of the cemetery, lies St James's Mount (outside the area here registered), which is laid out with grass paths edged with hedging and stonework on shallow terraces descending to the east. To the east of St James's Mount a wide grass path runs c 80m from north to south to where stone steps lead down to the forecourt adjoining the principal cemetery entrance. This path is edged with low stone walls partially topped, to the west, with C19 railings marking the boundary at the head of a steep grassed embankment. This path, which commands long views to the west over the River Mersey, forms the remnant southern third of St James's Walk (Eyes, 1785) laid out in 1767.

The boundary between the cemetery and St James's Mount to the west is marked by a further grassed path at the head of a wooded slope, with, to the east of the path, a low stone retaining wall at the head of the slope. A small number of gravestones to the edge of the grass path indicate that this area may have been used for burials. This grass path was formerly a carriageway which ran at the higher level along the west side of the quarry and served properties situated at the northern end of St James's Mount (Horwood, 1803) which remained after the formation of the cemetery (Bennison, 1835; OS 1891).

The immediate surrounding area is largely residential with large C19 terraced housing on Hope Street to the east and late C20 housing beyond the cathedral to the west. To the north-east of the cemetery the predominant use is for higher education facilities.

ENTRANCES AND APPROACHES The principal entrance (listed grade II) lies on the west boundary to St James's Road at the south-west corner of the cemetery and is set back from the road beyond a C20 rectangular forecourt. The entrance is marked by a carriage entrance with C20 iron gates within a round rusticated stone archway, constructed in 1827 to a design by Foster. The archway is flanked by low stone walls with C20 railings. A C20 pedestrian gate set between panelled stone piers which lies

20m north-north-west of the principal entrance gives access to a grassed walk leading northwards forming the eastern boundary of St James's Mount (outside the area here registered). The piers are of similar design to those forming part of the boundary wall to the Oratory, which date from 1829. A two-storey stone lodge (listed grade II) set in its own garden is situated to the east of the principal entrance and was constructed in 1827 to a design by Foster.

A second pedestrian entrance, situated c 50m to the north of the cathedral and to the south of the Oratory, leads into the north-west corner of the cemetery. It is marked by C20 iron gates. The entrance to the grounds of the Oratory lies on the west boundary and is marked by C19 cast-iron gates, of similar design to adjoining railings, between panelled stone piers (listed grade II) of similar design to those adjacent to the principal entrance. Three further carriage entrances indicated on the 1891 OS map, at the north-east and south-east corners and on the east boundary, no longer (2001) remain.

PRINCIPAL BUILDING The Oratory (listed grade I), the former mortuary chapel, is situated on high ground above a steep rocky eminence at the north-west corner of the cemetery. Designed by Foster, it dates from 1829 and is in the form of a miniature Greek Doric temple. The Bennison plan of 1835 indicates a carriageway, parallel to the north cemetery boundary, leading from the Oratory to the north-east corner of the cemetery to connect with ramped carriageways leading down to the former quarry floor. This route remains but is now (2001) overgrown.

OTHER LAND The cemetery comprises a lower burial area enclosed by steep wooded embankments to the south, west, and north, with sheer stone faces at the north-west and south-west corners and the mass of the Anglican cathedral set at the head of the western embankment. This embankment continues south of the cathedral to divide the lower cemetery area from St James's Mount to the south-west.

To the east the cemetery is enclosed by two ramped carriageways which commence 120m north-east and 320m north-north-east of the principal entrance, leading up from the lower level and aligned with the east boundary. Each carriageway is in two sections in a scissor arrangement with all sections intersecting at a central intermediate platform. The ramped carriageways terminate 140m north-east and 360m north-north-east of the principal entrance, where a level path runs parallel to, and level with, the east boundary. From the north and south ends of this boundary path there are views out over the river valley to the west. The two sections of each ramped carriageway are divided by a parallel level path. Both

paths and ramped carriageways are lined to the east by catacombs cut out of the adjoining battered wall, which is in part rockwork and in part solid stone. The ramped carriageways and boundary path are bounded by low stone walls to the west, overlooking the burial area below. The whole is now largely overgrown with ivy and other vegetation.

From the principal entrance an informal path leads down 70m east-north-east to the lower level of the cemetery where it divides, with one path leading north and the second north-east to the southern ramped carriageway before returning north to rejoin the first path. The southern area of the cemetery is generally planted with trees in grass below wooded slopes to the west, south, and east. A small group of vertical gravestones remains 50m east-north-east of the principal entrance, with others resited along the base of the western slope and occasional monuments sited in grassed areas.

At the centre of the site, 190m north-north-east of the principal entrance, is sited the Huskisson Monument (listed grade II). Built in 1836 to a design by Foster, it is a tall circular stone structure in Greek Revival style and is an adaptation of the Choragic Monument of Lysicrates at Athens. It commemorates William Huskisson, MP for Liverpool, who was run down by a train at the opening of the Liverpool and Manchester railway in 1830. The central area has generally been cleared of monuments and was relandscaped in the 1960s with paving and low stone walling, the work commemorated by a low concrete monument. Vertical gravestones have been resited in a continuous line at the base of the western wooded slope. To the east, the base wall of the ramped carriageways is lined with arches with recessed stonework marking catacombs. One of the archways located 230m north-north-east of the principal entrance contains a chalybeate spring, with inscribed plaque over, which flows into a rectangular pool to the west of the archway. A chalybeate spring was first noted in the former quarry in 1773 and was reputed to have healing powers (Lloyd-Jones 1979).

From the central area of the cemetery two paths lead north to a point 340m north of the principal entrance, from where a path leads west for 30m to the entrance to an arch (listed grade II) cut out of the natural rock of the cemetery wall. The arch dates from 1824 and forms part of Foster's design. The path slopes up through the arch and continues to the north pedestrian entrance. In the coursed stone wall below this path a round archway marks a former tunnel leading south from the lower level of the cemetery. A further arch marking a second tunnel leading north-west is located in the former quarry face to the south-west of the Oratory.

In the north-east corner of the cemetery a group of monuments remains standing, with gravestones laid flat between, and in the north-west an area remains with both gravestones and monuments marking burial plots.

Amongst others, St James's Cemetery contains the graves of its architect, John Foster, Kitty Wilkinson (1786-1860) who originated the idea of the public wash house, and Sarah Biffin (1784-1850) who, although only 37" (c 1m) high and born without arms and legs, became a miniature portrait painter with royalty among her commissions.

Despite the 1960s landscaping of the central area of the site, St James's Cemetery retains the majority of its early C19 features and much of its 1829 layout.

REFERENCES

J C Loudon, *On the Laying Out, Planting and Managing of Cemeteries* (1843, facsimile edition 1981), p 26 J Picton, *Memorials of Liverpool* (1903), p 401 N Pevsner, *The Buildings of England: Lancashire South* (1969), p 181 *Garden History* 3, no 3 (Summer 1975), p 19 T Lloyd-Jones, *Know Your Liverpool: Walks in the City Centre* (1979), pp 54-55 J S Curl, *A Celebration of Death* (1980), pp 208-09 C Brooks, *Mortal Remains* (1989), pp 8-10, 16, 19, 24, 50, 89-90, 141 H Conway, *People's Parks: The Design and Development of Victorian Parks* (1991), p 27 P Kennerley, *The Building of Liverpool Cathedral* (1991), pp 16-17, 20 C Brooks, *English Historic Cemeteries*, (English Heritage theme study 1994), p 67 *English Heritage Register Review: Merseyside* (1994) C Twist, *A History of the Liverpool Parks* (2000), pp 2-5

Maps J Eyes, *Plan of the Town and Township of Liverpool ... Corporation Estate, 1765* (Liverpool Record Office) C Eyes, *A Plan of the Town and Township of Liverpool, 1785* (Liverpool Record Office) J Gore, *A Plan of the Town of Liverpool, 1796* (Liverpool Record Office) R Horwood, *Plan of the Town and Township of Liverpool, 1803* (Liverpool Record Office) W S Sherwood, *A Plan of the Town and Township of Liverpool, 1821* (Liverpool Record Office) J Bennison, *A Map of the Town and Port of Liverpool, 1835* (Liverpool Record Office)

OS 6" to 1 mile: 1st edition published 1851 1938 edition OS 1:500: 1st edition published 1891

Illustrations C19 illustrations and early C20 photographs at local history site <http://www.stjamescemetery.co.uk/>

Archival items Notes on the history of Liverpool Parks, 1987 (Liverpool City Council)

REASONS FOR DESIGNATION St James's Cemetery is designated at Grade I for the following principal reasons:

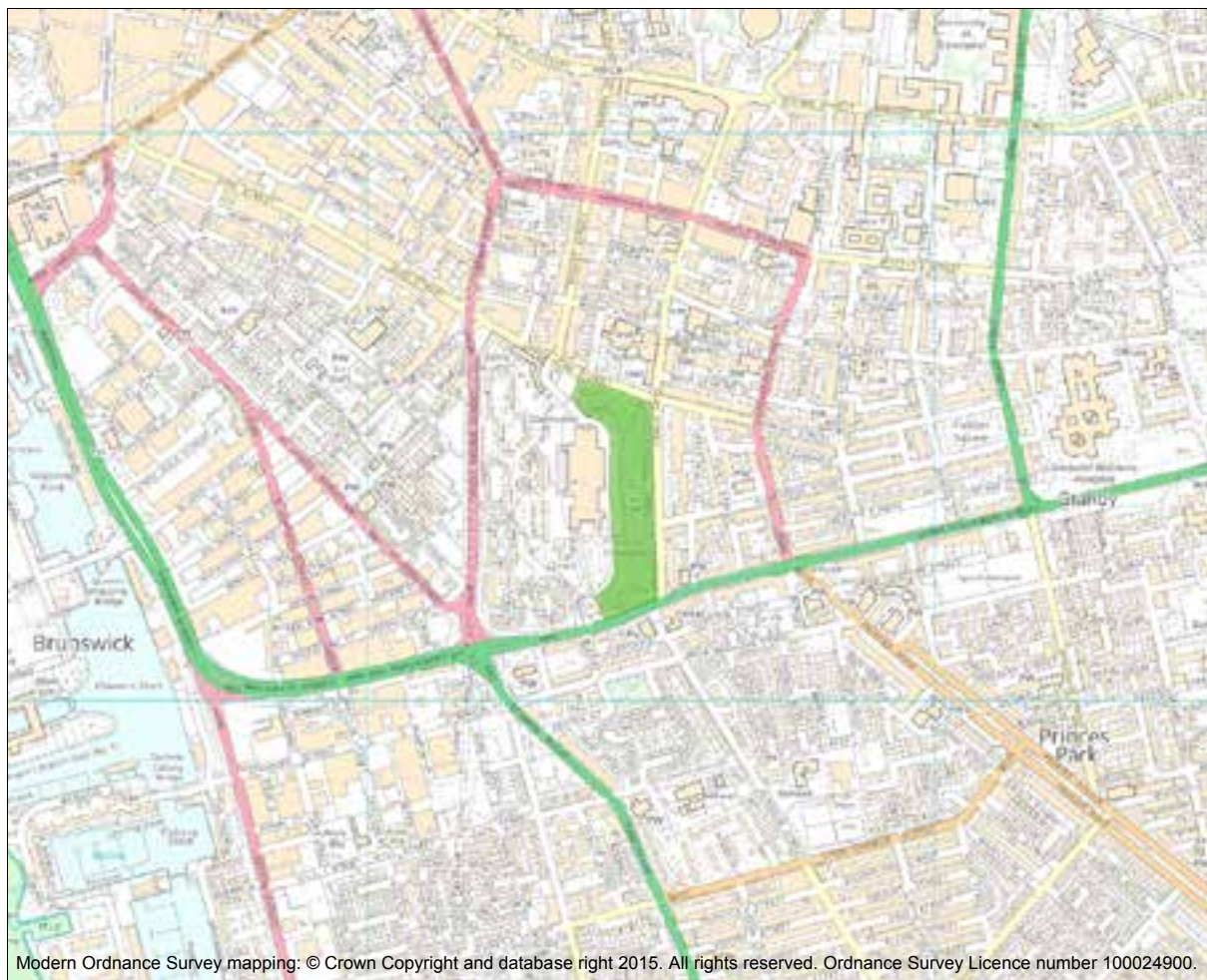
* One of the earliest garden cemeteries (1827-29). * The most impressive and innovative example of the earliest decade of cemetery design (1819-30) by a combination of a renowned local architect, John Foster and local landscaper, John Shepherd. * It is the finest early example (1820s) of a garden cemetery, the first to take advantage of a quarry, using its steep sides to dramatic effect, including great ramps probably originally intended for catacombs. * The first example of a cemetery set in a disused quarry, a type of site which became quite common in the 1830s-40s. * The site and its heroic-scale layout survive complete * Local and national social interest is expressed in the artistic variety of the remaining monuments and burials, including the Huskisson monument which forms the focal point of the cemetery.

Description written: October 2001 Amended: October 2001 Register Inspector: HMT Edited: August 2002 Upgraded: November 2009

Selected Sources

Legacy Record - This information may be included in the List Entry Details

National Grid Reference: SJ 35435 89348



Name: ST JAMES'S CEMETERY

This is an A4 sized map and should be printed full size at A4 with no page scaling set.

Heritage Category:

Park and Garden

List Entry No :

1001585

Grade:

I

County:

District: Liverpool

Parish: Non Civil Parish

Each official record of a registered garden or other land contains a map. The map here has been translated from the official map and that process may have introduced inaccuracies. Copies of maps that form part of the official record can be obtained from Historic England.

This map was delivered electronically and when printed may not be to scale and may be subject to distortions. The map and grid references are for identification purposes only and must be read in conjunction with other information in the record.

List Entry NGR:

SJ 35435 89348

Map Scale:

1:10000

Print Date:

8 July 2015



HistoricEngland.org.uk

18.3 The Oratory

List entry Summary

This building is listed under the Planning (Listed Buildings and Conservation Areas) Act 1990 as amended for its special architectural or historic interest.

Name: THE ORATORY

List entry Number: 1063282

Location

THE ORATORY, UPPER DUKE STREET

The building may lie within the boundary of more than one authority.

County	District	District Type	Parish
	Liverpool	Metropolitan Authority	

National Park: Not applicable to this List entry.

Grade: I

Date first listed: 28-Jun-1952

Date of most recent amendment: 19-Jun-1985

Legacy System Information

The contents of this record have been generated from a legacy data system.

Legacy System: LBS

UID: 359643

Asset Groupings

This list entry does not comprise part of an Asset Grouping. Asset Groupings are not part of the official record but are added later for information.

List entry Description

Summary of Building

Legacy Record - This information may be included in the List Entry Details.

Reasons for Designation

Legacy Record - This information may be included in the List Entry Details.

History

Legacy Record - This information may be included in the List Entry Details.

Details

SJ 3589 NW UPPER DUKE STREET L1

56/1263 The Oratory (formerly listed as Former 28.6.52 Mortuary Chapel)

G.V. I

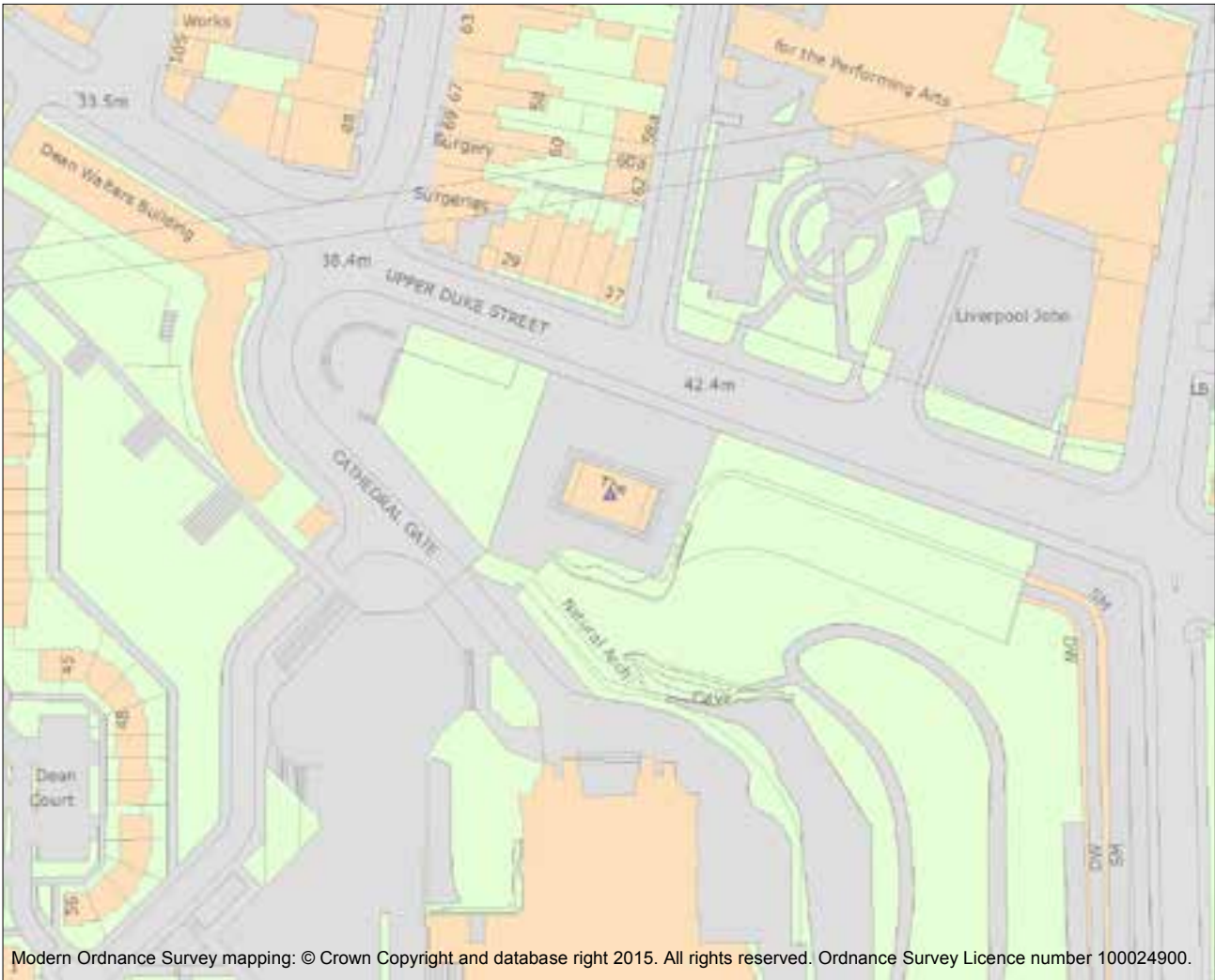
Former mortuary chapel to St. James Cemetery, above which it stands on a steep rocky eminence. 1829.By John Foster in the form of a miniature Greek Doric temple, amphiprostyle, with hexastyle porticos on stylobate. Stone tiled roof with flat skylight and antefixae. Entrance with moulded architrave and panelled double doors, rectangular fanlight, and glazing bars. Good interior with peristyle of Ionic columns and central skylight. Good assembly of early C19 monuments, some by J. Gibson and Sir G. Chantrey. Statue of Huskisson by J. Gibson taken from Customs House, South Castle Street or Canning Place. One of the purest monuments of the Great Revival in England. Restored in 1981 and now used as a sculpture gallery.

Listing NGR: SJ3538589544

Selected Sources

Legacy Record - This information may be included in the List Entry Details

National Grid Reference: SJ 35386 89543



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Name: THE ORATORY

This is an A4 sized map and should be printed full size at A4 with no page scaling set.

Heritage Category:	Listing
List Entry No :	1063282
Grade:	I

County:

District: Liverpool

Parish: Non Civil Parish


For all entries pre-dating 4 April 2011 maps and national grid references do not form part of the official record of a listed building. In such cases the map here and the national grid reference are generated from the list entry in the official record and added later to aid identification of the principal listed building or buildings.

For all list entries made on or after 4 April 2011 the map here and the national grid reference do form part of the official record. In such cases the map and the national grid reference are to aid identification of the principal listed building or buildings only and must be read in conjunction with other information in the record.

Any object or structure fixed to the principal building or buildings and any object or structure within the curtilage of the building, which, although not fixed to the building, forms part of the land and has done so since before 1st July, 1948 is by law to be treated as part of the listed building.

This map was delivered electronically and when printed may not be to scale and may be subject to distortions.

List Entry NGR:	SJ 35386 89543
Map Scale:	1:1250
Print Date:	8 July 2015



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18.4 World Heritage Site

World Heritage Site Summary

World Heritage Site inscribed by the World Heritage Committee of UNESCO in 2004.

Name: Liverpool - Maritime Mercantile City

Brief Description:

Six areas in the historic centre and docklands of the maritime mercantile City of Liverpool bear witness to the development of one of the world's major trading centres in the 18th and 19th centuries. Liverpool played an important role in the growth of the British Empire and became the major port for the mass movement of people, e.g. slaves and emigrants from northern Europe to America. Liverpool was a pioneer in the development of modern dock technology, transport systems and port management. The listed sites feature a great number of significant commercial, civic and public buildings, including St George's Plateau.

Criteria:

This entry is compiled from information provided by UNESCO who hold the official record for all World Heritage Sites at their Paris Headquarters. This entry is provided for information only and those requiring further assistance should contact the World Heritage Centre at UNESCO. Criterion (ii): Liverpool was a major centre generating innovative technologies and methods in dock construction and port management in the 18th and 19th centuries. It thus contributed to the building up of the international mercantile systems throughout the British Commonwealth. Criterion (iii): the city and the port of Liverpool are an exceptional testimony to the development of maritime mercantile culture in the 18th and 19th centuries, contributing to the building up of the British Empire. It was a centre for the slave trade, until its abolition in 1807, and to emigration from northern Europe to America. Criterion (iv): Liverpool is an outstanding example of a world mercantile port city, which represents the early development of global trading and cultural connections throughout the British Empire.

Statement of Significance:

Statement of Outstanding Universal Value:

This was approved in 2010 by the World Heritage Committee in Brasilia. Brief synthesis Located at the tidal mouth of the river Mersey

where it meets the Irish Sea, the maritime mercantile City of Liverpool played an important role in the growth of the British Empire. It became the major port for the mass movement of people, including slaves and emigrants from northern Europe to America. Liverpool was a pioneer in the development of modern dock technology, transport systems and port management, and building construction. Six areas in the historic centre and docklands of Liverpool bear witness to the development of one of the world's major trading centres in the 18th, 19th and early 20th centuries. A series of significant commercial, civic and public buildings lie within these areas, including the Pier Head, with its three principal waterfront buildings - the Royal Liver Building, the Cunard Building, and Port of Liverpool Building; the Dock area with its warehouses, dock walls, remnant canal system, docks and other facilities related to port activities; the mercantile area, with its shipping offices, produce exchanges, marine insurance offices, banks, inland warehouses and merchants houses, together with the William Brown Street Cultural Quarter, including St. George's Plateau, with its monumental cultural and civic buildings. Liverpool - Maritime Mercantile City reflects the role of Liverpool as the supreme example of a commercial port at the time of Britain's greatest global influence. Liverpool grew into a major commercial port in the 18th century, when it was also crucial for the organisation of the trans-Atlantic slave trade. In the 19th century, Liverpool became a world mercantile centre for general cargo and mass European emigration to the New World. It had major significance on world trade as one of the principal ports of the British Commonwealth. Its innovative techniques and types of dock, dock facilities and warehouse construction had worldwide influence. Liverpool was instrumental in the development of industrial canals in the British Isles in the 18th century, and of railway transport in the 19th century. All through this period, and particularly in the 19th and early 20th centuries, Liverpool gave attention to the quality and innovation of its architecture and cultural activities. To this stand as testimony its outstanding public buildings, such as St. George's Hall, and its museums. Even in the 20th century, Liverpool has made a lasting contribution, remembered in the success of The Beatles, who were strongly influenced by Liverpool's role as an international port city, which exposed them to seafarers, culture and music from around the world, especially America. Criterion (ii): Liverpool was a major centre generating innovative technologies and methods in dock construction and port management in the 18th, 19th and early 20th centuries. It thus contributed to the building up of the international mercantile systems throughout the British Commonwealth. Criterion (iii): The city and the port of Liverpool are an exceptional testimony to the development of maritime mercantile culture in the 18th, 19th and early 20th centuries, contributing to the building up of the

British Empire. It was a centre for the slave trade, until its abolition in 1807, and for emigration from northern Europe to America. Criterion (iv): Liverpool is an outstanding example of a world mercantile port city, which represents the early development of global trading and cultural connections throughout the British Empire. Integrity (2009) The key areas that demonstrate Outstanding Universal Value in terms of innovative technologies and dock construction from the 18th to the early 20th century and the quality and innovation of its architecture and cultural activities are contained within the boundaries of the six areas forming the property. The major structures and buildings within these areas are generally intact although some such as Stanley Dock and associated warehouses require conservation and maintenance. The historic evolution of the Liverpool street pattern is still readable representing the different periods, with some alteration following the destruction of World War II. There has been some re-development on sites previously redeveloped in the mid-late 20th century or damaged during World War II, for example at Mann Island and Chavasse Park, north and east of Canning Dock. All archaeology on these development sites was fully evaluated and recorded; archaeological remains were retained in situ where possible, and some significant features interpreted in the public domain. A new visitor centre has been opened at the north east corner of Old Dock, which has been conserved and exposed after being buried for almost 200 years. The production and adoption of design guidance minimizes the risks in and around the WH property that future development might adversely affect architectural quality and sense of place, or reduce the integrity of the docks. Authenticity (2009) Within the property, the major dock structures, and commercial and cultural buildings still testify to the Outstanding Universal Value in terms of form and design, materials, and to some extent, use and function. Warehouses at Albert Dock have been skillfully adapted to new uses. Some new development has been undertaken since inscription and has contributed to the city's coherence by reversing earlier fragmentation. No significant loss of historical authenticity has occurred, as the physical evidence of the City and its great past remain prominent and visible, and in some cases has been enhanced. The main docks survive as water-filled basins within the property and in the buffer zone. The impact on the setting of the property of further new development on obsolete dockland is a fundamental consideration. It is essential that future development within the World Heritage property and its setting, including the buffer zone, should respect and transmit its Outstanding Universal Value. Protection and management requirements (2009) The property is within the boundary of Liverpool City Council and is protected through the planning system and the designation of over 380 buildings. The six sections of the property are protected as

Conservation Areas under the provisions of the Planning (Listed Buildings and Conservation Areas) Act 1990. The properties within the boundary are in mixed ownership and several institutions have management responsibilities relating to them. The property is subject to different plans and policies, including the Liverpool Unitary Development Plan (2002) and the Strategic Regeneration Framework (July 2001). There are several detailed master plans for specified areas, and conservation plans for the individual buildings. A Townscape Heritage Initiative for Buildings at Risk in the World Heritage site and its buffer zone is successfully encouraging and assisting the restoration of buildings within designated areas of the property. A full Management Plan has been prepared for the property. Its implementation is overseen by the Liverpool World Heritage Site Steering Group, which includes most public bodies involved in the property. At the time of inscription, the World Heritage Committee requested that the height of any new construction in the property should not exceed that of structures in the immediate surroundings; the character of any new construction should respect the qualities of the historic area, and new construction at the Pier Head should not dominate, but complement the historic Pier Head buildings. There is a need for conservation and development to be based on an analysis of townscape characteristics and to be constrained by clear regulations establishing prescribed heights of buildings. A Supplementary Planning Document for Development and Conservation in and around the World Heritage site addresses the management issues raised by the World Heritage Committee in 2007 and 2008 and was formally adopted by the Liverpool City Council in October 2009.

Justification for Inscription:

Date of Inscription: 2004

Date of most recent amendment: 2010

Other Information:

This is a cultural world heritage site in England located at N53 24 24.0 W2 59 40.0. It measures 136 hectares and its buffer zone measures 751 hectares. There is a World Heritage Site Management Plan for the World Heritage Site (2003) and implementation of the objectives and action plan is undertaken by a World Heritage Site coordinator based in Liverpool City Council. A Steering Group made up of key stakeholders oversees World Heritage activities.

19.0

Sources and selected bibliography

19.1 Project scope and limitations

Please note that it was not possible to exhaustively consult all relevant archival material within the scope of this project.

The drawings reproduced in Section 9.0 offer a selection of the archival holdings mentioned above; they are not intended to be comprehensive collection but rather an indication of the wealth of primary material that exists. The drawings are organised by section of the Cathedral and then chronologically within each group.

19.2 Note on archives

19.2.1 Liverpool Cathedral Archive

The Cathedral is fortunate to hold a very large quantity of original material pertaining to the design and development of the Cathedral; this includes architectural drawings, photographs, correspondence, and contracts. This vast resource is in the process of being catalogued by the volunteer Archive team; and a selection of drawings is reproduced here.

19.2.2 Liverpool City Archives

The very insightful and useful Minutes of the Liverpool Cathedral Committee and sub-committees are held at the City Archives. Their holdings also include the Radcliffe Papers and drawings of the City Engineering Department (useful for understanding the development of the wider precinct).

19.2.3 RIBA Drawings Archive

The Drawings Archive of the Royal Institute of British Architects holds a large volume of Scott's drawings for Liverpool Cathedral, in addition to several correspondence files. Unfortunately, due to storage and logistical problems, the majority are not accessible until September 2015. A small number of drawings of Scott's designs for fixtures and fittings for the Cathedral as well as some of the competition entries and are available. The most relevant examples — mostly of furniture and internal finishing — are reproduced in this section.

19.3 Primary sources

19.3.1 Liverpool Cathedral Archive

Catalogued drawings collection

Uncatalogued drawings

Scott Correspondence box 5 (1953)

Scott Correspondence box 6

War Damage box

Windows boxes 1–5

19.3.2 Liverpool City Archives

Copies of the Minute Books of the Liverpool Cathedral Committee

Vols. 1–14, 1901–72 (Acc. 2343).

19.3.3 RIBA Archives

George Gilbert Scott collection of drawings: Liverpool (Merseyside): Cathedral Church of Christ, Vestries at East End [PB873/ScGG[64](166–194)]

Frank Walley collection of drawings: Liverpool (Merseyside): Anglican Cathedral, competition design, 1902 [PB213/12(1–3)]

J.J. Pearson collection of drawings: Liverpool (Merseyside): Anglican Cathedral, competition design, 1902, frontal perspective of west front [PA844/1]

Sir Charles Archibald Nicholson collection of drawings: Liverpool (Merseyside): Anglican Cathedral, competition design I, 1902 [PA55/2(1–11)] and Liverpool (Merseyside): Anglican Cathedral, competition design II, 1902 [PA56/1(1–9)]

(Note: The competition designs by C.R. Mackintosh are held in the Hunterian Art Gallery, University of Glasgow.)

19.3.4 Museum of London

Some forty original designs for the windows by James Powell & Sons/Whitefriars are in the collection of the Museum of London.

19.3.5 Victoria & Albert Archive of Art and Design

Powell Archives (Order Books, Cash Books, etc.) of James Powell & Sons/Whitefriars in the Archive of Art & Design, part of the National Art Library at the Victoria & Albert Museum, London [AAD 1977/1/18–24, 27, 29, 30, 65–69, 71–72 and 134–36]

19.3.6 Oral history

Baker, Tony. 2015. Interview conducted 22 April 2015 between Robert Thorne, Susannah Brooke and Tony Baker.

19.3.7 Geology map

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20.0 Amendments

Date	
Conservation Plan reference	
Amendment 01	
Reason	
Authorisation	

Date	
Conservation Plan reference	
Amendment 02	
Reason	
Authorisation	

Date	
Conservation plan reference	
Amendment 03	
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Authorisation	

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Amendment 04	
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Conservation Plan reference	
Amendment 05	
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Amendment 06	
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Amendment 08	
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Amendment 13	
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Amendment 14	
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Amendment 16	
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21.0

How to use the Management Gazetteer

21.1 Introduction

The Management Gazetteer is an index of the spaces within the Cathedral and the buildings and spaces across the Precinct. Its purpose is two-fold: to act as a summary of the Plan's contents for each of these places, and to provide more detail on significance and management where useful.

The Gazetteer provides those charged with maintaining the site with detailed information about what is and what is not architecturally or historically important — so that this information can be taken into consideration when alteration, repair or rearrangement is considered.

21.2 Structure and content of the Gazetteer

The Management Gazetteer begins with floor and site plans, labelled with room numbers and elevation numbers.

The plans are followed by the room and space entries. These are arranged in sequence, starting with the floor levels of the Cathedral from basement upwards, then the roof spaces and elevations, and finally the Precinct. Room numbering is the same as used for the Cathedral Architect's Quinquennial Reports. Where individual spaces are the same or very similar, they have been grouped together.

Each entry follows a set format:

Title: the common name for the room, space or building; may be liturgical, historical or descriptive.

Room number: consistent with Quinquennial Reports.

Current and original uses: the original use is not always known

Construction phase: as defined in section 3.1 of this Conservation Plan.

Significance: based on the assessment of significance in section 5.0 of this Conservation Plan.

Significant contents: a list of Significant elements, fittings and fixtures in the room or area, including stained glass, memorials and works of art.

Policies: links to relevant conservation management policies in Part One of the Plan.

Fabric management: a colour-coded 'traffic light' system identifies appropriate approaches to works to each aspect of the room or area. A key is provided in each Gazetteer entry.

Additional guidance: where appropriate, further guidance on how to apply or interpret conservation management policies to the room or space.

21.3 Using the Management Gazetteer in electronic format

If using a pdf version of the Conservation Plan, individual gazetteer entries can be found easily by clicking the labels or the area and elevations numbers on the floor and site plans that follow this Introduction. Each of these labels and numbers is a hyperlink to the relevant gazetteer entry.

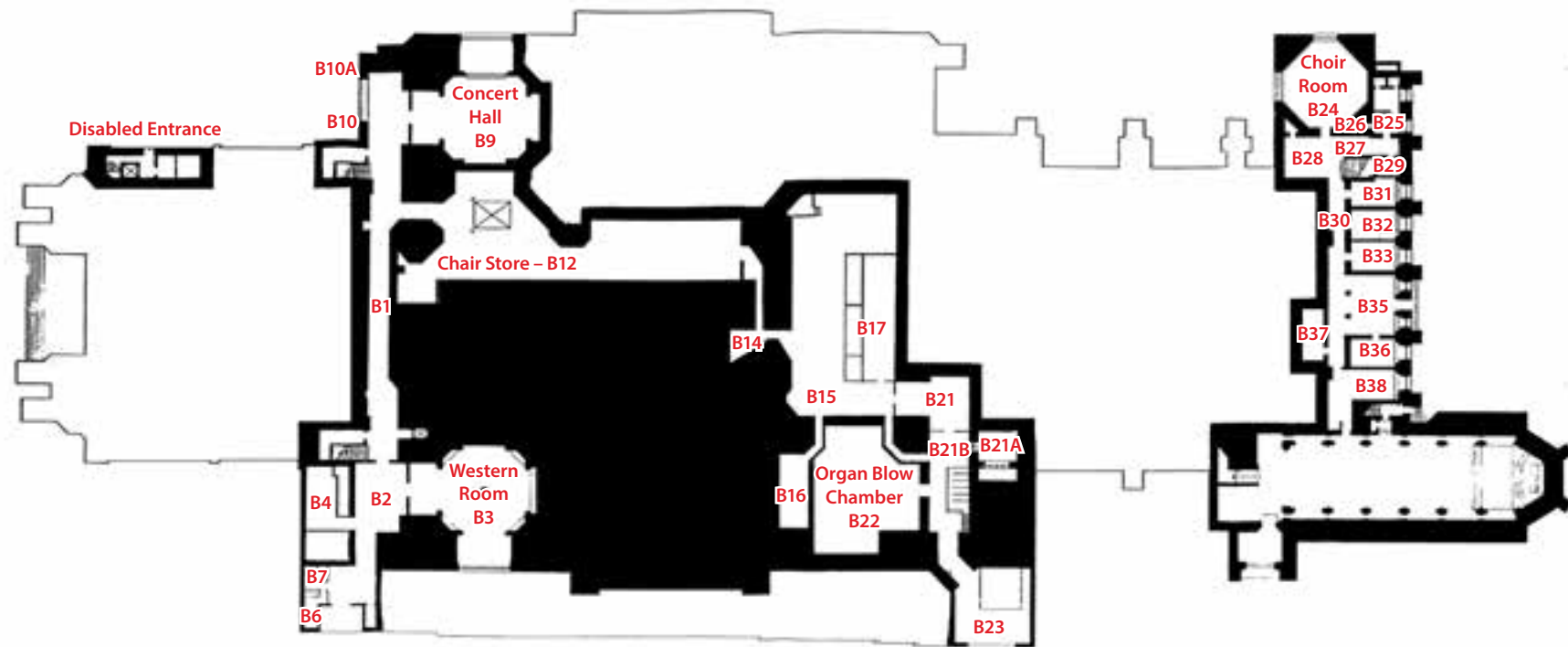
Within each entry, the conservation management Policy labels are hyperlinks to the relevant section of Part One, where the Policy and its context are explained.

At any time click the BACK button to return to the gazetteer entry, or the NAVIGATION PLANS button to return to the floor and site plans. Both buttons are in the bottom right corner of every page.

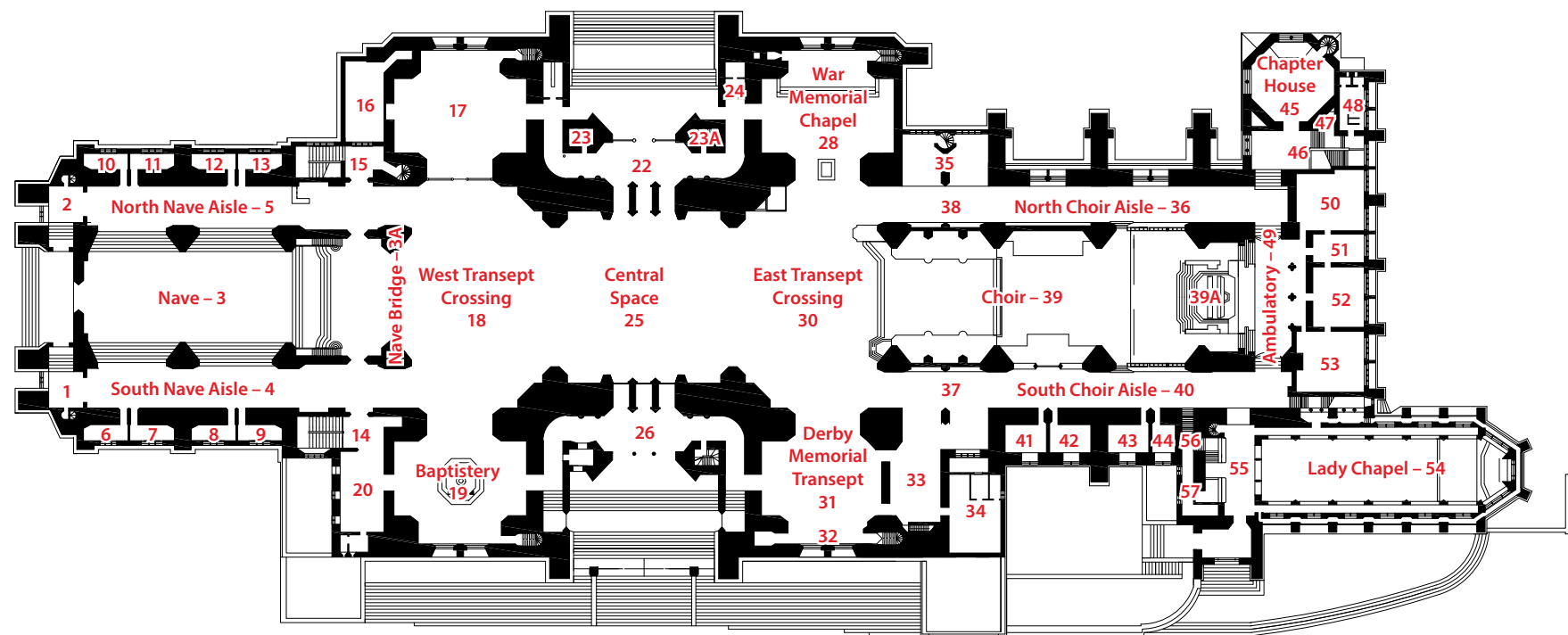
22.0 Navigation Plans



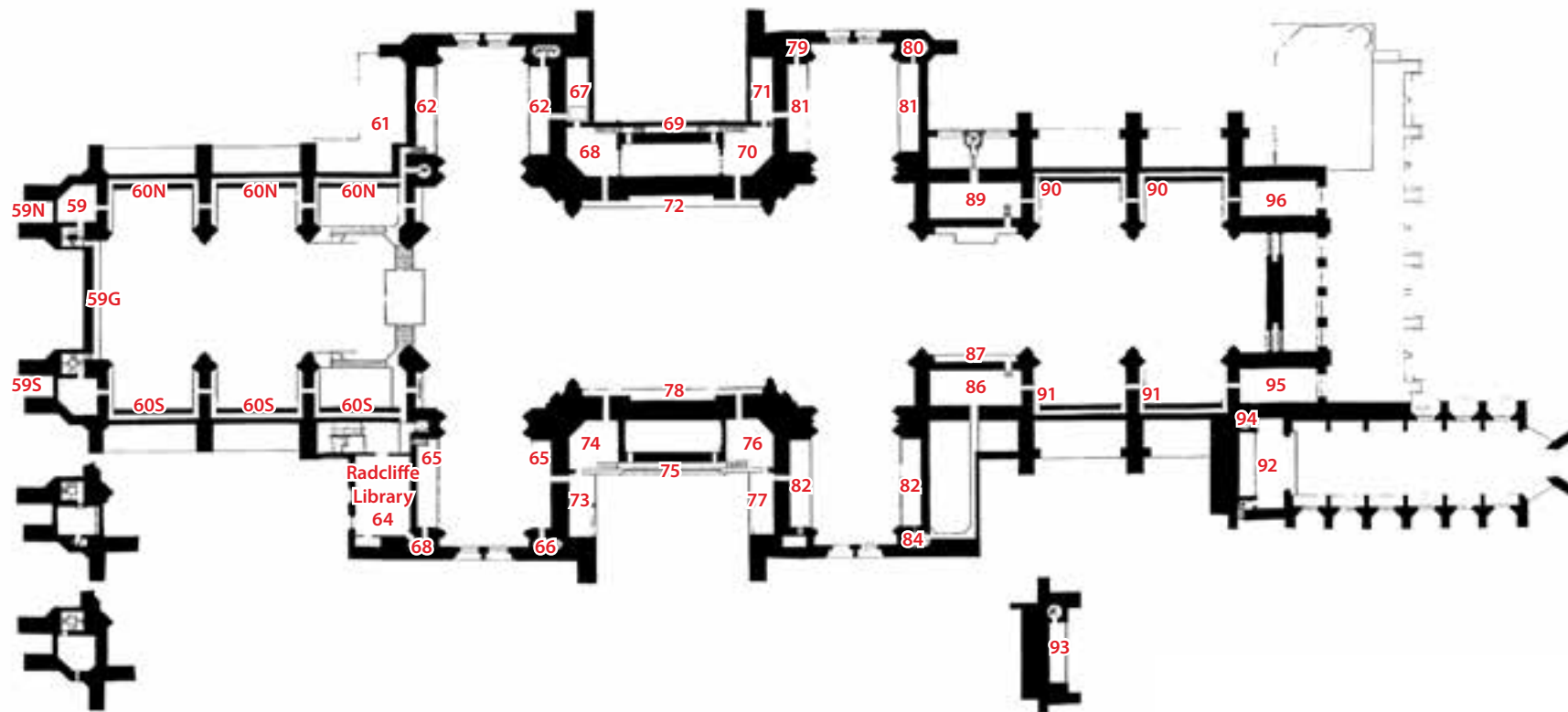
Site plan



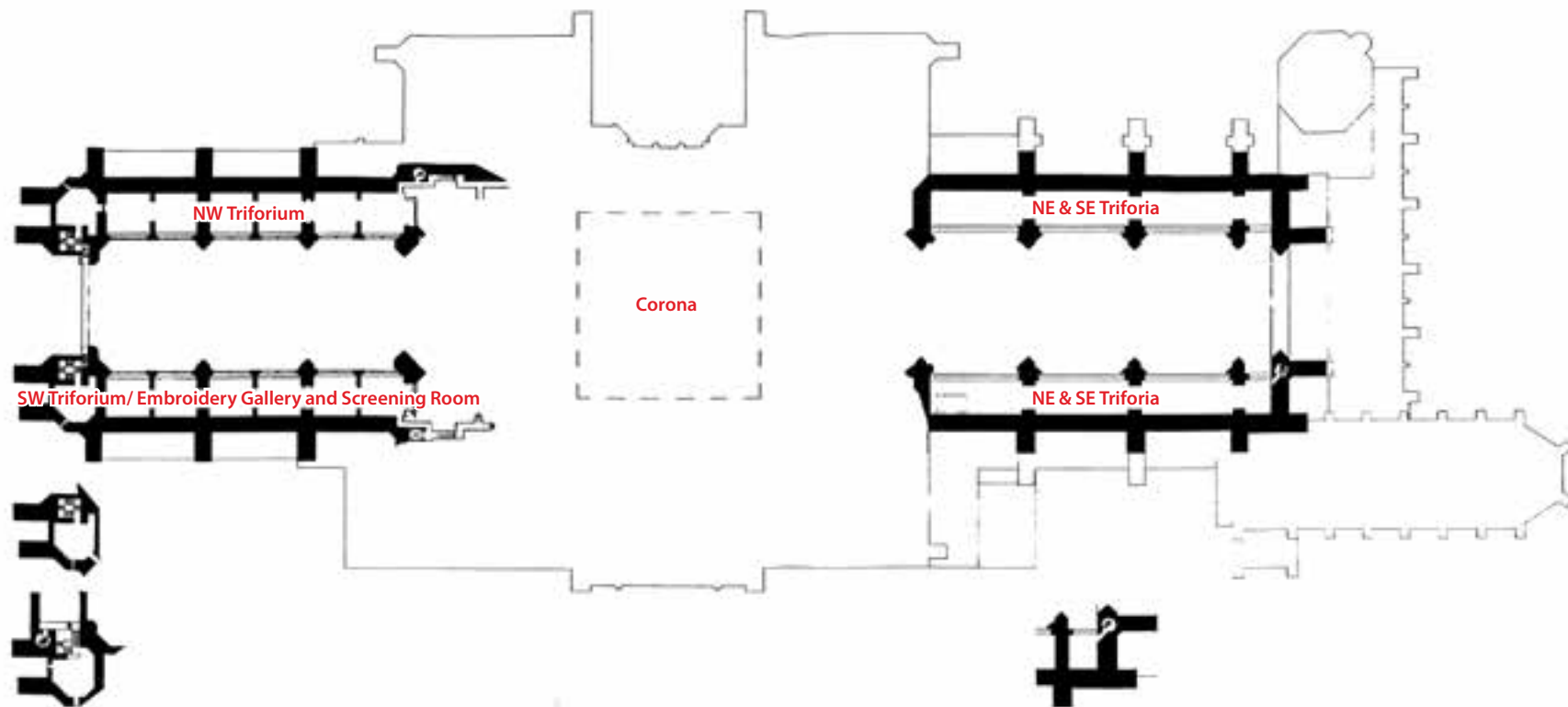
Basement plan



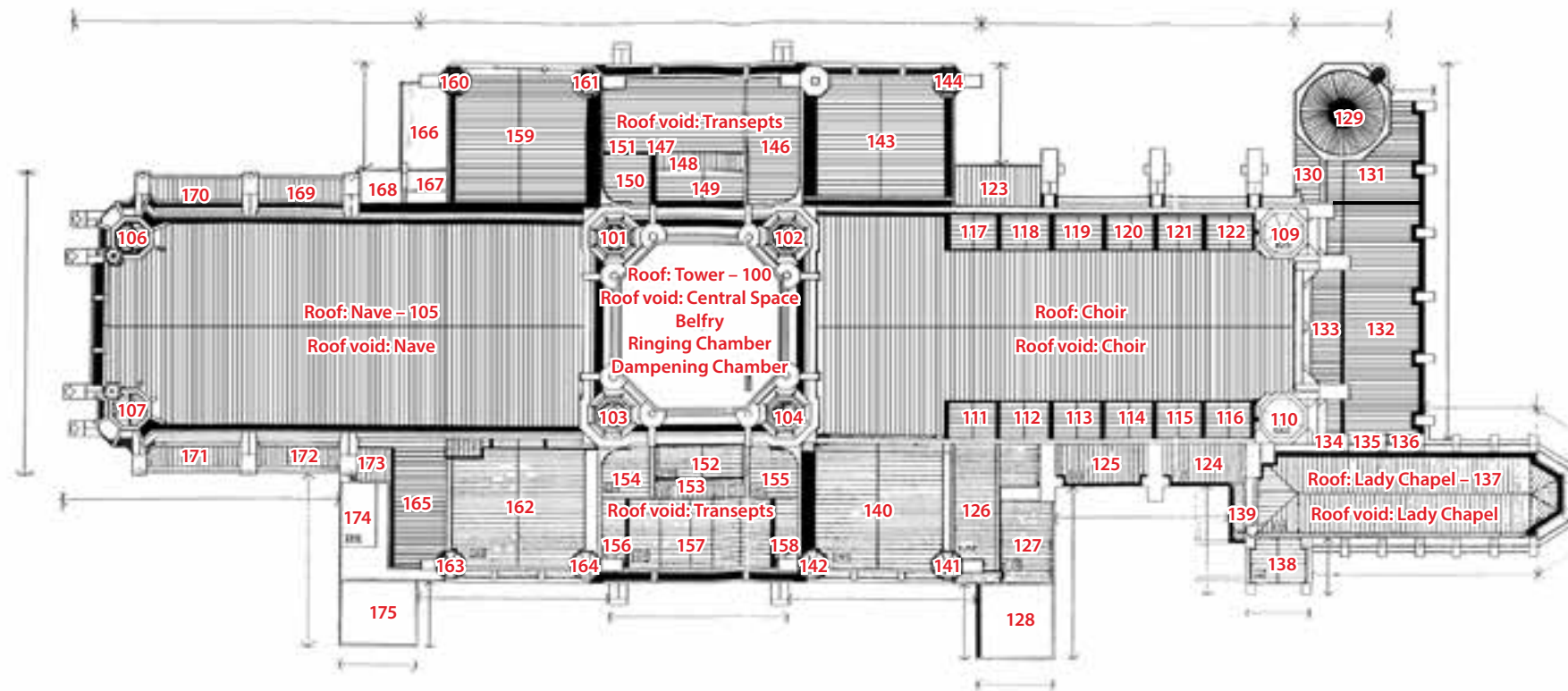
Ground Floor plan



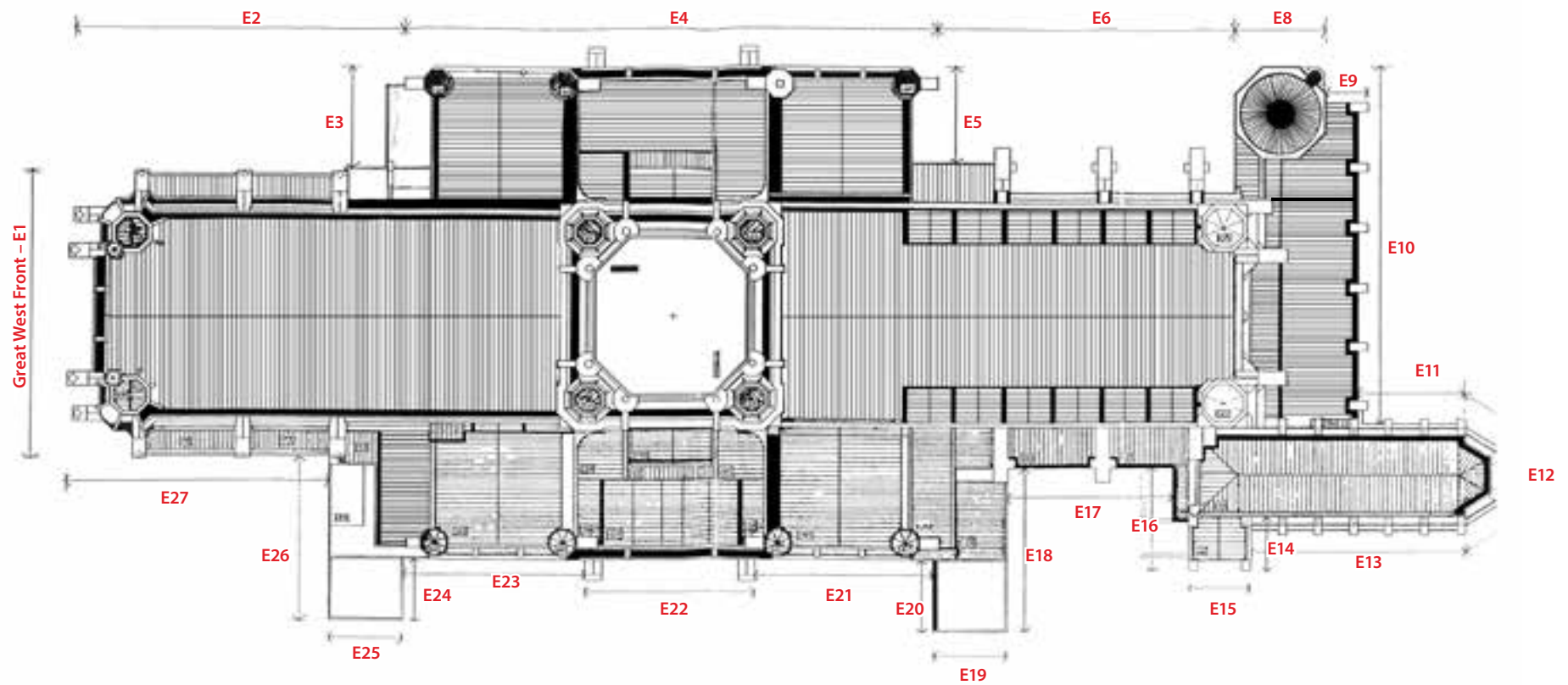
Organ pipe level plan



Triforium level plan



Roof level plan



Elevation plan

23.0 Internal Spaces - Basement

Disabled Entrance

Room no.	BD & 10
Current use	NA
Original use	Visitor services
Construction Phase	7: Third Bay of the Nave and West Front (1966-78) Post-1978
Significance	Significant



Contents

Significant elements, fittings and fixtures Dressed stone; Windows;

Significant stained glass NA

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Floor; Plastered walls; Dressed stone; Windows;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	
	<i>Undertake works according to the instruction of the Clerk of Works</i>	Floor covering;
Additional guidance	Review method, location and design of fixtures to stonework	

Entrance foyer, corridor and stairs

Room no.	B1, B2, B4, B5, B6, B7
Current use	Liturgy/Worship, education, events
Original use	Enterprise
Construction Phase	5: First Bay of the Nave (1942-61) Post-1978
Significance	Significant



Contents

Significant elements, fittings and fixtures	Parquet floor; Dressed stone; Windows, with metal fixing pulley-system; Integrated inbuilt radiators (designed by Scott and manufactured by Haden); Wood panelling;
Significant stained glass	NA

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Parquet floor; Steps; Dressed stone; Wood panelling; Plastered walls; Windows; Radiators; Signage;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	Services;
	<i>Undertake works according to the instruction of the Clerk of Works</i>	Floor covering; Modern ceiling light fitting;
Additional guidance	None	

Western Room

Room no.	B3
Current use	Liturgy/Worship, education, events
Original use	Enterprise
Construction Phase	5: First Bay of the Nave (1942-61) Post-1978
Significance	Significant



Contents

Significant elements, fittings and fixtures	Parquet floor; Dressed stone; Windows, with metal fixing pulley-system; Wooden tables (designed by Scott, made by Waring & Gillow); Wood panelling;
Significant stained glass	NA

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Parquet floor; Dressed stone; Ceiling; Plastered walls; Windows; Wood panelling; Signage;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	Services;
	<i>Undertake works according to the instruction of the Clerk of Works</i>	Modern ceiling light fitting;
Additional guidance	None	

Store

Room no.	B10
Current use	Catering
Original use	Not known
Construction Phase	5: First Bay of the Nave (1942-61)
Significance	Less than significant



Contents

Significant elements, fittings and fixtures	None
Significant stained glass	NA

Management

General Policies	Conservation Management Planning, Understanding, Fabric, Stained glass and other glazing, Organs, Uses and access, The Cathedral and the City, Presentation and interpretation	
Fabric management	<p><i>No works to be undertaken without first consulting the Cathedral Architect:</i></p> <p><i>Consult relevant Policies and Implementation Guidance before undertaking works</i></p> <p><i>Undertake works according to the instruction of the Clerk of Works</i></p>	<p>Dressed stone;</p> <p>Floor; Ceiling; Plastered walls; Modern ceiling light fitting;</p>
Additional guidance	None	

Board Room

Room no.	B10A
Current use	Offices (various departments)
Original use	Not known
Construction Phase	5: First Bay of the Nave (1942-61)
Significance	Less than significant



Contents

Significant elements, fittings and fixtures Parquet floor; Windows, with metal fixing pulley-system; Wood panelling;

Significant stained glass NA

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Parquet floor; Dressed stone; Windows; Signage;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	Ceiling; Plastered walls;
	<i>Undertake works according to the instruction of the Clerk of Works</i>	Modern ceiling light fitting;
Additional guidance	None	

Concert Room

Room no.	B9
Current use	Liturgy/Worship, education, events
Original use	Maintenance
Construction Phase	5: First Bay of the Nave (1942-61)
Significance	Significant



Contents

Significant elements, fittings and fixtures	Parquet floor; Windows, with metal fixing pulley-system; Wooden tables (designed by Scott, made by Waring & Gillow); Wood panelling;
Significant stained glass	NA

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Parquet floor; Ceiling; Plastered walls; Dressed stone; Windows; Signage; Wood panelling;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	Services;
	<i>Undertake works according to the instruction of the Clerk of Works</i>	Modern ceiling light fitting;
Additional guidance	None	

Chair Store

Room no.	B12
Current use	Maintenance
Original use	Maintenance
Construction Phase	3: Central Space and West Transept (1924-36)
Significance	Less than significant



Contents

Significant elements, fittings and fixtures No permanent elements, but large scale storage of significant pieces of furniture.

Significant stained glass NA

Management

General Policies [Conservation Management Planning](#), [Understanding](#), [Fabric](#), [Stained glass and other glazing](#), [Organs](#), [Uses and access](#), [The Cathedral and the City](#), [Presentation and interpretation](#)

Fabric management *No works to be undertaken without first consulting the Cathedral Architect:*

Consult relevant Policies and Implementation Guidance before undertaking works

Undertake works according to the instruction of the Clerk of Works

Floor; Ceiling; Plastered walls; Modern ceiling light fitting;

Additional guidance None

Machine Room, Air Inlet Room & Joiner's Store

Room no.	B14-B17
Current use	Maintenance
Original use	Maintenance
Construction Phase	3: Central Space and West Transept (1924-36)
Significance	Less than significant



Contents

Significant elements, fittings and fixtures Significant pieces of furniture (designed by Scott) stored in this space.

Significant stained glass NA

Management

General Policies [Conservation Management Planning](#), [Understanding](#), [Fabric](#), [Stained glass and other glazing](#), [Organs](#), [Uses and access](#), [The Cathedral and the City](#), [Presentation and interpretation](#)

Fabric management *No works to be undertaken without first consulting the Cathedral Architect:*

Consult relevant Policies and Implementation Guidance before undertaking works

Undertake works according to the instruction of the Clerk of Works

Floor; Ceiling; Plastered walls; Modern ceiling light fitting;

Additional guidance If possible, de-clutter

Joiner's Shop and corridor, Switch Room, and Good Entry

Room no.	B21-B21B & B23
Current use	Maintenance
Original use	Maintenance
Construction Phase	3: Central Space and West Transept (1924-36)
Significance	Less than significant



Contents

Significant elements, fittings and fixtures Dressed stone; Windows;

Significant stained glass NA

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Dressed stone; Windows;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	Services;
	<i>Undertake works according to the instruction of the Clerk of Works</i>	Floor; Ceiling; Plastered walls; Signage;
Additional guidance	None	

Switch Room

Room no.	B21A
Current use	Maintenance
Original use	Maintenance
Construction Phase	3: Central Space and West Transept (1924-36)
Significance	Less than significant



Contents

Significant elements, fittings and fixtures	Dressed stone; Windows; Wooden doors and ironmongery; Light switch and wooden surround (designed by Scott);
Significant stained glass	NA

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Dressed stone; Windows; Doors; Light switch and surrounds;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	
	<i>Undertake works according to the instruction of the Clerk of Works</i>	Floor; Ceiling; Plastered walls;
Additional guidance	None	

Organ Blow Chamber

Room no.	B22
Current use	Maintenance
Original use	Maintenance
Construction Phase	3: Central Space and West Transept (1924-36)
Significance	Less than significant



Contents

Significant elements, fittings and fixtures	The organ blowers (the nameplate wording dates their manufacture as 1919) are a significant item of industrial archaeology. This also applies to the original brookhirst control and starter equipment that remains in position, disconnected and preserved, although operationally replaced by more modern control gear.
Significant stained glass	NA

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<p><i>No works to be undertaken without first consulting the Cathedral Architect:</i></p> <p><i>Consult relevant Policies and Implementation Guidance before undertaking works</i></p> <p><i>Undertake works according to the instruction of the Clerk of Works</i></p>	
Additional guidance	None	Floor; Ceiling; Plastered walls;

Song School

Room no.	B24 & B25
Current use	Music Department
Original use	Song School
Construction Phase	2: Choir and East Transept (1906-29)
Significance	Significant



Contents

Significant elements, fittings and fixtures	Dressed stone; Windows, with metal fixing pulley-system; Integrated inbuilt radiators (designed by Scott and manufactured by Haden); Wooden cupboard (designed by Scott, made by Waring & Gillow);
Significant stained glass	NA

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Floor; Ceiling; Plastered walls; Dressed stone; Doors; Radiators; Cupboard; Services;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	
	<i>Undertake works according to the instruction of the Clerk of Works</i>	Carpet; Flourescent strip lighting;
Additional guidance	None	

Stairs, Cloak Room, cupboard & corridor

Room no.	B26-B30
Current use	Music Department
Original use	Song School
Construction Phase	2: Choir and East Transept (1906-29) Post-1978
Significance	Significant



Contents

Significant elements, fittings and fixtures	Paving; Dressed stone; Windows, with metal fixing pulley-system; Wooden doors and ironmongery; Integrated inbuilt radiators (designed by Scott and manufactured by Haden);
Significant stained glass	NA

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Paving; Steps; Ceiling; Plastered walls; Dressed stone; Windows; Doors; Radiators; Services; Signage;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	
	<i>Undertake works according to the instruction of the Clerk of Works</i>	Flourescent strip lighting;
Additional guidance	Review method, location and design of fixtures to stonework If possible, de-clutter Review storage solutions Do not hang items from window ironmongery	

Offices & Choristers' Room

Room no.	B31-B33
Current use	Music Department
Original use	Music Department
Construction Phase	2: Choir and East Transept (1906-29)
Significance	Significant



Contents

Significant elements, fittings and fixtures	Dressed stone; Windows, with metal fixing pulley-system; Wooden doors and ironmongery; Integrated inbuilt radiators (designed by Scott and manufactured by Haden); Wooden tables (designed by Scott, made by Waring & Gillow);
Significant stained glass	NA

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Floor; Ceiling; Plastered walls; Dressed stone; Window and window seat; Doors; Radiators; Light switch and surrounds; Services;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	Plastered walls;
	<i>Undertake works according to the instruction of the Clerk of Works</i>	Carpet; Ceiling; Fluorescent strip lighting;
Additional guidance	Review method, location and design of fixtures to stonework If possible, de-clutter Review storage solutions Do not hang items from window ironmongery	

Anteroom & Kitchen

Room no.	B35 & B36
Current use	Music department
Original use	Song School
Construction Phase	2: Choir and East Transept (1906-29)
Significance	Significant



Contents

Significant elements, fittings and fixtures	Paving; Ceiling; Dressed stone; Windows, with metal fixing pulley-system; Wooden doors and ironmongery; Integrated inbuilt radiators (designed by Scott and manufactured by Haden); Light switch and wooden surround (designed by Scott); Wooden altar clothcupboard (designed by Scott, made by Waring & Gillow);
Significant stained glass	NA

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Paving; Ceiling; Dressed stone; Windows; Doors; Radiators; Light switch and surrounds; Services; Signage; Cupboard;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	
	<i>Undertake works according to the instruction of the Clerk of Works</i>	Flourescent strip lighting;
Additional guidance	Review method, location and design of fixtures to stonework If possible, de-clutter Do not hang items from window ironmongery	

Robe Room and Vault

Room no.	B37
Current use	Music Department
Original use	Music Department
Construction Phase	2: Choir and East Transept (1906-29)
Significance	Less than significant



Contents

Significant elements, fittings and fixtures	Paving; Wooden cupboard (designed by Scott, made by Waring & Gillow);	Gate; Safe door;
Significant stained glass	NA	

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Paving; Dressed stone; Doors; Cupboard;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	
	<i>Undertake works according to the instruction of the Clerk of Works</i>	Ceiling; Plastered walls; Fluorescent strip lighting;
Additional guidance	None	

Piano Room and lift

Room no.	B38
Current use	Toilet facilities (by time of publication)
Original use	Song School and access
Construction Phase	1: The Lady Chapel (1903-10) Post-1978
Significance	Significant



Contents

Significant elements, fittings and fixtures	Parquet floor; Ceiling; Dressed stone; Windows, with metal fixing pulley-system; Wooden doors and ironmongery;
Significant stained glass	NA

Management

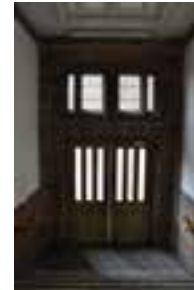
General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Floor; Ceiling; Dressed stone; Windows; Doors; Services; Signage;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	Flourescent strip lighting;
	<i>Undertake works according to the instruction of the Clerk of Works</i>	
Additional guidance	Review method, location and design of fixtures to stonework If possible, de-clutter Review storage solutions Do not hang items from window ironmongery	

24.0

Internal Space - Ground Floor

NW and SW Lobbies

Room no.	1-2
Current use	Visitor services
Original use	Entrance
Construction Phase	7: Third Bay of the Nave and West Front
Significance	Significant



Contents

Significant elements, fittings and fixtures Paving; Dressed stone; Windows; Wooden doors and ironmongery;

Significant stained glass NA

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Paving; Steps; Dressed stone; Windows; Doors;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	Plastered walls; Flourescent strip lighting;
	<i>Undertake works according to the instruction of the Clerk of Works</i>	
Additional guidance	Review method, location and design of fixtures to stonework	
	Review visitor route	

Nave

Room no.	3
Current use	Various uses, including worship
Original use	Congregational/worship
Construction Phase	5: First Bay of the Nave (1942-61) 7: Third Bay of the Nave and West Front (1966-78)
Significance	Significant



Contents

Significant elements, fittings and fixtures	Paving; Vaulting; Dressed stone; Stained glass windows; Wooden doors and ironmongery; Sculpture (designed by Carter Preston under Scott's direction); Memorials;
Significant stained glass	60; Three-light window surmounted by tracery and large lunette, west wall of Nave; Designer and maker: Carl Edwards, London; Date: 1972-78; Subject: The Benedicite, with Christ in Glory (in lunette), figures from the Old and New Testaments, symbolic Nature motifs, the City of Liverpool and River Mersey; Technique and Materials: Method C

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Paving; Steps; Vaulting; Great West Door; Dressed stone; Windows; Services; Sculpture; Artworks; Memorials;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	
	<i>Undertake works according to the instruction of the Clerk of Works</i>	
Additional guidance	Review method, location and design of fixtures on stonework Review temporary/moveable displays Review visitor route	

Nave Bridge

Room no.	3A
Current use	Liturgy/worship, visitor services
Original use	Liturgy/worship
Construction Phase	5: First Bay of the Nave (1942-61)
Significance	Significant



Contents

Significant elements, fittings and fixtures	Dressed stone;	Staircase woodwork: produced by Graham and Groves Ltd.
Significant stained glass	NA	

Management

General Policies	Conservation Management Planning, Understanding, Fabric, Stained glass and other glazing, Organs, Uses and access, The Cathedral and the City, Presentation and interpretation	
Fabric management	<p><i>No works to be undertaken without first consulting the Cathedral Architect:</i></p> <p><i>Consult relevant Policies and Implementation Guidance before undertaking works</i></p> <p><i>Undertake works according to the instruction of the Clerk of Works</i></p>	
Additional guidance	None	

North and South Nave Aisles

Room no.	4-5
Current use	Access
Original use	Access and liturgy
Construction Phase	6: Second Bay of the Nave
Significance	Significant



Contents

Significant elements, fittings and fixtures Paving; Vaulting; Dressed stone; Stained glass windows; Wooden doors and ironmongery; Artworks; Memorials;

Significant stained glass

- 1; Quarry-glazing in tints of clear, unpainted, leaded glass, west wall of N Nave Aisle;
- 2; Two-light window with tracery, west-most in N Nave Aisle; Designer and maker: Carl Edwards, London; Date: 1966; Subject: Musicians, with St Cecilia in tracery roundel; Technique and Materials: Method C;
- 3; Two-light window with tracery, middle of N Nave Aisle; Designer and maker: Carl Edwards, London; Date: about 1965; Subject: Hymnologists; Technique and Materials: Method C;
- 4; Two-light window with tracery, east-most in N Nave Aisle; Designer and maker: Carl Edwards, London; Date: 1960; Subject: Scholars; Technique and Materials: Method C;
- 24; Two-light window with tracery, east-most in S Nave Aisle; Designer and maker: William Wilson, Edinburgh; Date: 1960; Subject: Bishops; Technique and Materials: Method B;
- 25; Two-light window with tracery, middle in S Nave Aisle; Designer and maker: Carl Edwards, London; Date: about 1965; Subject: Parsons (Anglican Clergy); Technique and Materials: Method C;
- 26; Two-light window with tracery, west-most in S Nave Aisle; Designer and maker: Carl Edwards, London; Date: about 1970; Subject: Laymen (including Architects, Artists and Craftsmen); Technique and Materials: Method C;
- 27; Quarry-glazing in tints of clear, unpainted, leaded glass, west wall of S Nave Aisle

Management

General Policies	Conservation Management Planning, Understanding, Fabric, Stained glass and other glazing, Organs, Uses and access, The Cathedral and the City, Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Paving; Vaulting; Dressed stone; Windows; Doors; Services; Artworks; Memorials;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	
	<i>Undertake works according to the instruction of the Clerk of Works</i>	Modern ceiling light fitting;
Additional guidance	Review method, location and design of fixtures on stonework If possible, de-clutter Review visitor route	

Nave Vestries

Room no.	6-9 & 11-13
Current use	Offices (various departments)
Original use	Offices (various departments)
Construction Phase	5: First Bay of the Nave (1942-61) 7: Third Bay of the Nave and West Front (1966-78)
Significance	Significant



Contents

Significant elements, fittings and fixtures	Dressed stone; Windows, with metal fixing pulley-system; Wooden doors and ironmongery; Wooden cupboard (designed by Scott, made by Waring & Gillow); Wooden tables (designed by Scott, made by Waring & Gillow);
Significant stained glass	NA

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Parquet floor; Dressed stone; Windows; Doors; Signage;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	Services; Plastered walls;
	<i>Undertake works according to the instruction of the Clerk of Works</i>	Carpet;
Additional guidance	Review method, location and design of fixtures to stonework If possible, de-clutter Do not hang items from window ironmongery	

South Staircase and lobby

Room no.	14
Current use	Access (various departments)
Original use	Access (various departments)
Construction Phase	5: First Bay of the Nave (1942-61)
Significance	Significant



Contents

Significant elements, fittings and fixtures	Paving; Ceiling; Windows, with metal fixing pulley-system; Wooden doors and ironmongery; Integrated inbuilt radiators (designed by Scott and manufactured by Haden); Wall lights (wooden mounting and glass light shade) (designed by Scott); Light switch and wooden surround (designed by Scott); Wooden bookcase (designed by Scott, made by Waring & Gillow); Telephone Box (designed by Scott);
Significant stained glass	NA

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Paving; Steps; Ceiling; Dressed stone; Windows; Doors; Radiators; Light switch and surrounds; Wall lights; Services; Signage;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	
	<i>Undertake works according to the instruction of the Clerk of Works</i>	
Additional guidance	Review method, location and design of fixtures on stonework If possible, de-clutter	

North Staircase Lobby & Toilets

Room no.	15, 16 & 61
Current use	Visitor services
Original use	Visitor services
Construction Phase	5: First Bay of the Nave (1942-61) Post-1978
Significance	Significant



Contents

Significant elements, fittings and fixtures	Paving; Dressed stone; Windows; Wooden doors and ironmongery;
Significant stained glass	NA

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Paving; Steps; Dressed stone; Windows; Doors; Services; Signage;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	
	<i>Undertake works according to the instruction of the Clerk of Works</i>	Modern wall light fitting; Modern ceiling light fitting;
Additional guidance	Review method, location and design of fixtures to stonework	

Visitors Centre (NW Transept)

Room no.	17
Current use	Enterprise
Original use	Congregationa/worship
Construction Phase	3: Central Space and West Transept (1924-36) Post-1978
Significance	Significant



Contents

Significant elements, fittings and fixtures	Paving; Vaulting; Dressed stone; Stained glass windows; Wooden doors and ironmongery; Pendant lights (designed by Scott);
Significant stained glass	<p>5; Six-light window, west wall of NW Transept; Designer and maker: Herbert Hendrie, Edinburgh; Date: 1937; Subject: St George & St Andrew, with the Arms of Australia, South Africa, New Zealand, Canada; Technique and Materials: Method B;</p> <p>6; Two-light window with tracery, north wall of NW Transept; Designer and maker: Herbert Hendrie, Edinburgh; Date: 1937; Subject: Christ sending out Apostles (in tracery), with scenes and figures representing the Church in England, including the Consecration of Liverpool Cathedral; Technique and Materials: Method B;</p> <p>7; Six-light window, east wall of NW Transept; Designer and maker: Herbert Hendrie, Edinburgh; Date: 1937; Subject: St Patrick and St David, with the Arms of India, Newfoundland, Southern Rhodesia, Jamaica; Technique and Materials: Method B</p>

Management

General Policies	Conservation Management Planning, Understanding, Fabric, Stained glass and other glazing, Organs, Uses and access, The Cathedral and the City, Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Paving; Vaulting; Dressed stone; Windows; Doors; Services; Sculpture; Signage;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	
	<i>Undertake works according to the instruction of the Clerk of Works</i>	Modern wall light fitting; Modern internal partitions and fittings;
Additional guidance	Review method, location and design of fixtures to stonework Review temporary/moveable displays	

West Transept Crossing, Central Space, and East Transept Crossing

Room no.	18, 25, 30
Current use	Congregational/worship, performance space, exhibition space, gala dining space, education space
Original use	Congregational/worship
Construction Phase	2: Choir and East Transept (1906-29) 3: Central Space and West Transept (1924-36)
Significance	Significant



Contents

Significant elements, fittings and fixtures	Paving; Dressed stone; Stained glass windows; Wooden doors; Large pendant lights: designed by Bainbridge Reynolds with Scott; Stand for the Book of the Gospels (designed by Scott, made by Waring & Gillow); Wooden candle holders (designed by Scott, made by Waring & Gillow); Pulpit; Wooden modesty covers (designed by Scott, made by Waring & Gillow); Sculpture: designed Carter Preston to Scott's direction; Sir Giles Gilbert Scott memorial inlaid in centre of floor of Under Tower; Details of Carter Preston sculpture: The triple portals under the tower have figure sculpture designed in the 1930s by Edward Carter Preston (1885-1965), following a programme devised by Sir Frederick Radcliffe, chairman of the Cathedral Committee. On the N side, the figures flanking the doors illustrate from left to right the Natural Virtues (and under each, the corresponding vice) – Humility, Bounty, Temperance, Justice, Prudence, Fortitude, Concord and Chastity – while the figures above the doors represent the Supernatural Virtues, Faith, Charity and Hope. On the S side, the theme is the Liberal Arts and the Sciences. The upper figures here are left to right Philosophy, Theology and Natural Science; below are Architecture, Painting, Music, Poetry, Astronomy, Mathematics, History and Medicine.
Significant stained glass	8; Three-light window with tracery, north under-tower window in Central Space; Designer and maker: James H. Hogan, Whitefriars Glass, London; Date: 1938; Subject: The Old Testament, with Moses in the Tracery roundel; Technique and Materials: Method C; 20; Three-light window with tracery, south under-tower window in Central Space; Designer and maker: James H. Hogan, Whitefriars Glass, London; Date: 1938; Subject: The New Testament, with the Holy Trinity in the Tracery roundel; Technique and Materials: Method C

Management

General Policies	Conservation Management Planning, Understanding, Fabric, Stained glass and other glazing, Organs, Uses and access, The Cathedral and the City, Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Paving; Ceiling; Dressed stone; Windows; Doors; Pendant lights; Signage; Sculpture; Memorial;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	
	<i>Undertake works according to the instruction of the Clerk of Works</i>	
Additional guidance	Review method, location and design of fixtures on stonework Review temporary/moveable displays Review visitor route	

Baptistery

Room no.	19
Current use	Liturgy/worship
Original use	Liturgy/worship
Construction Phase	3: Central Space and West Transept (1924-36)
Significance	Significant



Contents

Significant elements, fittings and fixtures	Paving; Vaulting; Dressed stone; Stone tracery; Stained glass windows; Wooden doors and ironmongery; Integrated inbuilt radiators (designed by Scott and manufactured by Haden); Large pendant lights: designed by Bainbridge Reynolds with Scott; Wooden cupboard (designed by Scott, made by Waring & Gillow); Wooden tables (designed by Scott, made by Waring & Gillow); Wooden screens (designed by Scott); Baldachino (designed by Scott) and made by Green and Vardy Ltd; Font and cover: relief figures by Carter Preston;
Significant stained glass	<p>21; Six-light window, east wall of SW Transept; Designer and maker: Herbert Hendrie, Edinburgh; Date: 1937; Subject: Onesimus and Epaenetus, with the arms of the Sees of Sydney, Gibraltar, Toronto and Sierra Leone; Technique and Materials: Method B;</p> <p>22; Two-light window with tracery, south wall of SW Transept; Designer and maker: Herbert Hendrie, Edinburgh; Date: 1937; Subject: Christ blessing children (in tracery), with scenes symbolising Baptism; Technique and Materials: Method B;</p> <p>23; Six-light window, west wall of SW Transept; Designer and maker: Herbert Hendrie, Edinburgh; Date: 1937; Subject: Dionysius the Areopagite and Lydia, with the arms of the Sees of Calcutta, Cape Town, Auckland and Washington; Technique and Materials: Method B</p>

Management

General Policies	Conservation Management Planning, Understanding, Fabric, Stained glass and other glazing, Organs, Uses and access, The Cathedral and the City, Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Paving; Vaulting; Dressed stone; Windows; Doors; Radiators; Pendant lights; Baldachino; Font and cover; Cupboard; Services; Signage;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	
	<i>Undertake works according to the instruction of the Clerk of Works</i>	
Additional guidance	Review method, location and design of fixtures on stonework If possible, de-clutter Review visitor route Review protective floor covering	

Baptistery Vestry

Room no.	20
Current use	Liturgy
Original use	Liturgy
Construction Phase	5: First Bay of the Nave (1942-61)
Significance	Significant



Contents

Significant elements, fittings and fixtures	Parquet floor; Dressed stone; Windows, with metal fixing pulley-system; Integrated inbuilt radiators (designed by Scott and manufactured by Haden); Wooden cupboard (designed by Scott, made by Waring & Gillow); Wooden tables (designed by Scott, made by Waring & Gillow);
Significant stained glass	NA

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Floor; Dressed stone; Windows; Doors; Radiators; Services; Cupboard;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	
	<i>Undertake works according to the instruction of the Clerk of Works</i>	Ceiling; Fluorescent strip lighting;
Additional guidance	Review method, location and design of fixtures on stonework If possible, de-clutter	

Welsford Restaurant & storage

Room no.	22-24
Current use	Catering
Original use	Congregational/worship
Construction Phase	3: Central Space and West Transept (1924-36) Post-1978
Significance	Significant



Contents

Significant elements, fittings and fixtures	Paving; Vaulting; Dressed stone; Sculpture (designed by Carter Preston under Scott's direction); Memorials;
Significant stained glass	NA

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Paving; Steps; Vaulting; Dressed stone; Doors; Services; Sculpture;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	
	<i>Undertake works according to the instruction of the Clerk of Works</i>	Modern wall light fitting; Modern kitchen equipment;
Additional guidance	Review method, location and design of fixtures to stonework	

Staircase from Welsford Restaurant

Room no.	23A
Current use	Access (various departments)
Original use	Access
Construction Phase	3: Central Space and West Transept (1924-36)
Significance	Less than significant



Contents

Significant elements, fittings and fixtures Dressed stone; Wooden doors and ironmongery;

Significant stained glass NA

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Steps; Ceiling; Dressed stone; Doors;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	Plastered walls;
	<i>Undertake works according to the instruction of the Clerk of Works</i>	
Additional guidance	Review storage solutions If possible, de-clutter	

Rankin Vestibule

Room no.	26
Current use	Staff access
Original use	Principal entrance
Construction Phase	3: Central Space and West Transept (1924-36)
Significance	Significant



Contents

Significant elements, fittings and fixtures Paving; Vaulting; Dressed stone; Wooden doors and ironmongery; Metal and glass wall lights (designed by Scott);

Significant stained glass NA

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Paving; Steps; Vaulting; Dressed stone; Doors; Wall lights;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	Floor;
	<i>Undertake works according to the instruction of the Clerk of Works</i>	
Additional guidance	Review method, location and design of fixtures to stonework Review protective floor covering If possible, de-clutter	

War Memorial Chapel (NE Transept)

Room no.	28
Current use	Liturgy/worship
Original use	Liturgy/worship
Construction Phase	2: Choir and East Transept (1906-29)
Significance	Significant



Contents

Significant elements, fittings and fixtures	Paving; Vaulting; Dressed stone; Stained glass windows; Wooden doors and ironmongery; Pendant lights (designed by Scott); Wooden cupboard (designed by Scott, made by Waring & Gillow); Wooden kneelers (designed by Scott, made by Waring & Gillow); Wooden modesty covers (designed by Scott, made by Waring & Gillow); Sculpture (designed by Carter Preston under Scott's direction); Memorials; Altar; Military standards and ensigns; Communion rail (by Gilbert and Weingartner); Reredos (by Gilbert and Weingartner);
Significant stained glass	<p>9; Six-light window, west wall of NE Transept; Designer and maker: J.W. Brown and James H. Hogan, Whitefriars Glass, London; Date: 1922; Subject: The Centurion (interceding for his servant) and Longinus (the Centurion at the Crucifixion), with the Arms of Liverpool, Warrington, St Helens and Bootle; Technique and Materials: Method A;</p> <p>10; Two-light window with tracery, north wall of NE Transept; Designer and maker: J.W. Brown and James H. Hogan, Whitefriars Glass, London; Date: 1922; Subject: Saints, Kings and Warriors, with the Risen Christ in tracery roundel; Technique and Materials: Method A;</p> <p>11; Six-light window, east wall of NE Transept; Designer and maker: J.W. Brown and James H. Hogan, Whitefriars Glass, London; Date: 1922; Subject: The Centurions Cornelius and Julius (Acts X and XXVII) with the arms of Southport, Widnes, Manor of Prescott (King's College, Cambridge) and Wigan; Technique and Materials: Method A</p>

Management

General Policies	Conservation Management Planning, Understanding, Fabric, Stained glass and other glazing, Organs, Uses and access, The Cathedral and the City, Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Paving; Vaulting; Dressed stone; Windows; Doors; Pendant lights; Services; Sculpture; Memorials; Reredos; Altar; Ironmongery;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	
	<i>Undertake works according to the instruction of the Clerk of Works</i>	
Additional guidance	None	

Derby Memorial Transept (SE Transept)

Room no.	31 & 32
Current use	Liturgy/worship/exhibitions/education
Original use	Liturgy/worship
Construction Phase	2: Choir and East Transept (1906-29)
Significance	Significant



Contents

Significant elements, fittings and fixtures	Buff and black Hopton stone paving; Woolton stone with wide mortar joints and pointing; Stained glass windows; Oak doors (designed by Scott); Integrated inbuilt radiators (designed by Scott and manufactured by Haden)); Pendant lights (designed by Scott); Wooden cupboard (designed by Scott, made by Waring & Gillow); Wooden kneelers (designed by Scott, made by Waring & Gillow); Wooden modesty covers (designed by Scott, made by Waring & Gillow); All memorials except that to Robert Coltart and Edith Battersby.
Significant stained glass	<p>17; Six-light window with tracery, east wall of SE Transept; Designer and maker: Carl Edwards, Whitefriars Glass, London; Date: 1949; Subject: St Timothy and St Titus, with the Royal Arms and the Arms of the Province of York, See of Liverpool and Bishop Chavasse; Technique and Materials: Method C.;</p> <p>18; Two-light window with tracery, south wall of SE Transept; Designer and maker: James H. Hogan, Whitefriars Glass, London; Date: 1946; Subject: Miracles and Parables, with Christ 'inviting all men to come to him' in tracery roundel; Technique and Materials: Method C.;</p> <p>19; Six-light window, west wall of SE Transept; Designer and maker: J.W. Brown and James H. Hogan, Whitefriars Glass, London; Date: 1922 (restored in 1940s after wartime damage); Subject: St Silas and St Philip, with Arms of the County Palatine, Duchy of Lancaster, University of Liverpool and Earl of Derby; Technique and Materials: Method A.</p>

Management

General Policies	Conservation Management Planning, Understanding, Fabric, Stained glass and other glazing, Organs, Uses and access, The Cathedral and the City, Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Floor; Ceiling; Plastered walls; Windows; Doors; Pendant lights; Signage; Services; Memorial;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	Art work;
	<i>Undertake works according to the instruction of the Clerk of Works</i>	
Additional guidance	Review storage solutions	
	Review method, location and design of fixtures on stonework	

Transept annex

Room no.	33
Current use	Visitor services
Original use	Liturgy/worship
Construction Phase	2: Choir and East Transept (1906-29)
Significance	Significant



Contents

Significant elements, fittings and fixtures

Significant stained glass	42; Four-light window with tracery; Designer and maker: Carl Edwards, Whitefriars Glass, London; Date: 1947; Subject: Quarry-glazing ; Technique and Materials: clear, unpainted, leaded 'slab' and other glasses (the leading is comparable to that used in Method C)
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Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation
Fabric management	<p><i>No works to be undertaken without first consulting the Cathedral Architect:</i></p> <p><i>Consult relevant Policies and Implementation Guidance before undertaking works</i></p> <p><i>Undertake works according to the instruction of the Clerk of Works</i></p>
Additional guidance	None

Staffroom

Room no.	34
Current use	Offices (various departments, including volunteers)
Original use	Services
Construction Phase	2: Choir and East Transept (1906-29) Post-1978
Significance	Significant



Contents

Significant elements, fittings and fixtures	Dressed stone; Windows, with metal fixing pulley-system; Sculpture: other;
Significant stained glass	NA

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Dressed stone; Windows; Doors; Sculpture; Services; Signage;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	
	<i>Undertake works according to the instruction of the Clerk of Works</i>	Floor; Ceiling; Flourescent strip lighting;
Additional guidance	None	

Chapel of the Holy Spirit (NE Transept)

Room no.	35
Current use	Liturgy/worship
Original use	Liturgy/worship
Construction Phase	2: Choir and East Transept (1906-29)
Significance	Significant



Contents

Significant elements, fittings and fixtures	Paving; Vaulting; Dressed stone; Stained glass windows; Wooden doors and ironmongery; Wooden tables (designed by Scott, made by Waring & Gillow); Altar; Artworks; Sculpture: other; Memorials; Reredos: with alabaster relief of Christ praying (by William Gough);
Significant stained glass	28; Four-light window, west-most in north wall of Holy Spirit Chapel; Designer and maker: J.W. Brown and James H. Hogan, Whitefriars Glass, London; Date: 1922; Subject: James the Deacon, Benedict Biscop, Caedmon, Venerable Bede; Technique and Materials: Method A; 29; Four-light window, east-most in north wall of Holy Spirit Chapel; Designer and maker: J.W. Brown and James H. Hogan, Whitefriars Glass, London; Date: 1922; Subject: Saints Christopher, Nicholas, Chad, Cuthbert; Technique and Materials: Method A

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Paving; Vaulting; Wood panelling; Dressed stone; Windows; Doors; Services; Sculpture; Artworks; Signage; Altar; Reredos;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	Modern wall light fitting;
	<i>Undertake works according to the instruction of the Clerk of Works</i>	
Additional guidance	Review method, location and design of fixtures to stonework	

North Choir Aisle

Room no.	36 & 38
Current use	General access
Original use	Liturgy/worship
Construction Phase	2: Choir and East Transept (1906-29)
Significance	Significant



Contents

Significant elements, fittings and fixtures	Paving; Vaulting; Dressed stone; Windows; Pendant lights (designed by Scott); Wooden cupboard (designed by Scott, made by Waring & Gillow); Wooden kneelers (designed by Scott, made by Waring & Gillow); Wooden modesty covers (designed by Scott, made by Waring & Gillow); Art work; Sculpture: designed Carter Preston to Scott's direction; Sculpture: other; Memorials; Sculpture: fibreglass moulding of the Holy Family by Josefina de Vasconcellos, installed by 1965
Significant stained glass	12; Two-light window with tracery, west-most in North Choir Aisle; Designer and maker: J.W. Brown, James Powell & Sons (Whitefriars), London; Date: 1911; Subject: St Matthew, with Nativity and Epiphany; Technique and Materials: Method A; 13; Two-light window with tracery, east-most in North Choir Aisle; Designer and maker: J.W. Brown, James Powell & Sons (Whitefriars), London; Date: 1911; Subject: St Luke, with Feeding of 5,000 and Raising of Jairus's Daughter; Technique and Materials: Method A; 36; Rose window, east end of North Choir Aisle; Designer and maker: J.W. Brown, James Powell & Sons (Whitefriars), London; Date: 1915 (repaired in 1966); Subject: Missionaries; Technique and Materials: Method A

Management

General Policies	Conservation Management Planning, Understanding, Fabric, Stained glass and other glazing, Organs, Uses and access, The Cathedral and the City, Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Paving; Vaulting; Dressed stone; Windows; Pendant lights; Services; Signage; Sculpture; Artworks; Memorials; Cupboard;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	
	<i>Undertake works according to the instruction of the Clerk of Works</i>	
Additional guidance	Review method, location and design of fixtures to stonework Review visitor route If possible, de-clutter	

South Choir Aisle and Bishop's Staircase

Room no.	37 & 40
Current use	General access
Original use	Liturgy/worship
Construction Phase	2: Choir and East Transept (1906-29)
Significance	Significant



Contents

Significant elements, fittings and fixtures	Paving; Vaulting; Dressed stone; Windows; Pendant lights (designed by Scott); Wooden modesty covers (designed by Scott, made by Waring & Gillow); Chairs (designed by Scott, made by Waring & Gillow); Sculpture: designed Carter Preston to Scott's direction; Art work; Memorials; Ironmongery;
Significant stained glass	<p>15; Two-light window with tracery, east-most in South Choir Aisle; Designer and maker: James H. Hogan, Whitefriars Glass, London; Date: installed 1947-48 (designed 1945 to replace window destroyed by wartime bombing); Subject: St John the Evangelist, with Christ's charge to St Peter and Christ appearing to St Mary Magdalene in the Garden; Technique and Materials: Method C;</p> <p>16; Two-light window with tracery, west-most in South Choir Aisle; Designer and maker: James H. Hogan, Whitefriars Glass, London; Date: installed 1947-8 (designed 1945 to replace window destroyed by wartime bombing); Subject: St Mark, with Baptism of Christ and Transfiguration; Technique and Materials: Method C;</p> <p>41; Rose window, east end of South Choir Aisle; Designer and maker: J. W. Brown, James Powell & Sons (Whitefriars), London; Date: 1915; Subject: Biblical episodes illustrating the Sea; Technique and Materials: Method A;</p> <p>41a; Small two-light window on Bishop's Staircase; Designer and maker: J.W. Brown, James Powell & Sons (Whitefriars), London; Date: 1910 (the window was repaired in the 1940s after wartime damage); Subject: Half-figures of Praising Angels; Technique and Materials: Method A</p>

Management

General Policies	Conservation Management Planning, Understanding, Fabric, Stained glass and other glazing, Organs, Uses and access, The Cathedral and the City, Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Paving; Steps; Vaulting; Dressed stone; Windows; Doors; Pendant lights; Services; Signage; Ironmongery;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	
	<i>Undertake works according to the instruction of the Clerk of Works</i>	
Additional guidance	Review method, location and design of fixtures to stonework Review visitor route	

Choir

Room no.	39 & 39A
Current use	Congregational/worship
Original use	Congregational/liturgy/worship
Construction Phase	2: Choir and East Transept (1906-29)
Significance	Significant



Contents

Significant elements, fittings and fixtures	Paving; Vaulting; Wood panelling; Dressed stone; Stained glass windows; Wooden kneelers (designed by Scott, made by Waring & Gillow); Organ; Sculpture: designed Carter Preston to Scott's direction; Memorials; Choir Stalls (designed by Scott, made by Waring & Gillow); Lighting on wooden columns (designed by Scott); Choir Gates: by The Bromsgrove Guild Ltd., Worcester.; Communion rail: by Gilbert and Weingartner; Stone and partly gilt reredos: sculpture designed by Weingartner and carved by Arthur Turner and others at H.H. Martyn's of Cheltenham; Organ case (designed by Scott); Paintings: 'The Good Samaritan' and 'The Prodigal Son' by Christopher Le Brun; incorporated 1996
Significant stained glass	14; Four-light window with complex tracery lights, the main East window of the Choir; Designer and maker: J.W. Brown, James Powell & Sons (Whitefriars), London; Date: installed 1921 (but designed 1913); Subject: The Te Deum, with Christ Enthroned (central tracery roundel) and Four Archangels, Apostles, Prophets, Martyrs and figures symbolising 'the Holy Church throughout all the World'; Technique and Materials: Method A

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Paving; Steps; Vaulting; Wood panelling; Dressed stone; Windows; Sculpture; Art work; Signage; Ironmongery; Altar; Reredos;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	
	<i>Undertake works according to the instruction of the Clerk of Works</i>	
Additional guidance		

Choir Vestries

Room no.	41-44
Current use	Office use
Original use	Chapter
Construction Phase	2: Choir and East Transept (1906-29)
Significance	Significant



Contents

Significant elements, fittings and fixtures	Dressed stone; Windows, with metal fixing pulley-system; Wooden doors and ironmongery; Integrated inbuilt radiators (designed by Scott and manufactured by Haden); Wall lights (wooden mounting and glass light shade) (designed by Scott); Light switch and wooden surround (designed by Scott); Wooden cupboard (designed by Scott, made by Waring & Gillow); Wooden tables (designed by Scott, made by Waring & Gillow);
Significant stained glass	NA

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Dressed stone; Windows; Doors; Radiators; Wall lights; Light switch and surrounds; Cupboard; Services; Signage;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	Plastered walls;
	<i>Undertake works according to the instruction of the Clerk of Works</i>	Floor; Ceiling;
Additional guidance	Review method, location and design of fixtures to stonework If possible, de-clutter Do not hang items from window ironmongery	

Chapter House

Room no.	45
Current use	Liturgy/worship
Original use	Liturgy/worship
Construction Phase	2: Choir and East Transept (1906-29)
Significance	Significant



Contents

Significant elements, fittings and fixtures	Paving; Ceiling; Dressed stone; Stained glass windows; Wooden doors and ironmongery; Pendant lights (designed by Scott); Chairs (designed by Scott, made by Waring & Gillow); Wooden kneelers (designed by Scott, made by Waring & Gillow); Wooden modesty covers (designed by Scott, made by Waring & Gillow); Altar; Artwork: Calvary by Craigie Aitchison (1998)	
Significant stained glass	<p>31; Two-light window with tracery, west wall of Chapter House; Designer and maker: J. H. Dearle, Morris & Company, London; Date: 1916; Subject: Hiram and Solomon; Technique and Materials: Method A;</p> <p>32; Two-light window with tracery, north wall of Chapter House; Designer and maker: J. H. Dearle, Morris & Company, London; Date: 1916; Subject: Faith and Hope; Technique and Materials: Method A;</p> <p>33; Two-light window with tracery, east wall of Chapter House; Designer and maker: J. H. Dearle, Morris & Company, London; Date: 1917; Subject: Zerubbabel and Joshua; Technique and Materials: Method A;</p> <p>34; Two-light window with tracery, south wall of Chapter House; Designer and maker: J. H. Dearle, Morris & Company, London; Date: 1923; Subject: Charity and Justice; Technique and Materials: Method A</p>	

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<p><i>No works to be undertaken without first consulting the Cathedral Architect:</i></p> <p><i>Consult relevant Policies and Implementation Guidance before undertaking works</i></p> <p><i>Undertake works according to the instruction of the Clerk of Works</i></p>	<p>Paving; Steps; Ceiling; Plastered walls; Dressed stone; Windows; Doors; Wall lights; Services; Art work;</p> <p>Floodlights mounted to wall;</p>
Additional guidance	None	

Children's Chapel and Staircase

Room no.	46
Current use	Liturgy/worship
Original use	Liturgy/worship
Construction Phase	2: Choir and East Transept (1906-29)
Significance	Significant



Contents

Significant elements, fittings and fixtures	Paving; Ceiling; Dressed stone; Stained glass windows; Wooden doors and ironmongery; Integrated inbuilt radiators (designed by Scott and manufactured by Haden); Wooden cupboard (designed by Scott, made by Waring & Gillow); Art work;
Significant stained glass	30; Quarry-glazing in tints of clear, unpainted, leaded glass; 35; Four-light window with tracery, east wall of staircase adjacent to Chapter House; Designer and maker: probably John W. Lisle, C. E. Kempe & Co. Ltd., London; Date: 1916 (installed in 1921); Subject: Biblical subjects illustrating the story of corn (harvesting, threshing, etc.); Technique and Materials: Method A

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Paving; Steps; Ceiling; Plastered walls; Dressed stone; Windows; Doors; Art work; Services; Signage;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	Modern ceiling light fitting;
	<i>Undertake works according to the instruction of the Clerk of Works</i>	
Additional guidance	None	

Lay Clerks' Vestry and Dean's Toilet

Room no.	47 & 48
Current use	Liturgy/toilet
Original use	Liturgy
Construction Phase	2: Choir and East Transept (1906-29) Post-1978
Significance	Significant



Contents

Significant elements, fittings and fixtures	Dressed stone; Windows, with metal fixing pulley-system; Wooden doors and ironmongery;
Significant stained glass	NA

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Dressed stone; Windows; Doors;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	Cupboard; Services;
	<i>Undertake works according to the instruction of the Clerk of Works</i>	Floor; Ceiling; Modern ceiling light fitting;
Additional guidance	None	

Ambulatory

Room no.	49
Current use	General access
Original use	Liturgy/access
Construction Phase	2: Choir and East Transept (1906-29)
Significance	Significant



Contents

Significant elements, fittings and fixtures	Paving; Vaulting; Dressed stone; Stained glass windows; Wooden doors and ironmongery; Integrated inbuilt radiators (designed by Scott and manufactured by Haden); Pendant lights (designed by Scott); Light switch and wooden surround (designed by Scott); Art work;
Significant stained glass	<p>37; Two-light window with tracery, outer north window in east wall of Ambulatory; Designer and maker: Burlison & Grylls, London; Date: c.1916 (installed 1921); Subject: St Aidan and St Oswald; Technique and Materials: Method A;</p> <p>38; Two-light window with tracery, inner north window in east wall of Ambulatory; Designer and maker: Burlison & Grylls, London; Date: c.1916 (installed 1921); Subject: Brian Boru and St Patrick; Technique and Materials: Method A;</p> <p>39; Two-light window with tracery, inner south window in east wall of Ambulatory; Designer and maker: Burlison & Grylls, London; Date: c.1916 (installed 1921); Subject: St Columba and St Ninian; Technique and Materials: Method A;</p> <p>40; Two-light window with tracery, outer south window in east wall of ambulatory; Designer and maker: Burlison & Grylls, London; Date: c.1916 (installed 1921); Subject: St David and St Cadoc; Technique and Materials: Method A</p>

Management

General Policies	Conservation Management Planning, Understanding, Fabric, Stained glass and other glazing, Organs, Uses and access, The Cathedral and the City, Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Paving; Steps; Vaulting; Dressed stone; Windows; Doors; Radiators; Light switch and surrounds; Pendant lights; Art work; Services; Signage;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	Modern ceiling light fitting;
	<i>Undertake works according to the instruction of the Clerk of Works</i>	
Additional guidance	Review method, location and design of fixtures to stonework	
	Review visitor route	

Vestry (Dean's Office and Kitchen)

Room no.	50 & 51
Current use	Dean and Chapter
Original use	Dean and Chapter
Construction Phase	2: Choir and East Transept (1906-29)
Significance	Significant



Contents

Significant elements, fittings and fixtures	Ceiling; Dressed stone; Wood panelling; Windows; Wooden doors and ironmongery; Light switch and wooden surround (designed by Scott); Wooden cupboard (designed by Scott, made by Waring & Gillow); Wooden tables (designed by Scott, made by Waring & Gillow); Clock;
Significant stained glass	NA

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Wood panelling; Dressed stone; Windows; Doors; Services; Signage;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	Modern ceiling light fitting;
	<i>Undertake works according to the instruction of the Clerk of Works</i>	Modern wall light fitting; Carpet;
Additional guidance	Review method, location and design of fixtures to stonework If possible, de-clutter Do not hang items from window ironmongery	

Education Rooms 1 & 2

Room no.	52 & 53
Current use	Education
Original use	Dean and Chapter
Construction Phase	2: Choir and East Transept (1906-29)
Significance	Significant



Contents

Significant elements, fittings and fixtures Ceiling; Dressed stone; Wood panelling; Windows; Light switch and wooden surround (designed by Scott);

Significant stained glass NA

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Floor; Ceiling; Dressed stone; Wood panelling; Windows; Doors; Light switch and surrounds; Services; Signage;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	Modern ceiling light fitting;
	<i>Undertake works according to the instruction of the Clerk of Works</i>	Modern wall light fitting;
Additional guidance	None	

Lady Chapel Lobby & Sacristy

Room no.	55-57
Current use	General access
Original use	Liturgy/worship
Construction Phase	1: The Lady Chapel (1903-10)
Significance	Significant



Contents

Significant elements, fittings and fixtures	Paving; Ceiling; Dressed stone; Stained glass windows; Windows, with metal fixing pulley-system; Wooden doors and ironmongery; Integrated inbuilt radiators (designed by Scott and manufactured by Haden); Wall lights (wooden mounting and glass light shade) (designed by Scott); Light switch and wooden surround (designed by Scott); Wooden tables (designed by Scott, made by Waring & Gillow); Wooden handrail and ironmongery; All memorials;
Significant stained glass	<p>57; Four-light window with tracery in Lady Chapel Atrium; Designer and maker: J.W. Brown (original design), re-made by Whitefriars Glass, London; Date: 1946 (a replica of the 1910 window damaged by wartime bombing); Subject: Noble Women of British History; Technique and Materials: Method A;</p> <p>58; two-light window with tracery, on staircase to Lady Chapel; Designer and maker: J.W. Brown (original design), re-made by Whitefriars Glass, London; Date: 1946 (a replica of the 1910 window damaged by wartime bombing); Subject: Noble Women of 'Modern Times'; Technique and Materials: Method A;</p> <p>59; Three-light window with tracery, in gallery at west end of Lady Chapel; Designer and maker: James H. Hogan and Carl Edwards, Whitefriars Glass, London; Date: 1946; Subject: The Annunciation; Technique and Materials: Method C</p>

Management

General Policies	Conservation Management Planning, Understanding, Fabric, Stained glass and other glazing, Organs, Uses and access, The Cathedral and the City, Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Paving; Steps; Ceiling; Dressed stone; Windows; Doors; Light switch and surrounds; Sculpture; Memorials; Signage;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	Modern ceiling light fitting;
	<i>Undertake works according to the instruction of the Clerk of Works</i>	
Additional guidance	Review method, location and design of fixtures to stonework	
	Review storage solutions	

Lady Chapel

Room no.	54
Current use	Congregational/worship, performance space, exhibition space, gala dining space, education space
Original use	Congregational/worship
Construction Phase	1: The Lady Chapel (1903-10)
Significance	Significant



Contents

Significant elements, fittings and fixtures	Paving; Ceiling; Vaulting; Dressed stone; Stone tracery; Stained glass windows; Wooden doors and ironmongery; Large pendant lights: designed by Bainbridge Reynolds with Scott ; Wooden cupboard (designed by Scott, made by Waring & Gillow); Wooden kneelers (designed by Scott, made by Waring & Gillow); Wooden modesty covers (designed by Scott, made by Waring & Gillow); Wooden tables (designed by Scott, made by Waring & Gillow); Chairs (designed by Scott, made by Waring & Gillow); Lectern (designed by Scott); Organ pipes; Sculpture (designed by Carter Preston under Scott's direction); Memorials; Wooden tabernacle (designed by Scott); Reredos (by Rattee & Kett Ltd.); Door ironmongery and bronze grilles: by Bainbridge Reynolds; Organ case: by Scott (or Cecil Hare); Sculpture (other): kneeling statue of the Virgin, ascribed to Giovanni della Robbia;
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Significant stained glass

- 43; Two-light window with tracery, west-most on north side of Lady Chapel; Designer and maker: Carl Edwards, Whitefriars Glass, London; Date: 1950-53; Subject: St Osburga and St Frideswide; Technique and Materials: Method C;
- 44; Two-light window with tracery, second from west on north side of Lady Chapel; Designer and maker: Carl Edwards, Whitefriars Glass, London; Date: 1950-53; Subject: St Werburga and St Bega; Technique and Materials: 1950-53;
- 45; Two-light window with tracery, central window on north side of Lady Chapel; Designer and maker: Carl Edwards, Whitefriars Glass, London; Date: 1950-53; Subject: St Hilda and St Helena; Technique and Materials: Method C;
- 46; Two-light window with tracery, second from east on north side of Lady Chapel; Designer and maker: Carl Edwards, Whitefriars Glass, London; Date: 1950-53; Subject: St Non of Wales and St Bride of Ireland; Technique and Materials: Method C;
- 47; Two-light window with tracery, east-most on north side of Lady Chapel; Designer and maker: Carl Edwards, Whitefriars Glass, London; Date: 1950-53; Subject: Queen Margaret of Scotland and Queen Bertha of England; Technique and Materials: Method C;
- 48; Three-light window with tracery, north window in Lady Chapel apse; Designer and maker: Carl Edwards, London; Date: 1956-57; Subject: The Annunciation, with Sarah, Ruth and Hannah; Technique and Materials: Method C;
- 49; Three-light window with tracery, east window in Lady Chapel apse; Designer and maker: Carl Edwards, London; Date: 1956-57; Subject: The Adoration of the Magi; Technique and Materials: Method C;
- 50; Three-light window with tracery, south window in Lady Chapel apse; Designer and maker: Carl Edwards, London; Date: 1956-57; Subject: The Presentation in the Temple, with Saints Elizabeth, Anna the Prophetess and Mary of Bethany; Technique and Materials: Method C;
- 51; Two-light window with tracery, east-most on south side of Lady Chapel; Designer and maker: James H. Hogan and Carl Edwards, Whitefriars Glass, London; Date: 1950-53 (designed in 1940s to replace windows lost in wartime bombing); Subject: St Anne and St Mary Magdalene; Technique and Materials: Method C;
- 52; Two-light window with tracery, second from east on south side of Lady Chapel; Designer and maker: James H. Hogan and Carl Edwards, Whitefriars Glass, London; Date: 1950-53 (designed in 1940s to replace windows lost in wartime bombing); Subject: St Perpetua and St Cecilia; Technique and Materials: Method C;
- 53; Two-light window with tracery, third from east on south side of Lady Chapel; Designer and maker: James H. Hogan and Carl Edwards, Whitefriars Glass, London; Date: 1950-53 (designed in 1940s to replace windows lost in wartime bombing); Subject: St Agatha and St Prisca; Technique and Materials: Method C;
- 54; Two-light window with tracery, third from west on south side of Lady Chapel; Designer and maker: James H. Hogan and Carl Edwards, Whitefriars Glass, London; Date: 1950-53 (designed in 1940s to replace windows lost in wartime bombing); Subject: St Catherine and St Lucy; Technique and Materials: Method C;
- 55; Two-light window with tracery, second from west on south side of Lady Chapel; Designer and maker: James H. Hogan and Carl Edwards, Whitefriars Glass, London; Date: 1950-53 (designed in 1940s to replace windows lost in wartime bombing); Subject: St Agnes and St Faith; Technique and Materials: Method C;
- 56; Two-light window with tracery, west-most on south side of Lady Chapel; Designer and maker: James H. Hogan and Carl Edwards, Whitefriars Glass, London; Date: 1950-53 (designed in 1940s to replace windows lost in wartime bombing); Subject: St Margaret of Antioch and St Etheldreda; Technique and Materials: Method C

Management

General Policies	Conservation Management Planning, Understanding, Fabric, Stained glass and other glazing, Organs, Uses and access, The Cathedral and the City, Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Paving; Ceiling; Vaulting; Dressed stone; Windows; Doors; Light switch and surrounds; Pendant lights; Wall lights; Services; Sculpture; Altar;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	
	<i>Undertake works according to the instruction of the Clerk of Works</i>	
Additional guidance	Review method, location and design of fixtures on stonework Review storage solutions	

25.0

Internal Spaces - Galleries and towers

North and South West Turrets and Gallery

Room no.	59, 59N, 59S, 59G
Current use	Access (various departments)
Original use	Access (various departments)
Construction Phase	7: Third Bay of the Nave and West Front (1966-78)
Significance	Less than significant



Contents

Significant elements, fittings and fixtures	None	Carter Preston clay models
Significant stained glass	NA	

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	Windows; Doors; Steps;
	<i>Undertake works according to the instruction of the Clerk of Works</i>	Floor; Ceiling; Plastered walls;
Additional guidance	If possible, de-clutter Review pigeon deterrent method	

North and South Nave Gallery

Room no.	60N & 60S
Current use	Access (various departments)
Original use	Access
Construction Phase	
Significance	



Contents

Significant elements, fittings and fixtures None

Significant stained glass

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation
Fabric management	<p><i>No works to be undertaken without first consulting the Cathedral Architect:</i></p> <p><i>Consult relevant Policies and Implementation Guidance before undertaking works</i></p> <p><i>Undertake works according to the instruction of the Clerk of Works</i></p>
Additional guidance	None

Balconies in NW and NE Transepts

Room no.	62 & 81
Current use	Access (various departments)
Original use	Access (various departments)
Construction Phase	2: Choir and East Transept (1906-29) 3: Central Space and West Transept (1924-36)
Significance	Significant



Contents

Significant elements, fittings and fixtures	Dressed stone; Stone tracery; Wall lights (wooden mounting and glass light shade) (designed by Scott); Vertical wooden light fittings (designed by Scott) Flags
Significant stained glass	NA

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Dressed stone; Doors; Light switch and surrounds; Wall lights;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	
	<i>Undertake works according to the instruction of the Clerk of Works</i>	Floor;
Additional guidance	If possible, de-clutter Do not attach AV equipment directly to balcony	

Radcliffe Library

Room no.	64
Current use	Education
Original use	Liturgy/education
Construction Phase	5: First Bay of the Nave (1942-61)
Significance	Significant



Contents

Significant elements, fittings and fixtures	Dressed stone; Windows, with metal fixing pulley-system; Wooden doors and ironmongery; Integrated inbuilt radiators (designed by Scott and manufactured by Haden); Wall lights (wooden mounting and glass light shade) (designed by Scott); Light switch and wooden surround (designed by Scott); Lectern (designed by Scott); Art work; Wooden bookcases (designed by Scott);
Significant stained glass	NA

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Dressed stone; Windows; Doors; Radiators; Light switch and surrounds; Wall lights; Services;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	
	<i>Undertake works according to the instruction of the Clerk of Works</i>	Carpet; Ceiling; Fluorescent strip lighting;
Additional guidance	Review method, location and design of fixtures to stonework	

Staircase and balconies in SW and SE Transepts

Room no.	65, 66, 68, 82 & 85
Current use	Access (various departments)
Original use	Access (various departments)
Construction Phase	2: Choir and East Transept (1906-29) 3: Central Space and West Transept (1924-36)
Significance	Significant



Contents

Significant elements, fittings and fixtures	Dressed stone; Stone tracery; Wooden doors and ironmongery; Wall lights (wooden mounting and glass light shade) (designed by Scott);
Significant stained glass	NA

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Ceiling; Dressed stone; Doors; Light switch and surrounds; Wall lights; Services;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	Floor;
	<i>Undertake works according to the instruction of the Clerk of Works</i>	Floodlights mounted to floor; Modern wall light fitting;
Additional guidance	If possible, de-clutter Do not attach AV equipment directly to balcony	

External Balconies and Rooms over Welsford Porch

Room no.	67-71
Current use	No current use
Original use	Not known
Construction Phase	3: Central Space and West Transept (1924-36)
Significance	Significant



Contents

Significant elements, fittings and fixtures Dressed stone; Stone tracery; Wooden doors and ironmongery;

Significant stained glass NA

Management

General Policies [Conservation Management Planning](#), [Understanding](#), [Fabric](#), [Stained glass and other glazing](#), [Organs](#), [Uses and access](#), [The Cathedral and the City](#), [Presentation and interpretation](#)

Fabric management *No works to be undertaken without first consulting the Cathedral Architect:* Dressed stone; Windows; Doors; Floodlights mounted to balustrade;

Consult relevant Policies and Implementation Guidance before undertaking works Ceiling; Services;

Undertake works according to the instruction of the Clerk of Works Floor; Floodlights mounted to floor; Fluorescent strip lighting;

Additional guidance If possible, de-clutter
Review storage solutions
Do not attach AV equipment directly to balcony

Galleries in Central Space

Room no.	72 & 78
Current use	Access (various departments)
Original use	Access (various departments)
Construction Phase	3: Central Space and West Transept (1924-36)
Significance	Significant



Contents

Significant elements, fittings and fixtures	Dressed stone; Stone tracery; Integrated inbuilt radiators (designed by Scott and manufactured by Haden);
Significant stained glass	NA

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Dressed stone; Doors;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	
	<i>Undertake works according to the instruction of the Clerk of Works</i>	Modern wall light fitting; Services;
Additional guidance	If possible, de-clutter Do not attach AV equipment directly to balcony	

External Balconies in Rankin Porch

Room no.	73, 75 & 77
Current use	Access (various departments)
Original use	Access (various departments)
Construction Phase	3: Central Space and West Transept (1924-36)
Significance	Significant



Contents

Significant elements, fittings and fixtures Paving; Dressed stone; Stone tracery; Wooden doors and ironmongery;

Significant stained glass NA

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Paving; Dressed stone; Lead rainwater pipe; Ceiling; Doors; Services; Signage;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	
	<i>Undertake works according to the instruction of the Clerk of Works</i>	
Additional guidance	If possible, de-clutter Review pigeon deterrent method	

Architect's Office and other room

Room no.	74 & 76
Current use	Archives
Original use	Not known
Construction Phase	3: Central Space and West Transept (1924-36)
Significance	Significant



Contents

Significant elements, fittings and fixtures	Dressed stone; Wooden doors and ironmongery; Windows; Wooden modesty covers (designed by Scott, made by Waring & Gillow);
Significant stained glass	NA

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Dressed stone; Windows; Doors; Light switch and surrounds; Services;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	Plastered walls;
	<i>Undertake works according to the instruction of the Clerk of Works</i>	Floor;
Additional guidance	Review method, location and design of fixtures to stonework Review storage solutions	

Staircases

Room no.	79, 80 & 84
Current use	Access (various departments)
Original use	Access (various departments)
Construction Phase	2: Choir and East Transept (1906-29)
Significance	Significant



Contents

Significant elements, fittings and fixtures	Dressed stone; Windows; Wooden doors and ironmongery; Wall lights (wooden mounting and glass light shade) (designed by Scott);
Significant stained glass	NA

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Dressed stone; Windows; Doors; Light switch and surrounds;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	Steps; Plastered walls;
	<i>Undertake works according to the instruction of the Clerk of Works</i>	
Additional guidance	If possible, de-clutter	

Organ and balcony

Room no.	86-7
Current use	Music Department
Original use	Music Department
Construction Phase	2: Choir and East Transept (1906-29)
Significance	Significant



Contents

Significant elements, fittings and fixtures Dressed stone; Stone tracery; Wooden doors and ironmongery; Organ pipes and mechanism;

Significant stained glass NA

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Dressed stone; Doors;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	Floor;
	<i>Undertake works according to the instruction of the Clerk of Works</i>	
Additional guidance	If possible, de-clutter	

Organ console, pipes and mechanism

Room no.	89
Current use	Music Department
Original use	Music Department
Construction Phase	2: Choir and East Transept (1906-29)
Significance	Significant



Contents

Significant elements, fittings and fixtures	Dressed stone; Windows; Wooden doors and ironmongery; organ console; pipes and mechanism
Significant stained glass	NA

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Dressed stone; Windows; Doors; Services;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	
	<i>Undertake works according to the instruction of the Clerk of Works</i>	Floor; Modern ceiling light fitting;
Additional guidance	If possible, de-clutter	

Lady Chapel Organ Blow Chamber

Room no.	93
Current use	Music Department
Original use	
Construction Phase	
Significance	

Contents

Significant elements, fittings and fixtures	None
Significant stained glass	NA

Management

General Policies	Conservation Management Planning, Understanding, Fabric, Stained glass and other glazing, Organs, Uses and access, The Cathedral and the City, Presentation and interpretation
Fabric management	<p><i>No works to be undertaken without first consulting the Cathedral Architect:</i></p> <p><i>Consult relevant Policies and Implementation Guidance before undertaking works</i></p> <p><i>Undertake works according to the instruction of the Clerk of Works</i></p>
Additional guidance	None

Galleries along Chancel

Room no.	90 & 91
Current use	Access (various departments)
Original use	Access (various departments)
Construction Phase	2: Choir and East Transept (1906-29)
Significance	Significant



Contents

Significant elements, fittings and fixtures Dressed stone; Stone tracery; Wooden doors and ironmongery;

Significant stained glass NA

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Dressed stone;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	
	<i>Undertake works according to the instruction of the Clerk of Works</i>	Floor;
Additional guidance	If possible, de-clutter	
	Do not attach AV equipment directly to balcony	

Lady Chapel Organ

Room no.	92 & 94
Current use	Music Department
Original use	Music Department
Construction Phase	1: The Lady Chapel (1903-10)
Significance	Significant



Contents

Significant elements, fittings and fixtures	Dressed stone; Wooden doors and ironmongery; Pendant lights (designed by Scott); Wooden cupboard (designed by Scott, made by Waring & Gillow); Wooden table (designed by Scott, made by Waring & Gillow); Organ pipes; Organ;
Significant stained glass	NA

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Steps; Ceiling; Dressed stone; Doors; Wall lights; Cupboard; Organ; Services;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	
	<i>Undertake works according to the instruction of the Clerk of Works</i>	Floor;
Additional guidance	If possible, de-clutter Review storage solutions	

Record Room

Room no.	95
Current use	Archives
Original use	Not known
Construction Phase	2: Choir and East Transept (1906-29)
Significance	Significant



Contents

Significant elements, fittings and fixtures Dressed stone; Windows; Wooden doors and ironmongery;

Significant stained glass NA

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Dressed stone; Windows; Doors;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	Ceiling;
	<i>Undertake works according to the instruction of the Clerk of Works</i>	Floor;
Additional guidance	None	

Flag Room

Room no.	96
Current use	Finance
Original use	Not known
Construction Phase	2: Choir and East Transept (1906-29)
Significance	Significant



Contents

Significant elements, fittings and fixtures Dressed stone; Windows;

Significant stained glass NA

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Dressed stone; Windows;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	
	<i>Undertake works according to the instruction of the Clerk of Works</i>	Floor; Plastered walls;
Additional guidance	If possible, de-clutter	

NW Triforium

Room no.	NA
Current use	Access (various departments)
Original use	Access (various departments)
Construction Phase	5: First Bay of the Nave (1942-61) 7: Third Bay of the Nave and West Front (1966-78)
Significance	Significant



Contents

Significant elements, fittings and fixtures	Dressed stone; Stone tracery; Wooden doors and ironmongery; Wall lights (wooden mounting and glass light shade) (designed by Scott);
Significant stained glass	NA

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Dressed stone; Doors; Light switch and surrounds; Wall lights;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	Ceiling;
	<i>Undertake works according to the instruction of the Clerk of Works</i>	Floor;
Additional guidance	If possible, de-clutter Do not attach AV equipment directly to balcony	

SW Triforium/ Embroidery Gallery and Screening Room

Room no.	NA
Current use	Visitor services
Original use	Access (various departments)
Construction Phase	5: First Bay of the Nave (1942-61) 7: Third Bay of the Nave and West Front (1966-78)
Significance	Significant



Contents

Significant elements, fittings and fixtures	Dressed stone; Stone tracery; Wooden tables (designed by Scott, made by Waring & Gillow);
Significant stained glass	NA

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Dressed stone; Doors; Signage;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	
	<i>Undertake works according to the instruction of the Clerk of Works</i>	Carpet; Plastered walls; Fluorescent strip lighting; Modern ceiling light fitting;
Additional guidance	Review method, location and design of fixtures to stonework	

NE & SE Triforia

Room no.	NA
Current use	Maintenance
Original use	Not known
Construction Phase	2: Choir and East Transept (1906-29)
Significance	Significant



Contents

Significant elements, fittings and fixtures	Dressed stone; Wooden doors and ironmongery; Integrated inbuilt radiators (designed by Scott and manufactured by Haden); Wall lights (wooden mounting and glass light shade) (designed by Scott); Light switch and wooden surround (designed by Scott);
Significant stained glass	NA

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Dressed stone; Doors; Radiators; Light switch and surrounds; Wall lights;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	
	<i>Undertake works according to the instruction of the Clerk of Works</i>	Floor;
Additional guidance	Review method, location and design of fixtures to stonework If possible, de-clutter Do not attach AV equipment directly to balcony	

Corona

Room no.	NA
Current use	Visitor services
Original use	Access (various departments)
Construction Phase	4: Tower (1935-47)
Significance	Significant



Contents

Significant elements, fittings and fixtures Dressed stone; Stone tracery; Wooden doors and ironmongery;

Significant stained glass NA

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Dressed stone; Doors; Services; Signage;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	Floor;
	<i>Undertake works according to the instruction of the Clerk of Works</i>	
Additional guidance	Review method, location and design of fixtures to stonework	

Belfry

Room no.	NA
Current use	Visitor services
Original use	Access (various departments)
Construction Phase	4: Tower (1935-47)
Significance	Significant



Contents

Significant elements, fittings and fixtures	Bells;	Bell founders: Mears & Stainbank
Significant stained glass	NA	

Management

General Policies	Conservation Management Planning, Understanding, Fabric, Stained glass and other glazing, Organs, Uses and access, The Cathedral and the City, Presentation and interpretation	
Fabric management	<p><i>No works to be undertaken without first consulting the Cathedral Architect:</i></p> <p><i>Consult relevant Policies and Implementation Guidance before undertaking works</i></p> <p><i>Undertake works according to the instruction of the Clerk of Works</i></p>	<p>Bells; Floor; Wooden Louvres;</p> <p>Steps; Plastered walls; Ceiling;</p>
Additional guidance	None	

Ringing Chamber

Room no.	NA
Current use	Bell ringers
Original use	Bell ringers
Construction Phase	4: Tower (1935-47)
Significance	Significant



Contents

Significant elements, fittings and fixtures Memorial: other; Wooden doors;

Significant stained glass NA

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Windows; Memorial; Doors;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	Steelwork;
	<i>Undertake works according to the instruction of the Clerk of Works</i>	Concrete floor;
Additional guidance	If possible, de-clutter	

Dampening Chamber

Room no.	NA
Current use	No current use
Original use	No current use
Construction Phase	4: Tower (1935-47)
Significance	Significant



Contents

Significant elements, fittings and fixtures None

Significant stained glass NA

Management

General Policies [Conservation Management Planning](#), [Understanding](#), [Fabric](#), [Stained glass and other glazing](#), [Organs](#), [Uses and access](#), [The Cathedral and the City](#), [Presentation and interpretation](#)

Fabric management *No works to be undertaken without first consulting the Cathedral Architect:*

Consult relevant Policies and Implementation Guidance before undertaking works

Undertake works according to the instruction of the Clerk of Works

Concrete floor; Plastered walls; Ceiling;

Additional guidance None

26.0 Roof Voids

Roof void: Nave

Room no.	NA
Current use	No current use
Original use	No current use
Construction Phase	5: First Bay of the Nave (1942-61) 7: Third Bay of the Nave and West Front (1966-78)
Significance	Less than significant

Contents

Significant elements, fittings and fixtures	None
Significant stained glass	NA

Management

General Policies	Conservation Management Planning, Understanding, Fabric, Stained glass and other glazing, Organs, Uses and access, The Cathedral and the City, Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Dressed stone;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	Signage;
	<i>Undertake works according to the instruction of the Clerk of Works</i>	Floor; Ceiling; Plastered walls; Services;
Additional guidance	None	

Roof void: Central Space and Transepts

Room no.	NA
Current use	Visitor services
Original use	Access
Construction Phase	2: Choir and East Transept (1906-29) 4: Tower (1935-47)
Significance	Less than significant



Contents

Significant elements, fittings and fixtures Dressed stone; Windows;

Significant stained glass NA

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Dressed stone; Windows;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	Signage;
	<i>Undertake works according to the instruction of the Clerk of Works</i>	Floor; Ceiling; Plastered walls; Services;
Additional guidance	None	

Roof void: Choir

Room no.	NA
Current use	Access
Original use	Access
Construction Phase	2: Choir and East Transept (1906-29)
Significance	Less than significant



Contents

Significant elements, fittings and fixtures Dressed stone; Wooden doors and ironmongery;

Significant stained glass NA

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Dressed stone; Doors;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	Signage;
	<i>Undertake works according to the instruction of the Clerk of Works</i>	Floor; Ceiling; Plastered walls; Services;
Additional guidance	If possible, de-clutter	

Roof void: Lady Chapel

Room no.	NA
Current use	No current use
Original use	No current use
Construction Phase	1: The Lady Chapel (1903-10)
Significance	Less than significant



Contents

Significant elements, fittings and fixtures Dressed stone; Wooden doors and ironmongery;

Significant stained glass NA

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Dressed stone; Doors;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	Signage;
	<i>Undertake works according to the instruction of the Clerk of Works</i>	Floor; Ceiling; Plastered walls; Services;
Additional guidance	None	

27.0 Roofs

Roof: Tower

Room no.	100-104
Current use	Visitor services
Original use	Access/visitor services
Construction Phase	4: Tower (1935-47)
Significance	Significant



Contents

Significant elements, fittings and fixtures	Woolton stone with wide mortar joints and pointing;
Significant stained glass	NA

Management

General Policies	Conservation Management Planning, Understanding, Fabric, Stained glass and other glazing, Organs, Uses and access, The Cathedral and the City, Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Plastered walls; Signage;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	Services;
	<i>Undertake works according to the instruction of the Clerk of Works</i>	Rubber matting on timber boarding;
Additional guidance	None	

Roof: Nave and West Turrets

Room no.	105-107
Current use	NA
Original use	NA
Construction Phase	5: First Bay of the Nave (1942-61) 7: Third Bay of the Nave and West Front (1966-78)
Significance	Significant



Contents

Significant elements, fittings and fixtures	Copper; Dressed stone; Decorative lead hoppers; Wooden doors and ironmongery;
Significant stained glass	NA

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Copper; Dressed stone; Doors; Lead rainwater pipe;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	
	<i>Undertake works according to the instruction of the Clerk of Works</i>	
Additional guidance	None	

Roof: Chancel, Ambulatory and Vestries

Room no.	108-123 & 130-133
Current use	NA
Original use	NA
Construction Phase	2: Choir and East Transept (1906-29)
Significance	Significant



Contents

Significant elements, fittings and fixtures Copper; Dressed stone; Stone tracery; Decorative lead hoppers; Wooden doors and ironmongery;

Significant stained glass NA

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Copper; Dressed stone; Doors; Ironmongery; Lead rainwater pipe;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	Lead rainwater pipe;
	<i>Undertake works according to the instruction of the Clerk of Works</i>	Tarmac floor;
Additional guidance	Review pigeon deterrent method	

Roof:

Room no.	124-128
Current use	NA
Original use	NA
Construction Phase	2: Choir and East Transept (1906-29)
Significance	Significant



Contents

Significant elements, fittings and fixtures Copper; Dressed stone; Stone tracery;

Significant stained glass NA

Management

General Policies [Conservation Management Planning](#), [Understanding](#), [Fabric](#), [Stained glass and other glazing](#), [Organs](#), [Uses and access](#), [The Cathedral and the City](#), [Presentation and interpretation](#)

Fabric management *No works to be undertaken without first consulting the Cathedral Architect:* Copper; Dressed stone;

Consult relevant Policies and Implementation Guidance before undertaking works

Undertake works according to the instruction of the Clerk of Works

Additional guidance None

Roof: Chapter House

Room no.	129
Current use	NA
Original use	NA
Construction Phase	2: Choir and East Transept (1906-29)
Significance	Significant



Contents

Significant elements, fittings and fixtures Copper; Dressed stone; Stone tracery; Decorative lead hoppers;

Significant stained glass NA

Management

General Policies [Conservation Management Planning](#), [Understanding](#), [Fabric](#), [Stained glass and other glazing](#), [Organs](#), [Uses and access](#), [The Cathedral and the City](#), [Presentation and interpretation](#)

Fabric management *No works to be undertaken without first consulting the Cathedral Architect:* Copper; Dressed stone; Lead rainwater pipe;

Consult relevant Policies and Implementation Guidance before undertaking works

Undertake works according to the instruction of the Clerk of Works

Additional guidance None

Roof: Lady Chapel

Room no.	134-139
Current use	NA
Original use	NA
Construction Phase	1: The Lady Chapel (1903-10)
Significance	Significant



Contents

Significant elements, fittings and fixtures Copper; Dressed stone; Decorative lead hoppers;

Significant stained glass NA

Management

General Policies [Conservation Management Planning](#), [Understanding](#), [Fabric](#), [Stained glass and other glazing](#), [Organs](#), [Uses and access](#), [The Cathedral and the City](#), [Presentation and interpretation](#)

Fabric management *No works to be undertaken without first consulting the Cathedral Architect:* Copper; Dressed stone; Doors; Ironmongery; Lead rainwater pipe;

Consult relevant Policies and Implementation Guidance before undertaking works

Undertake works according to the instruction of the Clerk of Works

Additional guidance None

Roof and Turrets: East Transepts

Room no.	140-144
Current use	NA
Original use	NA
Construction Phase	2: Choir and East Transept (1906-29)
Significance	Significant



Contents

Significant elements, fittings and fixtures Dressed stone; Stone tracery; Wooden doors and ironmongery;

Significant stained glass NA

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Copper; Dressed stone; Doors;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	Plastered walls;
	<i>Undertake works according to the instruction of the Clerk of Works</i>	
Additional guidance	None	

Roof: Welsford Porch

Room no.	145-151
Current use	NA
Original use	NA
Construction Phase	3: Central Space and West Transept (1924-36)
Significance	Significant



Contents

Significant elements, fittings and fixtures Dressed stone; Stone tracery; Wooden doors and ironmongery; Decorative lead hoppers;

Significant stained glass NA

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Copper; Dressed stone; Doors; Wall lights;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	Plastered walls; Lead rainwater pipe;
	<i>Undertake works according to the instruction of the Clerk of Works</i>	Floodlights mounted to floor;
Additional guidance	Review pigeon deterrent measures	

Roof: Rankin Porch

Room no.	152-158
Current use	NA
Original use	NA
Construction Phase	4: Tower (1935-47)
Significance	Significant



Contents

Significant elements, fittings and fixtures	Dressed stone; Wooden doors and ironmongery; Decorative lead hoppers; Sculpture (designed by Carter Preston under Scott's direction); Details of Carter Preston sculpture: The Rankin Porch on the S illustrates the Active Life. Above the doors are a teaching figure of Christ and two angels. Below, flanking the doors, figures from Christ's parables: Housewife, Merchant, Builder, Labourer, Sower, Fisherman, Shepherd, Good Neighbour, Steward and Servant. In the side walls of the porch are two further doors, with figures of George V and Queen Mary, and George VI and Queen Elizabeth the Queen Mother (the latter pair added 1953).
Significant stained glass	NA

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Copper; Dressed stone; Doors; Sculpture;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	
	<i>Undertake works according to the instruction of the Clerk of Works</i>	Floodlights mounted to floor;
Additional guidance	Review pigeon deterrent measures	

Roof and Turrets: West Transepts

Room no.	159-165
Current use	NA
Original use	NA
Construction Phase	3: Central Space and West Transept (1924-36)
Significance	Significant



Contents

Significant elements, fittings and fixtures Dressed stone; Stone tracery; Wooden doors and ironmongery; Wall lights (wooden mounting and glass light shade) (designed by Scott);

Significant stained glass NA

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Copper; Dressed stone; Doors;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	Plastered walls;
	<i>Undertake works according to the instruction of the Clerk of Works</i>	
Additional guidance	None	

Roof: North Nave & South Nave Vestries

Room no.	166-175
Current use	NA
Original use	NA
Construction Phase	5: First Bay of the Nave (1942-61) 7: Third Bay of the Nave and West Front (1966-78)
Significance	Significant



Contents

Significant elements, fittings and fixtures	Dressed stone; Stone tracery; Decorative lead hoppers; Wooden doors and ironmongery;
Significant stained glass	NA

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Copper; Dressed stone; Doors;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	Lead rainwater pipe;
	<i>Undertake works according to the instruction of the Clerk of Works</i>	Plant;
Additional guidance	Review pigeon deterrent measures	

28.0 Elevations

Great West Front

Room no.	E1
Current use	Congregational/worship
Original use	Congregational/worship
Construction Phase	7: Third Bay of the Nave and West Front (1966-78)
Significance	Significant

Contents

Significant elements, fittings and fixtures	Dressed stone; Stone tracery; Stained glass windows; Sculpture (designed by Carter Preston under Scott's direction); Sculpture: other; Memorials; Doors made by Green & Vardy Ltd.
Significant stained glass	Yes

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Dressed stone; Great West Door; Lead rainwater pipe; Windows; Sculpture; Services; Signage;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	
	<i>Undertake works according to the instruction of the Clerk of Works</i>	
Additional guidance	Review method, location and design of fixtures to stonework Review pigeon deterrent measures	

Nave side elevations

Room no.	E2 & E27
Current use	NA
Original use	NA
Construction Phase	6: Second Bay of the Nave (1956-67) 7: Third Bay of the Nave and West Front (1966-78)
Significance	Significant



Contents

Significant elements, fittings and fixtures	Dressed stone; Stone tracery; Stained glass windows; Sculpture (designed by Carter Preston under Scott's direction);
Significant stained glass	Yes

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Dressed stone; Lead rainwater pipe; Windows; Doors; Sculpture; Services; Signage;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	
	<i>Undertake works according to the instruction of the Clerk of Works</i>	
Additional guidance	Review method, location and design of fixtures to stonework Review pigeon deterrent measures	

Welsford Porch

Room no.	E3-E5
Current use	NA
Original use	Not known
Construction Phase	2: Choir and East Transept (1906-29) 3: Central Space and West Transept (1924-36)
Significance	Significant



Contents

Significant elements, fittings and fixtures	Dressed stone; Stone tracery; Stained glass windows; Sculpture (designed by Carter Preston under Scott's direction); Preston sculpture: takes the Resurrection as its theme. Above the doors are the risen Christ and two angels; below Old Testament prophets of his coming – David, Isaiah, Jeremiah, Ezekiel and Daniel – and New Testament writers who bore witness to the Resurrection; John, Luke, Mark, Matthew and Paul.	Details of Carter
Significant stained glass	Yes	

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i> <i>Consult relevant Policies and Implementation Guidance before undertaking works</i> <i>Undertake works according to the instruction of the Clerk of Works</i>	<i>Dressed stone; Steps; Lead rainwater pipe; Windows; Doors; Sculpture; Services; Signage;</i> <i>Modern Disabled Access entrance door;</i>
Additional guidance	Review method, location and design of fixtures to stonework Review pigeon deterrent measures	

Choir side elevations

Room no.	E6 & E17
Current use	NA
Original use	NA
Construction Phase	2: Choir and East Transept (1906-29)
Significance	Significant



Contents

Significant elements, fittings and fixtures Dressed stone; Stone tracery; Stained glass windows; Sculpture (designed by Carter Preston under Scott's direction);

Significant stained glass Yes

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Dressed stone; Lead rainwater pipe; Windows; Doors; Sculpture; Services; Signage;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	
	<i>Undertake works according to the instruction of the Clerk of Works</i>	
Additional guidance	Review method, location and design of fixtures to stonework Review pigeon deterrent measures	

Chapter House and Ambulatory elevations

Room no.	E8-E10
Current use	NA
Original use	NA
Construction Phase	2: Choir and East Transept (1906-29)
Significance	Significant



Contents

Significant elements, fittings and fixtures Dressed stone; Stone tracery; Stained glass windows; Sculpture (designed by Carter Preston under Scott's direction);

Significant stained glass Yes

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Dressed stone; Lead rainwater pipe; Windows; Doors; Sculpture; Services; Signage;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	
	<i>Undertake works according to the instruction of the Clerk of Works</i>	
Additional guidance	Review method, location and design of fixtures to stonework Review pigeon deterrent measures	

Lady Chapel elevations

Room no.	E11-E16
Current use	NA
Original use	NA
Construction Phase	1: The Lady Chapel (1903-10)
Significance	Significant



Contents

Significant elements, fittings and fixtures Dressed stone; Stone tracery; Stained glass windows; Sculpture (designed by Carter Preston under Scott's direction);

Significant stained glass Yes

Management

General Policies [Conservation Management Planning](#), [Understanding](#), [Fabric](#), [Stained glass and other glazing](#), [Organs](#), [Uses and access](#), [The Cathedral and the City](#), [Presentation and interpretation](#)

Fabric management *No works to be undertaken without first consulting the Cathedral Architect:* Dressed stone; Lead rainwater pipe; Windows; Doors; Sculpture; Services; Signage;

Consult relevant Policies and Implementation Guidance before undertaking works

Undertake works according to the instruction of the Clerk of Works

Additional guidance Review method, location and design of fixtures to stonework
Review pigeon deterrent measures

Rankin Porch elevations

Room no.	E18-E26
Current use	NA
Original use	Congregational/liturgic/worship
Construction Phase	2: Choir and East Transept (1906-29) 3: Central Space and West Transept (1924-36)
Significance	Significant



Contents

Significant elements, fittings and fixtures	Dressed stone; Stone tracery; Stained glass windows; Sculpture (designed by Carter Preston under Scott's direction);
Significant stained glass	Yes

Management

General Policies	Conservation Management Planning , Understanding , Fabric , Stained glass and other glazing , Organs , Uses and access , The Cathedral and the City , Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Dressed stone; Steps; Lead rainwater pipe; Windows; Doors; Sculpture; Services; Signage;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	
	<i>Undertake works according to the instruction of the Clerk of Works</i>	
Additional guidance	Review method, location and design of fixtures to stonework Review pigeon deterrent measures	

29.0 Precinct

Cathedral Gate and Constables Lodge

Room no.	NA
Current use	Access (various departments) and Constabulary
Original use	Access (various departments)
Construction Phase	
Significance	Significant



Contents

Significant elements, fittings and fixtures Paving;

Significant stained glass NA

Management

General Policies	Conservation Management Planning, Understanding, Fabric, Stained glass and other glazing, Organs, Uses and access, The Cathedral and the City, Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Paving; Signage;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	
	<i>Undertake works according to the instruction of the Clerk of Works</i>	Tarmac Plastered walls;
Additional guidance	None	

The Oratory

Room no.	NA
Current use	None
Original use	Cemetery chapel
Construction Phase	1827-29
Significance	Significant; listed Grade I



Contents

Significant elements, fittings and fixtures Paving; stonework; internal finishes, plasterwork, joinery and sculpture;; railings

Significant stained glass NA

Management

General Policies [Conservation Management Planning](#), [Understanding](#), [Fabric](#), [Stained glass and other glazing](#), [Organs](#), [Uses and access](#), [The Cathedral and the City](#), [Presentation and interpretation](#)

Fabric management *No works to be undertaken without first consulting the Cathedral Architect:* Paving; Steps; Dressed stone; Sculpture; Railings Signage;

Consult relevant Policies and Implementation Guidance before undertaking works

Undertake works according to the instruction of the Clerk of Works

Additional guidance None

Queen's Walk

Room no.	NA
Current use	Visitor services
Original use	Access/congregational
Construction Phase	
Significance	Significant



Contents

Significant elements, fittings and fixtures Dressed stone; Memorials;

Significant stained glass NA

Management

General Policies	Conservation Management Planning, Understanding, Fabric, Stained glass and other glazing, Organs, Uses and access, The Cathedral and the City, Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Dressed stone; Memorials; Signage;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	
	<i>Undertake works according to the instruction of the Clerk of Works</i>	Modern paving Bollards
Additional guidance	None	

Cathedral Close and Cathedral Campus

Room no.	NA
Current use	Housing for clergy and students
Original use	Housing for clergy and the public
Construction Phase	1983-1990
Significance	Not significant

Contents

Significant elements, fittings and fixtures	None
Significant stained glass	NA

Management

General Policies	Conservation Management Planning, Understanding, Fabric, Stained glass and other glazing, Organs, Uses and access, The Cathedral and the City, Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Landscaping and surfaces
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	
	<i>Undertake works according to the instruction of the Clerk of Works</i>	
Additional guidance	None	

St James' House

Room no.	NA
Current use	Cathedral and Diocesan offices
Original use	Diocese
Construction Phase	
Significance	Less than significant

Contents

Significant elements, fittings and fixtures	None
Significant stained glass	NA

Management

General Policies	Conservation Management Planning, Understanding, Fabric, Stained glass and other glazing, Organs, Uses and access, The Cathedral and the City, Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i> <i>Consult relevant Policies and Implementation Guidance before undertaking works</i> <i>Undertake works according to the instruction of the Clerk of Works</i>	Signage;
Additional guidance	None	

St James' Mount, St James' Walk and stone outbuildings

Room no.	NA
Current use	Visitor services
Original use	Park and gardens
Construction Phase	1788
Significance	Significant



Contents

Significant elements, fittings and fixtures Paving; Dressed stone; Metal railings Memorials;

Significant stained glass NA

Management

General Policies	Conservation Management Planning, Understanding, Fabric, Stained glass and other glazing, Organs, Uses and access, The Cathedral and the City, Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Steps; Defined walkway Dressed stone; Metal railings Signage;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	Trees
	<i>Undertake works according to the instruction of the Clerk of Works</i>	
Additional guidance	None	

Precinct: West End, north side and Dean's Yard

Room no.	NA
Current use	Access (various departments)
Original use	Access (various departments)
Construction Phase	
Significance	Significant

Contents

Significant elements, fittings and fixtures Paving; Dressed stone; Metal railings Memorials;

Significant stained glass NA

Management

General Policies	Conservation Management Planning, Understanding, Fabric, Stained glass and other glazing, Organs, Uses and access, The Cathedral and the City, Presentation and interpretation	
Fabric management	<i>No works to be undertaken without first consulting the Cathedral Architect:</i>	Paving; Dressed stone; Lead rainwater pipe; Memorials;
	<i>Consult relevant Policies and Implementation Guidance before undertaking works</i>	Metal railings
	<i>Undertake works according to the instruction of the Clerk of Works</i>	Tarmac Modern railings
Additional guidance	Review method, location and design of fixtures to stonework If possible, de-clutter	

Alan Baxter

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