

Case information

Case ID	300008809
File Reference	HGH/B/TC/210
Name of Site	Morenish Chapel, including sarcophagi, gatepiers and boundary wall, Morenish

Local Authority	Perth and Kinross		
National Grid Reference	NN 60772 35634		
Designation No. (if any)	N/A		
Designation Type	Listed Building	Current Category of Listing	N/A
Case Type	Designation		

Received/Start Date	19/02/2015
Decision Date	23/12/2015

1. Decision

In our current state of knowledge, Morenish Chapel is considered to meet the criteria for listing at category B. The building has been designated (listed).

Proposed Statutory address	Morenish Chapel, including sarcophagi, gatepiers and boundary wall, Morenish
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2. Designation Background and Development Proposals

2.1 Designation Background

The parish of Kenmore, where this building is located, has not been resurveyed. There is no other known review of the building.

2.2 Development Proposals

There are no known development proposals. Recent works (Spring 2015) have included the removal of a Tiffany Studios window formerly in the east gable of the chapel.

3. Assessment

3.1 Assessment information

Morenish Chapel was visited on 02/04/2015.

The exterior and interior were seen, and photographs were taken.

3.2 Assessment against designation criteria

The building was found to meet the criteria for listing.

An assessment against the listing criteria was carried out. See **Annex A**.

The designation criteria are found in the Scottish Historic Environment Policy (SHEP), pp. 71-85. <http://www.historic-scotland.gov.uk/shep-dec2011.pdf>

Elizabeth McCrone

Head of Designations
Heritage Management
Historic Environment Scotland

Contact	Devon DeCelles, Designations Officer Devon.decelles@gov.sco , 0131 668 0320
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ANNEX A – Assessment Against the Listing Criteria*

Morenish Chapel, including sarcophagi, gatepiers and boundary wall, Morenish

1. Description

A memorial chapel in the Arts and Crafts style, built in 1902. The single storey, 3-bay, rectangular-plan stone chapel has two bronze sarcophagi to the east of the chapel and is situated in an isolated rural setting. It is constructed of dressed and coursed granite with buff sandstone dressings, with prominent crowstepped gables with keystone arches. The exaggerated battered profile incorporates engaged buttresses to all angles and the entrance. There is a floral cross relief to the east gable, inscribed 'In Memoriam MCMI' and flanked by fleur-de-lys.

The principal (south) elevation has a keystone and deeply recessed arched doorway to the far left with a boarded and glazed timber door. There is a pair of stone-mullioned tripartite windows to the right with corniced cills. The north (rear) elevation has a stone projecting lean-to, with a tall slender and corniced stone chimney stack. There are leaded pane timber windows throughout with stone cills. The pitched roof is slated with timber purlins, a stone ridge course, metal gutters and downpipes.

The interior was seen in 2015 and has a good Arts and Crafts decorative scheme dating to 1902. The coloured glass window (also of 1902) by Tiffany Studios of New York was removed in June 2015. The ashlar vestibule and vestry has two small windows. There is an arched keystone two-leaf timber door leading into the main worship space which has a ribbed tunnel vaulted ceiling. There is a fireplace with an oak overmantel to the north wall, with splayed ingoes and decorative tiling. The fixtures and fittings dating to 1902 are mostly intact, with Arts and Crafts and Art Nouveau style ironwork, including the Todd family monogram set in the decorative font.

There is a carved inscription, painted in red, around the ashlar arch to the east which reads: Born 23rd Sept MDCCCLXX [1870] - In memory of Elvira Wife of H W Henderson and daughter of Aline Todd – Died Dec 18th MCMI [1901].

To the east of the chapel is an exceptional and rare pair of large bronze sarcophagi with inscriptions and decorative floral reliefs in the Art Nouveau style, commemorating Sir Joseph White Todd (to the south) and his wife Aline Elizabeth (Fanny) Lefebvre (to the north).

Tapered octagonal-plan gatepiers with exaggerated octagonal caps are located to the entrance and at angles where the boundary wall returns from the road. There is a low coped and coursed rubble boundary wall to the north.

2. Assessment Against the Listing Criteria (SHEP, 2011) pp74-75

Criteria for determining whether a building is of 'special architectural or historic interest' for listing under the terms of the Planning (Listed Buildings and Conservation Areas) (Scotland) Act 1997 [www.legislation.gov.uk/ukpga/1997/9/contents]

To be listed, a building need not meet all the listing criteria. The criteria provide a framework within which judgement is exercised in reaching individual decisions.

2.1 Age and Rarity

The chapel at Morenish was commissioned in 1902 by Aline Elizabeth Todd, wife of Sir Joseph White Todd, Baronet, in memory of her daughter Elvira Todd Henderson, who died in childbirth. The chapel is shown on the 3rd Edition Ordnance Survey map, surveyed in 1903 and published in 1906. Aline and Joseph are buried at Morenish in two highly decorative bronze sarcophagi in the grounds of the chapel (see Architectural or Historic Interest below).

The chapel was constructed near Morenish Lodge, the Highland residence of the Todd family. Aline White Todd lived in New York City before her marriage to Joseph Todd, and her daughter (from her first marriage) Elvira spent her early childhood in the city. Aline would likely have been aware of American trends in art and architecture at the turn of the 20th century which may have influenced the commission of Morenish Chapel, including the choice of a coloured glass window designed by Tiffany Studios.

Small family chapels or mortuary chapels are most frequently found on large estates, and in crypts and mausoleums in church graveyards. The construction of family commemorative chapels underwent a decline in the late 19th century, however some of the formalities of mourning and commemoration remained in the early part of the 20th century. Late 19th and early 20th century estate chapels, war memorials or memorials to individuals can be richly decorated in honour of the deceased. The inclusion of a highly decorative interior, as is the case at Morenish, was less common for this building type during the early 20th century.

Listed examples in Scotland of memorial chapels of the 19th and 20th century, and which are associated with estates include the Gothic style Crichton-Stuart Memorial Chapel on the House of Falkland estate in Fife designed by Reginald Fairley (1912-1916) and the Hamilton Mausoleum in South Lanarkshire by David Bryce (1840-55). These examples have elaborate architectural and interior decoration, and include, as at Morenish, high quality interior decoration schemes.

Morenish Chapel was a significant example of a memorial chapel designed and constructed around the turn of the 20th century. The chapel is dedicated entirely to a single person and is made of high quality materials with a bold use of the Arts and Crafts style (see Architectural or Historic Interest below). While the architect has not been identified it is likely to be by someone of note. Stylistically, it appears to be similar to the work of George Penrose Kennedy (GPK) Young (see Architectural or Historic Interest below).

Morenish Chapel is also an unusual commission in Scotland because of its association with Tiffany Studios of New York. Although the window is now removed, it was one of only four windows by Louis Comfort Tiffany's Studios known in

Scotland, the others being at St Cuthbert's Church, Lothian Road, Edinburgh, Fyvie Parish Church, and Carnegie Hall in Dunfermline (see separate listings). The window from Morenish Chapel was known to be the largest example in Scotland.

2.2 Architectural or Historic Interest

Interior

There is a good decorative scheme to the interior with richly symbolic Arts and Crafts detailing and high quality materials throughout including ashlar and handcrafted ironwork and tiling. Attention to detail in the fixtures and fittings is of the highest order and are in the then-fashionable Art Nouveau and Arts and Crafts manner. While the Tiffany Studios coloured glass window was designed as a set piece for the interior scheme and has now been removed, what remains is of exceptional quality.

Plan form

The chapel building is rectangular in plan, which is typical for this building type and date. The plan form has not been altered.

Technological excellence or innovation, material or design quality

Morenish Chapel is a richly symbolic and outstanding example of a memorial chapel in the Arts and Crafts style. While the architect is not yet known, the design is very likely to be by an architect of some note.

Stylistically, the design of the chapel appears similar to the work of GPK Young. There are neo-Baroque and Art Nouveau details mixed with the Arts and Crafts style that may have been influenced by the work of the architect Sir John James Burnet, whose distinctive style is an assimilation of Scottish Renaissance motifs with Beaux Arts planning. It is noteworthy that GPK Young had some professional association with Burnet in his early career (see Dictionary of Scottish Architects) and therefore his involvement in the design at Morenish is possible. The parish church at Donnottar in Aberdeenshire was redesigned by GPK Young in 1903, and notably he also restored the adjacent 16th century Earl Marischal burial aisle in 1913, now a mausoleum, which has stylistic similarities to Morenish Chapel in the size and proportion of the building, the crowstepped gable ends and arched recesses (see separate listings).

The Arts and Crafts movement was popular in the late 19th and early 20th century. It became internationally recognised for its decorative style, based on a philosophy that incorporated traditional craftsmanship, simple forms and honest craft skills. Pioneers of the movement include William Morris, Philip Webb, William Lethaby and Edward Burne-Jones, and it developed in other parts of the world, including North America.

The octagonal piers at the wall and gate do not appear to match the style of the church and may be of an earlier date. The octagonal design motif is not used elsewhere in the chapel.

Setting

The chapel is situated on a rectangular plot on the slope of a hill in the Tay valley, adjacent to a road in an isolated rural setting.

Regional variations

There are no known regional variations.

2.3 Close Historical Associations

None known at present.

3. Working with the Principles of Listing (SHEP 2011, p76)

In choosing buildings within the above broad headings particular attention is paid to:

- a. special value within building types*
- b. contribution to an architecturally or historically interesting group*
- c. the impact of vernacular buildings*
- d. authenticity*

When working with the principles of listing Morenish chapel has particular interest under a and d:

- a. Morenish chapel is a highly decorated example of its type and of exceptional quality.
- d. Apart from the removal of the Tiffany Studios window to the east, the chapel has undergone very little change since it was constructed, and it retains its 1902 decoration, fixtures and fittings.

4. Summary of Assessment Against the Listing Criteria**

Morenish Chapel is a fine example of its building type with richly crafted Arts and Craft decoration to the interior and highly decorated sarcophagi to the exterior. The building was executed to a high specification for its scale and location, with a wealth of architectural treatment to its interior and exterior.

In our current state of knowledge, the building may meet the criteria for listing.

5. Category of Listing

Categories of listing are non-statutory and buildings are assigned a category (A, B or C) according to their relative importance following the assessment against the criteria for listing.

Category definitions are found at: www.historic-scotland.gov.uk/heritage/historicandlistedbuildings/listing

When considering this building against the criteria for listing, category B is the most appropriate category. Morenish Chapel is a major example of its period and style, which has been altered by the removal of its Tiffany Studios coloured glass window to the east.

6. Other Information

The family links to New York City provides a tangible connection between the Todd family and Tiffany Studios. Elvira de Orihuela was born in New York City on 23 September 1870, she was the daughter of Tomas de Orihuela and Aline Fannie Lefebvre, daughter of Louis Lefebvre of Paris. Aline was widowed and remarried Joseph White Todd in 1879 and moved to the United Kingdom. Both are buried at Morenish Chapel.

Elvira, also known as Elvira Todd, married Henry William Henderson on 14 June 1890. She had 4 children with Henry (Aline, Elvira, Ronald, and Violet), and died on 18 December 1901 at age 31, in childbirth with her 5th child. She was buried in London at St Lawrence Church close to the church tower. The Henderson Memorial Hall in Abbots Langley, Hertfordshire, is also dedicated to Elvira.

Louis Comfort Tiffany was born in 1848 in New York City, New York, and was the son of Charles Lewis Tiffany, the founder of Tiffany and Company. His style is associated most with Art Nouveau and the Aesthetic or Arts and Crafts movements, and designed famously glass windows, lamps and other interior decorations. He founded the Tiffany Glass Company in 1885 to concentrate on his glassmaking, and became known as Tiffany Studios by 1902. Louis C. Tiffany died in 1933.

7. References

Canmore: <http://www.rcahms.gov.uk/canmore.html> CANMORE ID 346727

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Duncan, Alastair. *Tiffany Windows*. Thames & Hudson, London, 1980.

Mosley, Charles, editor. *Burke's Peerage, Baronetage & Knightage, 107th edition, 3 volumes*. Wilmington, Delaware, U.S.A.: Burke's Peerage (Genealogical Books) Ltd, 2003.

Gifford, J. (2007) *Buildings of Scotland: Perth and Kinross*. London: Penguin Books. pp.544-545.

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Date of Assessment	11 November 2015
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* This assessment is based on our current state of knowledge and has been prepared for the purpose of consultation or to provide a view on the special interest of a building. This assessment is a consultation document and will form the basis of any new or updated listed building record should the structure be listed. The content of this assessment may change to take into account further information received as a result of the consultation process.

** A building may be found to meet the listing criteria but in some circumstances may not be added to the list. See 'When might Historic Environment Scotland list a building' at www.historic-scotland.gov.uk/historicandlistedbuildings/whatwelist