Conservation Plan for

St Monans Auld Kirk, St Monans



Munro Allison Architects, Edinburgh

June 2024 (Updated October 2026)

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c. Munro Allison Architects, October 2026

1.0 INTRODUCTION

1.1 INTRODUCTION

The building is currently owned and managed by the Church of Scotland but has been identified as surplus to their needs after recent parish reorganisation. This report has been commissioned as part of the work to determine the potential of the church building to come into community ownership and management and is part of a larger options appraisal exercise.

St Monans Auld Kirk is a unique church building within Scotland, built almost directly on the seashore. With some form of religious use likely for over a thousand years, the site has included an early Christian saint's shrine, a Royal Chapel and a medieval monastery establishment which had a reformation reordering and an early Victorian restoration. It had been used continuously as the parish church for this fishing village from 1646, until services stopped in December 2022.

1.2 SCOPE OF STUDY

The report deals with St Monans Auld Kirk. It was commissioned by Fife Historic Buildings Trust on behalf of St Monans Auld Kirk Enterprise (SMAKE), an organisation set up by local people following a meeting of the community council. The report covers the church building and but does not include the walls of the graveyard enclosure or the gravestones and other monuments.

1.3 PURPOSE AND LIMITATIONS OF REPORT

This document is part of a feasibility project into community management and possible ownership of the Church building. It is not and should not be considered a full conservation plan.

No opening up of building or ground was carried out in the preparation of this report and access was not available to some areas, including attics and other voids. No high level access was available beyond visual access from surrounding ground levels and tower parapet, and therefore we cannot confirm if important evidence or defects exist to areas not seen or able to be inspected.

A separate condition survey was carried out by Adams Napier Partnership.

1.4 ALTERNATIVE NAMES

The town of St Monans has also been called St Monance[1] and, prior to the eighteenth century, Invery. Since 1646, the Kirk has been the Parish Church for the Abercrombie with St Monance Parish and is occasionally referred after this date as the Abercrombie Kirk (not to be confused with the former Kirk in Abercrombie village, which it 'replaced'). The building is also known as the Auld Kirk.

[1] The name changes between St Monance and St Monans regularly: for example in the first Statistical Account, it is St Monance, but St Monans in the New Statistical Account

1.5 LOCATION

The church sits within the coastal village of St Monans, directly addressing the sea, but is separated from the rest of the town by the Inverie Burn.

1.6 SETTING AND GENERAL ENVIRONS

The church sits within its graveyard, set off from the main village by the Inverie (or Inweary) burn, which forms the graveyard's eastern boundary. The graveyard sits directly on the seafront on its south side. There is a car park on the north, and a graveyard extension on the north west: beyond these it is otherwise surrounded on the north and west sides by fields.

Unusually, the church is not oriented to compass points. For the purposes of this report (and to avoid confusion with previous writings) we have retained the tradition of using cardinal compass points in reference to elevations and transepts etc. (e.g. the east elevation faces north-east, and so forth).

The church is reached by using one of three bridges over the burn. The uppermost has been built to allow cars to access the Kirk carpark, which sits above the original graveyard. The middle one allows access to the graveyard (likely for coffin carts to old graveyard) and the lowest (the Clapper Bridge) the oldest, which is listed in its own right. This lowest bridge was a pedestrian connection into the main harbour area and directly connected with the east façade of the Kirk. Today it is also the route of the Fife Coastal Path.

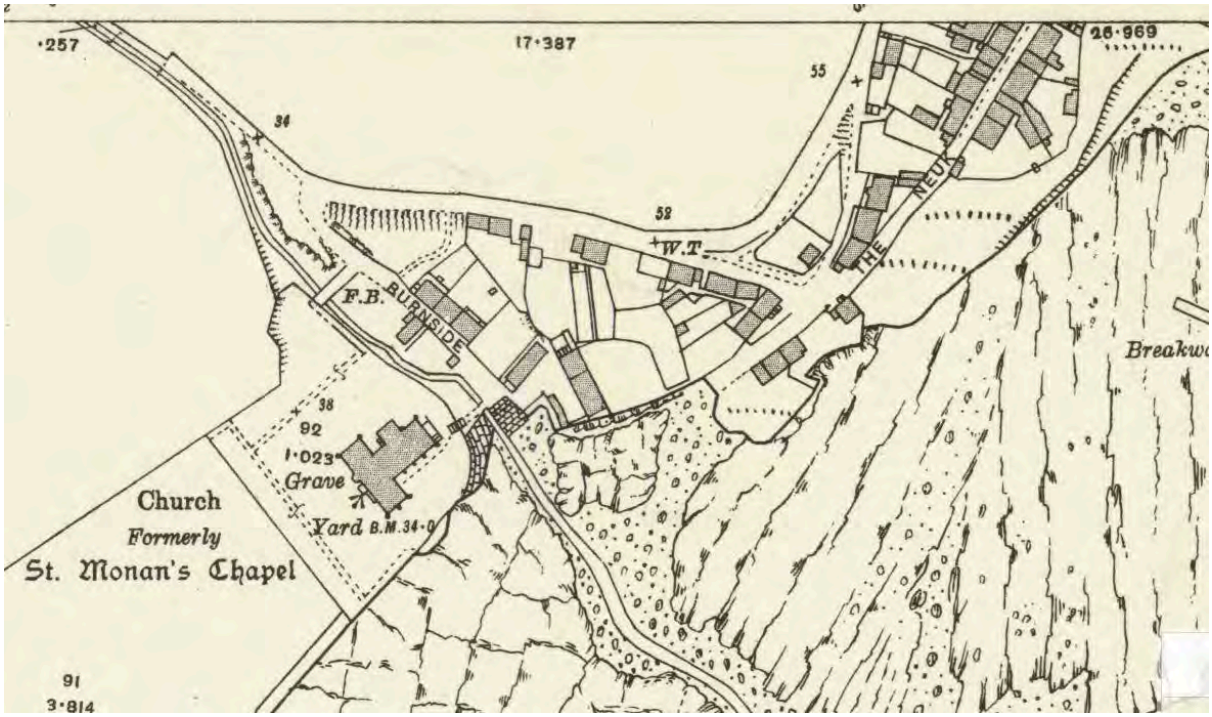


Fig 1: Extract from 1912 Ordnance Survey Map (c. National Library of Scotland)

1.7 STATUTORY DESIGNATIONS

The Kirk is listed as a category A listed building (ref LB15558) and sits within the St Monans conservation area.

1.8 CURRENT OWNERSHIP

The building is now owned by SMAKE, having completed a purchase from the Church of Scotland. The graveyards are owned and managed by Fife Council.

1.9 SOURCES OF INFORMATION AND ACKNOWLEDGEMENTS

The authors would like to thank the staff and volunteers of the following organisations: -

-SMAKE
-Fife Historic Buildings Trust
-Architectural Heritage Fund.
-St Andrews University Library
-University of Edinburgh
-Canmore /Historic Scotland Environment.
-British Newspaper Archive.
-National Archives of Scotland.
-Steve Newsom, architect.

1.10 AUTHORSHIP

This report has been prepared by Georgina Allison RIBA, RIAS. She has RIAS Conservation Accreditation at advanced level and over thirty years of specialist experience working with historic buildings throughout the UK. She teaches post graduate architectural conservation at the University of Edinburgh.

1.11 OTHER REPORTS

This statement has been prepared as part of a suite of documents including:

Options Appraisal, OCA Architects.

Condition Report, Adams Napiers, Building Surveyors.

Structural Report, Narro Associates.

M&E Services report, Luths.

Business Plan, Delfinity.

c. Munro Allison Architects, October 2026

2.0 HISTORICAL BACKGROUND

2.1 INTRODUCTION

St. Monans Auld Kirk has a complex building history: from an early saint's shrine transformed into a Royal Chapel and then Dominican Priory; through the reformation; the creation of the Parish church; and significant rebuilding and repairs in both the nineteenth and twentieth centuries.

It has also been one of the most important social institutions within the village of St Monans and the wider countryside, obviously as a spiritual and communal focus but also as a political and legal institution.

2.1 EARLY CHURCH

The church (and village) is named after St Monan, an early Christian saint who was believed to have lived near the church. There is also a nearby, so called 'hermit's' cave, and iron rich well[2] also named after him. However, W.J. Watson[3] states that the saint of St Monans is probably Moinenn, bishop of Brendan's monastery of Clonfert, who died in 572, although there are competing theories, including Monan, a companion of St Ethernan on the Isle of May[4].

Rory Lamb[5] suggests that the site was an important stop on the established pilgrimage route to St Andrews during the early Norman period and that the remains of St Monan were sufficiently important to have a chapel dedicated to his remains. Certainly, it appears to have been sufficiently important to be a focus for Royal pilgrimage before establishment of the church. It further suggests that there was an active shrine and building of some form before the construction of the Chapel Royal.

2.2. BUILDING OF THE ROYAL CHAPEL: DAVID 11

There appears to have been no significant archaeological physical investigation of the church building and graveyard, but its establishment does have documentary evidence in the exchequer records. Sir William Dishington was tasked by David II to build a chapel at St Monans, and considerable sums are transferred for the period 1362-70, to a total of £613. Timber was shipped from Inverness.[6]

There is a charter of Endowment of the Chapel in 1369 and, in 1370, David II gifted the lands of East Barns (of Crail) or Easter Birnie and of the Dean in Edinburgh "to god, the blessed Virgin and Sint Monan and to chaplains celebrating services in our chapel of St Monan which we have founded anew"

What drove David II to provide such an extravagant building is not proven. He was certainly a religious man and there are several legends, including the miraculous removal of an arrow head (received years before) whilst praying to St Monan as part of a pilgrimage. Another legend has the establishment of the Royal Chapel as a thanks for a safe passage for the Royal family over the Forth in a storm.

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[2] St Monans Conservation Area Appraisal, 2013
[3] W J Watson: The History of the Celtic Place-names of Scotland,1926.
[4] Rory Lamb, The Innes Review 68.2(2017) 117-131
[5] ibid
6 John Turnbull, Transactions of the Aberdeen Ecclesiological Society, 1897

Both suggest that there was already a form of church or chapel in the location, which was rebuilt by David II: certainly, his choice of the wording 'founding anew' strongly suggests a previous structure.

It is generally agreed that the Royal chapel set out the main form of the Kirk building today. It was likely to have been designed as a cruciform plan, but the nave was never built, although the stub of wall on the north edge of the tower (fig.28) may suggest an attempt or that some form of structure was attached. How much of the fabric or the Royal Chapel has survived is, at this point, not completely determined, although much of the walls up to cill height and possibly beyond is almost certainly fourteenth century.

In stylistic terms the design of the plainer windows within the north and south transepts could be reasonably dated earlier, although the multiple heavy rebuildings and restorations make accurate dating very difficult.

According to Turnbull[7], the spire is likely later (he dates it to 17th century) and the tower appears to have been raised up, at least according to the springing points of the spire's masonry.

2.3 THE DOMINICAN PRIORY

The site was refounded as a Dominican House under St Andrews in 1471 by James III. It has been suggested that this was done to allow for Scotland to have sufficient numbers of Dominican houses to become an independent Dominican province[8]: it was successful in this regard and a papal bull confirms the establishment of the Dominic Priory[9].

This would certainly explain why the monastery site appeared to have not flourished with only a few friars. Nevertheless, it has been suggested (convincingly, at least on the basis of architectural detail) that much of the decorative masonry dates from this time, including the south aisle vaulting and the tracery of most of the main south aisle windows (if not all choir windows) dating from this point[10]. These key dateable features would be the sexpartite vaulting over the south choir and the pear drop tracery, all of which can be related to similar mid fifteenth century churches.

There are no archaeological details of other priory buildings beyond the Royal Chapel although the priory itself was said to stand in line with the north of kirkyard[11] but this needs confirmed by archaeological investigation.

The Chapel continued to be a place for Royal Pilgrimage, with James III visiting in 1482. In 1518, as part of reform of the Dominican Establishment, the building estate and revenues are taken over by the St Andrews house, apart from an annual allowance to keep two friars to "do divine service at our lady altar situate in the north yls of ye said kirk"[12]. A year later, in 1519, the building is described as ruinous.

In 1544, the building and town were burnt by the forces of Henry VIII, under the control of Nicholas Poyntz, as part of the retaliation over Mary Queen of Scots' refusal to marry his son (the 'Rough Wooing').

There are no records of when the building was restored, although the Kirk was considered important enough that its upkeep is required within the Town Charter of St Monans, granted in

7 John Turnbull, Transactions of the Aberdeen Ecclesiological Society , 1897
8 Richard Fawcett, The Architecture of the Scottish Medieval Church, 2011. P.337
9 John Turnbull, Transactions of the Aberdeen Ecclesiological Society , 1897
10 Richard Fawcett, The Architecture of the Scottish Medieval Church, 2011. P.337
11 Canmore Archaeology Notes
12 Again noted in 1542- John Turnbull, Transactions of the Aberdeen Ecclesiological Society , 1897

1622. It was likely used only as a chapel of ease, as the town was part of the larger parish of Kilconquar until 1646.

2.4 THE REFORMATION (C.1560-1700)

2.4.1 Introduction

Post reformation worship would have required a significant change in the utilisation of the building; fundamentally changing the focus away from the altar to the pulpit and from the Act of the Communion to Bible readings and sermons. The reformed church's first book of discipline[13] set out these principles and included requirements for removal of decoration, etc. By the eighteenth century, we know that St Monans was fitted out with a pulpit on the south side of the choir, with galleries surrounding this on east north and likely west, but when, definitively, these changes were made is not yet evidenced.

The changeover from the Roman Catholic Church to Presbyterian Church of Scotland in the second half of the sixteenth century was a gradual one[14]. The structure of Bishoprics was initially retained, and even individual bishops retained their position. Certainly, in St Monans (and elsewhere), some of the earlier 'Catholic' features were retained (the sedilia, aumbry, credence, piscina etc.). Partly this was a pragmatic response to avoiding costly replacement but also due to the relatively peaceable changeover. This contrasts with the political instability of the following century in which religion was used as a key factor within the political power struggles of the Civil Wars.

A centralised layout was typical of the reformed church in Scotland, with the emphasis placed on preaching, rather than sacraments such as communion. Much of the ceremonial paraphernalia connected with separation of clergy and congregation, as well as figurative statuary was removed. Private chapels were cleared away. The extent of these changes would be as much to do with the enthusiasm of the individual parish, kirk session and minister, but the drastic, iconoclastic approach was often less rigorous in practice than perhaps commonly perceived today, at least in the sixteenth century.

In a change from choirs and altars being separated from the main nave, galleries (or lofts) were often fitted around the pulpit, giving direct visual contact with the minister and elders to all parishioners. However, these would have been carefully segregated in social hierarchies, often with separate entrances. There was often a 'sailor's loft' with external stair (fig.2), assumed to give early or late access to services to allow for tides, but also with the 'benefit' of maintaining social boundaries as well as a grand lairds loft for the local landowners (fig 3).

The reformation also saw a change in political power, with the Kirk Session now responsible for moral discipline of the parish, acting in effect as a local court. Infamously this was the focus for the witchcraft trials of the mid seventeenth century as well as the more common theft, gossip and fornication before marriage charges.

[13] John Knox, 1560 First Book of Discipline- For reparation of Churches & The Abolishing of Idolatry
[14] Reforming the Scottish Parish-The Reformation in Fife 1560-1640, John Mc Callum. 2016



Fig.2: Sailors loft stair, Burntisland
(image c. Kim Traynor, used under CCA license)



Fig.3: Lairds Loft, Cullen Old Kirk (c. MAA)

2.4.2 Establishment of the Parish Church at St Monans

In 1646, during the wars of the three kingdoms, the Auld Kirk was removed from Kilconquar into the adjacent Abercrombie Parish and replaced the Kirk building inside the settlement of Abercrombie[i], becoming the Parish Church, of "Abercrombie and St Monans". Much to later ministers' annoyance[15], the manse and office were retained within Abercrombie, necessitating a long walk for services.

Whether work was carried out at this point is unclear, but certainly little appears to have been spent on the building in the 18th and 19th centuries beyond small alterations and repairs (see below). So, the later eighteenth century images of the church are likely to show the layout from the seventeenth century onwards, at least in general arrangement. Turnbull also believes that the tower was raised and the spire rebuilt, as the Earl of Bothwell is reputed to have used the steeple as a refuge for his troops in 1589[16]. The kirk session minutes (incomplete) note a new east entrance being created in 1692 and, in 1709, the cleaning of the north aisle and 'biging the window and ye porch'[17].

Most of the reformation church interior was swept away by William Burn in the restoration of the church in the 1820s but a few drawn images from before this survive. These show a similar layout and, although drawn information is always at risk of artistic licence, correlations between images help to build a clearer picture of earlier iterations of the parish church.

15 New Statistical Account, p.349
16 John Turnbull, Transactions of the Aberdeen Ecclesiological Society , 1897
17 ibid



Fig 4. 1805 etching from west taken from Scots Magazine, January 1807 (c. public domain)

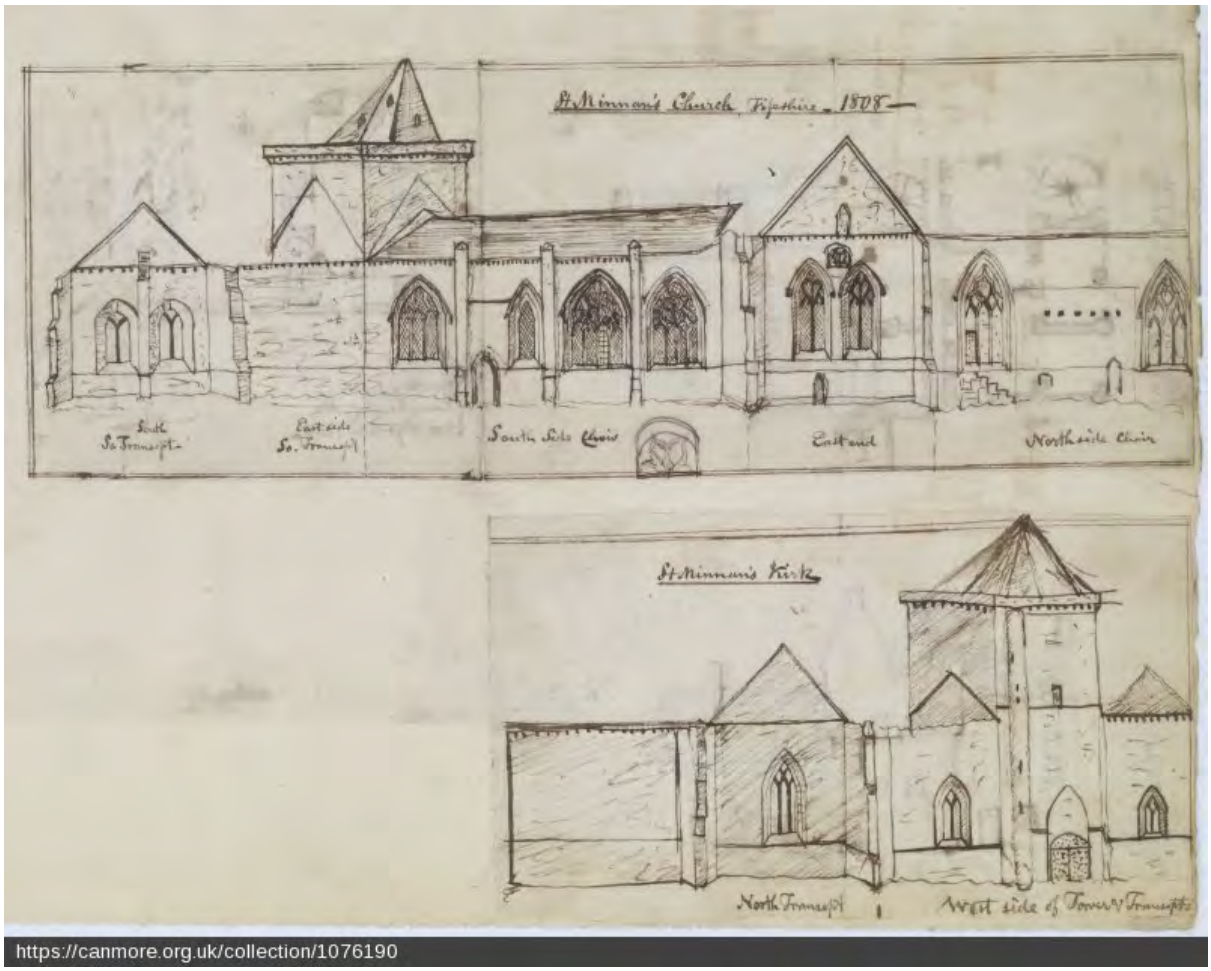


Fig 5. Fold out elevation study of St Monans, 1808 (c. HES (rev John Sime/ The Royal Company of Merchants of the City of Edinburgh Collection)

From the outside, the etching in figure 4, gives us an indication of the west door as an arched opening, flanked by buttresses, and topped with the remnants of a blocked arch. The south transept is shown unroofed, but the roof form can be estimated from the still existing gable and outline on the tower's South elevation. The east aisle is roofed but at a much shallower pitch that the surviving east gable. There appears to be a small window opening above the SW door, likely to a tower room above gallery levels. The North transept is only shown partially at rear of image, but with a similar, free standing masonry gable shown. The tower and spire are shown almost unchanged, although today the full tower balustrade doesn't follow around the stair projection.

In terms of details, the west window in the south transept and in the south gable elevation have been drawn with hood moulds, which are not present today.

The folded out drawing from 1808 (fig. 5) is full of interesting details. Despite its sketchy nature, much of it is accurate to what survives today, especially in tracery details. Again, this shows the north and south transept gables complete, but free standing and roofless, and corroborates the lower pitch to the east roof, seen in the first etching.

We can clearly see the arched west door, shown as a double leaf, within a much higher arch in the masonry. The parapet is also closer to what we see today, as are the windows on the SE transept gable. It also gives us a glimpse of a changed bay within the main aisle's SE elevation, with a door and smaller window (this ties up with the blocked openings shown on Burn's drawings prepared a decade later- figs. 8-11).

On the north choir elevation, we can see that the windows are detailed but shown as blocked up, with an external stair to north and a door opening through tracery. There is also no vestry but a small door into the main space (this ties through with the existing door today, from vestry into church.), although there are corbel stones (in a similar position to today's) clearly present between windows, suggesting some form of building beyond façade.

The blocking up of earlier windows would have been likely done when the galleries, or 'lofts', were installed within the church, and is confirmed by interior view c. 1802 (fig. 6), which shows not only the north but also the east windows blocked. There is also an external stair shown in figure 5. As these are usually for sailors (or other working class parishioners) these strongly suggest that there was a separate 'sailors loft'. The interior drawing doesn't seem to indicate any form of laird's loft, unless this was under the tower, although these are more commonly directly opposite the pulpit. However, the kirk session minutes refer to 'mending of ye window below superiors loft' in 1738, suggesting that there was a segregated loft, and one with a window below.

The galleries are shown on what appears to be the only pre 1820s interior image (fig.6). This gives us a good indication of how the reformation church was set out, with the pulpit siting centrally on the south wall of the main space, with galleries to the north and east. A surviving remnant of galleries is kept within the Kirk (fig.7). Because of the view point taken, it is not clear whether there is also a west gallery under the tower but the view point is elevated: it would certainly explain why Burn had to rebuild the arch at the SW end of main aisle. Whether the tower at ground level was a separate enclosed space or part of main church, or had any openings to the transepts, is not recorded.

c. Munro Allison Architects, October 2026



Fig. 6: Print view of interior, from Aberdeen Ecclesiological Society



Fig. 7: salvaged gallery panel within Kirk

There are other documentary descriptions of the church before Burn's alterations but almost all confirm that the church was confined to the old choir and entered from the west door under the tower. Both transepts were ruinous, although earlier, Gilmour states that the north transept had earlier been used for a school and kirk session meeting house. Certainly in 1709, the kirk session minutes notes expenditure in cleaning the north aisle and 'biging the window and ye porch'[18].

2.4.3 The Kirk Session & Witchcraft Trials

The Kirk Session records survive for St Monans from the seventeenth century, they are extensive but not complete. These have not been fully researched under this study and are rich sources of social history for the village and surroundings as well as provide interpretation material for the Kirk.

In particular, the witch hunts of the late sixteenth and seventeenth century, are historically important to both the local area and the wider nation. These were carried out in a climate of severe political and religious instability, with the signing of the National Convenant in 1638, civil wars in England (1642-1648) and Cromwell's occupation of Scotland in 1650-52 and some were incited by James VI.[19]

Many women and a few men were tried and sentenced to death in the East Neuk of Fife during this period: often tortured until they confessed, the victims were then subject to grisly deaths, often at the hands of mobs. Pittenweem, the village next to St Monans was particularly badly affected by a local witch hunt, but there were also a few accused in St Monans[20], with a Ms Morgan executed in 1651[21].

18 John Turnbull, Transactions of the Aberdeen Ecclesiological Society , 1897
19 For a fuller discussion of nature and causes refer to 'The Witches of Fife 1560-1710', Stuart McDonald, 2002
20 The accusations are noted in the Kirk Session Minutes 1651, but require further study on subsequent actions taken.
21 RAWS database. (Remembering the Accused Witches of Scotland Organisation). She does not appear on the University of Edinburgh Survey Database.

According to local records, the woman tried was Maggie Morgan. Her execution by burning at the stake was said to have taken place in 1651, with her ashes scattered by the wind from the 'burnt loft' of the Kirk, after a campaign against her by local dignitaries and ministers[22].

2.5 THE REPAIR OF THE KIRK BUILDING, 1700-1830

By the mid eighteenth century the condition of the Kirk building was causing concern, and significant repairs were required. However, the funding for this was complicated by the 1622 Town Charter, which required the Feuars of the town to pay for the upkeep of the Kirk and the harbour and not the heritors of the parish.

This dispute was long running and only eventually resolved in the Court of Session, whose eventual judgement was that the Feuars were responsible for repairs to ' timber slate lyme and glass'. Curiously stone is not mentioned. Even with judgement against them, the Feuars could not afford the repairs on what, they argued, was a poor building, not fit for purpose as it had been 'damp and uncomfortable' for many years and too small for the number of parishioners and should be rebuilt (n.b. a wholly new building would not then be their liability). By 1826 however, they were 'ready to co-operate with the heritors in building a new church'[23]. A report agreeing with them was prepared by architects and negotiations held with the heritors. The heritors included the Anstruther family of nearby Balcaskie House, where the architect William Burn was working. He was asked to also provide a report to the heritors on the viability of the existing building being repaired. Burn's report[24] convinced the heritors that the building could be repaired and "that the church of St Monance is one of the finest remains of antiquity and the ornamenting, upholding and repairing of it is highly commendable and proper … their edifice is quite capable of being repaired and rendered comfortable".

After further debate between heritors and feuars (and their respective architects[25]) Burn was commissioned to prepare plans for the church's restoration. Burn proposed a comprehensive restoration of the church . This included the wholesale reordering of the church to focus on an pulpit position at the crossing, under the tower, with a new primary entrance in the east façade. The new pulpit location allowed both transepts to be roofed to provide additional seating areas. The galleries were removed, the windows opened up and the floor reduced in level significantly. Burn also added a session house to the NW side of the building and changed the main floor levels, to allow a level floor throughout at reputedly 4 feet lower than previously. The drawings and specifications were approved in 1826[26] with work commending in 1827. The works were paid for by the heritors but with the caveat that seat 'rental' income was theirs, in order to recoup costs.

This written specification is useful in describing extent of works including:

> 1. The arch beneath the east wall of the tower will be carefully removed and a new arch formed of the width shown in the plans.

22. According to RAWS- She was said to have become pregnant by a local landowner's son, and publicly punished for that by the Kirk Elders; then later accused of corrupting the minister and elders (after a party to celebrate the Kings landing nearby in preparation for his coronation in Scone, they woke up with each others' wives) and was sentenced to burn as a witch. However, this local tale has not been able (.yet) to be verified by contemporary sources.
23. Heritors Minute Book. NSA/ HR25/1/5
24. Heritors Minute Book. NSA/ HR25/1/21
25. Leslie and Hutchison NSA/HR12/19: ' the walls being so much decayed and built with sea stone and from sea air and the ground being too high on three sides… the gables are always very damp'
26. Specification survives transcribed in heritors minute book NSA/ HR25/1/55, drawings in St Andrew's University Archives.

2. Floor cleared and excavated

3. New window in vestibule (assumed east porch)

4. The whole of the mullion of the present windows and the rybats of the same wherever "they are injured or defective will be repaired or preserved in the most complete manner".

5. The whole wall of the church will be completely and carefully repaired and where any stone is injured they will be cut out and the joints will be cleaned and pointed up with roman cement.

6. New roof with Easdale slates on deal sarking

7. Interior plaster hand floated and drawn in imitation of stone and the whole interior of the church .. will be tinted a uniform stoen colour.

8. Windows will be glazed in… Dumbarton glass in lozenge shape.

According to Turnbull[27], the reduction in floor level meant that many graves were removed, with bones and other human remains tipped into the sea and earth removed by local farmers. He also states that it was Sir Walter Scott who had the roof slate changed from Easdale slate to Stone slab tiles, after visiting the works. Other external works included the addition of a new matching tracery window in the south elevation, a porch in the east elevation, a new, side door to the south transept and a long narrow window above the pulpit on the west façade.

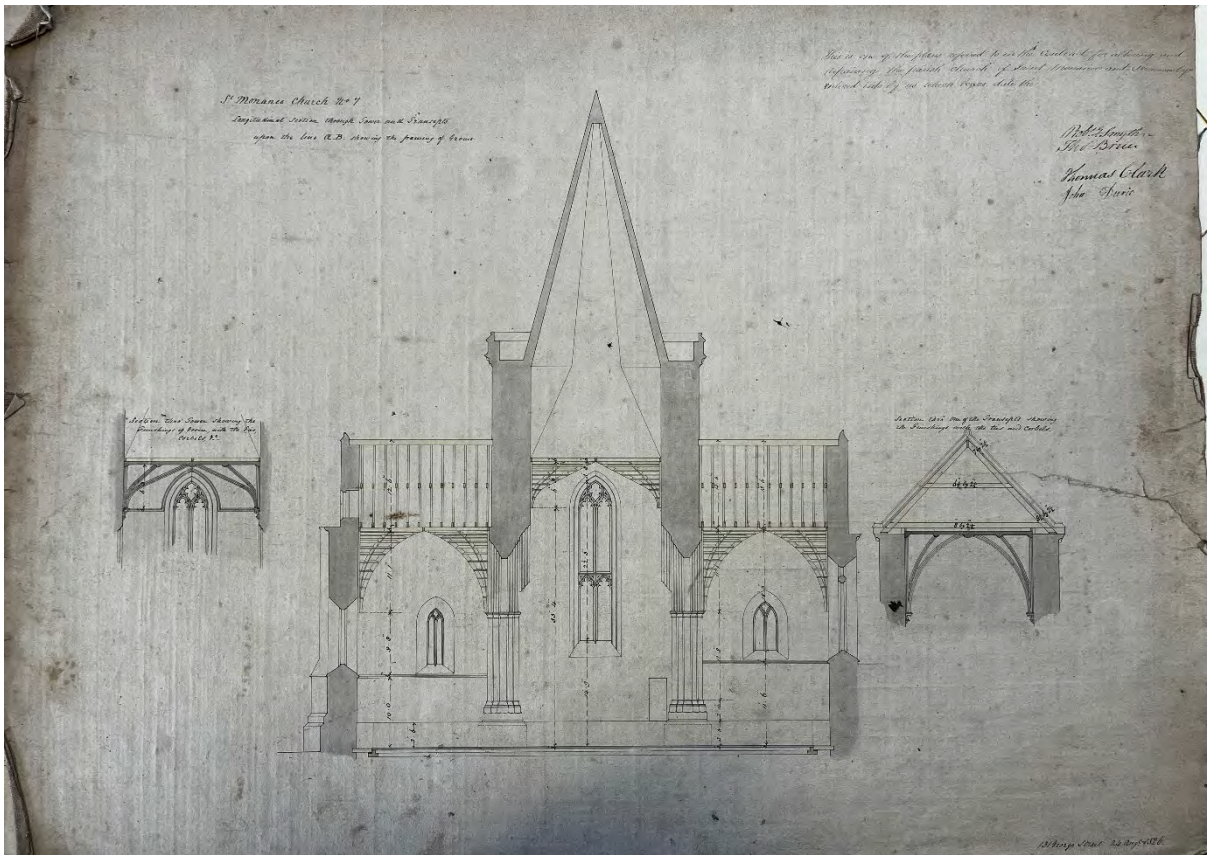


Fig. 8: William Burn; section through tower towards west, 1827 (courtesy of the University of St Andrews Archive Collection)

[27] John Turnbull, Transactions of the Aberdeen Ecclesiological Society , 1897

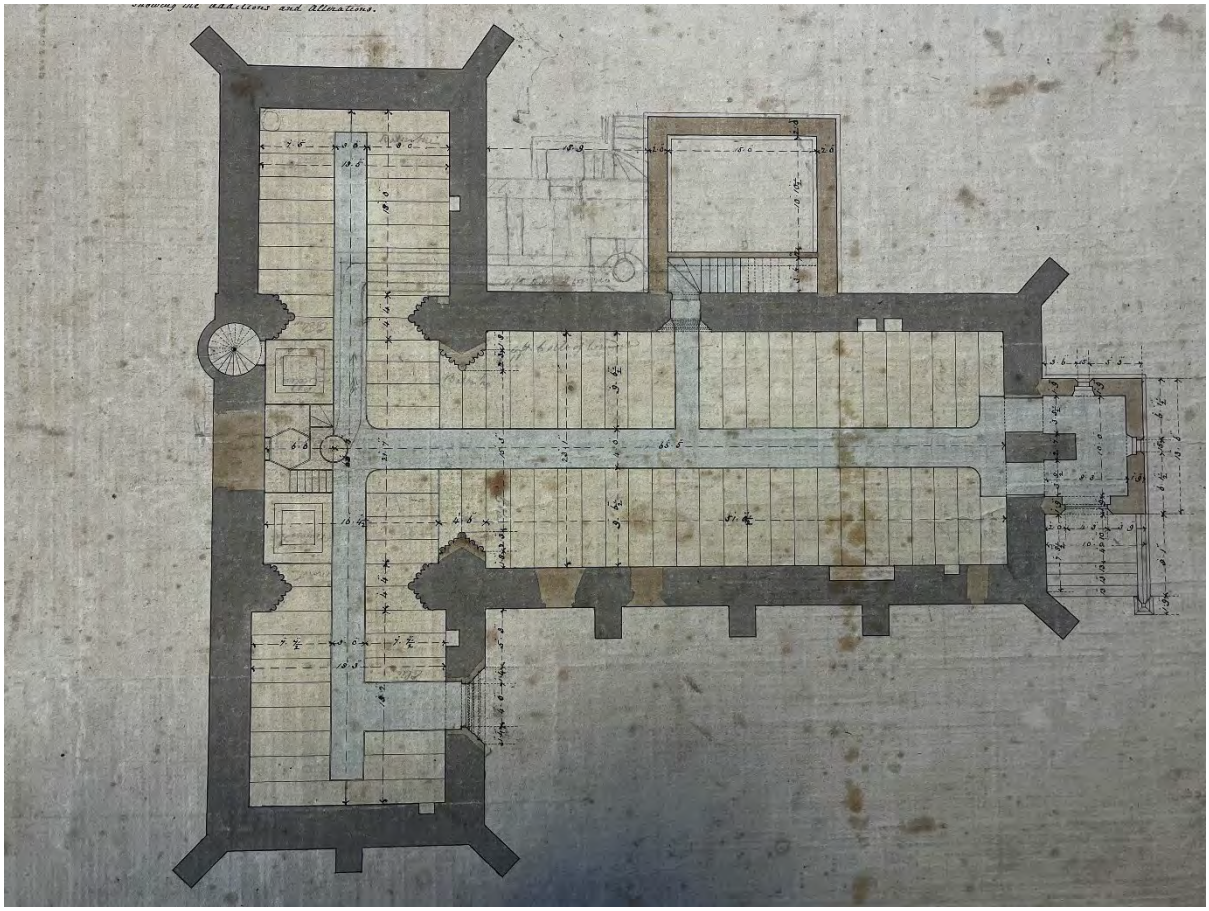


Fig. 9: William Burn; Plan, 1827 (courtesy of the University of St Andrews Archive Collection)



Fig. 10: William Burn; West Elevation 1827

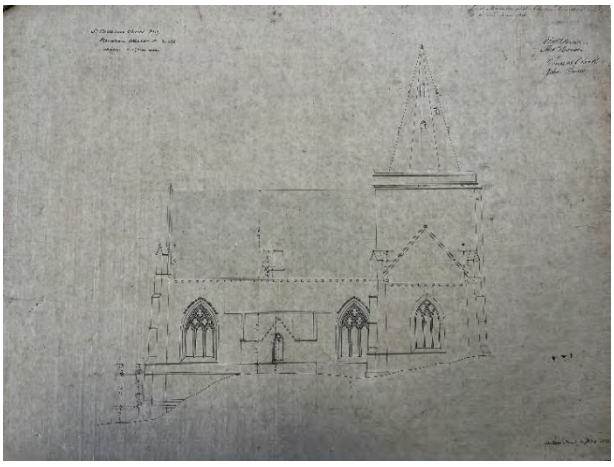


Fig. 11: William Burn; North Elevation 1827

(both courtesy of the University of St Andrews Archive Collection)

2.6 NINETEENTH AND TWENTIETH CENTURY REPAIRS AND RESTORATIONS

2.6.1 1899 Works by Peter MacGregor Chalmers

According to the heritor's records, the Kirk continued to have some condition issues with a reported internal fall of stone in the mid nineteenth century. The new roof structure created by Burn (and according to Turnbull the change to heavier stone slab tiles) had caused movement within the southern wall of the choir. Even today, the wall can be seen to be leaning outwards at high level. The vestry and Porch were quickly in poor condition

By 1898, the church was again damp and miserable and concern over structural stability meant the heritors commissioned a report by Peter MacGregor Chalmers [28], an architect from Glasgow. Peter MacGregor Chalmers was a distinguisher church architect who wrote widely on the medieval architecture of Scotland, notably Glasgow Cathedral.

He proposed extensive repairs and replacements, including an entirely new roof and roof structure, with the wall heads raised to allow adequate tying through between the walls above the stone vaults. It is assumed that this only affected the inner face of the stone walls as the outer wall heads are stone and often original. The wall to the south was also grouted with Portland cement, as was the stonework to the tower. Although he also proposed a change to a slate roof initially, this appears to have not been done.

Despite a lack of drawings, he is credited[29] with the replacement of the William Burn vestry with the one which stands today.

2.6.2 1924- Mr Fairlie/ Thompson (Mason)

In 1924, it appears that the structural issues with the groining had returned and the heritors requested an architect's report (which doesn't survive) from a Mr Fairlie[30], possibly Reginald Fairlie, a noted historic buildings architect of the time.[31] If it was Reginald Fairlie, he could also be a candidate for the design of the vestry- he had articled to Lorimer and worked for the Marquess of Bute and there are stylistic similarities between his commissions. When an attempt to gain help from the recently set up Ancient Monuments Board failed, a local mason was employed to repair the vaults, but the heritors requested a further architect supervision. . Repairs *appear* to have been made in 1927, but their extent not fully recorded.

2.6.3 1927- Mr Hoxton/ Gillespie and Scott

In 1927, the general trustees of the church commissioned a further report from Gillespie and Scott (based in St Andrews) which indicated much greater costs than an earlier one (from a Mr Hoxton, Cupar). The works included mason, joiner, and plaster work as well as heating improvements. The heritors agreed to go ahead with a medium budget of works, delivered by Gillespie and Scott. Details of the repair work do not survive, but there are drawings for some new elements (the heating chamber on the west façade (fig.12), a new gate) as well as alterations to the manse.

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28. NSA/HR25/1/203
29.HES listing/ Canmore Architecture Notes
30. NSA/HR25/1/236
31. https://www.scottisharchitects.org.uk/apex/r/dsa/dsa/architects?p8_id=200253&session=105031623801 14.

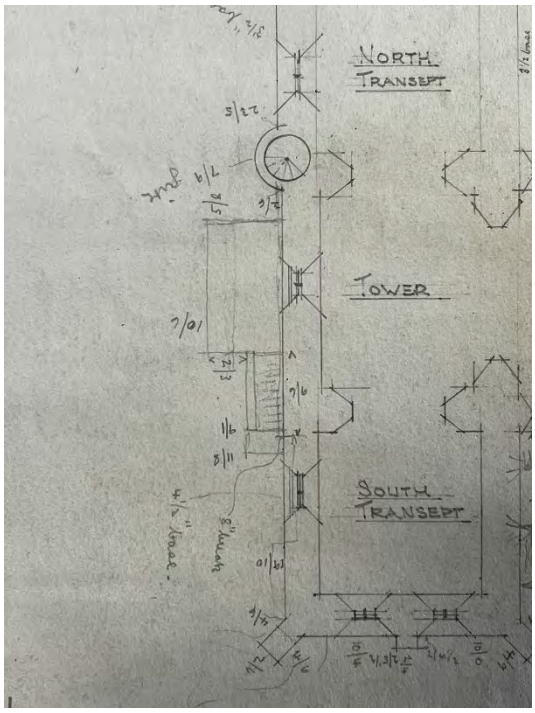


Fig. 12: Gillespie & Scott, drawing showing location of new furnace room (courtesy of the University of St Andrews Archive Collection)



Fig. 13: Interior view pre 1950. c. HES/Canmore

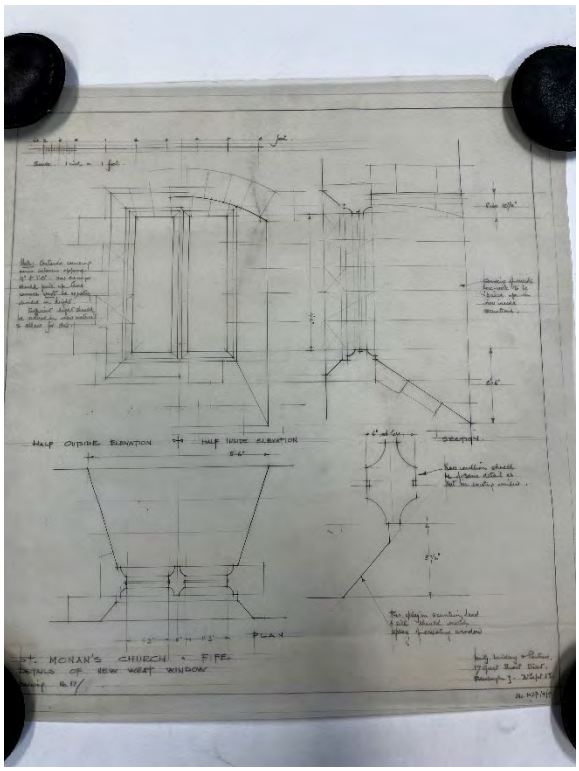
2.6.4 1950's: Ian Gordon Lindsay

Perhaps the greatest changes to the church since William Burn were organised by Ian Lindsay in the mid twentieth century. His drawings archive, held by HES but not fully catalogued, suggests an ongoing relationship with the Kirk over several decades and includes new furnishings, significant restoration of the fabric and reordering of the entrance

He was one of Scotland's foremost historic buildings architects in the mid twentieth century, with extensive projects in churches and historic homes. By today's standards of conservation, his proposals were heavy handed and resulted in significant loss of historic fabric (in context much of his work was done in a climate of brave new world and very limited, and still rationed, building materials). Lindsay also seemed to have a strong prejudice against the 1820s anglified design of Burn, which is consistently replaced by his interpretation of an earlier, more Scottish and Presbyterian Kirk style building.

The interior photographs (from 1923) do show a very damp building with clear leaks and mould growth but the extent of plaster removal goes beyond this: with removal of the plaster mouldings to the main arch under the east face of tower; the blocking of the decorative window above the pulpit; and replacement of the plaster groined transept and crossing ceilings with basic barrel vaults. He also removed the floor and replaced this with concrete slabs, adding electric underfloor heating and the quarry tile finish and, most obscurely, cloured off the moulding at the top of the dado, as well as all internal plaster.

Finally, the kirk was modernised with new pew seating, replacing the box pews of Burn (fig.13) and a similar fit out of the vestry. The pulpit and other altar furniture was also replaced, presumably to fit with the new recess and square window created in west elevation.



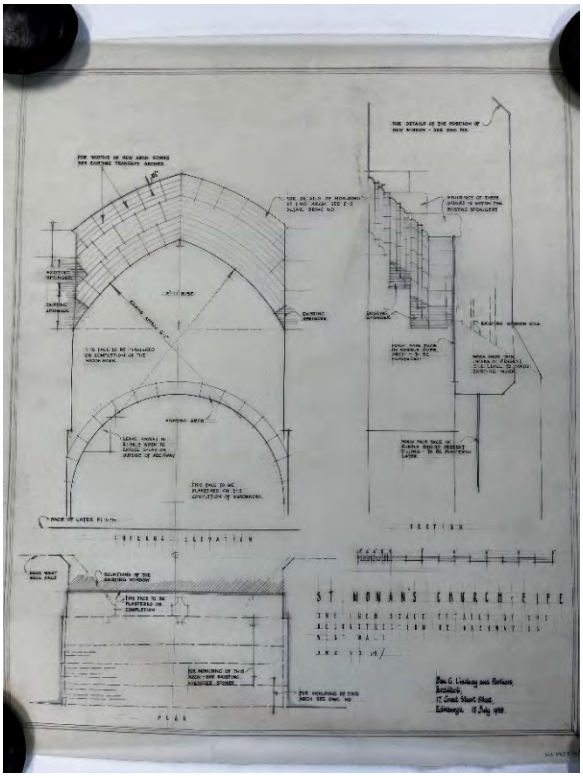


Fig. 14,15: Ian Londsay- drawings for new western window and archway behind pulpit (C. HES/CANMORE)



Fig. 16: Extent of damp and leaks, c. 1920 (c. HES/Canmore)

2.6.5 Steve Newsom

After Ian Linsay, the only other repairs recorded were by Steve Newsom, who was responsible for stone repairs to the window tracery and some works to the roof leadwork. The clear, detailed records of work done and drawings supplied to the author have been helpful in helping to identify the ages of the stonework within these windows and elsewhere.

3.0 DESCRIPTION OF BUILDING

3.1 INTRODUCTION

The church is T shaped in plan, with a square stone tower on west over the crossing between north and south transepts and the original medieval choir (now the main nave) to the east. An octagonal stone spire tops the tower. A small vestry is attached to the north side of this nave.

The church is free standing within a graveyard, adjacent to the sea front. Although the elevation facing the sea is technically south east facing, it has commonly and historically been referred to as the south elevation, a tradition which we have continued to avoid confusion (ditto other elevations)

The external walls are generally exposed, squared rubble sandstone with strong variations in colour, texture and condition. Windows are leaded glass, with stone tracery to most. The transepts and aisle have Carmylie type stone slates, and the tower parapet has a bitumen/concrete floor surface.

Internally, the central 'crossing' is currently the location of pulpit and communion table, with a modern floor of quarry tiles throughout.

In terms of masonry, we have noted where masonry has been adapted or rebuilt but the dating of this should be verified by an archaeologist. As we can identify the new stonework carried out by William Burn By his new traceried window on the south elevations, we have used this as a 'match' to identify works done by him and subsequent repairers, but there are earlier alterations which are harder to date. The sandstone used varies significantly from an almost white (generally used within the lowest sections) to a strong red (generally by Burn). Whether this variation was deliberate or a natural variation from the same quarry should be investigated further via petrography.

3.2 EXTERIOR



Fig. 17: East elevation



Fig. 18: blocked doorways in east elevation

3.2.1 East Elevation: Choir (figs. 17&18)

This elevation has a pitched gable, with corbelled cornice and is divided centrally by a buttress. There are three windows: two with pear drop tracery and one partly circular. And a small pointed arch opening to attic, boarded. Each end has a skewed buttress. Below the windows is blank masonry, with several plinth courses.

The masonry shows clear signs of the changes of the nineteenth and twentieth centuries: the two doors which were blocked by Ian Lindsay; the earlier, now removed, porch by William Burn; and the upper section of the buttresses. The gable shows extensive stone replacement, especially at the copes, suggesting that the repair work proposed by MacGregor Chalmers was carried out. The tracery to the smaller circular window appears older and it has a liveliness not seen in the Victorian replicas: but this may be because the tracery has not been subject to replacement as much as the others. There is some carving to corbels in cornice but these are heavily weathered.

The masonry also suggests that the lower half (and some of the lower sections of window) are earlier (with lighter stone of squarer proportions), with the skewed buttresses, and upper section of wall being a later addition. There is also some colour banding of the window reveals, but whether this is deliberate, or an effect of alterations and repairs can't be confirmed, although the bands are often consistent across the windows.

3.2.2 South Elevation Choir (figs. 19-21)



Fig. 19: South elevation



Fig. 20: Burn's replica window on south elevation

The choir elevation to the south is the most open within the whole building. There are four bays, each with a tripartite, pointed arched window, although the tracery for the western most is different to the others, which are the same pear drop type as on the east. The centre east window is important for dating as we know this was inserted by Willian Burn, so the soft red sandstone (which has weathered heavily) elsewhere can be attributed to him. It also has repairs by Steven Newsom (c.2006) so we also have a clue to the general appearance of the heavy repairs by MacGregor Chalmers. The entire wall has been heavily pointed with cementitious mortar.

Again, the masonry to the earlier pear drop windows suggests colour blocking, but not the eastern most. The corbels in the cornice block appear heavily restored, with plain quarter round mouldings generally on newer stones: the earlier stones are heavily eroded but suggested carving on at least some.

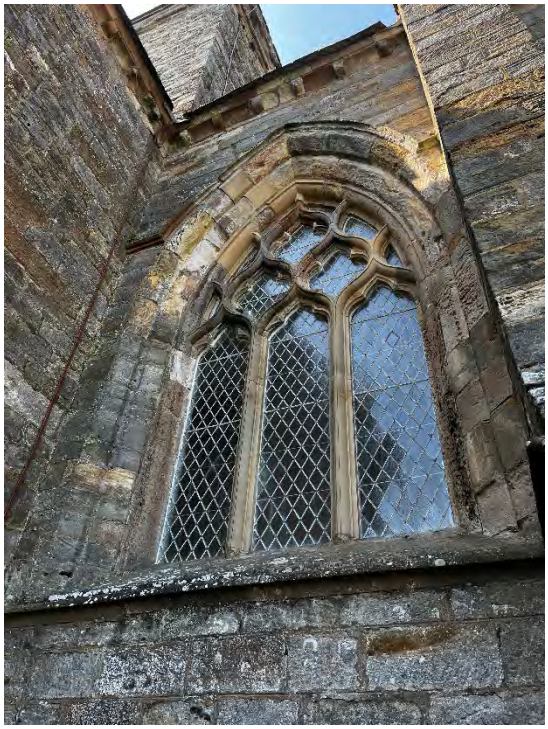


Fig. 21: South elevation: westernmost window



Fig. 22: South transept- east elevation

3.2.3 South Transept- East Elevation

This is a relatively plain elevation, with an 1827 door inserted. The joinery was replaced by Ian Lindsay, with arched framed four panel leaf and studded decoration. Again, the masonry is consistent with the red/ ochre sandstone being a Burn intervention.

Generally, the masonry conforms to the pattern of whiter sandstones to the base with more red stone indents as the wall goes upward. Interestingly, the skewed buttress is tied in with both types for its whole height.

3.2.4 South Transept: South Elevation

The elevation shows that a drastic rebuilding of the middle section was carried out, most likely by Burn, based on stone types. However, the plainer window style with deep recesses is very different to choir and appears similar to the 1802 print (fig. 4), suggesting that if rebuilt, the style was copied from the original window and not entirely a Burn fancy.

This elevation is closest to the sea and, given the condition descriptions of the nineteenth century reports; "the walls being so much decayed and built with sea stone and from the sea air", and the fact that this was a free standing roofless wall for a considerable period, suggest the need for such heavy rebuilding was not surprising. There have also been heavy, later repairs to the ingo stones, presumably by MacGregor Chalmers. The gable section of the wall is entirely red sandstone, with blank (stone faced) recess. The cornice corbels are generally plain, but with some abstract carving on a few.

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Fig. 23: South transept- south elevation



Fig. 24: Detail of stonework on south elevation of south transept

3.2.5 West Elevation: Generally

The west elevation is generally blank masonry, with a few smaller windows, one into each interior space. These are generally simple, without elaborate tracery, and each of a different design. The elevation is dominated by the central tower and its projecting stair tower. The masonry is generally of the white sandstone type with identifiable bands of replacement and repair, most concentrated in the centre bay (owing to fenestration changes) but also in the upper section of the south end.



Fig. 25: West Elevation

3.2.6 West Elevation: South Transept

The south transept's west wall has a small heavy band of reddish sandstone inserts, of two types and the topmost section of wall also appears as a greyer band of less decayed stone: this correlates with a band of stone internally and is therefore likely an early alteration. The window appears (as with the south wall) to have been almost entirely replaced, with at least one set of further indented stones. The window is a simple quatrefoil with two pointed arch panels below, which have a small red coloured glass border.



Fig. 26: South transept- west window



Fig. 27: West elevation- stone alterations at western window/ door

3.2.7 West Elevation: Tower

Below the balustrade of the tower, the wall is generally consistent, of a pattern of masonry similar to the lower sections throughout the Kirk. However, there are several distinct alterations to the central section, which are useful in dating works elsewhere as these are dateable.

The latest of these is the new square-headed double window, which was inserted by Ian Linsday, who had removed and blocked up Burns' long west window. He has used a both a very light stone (at high level) and a dark stone (similar to Arbroath types). The unusual flat section of the wall which sits out at ground floor level is of similar stone, but this predates the removal of the window: the exact purpose of this is unclear, but it would have been the location of the seventeenth century entrance to the church, which is shown buttressed. On the left hand side of this patch of darker stone is a vertical strip of a greyer stone (fig. 28). Whether this was part of the western door is not determined.

The semi-circular stair tower has another section of Lindsay masonry, where the external door has been blocked up. At the north base of the tower is a remnant of a wall running west-east; it has been suggested that this was part of an intended nave (never built) but this would need further archaeological investigation: the wall above has no sign of an internal angle, although most of the stone in the zone above has been replaced.



Fig. 28: Lower section of tower

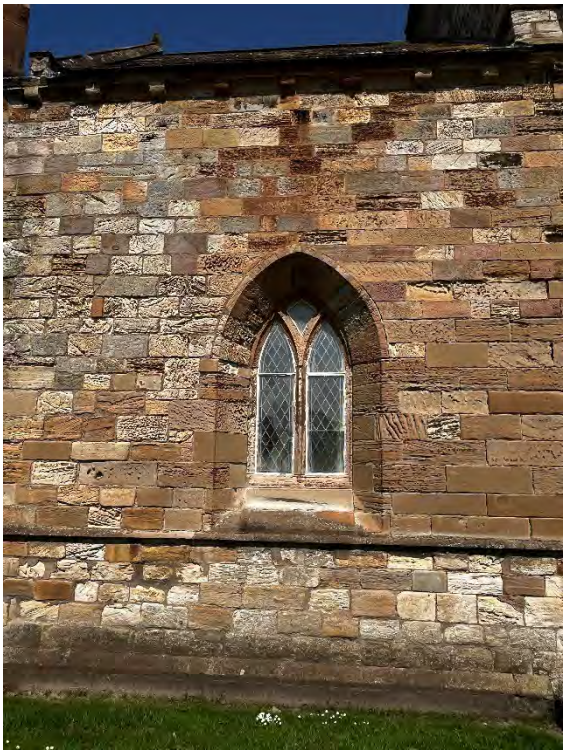


Fig. 29: North Transept- west window

3.2.8 West Elevation: North Transept

The northernmost section of the west elevation has a double window, with simple pointed arch, although sharper than that on the south. Stone replacement has been concentrated at the tower edge, where a triangular section is predominately red (this correlates with the masonry to the interior). The base plinth appears to have been replaced throughout.

3.2.9 North Transept: North Elevation

The window arch appears older than those to the west, although of a similar style to the NW one, and also shows evidence of insertion into an existing wall. This suggests the 'biging of the window' which happened in 1709, and that the other north transept window to the west was also carried out at this point (although subsequently repaired by Burn). Generally, this leeward elevation is more intact than those to the south, with only the edges and copes of the gable renewed in the nineteenth century. There are some isolated indents in red sandstone, as well as the buttress pinnacles (fitted by Burn). The window has had protective glass fitted over the leaded glass behind.

3.2.10 North Transept: East Elevation

This elevation is blank, with only several plinth courses dividing up the squared rubblework. A the south edge, the lower of these stops short of the tower wall, roughly a doors width away, and there is a slight different in stone type above this, although all is of considerable age. None of the stone coursing ties through with the choir wall. Because of the slope of the graveyard, water appears to collect at the base of this wall and there is heavy mould growth,

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Fig. 30: North elevation- north transept



Fig. 31: North Transept- north window

As on the west, there is a triangular section of masonry in red sandstone at high level, and the top-most few courses have been renewed, including most of the cornice and corbel course.

3.2.11 North wall: Choir

The choir's north wall is bookended by two tracery windows, with the blank wall between having the vestry attached. The eastern window is interesting: it has significant early stone in its lower, straight, ingos, but appears also to be an insertion (similar to the North transept north window). At what date this was done is unclear, apart from before the Reformation. The tracery itself appears to have been wholly replaced. Interestingly the loft stair has not left any evidence on the stone. Above the window the stone is very piebald in appearance suggesting multiple repairs phases. The eastern buttress has a grey sandstone (similar to south, upper section of west elevation). All of this evidence could support the theory that the choir of the chapel royal was upgraded when becoming a Dominican house. The west window is much more contiguous with the surrounding masonry. Both windows are tripartite with quatrefoils above.

3.2.12 Vestry Elevations

The vestry elevations are very smooth ashlar work, in gold sandstone (red where damp), with a chunky traceried window to east elevation. There is a plinth course and a string course with return around the door. The door leaf appears a modern replacement.





Fig. 32: North elevation- Choir
Fig. 33- North Transept- East elevation

3.2.13 Tower

The walls of the tower are generally contiguous and show evidence that Burn rebuilt the parapet and MacGregor Chalmers replaced the copes, as per the documentary evidence. The parapet consists of very thin and heavily cemented triangular copes.

3.2.14 Spire

Externally the spire has a consistent appearance to each side, apart from location of lucarnes. It is built from a darker sandstone than the tower, but there have been some adaptions in the louvred openings, with one being removed.

There is also some dated graffiti from the 18th and 19th centuries. The bell is dated 1822 and sits in a modern bell frame.



<Fig. 34: Spire lucarnes



>Fig. 35: Spire- Removed openings



Fig. 36: Tower Parapet



Fig. 37:- Church Bell

3.2.15 Roofs

All of the pitched roofs are stone slated (Carmyllie type slates) with stone ridges. The gables have slight parapets, with lead watergates behind.

Copper tapes have been fitted at high level to reduce plant growth and there are ventilation sections at high level with gridded wire panels over.

There are no rhones or other rainwater disposal systems on any of the pitched roofs.

The flat roof section to the tower parapet has a granolithic finish with plain shoot outlets (no downpipes) for rainwater disposal and a continuous cast channel between. A granolithic finish has been added over the stone slab roof to the stair tower (fig. 36).

3.2.16 External Works

The building on the north south and east elevations has been fitted with a concrete channel to the base of the wall, now in poor condition. The section between the vestry and the north transept has also been fitted with concrete slabs, allowing a heavy moisture build up.



^Fig. 38: South transept roof



> Fig. 39- Tower parapet

3.3 INTERIOR

3.3.1 Upper Tower Room



Fig. 40: West wall of upper tower room



Fig. 41: Interior of spire

The upper tower room sits within the spire and is accessed via the turnpike stair in the west elevation. It starts from a square floor plan and uses exposed stone spandrels starting just above existing floor level and rising to create the eight-sided polygon spire. It has a modern timber boarded floor and floor structure. All wall surfaces are exposed stone, with a pointed arch entrance to the tower stair which cuts into the north west spandrel, and a shallow arched window opening with deep, canted reveals on the SW elevation (c. 1950). There are also two small openings at high level, and smaller lucarnes immediately above. All of the larger openings are louvred and wired.

3.3.2 Lower Tower Room

The lower room sits above the crossing, with both ceiling and floor being of modern construction: the underside of the floor above is exposed and the floor finish is plain modern boarding. All walls are exposed masonry in various stones, styles and finishes. A flat lintol-ed opening to the north east gives access to the ceiling void above the north east aisle. There is a low arched opening to the turnpike stair in the NW elevation. On the outer, SW elevation there are remains of a blocked up pointed arch and a fragment of similar at a slightly higher height.

The exposed masonry shows a difference in finish c. 1m from ceiling, possibly from plaster finishes being removed.

3.3.3 Tower Stair

This is narrow and steep stair leading upwards from the rear of the pulpit enclosure. It goes anti clockwise to the parapet level of the spire. The treads are heavily worn, and there is a cut out going

through treads for the former bell cord. The stair is lit with cruciform openings, some fitted with wire mesh but none are glazed. There are two lateral offshoots from stair to access the two tower spaces.

3.3.4 Attic Areas

The attic space above the choir could not be safely accessed or fully inspected owing to safety and poor lighting. However. a limited visual inspection from the access point showed a fully replaced and relatively modern (rip sawn timbers) timber roof construction, sitting over the parged upper surface of the stone vaults.

There is no access to the roof voids above the north and south transepts.





<Fig. 42: Attic over choir vaults
^Fig. 43: Lower tower room

3.3.5 MAIN KIRK INTERIOR: Generally

The walls of the main space are painted white, directly onto the stone. The Burn plasterwork was removed at some point in the second half of the twentieth century, but this work is not dated. The exposed masonry is of various types and sizes. The paint finish is a modern finish, likely acrylic based and there is evidence of damp penetration at low level.

The floor was relaid entirely by Ian Lindsay in the 1950s who raised it back to the pre-Burn levels. The east end of the choir has flagstones, but all other areas have a hard machine made quarry tile finish, apart from the crossing area, which is a carpeted plinth, presumably timber.



Fig. 44: General view looking west to pulpit



Fig. 45: General view looking east from pulpit

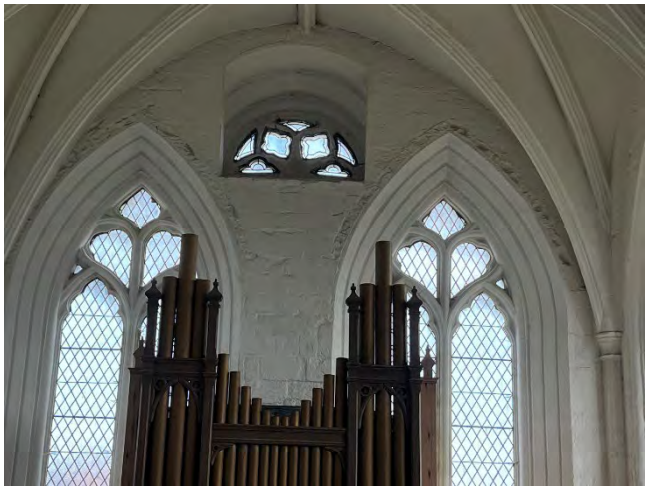
3.3.6 CHOIR: East Wall

The east wall is partially obscured by the modern organ and organ case. The upper section of the masonry is squared rubble with a slightly worn, or rough finish below the string course. Where the east doors were blocked, the wall has been plastered and lined out. The window cills and string course zone have also been plastered and the junction between this and the stonework is visually awkward. The hood moulds to the windows have been cloured off at some point: the string course between windows may also have had the same treatment but these are not visible.

3.3.7 CHOIR: South Wall

The south wall of the Kirk is extremely interesting: set out symmetrically into four bays, it is a light filled elevation. The string course has been cloured away[32], but the lower stone shows evidence of earlier openings, as well as carved features. The stonework below the string course is generally of worn tooled ashlar, and above is relatively smaller stone.

[32] Ian Lindsay removed the strong course installed by Burn, but this is believed to have been plaster, but there is definite masonry evidence of a stone moulding having been removed.

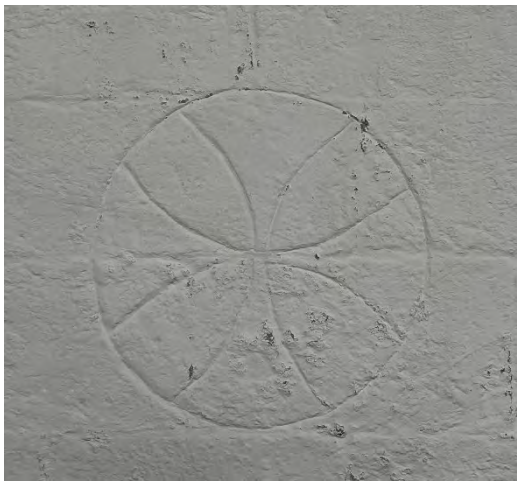






(clockwise from top left)
Fig. 46: East elevation, windows
Fig. 47: East elevation detail of window/organ
Fig. 48: Consecration cross
Fig. 49: Sedilia South wall
Fig. 50: Piscina, South wall





Although the window tracery is of two patterns, their treatment inside is similar: they have moulded reveals, with modern plaster cills. The mouldings appear continuous, without joints: they may well be run plaster (as elsewhere, by Burn). Again, hoodmoulds and string courses have been cloured off, as have bases of some of the applied ribs.

There is a definite lean to the upper section of the wall.

The south wall has several important features which predate the Kirk: the sedilia, the piscina or aumbry and the stations. The former two elements indicate the previous altar position, and the incised circular crosses, likely a series of processional stations of worship.

3.3.8 CHOIR: North Wall

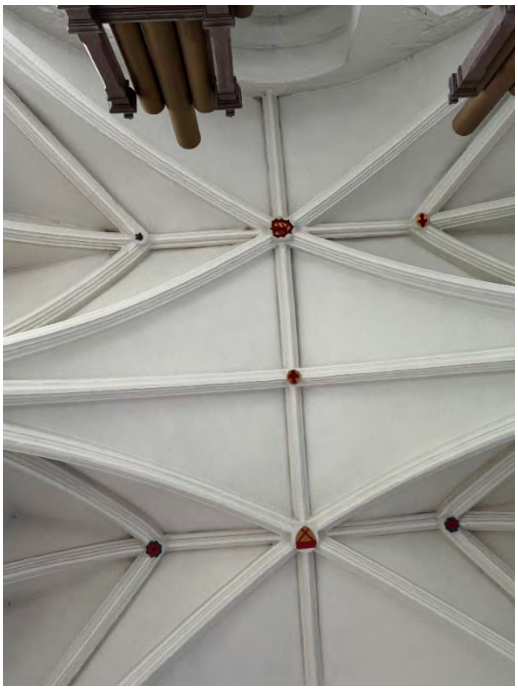
The North wall of the choir, whilst not architectural coherent as the south is interested. The small door to the vestry, has deep, medieval mouldings and the wall also shares the incised crosses and ages of stonework. There is a double aumbry in the east corner, again reinforcing this as the altar area of the earlier church.

3.3.9 CHOIR: Ceiling

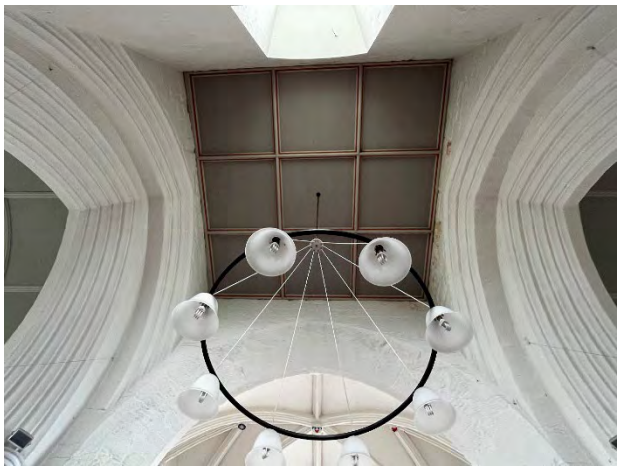
The choir ceiling is the most magnificent part of the Kirk: it is vaulted, in four bays, whose supporting ribs descent into the walls below. There are painted bosses at each intersection, painted with the coats of arms of various local families. One was formerly used for hanging the votive ship before the Burn alterations.



^Fig. 51: Double Aumbry, North wall



>Fig. 52: Choir Vaulting





^*Fig. 53: Crossing Ceiling*
>*Fig. 54: West wall af crossing with pulpit and new archway*

3.3.10 CROSSING: Ceiling

The crossing ceiling is made from flat timber, with applied mouldings, picked out in colours. This was a modern insertion by Ian Lindsay who had removed the plaster vaults fitted by Burn and shown on his drawings (fig. 8). The height of the ceiling was also changed, presumably to account for the revised west window.

3.3.11 CROSSING: West Wall

Again, this wall has been much altered. Burn's elongated central window was removed by Ian Lindsay who partially reinstated a version of the earlier west entrance, with a smaller window above this. The actual design of this is awkward with voids to the outer stonework visible and the pulpit feels oversized for the opening.

3.3.12 CROSSING: Archways

Both the north and south archway to the transepts retain their mouldings, some of which are stone, but other areas plastered. However, Ian Lindsay removed the ornate plaster mouldings to the east, making good the underlying stone where necessary with lined out plaster repairs and creating a simpler, chamfered profile.



Fig. 55: North transept, looking north



Fig. 56: North transept, west wall

3.3.13 NORTH TRANSEPT: Ceiling

Again, Burn's plaster vaulted ceiling has been removed and replaced with timber, this time as a barrel vault, which is decoratively painted. It has a relatively mean cornice depth and the relationship with this and the west window is particularly awkward, where the cornice has had to be returned to avoid clashing. There is a hanging light fitting c. fifties, likely custom designed by Lindsay and which matches fittings in crossing and south transept.

3.3.14 NORTH TRANSEPT: West Elevation

This is relatively plain masonry elevation with a single window, with deep plain rebates and a leaded light, with generally clear glazing and a red glass border. This sits just above a string course which appears to have been cloured back. To the south of the window, the stone above the string course has a definite diagonal band of more decayed stone: this may be where a wall was taken up , or a remnant of earlier wall indented both above and below: the masonry is certainly of nineteenth century proportions (as opposed to below the strong course which is generally more square. A similar pattern appears externally and also to the north side internally, to a lesser degree.

There is also a small high level indent to stone just to upper wall on left of window with perpend joints above and below. The cornice (timber?) sits awkwardly around the window's pointed arch. There is a modern steel panel radiator fitted centrally to wall, fed by surface pipes going around perimeter of transept at low level.



Fig. 57: Monument to Henry Anstruther

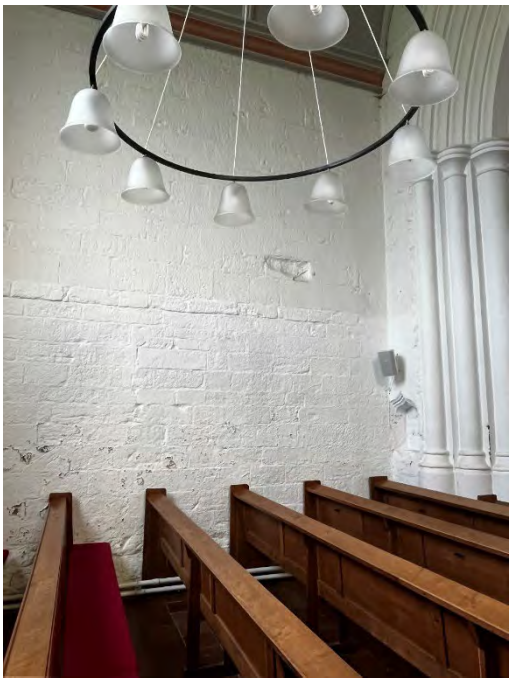


Fig. 58: North transept, east wall, with piscina.

3.3.15 NORTH TRANSEPT: North Elevation

Again, this is a simple painted masonry elevation, with a tripartite plain leaded light window. The reveals are plastered and lined out (possibly a survivor from Burn) with no hood mould or similar. There is a cloured off string course, and again patches of earlier, eroded stonework above this.

Centrally there is a small marble memorial to Henry Anstruther who died in the Battle of Alma (the Crimean War) and a small explanatory text detailing his part in it.

3.3.16 NORTH TRANSEPT: East Elevation

This wall is plain, with very little differentiation between any parts of masonry, apart from the cloured off string course. Heating pipes run around the base of the wall.

3.3.17 NORTH TRANSEPT: Archway to South

Apart from the archway itself, there is also a small recess, sitting to south, very close to the east wall. It has an ogee moulded arch and a recess in the base and it has been suggested that this was either an aumbry or piscina, possibly for a pre-reformation chapel within the transept. There is also a modern speaker attached to wall just above.

The main arch is heavily painted but appears to have stone joints: the base is rubble on west but not on the east. The upper section doesn't show joints, and the arch is set into a rubble wall which has no voussoirs. Just over half way up is a line of more eroded stones and the west base is similar in appearance to the stonework adjacent on west elevation. There is evidence of fixings into the centre pillar (likely for chapel screens). On the crossing side there is a further higher arch, with plain chamfer.

A votive ship is suspended within the archway. This is a modern model of a local herring drifter

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Fig. 59: South transept, looking east



Fig. 60: South transept, looking south

3.3.18 SOUTH TRANSEPT: Ceiling

The south transept ceiling is a pair with the north: barrel vaulted and battened, with a cornice to east and west, although there is no conflict with the west window here. The Lindsay light fitting also survives.

3.3.19 SOUTH TRANSEPT: East Elevation

The east elevation is generally squared rubble masonry, with a similar appearance top and bottom. There are remains of a string course, but this appears contiguous with the adjacent masonry rather than a cloured off moulding as elsewhere. There are two features within the wall: an aumbry and a projecting timber door case. The latter was installed by Ian Linsday, with double doors on a classical pattern. It is set at a lower level, with internal concrete steps in front, leading down to ground level. The aumbry is square, with a check at front for door/panel.

3.3.20 SOUTH TRANSEPT: South Elevation

This is a masonry wall, with two double windows and quatrefoil lancets. Unlike arches elsewhere, the voussoirs are clearly visible and the ingo stones are exposed with a rough finish. The latter suggest a double ingo, possibly with roll moulding between.

Most of the stonework below the string course is hidden behind notice boards, but the stones above are generally less weathered than those of the east. There is also a small piscina type structure again in the east corner, with a deep recess to front and (drain?) hole in centre. This has a similar moulding and profile to that in the north transept but is in considerably more worn condition.



Fig. 61: South transept, Aumbry in east wall



Fig. 62: South transept, looking west

3.3.21 SOUTH TRANSEPT: West Elevation

The south elevation has a string course, but again this is not clearly a cloured off moulding as elsewhere but a shallow course: the stonework above and below has the same character, apart from the top of the wall, where much longer stones have been laid. This ties up with the arched sections of windows, as well as the band of stone externally. This band is, at least, of reformation date, although the transept is said to have been unroofed at this point, so may be earlier. It may also be to do with the date that the likely stone vaulting from this space was removed.

3.33.21 SOUTH TRANSEPT: Archway to North

This is similar to the west, with two archways; one plain to crossing and one with mouldings to transept. The votive 'ship of the line' is suspended in this arch.

3.3.22 VESTRY: General

The vestry has two storeys, with two spaces on ground level and a WC on the upper floor. Originally built c. 1910, it was refitted by Ian Lindsay and was adapted again after this date (unrecorded), likely when boiler was fitted. On the ground floor is a small entrance hall, with the vestry office to the east. An open stair leads to the upper level within the roof, where there is a small landing, then a WC.



Fig. 63: Vestry- door into choir

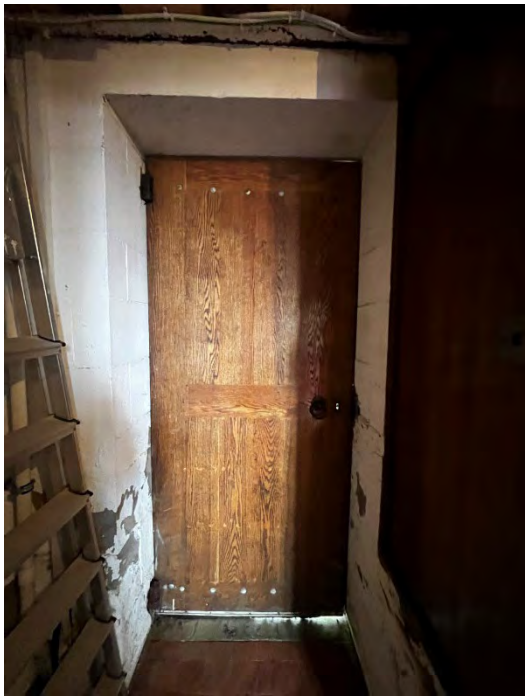


Fig. 64: Vestry- external door

3.3.23 VESTRY: Entrance Hall

The vestry hall is very small and gives access to the church on the south and the graveyard on the north. It has a quarry tile floor, smaller and redder than the main church. In the south west corner a modern stair has been installed, leaving a cramped and awkward space. This appears to postdate Ian Lindsay's panelling, which is elegantly built around the plinth wall base. The ceiling is a combination of perforated hardboard and the planked floor to the underside of the boiler (which sits just above the external door). The external door is framed and planked, likely Lindsay.

The door to the choir is arched, with blacksmith metal latch.

3.3.24: VESTRY: Office

The vestry office generally is a double height space, with the underside of the roof joists visible as a ceiling. To the south the wall is the exposed outer masonry of the church: at high level this has stone corbels supporting the roof (some older) and a small piscina. Much of the stone in this wall has been heavily replaced or indented so dating of any of these features is difficult, although corbels are shown in the 1802 drawing of church. At low level to the south, timber panelling has been fitted (likely part of Lindsay refitting). Below the WC on the west, there is a small storage area, panelled out, and the floor is carpeted.

To the north, the earlier stone corbel at low level, has been fitted out by Lindsay to form a continuous seat. The walls are painted ashlar stone and suffer badly from moisture ingress.

To the east is a small leaded light window set into ashlar work and all painted. The modern dado panelling is formed to provide a small desk/ storage area on this wall.



^*Fig.65: Vestry Office, looking west*



>*Fig. 66:Vestry Office, looking east*

3.3.25 VESTRY: WC

The WC is accessed by the open tread spiral staircase in the entrance hall. It is an attic room, with exposed rafters and sarking. To the south, the stone corbels from the main vestry continue , but the wall appears plastered. There are a few panels of earlier panelling with obscured glazing and a door, with a small leaded window.

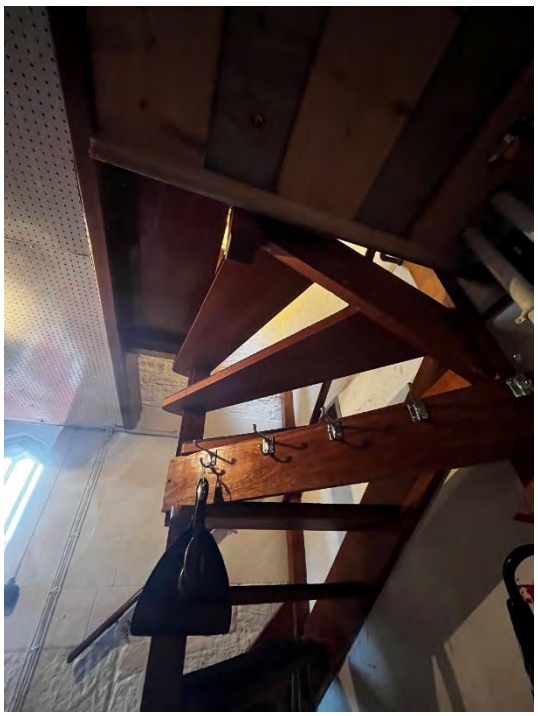


Fig. 67: Vestry- stair



Fig. 68: Vestry- upper level, WC

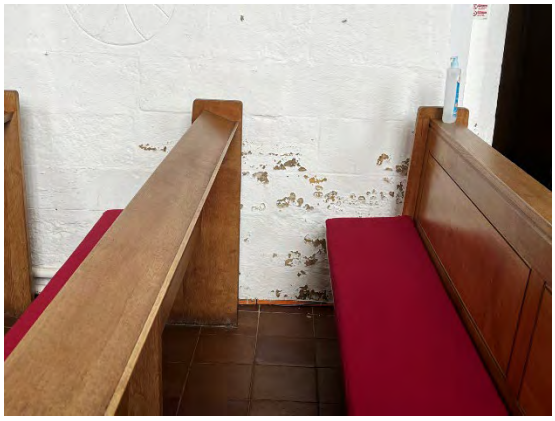


Fig. 69: Pews



Fig. 70: Communion Table

3.4 CHURCH FURNISHINGS

3.4.1 Pulpit and Communion Table

The pulpit (fig. 54) and communion table were designed by Ian Lindsay, presumably to fit into the newly restored west arch. They are relatively plain.

3.4.2 Organ

The organ sits in the east end of the choir, centrally and dominates the east end of the kirk. It had come from Saughtonhall Congregation Church in Edinburgh in 1995, although it was originally built c. 1850 by John Flight in London for Lainshaw house in Stewarton and had two previous homes in Edinburgh before Saughtonhall[33]. The Kirk is believed not have had an organ before this (none is shown on either Ian Lindsay or William Burn drawings for the reordering of the Kirk).

The sides of the organ are enclosed with modern pine tongue and groove matchboarding, and the bulk of the organ dominates the choir altar area, as well as partially obscuring the two east windows.

3.4.3 Pews:

The pews were designed by Ian Linsday in a simple contemporary style, but with solid and well chosen materials and are consistent throughout the building. Currently over sixty years old, they have aged well and their simple, wooden character contrasts well with the white washed decorative stone. Care was taken to ensure that a consistent height was achieved, and that no timber fittings extended above this datum apart from the pulpit (the organ and noticeboards are later additions).

[33] Information from Dr Sarah Moerman, Sacred Landscapes Project, University of St Andrews



Fig. 71 Votive Ship



Fig. 72: Votive ship: detail of figurehead

3.4.4 Votive Ships

There are two votive ships which are hung at the crossing: a herring drifter and a gunship of the line.

The herring boat is KY152- 'Pursuit' and was installed in 1991. The original boat was built in 1907 for Mr James Wood of St Monans. It had been taken into Navy service during the first world war and was sunk in a collision off Penzance in 1918[34]. It was also the subject of a painting by John Bourne, now held in Scottish Fisheries Museum.

The second ship is much older and its history somewhat convoluted. It is reported as hanging within the church before the Burn alterations, from one of the vaulting bosses in the choir. It was removed during the Burn alterations and acquired by a Mr Vallance. It was then purchased by Mr Lorimer Of Kellie (presumably Hew Lorimer) and presented back to the church, being unveiling by a Miss Allison (no relation to author!) in 1905[35]

According to the Church ships database, it is one of the oldest and is a model of HMS Mars, built at Chatham in 1788. This would have been a famous ship of its day during the Napoleonic Wars and was captained By George Duff, who was an Aberdonian cousin of the Earls of Fife, and who was killed in the battle of Trafalgar (1805). However, HMS Mars was a third class ship of the line[36] with 74 guns. The model at St Monans is described as a first class ship of the line, as it has three gun decks and c. 100 guns. First class ships of line are the largest and most important naval ships, being usually used as command vessels (e.g. HMS Victory), so our model is unlikely to be HMS Mars (or even the earlier French Mars, captured by the British as that was also a two tier ship. From the figurehead (a young sailor) it should be possible to identify the ship, but it doesn't appear to be related to any recognised first class vessel. It is not unusual for votive ships to be unique to a church, and not based on any specific historic ship.

34 https://www.naval-history.net/WW1NavyBritishShips-Dittmar4APb.htm#312a
35 The Courier, March 14th, 1905
36 Warships were categorised by size and amount of guns, not quality.

3.5 SERVICES

The church is heated by series of wall fitted radiators fed by exposed hot water pipes run between and under the pews, with a small electric panel heater in vestry. The underfloor electric heating installed by Ian Lindsay is not in use.

Lighting is electric, with glass shades on pendant fittings fixed to roof trusses. There are also some speakers to west which are fixed to wall with surface wiring.

A full description of mechanical and electrical services and issues are in the report by Luths.

3.6 DATING FABRIC AND ELEMENTS

The following drawings show the respective ages of elements of the building. We have noted those changes which we can evidence, either through documentary evidence or building analysis, but there is some earlier fabric that we have not dated (i.e. 14th or 15th century works) which remain white: the significance is unaltered whatever the case. Further archaeological investigation would benefit this understanding of earlier fabric.

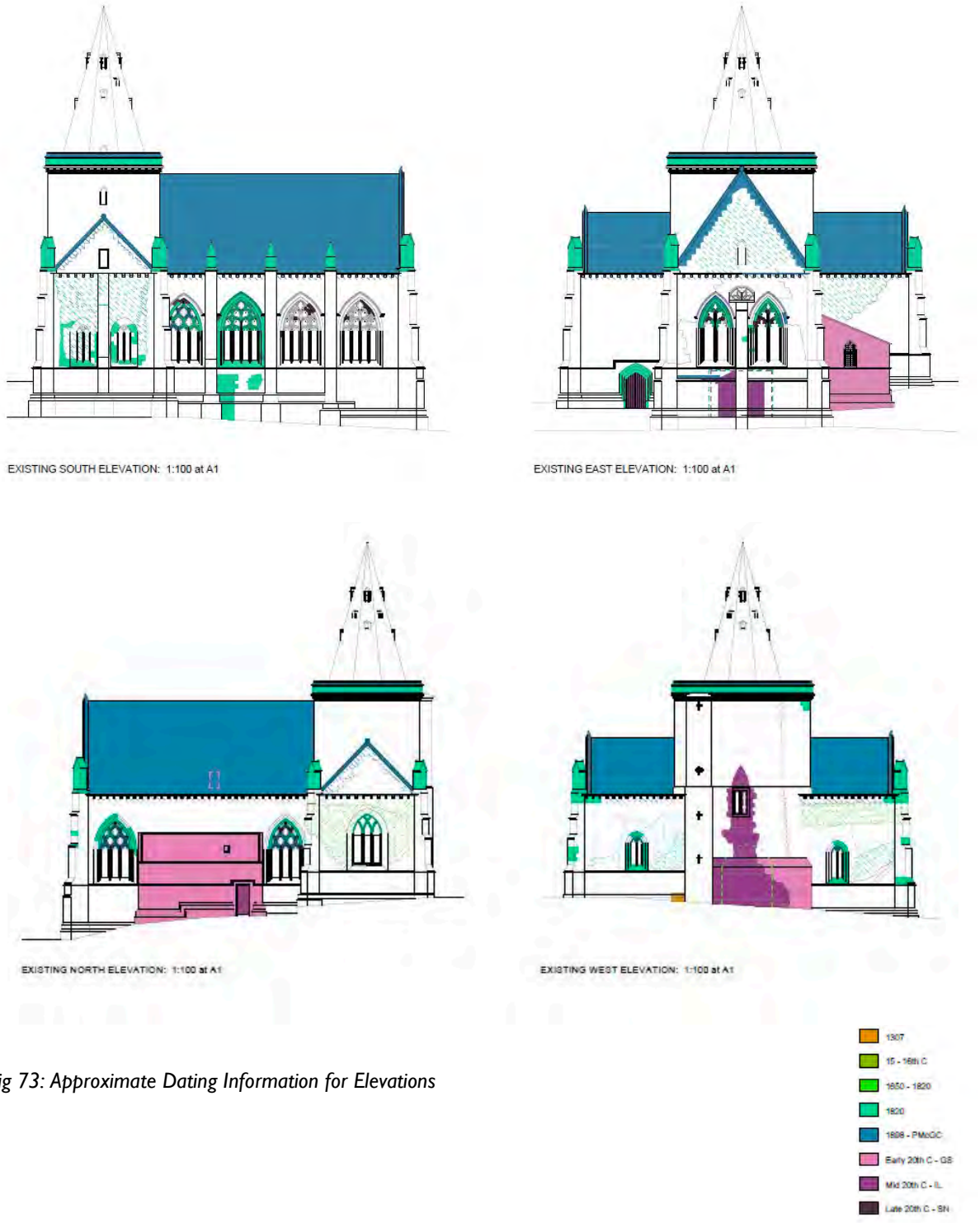


Fig 73: Approximate Dating Information for Elevations

4.0 INITIAL STATEMENT OF SIGNIFICANCE

4.1 METHODOLOGY

Significance has been graded in accordance with the principles of the Burra Charter which provides the following definition of cultural significance:

> "Cultural significance means aesthetic, historic, scientific, social or spiritual value for past, present or future generations. Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects".[37]

The following assessment of the cultural value of St Monans Auld Kirk is based upon analysis and understanding of the historical development of the site, including the tangible documentary and physical evidence, as well as intangible historical and social associations.

The assessment of significance establishes the importance of the building and its site as places of cultural heritage. In order to establish parameters for appropriate and sensitive change within the site, whilst respecting the historic fabric, the grading of significance helps to identify key elements of the building which are important or vulnerable to change, as well as those which may be of an intrusive nature – that is, those that adversely impact upon the appreciation of elements of greater significance and should be removed or changed.

4.2 GRADING OF SIGNIFICANCE: DEFINITIONS

Elements of ***EXCEPTIONAL*** Significance

An element of international importance, or a fine, intact (little altered) example of a particular period, style or type that embodies the importance of the building overall.

Elements of ***HIGH*** Significance

An element of regional or national importance, or a good example of a particular period, style or type with a high degree of intact original fabric or that contributes substantially to the importance of the building or site overall.

Elements of ***Moderate*** Significance

An element of local importance, or an element that contributes, but is not a key element, to the importance of the landscape or site overall.

Elements of ***Neutral*** Significance

An element which neither contributes, nor detracts from the importance of the landscape or site overall.

Elements of ***Negative*** Significance

An element which detracts from the overall significance of the landscape or site overall.

This information informs policies, or guidelines, which should be met in order to ensure that in any future changes to the landscape appropriate respect is paid to the site and its components.

[37] Marquis-Kyle P. & Walker M; The Illustrated Burra Charter: Good Practice for Heritage Places; Australia ICOMOS; 2004; p11

4.3 ST. MONANS OLD KIRK SIGNIFICANCES

4.3.1 St Monans Auld Kirk is of MODERATE to EXCEPTIONAL *architectural* significance: the individual level of each element's significance is shown below.

4.3.2 St Monans Auld Kirk is of EXCEPTIONAL *landscape landmark* significance and HIGH *cultural landscape* significance.

4.3.3 St Monans Auld Kirk is of EXCEPTIONAL *archaeological* significance.

4.3.4 St Monans Auld Kirk is of MODERATE to HIGH *interior design* significance.

4.3.5 St Monans Auld Kirk is of EXCEPTIONAL *historical* significance owing to use, importance to nation as well as parish, and as testament to religious/social history.



Fig 74: Significance Grading for South and East Elevations



Fig 75: Significance Grading for North and West Elevations

5.0 CONSERVATION CONTEXTS: Constraints and Opportunities

5.1 USE

5.1.1 USE: General

The site has been used for Christian worship for over eight centuries (probably more) with the main building form dating from the mid fourteenth century. Despite this, the Kirk building has been deemed surplus to requirements (along with many other churches) and the Church of Scotland (its owners) is currently exploring options for disposal to the community, owing to dwindling congregations and finances.

In conservation terms, keeping the original use of the building is normally the first option that should be explored; avoiding loss of original fabric, as well as expensive and radical changes potentially needed to convert to a new purpose. Where this is not possible, options should be explored that minimise the amount of loss of fabric, as well as maintain the spatial qualities of the building and as much of the intangible heritage as possible.

Regular religious services have already stopped within the Kirk, beyond occasional funerals and weddings. There is still a community wish to keep the Kirk as a place of spirituality but in a different form to a 'Church of Scotland Kirk'; allowing a more pluralist form of community ownership and usage, including secular uses which will allow the Kirk to be financially viable, generating sufficient income to stabilise a long term future. It is noted that secular activities have previously been held in Kirk before services stopped.

5.1.2 USE: Suitability

It should be noted that the appearance of the building today is an amalgamation of centuries of repair, adaptation and re-ordering and that significant, even radical, changes in the building's internal form, orientation and even external appearance have occurred through the centuries to accommodate variations in specific forms of worship.

The entrance and orientation of the Kirk has been changed in each iteration of its previous life, and this allows a flexibility to how the church interior can be set out and used. Exploring some of the earlier openings and entrances might also encourage a more pluralistic use as well as give a better opportunity to interpret the Kirk's multilayered history for visitors.

However, there are some key principles which should be followed. The interior of the Kirk is an open, single space and any new use should avoid boxing off or creating separated rooms within the Kirk. The character of the existing space is one of interlinked and open volumes, and these could be used to contain specific functions, as long as these are still open to the rest of the Kirk.

5.1.3 USE: Vestry

The vestry was built c. 1920, replacing an earlier, and larger, William Burn version from 1820. In terms of the Kirk fabric this means that the vestry is less significant and therefore more flexible than the Kirk proper.

This could involve a rebuilding entirely should that be necessary to support a sustainable future for the Kirk. Any new building footprint should be careful to stay within the bounds of the Burn building to avoid disturbance of the graveyard as well as being subservient to church building. The vestry's current appearance is suitable in terms of scale and materials and, unless there is fundamental requirement for a larger space: it should be retained and adapted.

As it is the first entrance visible from road and car park (and the only level access) it seems a good location for a main, public entrance into the church, but at present feels very 'back door' or 'side entrance' in character and would benefit from redesigning.

The vestry interior has been refitted several times since built and is very cluttered: apart from important masonry features to the Kirk wall, the interior finishes have the potential to be adapted.

5.1.4 USE: Mechanical and Electrical Services

Any new use is likely to require adaptation and new services within the building. In general, these should be minimised and localised, with as much as possible being fitted into ancillary spaces such as the vestry. The impact onto historic fabric should be carefully considered both from physical aspects (coring, routing, fixings, etc.) as well as the physical appearance and architectural impact in the spaces.

See also section 5.5.3 Climatic Adaptations

5.1.5 USE: Tower Rooms

The two spaces within the tower and the external platform at the base of the spire are architecturally and archaeologically interesting, giving wonderful views across the village and coastline. They are, however, only accessible via a narrow and steep spiral stair, generally in worn condition. Without a further means of access, the rooms could not be regularly used, but occasional visits and maintenance would be possible with repair of steps and walls. As the masonry steps are built into the external walls, a timber or metal 'overlay' would avoid most of the removal of historic stone and give safer access, as would a rope handrail, should upgrading be required.

5.1.6 USE: The Historical Community

The intangible heritage of a parish church, particularly when part of a small, close knit community for a long time, is hugely significant: as well as the location for celebration of significant events within parishioners' lives (births, marriages and deaths), the graveyard also gives a physical link to previous generations, both for current residents and the wider population, with graves and memorial stones of a significance age. Interpretation material of the graveyard's monuments should be considered as well as the Kirk, with possible links to the town.

Intangible heritage applies particularly to the history of the sea and seafaring aspects of the town, such as fishing and boat building.

5.2 FITTINGS AND FURNISHING

5.2.1 Existing Furniture

The church is fitted out with very specific, fixed fittings and furnishings, which have defined roles within a specific form of Presbyterian worship. This creates an issue for any use beyond this defined pattern: given that the fittings are of moderate significance, their removal, or partial removal, is a

likely necessity to allow a resilient and flexible community ownership of the building. Where viable and appropriate for the multitude of uses which might be catered for within a community owner space, these should be retained in localised locations. The amount to be retained and whether these are fixed or adapted to be moveable needs to be considered carefully.

The pulpit, communion table, and pews were all designed by Ian Lindsay in the 1950s and are modern and understated, in light oak: the community have suggested that any unused pews etc. could be 'recycled' into other new fittings necessary for new uses. This would be of benefit in sustainability terms as well as helping to have a coherent interior palette of materials.

There are a few pieces of older furniture, in particular a chair, which should be catalogued, assessed and retained within the church if of cultural value.

5.2.2 New Furnishings

New furnishing to be introduced into the church should be carefully designed or chosen to be subservient and sensitive to the main architectural qualities of the space. A coherent interior furnishing scheme should be developed, particularly if some earlier furnishing is retained, where the risk is piecemeal, unconnected groups of furniture for each separate use. This doesn't mean that all seats should be pews, but that a considered family of furnishing is selected or designed.

Any significant new insertion (e.g. servery) should be carefully detailed to be both contemporary (i.e. dateable) as well as read as a clear insertion.

5.2.3 Organ

The existing organ was brough to St Monans relatively recently, from a church closed earlier. It is of substantial size and sits centrally at the east end. It has been given a plain pine boarded case.

Its location in the centre of the choir is problematic, however the Kirk is set out. At present it sits in the centre of the choir, in front of the east windows and distracts and competes with the current location of the pulpit in the crossing (this was where Burn had his entrance, attempting to work with the effect of the choir's architecture).

The choir is obviously the most important space architecturally within the building and was once the most important spiritual space. If the building is to be used more generally, outwith the bounds of presbyterian worship, the choir's importance should be recognised, but this would need the removal of the organ. Given Its scale, there is no other suitable location within St Monans Kirk.

The organ itself is an important instrument but it has only a recent relationship with St Monans, so we feel that its removal is justified although all attempts to find it a new home should be made.

5.2.4 Monuments & Graves

There are not believed to be any graves remaining within the floor of the Kirk, as these were removed by William Burn in 1820s when the church floor was excavated and then subsequently built back up by Ian Linsday. Nevertheless, care should be taken with any excavation works (and only under appropriate archaeological supervision) and any works to floor should avoid going beyond the depth of the nineteenth century excavation.

There are several wall mounted monuments within the church and these should be retained in situ. Consideration should be given to consistent interpretation materials to place these in a social and historical context.

5.2.5 Church Votive Ships

The two suspended boats are important features within the Kirk interior and should be retained. These give a tangible link to the social heritage of the town and the coast, which is unique to this building. The Ship of the Line especially has a long history within the Kirk and is one of the earliest in the country. However, it has been moved in the past and its relocation to its original location in the choir could be supported.

More generally the relationship with the sea and coastline, including the Sea Queen festival, is a crucial part of the intangible heritage of this site, and efforts to increase this should be made- perhaps with occasional shared activities/ exhibits with the Fisheries Museum and other local heritage bodies.

5.3 ACCESSIBILITY

5.3.1 ACCESSIBILITY: General

For any public use of the building (and indeed public funding of such a project), it is important that the building can be accessible to as diverse a group of people as possible, and so any redevelopment or changes to the church will need to examine the potential through an access audit and preparation of access plan. This should not only focus on people with physical impairments but address as many disabilities as possible (sensory, learning issues) as well as allow and encourage users from minority and disadvantaged social groups.

5.3.2 ACCESSIBILITY: Primary Entrance

The entrance to the Kirk is not readily apparent for visitors arriving from the car park: the north door goes into the vestry and currently has a solid and 'side' door appearance and leads into a small storage area. For those on foot from the town or from the Fife Coastal Path, the entrance to the south (into the south transept) requires being able to climb some steps internally: it seems sensible that the north entrance could be adapted in some way to be more visible and open. Being part of the vestry, adaptation would also not affect fabric of high significance.

5.4 PLANNING CONTEXT

5.4.1 General

Depending on the extent of alteration of the church and its setting, a variety of formal permissions will be needed before works can be carried out. Because of the significance of the Kirk, early discussions of proposals are very much encouraged.

c. Munro Allison Architects, October 2026

5.4.2 Listed Building Consent

As a place of worship run by the Church of Scotland, the Kirk would have been covered by 'ecclesiastical exemption': internal alterations would not have needed listed building consent. Although the exterior was also technically exempt, normal practice allowed for local authorities to determine external alterations.

However, once any building ceases to be a place of worship (as has already happened in St Monans) listed building consent is needed for any internal alteration, even those which the Church of Scotland would have supported. For example, the removal of pews or other fixed decorative elements will need listed building consent, even if this work is done by the Church before sale,

Applications for listed building consent are dealt with by the local authority.

5.4.3 Planning Permission

Existing places of worship are considered to be in class 10 for planning uses: this means that a change of use (even without physical alteration) outwith this class would need planning permission. Other uses within this class (i.e. would not need planning permission for change of use) include: creche, day nursery, educational establishment or museum/ public library.

If physical alteration or additions to the exterior are proposed, planning permission may be needed in addition to listed building consent, dependant on the scale and nature of the works and local planning policies. Applications for planning permission are dealt with by the local authority.

5.5 CONDITION & REPAIR

5.5.1 General Repair Philosophy

A clear repair philosophy, based on the significance of the building and its individual elements needs to be prepared and agreed with all stakeholders before detailed repairs can be carried out. This should include clear objectives for the church building, its appearance and its use: this is particularly important when a building has had major rebuilding and reinterpretation in its past.

In general, repairs to original fabric should be carried out in a conservative manner and with careful planning, testing and modelling beforehand: this is particularly important when moisture sources and its routes through the building are being adapted or potentially altered. Given the level of moisture build up within the walls and the complexity of water movement, previous repairs and surface and sea water drainage on the site, the current functioning of the walls should be fully understood before any repairs or variations in heating regime are carried out. A period of environmental monitoring would be beneficial to ensure that the building is acting as expected before any new systems or materials are installed.

5.5.2 Wall Finishes

Externally, the Kirk appears to have been presented with exposed stone since at least the early 19th century. It would likely have been lime harled at some point before this, as suggested by the 18th century description of maintenance burdens which includes lime, but omits stone. New lime harl would be beneficial for the building, but as the masonry is likely to be heavily contaminated with sea salt, any additional coating may well be sacrificial to the stonework (the stones added in 2000s are already showing signs of salt damage). It would also have a significant visual change to the building, which would be challenging for many. The benefits of harling would need to be clearly investigated

as part of the moisture/ environmental monitoring of the existing building before being able to be recommended. However, it should not be ruled out purely on visual grounds.

Internally, the wall plaster was removed by Ian Lindsay: this had been applied and lined out by William Burn. The masonry has subsequently been 'white washed' although a modern, impermeable paint has been used, rather than lime or distemper. This creates an impervious membrane which can trap moisture and salts within the wall, which lead to disfiguration: this can be seen on most sections of the walls at lower levels.

Whilst it would be beneficial to remove all of this paint, it may be that initially the lower sections could be stripped and have permeable finishes (e.g. limewash) applied as these are most vulnerable to water penetration from ground water.

In terms of replacing plaster there are two issues. The first is that key features such as the incised crosses would be covered over; the second is the removal and reinstatement of the localised modern , impermeable finishes, for example around the windows.

Again the benefits of reinstated lime plaster in terms of the moisture management in the building should be considered and modelled before a final decision is taken.

5.5.3 Climate Crisis Adaptations

Although repairs should be generally conservative, several issues should be considered given the current climate emergency. Carefully designed adaptations should be investigated and, where possible, adopted to improve the building's capacity to cope safety with climate change, but without having a negative impact on the significance of the building. These would include:-

a. Rainwater

   There are likely to be increases in rainfall amount and intensity: often our historic buildings were not designed to cope with these. We need to ensure that the building's roof and rainwater disposal systems are capable, especially when these need to be replaced. St Monans Auld Kirk at present is not fitted with rhones, with rainwater discharging directly onto the walls. This increases the wear and tear onto the wall mortar and masonry as well as increase the likely hood of water penetration to the interior. Adding rhones would likely be beneficial, providing that they are well maintained [38]. This installation would need to be done carefully and consideration to where the water would be directed and the likely needs for excavation within a graveyard taken into account.

b. Heating System

   The current heating system run on gas, without exposed pipework and radiator fitted into the church. A non carbon alternative should be considered as a replacement heat source. Given that the floor is a modern concrete suspended floor had a previous system of electric floor heating, reinstalling one should not cause damage to historic fabric as well as allow removal of large modern radiators. The effects of a new heating system on moisture movement within the building should be clearly examined before carried out.

c. Insulation

   Where viable, insulation should be fitted to the Kirk fabric. This is most likely within the modern build up of the floor, but possibly also the attic spaces. However, the way that air heat and moisture vapour currently traverses through the fabric of the building would be

[38] Concentration of rainwater at a point of failure can be worse than the general dispersed effect from no rainwater goods

changed and these potential effects should be fully investigated and modelled before works are carried out, particularly in the light of the previous impermeable repairs to the masonry walls.

d. Draft Sealing

Effective draft sealing around doors and windows can be effective in improving users' comport levels, but again, this needs to be seen and analysed with a holistic approach to the building's performance and fabric.

e. State of Repair

Retaining the building in a good state of repair, with limited moisture within walls and well maintained rainwater goods and mechanical and electrical systems can also help make a historic building sustainable and more energy efficient.

6.0 POLICIES

6.0 OUTLINE CONSERVATION POLICIES

The purpose of the conservation policies set out below is to provide a guide to the repair and development and future maintenance of the building and its environs in ways which retain and enhance their significance.

6.1 DEFINITIONS

The following definitions are taken from the Burra Charter (Australia ICOMOS Charter for the Conservation of Places of Cultural Significance and the British Standard for Conservation

Place means site, area, land, landscape, building or other work, group of buildings or other works and may include components, contents, spaces and views.

Cultural significance means aesthetic, historic, scientific or social or spiritual value for past, present or future generations. Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects. Places may have a range of values for different individuals or groups.

Fabric means all the physical material of the place including components, fixtures, contents and objects.

Conservation means all the processes of looking after a place so as to retain its cultural significance.

Maintenance means the continuous protective care of the fabric and setting of a place and is to be distinguished from repair. Repair involves restoration or reconstruction.

Preservation means the state of having been conserved.

Restoration means returning the existing fabric of a place to a known earlier state by removing accretions or by reassembling existing components without the introduction of new material.

Reconstruction means returning a place to a known earlier state and is distinguished from restoration by the introduction of new material into the fabric.

Adaptation means modifying a place to suit the existing use or a proposed use.

Use means the functions of a place, as well as the activities and practices that may occur at the place.

Compatible use means a use which involves respects the cultural significance of a place. Such a use involves no, or minimal, impact on cultural significance.

Setting means the area around a place, which may include the visual catchment.

Related place means a place that contributes to the cultural significance of another place.

Related object means an object that contributes to the cultural significance of a place but is not at the place.

Associations mean the special connections that exist between people and a place.

Meanings denote what a place signifies, indicates, evokes or expresses.

Interpretation means all the ways of presenting the cultural significance of a place.

GENERAL APPROACH AND USE OF BUILDING

Policy 1: Basis of Approach

To repair, develop and maintain St Monans Auld Kirk following international conservation principles.

Action The future conservation and development of the Kirk and its setting should be carried out in accordance with the principles set out in The Australian ICOMOS Charter for the Conservation of Places of Cultural Significance (The Burra Charter) (Australia 1979, rev 2013). The statement of cultural significance and the assessments of individual items or areas contained within the schedule of assessments and in the policy section should be accepted by the owners and users/tenants as one of the bases for future planning and work. The policies recommended and options discussed throughout this document should be endorsed as a guide for future planning and work.

Policy 2: Relation between assessed level of significance and policy

Whenever works are carried out at the Kirk they should retain, and where appropriate, reinforce the significance of the whole site, including its character, quality and ability to reveal its past history.

Action The more significant a fabric, relationship, space or vista, the more care should be exercised in planning work which may affect it so that the work will not reduce, and may reinforce, its significance. Where some reduction of significance is necessary to achieve overall conservation objectives, alternatives should be tested to reveal the least damaging approach.

Policy 3: Use of the Building: Compatibility with fabric

To ensure that the conservation of the Auld Kirk is an important consideration in determining the use of the buildings. Any new use should be compatible with its significance.

Action: Existing uses and new proposals of alternative uses should be assessed for suitability in retaining both tangible and intangible heritage values. Consolidating existing and developing viable new uses for the building and site, is an effective way to conserve the building, provided that the new use or uses do not damage, remove or degrade the historical, cultural and architectural significance of the building. The policies set out in this document should be applied irrespective of the use to which the building or site are put. Uses with building services or subdivision requirements which would have an adverse effect on the external and internal character of the building are unacceptable.

Policy 4: Use of the Building: Retaining Community and Spiritual Significance

To ensure that the spiritual and community nature of Kirk is maintained. Any new use should be public and/or communal in nature.

Action: Where new uses and extensions are proposed these should be compatible with the intangible nature and of the Kirk building and its significance to the public life of the town of St Monans and its coastal environs.

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Policy 5: Use of the Building: Access

To Improve and expand public access to the Kirk.

Action: Any new proposals should include an access statement and plan and the Kirk should be open or available to the public as much as possible. Uses and alterations to the building should encourage social diversity, especially with underrepresented and marginalised social groupings. Design and management solutions should be sought that remove any physical barriers to this without affecting the cultural significance of the building.

REPAIR AND RESTORATION OF BUILDING

Policy 6: Reconstruction and Restoration

Where suitable and sufficient evidence exists and doing so would not compromise other, existing fabric (other than intrusive fabric) consideration of restoration of altered fabric may be given where such restoration would add significance to the building.

Action: The reopening of the arch to the west should be investigated, to allow a clearer understanding of the previous iterations of the church: it should also help improve the appearance of the rebuilt section of the west elevation and allow a connection to Newark Castle.

Policy 7: Repairs

Repair work should be conservative.

Action Repair work should be based on soundly researched, historic and traditional methods and materials and should aim to retain existing fabric wherever possible, using the minimum amount of intervention required to create an appropriate result. Work should be carried out by skilled contractors, experienced in the type of work.

Policy 8: Materials and Workmanship

The character and quality established by the form of the buildings, their designed relationships and their original materials should be retained or complemented in any future work.

Action: Any repair work should be designed to complement or match the original and existing characters of the building. Generally, materials should be replaced only where necessary and in a like-for-like material. Where original materials are no longer available, or salvaged materials are unavailable, materials should be chosen to ensure compatibility with original fabric and construction.

Policy 9: Salvaged materials

All traditional materials from demolition or alterations should be salvaged where viable.

Action: Where elements of the building are being removed or demolished, this should be done in a way which allows the maximum amount of traditional materials to be salvaged for re-use in a similar fashion, especially roofing slates, glazing timber and masonry. Where pews are not being reused the timber from them should be used within other new furnishing and finishes if viable.

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Policy 10: Stone Repairs

All masonry repairs should be properly considered to ensure compatibility with the various existing stone types and masonry & structural patterns.

Action:

A careful review and analysis of existing materials (stones, bedding and pointing mortars, as well as presence of previous cement repointing and grouting) should be carried out before any replacements or repairs are carried out, including moisture pathway analysis. Replacement should be chosen for compatibility with existing fabric and coastal location.

Any work to choir and roof should ensure that the structural pathways through walls and vaults are unaffected.

Policy 11: Rainwater disposal

The building should have an effective and suitably designed rainwater disposal system cognisant of likely future demands caused by climate change.

Action: The existing roof coverings should be put into sound repair, and when significant repairs are being carried out consideration should be given to adding a rainwater disposal system. This should have increased capacity for anticipated increases in precipitation and improved failsafes and overflows, to allow the building to cope with increased intensity and duration of precipitation, where doing so will not create a negative impact on the building's, or wider site's, significance or appearance.

Policy 12: Glazing

The building's existing glazing should be retained.

Action: If windows require to be upgraded for energy efficiency or security purposes, methods should be chosen which would allow retention of original fabric, patterns of fenestration and glazing character.

Policy 13: Internal Finishes

The building's internal finishes should be breathable or vapour open.

Action: Impermeable finishes should be carefully removed and replaced with permeable traditional finishes. Trials should be carried out before paint removal to ensure no damage to other fabric is caused and work should be carried out by suitably trained operatives.

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DESIGN & ALTERATIONS

Policy 14: Design, Materials and Workmanship

The character and quality established by the form of the existing building, its designed relationships and original materials should be retained or complemented in any future work.

Action: Any new work should be designed to complement the existing character of the building fabric, unless said fabric is of negative or neutral significance. Generally new additions should be able to be read as new work, without overwhelming the existing building. Design factors to be considered in new works include: the scale of extensions and scale, colour and texture of materials; impacts on setting and views; effects on physical effects on fabric; effects on spatial and architectural qualities of the Kirk.

Policy 15: Removal of Intrusive Elements.

Elements identified as intrusive or of negative significance in this conservation statement should be removed or modified.

Action: Where development of the building is to take place, this should be concentrated in areas of least significance or of negative significance as identified in the statement of significance.

Policy 16: Alteration and adaptation

Any changes, technical improvements and upgrading of the existing building should be carried out without loss of quality and character in the existing spaces and structures involved.

Action: Any new work or materials should be subservient to the original fabric in design terms and should not have physical or visual detrimental effects on the existing building. Where appropriate, new elements should be distinct stylistically from existing fabric and dateable. Existing original fabric should be retained where possible, and only removed where no other option is proven viable.

Policy 17: New Additions

New build element of designs should be generally subservient to existing building.

Action: Any new elements of design should take cognisance of the original scale, materials including patterns of use, circulation, and other architectural qualities of the existing buildings and be designed to enhance these.

Policy 18: Alteration to Furnishings

The furnishings of the kirk should be a coherent group of linked elements.

Action: Any new furniture or installation should be consideration in the context of the whole spaces and as part of a coherent collection of elements within a single space

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Policy 19: Entrances

The Kirk should have a clear and welcoming entrance for visitors

Action: The north door and vestry should be adapted to be more welcoming and be clearly visible from car park.

Policy 20: Ships

The church ships should be retained within the interior

Actions: The ships should be considered an integral part of the church interior and should be conserved and retained. The ship of the Line may be moved to its earlier location in the choir.

Policy 21: Organ

The organ should be removed

Actions: Given the significance of the organ (and its lack of historic connection with St Monans) the organ should be found a new permanent home elsewhere and not discarded.

LANDSCAPING

Policy 22: Landscaping Generally

Any new landscaping should be sympathetic to the architecture of the site and environs and allow greater access and understanding of the site, both physically and perceptually.

Action. Any landscaping scheme should recognise the primacy of the original architectural and design concepts of the site and any negative effects onto views within, from and onto the site.

Policy 23: Graves

Any changes to graveyard and its monuments should be considered in terms of its effects on the Kirk and its setting.

Actions: Necessary excavation (oth within and without the Kirk) should be carried out with due consideration of legal and cultural constraints of burial grounds and with suitable archaeological supervision.

Policy 24: Car Parking

Transport with low carbon footprint should be encouraged

Action: Provision for bicycle storage should be added to car park and public transport options (if available) made clear for potential visitors as part of access audit and plan.

SERVICES

Policy 25: Use of the Building: Upgrading of Technical Facilities

To ensure long term viability of Kirk as a community and cultural space

Action: Where works are being carried out to the building, the technical facilities should be upgraded to relevant standards and should be respectful of original character and fabric of spaces. This should be done in a way which shall allow flexibility and upgrading/ alteration in the future without affecting the fabric and significance of the building.

Policy 26: Energy Consumption

Where possible, improve energy efficiency of building.

Action: Improve general services within buildings to reduce carbon footprint. Add insulation where viable and appropriate and consider draft sealing of windows and doors. Consider heat sources. Improve environment controls and systems to mitigate any potential damage to historic fabric. This could include management issues of ventilation and circulation as well as mechanical and electrical services controls.

Policy 27: Fire

The building should have a comprehensive fire safety strategy including fire detection, management policies and firefighting equipment.

Action: Fit the buildings with a L1 grade fire detection system to provide protection to the building and contents as well as people, particularly uninhabited spaces such as roof voids. Fire safety strategies should be part of final management plan for the building.

Policy 28: Fittings & Design of Systems

The building should be fitted with appropriate electrical and mechanical fittings.

Action: In sensitive interiors, light and heating fittings should be carefully selected to avoid damage to the historic fabric and design and should take account of original patterns. Overtly 'historical' fitting should generally be avoided, unless clear precedents are existing. Routes should be carefully planned to minimise damage to historical fabric and avoid visual clutter to interior.

MANAGEMENT

Policy 29: Need for a single responsible entity

The Kirk should remain under the overall control of a single entity.

Action Whenever decisions on the future of the place are made, a coordinated approach to future development, conservation, management and access to funds is necessary. Policies within this report should be reviewed every five years and agreed with all key stakeholders.

Policy 30: Character and quality of buildings and continuity of conservation advice

Decisions to carry out any works or alterations should be made with continuity of relevant and experienced conservation advice and employing experienced contractors.

Action This conservation statement should form the basis of a conservation plan to serve as a guide to future care and development, but it will not be effective unless it is interpreted and implemented by people with relevant conservation experience. Where technical advice is needed and where work is required to be carried out, it is important to choose consultants, and contractors with proven expertise in the relevant field.

Policy 31: Statutory and legal Building Regulations

Comply with all relevant legislation on listed buildings, licensing, Building Regulations and other statutory standards relevant to use, as necessary.

Action: Any alterations of the building and new design work (including services installations) should be designed and carried out to meet the relevant standards without negative effects on significance or the historic fabric of the building. Where modern regulations and requirements potentially conflict with the conservation needs of the existing building, a conservation specialist should advise on the most appropriate solution that mitigates damage to the building's significance and negotiate with relevant authorities to develop a solution that meets all requirements.

Policy 32: Maintenance

Establish and maintain a proper programme of inspection and careful, regular_maintenance and repair.

Action The conservation plan should be based on a detailed inspection of the building and site by a conservation accredited person. The long term schedule of repair and maintenance work should be considered in conservation terms, with maximising authentic fabric and using appropriate craftspeople for traditional trades. If appropriate, a conservation management plan should be developed and implemented.

Policy 33: Training and Education

Training and educational opportunities for advancing architecture, conservation, relevant history, traditional building trades and other educational activities should be sought out and exploited.

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Action: A management plan (or similar) should set out all opportunities for training, advancement of knowledge and understanding of the buildings, the processes of conservation and the history of the site; to increase and expand knowledge and understanding of the site's significance and matters relating to its conservation.

Policy 37: Interpretation

Facilitate greater public understanding of the Kirk's significance.

Action: Any displays should ensure that all aspects of the Kirk's history and significance are explained and interpreted in as many ways as possible. The local heritage bodies should be involved in interpretation strategies, both temporary and permanently.

Policy 38: Interpretation of Building History

Any below ground archaeology and building history of earlier structures should be included within the interpretative scheme.

Action: All opportunities to include diverse aspects of the building's history should be taken.

Policy 39: Recording prior to major alteration or demolition

Structures should be recorded before demolition or substantial alteration.

Action: Existing fabric to be altered or removed should be recorded by an appropriately skilled body using methods suitable for the building and its significance and results should be publicly accessible.

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