

The Reid Memorial Church, Edinburgh.

THE frontispiece shows the east end of the Reid Memorial Church, Edinburgh. This church was built during the years 1929-33 under the will of the late Mr William Crambe Reid in memory of his father, William Reid, who was for many years identified with the late Dr Guthrie's church, the Architect being Leslie G. Thomson, A.R.I.B.A. On considering the illustration, the main theme underlying the whole design of the church—the Ascension—is at once apparent. The lofty chancel arch, the soaring, spreading groins of the vaulting, the aspiring vertical lines of the mullions and tracery of the great east window, no less than the subject of this window itself, all serve to indicate the central motive. Contrasting with these and heightening the ever-upward trend are the low stone pulpit, from which depends a fall, representing St Andrew and embroidered in glorious colours by Miss Gladys Wyllie, the lectern of stone and wrought iron, the wrought iron chancel rail (executed by Thomas Hadden), the low broad steps of the ascent to the chancel, the long line of the choir stalls. The latter are of oak and are carved with many symbolic flowers and emblems, as are also the bosses of the groined roof, the work of Messrs Scott Morton. The Communion Table is of stone. On the front of it is a panel containing the Agnus Dei, carved by Alexander Carrick, R.S.A. Upon it is an alms dish in stainless pewter, embossed with floral emblems and a cross of Celtic feeling. This, designed by the architect, was executed by Messrs Heal. Above the ministers' Communion seats are carved a cross and the emblems of the evangelists. Over these again and forming a reredos is a painting of the Last Supper, a vigorous and unusual, but wholly satisfying rendering of this subject by William R. Lawson. This is flanked by carved angels and panels representing the Pelican in her Piety and the Phoenix arising from the Flames, and surmounted by a richly carved canopy which leads the eye to the upward lines of the window tracery.

The three east windows are filled with stained glass. This, designed in conjunction with the architect, was executed by James Ballantine, F.S.A. Scot. The subject of the centre window is, as already indicated, the Ascension. The cumulative effect of this window is striking, the colour

and design tending to emphasise the lines of the architecture and therefore to stress the religious message which the whole building is intended to convey—the joyous fact of the Resurrection and Ascension of our Lord. In the lowest portion of the window, in low deep tones of purple, is shown the Resurrection Morning. As the window mounts, the colours lighten, following the order of the spectrum, blue, green, orange, yellow, to rose, the subjects dealing with the various appearances of our Lord during the Forty Days, all leading upward to the great eye containing the gleaming white figure of the Ascending Christ.

The other two windows carry out the deep tones of the lower portions of the centre window. That on the left represents the Nativity of our Lord, with the Annunciation and the Appearance of the Angels to the Shepherds near Bethlehem—Gloria in Excelsis—as subsidiary subjects. The window on the right represents firstly, the Agony in the Garden, then the Betrayal and Humiliation of our Lord—Ecce Homo !—and finally the Crucifixion.

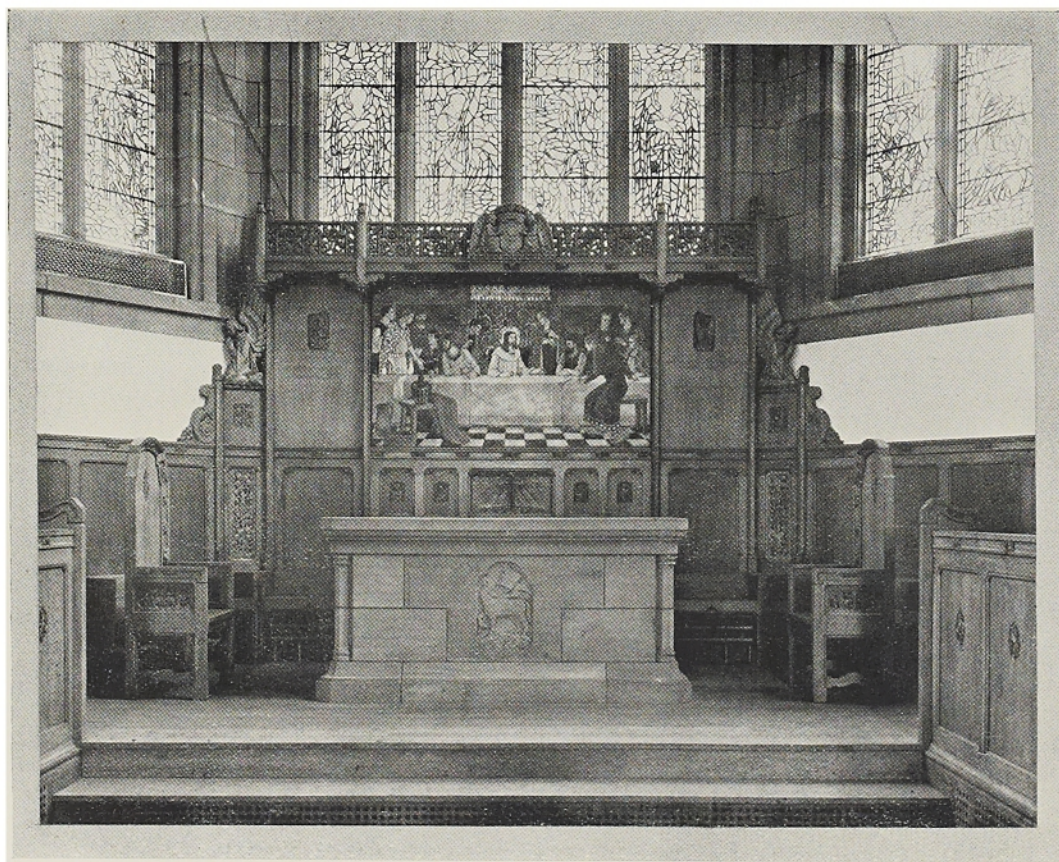
The organ is not seen, for it is in the tower, not in the main body of the church. Traceried openings, filled with grilles through which the sound flows into the church, give on to the Chancel and to the North Transept. The console is on the opposite side, embedded in the Choir Stalls, and, while enabling the organist to conduct his choir and hear his organ, is not seen.

A word as to the lighting. The Nave is lit by a warm glowing light, with a visible source in lanterns along the walls. In contrast to this, the Chancel is lit by concealed white floodlights. The result is most excellent, and fully makes up for the loss of the stained glass temporarily banished during the hours of darkness.



THE REID MEMORIAL CHURCH, EDINBURGH.

THE CHANCEL.



THE REID MEMORIAL CHURCH, EDINBURGH.
THE COMMUNION TABLE.