Thomas Hamilton’s Royal High School

The High School was designed by Thomas Hamilton RSA (1754-1858), one of Scotland’s leading architects in the early 19th century, and is his finest work. His genius was to create a school building which was not simply fit for purpose but an architectural masterpiece. Opened in 1829, the High School is the finest example of Greek Revival architecture in Scotland and, arguably, the most successful composition of this period. No other Greek Revival building matches its sublime synthesis of intellectual ambition, site, function and form. Its interiors were ideally suited to the needs of its time and the Assembly Hall at the heart of the building, despite its subsequent alterations, remains arguably the best of its kind in Scotland. The school is a seminal building and its unique setting and design embody ideals of high art, learning, national identity, and architecture, all arising from the Scottish Enlightenment, which provide insight into Scottish cultural values and aspirations of the time and which are equally relevant to society today: its design is of its time, yet timeless in its ability to inspire.

Thomas Hamilton’s father was a mason and his uncle a wright and builder. He served his apprenticeship and worked with both becoming a master-craftsman. Much of the detail of the High School reveals his close interest in structural and practical matters. He had been a pupil at the old High School, in High School Yards. There he had been taught by Alexander Adam, the distinguished Rector who, in spite of strong opposition from the Principal of the University, had taught Greek to his pupils and had instilled in them a love and admiration for all things Greek. Hamilton’s subsequent interest in the revival of Greek architecture as a civilising influence on modern society stemmed from this.

It was, however, his friendship with the slightly younger Edinburgh artist and connoisseur, Andrew Wilson that widened his intellectual horizons. Wilson was Master of the Trustees’ Academy and had twice been to Italy. He and Hamilton were fascinated by Stuart and Revett’s Antiquities of Athens published at the end of the previous century, and they had collaborated in producing neo-classical designs for buildings on the Mound. It was, however, his own innate genius that enabled him to derive inspiration from the masterpieces of classical antiquity without becoming their slave.

The building, in typical Greek style, presents an almost windowless façade to the South but the interior is flooded with light, the classrooms being lit by low cilled windows facing East and West which allowed pupils to enjoy the superb views. The assembly hall and adjacent rooms have both top-light and north windows. An ingenious use of section, taking advantage of the sloping site, has resulted in a building in which staircases take the place of corridors. The two-storey classroom pavilions, facing East and West, are half-a-floor above and a floor-and-a-half below the principal rooms but use of section, taking advantage of the sloping site, has resulted in a building in which staircases take the place of corridors. The two-storey classroom pavilions, facing East and West, are half-a-floor above and a floor-and-a-half below the principal rooms but the site has been adjusted to prevent the lower rooms being disadvantaged.

A School for All Citizens

Hamilton’s High School is located approximately half-way up the south eastern slopes of Calton Hill on a spectacular site that has the whole Old Town of Edinburgh, from Castlehill to Holyrood, spread below it and the dramatic landscape of Arthur’s Seat and the Queen’s Park beyond. Whilst it is tempting to believe that siting the school there was an ambitious attempt to confirm Edinburgh’s status as The Modern Athens, more prosaically it was also the natural result of circumstances and timing.

Early in 1822, a Committee of Subscribers met to consider setting up a school to serve the New Town, deemed necessary as the population of Edinburgh gravitated away from the Old Town. This school was eventually built on land owned by Heriot’s Hospital at Cannonmills, as the Edinburgh Academy, to a Greek Revival design by William Burn. The Town Council participated initially in this project but decided that creating a new fee-paying school in competition to the existing High School, or “Tounis Scale” which prided itself in providing an education to rich and poor alike, was divisive. The effect would evidently be to create a separation between the different classes of the community, thereby destroying what has heretofore been one of the proudest characteristics of the Scottish system of education, and attended with consequences of the most beneficial kind, both to the persons of all ranks individually, and to the general character of the Nation. The Council therefore undertook to replace the High School, in Infirmary Street in the Old Town, with a new building on a central site, easily accessible to the citizens of both the Old and New Towns.

A Future for the Building

Unquestionably the High School is one of the greatest buildings of the Scottish Enlightenment. It therefore ranks as one of the great buildings of Europe.

Since it was closed as a school, the building has been used only intermittently and its main rooms lie unused for much of the time. Although City of Edinburgh Council have protected the building from inappropriate uses and made sure that it is maintained, such a lack of appropriate use inevitably places at risk the future of the building, threatens to undermine the significance of the building, and fails to make best use of one of Edinburgh’s greatest treasures. The Conservation Plan commissioned by the Council in 2003 identified the principal conservation strategy as being to:

“protect, enhance, and reveal the most significant parts of the Hamilton’s High School and its setting whilst allowing the alteration, conversion and demolition of less significant parts necessary to accommodate appropriate and viable new uses essential to the building’s revitalisation and long-term survival.”

The Royal High School Preservation Trust is seeking to purchase the buildings for re-use as a music school for the most gifted children (no matter what their financial means), and as a place for public performance. This combination seems to be an entirely appropriate legacy for the vision of its founders.

The principle building will be protected, enhanced and made public once more. A financially sustainable use will be brought to the site at no cost to the public purse. Later additions will be rationalised and the setting of the building enhanced. Perhaps above all, the cultural significance of this crucial landmark within Edinburgh’s remarkable landscape will be preserved and brought back into the life of the City.
Aspects of the Design

Hamilton and the Picturesque

In 18th century Britain, Greek Revival Architecture was mainly confined to country seats and their picturesque parklands. Greek style buildings were placed strategically in landscape settings to arouse emotional and poetic associations. The philosophy of association, developed especially by David Hume and other Scottish thinkers, was fundamental to Picturesque design: the viewer had to respond to the sentiments aroused by each view. Conversely, however, urban designs like Craig's New Town, were based on strict geometrical grids which that ignored, as far as possible, natural topography.

The High School terminates the line of Playfair's Regent Terrace and is one of the few, if not the only, Greek Revival building to be fully integrated with its site, its geometry and massing being influenced by its site rather than being forced upon it. The slope of the site is used subtly to accommodate a change in scale from the monumental urban massing of its entrance front to the relatively domestic scale at the rear of the building more suited to the size of its pupils and the nature of its purpose as a place of study.

Its axial position above the Old Town, facing the Canongate Kirk cannot have failed to impress upon the inhabitants of the Old Town the triumph and aspirations of the New Town, juxtaposing a shrine of sacred teaching with that of secular learning, metaphorically juxtaposing old beliefs with enlightenment sentiments aroused by each view. Conversely, however, urban designs like Craig's New Town, were based on strict geometrical grids which that ignored, as far as possible, natural topography.

Hamilton's design, in responding to the site, also overcomes the main disadvantage of its setting - it can only be approached obliquely. Most public buildings, particularly in the Greek Revival style are approached along the sides of the main temple block that are invisible from Regent Road. What makes Hamilton's achievement all the more remarkable is that he derived his designs from the engraved plates of Stuart and Revett. Indeed, not one of the Greek Revival architects who did so much to transform the 'Athens of the North' had been to Greece. Hamilton depended on the watercolours of Hugh William Williams [1773-1829] to flesh out the Stuart and Revett engravings, adding colour, atmosphere and most importantly, demonstrating the relationship between buildings, particularly those on the Acropolis.

Charles McLaren, joint owner of The Scotsman newspaper and its first writer on arts matters, realised the significance of the High School, when it finally emerged from the scaffolding in 1829. He declared it to be 'one of the most classical and perfect edifices to be seen in Europe'.

Design Sources

The High School is Hamilton's greatest architectural achievement. It combines, to an extraordinary degree, classical forms and symbolism, beginning with the plan it shares with the Propylaeum at Athens. Hamilton simply opened the plan, turning the flanking wings of the original structure through ninety degrees to form colonnades on each side of the central portico. The Propylaeum was the entrance to the Acropolis and to men of taste in the nineteenth century it was the symbolic gateway to classical architecture and learning. At the time of its design the High School could also be seen as the symbolic propylaeum to the PartHENon or National Monument, then underway on the hill above it to the designs of C. R. Cockerell.

The success of the High School design lies in its solution to the central problem of the Greek Revival, that of adapting the windowless Greek temple to modern use. The central hall is lit from clerestory windows along the sides of the main temple block that are invisible from Regent Road. What makes Hamilton's achievement all the more remarkable is that he derived his designs from the engraved plates of Stuart and Revett. Indeed, not one of the Greek Revival architects who did so much to transform the 'Athens of the North' had been to Greece. Hamilton depended on the watercolours of Hugh William Williams [1773-1829] to flesh out the Stuart and Revett engravings, adding colour, atmosphere and most importantly, demonstrating the relationship between buildings, particularly those on the Acropolis.

A crucial element to understanding the complex form of the Hamilton's High School is "ritual", which was regarded as an important element of Enlightenment education and was implicit in Hamilton's design from the start. The pupils were divided into four 'houses' named after the tribes of Britain. At morning assembly, each tribe entered by one of the four external doors facing each other at the north and south ends of the Great Hall, and took their seats among their class. Those entering by the southern doors had the daily privilege of walking along the Pronaos, behind the columns facing Arthur's Seat, and must occasionally have imagined themselves to be in Greece itself. When assembly ended, they were dismissed in silence by the senior prefect, who held up the appropriate number of fingers to indicate the order in which the classes should leave.

The whole process of education, which pupils begin as small, ignorant children and complete as mature adults, ready to face the world, was symbolised in the building itself and in the way in which the pupils progressed through it. Entry was at the lowest level, through two rather forbidding gates. These gates led to confined but impressive stairs, penitential in character, climbing ever upwards until they emerged at either side of the Portico. From here access could be gained to the classroom blocks at each end. The ceremonial door, in the centre portico, was used only when the pupil passed out of the school, when it was thrown open, and he walked through to the world beyond. And what a spectacular world was revealed. It must have been a remarkable moment in which pride, topography and architecture combined to produce an overwhelming emotional experience.
Timeline

1728 Foundation of the Abbey of Holyrood with which the School was associated.
1738 Earliest mention of School, Grammar School of the Church of Edinburgh.
1503 Earliest definite reference to a School site.
1505 Earliest reference to the term High School.
1550 School housed in Cardinal Beaton’s Palace.
1555 School in house at Kirk o’Field.
1566 Queen Mary’s gift: School transferred to Town Council.
1578 School moved to first purpose-built building at Blackfriars grounds. c1590
1598 Earliest detailed curriculum: School organised in four classes under regents. School closed for plague.
1614 Fifth class introduced. Greek studied for the first time.
1659 Pupils of Heriot’s Hospital attended School to study Latin.
1758 117 boys on roll.
1777 Foundation of new School laid at Infirmary Street.
1779 (Sir) Walter Scott attends the School.
1784 Thomas Hamilton born in Glasgow on 11 January.
1801 Hamilton attended School at High School Yards. William Burn in same class.
1815 Calton Gaol constructed, designed by Elliott.
1822 Committee of subscribers met to consider setting up a school to serve the New Town.
1822 Hamilton & Andrew Wilson prepared proposals for the Mound.
1823 King George IVth visited Edinburgh.
1823 Committee of Contributors went ahead with plans for new school (Edinburgh Academy) prepared by William Burn. Completed 1824.
1824 Hamilton prepared proposal for new High School in the grounds of the Excise Office, St Andrew’s Square.
1825 John Watson’s School completed, designed by William Burn.
1825 Foundation stone laid for new School at Regent Road on 28 July. Site owned by Town Council.
1826 Hamilton was one of the original founders of the Royal Scottish Academy.
1826 Construction of National monument commenced. Stopped in 1829.
1826 Building contract signed by John Dickson on 4 October. Cost of £16,590 to be paid in £1,000 instalments.
1826 Blasting operations took place to excavate site of new School.
1827 Hamilton’s drawing of the School exhibited in the first exhibition of the RSA.
1827 Hamilton appointed Architect to the Edinburgh Improvements Commission. Responsible for George IVth Bridge.
1828 Death of building contractor, John Dickson, on 23 May.
1829 Old High School at High School Yards sold to the Infirmary for conversion to a surgical hospital.
1829 School buildings at Calton Hill opened on 23 June.
1831 Burns monument designed by Hamilton.
1831 Hamilton designed Dean Orphanage (now Dean Centre), Edinburgh.
1834 Temporary pavilion, designed by Hamilton, erected in the grounds of the School for the Earl Grey dinner.
1834 First French master appointed.
1836 Greek no longer compulsory.
1841 Portico pavement relaid with best Craigleith stone as a replacement for the Arbroath paving which was letting in water which caused subsidence.
1848 Railings erected along the frontage of the School because of complaints of nuisances.
1858 Death of Thomas Hamilton on 24 February after a short illness. Buried in Calton Cemetery.
1872 Town Council transferred School to School Board.
1894 New swimming pool and second gymnasium constructed as extensions to original 1884 Block.
1895 Heating system installed. New toilet formed in Rector’s Room. West staircase altered.
1897 Alterations to gymnasium, new swimming pool, and lodges.
1904 Report concerning a proposal to convert the School to a National Gallery prepared by Henry Kerr.
1923 Main Inner door of Hall replaced with new War Memorial made of Skye and Iona marbles donated by James Gray (now relocated to the Hall at Barnton.) Designed by James Gray.
1924 Single-storey Craft Room block constructed in east playground.
1928 Temporary hut from Bellevue School placed in east playground.
1931 St Andrews House constructed, designed by Thomas Tait. Completed 1939.
1934 Additional classrooms constructed (in west playground?)
1935 Luncheon Hall constructed on south side of east playground.
1936 St Andrews House constructed, designed by Thomas Tait. Completed 1939.
1941 Houses in Regent Terrace for classrooms.
1949 1939-45 Memorial windows in Hall dedicated.
1956 New School at Barnton begun.
1958 Last prize-giving at Regent Road building. Keys handed over to Lord Provost.
1959 City Council launches competition for new use.
1968 Proposal for re-location of St. Mary’s Music School announced.
1977 Regent Road School adapted by Property Services Agency for use by the proposed Scottish Assembly.
1978 School moved to first purpose-built building at Blackfriars grounds. c1590
1979 Scottish devolution referendum.
1984 Proposal for re-location of St. Mary’s Music School announced.
1985 First French master appointed.
1992 1,980 day vigil held by pro-devolutionists began at the school with the conservatives fourth election victory, ending at the yes-yes vote of the devolution referendum in 1997.
1994 Hamilton High School bought back from the Scottish Office by City of Edinburgh Council for £1.75m.
1995 Centre of Edinburgh designated a World Heritage Site.
1996 Holyrood chosen as site for new Scottish Parliament.
2009 Proposal for re-location of St. Mary’s Music School announced.
2003 Proposal for re-location of St. Mary’s Music School announced.
2009 Proposal for re-location of St. Mary’s Music School announced.
2015 Provisional plans for hotel conversion released.
2015 Provisional plans for hotel conversion released.
2015 Provisional plans for hotel conversion released.
2015 Provisional plans for hotel conversion released.
2015 Provisional plans for hotel conversion released.
St Mary's Music School

Introduction

St Mary's Music School is co-educational, non-denominational, day and boarding. The choir school was opened in 1880 to educate choristers for the newly built St Mary's Cathedral. Links to the Cathedral remain strong and have evolved over the years so that the choir is open to girls as well as boys. Since 1972 the school has also educated young instrumentalists, composers and singers. Alumini include Steven Osborne piano, Garry Walker conductor, Helen Grime composer, David Horne composer, Susan Hamilton soprano, Philip Higham cellist, Alan B medal jazz piano, Alexander Armstrong comedian and television presenter.

Talented young musicians benefit from being with other gifted children, sharing a common love and enjoyment of music, having their exceptional potential nurtured from an early age, being encouraged to build on their individual talents and profi ting from a balanced schooling tailored to their needs as musicians.

A School Combining Excellence of Achievement and Breadth

There are normally 80 pupils aged between 9 and 19 at the school of whom 47 are day pupils and 33 are boarders, together with part-time post-Higher students. All 22 choister pupils live locally or within easy commuting distance of the school. Instrumental pupils come from all over Scotland, the rest of the UK and abroad.

The school offers world class training in a broad range and rich variety of music, equipping pupils with diverse musical skills, preparing them for the next stage of their career. Individual instrumental lessons are core, enhanced by performing opportunities — orchestra, chamber music, choir, string ensemble, junior sinfonia, brass and wind ensembles, early music and Scottish music groups. The timetable provides for regular Jazz Days and Scottish Music Days and there is an extensive series of masterclasses with distinguished visiting musicians. Pupils are also encouraged to play in local and national youth orchestras and sing in national youth choirs.

Academic results are consistently excellent and the school has regularly appeared at or near the top of the league tables for Scottish independent schools. The latest HM Inspectorate of Education report following the school inspection in November 2011 awarded the top level “Excellent” in three categories and “Very Good” in the other two categories.

Entry by Audition — Regardless of Personal Circumstances

Entry to the school is by audition and assessment, based on musical ability and potential, regardless of personal circumstances. Parents pay a contribution on a sliding scale according to their means. The resulting social mix creates a successful and vibrant school community.

The environment is inspiring, inclusive and supportive.

Scottish Government funding is available through the Aided Places Scheme and provides support according to parents’ financial means to assist with the cost of tuition and boarding fees. School and Cathedral Bursaries are also available.

Public Outreach an Essential Quality

Public outreach is an important aspect of the work of the school. Pupils give public performances around the country, including many for charity. The school runs a long-established programme of Saturday Music Classes in term time for children aged 4-11, enabling over 100 local children to discover the wonders of music, helped by the school’s music staff and senior pupils. The Part-time Pathways to Music Specialism scheme offers opportunities to post Higher students from other schools who want to gain further qualifications or experience before applying for a music course at university or conservatoire.

The school maintains close contacts with local schools, colleges and universities and invites their students to share in masterclasses.

The Desire to Extend the School’s Work

The school aims to continue to offer a world class standard of music and academic education to musically gifted children, gradually increasing the number of pupils from 80 to 100. The school’s aspiration is that every talented child should know about the school and know that they can apply for entry. The school intends to continue to engage with the wider community, and internationally, to attract the best pupils and teachers. The school would like to expand its current outreach, further opening its masterclass programme to pupils from other schools and developing its Saturday Music Classes to offer additional music classes (Dalcroze, Kodaly and Singing) to encourage more local children to take their first steps in musical education.

The Opportunity Presented by the Royal High School Buildings

As pupil numbers have increased in recent years, Coates Hall is now at capacity. Most of the classrooms are small and the rehearsal spaces are no longer adequate. Extending the existing premises would prove very costly.

The Royal High School building would allow for expansion, with more practice rooms and performance spaces and larger academic classrooms to accommodate additional pupils. The number of boarders could increase up to 50 or 60, making the school accessible to more pupils from all parts of Scotland and beyond. The school would be in a position to apply and raise funds for more Scottish Government and School Aided Places.

New Public Performance Spaces

The debating chamber would provide a magnificent setting for musical events and the two large rooms on either side would make excellent recital rooms and would also house part of the school’s extensive music library. Edinburgh would benefit from a much-needed additional space for evening concerts in term-time and concerts during the Edinburgh Festival. Summer music and EFL schools could use the venue which would also be available for auditions, rehearsals and performances by national youth music groups and professional chamber ensembles.
"Red Lines" and Opportunities

The former Royal High School occupies one of the most prominent sites within Edinburgh’s World Heritage Site. More than this, Thomas Hamilton’s central masterpiece is undoubtedly one of the single most important buildings within the World Heritage Site. These twin qualities inevitably impose restrictions on what can be changed in the quest for a sustainable and suitable new use. The illustration below indicates some of the key constraints which any re-use would have to work within:

The purpose of these “red lines” is to ensure that the following essential characteristics are respected:

1. To preserve the absolute primacy of the Hamilton building within the site
2. To maintain the original building’s essential relationship with Calton Hill behind
3. To preserve key views into the site, particularly from the South and West
4. To maintain the Hamilton building’s relationship to Regent Road
5. To preserve the essential sculptural quality of the main building

Within these constraints, however, there are opportunities for change which may facilitate a sustainable re-use and even enhance the site:

The major opportunities for change to facilitate re-use include:

1. The removal of the later classroom block to the West of the main building
2. A new entrance / foyer discreetly located to the North of the main building
3. Potential replacement of the Victorian and Edwardian buildings to the East with high quality contemporary buildings which utilise the same volume more effectively
4. Re-modelling Regent Road to provide a more pleasing and useful apron to the main building.
How do the School’s needs fit the former Royal High School

St. Mary’s has undertaken a detailed audit to identify the space it requires to meet its ambitions. We have applied the findings of this audit to assess the suitability of the accommodation available at the Royal High School.

St Mary’s can currently accommodate approximately 80 pupils at Coates Hall. The physical limitations of the current site have constrained its ability to grow to the level that it’s Governors believe appropriate. The school would ideally have the capacity for some 100 day and boarding pupils. The space requirements is represented by the diagram.

The next task was to identify how much of St. Mary’s need could be accommodated within the main building as illustrated below:

Whilst this demonstrates how well used the original building will be (for example classrooms used as classrooms) this still leaves further accommodation needs – particularly residential accommodation and practice spaces, as illustrated in the following chart:

The dashed lines on this chart indicate the functions of the brief that are not accommodated by the main building and would need to be housed elsewhere on the site.

The potential solution is illustrated on the next board.
Can the remainder of the site accommodate the balance?

The space requirement not satisfied within the main building is illustrated in the chart to the right above. This requirement needs to be satisfied within the constraints diagram set out to the left above. The constraints diagram suggests that the best place to meet the unsatisfied need would be within the existing buildings to the east:

The form of these Victorian and Edwardian buildings does not lend itself well to conversion. The height of the ceilings and the difficulties of circulation make them inefficient in their use of space.

The diagram to the left shows how much can be accommodated, but as the dotted areas in the chart above shows, a substantial part of the need would remain unsatisfied. Another solution would therefore need to be found, which would involve new building in areas of the site which would be in breach of the “constraints” diagram above.

The most effective means of meeting the unsatisfied need is to replace the existing buildings with high quality new buildings which use their volume more effectively – notably fitting four storeys of residential accommodation into the current two storeys of the Victorian Gymnasium block. This is illustrated in the diagram to the left. This layout would satisfy the whole identified needs of the school.

The space planning exercise demonstrates that the school’s needs can be met within the constraints of the site. Clearly any new building would need to be of sufficient quality in terms of design and materials to match the importance of the site. If the strategy is agreed as sensible, the development of such a design would form the next stage of the process.
Proposals - Replacement Building
Our Vision for the Royal High School

The physical location of the High School, adjoining Salisbury Crags, the Old Town and the New town emphasises its symbolic importance to our understanding of the complexity of the City.

Calton Hill is the City’s Acropolis, a place imbued with the ideals of democracy. Its rugged geography reflects the nation as a whole, but it is a landscape transformed to celebrate the nation’s achievements in art, science and learning and to remember the sacrifice of those who have fought to maintain those ideals.

Can there be a better reuse for the most important building within that landscape than a music school and place for public performance and celebration?

Reflecting the public importance of the site, the Trust wishes to ensure that the revitalised High School would be available to all. Both talented pupils, no matter what their financial means, and the wider public, who will have access to three superb new performance spaces throughout the year, will enjoy the opportunities it will provide.

Three New Year Round Concert Spaces

A happy characteristic of the proposed transformation is the site’s ability to combine regular public use of the principal performance spaces with the security and privacy needs of the school.

The whole site will be occupied by the school during the school day, but at night it can retreat into a “secure” zone to the East of the site, allowing the three performance spaces to be made available to the public.

It is hoped that they will become unique concert venues, attracting the best musicians, and so become an interface where the public and the pupils can meet to enjoy exceptional performances.

What Next?

Our initial work has largely been a feasibility study, to assess the practical viability of St. Mary’s moving to the Royal High School. As the preceding boards show, both the Trust and St. Mary’s are now entirely confident that the proposal can be delivered.

The current consultation exercise is intended to test the level of public support for the Trust’s proposals. We would welcome any comments you may have, and will seek to take these into account as we develop the plans further.

The next stage will be to run an architectural competition to identify the best possible team to ensure that any changes made to the site are of the highest possible quality.

The Trust benefits from being fully funded for this transformation by philanthropic sources. There will be no cost to the public purse, and an unquantifiable financial benefit to the City by reinforcing its cultural credentials.

We fully acknowledge that the site is currently subject to a contract between the Council and a commercial developer. That contract is subject to the grant of planning consent, and as yet no formal planning application has been made. As the long search for a new use illustrates, finding a sustainable commercial use for the site is exceptionally difficult. The building’s position, importance and unique characteristics greatly limit the amount of change which is acceptable. Should it prove impossible for the commercial proposal to match these constraints, and hence fail to win planning consent, the Trust stands ready to offer to purchase the site from the Council to preserve it for the benefit of the people of the nation as a whole, with a sustainable, fully funded, and entirely fitting new use.

We urge you to support this unique opportunity.

RHSPT
The Royal High School Preservation Trust